



# Dr. Jyoti



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**Inside:** Featured Article: Mundane to Magnificent | YPS ನೆನಪುಗಳು



*Bombax flowers* © © Pramod Govind Shanbagh  
PSA Interclub Photography Competition Entry



*Flower Shower* © Anitha Mysore  
PSA Interclub Photography Competition Entry

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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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Front cover: *Backlit Beauties* © H Satish MFIAP, MICS, ARPS, cMoL, Hon MFIP (Nature), Hon YPS

Rear cover: *Indian Paradise Flycatcher* © H Satish MFIAP, MICS, ARPS, cMoL, Hon MFIP (Nature), Hon YPS

## Walking the Golden Path

Dear respected members,

Season's greetings to all.

It has been very satisfying and intriguing to host 'Nenapugalu: Down the memory lane' webinars with our senior members. They have shared memories of their photographic journey and their association with YPS. Many of the incidents narrated by them were indeed awe-inspiring leaving the viewers dumbfounded. The fact is that every one of the seniors to whom we have spoken has contributed to the healthy growth of YPS. Many of the seniors who spoke in our 2nd and 3rd editions, including Sriyuths P N Arya, B Lakshminarayan, M L Venkataram, T S Srinivasa Rao, K S Rajaram, G S Krishnamurthy and M S Harish have contributed magnanimously to the growth of YPS to its current stature. The new generation of members has been awestruck with some of the incidents

narrated by these hard-working seniors. These webinars have been recorded and are available on our Facebook and Youtube channels. It is interesting to revisit these webinars and analyze the work done by our seniors.

I request every member to attend these webinars on alternate Sundays, to know more about YOUR YPS and feel proud to be part of such an institution. I myself feel proud for having joined India's No.1 photography club way back in the 80s during one of the All-India salon print exhibitions. Fortunately, I still have the photo taken at this exhibition: it was in Mr M.S.Hebbar's collection and I'm thankful to him for having given it to me along with his collection of YPS Newsletters from 1978 to 2012.

We had two guest speakers during the month: Mr Anjani Kumar and Mr Rohinton Mehta. Mr Anjani Kumar from Hyderabad

spoke about the remote triggering of cameras which is useful for capturing wildlife. It was amazing to know he manufactures these units himself and regularly uses them on his field trips in the forests. He has some astonishing wild images in his collection.

Mr Rohinton Mehta from Mumbai spoke on everything in photography. He answered every question by members: he has a vast knowledge of both Analog and Digital photography. A very experienced photographer himself, Ronnie Uncle, as he is fondly called by fellow photographers, held everyone spellbound by his answers. Hats off to his treasure of knowledge in photography.



**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, Dr̥ṣṭi



White eye © H Satish

PSA Interclub Photography Competition Entry



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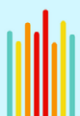


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## Arjun Haarith

Many young birdwatching hobbyists later turn into mature photographers. How about serious photography earning a job in a reputed software product company? Here is YPS Member Mr Arjun Haarith AFIAP, working as a lead software engineer in Adobe Systems.



At a young age of 7, Arjun started accompanying his uncle, present president of YPS, Mr H Satish on bird watching trips. He used to keenly observe the

behaviour of birds, listen to their calls, and learnt to identify the birds. Birdwatching trips often turned out as photography sessions and that naturally kindled an interest in young Arjun.

When he entered the pre-university course, interest in photography developed into a serious hobby and he started using the camera borrowed from his cousins and took pictures of birds. Once he entered the engineering course in information science, he started going on bird and macro photography outings almost every weekend to places such as Lalbagh, and Omkar hills next to his college.

His bird photographs won him the Askary Photo Award in 2009. Completing his BE degree, he joined a software company in 2011. Two years later he bought a Nikon D7100 camera and started using it with its 18-140 mm kit lens and a 70-300 mm lens. Today he uses a 200-500 mm Nikon lens for bird photography, a Tamron 90 mm



*Jewel Beetle Mating* © Arjun Haarith AFIAP

lens for macro, a Tokina 11-16 mm lens for landscapes and the kit lens.

In the year 2015 Arjun came across an opening for software engineers with preference for those having knowledge in photography, in the Bengaluru centre of Adobe Systems Inc. He was obviously a fit candidate and was selected to work in the Adobe Lightroom product team. Today he leads the team, which tests various functionalities of Lightroom. Due to his in-depth knowledge of the product, he has so far conducted 8 workshops on Lightroom at various places including YPS. In 2019, he conducted a star trail and Milkyway photography workshop at Shettihalli, for YPS members.

*"I feel photography is the only way to bring out emotions that otherwise get lost in the human history, and capture them for posterity"*

- Arjun Haarith AFIAP

Arjun is a member of YPS Macro Photography group and Salon Participation group. He has won over 150 awards in photography salons held in 17 countries and won 'Best Entrant' award in 6 salons. He has over 1100 acceptances in salons held in 27 countries. He has been among the top 10 salon exhibitors from YPS in multiple months.

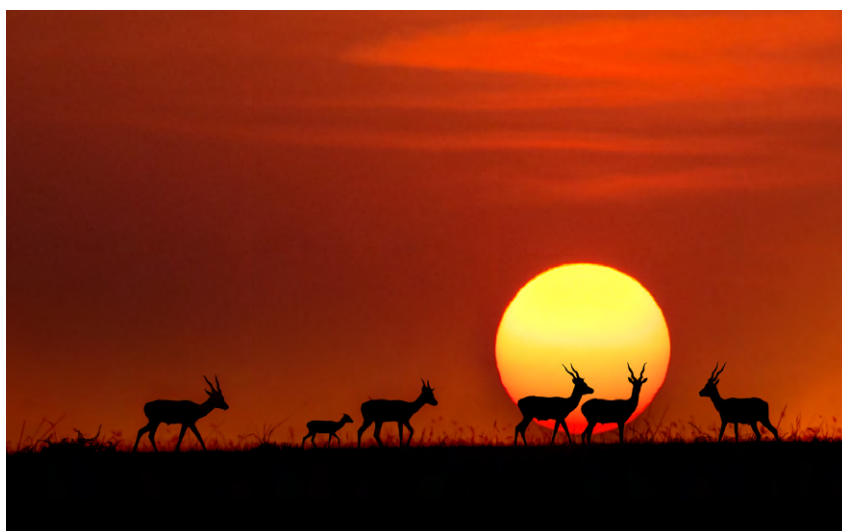
Arjun is interested in bird, macro, astro, and pictorial landscape photography. He has visited many national parks and has trekked in the Himalayas to capture the landscapes. Since a year, he has been doing composite creations in photography.

Arjun is active on Facebook: @arjunhaarithphotography, Instagram: @arjun\_haarith and shares his experiences and works at: <http://arjunhaarith.blogspot.com>.

• V Madhusudana D Rao AFIAP, cMoL



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



*Blackbuck Family* © Arjun Haarith AFIAP

## Mundane to Magnificent

As we all have been restricting ourselves indoors and distancing ourselves from each other in a bid to stay away from Covid-19, one thing that we miss is pursuing what we love the most- Photography. With most genres being outdoors, the scope during the period was constrained.

However, inspiration is all around us. If we open our creative eyes, and just look around our house, we can get innumerable ideas for photography. With a few mundane objects that we find at home, it is possible to create magnificent pictures.

Following is a series of photographs that I made during the lockdown period with mundane objects available at home and have explained how I made these pictures. I have used a macro lens in almost all the pictures shared in this article.

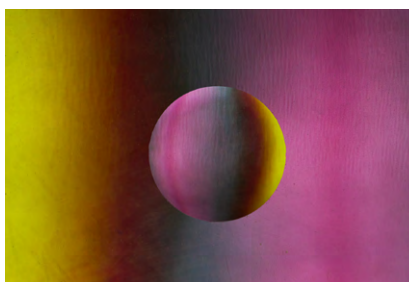
### Fruits/Vegetables

One subject that has been accessible to all during the lockdown was fruits and vegetables. By looking at them closely, you see a new world. With interesting textures, rich colours and contrast, they give a good scope for abstract photography. Oranges, lemons, and kiwi make good subjects.

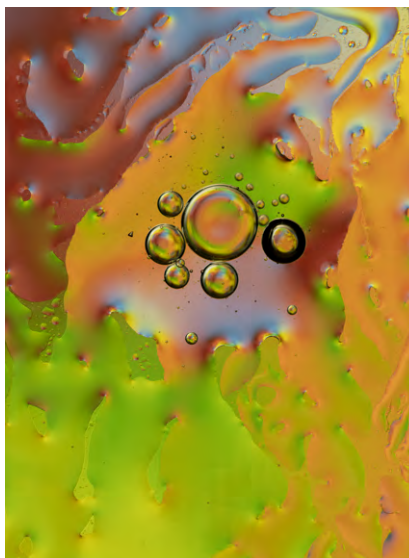
I have a deep fascination with dew drops. For the picture of Pomegranate seeds, I tried freezing them in the refrigerator for nearly 30 minutes, and then took them out and exposed them to room temperature. The dew drops that formed gave it a refreshing look and made it fit for photography.



*Refreshing Seeds* © Ananth Kamat AFIP, cMoL



*A Drop of Oil* © Ananth Kamat AFIP, cMoL

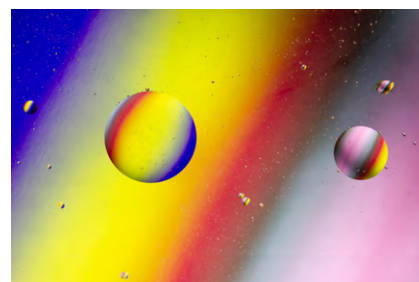


*Riot of Colors* © Ananth Kamat AFIP, cMoL

### Oil on Water

The physical properties of water and oil make the oil float on water. This property will give us a wide scope for colourful abstract photography.

To try this out, first fill a glass tray with water. Make sure to use enough water, otherwise, the glass texture or minute fingerprints on the tray might become visible. We need a shallow depth of field here. Elevate the glass tray with some cups or the like, and place colourful



*Planets* © Ananth Kamat AFIP, cMoL



*Setup*

things beneath the tray. We need a good source of light on this. With a spoon or eyedropper, put some oil drops on the water surface. A tripod mounted camera perfectly perpendicular to the surface of water, with focus on the oil drops can help us take beautiful abstract photographs.

Try different kinds of oils, add interesting mixtures to water, experiment with different materials as backdrop to create a striking profile. Oil on water photography is all about getting creative and trying new compositions.



*Sunny Side Up* © Ananth Kamat AFIP, cMoL

## Water Droplet

A few popular gadgets are available in the market to create the perfect water collision photography. However, this would not become 'mundane'. It is possible to create magnificent macro photos of water droplets splashing on still water, creating interesting and unpredictable shapes without these gadgets.

To try our hands on water droplet photography using common objects, we first need a towel. This setup can become messy and we want to keep things around us dry. Then we need a tray filled with water, and we can place a sheet of paper as our backdrop. Now hang a plastic cover filled with water on a suitable stand. Adjust the tray and the plastic bag so that they will align neatly. Using a small needle, poke a hole in the plastic bag so that it drips neatly into the tray. Take a pencil and place it in the tray where the water droplets are splashing, then use your camera to auto-focus on it. From there on, keep the camera in manual focus. Setup an external flash to point it at the water tray.

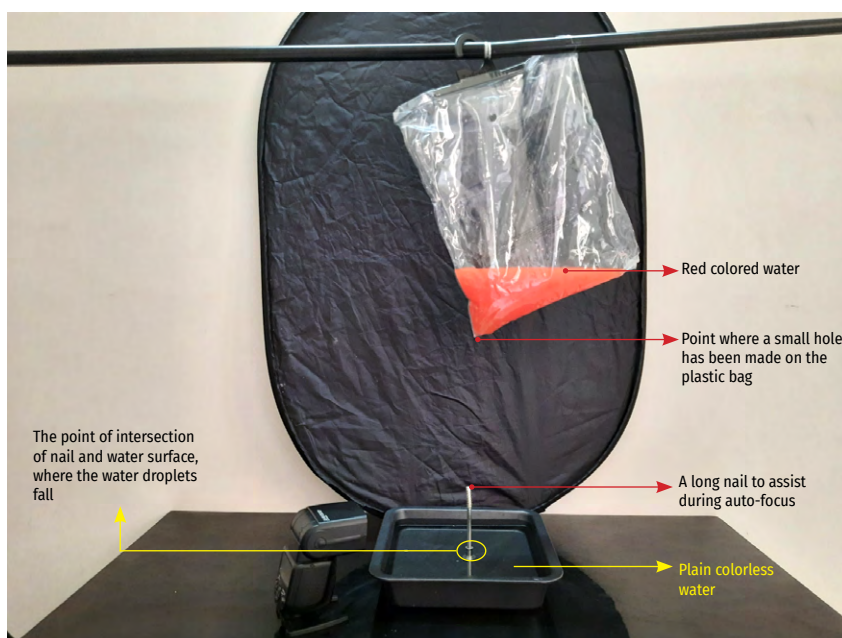
You can play with the viscosity of the liquid by adding milk or guar gum, or even sugar to form different shapes. Adding colours to water or using different backdrops or coloured gels on flash can further make your photographs more vibrant.

## Metal and Glass

When I am not searching for food, two ingredients that really fascinate me in my kitchen are anything made of metal and glass. Forks, spoons, cheese grater and whisks inspired me in making beautiful abstracts.



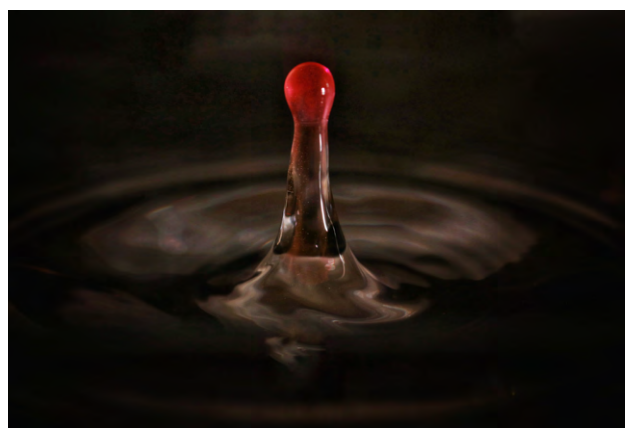
*Pearl in Oyster* © Ananth Kamat AFIP, cMoL



Setup



*Water Droplet Art* © Ananth Kamat AFIP, cMoL

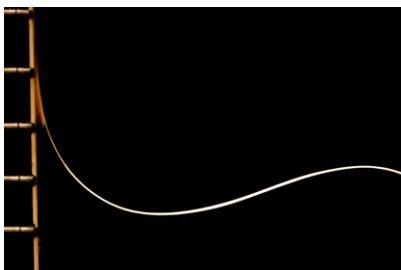


*Chess Pawn* © Ananth Kamat AFIP, cMoL

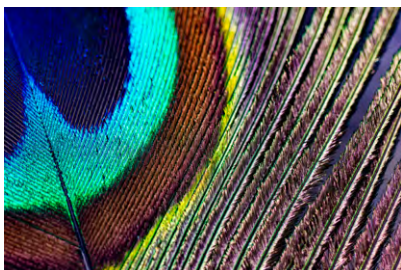
As my fascination with dew drops continued, I froze a cola can for nearly 30 minutes, took it out and exposed it to room temperature to form dew drops. I used a torch on a compact disk to reflect rainbow colours on top of the can. I exposed the shot to 10 seconds and kept moving the compact disk so that the colours create a riot on top of the can. I liked the outcome. If you try this at home, you can also do photo-stacking so that all dew drops are sharp in focus.



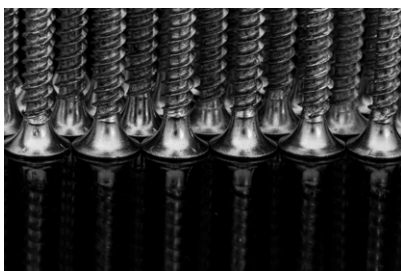
*Incense Stick Smoke* © Ananth Kamat AFIP, cMoL



*Curves* © Ananth Kamat AFIP, cMoL



*Feather* © Ananth Kamat AFIP, cMoL



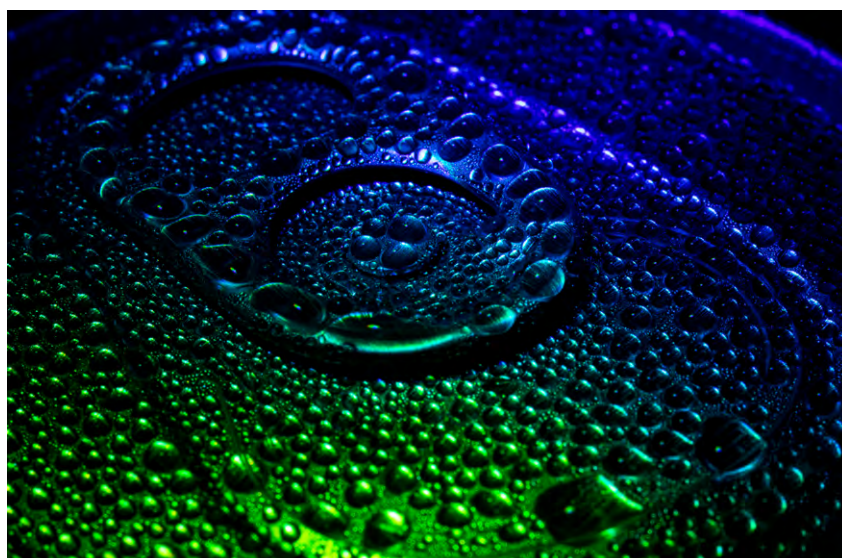
*Full Metal* © Ananth Kamat AFIP, cMoL



*Fork Abstract* © Ananth Kamat AFIP, cMoL



*Setup* © Ananth Kamat AFIP, cMoL



*Refreshing Drink* © Ananth Kamat AFIP, cMoL

## Anything and everything

If you have coloured pencils, coloured papers, fountain pens, stapler pins etc. at home, they make good subjects. Coins and currency notes, musical instruments, incense stick smoke, refraction on wine glasses, soap bubble, whatever tangible is around you, can be framed into a good photograph. The options are unlimited.

When looking to capture such subjects, consider camera settings that leverage Depth of Field, Texture and Color. With limitations on ambient light indoors, using external flash can help with creative lighting, or adjusting exposure triangle parameters (Shutter Speed, Aperture and ISO) can give the desired results.

• Ananth Kamat AFIP, cMoL



Mr Ananth Kamat works as a project manager in a software services company in Bengaluru. He is a member of YPS Macro Photography subcommittee and Dr̥ṣṭi editorial team. During his free time, he reads books or does macro photography.



*Glass Abstract* © Ananth Kamat AFIP, cMoL

## Tall and Short

*"To me, photography is an art of observation. It's about finding something interesting in an ordinary place. I've found it has little to do with the things you see and everything to do with the way you see them."* says Mr Elliott Erwitt, a 93-year-old French-born American advertising and documentary photographer known for his candid photos in black and white. In the above quote, there are a few words of importance to frame our thoughts to view the landscape picture created by YPS life member Mr V Madhusudana D Rao: the way you see to find something interesting to photograph in an ordinary place.

On an evening in February 2012, Madhusudana with fellow YPS members, was on a safari tour at the Pench National Park, spread between Madhya Pradesh and Maharashtra. The safari route was adjacent to the reservoir formed by Tatladoh dam built over Pench river in 1989, submerging a considerable area of the forest. The jeep driver drove towards the banks of the reservoir to find tigers. When they saw a vast expanse of grassland dotted with grazing chital deers, the jeep was stopped for a few clicks.

Madhusudana noticed the setting sun and beautiful pictorial sights around, in backlight. As Elliott Erwitt opined, the way he saw interesting things gave altogether a unique advantage to use his 100-400 mm zoom lens. He spotted a tall barren tree, cormorants sitting on its branches, other birds flying around, a smaller stubble nearby, vast reservoir, submerged hillocks with top portion seen here and there, water covered by thin mist. He chose a camera angle, composed the scene pictorially and captured the scene. He used his Canon EOS 550D camera with 100-400mm zoom lens set at 400 mm, ISO 100, aperture of f/5.6 and shutter speed of 1/250th of a second.

Foreground water was still, and the dark tall tree formed a mirror image. Another issue was the silhouette effect of the tall tree merging in its tone with the hillock behind. Using the liberty to present his concept pictorially, some editing was done to soften the grey tones on the hillock, create a few ripples in the shadowed portion of the tree's reflection, and to add a couple of birds flying and one bird sitting on the top.

Analyzing the technical aspects of the picture, I find it excellent. For the benefit



*Tall and Short* © V Madhusudana D Rao AFIAP cMoL

of learners, I find three factors most satisfactory.

- Appropriate angle of view.
- Shallow depth of field to focus the tall barren tree and short stubble. Rest of the frame gradually blurred by choosing the focal length of 400 mm and setting a wider aperture. Usually while shooting such landscapes, photographers use a wide angle of 24-35 mm, set at a smaller aperture such as f/11 to get good depth of field.
- ISO 100 gives very good resolution for getting a big blow up and reduces noise level due to low lighting conditions.

Aesthetically these are my observations:

- Pictorially, the composition is excellent. The most essential element, 'entry point' to the frame, is the barren tree and it is in the golden cross point, meeting the primary condition of rule of thirds.
- The minute water ripples on the tree's shadowed reflection form the 'leading lines' to the viewer's eyes, taking them up to the entry point. The short dark stubble on the other side of the frame also makes onlooker's eyes jump onto the tree, as 'supplementary leading line'.
- The short stubble also provides the important criteria of pictorial quality in the frame, 'balance' to the main subject tall tree. Since tonal values of the short stubble match that of the tall tree, it is further complementary too.
- The stylish pattern of tree branches and water birds, some relaxing and a

few flying, imparts life to the picture and thus contributes to 'vitality' and 'emotion'.

The picture has a story telling value. The ballet-like postures of the tall tree with its branches depict the main story to the short stub, its courageous long history being all alone amidst submerged forest and hillocks, still entertaining and providing a perch to water birds. Keeping top portions of a few hillocks, Hill in the background and expanse of reservoir water with mist above, all form complementary elements to the main story, thus enhancing pictorial value of the frame. Hence the author gets all appreciation for his capture and presentation in black and white tone most effectively to meet emotional quality of the picture.

Ironically, lifeless tall barren tree, diminishing features of the short stubble, a few submerged hillocks showing their tips, natural forest hills in the background remaining still after vast reservoir was built over good old Pench river, narrate another drastic story of destruction of huge natural forest and present agony as could be spotted by environmentalists.

• 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.*

## S G Neginhal



**S G Neginhal** IFS (Rtd), AFIAP, Hon YPS (1929-2021)

With profound sadness, I am penning this obituary for my friend, colleague and fatherly figure Mr Sethuram Gopal Rao Neginhal IFS (Rtd), AFIAP, Hon YPS, who passed away on the 2nd May, 2021 succumbing to the dreaded Covid-19 virus at the ripe age of 92 years. I had known him from 1973 while he was working as the Asst Conservator of Forests (Wildlife) at Mysuru, the year I was selected for forest service. It was he who encouraged me to join the Forest Department. Twenty years later, in 1993, he was the one who encouraged me to start nature and wildlife photography. Mr Neginhal was a very humble and pleasant person.

He was born on 02-May-1929 as the second son to Smt Rukminibai and Sri Gopal Rao, and had 4 brothers and 4 sisters. He had his early schooling in Dharwad. Being the son of a Range Forest Officer, he had good exposure to nature and forests right from early age. After matriculation, he joined the Forest Rangers College in Mumbai during 1951 and underwent a 2-year training course. After completion of training, he worked mostly in Uttara Kannada and Belagavi districts in the old Bombay state. He married Smt Janaki Devi on 10th June, 1958 and had five children – a son and 4 daughters. All are well settled now.

He came to the Karnataka cadre after the reorganization of states. He got special training in wildlife and was awarded a Diploma in Wildlife Management. Subsequently, he wrote the Management Plan of Bandipur National Park, which helped in Bandipur's inclusion in the Project Tiger in 1973. In 1974, he discovered the pelicanry in Kokkarebelluru, famous for its Spot-billed Pelicans and Painted Storks. I took charge from him at the Mysore Zoo in 1978.



*Pied Kingfisher with feed* © S G Neginhal IFS (Rtd), AFIAP, Hon YPS



*Ranganthittu* © S G Neginhal IFS (Rtd), AFIAP, Hon YPS

The pinnacle of his service began in 1982 when he was chosen as the Deputy Conservator of Forests heading the Bangalore Urban Division specially created for greening Bengaluru city. He worked in this position for nearly 5 years and was responsible for planting over 1.5 million trees in the city. He carefully selected the species to be planted in different situations and emphasized on planting very tall plants and protecting them with specially designed tree guards. This activity of raising tall plants in nurseries and creating an urban forest and greening the city became very famous and drew attention across India. Many politicians and senior officers visited Bengaluru to see the success of urban forestry. Eventually his contribution helped in earning the prestigious Indira Priyadarshini Award for Bangalore Urban

Division. He retired from government service in 1987.

During his stay in Mysuru, he started photography as a hobby. Mr S Thippeswamy, FRPS, EFIAP, helped him in getting some decent equipment and guided him. He was also a close friend of late Mr T N A Perumal, late Mr B N S Deo, late Dr K Mukherjee, late Mr E Hanumantha Rao and many others. He pursued the hobby of photography even after retirement and almost up to a year before his death. A regular exhibitor in salons, his images have also been used for publication in many newspapers, magazines, and books. He was awarded the distinction AFIAP.

Post retirement, he spent most of his time visiting his favourite places such as Ranganathittu, Nagarahole, Bandipur, and



*Daroji* © S G Neginhal IFS (Rtd), AFIAP, Hon YPS



*Brahminy Myna* © S G Neginhal IFS (Rtd), AFIAP, Hon YPS

Munnar. He also used the time to write a number of books on forestry and wildlife using his vast knowledge and experience in the Forest Department. The books authored and published by him are:

- Your Bangalore Your Trees (1994)
- City Trees and Urban Planting (2002)
- Forest Trees of South India (2004 with colour pictures, reprinted in 2019 with black and white picture)
- Golden Trees, Greenspaces and Urban Forestry (2006)
- Forest Trees of Western Ghats (2011)
- Sanctuaries and Wildlife of Karnataka (2009, reprinted in 2010 and 2016)

He lost his dear wife on 12th August 2012. In spite of this personal loss, he continued to contribute to the cause of forestry and wildlife by producing so many useful books which are in demand even today.

Considering the great contributions he had made to the society while in service and the numerous documents and books he has written, he has received the following Awards and Recognitions:

- Indira Priyadarshini Award from the Govt of India (1988)
- Outstanding Civil Servant Award from the Kumble Foundation (06-Dec-2010)
- Lifetime Achievement Award from Kirloskar Vasundhara (15-Nov-2017) T N
- T N A Perumal Award from Focus Academy of Art Photography (17-Dec-



*Stone Plover* © S G Neginhal IFS (Rtd), AFIAP, Hon YPS

2017)

- Award of Honour from World Green Infrastructure Congress (06-Jun-2018)
- Honorary YPS from the youth Photographic Society, Bengaluru (19-Aug-2018)
- Indira Priyadarshini Award from the Govt of India

Despite having bad knees and back, he was quite active, mentally very alert, and was writing his memoirs. Fortunately, he had completed his memoirs when he got infected with Covid-19 virus and despite putting up a great fight, he succumbed to the virus and breathed his last on 2nd May 2021, which is his birthday also.

His passing away has left a big void and it is a terrible loss for his dear and near

ones. He may not be physically present, but his contributions and the documents left behind him, will always keep us reminded about this great personality.

I miss you very much dear Neginhal. I am sure you are in a much better place.

Om Shanthi.

• M N Jayakumar IFS (Rtd), FRPS, MFIAP



*YPS Life Member Mr Jayakumar retired from service as the Additional Principal Chief Conservator of Forests and Member Secretary, Zoo Authority of Karnataka. Inducted into photography by Mr S G Neginhal, he is a renowned wildlife photographer having won numerous awards and certificates of merits in national and international salons*

## The Light at Hand

In the two-part series 'Light is Everything' published in the previous two issues, we unravelled the basic characteristics of light. As part of the series, we stated that the sun dominates as the major source of light and went on to discover how to make the best use of light.

When there is no sun, we have our own—the Flash! In this article we will cover information on the use of flash for taking photographs. Most DSLRs, point and shoot cameras, and phone cameras have some form of flash or the other.

### History of Flash

Flash for photography was invented in 1887. These flashes used bright light from burning a powder containing magnesium, not very different from sparklers we burn during Deepavali. Just like sparklers, they produced lots of smoke, which posed a challenge in using them multiple times in constrained spaces. Then came the 'flash bulbs', which are glass bulbs filled with oxygen and containing thin strips of metals like aluminium, which can be made to burn by passing high current through them. After every shot, one had to replace the bulb and sometimes the bulbs used to burst.



Metz 45 CT-4 Flash Picture credit: GMHoffmann (Wikimedia Commons)

### Electronic Flash

The flashes or speedlights or strobes known to us today were introduced in 1931. They generate a flash of light similar to the way a lightning produces light, by letting an arc move between two high voltage electrical contacts placed inside a glass tube filled with xenon gas. Xenon converts the electrical arc to a bright visible light. The initial flash units were large and used to be powered from batteries like the ones

used in motorcycles. But over time, they have become smaller and use smaller AA batteries or lithium batteries. But they have essentially operated in the same way since 1931.

Functionally, they work like a water bottle. To use the water bottle, you must first fill it with water and keep it closed. When you need the water, you open the cap and let the water flow out. Flashes have small containers called 'capacitors', which can be used to store electricity at high voltage. When you click a picture, this electricity drains through the 'flash tube' producing bright light for a short duration.

### Studio Lights

Studio lights are essentially electronic flashes with some added components. They are generally powered by plugging directly into wall plug points.

- Studio Lights contain a facility to attach components that control the light output. The common attachments are 'Dish', 'Soft Box' and 'Umbrella'. They help in intensifying or softening of light from the flash.
- They are mounted on their own stand and can be placed anywhere, mostly away from the camera.
- They contain a trigger mechanism, like a cable trigger or radio trigger, that causes the flash to fire when the camera is clicked. Some electronic flashes also have this feature.

- They contain a mechanism to adjust the power, or the amount of light produced. Many of the electronic flashes also have this feature.
- They also have a 'modelling bulb', a normal tungsten bulb whose intensity generally varies with the power setting. The purpose of modelling light is to see if the arrangement of studio lights produces the desired lighting effect on the subject.

### Characteristics of Flash Light

Like every other form of light, the Flash light has its own characteristics. It produces a light spectrum closely similar to bright sunlight. Most cameras have a white balance setting for the electronic flash to render colours properly.

- 1) Electronic flashes produce intense light from a small area. Unless fitted with soft boxes or umbrellas or other mechanisms to diffuse light, the light from the small source causes harsh shadows to be formed behind the subject. A time-tested technique for reducing shadows is to use the roof of the room as a diffuser. Point the flash at the roof and click. The light will fill the room with even light.
- 2) The light from the flash, just like any other source of light, reduces in intensity as the distance from the flash to the subject increases. We do not notice this in daylight as the sunlight fills all places around us evenly. We have seen many tourists trying to take



Model car © Murali Santhanam Hon YPS

Picture taken using studio lights

pictures of family members standing in front of a monument at night, using flash. They will get the picture of the family members but the monument, which is farther behind, will never receive enough light to be visible in the picture.

- 3) To help photographers to achieve the correct exposure, the flashes used to have a guide on the side to find out the aperture needed for correct exposure based on the film speed and the distance to the subject. First you set the blue arrow to point to the ISO of the film. Then use the aperture against the distance on the dial to get a good exposure. Where the flash does not contain a dial, the manufacturer of the flash will publish a 'Guide Number' indicating the output of flash at ISO 100. To determine the aperture, simply divide the guide number by the distance in meters. If you are using ISO 400, reduce the aperture further by 2 stops. Even today, with all the automation, the flash manufacturers publish the guide number to indicate how powerful the flash is. For example, Canon 470EX has a guide number of 47 and Canon 600EX has a guide number of 60. From this we know that Canon 600EX delivers more power and can illuminate longer distances.
- 4) To reduce the amount of power required, light from the flash is produced as a narrow 'beam of light', like the torchlight. This means that if you are using a wide-angle lens that captures more area than what the flash can illuminate, you will find the edges dark. Most of today's flashes have the ability to adjust the beam size to match the focal length of the lens used.





Weaver Ant © Arjun Haarith AFIP  
Creative Lighting using multiple flash units

communicates with the slave units using flash light itself and coordinates exposure measurement and firing of all the flashes.

The modern flash units also have a nice feature called 'high speed sync'. If you recall the X-Sync speed, use of flash limits the shutter speed at which we

can shoot pictures to a maximum limit around 1/250th of a second, while the camera itself may be capable of shooting at 1/8000th of a second. This is a serious limitation. The High speed sync feature removes this limitation by breaking the flash light output into a large number of short pulses that extend over the entire duration the shutter operates.

Another creative feature of the sync speed is to provide control on when the flash should be fired during a shot: As soon as the shutter opens or just before the shutter closes. Imagine that you are taking a picture of a cricket ball leaving the bat using flash and slow shutter speed, like 1/30th of a second. If the flash fires as soon as the shutter opens, called 'Front Curtain Sync', the ball will appear bright and sharp on the bat and will leave a trail of movement after that. The picture will actually give an impression that the ball is moving towards the bat. If you use 'Rear Curtain Sync', the flash will fire when the exposure is about to end and now the ball appears as a trail from the bat and will appear bright and sharp after the distance it has travelled. This picture will look like the ball has been hit by the bat and is moving. People use this feature

while covering stage performances, street scenes, modelling etc. to make creative exposures.

## conclusion

We spent quite an amount of time understanding how the flash works. There is so much in that small box that you have popped over your camera. In the next article we will see how we can use the flash for our creative work. Here is something to ponder till next month: Why is that top of the line DSLRs do not have a built-in flash?

### • 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.*



Ghats and gulls © H Satish  
PSA Interclub Photography Competition Entry

We had two interesting webinars in May 2021 by expert guest speakers.

## The Forgotten Trains of India

Trains have always fascinated children and adults alike. While the children are obsessed with toy trains, and never miss a chance to wave at a moving train, these same trains remind adults of innumerable stories, meeting strangers, different food at stations, and the view of endless landscape throughout the journey.

One person who has taken fascination with trains to a different level is Mr Nandakumar Narasimhan. On 2nd May 2021, Nanda, as he is fondly called by his friends, took the viewers on a ride through little railway stations and lines plying red meter gauge trains in some of the most remote parts of the country highlighting some of the people behind it.



Just about everything that Nanda showed was historic or nostalgic. Pictures of old meter-gauge trains and coal-powered steam locomotives along with their

beautiful mechanical parts, pictures of the only metre gauge line that is preserved in its entirety - the Nilgiri Mountain Railway (NMR) of Tamil Nadu, a chugging train over Kachbali Nala in the Aravalli Mountain range, and other picturesque routes across the country from mountains to coasts were a breath of fresh air to the homebound audience during the lockdown.

The pictures of station masters and linesmen on the job, families boarding trains in villages, exceptionally overcrowded trains during festivals, bicycles or milk cans hung on train windows connected us to the lifeline of our country, Indian Railways. Nanda also narrated stories about the staff and passengers he met during his journey, the importance railways play in connecting remote communities as the stations are getting modernized.

The delightful presentation thus ended, enchanting the audience, and rekindling the memories of all their train journeys.

(To view the recorded session, visit: <https://youtu.be/dolWYsel7ZE>)



*Tea at Khamlighat station brings a smile on the passengers faces © Nandakumar Narasimhan*



*Although smoking is not allowed on board trains, mendicants regularly flout the rules claiming their marijuana is blessed by the gods © Nandakumar Narasimhan*

## Buggies and Camera Traps - Remote Photography



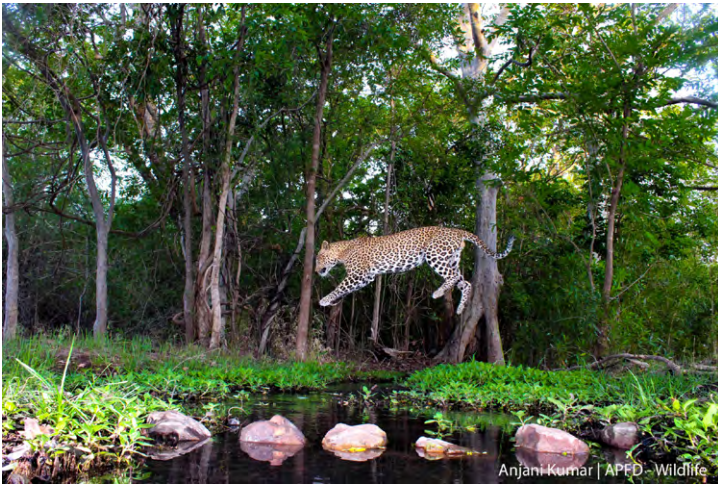
On 16th May 2021, we had a very enlightening and interactive session by Mr Anjani Kumar. An ardent guitarist in a music band, Anjani got strings pulling him into wildlife photography in 2006, in the forests of Kanha where the lush beauty, endless tranquillity, and abundance of activity in the forests captured his imagination. He strongly

believes that photography plays a crucial role in conservation of wildlife and creating ecological balance.

Anjani mentioned that with many wildlife photos circulating on social media looking the same, he wanted to create his signature style and get recognition as someone standing out from the mundane. That was when he felt a calling for remote photography, where he had the opportunity to capture the denizens of the wild in their natural habitat using buggies and camera traps. After a year of intensive research and burning many motors and sensors, he designed his own buggy and deployed it to use.



01 © Anjani Kumar



10 © Anjani Kumar



20 © Anjani Kumar



11 © Anjani Kumar



14 © Anjani Kumar



4 © Anjani Kumar



5 © Anjani Kumar

During the first part of the webinar, the viewers were mesmerized by his award-winning photographs of Fishing cat, otters, and bats, amongst many other breathtaking pictures. Anjani then explained in detail the preparations involved, setting up the scene, and execution on the field using 'Camera Trapping'. He also shared a video on controlling the buggy he designed. In the second part of the

session, he answered all the questions posed by members on the nitty-gritties of buggies and camera traps.

The informative session then concluded with Anjani encouraging people to follow ethical practices while using buggies and camera traps in the wild, so that the animals are not disturbed, and their natural habitat is not meddled with.

(To view the recorded session, visit: [https://youtu.be/vKk\\_5lQxIVo](https://youtu.be/vKk_5lQxIVo))



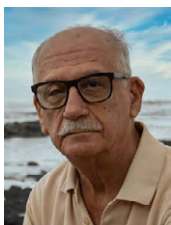
**Ananth Kamat AFIP, cMoI**  
Member, Drṣṭi Editorial Team  
and Member, Macro Photography Subcommittee



## YPS Saturday Meet Sessions

We had 2 Saturday Meet sessions in May '21, exclusively for YPS members.

### An Evening with Rohinton Mehta

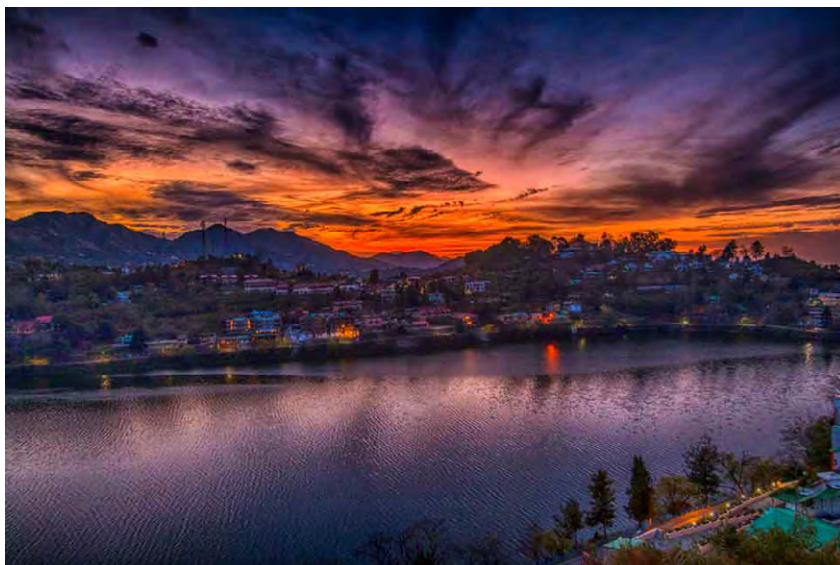


On 8th May 2021, YPS was honoured to host Mr Rohinton Mehta, the technical editor of Smart Photography, one of India's leading photography magazines. A living

encyclopaedia and a genius on art and science of photographic techniques, Uncle Ronnie, as he is fondly called, spent a good amount of time answering all the doubts and questions that YPS members asked.

Moderated by YPS life member Mr Srinath Narayan, the session touched upon various aspects of photography and equipment. Questions were collected from members before the session and some asked during the session. Mr Rohinton answered the questions on techniques to achieve sharp focus in macro photography, how to shoot birds in action, what are the things to look out for while exposing a scene to avoid noise in images, and when to convert a photo into black-and-white. He also gave tips on how to use metering to get best results. He explained in detail the difference between a DSLR camera and a mirrorless camera, and what he feels about mobile photography.

Answering questions from members, he explained how he prepares himself for a shoot before starting on a journey, and what he intends to do with all the



Sunrise at Bhimtal © Rohinton Mehta

wonderful images he has created all these years. He also shared his experience on the quality of images from analogue films as compared to digital.

The wonderful knowledge sharing session by Uncle Ronnie helped our members hone their photography techniques and knowledge.

### YPS Golden Jubilee Celebrations- Ideation Day

This being YPS's Golden Jubilee Year, the YPS Executive Committee has been working rigorously to make the celebrations special, by organizing multiple events, contests, workshops, free participation in national and international salons and other activities throughout the year.

On 29th May 2021, YPS members gathered virtually for an open house to brainstorm and gather ideas, concepts, and thoughts on how to make the Golden Jubilee celebrations special. YPS President Mr H Satish welcomed the members and invited all to join hands and contribute to making the celebrations memorable. The session was moderated by YPS life member Mr Srinath Narayan.

Ideas proposed included donating pictures to a hospital, documenting the lock-down happenings, member picture reviews and 'how I do it' sessions, instituting YPS distinctions, monthly quizzes, inducting more youth to the club, free programmes for public, more workshops, competition on different genres, YPS academy, exhibition of old equipment, sessions for high school students, programmes for physically challenged - high school students - women, including professional photographers, bringing out a souvenir, trekking expedition, exhibition of old pictures, mentorship programme, memorabilia such as T-shirt and caps.

All the ideas were noted down for further deliberation, planning, and execution.



Golden Jubilee Ideation Day



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

## YPS ನೆನಪುಗಳು

Continuing with the series of 'YPS Nenapugalu', the journey of YPS down the memory lane, two webinars were held in May 2021 in which past presidents and secretaries of YPS were invited to share their experiences.

In the second session of this series held on 9th May 2021, Mr P N Arya, Mr M L Venkataram, Mr B Lakshminarayana and Mr T S Srinivasa Rao, were the guest speakers. Moderating the event and interacting with the seniors, Mr H Satish, president of YPS, introduced the invitees.



Mr P N Arya ARPS AFIAP, who hailed from Uttar Pradesh, joined Hindustan Aeronautics Ltd in Bengaluru as a design engineer, after his graduation

in aeronautical engineering from IIT Kharagpur. He joined YPS in 1977 and served as joint secretary (1978), secretary (1979) and vice president (1988). Being a keen photographer, he organized a one-man show of his photographs in 1975 at IIT Kharagpur and in 1977 in Bengaluru. He has about 200 salon acceptances and won many awards including the Kodak award for Photographic Excellence in professional category in 1988 and Olympus Honorary Mention. In 1981, 1983, and 1985 he was part of the Indian team, which participated in FIAP biennial world cup.



Mr M L Venkataram used to work for MICO and was introduced to YPS by another senior photographer and MICRO employee Mr M S Hebbar in 1973. He served as joint secretary of YPS (1979, 1980) and secretary (1981-84). He was instrumental in getting a place for YPS in the State Youth Centre building and in getting Government aid for YPS through the Department of Youth Services and Sports, Govt of Karnataka.



Mr B Lakshminarayana was working with UCO bank and joined YPS in 1975. He was the president of YPS during 1985-86 and served before as its treasurer (1977, 1981-84), and director (1985). It was during his tenure as the president that the FIP convention and the international salon were held by YPS for the first time.



Mr T S Srinivasa Rao Hon YPS, is a mechanical engineer and worked for MICO. He got into photography inspired by his brother-in-law. He joined YPS after knowing about it from a friend. He served as the joint secretary (1985), secretary (1986-89), treasurer (1990-92), and vice president (1993). He has been an active member till date and is known for his meticulousness in arranging photographic exhibitions and conducting programmes. He was conferred with Hon YPS for his services.

Beginning the discussion, Mr P N Arya remembered how he was influenced to join YPS in 1971 by Mr C Rajagopal, who used to review his photographs and guide him. He also learnt to give importance to pictorialism in his photography. He also reminisced about working with Mr Sunder Raj in his dark room and Mr S Nagaraj who used to be a judge in YPS salons. Mr B S Sundaram was another photographer

whom he used to be associated with, in those days. He displayed a couple of photographs of an elephant and Painted stork taken with his Pentax camera.

Mr Venkataram recollected the olden days at YPS when he used to be involved in administrative work for YPS more than photography. He had a good rapport with Government officials and was able to procure a place for YPS in the State Youth Centre. A hall was provided, which had to be shared with other hobby clubs. He was also able to get a table and chair for office work, a cupboard and 50 chairs for meetings. Mr Venkataram was instrumental in getting some financial grants of ₹750 for wildlife photographs exhibition for two years and ₹3000 for an All India salon. Getting media coverage and inviting celebrities like Kannada cine actress Ms Arathi and renowned director Mr G V Iyer for inaugurating salons was also his forte. He initiated interactions with Mr E Hanumantha Rao and Dr G Thomas for creating awareness and providing tips and guidance to photographers. Side by side he used to participate in photography outings to Hesaraghatta, Bannerughatta, Lalbagh and other places.

Mr B Lakshminarayana was also more into administration work of YPS than participating in salons and getting awards and acceptances. He said that the 12th FIP national convention and the first international salon that were held during his tenure as president was because of the dedicated teamwork of YPS members. Reminiscing his association with Mr E Hanumantha Rao, he said Mr Rao was



World Photography Day Celebration

a simple, down-to-earth person known for his hospitality and his contribution to YPS was immense.

Mr Srinivasa Rao, who was fascinated with bird and wildlife photography, said he started with his brother's box camera. He remembered his close associate Mr K R Umesh with whom he used to go for photography. He had also been influenced by Mr A S R Murthy whose photographs were being published in magazines and Mr Murthy used to offer his Minolta camera to him for taking photographs. He recollected how the task of organizing exhibitions and programmes were attended to with meticulousness.

Before the discussion concluded all the invitees unanimously thanked YPS for remembering and inviting them and wished for the grand celebration of Golden jubilee of YPS.

(To view the recording of this session visit: [https://youtu.be/dq\\_5yDEmpxM](https://youtu.be/dq_5yDEmpxM))

The third session in this series was held on 30th May 2021 and the invitees were Mr G S Krishnamurthy, Mr K S Rajaram, and Mr M S Harish. The programme began with introduction of the guests by Mr H Satish, president.



Mr G S Krishnamurthy, MFIAP, EFIAP, ARPS, PPSA, AICS, FFIP, FIIPC, GPA, ESGSPC, Hon PESGSPC, who used to work for State Bank of India, joined YPS around 1973 and served as the director (1983), and president (1987-89, 1995). He is a well-known wildlife photographer and has many salon acceptances and awards to his credit.



Mr K S Rajaram, AFIAP, Hon YPS, an engineer, and a post-graduate in business administration, worked for BEML. He joined YPS in 1978 and served as the director (1981, 2018-20), joint secretary (1982), president (1990-92), and vice president (2016-17). He has received numerous awards and accolades including the Honorary YPS in 2019.

Mr M S Harish was a professor of pharmacology in the Govt College of Pharmacy in Bengaluru. He joined YPS



FIP Convention Delegates



in 1993 initiated by his student, Mr Mohammed Arfan Asif. He became the director of YPS in the same year and president (1994-95, 1996-97). He was

instrumental in bringing about many improvements in the way photography workshops were conducted. FIP convention (17th) was hosted by YPS for the second time in Bengaluru during his tenure in 1995.

At the outset Mr Krishnamurthy narrated how he developed interest in photography. Starting with black and white photography, initially he was drawn to wildlife photography after a trip to Bandipur in 1975 and watching slide shows by Mr E Hanumantha Rao and photographs of Mr T N A Perumal. He remembered the many workshops conducted during his tenure, also honouring senior photographers with Hon YPS. It was in his times that photo travel and photojournalism were introduced in YPS salon. His exposure to photography widened because of interactions with Dr G Thomas who used to show portfolio pictures from other countries. He also remembered the film photography days when it used to be a costly affair as compared to present times when the facilities and options for photography are plenty.

Mr Rajaram, among his other hobbies, began his photographic journey in 1963 with the Agfa click III camera. He developed interest in photography from his father and was also influenced by Dr D V Rao of Sagara. Later he met Mr O P Sharma while in Delhi and became fascinated by pictorial and portrait photography. He explained the nuances,

which he learnt. After joining YPS when he met Mr M S Hebbar, he was also impressed by composition and black and white toning. He was also drawn by the pictures of Dr G Thomas. Mr Rajaram was having a good rapport with the media, and this helped in bringing publicity to YPS.

Mr Harish used to take photographs with his brother's camera and was getting fairly good images. He took a leading role in conducting photography workshops, especially at competitive prices, not only in Bengaluru but in Sagar, Yellapur and other places too. Being a professor, teaching photography came naturally to him, and he explained how teaching also helps to learn. He shared many anecdotes to explain the way he used to teach photography.

At the end of the discussion Mr Harish said the journey with YPS has been like a family affair and Golden jubilee has to be celebrated well with involvement from everyone. Mr Krishnamurthy said the way YPS has grown over the years has been wonderful and the present committee is doing great work. Mr Rajaram said he was pleased to have been associated with YPS and the team of YPS is doing a fantastic job and wished that during Golden jubilee celebrations, events to focus on youth, women and differently abled are held.

Mr Satish thanked the invitees before the discussion concluded.

(To view the recording of this session visit: <https://youtu.be/TpJre6R1o70>)



#### B V Prakash

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

# Rakshith Reddy



Rakshith Reddy

On Saturday, 22nd May 2021, we received the mind-numbing news of YPS member Mr Rakshith Reddy leaving all of us for his heavenly abode,

the initial reaction from all of us fellow members was "GONE TOO SOON!"

R J Rakshith was born in Bengaluru on 29th September 1981 to Mr G V Jayachandran and Mrs Sujatha Nanjareddy. His younger sister is Ms Amrutha, and he shared a special bond with his two-year old nephew, Kedar. Rakshith was a very caring son, brother, uncle, and has given his family immense love.

Rakshith was an easy going, sweet and shy child growing up. Like many kids of the 80's, he loved playing cricket, flying kites, and watching Jungle book. Rakshith also had an immense love for books and was a voracious reader. His favourite title was *Lord of the Rings* by J R R Tolkien. He was amused that he shared the same initials (R J R) as Tolkien and designed

his signature to use in his photographs to resemble the Tolkien symbol.

The love for stories and storytelling also translated to occasional writing and in later years found an expressive outlet through photography. Rakshith also loved travelling, being in nature, watching movies, eating mangos, and arguing that Linux is simply the best, no matter what! Our discussions bordered on verbal arguments with each in our respective corners and finally we all upped our knowledge-coefficient as a result.

After completing his engineering in computer science, Rakshith worked at IBM for ten years. He always said " *'School of Life' teaches you more than any degree.*" He modelled kindness, empathy, and simplicity in his life. He valued people, friendships, and experiences. He embraced his life to the fullest and lived it on his own terms. He brought cheer and smiles to every life he touched.

The ardent foodie that he was, Rakshith always indulged in interesting conversations (arguments) on food with one and all, he was a living breathing referral for all restaurants and kitchens which served non-veg food.

His passion for photography was second only to his love for food. An avid Canon shooter, his repertoire of skills spread across multiple genres of photography. His giving nature was experienced by all of us YPS members during our trips, outings, meets, and photo exhibitions. The selfless enthusiastic volunteer in Rakshith always ensured other's interests first before his. He was always there for any exhibition held by YPS, shooting videos. He was the member of 3 subcommittees in YPS: Photo Tours, Video Productions, and Workshops.

A beloved member of the BBB (Back Benchers Banter) group, our conversations would go past midnight, when the others dropped off, ending with a reminder that we will continue the next day!

So, here's three cheers to Rakshith... in anticipation of 'TOMORROW'!

• Srinath Narayan AFIAP, AFIP



*Mr Srinath Narayan (LM-296) is the lead of YPS Photo Tours Subcommittee, and a member of Workshops Subcommittee. He has also been moderating the YPS Saturday Meet sessions.*



Indian Blue Robin © Rakshith Reddy

# PSA Interclub Photography Competition

Photographic Society of America (PSA) is a worldwide body having both individual and club members from across the globe. YPS has been a member of PSA since September 2020. PSA is organized into different divisions, catering to different genres of photography. Every division of PSA hosts an interclub competition held three times each competition year, beginning in fall. Deadlines for these competitions are 15th November, 15th February, and 15th April. Any club that is a PSA member may choose to compete.

Participating clubs are divided into groups of 25 or less based on their ranking. Clubs participating for the first time, like YPS, start in the lowest group. Clubs can submit 6 images from 6 members under each division for each of the three

rounds, with one author submitting only one picture in every division of every round.

There are awards and honorable mentions in each round. Also gold/silver/bronze medals and HM ribbons at the end of the season for Individuals. Top three clubs receive a plaque/certificate at the end of the season.

YPS participated in the Nature, Photo Travel, Photojournalism and Projected Images divisions this season. The November round, the first round of this season, was more of a 'make-up' round for YPS since we were able to submit entries only in February. Hence, only points were given in the first round and no works were awarded. At the end of

the last round, our members had a rich haul of awards to show. Presented here are the pictures that have won awards in the second and third round. YPS finished on top in the Nature and Photo Travel divisions in its group.

End of the Year awards are still awaited. All award and HM winning images in all divisions will get a chance to compete again for the best of the best. We shall provide updates on this in the coming months.

• Anitha Mysore



**Anitha Mysore**

EFIAP/b, MPSA, EFIP/g, EFIP/g (Nature), EIUP, c\*\*\*MoL, GPU-CR3, AAPS, ACPE, GPA.PESGSPC, G.APS, ES.CPE, Hon PESGSPC

YPS Coordinator for the PSA interclub competition 2020-21

Group	Division	Round	Author	Title	Points	Award	Final Club Standings
Group F	PID	2	Pramod Govind Shanbagh	Bombax flowers	15	Merit Award	4
			Ashok Viswanathan	behind the glass	12	HM	
		3	Digwas Bellemene	Picking a baby up	13	Merit Award	
			A G Gangadhar	Protective Elephant Calf	12	HM	
Group C	Nature	2	Harish N N	Mating Egyptian Geese	14	Merit Award	1
			Pramod Govind Shanbagh	Polar Bear dragging the carcass	14	Merit Award	
			Ranganath C	Cheetah Hunt	13	Merit Award	
			Chethan Rao Mane	Missed the Snack	12	Merit Award	
			K S Manjumohan	Rhino in Habitat	12	Merit Award	
			Arjun Haarith	Jewel Beetle Mating	12	Merit Award	
		3	Vinod Kumar V K	Robberfly with Fly	15	Merit Award	
			Arjun Haarith	GREEN LYNX SPIDER EATING TERMITE	11	Merit Award	
Group B	PTD	2	Satish H	White eye	11	HM	1
			Darshan Ganapathy	Living Gods of Malabar	14	Merit Award	
		3	Pramod Govind Shanbagh	Machu Pichu in Goldenlight	14	Merit Award	
			Yogesh Mokashi	Gliding Over Cappadocia	13	Merit Award	
			Krishna Bhat	Porters on Frozen River	12	HM	
			Ananth Kamat	The Vatican	12	HM	
			Digwas Bellemene	The Pinnacle of faith	15	Merit Award	
			Anitha Mysore	Flower shower	13	Merit Award	
			Pramod Govind Shanbagh	Shroud	13	HM	
			Satish H	Ghats and gulls	12	HM	
Group B	PJD	2	Jinesh Prasad	AGNIKELA	12	HM	8
			Varadanayaka T P	Rescued Bull	13	Merit Award	
		3	Indrakumar Dastanavar	FIRE BIKE JUMP	10	HM	
			Digwas Bellemene	JALLIKATTU 002	11	Merit Award	

Round 1 being a Make-up round for YPS, no awards were given

# PSA Interclub Photography Competition - Entries



*Living Gods of Malabar* © Darshan Ganapathy



*The Pinnacle of faith* © Digwas Bellemmane



*Fire bike jump* © Indrakumar Dastanavar



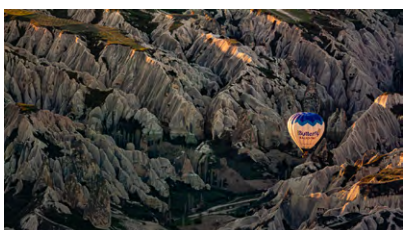
*Machu Pichu in Goldenlight*  
© Pramod Govind Shanbagh



*Polar Bear dragging the carcass*  
© Pramod Govind Shanbagh



*Rescued Bull* © Varadanayaka T P



*Gliding Over Cappadocia* © Yogesh Mokashi



*Shroud* © Pramod Govind Shanbagh



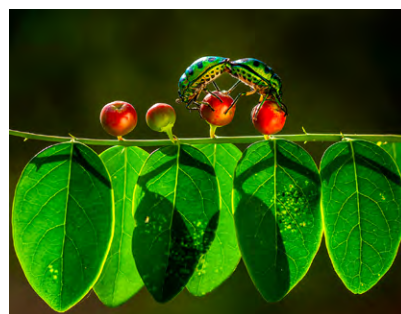
*Jallikattu 002* © Digwas Bellemmane



*Porters on Frozen River* © Krishna Bhat



*Protective Elephant Calf* © A G Gangadhar



*Jewel Beetle Mating* © Arjun Haarith



*The Vatican* © Ananth Kamat



*Jinesh Prasad* © Agnikela



*Rhino in Habitat* © K S Manjumohan

## PSA Interclub Photography Competition - Entries



*Missed the Snack* © Chethan Rao Mane



*Mating Egyptian Geese* © Harish N N



*Robberfly with Fly* © Vinod Kumar V K ©



*Green lynx spider eating termite*  
© Arjun Haarith



*Behind the Glass* © Ashok Viswanathan



*Picking a baby up* © Digwas Bellemene



*Cheetah Hunt* © Ranganath C



Youth Photographic Society

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