



Drishti



Volume 50 • Issue 5 • May 2021



Inside: Featured Article: Lighting Little Life | YPS ನೆನಪುಗಳು



YPS ALL INDIA DIGITAL SALON 2021

In Celebration of
YPS Golden Jubilee

**FREE entry for all
participants from India**

**Golden opportunity to win a
bonanza of awards!**

Sections:

**Monochrome
Color
Nature
Travel**

CASH AWARDS
WORTH

**₹1.25
LAKHS**

Awards:

60 Medals and Ribbons + Cash Awards

Special Awards:

8 YPS Golden Jubilee Awards

Overall Awards:

Best Club Award

Best Participant Award

Best Wildlife in Environment Award

Salon Calendar

Last date of submission:

July 14, 2021

Judging:

July 17-19, 2021

Virtual Exhibition:

August 21-31, 2021

Jury:

A G Lakshminarayan

EFIAP, FFIP, Hon PESGSPC, GPA PESGSPC

A G Gangadhar

FRPS, EFIAP, EFIP, cMoL, Hon MFIP (Nature),
Hon FBICA, Hon G.APS

Digwas Bellemane

EFIAP/b, EPSA, EFIP, EIUP, cMoL,
Hon MoL, A.CPE, Hon CPE, Hon WPG,
Hon AvTviISO, Hon FPPS

Hira Punjabi

Hon PSI

Ravindranath Mallula

AFIAP, Hon EUPSA, FBDSA, FFIP

Sudhir Saxena

ARPS, EFIAP/g, EFIP, EFIP/g (Nature),
Hon FICS

Vaibhav Shrikant Jaguste

EFIAP, AIIPC, FFIP, APSI, AICS,
GPA PESGSPC, Hon PESGSPC,
Hon SWAN, Hon CPC, Hon APF

Salon Chairperson:

Prema Kakade

EFIAP, EFIP, cMoL, A CPE, GPA PESGSPC,
Hon PESGSPC, Hon CPE

Salon Secretary:

Krishna Bhat

EFIAP/s, EFIP, EPSA, cMoL, GPA PESGSPC,
Hon PESGSPC, Hon CPE, Hon APF



2021/FIP/127/2021

Submission of entries at:
salon.ypsbengaluru.in

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Corporate Member (CM-203) of Federation of Indian Photography
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Dr̥ṣṭi Journal

Editor

H Satish MFIAP, MICS, ARPS, cMoL, Hon MFIP (Nature), Hon YPS

Editorial Team

Ananth Kamat AFIAP, cMoL

B V Prakash

Digwas Bellemane EFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE

M S Kakade

Prema Kakade EFIAP, EFIP, GPA.PESGSPC, cMoL, A.CPE

V Madhusudana D Rao AFIAP, cMoL

Design

Graphics: Arun Poovaiah

Layout: Rajasimha Sathyanarayana AFIAP, AFIAP, cMoL

Page Design:

Digwas Bellemane EFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE

Feedback and contributions

drsti@ypsbengaluru.com

Dr̥ṣṭi (दृष्टि) in Sanskrit language means vision. The vision in the mind of a photographer, aligned in a creative manner with what one sees around, produces an artistic image. This resonates with the spirit of YPS, which strives to promote the photographic art.

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Happy © Varada Nayaka T P



Stripes © Uday Hegde

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Rear cover: Beautiful Walk © Digwas Bellemane EFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE

A Year of Drṣṭi

Hello and Hi friends,

I am delighted to inform that we are now into the 12th issue of Drṣṭi, in its new avatar. There had been a long pending demand by many members, especially seniors, to revive the YPS newsletter which had become defunct. Though the executive committee was keen to do this, we were short of helping hands as it would require a lot of time and effort.

At a meeting for formation of subcommittees for various activities planned by the executive committee, Mr Digwas Bellemene and Mr V Madhusudana D Rao volunteered to revive the newsletter in the form of a monthly journal! The executive committee jumped at this offer but cautioned them about the work involved and suggested they bring out a quarterly issue. These two members were firm in their resolve to bring out a monthly publication and have successfully done it for one whole year! Kudos to them and the team for this great effort for I know of many times when they burn the midnight oil working on the journal as they all have demanding professional lives.

The team comprises perfectionists resulting in flawless content and a journal of high quality. A lot of appreciation has come their way from all around.

There have been some delays in the release of issues due to the present situation with the pandemic but I pray and hope for everyone's well being and wish them great success and look forward to the upcoming issues, especially the next issue commemorating the first birthday of Drṣṭi in its new avatar.

The team, led by Digwas, has been working relentlessly in bringing you a world class journal. Madhusudana Rao, the chief architect of the journal, has been responsible for conceptualising, sourcing articles, photographs, fact-checking, and first-cut editing, even writing some articles, all the way until release, printing on request and enticing

members with snippets shared on groups, to download and read the journal. I would not be wrong if I say that Madhusudana and Digwas are the backbone of Drṣṭi. They are ably supported by a team comprising Mr Ananth Kamath, Mr Arun Pooaviah, Mr B V Prakash, Mr M S Kakade, Ms Prema Kakade and Mr Rajasimha Sathyanarayana.

The rigorous work of the new executive committee has started and is in full swing for the Golden Jubilee celebrations and we are working on various events, programmes, workshops, salons, competitions, and webinars for our members. We need more hands to help the executive committee, and hence request members to help us in their field of expertise. Those who wish to volunteer may kindly contact either Mr Manju Vikas Sastry or yours faithfully. Let us join hands and celebrate our Golden Jubilee on a grand scale.

The very popular 'YPS Nenapugalu - Trip Down The Memory Lane' series started in April, and I have been interviewing all senior members and founders of YPS. This programme will go on for almost 3 months and was started with respected seniors, Mr M S Hebbar AFIAP, Hon FIP, Hon YPS, Mr Bhaskar H and Mr Mahantesh C Morabad. They gave a lot of information about the initial days, and we were surprised to know YPS started without any member having a camera! The feedback shows many members want to go back in time and know about the hard days when YPS was established. The whole committee is thankful to these seniors for sharing such wonderful instances of their times. Please do not miss these programmes as it gives insight into your photography club.

On the webinars front, we had an excellent programme by Mr Shivji Joshi of Jodhpur on street photography and Mr Gurcharan Roopra from Kenya showed his award-winning images on African wildlife. It was attended by many and each of these photographers

got exceptionally good appreciation for their respective works. We thank these eminent photo artists for sharing their images and knowledge. On a Saturday YPS webinar, Mr Uday Hegde showed his amazing works on macro photography and snakes. His use of lighting and post-processing were awe-inspiring.

Friends, hope you are all aware and have taken note of our upcoming All-India salon. In the history of YPS, for the first time, a woman is leading from the front as Salon Chairperson: Ms Prema Kakade, with Mr Krishna Bhat as salon secretary. Both are doing excellent work, with a lot of support from the executive committee. We wanted participants to get free participation in both national and international salons during this golden jubilee year. I request all the life members and individual members of YPS, nearing about 700, to participate in these salons and create a record. For any help in selecting, and processing your images and participating, please call any of the executive committee members.

On this occasion, we request all our members to support us by bringing in some sponsors for this salon. You can contact any one of us to discuss the means. We need your support, and it will be highly appreciated.

In the International arena of photography, YPS is gaining momentum by winning lots of awards, best club awards and individual awards at PSA interclub contests. This is a particularly good growth of YPS. Thanks to all members who are taking part.

So, friends, on this happy note, I wish you all the very best. Kindly take care of your health and be happy, as always. May God be with you.

Namaskara and goodbye.



H Satish

MFIAP, MICS, ARPS, cMoL, GPA, PESGSPC, Hon FICS, Hon MFIP (Nature), Hon CPE, Hon PESGSPC, Hon ECPA, Hon FLAS, Hon FWPAL, Hon FSAP, Hon PSP, Hon YPS. President, YPS and Editor, Drṣṭi



The cover page picture 'Nagaphani Nada' shows a Nāga sādhu blowing the serpentine horn 'Nāgphani', while going in a procession to take the holy bath, during Kumbh Mela. The wind instrument is named *Nāgphani* because it is shaped like a cobra. Taken by Mr Digwas Bellemene AFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE, during the Kumbh Mela held last month in Haridwar, this picture is synonymous with Drṣṭi having completed one year after its revival in the new format and arrival of this 12th issue.

Varada Nayaka T P

Mr Varada Nayaka T P hails from Seegebagi village in Tumkur district of Karnataka. Born as the youngest among four brothers, he did his schooling up to class 6 staying with his maternal grandparents in Tarikere and continued till 10th in his village. Observing his interests in arts and crafts, his high school teachers advised him to join an arts course after 10th.

His father found 'Vani Chitrakala Shale' in the nearby town of Chikkanayakanahalli and admitted Varada there. Mr Narayanaswamy, principal of the college, taught Varada all the nuances of art during the 5 years of his study, finally leading to a specialized diploma in fine arts from the Kannada University, Hampi.



Commuting from his village to the town by bus was exerting additional financial burden on his mother and after a year, Varada found a job in the town in a studio

owned by Mr Siddu, who also did poster and banner works. That made Varada financially independent and changed the course of his life.

Right from his art school days, Varada was attracted by the pictorial photographs appearing in the newspapers. He attended a few exhibitions in Chikkanayakanahalli and Bengaluru, which inspired him to take up art photography. His part time



Bicycle Ride © Varada Nayaka T P

work in the studio fuelled that desire. He pursued art photography during free time, initially with the camera borrowed from Siddu and later with his own film camera. He took up part time photography, film processing, and printing assignments. As a founder member of 'Kunchankura Kala Sangha', he along with his friends hosted art and photography exhibitions in the town during fairs. All these earned him a reputation in the town and Rotaract Club felicitated him.

Arriving in Bengaluru, where his third brother was working, he found a closed down photo studio in Chikkabidarakallu. With the financial aid from his brother, Varada took it over and restarted it in the name 'S V R Studio'. It changed the

"To me photography is like a part of my body. It has given me livelihood and immense satisfaction."

- Varada Nayaka T P

financial situation of the family and helped them settle well.

With the unquenched desire to pursue art and nature photography, Varada's efforts to find a mentor went in vain. A 2nd award in the state level photography contest held by the Sagara Photographic Society brought him in contact with YPS life member Mr K S Rajaram. It was for the first time that Varada found a good coach who taught him the nuances of pictorial photography and participation in salons. Later, Mr Anand, who Varada approached for processing his pictures, taught him many more tips.

Varada is an active member of the YPS Salon Participation group, has more than 200 awards and over 1000 acceptances to his credit in national and international salons, including those conducted by YPS. Since 2020, he is conducting a national level photography contest in memory of his mentor Mr Siddu G Kere. We wish him many more accolades.



Speed Up © Varada Nayaka T P



V Madhusudana D Rao
AFIAP, cMoL
Member, Dr̥ṣṭi Editorial Team

Lighting Little Life

Every element in an image contributes to the goodness of the picture. Lighting, according to me, has an edge to make or break a picture. It is worthwhile spending some time knowing how, how much, where, and what to light. In its simplest form, start with one source of light (say a torch). Move the light away from the camera. Move it all over the subject and take pictures. See what happens. That is the best way to get ideas of lighting.

Coming to the life of little insects, they come in all forms, shapes, sizes, textures, and surfaces. Also remember they move, run, crawl, and fly. Trying to formulate a lighting is futile. It is one way of getting lazy. For many years I made that mistake. Not out of laziness, but for the ease of carrying minimum equipment. I failed, miserably, but did not give up. Another thing I learnt was, spending time before starting to take pictures helps.

A few days ago, bored to death in the middle of lockdown, I gifted myself a

Schneider Kreuznach 50 mm enlarger lens and fitted it on my forgotten bellows.

Bellows are flexible opaque material between the camera body and the lens. Since it is flexible, the lens can be pushed back and forth, as much as the bellows extend. This flexibility of bellows acts as a focus for lens from infinity when closed-in and high magnification when extended fully, depending on the focal length of the lens.

For example, my Schneider 50 mm lens on my Novoflex bellows gives me 1.2:1x magnification when fully contracted, to 2.7:1x when fully extended. Another example, my Schneider 150 mm lens gives me infinity when contracted, to 1:0.33x magnification when fully extended. Basically, longer the focal length, lesser is the magnification. You may see the bellows attached to my camera, in the photograph of my setup.

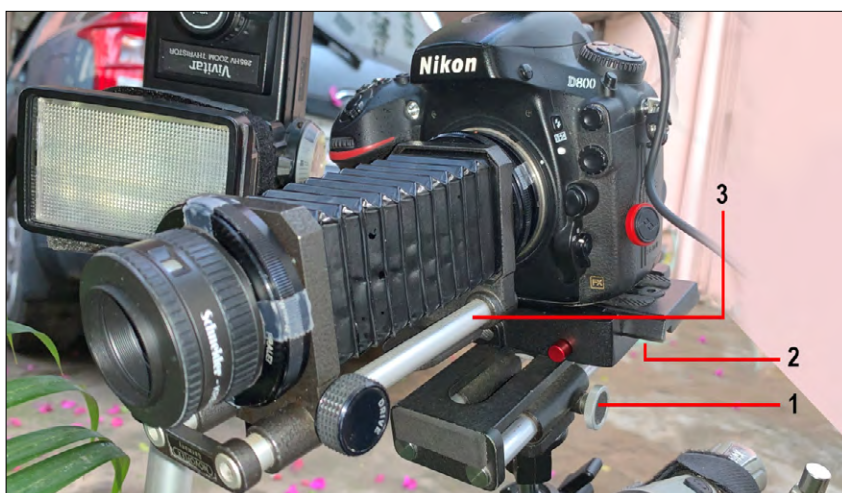
I was taken aback at the results of this lens.

- 1) It gives sharp images.
- 2) There is no loss of contrast despite the distance from the camera. Be known, it is an enlarger lens with no retracting element.
- 3) Greys are greys, no colour bias in any shade of grey.
- 4) Soft rendition. Details in whites and blacks, which means wide dynamic range, giving details in highlights and shadows.
- 5) Edge sharpness is equal to the sharpness at the centre of the frame. The advantage is, you are free to place the subject in any part of the frame.
- 6) Absolutely no fringing, even in the out-of-focus edges.

With my newly acquired toy, renewed vigour, and plenty of free time, I made a few pictures. Let us discuss them.



- ◀ A typical set up for macro work. Within the circle is the Ladybug. Angle slightly changed to accommodate this image. Although the results are excellent, it immobilises quick movements. Just not for shoot and scoot photography.



- ◀ (1) A back-and-forth railing helps in focus.
(2) A side movement head is highly helpful to position the camera to get parallel to the subject with minute movements.
(3) This way, the lens bellows will act as a fine focus and a zoom.

But for these 'back and forth' and 'left and right' moving railings, it is humanly impossible to get both the bees in focus, as even 1 mm off from being parallel to the subject might send one of them out of focus.



Cuckoo Bees © A K Raju AFIAP

About 4 mm each, Shot at almost 2:1 magnification

Reflective surfaces

When we have a subject with a reflective surface such as the ladybug, we face two complications. First, its small size. To light up the ladybug, which is hardly 5 mm in length and height with its 2 mm wide face, I had to position two lights from left and right, to pump in light on its face. Even slight malposition of these lights would throw a shadow of its shell on the face rather than lighting it up.

Secondly, as also with the long-legged fly, which is less than a centimetre long, avoiding hotspots is a major issue due to its highly reflective back. I used two highly diffused lights to light up its reflective back. A broad source of light usually helps in avoiding hotspots.



Long Legged Fly © A K Raju AFIAP

Around 5 mm in size



The Ladybug © A K Raju AFIAP

About a centimetre long

Complicated surfaces

Cuckoo bee is another 5 mm sized subject. In this picture, four images are stacked. The depth of field is so shallow that if the eyes are in focus, the mouth is out of focus. I used two simple lights, one diffused broad source in the front, one light at almost 160 degrees to give the highlight along its body.

Because they have a complicated multidimensional body with many small parts, more highlights would create confusion. The red colour was enough to keep the attention.

Paper wasp is another complicated surface with multidimensional and translucent elements. The photographer has to decide to either shorten the lighting ratio to say 1.5:1 so that the entire picture is lit or to give a contrasty lighting with say 3:1 ratio. The translucent elements like whiskers and the legs might look flat. Each lighting has its own effect on the picture.

Flat surfaces with patterns

Among the difficult subjects to light up are plain, flat subjects with patterns on their body, such as a plant hopper, which is about 2 cm long. Unless you light it up from an angle, giving shadows, you will not do justice to its patterns. Not as easy as it sounds, I had to light it at an angle, but at what angle and what type of light? I had to try from harsh direct light to a source of soft light. Somewhere in between was my hit. This is what I meant when I said there is no formula. Second problem was with the diffused fill in light. Give it more, it would flatten the subject; give it less the edges of the subject would disappear. Remember, too many tries might disturb the subject! On a tabletop advertising shot, I would check with my flash meter for the ratio, but here, one wrong move and you might never see the subject again!



Cuckoo Bee © A K Raju AFIAP

Around 5 mm in size



Paper Wasp © A K Raju AFIAP

Around 1 cm in size



Plant Hopper © A K Raju AFIAP

About 2 cm in size



Plant Hopper © A K Raju AFIAP

About 2 cm in size



Feather-legged Spider Spinning its web on a prey © A K Raju AFIAP
About 2 cm in size



Telemonia © A K Raju AFIAP

Spider sized around 5 mm, Caterpillar around 1-2 mm

Hairy surfaces

It is worthwhile to imagine your intended image before working on it. The white hair and posture of the legs of this *Telemonia* spider were leading to its face. A side diffused light highlighting the white hair was enough to light both the *Telemonia*, which is about 2 cm in size, and the feather-legged spider, which is about 5 mm in size.

I would have preferred stacking to get the entire forelegs into focus. This was not to be, as the subject was finicky and kept moving. Shooting these intelligent subjects reminds me of those uncooperative models during professional photo shoots, who are more worried about finishing the shoot than going through it. What to do, it takes all types to make the world!

This lighting also helped in capturing the tiny sized feather-legged spider in action while stalking a caterpillar, which is about 2 mm in size.



Feather-legged Spider Stalking a caterpillar © A K Raju AFIAP Spider sized around 5 mm

Smooth translucent surfaces

Yet another surface to deal with is the smooth translucent subjects. These subjects do not need any front lighting. One harsh light from the back does the trick. Adjusting the angles of the back light reveals the inner organs of these subjects. This is better because otherwise the subject could look flat. The back light on translucent subjects generally appears as a front and flat light. Unless some inner organs are seen, this lighting would become boring. If the eyes or any part has colour, it is better to fill in a 3:1 ratio light from the front.

Cyclosa or the Thrash-line spider, is a typical macro subject with multiple complications, when it sits with its legs folded. Its legs are translucent, body is hairy, and it looks confusing. Here the



Chinese Mantis nymph © A K Raju AFIAP

About 2-3 cm long

photographer has a choice to light the translucent part from the back or the hairy portion of the body from the side. I chose the hairy part and used one side light. This choice was because this spider was just 3 mm in size, including its legs. So tiny that I had to photograph it and blow it up 100% on the screen to see its form and shape. The web on which it was hanging could not be seen at all. It is fascinating to see how they hang on one web, most of the times with one leg.



Cyclosa © A K Raju AFIAP

About 3 mm in size



Leaf Hopper © A K Raju AFIAP

About 5 mm long



Chinese Mantis nymph © A K Raju AFIAP

About 1 cm long

Ratio lighting

Ratio lighting applies when multiple light sources are used. Generally, the brightest source must be kept away from the camera. The brightest light should never be from the camera direction as that would flatten the light. Since it is the main source of light, the ratio number of this light will be the higher number. The next source of light from a second flash will be a fill-in and the ratio number will be less than the main source.

For example, if the main source requires $f/11$ and the fill-in will require $f/8$ (one stop less) then it is 2:1 lighting. If the main source of light requires $f/11$ and the second source, a fill-in light requires $f/5.6$ then the ratio is 4:1. Similarly 3:1 is one and a half stop difference. If the main source and the secondary source are both $f/11$, then the ratio is 1:1 (flat lighting). For nature subjects, 2:1 to 3:1 ratio is the best.

Movie director Mani Ratnam's lighting in his movies is generally 4:1 (two stops) to 6:1 (2.5 stops). That is bright rim light with very little front details. Dramatic lighting works well for pictorial photography.

Practically, applying these ratios is not as hard as it might seem in the text here.

Problems Encountered

One of the biggest problems is the usual nightmare related to a wildlife subject; the subject might take off from your setting! If you happen to trace it again, you need to go through the entire process of setting lights again. This lens is not for quick 'shoot and scoot' photography. You are generally close enough to be detected by the subject. Any quick movement and you pay a dear price!

Depth of field is so critical on small subjects. It could be as little as one millimetre at apertures like $f/16$. You focus on the eye of the subject the mouth could be out of focus and vice versa. Photo stacking is possible only if the subject cooperates and allows multiple shots without any movement. That is generally a bonus, because at three times magnification, your camera shake is also three times. You touch your click button, and the view might swing out of frame and back. This means registering the subject in the same place for the

stacking software to work, is nearly impossible. Calculation of hyperfocal distance is a good compromise to avoid disappointments of multiple shoots for stacking.

To conclude, back pain is complimentary. Complaints are futile. Patience works. Puncture and deflate the ego. You are dealing with the wild wide world in miniature!

• A K Raju AFIAP



Mr A K Raju is an eminent commercial photographer specializing in advertising and ad films making. He is a passionate nature and wildlife photographer with special interest in birds and macro. A member of YPS, he had earlier served as its programme director and editor of the newsletter. He was also the treasurer in YPS for 3 years. He is a member of the macro photography subgroup in YPS.

Sailing on the Still Boats



Fishing Boats at Murudeshwara © Krupa V Sastry

"Nothing in this world is entitled to be a great image. Even the most spectacular events can trigger nothing if devoid of emotion. Photographers have to experience this emotion themselves if their viewers are ever going to. Photography for me is not looking, it is feeling. If you can't feel what you are looking at, then you are never going to get others to feel anything when they look at your pictures." says Mr Don McCullin, a great living legend of the UK, who has proved himself to be a photojournalist without equal for over 50 years. He has travelled extensively throughout India, Indonesia, and Africa. Later he spent over 3 decades photographing landscapes of Somerset and still-life, all to great acclaim.

These lines have close association to the picture *'Fishing boats at Murudeshwara'*, created by Ms Krupa Veedhuluri Sastry. At first glance, it looks like a standstill image of parked boats on a shore. I find it a unique picture full of life, telling a good story by including a human element related to the story. Thus, it complies with the *'emotional'* factor stated by Mr Don McCullin.

A special officer in a private bank at Bengaluru, YPS member Ms Krupa has been practicing the art of photography for



Krupa V Sastry

the past seven years. She is interested in Travel, Landscape, and Pictorial categories. She has won certificates of merit for her pictures, from the Dept of Tourism, Govt of Karnataka. This picture was shot during her monsoon drive with a small group of friends covering 1540 km in 48 hours during the first week of June 2017.

It was shot during the sunrise time at Murudeshwara beach, when all the boats were parked on the huge beach with thin sea waves. The whole area had become clean due to the previous night's shower with no human activity during the night. With the sky fully covered with clouds, more rains were anticipated. Hence no human activity had started yet. She noticed some activities commencing by fishermen and waited there instead of clicking a record photo of stationary boats and moving on. One of the boatmen was heading towards his boat and that triggered her to create a 'picture' adding life in the frame and make a story out of it.

She had used a Canon 70D camera with a 10-18 mm lens set to the focal length of 10 mm, aperture opening of f/5.6, shutter

speed of $1/125^{\text{th}}$ of a second, and ISO 250 in manual mode. She took the picture handheld, without using a flashlight.

Technical Aspects: All technical parameters of camera settings are satisfactory, to get the exposure to suit the morning light. Appropriate ISO and aperture have produced warm colour toning of the wet sand as well as varieties of bright colours of the boats, creating an effective impression on an onlooker to rejoice the freshness of the scene. Appropriate

wide-angle lens has produced an undistorted perspective rightly, with good depth of field in focus.

Aesthetical Aspects: Use of early morning diffused lighting has brought out a pleasing distribution of tones in the frame. The essential parameters of pictorial photography- forms, mass, and appearances of all elements, are incorporated well. Proportions in which elements in the picture are displayed are pleasing. Grace in the arrangement of all visible elements is significant. Capturing a human element in the right place meets the rule of thirds in the picture composition and enhances emotion and liveliness in the picture. Thus, *unity, vitality, balance, and infinity* are maintained in the picture.

Overall, the picture is praiseworthy due to its unique quality of storytelling.

• K S Rajaram AFIAP, Hon YPS



Mr Rajaram is a life member of YPS and has served in different capacities in its executive committees including that of a president during 1989-92. He is an author, teacher and mentor in the field of photography.

My Experiments with Indoor Photography



Chai Biscuit © Chetana S

Shooting pictures indoors can pose challenges as the light available is less compared to outdoor shooting. Adjusting the exposure triangle parameters: Aperture, ISO and Shutter speed are very important here to get dramatic pictures. Along with ambient light, one can make use of in-built, or an external flash, torch, or some other available light source. Some spots near the doors or windows offer very interesting angles of lighting, allowing one to create beautiful images.

With the help of few common things available at home, one can keep shooting some still life, product, food, or creative photos. Here are a few such photos taken during the period of lockdown due to the Covid-19 pandemic.

These pictures are taken with basic gears and accessories. I used a Canon 200D body with Tamron 18-200 mm and Tamron 90 mm macro lenses. I have taken all these pictures in raw format with the

white balance set to auto (AWB) and in manual mode.

All the pictures shown here are taken in natural light. For the backdrop, one may use the backdrop sheets easily available in online stores such as Amazon. Black coloured thick paper sheet available in stationery stores helps in getting dark background, where needed.

Here are a few tips, from my experience of shooting indoors:

- 1) Use of tripod helps shooting with lower shutter speed in low light, thus creating dramatic pictures.
- 2) Shooting in raw format helps to fetch shadow details and adjust white balance if needed, in post processing.
- 3) Depending on the camera used, ISO can be increased but within a limit so as not to introduce any noise or grains.
- 4) Shooting closer to doors or windows gives very good natural light.
- 5) Opening the aperture wider (lower f number) allows more light to the camera sensor. But a wider aperture gives a shallow depth of field and focusing needs to be managed well.



A Cup of Tea © Chetana S



A Green Capsicum © Chetana S



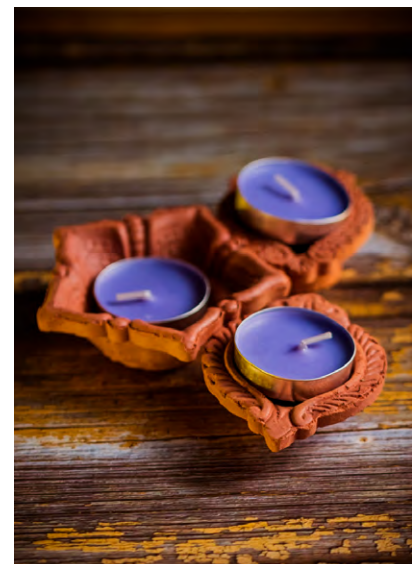
Festival Decor Lamp © Chetana S



Food Photo 2 © Chetana S



Food Photo 3 © Chetana S



Lamps © Chetana S



Coffee © Chetana S



Vegetables © Chetana S

• Chetana S



Ms Chetana is a Computer Science engineer and a software quality assurance professional. She loves to travel and is interested in landscape, macro, still life, architecture, and street photography. She is a member of the Macro Photography and Street Photography groups in YPS.

Light is Everything

(Continued from April '21 issue)

In the first part of this article published in the April 2021 issue of *Dr̥ṣṭi*, we discussed about various sources of light and explored the concepts of Temperature and Tint of light sources. In this article we will try to understand how we can make the best use of different sources of light.

The White Balance

We saw in Part 1 that white skirt looks blue under shadow and looks warm under tungsten. It may be fine for the skirt to be lightly shaded. But we do not want the person wearing the skirt to look blue or red, unless we are shooting them for a cast in 'Avengers'. So, there are circumstances that demand that despite the source of light, we want the subject in the picture to appear in their natural colours. This was a tough task during film days. You had to carry colour correcting filters to achieve the effect. But with digital era, the intelligent cameras can make the colour corrections for you if you can describe them the temperature and tint of the light source.

That feature is called the 'White Balance' setting. By setting the white balance in your camera, you are identifying the 'light source' and describing its temperature and tint. In general, colours of people, butterflies, grass etc. are seen in their natural colours under direct sunlight. When you make changes to the white balance setting in your camera based on the light source, the camera will be able to make suitable adjustments to the colour captured so that they look as if the picture was taken under direct sunlight.

Commonly supported white balance presets are:

- **Daylight:** This is same as direct sunlight.
- **Overcast or Cloudy:** Under cloudy conditions the temperature shifts from 5000 Kelvin to a much bluer 7000 Kelvin. Camera will correct colours by underplaying blues and enhancing reds.
- **Shadow:** Subjects under shadows look bluer because of scattered blue light from the sky.
- **Tungsten:** Same as the light from now almost extinct tungsten bulbs.
- **Fluorescent:** Tube lights and CFLs have more greens emitted from the phosphor coating and less of red and blue.
- **Flash:** Flashlights contain xenon tubes that are closer to the sunlight at 4000 Kelvin.

Most cameras allow white balance to be set in several ways:

- By selecting preset white balances in the camera.
- By using 'Custom White Balance' setting. Most cameras allow you to manually set Kelvin and Tint using this setting.
- By using Gray Card: In the custom white balance screen, many cameras allow you to capture a picture of a Gray card placed under the light source and set the white balance values based on the colour captured. A Gray card is a paper card with a uniform 18% Gray colour printed on it.
- By using a professional 'white balance filter' or Lenscap. White

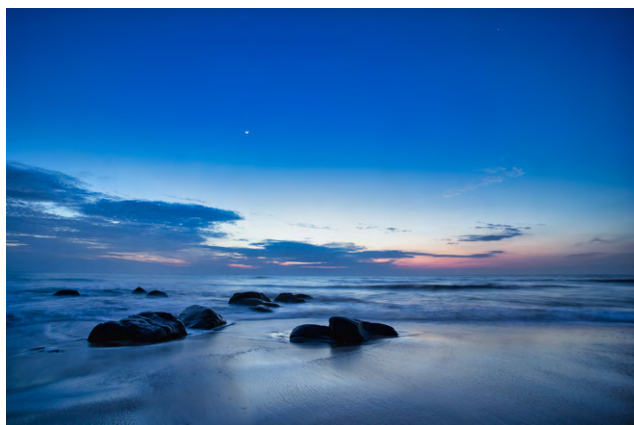
balance filter works similar to the Gray card. To set the white balance using a white balance filter, like ExpoDisc (expodisc.com), you should open the custom white balance menu, place a white balance filter in front of the camera lens, point the camera at the light source and click a picture. The camera will set the correct white balance of the light source from the image captured.

Today's cameras also have an 'Auto White Balance' feature that makes an intelligent guess of the white balance of the light source from the picture captured. As with any other auto settings, this is an approximation of white balance setting and can give different results for different scenes.

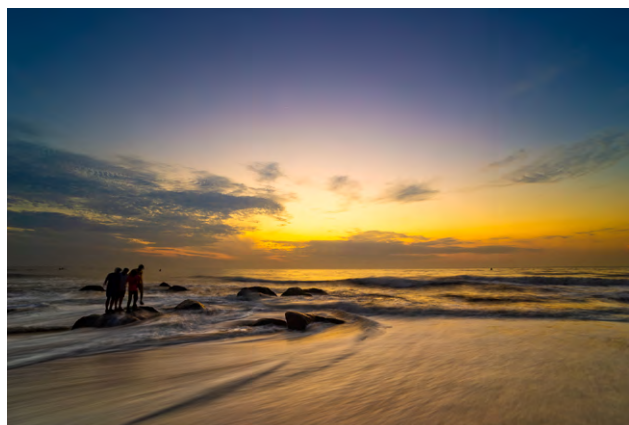
White balance can also be corrected using photo editing tools after a picture is taken. Both Adobe Photoshop and Adobe Lightroom, and most of the other software have a way of selecting the source of light from a list, as well as, adjusting the temperature and tint to bring out the colours properly.

White Balance as Creative Tool

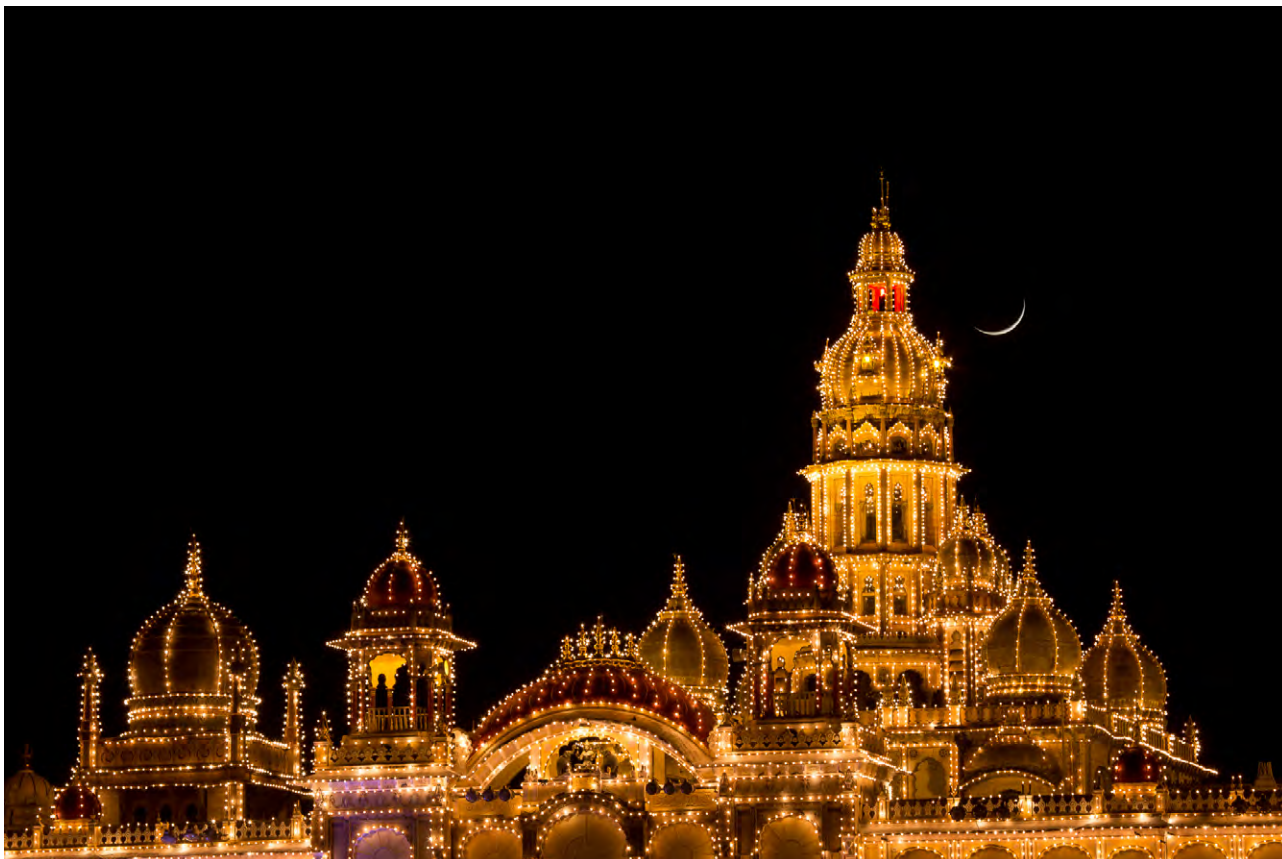
If you are taking a picture of people, you would, most of the time, want their skin tones to come out in natural colours. Hence you would take care to set the white balance of the light source at the time of clicking the picture or during post-processing. But a lot of other scenes that need to depict the ambience will look more natural if the picture shows the subject in the colours relevant to the ambience. For example, a sunrise picture



Kovalam Beach before Sunrise © Murali Santhanam Hon YPS
A 'Blue hour' picture shot in 'Daylight' White Balance



Kovalam Beach at Sunrise © Murali Santhanam Hon YPS
Shot in 'Daylight' White Balance



Palace and Crescent © Murali Santhanam Hon YPS

Shot in 'Daylight' White Balance

in which the waves and reflections look white, would hardly depict the warm ambience of the sunlight. In such cases, you would want to experiment with various white balance settings so that you get the correct colours that you want in the picture. One good starting point is to start shooting the scene in 'Daylight' white balance setting so that any temperature and tint added by the light source are added to the picture to look natural.

You can get more creative with White Balance setting. For example, if you want the rising sun to look like a red ball or

want the decorative bulbs on Mysuru palace to take orange tones, try using 'Shadow' white balance. Camera will try to add warmth and will make the sun/ bulbs to look warmer. In the same way, you can enhance the blues in the picture by setting tungsten white balance.

Colour Cast

Colour cast is a condition in which one or more of the colours is pervasive throughout the picture, as though you are looking at the scene through a coloured glass. There are many ways in which a colour cast creeps into your picture:

- Incorrect white balance setting in the camera.
- Post-processing steps like selective colour adjustments, saturation, vibrance, hue corrections, and photo filter adjustments.
- Reflected colours from surroundings and atmospheric conditions like haze.

The most difficult part of dealing with colour cast is to identify the presence of colour cast in the picture. Here are some tips:

- First rule to follow is to close the picture, come back and look at the



Ganga Arathi © Murali Santhanam Hon YPS

Tungsten light source Shot in 'Daylight' white balance



Ganga Arathi © Murali Santhanam Hon YPS

After processing in 'Tungsten' white balance



Grey Bushchat © Murali Santhanam Hon YPS

Shot in haze



Grey Bushchat © Murali Santhanam Hon YPS
After Dehaze in Adobe Lightroom

picture after some time. This allows you to look at the picture with fresh perspective after all the visual elements of the picture recorded in your memory while processing the picture are lost.

- Look for white objects in the picture, like clouds, white dress, eyeball, etc. and see if they are looking white.
- Human beings have the natural ability to remember the skin colour. Check if the skin colour of the subject matches what you remembered.
- If the colours are looking dull, there is every chance that there is colour cast.

- Try the 'Dehaze' option present in most post-processing softwares.
- Try options to change the temperature towards blue or red to see if it makes the picture to look better. You can always undo the change in most of the photo-processing tools.

This concludes the two-part series that just touched one aspect of light sources, the Temperature and Tint. In essence, understanding the light under which you are shooting and bringing the best of your subject under such lighting conditions is essential to make successful pictures. We hope to cover the other aspects of light

and discuss some light sources in future articles under 'Just Grasp It'.

• Murali Santhanam Hon YPS



Mr Murali Santhanam is the treasurer of YPS, webmaster and the designer of YPS salon software. His photography interests span monuments, landscapes, abstracts, desktop, and natural life. He is the founder member of a group of photographers named 'Vismaya', which does photography for a cause and donates the income to the needy people.



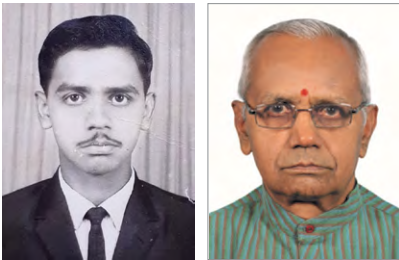
Go to home © Varada Nayaka T P

YPS ನೆನಪುಗಳು

Any organization that has sustained for 50 years and going from strength to strength does so for many reasons, primary among them being the strong foundation laid by the founding team. And 50 years calls for reminiscing about how it all began. So, on 11th April 2021 we all got a chance to hear the story of the founding and the early years of YPS.

First of the series of this interaction titled 'YPS Nenapugalu - Trip down memory lane' started as part of the YPS Golden Jubilee Celebrations, was moderated by YPS President Mr H Satish and called upon the memories of Mr H Bhaskara, Mr M S Hebbar, and Mr Mahantesh C Morabad.

Bhaskara worked as an engineer in New Government Electrical Factory (NGEF), Bengaluru, from 1964 to 1997. He was part of the YPS founding team that included Mr S S Holla, Mr Cheluvraj, Mr Gopalachar, and Ms Vanaja Rao. He served YPS as its vice president, joint secretary and treasurer during different terms. It began as an offshoot of a 3-month training programme that was advertised by an entity called 'Youth Photographics' in Bengaluru, in 1970. Bhaskara and a few more from NGEF enrolled and learnt developing and printing of photographs. The training was later wound up. Some of the trainees decided to get together and create a formal society.

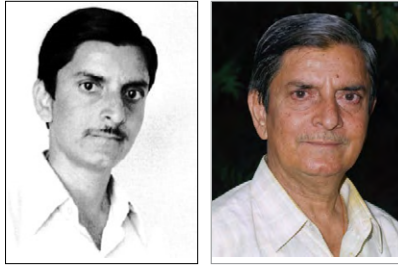


H Bhaskara

They were encouraged by the then Director of Youth Services, Govt of Karnataka, Mr Joginder Singh (He later became the director of CBI) and Youth Photographic Society was formed in 1971. With other hobby clubs, YPS was allocated a small room in Kantheerava Stadium, Bengaluru. A part of this room was turned into a dark room and many DIY solutions for developing and printing helped them get started. Later a company called Photo Crafts gave them an enlarger on instalments. First executive committee of YPS (1971- 73) was headed by Ms Vanaja Rao

as the president and Mr S S Holla as the secretary. In 1973 Mr M Vishwanath, and in 1975 Mr M S Hebbar joined YPS and became presidents in the respective years.

Bhaskara walked down the memory lane and shared interesting anecdotes about the time when there were no cameras in the club, but the club was asked to photograph a sports meet at the stadium. They succeeded in covering this event with borrowed cameras. Another anecdote on how they gained access to the YPS room after working hours with a duplicate key after the security guard left for the day, illuminated the difficulties faced by the fledgling club.

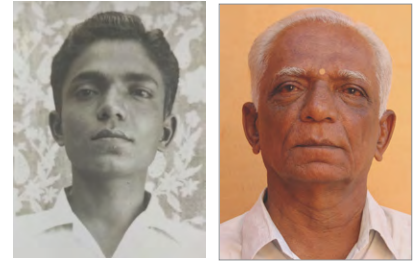


Mahantesh C Morabad

Mr Mahantesh C Morabad, a mechanical engineer who served in Hindustan Aeronautics Limited (HAL), became a member of YPS in 1974 under the guidance of the legendary Dr G Thomas. Mahantesh served YPS as the salon participation coordinator, vice president for two terms, president during 1986- 87, and chairman of YPS all India salon in 1986.

While in its 3rd year, YPS had to vacate the room, since the stadium was taken over by the national sports institute. The fledgling club was without a home for a few years till a permanent space was allocated in the newly constructed building of the State Youth Centre, on Nrupathunga Road. Till then, the regular meets were held either in Cubbon park or on the footpath just outside the stadium.

He reminisced about YPS members' participation in salons and how he did all the packing and forwarding work of prints and slides. He wrapped up by expressing how happy he is to see where the club is today and aptly summed up that "Little Satish has become Satish Sir". He opined that Youth Photographic Society has and always had 3 kinds of members, Young Youth: eager to learn, Adult Youth: eager to achieve and Senior Youth: eager to teach and guide.



M S Hebbar AFIAP, Hon FIP, Hon YPS

Mr M Sreenivasa Hebbar AFIAP, Hon FIP, Hon YPS, Hon FWPAI, Hon FLAS, Hon FAPA, after his engineering degree in 1955, joined Motor Industries Company Limited (MICO) and worked as a senior design engineer for 25 years. He joined YPS in 1975 and was its president during 1975-78 and 1980-83. He achieved AFIAP distinction in 1984. In 1992 he was conferred with Hon YPS and in 2009 with Hon FIP accolades. He was the YPS all-India salon chairman for 14 years from the first salon held in 1977. He designed the catalogues of all those 14 salons.

He reminisced about the time when he and a group of passionate members revived YPS from a state of coma and brought it back to being an active and buzzing club. Funds crunch led to passing of the hat among members and expenses were met that way. He fondly remembered how he ran the training programmes with help from Mr T R Babu and the numerous workshops conducted along with Mr K S Rajaram. He used to fund the salon fee payments for the club and then collect from each individual member.

All of them reminisced many times the stellar role played by the legendary Mr E Hanumantha Rao and Dr G Thomas in encouraging, guiding, and providing direction to the then young club and its members. As long as one remains young at heart and curious, one retains youthfulness was the unanimous agreement of all the panelists in the discussion.

• Yogesh Mokashi AFIP, AFIAP



Mr Yogesh Mokashi is a serial entrepreneur based in Bengaluru. He founded the diner chain 'the egg factory' in the city. He is interested in travel, landscape, and street photography.

View this session at:

<https://youtu.be/d9ylGAM3c3d>

Golden Glimpses

Here are some glimpses of the initial years of YPS, as fondly recalled by the senior members Mr Bhaskara H, Mr MahanteshC Morabad, and Mr M S Hebbar during 'YPS Nenapugalu' session on 11th April 2021.

Arranging the Equipment

When YPS was founded in 1971, none of the founders had a camera of their own! Later they bought basic cameras such as 'Agfa Click III'. Starved of funds, they made their own setup and started 'contact printing' of pictures. A carton box fitted with a glass sheet on the top and a 15W bulb fixed at the bottom was the setup.

They built an enlarger using three empty milk powder tins with a bellows camera lens fitted at the bottom of a tin and a bulb fixed at the top of another tin. Three tins were assembled such that they go one inside the other to be able to gently slide the bottom tin fitted with the lens up and down for focusing and getting the required size of the image on paper, with light from the bulb fitted at the top.

They had no development tanks and rather used trays. For large prints, they used a bucket and swabbed chemicals over the exposed prints using foam.

After a couple of years, an officer from the Sports Council, Mr Narasingh Rao, contacted YPS for a photo coverage of the ensuing sports meet in Sri Kantheerava Stadium. Members covered the event with cameras such as the Yashica-635 twin lens reflex camera, borrowed from others.

Next challenge was to print the pictures. With the money Mr Rao released upon requesting, YPS bought a glazing machine. Needing a professional enlarger, they approached a manufacturer named 'Photo Crafts' in Rajajinagar and got a discounted offer of ₹1,200 to be paid on monthly instalments. With the new setup, two sets of photographs of the event were printed and given to the department, to their delight. By pooling ₹10 each from the members every month, instalment of ₹100 was paid to Photo Crafts over next months, till the due was cleared.

Knowing Cameras and Lenses

Having no prior exposure to cameras and photography, founders approached the well-known photographers of the time.



Few of the early members of YPS. From left to right: Bhaskara H, Officer from the department, Madhavan, Joginder Singh (Director, Youth Services, Govt of Karnataka), M Vishwanath (YPS president 1973-75), N Nagarajan, and Asst Director of the department. (Photograph courtesy: M Vishwanath)

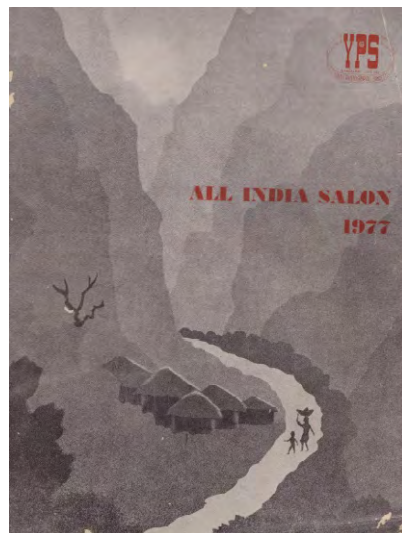
One such senior person was the legendary Mr E Hanumantha Rao. Using his set of equipment, he conducted a detailed orientation session on different types of camera bodies, lenses, and their usage.

During the initial years, Mr Rao took several photography sessions for YPS members and took them on many photography outings to places such as Ranganathittu and Kikkare Belluru. Thus, he kindled an interest in nature photography among the members.

Participation in Salons

Right from the initial years, YPS members participated in national salons. Film processing and darkroom skills of YPS members made their works stand apart in any salon. All the prints were made in YPS darkroom. Bhaskara recalled that during 1978-79, he used to print the works of 14-15 members who were regular salon participants.

After Hebbar became the president, he started coordinating selection of pictures,



First All India Salon Catalogue (Designed by salon chairman M S Hebbar)

packing, and sending the entries for salons. During a weekend visit by Hebbar to the home of Dr G Thomas, he urged Hebbar to get YPS members to participate in the international salons such that they could get distinctions offered by FIAP. An upcoming international salon in Taiwan offered free entries with a condition that when YPS conducted an international salon in future, this favour would be reciprocated. Thus began the participation of YPS members in international salons. Over the next 10 years, with this Taiwan club and a few more international salons, many YPS members earned international distinctions.

Hebbar recalled that he had a list of over 30 members who regularly participated in national and international salons. After some years, Mahantesh took over this role. On the meeting days, members would arrive early upon a prior announcement of a salon, assemble at the parking lot of State Youth Centre, to handover the prints and salon fee. In the '80s, YPS had won about 20 'Best Club' awards in national salons.

Organizing a Salon

Dr Thomas encouraged Hebbar to also host an all-India salon, to get enough visibility for YPS. A team chaired by Hebbar and guided by Dr Thomas started the preparations in 1976. Prints received from across the country were sorted and arranged in Bhaskara's house. In March 1977, YPS successfully conducted its first national level salon.

In a later year, YPS also started the international colour slides biennial under the chairmanship of Mr T R Babu.

• V Madhusudana D Rao, AFIAP, cMoL



YPS Meet Webinars

We had two informative webinars in April 2021 by expert guest speakers.

Blur- My Style in Street Photography



The first webinar for the month of April 2021 was held on the 4th with a presentation by Dr Shivnarayan Joshi AFIAP, FIP 4*, FPAC, Hon FIP, Hon FAPPA, Hon ECPA,

Hon SOP, Hon PESGSPC, an accomplished photographer from Jodhpur, Rajasthan. The topic was unique, titled 'Blur- My Style in Street Photography'. Dr Shivnarayan Joshi, fondly called as "Shivji", is a retired professor and head of Department of Philosophy, J N V University, Jodhpur.

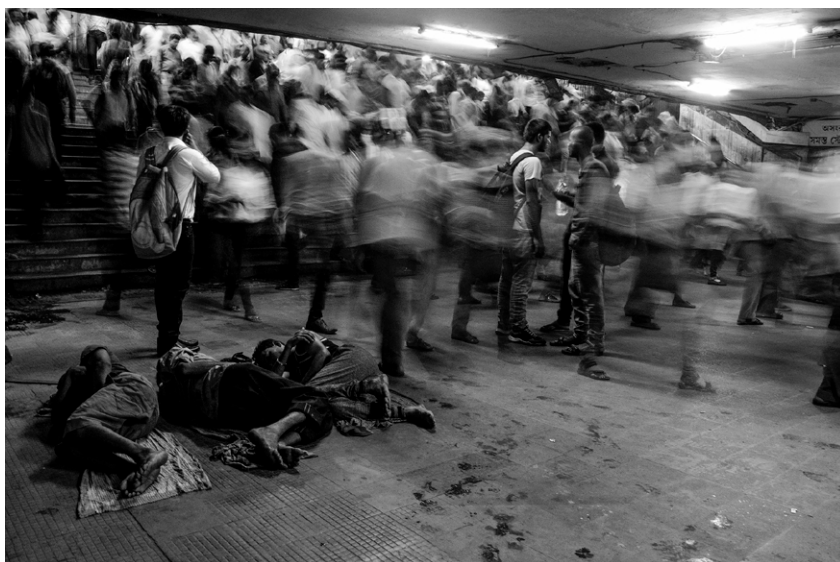
At the outset, Mr H Satish, president of YPS, introducing Dr Shivji said, though his occupation is teaching, his fondly loved hobby is photography. Having started photography way back in 1963 when he was still a student, Dr Shivji went on to master the skills as a photographer in different genres such as desert photography, portraits, and street photography. He has not only conducted many workshops and seminars but has also won numerous awards.

The session began with an explanation of street photography, which comprises images from the streets, markets, and other public places depicting life as it goes by. 'Blur' in images enhances the storytelling and emotional value, the two important aspects in pictorial photography. It may involve blurring the background or blurring the subject itself with a sharp background. As he displayed images of rickshaw pullers and people moving about, he detailed how blur can be achieved by slow shutter speed, intentional camera movement, panning, or selective focus. The images that followed were highly impressive as he dwelt on composing with layering of foreground, midground, and background.

Dr Shivji also stressed that black and white images convey the emotion of people better than colour photographs, which may distract attention. Women, as



Street Portrait © Dr Shivji AFIAP, FIP 4*, FPAC, Hon FIP, Hon FAPPA, Hon ECPA, Hon SOP, Hon PESGSPC



Subway Drama © Dr Shivji AFIAP, FIP 4*, FPAC, Hon FIP, Hon FAPPA, Hon ECPA, Hon SOP, Hon PESGSPC



Dibbavala © Dr Shivji AFIAP, FIP 4*, FPAC, Hon FIP, Hon FAPPA, Hon ECPA, Hon SOP, Hon PESGSPC



Intergalactic Earth © Gurcharan Roopra



When stillness brings peace and clarity © Gurcharan Roopra



The family © Gurcharan Roopra

a subject, also have more impact in this genre. An image of only slippers without the person was an example of creating questions for the viewer.

Displaying a unique photograph of himself pulling a rickshaw, Dr Shivji highlighted the photographer's attitude of humility and helpfulness for the hardworking and innocent people as the deeply engrossing session concluded.

To view the recording of this session, visit: <https://youtu.be/QhrCXKs-PRM>

High Heavens, Down to Earth



The webinar on April 18, 2021, 'High Heavens, Down to Earth' was a presentation of amazing photographs taken from low level to aerial shots of

African wildlife by Mr Gurcharan Roopra, a dedicated photographer from Kenya. An automotive engineer by profession, Mr Roopra took to photography as a hobby

around 2012. Unlike the usual wildlife photographers equipped with telephoto lenses, he prefers to get closer to wildlife and use wide angle lenses, which give a completely different perspective of the animals and their environment.

After an introduction by Mr Hardik Shah, Mr Roopra thanked YPS and commenced the session by sharing some images of magazines featuring his work followed by a display of his equipment. He also posed a question to the viewers as to what makes an amazing photograph. Getting a closer view with details being the objective, he found out ways of doing it using camera cages, monopods, and buggies. Stressing on the mind-blowing focusing ability of Nikon D6 camera, he showcased closeup images of rhinos, elephants, and buffaloes with imaginative composition and detail sharing some hilarious moments as his camera was being fondled by elephants.

The second part of his presentation focused on aerial photography taken from choppers or using a pole while

photographing from the ground. Some images like the flamingos flying over a lake, were out of the world with the colours and contours of the ground depicting an abstract aspect. The lion feeding on a zebra kill, the long shadows of giraffes were examples to highlight the importance of composition more than detail in aerial photography. Mr Roopra also explained that while drones were not preferred because of lack of image quality and the buzzing noise that could scare away animals, the hot air balloons were not suitable either as they move at a high speed.

With that, Mr Gurcharan Roopra culminated a truly entertaining and awe-inspiring presentation of outstanding photographs.

To view the recording of this session, visit: <https://youtu.be/oZourFyElbA>



B V Prakash

An avid mountaineer, photographer and travel writer. He is a life member of YPS and member of Drṣṭi editorial team.



STAY CONNECTED WITH US



+91 9513 YPS BLR

(+91 9513 977 257)



@yps bengaluru



PERCEPTION - The Art of Seeing

A life member of YPS, Mr Uday Hegde always wanted to capture the beauty of nature in his own unique perspective. He has been pursuing nature and wildlife photography for the past 12 years and is well known for his creative images with unique lighting and perspective. On April 10th, YPS members had a delightful presentation of Uday's nature and wildlife photographs taken in his distinct style and perception.



Uday Hegde

In the wide range of photographs of reptiles, insects, and mammals, with different perspectives and different lighting, he imbibed a unique

dynamism into the photographs. Wide angle picture of Lion-tailed Macaque, iridescently coloured freshly emerged Cicada, Malabar Pit Viper with a waterfall in the background, Red panda in its habitat in Singalila National Park (West Bengal), Atlas moth from the Western Ghats, and picture of Spotted deer in Kanha National Park during a foggy morning against rising sun, left the viewers spellbound. Picture of One-horned Rhinoceros against the Manas landscape, a backlit picture of a Hump-nosed Pit Viper, which Uday fondly calls as 'Eye of Sauron', and a wide range of mammals from different National parks and critters from Western Ghats and Bengaluru showed the creative aspects of nature photography.



Tail © Uday Hegde

Uday believes that 99.99% of almost everything on earth has been photographed, from the nanoparticles to the biggest wonders of the world. That leads to an assumption that

since everything has already been photographed before, let us not shoot it. All it takes to change the situation is a small shift in 'PERCEPTION', which will enable us to understand, appreciate, be amazed, and inspired by the subjects and our very own attitude towards photography. This unique unparalleled gift of individuality that we all possess, should be fostered, trained, practiced, and developed for taking and making amazing photographs.

The session ended leaving the audience wanting more.

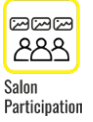


Hornbill © Uday Hegde



Ananth Kamat AFIP, cMoL
Member, Dr̥ṣṭi Editorial Team
and Member, Macro Photography Subcommittee

YPS in Salons



International Salons (April 2021)

Total Exhibits: 1500 Total Awards: 108		
Name	Country	Best Club
9 th Cheltenham Int Salon	England	NA
FCS International Salon	India	Yes
German Int. Photo Cup 2021	Germany	HM*
Oztan Ozatay Memorial	Cyprus	Yes
People of the World Circuit	Serbia	NA
Photoart 1 st Int Salon 2021	India	Yes
Photo Expo 2021	Serbia	NA
Serendipity Photo Awards	Sri Lanka	NA

Top Ten Exhibitors - International Salons

Dr Ajit Huilgol ARPS cMoL GPU-CR2
 Ms Anitha Mysore EFIAP/b EFIP/g EFIP/g (Nature) EIUP c**MoL GPU-CR3 AAPs ACPE GPA.PESGSPC G.APS ES.CPE
 Mr Gangadhar A G FRPS Hon MFIP (Nature) EFIAP EFIP I
 Mr Sathyanarayana C R EFIAP/s ARPS FICS cMoL Hon.FIP Hon.MFIP (Nature)
 Mr Arjun Haarith AFIP
 Dr Neelima Reddy AFIP AFIAP
 Dr Giridharan Vijay AFIP AFIAP cMoL
 Mr Krishna Bhat EFIAP/s EFIP EPSA cMoL GPA.PESGSPC
 Mr Nilendu Banerjee AFIP PPSA cMoL GPU-CR2 RISF-4 AAPs EAPG EH-ISF
 Mr Ananth Kamat AFIP cMoL
 Mr Vinod Kumar V K

Special Mention:

Ms Anagha Mohan (JA-0003): Best Youth Entrant, German International Photo Cup 2021.

Note: Facts stated here are based only on the salon participation of YPS members as part of the group entries.

National Salons (April 2021)

Total Exhibits: 631 Total Awards: 83		
Name	City/Town	Best Club
2 nd Foto Planet Salon	Kolkata	Yes
Norwester Digital Circuit	Kolkata	Yes
2 nd Pinhole Digital Circuit	Kolkata	Yes
3 rd PLAAPA Digital Salon	Kolkata	Yes

Top Ten Exhibitors - National Salons

Mr Sathyanarayana C R EFIAP/s ARPS FICS cMoL Hon.FIP Hon.MFIP (Nature)
 Dr Neelima M Reddy AFIAP AFIP
 Mr Damodar Suvarna
 Mr Nagendra Muthmurdu AFIAP
 Mr Lokanath Muda
 Dr Ajit Huilgol ARPS cMoL GPU-CR2
 Mr Nilendu Banerjee AFIP PPSA cMoL GPU-CR2 RISF-4 AAPs EAPG EH-ISF I
 Mr Sanjay Joshi AFIAP, AFIP
 Mr Jinesh Prasad EFIP AFIAP
 Mr Devarajasetty S Kikkeri
 Mr Kishan Harwalkar

Special Mention:

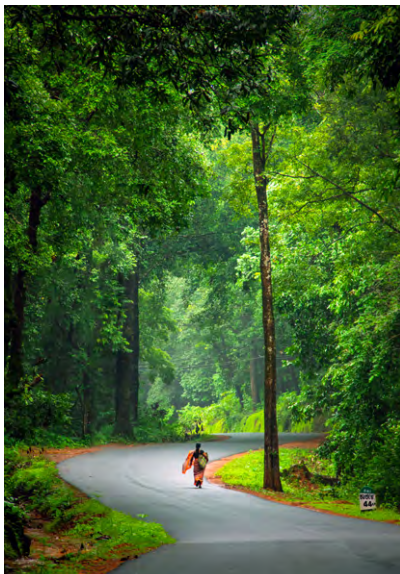
Dr Neelima M Reddy: Best Entrant-Female, 2nd Foto Planet National Salon 2021, Kolkata.

Mr Jinesh Prasad: Overall Best Entry Trophy and Medal + Best Entrant: PMP Salon Club, 2nd Pinhole National Digital Circuit 2021

Total Best Club Awards Since Oct- 2017: 214

• Data mining by: Subramanya C K,
 V Madhusudana D Rao, AFIAP, cMoL

ಸುಂದರ ಪಯಣ | Beautiful Journey



Beautiful Walk © Digwas Bellemene EFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE

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 ಕಳೆಯಿತೆಂದೋ ಸಂವತ್ಸರವೊಂದು |
 ನಾಲ್ಕು ಪುಟಗಳ ಪತ್ರಿಕೆಯೆಂದು
 ಬೆಳೆದು ನಿಂತಿತು ಪುಸ್ತಕ ಇಂದು ||

ನಮ್ಮ ಸಂಸ್ಥೆಗಿದ್ದು ಸುವರ್ಣದ ಸಂಭ್ರಮ
 ನವೋತ್ಥಾನ, ನವಪಲ್ಲವದಾಗುವು |
 ಏರಿದ ಉನ್ನತಿ, ಸಾಧನೆ ಅನುಪಮ
 ಜೊತೆಗೆ ಪರಿಮಳಿಸುತ್ತಿಹುದೇ ನವಸುಮ ||

ಜ್ಞಾನಕಾನನದ ನಡುವಿನ ಹಾದಿ
 ಗಮಿಸಲು ನೀವು 'ದೃಷ್ಟಿ'ಯನ್ನೋದಿ |
 ಆಸ್ವಾದಿಸಿ ಪ್ರತಿ ಸಂಚಿಕೆ ಮುದದಿ
 ಅರಿವಿನ ವನಕಿದು ತಂಪು ಕೌಮುದಿ ||

ನಡೆದಿಹ ದಾರಿಯೆಂದೋ ಬಲು ಸುಂದರ
 ಸಾಗಲಿಹುದು ಇನ್ನೂ ಬಲು ದೂರ |
 ಬರುತ್ತಿರಲಿ ನಿಮ್ಮ ಸಲಹೆ, ಸಹಕಾರ
 ಆಗಲಿ ಮುಂದಿನ ಪಯಣವು ಮಧುರ ||

This issue of YPS journal Dr̥ṣṭi is the 12th one and thus marks the completion of one year in its new format. The erstwhile newsletter published by YPS, 'Dr̥ṣṭi The Vision' was revived into a journal format last year. The June-2020 issue, first one in the revised format, was printed and sent to all members, free of cost.

It has been a beautiful journey for us in the YPS Journal Subcommittee. We hope that you also enjoyed reading the journal all these months.

We will be glad to hear your feedback, suggestions, and comments. by message to 95139 77257 or by email to dr̥ṣṭi@ypsbengaluru.com.

• V Madhusudana D Rao, AFIAP, cMoL
 Member, Dr̥ṣṭi Editorial Team



GOLDEN JUBILEE PHOTO CHALLENGE

In Celebration of YPS Golden Jubilee
Free monthly contests for members
Golden opportunity to win awards each month!

Monthly Themes for the Contest:

Abstracts	- Jun 2021
Negative Space	- Jul 2021
Creative Blur	- Aug 2021
Decisive Moment	- Sep 2021
Geometry	- Oct 2021
Mother & Child	- Nov 2021
Contrast	- Dec 2021
Emotions	- Jan 2022
Noise	- Feb 2022
Shadows	- Mar 2022
Reflections	- Apr 2022

Each month the jury will select 1 award winning picture.

Winner will receive a memento.

Challenge is open to all Junior Associates, Individual Members, and Life Members of YPS.

**Submit your entries before
25th of the month**

Contest In-charge:

K S Manju Mohan

AFIP, AFIAP, PPSA, AAPS, cMoL, GPU-CR2, Hon CPE

Submission of entries at:
memex.ypsbengaluru.com



Youth Photographic Society

www.ypsbengaluru.com

Contact: +91 95139 77257