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APNI TOH PAATHSHALA

6 Techniques to Build Custom Subjects for Minimalist Photography

BY PRAKASH GHAI

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BY VIMAL PARMAR

PHOTO STORY

A Mother's Wild Kingdom

BY SUNDEEP KUMAR KHERIA

PHOTOGRAPHER'S PROFILE

TEJAS SAWANT

CHITRA TAHAL

50MM PERSPECTIVE

CHIT BHI MERI PAT BHI MERI

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Editor's Note



Dear Readers,

With the September 2026 issue, *JPC Magazine* proudly completes three years and enters its fourth year with the **37th Issue**. What began as a platform to celebrate photography has grown into a shared space for photographers, stories, and ideas. This milestone belongs to every contributor and reader who continues to support, inspire, and strengthen our photographic community.

Real versus Reel Photography, an increasingly relevant conversation in today's visual world. Real photography captures authentic moments, emotions, and stories, inviting viewers to pause and observe. Reels bring movement, music, speed, and instant engagement. Both have their place, but meaningful photography continues to depend on observation, timing, composition, and the ability to communicate something genuine through a single frame.

The photographic world is changing rapidly. Advanced mirrorless cameras, AI-assisted editing, computational photography, and increasingly powerful mobile cameras are expanding creative possibilities. These developments offer exciting opportunities, but technology remains a tool rather than the photographer's vision. As Elliott Erwitt said, "Photography is the art of observation." In an age of constant visual content, perhaps the greatest skill is still learning to see, feel, and tell a story honestly.

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ANIL KHUBANI
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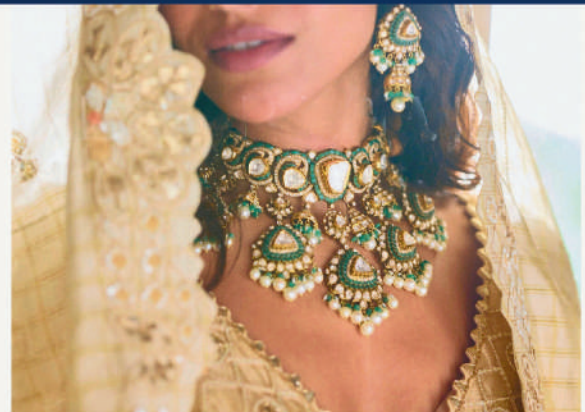
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JAIPUR PHOTOGRAPHERS' CLUB

JPC *Chitra Takal*



*Chit Bhi Meri,
Pat Bhi Meri!*

*50mm
Perspective*



PHOTO STORY

A MOTHER'S WILD KINGDOM

by Sundeeep Kumar Kheria



Sandeep Kumar Kheria spends a morning with B2, a tigress of Umred, and the cubs learning the forest behind her...



"The forest was unusually quiet that morning. Not the ordinary quiet of first light, but the kind that settles when something has moved through and everything else has decided to wait.

Then B2 appeared. She came out of the treeline without hurry, the way an animal moves through ground it has never had to think about. Behind her, at a distance she seemed to permit rather than enforce, were the cubs.

They were everything a photographer hopes for: curious, energetic, still discovering the size of the world they had been born into. One reared up against the other in the grass, forepaws raised, and for a few seconds the two of them were simply playing. It is worth remembering what that play is for.

But the frame was never really theirs. While the cubs wandered and tumbled, B2's eyes kept moving across the surroundings, reading a perimeter none of us could see. She was not watching them. She was watching everything else.

In the wilderness, childhood is fragile. Every lesson matters. Every sound can mean danger. And every journey made behind a mother is a lesson in survival.

She was not leading her cubs through the forest that morning. She was preparing them for a life in it. "

It is worth remembering what that play is for...



B2 at the waterhole, her cubs at play a few feet away. Umred, early morning.



The three of them together, before the morning got going.



Forepaws up, learning the moves they will need later.



Sandeep Kumar Kheria is from Raipur. He is a passionate wildlife enthusiast and photographer with a deep love for nature and the wild. Through his lens, he captures the untamed beauty of forests and the raw emotions of their inhabitants. His photographs reflect patience, respect and admiration for the

natural world, often telling silent stories of coexistence and survival. With every frame, he aims to inspire awareness and appreciation for wildlife conservation, reminding viewers that every creature plays a vital role in the balance of nature.



Neither of them gives ground.



She stayed low and still, watching the treeline the whole time.

She was preparing them for a life in it...

apni toh paathshala

6 Techniques to Build Custom Subjects for Minimalist Photography

by Prakash Ghai

Simple-point-and-shoot minimalist photography is way different than creating your own custom frame to enhance the aesthetic appeal and creativity of a photograph. Doing so, also makes you stand out as a photographer as the viewer is able to see your vision and perspective more clearly and assess your creative range.



Build Custom Subjects for Minimalist Photography

1. Vantage Point

Vantage Point is the place where you stand or see the subject from. If that is unique, you can turn an ordinary subject into something entirely different. Steps to get a unique vantage point include things like, lowering your body, climbing up on higher ground, moving directionally to the left or right, moving forward or backwards and likewise, until you get to a point where your perspective of seeing the subject becomes fairly unique. If you vanilla stand, you get vanilla shots. You must learn to maneuver.

2. Layering or Overlapping Subjects

This is a fairly common technique where you place two subjects in the same frame, one which is closer to the lens and one which is farther away from the lens, so that the frame no longer shows you one subject but the relationship

between the two. You can have many subjects in the frame of course. More than two, rather quite a few and that depends on what you are trying to compose.

3. Splitting The Frame

Every busy scene has a line hiding in it somewhere, a pole, a wire, a railing, or even the edge of a shadow. On their own these lines are nothing, but they are useful because they can be used to divide a frame into zones that would otherwise just look like clutter. An example of this is visible in the first photo on the page.

4. Borrowing Nearby Elements

This technique is about using an object that is ideally outside of your frame while you are first composing the shot, then you look for elements outside the frame and slowly bring one or two elements into the frame and decide if you want to add or remove them, then look for other things around. For example, while shooting a window on a yellow wall, you may want to take a zoomed out shot to include a red post box or dustbin in the bottom right corner of the frame or a wire on the top of the frame that acts as a straight line or curve. The field is open for creativity here. Go ahead and borrow.

5. Depth of Field Variation

This one is about deciding through aperture, which part of the frame stays sharp and which part goes soft. This also helps create sections or areas in the frame that are normally not found in vanilla point and shoot photographs. Few photographers use this technique a lot.

6. Extreme Proximity

When you get extremely close to a subject and then layer the background and other elements in the frame. This is an interesting way to make a custom minimalist frame for yourself. A naked eye would never see things this way. By getting extremely close, blurred or not, you get a part of it's geometry or color in the frame. Can one call it forced creativity? I would say no, it is more like creating something of unique interest on purpose in the frame.

Now, let us take a few examples where I used one or more of these 6 techniques to create a custom 'Minimalist Subject' for myself.

Example 1:



This Photograph was captured at City Palace, Jaipur. My starting point was the steps on the right but to make the composition interesting, I first decided a unique vantage point. I stood at the side of this curved sitting area that hosted a tree and then went down on my knees to bring the curve in the foreground and contrast it with the steps.

Example 2:

This shot was taken from the back side of Jawahar Kala Kendra, Jaipur. I stood on the footpath near the road behind it. (unique vantage point). I then used the electric pole in the foreground as a vertical line and aligned it with the corner of the box structure to split it into two and kept the green tent of an exhibition roof in the bottom row, following the rule of thirds.

If I did not move around and layer the subject, it was not visible to regular naked eye. A decent example of creating a custom subject for Minimalist Photography.

Example 3:

This shot was taken when I was at a Photowalk on shapes organised by Jaipur Photographers Club. I split the frame into 1/3rd and 2/3rd by using the line of the foreground wall. Then, I borrowed an additional element on the top right of the frame, which is a curved black wire coming from an electric pole. I layered and split the frame well enough to create a unique subject for myself.

Example 4:



Here I have used shallow depth of field and extreme proximity to the subject to cut sections out in the frame and to split it. I have contrasted the blur and the non-blur part of the frame to create a unique subject which otherwise was not available as a standard point and shoot shot. In terms of juxtaposition, there's curves versus vertical lines.

I hope the above examples are clear. Good luck using these 6 simple techniques to create custom Minimalist Photography subjects for yourself.

Regards,

Prakash | Instagram: prakashghai



Prakash Ghai picked up a camera in 2012 to photograph stationery for his shop's Facebook page. The stock shots never mattered much, but the framing did, and within a few years he had turned entirely to minimalism: images built around light, shadow, geometry and deliberately empty space. He works almost exclusively around Jaipur, and is credited among the first photographers in India to take the genre seriously and write about it publicly, through a blog he began in 2014 that grew into Learn Minimalism.

His photographs have been licensed by Nike, and in 2026 Arthemort, formerly head of digital art at Sotheby's Paris, acquired "Obstacles." They tend to look simple at first glance and take longer to notice: a single geometric form, a wall, a stretch of negative space. Getting there, he has said, has less to do with equipment than with knowing what to leave out.

PHOTOGRAPHER'S PROFILE

Tejas Sawant







Tejas Sawant is a mechanical engineer and street photographer from Mumbai. His work focuses on everyday life and the moments that usually go unnoticed.

Much of it is made close to the ground. A boy grinning under a bag of fish, a child sitting in a water tank, kids running along a beach with their hands in the air. Children recur, and they are photographed at their own eye level rather than from above. The rest is the ordinary business of a city street: a woman bathing a child at the kerbside, a man at work among his tools, two uniformed men resting on a bench. He shoots in colour and in black and white, and in the monochrome frames he often works with what light is doing at that moment, a shadow thrown across wet ground, a shape on paving. Nothing in these pictures has been arranged. They are things that were happening anyway, seen by someone who happened to be looking.





POSTCARD *From* HEMIS





The Hemis Festival, or Hemis Tsechu, is one of Ladakh's most celebrated Buddhist festivals, held annually at the historic Hemis Monastery, around 45 km from Leh. The festival commemorates the birth anniversary of Guru Padmasambhava (Guru Rinpoche), a revered figure in Tibetan Buddhism. Its highlight is the spectacular Cham dance, where monks wearing elaborate masks and colourful robes perform sacred dances symbolising the triumph of good over evil. Accompanied by traditional music, prayers and religious rituals, the festival transforms the monastery into a vibrant cultural gathering, offering visitors a fascinating glimpse into Ladakh's rich Buddhist heritage, spirituality and traditions.





* Aditi Khabrein *

BY VIMAL PARMAR

HP Unveils DesignJet XT870 for Photo Printing Businesses

The new 24-inch large-format printer targets photographers and photo-printing businesses seeking an entry-level professional printing solution, with multi-size printing and workflow automation.

Vimal Parmar is an independent marketing consultant, a digital print evangelist, and an advisor to JPC Magazine

HP recently introduced the DesignJet XT870 24-inch large-format printer in India at Photo Video Asia 2026 (August 30–September 1), positioning it as an accessible entry point into professional photo printing. The new model joins HP's DesignJet Z6 and Z9 series, expanding its large-format portfolio across different business requirements.

Designed for in-house production, the XT870 supports applications including photographs, posters, glossy prints and canvas. Its integrated multi-size printing capability supports media sizes from A4 to 24×36 inches through an input tray, eliminating the need to manually switch between roll and sheet media.

The printer uses HP Flex Tech pigment inks and offers claimed print speeds of up to 21 seconds per A1/D-size page. HP Click software provides print preview, automatic error detection and driverless printing, while nesting, drag-and-drop and automatic source selection simplify job preparation.

According to Vitesh K. Sharma, Head - Large Format Printing Business, HP India, the XT870 responds to growing demand from photographers and photo-printing businesses seeking to expand their services and bring more professional printing capabilities in-house.



Sustainability features include at least 45 per cent recycled plastic and 10 per cent recycled metal. HP says automatic on/off scheduling can reduce energy consumption by up to 60 per cent, while routine printhead cleaning uses up to 95 per cent less ink.

Packaging is polystyrene-free, and cartridges can be recycled through HP's Planet Partners programme. Priced at an MRP of ₹2,09,988, the XT870 is positioned as an entry-level option for photographers, smaller photo labs and print businesses looking to add large-format production.

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