

JPC MAGAZINE

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Special Edition

Vol 3. Issue 3-4. Nov-Dec.2025

JPC 2026 Calendar

Photo Story
Marigold

Promila Bahri

Open Letter
Viewfinder & You

Anil Khubani

Spot Light

Dr. Ranganadham AV

Apni Toh Paathshala
Colour, Culture & Chaos

Pantone Colour of the Year

Vimal Parmar

*JPC Calendar 2026
"Landscapes"*

JPC 13th Annual
Photo
Exhibition

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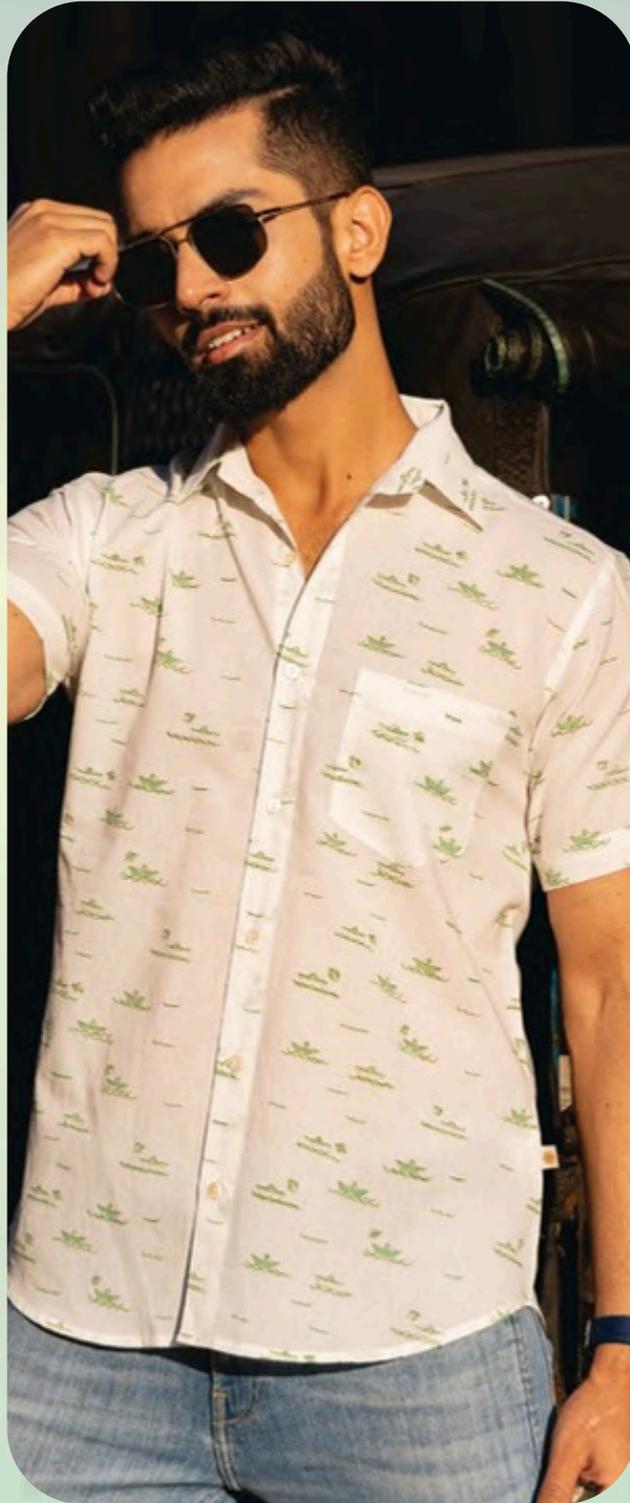
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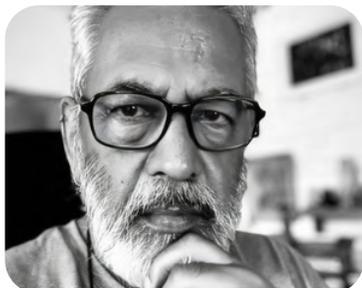
Advisors



Dharmendar Kanwar



Vimal Parmar



Dinesh Khanna

Editor's Note



Dear Readers,

“Photography is the story I fail to put into words,” wrote *Destin Sparks*. The JPC 13th Annual Photo Exhibition stood as a powerful reminder of this truth, bringing together vision, discipline, and emotion. This Special Combined Nov-Dec’25 Issue celebrates an extraordinary showcase of images, ideas, and individuals, made memorable by participation, passion, and the unwavering spirit of our photographic community worldwide.

We extend our heartfelt gratitude to every photographer, curator, volunteer, partner, and visitor who contributed to the success of the exhibition. From thoughtful curation to impeccable presentation, every detail reflected commitment and excellence. As Ansel Adams said, “You do not take a photograph, you make it,” and this collective effort truly made the exhibition an experience to remember fondly always.

As we step into a promising New Year, we look ahead with optimism and creative resolve. May the coming months inspire deeper observation, bolder expression, and honest storytelling. We wish every photographer light that inspires, shadows that teach, and moments worth preserving, as we continue to grow together through photography in the year ahead with renewed purpose, passion, and unity.

Anil Khubani
ANIL KHUBANI
Editor

Our Team

Design, Website & Social Media

Voila | Purvi Khemani
www.voilaindia.com

Cover Photo: Kaushal Bhuva

Contributors

Ajay Vikram Singh
Amit Kanwar
Dibyendu Chakraborty
Dr. Ranganadham AV
Gowri Nair

Malay K Das
Manish Jounwal
Mridul Tantia
Promila Bahri
Vimal Parmar
Vipul Mathur

Website
www.jpc.rocks

Editorial Office
4-Da-5, Jawahar Nagar, Jaipur -302004

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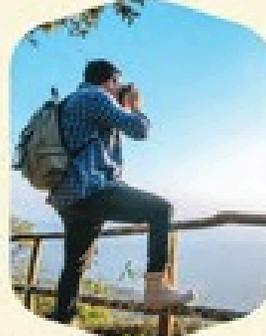
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Open
Discussions



Assignments

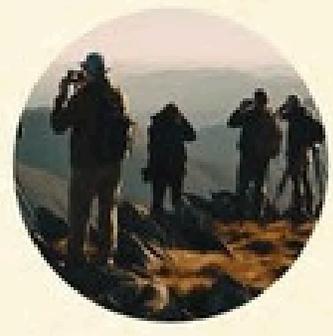


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Contents



JAIPUR PHOTOGRAPHERS' CLUB

06

JPC 13th Annual Photo Exhibition

30

Spot Light
Dr. Ranganadham AV

18

Apni Toh Paathshala
Colour, Culture & Chaos

34

JPC Calendar 2026
“Landscapes”

23

Photo Story “Marigold”
Promila Bahri

39

Pantone Colour of the Year
Vimal Parmar

28

Open Letter “Viewfinder & You”
Anil Khubani



Shubh Prasang
Sang Motisons

MOTISONS
—JEWELLERS—

JPC 13TH ANNUAL PHOTO EXHIBITION

A Celebration of Vision, Voice and Visual Legacy



Ravindra Upadhyay

The 13th Annual Photo Exhibition

Held from 4th to 7th December 2025 at Jawahar Kala Kendra, Jaipur, in collaboration with the venue itself, the JPC 13th Annual Photo Exhibition transformed the gallery into a canvas of imagination. Over 300 thoughtfully curated photographs were displayed, each selected by an esteemed panel of photographers and visual artists. The exhibition brought together diverse narratives ranging from intimate human moments and cultural documentation to experimental visual expressions and nature-inspired frames.

This edition marked a significant milestone with the introduction of multiple display formats, allowing photographers greater freedom in presenting their work. From large individual prints to curated sequences and clusters, every photograph was showcased in a way that honoured its intent, scale, and storytelling depth.

The Jaipur Photographers' Club (JPC) has, over the years, evolved into much more than a photography collective. It has become a vibrant ecosystem where imagination flourishes, stories find expression, and photographers across generations connect through a shared passion for the visual arts. The 13th Annual Photo Exhibition stands as a powerful reflection of this journey an exhibition that celebrates not just photographs, but the people, perspectives, and philosophies behind them.

Founded in 2010 with a simple yet profound vision to create a community where photographers could learn, create, and grow together JPC has today blossomed into a family of over 10,000 members across India and beyond. What began as a small gathering of like-minded enthusiasts has grown into one of the country's most dynamic photography communities, shaping conversations around visual culture and creative excellence.



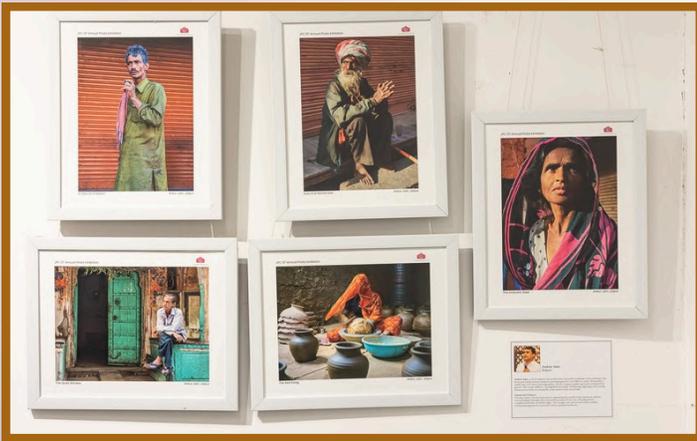
JAIPUR PHOTOGRAPHERS' CLUB



From L to R: Prof. Rajesh Kumar Saharma, Lalit Musal, Ravindra Upadhyay, Prof. Shubha Dube, Umesh Gogna, Dharmendra Kanwar, Satish Jam, Ram Chand Khubani, Dr. Sanjay Parashar, Awdhesh Kumar Pandey, Anil Khubani



L to R: Ram Chand Khubani, Awdhesh Kumar Pandey



The Collective Frame: A New Visual Language

One of the most defining features of this year's exhibition was the introduction of The Collective Frame, a unique showcase format that celebrated thematic storytelling. Instead of presenting a single image in isolation, selected photographers displayed carefully curated clusters of four to five photographs, unified by a central idea. This approach encouraged viewers to slow down and engage with the work as a sequence, allowing stories to unfold gradually rather than being understood in a single glance. The result was a more immersive visual experience, where context, rhythm, and progression played as important a role as individual frames.

Nineteen photographers from across the globe participated in this new endeavour, presenting bodies of work that explored culture, identity, environment, creative experimentation, and emotional continuity. Each sequence revealed how meaning could deepen through repetition, variation, and subtle shifts in perspective. The Collective Frame marked a thoughtful evolution in the exhibition's curatorial direction, recognising photographers who think in narratives rather than isolated moments, and who understand storytelling as a process built across images, not confined to one.





L to R: Anil Khubani & Vipin Yadav



L to R: Ram Chand Khubani & Shailendra Bais



L to R: Dr. Ioolika Gupta & Anil Khubani

Recognising Excellence: JPC Awards 2025

Awards remain a cornerstone of the JPC Annual Photo Exhibition, celebrating excellence, dedication, and creative courage. This year, JPC Awards worth ₹35,000+ were presented across multiple categories, acknowledging photographers at different stages of their journey.

The Maya Khubani Smriti Awards, one of the most prestigious honours of the exhibition, were a highlight of the award ceremony. Presented by Ram Chand Khubani, these awards recognised outstanding photographic merit and storytelling excellence.

Maya Khubani Smriti Award Winners (Open Category)



1st Prize: Mukkesh Sharma, Hyderabad



3rd Prize: Pritam Panja, Jaipur



2nd Prize: Arijit Ganguly, Kolkata



4th Prize: Dr. Mohnish Grover, Jaipur



Maya Khubani Smriti Award (Cluster Category): Col. Shailendra Singh Bais, Jaipur



Maya Khubani Smriti Award (Student Category)
Ahaana Arora, Jodhpur

Some Stories don't live
in a single
FRAME
they reveal themselves
when images are
ALLOWED TO SPEAK
to each other

Born to Fly Awards: Celebrating Women Photographers

Another deeply meaningful recognition was the Born to Fly Awards, instituted under the JPC Awards in memory of Late Lt. Col. Rajveer Singh Chauhan and initiated by his family. These awards honoured women photographers who are flourishing in the field, pushing boundaries, and stepping forward with confidence and vision.



Born to Fly Award Winners (Women Category)



1st Prize: Durgesh Nandini Bais, Jaipur



2nd Prize: Priyanka Kanwarwal, Jaipur



3rd Prize: Gowri Sugathan Nair, Ernakulam

Beyond the Exhibition: The JPC Ecosystem

The exhibition was complemented by other key initiatives that continue to define JPC's creative ecosystem. The JPC Magazine, now in its third year, has published over 26 editions, serving as a platform for visual storytelling, expert insights, and meaningful dialogue around photography. Its combined Nov-Dec 2025 special issue offers expanded content and deeper narratives.

The JPC Calendar, a much-anticipated collector's piece, and the ever-evolving JPC ADDA sessions photo walks, workshops, and discussions remain integral to nurturing both artistic skill and community spirit.



Anil Khubani



From L to R: Govind Singh Chauthan & Durgesh Nandini



From L to R: Police Commissioner, Jaipur: Sachin Mittal & Dr. Parul Mittal



From L to R: Abhishek Mishra & Bitan



From L to R: Prof. Shubha Dube & Dharmendra Kanwar



From L to R: Abhishek Mishra & Raunak

A Community, A Legacy

At its core, the JPC 13th Annual Photo Exhibition was a celebration of people-photographers who dared to see differently, mentors who guided silently, supporters who believed consistently, and a team that worked tirelessly behind the scenes. Guided by the philosophy “**Khud Se Hai Muqabla**” (Compete with Yourself), JPC continues to inspire photographers to grow inward before looking outward.

Every photograph displayed carried emotion, intention, and the soul of its creator. Together, they formed not just an exhibition, but a living archive of vision and voice.

JPC is not merely capturing moments it is creating a legacy, one frame at a time.



Media Coverage

दैनिक भास्कर

पत्रिका में 11 दिनों तक 115 फोटोग्राफिस्टों की 300 तस्वीरों का प्रदर्शन

EXHIBITION 79 शहरों के 115 फोटोग्राफर्स की 300 तस्वीरों में रचनात्मक सफर बनारस के घाटों का शांत और आध्यात्मिक संसार

सिटी रिपोर्टर • जब फैक्ट्री नगरों की रचनात्मकता एक जगह ठहरती है तो वह केवल एक प्रदर्शनी नहीं रहती, अनुभवों की एक जीवंत पैसाई बन जाती है। ऐसा ही दृश्य जेकेके में आयोजित जयपुर फोटोग्राफर्स क्लब की एक्सपोजे फोटो एग्जीबिशन में देखने को मिला, जहाँ 4 दिनों के 79 शहरों से आए 115 फोटोग्राफर्स ने 300 से अधिक तस्वीरें एक ही छत के नीचे प्रदर्शित कीं। एग्जीबिशन का उद्घाटन गम चंद खुबानी ने किया। विशेष अतिथियों में धर्मेंद्र कंवर, सतीश जैन, अमोघ कुमार पांडेय, डॉ. संजय पराशर, गणक रवींद्र उपाध्याय, ललित मुसल और वरिष्ठ फोटोग्राफर उमेश गोगना रहे। 'लैंडस्केप' थीम पर जेपीसी कैलेंडर 2026 और लुक बुक 2025 का विमोचन किया गया। क्लब फाउंडर अनिल खुबानी ने बताया कि क्लब अब 10,000 से अधिक फोटोग्राफरों प्रेमियों का जीवंत समुदाय बन चुका है।



• **भावनाओं और संस्कृति का मानवीय स्पर्श:** हावड़ा के अरिजित गांगुली एक मैकेनिकल इंजीनियर हैं। वे दुनिया को लोगों की मुस्कुराहट, परंपराओं और उनकी भावनाओं से समझना पसंद करते हैं। उनकी फोटोग्राफ्स में पंजाबी संस्कृति का महत्व और भावनात्मकता का महत्व है। अरिजित चर्चा की दुनिया को बेहद स्पष्टता से देखते हैं - दृश्य से दृश्य तक की मासूम चमक, द फ्लोरिंग में नदी किनारे टोपी टांगती की सुनारी और द लीटो में माई-बहन का स्नेह, सभी उनकी नजर की गर्माहट दिखाते हैं।

• **साधारण पलों में छुपी सुंदरता:** जयपुर के डॉ. अमय सिंह जैन एक आर्किटेक्चरल सर्जन हैं। ग्रामीण जीवन की सरल गति, लोगों की सहज मुस्कान और रीवाजों की गर्माहट उन्हें हमेशा आकर्षित करती हैं। उनकी फोटोग्राफ्स में इस सब बनारस के घाटों का शांत, आध्यात्मिक और जीवंत संसार कैद है। सुबह की पहली आरती से लेकर शाम की अरती तक राह कई रूपों में खिलना रहती है। डॉ. जैन ने किसी नए ही जगत अर्थात्, नए ही लोकी लय और संतुष्टि पर नई जिंदगी की अनजिन कहानियां तस्वीरों दिखाई हैं।

राजस्थान पत्रिका

115 फोटोग्राफर्स की 300 तस्वीरें डिस्प्ले



जयपुर @ पत्रिका प्लस, जवाहर कला केंद्र की अलंकार आर्ट गैलरी में गुरुवार से 13वीं वार्षिक फोटो एग्जीबिशन की शुरुआत हुई। इसमें 115 फोटोग्राफर्स ने अपनी 300 से अधिक फोटोग्राफ्स को डिस्प्ले किया। जेपीसी की ओर से आयोजित इस चार दिवसीय एग्जिबिशन में लैंडस्केप, वाइल्डलाइफ, पोर्ट्रेट्स, स्ट्रीट फोटोग्राफी, ब्लैक एंड व्हाइट पोर्ट्रेट्स, फैशन, एबस्ट्रैक्ट्स, लाइफस्टाइल और आर्किटेक्चर पर आधारित फोटोग्राफ्स शामिल रहे। एग्जीबिशन में फोटोग्राफर्स के दृष्टिकोण और रचनात्मक विचारों को एक ही जगह पर दर्शाया गया। इनोवेशन के मौके पर लेखक धर्मेंद्र कंवर, हैंडब्लॉक प्रिंटिंग नेशनल अवॉर्ड्स अवधेश कुमार पांडेय, सिंगर रवींद्र उपाध्याय और वरिष्ठ फोटोग्राफर उमेश गोगना आदि ने अपने विचार व्यक्त किए। यह एग्जीबिशन 7 दिसंबर तक सुबह 11 बजे से शाम 7 बजे तक कलाप्रेमियों के लिए खुली रहेगी। इसी दिन सम्मान समारोह भी आयोजित होगा।

पंजाब केसरी

13वीं वार्षिक एग्जीबिशन दर्शकों के नाम



उद्घाटन अवसर पर धर्मेंद्र कंवर, सतीश जैन, अवधेश कुमार पांडेय, डॉ संजय पराशर, रवींद्र उपाध्याय, ललित मुसल और वरिष्ठ फोटोग्राफर उमेश गोगना ने दीप प्रज्वलित कर प्रदर्शनी का आरम्भ किया। साथ ही डॉ राजेश कुमार शर्मा, प्रो.शुभा दुबे, प्रो.रश्मि जैन, डॉ पारुल मित्तल, पवनेश अरोड़ा, अमित शर्मा, सत्य प्रकाश, विजयंत, सुरेंद्र वर्मा और डॉ.लीनेश्वर हर्षवर्धन मौजूद रहे। कार्यक्रम में 'लैंडस्केप' थीम पर जेपीसी कैलेंडर 2026 का 12वां संस्करण एवं लुक बुक 2025 का विमोचन भी किया गया। क्लब के हेड अनिल खुबानी ने बताया कि 10,000 से अधिक फोटोग्राफी प्रेमी जुड़े हुए हैं। अंतिम दिन सम्मान समारोह में माया खुबानी अवाईस सहित महिला और स्टूडेंट कैटेगरी में अवॉर्ड्स प्रदान किए जाएंगे।

समाचार जगत

13वीं वार्षिक फोटो प्रदर्शनी का सम्मान समारोह के साथ समापन फोटोग्राफर्स को क्रिएटिविटी के लिए किया सम्मानित

समाचार जगत की 13वीं वार्षिक फोटो प्रदर्शनी का समापन समारोह के साथ समापन फोटोग्राफर्स को क्रिएटिविटी के लिए किया सम्मानित

इंडिया न्यूज

हैदराबाद के मुकेश को माया खुबानी स्मृति प्रथम पुरस्कार, जयपुर के प्रीतम को तीसरा

इंडिया न्यूज की 13वीं वार्षिक फोटो प्रदर्शनी का समापन समारोह के साथ समापन फोटोग्राफर्स को क्रिएटिविटी के लिए किया सम्मानित

FIRST INDIA

13th Annual 4-day JPC Photography Exhibition Opens in Jaipur PICTURES TALK!

FIRST INDIA की 13वीं वार्षिक फोटो प्रदर्शनी का समापन समारोह के साथ समापन फोटोग्राफर्स को क्रिएटिविटी के लिए किया सम्मानित

Wildlife



Photo: Nitin Srivastava



Photo: Manoj Nair



Photo: Vaneet Garg



Photo: Vismay Singh



Photo: Mahendra Gandhi



Photo: Durga N

Nature & Landscapes



Photo: Vijayant Vashishtha



Photo: Chintan Vyas



Photo: Somnath Mukherjee

Photo: N Ravindran



Photo: Blaumika



Photo: Kushal Bhava



Street



Photo: Anil Risal Singh



Photo: Karunakaran Ramalingam



Photo: Chetan S. S. Dodwad

APNI TOH PAATHSHALA

COLOUR, CULTURE & CHAOS:

Understanding the Indian Visual Palette



Photo: Vipul Mathur

To photograph India is not to simplify it, but to understand what deserves to be seen first.

Indian photographs rarely whisper. They arrive layered, noisy, unapologetic much like the country itself. A single street corner can hold a dozen stories at once: a rickshaw inching forward, a shopkeeper mid-argument, a half-torn poster clinging to a wall that has seen too many elections, and a sudden patch of light turning dust into gold. For photographers, this density is both an invitation and a challenge.

Those who grow up visually consuming Western photography often struggle here. Clean backgrounds, muted tones, generous negative space, these ideas do not translate easily to Indian streets. The instinct, especially among younger photographers, is to simplify the frame, to wait for emptiness that rarely comes. But India does not offer emptiness. It offers accumulation.

What gets dismissed as “clutter” is often context asserting itself. Remove it, and the image may become technically neat but emotionally hollow. A chai tapri without its aluminium kettles, plastic stools, cigarette ads, and

impatient customers is no longer a chai tapri, it is a prop. Indian photography demands a different way of seeing, one where chaos is not an obstacle but a raw material.

The real learning begins when photographers stop trying to clean the frame and start learning how to read it. In an environment where everything competes for attention, control does not come from removal but from intention. What appears chaotic at first glance often carries an internal order formed by habit, movement, light, and human behaviour that reveals itself only to those willing to slow down and observe. As the eye learns to prioritise, the frame begins to organise itself, allowing the subject to emerge without forcing the surroundings into silence.

In a country that rarely offers visual restraint, the photographer's task is not to impose order but to recognise it when it briefly appears. Backgrounds become context rather than distractions, colour turns into meaning instead of excess, and density starts to feel deliberate rather than overwhelming. When intention leads the way, chaos does not disappear; it settles. And in that settling, the photograph finds its voice clear, rooted, and unmistakably Indian.

Hierarchy in the Frame: Letting One Moment Lead

In crowded visual environments, composition is less about elimination and more about hierarchy. Strong Indian images almost always guide the eye deliberately. There is usually one moment that holds the frame together: a face frozen in thought, a gesture mid-air, a colour that refuses to blend in. Everything else exists in relation to that centre.

When this hierarchy is missing, the photograph feels noisy. When it is present, the same chaos suddenly feels alive. Backgrounds stop competing and start contributing. The viewer senses intention, even if they cannot articulate it.

This is where patience plays a quiet but critical role. Indian streets move fast, but meaningful photographs often happen in pauses. The second before a vendor looks up. The moment a child stops running. The instant when movement aligns rather than collides. Learning to wait within chaos is a skill that separates accidental frames from deliberate ones.

Indian photographers who consistently create strong work are rarely the ones chasing constant action. They are the ones who understand rhythm who know when to step in and when to hold back. In a country where everything seems to be happening at once, restraint becomes a powerful visual tool.

Building Control Inside a Busy Frame

1. Fix your frame before the moment arrives
Instead of reacting to activity, choose your frame in advance. Identify a background with texture or light: a wall, a doorway, a painted shutter, and commit to it. Hold that composition and allow people, gestures, or expressions to enter it naturally.

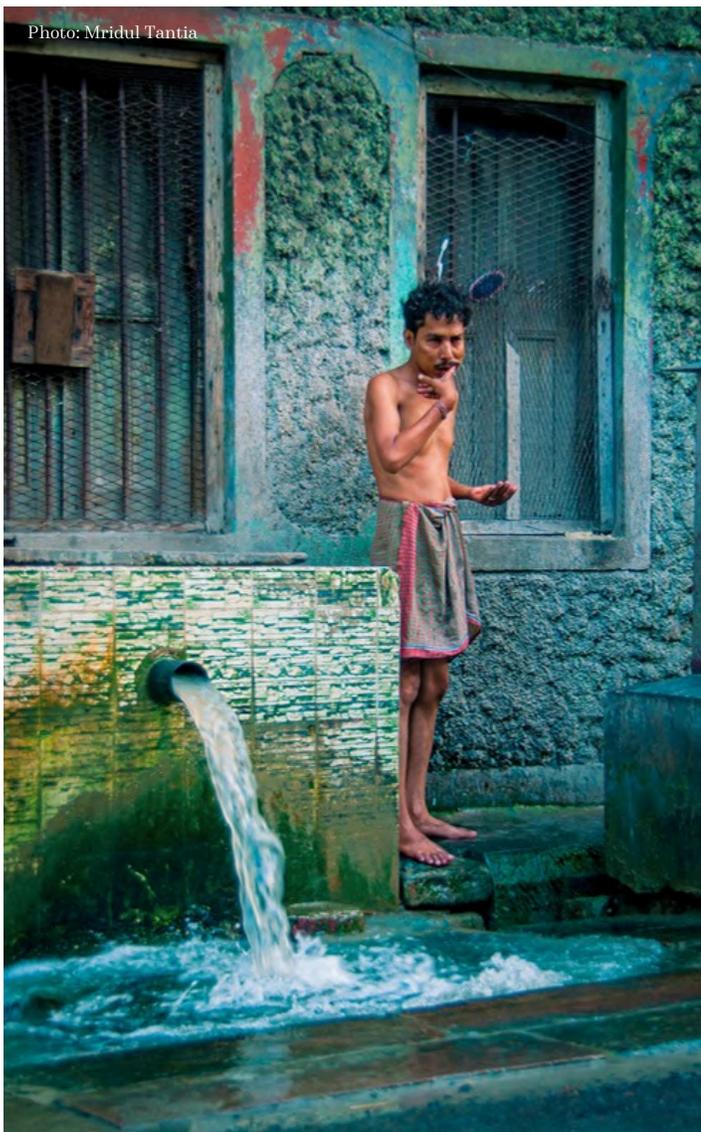
2. Reduce motion before pressing the shutter
Too many moving elements create visual conflict. Train yourself to wait until movement simplifies: a single step forward, a pause mid-gesture, a head turning while everything else settles. When motion resolves, the frame gains clarity without losing energy.

3. Make one deliberate positional change
Before abandoning a scene, take one step forward, backward, or sideways and reassess. This small adjustment often cleans edge overlaps, separates subject from background, and reveals whether the composition truly holds. If it improves the frame, stay. If not, move on.

4. Review your work at actual size
At the end of each shoot, select one image and view it large or in print. Look specifically at the edges, colour relationships, and visual balance. If the frame weakens at the borders, the problem likely existed at the moment of capture, not in editing.



Photo: Manish Jounwal



Working With Colour, Not Around It

1. Identify the dominant colour before you shoot
Before pressing the shutter, consciously note the strongest colour in the frame. Ask yourself if it supports the subject or distracts from it. If it competes, wait or reframe until one colour clearly leads.
2. Watch how colour touches skin
In Indian light, strong colours reflect easily. Notice how nearby walls, clothes, or fabrics cast colour onto faces. A small shift in angle can protect skin tones without losing the mood of the scene.
3. Avoid frames with equal colour power
When two or more bold colours demand attention equally, the image fragments. Train yourself to wait until one colour softens through shadow, movement, or distance so the hierarchy becomes clear.
4. Shoot the colour version first
Even if you plan to convert to black and white, always capture the image thinking in colour. This ensures the photograph works emotionally before any tonal stripping happens.
5. Edit to support memory, not intensity
During post-processing, reduce saturation until the image feels close to how the moment felt, not how dramatic it can look. If a colour still dominates at lower saturation, it likely belongs there.
6. Make one colour decision per image
While editing, consciously decide which colour you are protecting. Let others settle back. This single decision often brings coherence to complex Indian frames.

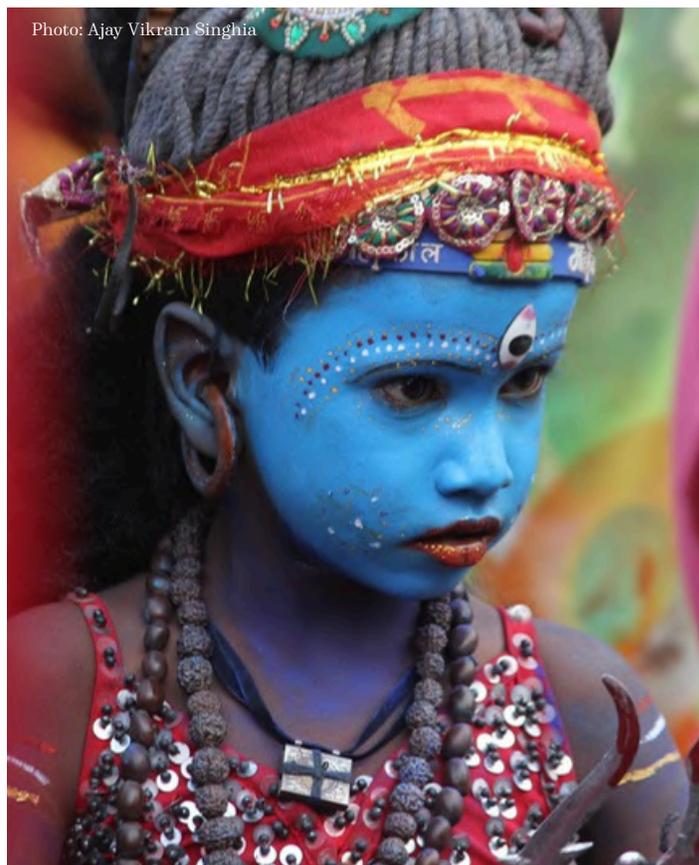
When Colour Carries Memory, Meaning, and Weight

Colour, in this environment, is never neutral. It enters the frame carrying history, emotion, and belief. Even when a photographer is unaware of it, the viewer responds instinctively. A splash of red commands attention. Saffron carries weight. White alters mood. These are not aesthetic choices alone; they are cultural signals.

The danger lies in using colour without acknowledging its influence. When multiple strong colours fight for dominance, the image loses clarity. When one colour leads and others support, the photograph gains direction. The difference is subtle but crucial.

Many Indian photographers learn this lesson only after reviewing their work repeatedly. They realise that their strongest images are often the ones where colour feels intentional, even if the scene itself was spontaneous. The frame holds together because something emotional is guiding it.

This is also why desaturating Indian photographs often feels like a loss rather than a refinement. Stripping colour from a scene that depends on it for meaning can flatten the experience. Black and white has its place, but in India, colour is often part of the story, not an accessory to it.



Editing With Restraint in a Country of Excess

Editing, then, becomes a test of sensitivity. Indian light is harsh, colours are bold, and environments are visually crowded even before post-processing begins. Over-editing does not add drama; it distorts reality. Skin tones break first. Reds scream. Yellows bleed. The image starts to look less like a lived moment and more like an exaggerated memory.

Experienced photographers learn to edit with restraint. They don't ask how far they can push a file, but how close they can stay to the feeling of the scene. They protect skin tones. They allow one or two colours to dominate and let the rest settle quietly into the frame. They understand that what looks striking on a phone screen may feel jarring on paper.

Print, especially, exposes excess. Saturation that works on Instagram often collapses in a magazine spread. This is where the discipline of editing for print teaches photographers something invaluable: subtlety lasts longer than spectacle.

Editing Indian Images With Restraint

1. Start by stabilising skin tones
Before adjusting colour or contrast, correct exposure and white balance with skin as your reference point. If faces lose warmth or texture, the edit has gone off track.
2. Lower saturation before shaping contrast
Indian scenes carry strong colour naturally. Pull saturation down slightly first, then adjust contrast and clarity so colours remain present without becoming aggressive.
3. Make one colour decision per image
Identify the colour that holds emotional weight and preserve it. Allow other colours to recede so the frame regains hierarchy.
4. Step back before locking the edit
View the image small or at print size. If it still feels heavy, reduce intensity until the photograph breathes.



Restraint in editing is not about holding back, it is about knowing what to protect.



Understanding the Indian visual palette is less about rules and more about awareness. What often appears chaotic at first glance usually carries its own internal logic, shaped by habit, movement, and culture. A crowded marketplace, filled with voices, colours, and overlapping activity, may feel overwhelming until one element quietly brings order—a vendor's red turban cutting through muted surroundings, a patch of late-afternoon light isolating a face, or a brief pause in the middle of constant motion. In such moments, the frame begins to organise itself without losing the energy that defines it.

Strong Indian photographs rarely feel empty, but they also don't feel uncontrolled. A packed local train compartment can still hold balance when a single gaze leads the eye. A wedding scene layered with jewellery, fabric, and ritual can feel intimate when the photographer chooses the right instant—a glance exchanged, a hand resting briefly on a shoulder, a breath between ceremonies. What separates richness from noise is not the number of elements in the frame, but the clarity of choice behind them.

When intention guides the frame, chaos does not disappear; it settles. Colour finds its place, backgrounds turn into context, and the photograph stops trying to explain India. It simply allows the viewer to experience it.



PHOTO STORY

Marigold

The Silent Bloom

He sits—dressed in ritual, in silence, in the unquestioned role of groom. But the story does not begin with him.

The marigold moves—not just as ornament, but as inheritance, as weight, as the voice of a woman woven into ceremonies never made for her.

She is not visible in the frame, yet she is everywhere—in the motion, the mess, the fragments that fall.

The blur is not a mistake—it is resistance, fluidity, a refusal to be still. A woman’s identity is often camouflaged in tradition, yet here, it becomes the very force that unsettles it.

She is not decoration. She is the wind that unsettles the garland, the rhythm that won’t be stilled.

In reclaiming the blur, she reclaims her presence—loud, alive, unapologetically seen.

— Promila Bahri



Promila Bahri

Promila B. is a New Delhi-based visual artist and photographer whose work explores contemporary narratives centred on women and their lived realities. Her symbolic, layered imagery examines identity, faith, devotion, and the quiet tensions embedded in everyday life, blending cultural depth with emotional nuance.

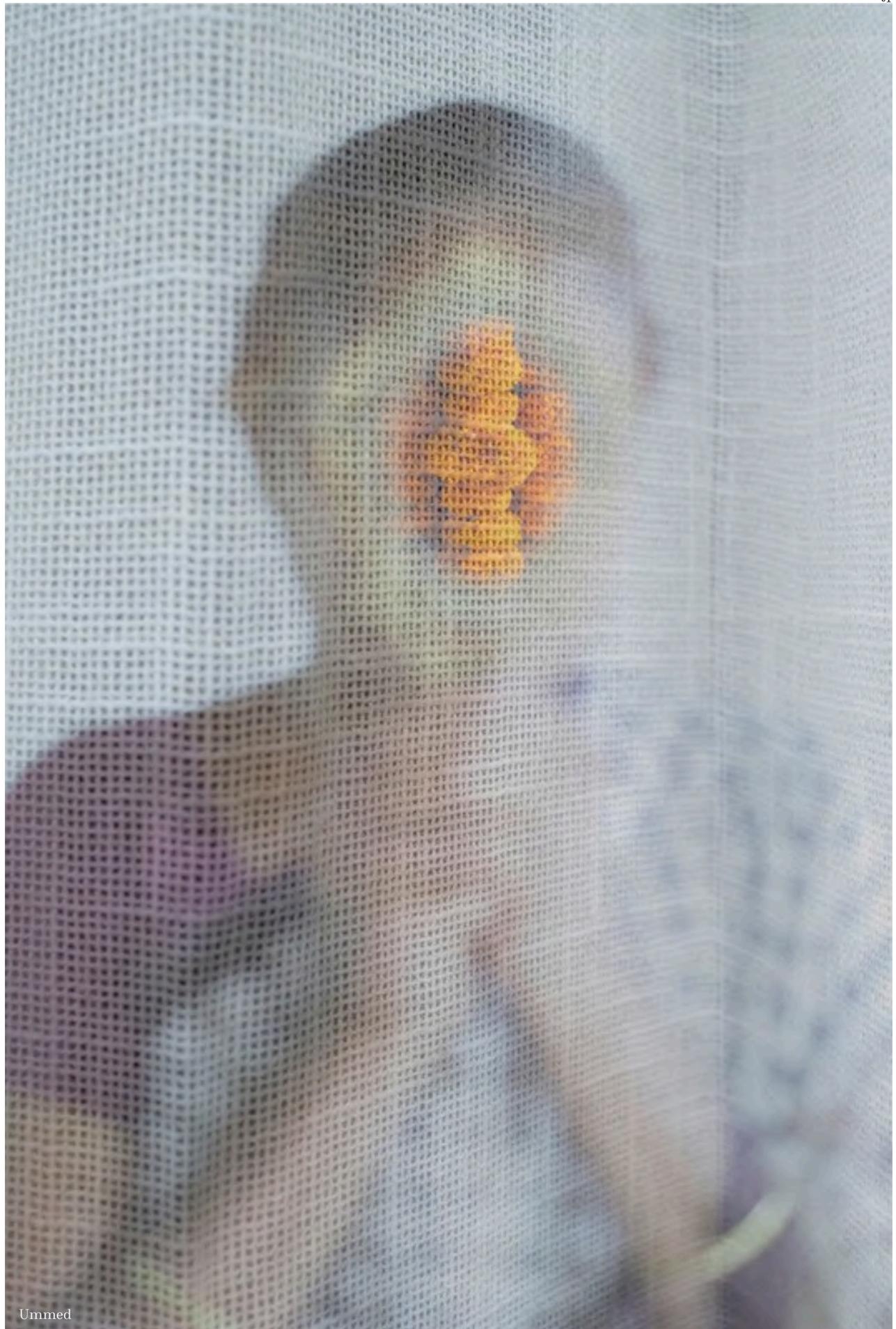
She is currently developing her long-term project Chapter Marigold, which reflects on how identity evolves over time. Promila has curated exhibitions at Bikaner House and Shridharani Gallery, with her work shown nationally and internationally, and featured in publications including The Guardian, Indian Express, Lens Magazine, and Art Life.



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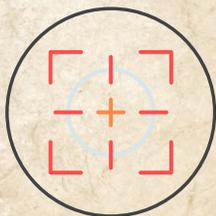
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Open Letter

The Viewfinder & You

December, 2025

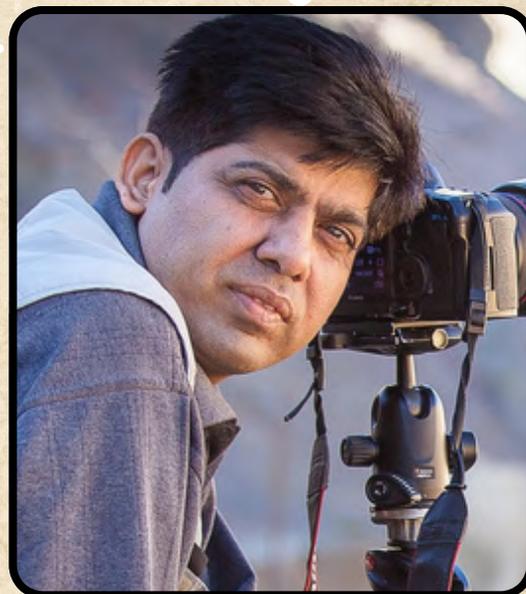
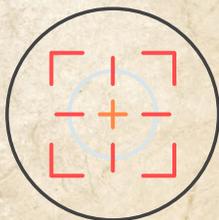
Walk through any tourist destination today and you will notice something peculiar. Dozens of photographers hold their cameras at arm's length, eyes fixed on the rear screen, composing their shots as if they were using oversized mobile phones. The humble viewfinder, once the photographer's most trusted companion, has become an abandoned tool gathering dust in the modern photographer's kit.

This shift represents more than just a change in technique. It marks a fundamental transformation in how we engage with our subjects and craft our images. Whilst the rear screen offers convenience and instant feedback, the viewfinder provides something far more valuable: a direct, immersive connection between photographer and scene.

The Lost Art of Focused Vision

When you press your eye to a viewfinder, something remarkable happens. The world beyond the frame falls away. Distractions vanish. Your attention narrows to a single, concentrated view of your subject. This tunnel vision is not a limitation but rather a powerful tool for composition. Without the peripheral distractions that plague screen shooting, you can truly see the relationships between elements in your frame. You notice the way a tree branch intrudes at the edge, the subtle imbalance in your horizon, or the perfect moment when two subjects align.

Young photographers who have grown up in the digital age often miss this experience entirely. Shooting from the screen feels natural because it mirrors their interaction with smartphones and tablets. However, this familiarity comes at a cost. The rear screen encourages a casual, detached approach to photography. It invites chimping, that compulsive habit of reviewing every shot immediately after capture, which breaks concentration and causes you to miss decisive moments.



Technical Advantages

Beyond psychology, viewfinders offer tangible benefits. Camera stability improves dramatically when you brace the camera against your face, reducing shake crucial for slower shutter speeds. In bright sunlight, rear screens become nearly impossible to see clearly, whilst viewfinders provide consistent, clear views regardless of lighting. Battery life also improves significantly.

The Path Forward

The viewfinder facilitates thoughtful composition through deeper engagement. When shooting through a viewfinder, you enter a meditative state. Your movements become deliberate. You wait for the right moment rather than firing rapid sequences.

The viewfinder remains an essential tool for photographers who want to create compelling images rather than simply capture snapshots.

Yours Sincerely,

Anil Khubani

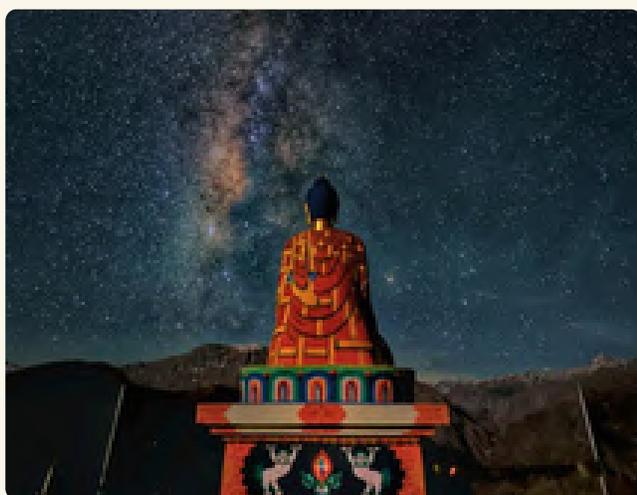
*Anil Khubani is Professional Photographer | Creative Head, Voila India | CEO, Jaipur Photographers' Club
Editor, JPC Magazine & Educator | Email: ak@voilaindia.com*

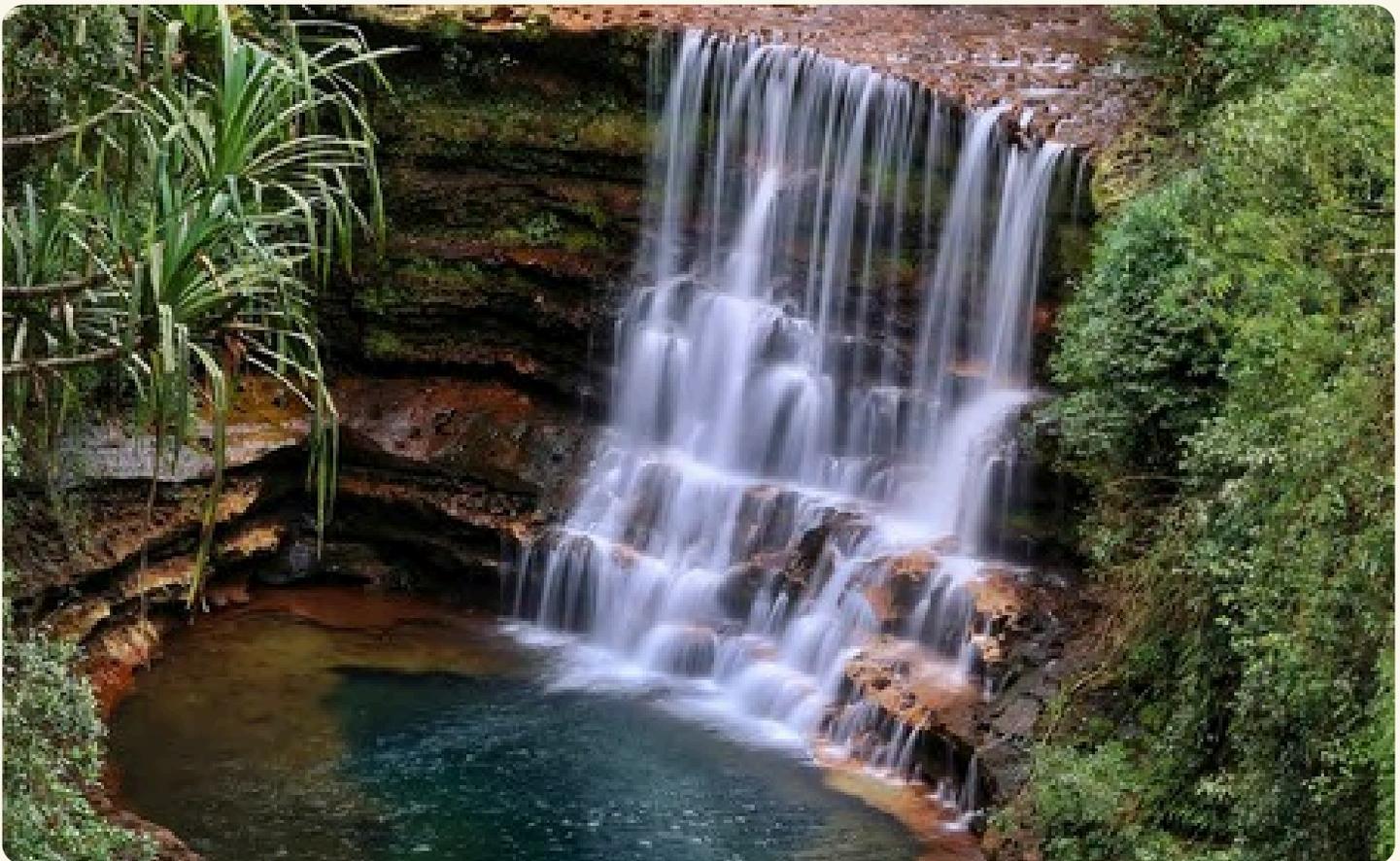
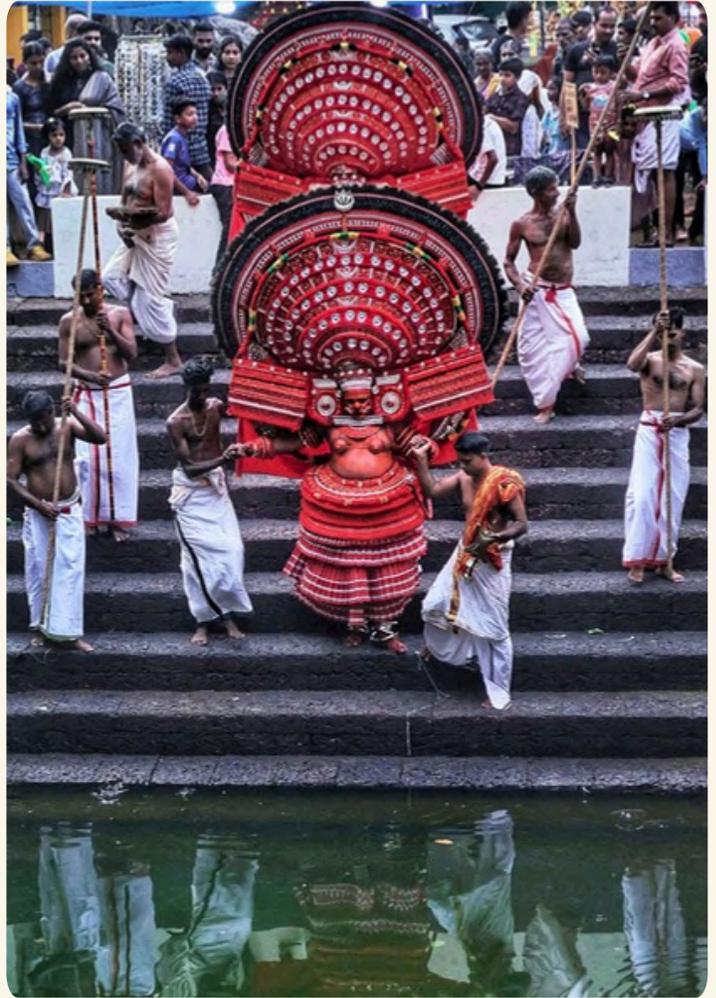
Spot Light

DR. RANGANADHAM AV

An orthopaedic surgeon by profession, based in Berhampur, Odisha, whose passion for photography runs parallel to his medical career. An avid traveller, he has explored 56 countries, drawing inspiration from diverse cultures, people, and landscapes. His photographic interests span a wide spectrum, from candid street moments to expansive scenic vistas, capturing stories wherever his journeys take him. Known for his keen eye and curiosity, he believes every subject holds visual potential. A committed Canon user for years, he has recently begun experimenting with the Fujifilm X100VI, adding a fresh perspective to his evolving visual narrative.

Instagram: @ranga_ig











A Collector's Edition Rooted in Vision

The JPC Calendar 2026 marks the 12th edition of Jaipur Photographers' Club's much-loved annual calendar a project that has steadily evolved into a collector's piece for photography lovers and patrons of visual art. Released during the JPC 13th Annual Photo Exhibition, this edition carries forward the tradition of celebrating photography beyond the gallery walls.

With the theme "Landscapes", the calendar brings together twelve evocative images captured across different geographies, climates, and cultures. More than 1,000 copies have been printed, reinforcing its reach and relevance as both an artistic artefact and a functional object. Each photograph is a quiet invitation to pause, to observe, and to reconnect with the natural world through the photographer's lens.

JPC Calendar 2026

Landscapes as Personal Narratives

Landscapes, in this edition, are not treated merely as scenic backdrops. Instead, they emerge as personal narratives, shaped by light, timing, patience, and emotional connection. Each photographer brings their own sensibility some drawn to vastness and solitude, others to harmony between nature and human presence.

The calendar opens the year with Sundaram Perumal's photograph of Megamalai, Tamil Nadu, where mist-laden hills and layered greens create a sense of quiet rhythm. This image sets the tone for the year serene, grounded, and contemplative.

February travels to Tuscany, Italy, through the frame of Subhrata Biswas, where rolling landscapes and soft tonal transitions reflect the poetry of cultivated land. The image balances geometry and emotion, reminding viewers that landscapes are as much shaped by history as by nature.

As the months progress, the calendar journeys northward, capturing the stark beauty of high-altitude terrains. Shovit Betal's photograph of Stakna Gompa, Ladakh stands as a powerful visual meditation where architecture, spirituality, and rugged mountains coexist in perfect balance.



JPC Calendar 2026



The Himalayan Spirit and Northern Horizons

April features Anil Risal's frame from Kaza, Himachal Pradesh, a landscape marked by restraint and resilience. The muted palette and expansive forms echo the silence of the region, offering viewers a moment of stillness.

In May, Ribhu Chatterjee's image from Bikaner, Rajasthan brings desert landscapes into focus where texture, light, and minimalism play a defining role. The photograph reflects how even arid terrains hold profound visual richness when observed closely.

June shifts the narrative toward water, with Raghav Agarwal's photograph of Phewa Lake, Nepal. The reflection-laden composition captures tranquility and balance, blurring the line between land and sky.

JPC Calendar 2026

Waterscapes, Wilderness, and Global Perspectives

July takes viewers far north to Saariselka, Finland, through Pritam Panja's lens. This image stands out for its atmospheric quality where light, snow, and vast open space create a dreamlike visual experience. It represents landscapes not just as places, but as moods.

August returns to India with Atanu Paul's photograph of Chilika Lake, Odisha, showcasing a delicate interplay of water, horizon, and life. The image celebrates ecosystems and the subtle beauty of natural rhythm.

September features Anil Khubani's photograph from Dawki, Meghalaya, where crystal-clear waters and lush surroundings create a frame that feels almost surreal. The photograph highlights how familiar locations can still surprise when seen with patience and intent.



JPC Calendar 2026



Familiar Landscapes, New Ways of Seeing

October presents Rajkumar Koul's image of Dal Lake, Srinagar, capturing the timeless charm of Kashmir. The composition speaks of coexistence nature, architecture, and daily life woven seamlessly into a single frame.

November moves to Chandratal, Himachal Pradesh, through Pavnesh Arora's lens. The image reflects solitude and scale, reminding viewers of nature's quiet grandeur and the emotional pull of remote landscapes.

The calendar concludes with Abhishek Kundu's photograph of Yumthang Valley, Sikkim, an image that feels both celebratory and contemplative. Rich colours, depth, and natural harmony make it a fitting finale closing the year with hope, beauty, and continuity.

UDTI KHABREIN

Pantone Reveals Colour of the Year 2026: Cloud Dancer Takes Centre Stage

An exclusive showcase explored the future of colour, creativity and design across India's evolving visual landscape.

By Vimal Parmar



Pantone hosted an exclusive industry event on 5 December 2025 in Mumbai, unveiling the Pantone Colour of the Year 2026: PANTONE 11-4201 Cloud Dancer. The evening brought together leaders from design, luxury, print, architecture, product innovation and the broader creative community.

Cloud Dancer, a soft white, was presented as a colour symbolising clarity, calm and focus in an increasingly fast-paced world. Described by Pantone as “a whisper of peace,” the hue reflects a growing preference for simplicity and quiet reflection. Its understated character offers a clean base for creativity and encourages designers to think with intention.

Pantone's colour experts explained why Cloud Dancer aligns with global shifts in behaviour and design. As people seek balance between rapid digital change and genuine human connection, the hue represents a move towards more mindful, pared-back aesthetics. It is neither stark nor overly stylised, giving designers room to explore without distraction.

The Pantone India team, Sam Shalgaonkar (Regional Sales & Marketing Manager, South East Asia), Tausif Zafar (National Sales Head, South Asia) and Ankita Kothari (Business Development Manager), shared insights into how the Colour of the Year is selected and how brands worldwide integrate it into design, communication and product strategy. On the brand front, Shivam Ranjan, leading Marketing for Motorola's Asia Pacific region, shared Motorola's brand journey and highlighted its exclusive partnership with Pantone in the smartphone segment.

A key highlight was the panel discussion, The Future of Colour in Indian Design, moderated by Isha Patel. Panellists Gavin Remedios, Mriga Kothare Pushkar and Amirali Nancy discussed how colour influences brand identity, consumer preferences and visual storytelling. After the session, Patel, who is a Creative Consultant and Design Educator, shared that “The world has reacted to the Colour of the Year, but what stands out to me is the story and intent behind Pantone's choice. What will be interesting to watch in 2026 is how brands use this colour to innovate and experiment. While it may feel like a dry tone to some, it is actually a surprisingly fertile ground for new expression. A neutral that can sharpen storytelling, push materiality, and give brands room to stretch their imagination.”

Guests explored previews from the broader Pantone ecosystem, including case studies demonstrating how colour impacts innovation across interiors, fashion, packaging, beauty, technology and other sectors.

The event concluded with networking over cocktails and dinner, a curated goody bag and an interactive photo booth.

With Cloud Dancer setting the visual tone for 2026, Pantone continues to strengthen its position as the world's leading colour authority.

About Pantone

Pantone is the global standard for colour communication, used by designers and manufacturers worldwide. Its tools and technologies enable accurate colour specification across materials and industries. Through the Pantone Color Institute, the brand provides colour standards, trend forecasting and the annual Colour of the Year, shaping creative direction in design, fashion, graphics and product development.

(Vimal Parmar is an independent marketing consultant and digital print evangelist.)

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