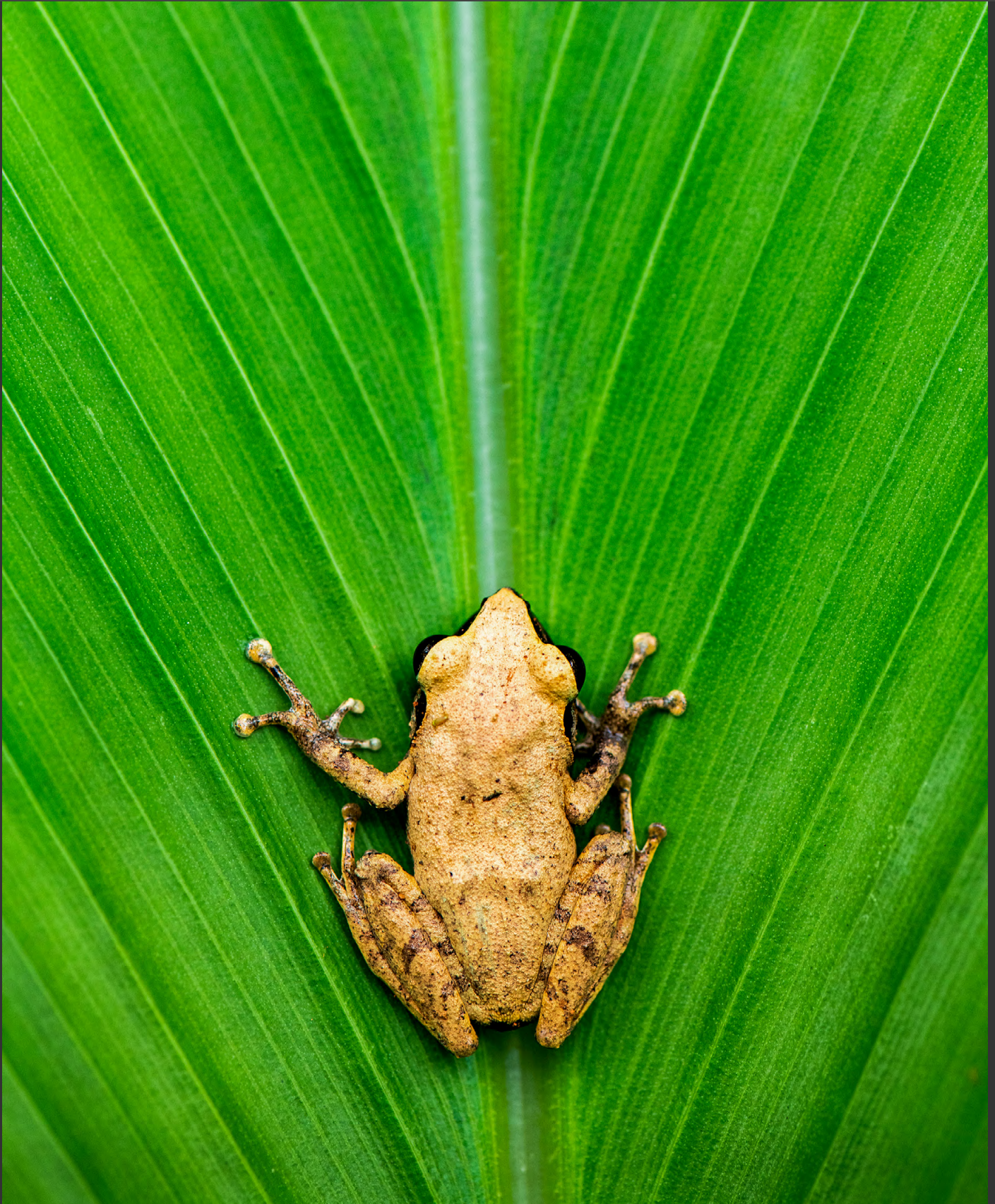




# Drishti



Volume 51 • Issue 2 • March-April 2022



**Inside:** Featured Article: A Kaleidoscope of devotion | Perplexing Perspective



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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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## Contents



Theyyam portrait 4658 © Venkatesh B S, MPSA, GPU CR3, c\*\*MoL, M.APS, EHPS, EAPG, AFIAP, AFIP

### 4 From The Editor's Desk.

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

### 5 Spotlight: Venkatesh B S

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

### 7 Framing the Frame: Retrospection

- K S Rajaram AFIAP, Hon YPS

### 8 Featured Article: Mayana Kollai: A Kaleidoscope of devotion

- Digwas Bellemane EFIAP/s, EPSA, ESFIP,  
EFIP, ESFIP, Hon.MoL

### 16 Just Grasp It: Perplexing Perspective

- Ashok Kandimalla

### 20 ARPS Distinction- Anitha Mysore

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

### 21 PSA Interclub Competition 2021 Round 2

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

### 22 Golden Jubilee Photo Challenge

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

### 24 YPS Meet Webinars

- Ananth Kamat AFIAP, EFIP, cMoL

### 25 YPS Saturday Meet Sessions

- Ananth Kamat AFIAP, EFIP, cMoL

Front cover: Wayanad Bush Frog © H Satish MFIAP, MICS, ARPS, PPSA, cMoL, Hon MFIP (Nature), Hon YPS

Rear cover: Yawning © M S Hebbar AFIAP, Hon YPS

## From The Editor's Desk.

Hello and Namaskara to all. Wish you and your family a Happy Ugadi and Season's Greetings.

Friends, it was a wonderful feeling when I saw the printed copy of Jan-Feb Drsti Journal. The printing quality is outstanding and the content is amazing. I must congratulate the whole team for painstakingly bringing out the journal in time and in all its grandeur. I wish all the members opt for the hard copy, for, it is a collector's issue. As always, the team puts in a lot of effort to make it interesting with many pictures and worthy articles to read and learn.

It is fantastic news about our own Life member, Mr Digwas Bellemene, who was bestowed the ESFIP honour by FIP, for the services he has rendered. In fact, whoever participates in salons cannot miss the advice and service of Digwas. He has supported every salon participant to get their distinctions. In fact, he has been meticulously working to see the salon standards of FIP are maintained and reach new heights. After his inclusion in FIP, the distinction holder numbers have grown to new records, particularly at YPS. Every distinction holder from YPS is indebted to Digwas for his yeoman service. We at YPS feel proud of our life member's achievement and wish him many more accolades.

Recently we had our 12th YPS International Exhibition at Chitrakala Parishath and on all 3 days a lot of non-members visited the exhibition. A majority of our members however, failed to attend and it pains me personally, to see that our own members do not bother to attend such events. The committee takes so much effort to organize such major events, and it is YOUR YPS that needs encouragement. Come rain or shine, we will continue to have such exhibitions and programs for those who want to learn Art Photography.

The Chief Guest, Dr M Jagadeesh, Jt. Director, Dept. of Horticulture, Lalbagh, Bengaluru, highly appreciated the quality of exhibition and the efforts put in by YPS and offered us the opportunity of organizing such exhibitions through the Department of Horticulture. We are so happy to be associated with them. He was mesmerized to see the quality of our international salon catalogue and the amazing images therein, which he released on this occasion. We, at YPS, are very grateful to Dr Jagadeesh, for his kind gesture and look forward to organizing a major photography event.

Some members from the Street-walk group participated in an outing to CHITRA SANTHE organised by Chitrakala Parishath. About 20 photographers after a briefing by Mr Yogesh Mokashi who is leading this group went in different

directions to photograph the streets full of paintings. It was a good opportunity to take pictures of the street with a lot of life in it. People appreciating paintings, art lovers buying paintings, people walking around arts, portrait artists making sketches of models, and children walking around paintings were some of the images that we could try our hand at. It was a very successful event as far as YPS street photography is considered. Thank you Yogesh for the effort and we look forward to some more interesting street walks. I also hope that the members who attended this photo-walk will put together their images and present a slide show on one of our Saturday programmes.

Friends, we had a physical meet at YPS Hall with Arjun Harith's programme on Composite Images. I too gave a learning session at the YPS Hall on Creative Macro photography stressing on how different types of lighting has an impact on Macro photography. Henceforth, we will have meetings at our YPS Hall only and rarely some webinars. Kindly note this and let us all meet physically and learn more and more of Art Photography.



**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, Drsti

## Another feather in the cap!



YPS Life Member, Mr Digwas Bellemene ESFIP, EFIAP/s, EPSA, EFIP, EIUP, cMoL, Hon.MoL, A.CPE, Hon.CPE, Hon.WPG, Hon. AvTvisO, Hon. PESGSPC, GPA.PESGSPC, Hon.FPPS was awarded the ESFIP distinction (Excellence

Service FIP) by the Federation of Indian Photography (FIP), for his distinguished service to FIP. He received the award on 09 April, 2022 at Bodhgaya from Dr. Barun Sinha, Hon. Secretary General, FIP in the presence of Mr Sathyanarayana C R Vice-President, FIP and Senior Member of YPS.

Digwas is a director of FIP Distinctions Committee and a FIP Salon Saathi. At YPS, he has served as a lead for the salon participation team and at present is the lead and member of Drsti Editorial team.

The Executive Committee of YPS and the Journal Sub-Committee congratulates Digwas Bellemene for his achievements not only in the field of photography, but



also his organizational acumen and wish him success and many more accolades.



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



## Venkatesh B S



The structure of education in schools earlier gave equal importance to curricular and extracurricular activities. Primary to High school plays a very important role in the all round development of children. Venkatesh B S MPSA, GPU CR3, c\*\*MoL, M.APS, EHPS, EAPG, AFIAP, AFIP, Hon. FTR from Bengaluru was fortunate to belong to this generation of schooling.

Venkatesh attended Kendriya Vidyalaya (Central School), Malleswaram, Bangalore which had excellent extra-curricular activities including drawing, painting and music. Thus he got exposed to fine arts which eventually led to photography.

He was fascinated by the pictures taken by his uncle, a hobbyist photographer. There was a shake in the first black and white photo he clicked with an Agfa film camera, during his college days. He then borrowed a Yashica camera from his uncle and practiced holding it with a steady hand. He got plenty of opportunities to take pictures including those of the microprocessor equipment setup for his BE project.



*People at festival 2976* © Venkatesh B S, MPSA, GPU CR3, c\*\*MoL, M.APS, EHPS, EAPG, AFIAP, AFIP

While studying for his Masters in Computer Engineering in the US, he got the opportunity to travel across the length and breadth of the country capturing the Niagara falls, monuments in Washington DC and Tuckaleechee Caverns in Tennessee. During his employment with a leading software company in Dallas, he had more opportunities to travel across the country and continue with his passion for photography. Some of the interesting nature photo locations he covered were Yellowstone National Park, Grand Teton National Park, Smoky Mountains National Park, Grand Canyon, man-made wonders like Las Vegas, space needle in Seattle, Trump Taj Mahal, events like Atlanta Olympics and so on. Further he got the opportunity to work in the Netherlands, and thus visited many surrounding countries

like France, Germany, Belgium and Italy.

After nearly a decade and half in the US, he returned to India and tried his hand at entrepreneurship. Being busy with his new adventure, he had to put photography on hold for about a decade. Eventually, the call of the wild got the better of him, and he ended up buying a DSLR camera! Though excited, he felt he had to start relearning photography with the new technology! He attended some courses and also learnt the art of post-processing using Lightroom. He undertook many photo tours of Tadoba Andhari Tiger reserve, Kabini Backwaters, Gir National Park and Ladakh region in the Himalayas among others. His frequent posts of photos on social media platforms got many "likes" which he enjoyed!

Passion for photography does not stop with the "likes" earned on social media. In a fashion photography workshop in Bengaluru, in 2019, he heard about Youth Photographic Society (YPS). He says "I went through the website and was really impressed by the member profiles and their distinguished achievements in photography, the learning events conducted for members, and the club's rich history. I immediately joined the club. On many Saturday evenings, I attended the presentations given by senior photographers, and thoroughly enjoyed the same."

His association with YPS gave an upward trajectory to his art of photography when he joined the salon group of the club. He started participating in salons and realised



*Greeting star trails* © Venkatesh B S, MPSA, GPU CR3, c\*\*MoL, M.APS, EHPS, EAPG, AFIAP, AFIP, Hon. FTR





**Braj holi celebrations 7086** © Venkatesh B S, MPSA, GPU CR3, c\*\*MoL, M.APS, EHPS, EAPG, AFIAP, AFIP



**Car and motorcycle stunts** © Venkatesh B S, MPSA, GPU CR3, c\*\*MoL, M.APS, EHPS, EAPG, AFIAP, AFIP

that the pictures were evaluated by experts in the field and he had a long way to go as his acceptance rate in salons could have been better. It made him realise that he had to improve not only his photography skills but post processing as well. In addition to attending online seminars given by photo experts and conducted by YPS on Saturday and Sunday evenings, he browsed online catalogs of past salons and watched videos on various topics of photography. He also continued to participate in multiple photo tours. All these resulted in an improvement of his photography and acceptance rate in salons, eventually winning him over 250 awards both in national and international exhibitions. He is proud of having earned distinctions from national and various international federations.

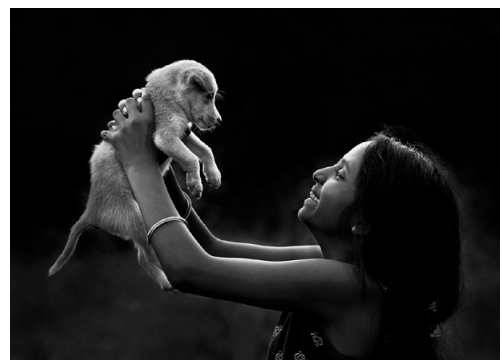
He is also a member of Federation of Indian Photography (FIP). In January 2021, he was invited to head FIP's newly introduced Nature Quarterly Photography Contest. He says "I was thrilled to accept this honorary role, as it enabled me to take one big step ahead in my dream to popularize photography across the nation. For a small fee, this theme-based contest is open to both members as well as non-members of FIP to share their best photos and win prizes."



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



**Balloon Festival** © Darshan Ganapathy, AFIP, AFIAP Merit Award - PSA Interclub Competition 2021 Round 2 - PTD Division



**Happy** © Varadanayaka T P, AFIP  
Merit Award - PSA Interclub Competition 2021 Round - PID Division



## Retrospection

Today we have a four decade old black and white portrait titled 'Retrospection' by a living legend of photography Mr M.S.Hebbar, AFIAP, Hon YPS a great mentor, guide and past president of Youth Photographic Society. Several works of portraiture by him remind us of a famous quote by Dr. Ted Grant, a Canadian legend popularly called 'Father of Canadian journalism' - "When you photograph people in color,



you photograph their clothes, but when you photograph people in black and white, you photograph their souls." Another photographer from

London specializing in black and white photography and a popular fine art award winner Mr Antonia Deutsch, says "When shooting a portrait in black and white you are not distracted by the colors and it is much less confusing, this allows me to capture the character of my sitter. My portraits are very calm and, I hope, 'timeless'. I strive to make each portrait a true reflection of the individual."

It has been my honor to decorate this column in Dr̥ṣṭi with a black and white photograph taken by Mr Hebbar and put on record a few words of appreciation.

Let us first hear what Mr Hebbar says about his photography. *"In the 1960's I started photography with a sixteen exposure box camera. After joining YPS in 1976, I had the great opportunity to have role models such as Dr. G.Thomas and Mr E. Hanumantha Rao. I developed interest in not merely shooting sitters' photos, but also in using proper lighting, foreground, background, costumes, tonal qualities, emotion and other aesthetic elements of composition to capture the soul and timeless characteristics and personality. Thus the 'Picture' was finally made, using dark room processing."*

This portrait was exposed in the '80s. Studio lighting and proper background set up were used. He used a Canon 35mm camera mounted on a tripod with 55-80mm lens, 80 ASA cinema roll, with aperture f 5.6. It was processed in Mr Hebbar's dark room using a fine grain film developing process and printed on soft grade bromide paper. To obtain a pensive mood to suit the sitter, a black

sari with a striking border was used. Lighting was effectively arranged to bring out details in black as well as white portions of cloth and skin. To suit the mood and story, a "L" shaped composition was used, leaving breathing space in front of the sitter's face. A vertical composition was used to depict in depth emotion and a pensive mood. The composition also adds vibrance, elegance and grace to the portrait. Placement of the hand was to depict a feeling of calmness.

Speciality of lighting and L- shaped composition can be explained through movement of the viewer's eyes within the frame. Highlight and form of the sitter's hands resting on her lap forms the entry point for the viewer. The eyes then move slowly upwards along the folds of the sari and rest on the face, then the gaze moves to the sari encircling the head due to the formation of pattern, highlights and shadows. The viewer's gaze then travels downwards due to the sari's folds and striking border. The eyes then go back to the well lit hand and the onlooker enjoys looking at the details there, but never stops continuing the cycle of seeing the face again and returning to the entry point. In that process, the sitter's personality and mood presents an eternal feel to the viewer as the eyes do not get thrown out of the frame. This aspect is an important factor of picture composition.

Technically, wider aperture has created minimum 'Depth of Field'. Hence eyes, nose and sari border are better focussed and other parts including the background



Retrospection © M S Hebbar, AFIAP, Hon YPS

get diffused. This also adds to the compositional value of a picture.

I thank Mr Hebbar for sparing this worthy portrait for the Dr̥ṣṭi column and also furnishing valuable details which are most useful for freshers.

• 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.*



## Mayana Kollai: A Kaleidoscope of devotion



*Kali destroys and protects: Power unfettered* © Digwas Bellemane EFIAP/s, EPSA, ESFIP, EFIP

Maha Shivarathri, the great night of Lord Shiva, indicates that Shiva and Shakti converge. The "Mayana Soora Thiruvizha" (Mayana Kollai), a festival dedicated to Angālam'ma, a fierce guardian deity, is celebrated a day after Maha Shivarathi and is well known in the obscure town of Kaveripattinam in Tamil Nadu, India.

On this day, thousands of devotees throng the Angalamman Temple. The festival distinguishes itself through 'Kaliakam', where men, women and children paint their faces and adorn themselves with outfits to personify Goddess Kali. The festival is especially famous for its intriguing body accessories propitiating the deity. There are few devotees who express their devotion by having their body pierced by metal spears, swords, knives or hooks. Some devotees even go to the extent of piercing lemons on their torso and knives in their mouth. Self-penance like this is expected to guard them against any pandemic or other diseases. This ritual gained its significance during the ancient times when the people of this region did not have answers to the widely spreading

endemic diseases. So, many of the participants here are the devotees who had taken a vow to perform this act during this day.

The Maha Shivaratri celebration happens in full swing in the temple throughout the night, with the priests performing pooja and rituals. Devotees from the village gather in the temple to observe Shivaratri. Towards dawn, the devotees

who had taken the vow start arriving at the temple with hooks, rods with trident (trishul) which will be used to pierce their bodies. These rods could range from 6 inches to 20 feet in length and 1mm to 12 mm in thickness.

They pray to Angalamman after which they get the item pierced into their body. They do *pradakshina* and come to a specific spot, where the pierced item



*Utsavamurti* © Digwas Bellemane EFIAP/s, EPSA, ESFIP, EFIP





#### Devotees preparing for the procession

would be removed. Some walk to another temple nearby (Kali temple which is approximately 500 metres away from the main temple) and get it removed. After removing the pierced object, a 'bhasma' (the ash taken from holy yajna) is applied on the body, which is considered to heal the wound.

This process of entering the temple, getting the body pierced and removing

it continues throughout the day. Around five to ten thousand devotees offer this vow to Goddess Kali. Some devotees arrive already pierced with lemon and other items on their bodies but keep their body covered. Once the procession starts in the afternoon, they remove the covering and join in the front or behind of the *utsavamurti* (a small idol). This *utsavamurti* is kept outside the temple on a bullock cart to be taken in procession.

Many devotees who visit the temple offer salt or sand to this *utsavamurti*, and one can see a heap of sand by evening.

We can also see a number of transgenders gathering in the town. They paint their face and body colourfully, dress like Goddess Kali and join the procession.

The devotees march throughout the village until end of the day. Finally, the





Devotees piercing lemons walking on streets © Digwas Bellemene  
EFIAP/s, EPSA, ESFIP, EFIP



Colorful transformations © Digwas Bellemene EFIAP/s, EPSA, ESFIP, EFIP



procession culminates in the hindu cremation ground. Devotees dressed as Kālī dig out bones of dead bodies, hold it in their teeth and perform a fierce dance like they are possessed by a godly spirit. Finally they rush towards the river to take a dip and wash off the paint, remove their costumes and pierced objects. This marks the end of their offering.

## Mythology and Beliefs

Legend has it that Lord Brahma was infatuated with an Apsara named 'Thilothama', who was invoked by Brahma himself in a yagna to rid the world of two demons named Sandobi and Sundaran.

Lord Brahma was so deeply attracted to her that he followed her every movement in all the four directions and even grew a fifth head to keep track of her whereabouts.

This frightened the Apsara and she took refuge in Lord Shiva who, in his Rudra form, removed Brahma's fifth head. Brahma took umbrage to this insult and cursed Shiva that he will be condemned to roam the forests while the fifth head of Brahma, called as Kabala, would eat food from Shiva's hand. Hungry and sleepless, Lord Shiva roamed in every graveyard and slept on ashes, and this form of Shiva is worshipped as Sudalaimadan in Southern India.

Alarmed by Shiva's condition, Parvati approached Lord Vishnu for guidance. Based on Lord Vishnu's suggestion, Parvati went to Thandakarunyam graveyard and created a pond named 'AgniKula Teertham' and cooked tasty food made from Agathi keerai (Hummingbird tree leaves) and chicken's blood and scattered this all over the graveyard. When the food aroused the hunger of Kabala, it detached itself from Shiva and started to eat the food. As soon as Kabala left Shiva's hand, Parvati took Shiva to the pond and cleaned him with that water and thus got rid of Kabala. When Kabala was unable to get on Shiva's hand, it attached itself to Parvati. Parvati then assumed a fierce form of herself (Angara roopam or Agora roopam) and trampled Kabala with her right leg. This form which destroyed the Kabala is called Angalamman.

Parvati asked Angalamman to stay there and bless the people who worship her and went back to her abode Kailasam. However, Shiva was not there. He had



*Empowered by faith* © Digwas Bellemane EFIAP/s, EPSA, ESFIP, EFIP



*Pull of spiritual strength* © Digwas Bellemane EFIAP/s, EPSA, ESFIP, EFIP



*Pull of spirituality* © Digwas Bellemane EFIAP/s, EPSA, ESFIP, EFIP





Procession passing through the village streets © Digwas Bellemane EFIAP/s, EPSA, ESFIP, EFIP

got relief from Brahma's curse, but was too hungry. So he went to Kashi where Parvati, incarnated as Annapoorani Devi, served him food and gave him relief from his hunger.

Since then, people believe that Angalaamman blesses people who worship her at Thandakarunyam and relieve them from diseases and drives away evil spirits. Devotees also worship her during the midnight of new moon (Amavasya), when Angalamman is adorned and seated on a swing.







*In faith lies strength* © Digwas Bellemmane EFIAP/s, EPSA, ESFIP, EFIP



*Little Kaali* © Digwas Bellemmane EFIAP/s, EPSA, ESFIP, EFIP

## Personal experience and tips for festivals and fairs photography

Personally, I am fond of covering festivals and fairs as a kind of travel/journalism photography. Keeping this in mind helps me to prepare and find opportunities for natural and candid shots with minimal post-processing.

## My preferences of camera settings

**Focus Mode:** I prefer to use AI Focus with continuous shooting mode. This will help me to get sharp pictures of moving and still subjects.

**Exposure Mode:** I prefer to shoot in the aperture priority mode as it helps me achieve the right depth of field as well as quick exposure and metering.

**ISO:** Usually I prefer auto iso, since the lighting conditions change frequently. I do not bother about picture noise levels. My ultimate motive is moments that are not to be missed.

**Preferable lens and camera:** I usually carry two bodies and four lenses. One body is mounted with a standard zoom lens (15-85mm F3.5 to 5.6) and the other mounted with 50mm f1.4, 24mm f2.8, or 10-18 4.5 to 5.6 as per the actual requirement. Sometimes I also use a telephoto lens 70-200mm f2.8.

**Memory cards:** I always keep plenty of memory cards of 32 GB or 16 GB. Never use the huge storage capacity of memory cards as it may not be possible retrieve images in case it gets corrupt. In such a situation you will at least have images on other cards.

**Shooting alone:** An important thing that I learned during the years of covering these kinds of festivals is that, it pays to be where the other photographers are not. Most of my favourite and unique pictures are the ones I took while I was alone in the crowd as a photographer.

**Carrying ID Card:** It is important to carry personal ID cards and also of



photography clubs and federations. I have experienced that the Federation of Indian Photography card holds good in many places where authorities check the authenticity.

**Lighting condition:** I prefer/try to shoot during the 'magic hours' (evening or morning light) to get the best shots, but I don't mind even if the lighting conditions are not good. In case of harsh lighting conditions, I find shady areas of streets and wait for moments or subjects.

**Working with the background of subjects:** It's hard to get a clear background at

festivals, so we have to compose in such a way that the background improves our shots and tells the story. Choosing the right depth of field by the aperture control helps us to separate subjects from the background. Wide aperture lenses give us more control over the background.

**Respect devotees and their rituals:** I always bear in mind that I am the last priority for a devotee or the place of the event or ritual.

**Importance of outfit:** In my opinion, a photographer's outfit and appearance is most important. Always hanging

cameras on the neck or holding it in hand makes others think of giving space for us. Sometimes people help us find a better place to stand and shoot. Wearing inexpensive sandals is also important so we can leave them wherever footwear are not permitted. We should take care while climbing or traversing high places like a building. Wearing footwear is an increased risk of leg sprains.

**Do not be shy:** I am not shy to take pictures of people and also don't urge them to pose. I wait, watch and then shoot. I think it is better to seek permission when dealing with individuals.



Devotee dressed as Kālī while on way to the cremation ground



Dancing while on way to the cremation ground



Devotee digs out some bones of dead bodies from grave





Culmination of procession: while on way to the river

**Making plans:** When I plan to shoot a festival, I always try to do some preliminary research either in newspapers, guides or on the internet. I then an idea of the key auspicious aspects and the events that will take place during the festival. I look online for photos of the place and the festival already taken by other photographers. I always check the satellite view of the area maps. It will provide an idea of the route, location of the event, point of entry and exit, vehicle parking place, etc. Parking our vehicle in the appropriate location is also important. Normally, we photographers enter the premises early in the morning or at a less congested hour. Festivals and fairs are more crowded in the evening until late at night. Parking vehicles in the right place is an easy way out.

**Importance of time to enter:** I always enter the event early in the morning or less crowded time and find police or local authorities or public relation officials. I

speak to them or at least stay with them for a while. It helps to remember us and they will cooperate with us all day or in rush hours, especially in inaccessible areas.

**Being positive:** At festivals, we will find people asking to their or their group. Though it is not the kind of spontaneous photos I like to take or the ones I like to use, I do not turn my back on them. What I have noticed is that when we say no, people have a tendency to feel rejected and may feel bad. And that indirectly puts me in a bad mood. So I will be positive when people ask for a picture or group photo at a festival. I click their pictures and show them.

**Stay off camera for a bit:** As much as I strive for the perfect shot and am glued to the camera for some time. I also stay off camera so I can see the surroundings with my bare eyes. This makes me feel that I am not done yet, and I will return when the time is right.

## Conclusion

Festivals like this provide an opportunity to create pictures that are impactful, colourful, and alive. Remember to relax, enjoy yourself, and don't get too engrossed in getting the perfect shot. You may take these tips into consideration when photographing festivals consideration.

• Digwas Bellemane EFIAP/s, EPSA, ESFIP, EFIP, ESFIP, Hon.MoL

All images © Digwas Bellemane



Born in a quaint town of Sirsi amidst the beautiful Western Ghats, in Karnataka, Digwas Bellemane has an exemplary experience of over 12 years in the field of Fine Art Photography. With over 140 International medals and 75 National awards, Digwas's journey in photography has taken him a long way and he has made a name for himself in the photography arena. Digwas has left no stone unturned in producing unique pictures. He has also been a Jury member in several national and international salons. He is a Lifetime member of Federation of Indian Photography (FIP) and Youth Photographic Society. He is a Director of FIP Distinctions Committee and a FIP Salon Saathi. He is also the lead and a member of Drṣṭi Editorial team.



## Perplexing Perspective

The world appears to us in three dimensions, that is, it exhibits depth. Photographs either printed or viewed on screen (or paintings for that matter) are rendered “flat” in two dimensions without any depth. One of the techniques used by photographers (and painters) to show apparent depth in a two dimensional flat rendering is through the use of a property called “perspective”.

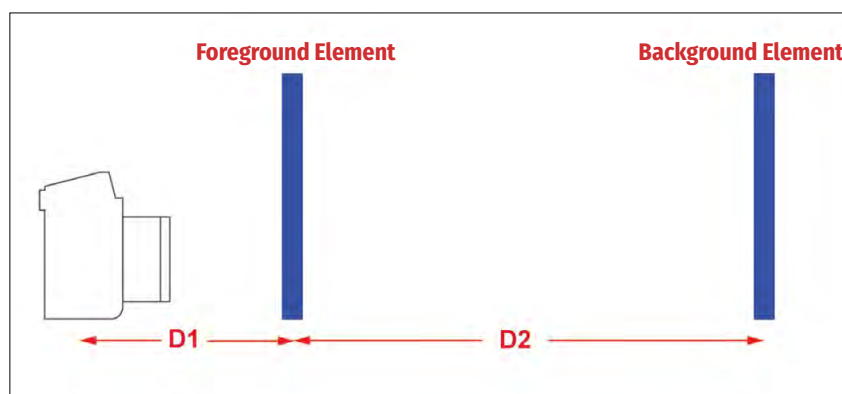
Perspective as used in photography, determines the relative size of foreground and background elements in an image. Through the concept of perspective, you can create a feeling of depth by making foreground elements larger than the background elements. Unfortunately, this concept despite its immense importance is very less understood (or even misunderstood). Most importantly as we will see “perspective” is not distortion (as commonly said) and hence is not a defect!

The ironic part is that practically everyone experiences the effect of perspective every day; yet it is not comprehended. Part of this is due to the slightly tricky nature of its behavior especially when used photographically.

Have a look at Picture 1. Here is a scene with a gentleman looking at a monument on top of a hillock. Note that this person is looking taller than hillock in this picture. What does this picture say to you? Does it say-



Picture 1



Picture 2: The size of the foreground element will become relatively larger compared to the background element when distance D1 decreases and/or D2 increases.

- The gentleman is taller than the hillock (or)
- The gentleman is closer to you than the hillock

You will say (b) is the correct answer in an instant since your brain will immediately tell you that a man cannot be taller than the hillock even when the picture shows so and that he is looking taller because he is just closer to you than the hillock.

This is the concept of perspective which gives a feeling of depth and is being created by the relative size of the elements. The relative size in turn depends on their distances from your eye (or your camera). Elements closer to your camera (foreground elements), will appear relatively bigger than elements which are far away (background

elements). In Picture 1 the man is the foreground element and the hillock is the background element.

This effect gets more pronounced as the foreground elements get closer to your camera and as the distance between foreground and background elements increases. See Picture 2:

**Perspective, Focal Length and Subject distance:** There is an erroneous idea that perspective is dependent on the focal length of the lens you are using. This is not true. Perspective as you will see will only depend on the subject distance.

In other words, if you photograph two elements one behind the other with two lenses of different focal lengths, but without changing the camera position (that is, **subject distance remains the same**), then the relative sizes in the image remain the same.

Conversely, with the same focal length you can make the relative size of the two elements change by changing the subject to camera distance.

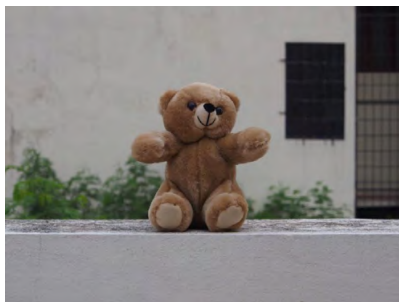
Perspective therefore, is not dependent on focal length but on the subject distance. This concept is a little tricky to understand. Confused? Don't worry, since we will discuss this tricky concept in detail!

Pictures 3, 4 and 5 illustrate this concept very well.

Picture 3: Taken with a long focal length lens (100mm) at a subject distance (approximately 6 feet)



Picture 4: Taken with short focal length (50mm) but with a closer subject distance (approximately 3 feet) so that the foreground element (subject) size remains the same as in Picture 3. Observe that the foreground element has now become relatively large compared to background elements, since the camera has moved closer to the subject while the subject background distance remained the same (refer to Picture 2).



Picture 3.



Picture 4.

Picture 5: Taken with a short focal length (50mm) but with the same distance as Picture 3. Since a shorter focal length was used, the overall size of all elements has reduced. Also, due to shorter focal length more area has been covered. However, compared to Picture 3, there is no change in the relative size of the elements! This shows when you take two pictures, from the same distance the relative size of the elements will remain the same irrespective of focal length. Or in other words, perspective is independent of focal length!



Picture 5.



Picture 6.

Picture 6: This is just a crop of Picture 5, which was taken with a shorter focal length but at the same distance as Picture 3. Observe that this cropped image is identical to that of Picture 3.

Still not convinced? Try this experiment.

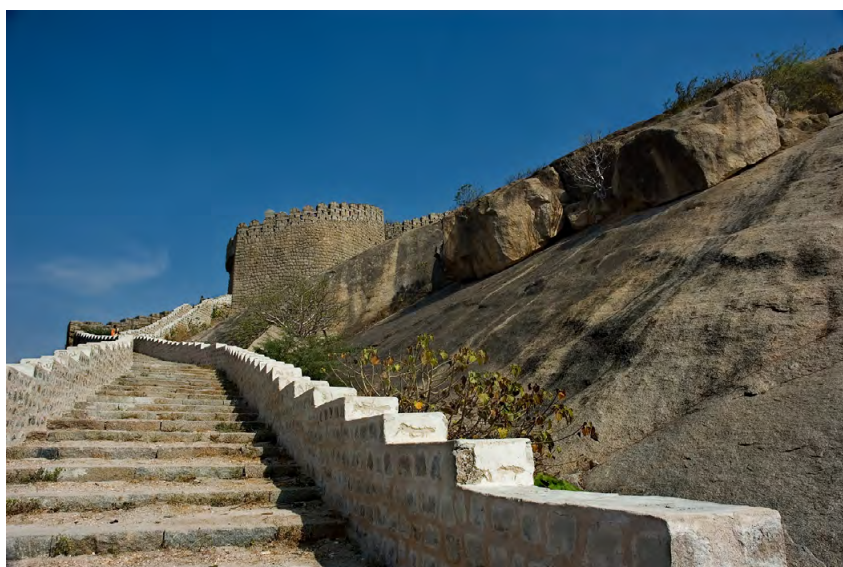
Hold your thumb up. Keep one eye closed, keep your hand stretched and stick out your thumb. Now look at your thumb and a relatively distant object like a building together. Now, move your thumb slowly closer to the eye while continuing to look.

You will see that even though the focal length of your eye has not changed (God has not given us eyes that can zoom!), the size of your thumb will progressively become bigger and when it is very close to your eye, your thumb will be bigger than the building! It is that simple. So, to reiterate, perspective is dependent only on the camera - subject distance and not focal length.

**Practical applications:** All this is fine, but how does this theory help us in our photography? To understand that let us look at three cases that you will come across frequently and where perspective plays a role.

**Case 1 – Landscapes:** Many landscape photographers exploit the concept of perspective to create apparent depth. They do this by placing the camera very close to the foreground elements. This causes them to look relatively large compared to background elements thus giving the feeling of depth (Picture 7). This is due to perspective. Now the question – if perspective is independent of focal length why do landscape photographers use wide-angle lenses? Here is the answer.

If they use lenses with a longer focal length from the same distance (other things permitting) the foreground element would have been just as large, relatively. However, long focal lengths usually don't focus that close and due to their narrow angle of view cover only a small area. This is the reason wide-angle lenses are used for such pictures. This also gives rise to the erroneous view (it is even written in some books) that wide angle lenses cause exaggerated perspective. This is not true. It is because of the way wide-angle lenses are used, close to the foreground elements!



Picture 7: In this picture, the camera was placed close to the foreground elements (the steps). This has made them large relative to the fort in the background. This gives the impression of depth - that the fort is very far away.

**Case 2 - Architecture:** It is very likely that you have taken a photograph of a tall building from a close distance by standing near the base of the building. When you look at such a photograph you would have noticed that the building appears to "lean" backwards. That is, vertical sides of the building are no longer vertical and the parallel sides look to be converging



at the top (Picture 8). This is once again due to perspective. This is happening because you are very close to the base of the building (foreground), making it look large. You are also far from the top of the building (background) making it look small. This makes sides of the building look as if they are converging at the top and hence gives the impression that the building is leaning. As explained earlier, you will get the same effect regardless of the focal length of the lens used provided you are photographing from the same position. Often this “leaning” effect is labeled as “distortion”. This is simply not correct. Perspective is not distortion. Distortion is the inability of the lens to render straight lines straight. See the sides of the building (Picture 8). They are quite straight with practically no distortion!

So how do you rectify such a situation? One solution is to move away from the building so that the relative difference in distance between (you and) the top and base of the building is very less. This reduces the difference in size (on the image) between the top and base of the building thus correcting this “leaning”. Another way is to get into a building in the front of the building you are photographing to take the picture. If both these are not possible then you need to use a tilt and shift lens or some post-processing techniques to make the slanted lines vertical.

**Case 3 - Portraits:** You might have heard many times that you should not take tight portraits using a wide-angle lens.



Picture 9: Focal length= 24mm, short subject distance (approximately one foot).

Note the odd appearance (large forehead and nose) of the statue. This is due to the exaggerated perspective caused by the very short camera to subject distance. This is not distortion.



Picture 8: The “leaning” of the building is due to perspective – you are close to the base of the building (making it appear large) and far from the top (making it look small). It is not because of focal length.

Here is the reason. If you try to fill the frame with a face using a wide-angle lens, you will have to move very close to the subject. Once you do this, the nose and forehead will be very close to the camera and will look larger than they are. This

gives a rather unflattering portrait. Once again, the effect is due to perspective and this is not distortion. If you had used the same wide-angle lens but had stepped back then the perspective would be more pleasing. Pictures 9 to 12 show this effect very clearly.

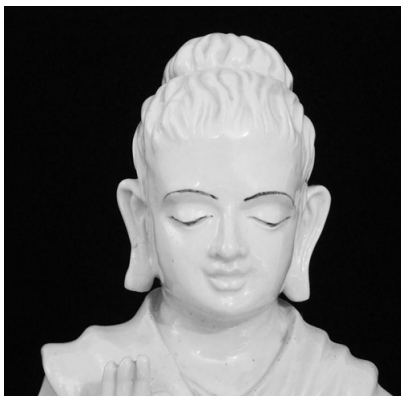


Picture 10: Focal length= 24mm, long subject distance (approximately 4 feet).

The same statue photographed with the same focal length (24mm) but with the camera farther from the statue. The overall size of the image has reduced since the camera is farther away.

So, you may ask why not use a wide-angle lens, keep more distance to improve perspective and simply crop later? The whole image and hence also the face of the person will get progressively smaller as you move away and you need to crop heavily with all the disadvantages. When you crop you are discarding pixels and thus there will be a loss of quality when making large enlargements. There will also be loss of sharpness, more visibility of noise and other issues. The remedy is to use a short telephoto lens (around 100mm in 35mm format) for portraits. With a short telephoto, you can move back for a nicer perspective and still get a picture with the face filling the frame. However, this erroneously gives rise to the impression that perspective has improved because of a longer focal length (short telephoto) lens. Not true. The perspective is now more pleasing since you stepped back. For the record a cropped image with a wide-angle lens taken from the same position will be indistinguishable (but for factors





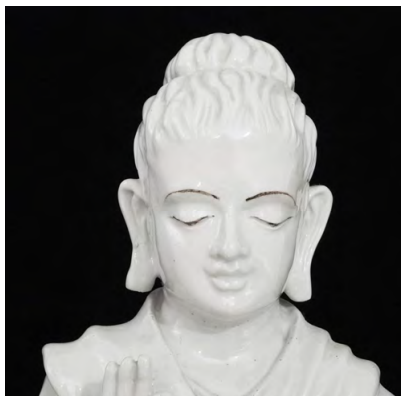
Picture 11: Focal length= 24mm, long subject distance (around 4 feet). Cropped image.

This is just a crop (marked as a red square) of Picture 10. You can easily notice the much more pleasing and natural perspective, compared to Picture 9. Note how perspective has improved with the same lens – greater subject distance is what made the difference!

mentioned) from the one you took with a longer focal length (Pictures 11 and 12).

**Conclusion:** You have now seen how perspective is important for landscapes, architectural photography, portraits, etc. Here is the summary for you to remember easily:

- Perspective essentially deals with relative size of foreground and background elements in an image.



Picture 12: Focal length= 100mm, long subject distance (around 4 feet). Uncropped image.

What is the difference between this and Picture 11? Are they not identical? Yes, they are, but you have thrown away a lot of pixels (Picture 11) thus reducing image quality.

- It is independent of focal length.
- It is dependent on the subject distance.
- If you want to make the foreground elements larger compared to the background elements you need to move close to the foreground elements and to make them smaller you need to move away. Simply changing the focal length will not

help. You must use your feet to change the perspective.

- Even while keeping the foreground subject size the same, you can exercise great control on the area of background recorded in the image by using lenses of different focal length. A shorter focal length lens will give you a wider coverage of the background. On the other hand, you can use a longer focal length to record a lesser background area. (Compare Pictures 3 and 4). (Of course, you need to increase the subject distance to keep the subject size the same when you use a longer focal length lens).

• 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.*

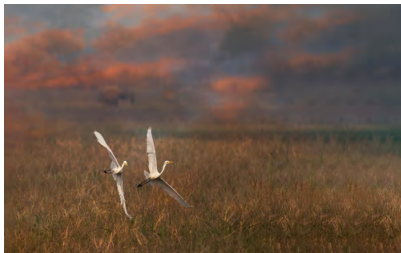


Fire Fighting © Karthik S Kargallu, AFIP, AFIAP

Merit Award - PSA Interclub Competition 2021 Round 2 - PTD Division



## ARPS Distinction-Anitha Mysore



01



02



03



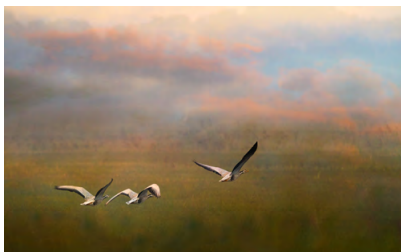
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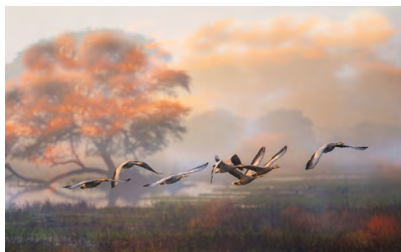
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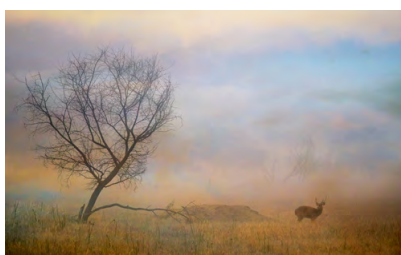
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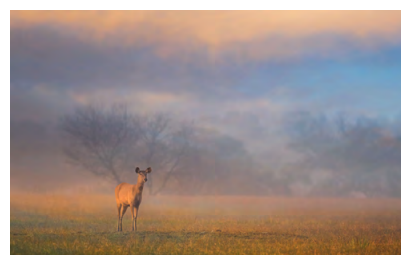
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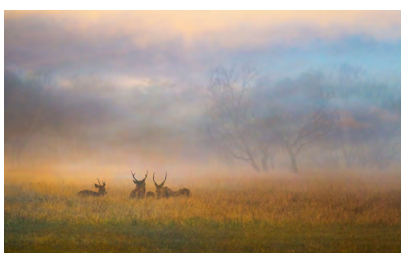
10



11



12



13



14



15

### Statement of Intent

In this panel, I have employed digital techniques to transform objective scenes into ethereal ones so that they are visually in alignment with my emotional experience of them. This is achieved using textures created from my photographs to dictate the mood and atmosphere of the settings to draw the viewer in to share my connection with them. The scenes evoke a ruminative feeling of being one with nature and listening to wildlife

whisper in your ears their stories, against the backdrop of skies that reflect the various moods of the Sun. They invite a deep silence and introspection into the need for people to be in harmony with nature, a need that is essential for Earth's survival and for human beings as well.

(Assessment Date: 09 March 2022)

• Anitha Mysore MPSA, EFIAP/s, ARPS, GPUICR-4, FAPS, EIUP, c\*\*\*MoL



*Ms Anitha Mysore is an avid traveller and a bird enthusiast. She has travelled widely on job and takes time out during her business trips to explore the culture and heritage of the places in and around her business interest. She is a regular participant in salons and has exhibited her work in many countries around the world. YPS has encouraged and motivated her to pursue the art of photography.*



# PSA Interclub Competition 2021 Round 2

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 per round, with a limit of one image per author. YPS's position at the end of Round 2 in all divisions is summarized here.



**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	2	Ajit Huilgol	Argument	15	Merit Award	4
			Krishna Bhat	Fly High	11	HM	
			Manoharan Govindarajan	Kandanar Kelan Theyyam	11		
			Nagendra Muthmurdu	Splashed Joy-3	12		
			Neelima Reddy	Holy Drummers Of Pattan	12		
			Varadanayaka T P	Happy	14	Merit Award	
B	Nature	2	Ananth Kamat	Cute Jumping Spider	8		6
			Arjun Haarith	Green Lynx Eating Caterpillar	10	HM	
			Kishan Harwalkar	Volcanic Clouds	9		
			Krishna Bhat	Rock Striations	10	HM	
			Satish H	Cicada Emerging	10	HM	
			Vinyasa Ubaradka	Jewel Bug Nymph Molting As Adult	7		
A	PTD	2	Ananth Kamat	Arena Of Imperial Rome	12		1
			Anitha Mysore	Vatican City	13	HM	
			Darshan Ganapathy	Balloon Festival	15	Merit Award	
			Jinesh Prasad	Kodiyal Pallakki Utsava	13	HM	
			Karthik S Kargallu	Fire Fighting	13	Merit Award	
			Krishna Bhat	Twin Lakes Three	9		
B	PID	2	Anitha Mysore	Benediction	9		1
			Devarajasetty S Kikkeri	Hori Controlling With Net 2021	10		
			Karthik S Kargallu	Agnikela	7		
			Manoharan Govindarajan	Vedha Ghosty	7		
			Sanjay Danait	Clickers And Chaos	8		
			Umashankar B N	Canot Catch Me	10		
B	PID Creative	2	Ananth Kamat	The Matrix Revolution	12	HM	7
			Anitha Mysore	Dancing Egrets	9		
			Arjun Haarith	Ecstasy	12		
			Chaitra Arjunpuri	Owl Tubes	9		
			Satish H	Lotus And Taj	13	Merit Award	
			Vinyasa Ubaradka	Pagoda Of Butterflies	11		

## Message to YPS Life Members

As resolved in the last AGM of Youth Photographic Society, Bengaluru held on 28th March 2021 all our life members are being issued a fresh ID card with the new logo of the club. In this regard I would request all the life members upto the membership no. 261 to submit the required details in the format available on the link given below. Please fill out the application form and submit the

same to us along with a passport sized photograph (headshot) for printing the same on the ID card. If the old ID card is available a photograph/copy of the same may also be sent.

<http://www.ypsbengaluru.com/member-details-form/>

Those who have already submitted the form need not submit again.

As the process of issuing fresh ID cards with the new logo is being speeded up, the members are requested to submit the duly filled form along with photograph as soon as possible.



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



# Golden Jubilee Photo Challenge

## October 2021 : Geometry

Geometry refers to shapes like circles, squares, triangles, radials etc. These shapes are formed by well defined lines. In Photography, the arrangement of subjects in loose geometrical patterns often adds an element of interest to the composition. Here, the main subject of the photograph is the geometric shape rather than the elements that form the shape.

### Winner:

'Break' by

Udayan Sankar Pal - IM-0504

### About the image:

Two laborers working at a construction site, building a water tank wanted to escape the searing heat of Chennai for a few minutes as they took a break. They found the perfect spot, six stories high on a ledge of the water tank, away from the blistering heat and the back-breaking work. I was captivated by their relaxed body language as they hung so high above the ground sharing a moment of peace and friendship against the maze of supporting pillars and ledges of the water tank.



*Break* © Udayan Sankar Pal, EFIAP, EPSA, GPU/Cr4•VIP3•Aphrodite, C\*MoL

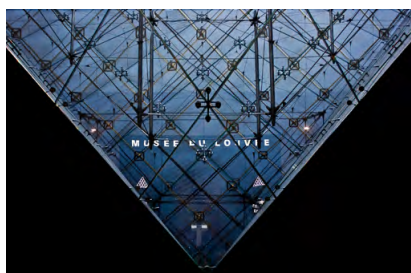
### Author: Udayan Sankar Pal

Udayan has traveled a long way from the bare feet camera toting village lad to a selective shutterbug and a passionate pursuer of the art of photography in all its forms. He truly believes that photography became his religion when he was 13 years old, about 29 years ago. People & their day to day activities attract him most as a

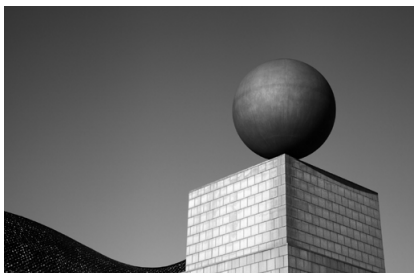
subject. He has over 5000 acceptances and has received over 600 awards from around 100 countries.

He says "Photography is all about the eye. You either see things or are influenced to see things." Being a non-professional photographer, it's his intense passion that inspires him to interact with people and to know our world better. (Website: [udayansankarpal.com](http://udayansankarpal.com))

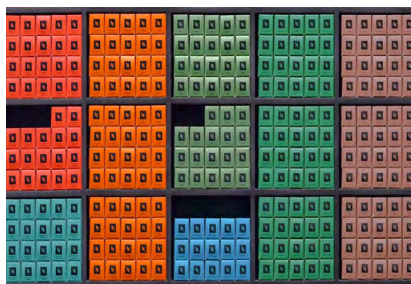
## Highly Commended Pictures



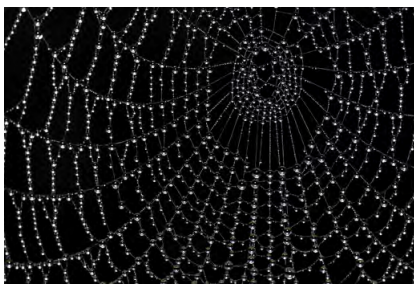
*Inverted Pyramid of Louvre* © Ananth Kamat



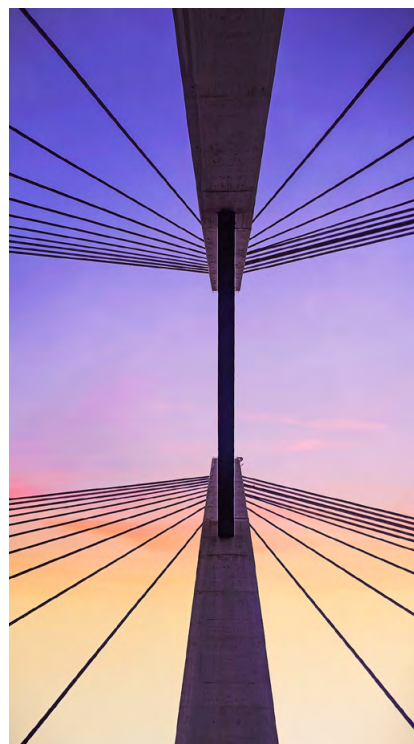
*Balance* © Mohammed Arfan Asif



*Coffee Shop* © Mahesh Kumar Viswanadha



*The Master Craftsman* © Girish Mayachari



*The Hanging Bridge of Bengaluru* © Mahesh K



## November 2021 : Mother and Child

The relationship between the mother and child is the most special form of love. It is universal across all the species. From spiders to whales all mothers care for their newborn and protect the child with extreme intensity. The relationship marks intense emotions of love, care, concern and protection. It is reciprocal and the child invariably returns unrestrained affection to the mother making the bond even more tight.

### Winner:

'Affection' by  
Nagendra Muthmurdu LM-0175

About the image:

I noticed a tender moment between a mother and her child as they sat in their backyard. The scene was perfect with backlighting from the setting sun. Their faces were lit up with a soft glow by the reflection from a white dhoti hung on the laundry line. The soft lighting brought out the emotion of tender love between the mother and child, which I captured.

**Author: Nagendra Muthmurdu**

Nagendra is an agriculturist based in a remote village of the Western Ghats in Uttara Kannada district of Karnataka. After



*Affection* © Nagendra Muthmurdu, EFIAP, FFIP

graduating he pursued learning to play classical music on the flute. Having been attracted by artistic photographs since high school, he turned to photography which became his passion. His favorite genres are pictorial, travel, wildlife and street photography. He also loves trekking, music, reading and writing. He is a winner of 10 gold medals among more than 60 from national and international salons from 30 countries. He has earned EFIAP and FFIP distinctions. His pictures

have featured in leading Kannada periodicals and magazines. He has held one man shows and is a faculty in many photography workshops.



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

## Highly Commended Pictures



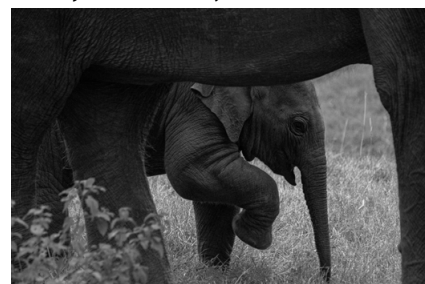
*Mother Care* © Sathish Aradhya B



*Mom supports me..Tree supports Mom* ©  
Phani Bhushan Ramasastry



*Himalayan Mother* © Arjun Haarith



*Mom And Me* © Ananth Kamat



*Blackbuck feeding* © Darshan Ganapathy



## Travel and Landscapes

India is full of colors, be it the people or the terrain. Each region tells a different story of different people. Travelling through the length and breadth of the country can be very exciting and enriching. On 13th March, Mr Kaushal Arya gave a delightful presentation of his photographs of India's diversity and the Himalayan region.



An avid trekker and mountaineer, Kaushal started the presentation with his landscape photographs of the mighty Himalayas during different

weather conditions and different times of the day. Landscapes of Khaliya Top Munsyari, dancing clouds over Panchachuli peaks, pictures of Kausani, Nainital, Langza village and Nandadevi mountain range mesmerized the viewers. The play of light and shadows in photographs of Tungnath and star trail photography from Munsyari impressed the audience.

The presentation then continued with some portrait photographs of people, one of which was recently featured as the cover page of Smart Photography magazine. Photographs of lively children and expressive adults from Pushkar, Bhutan, Spiti left the viewers in awe. The last section comprised some travel images from Pushkar, Spiti Valley, Thimpu festival of Bhutan, Nandadevi Festival and Jama Masjid of Nainital.

The presentation thus ended leaving the audience asking for more.



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



*Colors of Spiti* © Kaushal Arya



*Life in the Himalayas* © Kaushal Arya



*Shades of Grey* © Kaushal Arya



## Three States and Imagination



Glassware, water and smoke represent each of the three states of matter, i.e., Solid, Liquid and Gas. Individually or in combination, these three can

be photographed in quite interesting ways. On 5th March, Mr Girish Mayachari AFIAP, EFIP, cMoL gave a presentation of his photography experiments with glassware, water and smoke and opened ample opportunities for the audience to imagine and come up with different interpretations.

The presentation started with a series of smoke images created using incense sticks, blended with different colors, and manipulated carefully to make the audience perceive the photographs in different ways. One picture appeared like horses galloping, while another looked like a genie coming out of the magic lamp. While one picture looked like a dancing lady, another looked like the characters Vikram and Betaal. The series of smoke images, some in the form of Mandala, made the imagination go wild with the audience dropping in to share how they visualize the image.

During the second phase of presentation, Girish showcased a series of pictures of carefully arranged glassware, which



*Gentleman of Glass* © Girish Mayachari, AFIAP, EFIP, cMoL

either appear like a peacock, or Lord Ganesha or a gentleman smoking pipe. The presentation continued with a few pictures of water splash, combination of glassware with smoke and light painting and few using lensball and smoke. Girish also explained how he processes the photographs on Adobe Photoshop.

With his excellent creativity blended with photography and manipulation skills, Girish introduced a whole new world to the audience. The fun filled session thus ended with everyone inspired to put the learning to practice.



*Vikram Betaal* © Girish Mayachari, AFIAP, EFIP, cMoL

## A Sneak Peek into Composite Photography



Composite art is all about creating magic. This magic transforms an image from zero to hero in a few hours. On 19th March, Mr Arjun Haarith,

AFIP who has pioneered in this art over time, and has won several accolades for his work, gave YPS members a sneak peek into the art of composite photography. After a series of online meetings, this particular session was arranged as a physical meet at SYC Hall in Bengaluru.

Arjun started the program showing us a series of illustrations on how to create magic with composite images. He walked us through the stages of pre-visual and planning of composite photography, how to add a narrative, the general rules, and how to blend composites. With before and after images, and also a brief video on Heidi's making was very inspiring. Some of the composite images he showed were mesmerizing and the effort going behind the process of creating multiple layers, merging, resizing the subjects, taking minute care about direction of light, shadows and scale of the images kept the members awestruck. Most importantly,



*Chandrayaan* © Arjun Haarith, AFIP



*Ecstasy* © Arjun Haarith, AFIP

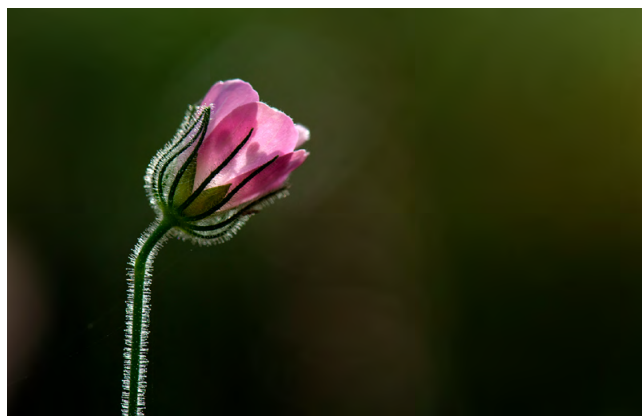




*Mantis* © Satish H MFIAP, MICS, EPSA, ARPS, cMoL, GPA.PESGSPC, Hon YPS



*Kudremukh Bush Frog* © Satish H MFIAP, MICS, EPSA, ARPS, cMoL, GPA.PESGSPC, Hon YPS



*Flower Study* © Satish H MFIAP, MICS, EPSA, ARPS, cMoL, GPA.PESGSPC, Hon YPS

the quantum of time and perseverance required for creating such composite images was highlighted by Arjun.

Most of the members present were inspired and looked forward to a second part or even a workshop with hands-on experience for the interested members.

### Art of Macro – A Masterclass in Backlight Technique



Macro photography is not just about documenting bugs and butterflies. The Art of Macro Photography is about using various techniques like

back lighting, diffused lighting with flash, combined with composition, perspective

and other elements. On 16th April, Mr Satish H gave a presentation and a masterclass on the lighting techniques involved in Macro photography.

This session, held at the SYC hall, started with Satish showing a 30 minute video of himself in the wild looking for macro subjects, explaining the environment around the subject which could impact photography, such as the ambient lighting conditions, the background, shadow areas around the subject and so on. Satish emphasized the importance of having a good background, how to effectively use a tripod, and when to use reflectors and diffusers. He also explained the concept of center weighted metering and evaluative metering for getting the right exposure in macro photographs. Satish demonstrated how backlighting

with natural light, backlighting with flash and diffusers, reflectors, or a combination of all of these can be used to make a creative image.

Satish continued the session with a presentation of his photographs of butterflies, caterpillars, flowers, textures and various insects, along with a photo-story of the molting of a Cicada. He also enlightened the audience with some of his tricks in getting a sharp image, and advised on the etiquettes one needs to follow while doing macro photography.



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





*Argument* © Ajit Huilgol, ARPS, EFIP, AFIAP, GPU-CR2, C\*MoL, E.NPS, GM.APS

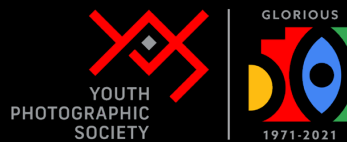
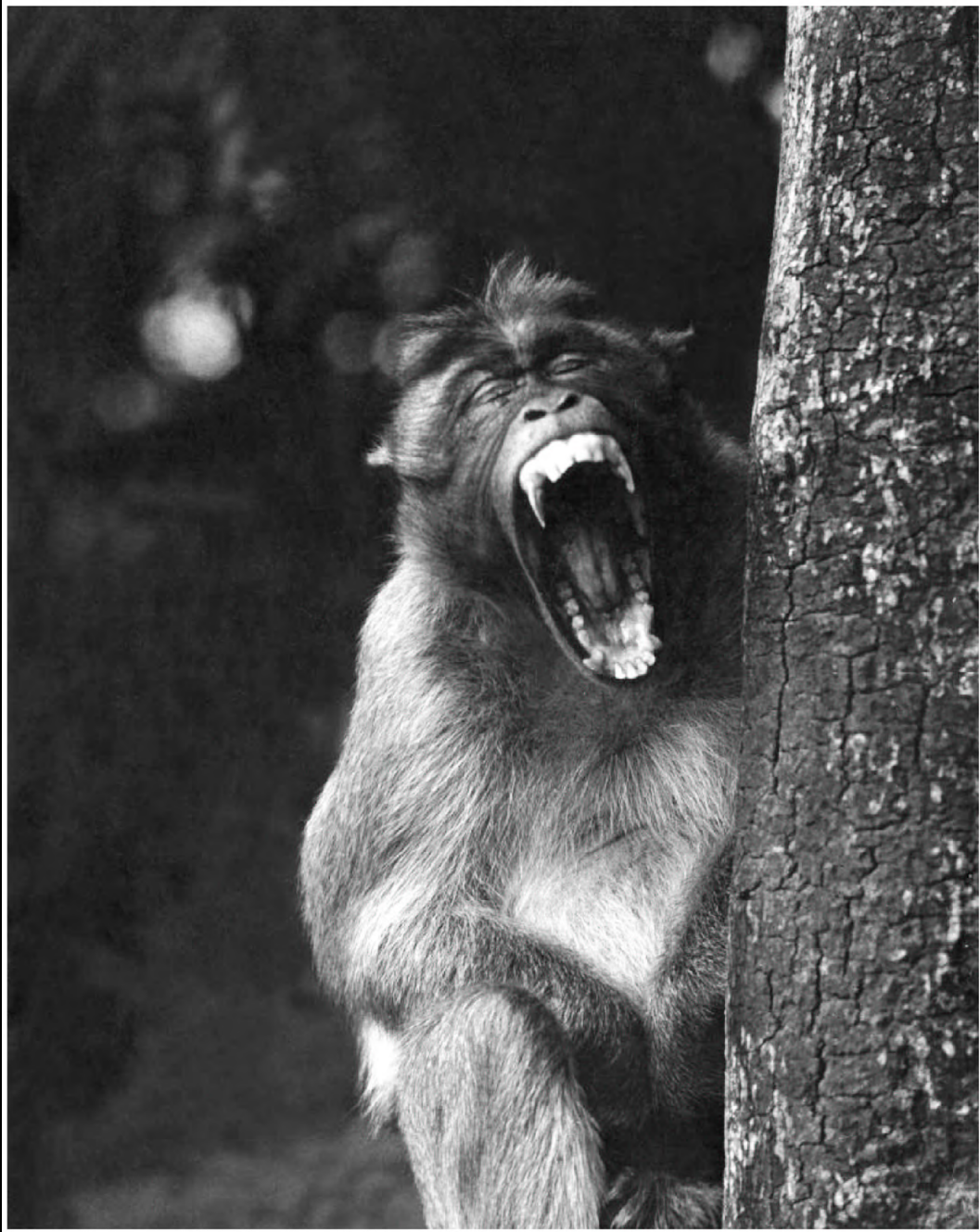
Merit Award - PSA Interclub Competition 2021 Round 2 - PID Division



*Lotus and Taj* © Satish H, MFIAP, MICS, ARPS, PPSA, cMoL, Hon MFIP (Nature), Hon YPS

Merit Award - PSA Interclub Competition 2021 Round 2 -  
Creative Division





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