

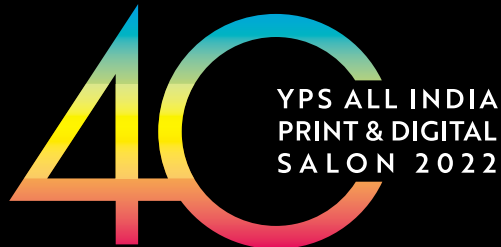
Drishti



Volume 51 • Issue 3 • May-June 2022



Inside: Featured Article: Banaras aka Kashi, Varanasi | Depth of Field (DoF) in Depth



YOUTH
PHOTOGRAPHIC
SOCIETY

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- FREE ENTRY for Youth (below 18 years)
- Premier Gallery Exhibition
- Cash Awards worth ₹1.05 Lakhs

PRINT:

Monochrome
Colour

DIGITAL:

Monochrome Open
Colour Open
Nature
Photo Travel



Submission deadline

PRINT
JULY 13, 2022

DIGITAL
JULY 20, 2022

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Youth Photographic Society®

Patronage: Directorate of Youth Empowerment and Sports, Karnataka
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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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Rear cover: Agnibramari © Karthik S Kargallu

From the Editor's desk

Hello friends, hope you are all doing well and in good photographic spirits.

At the outset, we wish to congratulate Ms Anitha Mysore for gaining one more international distinction, ARPS. We at YPS feel proud of you Anitha and wish you many more Honors and Distinctions.

We are also happy that our Jt. Secretary Ms Prema Kakade is one of the juries for the FIP's Women Power Circuit. I personally feel that our women's force is contributing a lot to the betterment of the Art of photography and also personally gaining a lot of recognition.

I am happy that we have recommenced physical meets at our YPS hall. The room is overflowing with Best Club awards. It is a feast for the eyes to see so many Best Club awards filling our cupboards; in fact, since it is overflowing we have ordered a few more. Thanks to the Kakade couple for maintaining this. In the olden days, YPS used to win 2 or 3 best club awards in a year. Times have changed and many aspiring for distinctions and salon enthusiasts are participating continuously and bringing accolades to YPS in the form of Best Club awards. Thank you all salon participants.

Friends, it's a pleasure to see that our annual YPS salon is on the go with Mr Krishna Bhat as salon chairman and Mr Manju Mohan as salon secretary. I am sure they will conduct the salon

successfully, as Krishna is well experienced in salons. We extend our wholehearted cooperation to them. I am sure there will be many of our own members participating in this salon as always.

The programme on street photography was held at YPS hall on 07 May 2022, with a few enthusiastic members who took part in the Chitra Santhe outing. I thank Mr Yogesh Mokashi for taking initiative and Mr Subash Rao for giving a brief talk on street photography and commenting on images. The images made by our members during this outing were shown and a fruitful discussion was held on the same. It's disappointing that members take more interest in clicking pictures than showing their images. I request members to come out and show their talent by showcasing their images, as it will be a good learning process for all.

On May 9th, Doordarshan Kendra-Bangalore, interviewed yours faithfully: H. Satish – on Chandana channel. It was about my photographic journey and I was pleased to know that it was watched by many enthusiasts and thank you all for the lovely compliments.

YPS took part in the PSA PID (Projected Image Division) Interclub Competition 2021 and finished in 3rd place.

On 21st May, Mr K. S. Srinivas AFIAP, ARPS, a senior YPS member spoke elaborately on

the history of Karnataka temple architecture and showed many images clicked throughout Karnataka. We were amazed at his vast knowledge on the subject and a lot of unknown facts were shared. We thank him for the lovely presentation.

Redesigned membership ID cards with the new YPS logo were released on May 27, 2022. Members can download these cards and have them printed. Members have been given the option to change their photographs and update their distinctions themselves before downloading. These changes can be done anytime during the validity of their membership.

Smart Photography magazine has published a small brief about the YPS golden jubilee year. We thank the editorial team for this publication.

Kindly keep a watch on our broadcasts as there will be many workshops coming up soon. Please participate, so that you can make a lot of pictures.

Wish you all the best and Happy clicking.



H Satish

MFIAP, MICS, EPSA, ARPS, cMoL, GPA, PESGSPC, Hon FICS, Hon MFIAP (Nature), Hon CPE, Hon PESGSPC, Hon ECPA, Hon FLAS, Hon FWPAI, Hon FSAP, Hon PSP, Hon YPS. President, YPS and Editor, Dr̄ṣṭi

Secretary's Note

Dear Members,

On behalf of the Executive Committee and our members, I take this opportunity to congratulate the most successful YPS exhibitors in FIP recognised salons. We are proud to have our senior member Mr Sathyanarayana C R at rank Numero Uno. Special congratulations to him for making the YPS flag fly high. My congratulations to Dr. Ajit Huilgol (Rank 5), Mr. Jinesh Prasad (Rank 9), Dr. Neelima M Reddy (Rank 18), Mr Gangadhar AG (Rank 26), Mr Varada Nayaka T P (Rank 28), Mr Udaya Thejaswi Urs (Rank 29), Ms Anitha Mysore (Rank 40), Mr Udayan Sankar Pal (Rank 43), Mr Devarajasetty S Kikkeri (Rank 46), Mr Balachandrer S K (Rank 47), Mr Arjun Haarith (Rank 52), Mr Umashankar B N (Rank 64), Mr Mithun Prakash Prabhu (Rank 71) and Mr Shreenivas Yenni (Rank 78).

Request all Life Members upto membership No. 261 to submit details in the format available in the link given below. Please fill out the application form and submit the same along with a passport size photograph (headshot) required for the ID card. If your old ID card is available, a photograph/copy of the same may also be sent.

Link: <http://www.ypsbengaluru.com/memberdetails-form/>

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

I am happy to see a large number of members already having downloaded the redesigned membership ID cards. I urge the remaining members to download the same.

To download a soft copy of your Membership ID Card -

1. Login to YPS website : <http://www.ypsbengaluru.com>
2. Click on 'My Profile'
3. Click on 'Download ID Card'

Profile page can be updated by you anytime and ID card downloaded instantaneously.

I congratulate all the rank holders again and wish all members great success in their photographic endeavours. Happy Clicking!!!



Manju Vikas Sastry V AFIP
Secretary, Youth Photographic Society

Ananth Kamat



For many of us, photography happens by accident....and here is one such story!

Mr Ananth Kamat AFIAP, EFIP, cMoL, IM-O388 a proud member of YPS was born in Bengaluru. Ananth grew up in different cities of Karnataka, such as Hubli, Raichur, Bijapur, Belgaum and settled in Bengaluru in 2014. He is an Engineering graduate from Gogte Institute of Technology, Belgaum and is currently working at Philips as a software development manager.

Until 2009, Ananth had not realized that there were people out there who pursue photography as a hobby and can be very passionate about it. When he took up his first job at TCS in Mumbai, he came across an email about an upcoming 'Basics of Photography' workshop for employees. Hoping to socialize with new people, he participated in the workshop and thereby started his tryst with photography! Despite not having a camera, he joined the group every weekend on photo tours and started learning the art of seeing things from a photographer's perspective.

In 2011, Ananth moved to USA for work where he finally purchased his first camera - a Canon EOS 550D, which he still uses, and started taking travel pictures. In 2014 he moved to Bengaluru and was introduced to the TCS Bengaluru branch of Photography Club which opened up a whole new platform for him to learn. Remembering his colleagues who are behind his photographic journey, he says "Mr Raviprakash SS, a winner of Wildlife Photographer of the Year 2014 at the Natural History Museum, London inspired me to take up Macro photography, Mr Arun Kumar closely mentored me in the art and Mr Narasimha Murthy has always kept encouraging me to never give up the passion for photography."



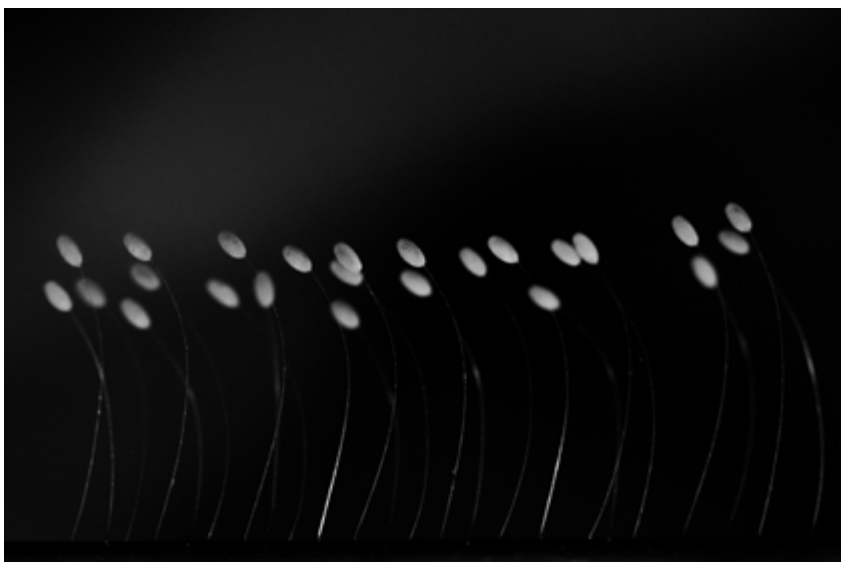
Louvre at Night © Ananth Kamat, AFIAP, EFIP, cMoL



Marina Bay Skyline © Ananth Kamat, AFIAP, EFIP, cMoL



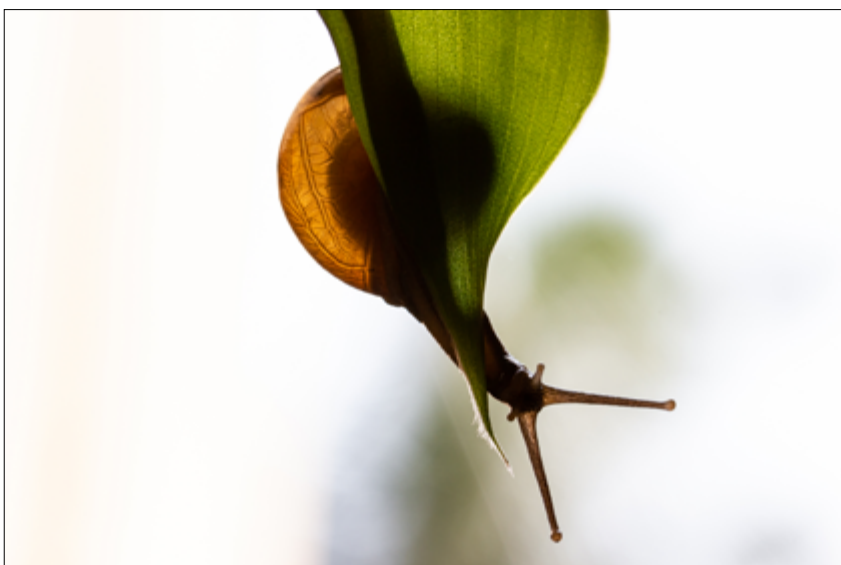
Row Houses and a Windmill © Ananth Kamat, AFIAP, EFIP, cMoL



Musical Notations © Ananth Kamat, AFIAP, EFIP, cMoL



Ant on Hibiscus © Ananth Kamat, AFIAP, EFIP, cMoL



Upside Down © Ananth Kamat, AFIAP, EFIP, cMoL

In 2016, on a social media platform he came across a post about a Macro photography presentation by Mr Hayath Mohammed, a member of Youth Photographic Society. He made sure to attend the session. Interacting with the members made him realize that it was a perfect place which could hone his love and skill for photography and thus began the next phase in his photographic journey. Healthy discussions and critiques from seniors, photowalks and workshops helped him get better, and continued to help him improvise in the art of photography.

Ananth not only learnt the Art of Photography at YPS but soon got involved in the organizational work of the club. In 2019, at the Best of the Best Exhibition for which I was the lead, he volunteered to help at Chitrakala Parishad where his work was also displayed. Recognising his skills, commitment, passion for photography and willingness to work for the club that contributed the most in his photographic journey he was approached to help in various activities which he always accepted with enthusiasm and did his best.

Ananth is an active participant in salons and contests and has won over 850 acceptances and 70 awards in national and international salons. His work 'Upside Down' was chosen among the top 100 photos at Nature in Focus Festival 2019 and exhibited at Palace grounds. He has represented YPS in several Inter-Club contests. His photograph 'The Vatican' won Honorable Mention award at PSA Interclub Contest 2020 and a FIP Medal at FIP Interclub Contest 2021 for Travel category and 'The Matrix Revolution' won an Honorable Mention for Creative section at PSA Interclub Contest 2021. His photos were chosen among the most commended photos in three of the recently concluded YPS Golden Jubilee Monthly Contests.

Besides photography, he plays the guitar and loves reading fiction. He is currently a member of the Dr̥ṣṭi editorial team, YPS Macro Sub-Committee and also a member in multiple YPS Salon Committees. He was awarded the YPS Service Award 2020 for his service to the club.



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

Kalaripayattu



Kalaripayattu © Rajasimha Satyanarayana, EFIAP, EFIP, cMoL



This vibrant action picture is of the martial art form of Kerala. Instantly, it reminds me of the famous quote by world-renowned Spanish painter and

sculptor Pablo Ruiz Picasso-“Action is the fundamental key to all success”. Yes, the author Mr Rajasimha Satyanarayana, EFIAP, EFIP, cMoL has a story to unfold and the image was not a mere chance shot. With a group of like-minded photographers he visited these artists at Payyanur, Kannur district in Kerala and made them perform with their unique postures on a nearby sea shore in the late afternoon and captured the most appealing action shot in natural light with vibrant sea waves as supporting background. He says, in the past, Kalaris (combat arena or battlefield) formed an integral part of the lives of people without any gender discrimination. As social life changed, today it is practiced as an art form and staged during festivals and other occasions as a show performance. It also has value in Kalari treatment and Marmachikitsa treatment of vital parts. The picture shown here is Valpayattu (fight using Urumi-flexible sword, Kuntham-spear, and Kattari- dagger).

Rajasimha has three decades’ experience in the art of photography. He is a fine art graduate from Chitrakala Parishath and has specialized in Applied Art. He was influenced by the works of famous photojournalist, Mr Raghu Rai.

The camera used was Nikon Z7, with 24 – 70 mm lens with aperture 5.6, shutter speed 1/1250 sec and ISO 200. It was shot handheld.

Technically, this has been an excellent exposure to capture all parameters appropriately in action. This fits into the category of action photography with a frozen moment of subject. Environment and natural lighting are supporting the theme. Artistically, the angle of view, impact, performers’ action and composition are highly appreciable.

To analyze this picture artistically, I wish to recall six compositional techniques used by Henri Cartier Bresson (1908-2004), French humanist photographer, a master of candid and outdoor Street photography:

1. Figure to ground relationship - both having differential tones and contrasts.

2. Likeness / repetitive theme - to make the subject more interesting. In this picture, there are two artists. The repetition strengthens the impact.
3. Shadow Play - shapes, forms and textures are brought out with clarity.
4. Mix of Rule of Thirds and Diagonal lines for Action (Golden Triangle) - This has double impact due to built-in action in the subject frame.
5. Fibonacci Spiral (Golden Ratio) - It is human nature to crave balance.
6. Decisive moment - to capture the right moment at the right time.

Most of these concepts are noticeable in Rajasimha’s composition of his vibrant action picture. Hence, his effort is commendable.

• 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.



Banaras aka Kashi, Varanasi



Ma Gange © Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA

Since childhood, I have been fascinated by the city of Banaras, the oldest living city, and visiting Kashi was on top of my wish list. So when I came across a flyer announcing a photo workshop at Kashi, it was a dream come true! Most of my knowledge about Kashi came from reading books on mythology, history, travelogues, and lately, seeing the images of ghats in salons.

Banaras is a fascinating city full of mysteries known only to a few and has something to offer for every visitor, be it religion, art, music, photo travel, journalism, mythology, or food. Banaras streets and ghats are interesting for street photography, from the food vendors on the narrow ancient gullies



Fireworks on Ganges 2 © Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA



Aum © Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA



Bathing Ghat 1 © Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA



Decorated Boat © Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA



Gulls in the mist © Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA

to the locals going about their daily life. Days are bookended for most residents by the Ganga aartis at dawn and dusk. Depending on your age group, bathing, praying, hanging out at the ghats with friends, meditating, practising yoga, bodybuilding, and pondering over life, all happen on these ghats. The feel of aartis in the morning and night evoke completely different feelings to the observers and participants.

In 2021 I had the good fortune of visiting this beautiful city twice, once in February and again in November

(Dev Diwali). The flavour of the city was very different on the two visits. The February visit was a bit more peaceful and reflective with small crowds and more open spaces on the ghats and less hustle-bustle while the November visit was vibrant, full of lights, color and a celebratory mood. We found the ghats to be spotlessly clean on our February visit with prompt sweeping by the appointed staff and banning of plastic for serving snacks.

Our trip was organized by Mr. Amitabh Agarwal in the format of a workshop that

included street photography, photography on the ghats, portrait shooting of models, and sadhus. It also included photographing from the boat, Ganga aarti at Assi ghat, and Dasashwamedh ghat.

The ghats are fascinating. They are a microcosm of life. Havans, meditation, yoga practices go on peacefully in spite of the milling crowds. In stark contrast, both religious prayer rituals and funeral processions take place side by side. Though there are plenty of beggars and people seeking alms on the ghats, they don't pester the tourists. Even the cremations are well organized and



Different levels © Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA



Burning pyres 2 © Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA

nothing like the stories I had heard in years past. This is a city full of secrets and the best part is roaming around the streets with no agenda, simply capturing moments of everyday life through a lens.

The ideal photo gear: 1 or 2 DSLR bodies, short zoom lenses like 24-70 or 24-

120mm. An additional ultrawide lens such as 14-28 or 15-30mm comes in handy for situations like Ganga aarti.

• Dr Pramod Shanbhag EFIAP/p, ARPS, PPSA



Dr. Pramod Shanbhag is a practising physician, specializing in paediatrics. His first foray into nature photography was in 1991. Over the years, this passing interest in nature photography blossomed into a passion, burning bright for close to three decades.

Dr. Shanbhag has explored various genres of photography, ranging from landscape, nature and wildlife, and macro photography. Of late, his photographic interest has expanded to photographing cultural spectacles, which are often deep-rooted in local traditions.

Dr. Shanbhag's mastery over photography is evident in the honours his creations have garnered, such as ARPS, EFIAP (Platinum), EPSA

Depth of Field (DoF) in Depth

First, let us start with the definition of DoF. Optically speaking, when a lens is focused at a particular distance, only those points at that focused distance are in perfect focus. All these points which are at the same distance are called a 'plane'. Anything not on that plane (either before or after) is not in perfect focus. However, in practice points that are before and after the plane are also in 'acceptable' focus. This zone of acceptable focus is called DoF. Now let us look at some factors that influence DoF.

DoF is calculated based on five factors:

1. **Format of sensor**
2. **Print size**
3. **Viewing Distance of print**
4. **Magnification**
5. **Aperture size (f/number)**

The first three factors for all normal applications are contained in a single number called Circle of confusion (CoC). While the term sounds 'confusing', it is not and will not make you go in circles! Note the key term used previously – 'acceptable' focus. The question is, how does one describe it? When you correctly focus on a point it will also appear as a sharp point on the sensor. If it is not in perfect focus, it will appear as a small fuzzy disc or circle. The more out of focus the point is, the bigger and fuzzier will be the circle. Hence, we can define how much 'out of focus' we can accept by defining the size of the circle. This is what is called the Circle of confusion (CoC). The lesser the fuzziness we can accept, the smaller should be the circle. Also, smaller sensors need tighter (smaller) CoC since these need higher magnification when printing. For example, Micro Four Thirds (MFT) format will have a smaller CoC compared to a full frame format. You can also easily see that the larger the print, the higher will be the enlargement, and hence smaller should be the CoC. At the same time, remember that in general, the larger the print, the greater will be the viewing distance – you don't look at a 15 X 22 inch print from six inches, right? This in turn puts less demand on the CoC.

Taking these issues into account, the CoCs for different formats (sensor sizes) can be derived from an empirical formula

Format	Sensor Size	Circle of Confusion in mm
Digital P&S or Bridge cameras	2/3" (*)	0.004
Micro Four Thirds (MFT)	13 X 17 mm	0.013
APS Digital (also called DX)	18 X 24 mm	0.017
35mm or digital Full frame (also called FX)	24 X 36 mm	0.025

Table 1

attributed to the venerable company Carl Zeiss. The formula is simple. The CoC is taken as the diagonal of the sensor (in millimeters) divided by 1730. The resulting values are given in Table 1.

The first three factors which are taken into account when determining the CoC, are not in the direct control of the photographer. So, the two remaining factors that you can vary to control the DoF are magnification and aperture.

Let us look at the factor, the magnification in detail. It is the ratio of the size of the image (on the sensor) to that of the real subject. That is, if you photograph a 1 centimeter (cm) line and it appears on the sensor as a half cm line, then we say the magnification is 1/2. The reproduction ratio is now 1:2. If the image and the real object are of the same size, then the reproduction ratio is 1:1. If the image is twice the size of the real subject, then the magnification is 2 times and the reproduction ratio is 2:1.

If magnification is very high for close up and macro photography (e.g. 1:1 or 2:1 or greater reproduction ratios), it is very low for photographs taken of subjects that are very far away. A good example is a landscape photograph where an image of a mountain with a height of thousands of meters will fit on the sensor. This is because the mountain is very far away, resulting in very low magnification.

Magnification depends on - focal length and the distance of the subject taken together. Each of these cannot be considered in isolation. This is the reason why telephoto lenses do not always give magnification greater than wide angle lenses. DoF like perspective is independent of focal length. Look at this example.

Consider two lenses, one a 20 mm wide-angle and another, a 200 mm telephoto on a camera. The DoF of both these lenses will be identical for the same magnification. (Assume that you have kept the f/ number constant). However, for the magnification to be the same, the 20 mm lens has to be much closer to the subject than the 200 mm lens!

That said, how does DoF itself get affected by magnification? The DoF decreases as the magnification increases and vice versa. That is the reason why in macro photography DoF will be very small, only a few millimeters or sometimes even less. This is so, regardless of the focal length of the lens used!

The next factor that influences the DoF is the aperture. DoF increases if you choose a narrow aperture (larger f/ number). This is because as you make the aperture narrower (commonly known as 'stopping down') the spread of light rays is contained, making the image sharper (Pictures 1 and 2). This in effect makes the DoF larger.



Picture 1: This image was captured at f/2.8. Note how the car in the background is blurred due to the limited DoF. The focal length was 85mm and the camera Nikon D600 (full frame).



Picture 2: The same setup photographed with the same lens and camera. The position was also unchanged but the aperture is now f/13. See how the background is now much sharper due to the increase in DoF.

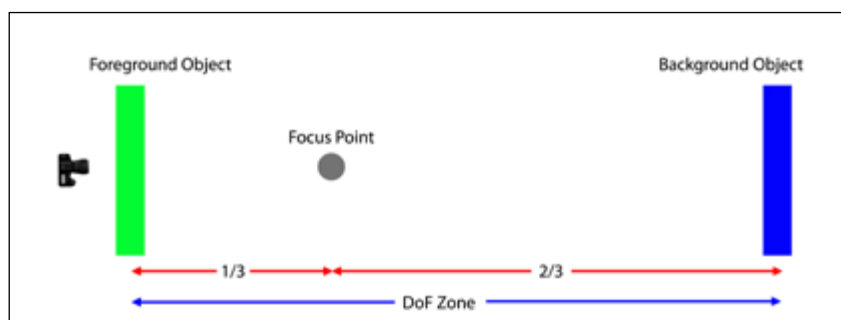
However, it is not advisable to make the aperture very narrow beyond a certain point as diffraction sets in and reduces the sharpness. For small formats like MFT, APS, and full frame, this is of the order of f/8, f/11, and f/16 respectively. If you stop down further, then the overall image sharpness will suffer though DoF may increase.

What was discussed so far is summed up in Table 2.

Factor	DoF
Image size (magnification) increases – (increasing focal length and/or decreasing subject distance)	Decreases
Aperture size narrows - (increasing f numbers)	Increases

Table 2

Distribution of DoF: You have seen that DoF is a zone in which acceptable focus is maintained before and beyond the plane of focus. At normal subject distances, of the total depth of field available, one third is before the focused point, and two thirds is beyond the focused point (Picture 3). For example, if the lens is focused at 20 m, and the zone of sharpness (DoF) is, say 9 m, then the sharpness will extend from 17 m to 26 m. This changes when you focus very close (like in macro photography). Here the



Picture 3: Distribution of the DoF zone – 1/3 in front and 2/3 beyond the point of focus.

DoF extends equally on either side of the plane of focus.

Going Hyper! If your lens has a distance scale there is a way of maximizing DoF. This is based on an optical property called the 'Hyper Focal Distance' (HFD).

HFD is fixed for a particular CoC, aperture, and focal length and is the point at which DoF is at the maximum. If you set the focus of your lens at HFD, the near focus point of the DoF will be at **half** the distance set, and the far distance point will be infinity (Picture 4). In other words, HFD is the point of focus where everything from half the distance of HFD to infinity falls within DoF. Remember that when the focus is set at HFD the far point is always at infinity.

While setting your camera at HFD is very useful when photographing landscapes, another useful application is candid photography. Here, pre-setting the focus to HFD will allow you to concentrate on the subject and quickly take a picture – something that is very much needed in candid photography.

Setting DoF or HFD in the field: If you have a smartphone (iPhone or Android based) then there are several free apps available that will help you to calculate DoF and HFD.



Picture 4: Here the aperture is set to f/8 and the focus has been set to 8 m (approx. 25 ft) which is the hyperfocal distance for this lens at f/8 aperture. You can see that everything from 4 m (approximately 13 ft) to infinity (∞) is in focus. Note that the point of actual focus is (8 m) exactly twice that of the nearer focus point (4 m).

Using the DoF Preview Button: Advanced DSLRs have what is called a DoF preview button. If your DSLR or mirrorless camera has this feature, then you can check the DoF by pressing it. When you press the DoF preview button, the camera stops down (closes) the diaphragm blades (which are normally kept fully open) to the aperture that has been chosen and you can see what is in focus and what is not.

An alternate method for setting DoF: If your lens does not have the distance scales at all, or if your camera does not have the DoF preview, do the following. Set the camera to the narrowest aperture (largest f/ number) possible. This will be determined by the slowest shutter speed you can use and the highest ISO you can tolerate. Now, point the camera down to at about 1/3 distance (Picture 3) into the scene, lock focus, recompose and take the picture. You can follow the same technique with P&S and bridge cameras as they too do not have any distance scales. Some photographers are using a rangefinder (laser or ultrasonic to find the 1/3 distance).

How much DoF do you need? The easy answer to this is – “it depends”. Sometimes you need more DoF and sometimes less depending on the type of photograph. For example, landscape photographers use a foreground element to create depth (Picture 5). Here a deep DoF is needed to keep both the foreground and background elements in sharp focus. On the other hand, it is preferable to have a very shallow DoF in portraits (Picture 6) unless you are doing



Picture 5: Landscape photographs need deep DoF to bring both foreground and background objects into sharp focus.

an environmental portrait, as a sharp background may be distractive. You can also control DoF in between (shallow to deep) to provide varying emphasis to the background – sharper if you want to give more importance and vice versa. Also, fuzzy parts in an image will make your eye move to the sharper areas in the image. Hence, DoF is an effective tool for creating good compositions.

How to control DoF: You now have a good understanding of DoF. To recap, it is a complex blend of many factors – the primary ones that are under your control, being the aperture and magnification. These two are essentially optical issues. Shutter speed and/or ISO can be used to change aperture and hence DoF for any given lighting condition. However, remember that ISO and shutter speed are not optical aspects and their influence over DoF is only indirect through the change in aperture. That is, they just help you to control the aperture and through it, DoF.

Why do small formats have large DoF: This is easy to understand if you remember

that DoF depends on magnification and not focal length. Consider this example. If you are photographing a scene with a 50 mm lens with a full frame (24 X 36 mm) camera, then to get the same angle of view with a DX camera you can do one of the following:

Stand at the same place and use a 35 mm lens (Here, the perspective does not change since you have not moved)

Or, use the same 50 mm lens and go backward. (Here, the perspective will change since you have shifted your position)

In the first case, you kept the distance the same but used a shorter focal length. In the second case, you moved backward (that is you increased the subject distance) while keeping the same focal length. Both these actions will reduce magnification. Thus, even though the COC of a DX format is about 1.5 less than that of a full frame you will get more DOF due to this reduced magnification.

Conclusion: DoF, like perspective, is an important aspect whose control is



Picture 6: A soft, blurry, and unobtrusive background that is a result of a shallow DoF is better suited for portraits.

vital if you want to master photography. Remember that DoF is dependent of magnification (but not on focal length in isolation) and aperture. The DoF you will need depends on the application – generally more for landscapes while shallow DoF is needed for portraits and for those situations where an unobtrusive background is needed. The DoF will be very small for macro photography.

• 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.

Golden Jubilee Photo Challenge

December 2021 : Contrast

Contrast is a well understood technical term for photographers. As a photographic theme, the term "Contrast" means more than just the relationship between brightness and darkness. Contrast could be introduced in a photograph in many ways.

Winner: 'Architectural Landscapes9' by Mohammed Arfan Asif LM-050

About the image:

Architectural landscapes9 is a graphic interpretation of the extreme engineering present in Heydar Aliyev Center, Baku, Azerbaijan. Most often such subjects with a popular tourist character get subjugated to clichéd angles of views. Therefore, using a specific element of the architecture, my intent was to present the fluidity distinguished by those wavy lines and curves swooping against the glass-fiber reinforced polyester panels. A contrasting focal point which also reflected scale was included to highlight the minimalist, geometric abstraction in my monochromatic canvas.



Architectural Landscapes9 © Mohammed Arfan Asif

Author: Mohammed Arfan Asif

Asif's photographic subjects are portraits and landscapes with a preference for monochrome medium. He has won 850+ awards from over 66 countries, including the grand prix in Serbia, FIAP Blue pin badges, Trierenberg gold medal, Photo of the Year in Germany, Al Thani gold medal. He has been awarded distinctions such as FRPS, MPSA, EFIAP/p, MICS, GWP/ICS, MIUP and c*MoL and Honorary titles by

14 organizations inclusive of Associate of Photographic Society of America and Honorary YPS from Youth Photographic Society. He has also been the Secretary of YPS for two terms. He has been a regular writer, columnist, lecturer, mentor, analogue darkroom printer and a jury for various photo contests. In the year 1997, he instituted the Askary Awards for photography to encourage youth in Karnataka.

Highly Commended Pictures



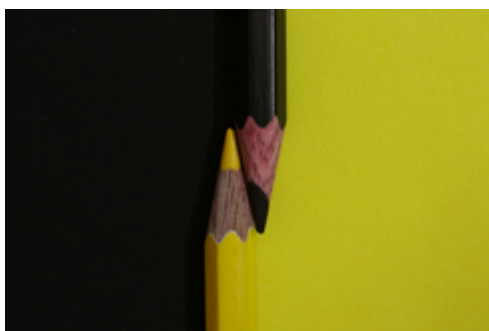
Cycle Of Life © Arjun Haarith



Pictorial 34 © Mahesh Kumar Viswanadha



Stripes © Darshan Ganapathy



Color Pencils © Ananth Kamat



Desert Rose © Chaitra Arjunpuri

January 2022 : Emotions

Emotions are associated with life. The Indian dance forms recognize "Navarasas" (Sringara - beauty, Hasya - laughter, Karuna - kindness, Raudra - anger, Veera - brave, Bhayanaka - fear, Bhibatsya - disgust, Adbhutha - wonder, Shantha - peace) and have Mudras or postures to depict them. As human beings we feel and experience many of these feelings every day. But capturing them on film is another story. Most of the pictures showing emotions are spontaneous unless they are taken using experienced models who can emote. Even animals show profuse emotions.

Winner: HAPPY FACES BY Varadanayaka TP
TP IM - 0231

About the image:

Happy Faces ಈ ಚಿತ್ರ ತೆಗೆದ ಸಮಯದಲ್ಲಿ ಇದರ ಜೊತೆಗೆ ಇನ್ನೂ ಕೆಲವು ಛಾಯಾಚಿತ್ರಗಳು ನನ್ನ ಮನಸ್ಸಿನಲ್ಲಿ ಮೂಡಿ ಛಾಯಾಚಿತ್ರವಾಗಿದ್ದವು. ಈ ಛಾಯಾಚಿತ್ರ ತೆಗೆದದ್ದು ನಮ್ಮ ಊರಿನಲ್ಲಿ ಅದು ತುಮಕಿ ರು ಜಿಲ್ಲೆಯ ಚಿಕ್ಕನಾಯಕನಹಳ್ಳಿ ತಾಲೂಕಿನ ಒಂದು ಸಣ್ಣ ಹಳ್ಳಿ ಸೀಗೇಭಾಗಿಯಲ್ಲಿ ಅಂದು ಸಂಜೆ ಸಮಯದಲ್ಲಿ ಸೂರ್ಯನ ಬೆಳಕು ಸುಂದರವಾಗಿ ಸ್ವರ್ಣಲೇಪನದಂತೆ ಇಡೀ ಜಗತ್ತನ್ನೇ ಬೆಳಗುತ್ತಿತ್ತು. ಅದರಂತೆ ನಾನೂ ಸಹ ಆ ಸಂಜೆಯ ಬೆಳಕಿಗೆ ಮರುಳಾಗಿ ತಕ್ಷಣ ನಮ್ಮ ಮಕ್ಕಳಿಗೆ ಆಟವಾಡಲು ಹೇಳಿದೆ. ಕೆಲವೊಂದು ಫೋಟೋ ತೆಗೆದ ನಂತರ ನನಗೆ ತಲೆಯಲ್ಲಿ ಹಾರಗಳು ಮೂಡಿದವು. ಅದರ ಪರಿಣಾಮ ಈ Happy Faces ಛಾಯಾಚಿತ್ರ. ಈ ಚಿತ್ರ ತೆಗೆದ ಕ್ಷಣ ಬಹಳ ಅನುಭವಗಳನ್ನು ಕೊಟ್ಟಿತು. ಇದರಿಂದ ನನಗೆ ತುಂಬ ಒಳ್ಳೆಯ ಹೆಸರು ಬಂದಿದೆ.

Highly Commended Pictures



Naughty Smile © Kishore Das



Heavenly Joy © Nagendra Muthmurdu



Lion With Cub © Chetan Rao Mane



Water Pots © Lokanath M



Mercyless © Uday Thejaswi Urs



Happy Faces © Varadanayaka TP

Author: Varadanayaka TP

VaradaNayaka T P hails from Seegebagi village in Tumkur district of Karnataka. Observing his interests in arts and crafts, his high school teachers advised him to join an arts course.

His father found 'Vani Chitrakala Shale' in the nearby town of Chikkanayakanahalli and enrolled him. Mr. Narayanaswamy, principal of the college, taught Varada all the nuances of art during the 5 years course, culminating in a specialized diploma in fine arts from the Kannada University, Hampi.

Commuting from his village to town by bus added financial burden on his mother. Varada found a job in town, in

a studio owned by Mr. Siddu, who also printed posters and banners. This job made Varada financially independent and changed the course of his life.

He pursued art photography during free time with a borrowed camera and later with his own film camera. He took up part time photography, film processing, and printing assignments. As a founder member of 'KunchankurakalaSangha' he along with friends hosted art and photography exhibitions in the town during fairs. All these activities earned him a good reputation in photography and he was even felicitated by Rotaract Club.



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

Presentation and Review of Chitra Santhe Walk Images



On 7th May, YPS members met at the YPS Hall for a presentation titled 'What is Street Photography' by Mr Subash Rao, and to discuss on the pictures submitted by participants of Chitra Santhe Street Walk.

Followed by Mr Yogesh Mokashi's welcome address to the members, Subash Rao made a presentation about street photography with a series of photographs showing human essence and life on the streets. He spoke about the different elements of street photography such as spontaneity, authenticity, humour and juxtaposition. He also gave some insights on what drives street photographers, like the passion and curiosity to catch a glimpse into people's lives. Tips on the right gear and how to approach subjects were given to budding street photographers.

The rest of the evening was spent discussing and reviewing the several photographs taken by the YPS Street Group members at Chitra Santhe on 27 March, 2022. The discussions spanned across the impact made by the photograph, emotions, framing and lighting.

The evening thus ended with healthy discussions and a lot of learning, while sharing a hot cup of tea.



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

Untold stories in stone

On 21 st May 2022 an interesting topic 'Untold stories in stone' on temple sculptures was presented by Mr K S Srinivas, an accomplished photographer. Welcoming the guest Mr Satish mentioned Srinivas' achievements and numerous awards including the Karnataka State Lalith Kala artiste award won by him.

Beginning the session Srinivas focussed mainly on temples of Lakkundi, Gadag



Sadhus Blessings - Chitra Santhe Street Walk © H Satish MFIAP, MICS, EPSA, ARPS, cMoL, GPA, PESGSPC, Hon YPS



Roof Painting Hampi © K S Srinivas ARPS, AFIAP



and Balligavi as these were the universities of temple sculpture. Tracing the history of temple sculpture in Karnataka which thrived from 2 nd C. BC to 15 th C. AD encouraged by various dynasties from Kadambas and Gangas to Chalukyas and Vijayanagar rulers, he attributed the construction of temples mainly to Ojhas, a skilful lineage of artisans. However though no details about these are available he could get information from Hampi university based on manuscripts. Starting with images of Badami caves, Mahakuta, Pattadakal and inscriptions he opined that the photographers are often keen on getting images but do not

try to know the background. Pattadakal is the only permanent UNESCO World Heritage site, he said. A rare sculpture of Athibhanga found only at Lakkundi and Badami and also intricate window lattices were appealing. The images of sculptures at Gadag, Lakkundi, Balligavi, Belavadi, Hoysala temples and Hampi were stunningly beautiful. As the presentation culminated, the audience were enthralled by the wonderful images and the detailed information. With a vote of thanks by Satish the presentation concluded.



B V Prakash

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

PSA Interclub Competition 2021 final round

Youth Photographic Society has taken part in the PSA Interclub Competition 2021, which is essentially conducted in three rounds, Nov 2021, Feb 2022, and Apr 2022. We participated 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 the season in all divisions is summarised 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 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	3	Digwas Bellemene	Returning Home	12		3
			Jinesh Prasad	Green Room Teyyam	12	HM	
			Mahesh Kumar Viswanadha	Child 9	11		
			Nagendra Muthmurdu	Rays Of Hope	12	HM	
			Pramod Govind Shanbagh	A Pair Of Leaf Frogs	12	HM	
			Satish H	Spotted Deers And Mist	12	HM	
B	Nature	3	Ajit Huilgol	Cheetah Tug Of War	13		4
			Anagha Mohan	Backlit Katydid	15	Merit	
			Krishna Bhat	Careful March	12		
			Pramod Govind Shanbagh	Cheetah Hunting Topi 1	15	Merit	
			Sanjay Danait	Aqua Boxers	14	HM	
			Umashankar B N	Godwit Fight	15	Merit	
A	PTD	3	Anitha Mysore	Narambil Bhagwati Theyyam	11		2
			Jinesh Prasad	Maha Mastkabbhisheka Karkala 2	14	Merit	
			Karthik S Kargallu	Horihabba	9		
			Krishna Bhat	Nayanars Thiruvizha Two	5		
			Sathyanarayana C R	Traffic Jam	9		
			Umashankar B N	Prowess	12	HM	
B	PID	3	Darshan Ganapathy	Dance Of The Divine	10		2
			Devarajasetty S Kikkeri	Bull Controlling With Net	10		
			Digwas Bellemene	In Faith Lies Strength	9		
			Krishna Bhat	Back Piercing Two	10		
			Umashankar B N	Fight For The Win	11		
			Venkatesh B S	Car And Motorcycle Stunts	9		
B	PID Creative	3	Ananth Kamat	Roman Open	12		4
			Arjun Haarith	Dont Tickle Me	10		
			Ashok Viswanathan	Painted Nude 6	12		
			Digwas Bellemene	Dreams Beyond	15	Merit	
			Girish Mayachari	Alien Meets Lady	10		
			Satish H	Jumping With Joy	10		



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. Chosen articles will be published in the upcoming issues of this journal.

PSA Interclub Competition 2021 final round awarded pictures



Maha Mastkabhisheka karkala 2 © Jinesh Prasad
Merit Medal - PSA Interclub Contest - PTD



A pair of red eyed leaf frogs © Pramod Govind Shanbhag
HM - PSA Interclub Contest - PID



Green room teyyam © Jinesh Prasad HM - PSA Interclub Contest - PID



Spotted deers and mist © Satish H HM - PSA Interclub Contest - PID



Cheetah hunting topi 1 © Pramod Govind Shanbhag
Merit Medal - PSA Interclub Contest - Nature



Rays of hope © Nagendra Muthmurdu HM - PSA Interclub Contest - PID



Aqua boxers © Sanjay Danait HM - PSA Interclub Contest - Nature



Prowess © Umashankar B N HM - PSA Interclub Contest - PTD

PSA Interclub Competition 2021 final round awarded pictures



Godwit fight © Umashankar B N

Merit Medal - PSA Interclub Contest - Nature



Backlit Katydid © Anagha Mohan

Merit Medal - PSA Interclub Contest - Nature



Dreams Beyond © Digwas Bellemene

Merit Medal - PSA Interclub Contest - PID Creative



Youth Photographic Society

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