

December 2025 • Volume 2, Issue 1

REFLECTIONS

India International Group

Bhadu Festival

Vel Vel

Peacock Duel

Cropping & Resizing

Manjuvirattu





Welcome

From the Editor

As we welcome the dawn of a new year, it gives us immense joy to present this reimagined & rechristened edition of the IIG Journal. At the very outset, we extend our heartfelt gratitude to our contributing authors, our loyal readers, and our esteemed former Chief Editor, Mr. Abhijeet Kumar Banerjee, whose dedication has laid the foundation for this journey.

Buoyed by the overwhelming support and enthusiasm of our readership, we proudly step into the second year of publication. This milestone edition comes with exciting enhancements crafted to enrich and elevate your reading experience. With a fresh, contemporary design, the Journal now showcases the artistry and impact of photography in ways more vivid and compelling than ever before.

Our commitment to visual excellence continues with larger, more immersive images that invite you to step into the stories they tell. Within these pages, you will discover a rich tapestry of content: a thought-provoking cover story, an inspiring photo feature, a captivating travel narrative, and insightful technical articles that blend knowledge with creativity.

This issue is a celebration of the talent and imagination within our community. We hope it informs, inspires, and ignites your passion for the art and science of imaging. Thank you for being an integral part of the IIG Journal's journey — together, we continue to honor and advance the beauty of visual storytelling.

Enjoy reading! Best wishes for the season!

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Readers' Feedback

Dear Mr. Banerjee,

I would like to sincerely thank you for the recent issue of the journal, which I read with great interest and genuine pleasure. The quality of the publication deeply resonated with me.

Public writing has always been close to my heart. At present, I work as Head of Publications at an American PR agency. Photography is my passion and a way to highlight what feels unique and meaningful to me in the world, while public writing gives me immense joy in knowing that the content created can be both engaging and valuable to readers.

If there is any way I could be of assistance in contributing to your esteemed journal, I would be honored to volunteer my support.

Thank you once again for your work and inspiration.

With warm regards,

Irina Shlykova

Thank you so much for sending me a copy of this rather excellent journal. It is filled with many interesting articles and I will take pleasure in working through it over the next while. It is very well produced and a most worthy effort.

Thanks again.

Eion Johnston

Dear Abhijeet,

Thank you so much for sharing this special anniversary issue of the IIG Journal. It is always a pleasure to explore such inspiring content, where Photography is celebrated with such care and passion. Congratulations on this milestone, and best wishes for the continued success of the Journal.

Warm regards,

Dalva Couto

Editor IIG Journal,

I very much received and read your latest issue of the IIG Journal. Congratulations on the presentation.

For your information: In November 1985, I was the second European amateur photographer to visit the Pushkar Fair Festival under the full moon. It was breathtakingly beautiful.

During that time, I made many beautiful color slides, which were subsequently accepted at various salons worldwide and even won awards.

Since then, I have visited India five more times. This country is a true paradise for amateur photographers.

I wish you continued success with your IIG organization.

my kind regards.

Jos A. (AERTS Jozef Belgium)

Dear Mr. Banerjee,

Thank you for providing me the link of IIG Journals,

I have just browsed all the 4 issues and have gone through them casually. I wish to read in depth in due course.

It seems to be worth praiseworthy and amazing to do such a herculean task.

I wish grand success of the Journal

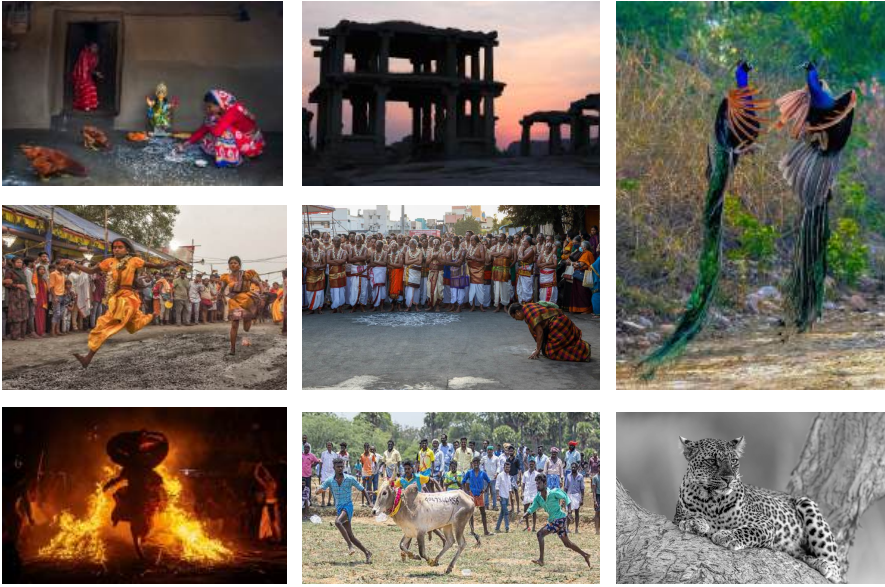
With best wishes & regards

Prof. Biswatosh Sengupta, Hon. Secretary, PAD

Thank you for sharing the beautiful IIG Journal. It was informative and very wisely curated. Enjoyed reading.

Regards

Nirmalya Bhattacharya



Contents

4	Bhadu festival	by Happy Mukherjee
6	Falling in Love with the Falls of Meghalaya	by Santanu Mukherjee
8	Mysuru Dusshera Festival	by Anjan Das
12	Vel Vel	by Subratha Nath
15	Illusion in Reflection	by Soura Roy
16	Wildlife in Monochrome	by Dr Somdutt Prasad
20	When the City Drowns	by Abhishek Basak
22	Light Master	A Tribute to Late Mr Ramanidharan
24	Peacock Duel	by Premomoy Ghosh
28	Chennai via My Lens	by Barath Karthi R K
30	Cropping & Resizing	by Ashok Kandimalla
33	Ghats of Varanasi	by Pradyot Majumder
34	A Noon of Rapture in Mudh	by Ahmed Russell
36	Manjuvirattu	by Udayan Sankar Pal
38	Divine Dance on Fire	by Sundar Gopalakrishnan

Front Cover Page Photograph: **Santanu Mukherjee**

Back Cover Page Photograph: **R. Ramanidharan**

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Happy Mukherjee

EFIP, EFIAP

Bhadu festival

THE FOLK SPIRIT OF BHADRO IN RURAL BENGAL

In the heart of rural Purulia, as the monsoon clouds slowly retreat and the air turns golden, a month-long celebration quietly unfolds—Bhadu Puja. Observed through the entire Bengali month of Bhadro (mid-August to mid-September), this folk festival is one of Bengal's most intimate expressions of devotion, memory, and community. Rooted deeply in the legend of Princess Bhadravati—also known as Bhadreswari—of Panchakote, the festival is an emotional tribute to a young woman whose mysterious disappearance or tragic end left behind a legacy cherished for generations. Her unexplained and unexpected disappearance gave rise to the belief that Bhadu is the living embodiment of goddess Lakshmi who has descended to bless the people. The villagers mourned her loss and immortalised her through Bhadu gaan (Bhadu song) that became the heart of a festival.

Across Purulia, and in neighbouring districts like Bankura, Birbhum, and Bardhaman, the festival transforms village courtyards into sacred spaces. Women craft clay idols of Princess Bhadravati with their own hands, adorning her with vibrant colours and humble offerings. Each day, the air rings with Bha-

du gaan—folk songs passed orally through generations—sung by village women as they gather in courtyards, under thatched roofs, or by their earthen homes. These songs are not merely devotional; they preserve fragments of history, longing, and collective memory.

The rituals flow gently through the month—drawing alpana motifs, preparing traditional sweets, carrying the idol from home to home, and invoking blessings believed to bring prosperity. For many, Bhadu Devi holds a special place in the heart; it is believed that her blessings can fulfill the hopes of childless women, granting the joy of motherhood.

The festival reaches its emotional crescendo on Bhadra Sankrant, the final day, when the clay idol—born from the Earth—is carried to a riverbank. As women waded into the shimmering water, singing the last strains of Bhadu gaan, the idol is immersed, symbolising both farewell and renewal.

Bhadu Puja is not a spectacle—it is a breathing tradition, a celebration of womanhood, resilience, community, and the enduring power of folk memory. ●





Mawsawa falls

**Santanu Mukherjee**

EFIAP, EFIP

Falling in Love with the Falls of Meghalaya

In the previous issue we covered Kharmih Falls, Heart Shaped Falls, Noh Kalikai Falls, Lyngksiar Falls, Janailar Falls, Wei Sawdong Falls and Dainthelan falls. Lets continue the journey in Meghalaya meaning—The Abode of Clouds

The next day we packed our belongings and checked out from this lovely Hotel for another destination. We had a wholesome breakfast and were headed for the Kymrem Falls. This fall is present right on the road and you can experience it very up close and personal just after getting down from your vehicle. There is a big waterfall and then several smaller waterfalls around it. The symphony of the cloud and the fog made it very dramatic. We spent some time there clicking as many shots as possible.

After we were done, we headed for the Prut falls. This spectacular fall is located approximately 35 kilometers from Jowai, the district headquarters of West Jaintia Hills. The road passes through scenic routes adorned with rolling hills and dense forests, providing a picturesque prelude to the waterfall's tranquil ambiance. It is a breathtaking natural wonder nestled amidst lush greenery and picturesque landscapes. Surrounded by dense forests and towering cliffs, the falls cascade down in multiple tiers, creating a mesmerizing sight and a soothing symphony of water. The tranquil ambiance and the untouched beauty of Prut Falls

promises an unforgettable experience of natural splendor and tranquility.

A decent walk took us to this splendid fall where everyone got engrossed capturing the falls to their hearts content. You can also take a stride to the back side of the falls which gives a different experience altogether. With loads of images stuffed in our camera memory cards we headed for a very scenic Mawsawa Falls.

Mawsawa Falls is a beautiful and peaceful spot located near Cherrapunji. This waterfall offers an amazing experience for anyone who loves nature. The waterfall is short but wide, creating a gentle, scenic cascade surrounded by lush green forests and hills. We followed a short trail that leads through beautiful landscapes, with tall trees and wildflowers adding to the charm. As we approached the falls, the sound of the rushing water gets louder, welcoming you to a hidden paradise. There were few tourists swimming in the natural pool below the falls. We had to wait for some time for the tourists to move away and then we could get few clear uninterrupted shots of the falls.

We finished our days trip and headed for a cozy hotel named Cord'z Inn in a small village named Amlarem in the West Jaintia Hills District of Meghalaya. We had our dinner, and it was time to recharge ourselves as well as our camera batteries.

The saying that Morning shows the Day was so apt as it was a bright sunny morning, and we were all ready for the day's adventure. We had breakfast with puri sabji at a nearby eatery. The locals here are very cordial and always smiling and ready to help.

Today's trip started with the Kyndong Rishka falls, which is very close to the Bangladesh Border. We travelled for some time till we reached a place where the bus halted, and we had to start our trek. But we could not make out which way to proceed as there was no proper way to the falls. The journey to this waterfall was a bit of an adventure. It started with a rough trek with no clear path in sight, but it was totally worth it. To reach the waterfall, you'll hike along lush trails that take you through dense forests, slippery rocks, muddy trails, making every step exciting. Along the way we spotted some unique plants, reptiles and insects. turning our trek into a fun exploration of Meghalaya's amazing biodiversity. As we got closer to waterfall, we could hear the rhythmic sound of rushing water getting louder, as if it was inviting us to discover its hidden beauty.

The waterfall drops from a decent height, creating a stunning sight as the crystal-clear water splashes down the mossy rocks. The powerful yet graceful flow of the water makes a lovely natural symphony that soothes the senses and sparks a sense of wonder. The water was flowing over the slippery rocks, and we had to remove our shoes and carefully manoeuvre our way through knee deep water to get the perfect angle of the shot. It was an out of the world experience, as we stood engrossed before this fall which would have been flowing from time immemorial.

Our next destination was the Phea Phea Falls. The location of this falls makes it very thrilling. We reached the parking lot from where we boarded a pickup, all standing and hurling with each other as it moved over an uneven terrain, tossing us from side to side. Finally, after 2 to 3 km of drive we got down. We started our descent down a steep hill through shrub bamboo plants with the sight of the waterfall in the backdrop of the blue sky. The range of hills layered with light and shadow on the other side made us feel as if we entered the realm of paradise. The waterfall is very tall and has its own charm and essence. The water is as blue as the sky, clean transparent and above all, cold. As it was just after the monsoon, the water force was massive, and the entire area was covered with water mist. We were barely able to shoot in this condition. We got completely drenched and hardly managed to protect our cameras. After spending some time, we headed back to the top of the hill. We reached the top and was extremely hungry. There were few sacks which were serving maggi and pineapple. Pineapples in these areas is extremely sweet and has a different aroma. We gorged onto these cut fruits and filled our tummy to our hearts content. It was time to return to our temporary shelter for the night.

The next morning few of us woke up at 3:00 am to go and shoot the Monoliths before sunrise. It was drizzling outside, and we reached to a spot from where we had to walk across paddy fields and trek to the top of a hillock. It was pitch dark, drizzling and the only light available was of our head torch. We reached the top of the hillock and there stood the Monoliths among a valley of wildflowers with a magnificent view. We could barely click few images when it started pouring heavily. We had to somehow manage to protect our cameras and run back to our bus completely drenched. We reached our hotel and freshened up and started packing our bags as it was time to hit back home.

We started for Guwahati with a heavy heart. Along this five-day trip we made few friends, loads of images and memories, which will be ever etched in our hearts forever. All along the way back we were remembering the sweet times we spent over the last few days. I was feeling lucky to get connected with the unspoiled beauty of nature. It was a place where time seems to stand still, allowing us to pause, rejuvenate, and appreciate the wonders of the natural world. Whether we seek tranquility, adventure, or simply a moment of awe.



Prut Falls



Prut Falls (from inside)



Kyndong Rishka Falls





Anjan Das

EFIAP, FFIP, IIGs2+p

Mysuru Dusshera Festival

CELEBRATING VICTORY OF GOOD OVER EVIL

Historians assessed from different evidence that, the Dussehra festivities were held in the Vijayanagar kings as early as the 14th-15th century. In the 14th century Vijayanagara Empire, it was known as **Maha Navami Utsav**, and the evidence of festivities are embossed in the relief artwork of the outer wall of the Hazara Rama temple of Hampi.

The Italian traveler *Niccolò de' Conti* described the festival's intensity and importance as a grandeur religious and martial event with royal support. The event revered **Durga** as the warrior goddess (*Chamundeshwari*, as she is

worshipped today). The celebrations hosted athletic competitions, singing and dancing, fireworks, a pageantry military parade, and charitable giving to the public. Other foreign travelers like *Abdur Razak* (1442–43), *Domingo Paes* (1520–22) and *Fernao Nuniz* (1535–37) were astonished and described the grandeur of the celebrations. It appears, that Dussehra celebrations commenced during the reign of *Vijayanagara Emperor Devaraya II* (1426–44 CE). In **Krishnadevaraya's** period (1509–1529 CE) the celebrations reached the heights of popularity. Dussehra turned into a cultural festival that also marked the beginning of military

expeditions or re-entering the city after victory on this auspicious day.

When the kings of Vijayanagar defeated by Deccan Sultanates, these Hindu celebrations ended under Muslim rulers. Afterwards, the Wodiyars of Mysore formed a kingdom in Southern parts of the Vijayanagara Empire and continued the **Maha Navami** (Dussehra) festival celebration, a tradition started initially by **Raja Wodiyar I** (1578-1617 CE) in mid-September 1610 at Srirangapatna. But it was during the reign of **Kanthirava Narasaraj Wodiyar** (1638–1659) that the Dussehra festival became an important celebration in Mysore state. Court poet *Govinda Vaidya*, in his work *Kanthirava Narasaraj Vijayam*, has described the grand celebrations. The Vijaya Dashami procession and other related rituals of the palace till the finale were systematized in this time. For instance, *Vajra Mushti Kalaga* was started during this period. It was during the reign of **Krishnaraja Wodiyar III** in the year 1805, when the king started the tradition of having a special durbar in the Mysore Palace during Dasara; which was attended by members of the royal family, special invitees, officials, and the masses. In the post-Vijayanagara period, the Mysore Wodiyars inherited and continued to perform the Dussehra rituals and conduct the Vijaya Dashami procession.





The king's procession would be on a horse; he would greet the public and receive gifts from his subordinates. The Dussehra procession also represented the state's mighty power-army, horses, elephants, soldiers, etc. Literature of the time has beautiful documentation and narration of Dussehra and palace rituals over the nine days.

Visual narrations of the Dussehra procession started only during the time of **Krishnaraja Wodeyar III (1800-1868 CE)**. His period witnessed many political and socio-cultural changes as well. He became king after the defeat of Tipu Sultan and the princely throne was shifted from Srirangapatna to Mysore. Since 1800, Dussehra has been celebrated in a multi-faceted way. Since Mysore came under colonial control, certain practices were newly introduced, such as British Durbar, a special function for colonial officers. Many additions were also seen such as a British band, soldiers dressed as the British carrying guns, palace music band along with chariots, palanquins and an elephant carrying a howdah with the king

in it. That tradition continued for a long period. After the death of **Srikanta Wadiyar** in December 2013, Dussehra celebration in 2014 was celebrated by placing the "**Pattada Katti**" (Royal Sword) on the golden throne. But since his accession to the throne in 2015, **Maharaja Yaduveer Krishnadatta Chamaraja Wadiyar** have been holding the Dussehra celebration and durbar. The ninth day of Dussehra, called Maha Navami is also an auspicious day on which the royal sword is worshipped and is taken on a procession involving elephants along with other performances.

Nowadays, Mysore Dussehra is a state festival of state of Karnataka in India. The first nine days of this 10-day festival is known as Navaratri while the last day is known as Vijayadashami. The grand procession is celebrated on the tenth day in the Hindu calendar month of Ashvina, which normally falls in the Gregorian months of September and October.

The Hindu festival of Navaratri and its occasion of Vijayadashami celebrate the victory of good over evil. According to

Hindu traditions, it commemorates the day the goddess Chamundeshwari (Durga) slew the demon Mahishasura. He is also believed to be the demon whose slaying by the goddess gave the city the name Mysuru. The Mysuru tradition celebrates the warriors and the state fighting for the good during this festival, ritually worshipping and displaying the state sword, weapons, elephants, horses along with the goddess in her warrior form as well as the avatar of puri, Ramu. The ceremonies and a major procession are traditionally presided by the king of Mysuru.

The city of Mysuru has a long tradition of celebrating the Dussehra festival with grandeur and pomp to mark the festival. This age-old grand celebration of Dussehra festival in Mysuru completed 415th anniversary this year.

Mysuru Dussehra is one of the most vibrant festivals of India, celebrated with great enthusiasm. During this festival, the entire city gets drenched in the religious aura and colorful decorations.



Travel Story

It is a cultural extravaganza drawing visitors from around the world in large numbers. This festival has been celebrated by worshipping the goddess, organizing grand processions, and displaying the state sword and weapons to honour the goddess in her warrior form. The most significant highlight of Mysuru Dasara remains to be Jambu Savari, originally known as Jamvi Savari, or the elephant procession. At the start of the procession these elephants march with royal grandeur decorated with golden ornaments and traditional design. The entire body of the elephants is used as the canvas for decorating with vibrant color.

It starts from Mysore Palace to Bannimantap. After the elephant procession, different other artists start their performance with grand enthusiasm. Performers with their traditional musical instruments, dance forms, dresses perform their artistry one after another and continue their journey to Bannimantap. Performers decorated with different mythological figures which are also very enchanting to the spectators. It's a very interesting site to enjoy the hand-held



walking of king Ravan along with Mickey mouse or Donald Duck. Along with these traditional performers different models of government departments also display their achievements. Different models of artillery, canon, military equipment also attract the attention of the visitors.

The main attraction of the ten-day Mysore Dussehra festival is the Mysore Palace which is lighted daily with nearly 100,000 light bulbs from 7 pm to 10 pm on all days of the festival. Earlier it was free to enter at the palace ground. But on Dusshera day, both the palace ground and Bannimantap are restricted

now and only the pass holder can enter in this area by showing the pass. One can collect the pass from the Karnataka tourism website. Otherwise, local tour operators and hoteliers can also arrange the pass for the visitors. The entire route is covered by guard rail. Only the police, officials, volunteers and the performers are allowed in the road. Hundreds of people assemble beside the guard rail, on the footpath, to witness the magnificence of the State's lively culture in its full glory. At the end one well decorated elephant finish the procession by carrying the idol of Chamundeshwari.

Also, during this period, to elevate the splendor of this festival, an exciting exhibition is also held in the Doddakere Maidana. One can visit the exhibition to learn about the State's culture, tradition, and culinary heritage. One can also take back home traditional clothes and other souvenirs. This exhibition begins during Mysore Dusshera and remains open for the public till December.

People across the country and globe wait for this annual mega procession, which is held with great pomp and grandeur.



North & Central Vietnam Photo Tour

Date : 22nd May - 1st June, 2026



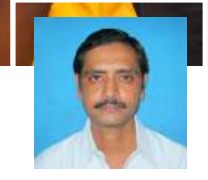
Mentors : Abhishek Basak & Happy Mukherjee

Call / whatsapp: 7044944155 (For Booking)

Hall of Fame

Award Winners of IIG Kolkata Photowalk - September 2025





Vel Vel

A UNIQUE RITUAL OF WEST BENGAL

Subratha Nath

EFIAP/B, EFIP, IIG/S4+p7



Vel Vel, a South Indian festival (mainly celebrated by the Tamil community) is celebrated in West Bengal exactly 9 days before Bengali New Year. The festival is a Hindu festival of the god **Murugan**, or **Kartikeya**, the son of *Parvathi and Shiva* and the brother of *Ganesh*, who is symbolized by the "**Vel**" or divine spear. The Tamil community, especially in Bandel in West Bengal, celebrates it with a procession, chants of "**Vetrivel! Veervel!**" or "Victorious Vel, Courageous Vel" and acts of intense devotion, such as piercing the skin with spear-like thorns. The festival symbolizes valor, penance, and the triumph of evil.

The festivals in Bandel, West Bengal are held around April, which is almost the peak of summer, so it becomes very difficult and challenging considering the intense summer heat. From Bandel Railway Station you will have to go to a place called **Ulaichandi Talaa** where there is a very famous temple called **Sri Sri Ulaichandi Mata Thakurani Mandir (Temple)**. All the activities will be around this temple. After being pierced, all devotees have to walk a long way to another temple which has an open field next to it. When devotees are heading towards this temple, you will see people performing the **Dandi**. This means, usually, small children are babies and lie on the road so that devotees serving vel vel can walk over them. This is considered as a symbol of getting blessed by these devotees who are supposed to have divine powers. Once they reach the second temple which is a **Shitala Mata Temple** you will be able to see a huge fire pit that is created which is used as a part of the ceremony. Part of this ritual involves the devotees walking into a fire pit, which is usually filled with burning coals. The devotees are now exhausted beyond human ability but they are now in a kind of trance-like state, so they move on. Their rituals are completed only after walking in the fire pit. Devotees are now helped to remove their pierced items and then they pray at this temple, signaling the end of the festival. ●





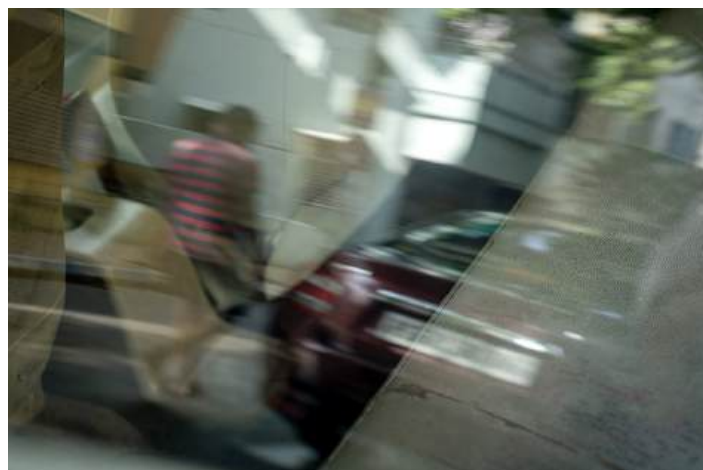
Illusion in Reflection

Camera since invention has mainly being used to freeze a moment or for documentation. I have tried to present another perspective by focusing on the quality of light incident on the subject rather than its precise details thereby creating an illusion in the minds of the viewer.

The blurry images portray the non-linearity/ mystery of life. A yellow taxi's or a building's reflection on the expensive car creates a deeper layer. Reflection of the lady on the rear view mirror or that of a young girl waiting created a mystery.



Soura Roy



*Wildlife in Monochrome
from the Lower Zambezi*









Seeking wildlife with minimum crowds of photographers, I travelled to the lower Zambezi (Zambia). Here wilderness still breathes in its rawest form. This portfolio seeks to capture moments of intimacy and drama — the stealth of leopards in dappled shade, the commanding presence of a lion and a majestic elephant all processed in monochrome to give the images a timeless appeal. Each image reflects the beauty and power of these creatures. My intent is to share visuals that inspire awe but also fragility to hopefully foster a deeper commitment to conserving wilderness. ●



Dr Somdutt Prasad

MPSA2, BPSA, EFIAP, EFIP, IIG/p10+s10





When the City Drowns

STORIES FROM WATERLOGGED KOLKATA

Abhishek Basak

MFIP, EFIAP, E.CPE, M.NPS, IIG/s2



The waterlogging in Kolkata has turned the city's familiar rhythm into a daily struggle, especially for those who live and work on the streets. When sudden showers swell into stagnant pools, pavements disappear, roads melt into murky channels, and the city's heartbeat slows under the weight of rising water. For street vendors, rickshaw pullers, daily wage earners, and countless families living in makeshift shelters, these flooded lanes are more than an inconvenience — they are an everyday battle for safety, livelihood, and dignity. Their stalls are soaked, belongings washed away, and the little spaces they call home become vulnerable to illness, insects, and instability. Children waded through knee-deep water to reach school, elders balance themselves on slippery pathways, and workers brave the rains with the hope of earning just enough to survive another day.

Waterlogging in Kolkata is not merely a seasonal scene; it is a reminder of resilience born out of hardship. Yet it also echoes the need for stronger infrastructure, compassionate attention, and collective responsibility — so that the city's most fragile lives can breathe easier when the skies open again. ●

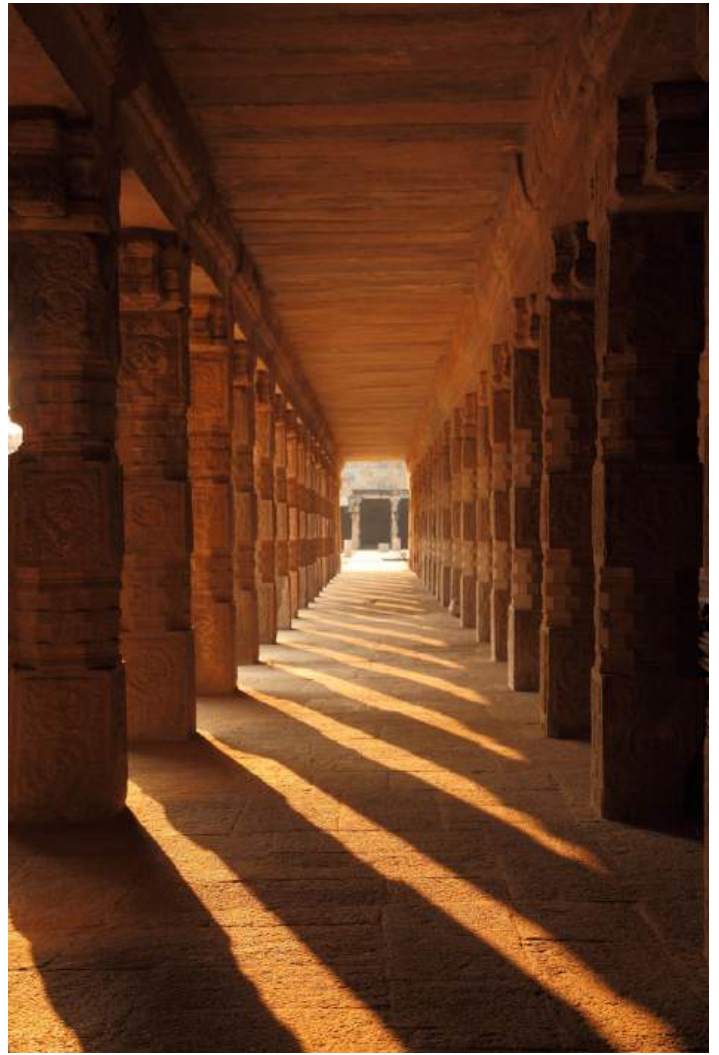




Light Master

A TRIBUTE TO LATE MR. RAMANI





Ramanidharan Ramaswamy

EFIP, EFIAP

1954 — 2025



Peacock Duel

This photo-essay aims to describe a duel between peacocks in the wild. I had the great opportunity to observe, for the first time in my life, this magnificent natural event at Bijrani safari zone in the Jim Corbett National Park during first week of May 2024.

Duelling, though not universal, is a natural and instinctive phenomenon among many animal species. Obviously, in animals, contrary to the purpose and the manner the duels are fought in human, duelling is an essential activity for survival of the species by establishing supremacy of the strongest or the fittest individual in the vicinity / territory or within a group of same species. Duels in several species of wildlife, loosely referred to as territorial fight, are fought grossly following certain behaviour, varying from species to species, developed through evolutionary processes. While duels for some species mean aggressive combat that may cause serious injury or sometimes even death, generally, for many species duelling is more of a controlled fight just to establish one's dominance over the other. Duelling in peacocks, the national bird of India, appeared to be of the second type.

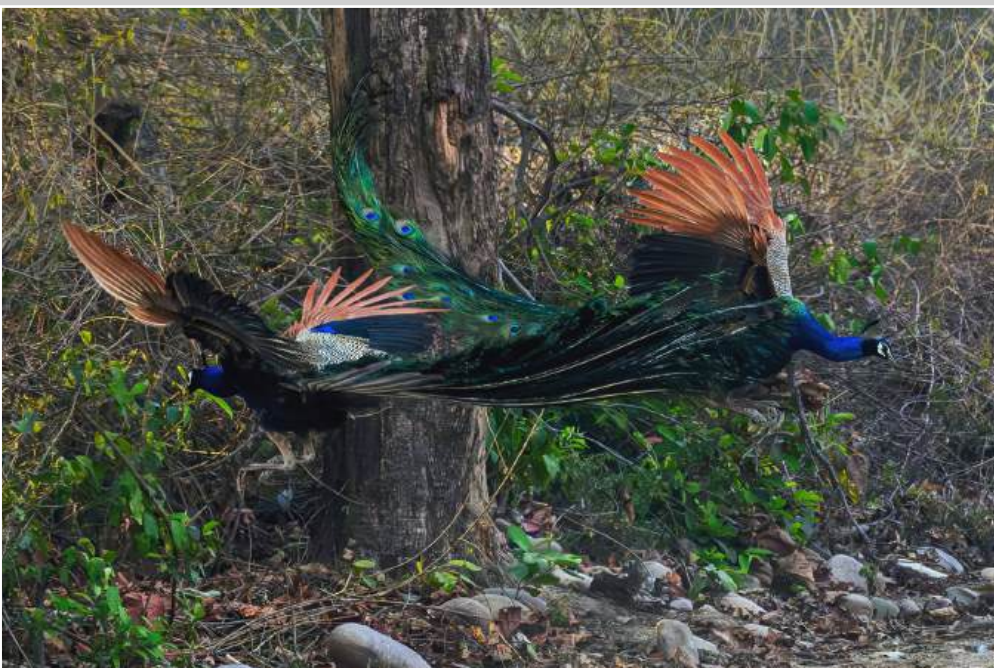
Peacock-duels are fought between two male individuals (peafowl) if one's territory is challenged by the other or when, usually in the mating season, the two find common interest in a single peahen. Though it was a mating season for peacocks and there were many peacocks in our safari area, I did not find a peahen in close vicinity of the fighting arena. Most likely, it was a fight to establish the area dominance. Whatever the reason, all along, the duel was really a dignified one, matching well with the graceful and majestic appearance of the bird. It started with both walking side by side calmly in the area that afterwards turned out to be their fighting arena. May be, it was sort of joint inspection to determine the area for the duel! It was an aerial fight in the sense that the spectacular show of strength was exhibited mainly in the air, simultaneously jumping / flying little high above the ground. In between two aerial attacks, they walked fast, making loud and harsh honking calls, crossing each other from two ends of the battleground, several times, preparing to jump for the next aerial attack. But they never attacked each other while on the ground! Even in the air, they did not use their talons and beaks to attack each other during every jump. Though the fight continued for quite some time, the series of apparently aggressive aerial attacks did not cause any serious injury to either of the fighters. It appeared to me that height of jump also could be one of the parameters for the show of strength. After several jumps, towards the end, one of them became visibly exhausted and could not match the other either in vigour or in terms of height of jump. At the end, the more exhausted one just left the arena.

The entire duel was indeed an engrossing spectacle to witness.



Premomoy Ghosh

EFIP, EFIAP, EPSA, IIG/p6







Chennai via My Lens



Barath Karthi R K

EFIAP, EFIP, IIG/p4

Chennai is a city of dreams — loud and alive in the morning, calm and relaxed at night. People rush through their day-to-day life, flying as if there's not even a minute to stop and notice how beautiful everything actually is. So let's pause for a moment and see how great and soulful this place really is.

Every wall holds a story, and every face that walks by carries its own smile, reaction, and movement. The streets are filled with stories that often go unsaid and unnoticed. There's a unity here — people holding on to their beliefs, businesses opening and closing without a clear start or finish, people sitting after an unfinished day yet still carrying a smile and a hope from nowhere.

We all move around in this rhythm. This city of dreams — capturing Chennai and its moments isn't just an opportunity, it's like framing what people truly feel, experience, and live.





Cropping & Resizing



Ashok Kandimalla
 Technical Writer for 30years

All of us take a large number of images. We will discard some, post-process some, and finally prepare a few better ones for showing them to others. There are many ways we can do the latter. It could be through sharing on social sites, displaying on an HDTV, hanging prints on a wall, making a photo book, preserving them in an album, etc. We may also submit our images to salons and other competitions to test our mettle. How an image should be prepared for each of these is different as you need to crop and resize them differently.

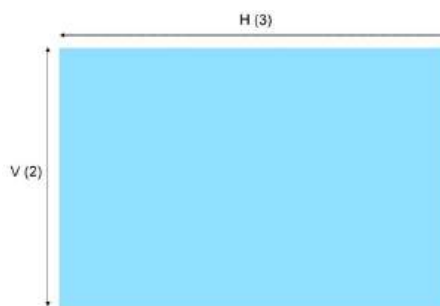
The three factors that are altered in this process are - the **aspect ratio**, **dimensions of the image in pixels**, and finally the **resolution**. Though this may look basic, there is a misunderstanding in the minds of many perhaps due to the technical nature of the subject and the (few) calculations involved.

Before proceeding further and seeing how we need to change them, we must have a very clear understanding of these three factors. So, let us start from this point.

Aspect ratio: If you take a rectangle (Picture 1) and measure the horizontal and vertical dimensions and then divide the former by the latter, the number you get is called the **Aspect Ratio**. This is shown as two numbers and is expressed as **H:V** where H and V refer to horizontal and vertical dimensions.

The dimensions can be in any units. That is, they can be - pixels, millimeters (mm), inches, etc., as that does not matter. Nor are the absolute numbers important. For example, the following numbers all have the same aspect ratio since we are concerned only with the ratio, not the absolute values of H and V independently.

- 3:2
- 6:4
- 12:8
- 60:40
- 600:400
- 6000:4000 and so on.



Picture 1: Aspect ratio.

Format and Description	Aspect ratio (H:V)
All full-frame DSLRs, Mirrorless cameras (MLCs), and 35 mm film cameras	3:2
All APS-C cropped sensor DSLRs and (MLCs)	3:2
Micro 4/3 Mirrorless cameras	4:3
Most small-medium format cameras (Fuji GFX, etc.)	4:3
Roll film (120 format) cameras like Rollei and Hasselblad	1:1 (square)
Standard full HDTV	16:9
Panorama	3:1 or more
Some examples of standard printing paper sizes (in inches) that also indicate the aspect ratio	6:4
	7:5
	10:8
	12:10
	15:10

There is nothing like a standard or correct aspect ratio. It will change based on your camera, the display device used to show your image, or the paper you want to use for printing. Also, if you are selling your images, the client may ask for these with an aspect ratio (for a catalog, for example) different from what your camera might have given. Hence, it is common to have mismatches in aspect ratios. Table 1 gives aspect ratios of several common items.

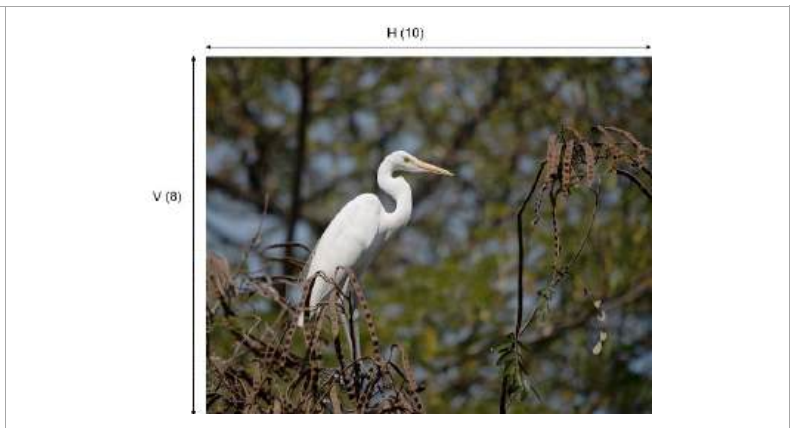
What effect does this mismatch have on your image? Quite a lot! Let us say you want to print a photo taken with a camera that has an aspect ratio of 3:2 and the paper is 10 X 8 inches. The latter has an aspect ratio of 5:4 and hence there is a mismatch as the aspect ratio of the paper is less than that of the image. If you now print as it is, the image will not fill the paper fully and you will get empty spaces on the top and bottom (Picture 2).

Note: The aspect ratio depends on the number of H and V pixels but not on the total number of pixels.

If the width is less than the height, like in a portrait format print, then the aspect ratio will become less than one. While there is no rule, aspect ratios are generally not shown as less than one. So, if you are looking at a portrait format print, the aspect ratio is calculated as the ratio of the longer side divided by the shorter side.



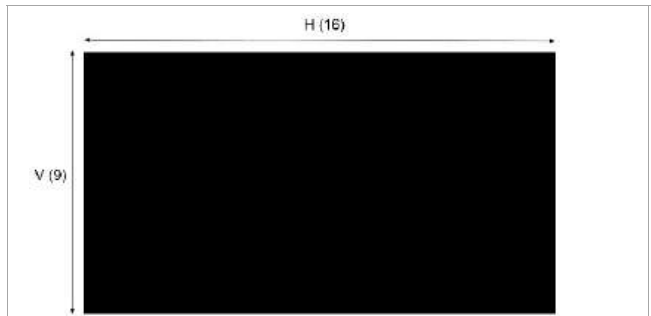
Picture 2: The empty spaces are shown by the blue border.



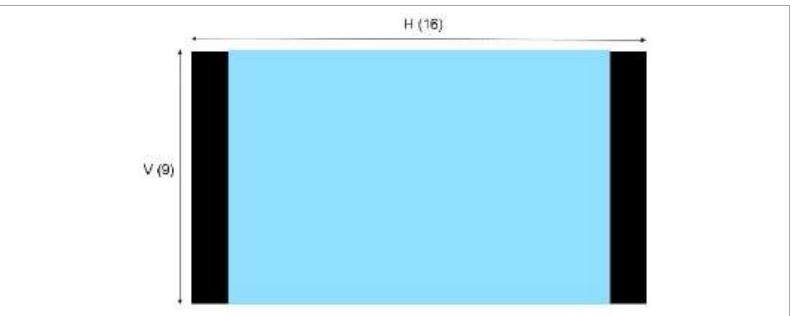
Picture 3: Image cropped to get the 10:8 aspect ratio. Note that some parts of the image have been cropped out on either side.

If you want to print the image so that it fully occupies the 8 inches height of the paper, then the image will need a 12 x 8 paper! So, the only solution to this problem is to crop (literally cut and remove digitally) the image to 10:8 (Picture 3). However, note here that some parts of the image have been cropped out (discarded) and hence your composition may get disturbed.

What will happen if you want to display an image taken with a camera that has an aspect ratio of 3:2 on an HDTV that has a larger aspect ratio of 16:9 (Picture 4). Here too the same explanation holds good but since the aspect ratio is now higher, you will get empty spaces on the left and right (Picture 5). This case is often encountered by photographers when displaying images on HDTVs. We will discuss this specific case in more detail later.



Picture 4: HDTV has an aspect ratio of 16:9 (H:V).



Picture 5: The aspect ratios of the image (blue, 3:2) and that of HDTV (black, 16:9) are different. This mismatch causes empty spaces on either side.

Cropping: We have used this word a few times already and it means that we are cutting the image and throwing away some parts of it. This is done for a few reasons.

- It is needed for matching the aspect ratios.
- After you correct an inclined horizon, the image must be cropped to get a proper rectangular shape.
- To improve the composition by eliminating some extraneous elements in the image that are not contributing.
- To enlarge the size of the subject. This is done frequently by wildlife photographers when they might not have had a long enough focal length at the time of taking the photograph (Pictures 6 and 7).

For the last three cases, the aspect ratio can optionally be left unaltered.

Always remember that whenever you crop, you are throwing away pixels and thus paying a penalty. The more the area that is cropped, the greater will be the loss in pixels. So, in general, the lesser the crop the better.



Picture 6: Uncropped image as captured by the camera.



Picture 7: After cropping to improve composition and to make the subject more prominent.

Resizing: Apart from cropping for whatever reason, you may have to resize the image depending on the end use you have in mind. Let us take two examples to illustrate this. Since it will be easier to understand the concept with specific numbers, let us start with a hypothetical camera that has a pixel count of 24 Megapixels (or 24 MP) with a sensor of 6000 x 4000 pixels.

Case I - to display an image on an HDTV: As you may recall, an HDTV can display only 1920 X 1080 pixels that correspond to an aspect ratio of 16:9. We can start with the image from our camera and change the aspect ratio by cropping it to 16:9. When this is done, we will end up with an image that is 6000 x 3375 pixels. (If you want to verify, take a calculator and divide 6000 by 3375. You will get the number 1.7777 which is the same number you will get when you divide 16 by 9).

Next, we need to reduce the number of pixels from 6000 to 1920 horizontally. We need to do this reduction symmetrically in both horizontal and vertical directions. When we do so, the number 3375 will proportionally reduce to 1080 for a correct fit on an HDTV. This is because we have changed the aspect ratio of the image to exactly match that of an HDTV. The image now will be displayed on the HDTV covering the area fully right up to the corners with no empty spaces.

The reduction in pixels is called down-sizing and can be done in post-processing software.

Case II - to make a 24 x 16-inch print: For a good detailed print, the pixels need to be placed close enough to get a good sharp print. The generally accepted number for this is 300 pixels per linear inch of paper or **300 PPI**. Thus, for a 24 x 16 inch print, the needed pixels are hence 7200 x 4800. Since our hypothetical camera has only 6000 x 4000 pixels, we need to increase the pixels (upsized) to reach our target value of 7200 x 4800 (in this case). This is done by a process called 'interpolation'. The algorithms and the math behind this process are quite complex but we need not worry about all that as most post-processing software will do the needed operations.

Note that you can use even a reduced resolution like 240 PPI if the print is very large as we will be viewing from a farther distance. So, our 7200 x 4800 image file can also be made into a 30 x 20 inch print but at 240 PPI. Thus, the resolution is a very important number that you must specify when you create a file for printing as this is what tells the printer at what resolution it should print.

Note that we are saying PPI and not DPI! Is this a mistake? No, read on for more explanation on this very important point.

The common name for both downsizing and upsizing is **resizing**. Every standard post-processing software including Lightroom or Photoshop will allow you to do this.

PPI and DPI: These two mean pixels per inch and dots per inch and indicate the resolution. Many use these two interchangeably or wrongly use one instead of the other. So, why are these different, and what is the correct usage?

Let us start with PPI which is **image resolution**. It has an important function when you create a print, as it specifies how closely the pixels will be placed on the paper. If you use the common standard for printing, it will be 300 PPI (not DPI). As you can expect this means that on one linear inch of paper, 300 pixels of the image are placed. If the image has a width of 7200 pixels, then at the resolution of 300 PPI, the image will be printed 24 inches wide.

So far so good, but what is DPI and what is it supposed to do? It is a printer specification and you **have absolutely no control over it**. The printer has a certain number of color inks at its disposal, usually up to 10, but it does not have a separate ink for every color that a camera can give to a pixel. Recall that even if your image is in JPEG format, every pixel can take any one of the 16.7 million colors available! So, the printer combines many dots of varying sizes and (ink) colors to reproduce all the colors of a pixel. The number of dots that a printer can place on a linear inch of paper is specified in DPI. This number is much higher than the 300 PPI print standard as several dots will make a pixel. For a typical printer, resolution can go up to as high as 5760 DPI but remember that different printers will have different DPI specifications.

So, PPI is an essential specification for you to print, but what role does it play if you are displaying an image? The answer is **absolutely nothing!** But why so? A display (HDTV or computer monitor) once manufactured has a fixed PPI and you cannot change it. Whichever image you send for display it will always be displayed at the PPI of the display which is generally between 72 and 100 depending on the display device.

Do this experiment. Create an image of 1920 x 1080 at 3 PPI and another at 300 PPI keeping the number of pixels the same (1920 x 1080). Display both on your computer monitor (or an HDTV) and see if there is any difference. They will look exactly the same proving that the PPI value of your image has no relevance for display.

At this stage, you may say that you have seen several times (salons, print media, etc.) all asking you to submit images at 300 DPI. So, what gives? If the image is being asked for display purposes, then 300 DPI is wrong on two counts. First, there is no meaning in specifying DPI at all which is a printer specification over which you have no control. Even if the spec says 300 PPI, it is of no relevance since the display will show the image at its own PPI and not what you have set in your image file.

In this article, we have seen what the terms cropping and resizing mean. We have also seen the difference between PPI and DPI and their significance. To summarize, **we need to worry about PPI only when we print and we need not worry about it at all if we were to display! And DPI? Forget about it from today and be happy!** ●

Ghats of Varanasi



Pradyot Majumder

EFIP, AFIAP, QPSA





Ahmed Russell

EFIAP/s, IIG/p

A Noon of Rapture in Mudh

I went to the Spiti Valley in Himachal Pradesh in July 2022 to take photographs. I am not exactly a travel enthusiast or a tourist, but whenever I go out to take pictures, those two things somehow blend together. Sometimes I wonder what I would have done if I had been born before the invention of the camera! Surely, I would have been a poet then. My favorite poet is Kalidas—because I truly love clouds. Even though I studied Meghadutam in higher university classes, I have been cloud-enchanted since childhood.

Let me tell you about another enchantment now—there were clouds in the sky that day too, though I had gone to Spiti hoping to see snow. Snow is rare in July, only the occasional glacier or a faint layer on the distant peaks. Our destination that day was Pin Valley. Our hotel was in Kaza town, known as the headquarters of Spiti, and the distance from there to Pin Valley

is about fifty kilometers. As usual, our car sped along the winding mountain roads, curving through folds and ridges.

When we stopped for a break at Kungri Monastery, we found a large religious ceremony taking place. I quickly captured it with my camera—travel photography is my passion, and a vital part of it is recording the culture of a particular place.

From there, we continued to a small village in Pin Valley called Mudh. Such a short name for a village! If it were in Bangladesh, it might have been named Mudhpur or Mudhnagar. A tiny name—yet what an enchantment it holds. At first, it didn't seem all that special. But after we ordered lunch and sat in the open lobby of the guesthouse, light rain began to fall now and then. I slowly started to look around, and it was then I realized that being a photographer wasn't the only wonderful thing I was doing. Beyond the

quick clicks and captured moments, there exists something called uninterrupted leisure—a way of appreciating beauty. I remembered Jibanananda Das's poem *Obosherer Gaan* ("Song of Leisure").

I closed my eyes for a while in Mudh Village, letting go of all tension. Gradually, the light and air touched me as if I were under a spell. I moved the camera slightly here and there and took a few photographs. As the rain and wind brushed against me, I saw people working in the valley's fields—all green with pea plants. Some were climbing uphill with harvested crops on their backs. Among them, I noticed a father—or perhaps a grandfather—coming up the slope with a small child on his back. His face reminded me of the Japanese film director Akira Kurosawa. He wore sunglasses and tattered clothes. Since the sunlight in Spiti Valley is intense, all the local workers wear sunglasses during the day.



The lushest greenery in Spiti is found in this Pin Valley. There is also a national park here, though not the fenced-off kind we usually imagine—it stretches across several kilometers and includes many villages. Our destination, Mudh Village, is the last settlement of Pin Valley, located twelve and a half thousand feet above sea level. It is a breathtakingly beautiful place, surrounded by the Himalayas. The vast green pea fields here are of a different hue than the greens of my country—more of a yellowish-green. Rainfall is frequent in this arid Himalayan region, and the melting snow from the mountains feeds the cold flow of the Pin River. Both Spiti and Pin Valley are named after their respective rivers. The Pin River flows right beside Mudh Village. Though it looks gentle in summer, it is in fact torrential. From any guesthouse or restaurant in Mudh, one can see the winding river embracing the valley, and beyond it, the snow-capped peak of Pin

Parvati, which many trekkers cross the river to reach.

Our guide to Spiti Valley was Ashis Shur, a photographer from Kolkata. From him, while learning landscape photography hands-on, I learned that the most captivating aspect of landscape photography is a valley or gorge enclosed by a river. By that measure, this was our perfect spot.

Just a small afternoon—perhaps two hours at most; a little rain, a cloudy sky, a few human faces—there isn't much more to remember about Mudh. I didn't witness all the colors of nature—the orange glow of dawn or dusk, the starlit night of a full or new moon, or the snow-covered homes of Mudh. Yet every time I sit and think about it, I seem to see everything again in my imagination—the road to Mudh, the Mongoloid faces, the snow-draped peak of Parvati Mountain, and the trembling reflection of moonlight on the snow-white village.





Manjuvirattu

BULL-TAMING SPORT IN TAMIL NADU

Udayan Sankar Pal

EFIP, EFIAP

While visiting a photographer friend, Kumaraguru Palaniappan at his hometown, *Kandaramanickam* in *Tamil Nadu*, I sensed an air of excitement all around the village. Large and small trucks carrying large bulls and spirited men had held up the main road and yet, no one was upset. Infact men and women were cheering these teams along. I knew something big and fun was up. Sure enough, the arena where **Manjuvirattu** was scheduled that day was less than a kilometer away from my friend's house. So I joined in.

Manjuvirattu is a traditional bull-taming sport in Tamil Nadu, India. A variant of the **Jallikattu**, this sport is a little less structured and far more free spirited. The sport is played for the sheer fun and adrenalin it offers. There are no awards to fight for and neither are winners or losers declared. Teams let their bulls free in a large arena. The objective is for observers and players to bring under their control these bulls as a display of their strength and wit by holding the bull's hump or tail. The bulls also put up a spirited fight spurred by the crowd, loud noise, open space and absence of their owners. The bulls sprint around trying to make sense of the situation often *jumping 5-6 feet* high to throw off people swarming around them. There are as many bulls as there are people, so there is no predicting where a raging bull or human can emerge from making it a high energy and unpredictable game. Injury and death is always a part of the game due to its nature and I saw quite a few ambulances nearby. This goes on for a few hours until the bulls disperse into the nearby forests and wild vegetation where they

can calm down on their own.

Owners of the bulls from villages near and far bring their largest, fiercest and most treasured bulls to an open arena near this village. They spend a lot of time and effort to not just feed and groom these bulls, but also train them to be fierce and fast. There is loud music and even louder war cries from teams in an attempt to show their pride and allegiance to their village or family. Each bull has the name and phone number of the owner painted on its back. Teams often bring more than one bull and let them free in the arena at the start of the game. What's most interesting is that they never round up the bulls at the end of the game. Instead, they travel back home in their trucks and the bulls somehow find their way back home on their own over the next few days. All villages take care of these bulls as they slowly walk back to find their way home. This was something that I was in awe off, I did not know that bulls also have the sense of navigation like migratory birds do for example.

Doing photography in this unpredictable environment where both humans and bulls were directionless, always in motion and in a frenzy was hard. However, there were many locals who looked out for me pulling me away from sprinting bulls into ditches. What helped me there was to be aware of my surroundings.

This event took me back to simpler times when people came together to just have fun. *It was truly an exhilarating one where raw brute force met pure joy.*



A.G PHOTOGRAPHY



portraiture



MENTOR

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fashion

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Divine Dance on Fire

WHEN RITUAL BECOMES LIVING GOD



Sundar Gopalakrishnan

EFIP, EFIAP, PPSA, IIG/p3





Theyyam, a vibrant and ancient ritualistic dance form from Kerala, India, comes alive as performers embody deities and ancestral spirits in a mesmerizing display of faith, mythology, and community. With elaborate costumes, striking vibrant makeup, and intricate movements, Theyyam is a powerful expression of devotion. These captivating performances are a profound form of worship, believed to facilitate direct communication with the divine, weaving together tradition, spirituality, and community in a breathtaking spectacle.





IIG *Photographer of Year-2025*



Dr Sharatchandra HC

Hall of Fame

IIG Distinction Awards until Nov'2025

Abhishek Basak	IIG/s2+p2	Michal Nega	IIG/s2+p
Ajar Setiadi	IIG/s4	Mihee Eo	IIG/s3
Ajit Joshi	IIG/s2+p5	Mohammed Muhtasib	IIG/s6
Akashneel Banerjee	IIG/p	Moumita Poddar	IIG/p
Alessio R Darmanin	IIG/s6+p2	Mrinal Sen	IIG/s25+p10
Anjan Das	IIG/s2+p2	NgocAn To	IIG/s2
Anna Maria Mantovani	IIG/s	Nikhil Paul	IIG/p5
Barath Karthi RK	IIG/p6	Nilanjan Saha	IIG/p2
Barbara Schmidt	IIG/s10+p10	Norman Johnson	IIG/s10
Bibhuti Bhusan Nandi	IIG/s9+p8	Pantelis Kranos	IIG/s10+p4
Biswajit Mandal	IIG/s+p3	Pascal Meerpoel	IIG/s3
Chandra Shekhar Mishra	IIG/s4+p6	Paulo Cesar Berton Custodio	IIG/s+p
Chao Ling Jyi	IIG/s50	Prabir Kumar Roy	IIG/s3+p7
Deba Prosad Paul	IIG/s2+p	Pravin Tirkey	IIG/s
Debarshi Mukherjee	IIG/s2+p2	Premomoy Ghosh	IIG/p6
Deepak K Biswas	IIG/s6+p6	Pritam Panja	IIG/s2+p4
Dino Hadzidervisagic	IIG/s2+p	Punyabrata Barma	IIG/s2
Donald DeDonato	IIG/s6	Ramaswami GN	IIG/s5+p6
Dr Abhijit Bandyopadhyay	IIG/s8+p10	Ravindra Puntambekar	IIG/s+p5
Dr Ernoe Barsi	IIG/s3	Ricos Andreas Gregoroiu	IIG/s2
Dr Gopal Belokar	IIG/s15+p9	Roman Doblender	IIG/p
Dr Gottfried Catania	IIG/s20+p	Sailendra Nath Jana	IIG/s2+p2
Dr Kanwarjot Singh	IIG/p2	Samir Sarkar	IIG/s+p
Dr Manish Nagpal	IIG/s6+p2	Sanat Kumar Karmakar	IIG/s2+p7
Dr Nevra Topalismailoglu	IIG/s	Sanath Kumar	IIG/s15+p7
Dr Samir Kumar Samanta	IIG/s3+p2	Sankar Nath Chakrabarty	IIG/s4+p4
Dr Sharatchandra HC	IIG/s7+p10	Shayan Mondal	IIG/s+p
Dr Suranjan Mukherjee	IIG/p	Sherman Cheang	IIG/s8
Eva Lambropoulou	IIG/s8+p	Siddalinga Prasad KG	IIG/s10+p4
Falguni Dutta	IIG/p	Sinai Menachem	IIG/s5
Hans-Peter Hornbostel	IIG/s1+p4	Stefan Stuppign	IIG/s9+p6
IAN LEDGARD	IIG/s	Subham Banerjee	IIG/p2
Jayendra Babubhai Kamdar	IIG/s2+p5	Subhasis Barat	IIG/p
Jose Henrique Chaim	IIG/s+p2	Subrata Nath	IIG/s4+p7
Joxe Inazio Kuesta Garmendia	IIG/s8	Sudip Saha	IIG/s+p5
KimQui Dinh	IIG/s	Sunil Vyas	IIG/s+p5
Klea Kyprianou	IIG/s5+p	Syamal Kumar Saha	IIG/p10
Krishnan KV	IIG/s+p4	Tanmoy Das	IIG/s+p2
Lale Cakti	IIG/s+p3	Thanasis Hadjipavlou	IIG/s6+p6
Luigi De Rosa	IIG/s10+p8	Udayan Sankar Pal	IIG/s20+p15
Luiz Paulo Grinberg	IIG/s3	Vivek Joshi	IIG/p
Manas Pratim Sharma	IIG/s+p5	Yuet Yee Wong	IIG/s
Manasi Roy	IIG/s6+p8	Zoltan Krahling	IIG/s5+p2
Marcos Silva	IIG/s5+p5	Zoran Makarovic	IIG/s6
Matthias Haug	IIG/s		

Photo Travel Division (PTD)

A quick look to the 2 STAR paths of PSA's PTD

PSA announced the introduction of two STAR paths under the PTD, effective January 1, 2026, following the FIAP's World In Focus

Photo Travel Documentary (PTDD)	<p>A Photo Travel image is a portrayal of the real world we live in, as it is found naturally. There are no geographic limitations</p> <ul style="list-style-type: none">• Retains existing reality-based definition with some approved clarification changes• No changes to current editing guidelines• All PTD acceptances received as of December 31, 2025 will be recognized in the PTDD star path
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Photo Travel World in Focus (PTDW)	<p>A "WORLD IN FOCUS" image expresses the spirit of an era, the essence of a place or of a culture whether it is shown in an authentic scene or whether it is arranged.</p> <ul style="list-style-type: none">• Reality based with a more diverse range of content than Photo Travel Division Documentary.• World in Focus for example will allow studio portraits and staged images.• Editing guidelines are essentially the same as PTDD• PTD or PTDD images can be entered into exhibitions offering PTDW sections. Image must be accepted by an exhibition to apply to PTDW star path
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Source: <https://psaphotoworldwide.org/page/division-definitions>

Other Divisions of PSA that will continue the same process in 2026

Pictorial Image Division (PID): Unrestricted subject matter, separate classes for color and monochrome, focusing on digital projected images.

Nature Division (ND): Covers nature photography with strict definitions, offering digital/print contests and study.

Photojournalism Division (PJD): Focuses on photojournalism and documentary photography.

Pictorial Print Division (PPD): The original division, dedicated to physical prints (color or black & white).

3D Division (3DD): For alternative forms like stereoscopic (3D) photography

PSA Photo Travel Resources: Source: <https://psaphotoworldwide.org/page/mo-ptd-resources>

The following links/webpages discusses key aspects on the choosing the right PTDD images as a photographer and to identify the fake or staged photos for providing the right score during competitions

- Physical features in Photo Travel Documentary explained - [link](https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/physical-features-pt-documen.pdf) (https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/physical-features-pt-documen.pdf)
- Close-ups in Photo Travel Documentary explained. - [link](https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/physical-features-pt-documen.pdf) (https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/physical-features-pt-documen.pdf)
- Culture in Photo Travel Documentary explained- [link](https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/culture-in-pt-documentary-ex.pdf) (https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/culture-in-pt-documentary-ex.pdf)
- PTD Documentary Scoring Guideline - [link](https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/ptd-documentary-scoring-guid.pdf) (https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/ptd-documentary-scoring-guid.pdf)
- Staged Images - [link](https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/staged-images.pdf) (https://psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/resources/staged-images.pdf)
- This Popular Chinese Photo Tourist Spot is Entirely Fake - [link](https://petapixel.com/2021/06/30/this-popular-chinese-photo-tourist-spot-is-entirely-fake/) (https://petapixel.com/2021/06/30/this-popular-chinese-photo-tourist-spot-is-entirely-fake/)
- Fake Travel Photos in Asia - [link](https://petapixel.com/library-of-fake-travel-photos/) (https://petapixel.com/library-of-fake-travel-photos/)
- The Baffling Allure of Staged Photos in Photography Competitions - [link](https://petapixel.com/2023/10/28/the-baffling-allure-of-staged-photos-in-photography-competitions/) (https://petapixel.com/2023/10/28/the-baffling-allure-of-staged-photos-in-photography-competitions/)

Cheat-sheet: Editing Techniques

Snapshot towards preparing images for the PSA International Exhibitions

Editing Techniques (All Divisions)

Refer to this list for a quick summary of allowed and prohibited editing techniques. In particular, read the **AI** and **Authorship** notes below. Please also refer to the details in the PSA Official Definitions.

MATRIX OF EDITING TECHNIQUES (2026)	reality divisions							
	permitted [✓]	prohibited [X]	no restrictions [NR]	ND	PTD	PJD	3DD	PID/PPD
a) Cropping, straightening and perspective correction.	✓			✓	✓	✓	NR	NR
b) Removing or correcting elements added by the camera or lens (dust spots, noise, chromatic aberration, lens distortion).	✓			✓	✓	✓	NR	NR
c) Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene.	✓			✓	✓	✓	NR	NR
d) Complete conversion of color images to monochrome grayscale.	✓			✓	✓	✓	NR	NR
e) Using permitted AI-enhanced editing (see Note 1 below).	✓			✓	✓	✓	NR	NR
f) Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas).	✓			✓	✓	✓	NR	NR
g) Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking).	✓			✓	✓	X	NR	NR
h) Combining images (2-4), each with a small white border on a single image that depicts a progression of events or related activity.		X		X	X	✓	NR	NR
i) Adding, deleting or moving pictorial elements of which you ARE the author.		X		X	X	X	NR	NR
j) Removing, adding, or changing any part of an image, except for cropping and straightening.		X		X	X	X	NR	NR
k) Blurring or darkening parts of the image to hide pictorial elements, or adding a noticeable (dark or light) vignette during editing.		X		X	X	X	NR	NR
l) All color conversions other than to monochrome grayscale.		X		X	X	X	NR	NR
m) Conversion of parts of an image to monochrome, or partial toning, desaturation or over-saturation of color.		X		X	X	X	NR	NR
n) Using prohibited AI-enhanced editing (see note 2 below).		X		X	X	X	X	X
o) Adding pictorial elements of which you ARE NOT the author, such as sky, background, people, animals, etc. Refer to the PSA statement on Image Creation and Authorship.		X		X	X	X	X	X
p) Adding a watermark, copyright or any similar visible markings.		X		X	X	X	X	X

Source: <https://psaphotoworldwide.org/page/division-definitions>

1. **Permitted AI-enhanced editing:** includes editing tools that perform transformations, enhancements, or corrections based exclusively on the existing pixel data captured in the author's original photograph without introducing externally-sourced content.
2. **Prohibited AI-enhanced editing:** includes any AI-assisted processes for synthetic image generation that incorporate external image data, visual elements, textures, objects, or scenes not originally present in the author's photograph are prohibited.

Outpainting tools (generative fill) which allow you to expand a cropped image using a context-aware extension of the original photo are permitted, unless restricted by the Division's definition. Other generative AI tools that generate new synthetic visual content based on external image data not originally present in the author's photograph are prohibited, regardless of how small the edited area. Any person who violates this AI rule shall be banned from PSA exhibitions for a period ranging from 3 years to permanent exclusion.





REFLECTIONS

December 2025

