

# VIEWFINDER

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77th YEAR OF PUBLICATION



# VIEWFINDER

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**Cover Picture : FIP POY 2021 (Contest 2) – 1st Award winning image -  
Our Locked Away Son - NIVEDITA DUTTA**

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*I*t is a proud privilege to wish Puja greetings to all the members of FIP as well as other photo lovers. Dashmi is on the 15th of October but pre Puja celebrations has already begun with endless shopping, special cooking and visiting friends and relatives.

It is also my privilege to congratulate the Team Distinctions : FIP led by Digwas Bellemane to have received over 250 applications for FIAP distinctions. Unconfirmed world records. The distinction team is working overtime to make sure that this time there is Zero regrets like the previous year.

It is also my special privilege to congratulate the members of YPS, Bengaluru on achieving the 50th grand years of existence . YPS has been a high achiever from the very beginning and a source of inspiration for many other photo clubs of India. This issue of VF is dedicated to YPS with three separate articles.

FIP as a National body is concerned about safety of its members and the whole lot of people who are unsung heroes/heroines for the cause of photography. They just do not include the photo enthusiasts. But the porters, guides, drivers when on expedition and the whole lot of other support staffs who make it possible for you.

**Similarly during an outdoor or indoor shoot the models, support staffs on floor, MUA all deserve our utmost respect and care. Without them our dreams will only be day dreams.**

Recently, two of India's most accomplished photographers lost their lives during a summit expedition in Spiti valley. Exact reasons behind the tragedy is still unknown to me but they both had suffered from Covid in recent past.

**To all those who are planning for a high altitude expedition and have suffered a Covid infection in the last 18 months requiring Oxygen supplementation, ICU support or long hospitalization please consult a pulmonologist and undergo a pulmonary function test before embarking on such ventures .**

Long Live FIP!

## **NATURE WORKSHOP MANGLAZODI - 2022 (Mentor - Santosh Jana)**

First group 27th, 28th, 29th January 2022

2nd Group 30th, 31st January and 1st February 3 Nights,  
only few dormitory seats are available now (6 Boat rides)

Third group 2nd, 3rd and 4th February 3 Nights (6 Boat rides)

Rs. 12000/- Per Pax on twin sharing basis. Dormitory Rs. 10000/- Per Pax.

Inclusive of all meals, morning and evening tea, 6 boat rides and daily access to jetty by auto.

Personal expenses like laundry, beverages and transport to and from  
from railway station/airport are not included.

# YOUTH PHOTOGRAPHIC SOCIETY

## *A Golden Volume in the History of Indian Photography*

**Youth Photographic Society** is celebrating its Golden Jubilee this year. There are just a handful of Photography Clubs in India that have lived this long and are still growing. Hence, the Executive Committee tasked itself to collate and preserve the legacy over which such an organization was built. To this purpose, we had reached out to all the past Presidents and Secretaries of YPS and held 8 programs called “Nenapugalu”, a Kannada word meaning the memory lane. The Nenapugalu program gave an opportunity for the members and photolovers to reminisce about the glorious past, the struggles and the successes. This article presents a glimpse of the history of YPS and acknowledges the contributions made by hundreds of members who have contributed to the success and growth of YPS. We thank FIP for giving us an opportunity to present this journey.



**1971** Photography in the Nineteen-sixties was a relatively unknown art form in the Southern States of India. The Photographic Society of Madras was the only club functioning from Chennai, then called Madras. The year 1971 opened up an opportunity in Bangalore, when a few young photography enthusiasts, Mr H Bhaskara, Mr T Chelvaraj, Mr M G Gopalachar and Mr M Vishwanath came in contact with Mr Vijay, the Director of Youth Services. The department had started a few hobby groups such as the ‘Youth Writers & Artists Guild’, ‘Youth Film Society’, ‘Youth Philatelic Society.’ The time was ripe for Bangalore to get its first photography hobby group. With the guidance of Mr Vijay, Director of Youth Services, the Youth Photographic Society (YPS) was established in September 1971 under the patronage of the then Department of Youth Services & Sports, Government of Mysore. The Youth Photographic Society was registered in 1972 with Ms Vanaja Rao as the President and Mr S S Holla, Mr M G Gopalachar, Mr S Nagaraj, Mr H Bhaskar, Mr T Chelvaraju and Mr Satish Joshi as office bearers.



Mr H Bhaskara



Mr T Chelvaraj



Mr M G Gopalachar



Mr M Vishwanath

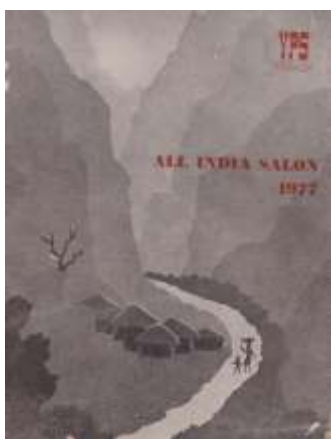
The Society started functioning from the hub of sports activity, Kanteerava Stadium in the heart of Bangalore and received a lot of help and encouragement from Mr Joginder Singh, the then Director of Youth Services.



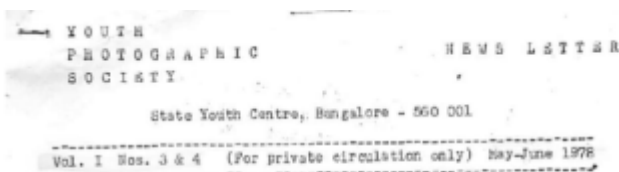
**1973** In 1973, Mr M Viswanath as the president was instrumental in setting up a ‘**Dark Room**’ for processing of negative film rolls. First State level exhibition of photography conducted in the Youth Center in 1975.



**1977** In March 1977 Mr M S Hebbar as the president with guidance from Dr G Thomas, FIP General Secretary, the **1st All India Salon** of Photography was conducted. This was financed by Govt. of Karnataka and Directorate of Youth Services. Since then, 39 All India Salons have been conducted. YPS started the tradition of an open judging, a process where scoring of pictures can be witnessed live by participants or photography enthusiasts. This unique feature is carried on till date and even during the COVID pandemic in 2020 - 21 virtual live open judging was webcast for the world to witness.



**1978** In 1978, YPS brought out the **first Newsletter** which was cyclostyled and sent to members. Today, we boast of the high quality journal named **Dr̥ṣṭi** which is available online for download with printed copy also available on demand. YPS is proud to have won the Honorable mention & 3 top awards for **Dr̥ṣṭi** in the recent PSA inter club newsletter contest.



### THE AFTERMATH

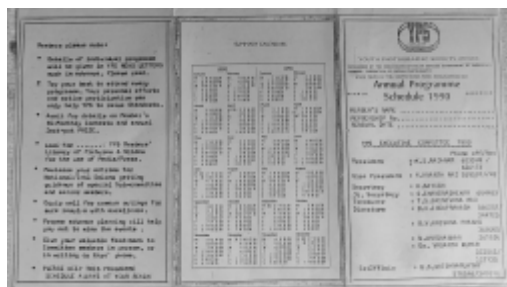
With the excitement, fun and work of conducting the 2nd YPS salon becoming a thing of the past, now is the time to critically and objectively evaluate the whole event. Going by the overall response and by what was said and written, one can be justly proud of the good show we put up. However, we would be foolish to believe that things could not have been better. New ideas and constructive suggestions being an aid to improvement we should open a couple of windows, as it were, to let

**1979 A Best Club Award** was introduced at the third All India Salon in 1979 to encourage club participation. Not only was a Best Club Award introduced, but many Best Club Awards were won by YPS and the number is more than 260 awards won so far! To celebrate wildlife week, an All India exhibition of wildlife photographs was organised by YPS in collaboration with the Forest Department and YPS can boast of many of the best wildlife photographers in India and the world at that time. Bangalore and YPS still hold the distinction of producing the best wildlife photographers!

Meanwhile, Mr T R Babu, a versatile guide in Photography, became a YPS member through Mr Anantha Raj, who conducted Photography classes for the benefit of our members. In this connection, we would like to remember Mr Shashidhar of Vishveshwaraiah Tech. Museum, who accommodated us in his premises.

**1985 The 12th FIP National Convention** was hosted by YPS in 1985 with the chairmanship of Mr T R Babu, which was a grand success and the exhibition was inaugurated by the then Hon'ble minister for Information Tourism and Youth services, Mr Jeevaraj Alva. YPS got an opportunity to host the Silver Jubilee FIP convention in 1995 under the able leadership of Mr M S Harish. Many of the members attended the FIP Conventions and had the opportunity to interact with other photographers of the country.

**1990 Annual Programme Schedule** from April 1990 to March 1991 was released and issued to all Members which could be kept in pocket.



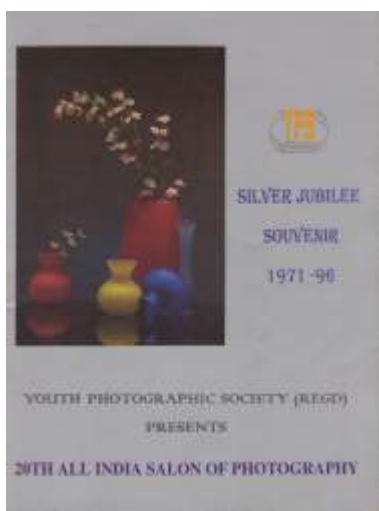
YPS conducted several photography expeditions to Kokkare Belluru, Ranganathittu and Nagarhole wildlife sanctuaries. YPS used to conduct 2 programs a month regularly to keep the interaction between the members going on. 1st YPS Colorslide International salon was organised in 1990 under the Chairmanship of Mr T R Babu.



**1995 Annual photo contest** for members was introduced in 1995, which helped in improving the photographic skills among members.

**1996** In 1996, the first election was conducted in YPS for electing the Executive committee. 1996 was the **Silver Jubilee year** of YPS and a grand celebration was organised at Bal Bhavan, Cubbon Park. Photo contest for non-members of YPS was conducted and exhibits were invited from over 50 photo artists, out of which 25 were highly renowned photographers of the country.

The Salon was co-sponsored by Rotary Club of Bangalore, Cantonment, and the exhibition was held at Venkatappa Art Gallery. Foto Flash and Mr E Hanumantha Rao generously donated for the Silver Jubilee celebrations. 20th All India Salon was conducted the same year with the chairmanship of Mr H Satish.



YPS Honored **Dr G Thomas, Mr C Rajagopal, Mr E Hanumantha Rao, Mr T N A Perumal and Mr M S Hebbar** with the **Honorary YPS** distinction and also started conferring Service Awards to the members who had rendered Yeoman service to the society. Among members, Sri E Hanumantha Rao was the first ever to get a photographic distinction. We, YPS members, can never forget the guidance of Mr. E Hanumantha Rao for achieving the growth of society and its members.

YPS has been a long time Corporate member of FIP, the Apex body for Photography in India, as a result of which we have been an Indirect member of FIAP.

A 30 minutes exclusive programme in Doordarshan about YPS activities, along with interviews of YPS National Salon award winners was broadcasted. A wildlife photography workshop sponsored by Kodak for 3 days in Kabini Jungle Lodges was organised by YPS.

**1997** YPS Started celebrating **Kannada Rajyotsava** in a grand manner at the Yavanika auditorium along with members, families and friends since 1997 under the leadership of Mr V S Kashinath

**2000** Celebration of World Photography Day under the leadership of Mr H V Praveen Kumar was held in the year 2000 by having a unique exhibition of the pictures taken by the distinction holders of Karnataka and felicitated them. YPS introduced felicitation to the distinction holders of YPS members on World Photography Day, and has been continuing this till date every year.

**2003** Exhibition of old cameras and olden days photographic equipment held at Karnataka Bhavan. Digital scoreboard for salon open judging was introduced in 2003. Another milestone was wildlife trips to Kanha National park and Bandhavgarh National park for the members for the first time.



**2005** In 2005 YPS Introduced **digitally printed certificates** during the 28th All India Salon for the first time with participant photo and the awarded photo on it, which was uniquely touted to be first of its kind.

**2007** Sending soft copies of the **Dristi - The Vision** newsletter by email was introduced, which marked the beginning of a Digital Era of YPS.



**2008** First ever Salon with Digital image submission, **31st YPS National Salon** in 2008 was a big success.

**2010** YPS Organized the **15th FIAP Nature biennial world cup 2010** in collaboration with FIP which was a grand success and Riccardo Busi and Jacky Martin declared it as the Best ever Nature world cup during the event of next World cup. India also won the world cup this year in the projected images division.





**2014** Under the leadership of Mr C R Sathyanarayana, YPS got an opportunity to collaborate with FIP to host the **17th FIAP Nature Biennial** for the second time in 2014 which was also a grand success.

**2016** After a brief gap, YPS sprang up to action in April 2016 under leadership of Mr H Satish (may be called as the Golden Era of YPS), and there was no turning back since then. YPS started to organize a salon on a completely new Digital Platform and a Salon management software, and organised a completely digital salon for the first time.



YPS Website was launched. All YPS Payments were made digitally with registration of Payment Gateway. YPS started its Facebook page in May 2016 and has about 3000 followers.

**2018** YPS started an exclusive **Youth Associateship** program in Jan 2018 which entitles all the benefits of any other members of YPS except for the Voting Power and contesting elections. Youngsters starting age of 12 can register for this by a one-time registration fee of as small as Rs 100 and renew their membership till they attain the age of 18 completely free of cost. YPS also started 3 **YPS Special Interest Groups**, Salon Participation Group, Macro Photography Group and Street Photography group in 2018. YPS started its Youtube channel in Aug 2018 which has 1100+ Subscribers

**2019** YPS organised a grand member exhibition **Frames 2019** under the leadership of Mr Hardik Shah, with close to 100 Pictures exhibited at one of the premier galleries of Bangalore-Chitrakala Parishath. In July 2019, YPS accomplished a herculean task of making all the Past Salon Catalogs digitally available on its Salon Website.

The **Best of Best** Exhibition was organized in celebration of 100 Best Club Awards won by YPS.





**2020 Dr̥ṣṭi**, a colourful Journal was launched in 2020 under the leadership for Mr Digwas Bellemene, supported by Mr V Madhusudhan D Rao which has been making news across globe by winning Honorable Mention & 3 Top awards in the PSA Interclub contest.

In May 2020, YPS started **Live Webinars** on facebook with 'YPS Meet Live - Jewel in the Crown – Nepal' by Ms Prema Kakade being the first live event and continued to expand the arena to Youtube in August 2020. These webinars have been extremely successful amidst the difficult times of the Pandemic. This also helped to cater YPS Programs to audiences worldwide.



In Aug 2020, YPS had the 1st ever Virtual Salon Exhibition in the Country.



In Sept 2020, YPS started online **YPS Saturday Meets - INSPIRE IMPROVE IMPACT** under the leadership of Mr Srinath Narayan. This is a members only interactive session on Google Meet as a knowledge sharing program amongst members

**2021 YPS Nenapugalu - Trip Down The Memory Lane**, a webinar event to re-live the humble beginnings of the club and the path traversed to be what it is today with the people who lived the journey! Memories of Founder Members, Past Presidents & Secretaries were shared, in conversation with Mr H Satish, President YPS.

**YPS All India Digital Salon 2021** under the patronage of Federation of Indian Photography. We had a tremendous response for this salon with 13,321 Pictures submitted by 1,039 Authors.

A year long **YPS Golden Jubilee Photo Challenge** was started, which is a series of theme based contests for members, to expand the talent into new genres of photography. The Executive Committee and Sub Committees of YPS have been working with vigour and energy to make the entire year a wonderful and eventful one, filled with innumerable events for the benefit of Photo Artists.

Launched its new **YPS Logo** at a mega virtual event in the presence of the dignitaries from FIP such as **Mr Adit Agarwala, President & Dr Barun Sinha, Hon. Secretary General**.

**The YPS International Salon 2021** has recently been launched with recognition from 6 Patronage bodies across the globe and made it free for participation to all. We profusely thank **Federation of India Photography** for issuing the recognition completely free and supporting the free participation and being a part of **YPS Golden Jubilee Celebration**.

**YPS takes pride in having 700+ registered Annual members and 300+ Life members and about 40 Junior Associates currently who are the strength of YPS**



**Manju Vikas Sastry V, AFIP, Hon.APF, Hon.FGNG**  
**Secretary, Youth Photographic Society, Bangalore**



# RAVISHING REFRACTIONS

## *Oil in Water ~ Macro Photography*

**Prema Kakade**

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

Joint Secretary, Youth Photographic Society

Macro photography brings to mind a picture of the insect world, which has gained immense popularity as it is a genre which can be practiced throughout the year and in one's own garden.

During the pandemic, like everything else, all genres of photography also took a beating due to travel and lockdown restrictions. Macro became a rarity for many photographers who did not have the luxury of a backyard or a garden. At this juncture, Macro photography using the technique of Refraction came as a boon which could be done at home, any time of the day, yielding very interesting pictures!

Refraction refers to light passing from one medium and into another – which affects the speed and direction of the light, like when light passes through a prism, and the white light splits into the colors of the rainbow – that is refraction!

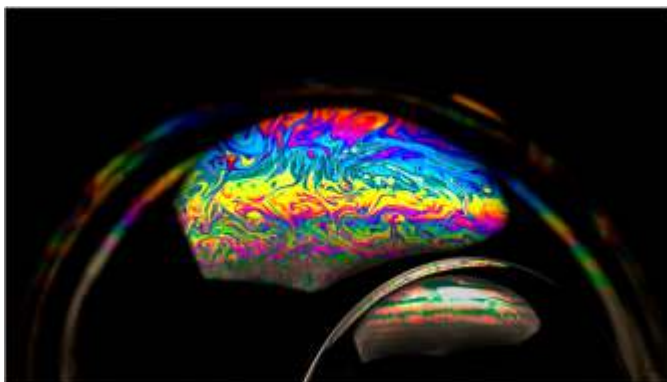
**Some different kinds of Macro Refraction Photography are:**



GLASSWARE REFRACTION PHOTOGRAPHY



DEW DROPS REFRACTION PHOTOGRAPHY



SOAP BUBBLE REFRACTION PHOTOGRAPHY

## Oil in Water Refraction Photography

In this article, I will concentrate in explaining how to do Oil in Water Refraction Photography.

### Equipment and Set-up:

- Camera with Macro Lens
- Sturdy tripod
- Flat bottom clear glass dish
- Any object to prop up the glass dish
- A colourful cloth and printed cards (greeting cards)
- A torch or portable focus light
- Cooking oil
- Water

There are two ways of doing Macro Refraction Photography: Outdoor and Indoor

### Outdoor Macro Refraction Photography:



As the name suggests, this is done outdoors. The most important factor here is that it can be done only when the sun is directly above head, around noon.

On the terrace or anywhere outdoors, set up the tripod with the camera and macro lens fitted with the centre column inverted so that the lens faces the ground at a 90 degree angle. Set the camera to ISO 100, f11 on aperture priority. Place the glass dish on the props (around 6-8 inches above the ground). Place the colourful printed fabric under the glass dish to work as the background. Adjust height of the camera to match the focal length of the lens, above the glass dish as shown in figure 1. Pour some water into the glass dish and add about a spoonful of cooking oil to it and stir. Now set the focus on the oil globules and not on the fabric in the background. Move the centre column higher or lower to get a clear focus of the oil globules and a blurred background of the colours in the fabric. Take care to keep the camera parallel to the oil in water and most importantly be careful of knocking down the dish, which I did a couple of times ruining my favourite silk dress! Select and compose a group of oil globules and make interesting pictures of the colourful fabric refraction seen in the oil globules as they swirl around in the water.

### OUTDOOR MACRO REFRACTION



CHECKERED COSMOS



SNUG



SHEER PINK



COSMOS

### Indoor Macro Refraction Photography:

This can be done any time of the day in a room which does not have sunlight streaming in. Indoor setup gives a different effect and one can spend hours making pictures provided you have a strong back. It is another matter that you may end up with a stiff neck and back but good things come with a little pain (read it as 'effort!').

Set up the camera and tripod as for outdoors but in a darkened room as shown in the figure 2 Indoor Setup. Increase ISO to 400 and place a focus light on the ground to light up the colourful cards as shown in Fig 3 Indoor light setup. Adjust the height of the camera by moving the centre rod higher or lower, again taking care not to



FIG 2 INDOOR SETUP



FIG 3 INDOOR LIGHT SETUP

topple the oil and water. Once you are able to focus on the oil, move the focus light further away if the picture is overexposed or closer if underexposed. Experiment with different colours and objects such as flowers and small figurines placed under the dish on the coloured paper. This genre gives a lot of freedom for artistic expression to get pictures with just a couple of sharp focused oil globules or soft focussed dreamy effect.

The possibilities are endless to enjoy hours of Macro Refraction Photography at home!



## INDOOR MACRO REFRACTION



ROYAL FLASK



ROYAL RED



FRUIT N FLOWER



DAISY

# Hyperfocal Length – An ever-green technique

MURALI SANTHANAM

Treasurer, YPS

One of the common challenges that landscape photographers face is that when you are photographing that distant hill, the valley of flowers in the front seems to go out of focus, making the picture less acceptable. If you focus on the flowers in the foreground, the distant hill goes out of focus. Is there a technique by which I can get both of them in focus?

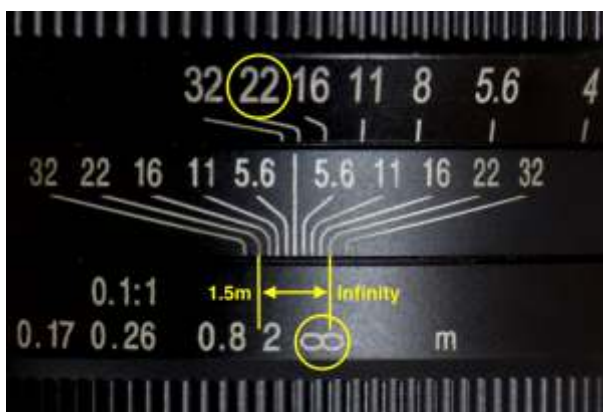
This question cropped up in my head when I was shooting expanses of Tea Gardens in Munnar a few years back. It was clear that the answer lies in manually focusing somewhere between the infinity and the closest object. By manually setting the camera focusing dial to this magical distance, you will be able to photograph the entire landscape, right from a couple of feet to infinity, in sharp focus. The magical distance is called the **Hyperfocal length** or the **Hyperfocal Distance**.



How can we find that magical distance?

## Finding Hyperfocal Length

Setting the focus dial to Hyperfocal Distance was easier with prime lenses. Most of the prime lenses used for landscape photography came with rough depth of field markers. By aligning the infinity marker on the focus dial with the depth of field marker associated with the aperture, you have set the camera to Hyperfocal length. In this example of a 15mm lens, the aperture has been set to F22. By aligning the infinity marker to the right end of depth of field scale for F22, the lens can now deliver sharp pictures from 1.5 meters to infinity.



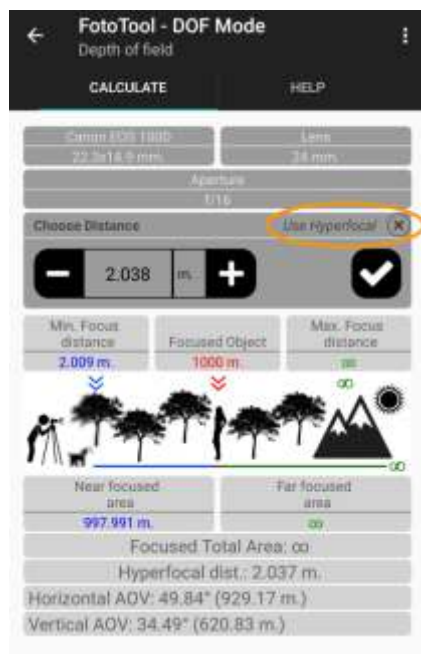
With the advent of zoom lenses, the manufacturers dropped the depth of field markers making it difficult to find the hyperfocal distance. There are several factors involved in determining the hyperfocal distance - the lens focal length, the aperture and the sensor size. Fortunately, the photographers all have smart mobile phones. There are several applications available on the mobile phone that allow you to compute the Hyperfocal Distance.

In this example, I will show you how to determine the Hyperfocal distance using an Android application called FotoTool ( Free to use and can be downloaded from Google Playstore. iPhone users can try ??? from Apple Store ). To compute the Hyperfocal distance, choose the “Depth of Field” calculator on Fototool.



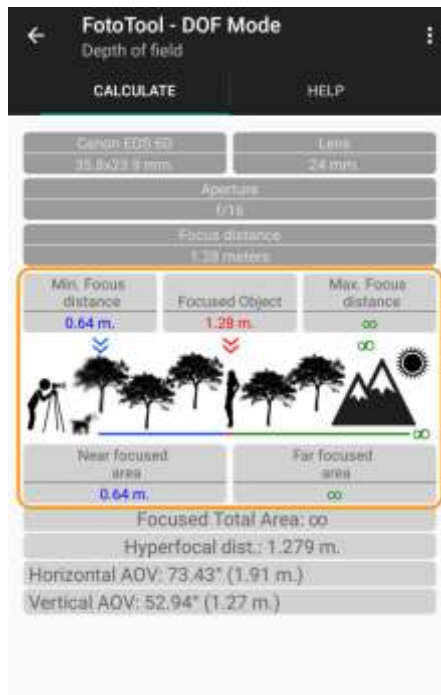
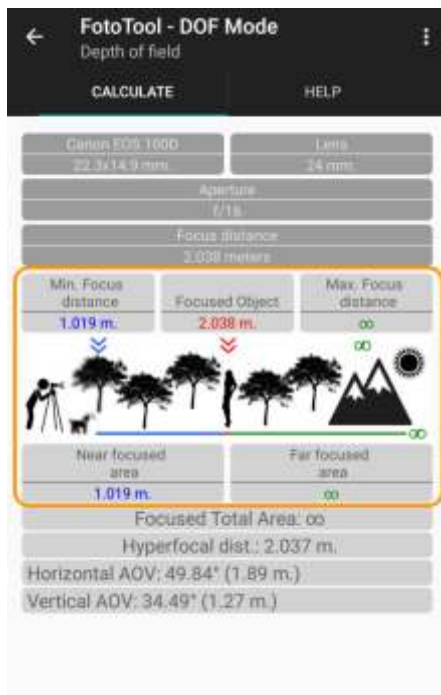
First select the camera. The tool has a large collection of cameras that you can select from. If your camera does not exist on the list, you can add custom values (from bottom of screen) to specify the sensor width and height. You may have to consult your camera specifications to set this value.

Next, specify the focal length of the lens, in this example 24mm. Then select the aperture that you will be using to shoot the landscape (f/16 in the example). Then click on the “Choose the Distance” block to open the view to set the distance. If you specify a distance, the tool will compute Depth of Field and will provide you the range of near and far distances within which the objects will be in focus. But our interest is to find the Hyperfocal Distance. To find this, just click on “Use Hyperfocal” text. The application will change the distance to Hyperfocal distance (2.038 meters).



Click on the “Right” button and the tool will show you the depth of field computations for that focal distance. The display shows that a 24mm lens fitted to the crop sensor camera Canon 100D and set at an aperture of F/16 will shoot a picture in sharp focus of everything from 1.019 meters (3 feet) to infinity if you manually focus the lens to 2.038 meters.

I have also given the readings for Canon 6D, which has a full frame sensor. To cover the same area of the landscape on Canon 6D, you should get closer and set the focusing distance to 1.28 meters. Interestingly, a full frame camera, for the same lens, will allow you to shoot everything from 0.64 meters (1.8 feet) all the way to infinity. No wonder landscape photographers love shooting with full-frame cameras.



If your lens does not have a distance scale, you cannot use this technique. For such cameras, one can try the “1/3<sup>rd</sup> into the scene” focusing technique. This is an approximation based on the fact that at longer distances, the depth of field in the front of focused distance is less than half that of the depth of field at the back. This means that if you focus on something at the bottom 1/3<sup>rd</sup> grid line visible on the viewfinder (or LCD), there is a fat chance that everything till infinity will be in focus. You can try this technique using narrower apertures like F/11 or above on scenes that have a uniform landscape, as in this picture of a tea garden. You can even use autofocus by shifting the autofocus point to a point near the 1/3<sup>rd</sup> grid line.



It is always safe to check the outcome either by using the “Depth-of-field Preview” button on your camera before shooting or by looking at the picture shot after shooting.

Hyperfocal Distance technique has remained relevant across the technology evolution and will be a useful skill to master if you love taking landscapes.

Happy shooting with landscapes from all members of YPS.