

McGAN's OOTY SCHOOL OF ARCHITECTURE . Volume 01

McDESIGN

TRIBUTE
TO THE
MASTER

PUBLISHING
NEW FRAMES

MINIATURE
PORTFOLIO

PHOTOGRAPHY IN
ARCHITECTURAL
DOCUMENTATION



McDESIGN

The question that intrigued me all through these years, when the topic of doing something different came up was academics and designing apart what does McGan's excel at? The answer was always on my desktop which I seem to notice only a few months back. A bunch of photos collected from various student enthusiasts. On talking to them, I learned how serious some people take this hobby, regardless the minimal attention they get, the lack of opportunities to showcase their works and the absence of avenues.

To build an identity takes time, effort and most of all discipline. A magazine with an efficient editorial board would always provide the perfect avenue for all amateurs and professionals to showcase and review their works. An ever backing sponsor's board is also the backbone to a magazines success. The initial backing of the management in this joint venture is always cherished and thanked for.

All this said, a message to all fellow photographers regardless of titles and positions, excellent photographs are made out of deep rooted love for something beyond the camera.

N. Gowth

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cover photo by
Prasant mohan

Bharatanatyam
a dancer expressing her emotion which is framed in the way it has to be.
Exposure: 1/800 sec at f/3.5
(ISO 125)



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One cannot simply pen words about this artist, who took the world of photography so close to his heart over everything else. Hailing from Kollam, he did his bachelors in architecture from TKM college Kollam during which the world of photography gripped hold of his eyes and heart. I first met him when I joined for my bachelors in Ooty where he was an assistant professor. Ever since, each of us watched him grow from a simple artist to a highly experienced professional photographer and cinematographer. Inspiring talents where ever he set foot, he pursued architecture in many colleges ever since. Dropping out from doing his masters in India's most esteemed SPA New Delhi for the love of the camera, he shook the very roots of our hearts. Bravery to pursue ones heart is one thing but to see the happiness in his eyes and works is what drops the jaw.

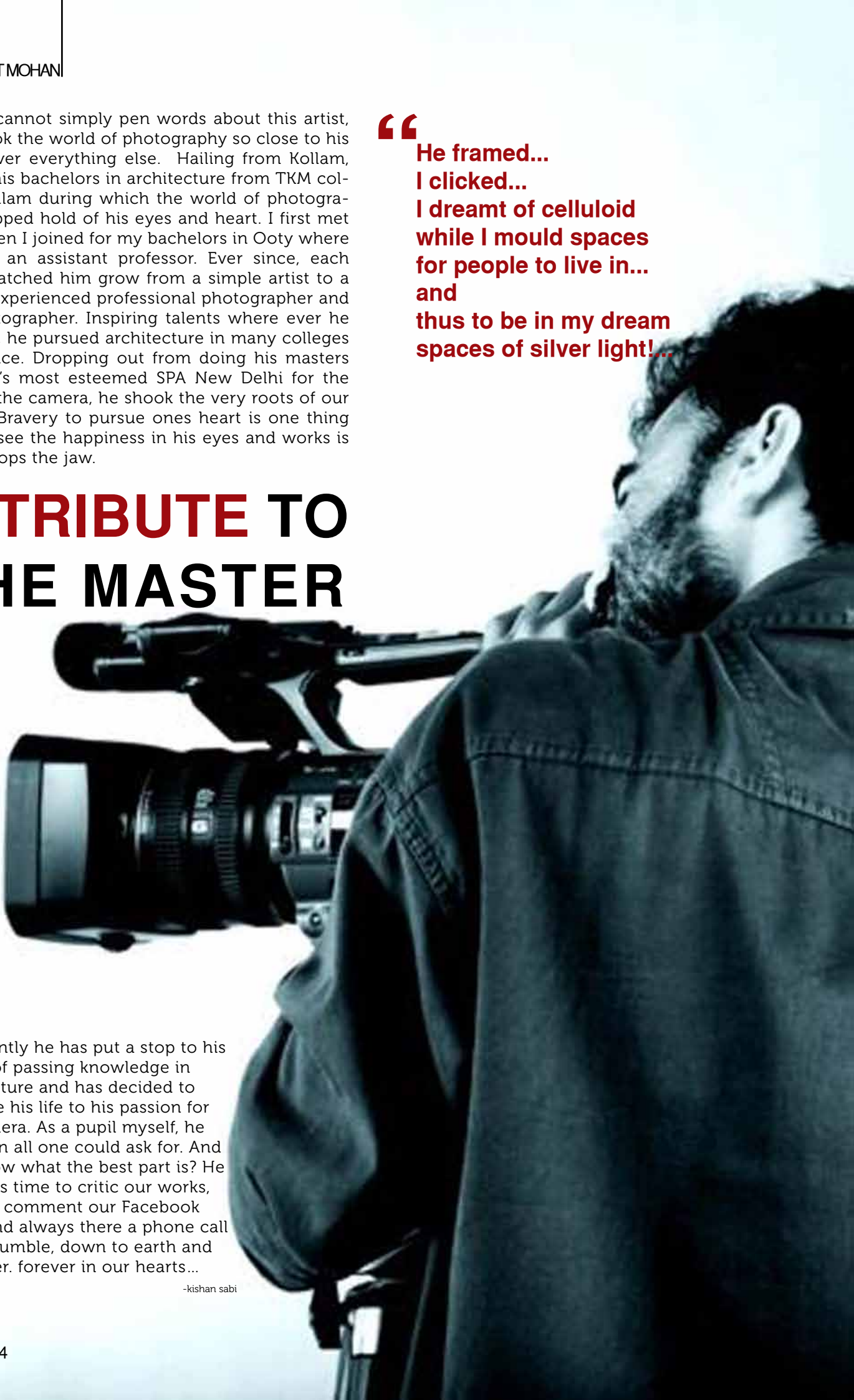
A TRIBUTE TO THE MASTER

Currently he has put a stop to his career of passing knowledge in architecture and has decided to dedicate his life to his passion for the camera. As a pupil myself, he has been all one could ask for. And you know what the best part is? He still finds time to critic our works, like and comment our Facebook posts and always there a phone call away. Humble, down to earth and best ever. forever in our hearts...

-kishan sabi

“

**He framed...
I clicked...
I dreamt of celluloid
while I mould spaces
for people to live in...
and
thus to be in my dream
spaces of silver light!...**





Sometimes I do get to places just when God's ready to have somebody click the shutter

- Ansel Adams

An Architect passionate about Photography & Cinematography. Worked with **Bollywood Cinematographer Santosh Thundiyl.**



Frames Of Mind



PRASANT MOHAN

VERICOLORED HEART & Z ARTICLES PRESENTS

A KNIFE IN THE BAR

The shortest distance between man and the truth is a story



WRITTEN BY RAJESH MADHAVAN DIRECTED BY UNNIMAYA CASTING BY CHANDRAKANTH COSTUME DESIGNER HAMID MANGALATH EDITOR SUJITH EXECUTIVE PRODUCER SAJEESH
PRODUCED BY SANAL GEORGE EXECUTIVE PRODUCERS SHINOOP & MERVIN PRODUCED BY VIPIN SHETH EXECUTIVE PRODUCERS SHAFEEK ASEES EXECUTIVE PRODUCERS PRASHANTH MOHAN
PRODUCED BY VARICOLORED HEART & Z ARTICLES EXECUTIVE PRODUCERS SANMARGAM PRODUCED BY SUBHASH CHANDRAN EXECUTIVE PRODUCERS RAVISANKAR

BASED ON SUBHASH CHANDRAN'S SHORTSTORY 'SANMARGAM'

AN ALTER-EGO INITIATIVE



He was my Inspiration

“Best cinematographer” for the short movie “A Knife in the Bar” at State Film Festival'12 by “contact”, Trivandrum...
 The Sony World Photography Awards 2009, Cannes Entry selected for Commendation.
 Valued Client : Samsung India Mobile pvt. ltd.
 Signed agreement for Photographs to create Mobile wallpapers.
 Directed a Documentary on Indian Cinematography “ The Frames Of Mind” Short listed among the TOP 8 at NASA Convention 2007, Bhopal
 The International Photography Festival “Photoflare 2010”, Goa Nominated among the Top 10 photographers.
 Toonz Animations India Pvt Ltd, Technopark Campus, Kerala
 Worked as 2D Flash Animator in an Egyptian project, 2004- 05.
 Presented paper on “Photographing Built heritage & excavation data; an experience sharing in Heritage conservation” - IAAH Convention, Colombo, Srilanka



CINEMATOGRAPHY

Director & Cinematographer of critically acclaimed “Yatra” and ‘vattam’ musical video.



DIRECTION & CINEMATOGRAPHY: PRASANTH MOHAN
 MUSIC: SHINOOP MERVIN LYRICS: NIKHIL R K CRE. DIRECTORS: AJEESH KAKKARATH SRUTHIN AS
 EDITING: SUDHY STILLMAKING: NIBY THOMAS ASST. CINEMATOGRAPHY: POSTEEK: HAMID MM

Photography in Architectural Documentation

HERITAGE AND ITS VALUE

Cultural Heritage refers to tangible and intangible manifestations of our history charting human evolution. For the purpose of this document cultural heritage will refer to monuments, groups of buildings and sites of heritage value, constituting the historic or built environment. This may include those buildings, artefacts, structures, areas and precincts that are of historic, aesthetic, architectural, associative or cultural significance and may include natural features within such sites of environmental or scenic beauty such as water bodies, tanks, wells, open areas, gardens, wooded areas, sacred groves, hills, hillocks, etc. It must be recognized that the 'cultural landscape' around a heritage site is critical for the interpretation of the site and its built heritage and is thus an integral part of the site. Though for the purpose of this document, the focus will be only on the built heritage.



Documentation is a process of compilation or capturing of information, both graphic and written records, that explains and illustrates the significant characteristics, physical configuration and condition of a historic building, site, structure, or object. It is sometimes also called recording in certain contexts. The RecorDim initiative defines it as: Acquisition and application of heritage information. Where Heritage documentation is a continuous process enabling the monitoring, maintenance and understanding needed for conservation by the supply of appropriate and timely information. Documentation is both the product and action of meeting the information needs of heritage management. It makes available a range of tangible and intangible resources, such as metric, narrative, thematic and societal records of cultural heritage. Graphic records are most commonly photographs and drawings. These may consist of contemporary and historic photographs, copies of historic documents and illustrations. Drawings may be historic or measured drawings. Measured drawings are produced from measurements taken from the structure being documented. Written records are based on research performed to determine the chronology, context and significance of the structure. Descriptive records are based on inspection of the physical fabric of the structure. With the help of architectural documentation one can study a building, site, structure or object without necessarily visiting it. Since documentation is a physical evidence of the historic building it can also be used for monitoring of the sites over long and short term ranges.

PROCESS OF IDENTIFYING HERITAGE

Although inter-related the following three key concepts need to be understood to determine whether the property is worthy of documentation as a heritage site:

- Significance
- Integrity
- context



TOOLS FOR DOCUMENTATION INVENTORIES (LISTINGS) & WRITTEN DESCRIPTIONS

The most commonly used technique in documenting cultural heritage through written means are inventories. They are generally supported by photographs. Most countries follow a system of inventorying their cultural heritage which are then adopted as listed buildings.

An inventory of a historic neighborhood uses building dates, type, size, and opulence of the structures, comparisons of original, subsequent and contemporary uses to show how a neighbourhood and its economy developed and changed, and how historical research provides context chronology, description, interpretation, and assessment for architectural and engineering documentation. Research forms the basis for identifying significant structures and is the initial step in the documentation process. Historians then investigate and assemble information on selected structures, analyze the structure and the historical data, and distill the information into a cogent history and description. Most inventories have 3 basic divisions on **identification, description and additional information.**

MEASURED DRAWINGS

Measured drawings are one of the most commonly used forms of architectural documentation, they are also the most expensive because of the involvement of skilled



persons, survey equipment and the length of time it takes to produce them.

They can be produced for many reasons:

- to be used as the basis for planning, restoration or conservation work
- for academics or scholars to understand the significance of a structure
- to document a structure facing imminent demolition or relocation
- to aid in the normal maintenance of a structure
- as a record for protection against catastrophic loss
- for public records information or interpretation.

The types of subjects recorded with measured drawings are widely varied. Measured drawings can vary from simple line drawings showing spatial layouts of a residence, to a elaborately detailed drawings of a carved door-frame.





PHOTOGRAPHIC DOCUMENTATION

Photography offers a wide variety of information-gathering capabilities. Field photographs are used as an adjunct to field measurements and most commonly used for double-checking accuracy. They are also very cost-effective. As a rule of thumb, the less accessible a site is for checking measurements, that many more field photographs should be taken.

A measuring stick placed in the field of view of a photograph can be used to measure distances. Photographs also convey information on condition and texture. Photographs of decorative details can also be scanned and traced on appropriate scale especially on CAD. However it is advised that 3x3 rules be followed for the same. They can be used in other, less common ways to produce measurements. The techniques of rectified photography, mono- and stereo-photogrammetry, and analytical photogrammetry are also in use extensively for measured drawings

Architectural Photogrammetry: Architectural photogrammetry combines principles of photography and geometry in a method in which scaled drawings can be obtained from photographs. The process makes use of photographstaken from known locations to create an optical model that can be scaled in all directions.

There are several kinds of photogrammetry, which vary in technique, accuracy and expense like Rectified photography, Stereo photo grammetry, Laser scan, True ortho photo, Aerial photo grammetry etc. However it is beyond the scope of this manual to discuss these techniques in details.

Like drawings, photographs amplify and illuminate a record. In many cases they are more efficient in capturing data than either drawing or written description, but they also valuably supplement and verify drawn or written records. The texture of materials is difficult to depict by drawing or writing. Certain aspects of current conditions, such as minor cracks, plaster delaminating, or peeling paint, are too small or too time-consuming to draw. A single photograph, taken from the right vantage point, establishes the environmental setting for a building or structure to be studied. To achieve the same result with a history or drawing would require expending too much effort on a secondary aspect of the subject being documented. Photography is the least expensive, fastest, and easiest method of documentation, more so with the use of digital images. Though for better results simple 3x3 rules of photo gramtry are advised. Photographic documentation is done with black-and-white film this it is still considered to be best for archival purposes. Because color film fades and its colors change. Recently the use of digital photography has also become popular.



DIGITAL IMAGES

The development of still digital cameras in recent years has provided the opportunity to capture good-quality images without the use of film. Digital capture can now deliver good-quality images provided that a high-resolution camera is used – i.e. one with sensors exceeding 5 mega pixels. When preparing files for printing, a resolution of 300 dpi at the required output size is appropriate.

There are many different formats for digital image files, but two are in particularly widespread use. TIFF and JPEG files are easily transferable and are readable on most computers. TIFF files are uncompressed and therefore large, while JPEG files are compressed and therefore much smaller than their TIFF counterparts. While JPEG files are generally well-adapted to the incorporation of digital images in word-processed documents, uncompressed file types such as TIFF are preferred by most archives that accept digital data.

PRINCIPLES OF DOCUMENTARY PHOTOGRAPHY



A good documentary photograph is :

- Accurate and informative of the building
- Ensure that the images are sharp and suitable for enlarging
- The angle of the sun and camera position are chosen to avoid casting details into deep shadows, thus obscuring them
- To enable the viewer to sense the scale and size of the subject being photographed, scale sticks can be placed in the field of view
- To get accurate exposures, a light meter is essential.

SPECIALIZED TECHNIQUES

X-ray photography, or radiography, infrared photography and the computer enhancement of photographs are three highly specialized techniques of great value in the right circumstances. Restoration architects can use portable x-ray equipment to uncover what was inside a wall without destroying the interior or exterior finishes.

In infrared photography, a special film with corrective filters is used. The resulting images, whether in color or black-and-white, have tones or colours different from those produced with normal film. The unusual pattern of tone and/or colors in infrared film reveals characteristics not visible on normal film or to the eye. One of the most effective uses has been in aerial photography, where infrared photography reveals below-ground structures that otherwise would not be apparent without conducting an archeological dig.

The computer enhancement of photographs is a technique to improve the clarity of satellite photographs. The same technique can be used to make historic photographs less fuzzy and, therefore, more informative.

THE '3X3' RULES

THE 3 GEOMETRIC RULES

Control

- Measure some long distances between well-defined points.
- Ideally, establish a network of 3D co-ordinated targets or points.
- Define a minimum of one vertical distance (either using plumb-line or vertical features on the building) and one horizontal.

- Do this on all sides of the building for control.

Stereo Photocover: Wide Area

- Take a ring of pictures around the subject with an overlap of greater than 50%.
- Take shots from a height about half way up the subject, if possible.
- Include the context or setting-ground line, skyline.
- At each corner of the subject take photos covering the two adjacent sides.
- Include the roof, if possible.

- No image should lack overlap.

- Add orthogonal, full facade shots for an overview and rectification.

Stereo Photocover: Detail (Stereo-pairs should be taken)

- Normal case (base-distance-ratio 1:4 to 1:15), and/or
- Convergent case (base-distance-ratio 1:10 to 1:15).
- Avoid the divergent case.
- Add close-up square on stereo-pairs for detail and measure control distances for them or place a scale bar in the view.
- Check photography overlaps.
- If in doubt, add more shots and measure distances for any potentially obscured areas.
- Make sure enough control (at least 4 points) is visible in the stereo image area.

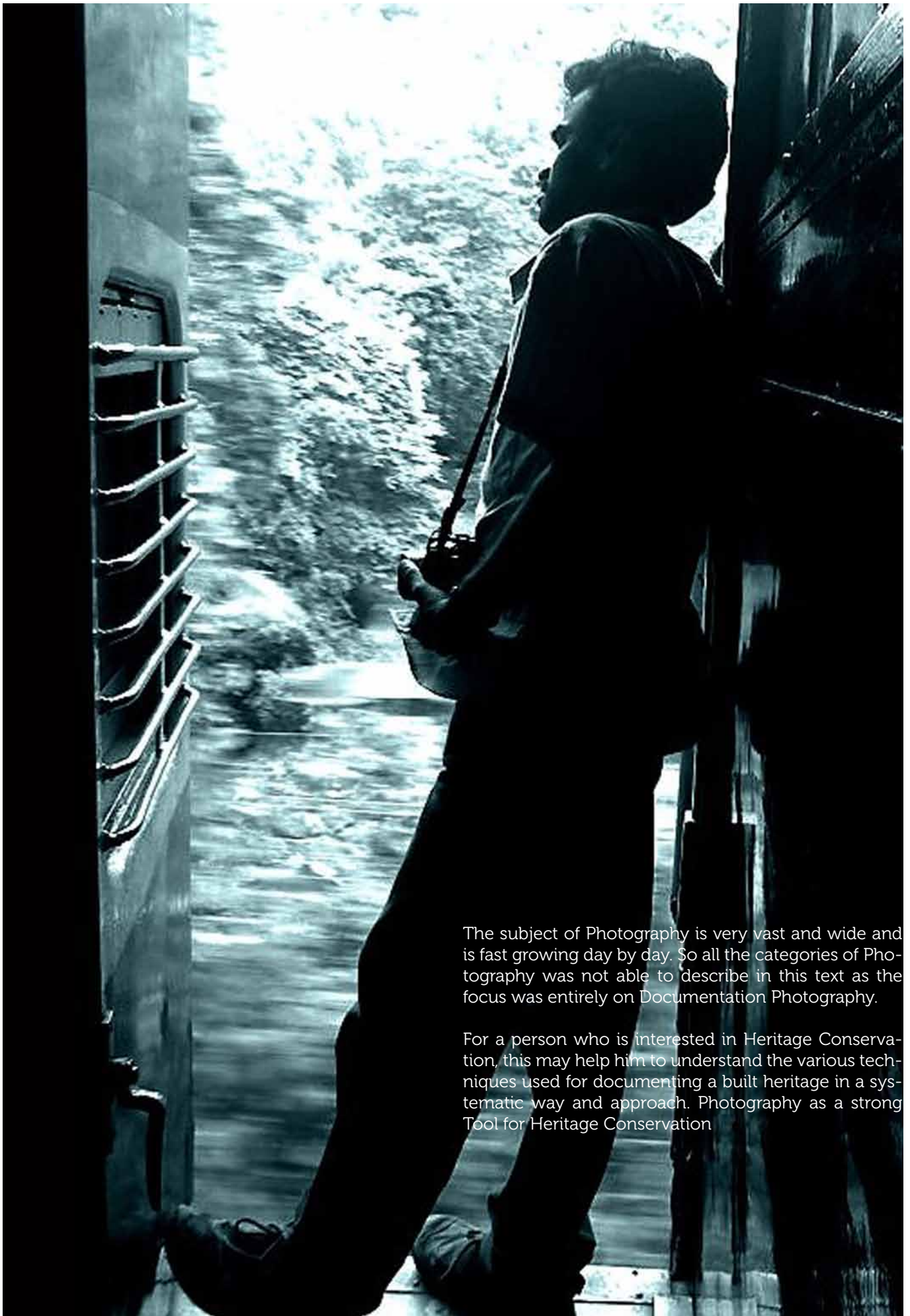


THE 3 CAMERA RULES

Camera Properties

- Fixed optics if possible. No zooming! Fully zoom-out, or fix the focus using adhesive tape or avoid zoom optics altogether.
- Do not use shift optics. Disable auto-focus.
- Fixed focus distance. Fix at infinity, or a mean distance using adhesive tape, but only use one distance for ring-photography and one distance for close-ups.
- The image format frame of the camera must be sharply visible on the images and must have good contrast.
- The true documents are the original negatives or digital RAW equivalents. Use a camera with a high quality format setting.





The subject of Photography is very vast and wide and is fast growing day by day. So all the categories of Photography was not able to describe in this text as the focus was entirely on Documentation Photography.

For a person who is interested in Heritage Conservation, this may help him to understand the various techniques used for documenting a built heritage in a systematic way and approach. Photography as a strong Tool for Heritage Conservation

Not a clear sky

a view from the bottom of the tree capturing the tree having the sky as background

Exposure: 1/200 sec at f/10
(ISO 200)



Arun Davis

Photographer who was inspired by someone
and now a person of influence.

River view church

view of st mary's church
pulinchunoo, allepy at kerala with
a vivid frame.



Joy to the shore

holiday with friends on the shore,
capturing the happiest moments



Fading journey

captures the essence of rising
sun on a train journey.

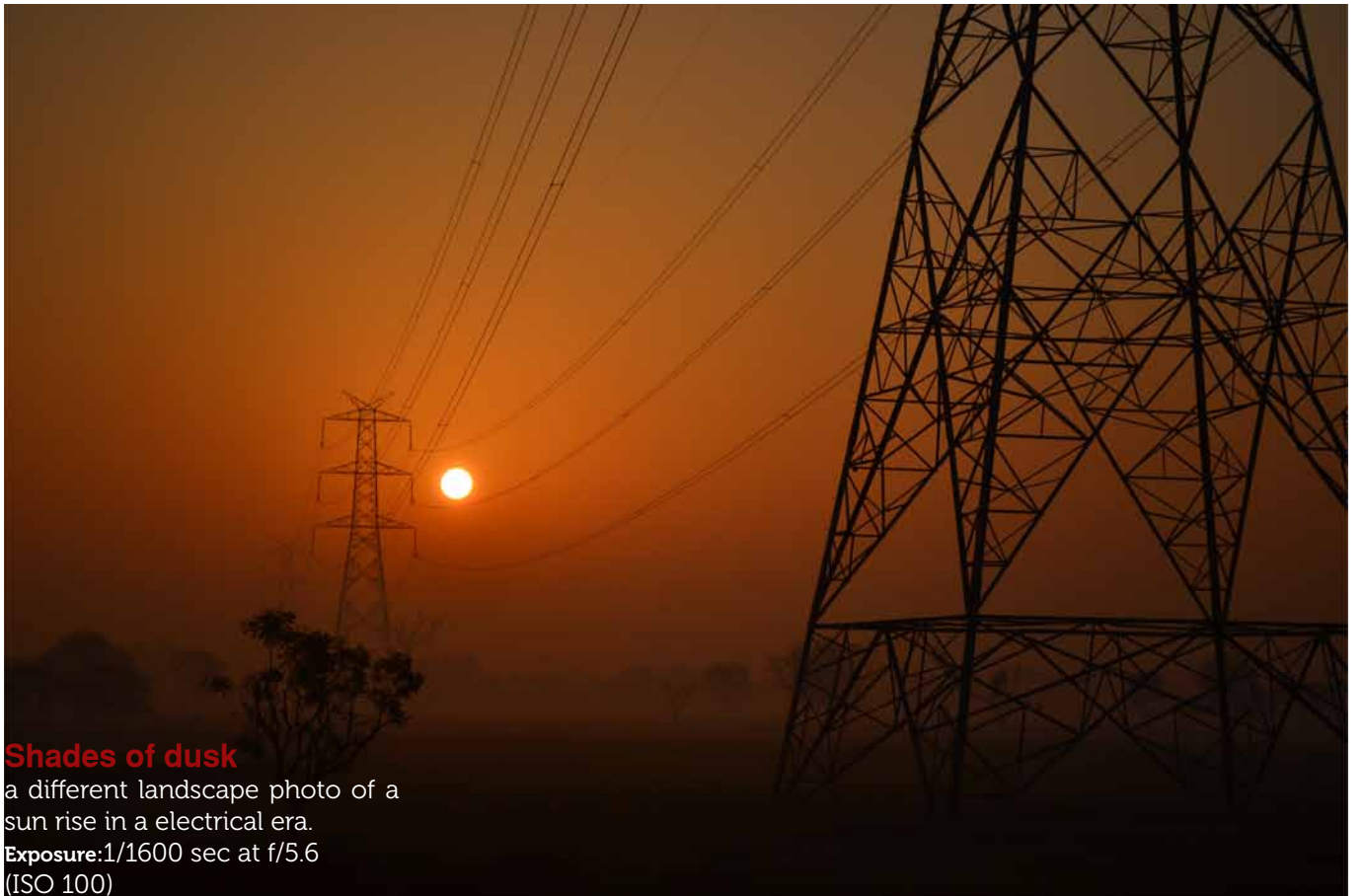


Yellow wings

The blue colour gives a unique cool feel with the ap-
pealing insect as the focus image and the out of focus
images adds a attribute to enhance the character of the
frame

Exposure: 1/200 sec at f/10
(ISO 200)

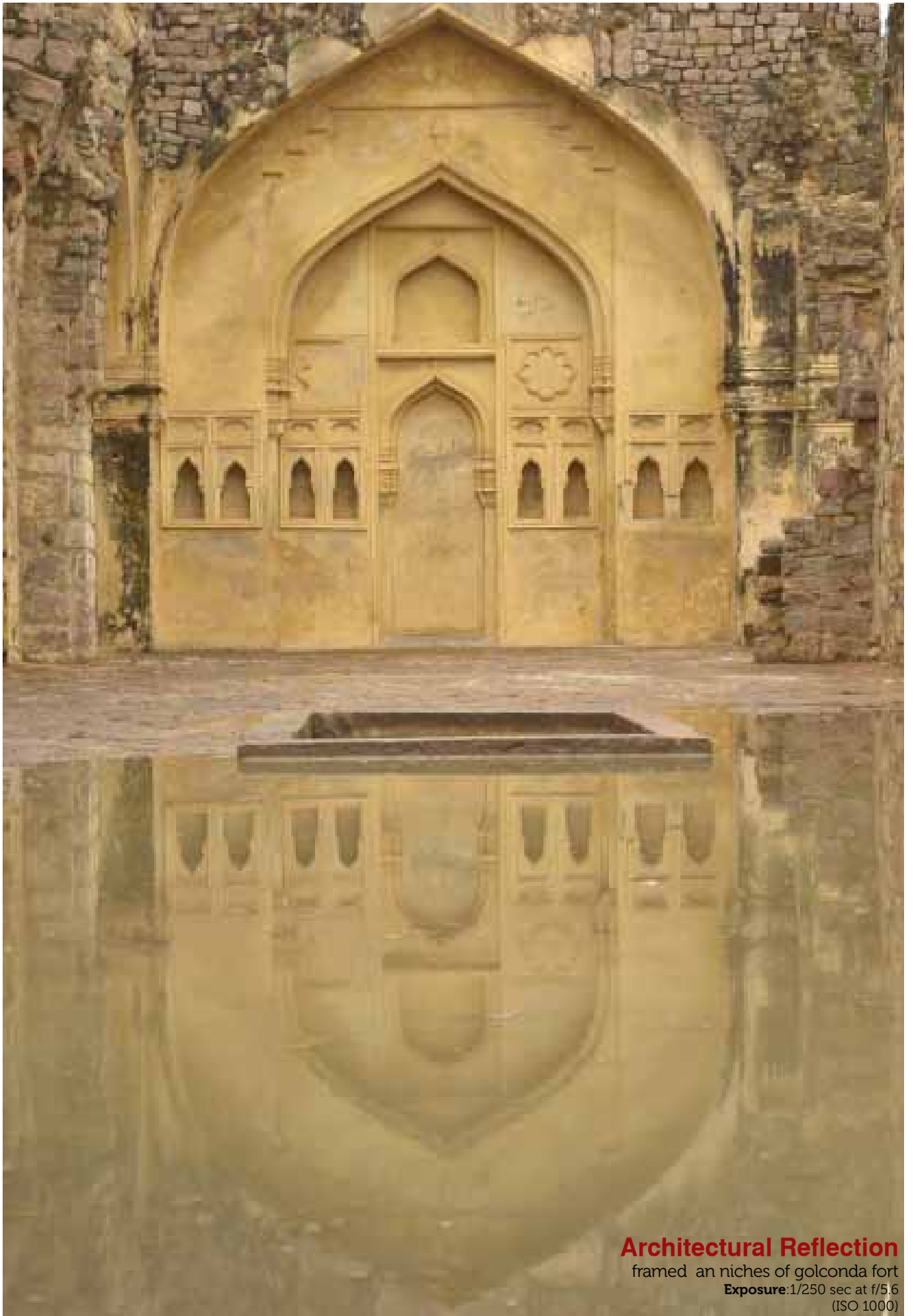
Playing with multiple colours



Shades of dusk

a different landscape photo of a
sun rise in a electrical era.

Exposure: 1/1600 sec at f/5.6
(ISO 100)



Architectural Reflection

framed niches of golconda fort

Exposure: 1/250 sec at f/5.6
(ISO 1000)



Rezwin Ahamed

Big man with big and exotic photos.



prepared for take off
a perfect combination of red with
black makes it worth a million dollars



The wait
unknown wether in agony or joy, but
the wait continues



A PROPER FEEL OF LOVE



Golden shore

a busy beach with silhouettes of people enjoying their evening
Exposure: 1/160 sec at f/4
(ISO 600)

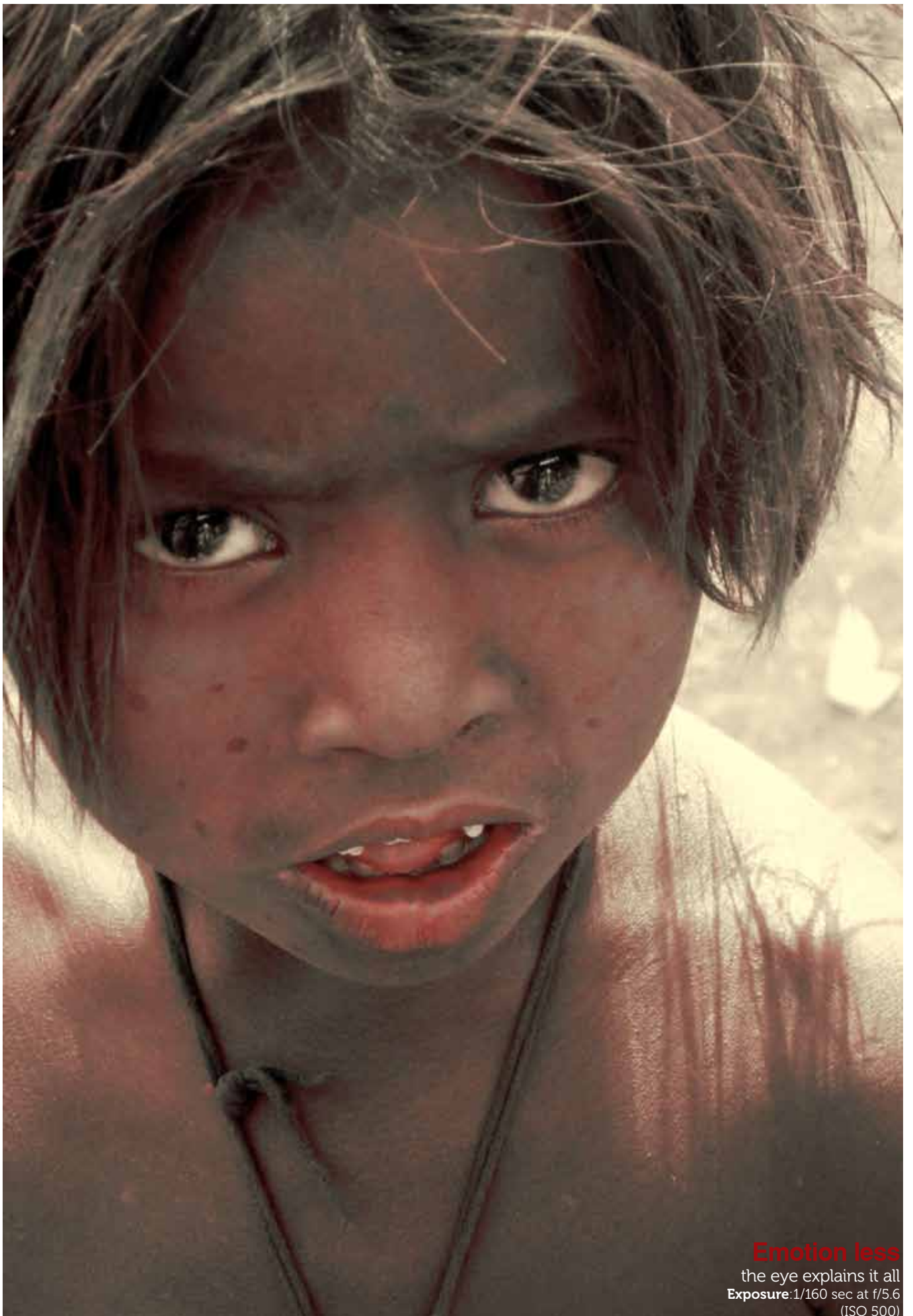
Tessa baju

She says "I DONT KNOW PHOTOGRAPHY", but she does it in a professional way.



Holy fire

small pot of candle floating on water on diwali
Exposure: 1/160 sec at f/5.6
(ISO 3200)

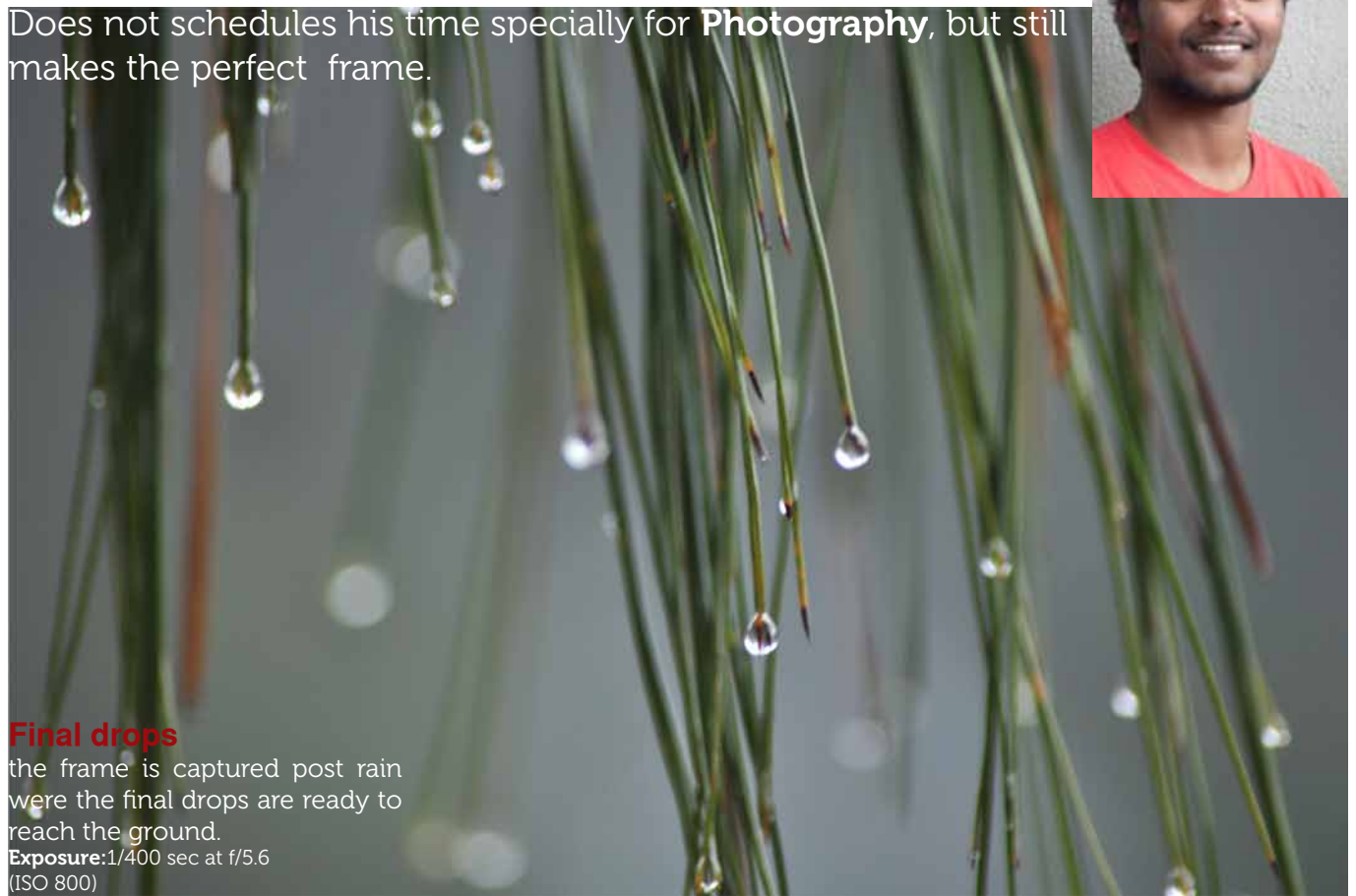


Emotion less
the eye explains it all
Exposure: 1/160 sec at f/5.6
(ISO 500)

Aswin shunmugam



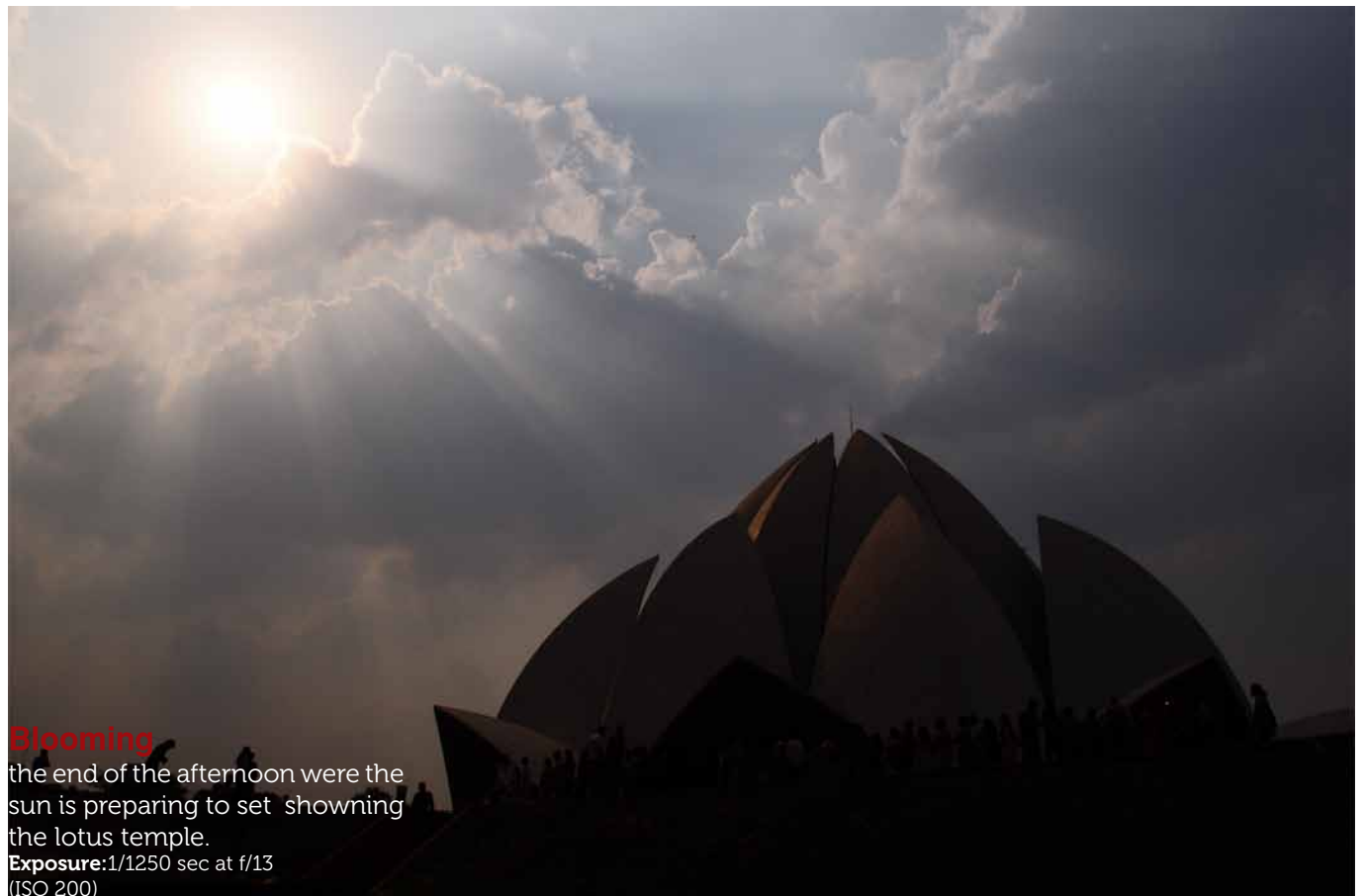
Does not schedules his time specially for **Photography**, but still makes the perfect frame.



Final drops

the frame is captured post rain were the final drops are ready to reach the ground.

Exposure:1/400 sec at f/5.6
(ISO 800)



Blooming

the end of the afternoon were the sun is preparing to set showing the lotus temple.

Exposure:1/1250 sec at f/13
(ISO 200)

The WOODS are LOVELY, DARK, and DEEP,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Robert Frost

DEEP
IN THE
WOODS

Exposure: 1/800 sec at f/5.6
(ISO 800)





In shadow

the sunlight has caused many shadow formations on the road, so the picture was captured

Exposure: 1/800 sec at f/5.6
(ISO 800)

GRADIENT ON THE SKY



Exposure: 1/50 sec at f/5.6
(ISO 800)



hold hands

the petals of the flower holds
each other with its hair not
letting the other to fall.
Exposure: 1/80 sec at f/10
(ISO 1600)



Meera Mathew

Photographer who captures her frame on the way of the
frame

Most of her
Frames are
captured
accidentally.

Innocence

a potrait of girl showing her
innocent face along with a
combination of lots of colours
Exposure: 1/15 sec at f/5
(ISO 1600)



Go green

captured on a way in the woods with the sun
light making a glare





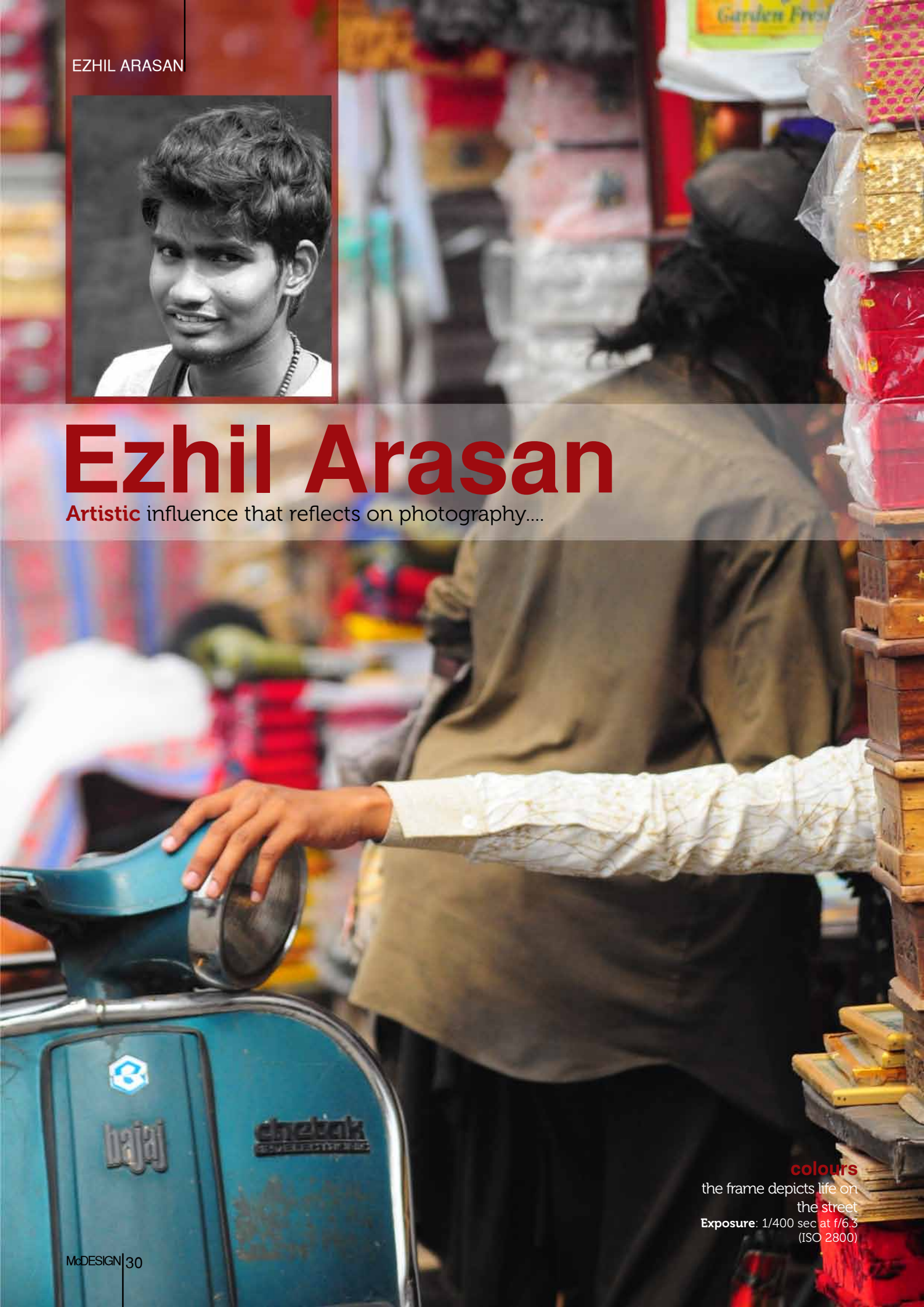
Exposure:1/640 sec at f/9
(ISO 3200)

EZHIL ARASAN



Ezhil Arasan

Artistic influence that reflects on photography...



colours

the frame depicts life on the street

Exposure: 1/400 sec at f/6.3
(ISO 2800)



You don't take a photograph, you make it.

Ansel Adams

Inside me

bloom of a bud

Exposure:1/400 sec at f/5.6
(ISO 400)

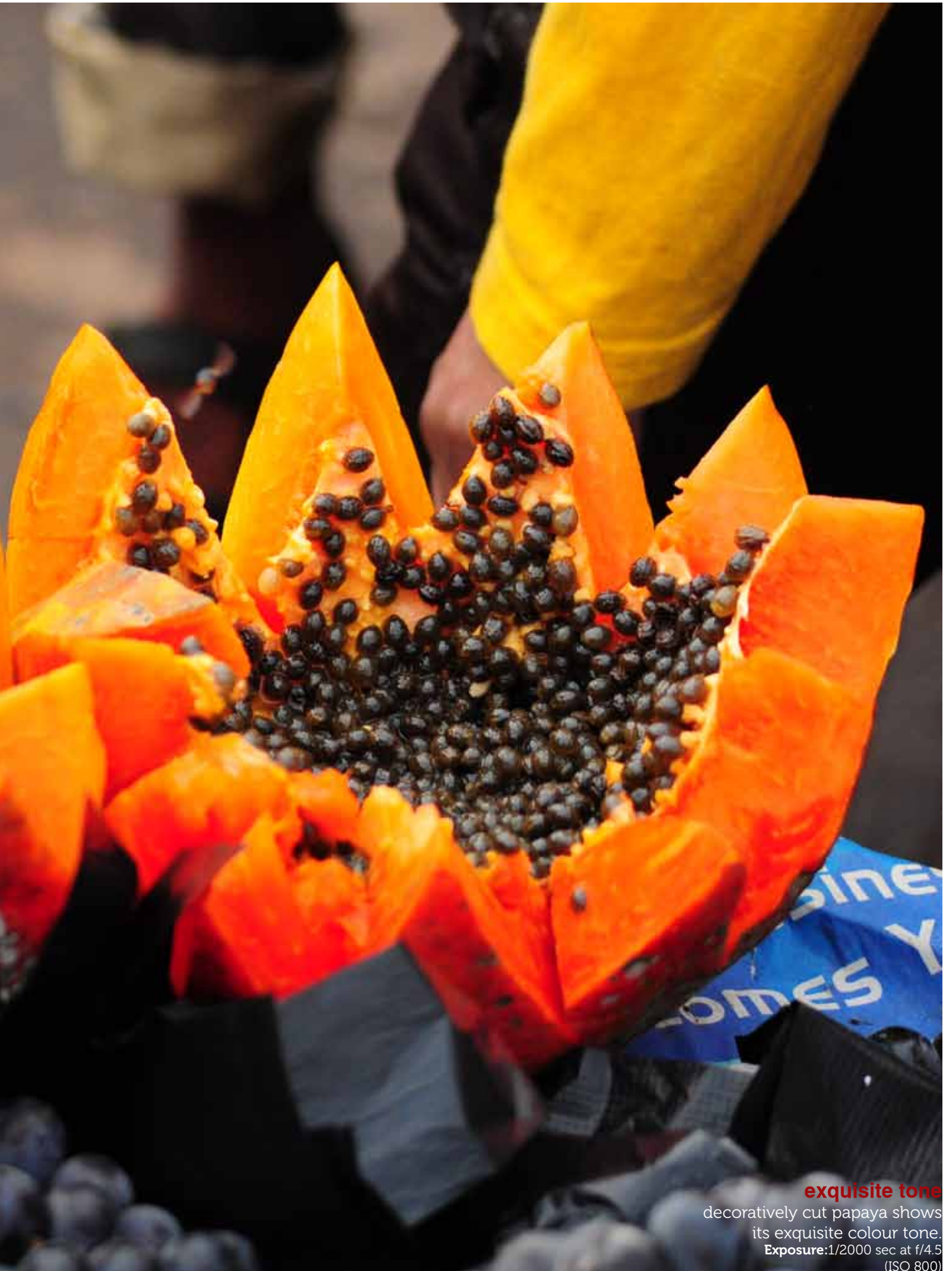


trending

an experimental fashion
photography

Exposure:1/200 sec at f/5.6
(ISO 3200)





exquisite tone

decoratively cut papaya shows its exquisite colour tone.

Exposure:1/2000 sec at f/4.5
(ISO 800)



happy tears

a child expressing a innocent smile after a small tears on eyes.

Exposure: 1/2500 sec at f/4.8
(ISO 800)

hiding in the shade

a loonely pup seeks shelter on a rode site cover.

Exposure: 1/2500 sec at f/4.8
(ISO 800)



“

In a mad world,
only the mad are sane.

“
God is in the details...

Mies van der Rohe

Unlocked

A different angle focusing the zib, defining its face is framed with a different approach.

Exposure:1/50 sec at f/7.1
(ISO 1600)



A talented **Photographer** who captures special movements

Niranjan Reddy



Count on it

an advertising style of frame capturing a watch with proper frame.

Exposure:1/40 sec at f/7.1
(ISO 900)



Mechanical dawn

traffic signal with its red light on is framed in a rising dawn
Exposure:1/1000 sec at f/5.6 (ISO 800)

Small bushy-tailed rodent

Small bushy-tailed rodent a squirrel is captured on frame with its fast moving jumps
Exposure:1/1000 sec at f/5.6 (ISO 800)

Concept-ing through lense



Time is all that matters

“

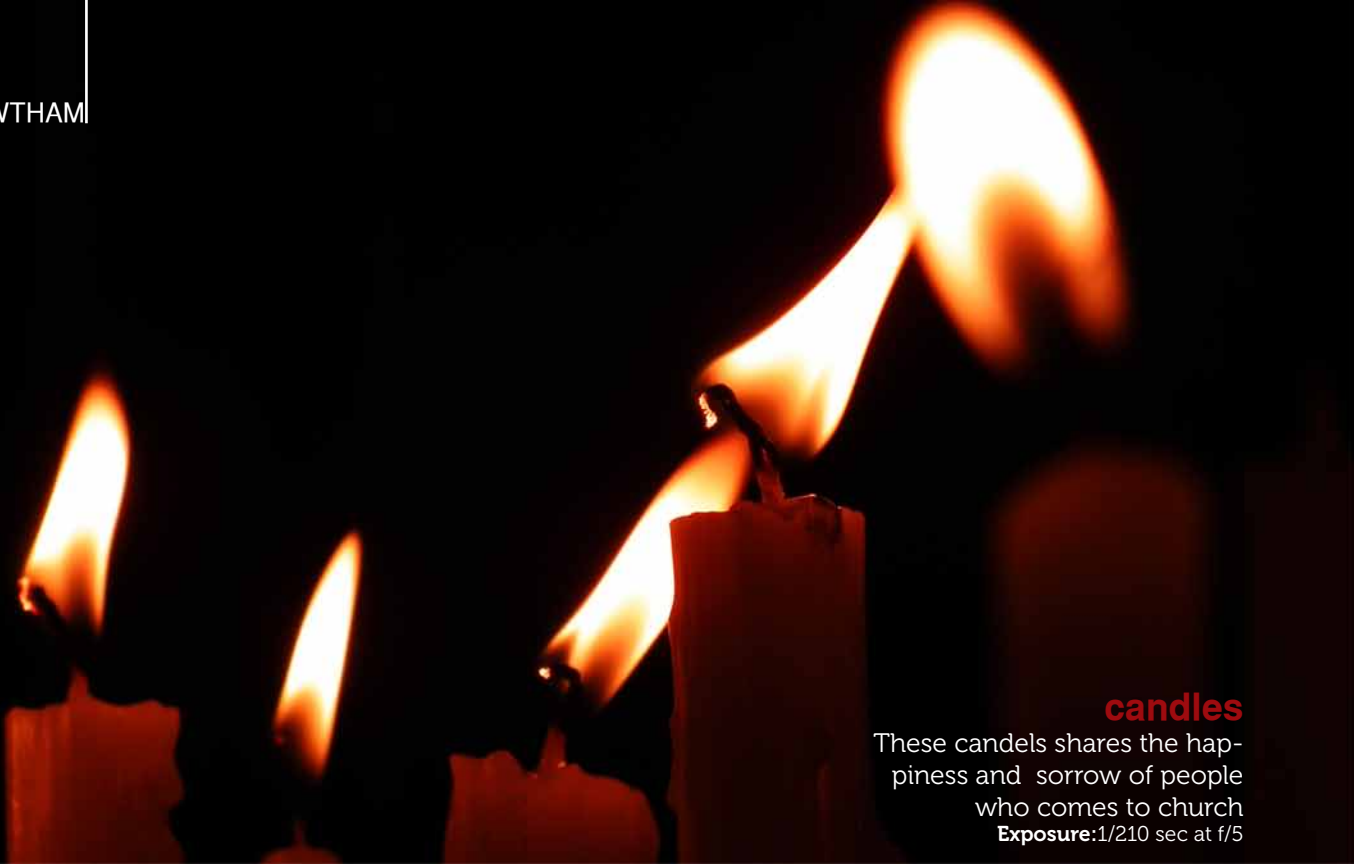
**I feel emotion.
therefore I exist. [....]
but then. isn't architecture
all about emotion..?**

Alberto campo baeza



Exposure: 1/200 sec at f/10
(ISO 200)





candles

These candles shares the happiness and sorrow of people who comes to church
Exposure:1/210 sec at f/5

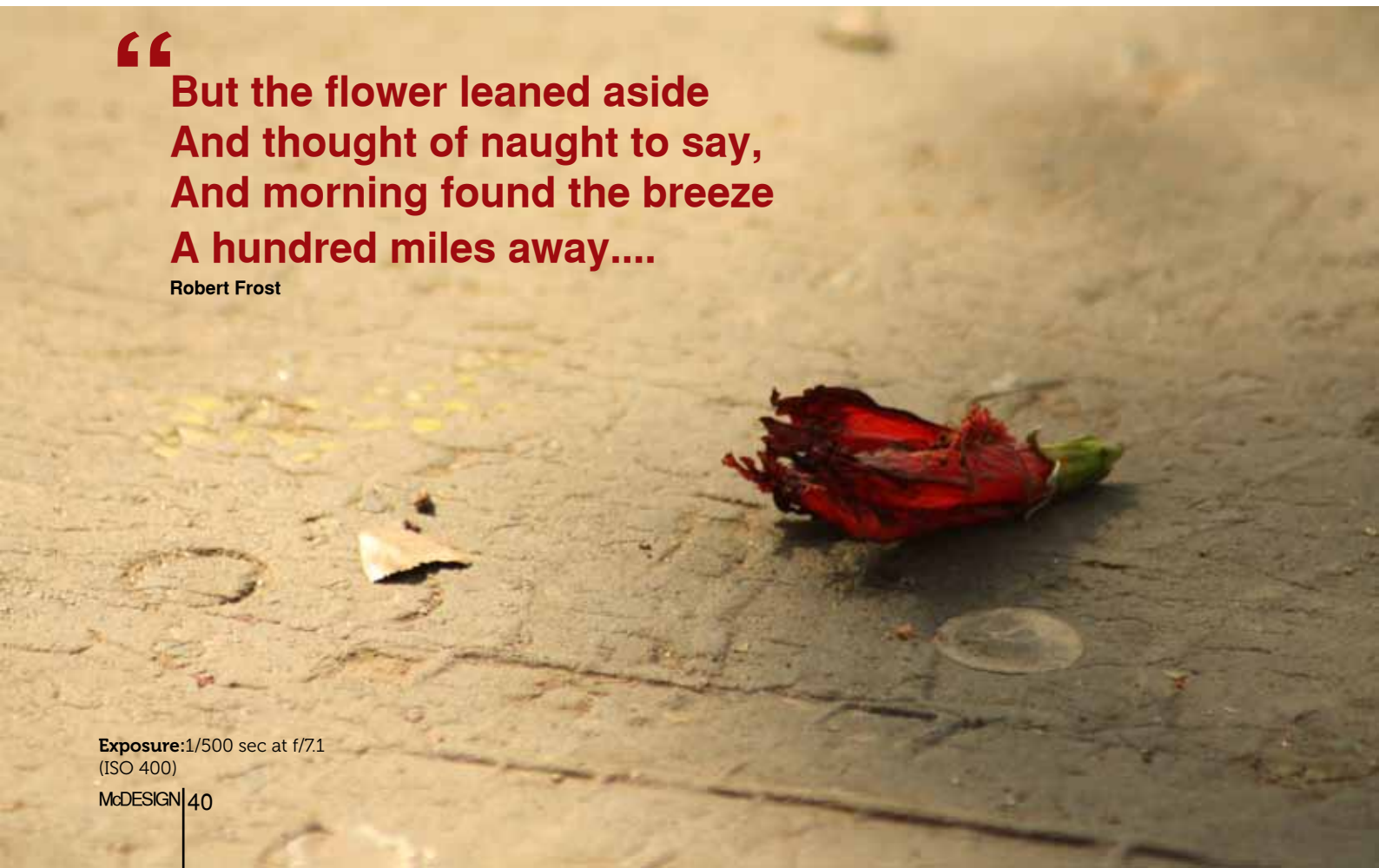


Gowtham Nandakumar

captures frames in the speed of shutter

“
But the flower leaned aside
And thought of naught to say,
And morning found the breeze
A hundred miles away....

Robert Frost

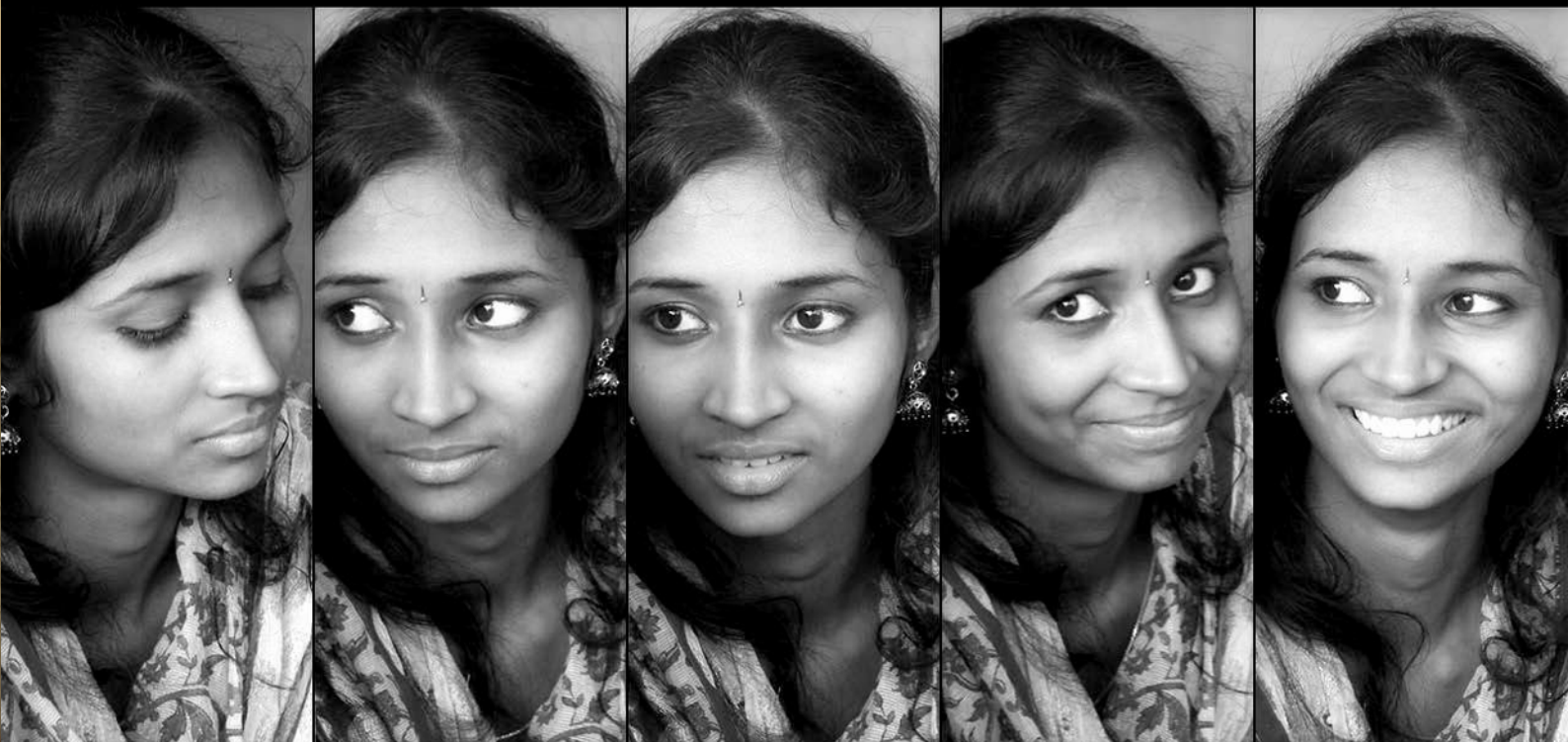


“ Feel the sound of shutter... ”



Emotions

Happy to capture faces, that shows different emotions



“

**So I think I can see the
stairway to heaven.**

Brian Todd Collins



Flight

The image is captured in Fatepur during an architectural visit.

Exposure: 1/500 sec at f/5
(ISO 100)





captured at a dawn near India gate

Painting of Lamp post

Exposure: 1/4000 sec at f/16
(ISO 2000)

“ If you dont go through life with an open mind, you will find a lot of closed doors.

Mark W Perrett

JOSU

Surya namaskar

an silhouette of a boy practicing
yoga looking at the rising sun.

Exposure:1/2500 sec at f/3.5
(ISO 100)



Josu B Sebastian

A MINIATURE PORTFOLIO

Photographer who does a wonderful wildlife and portrait photo shoot with a amazing touch of post-production.



Exposure: 1/20 sec at f/3.5
(ISO 320)

Ordinary rose to the extraordinary

Light is not so much something that reveals, as it is itself the revelation. Every hue throughout your work is altered by every touch you add in other places.

Frames can be captured even at low light.



Exposure: 1/100 sec at f/3.5
(ISO 200)



Exposure: 1/4000 sec at f/3.5
(ISO 250)



Exposure: 1/320 sec at f/4
(ISO 100)



Exposure: 1/1000 sec at f/4.8
(ISO 400)



Size does not matter
an ant trying to catch the dragon fly, capturing the frame with the larger one on focus.

Exposure: 1/80 sec at f/8
(ISO 200)

Ready for take off
a red dragon fly caught on camera just before flying.

Exposure: 1/80 sec at f/8
(ISO 250)

Steady pose
a garden lizard captured on frame with its slow movement.

Exposure: 1/800 sec at f/5.3
(ISO 100)





Is it running

a chick captured with its movement on motion
Exposure: 1/80 sec at f/5
 (ISO 200)

The unnoticed rhythm of life...

Instriving to bring notice to the unnoticed, the discarded and the unloved, these pinhole images depict more than a physical location; rather, they more accurately capture a state of mind, possessing a lack of immediacy that seems timeless.



Beautiful stretch

white bird with blue sky on its back flying on air with its wings stretched
Exposure: 1/500 sec at f/6
 (ISO 100)



Butterflies Nectar

They are small yet beautiful forms of life, spreading its dazzling wings floating through air, bringing joy to the people.
Exposure: 1/400 sec at f/5.6
 (ISO 100)

sebastian

JOSU

Striking poses



Exposure: 1/80 sec at f/5
(ISO 200)



Exposure: 1/125 sec at f/5
(ISO 100)



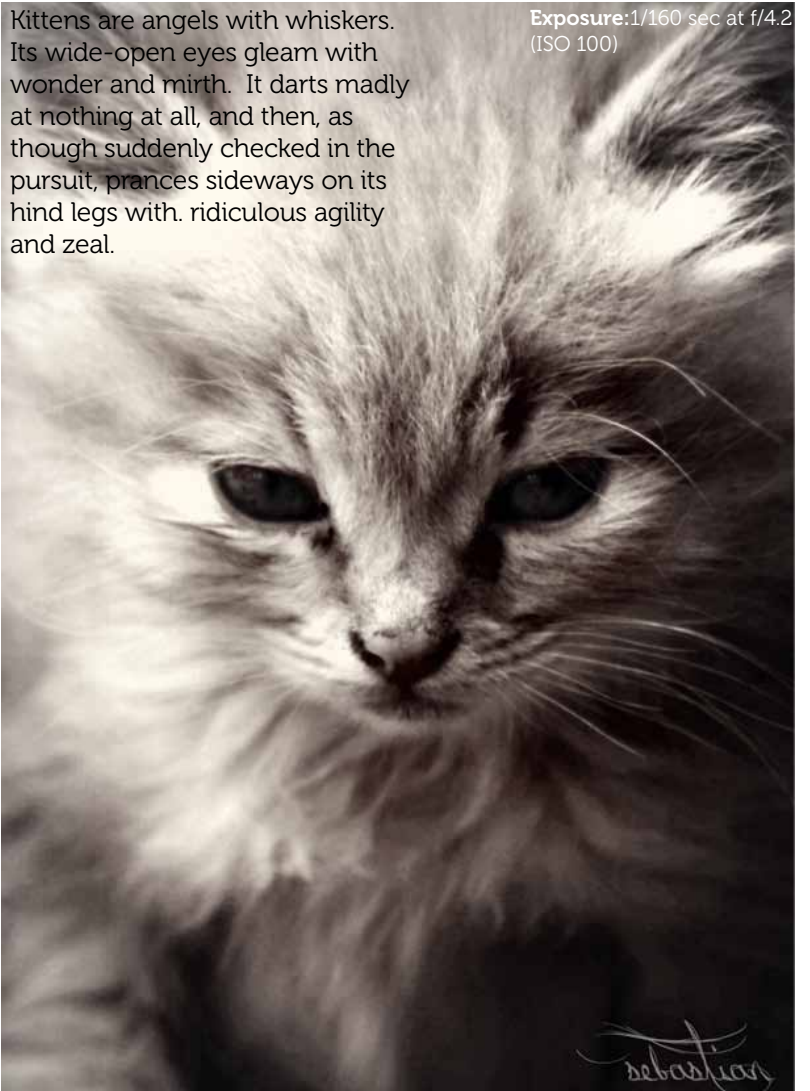
Exposure: 1/50 sec at f/4
(ISO 160)



Exposure: 1/125 sec at f/4.8
(ISO 100)

Kittens are angels with whiskers. Its wide-open eyes gleam with wonder and mirth. It darts madly at nothing at all, and then, as though suddenly checked in the pursuit, prances sideways on its hind legs with ridiculous agility and zeal.

Exposure: 1/160 sec at f/4.2
(ISO 100)



sebastian



On the move

It is not only fine feathers
that make fine birds
Exposure: 1/80 sec at f/5
(ISO 200)

Decisive moments

Beautiful stretch

A free bird leaps on the back of the wind,
floats downstream till the current ends,
dips his wing in the orange suns rays and
dares to claim the skies.

Exposure: 1/500 sec at f/6
(ISO 100)





“ you do not need to be a great photographer to capture special moments.

Faces

captured a real face comparing with false one.
Exposure: 1/25 sec at f/4 (ISO 640)



Exposure: 1/4000 sec at f/3.5
(ISO 100)



ON THE SHORE...

Exposure: 1/1600 sec at f/5
(ISO 100)





Captured - The essence

Mysteries lie all around us, even in the most familiar things, waiting only to be perceived....



Exposure: 1/125 sec at f/9
(ISO 100)



The joy in life doesn't usually come as we plan but in those moments that often go unnoticed. What you have caught on film is captured forever. Later when we look through these photographs they do not just bring back those precious moments but long forgotten memories, feelings, people and sensations.



“

Smile is a curve that sets everything straight.

JOSEPH PETER



Frames his frames in mind before capturing

Joseph Peter



Back n back

brown toned image with two cycles placed back to back is framed by the lense.

Exposure: 1/500 sec at f/4
(ISO 400)

Chakiat





Black beauties
newly born black kittens with white background makes a contrast picture
Exposure: 1/250 sec at f/3.1 (ISO 50)

Feel the blue



Blitz
a formation of silhouette with blue background through a dragon fly
Exposure: 1/320 sec at f/6.4 (ISO 50)

BEYOND ANGLES



Droplets as frame

water droplets are transparent and hence make a good frame to capture.
Exposure: 1/200 sec at f/4.5 (ISO 400)



Shoot what you see

Different angle

the image that is captured can be seen on any way.
Exposure: 1/4 sec at f/6 (ISO 200)



NEENA SABARI

Neena Sabari

Menon

Magical moments
through mobiles...



beautiful painting

colourful sky captured on an september eve, the queen hills of ooty. (ISO 200)



last leaf

a floating leaf with a background of water reflecting the sky (ISO 200)



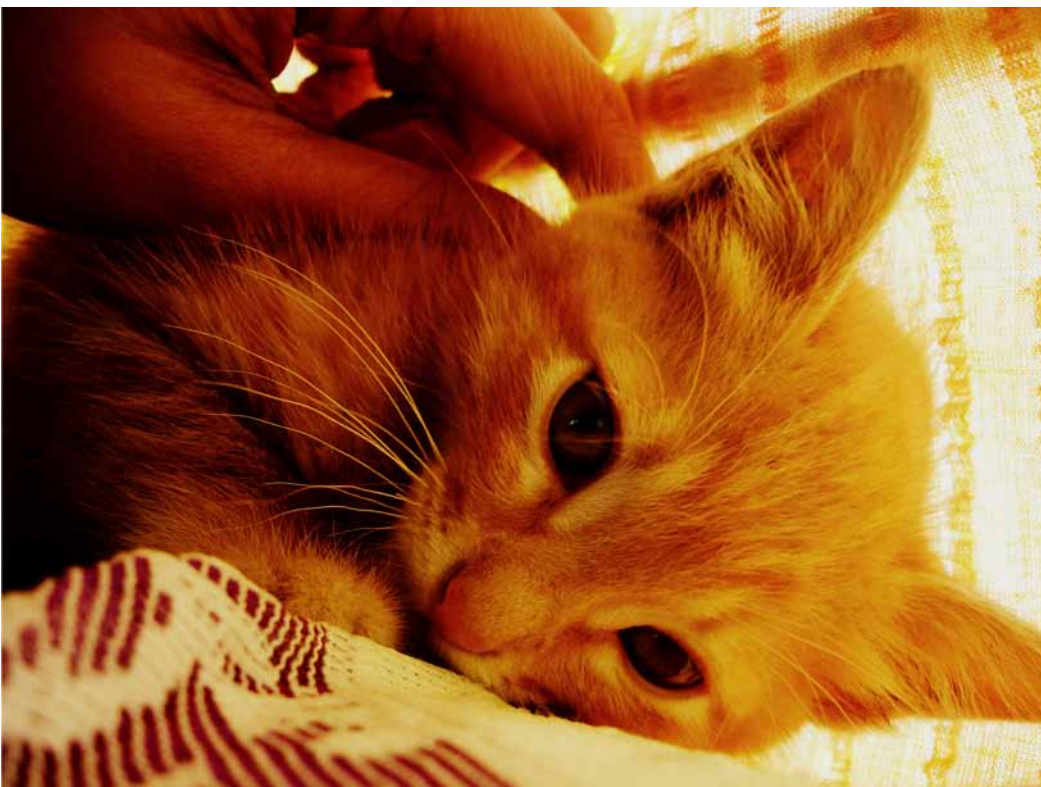
Face cut

a girl child stares at the camers
for knowing what it is.

EXPOSURE:1/200 SEC F/5
(ISO 200)



**think a world without us...
save your girl child**



Hello kitty

the orange shade in the
frame enhances the
exaposure.

EXPOSURE:1/40 SEC F/2.8
(ISO 100)



Trialzz...

Developed his own passion and now waving his photos with likes all over...

Kishan Sabi

Mothers hot love

Its not always you get a chance to experience a hot cup of coffee on an autumn evening. The coffee not just revives you but also tells the story of a mother's eternal love, something that we always seem not to notice. The moment stirred the photographer in me, which eventually led me to capture this moment.

Red

festival of birth, month of the saviour and most of joy of holidays, Christmas night !



Exposure:1/80 sec at f/4 (ISO 1800)



Kishan Sabi

Exposure:1/20 sec at f/5.3 (ISO 450)



The warmth and comfort of knowledge

a scholar on long winter night locked up in a library is the last thing one gets to see and I couldn't resist myself from clicking

Freedom is earned not bought

its not always you find the lightness in heart to spread out your arms and glance up in complete joy, capturing one such moment was the best click a photographer can ask for.





Exposure:1/60 sec at f/5.6
(ISO 100)

Kishan Sabi

Something that said it all

walking down the beaches of Kollam, I could feel the anguish and pain unexpressed all around, the locals, kids sitting in the shady corners. But what struck me most was the stillness on water, something that drew all the attention, something that said it all

Endless

The spiral stairwell that reaches upto infinity both froze us in awe and shock and awaited us on top took away the rest of our breath. On route to reach upto the clouds is all what I could think of.



Exposure:1/40 sec at f/4.5
(ISO 2200)

Kishan Sabi



Window to the end of the world

nothing explains the frame better than the caption itself. All I could do was stare down at the spectacular view, which almost made me forget to capture the view.

Exposure:1/500 sec at f/5.6
(ISO 180)

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not exceeding 50 words.