



Drishti



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Inside: Photography Legends of Karnataka: B S Sundaram | Trams of Lisbon



At the Crossroads © B S Sundaram FRPS, FPSA, EFIAP



The Winning Stroke © B S Sundaram FRPS, FPSA, EFIAP

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Dr̥ṣṭi (दृष्टि) in Samskrita 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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Rear cover: Grain and Chaff © B S Sundaram FRPS, FPSA, EFIAP

Living the Golden Hours

Dear Readers,

With the COVID-19 pandemic still highly active, I hope you and your family are all well by the grace of God. I pray almighty to keep all our families in good health and mood. The present situation does not allow us to physically meet and greet our friends or relatives, and the time has put us in an exceedingly difficult situation. I hope this difficult period will pass off soon.

In whatever kind of situation, let us keep our mood active by doing photography, whatever subject you get at home or around your home so that you will forget the dark days. This will boost your mind and keep you active.

We have been conducting many webinars on different topics by eminent people across India and the world. Unfortunately, we see around 100-120 members, sometimes just 50 members attending. This is out of the 700 odd members we have. If you are not utilizing these amazing webinars, you are at a loss, because some of the best knowledge sharing persons in photography, are giving their precious time, just for you. Please make use of these especially important sessions during this pandemic.

We had fantastic webinars and excellent knowledge sharing by Dr Harinarayan S, Mr Sammilan Shetty and Mr Girish Gowda. Each one of them spoke very well on their subject and showed amazing images.

In this issue, you will be reading about the legend, Mr B S Sundaram, who was one of the best in black-and-white photography. Some of his portraits have won awards in many salons.

Ms Anitha Mysore has achieved the international distinction MPSA from PSA. She is the first woman from YPS to achieve this. YPS congratulates her on her exemplary achievement. She is also the lead for YPS participation in the PSA Interclub contests. Under her leadership, we have achieved the top ranking in PSA's Interclub contest in some of the divisions. This is in fact, a big achievement at the international level.

You must be happy that YPS is making news at the international level and this is a big achievement for us. I am sure in the months to come, YPS will win top rankings in all sections.

The Golden Jubilee celebration is already in a good flow, and we at the executive committee, along with our sub-

committee members, are working hard to see that, all our proposed programmes will be phenomenally successful. We have drawn up a list of events to be held virtually until December as the pandemic may not allow us to meet physically. I am satisfied with the way the preparation for these programmes is progressing. In the months to come, you will be informed about these programmes.

The 'Curtain Raiser' will be held on one of the coming Sundays, to bring the historical beginning via a live webinar, where the founders of YPS will talk to yours faithfully and share their difficult times during the formative years. In continuation of this, we will bring 'Golden Hour' every month, inviting past presidents and secretaries and knowing about YPS through their experience. Watch out for this as it will be nostalgic.

So, friends, let us all pray for a good healthy and prosperous month to come. Stay home, stay safe.



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

YPS Annual General Meeting 2020 and Election

The Annual General body Meeting of Youth Photographic Society is scheduled to be held on Sunday, 28-Mar-2021 at 10:00 am in the Rotary Bangalore West Silver Jubilee Hall, Govt Composite PU College for Girls, 13th Cross, 4th Main, Mallesawaram, Bengaluru - 03. The notice for this AGM and the Election was served through email to the members on 01-Mar-2021.



YPS Women in the Fore

March 8th is observed as the International Women's Day to celebrate the achievements of women in various fields including art and culture. On this occasion, through this issue of Drṣṭi for March 2021, the YPS executive committee wishes all our women members a healthy and safe stay and good light.

In this issue, the focus is on work and achievements of women members of YPS with a feature on Dr Neelima M Reddy in 'Spotlight', a featured article written by Ms Anitha Mysore and an analysis of a picture taken by Ms Darshan Ganapathy in 'Framing the Frame'. A member of the Macro photography group, Ms Chetana S has written about some common spiders found in our gardens. A picture by Ms Prema Kakade has adorned the cover page of this issue. We hope you get inspired by the works of these women artists.

Become a YPS Member

Scan the QR Code



Neelima M Reddy



If you have been following the list of 'Top Ten Exhibitors' of YPS published in *Dr̥ṣṭi* in the 'YPS in Salons' section, you would have noticed one of

the few names appearing each month from July 2020: Dr Neelima M Reddy AFIAP, AFIAP.

Neelima was born in Berhampur in Odisha. Her father was working for the state government of Odisha hence she did her schooling in Odisha. She studied B Sc in life sciences and proceeded to do her research in environmental toxicology in The Energy and Resources Institute (TERI) in Delhi, which earned her a Ph D from Berhampur University. After that she has been working in the corporate sector. She has lived in Mumbai, Pune and has been living in Bengaluru for the last 14 years. She has worked as an SAP consultant in the retail sector and is now working for a large corporate in merchandizing and buying.

In the year 2009, Neelima visited the USA for her work and was staying in a beautiful location. To break the loneliness and inspired by nature's beauty around, she tried to engage herself in her favourite hobby, painting. However, the weather condition of the place made the paintings take a long time to dry and completing the work was a big task. Then she thought of taking up photography and visited a local shop. Having no idea of cameras, she bought what the shop staff suggested: Nikon D3100 with a kit lens and a zoom lens. With no clue on photography, she started shooting whatever she liked.

Then came 4th July, the day of independence for the USA. There was a beautiful lake opposite to the hotel where she stayed, and she wanted to



ODKF with Skink Kill © Dr Neelima M Reddy
AFIAP, AFIAP



Theyyakolam rituals © Dr Neelima M Reddy AFIAP, AFIAP

capture the reflections of the fireworks that evening. As she found a good spot and took her camera out, she saw a couple of photographers setting up their tripod and equipment. One of them saw Neelima and after exchanging greetings, checked with her on what ISO value she had set. Ignorant of what ISO value is, Neelima asked him back as to what it should be. He gave a brief explanation and set the ISO and other values on her camera. Neelima says, that was the evening when she got beautiful pictures for the first time from her camera. Thus, she had her first lesson on photography from a stranger, with whom she continues to be in touch.

After returning to Bengaluru, she started going to Lalbagh botanical gardens on the weekends and befriended a few people. From them, she started learning new things about photography. In a short while she had to visit Australia on work assignment and used that opportunity to take many beautiful pictures. As she got more involved in photography, she changed her camera to Nikon D800 and bought a 50 mm lens. She says for about a year and a half, she used just this lens and was visiting Sevasadana in Malleshwaram, Bengaluru taking pictures of the dance performances held every weekend there.

Neelima continued to buy new accessories and now has in her kit, a Nikon D800, 14-24 mm lens, which is her favourite one, 200-500 mm zoom lens, 500 mm PF lens, 90 mm macro lens and a flash. She says

though she has tried different genres of photography, people and culture are her special interests.

During a visit to coastal Karnataka to cover the famous sport of *Kambala*, she came across a couple of YPS members, who spoke to her about photography salons. After she participated in a few salons, one of them suggested she join YPS and the salon participation group. Thus, she joined YPS in the year 2018 and has been participating in salons regularly. She thanks YPS, and the senior members who provide constant guidance for photography and salon participation. She recognizes that YPS members Mr Udaya Thejaswi Urs and Mr Manjunatha Rao shaped the way she looks at bird photography.

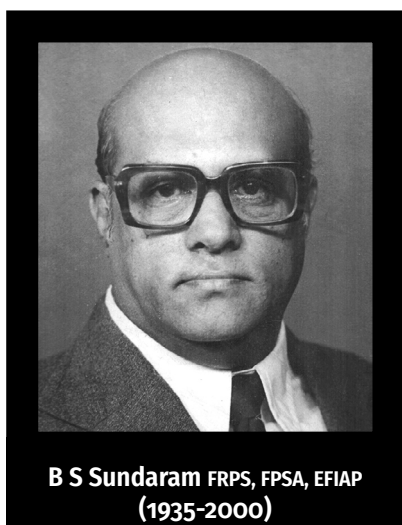
Neelima says as she looked at more pictures on Facebook, Instagram, salon catalogues and exhibitions, she realized how less she knew about photography. That motivates her to continuously learn and look for creating better pictures. She has over 500 acceptances to her credit from national and international salons. She has also won several awards including the 'Best Woman Entrant' award in many salons.

We wish Neelima many more accolades in the field of art photography.



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

B S Sundaram



There is a sombre gloom in the eyes of a man holding a child in his arms. The monochrome print, *'Survivors'* engrosses and captivates you. It takes you to a different level and presents a story with conviction. The image went on to win seven gold medals at international photography salons. The author of this masterpiece is Late Bangalore Sitaramiah Sundaram.

Mr B S Sundaram FRPS, FPSA, EFIAP, was a textile technologist turned photographer. He took to photography as a hobby in his high school days inspired by an international salon held in Bengaluru, in 1950s. He became a member of the Mysore Photographic Society (MPS) in 1963.

It was the year 1986, when I met Mr Sundaram for the first time at his one-man photography show *'Soundarya'* in Venkatappa Art Gallery, Bengaluru. The high commendations of the art critics in the printed publications of the day

encouraged me to visit and view the works of Mr Sundaram. He was essentially a pictorialist and the monochrome marvels that he created are a testament to his deep interest in the art of photography. Many Indian photo artists in the latter half of the 20th Century were making a remarkable impact in the international photographic arena with their pictorialism which essentially had contre-jour technique. Mr Sundaram was no different in his photographic style. He was a very close photography associate of Late C Rajagopal MFIAP, FRPS, FPSA, Hon FRPS, Hon FPSA, Hon EFIAP, Hon FICS, Hon YPS (refer *Dr̥ṣṭi* Vol. 49, Issue 3, Aug-2020) ever since they met in 1963. The influence that Mr Rajagopal had on Mr Sundaram is quite noticeable. This could possibly be due to the fact that they were together on many photographic trips in their lifetime having discussed and debated photographic approach quite intensely.

In the year 1989, on the recommendation of Late Dr G Thomas FPSA, FRPS, Hon FPSA, Hon FRPS, Hon EFIAP, Hon FNPAS, Hon PSI, Hon YPS (refer *Dr̥ṣṭi* Vol. 49, Issue 1, Jun-2020), I visited Mr Sundaram at his studio *'Zoom'* in Basavanagudi. It was easy to locate the place as it was in the periphery of a huge circle that forms the entrance to Gandhi Bazaar. I discovered with several visits that the studio essentially was a meeting point for those interested to talk about photography with the owner as I hardly witnessed photographic business.

Landscapes and outdoor genre in monochrome interested Mr Sundaram the most. For him, the subject matter was

"If one has no real roots for what he does within himself, he will keep groping in the dark all his life."

- B S Sundaram FRPS, FPSA, EFIAP

incidental, capturing the mood was more important. He loved to spend time in the chemical darkroom making prints for entering exhibitions all over the world. He stated, *"I prefer the monochrome medium, because I can do my own processing and printing resulting in prints of highest pictorial and aesthetic quality."* When asked about pictorial photography, this is what he stated: "Pictorial photography is primarily, using photography as a visual language to do communication and communicating poetically. The common a photographer has on the tool (photography) decides how effectively he is able to communicate. Just as a painting, it is not enough if one has only the skill to use the paint and brush, he has to have a vision of the heart, and using superb skill he produces a work of art. So also in photography it is absolutely essential for the pictorial photographer to have a sound knowledge of camera, processing, printing and pictorial composition before he can claim that he produces a work of photographic art."

Mr Sundaram's photo works were highly applauded. He achieved many photographic distinctions which included the Fellowship of The Royal Photographic Society (FRPS, 1980), Excellence of Fédération Internationale de l'Art Photographique (EFIAP, 1981) and Fellowship of Photographic Society



The Stampede Begins © B S Sundaram FRPS, FPSA, EFIAP

of America (FPSA, 1989). He was a prolific salon exhibitor and had 1196 acceptances and 138 awards in national and international photography salons. He was the first Indian to achieve the Honorary exhibitor titles of Excellence of YMCA Photographic Society (EYMCAPS) and Excellence of the Chinese Photographic Association (ECPA) from Hong Kong in 1991. His image 'Rural Rhythm' is the first photograph to be selected exclusively for the historic collection of the FIAP. A selection of his works figured in the 'Pratibimba', a photographic exhibition as part of the Festival of India in the then

USSR. He contributed pictures to 'Bala Jagat', the exhibition of child photography in the International Year of the Child.

Mr Sundaram had been a judge for many national and international exhibitions including YPS salons. He had presented lectures on pictorial photography, landscape photography and on print quality in YPS as well as in other photographic societies. In his own words, "A pictorialist must be true to himself and be an artist of integrity and honesty and not blindly move along the current hoping to succeed."

He never aspired for office or positions in photographic organizations. But he was very outspoken and expressed his views without hesitation, which sometimes made him quite controversial. The only time he took office was when Mr C Rajagopal had a stroke and had been advised rest.

'Horned Menace' and 'Survivors' are two very different monochrome pictures. They were his all-time favorites and probably the most successful of his works. They present the quality of the craft for which the legendary photo artist Mr B S Sundaram will always be remembered.

Study of Select Pictures of B S Sundaram

Survivors

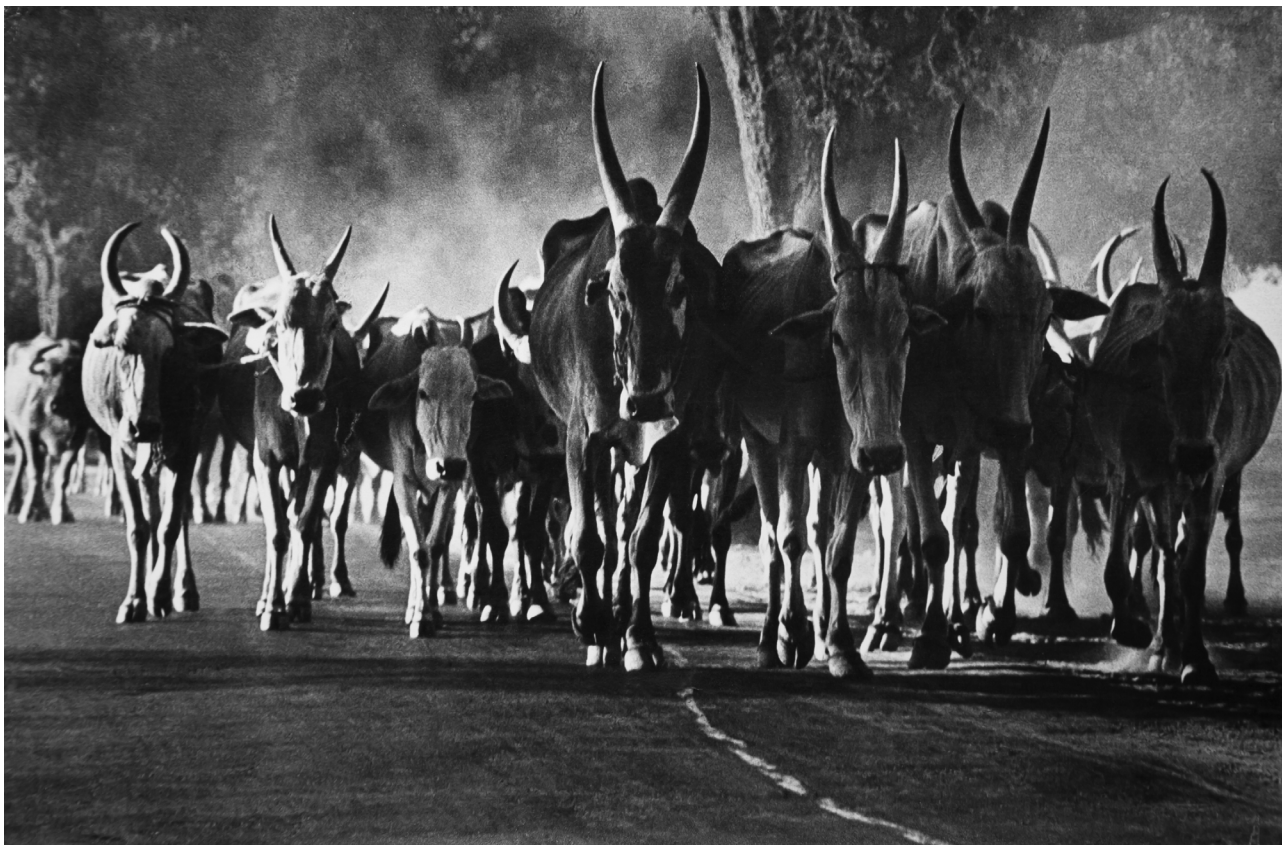
The author dabbled with portraiture quite often. In his one-man show he had some child portraits included. In fact, he also made portraits of my kid spontaneously on a visit. This does indicate a keen desire to make people's pictures.

In a portfolio that encompasses mostly outdoor genre traditional pictorial portraiture, there were not many portraits to talk about. But the one portrait that he made on a pictorial outing to Bannerghatta on the outskirts of Bengaluru with friends would make us all talk about it. 'Survivors' is a portrait which engrosses the viewer with its emotional content. The piercing eyes of the man complementing the glisten in the eyes of the child communicates a story.

He titled it as such, probably, due to the attire and the way the blanket envelops the two apart from the expressions presented. The fact is that the cold environment on wintry mornings had forced them to take refuge in that blanket. He had mentioned that he had an intuition that the image would create a good story. It was not photojournalistic in reality as the title would indicate. The image is well posed and composed using a triangular format ensuring good balance and space utilization. The two faces moving in the diagonal along with the gaze towards one side ensures the image has dynamism. 'Survivors' secured for him umpteen number of gold medals and was included in many collections all over the world.



Survivors © B S Sundaram FRPS, FPSA, EFIAP



Horned Menace © B S Sundaram FRPS, FPSA, EFIAP

Horned Menace

A very different approach in outdoor genre pictorial photography. In this image the author does not utilize an isolated focal point but engrosses the viewers' attention to a large volume of repetitive elements across the breadth of the image. The higher contrast due to side-lighting creates interesting play of light and shadow.

To the author's advantage, the dust-off at the rear helps create better isolation of these elements from the background. One would also notice the streak of white from the base, leading the viewers to the most dominant bull of all. The raised foot

also adds to the energy in this image. The horns of the bull at the center reaching the highest point and the ones on either side gradually cascading lower makes the near triangular composition effective. The overall impact has been further enhanced by choosing a lower angle. The image has worked well for the author and many would still critique the extension of the elements right to the edge of the frame. Probably, the author did this on purpose for a very bold impression. This image was one of his favourites.

— Mohammed Arfan Asif MPSA, EFIAP/p, ARPS, MICS, FICS, MIUP, c*MoL, Hon YPS



Mr Asif is a pictorial, portrait and landscapes specialist. He has lectured, judged international salons in India and abroad and has been a columnist on the art of photography for magazines. A life member of YPS and now settled in Dubai, he is the organizer for the Dubai chapter of Royal Photographic Society and is the country representative for Image Colleague Society.

We thank Mr Mohammed Arfan Asif and Mr Praveen Sundaram, son of Mr B S Sundaram, for providing the scanned versions of the images taken by Mr Sundaram, used in this issue.

YPS Groups

Are you interested in a specific genre of photography? Then we have the following special interest groups in YPS:

1) Macro Photography Group: Focuses on macro photography. Activities include photography walks (subject to climatic and regulatory conditions), members' discussion forum on WhatsApp, picture review and comments, subject identification support and expert coaching.

2) Street Photography Group: Focuses on street photography. Activities include photography walks (subject to regulatory conditions), members' discussion forum on WhatsApp, picture review and comments, expert suggestions.

3) Salon Participation Group: Focuses on participation in national and international salons, pictures review and coaching members on creating

pictures suitable for salons, guidance for participation in salons and guidance for achieving photography distinctions.

To view the details, names of the lead and members of respective subcommittees and to join any group, please visit: <http://www.ypsbengaluru.com/2018/10/yps-groups>. Entry is restricted to YPS members and a member may join more than one group.

Trams of Lisbon



Wait for tram28 © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPs, EFIP, EFIP/g, EFIP/g (Nature), A.CPE, GPA. PESGSPC, G.APS

What comes to your mind when you hear the word Tram? Wikipedia defines Tram as a rail vehicle that runs on tramway tracks along public urban streets; some include segments of segregated right-of-way. And today, we will get to see some trams of Lisbon. Lisbon is the stunning capital city of Portugal. It is one of the most vibrant cities in Europe. I had been to Lisbon a few years ago and was under the impression that I had seen all that there was to see. Because of this misconception, I erred in my planning and did not plan any additional days in Lisbon beyond what was necessitated by work. This is probably one of the biggest mistakes I made. But I had to make amends for it.

It is at this time that I started to read about the possible things that could be done in Lisbon. And lo and behold, I discovered Tram 28. Tram 28, as the name indicates is the tram route 28 and has become one of the most iconic attractions in Lisbon. Besides being used by locals for their daily business activities, it also offers visitors a unique way of exploring the city. It runs through some of the most

defining locations of the city, offering wonderful vistas along the way. These trams are distinctively yellow in color and are apparently over 80 years old. I wanted to see these yellow beauties at any cost if not ride on one of them.

Having read that these trams are very popular with tourists and can become full very quickly, not to mention the long

queues for tickets, my colleagues and I decided to start out early. Tram route 28 operates from 7.00am onwards. It starts at Martim Moniz and terminates/starts the return trip at Campo Ourique. We reached the starting point around 7.30am and started to look around for the tram. We found the ticket booth still closed and no one around. Even as we were debating on what to do, we saw a tram, not yellow



Give me red © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPs, EFIP, EFIP/g, EFIP/g (Nature), A.CPE, GPA. PESGSPC, G.APS



Trams of Lisbon © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPs, EFIP, EFIP/g, EFIP/g (Nature), A.CPE, GPA, PESGSPC, G.APS



Road for everyone © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPs, EFIP, EFIP/g, EFIP/g (Nature), A.CPE, GPA, PESGSPC, G.APS



Uphill © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPs, EFIP, EFIP/g, EFIP/g (Nature), ACPE, GPA, PESGSPC, G.APS

but not route 28 either. We made a quick decision to walk along the route of tram 28 rather than get on it. We had around three hours before we were due back at the hotel for the conference. And off we went. Literally rolling over the hilly terrain on this route. And a good decision it definitely was.

Many trams passed by us on this route. And every time I saw a tram approaching,

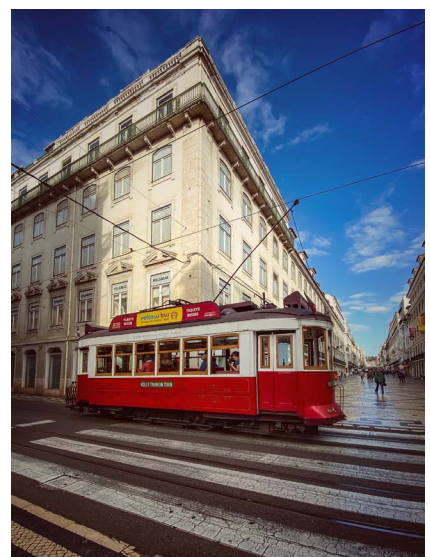
I had to shoot it. It was a very exciting experience. We walked along narrow streets, sometimes having to hug the side walls when the trams went by, sometimes even having to hop out of the way of the trams. Sometimes, we would wander off the tram route to look at interesting scenes in the side streets. It was indeed a great morning to walk and the weather was with us. We took in the sights and

sounds of a city waking up to another busy day.

After turning around a particularly sharp bend, we were greeted by a long uphill stretch. And we were totally game for it. Little did we know that a surprise was awaiting us at the top of the hill. Had we not been more vigilant, we would have probably walked past this tram, which was parked at its starting point, right by



Tile art © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPs, EFIP, EFIP/g, EFIP/g (Nature), ACPE, GPA, PESGSPC, G.APS



The red tram © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPs, EFIP, EFIP/g, EFIP/g (Nature), ACPE, GPA, PESGSPC, G.APS



The Indian couple © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPS, EFIP, EFIP/g, EFIP/g (Nature), A.CPE, GPA, PESGSPC, G.APS



Yellow liquor © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPS, EFIP, EFIP/g, EFIP/g (Nature), A.CPE, GPA, PESGSPC, G.APS

the side of the road on a perpendicular downhill street. We were totally delighted to see this. There were no people around it and no driver either but it was a live tram. We all had our share of selfies and portraits by the tram. All of a sudden, the tram started to move downhill without any warning. We were so busy taking pictures that we had missed seeing the driver get in.

We continued along the route of tram 28. Whether looking out for trams or not, one

should not miss the unique street tile art of Lisbon. The tiles called “calçada portuguesa” (Portuguese pavement) are laid out by hand in incredibly artistic mosaic patterns. You can see them all over Lisbon.

Time was running out fast and we had to hurry. The streets had started to get busier with more and more tourists pouring in. I took some more pictures of trams, promising myself that I would be back again another time. Though we did

not cover the full route of Tram 28, we had tasted the flavor of trams in Lisbon. And it was a very delightful experience.

The icing on the cake was the view at the end of our walk, before we hopped on to a taxi that would take us back to our hotel.

■ **Anitha Mysore** EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPS, EFIP, EFIP/g, EFIP/g (Nature), A.CPE, GPA, PESGSPC, G.APS



View from the top © Anitha Mysore EFIAP/b, MPSA, EIUP, c**MoL, GPU CR4, AAPS, EFIP, EFIP/g, EFIP/g (Nature), A.CPE, GPA, PESGSPC, G.APS



Ms Anitha Mysore is an avid traveller and a bird enthusiast. She has travelled widely on job and takes time out during her business trips to explore the culture and heritage of the places in and around her business interest. She has participated extensively in salons for close to three years, having successfully exhibited her work in many countries around the world. YPS has given her the much-needed encouragement and motivation to pursue her interest in photography. Needless to say, she has the complete cooperation and support of her family in all her endeavours.

Crossing the Line of Fire



Living Gods of Malabar © Darshan Ganapathy AFIP

"To photograph is to hold one's breath when all faculties converge to capture fleeting reality. It is at that precise moment that mastering an image becomes a great physical and intellectual joy. To me Photography is the simultaneous recognition, in a fraction of a second, of the significance of an event." Said Mr Henri Cartier Bresson (1908-2004), French photographer. A master of candid photography, he had pioneered the genre of street photography.



Here is an image of a natural moment captured by Ms Darshan Ganapathy AFIP, purely justifying the above famous quote of Mr Bresson.

It is the moment of running through the fire, during *Theyyam*, a fire dance ritual, at a village temple in Kannur, Kerala state. Darshan, a YPS member, is a coffee planter

staying near Madikeri in Karnataka. Her father worked as a divisional forest officer (DFO) and that made her a nature lover since childhood. She got into the hobby of photography three years ago. Her favourite photography genres are landscapes, travel, nature, and wildlife.

She shot this picture on 9th February 2020 when the event took place much before sunrise and the source of light was only the vibrant flames of fire. Though, this was a candid shot purely unposed, she had studied the whole ritual and its sequences, timed the shot, and placed herself at the right spot to get proper view, safeguarding herself and her equipment from fire.

Here is Darshan's account of this event: "Theyyam is a ritualistic performance, the most visible, spectacular art form of Malabar with myths and legends, a form of worship consisting of rituals, colorful costumes and divine dance Kandanan

Kelan Theyyam, a fire dance ritual, in which the Theyyam runs through the fire, dressed in silk and wearing metal anklets. The legend is that once Kandanan Kelan was out hunting in the forest when suddenly the forest caught fire. Finding no other means of escape he climbed a tree where it was home of two snakes. The fire consumed the tree, the snakes and Kandanan Kelan. Vayanat Kulavan, another warrior God was passing by the burnt forest when he saw the image of Kandanan Kelan in the ashes. With his bow, he traced out Kandanan Kelan and gave back his life. The Theyyam very prominently has two snakes drawn on his chest. The Theyyam captured in this image is an embodiment of the Kandanan Kelan and how he shows his anger towards the fire for burning him up."

Darshan used Nikon D750 with 24-120 mm zoom lens set to focal length of 95 mm, shutter speed of 1/320th of a second,

aperture of f/4 and ISO 5000. She shot this frame handheld from about 30 feet amidst thick crowd.

One needs reasonably good technical expertise to shoot such breath-taking scene especially in a vibrant situation where photographer has to manage the devotees, overcrowding onlookers, uncertainty of lighting condition, movement of subject, and his/her own safety. Another factor is the need to capture such non-repeatable scene purely as a candid shot. Study of all related possibilities specifically when speed lights cannot be used could be a prerequisite to select shooting distance, angle of view, and vertical or horizontal framing as well as ambient natural lighting sources. With all such expertise too, it would be a great challenge to set camera gear simultaneously with all technical parameters within a fraction of a second to frame, 'the significance of an event most effectively'. Darshan has been greatly successful to achieve apt exposure and best picture composition.

Attaining quality of colours in light produced by fires without creating white patches in final image is a difficult task,

when blue and green tints are existing in ambient atmosphere. Because white light is made up of all colours, pictures of *Sankranti* fire shot in evenings have this problem. Though this image was shot in total darkness with fire as only source of light, the photographer is successful to avoid white patches.

While I analyze the picture aesthetically, I notice that most of the parameters of visual art are built into the composition of this frame as here under, apart from its compliance to rule of thirds:

Infinity, Impact and Unity: The aesthetic beauty, mood, and emotion as well as impact created by the image on the eyes and mind of viewer is tremendous. Subject is very vibrant in action and almost jumping in air, not getting affected by flames of fire. All parts eyes and snake patterns painted of the chest of the performer are clearly visible in focus, thus adding to the story.

Interest: Interest generated by the picture on those who even are not aware of Kerala Temple rituals is immense and it attracts the viewer towards it repeatedly. Thus it has a universal appeal.

Integration: Every element covered in the scene is supporting in purpose by one another, thus enhancing pictorial quality of the frame.

Balance: The main performer is placed in the appropriate place of the frame, balanced by the main fumes and flames of the fire, thus maintaining the rhythm of elements. Overall splash of colours produced by single source of light being the big fire has been very creative, lighting main portions as well as other parts in a balanced manner.

Vitality: It is the most noticeable factor of composition, showing vibrant action full of life in the picture.

Best compliments to Ms Darshan Ganapathy for presenting an excellent image.

— K S Rajaram AFIAP, Hon YPS



Mr K S Rajaram is a life member and director of YPS. He is an author, teacher and mentor in the field of photography.

Adobe Lightroom Workshop



A workshop on Adobe Lightroom was arranged on 13th and 14th February 2021, for YPS members. Mr Arjun Haarith AFIP, a YPS member and an engineer at Adobe Systems, Bengaluru, was the resource person for this online workshop. It was held during the first half of both days.

The workshop opened on the morning of 13th with Mr H Satish, president of YPS, welcoming the participants and thanking Arjun for his support in conducting the workshop. Mr K S Manju Mohan, lead of the workshops subcommittee, introduced Arjun.

Arjun started the session with an introduction to Adobe Lightroom. He highlighted that Adobe Photoshop, used by many photographers, does destructive processing in which the original image gets changed whereas Lightroom does non-destructive in which we can reconstruct the original image even after several steps of processing.

He then introduced the participants to the Library module of Lightroom and showed in detail, image organizing and retrieving capabilities of Lightroom through Catalogue, Quick collection, Grid and Filter views, Smart collection, and Metadata. Usually, photographers struggle to organize and keep a track of their photographs. Arjun explained very well how one can use Lightroom for organizing the works well.

Changing the file location and attributes, exporting pictures from a collection to a specific location, re-establishing the link when we move the image files between directories on a hard disk were well demonstrated.

Arjun proceeded to the Develop module and showed the image processing options and usage of different tools such as Gradient filter, Radial filter, Adjustment brush, and Masks.



On the second day, Arjun covered the topics such as Presets, Quick develop option, Spot removal, Red-eye correction, Range mask, Distortion correction, Batch processing, Panorama stitch and Tethered image capture. He also explained in detail the image exporting and saving options for the purpose of web, print, salons, and such. He shared some useful links for further learning and exploration.

Participants appreciated Arjun's methodical approach and lucid explanation of the topics through well designed power point slides and examples.

— V Madhusudana D Rao AFIAP cMoL

Spiders in Our Gardens

Spiders! These are the creatures found everywhere, we just need take a closer look around. They come in all sizes, colours, and shapes. They can be tricky to photograph but interesting and fascinating too. As one starts observing and learning about them, they are easy to find. On the plants, under the leaves, inside a flower, in the spots where their prey cannot expect.

To photograph them, one needs patience, practice, and experimentation. Depth of field would be small as the focal plane cannot get the whole body of the subject. Getting parallel to the subject is one way to get end to end sharp image. Here are a few such spiders commonly found in home gardens.

For macro photography, I use my Canon 200D DSLR camera with the Tamron 90 mm macro lens. To provide adequate lighting, I use a Godox TT 350C TTL flash fitted with the Radiant Diffuser made by our YPS member, Mr Girish Gowda.

All the pictures shown here were taken in manual exposure mode with the aperture of f/16, shutter speed of 1/100th of a second and ISO set to 200.

— Chetana S

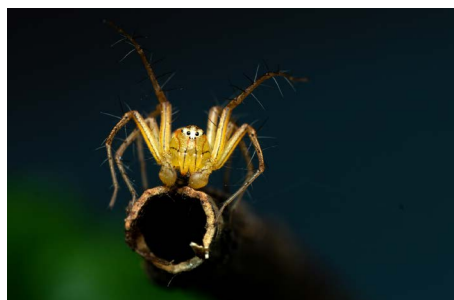


Ms Chetana is a Computer Science engineer and a software quality assurance professional. She loves to travel and interested in landscape, macro, still life, architecture, and street photography. She is a member of the Macro photography and Street photography groups in YPS.

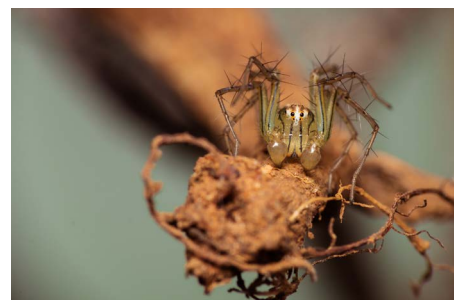
Lynx Spider

Lynx spiders belong to the family Oxyopidae. The image seen here is of a male Lynx spider in a threatening pose. Lynx spiders are very common in our home gardens. They often stay on the same plant for days and are easy to identify.

Six of the eight eyes are arranged in a hexagonal pattern, while the other two eyes are smaller and generally in front of other six. They are quite good predators.



Lynx © Chetana S



Lynx on a stick © Chetana S

Crab Spider

Crab spiders belong to the family Thomisidae. They resemble crabs and hence the name.

The green female crab spider seen here has built a home for herself using her silk to fold the end of the leaf. Crab spiders usually camouflage themselves with the colour of the plant, leaf or flower they stay on and ambush the visiting insects.



Crab Spider © Chetana S

Carrhotus

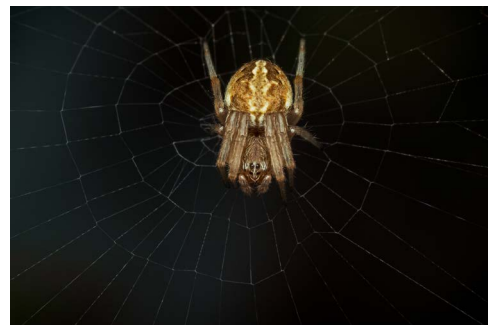
Carrhotus belongs to the family Salticidae also known as 'Jumping spiders'. They are easy to recognise by their eye pattern. All jumping spiders have 4 pairs of eyes, with the anterior median pair being large. As the name suggests, they can jump from one place to another in a jiffy and can even slide down their own 'ropeway' made from their silk. They are aggressive predators and grab their prey quite quickly.



Carrhotus © Chetana S

Neoscona

Neoscona is a species of Orb weaver spiders of the family Araneidae. They get their name of 'orb weaver' as they build spiral wheel-shaped webs often found in gardens, fields, and forests. They have wide varieties of dorsal patterns. They are usually found sitting head down in the hubs of their webs.



Orbweaver © Chetana S

Film: The Third Element

You must be wondering why we have gone back from the digital era to the days of the film rolls, all of a sudden. Do not worry, we are not going to discuss photography using films. But many of the concepts of today's digital photography come by adapting what the film was doing. A film particularly brings in two important elements to the photographs:

- 1) The film speed, rather the sensitivity, and
- 2) The colour profile such as Daylight Film or Tungsten Film.

In modern digital age we know them as:

- 1) ISO and
- 2) White Balance

The ASA/DIN/ISO

When we started photography using films, we did not have the term ISO. Films were manufactured to two standards:

- The more popular DIN, a film speed standard named after the German institute that defined the standard, the Deutsches Institut für Normung, and
- The standard proposed by Kodak, called ASA named after the American Standards Association. The ASA standard later became ISO when the International Organization for Standardization adopted this as the standard for specifying speed or light sensitivity.

Films used to carry both ASA and DIN numbers like 100/210, which meant ASA 100 and DIN 21. ASA was a linear scale and was easy to use for day light exposure computations while DIN was logarithmic, which suited flash exposure computations easily. But manual exposure computations are history now.

Agfa film showing the DIN rating.



Picture courtesy: National Archives of Norway, Wikipedia

The Concept of Speed/ Sensitivity

The concept of sensitivity had remained with the photography industry even after the films died. The first photograph taken in 1826 required several hours of exposure because the bitumen films used were not sensitive enough to light and required very long exposures to register the image. As days went by 'faster' films started appearing, using which, one could capture an image in normal sunlight at even 1/1000th of a second.

Grainy negative

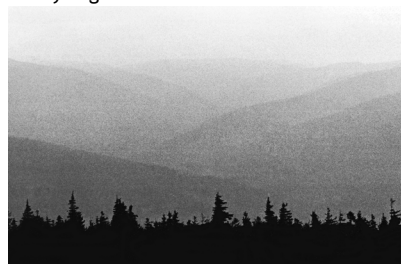


Image by Halicki, Picture courtesy: Wikipedia

The same concept of sensitivity applies to digital world as well. In the digital cameras, the images are captured on a 'sensor'. A sensor acts much like a film, in that, if you allow the picture to fall on it for longer duration, it captures more light and creates a brighter picture. Thankfully, to avoid confusing the photographers, the same sensitivity indices as ISO 100 or ISO 400 have been used, so that while taking pictures, photographers can apply the same techniques that they had mastered during the film days, to compute exposure.

But there is a difference. Film photographers knew that, before going out to cover a theatre performance or high-speed sports, they needed to load a high-speed film like ISO 400 or ISO 800 in the camera. With digital cameras, you can change the sensitivity before shooting each picture. You can even tell the camera to dynamically determine the ISO required for a particular scene.

The Price of ISO

The film photographers knew that higher ISO came at a higher cost. Not only were the higher ISO films more expensive, but they also brought the problem of 'grain'. Grains make pictures look like newspaper

High ISO noise to darken the mood

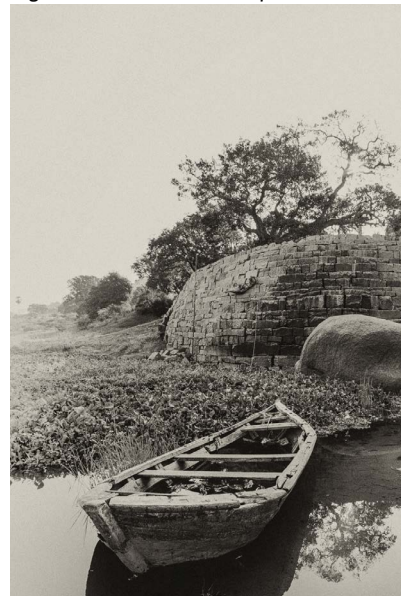


Forgotten © Murali Santhanam Hon YPS

prints in which you can see every dot through naked eyes. Grains would make enlargements worse and almost no one wants grains on their portraits.

Even in the digital world higher ISO comes at a price. The price you pay for setting the ISO value higher in the digital photography world is 'noise'. Of course, cameras that produce lower noise at high ISO settings are pricey. A noise means that some pixels in the picture are not reproducing the correct colour and exposure. When I think of noise, I think of radios with AM stations. If you rotate the tuning dial of the olden day radios, you can hear all sorts of sounds, not transmitted by any station. But more importantly, you will find the music from a nearby station much more clearly, while some Australian station will have lots of whoosh sound along with music. The whoosh sound is a noise introduced by amplification of weak signal received from the Australian radio station.

High ISO Noise to create old picture effect



Things of the Past © Murali Santhanam

Hon YPS



Boats in Mist © Murali Santhanam Hon YPS

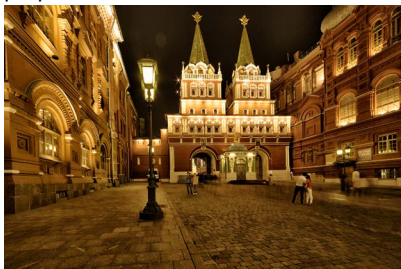
Low ISO to smoothen moving mist to set dreamy mood

In the world of digital photography too, a higher ISO is achieved by amplification of each pixel value captured by the sensor and this causes some pixels to have correct values while others will have incorrect values. As you keep selecting higher and higher ISO value, the amplification becomes higher and higher and the number of pixels with incorrect values keep increasing to the point they start becoming visible as patches and blots.

ISO as Part of Exposure Triangle

Earlier sessions of Just Grasp It explained about two parts of the exposure triangle, the aperture and the shutter speed. ISO value or the film speed is the third

Low ISO, long exposure to remove clutter of people



Resurrection Gate © Murali Santhanam Hon YPS

element of the triangle that determines correct exposure of the picture. If you are finding the picture under exposed for a given setting, then increasing the ISO will make the picture brighter.

Here is a trick for nature photographers, who generally want to shoot at specific shutter speed and aperture to freeze the subject in good details. Change to manual exposure mode and set the desired shutter speed and aperture. Then using camera settings set the ISO to Auto and set the minimum and maximum ISO settings to use. Now you can get your pictures in proper exposure without having to play around with shutter speed and aperture for every shot. Noise is easier to deal with, using post-processing tools and other techniques, than an under-exposed picture.

ISO as a Creative Tool

ISO is not just a tool for low light capture; it is a creative tool as well.

- Lower ISO forces the need for longer exposure
 - All those lovable smooth waterfalls require use of low ISO
 - Crowds in a place disappear when exposed for a longer duration

- Moving lights like fireworks and stars form streaks of light
- Creative blurs of people in motion shows activity
- Higher ISO enabled shorter exposure
 - Higher ISO freezes action
 - Higher ISO can darken the mood in low light images by introducing noise
 - Higher ISO can help produce a nostalgic picture with more “grains” reminding us of the film days

Try experimenting with ISO values and use it to your advantage. Here are some examples of creative use of ISO value.

- Murali Santhanam Hon YPS



Mr Murali Santhanam is the vice president 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.

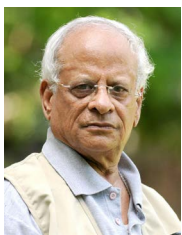
YPS Meet Webinars

The YPS Meet Webinar for the month of February '21 began on 7th, with a grand announcement by YPS President Mr H Satish. As YPS has just entered the Golden Jubilee Year, to celebrate this landmark year, Satish launched a new logo representing the 50 glorious years of YPS, designed by our member and expert designer Mr Rajasimha S.

Rajasimha explained that the idea behind this elegant, yet contemporary logo was to have a human element, rather than a camera element like shutter blades, thus bringing up the abstract of a human eye, which is the most important element in the art of photography. The logo is made up of Red-Green-Blue colours to represent the 3-primary colours which forms the core of an image, and a dash of gold in the logo signifies the Golden Jubilee year of YPS. Additionally, Rajasimha mentioned that these vibrant colours also represent the youthfulness of Youth Photographic Society.

Satish promised the members that the Golden Jubilee Year is going to be a year-long festival with more webinars, workshops and events to celebrate our love for photography.

From Guns and Scalpels to Telephotos



Logo launch was followed by a session from one of the earliest members and ex vice president of YPS, Dr Harinarayan Salunky ARPS, AFIAP, FFIP, AIIPC, Hon FIP, a hunter turned medical photographer turned wildlife photographer.



Wildebeest herd jumping during migration © Dr Harinarayan Salunky ARPS, AFIAP, FFIP, AIIPC, Hon FIP



Zebra pair at Masai Mara © Dr Harinarayan Salunky ARPS, AFIAP, FFIP, AIIPC, Hon FIP

Realising the value of shooting with a camera, Dr Salunky started his wildlife photography journey in 1954. Since then, he has never looked back and has enjoyed shooting wildlife, accumulating awards and distinctions, and judging in salons and competitions. During this presentation, Dr Salunky shared wildlife photographs from his multiple trips to Africa over the years, and from Indian wildlife sanctuaries.

Sharing a photograph of *Loxodonta africana* elephant with calf near a waterhole, Dr Salunky mentioned that the female elephants also wield tusks. Then he showed a picture of cheetahs with prey surrounded by scavengers. The photograph of elephants of Amboseli with Mt Kilimanjaro in the background was mesmerising indeed. Pictures of Wildebeest migration, African elephant, Rhinoceros bicornis, Thomson's Gazelle, Dikdik antelope, Cape Buffalo, Hartebeest

mother and calf, Warthog, a pair of Zebras, Spotted hyena, mating lions in Masai Mara, and a Giraffe drinking water were amazing with expansive vistas. Dr Salunky also explained the struggle a Giraffe must face to drink water, supported by a series of photographs of the Giraffe. He shared photos of Maasai tribe and some of their ways of living.

Dr Salunky did not disappoint the avian enthusiasts and shared photos of Secretary bird, Saddle-billed Stork and Ostrich explaining their distinct behaviour. He also shared images of King Vulture and White-headed Vulture and explained why the population of Long-billed and White-rumped Vultures near Ramanagara in Karnataka is dwindling fast and emphasised on the need to conserve these vultures.

Dr Salunky shared multiple images from Indian subcontinent, for which he has won several awards- Blue-tailed Bee Eaters from Mysore, Black-winged Stilt from Mangalajodi, Brown-headed Gull, panned shot of egret in flight, King Vulture from Rajasthan desert sanctuary, Indian jackal with rabbit kill from Bandhavgarh, all photos proving their award worthiness. Dr Salunky also impressed viewers with his proficiency in Macro photography with photographs of spiders, beetles, moths, and butterflies.

With this, Dr Salunky concluded his delightful presentation.

My Unending Journey with Butterflies

Butterflies are one of the most beautiful, active, amazing creations of nature. They are important pollinators, an integral part of the food web, ecologically beneficial, and help in ecosystem balance. Children love to chase them, and poets get inspired to write poems. Their colourful fluttering wings have fascinated nature photographers since ages. The butterfly is indeed a unique and amazing creature which deserves our attention and careful study.



On February 21, YPS proudly hosted Mr Sammilan Shetty, the founder of Butterfly Park in a tiny hamlet called Beluvai near Moodubidire, in the foothills of Western

Ghats of Karnataka. Mr Shetty founded the Butterfly Park in his hometown with the aim of conserving the butterfly fauna of Western Ghats, and to create awareness among the public, students and make them understand the importance of butterflies in nature. Spread across 7.35 acres, this butterfly park is home to more than 150 species of butterflies.



Malabar Flash © Sammilan Shetty

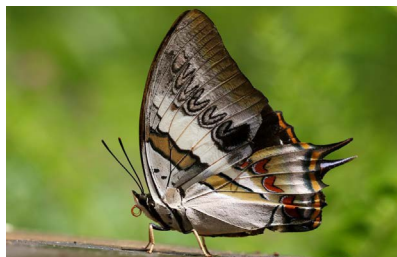


Malabar Banded Peacock © Sammilan Shetty

Sammilan started the presentation with footage from his movie 'Life of Butterflies', which he made over a span of 5 years. Then he explained the fascinating lives of butterflies, their lifecycle, and their not-very-common behaviour accompanied by amazing photographs.

He explained some of the unusual behaviour of Southern Birdwing during courtship, and how the caterpillars cut off a portion of the host plant to stop other female Southern Birdwings from laying

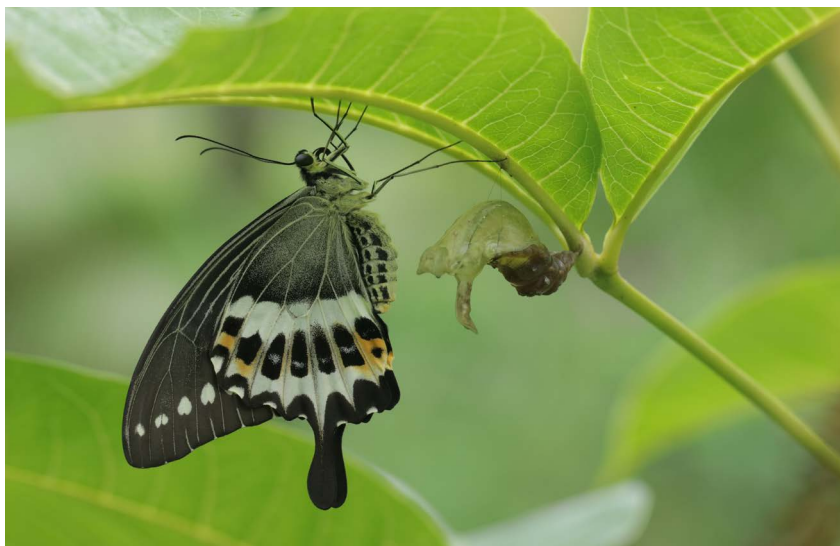
their eggs to avoid competition. He also explained how parasitic wasps control the Southern Birdwing population, as birds avoid this butterfly species due to their toxic nature. Additionally, he showed pictures of ants trying to hunt caterpillars of Tamil Yeoman, a praying mantis waiting to hunt a Tailed Jay butterfly, a Crab spider holding legs of a Grey Pansy and egg stacking by Malabar Banded Swallowtail. He also explained how caterpillars feed on their own eggshells for their nutritional benefits, and to eliminate chances of attracting parasitic wasps.



Blue Nawab © Sammilan Shetty

The pictures of Malabar Banded Peacock, Blue Mormon, mud puddling Common Bluebottle, Orange Awlet, Bush Hopper, Banded Blue Pierrot, Yamfly, Blue Nawab, Redspot Duke, Gaudy Baron, Blue Oakleaf and many more species fascinated the viewers. Another glimpse of the trailer of Mr Shetty's movie 'Life of Butterflies' had the viewers get goosebumps. He also shared details about the gear he used for his photography and videography.

The presentation concluded giving the viewers a glimpse of a fascinating journey of the most celebrated insect on the planet.



Malabar Banded Swallowtail © Sammilan Shetty



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

YPS Saturday Meet Sessions

We had two informative sessions on Saturdays of Feb '21.

World Through My Lens

On Saturday, February 13th, the YPS Meet was a beautiful presentation by Mr Mukesh Srivastava, where he shared his travel photographs from several countries he has visited, depicting the landscape, people, culture, customs, and history.



Having travelled to over 11 countries, Mr Srivastava shared a story about how an astrologer had once predicted that he would never travel out of India.

It was then that he challenged himself that he would travel across the world and prove the astrologer wrong, which he has evidently achieved. He mentions that travel and photography are perhaps a combination that has never failed and both activities support each other and enhance the experience.

Mr Srivastava started the presentation with photographs from his visit to Australia in 2011. Photographs from the streets of Melbourne, Opera House, Beach Pier, the picture of a lady playing piano were a treat to the spectators. The series of pictures from London's changing of guards at Buckingham palace, aerial view of the palace, Big Ben, London Bridge, and Shakespeare's birthplace Stratford upon Avon felt as if Shakespeare's Romeo was serenading Juliet. Then followed the photographs of Leaning Tower of Pisa, Colosseum, Vatican Museum and Trevi Fountain from Italy, Eiffel Tower and Louvre Museum from France, Black Forest of Germany and the Alps of Switzerland from Mr Srivastava's trip to Europe in 2013.

Mr Srivastava described his experience of South Korean culture and village life accompanied by beautiful pictures from his trip to South Korea in 2016. The picture of Northern Lights at Godafoss, Diamond beach and Black Sand beach, Sólheimasandur plane wreck and beautiful landscapes of Iceland deeply enthralled the viewers.

He also took time to show photos of people who have helped him during his



Vestrahorn © Mukesh Srivastava FIE, FFIP, EFIAP



Wreck Plane © Mukesh Srivastava FIE, FFIP, EFIAP



Iceland © Mukesh Srivastava FIE, FFIP, EFIAP

travels across the world, thus concluding this delightful presentation.

Light Diffusion in Macro Photography



Light diffusion is a vital aspect in photography, be it macro, portraits, or product photography. Even though strong and directed light can

look good in many cases, when it comes to macro photography, using a speedlight can be tricky while shooting minute subjects; harsh shadows in unwanted places, blown out highlights and strong aberrations are common issues that we come across.

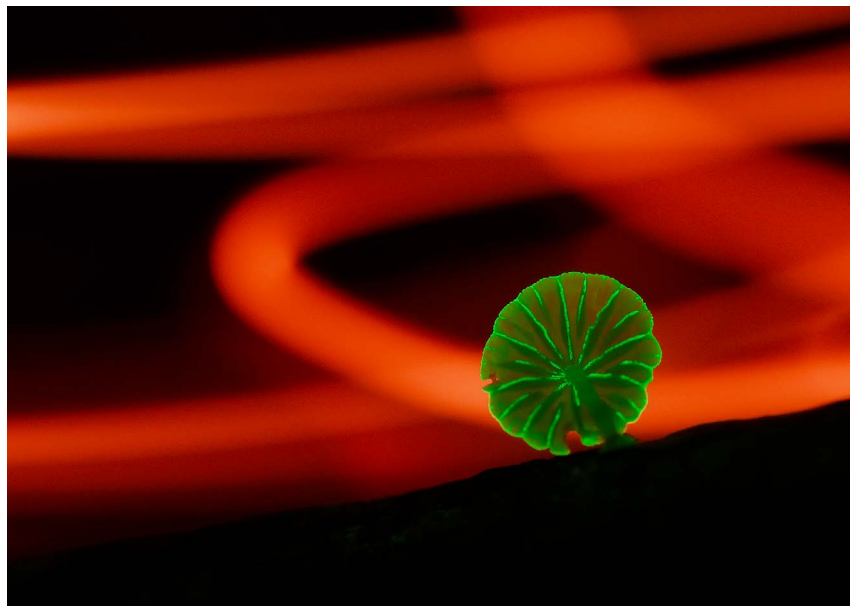
One person who has been mastering light diffusion in macro photography is YPS member Mr Girish Gowda, whose recent foray into a customized light diffuser namely 'Radiant Diffuser' has been helping other photographers achieve better macro photographs.

On February 27th, Girish's presentation opened many a pair of eyes to the nuances of effective lighting in macro photography. He introduced the members to different kinds of macro flash diffusers used across, and how we can build our own diffusers to suit our needs using easily available items such as cardboard, aluminium foil and velcro. He also showed how the diffuser he built helps macro photographers in the wild with its simple and lightweight design. Girish emphasised how a catchlight in the eyes of the macro subjects like frogs brings life into the subject.

The composition of a closeup photograph is heavily determined by the lighting, therefore it is a very important element a macro photographer should have complete control over. A good diffuser will certainly help with good lighting and make macro photographs pop out, be sharp, vibrant, and visually stunning.



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



Bioluminescent mushroom © Girish Gowda



Beetle larva feeding on a froglet of Pseudophilautus sp © Girish Gowda



Kudremukh © Girish Gowda

YPS in Salons



Salon
Participation

International Salons (February 2021)

Total Exhibits: 1175 Total Awards: 58		
Name	Country	Best Club
6th Balkan Exhibition 2021	Serbia	NA
Ceylonica Photo Awards	Sri Lanka	NA
Full Frame International '20	India	NA
Georgia Photo Salon 2021	Georgia	NA
Pixel Kolkata Circuit 2021	India	Yes
Love for Art International Digital Salon 2021	India	Yes
SAP Indian Photography Awards 2020	India	NA
1st Spiral International Circuit 2021	India	NA
FIAP: The World in 2020	Luxembourg	NA

Top Ten Exhibitors - International Salons

Mr Sathyanarayana C R EFIAP/s ARPS FICS cMoL Hon.FIP Hon.MFIP (Nature)
 Dr Ajit Huilgol ARPS
 Mr Gangadhar A G FRPS Hon MFIP (Nature) EFIAP EFIP
 Mr Varada Nayaka T P
 Mr Hitesh Patel
 Dr Neelima Reddy AFIP AFIAP
 Mr Jinesh Prasad EFIP AFIAP
 Dr Pramod Govind Shanbhag ARPS, EFIAP/g, EPSA, Hon MFIP (N)
 Ms Anitha Mysore EFIAP/b EPSA EIUP c**MoL GPU-CR3 EFIP GPA.PESGSPC
 Dr Giridharan Vijay AFIP, AFIAP, cMoL
 Mr Vinyasa Ubaradka

Special Mentions:

Mr Jinesh Prasad: Best Indian Entrant, Pixel Kolkata Circuit 2021
 Mr Sathyanarayana C R: Best Indian Entrant, Pixel Kolkata Circuit 2021
 Mr Varada Nayaka: Best Indian Entrant, Pixel Kolkata Circuit 2021

National Salons February 2021

Total Exhibits: 430 Total Awards: 48		
Name	City/Town	Best Club
1st KPC National Salon 2021	Mumbai	Yes
Image Solution 1st National Salon 2021	Kolkata	Yes
The Queen's Photo Awards 2020	Hatibagan	Yes

Top Ten Exhibitors - National Salons

Mr Sathyanarayana C R FICS EFIAP/s ARPS cMoL ACPE Hon MFIP (Nature), Hon FIP
 Mr Varada Nayaka
 Mr Udaya Thejaswi Urs EFIP/g (Nature) EFIP AFIAP
 Dr Neelima M Reddy AFIAP AFIP
 Dr Ajit Huilgol ARPS
 Mr Vinyasa Ubaradka
 Mr Mithun Prakash Prabhu AFIAP EFIP QPSA
 Mr Vinod Kumar VK
 Mr Jinesh Prasad EFIP AFIAP
 Mr Subash Bahadur

Special Mention:

Mr Udaya Thejaswi Urs: Best Male Entrant, The Queen's Photo Awards 2020, Kolkata

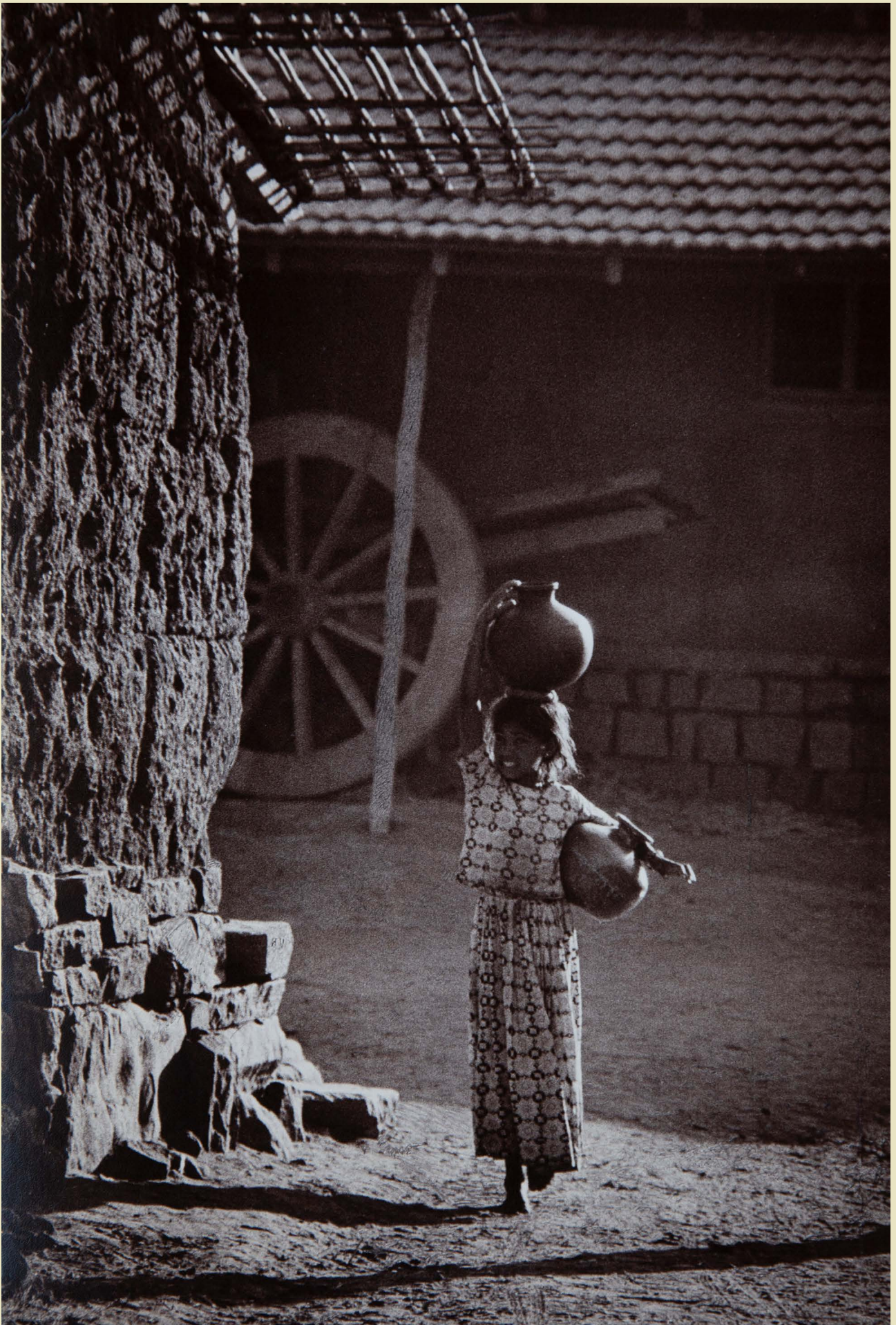
Total Best Club Awards Since 2017: 202

- Data mining by: Lokanath M, Vinyasa Ubaradka,
 V Madhusudana D Rao, AFIAP, cMoL

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



Life on Water © Vinyasa Ubaradka



To Fetch a Pail of Water © B S Sundaram FRPS, FPSA, EFIAP



Youth Photographic Society

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