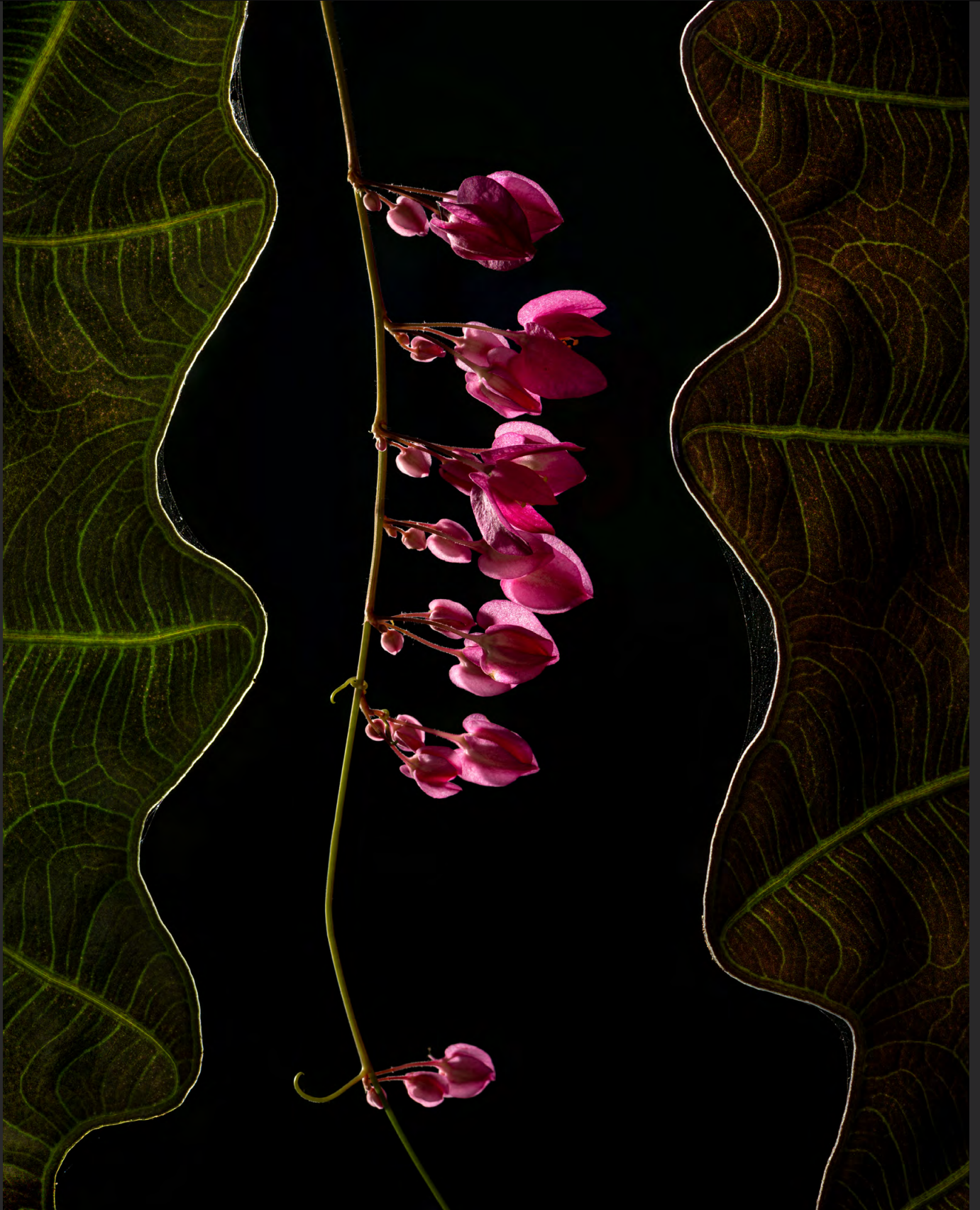




# Drishti



Volume 51 • Issue 1 • Jan-Feb 2022



**Inside:** Featured Article: Blue City | Basic Portrait Photography Lighting





*The Vatican* © Ananth Kamat AFIAP, EFIP, cMoL, FIP Medal: Photo Travel Section, FIP Interclub Competition-2021



*Desert Rose* © Chaitra Arjunpuri, FIP Medal: Monochrome Section, FIP Interclub Competition-2021



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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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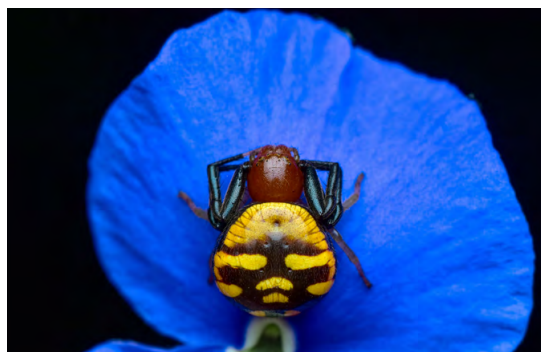
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Ghost Mantis © Eshanya Sharma

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Rear cover: *Catch me* © Chaitra Arjunpuri

## Dr̥ṣṭi: now bi-monthly

On behalf of EC, I wish you all a great year ahead. I pray God to give you all a safe and healthy year ahead.

Friends, 2021 was a year of ambiguity and unpredictability in many aspects. The health industry has suffered a lot, with the new avatar of the Covid- Omicron virus. Because of these unpredictable situations, we could not hold physical meetings in the YPS hall and continued to organize webinars. It is, in a way, safe and convenient for many to learn the many genres of photography through these online sessions.

Dr̥ṣṭi was last published in December, with 3 issues in one. Henceforth, it will be bi-monthly, as helping hands are a rarity, and the team is exhausted with lots of work to do. The content and photographs will continue to enthrall all our readers as usual with colourful images and useful articles on the Art of Photography.

The YPS International Salon 2021, saw a very successful upward growth, through a record number of images. The exhibition of the awarded and accepted pictures was postponed twice

due to the pandemic and government restrictions. The exhibition was held from February 25<sup>th</sup> to February 27<sup>th</sup> with the release of the catalogue and distribution of awards on February 27<sup>th</sup> by Chief Guest, Dr M Jagadeesh, M.Sc Horti., PhD, Joint Director of Horticulture, Govt. of Karnataka. I am sure all of you would have attended the exhibition and catalog release function and had a visual treat of more than 160 awarded and more than 3,200 accepted images.

YPS members have been performing well in both salons and at gaining International distinctions. In 2021, at FIAP, many of our members were successful in getting their AFIAP/EFIAP or EFIAP level honours. On this occasion, I would like to congratulate all, for their achievement. In particular, I'd like to congratulate our youngest Member among the awardees, Kum. Anagha Mohan for being the youngest Indian to get AFIAP. In fact, it's a great satisfaction, not only for her parents but also for all of us at YPS.

The other good news is that a few of our members are taking our monthly contest

seriously and participating with a lot of zeal and enthusiasm. I congratulate all those who have made it to the top position and wish the others all the best for future contests. Indeed, the subjects are new to some of you, but participation is more than winning. I request all of you to give it a try and understand the theme of the month. The contest is organized to understand the different genres of Photography.

A matter of pride for YPS, specially as we celebrate our Golden Jubilee is the winning of bronze medal by our member, Mr Uma Shankar B N, AFIP, AFIAP, for his picture "Winnowing workers" at the prestigious 29th FIAP Color Biennial 2021 world cup held in France. Hearty congratulations to Uma Shankar and wishing him many more accolades.



**H Satish**

MFAP, MICS, EPSA, 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

## Message from the Secretary

Dear Members,

Hope all of you are keeping good health amidst the pandemic situation. Though we know most of us are vaccinated with 2 doses, it will take some time for all of us to be vaccinated and have started building immunity. Until then do follow social distancing, wear the mask, and keep your travel as little as possible.

I would like to inform all of you that the Financials for the year ending March 2021 has already been sent by email to all the members of YPS. It can be viewed on the YPS Website in the members' section after logging in.

<http://www.ypsbengaluru.com/category/content-for-members/>

We are working to get the required clarifications and permissions to hold the AGM in an appropriate way within the constraints posed by the pandemic.



**Manju Vikas Sastry V AFIP**  
Secretary, Youth Photographic Society

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## Uma Shankar B N



When the results of 29<sup>th</sup> FIAP Colour Biennial 2021 world cup held in France were announced in July-2021, there was a mixed feeling, as India stood at 4<sup>th</sup> place and won the bronze medal. For YPS there was a reason to celebrate, as the only individual award in this world cup won by an Indian participant was a bronze medal bagged by our fellow member Mr Uma Shankar B N AFIP, AFIAP, for his picture 'Winnowing workers'.



*Winnowing workers* © Umashankar B N AFIP AFIAP

Living in Doddaballapura, a town known for silk weaving, Uma Shankar comes from a family of weavers. His father Mr Narayanappa was a hobby photographer who photographed the events of family members and friends. Uma Shankar had his beginning in photography in a similar manner. In

2003, visiting a state level photography exhibition held by the Doddaballapura Taluk Photo and Videographers Association (DTPVA) on account of its 10<sup>th</sup> anniversary, opened for him a new world of art photography and kindled a desire in him to take it up.

Clueless on how to proceed, one day he met Mr M Vishwanath, a life member of YPS and a distant relative, who also hailed from the same town. As per his suggestion, Uma Shankar joined YPS. He used to commute by bus to Bengaluru on Monday evenings to attend YPS sessions. He got some tips from a few fellow members he approached, during that one-year membership.

He opened a photography studio in his town in 2005 and earned a name for himself that made him the secretary of DTPVA in 2007. In this role, he arranged many programmes and a state level photography salon. Office bearers of the Karnataka Photographers Association (KPA) who had visited the salon were so impressed by his organizing ability that they invited him to be a director of KPA in 2010, which he continues to serve for the 4<sup>th</sup> consecutive term.

He used to participate in district and state level photography contests. In KPA he was in the organizing committee of state and national level salons. In 2018, he was chosen as the secretary for the state level photography contest organized



*Silence of the Solitary*  
© Umashankar B N AFIP AFIAP



*Laugh at work too* © Umashankar B N AFIP AFIAP



*Godhuli Ota* © Umashankar B N AFIP AFIAP





**Attack** © Umashankar B N AFIP, AFIAP

by DTPVA on account of its silver jubilee. Many YPS members had participated in that salon. Two of them who had also won awards, Mr Udaya Thejaswi Urs, and Mr T P Varada Nayaka, had attended the award ceremony. Uma Shankar showed his pictures to them and sought their help for furthering his interest. Both were impressed by his works and made him a

part of their photography outings. Upon their suggestion, he joined YPS again and its Salon Participation Group. That, he says, was the turning point in his journey in art photography.

He has over 1000 acceptances, over 150 international and over 70 national awards to his credit from the salons

*"Photography serves as an important means of recording the moments of this time for posterity. I feel happy to be able to contribute my bit to that and feel proud to be a member of YPS, an internationally reputed club."*

- Uma Shankar B N AFIP, AFIAP

held in 16 countries. He continues to participate in salons as part of team YPS. He acknowledges the encouragement and guidance from YPS Salon Participation Group, especially Mr Digwas Bellemene, who guided him towards AFIP and AFIAP distinctions.



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

## Patience Pays

On a cold winter morning during Christmas holidays last year, I visited Bharatpur Bird Sanctuary (now called Keoladeo National Park). With thick fog around, visibility was bare minimum, and my cycle rickshaw stopped near the lake. We then had to go on foot for about 30 minutes on muddy tracks around the lake to reach the canopy, which Bharatpur is famous for. There were other photographers already waiting with their zoom lenses.

We stood on the road around 100 metres away from the canopy, patiently waiting. As the early rays of sun trickled down through the green foliage, it was a wonderful sight to watch the streaks of light on the forest floor. After about 30 minutes, our patience paid off when we saw the head of a stag peeping from behind the tree, cautiously watching. Slowly, but steadily, he moved on to the road, with his long horns slightly gleaming in the sunrays. We could hear the cameras going at full speed all around us! The stag looked at us, and when he realised that we are not a threat, he slowly walked towards the centre of the mud-road and then foraged around for food. What a wonderful sight! He looked both ways,



**Stag under canopy** © Venkatesh B S

and then slowly walked across the road into the bushes before disappearing from sight.

With plenty of photos clicked, I returned with rich memories. The whole experience of watching a stag under a canopy lit by early rays of sun; nature at her best!

• Venkatesh B S AFIAP, MPSA, GPU CR3, c\*\*MoL, EAPG, EHPS, AFIAP, AFIP, AAPs



*Mr Venkatesh, a Software Entrepreneur from Bangalore is a passionate nature lover and has photographed natural wonders in Europe and USA. He is an active member of YPS and heads FIP's quarterly Nature Photographic Contest organising committee. He has won 100+ awards in salons from over 50 countries.*



## Blue City- the fabled city of Jodhpur



*Birds eye view of Blue city* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC

The most beautiful cities for street and travel photography are in Rajasthan and Gujarat. I have been traveling in India which is very rich in tradition and culture. Going by more than 40 years of my experience, the most colorful among all places are found in Rajasthan and thus this has become my favorite place. I have visited Rajasthan as many as nine times and have seen every nook and cranny of the state. Apart from people, what interests me is food. Being a foodie I have tasted different types of vegetarian cuisine which Rajasthan is famous for. So, friends come and join me on my travels to the place, often visited by the rich and famous. Most of the time after my return from Jodhpur, my friends used to be surprised not to see any pictures from the Blue City - the fabled part of the old town. On a visit in 2015, I took the help of my very close friend at Jodhpur and went straight into the gullies (narrow lanes) of the most beautiful part of the so-called royal city. I was amazed at the way the houses were colored blue, symbolizing the Brahmins' homes. All these Blue homes nestled in one part of the city do belong to the Hindu Brahmins. You can come across a beautiful vista of blue homes from atop Mehrangarh fort.



*Architecture of the bygone era* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Blue is Blue* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



## Welcome to the Blue City! Khamma Ghani as they say in Marwari

Legend has it that the then king asked the scholars in his durbar how he could easily identify people of different castes and religions in the city, for his kingdom consisted of various sects. The scholars suggested assigning particular colors for homes depending on their caste and religion. The Hindu brahmins who were in majority chose the color blue as it signified the sky: calm and peaceful. The

Muslims who were less in number chose the color green and so on. As the story goes, the Hindu brahmins painted their homes blue and now it has become world famous as the Blue City.

Blue City is a small area, with very narrow gullies where one can only ride on bicycles and motorbikes. Items such as building materials and household items like furniture can be transported only by means of animals - the next best friend of humans: donkeys !!! Yes friends, the donkeys are everywhere for it is easy for them to climb the gradient of hillock where

the Blue City is situated. I have witnessed a patient being brought down the lane on a motorbike and even a dead body being taken on a donkey's back!

Homes in the Blue City are very small but most of them have the heritage tag and boast of having featured in Hollywood movies. People are very friendly and often offer tea and nimbu paani (lemon juice). Accompanied by a local is of advantage but you will have no problem with permission to take pictures of the houses or people. Residents are very friendly and eager to pose. It is interesting to photograph the



*Intricate housing* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Rustic feeling* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Neighbours* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



people as most of them are dressed in very colorful attire. The color most loved is red. Yes, you read it right, RED. Every woman loves it for invariably you will see them in red saris or in red traditional dress.

As you walk through the gullies look out for people throwing garbage from the fourth or fifth floor! Apart from donkeys even the cows occupy the right of way! Dogs are not to be left behind for every house is guarded by one old dog! As I walked along taking pictures I chanced upon a house painted with multiple colors and a lady in pink, complementing the beautiful old and new homes. My friend who had spent 80 years there had never come across this colorful home. Most of the new generation are demolishing the old houses and you can see new modern buildings coming up, of course without the signature blue.



*Touch of Red in Blue city* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Blue and Red* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Old habits die hard* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Daily chores* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Time for offering pooja* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC





*Its Donkey's work* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Old charm* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Colour contrast* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Dal Pakwan- Local dish* © H Satish MFIAP, MICS, ARPS, cMoL, GPA.PESGSPC

For foodies like me, this is a perfect place where you get the unique onion kachori, raja kachori and mouthwatering samosas. Ginger tea is a must after eating the spicy savories. The local thali (meal) called 'Dal, Bhati, Churma' is the most famous. A restaurant called Gypsy serves around 30 varieties of dishes in a meal. Each dish is mouthwatering. Another favorite dish is called 'Dal Pakwan'. For lassi, Mishra Lal is well known. Rajasthanis serve very

good tea. Tea powder is a must on the shopping list.

The Blue City is best photographed by walking. You must have good energy and enthusiasm to walk the length and breadth though the area is small. As photographers we must spend at least two full days here to get some memorable images.

I have seen and photographed a house being demolished. Locals say that the blue houses are becoming very rare as people have started selling and buying in areas with modern amenities. Some want modern homes and do not use the blue color anymore. I feel the Government should provide the locals with some funds to maintain such heritage houses and save the Blue City from going out of existence forever.





*Now, all is History* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Blue terrace* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Daily chores* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*The old and new* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC

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### Tips for photography in the Blue City:

- Always refer to some brochures or magazines for better understanding of the place, before venturing out.
- Hang on to your camera, ready to shoot at any time. Some pictures can be made instantaneously in a few seconds.

- Even though this subject is street and travel, I keep 5-8 frames/sec because I do not want to miss any action.
- There is no need for a polarizing filter here. I also prefer to shoot without a UV filter, as pictures will be sharper.
- Most preferred lens is 28-105mm or 24-120mm zoom. You can choose your own focal length depending

on the subject you shoot. Tripod is of no use because you have to be very fast and agile. There is no time to set up a tripod as gullies are very narrow and it is difficult to avoid people and animals on the move.

- Please charge your batteries before you plan and have an extra battery as well. Carry more SD cards for you will surely need them. Beginners tend to shoot more.



*Street vendor* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC





*Carrom by the street* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Painting for sale* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Mirchi Bajji-mouth watering* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Bangle market* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC



*Heritage walk* © H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC

- Do not delete images then and there. Save them on your PC, check and then delete. You will have more time in your room for deletion of unwanted images.
- Search for good images on the internet for an idea about the place. If possible take an experienced photographer who knows the place. The advantage of any guided tour is that you will go to the exact place at the right time without wasting energy and time. You will also be guided on correct angles and places for good photography situations.
- Blue City colors look more saturated during the rainy season, so plan accordingly. You do not need harsh light but require soft diffused sunlight to bring out the correct hues of colors.
- Take some eatables like chocolates, small gifts like pens etc for the models who pose for you. This gives more opportunity for you to take better pictures. Respect the elders and women who sometimes may not like to pose or be photographed.
- Interaction with people before taking pictures is very important. This comes from experience.
- Do not forget to give small prints when you go back again to the same place, for they love this more than money. In the Blue City or Rajasthan in general, people do not crave for money so some chocolates will be most welcome.

• H Satish MFIAP, MICS, ARPS, PPSA cMoL, GPA.PESGSPC, President of YPS



Mr H Satish has been the president of YPS for the past 6 years. A life member of YPS, he has earlier served it as a secretary and as vice president for two years each. Being the youngest Indian to earn MFIAP distinction, along with MICS, he is the first Indian to earn two master distinctions in nature color prints. His works have been published in newspapers, magazines, calendars, and in a book of nature photographs named 'Tusker Trails'. He is a very much sought after jury in national, international salons and competitions. He has conducted numerous workshops and training, on various themes of photography.



## Holding a Mirror to the Beauty

Centuries before photography was invented, visual art forms were popular. I recall a famous quote “Every block of stone has a statue inside it and it is the task of the sculptor to discover it. I saw the angel in the marble and carved until I set him free.” by the Renaissance sculptor Michelangelo when he created *The Pietà* in 1498-99 at St Peter’s Basilica in Vatican City.



These lines have immense relevance to the picture ‘*Darpana Sundari*’ shot by Mr Goutham Ramesh early morning on 31<sup>st</sup>

December 2021 at the world-famous Sri Chennakēshava temple in Bēluru in Karnataka. Following information is shared by him:

“The sculptural details on the walls of the Chennakēshava temple, Bēluru are captivating. An aesthete is often drawn to this famous Hoysala temple town. The graceful statue of Chennakēshava, mesmerizing Mohini, and details in the ceiling make the temple interiors most beautiful. However, the bracket figures, each of which is called ‘*Madanike*’ or ‘*Shilābālike*’, on the outer walls make me spend hours appreciating intricate details. They depict beautiful damsels in various moods representing feminine charm and grace. These perhaps are a few of the best creations of the Hoysala sculptors among several other temples. ‘*Darpana Sundari*’ is the most popular of all the *shilābālikes*. Installed near the main entrance of the temple, a lady is holding a mirror in her left hand and looking at her facial beauty. This sculpture is facing east, and the light is best between 7:00 am and 9:00 am when it is soft and not harsh. Natural light is more suitable to capture a beautiful picture with pleasing highlights and shadow details. Flashlight would otherwise make the subject flat. It is at a height fixed at a slanting angle to give a good perspective to viewers. The best time to shoot is December to February early mornings, avoiding the shadow of the roof covering the sculptures. Since tripods are not allowed, using continuous burst mode and a steady posture with legs spread, elbow locked into the chest with breathing control helps to get a decent shot.”



*Darpana Sundari* © Goutham Ramesh

Goutham used his Nikon D750 camera with Nikkor 24-120 mm lens set to f/6.3. All *shilābālikes* can be seen in his blog: <https://gouthamramesh.com/shilabhalikas-of-belur>

As a technology executive, he took a keen interest in photography right from student days and got expertise in macro, nature, travel, and people photography perceiving his works as ‘Canvas of Light’. He has got notable international medals and certificates. He is also a creator, founder, and moderator of the Creative Photo Artist (CPA) group (<https://www.creativephotoartist.org>).

Evaluating this picture technically, I appreciate each one of the parameters and time of shooting adopted by Goutham. They are most suitable to get the desirable shot with the highest quality. This being of a monochromatic dark grey stone carving, the beauty of natural tonal qualities of this 12<sup>th</sup> century sculpture straight away resonates with the elegance of Michelangelo’s 15<sup>th</sup> century sculpture *The Pietà*.

Artistically analyzing, such a camera shot is an a routine job as most of the times photos shot are for mere documentation. Here the efforts made by Goutham bring out aesthetic beauty and beyond as under:

- Usually, hobby photographers start photographing with whatever light is available and from wherever they stand. But the time of shooting, proper use of lighting, and camera angle are the most important factors to capture the right image. Here, the author has spent hours studying all possibilities before shooting. Thus, he has succeeded in bringing out the beauty crafted by the sculptor of this exemplary piece of art in a 3D impact for the viewers.
- Even for those who have not seen Hoysala architecture, intricate carvings, charm, and grace of the shilābālike would touch their heart

through this photographic image effectively, thus making them appreciate its aesthetic beauty as if the original sculpture is in front of them.

- As a piece of art, it generates five essential qualities in the eyes and minds of viewers such as *impact*, *interest* to see it repetitively, *information* to relate to Hoysala style, *integration* of all elements in relation to one another in the frame, and ability to touch viewer's heart with universal appeal, giving it the quality of *infinity*.
- The grandeur aspect beyond aesthetic beauty such as unity,

grace, mood and emotion, creative feel, and liveliness through vitality factors, brought out by the author in this beautifully captured frame holds a mirror to the sculptor's original creative work to bring life and beauty to the lifeless stone! It is a commendable work by Goutham.

• 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 president during 1989 - 92. He is an author, teacher, and mentor in the field of photography.*

## Weaver combat



Weaver ant combat © Dr Pradeep GCM

The number of subjects available for macro photography are endless, and opportunities are everywhere if our eyes are trained to spot them. This particular picture of weaver ants combating for a small black ant was taken at the car parking lot of my workplace.

One day, I saw some weaver ant activity while parking my car. I got my macro photography gear the next day hoping to capture some pictures of these ants. While following the trail of weaver ants, I noticed that they were very aggressive

and preying upon small black ants. A little away, I saw two weaver ants fighting to pull the prey from each other.

This entire activity posed a challenge in photographing these ants in action, with all eyes in sharp focus, with a good framing and uncluttered background. Fortunately, the background was a cream-colored leaf, which made the subjects stand out. With a lot of patience, and many failed attempts, I finally managed to get all the challenges addressed.

• Prof Dr Pradeep GCM



*Neonatologist Dr Pradeep GCM, works for a teaching institution. He is an avid nature enthusiast and a keen nature photographer, with special interest in macro. He has been into photography for the past 3 years and became individual member of YPS in 2021.*



# Basic Portrait Photography Lighting

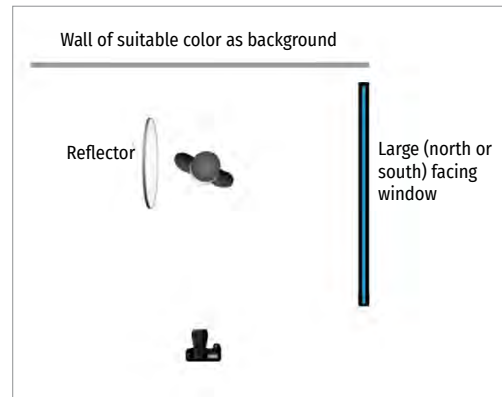
One can say with reasonable surety that anyone who is a photographer would have taken a picture of another person. However, most of these are not 'portraits' but are rather snapshots. So, what is a portrait? and how is it different from a snapshot? Let us start by looking at the meaning of a portrait. Wikipedia defines a portrait as 'A portrait is a painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression are predominant. The intent is to display the likeness, personality, and even the mood of the person.' Note the important words – 'artistic representation' as these are the ones which distinguish a portrait from a snapshot.

Since a portrait has to have artistic merit, you need to have a proper style or approach to create it. Plus, like any photograph, it needs to have proper lighting. In this article, we will concentrate on the lighting aspect.

Lighting plays an important role in any genre of photography – after all photography means drawing with light! Portrait photography is no exception and if you read any book on portraiture you will find many setups that have no less than five lights. This is enough to put off most people! However, it is not necessary to spend a fortune to get your feet wet. You don't need any artificial lights at all! You can simply use window light (window should preferably face north or south) and you will get lovely, natural, and soft light free! All that is needed is a reflector which can be as simple as a Styrofoam sheet or even white paper. Picture 1 shows one example of a window light portrait and Picture 2 shows the lighting diagram. Needless to say, most candid portraits are done with available light.



Picture 1: A portrait taken with window light. Here a very large north-facing window provided soft light.



Picture 2

If you want greater control and more sophisticated lighting you can invest in artificial lights. Four types are now common - CFL, LED, portable strobes (or flashes – made by camera manufacturers as well third party), and studio strobes. Of these, the first two have the advantage of being continuous sources and hence are suitable for beginners since you can observe the effect of highlights and shadows. Strobes are, however, preferred by most professionals.

## Portrait Lighting Schemes

Contrary to other genres of photography, there are certain defined ways of lighting in portraiture. We will look at two of the most commonly used schemes which differ based on the shape and position of highlights and shadows they create. These are:

- Rembrandt Lighting
- Butterfly Lighting

The first lighting scheme, as you can make out from the name itself, owes its origin

to the lighting used by the great Dutch master, Rembrandt. The most distinctive feature of this lighting is that it causes a triangular highlight (Picture 3) on the cheek that is away from the light.

Butterfly lighting causes a butterfly-shaped shadow under the nose of the person just above the upper lip (Picture 4). It is almost exclusively used with feminine subjects and is very popular in glamour photography. It owes its origin to Hollywood and is even called 'Paramount Lighting' by some.

**Portrait Lights and their roles:** There is one important point in portrait lighting that one must be aware of i.e, there should be only one dominant light source (after all we have only one sun!). All other lights are used only in a supporting role to help the main light. Let us also standardize on the nomenclature that is used to describe the various lights based on the role they perform. While many portrait books talk of several lights, we will limit ourselves to just three simply because portraiture with three lights is doable for most of us and more importantly three lights are more than enough to make great portraits. So, here are the three important lights you need to know.

**Main light:** This is the dominant light and is brighter than the fill light. This is the light that creates highlights and shadows and thus gives the form (modeling) to the subject. In other words, it does not light up the subject uniformly. While a diffused light is a good choice as the main light (at least to start with) some photographers use a harder light to provide stronger modeling.



Picture 3: A self-portrait by Rembrandt, showing the triangle on the left cheek.



Picture 4: Butterfly lighting. Note the butterfly-shaped shadow under the nose.  
Beyond Snapshots © Ranjit Sinha.



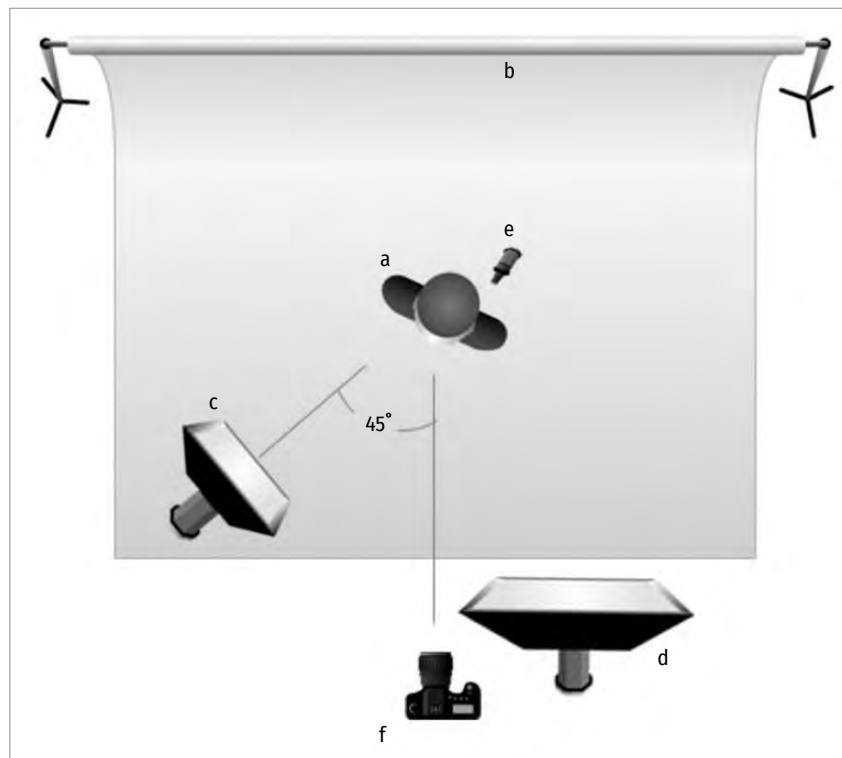
**Fill Light:** Shadows form an important part of portraiture. Without a shadow, a picture will lack modeling or depth. In other words, it will be two-dimensional (flat). At the same time, we want the shadows to be unobtrusive and soft since these are more pleasing to the eye. The purpose of the fill light is to control the shadows. It also lights up the entire subject uniformly. The fill light is more diffused and less bright than the main light.

**Back/Rim Light:** This light (a.k.a. or shoulder light) shines on the subject from behind. It gives the subject a rim of light, serving to separate the subject from the background and highlighting contours. This is most used in outlining the shoulders of subjects wearing dark clothes to separate them from dark backgrounds.

**Setup and Lighting:** Refer to Picture 5. Set up the subject (a) against a suitable medium-toned (preferably gray) background (b) position the subject so that his shoulders are approximately at 45° to the camera lens axis as shown. The background must be at least 3 feet away from the subject so that no shadow will fall on it. If your subject is a tall person you may have to move the background further away. Next, is to position the lights.

**Positioning the Main light:** In the case of Rembrandt lighting, the main light is placed at 45° to the lens axis as marked, at a slightly higher position than the subject's head and pointing downwards (Picture 5). While positioning the main light observe how the triangular highlight is formed on the cheek away from the light. Also, pay close attention to the catchlights in the eyes of the subject. These need to be at 11 O'clock position for the main light placed as per Picture 5. Here are a few more tips to help you place the light.

- If the light is too high, it makes eyes look like dark sockets due to the shadow of the brow. If this is the case, lower it.
- If the light is close to the lens axis, the light will become more frontal and flatter. If it is moved at an angle greater than 45°, it will produce a nose shadow. There will be no triangular highlight in either case.



Picture 5: Lighting diagram for Rembrandt Lighting, top view. The result of this lighting is shown in Picture 9.

a. Subject, b. Backdrop, c. Main light, d. Fill Light, e. Back Light, f. Camera

**Positioning the Fill light:** The fill light is kept close to the lens axis, as compared to the main light which is kept at 45° (Picture 5). It is also kept on the opposite side of the main light at the lens height. The fill light can sometimes cause reflections from the face of the subject. If you observe these, then move the fill light slightly laterally (left or right) till they vanish.

**Positioning the Back light:** The light is placed behind the subject (Picture 5) facing the camera below the back of the subject. This is usually kept at -1EV to -2EV (that is one to two stops) less compared to the main light, else it will look too bright.

**Procedure:** One of the important aspects of portrait lighting is the difference in brightness between the main light and fill light. This brightness ratio, called the lighting ratio, will vary based on tastes. A very commonly used ratio is 3:1. That is the combined light of the main light and fill light must be two stops greater than the fill light alone. This is a good starting point as it provides enough modeling without being overly contrasty. It is also called "Kodak" lighting as it was recommended by Kodak in their literature. Using a weaker fill light will deepen the shadows and making it more powerful will have the opposite effect.

Setting this ratio can be done best with a flash meter. However, not all of us have one. The next best alternative is to have two identical strobes whose power can be controlled. This way you can set the power level you need. To get the 3:1 ratio just described, you need to keep the fill light less intense than the main light. It should be half as bright or in other words -1EV (one stop) less in intensity. If diffusers or any other light modifiers are used the measurement must be done after they are in place.

Setting the overall exposure is easy in this digital age (and a cooperating subject) even if you don't have a meter. This is best done using the two tools viz., histogram and highlight warning, built in your DSLR (or MLC). When setting exposure, you need to fire all the strobes simultaneously. Hence, it is best to set the exposure after you position and set the brightness level of all strobes. Take a test picture, playback your image, look at the histogram and check for any blown highlights. If the latter exists, this indicates over exposure and you will need to reduce exposure. Blown highlights are most likely to occur if the subject is wearing very light toned clothes or clothes made of shiny fabric or reflection from hair.



Important: When positioning strobes or adjusting their brightness, it is a good practice to check the effect of each of them independently rather than fire all three strobes simultaneously and then try to manipulate them. Here, I have shown the effect of each light – main, fill and background (Pictures 6, 7, and 8) independently. Observe the effect of each of these lights and see how the final result is when all of them fire together (Picture 9).

After you setting-up the lights and exposure you are all set to take the portrait. Make sure that the subject relaxes and focus on the eyes. Release the shutter when you see the right expression.

### Some tips and guidelines:

While there are no rules in portraiture there are a few generally accepted guidelines that over time have proven to give a pleasing look. Here is a listing of a few of these along with a few tips.

Since the face is the most important part of the body, it is natural that the face generally occupies the most important place in a portrait. It is generally positioned looking at the photographer to provide an element of engagement with the viewer.

- Eye contact is most important when one converses with anyone. Consequently, the eyes in the portrait should make contact with the photographer and later with the viewer of the image. Due to the importance of the eyes, they must be rendered sharp.
- The maximum impact is created when the eyes are as per “rule of thirds” position. The thumb rule is – the centerline of the frame must pass through one of the eyes.
- Make sure that there are catchlights in the eyes regardless of the type of lighting you use. A portrait without catchlights is considered to be dead!
- Remember you are taking a portrait and not a mug shot! So, don’t keep the person squarely facing you with the shoulders parallel to the camera! It is best if the shoulders are approximately at 45° to the lens axis. Also, avoid a part of the ear being shown.



Picture 6: This is how the subject looks when only the main light is used. Note how the shadow is very deep since there is no fill.



Picture 7: The effect of fill light. This being a very diffused light has evenly illuminated the entire subject. However, it is not bright enough to provide enough overall illumination.



Picture 8: Here only the rim light was fired. A snoot was used to limit the spread of light.



Picture 9: The final image with all the three lights in operation. Compare this with Pictures 6, 7, and 8 and observe what effect each light had. Picture 9 alone will not give you a clear idea of the role each light had played.

- Portraiture is not just reality that is, faithfully reproducing the likeness of a person. It should also have an element of improvement over the original. By this, I do not mean manipulating the image in post-processing so that all blemishes are removed. A good portrait should combine techniques to make a person look better and thus involves some photographic flattery! This is

normally done by closely studying the physical features of a person and then choosing appropriate lighting and camera angles to deemphasize the appearance of not so desirable features. Here are some tips to help you.

1. Double chin: This may be a sign of prosperity but unfortunately is not very photogenic. This visibility can be reduced by asking the subject to



raise the chin upwards and using a higher than normal camera position.

- Reflections from spectacles: Most of them can be eliminated by moving the fill light laterally a little.
- Prominent and large nose: Use a lower camera position and main light. Also, make the subject face camera more directly rather than at an angle.
- Prominent ears: Keep the subject more angled so that the ears do not

stick out. Keep the ear in the shadow if possible using a gobo.

Final word. Treat all these points as guidelines but not rules. Please feel free to improvise.

• Ashok Kandimalla



Mr Ashok Kandimalla has been authoring articles since 2009, titled 'Basics of Photography' in Smart Photography magazine. He has conducted more than 100 workshops and photography courses for Honeywell, Bank of America, Infosys, UNESCO and Mindscreen Film Institute Chennai. He has been a speaker at FIP convention at Rajahmundry and has been interviewed and featured on the Nikon Japan Centenary website for his contributions to photography.

## PSA Interclub Competition 2021 Round 1

Youth Photographic Society is taking part in the PSA Interclub Competition 2021, which is essentially conducted in three rounds, Nov 2021, Feb 2022, and Apr 2022. We are participating in Open(Projected Image Division), Open Creative, Nature, Photo Travel, and PhotoJournalism divisions. In every division, six images can be submitted, with a limit of a single image per author. YPS's position at the end of Round 1 in all divisions is summarized below.



**Anitha Mysore MPSA, EFIAP/s, GPUCR-4, FAPS, EIUP, c\*\*\*MoL**  
YPS representative for PSA



Youth Photographic Society is proud to be associated with Photographic Society of America as its member. We encourage you to consider becoming an individual member of PSA

Benefits of PSA Individual Membership include:

- Access to a full range of photography programs and services.
- A world-class, monthly PSA Journal publication.
- Members Only discounts on photography-related products, excursions and services.
- Customized photography education, mentoring and critiquing service.
- A worldwide community for like-minded individuals.

Log on to [www.PSA-Photo.org](http://www.PSA-Photo.org) to learn more or to become a member.

Group	Division	Round	Author	Title	Points	Award	Club Standings at the end of round 1
E	PID	1	Anitha Mysore	Life In The Fast Lane	10		8
			Arjun Haarith	Life In The Desert	11	HM	
			Ashok Viswanathan	Two Triangles And A Shadow	10		
			Krishna Bhat	Ice Terrace	9		
			Mahesh Kumar Viswanadha	Pictorial 48	10		
			Satish H	Halo On Mt.Thirul	10		
B	Nature	1	Ajit Huilgol	Bless You My Son	12	HM	6
			Darshan Ganapathy	Tryst With Black Panther	10		
			Gangadhar AG	Jackal With Gazelle Kill	12	HM	
			Satish H	Flamingo Take Off	9		
			Sudheendra K P	Cubs Are Playing	9		
			Udaya Thejaswi Urs	Wildass Mating	12		
A	Photo travel	1	Ajit Huilgol	Elephants And Mt Kilimanjaro	11	HM	2
			Arjun Haarith	Nestled In The Mountains	9		
			Krishna Bhat	Dancing Tigers Five	14	Merit Award	
			Satish H	Budha	11	HM	
			Sudheendra K P	Bull Race In Indonesia	9		
			Udaya Thejaswi Urs	Puddi Daa	12	Merit Award	
B	Photo Journalism	1	Anitha Mysore	Drenched In Red	12	HM	1
			Devarajasetty S Kikkeri	Rural Festival	12	Merit Award	
			Karthik S Kargallu	Agnibramari	12	Merit Award	
			Satish H	Life Is A Joy	11	HM	
			Surya Prakash K S	Rhino With Youngone At Forest Fire	11	Merit Award	
			Umashankar B N	Head Down Jallikattu	12	Merit Award	
B	PID Creative	1	Ananth Kamat	Dispersion Of Louvre	7		12
			Anitha Mysore	Mesmerising Dance	7		
			Arjun Haarith	Chandrayaan	8		
			Girish Mayachari	Bonding By The Beach	9		
			Satish H	Kudremukh Frog And Lightning	6		
			Venkatesh B S	Greeting Star Trails	6		



# Our Members Honoured with Distinctions

We at YPS are proud of the fact that we have the maximum number of distinction holders in India. Names of our members who were conferred with the various distinctions by Federation of Indian Photography (FIP) during the year 2020 were published in the October 2020 issue of Dr̥ṣṭi. Further, we are proudly presenting here the list of our members who were conferred in the year 2020, with distinctions by different photographic bodies: Fédération Internationale de l'Art Photographique (FIAP), Photographic Society of America (PSA), Master of Light Photographic Association (MoL PA), and Global Photographic Union (GPU).

## FIAP Distinctions

Fédération Internationale de l'Art Photographique (FIAP: International Federation of Photographic Art) is an international organization of national associations of photography, founded by Dr M Van de Wijer of Belgium in 1946, and has more than 85 national federations worldwide, as its members. FIP is the India representative member in FIAP. Headquartered in Luxembourg, FIAP promotes art photography through providing its patronages to the qualifying salons and organizing contests and world cups itself. It also offers a range of distinctions to deserving photo artists, starting with AFIAP, to EFIAP and MFIAP. It also offers EFIAP levels starting from EFIAP/Bronze to EFIAP/Diamond-3. In any one calendar year, an author can get only one FIAP distinction.

Here are the FIAP distinctions that our members were conferred upon during the year 2020.

**Excellence FIAP Platinum:** EFIAP/g is awarded to an author who holds EFIAP/Gold and obtained a total of at least 700 acceptances in international salons with FIAP patronage, with 250 different works in 20 different countries, and has won awards for at least 7 new photographs in 6 different countries and different salons.

- Dr Pramod Govind Shanbhag
- **Excellence FIAP Silver:** EFIAP/s is awarded to an author who holds EFIAP/Bronze and obtained a total of at least 300 acceptances in international salons with FIAP patronage, with 100 different works in 10 different

countries, and has won awards for at least 5 new photographs in 5 different countries and different salons.

- Ms Anita Mysore
- Mr Digwas G Hegde Bellemane

**Excellence FIAP:** EFIAP is awarded to an author holding the AFIAP distinction and who has obtained at least 250 salon acceptances with at least 50 different works in at least 30 international salons with FIAP patronage and has won 2 awards in different countries.

- Mr Chethan Rao Mane
- Dr Giridharan Vijay
- Mr Jinesh Prasad
- Mr K S Manju Mohan
- Ms Neelima M Reddy
- Mr Rajasimha Sathyanarayana
- Mr Ranganath C
- Mr Sanjay Joshi
- Mr Sudheendra K P
- Mr Udaya Thejaswi Urs
- Mr Vijay Mailar
- Mr Yogesh Mokashi

**Artist FIAP:** AFIAP is the entry level distinction of FIAP awarded to those photography artists who have at least 40 acceptances from 15 different works in at least 15 international salons having FIAP patronage and held in at least 8 different countries.

- Dr Ajit Huilgol
- Ms Anagha Mohan
- Mr Ananth Kamat
- Mr Arivannal C V
- Mr Basavaraj M
- Ms Darshan Ganapathy
- Mr Devarajasetty S Kikkeri
- Mr J G Guruprasad Sringeri
- Mr Karthik S Kargallu
- Mr Kishan Harwalkar
- Mr Mahesh Kumar Viswanadha
- Mr Nilendu Banerjee
- Mr Sanjay Kashinath Danait

- Mr Shajin V Nambiar
- Mr Shashank H R
- Mr Subramanya C K
- Mr Umashankar BN
- Mr Venkatesh B S
- Mr Vinod Kumar V K
- Mr Vinyasa Ubaradka

## PSA Distinctions

The Photographic Society of America (PSA) founded in 1934, is a world-wide organization promoting the photographic art by offering its members online learning, webinars, study groups, competitions, mentors, and consultants. PSA has 5000 individuals and 460 photography clubs from 80 countries as its members. It functions as 6 different divisions and gives patronages to international salons under these divisions. Distinctions offered by PSA to its members start with QPSA and go up to GMPSA/Platinum. Acceptances are verified through the 'star path' that PSA offers under each of its divisions.

**Master PSA:** The distinction MPSA is offered to an author who has obtained a total of at least 1500 acceptances in the international salons recognized by PSA.

- Ms Anitha Mysore
- Mr K M Narayanaswamy

**Excellence PSA:** EPSA is offered to an author who has obtained a total of at least 700 acceptances in the international salons recognized by PSA.

- Mr Venkatesh B S

**Proficiency PSA:** PPSA distinction is offered to an author who has obtained a total of at least 288 acceptances in the international salons recognized by PSA.

- Mr Ashok Viswanathan
- Mr Mithun Prakash Prabhu
- Mr Nilendu Banerjee
- Mr Vijay Mailar

## Master of Light Photographic Association Distinctions

Master of Light Photographic Association (MoL PA) is an international organization established in 2016 and based in



Vancouver, Canada. It promotes classical photography that involves skill, knowledge, perseverance, and dedication to achieve high degree of aesthetics. It recognizes the international salons meeting its requirements and stipulates that the MoL medals and diplomas be given to the best picture meeting the MoL standard. It offers two streams of distinctions: Competitive and Artistic (criteria for these distinctions have been updated recently and differ from those mentioned below).

**Competitive tripple star Master of Light:** c\*\*\*MoL distinction is awarded to an author who has at least 200 acceptances in the international salons held with the patronage of FIAP or PSA or MoL, with at least 30 salons with the patronage of MoL PA and held in different countries. In addition, at least one picture must have won a MoL diploma or medal in a salon.

- Ms Anitha Mysore

**Competitive double star Master of Light:** c\*\*MoL distinction is awarded to an author who has at least 100 acceptances in the international salons held with the patronage of FIAP or PSA or MoL, with at least 20 salons with the patronage of MoL PA and held in different countries. In addition, at least one picture must have won a MoL diploma or medal in a salon.

- Mr Venkatesh B S

**Competitive star Master of Light:** c\*MoL distinction is awarded to an author who has at least 50 acceptances in the international salons held with the patronage of FIAP or PSA or MoL, with at least 10 salons with the patronage of

MoL PA and held in different countries. In addition, at least one picture must have won a MoL diploma or medal in a salon.

- Mr Venkatesh B S
- Mr Vijay Mailar

**Competitive Master of Light:** cMoL distinction is awarded to an author who has at least 20 different photographs accepted in international salons under the patronage of FIAP or PSA or MoL PA, with at least 5 salons with the patronage of MoL PA and held in different countries.

- Mr A G Gangadhar
- Dr Ajit Huilgol
- Mr Ananth Kamat
- Mr Gajanana Pandit
- Dr Giridharan Vijay
- Mr Harish N N
- Mr Kishan Harwalkar
- Mr Lokesh K C
- Mr Mithun Prakash Prabhu
- Mr Sandeep Dattaraju
- Mr Subash Bahadur
- Mr Subramanya C K
- Mr Venkatesh B S

## GPU Distinctions

Global Photographic Union (GPU) is an international organization promoting photo artists to exhibit their works in international salons. Currently the GPU management board is represented by 8 internationally renowned photographers from 7 countries. GPU has members

from 4 continents. It offers 3 types of distinctions: Crown (CR1 to CR5), VIP (VIP1 to VIP5) and Titles (Aphrodite, Hermes, Zeus, GPU Grand Master).

GPU Crown distinctions are based on the points earned by photographers through international salon acceptances, mentions and awards. Each accepted image gets 1 point, Honorable Mention or Certificate of Merit gets 2 points, Medal or Trophy gets 4 points. These points double if the salon has GPU patronage.

**GPU Crown 4:** GPU-CR4 is offered to a photographer who earns at least 6000 points.

- Ms Anitha Mysore

**GPU Crown 3:** GPU-CR3 is offered to a photographer who earns at least 2500 points.

- Mr Venkatesh B S

**GPU Crown 2:** GPU-CR2 is offered to a photographer who earns at least 600 points.

- Dr Ajith Huilgol
- Mr Harish N N
- Mr K M Narayanaswamy
- Mr Nilendu Banerjee



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

(The list of members who achieved distinctions in 2021 is compiled based on all members' survey responses.)

## A young and talented photo artist



The year 2021 was a phenomenal year for YPS's young and talented junior associate: Anagha Mohan (JA-0003).

She was richly honored with both AFIP, conferred by the Federation of Indian Photography and AFIAP distinctions, conferred by the Federation Internationale de l'Art Photographique, Luxembourg. She is the youngest photo artist from Karnataka to get this international distinction in 2022, at the age of 14 years.

Winning awards and accolades have been part of this youngster's way of life from an early age, some of which include:

- A special mention award in Nature In Focus Festival 2018
- Her Frog On Beans image was exhibited at Macro Exhibition, Dubai, conducted by Pawstrails, 2018
- The Emerging Talent Award in Canon Wild Click 2019 Live Contest conducted by Nature Wanders at Little Rann Of Kutch.

- Recipient of the Askary Award instituted in memory of Mrs. Sharukh Askary Hameed, 2019
- Special Mention 5th Place Jungle Frames Junior Contest, conducted by Tiger Scouts, Coimbatore, 2019
- The Category Award in the Youth Section in Nature In Focus Festival, 2019

YPS is proud of her achievements. Congratulations to Anagha and wishes for many more accolades in the years to come.

- M S Kakade, Editorial Team



# YPS ನೆನಪುಗಳು

## Episode 11

On January 2nd, we had the 11th edition of 'The Golden Hour - YPS Nenapugalu' series, with a few members who have been working day and night to strengthen our club, bringing in innovative ideas and ensuring we remain as the best photographic society in India - none other than our executive committee members.

The program started with YPS President Mr Satish H introducing the current executive committee members- Vice President Mr S Chandrashekar AFIAP, Secretary Mr Manju Vikas Sastry V AFIP, Hon APF, Hon FGNG, Joint Secretary Ms Prema Kakade EFIAP, EFIP, cMoL, A.CPE, GPA. PESGSPC, Treasurer Mr Murali Santhanam Hon YPS and directors Mr Hardik Shah, Mr K S Manju Mohan AFIP, AFIAP, PPSA, AAPs, cMoL, GPU-CR2, Hon CPE, Mr Krishna Bhat EFIAP/s, EFIP, EPSA, cMoL, GPA. PESGSPC, Hon PESGSPC, Hon CPE, Hon APF, and Mr Nandan Hegde EFIAP, EFIP, QPSA, cMoL. Prema in turn took the opportunity to introduce Mr Satish H MFIAP, Hon MFIP(N), ARPS, MICS, cMoL, Hon YPS to the viewers.

All members shared what inspired them to join YPS and recalled the people who influenced them, and at what point they decided to join the committee. Satish and Chandrashekar, who have been a part of YPS for over 35 years reminisced about some of the events that happened in the past, and the level of enthusiasm shown by the members. After a brief period when YPS was inactive, few YPS members met at Ravindra Kalakshetra on 16th August 2016 to strategize how to bring YPS back into action. The momentum



YPS Members Present at Samsa Rangamandira to discuss the revival of YPS © Prasanna Shylesh M

picked up, and since then, there has been no looking back. Frequent member meetups, exchange of ideas, late night coffees became a ritual since then. Murali recalled the story behind building the best-in-class YPS Salon participation and judging website, which has had no match from other photography clubs till date. Satish mentioned that jury from across the world have appreciated the usability of our salon judging website.

While the pandemic posed a risk to ongoing YPS activities, the enthusiasm didn't fade. The committee worked as a team and made best utilization of online interactive platforms available and brought in Weekly Webinars and Saturday meets to our mobile devices. The committee members discussed some of the ideas how technology can be used to fit the purpose of YPS and give a better experience to members. Satish also emphasized that the committee is open to ideas for improvement, adapt to technology and work towards making YPS a professional club and set a benchmark in the photography world.

Everyone discussed how Prema, Vikas and Hardik, backed by Nandan, ensured our Sunday evenings were well spent by bringing in photographers across the world to present their work and inspire our audience through the Sunday Webinars. Satish, Chandrashekar and Prema played an important role in identifying and bringing the presenters for the Webinars and YPS Meets. Satish, Chandrashekar and Vikas brought YPS senior members together in making YPS Nenapugalu a grand success. Formation of sub-committees for Workshops, Exhibitions, Journal, Salon Participation, Macro, Street Photography, and Photo-tours catered to all YPS members with full gusto. Frames and Best of the Best exhibitions set a benchmark on exhibitions in unique style, and the YPS Journal Dr̥ṣṭi bagged multiple awards at PSA Newsletter contest.

The All India National Salon 2021, chaired by Prema, supported by Krishna as Salon Secretary, made a national record in terms of number of entries received and also arranged a gallery exhibition. The YPS International Salon, chaired by Satish and supported by Vikas also had a record number of entries. Both these salons were made free of charge for the participants and had a very good coverage in online and print media with the help of Mr K S Rajaram. Manju Mohan made sure there was continual learning and facilitated remote workshops. Krishna, with help from Mr Digwas Bellemene established the YPS Salon Team and steered YPS reach great heights with more than 200 best club awards in national and international salons. Vikas was always available to support the committee and members in all areas, while Murali gave us a wonderful YPS website, a salon





participation website and a photo upload portal named memex. Satish inspired, led, supported and motivated the executive committee and subcommittees to make sure the show must go on.

The committee discussed a few ideas which are in the pipeline, how they intend to make the Golden Jubilee celebration a grand success and ended the meeting inviting members to share feedback and ideas on what they need from the committee.

(Refer Dr̥ṣṭi Volume 50, Issue 4, April 2021, for a brief introduction of the members of the YPS executive committee)

## Episode 12

The previous 11 episodes of YPS Nenapugalu had covered some of the founding members, past and present executive committee members who strived to make Youth Photographic Club what it is today. This final episode of YPS Nenapugalu, held on 6th February was certainly a very special one for all of us. During this episode, YPS President Mr H Satish was in conversation with a few of the Super-Women who have been encouraging their spouse to pursue the passion for photography and supported them while they worked towards the growth of our club.

Mr Satish started the program introducing the guests, Dr. Shantha Lakshmi (wife of Mr G S Krishnamurthy), Smt. Shaila V Hegde (wife of Mr K S Rajaram), Smt. Sowmya P Kumar (Mr HV Praveen Kumar) and Smt. Manjula Satish (Wife of Mr H Satish).



Dr Shantha Lakshmi explained how she was drawn towards photography in 1977 when Mr Krishnamurthy won a Certificate of Merit for one of his landscape pictures. She got a chance to visit the photography exhibition with works of few legendary photographers from

Karnataka, such as Mr E Hanumantha Rao, Mr C Rajagopal, Mr TNA Perumal, Dr Thippeswamy and so on. The works of these eminent photographers heavily inspired her and she started frequenting such photography exhibitions and further encouraged Mr Krishnamurthy to pursue photography and backed him for his national and international distinctions. During the program, Dr Shantha reminisced about some of the activities she was involved in during YPS First Slide Show. A celebrated poet herself, Dr Shantha also recited a poem titled 'Jeevanmukhi' during the program and dedicated to all the women.



Smt Shaila Rajaram shared some stories on how she was introduced to the world of art photography by Mr Rajaram before marriage and how he loved taking her portrait photographs. She also shared the moments how she used to talk at length with Dr D V Rao and got introduced to some of the concepts and nuances of photography. Having seen Mr Rajaram return home from a busy day at work, turn their bedroom into a dark room and develop negatives till late in the night, Smt Shaila appreciated his passion and dedication and gave full support. She loved his photographs and encouraged him further to pursue his love for photography, while she herself managed all household chores, paying bills, looking after children, while Mr Rajaram was committed to his job and photography.



Being in the field of art and theater herself, Smt Sowmya always appreciated the art of photography. Having shared the stage together for theater with mutual love for photography instantly connected Smt Sowmya and

Mr Praveen, culminating in their marriage. When Mr Praveen had become the YPS president, in addition to managing household and supporting Mr Praveen to pursue his passion for photography, Smt Sowmya herself was actively involved in YPS activities such as anchoring the events, helping set up the stage and organizing exhibition photos, printing and posting newsletters and everything within her capacity.



Smt Manjula, the current First Lady of YPS, was not familiar with photography till her engagement to Mr Satish. After marriage, frequent visits to YPS sessions made her realize that photography is such a wide area, a pursuit for perfection and professionalism, and no different from meditation. Occasional visits to forest reserves with Mr Satish also kindled her love towards nature and travel. Having been involved in preparations for exhibitions, FIP convention, YPS Silver Jubilee celebration, and visiting places for printing photographs, she has been supporting YPS directly and indirectly. Smt Manjula also remembered her visits to Dr G Thomas and Mr C Rajagopal's home for printing photos, and Mr TNA Perumal's home for processing slides, where networking with these personalities further inspired her. Smt Manjula also recited a poetry dedicated to women, and another one dedicated to YPS Golden Jubilee celebration.

Though not directly members of YPS, these ladies embraced YPS into their lives and have been proudly associated with YPS for decades. YPS has been grateful to these ladies for being strong pillars of support.



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



### Do you have a writer in you?

We welcome contributions from YPS members to Dr̥ṣṭi in the form of articles on photography such as tips, tools, techniques, experiments and such useful topics. Please send your writing with accompanying good quality pictures to [drsti@yps bengaluru.com](mailto:drsti@yps bengaluru.com). Chosen articles will be published in the upcoming issues of this journal.



## YPS in FIP Interclub Competition 2021

Youth Photographic Society took part in the FIP Interclub Competition 2021. This time, a total of 50 images could be submitted by every participating club across any section, with not more than 5 images by each author. Only a maximum of 20 authors from the club could take part. YPS rose to the occasion putting up a great show as the results speak for themselves. YPS topped the table with 643 points, a clear winner by a large margin of 47 points over the club that came second, with 34 acceptances and 18 awards. Here is a summary of the awarded works.



**Anitha Mysore** MPSA, EFIAP/s,  
GPU CR-4, FAPS, EIUP, c\*\*\*MoL  
YPS representative for PSA

Section	Author Name	Title of the Work	Award
PT	Ajit Huilgol	Elephants And Mt Kilimanjaro	FIP Medal
PT	Ananth Kamat	The Vatican	FIP Medal
Mono	Chaitra Arjunpuri	Desert Rose	FIP Medal
Color	Ajit Huilgol	Gentoo Penguin Diving	FIP Ribbon
Nature	Ajit Huilgol	Cheetah Tug Of War	FIP Ribbon
Nature	Gangadhar A G	Jackal With Gazelle Kill	FIP Ribbon
Color	Karthik S Kargallu	Agnibramari	FIP Ribbon
PT	Karthik S Kargallu	Fire Fighting	FIP Ribbon
Color	Mohammed Arfan Asif	Truckman3	FIP Ribbon
PT	Nagendra Muthmurdu	Towards Divinity	FIP Ribbon
PJ	Sudheendra K P	Pacu Jawi In Sumatra	FIP Ribbon
PJ	Umashankar B N	Head Down Jallikattu	FIP Ribbon
Color	Arjun Haarith	Chandrayaan	Certificate of Merit
PJ	Nagendra Muthmurdu	Angry Bull	Certificate of Merit
Color	Padmanabha K G	Catch Me If U Can	Certificate of Merit
Nature	Rajasimha Sathyanarayana	Evening Light	Certificate of Merit
Nature	Sudheendra K P	See My Cubs	Certificate of Merit
PT	Yogesh Mokashi	Gliding Over Cappadocia	Certificate of Merit



*Elephants and Mt Kilimanjaro* © Ajit Huilgol ARPS, EFIP, AFIAP, CMoL, GPU CR2, E.NPS, M.APS, HON CPE, FIP Medal: Photo Travel Section





*Fire fighting* © Karthik S Kargallu AFIP, FIP Ribbon: Photo Travel Section, FIP Interclub Competition-2021



*Head down Jallikattu* © Umashankar B N AFIP AFIP, FIP Ribbon: Photo Travel Section, FIP Interclub Competition-2021



*Truckman3* © Mohammed Arfan Asif EFIAP/P, ARPS, APSA, MPSA, MICS, MIUP, c\*MoL, FICS, FIP Ribbon: Color Section, FIP Interclub Competition-2021



*Chandrayaan* © Arjun Haarith AFIP, Certificate of Merit: Color Section, FIP Interclub Competition-2021



*Evening light* © Rajasimha Sathyanarayana EFIAP, EFIP, cMoL, Certificate of Merit: Color Section, FIP Interclub Competition-2021





*Pacu Jawi In Sumatra* © Sudheendra K P EFIAP, cMoL, EFIP, FIP Ribbon: Photo Journalism Section, FIP Interclub Competition-2021



*Gliding over Cappadocia* © Yogesh Mokashi EFIP, EFIAP, Certificate of Merit: Photo Travel Section, FIP Interclub Competition-2021



*Catch me if u can* © Padmanabha K G, Certificate of Merit: Color Section, FIP Interclub Competition-2021



*Angry Bull* © Nagendra Muthmurdu EFIAP, FFIP, Certificate of Merit: Photo Journalism Section, FIP Interclub Competition-2021



*Cheetah tug of war* © Ajit Huilgol ARPS, EFIP, AFIAP, CMoL, GPU CR2, E.NPS, M.APS, HON CPE, Certificate of Merit: Nature Section, FIP Interclub Competition-2021



*See my cubs* © Sudheendra K P EFIAP, cMoL, EFIP, Certificate of Merit: Nature Section, FIP Interclub Competition-2021



*Gentoo penguin diving* © Ajit Huilgol ARPS, EFIP, AFIAP, CMoL, GPU CR2, E.NPS, M.APS, HON CPE, FIP Ribbon: Color Section, FIP Interclub Competition-2021



*Jackal with gazelle kill* © Gangadhar A G FRPS, EFIAP, EFIP, cMoL, FIP Ribbon: Nature Section, FIP Interclub Competition-2021



# Golden Jubilee Photo Challenge

YPS announced a theme-based Monthly Photography Contests for all members, starting from June 2021 extending till April 2022. These contests are aimed at bringing out the best works of photography from our members, demonstrating their creativity and expertise in various genres of photography. The themes have been hand-picked to promote diversification of talent through experimentation. Each theme has one Winning and five Highly Commended pictures

## August 2021 : Creative Blur

A photograph freezes a moment in time. Technologies are invented to make the equipment faster and faster to help achieve this. But we see a dynamic world all around us with everything moving and changing all the time. Without motion, many aspects of life wouldn't exist. How can we bring such dynamism to a frozen moment in the photograph?

**Winner: 'Rufous babbler flapping wings'**  
by Dr Ajit Huilgol ARPS, EFIP, AFIAP, CMoL, GPU CR2, E.NPS, M.APS

**About the image:** I was sitting in Satish Sarakki's hide on the outskirts of Bangalore on a cold, dark, December evening. The light was fading fast, and I was getting ready to wind up for the day. Just then, a rufous babbler flew down to

the bird bath, and sat down on a nearby rock to shake off the water droplets on its wings. I thought it was a good time to experiment with slow shutter speed. I set the ISO to 640 and the Aperture to 5.6. The viewfinder showed the shutter speed to be 1/80s.

Perfect, all that it required from there on was to keep the lens from shaking. That wasn't too much of an issue, because my camera was mounted on a sturdy Gitzo tripod and a Wimberley head.

**About the author:** Dr Huilgol is a pioneer kidney transplant surgeon with over 2500 transplants to his name, beginning with Karnataka's first successful kidney transplant in May 1983. He used to be a cricket commentator for All India Radio from 1972 to 2005. As a 21 year old then, he probably was the youngest commentator in India, and an amateur stage hypnotist.



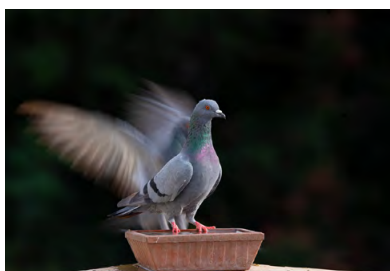
*Rufous babbler flapping wings* © Dr Ajit Huilgol ARPS, EFIP, AFIAP, CMoL, GPU-CR2, E.NPS, M.APS

Since joining YPS in November 2020, he has participated actively in photography competitions, both in India and overseas, and has over 8500 acceptances and awards within a span of just over a year. This includes over 5500 acceptances/awards in PSA salons alone. He says "All this was because of the tremendous support I received from many stalwarts in the field of photography in Karnataka."

## Highly Commended:



*Harley Davidson* © Kishan Harwalkar AFIAP, AFIP, CMoL, EAPG, GAPS



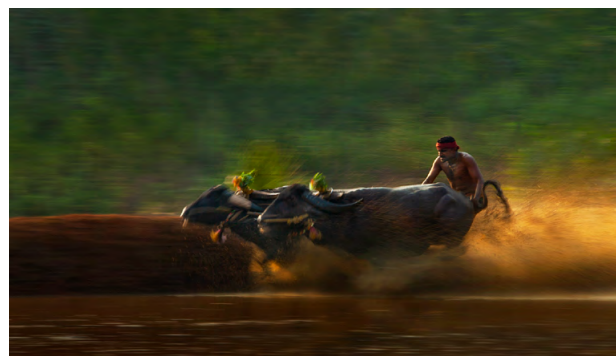
*Illusion* © Pradeep GCM



*In the wrong lane* © Yogesh Mokashi EFIP, AFIAP



*Wild Boar Family* © Chandrashekar S AFIAP



*High speed* © Varadanayaka T P AFIAP

## September 2021 : Decisive Moment

Everyone, humans or otherwise, during life, face numerous decisive moments. A "Decisive Moment", as the name suggests, is the moment before a decision is taken to act one way or the other, or before something is going to happen or not. The nail-biting suspense around "what is going to happen now" is more powerful than the moment showing completed action.

**Winner: 'Playing with mother' by Arjun Haarith**

**About The Image:** One day I noticed a beautiful and soft golden backlight which created a lovely rim on my son, while I was playing with him in our backyard. After studying this light for 2-3 days, I observed that the angle of light is perfect during the evenings between 4-5 pm.

I shot the picture with Nikon D7100, Nikon lens 18-140mm, F/8, 1/250 sec, ISO 200, with

my nephew as a model. Since it was more of individual shots, I felt there wasn't much drama or emotion, and hence had to introduce another human element to bring out an emotion to the image. My wife readily agreed to be the model and this is when the "Mother and Son" series of images were captured.



*Playing with mother* © Arjun Haarith AFIP

While I captured multiple images, this image became close to my heart due to the feeling shown on the face of the mother while the baby was watching the bubble. Also the way he has held the hands of the mother conveys that the child wants to enjoy the moment, thus interconnecting all elements in the image. I felt this was a very good story telling scene.

**About the author:** A native Bengalurean who is a software professional currently employed in Adobe in their Lightroom team. Also, a passionate photographer and traveller who loves to visit various places to capture the essence of the

place. He pens down all his experiences in his travel blog with the sole intention of motivating fellow travellers to travel more.

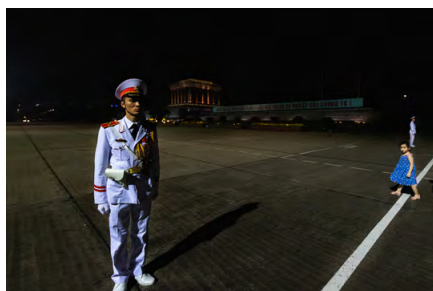
He has won more than 175 awards in both National and International photography competitions and images have been exhibited in over 20+ countries.

Instagram : [arjun\\_haarith](https://www.instagram.com/arjun_haarith)  
Blog : [arjunhaarith.blogspot.com](https://arjunhaarith.blogspot.com)



**Prema Kakade, EFIAP, EFIP, GPA, PESGSPC, cMoL, A.CPE**  
Jt Secretary, Youth Photographic Society

## Highly Commended:



*No Return* © Yogesh Mokashi EFIP, AFIAP



*Stepping* © Varadanayaka T P AFIP



*Full Efforts* © Vinaya Mathews FFIP, EFIAP, GAPU, PPSA



*Jump Over* © Chandrashekar S AFIP



*Catch me* © Chaitra Arjunpuri



## Candid Portraits

Candid photography is one of the aims in Street Photography. Capturing life as it happens in the street is interesting, but capturing emotion in every face is what got Mr Amritpal Singh Luthra the title of Portrait King. On 23<sup>rd</sup> January, the viewers were presented with some of his portraits, each telling a story of their own.



Amritpal, who associates a Hindi shayari or ghazal with each of his portrait photographs, has established a distinguished style and is greatly influenced by the emotions described in the ghazals of Gulzar, and tunes his photography processing in lines of Jagjit Singh's recital. He started his presentation with one of his favourite photographs of a lady, which won him several accolades. The series of photographs which followed, accompanied by shayaris apt to the pictures and the backstory left the audience filled with emotion.

Amritpal believes that there has been a photography of every single thing in the world, but what distinguishes an artist is how differently he will capture the same thing in his photograph.

## Goa Beyond Beaches

Goa has been synonymous with beaches. However, our speaker for 30<sup>th</sup> January, Ms Darpana Athale believes that Goa has a lot more to offer other than beaches and beer - history, architecture, places of worship, caves, wildlife parks, colorful streets, a vibrant culture and of course people.



Darpana presented a series of photographs of Hindu temples like Nageshi Temple, Shanthadurga Temple, followed by the Panjim church and colorful Portuguese homes showcasing the old-world charm of Goa. The viewers could appreciate the architecture of Goa looking at the photographs of the aqueducts, fountains,



Rudaali © Amritpal Singh

arches, ornate doors and windows. Then Darpana also introduced modern architecture, such as the Kala Academy at Panaji, and some bridges spread across Goa, and vibrant streets.

The presentation continued with photographs of some of the flora and fauna of the region, and some local festivals like Shigmo and Goa carnival, followed by introduction to some of the local cuisines like Patoli made from haldi leaves, kokum cuisines and so on leaving the audience with a plethora of information about this land rich in culture and biodiversity.

## Black and White Portraiture



On 13<sup>th</sup> February, YPS hosted Mr Amri Ginang from Malaysia, who shared his impressive portfolio of Black and White portrait photographs and talked about the basic workflow, lighting, post production and printing of portraits.

Amri believes that emotions, a glint in the eyes, a twitch of the lips, a lift of the eyebrow



Street in Fontainhas, Panjim with colourful houses © Darpana Athale



Hogan © Amri Ginang



Nana © Amri Ginang

are best brought out in black and white, making it more captivating and mystifying. He explained the concept of Rembrandt lighting, working with soft light and hard light while presenting some of his works. Amri also emphasised the importance of communicating with the models and feels a good communicator will make a good fashion photographer. He also mentioned how much he loves catchlight in the eyes of his subjects.

Amri encouraged the audience to develop their own style and suggested not to think of competitors but how we would want to do it for the people. Once we put in the effort with our own style and vision, there will be people somewhere who would appreciate it. Thus ending a wonderful session on portraiture.

## Street and Beyond



Street photography is among the most difficult genres of photography that records everyday life in a public place. There can be many sub-divisions in this genre, such as photojournalism, environmental portraits, geometry, abstract street photography and so on. On 27th February, Mr Pushpendu Paul EFIP, EFIAP, GPA.PESGSPC, Hon.PESGPC presented with some of his Creative and Conceptual Street Photography pictures and enthralled the viewers.

Pushpendu started the presentation explaining some of the basic principles to follow while taking street photographs and

encouraged photographers to train their eyes in the art of observation. Based in Kolkata, Pushpendu mentioned he is heavily inspired by Mr Subhasish Banerjee EFIAP and learnt photography under his mentorship. He loves travelling across India and enjoys taking photographs of monuments and landscapes, but Street photography is his favorite, since it portrays a story. He also mentioned most of his photographs are either with a kit lens or a wide-angle lens.

The presentation continued with few conceptual photographs he made using light and shadows, including his personal favorite 'Miss you Ma'. Then Pushpendu continued with abstract street images and few photographs taken in the streets of Kolkata incorporating geometric shapes, patterns and stripes, with contrasting colors adding to the beauty. He then shared some environmental portraits and emphasized on importance of interacting with people and taking them into confidence and follow ethics by not invading personal space while taking photographs.

The next series of photos presented, such as Beauty in the Blue, Colour Me, Jesus Save us from Covid-19, Reflected Respect, Saving my Friend and few well thought off, and meaningfully composed photographs from streets of Varanasi impressed the viewers. The session thus ended with viewers looking forward to more such sessions organized by YPS.



Reflected Respect © Pushpendu Paul EFIP, EFIAP, GPA.PESGSPC, Hon.PESGPC



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



## Self Help and Improvement

Though YPS has been winning numerous Best-Club awards and accolades in National and International Salons, it has been slipping down the ranks amongst inter-club competitions on an international platform. Retrospection showed it is high time that YPS members scale up on a qualitative edge.

On January 15<sup>th</sup>, Mr. Satish H analyzed over 70 pictures across various categories and educated the members why a certain picture failed to make a mark on the jury. He emphasized that one should focus on the beauty of subject matter in their photographs rather than just documentation. He encouraged the members to aim for good composition and presentation, impactful lighting, storytelling capability, and right postprocessing.

Satish also brought up a few pictures that scored well and explained in detail what factors made the picture work. The session helped members to realize where they can improvise and elevate YPS ranking in coming interclub competitions.

## YPS Open House

YPS has been conducting Open House sessions to review member images, explore photo possibilities, ideas and concepts. These programs are free

format discussions aiming to build stronger bonding amongst members, to clarify doubts on matters relevant to photography and to learn about the art of photography from each other.

On January 29<sup>th</sup>, YPS members met online for one such Open House program. Moderated by Mr Srinath Narayanan, nearly 80 pictures uploaded by members were reviewed by Mr Satish H, Ms Anitha Mysore, with more members joining in to share their feedback. Members were provided suggestions on composition and lighting, and few inputs on post-processing were also given. Srinath and Mr Murali Santhanam also shared some useful tips on better perspectives for a few of the photographs presented. With close to 65 members in attendance, the session certainly helped them get better at the art of photography.

## Pages from the Backyard Diary



Born and raised in Kodluthoota, a village near Sagara, Mr Eshanya Sharma has been blessed with a backyard with abundant living creatures, some of which are endemic only to the Western Ghats. Having documented these creatures over several years, Eshanya

presented pictures of some of these creatures to YPS members on 5<sup>th</sup> February.

Moderated by Mr. Goutham Ramesh, Eshanya started the presentation with some of the snakes he sighted in his backyard. Malabar Pit Vipers, Nilgiri Keelback, Green Vine snake swallowing a Checkered Keelback, Ornate Flying snake, Hump-Nosed Pit Viper impressed the audience among many other pictures of these gentle creatures. Eshanya also cited importance of conservation of snakes, while Goutham informed the audience that Eshanya and his father Mr KP Ramesh have been actively involved in rescuing snakes on the highway to avoid roadkill.

The presentation then focused on spiders such as Ant Mimic Jumping Spider, Bird Dung Spider, Camaricus Crab Spider, Chrysilla, Epeus, Siler, Indopadilla, Portia Spider, and Scorpion Tailed spider. A series of pictures of Entemopathogenic fungus on spiders, and a huntsman spider feeding on an Amboli Bush Frog mesmerized the audience.

The third part of the presentation was on Frogs- a series of pictures of Bicolored Bush Frog, Srilankan Painted Frog, Indian Dart Frog, Beetle Larva feeding on frog, and a video showing mating process among Malabar Gliding Frogs. Bird lovers were not disappointed as Eshanya presented photos of Brown Wood Owl, Srilankan Frogmouth, Malabar Trogon, Oriental White Eye, Juvenile Indian pitta roosting, Hanging Parakeet, Malabar Whistling Thrush, Rufous Woodpecker, Blue Capped Rock Thrush, and Malabar Grey Hornbill among many other birds, all photographed around his house.

Eshanya then showed photos of other beautiful creatures such as Southern Birdwing Butterfly, emerging Cicada, Kalidasa Planthopper Nymph and Horse-Hair Worm and concluded the session leaving the audience spellbound with his amazing photographs.



Newly Hatched Shield Bugs © Eshanya Sharma



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

## Exhibition: YPS International Digital Salon 2021

As one of the oldest photographic clubs in India, Youth Photographic Society, Bengaluru has been serving the photographic fraternity for the last 50 years. Stepping into the Golden Jubilee year, YPS planned many programmes and events. As part of the year long celebrations, an international digital salon was conducted during October 2021. The highlight of the 12th YPS International Digital Salon was the free participation in the salon without any entry fees offered as a goodwill gesture. As a result the response was overwhelming with a whopping 17451 entries from all over the world for different sections. The number of entries for Monochrome section was 4524 from 1167 participants and for Colour 4744 entries from 1211. 3877 entries were submitted in Nature section by 1017 participants while Travel section had 4306 images from 1111 participants. The overall number of participants was 1276 with 793 participants from India and the rest from 63 other countries. The salon had the patronage of FIAP, FIP, GPU, ICS, PSA, MLPA and YPS. Salon chairman H Satish and Salon secretary Manju Vikas Sastry V put forth their best efforts to ensure smooth conduct of the salon which had 162 individual awards, special awards and the best club award. Online judging was done from October 30 to November 2, 2021 by a jury of 12 eminent judges from across the world. The results were announced as scheduled on November 5. As many as 3218 entries were accepted which included 163 award winning images. Based on the number of awards/acceptances received the overall top five performers and top five performers from YPS were recognized.



Dr M Jagadeesh, Jt. Director, Dept. of Horticulture, Karnataka, lighting the lamp © Rakesh V C

The top performers of the salon were Mr Saydam Soy (Cyprus), Mr Alvaro Valdarnini (Italy), Mr Subroto Bysack (India), Xiaoying Shi (USA) and Mr Chinmoy Dutta (India). The top performers among YPS members were Mr A G Gangadhar, Mr Mahesh Kumar Viswanadha, Mr Mohammed Irfan Asif, Mr Jinesh Prasad and Dr Ajit Huilgol.

A physical exhibition of the award winning images was held at Chitrakala Parishat, Bengaluru, for three days during the last week of February 2022. On 25th February the exhibition was formally declared open. The exhibition sub-committee members and volunteers of YPS had meticulously put up framed images thematically section wise. More than 160 images were on display. In addition, a non-stop slideshow of all the accepted and award winning images was also arranged for the benefit of the viewers. A good number of visitors including YPS

members, photo enthusiasts and the general public made it to the venue.

On 27<sup>th</sup> morning the awards ceremony was organized. The chief guest for the event was Dr M Jagadeesh, Joint Director of Horticulture, Government of Karnataka. The programme began with a melodious invocation by Ms Subhadra N R. Welcoming the chief guest and the gathering, YPS president and Salon chairman, H Satish spoke about activities and achievements of YPS. Mr Manju Vikas Sastry, Salon secretary read a brief report about the salon and the statistical information.

Addressing the gathering Dr Jagadeesh, chief guest expressed happiness about the way the salon and the exhibition have been organized. He also suggested holding of a YPS photographs exhibition at the Glass house in Lalbagh and assured that he would do his best to make it happen. Dr. Jagadeesh gave away awards to some of the award winning participants present. The chief guest was also requested to officially release the colourful catalogue of the salon. It was followed by felicitation of Mr Satheesh Seshadri from Technova, who had sponsored the printing of all the images of the exhibition as also the catalogue.

With a vote of thanks by Mr Vikas Sastry, the programme concluded.



Chief guest Dr M Jagadeesh and past president Mr M Vishwanath with YPS president H Satish viewing the pictures © Rakesh V C



**B V Prakash**

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



## Exhibition Glimpses: YPS International Digital Salon 2021







All pictures © Rakesh V C



# Voice of our Readers

Having worked on many magazine designs, layout and printing works for over 5 years, I see every print magazine from a designer perspective. Dr̥ṣṭi is neatly designed and printed. The readability is too good. Articles are very much useful to Photography lovers. Reading photo articles from our club members gives a special feel. Salon statistics and top ten lists inspires active salon participation.

Vinod Kumar V K  
IM-0446

Valuable and educative photography learning for amateurs and pro.

Hoskote Ramesh  
LM-003

Superb.... love the write up on the old masters and profiles on current photographers.

Ashok Viswanathan  
IM-0674

One of the best that I have ever seen. The new avatar glues one to the magazine more than what the old one did. Loving all the articles and images from various authors. Truly wonderful. Congrats Team !!

Arjun Haarith  
IM-0127

Fantastic initiative. A journal/newsletter by a photography club/society connects the members and is a testament of the photographic work, trend and contributions for the present as well as for generations to come.

Mohammed Arfan Asif  
LM-050

I would like to congratulate and appreciate the team bringing out the magazine. The awesome and wonderful pics and articles, a summation of activities of the club and all other things make this a wonderful magazine, inspiring amateurs like me.

Chetana S  
IM-0595

It's really a very good magazine consisting of lot of inputs for budding photographers and experts alike.

Sandeep Dattaraju  
IM-0623

Wonderful photography magazine, great images, write-ups, experiences. All-in-all a wonderful magazine to keep us engaged and waiting for the next edition.

Niladri SS Venkataramana Bhattar  
IM-0702

This monthly newsletter enriches me with abundant knowledge on various areas of photography along with the current affairs happenings and its history. Kudos to the entire team who have put in their best efforts to publish such lovely articles month-on-month. On this first year, I wish Dr̥ṣṭi to continue enriching us for many more years to come.

Sadiq Pasha  
IM-0253

This is an exciting and welcome initiative by Team YPS and other enthusiastic members for putting YPS Flag high in this digital age.

Mahantesh C Morabad  
LM-023

Hearty Congratulations to the entire team who have put in lot of efforts and made it possible to have the YPS Journal Dr̥ṣṭi relaunched amidst this pandemic and impending lock down.

Girish Ananthamurthy  
LM-249

Dr̥ṣṭi - it's a new platform for learning more about photography. The experts talks & experiences shared makes it a well combined magazine! YPS has put in great effort in touching the audience and motivating them. Looking forward for more updates & exciting articles from Dr̥ṣṭi.

Ashritha  
LM-311

It's top class Journal, Kudos to the Team!!

S Chandrashekar  
LM-009

Remarkable transformation from the news letter to the present Avatar. Kudos to the dedication and commitment of the Dr̥ṣṭi team.

Krishna Bhat  
LM-261

Being a new member of YPS Bengaluru I've seen the journal Dr̥ṣṭi first time this month. It's simply a mind blowing journal and very much informative also. The critic section which analyses the picture really means a lot to me. I convey my heartiest and warmth regards to the members who really make the journal iconic.

Abhijit Chatterjee  
IM-0698

I am reading the printed version. Wonderful print quality. Very good informative articles about photography, YPS activities and history of YPS!!

Nandan Hegde  
IM-0121

It's a beautiful publication. I loved it.

Sumit Bose



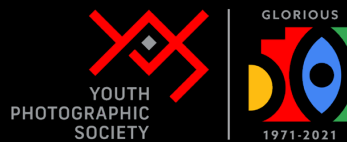


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