Two © Naveen

Dṛṣṭi (दृष्टि) in Samskrita 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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© A K Raju AFIAP

Front cover: *Painted Stairs* © Subash Rao
Rear cover: *Elephant Charging* © Uday Thejaswi Urs AFIAP, EFIP, EFIP/G NATURE

Celebration of Festivals and Our Creative Works

Hello and season's greetings friends!

We are in the festival season and hope you have celebrated all festivals with vigour. God bless you all with happiness and prosperity.

On the YPS front, we have had several programmes on various topics and a webinar too. Many members have expressed their desire to attend meetings in person at the YPS hall, which we too encourage. But not all are utilising this, and I see very few people attending. Many others ask me to have webinars and even when we have very good webinars just 30 to 40 people attend. I just cannot understand the response of our members. We organise these programmes with great difficulty and it pains me to see poor attendance.

As usual, participation in salons has been very successful for YPS. We have been winning BEST CLUB awards in all the salons in which our members participate. I congratulate all those award winners and those who have brought laurels to YPS!

Judging for the 40th YPS all India Salon was successfully conducted over three days at J P Nagar club. Judging for the 6 sections was flawless. We have the best tech team and the best software to support. Judging was done without wasting a single minute. The executive committee and all members would like to thank Salon Chairman Mr Krishna Bhat and Salon Secretary Mr Manju Mohan along with their team. They have done

marvelous work, much appreciated by all. I am sure, in future too, YPS salons will be much sought after. With this, we will continue to maintain the tag of #1 Photography Club in India. The exhibition of 40th YPS All India Salon will be held at Karnataka Chitrakala Parishath, from October 14th to 16th 2022. Kindly attend the salon (exhibition) with your family and friends and make it successful, and support the team.

YPS celebrated the World Photography Day at Karnataka Chitrakala Parishat on 20th and 21st August. This year's theme was 'Black and White' print exhibition. Member participation was very encouraging and one each of the two pictures submitted by the first 100 entrants was selected for the exhibition. Each of the pictures were put on a beautiful frame with the paper and the print sponsored by TechNova Imaging Systems. Another unique event this year was 'Foto Fantasy' developed by none other than Ms Prema Kakade and Mr Hardik Shah supported by a creative team: M/s Madhu Kakade, Ananth Kamath, Chethan Rao Mane and Ms Nikhita. It became a hit among members and visitors. This time they had hundreds of small props and the challenge was to photograph them creatively using either cameras or mobile, and submit via email. Two winners were selected by the hour and were given YPS memorabilia. Most of the visitors were seen using their right side of the brain and let their creative juices flow! To our surprise, every Judge for the hour had a very tough time in selecting the

best two pictures, because all pictures were very good and creative. Awards for those under 18 years of age were also given separately. Prema and Hardik also brought out another creative work in the form of Photographs and Photography Quotes with Magnets. This was very much new to us and they have always been very creative in their work. I personally thank the executive committee, the creative team, all members who participated and the sponsor, for all their support in organising this exhibition well attended by nearly 1200 visitors on both days.

It is a heartening news that Drṣṭi has won 3 awards in the recently concluded interclub newsletter contest organized by the Photographic Society of America (PSA) for its club members. This is the second consecutive year that the YPS journal has won awards in this contest, right from its first year in this new format. This year we won the awards for 'Best Layout', 'Best Banner', and 'Best How-to Article'. I appreciate the journal team for their marvelous work and super dedication. We are all proud of you, Digwas and team! Hats off to you all! I am sure YPS will achieve newer heights under this team.

Friends, on this note, it's time to say goodbye, and wish you all a happy Gowri Ganesh festival and pray to God to give us health, prosperity, and good light.

H Satish
MFIAP, MICS, EPSA, ARPS, cMoL, GPA.PESGSPC, Hon FICS, Hon CPE, Hon PESGSPC, Hon ECPA,Hon FLAS, Hon FWPAI, Hon FSAP, Hon PSP, Hon YPS. President, YPS and Editor, Drṣṭi

Camera Diaries: Stories behind the pictures

We all know "A picture is worth a thousand words". We photo artists always look for some interesting story to tell through the picture we create. We capture the myriad facets of life, the scenes around, and the experiences that we go through or see someone going through.

Looking for some interesting subjects, we get attracted by the appearance of a person, the face, that special attire, the eyes, or that smile. We create 'portraits' out of them. Sometimes we want to capture the picture because of the profound story behind that person or

the scene. Thus, street photography is a means of connection between humans.

Every such picture carries a story: the story we capture and depict through the picture, as well as the story behind taking the picture. While we take great effort to pass on through our pictures what we want to convey to a viewer, the stories behind the scenes or the subject being photographed are often ignored or remain within us.

Any senior photo artist will say "First understand the subject well and then take to your camera". When we show

that interest to know the subject, we end up having much more than what we convey in a frame. That story is equally interesting to read or listen to, as with the picture seen. If we record them, they collectively give a different experience to the viewer.

In this issue of Drṣṭi, we are starting a new feature named 'Camera Diaries', which depicts not only such pictures but the stories behind them as well. We hope you enjoy this new feature.

• Editorial Team

Bhagya Dasappa

Ms Bhagya Dasappa AFIP was born in Bengaluru and has been a resident of this wonderful city for the past 47 years. With a diploma in commercial practice, Bhagya currently works as a commercial tax inspector. with the Government of Karnataka.

An avid trekker, Bhagya met YPS member Mr Madhu K N during one of her treks and was introduced to the fantastic world of photography and to YPS. She was fascinated by the beautiful pictures shared by YPS members, and aspired to take similar pictures, and immediately became a member in 2016. Bhagya says Mr H Satish, Mr Krishna Bhat, and Mr Digwas Bellemane and many others encouraged and helped her a lot to shape up her photography journey. She believes YPS is like an educational institution which has given several workshops and training which have benefited her immensely.

Bhaya loves to explore different genres of photography such as landscape, wildlife, macro, culture and travel. She has traveled to the Western Ghats of Karnataka for macro, Karavali region for Kambala and regional festivals, Kerala for Theyyam and Kalaripayattu, Araku Valley of Telangana for documenting tribal lifestyle, and very recently Ladakh, for landscapes. She believes the world is a beautiful place

Mistiful © Bhagya D AFIP
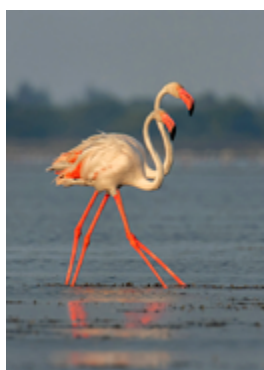
Walking Together © Bhagya D AFIP

Swamphens at the Look © Bhagya D AFIP

Lamayuru Festival © Bhagya D AFIP

Pear Us © Bhagya D AFIP

and clicking pictures to capture its beauty brings her immense happiness. She also writes short Kannada poems on many of the photographs she takes, which help her express her emotions behind these photographs.

Over the past few years, Bhagya has been an active member in the YPS salon participation group, and has won several acceptances and awards in national and international salons. Her works have been exhibited across more than 20 countries. 'Theyyam', 'Majestic', 'Mistiful' and 'Walking Together' are some of her most awarded works. She was awarded AFIP distinction in 2022.

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

Black Leopard © Bhagya D AFIP

Food Satisfaction © Bhagya D AFIP

Photographing Sculptures of Ancient Temples

For photographers in India, the numerous temples that were commissioned by great dynasties of medieval and ancient India provide countless opportunities to make some great pictures. If you are a photographer and have not really looked at temples as a subject for photography, you are really missing something. Photographing temples, especially sculptures will not only allow you to understand the art, history, and science behind it, but is a great spiritual experience by itself.

There are a lot of things that you can look for when shooting temples: you can look for colors, people, elements like smoke emitting incense sticks etc. However, the one most important thing that I look for while photographing temples is sculptures. Sculptures not only depict the culture, heritage and lifestyle of the times gone by, they also act as a testament to the skill and artistry of the sculptor. Most of the sculptures in temples either depict a story of a God or a Goddess or an event such as war, wedding, and even sensuous moments.

This article has two parts. Part-1 covers some points to ponder while photographing temples. Part-2 covers photographing sculptures.

Part-1: Points to ponder when photographing temples

Time

As photographers we look for calm surroundings, golden light, and very few people around. These factors make early morning the best time to photograph temples. Also, as most of the temples are facing east, morning is the best time. However, there are exceptions. Hoysaḷa temples like in Bēlūru and Halēbeeḍu have beautiful carvings and sculptures all over the temple. In such cases morning and evening can be considered as best times. Evening is a good time if you are looking to capture the temple with human elements and if you can use sunset to complement the image with orange and red sky that adds great 'wall value' to an image.

Holistic Mindset

Temples are places of worship and are very close to people and spirituality. Most

Shore Temple, Mahabalipuram © Goutham Ramesh Nikon D750 with Laowa 15 mm lens, 1/125 sec, f/8.0, ISO 100

Prayer, Sharavanabelogola © Goutham Ramesh Nikon D5100 with Tokina 11-16 mm lens, 1/60 sec, f/7.1, ISO 100

Framed, Somnathapura © Goutham Ramesh

Sony A6000 with Tokina 11-16 mm lens, 1/125 sec, f/8.0, ISO 200

of them have been there for centuries and have seen kingdoms flourish around them. They are also testament to the rich culture of the land. So, we should respect temples and approach them with a holistic mindset and avoid damaging them. This is important because we are better humans first and then photographers.

History

Every temple has a story behind it, and it is fascinating to know it even before shooting. by doing this we not only can appreciate the place but also can connect and relate to the temple. We will know what to focus on while making beautiful visual stories.

Exposure and ISO

If you plan to shoot inside the temple, remember that the lighting inside the temple is not really photography friendly and you cannot use a tripod. So, the best way to capture is to bump up the ISO rating. Choose a camera which can take decent pictures with ISO value set to 3200.

Good Point of View

This is one of the most important things, as the beauty of any temple architecture is that it gives a new perspective when seen from a different angle every time. So, walk around the temple, squat, lie down if required, and do a pradakshiṇa (circumambulate) once even before you shoot. Also make notes of different angles and then start shooting.

Equipment

Temples can be photographed with any equipment, even mobiles. I use a variety of lenses to shoot temples and some of them are listed here with reasons:

Wide angle lens (8 mm fish eye to 16 mm): These lenses are best suited to shoot inside the temples. I use them quite a lot especially while shooting vast expanse of the temple area and inside the temple.

Mid-range zoom (24 mm – 120 mm): This is the most widely used lens. It gives you a wide angle required to cover a larger area and gives a decent zoom to cover sculptures.

Entrance to Kalyana mantapa, Lepakshi © Goutham Ramesh

Nikon D750 with Laowa 15 mm lens, 1/100 sec, f/8.0, ISO 200

Hoysala, Belur © Goutham Ramesh   Nikon Zfc with Nikon 16-50 mm lens, 1/60 sec, f/9.0, ISO 200

Macro Lens: This is my favourite lens especially while shooting sculptures. It allows me to show intricate details.

Part-2: Shooting sculptures

The temples built between 11th and 14th centuries by the Hoysaḷa and Vijayanagara rulers exhibit intricate sculptures and freezes in stone. Being extremely stylistic, some of the sculptures are not only beautiful, but they also give us a peek into life and culture of those times. My effort has always been to bring out the story of these sculptures. I will share a few images and talk about my approach to shooting each one of these.

The above picture of the Hosyala emblem has interesting stories behind. There is an interesting legend associated with how the Hoysaḷa dynasty was named and the whole intent was to show the story. It is said that a young boy named Saḷa and his teacher Sudattāchārya were in a temple in Angadi village when a tiger approached them menacingly. The teacher handed Saḷa an iron rod and said "*Poy Saḷa!*" which translates to 'strike Saḷa'. Saḷa took the rod and killed the tiger with a single blow. He then went on to set up a vast kingdom and took his teacher's cry as his family name. The figure representing Saḷa attacking the tiger became the emblem of this royal family and can be seen in almost every temple built by the Hoysaḷas. Another interpretation of this emblem is that it represents the victory of king Vishṇuvardhana over the Choḷas, as the tiger was the emblem of the Choḷa dynasty.

Most Hoysaḷa temples have these elephants shown below, which symbolize the strength of the lower platform in holding and supporting the entire structure together. So, I wanted to show them at the base of the temple and used a wide and a low angle shot to depict them as if they are walking into the frame.

I found this hand of Goddess (see next page) among many sculptures at Sōmanāthapura. What is so stunning about this is the detail. Look at nails,

Elephants of Hoysaleswara temple, Halebeedu © Goutham Ramesh   Nikon Zfc with Tokina 11-16 mm lens, 1/60 sec, f/9.0, ISO 200

Hand of Godess, Somnathpura © Goutham Ramesh
Nikon D750 with Laowa 100 mm macro lens, 1/60 sec, f/9.0, ISO 200

Feet of Godess Lakshmi, Somnathpura © Goutham Ramesh
Nikon D750 with Laowa 100 mm macro lens, 1/60 sec, f/9.0, ISO 200

rings, and even the posture of the hand which is so beautiful. This is part of sculpture of a Goddess, which is about a foot in height. To get the details well I used a macro lens.

Another picture shows the beautiful foot of Goddess Lakshmi resting on the lotus. I used a macro lens here also to get the details well. You can see that the lotus stem is bent due to the weight. Attention to details by the sculptor is amazing. Truly a masterpiece! Incredible India!

Feet of a dancer is another image captured with a macro lens. The beautiful feet of dancer are covered with ornaments, anklets, and even toe rings. The idea was to depict the kind of ornaments that were used in 11th-12th century India.

When light falls on certain pillars it creates a natural spotlight. It is a good opportunity to shoot these kinds of pictures. In Lēpakshi, the three-legged sage Bhringi is sculpted as a dancer on a pillar in the nātya mantapa. It is said that he danced without pause, resting one of his three legs when it got tired and he continued dancing on the other two.

The story about Bhringi is rather interesting. He was an ardent devotee of Lord Shiva, but never considered Shiva's better half Pārvati to be a part of his worship. Bhringi regularly worshiped Lord Shiva at his abode in the Kailasa mountain. At the end of his worship, he would religiously

circumambulate only Shiva. Having seen this ritual, Pārvati chose to be a part of it and one day sat closer to Lord Shiva. Bhringi noticed this, turned himself into a bee and went around Shiva thrice. Pārvati was enraged and this did not escape Shiva's notice. To teach Bhringi a lesson that Pārvati is
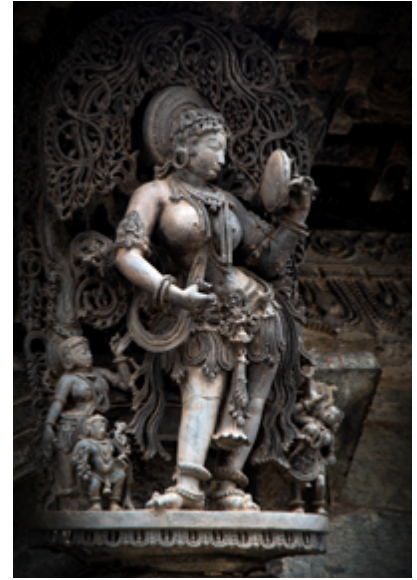

Feet of a dancer, Somnathapura © Goutham Ramesh

Nikon D750 with Laowa 100 mm macro lens, 1/60 sec, f/9.0, ISO 200

Sage Bringhi, Lepakshi © Goutham Ramesh

Nikon Zfc with 7Artisans 7.5 mm Fisheye lens, 1/5 sec, f/4.0, ISO 100

Darpana Sundari, Belur © Goutham Ramesh

Nikon D750, Nikon 24-70 mm lens, 1/30 sec, f/6.3, ISO 200

an integral part of him and cannot be excluded, Lord Shiva merged himself with Pārvati such that Bhringi would have to circumambulate both. Bhringi is often depicted as a skeleton in many images. This is because Pārvati, having noticed that Bhringi did not go around her, cursed him in fury to become thin and completely emaciated, so weak that he could not stand. Lord Shiva, moved by Bhringi's plight, gave him the 3rd leg for support. Hence Bhringi has 3 legs.

This sculpture of two warriors fighting with spears and shields gives us a peek into life during 11th century India. We usually tend to miss these while photographing temples and I suggest we look for such beautiful small sculptures also while capturing temples to showcase the culture and life of times gone by. Here I have included the wall of the temple in the background to indicate that this sculpture is part of many sculptures.

The sculptural details on the walls of the Chennakēshava temple built by Hoysaḷas in Bēluru are captivating, especially the shilābālikes. Among those, '*Darpana Sundari*', the beautiful lady holding a mirror, is very famous. Since this is on the eastern wall of the temple and there is a roof platform above it, the timing to shoot this must be right and I went there in the morning to get this beautiful image. For a detailed discussion of this picture, read *Dṛṣṭi,* Vol 51, Issue 1, Jan-Feb 2022.

For knowing more on my temple images, you may visit my blogs:

- https://gouthamramesh.com/shilabhalikas-of-belur
- https://gouthamramesh.com/hoysalas-skilled-artists-of-india

• Goutham Ramesh

Warriors of 11th Century, Halebeedu © Goutham Ramesh

Nikon Zfc with Tokina 11-16 mm lens, 1/5 sec, f/4.0, ISO 100

Mr Goutham Ramesh is a software engineer by profession and works in a senior position in a technology company. He took a keen interest in photography right from student days and got expertise in macro, nature, travel, and people photography perceiving his works as 'Canvas of Light'. He has got notable international medals and certificates. He is also a creator, founder, and moderator of the Creative Photo Artist (CPA) group (https://www.creativephotoartist.org).

Simplifying the Elephantine Scenery

This artistic wildlife picture reminds me of a famous quote by American documentary photographer William Albert Allard: "What's really important is to simplify. The work of most photographers would be improved immensely if they could do one thing: get rid of the extraneous. If you strive for simplicity, you are more likely to reach the viewer." Born in 1937, Mr Allard worked in colour photography from 1964, winning outstanding awards and continued to work for National Geographic in full-time role.

Author of the above picture is Dr Ajit K Huilgol, a pioneer kidney transplant surgeon with over 2500 transplants to his credit, a cricket commentator in English for AIR from 1972 and later for Dooradarshan, and winner of several international photography awards. He got into photography at the age of 40, indoctrinated into wildlife photography by the eminent photographer, YPS life member, and the then Additional Principal Chief Conservator of Forests Mr M N Jayakumar IFS (Rtd), MFIAP, FRPS. Ajit got immense encouragement from his wife Mrs Medha.

Ajit shot this image at Amboseli, Kenya, at around 6:45 am in February 2015, when elephants came down from adjacent Mt Kilimanjaro to plain grassland for food and water. He captured this image on his Canon 1Dx camera and 300 mm f/2.8 prime lens. For such ventures, he travels alone, or with two more photographers in one vehicle to minimise disturbance. His advice to newbies into photography is that photographers should learn to process their images themselves, using whatever software they are comfortable with and avoid dependence on others.

Technically, the image was taken with apt settings and parameters:

Timing: Author was on the spot well before sunrise. He had studied the surroundings and chose the best place to photograph African elephants coming down from the slope of the mountain in the early hours to swamps in the plains to feed on luscious grass and drink water.

Camera Angle: Expecting rows of those wild elephants to walk opposite light when
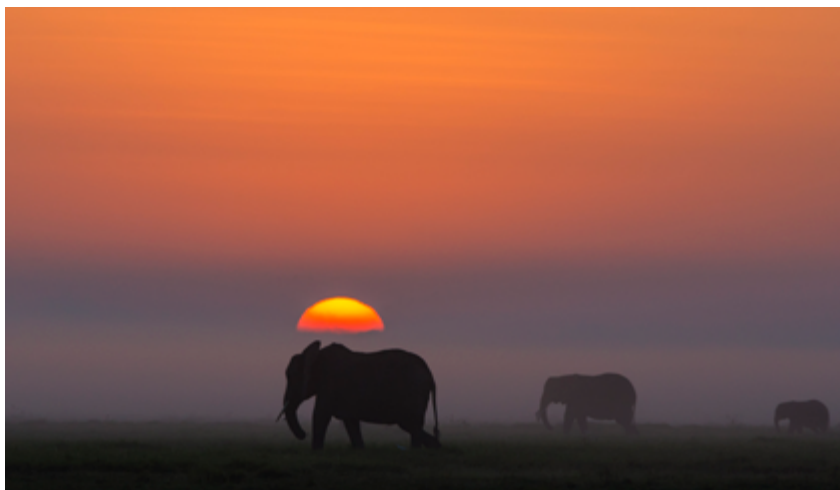
African elephants under rising sun © Dr Ajit K Huilgol ARPS, EFIP, AFIAP, GPU CR4, C*MoL, E.NPS, GM.APS, BAPU

the sun would be just rising, he chose a proper place and camera angle to capture a dramatic partial silhouette of elephants against the golden glow of the sky.

Camera Settings: While the sun rays were not hot enough to lift the fog around, he saw this magical scene unfold only for a few minutes as a few elephants walked gracefully, one behind the other, without overlap. With his experience, imagining the resulting picture, he set the camera to aperture priority (Av) mode, centre weighted metering, and set exposure compensation to +0.33 to suit both bright golden background as well as grey tones of elephants. With ISO set to 800, and lens aperture opened to f/5.0, he got the shutter speed of 1/250th sec. He used a bean bag on the vehicle to avoid camera shake and to get a sharp image.

Artistically, it is my pleasure to analyse this wildlife image under the light of William Albert Allard's quote to strive for simplicity:

Pictorial Compliance: The picture has been most aesthetically composed combining beauty and art in a single frame, arising response not only in viewer's eyes with powerful impact, but also mind and heart, with in-depth mood and emotion, thus, making it a beautiful pictorial canvas.

Golden Cross Rule: The frame is captured very timely, placing the large elephant, the prime subject, at the right place just below the soft rising sun amidst thin clouds. It complies to the Golden Cross - One third rule, thus adding the pictorial quality to the frame.

Balance: The main subject being the large elephant, it looks bigger as it is near to the camera and the other two, which look smaller, give that feeling as they are far behind the large one. Thus, those two elephants are not competing with the larger elephant but instead, provide *balance* to the main subject.

Three-Dimensional Effect: Coverage of thin mist has lightly brightened the land and grass behind the main subject till the horizon. Two elephants on the right are not walking in the same plane and hence their sizes are diminishing as compared to the main elephant. Mist adds to the feel of distance. These factors make a viewer experience a 3D perspective.

Partial Silhouette: Most of such opposite light shots make the camera side of objects appear dark, termed as *silhouette*. Here, it has been a partial silhouette, showing ample details on grassland and the shadowed side of the main elephant such as its tusks, depression of forehead with eye's portion, big ear, shoulder, base of the tail and legs. Also, the natural grey tones are well displayed instead of possible black patches.

Overall, the author is highly appreciated for his excellent creation of this wildlife picture.

• 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.

Cropping and Resizing

All of us take a large number of images. We will discard some, post-process some, and finally prepare a few better ones for showing them to others. There are many ways we can do the latter. It could be through sharing on social sites, displaying on an HDTV, hanging prints on a wall, making a photo book, preserving them in an album, etc. We may also submit our images to salons and other competitions to test our mettle. How an image should be prepared for each of these is different as you need to crop and resize them differently.

The three factors that are altered in this process are - the aspect ratio, dimensions of the image in pixels, and finally the resolution. Though this may look basic, there is a misunderstanding in the minds of many perhaps due to the technical nature of the subject and the (few) calculations involved.

Before proceeding further and seeing how we need to change them, we must have a very clear understanding of these three factors. So, let us start from this point.

Aspect ratio

If you take a rectangle (Picture 1) and measure the horizontal and vertical dimensions and then divide the former by the latter, the number you get is called the Aspect Ratio. This is shown as two numbers and is expressed as H:V where H and V refer to horizontal and vertical dimensions.

The dimensions can be in any units. That is, they can be - pixels, millimeters (mm), inches, etc., as that does not matter. Nor are the absolute numbers important. For example, the following numbers all have the same aspect ratio since we are concerned only with the ratio, not the absolute values of H and V independently.
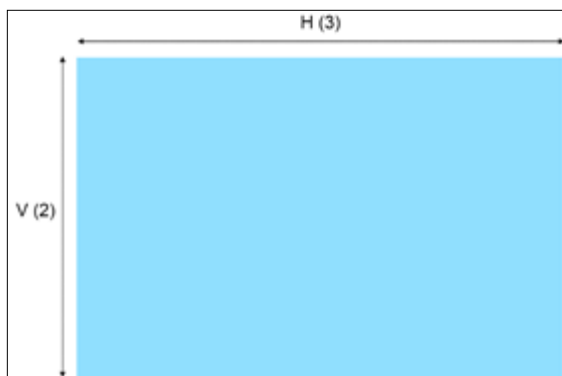
All full-frame DSLRs, Mirrorless cameras (MLCs), and 35 mm film cameras	3:2
All APS-C cropped sensor DSLRs and (MLCs)	3:2
Micro 4/3 Mirrorless cameras	4:3
Most small-medium format cameras (Fuji GFX, etc.)	4:3
Roll film (120 format) cameras like Rollei and Hasselblad	1:1 (square)
Standard full HDTV	16:9
Panorama	3:1 or more
Some examples of standard printing paper sizes (in inches) that also indicate the aspect ratio	6:4
	7:5
	10:8
	12:10
	12:8
	15:10

Table 1

3:2, 6:4, 12:8, 60:40, 600:400, 6000:4000 and so on.

There is nothing like a standard or correct aspect ratio. It will change based on your camera, the display device used to show your image, or the paper you want to use for printing. Also, if you are selling your images, the client may ask for these with an aspect ratio (for a catalog, for example) different from what your camera might have given. Hence, it is common to have mismatches in aspect ratios. Table 1 gives aspect ratios of several common items.

What effect does this mismatch have on your image? Quite a lot! Let us say you want to print a photo taken with a camera that has an aspect ratio of 3:2 and the paper is 10 X 8 inches. The latter has an aspect ratio of 5:4 and hence there is a mismatch as the aspect ratio of the paper is less than that of the image. If you now print as it is, the image will not fill the paper fully and you will get empty spaces on the top and bottom (Picture 2)

If you want to print the image so that it fully occupies the 8 inches height of the paper, then the image will need a 12 x 8 paper! So, the only solution to this problem is to crop (literally cut and remove digitally) the image to 10:8 (Picture 3). However, note here that some parts of the image have been cropped out (discarded) and hence your composition may get disturbed.

What will happen if you want to display an image taken with a camera that has an aspect ratio of 3:2 on an HDTV that has a larger aspect ratio of 16:9 (Picture 4). Here too the same explanation holds good but since the aspect ratio is now higher, you will get empty spaces on the left and right (Picture 5). This case is often encountered by photographers when displaying images on HDTVs. We will discuss this specific case in more detail later.

Note:

- The aspect ratio depends on the number of H and V pixels but not on the total number of pixels.

- If the width is less than the height, like in a portrait format print, then the aspect ratio will become less than one. While there is no rule, aspect ratios are generally not shown as less than one. So, if you are looking at a portrait format print, the aspect ratio is calculated as the ratio of the longer side divided by the shorter side.

Picture 1: Aspect ratio.
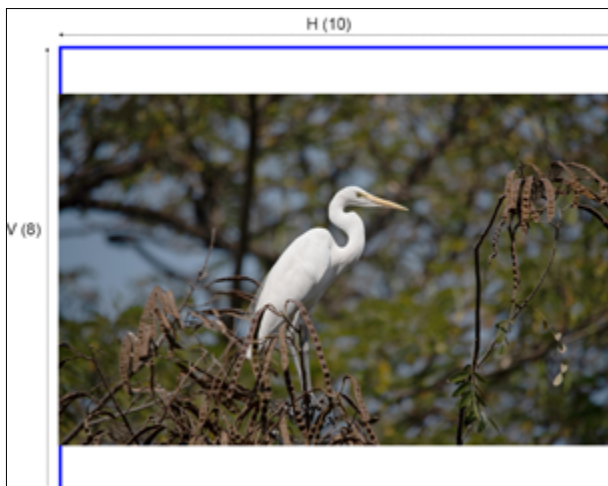
Picture 2: The empty spaces are shown by the blue border.

Picture 3: Image cropped to get the 10:8 aspect ratio. Note that some parts of the image have been cropped out on either side.

Cropping

We have used this word a few times already and it means that we are cutting the image and throwing away some parts of it. This is done for a few reasons.

1. It is needed for matching the aspect ratios.

2. After you correct an inclined horizon, the image must be cropped to get a proper rectangular shape.

3. To improve the composition by eliminating some extraneous elements in the image that are not contributing.

4. To enlarge the size of the subject. This is done frequently by wildlife photographers when they might not have had a long enough focal length at the time of taking the photograph (Pictures 6 and 7).

For the last three cases, the aspect ratio can optionally be left unaltered.

Always remember that whenever you crop, you are throwing away pixels and thus paying a penalty. The more the area that is cropped, the greater will be the loss in pixels. So, in general, the lesser the crop the better.

Resizing

Apart from cropping for whatever reason, you may have to resize the image depending on the end use you have in mind. Let us take two examples to illustrate this. Since it will be easier to understand the concept with specific numbers, let us start with a hypothetical camera that has a pixel count of 24 Megapixels (or 24 MP) with a sensor of 6000 x 4000 pixels.

Case I: To display an image on an HDTV

As you may recall, an HDTV can display only 1920 X 1080 pixels that correspond to an aspect ratio of 16:9. We can start with the image from our camera and change the aspect ratio by cropping it to 16:9. When this is done, we will end up with an image that is 6000 x 3375 pixels. If you want to verify, take a calculator and divide 6000 by 3375. You will get the number 1.7777 which is the same number you will get when you divide 16 by 9.

Next, we need to reduce the number of pixels from 6000 to 1920 horizontally. We need to do this reduction symmetrically in both horizontal and vertical directions. When we do so, the number 3375 will proportionally reduce to 1080 for a correct fit on an HDTV. This is because we have changed the aspect ratio of the image to exactly match that of an HDTV. The image now will be displayed on the HDTV covering the area fully right up to the corners with no empty spaces.

The reduction in pixels is called down-sizing and can be done in post-processing software.

Case II: To make a 24x16 inch print

For a good detailed print, the pixels need to be placed close enough to get a good sharp print. The generally accepted number for this is 300 pixels per linear inch of paper or 300 PPI. Thus, for a 24 x 16 inch print, the needed pixels are hence 7200 x 4800. Since our hypothetical camera has only 6000 x 4000 pixels, we need to increase the pixels (upsize) to reach our target value of 7200 x 4800 (in this case). This is done by a process called 'interpolation'. The
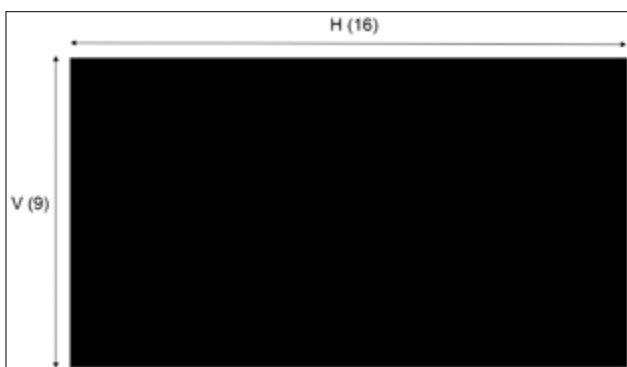
Picture 4: HDTV has an aspect ratio of 16:9 (H:V).
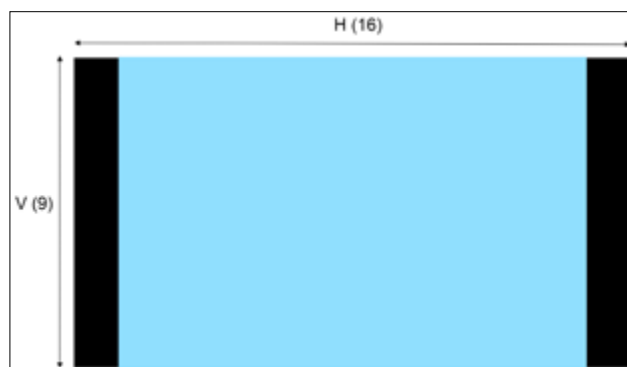
Picture 5: The aspect ratios of the image (blue, 3:2) and that of HDTV (black, 16:9) are different. This mismatch causes empty spaces on either side.

Picture 6: Uncropped image as captured by the camera.

Picture 7: After cropping to improve composition and to make the subject more prominent.

algorithms and the math behind this process are quite complex but we need not worry about all that as most post-processing software will do the needed operations.

Note that you can use even a reduced resolution like 240 PPI if the print is very large as we will be viewing from a farther distance. So, our 7200 x 4800 image file can also be made into a 30 x 20 inch print but at 240 PPI. Thus, the resolution is a very important number that you must specify when you create a file for printing as this is what tells the printer at what resolution it should print.

Note that we are saying PPI and not DPI! Is this a mistake? No, read on for more explanation on this very important point.

The common name for both downsizing and upsizing is resizing. Every standard post-processing software including Lightroom or Photoshop will allow you to do this.

PPI and DPI

These two mean pixels per inch and dots per inch and indicate the resolution. Many use these two interchangeably or wrongly use one instead of the other. So, why are these different, and what is the correct usage?

Let us start with PPI which is image resolution. It has an important function when you create a print, as it specifies how closely the pixels will be placed on the paper. If you use the common standard for printing, it will be 300 PPI (not DPI). As you can expect this means that on one linear inch of paper, 300 pixels of the image are placed. If the image has a width of 7200 pixels, then at

the resolution of 300 PPI, the image will be printed 24 inches wide.

So far so good, but what is DPI and what is it supposed to do? It is a printer specification and you have absolutely no control over it. The printer has a certain number of color inks at its disposal, usually up to 10, but it does not have a separate ink for every color that a camera can give to a pixel. Recall that even if your image is in JPEG format, every pixel can take anyone of the 16.7 million colors available! So, the printer combines many dots of varying sizes and (ink) colors to reproduce all the colors of a pixel. The number of dots that a printer can place on a linear inch of paper is specified in DPI. This number is much higher than the 300 PPI print standard as several dots will make a pixel. For a typical printer, resolution can go up to as high as 5760 DPI but remember that different printers will have different DPI specifications.

So, PPI is an essential specification for you to print, but what role does it play if you are displaying an image? The answer is absolutely nothing! But why so? A display (HDTV or computer monitor) once manufactured has a fixed PPI and you cannot change it. Whichever image you send for display it will always be displayed at the PPI of the display which is generally between 72 and 100 depending on the display device.

Do this experiment. Create an image of 1920 x 1080 at 3 PPI and another at 300 PPI keeping the number of pixels the same (1920 x 1080). Display both on your computer monitor (or an HDTV) and see if there is any difference. They will look exactly the same proving that the PPI

value of your image has no relevance for display.

At this stage, you may say that you have seen several times (salons, print media, etc.) all asking you to submit images at 300 DPI. So, what gives? If the image is being asked for display purposes, then 300 DPI is wrong on two counts. First, there is no meaning in specifying DPI at all which is a printer specification over which you have no control. Even if the specification says 300 PPI, it is of no relevance since the display will show the image at its own PPI and not what you have set in your image file.

In this article, we have seen what the terms cropping and resizing mean. We have also seen the difference between PPI and DPI and their significance. To summarize, we need to worry about PPI only when we print and we need not worry about it at all if we were to display! And DPI? Forget about it from today and be happy!

• 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.

Stories from Portraits

Photographers are storytellers. As human beings, we are innately wired to finding patterns out of all our experiences. The patterns to detect danger kept our ancestors alive during prehistoric times. Those patterns, now as stories, still stimulate, educate, and entertain us. If we can weave stories with our pictures, we can touch the hearts of the viewers. That is a magical power.

I have been trying to weave such stories through photographs for over a decade. While shooting landscapes, portraits, and street scenes, I engage with people to understand their backgrounds, activities, and motivations. I read varieties of books and try to bring forth in my pictures, the nuances of life I read about. Being an avid traveler, I love to visit places prior to dawn or after dusk, to capture life not usually experienced by the casual tourist. Here are a few stories from my diary.

Stories from strange faces

Arnika is a Lithuanian girl and a Krishna devotee. She moved from her country to New York city and later moved to Houston. She works in Operations and Logistics. She attends regular kirtans and spirituality classes in the local ISKCON temple.

I had just bought a new lens and was getting into portrait photography. On one of my visits to the Houston ISKCON temple, I asked her if I could shoot her picture. She gladly obliged.

Krishni From Lithuania © Thejas K R AFIAP, AFIP

The picture was shot in a Canon 6D camera with Tamron 70-200 mm lens set to f/2.8 at 200 mm. All my images are shot in raw format and then exported from Adobe Lightroom to Adobe Photoshop as JPEG for processing. In this image, I smoothened the skin in Photoshop. I made sure that I did not smoothen skin near her dimples as that would make her face look chubby.

Shooting sunrises is a lot of fun. It is a lot of work too. I have to get up two hours before the sunrise, drive an hour to the beach, find a location and set up my gear. All this was to be done before many people manage to get up from the bed in the morning. Despite all these, there is no guarantee of a good shot as the sky may not have a single cloud or may be overcast with no sun. The result is often a boring picture or no picture.

On one of these overcast days, I started a conversation with a man who had come to the beach for fishing. Fishermen are the only other people who show up at the beach at the break of dawn. The man used to be a competitive surfer in California during his days. He had been to international surfing contests and loved all the adulation, especially from women. Now he no longer participates in the sport but likes to live near water.

I shot the image in a Canon 550D camera with Canon 50 mm f/1.8 lens. I used Topaz Adjust software to enhance the details on the skin and used Nik Silver Efex Pro to get the monochrome version.

As in the two stories above, my passion is to engage with people I meet, understanding life, and engaging with life itself. Face is the index of a person. I love shooting pictures of people's faces. I prefer to shoot portraits outdoors, as this is a natural setup. I can bring forth natural expressions closer to reality in the outdoors.

The Star of The Yesteryears © Thejas K R AFIAP, AFIP

Adding context

Sometimes, we can go beyond just the face, to show the personality being captured in a frame. Eric is an actor from rural Louisiana who is also a steampunk fan. Steampunk is a retro futuristic subgenre of science fiction. It incorporates 19th century industrial steam powered machinery. If the electronics revolution (microchips, computers, smartphones) were not to happen, the writers of the 19th century had imagined the future in steampunk. This is an example of using the background as a context to add to the mystique of the character portrait.

The picture was shot in a Canon 6D camera with Tamron 24-70 mm f/2.8 lens set to 55 mm and f/3.5. I used Topaz Adjust software to bring out the details of his skin and dress.

Overcoming fear

The main impediment to shooting portraits of people is fear. It makes us lose the shot our minds see, lose the story our hearts crave, and lose the experience our souls seek.

The first thing that we need to overcome fear is to shift our focus to what inspires us about street portraits. This could be an interest in everyday human life, characteristic faces, or interactions between people and life in general. Zoom lenses are helpful to overcome fear to shoot portraits. Using a zoom lens also has an advantage of not distracting the subject and making them look towards the camera. Thus, it enables us to capture candid moments.

New Orleans is one of the commercially big cities of the state of Louisiana in USA.

Steampunk Pirate © Thejas K R AFIAP, AFIP

The downtown area of New Orleans is a tourist hub and has a lot of interesting people walking about. I saw this oriental man selling paintings by the street side, deep in thought for several minutes with the same expression. It appeared that he was shell shocked about something and had the same stoic expression for the whole time I was there. I used a zoom lens to shoot this picture to ensure I do not disturb the man's thoughts.

I used a Canon 550D camera with Tamron 70-200 mm f/2.8 lens set to 200 mm and f/2.8. I used Topaz Adjust to bring out the details and used Nik Silver Efex Pro to convert the image to monochrome.

Going close

After you get a bit of practice, it is good to go close to a person to shoot street portraits as well as talk to them. You may be surprised with the stories you hear from people.

On a Sunday morning, I was experimenting with street photography in downtown Houston. I saw a man sitting in a public park with a bicycle and a tent wrapped on it. I presumed he was a homeless person. Then I saw him looking up something on his Dell laptop. I was surprised.

I walked up to him and started talking to him. He is not from Houston and is not homeless. He bicycles around the country, staying in different cities in his tent. He uses the laptop to look up stuff and communicate with his family via email. He was reading a Kindle book on his laptop.

I captured this picture using a Canon 6D camera with Tamon 70-200 mm f/2.8 lens set to 200 mm and f/5.6 for the monochrome shot. I went close to him and

The Street Artist In Deep Thought © Thejas K R AFIAP, AFIP

The Vagabond Reader BW © Thejas K R AFIAP, AFIP

The Vagabond Reader © Thejas K R AFIAP, AFIP

Guitarist In Fashionable Black © Thejas K R AFIAP, AFIP

took the portrait with 70 mm and f/2.8. I used Adobe Photoshop for monochrome conversion of the image. For the portrait shot, I used Topaz Adjust to bring out the features on his face.

Have a plan but be open

Though it is always good to have a plan to fall back on if something more interesting does not turn up, it is good to be open to new or unexpected events.

One morning in the island of Puerto Rico, I was trying to shoot some pictures of the cobblestone streets, but the streets did not have any people. Just while I was planning on giving up, a guitarist walked past me. He stopped by to talk to me. I thought he was going to ask me to delete the pictures. In fact, he asked me to take some pictures of him walking and email the pictures to him. He also showed me some videos of his performances with local celebrity artists.

I captured the image using a Canon 6D camera with Canon 17-40 mm lens set to 17 mm and f/5.6. I used Topaz Adjust for enhancing the details of the cobblestoned road.

Making new friends

By adopting an active engagement with the people in the portraits that we shoot, we can make new friends and learn about interesting lives.

On a street in Hawaii, I met this interesting surfer who appeared homeless. I stopped by and started talking to him about his story. Originally from Australia, he came to Hawaii seventeen years back as he liked to surf the waves. He has always been homeless and likes that lifestyle. In Hawaii, being homeless can be a choice. As the government takes care of food and medicines for homeless people, one can adopt that lifestyle if they do not mind the inconveniences that come along with it.

I took this picture with a Canon 6D camera with Tamron 24-70 mm f/2.8 lens set to 24 mm f/2.8. I used Topaz Adjust for bringing out the details and Nik Silver Efex Pro for monochrome conversion.

Finally, the most important point is to practice. The more we shoot, the better we become in overcoming fear and creating engaging work. The world has a lot of interesting people with amazing stories to be revealed.

• Thejas K R AFIAP, AFIP

Homeless By Choice © Thejas K R AFIAP, AFIP

Mr Thejas K R (LM-198) has been a passionate art photographer for over two decades. A computer science engineer with MBA degree, he works as an operational technology project manager in Air Liquide Co., and lives in Houston, USA with his wife and daughter. He has served as the president of Memorial City Toastmaster Club and was on the boards of Houston Photographic Society, and Houston Camera Club.

World Photography Day 2022

Photographers across the world come together on August 19 every year to celebrate World Photography Day. The day traces its origins to 1837 when the first-ever photographic process, the 'Daguerreotype' was developed by the Frenchmen Louis Daguerre and Joseph Nicephore Niepce. YPS has been conducting various types of events to celebrate the creativity and nuances of photography over many years.

This year, on 20th and 21st August, YPS held a print exhibition 'Black & White Bonanza' at the prestigious Karnataka Chitrakala Parishath. The best 103 Black & White photographs submitted by YPS members were shortlisted, printed in 12x18 inch format, framed exquisitely and exhibited at the prominent gallery. The entire gallery was adorned with decoratives depicting YPS vibes. During the event, Mr Satish H invited YPS senior members present at that time, Mr Anantha Raj, Mr Vishwanath B, Mr Bhaskar H and Mr J. D. Simon to the dais, and introduced them to the visitors and felicitated them with YPS mementos in presence of current executive committee members. It was followed by felicitation of Mr Satheesh Seshadri of Technova, who had sponsored the printing of all images for the exhibition.

During the entirety of the exhibition, another fun event titled FotoFantasy was organised. Simple props, lights, backdrop screens and tables were provided at the venue, and the visiting photo enthusiasts and general public were encouraged to think out of the box and shoot on the spot using these props in creative ways with their phone or camera. They then mailed the pictures for the contest and at the end of every hour two prizes were announced. All participants were given exclusive YPS memorabilia in the form of picture and photography quote magnets. Authors of twenty eight winning pictures were given exclusive YPS caps and specially designed Golden Jubilee mugs.

Due to the wide publicity in social media and print media, the exhibition had a huge footfall and every visitor after seeing the exhibition was seen heading to the tables with props to try their hand at creative photography. Many spent hours clicking pictures using different props like buttons, beads, coloured clothes clips, punched cards, fresh leaves, miniature pots, pans and the like. Different props were added on the second day. This resulted in unique pictures from more than 150 contestants. Many winners were non photographers who were pleasantly surprised and elated at having won and surely would be inspired to try their hand at the new hobby!

Many visitors commented on how much they enjoyed participating at FotoFantasy, making this one-of-a-kind exhibition.

At the same venue, on 20th August, the visitors were treated to a slideshow and talk by Dr. Maddur Badarinath titled 'Colorful Croatia and Bosnia'. Dr Badarinath started the presentation with a slideshow of his favourite photographs of all the countries he has visited till now. He then started presenting a series of photographs depicting landscape, architecture, people, culture, customs and history of Croatia and Bosnia. With a full house audience, and live feed on YPS Facebook and Youtube page, the presentation was an instant hit.

With continuous footfall on both the days, visitors were enthralled with the magic of Black & White photographs and had fun at FotoFantasy at the YPS World Photography Day 2022 celebration.

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

Exhibition Glimpses

Viewers at the YPS Members' Black and White photography exhibition held at Karnataka Chitrakala Parishat, Bengaluru.

Visitor enrolling for FotoFantasy contest

Mr Satish, addressing gathering at Dr Badarinath's presentation

Visitors busy shooting for FotoFantasy contest

Props for FotoFantasy

A winner of FotoFantasy

Mr Anand Sharan, a jury at FotoFantasy presented with YPS memento

Ms Nikhita, WPD volunteer receiving memento from Dr Justice
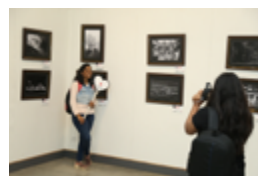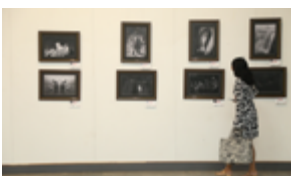H B Prabhakar Sastry

Mr Chethan Rao Mane, WPD volunteer receiving memento from Dr Justice
H B Prabhakar Sastry

Mr B Lakshminarayana presenting memento to FotoFantasy jury
Mr M S Hebbar

Mr Murali Santhanam presenting FotoFantasy winner, Mr Upendra Lal
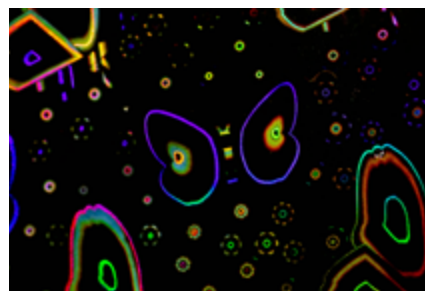
All pictures by Rakesh V C © YPS

FotoFantasy Winning Images

Bleed Blue © Bewesh Adhikari

Beyond Space © G Srivatsa Sharma

Butterfly of Lights © Dr. Pradeep

Battle of Colors © Jeevan Nadar

Bubble Man © Mahesh S K

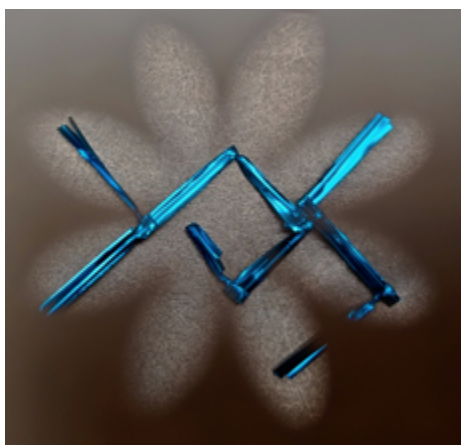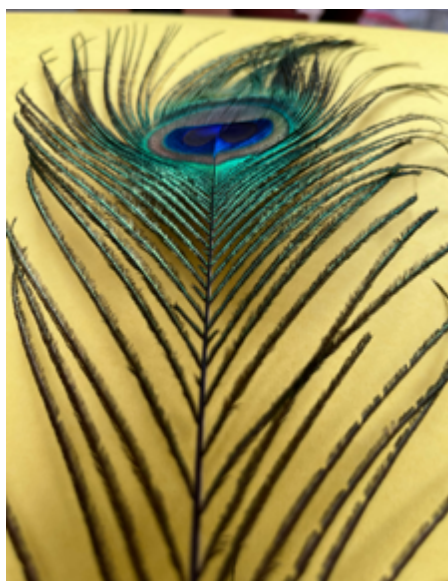*Colours of Happiness* © Ramnath Ballala

Window © Achyutha B M

Photo for FotoFantasy © Chethan Rao Mane

Feather of Words © Aarshan M

Emotion of the Eyes © Hemanth Kumar

Find Your Space © Shubhada Katti

Swapna Mantapa © Rahul Sharma Manjunath
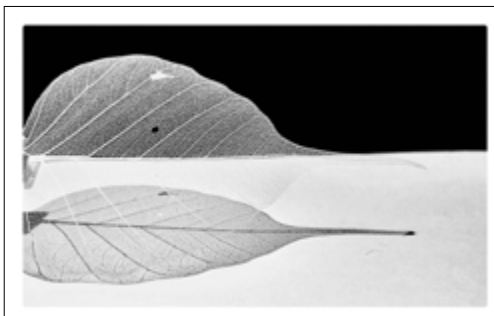
Levitating © Shivananda B
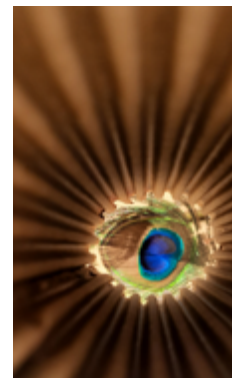
Deep Eye © Upendra Lal
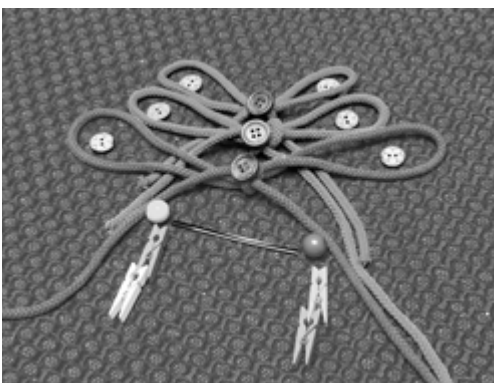
Loops of Nature © Mahanth C R

High Key © Prashant Kulkarni

One Shape Many Colors © Kruthika Kedare

Fallen leaf © Vijay Kumar M

Light at the end of the tunnel © Joseph Sebastian

The Light © Hema Narayanan

Trees and Shade © A N Krishnamurthy

Paris Dream Rose © Rajini Bollera Kushalappa

Platter of Nature © Shourish Nikhil Hardikar

Golden Jubilee Photo Challenge

February 2022 : Noise

Noise is a type of visual distortion that affects how pixels look in a digital photograph. Usually, noise makes your photograph appear grainy instead of smooth. Low light conditions, longer exposure time, high ISO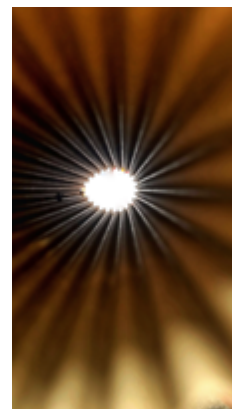 settings add digital noise to the photograph. Noise can be introduced during post processing as well and can be used creatively.

About The Image: Grandmother's Smile by Nagendra Muthmurdu (LM-175)

She was a 90-year-old grandmother sitting in the morning sun, in front of her hut. Her face was full of wrinkles highlighted by sunlight streaming at an angle from behind. With her permission, I clicked some pictures using a reflector to fill-in light. She was very shy about posing for me. Just as a shy smile appeared on her face, I froze it in this frame. I then added some noise to the picture to give it a different look.

Author: Nagendra Muthmurdu, EFIAP, FFIP

Nagendra is an agriculturist based in a remote village of the Western Ghats in Uttara Kannada district of Karnataka. After 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 medals 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.
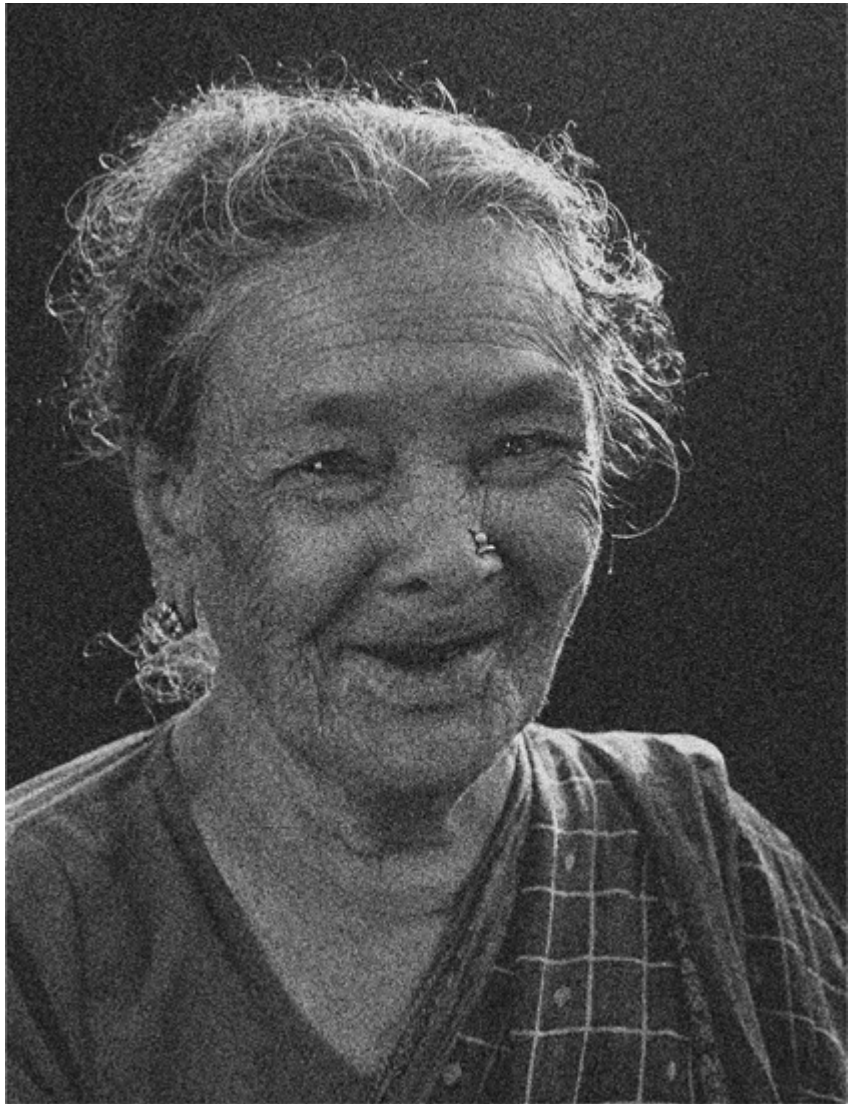
Grand Mother's Smile © Nagendra Muthmurdu EFIAP, FFIP
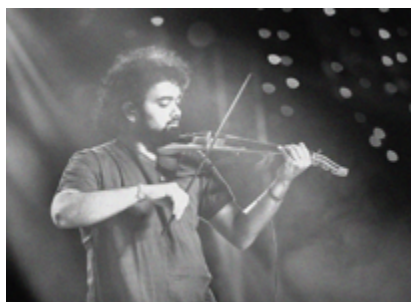
Highly Commended pictures

Boatman On The Move © Girish Mayachari EFIP, AFIAP, CMOL

Streevesham © Chetan Rao Mane AFIP, AFIAP, EFIP, EFIAP

Wine Glass © Girish Ananthamurthy EFIAP, EFIP

Artist © Umashankar B N AFIP, AFIAP

Birds Eye View of Athens © Krishna Kittur

March 2022 : Shadows

Shadows in photography can serve as a tool to improve texture, dimension, balance and contrast and thus the composition. Shadow is the other side of light. Every object under light casts shadows. While the subject plays a part in the picture, the shadow gives shape to the picture.

About The Image: Wheels by Mohammed Arfan Asif (LM-050)

'Wheels' was a spontaneous image made when I was photographing a decorative cart. The play of light and shadow on the cart attracted my attention and I visualized a monochrome version of the same. Incidentally, some cyclists were moving on the other side. This is when I thought inclusion of moving wheels in contrast to the stationary and a traditional wheel in contrast to a modern one would contribute to an interesting storyline. The cyclists were intentionally cropped out while composing on location to emphasize the 'wheels'. The angle of approach helped to emphasize the SHADOWS.

Wheels © Mohammed Arfan Asif, EFIAP/d1, FRPS, MPSA, MICS, MIUP, APSA, FICS, C_MOL, GWP.ICS

About the Author: Mohammed Arfan Asif, EFIAP/D1, FRPS, MPSA, MICS, MIUP, APSA, FICS, C*MOL, GWP.ICS

Mohammed Arfan Asif is an Honorary Member of YPS. His photography mainly focuses on the genres of portraiture and landscapes. He prefers the monochrome medium. He has been awarded the prestigious international distinctions of Diamond Level 1 of FIAP, Master distinction of PSA and the Fellowship of The Royal Photographic Society. He has presented talks, judged photo contests and written on photographic subjects apart from mentoring photo enthusiasts.
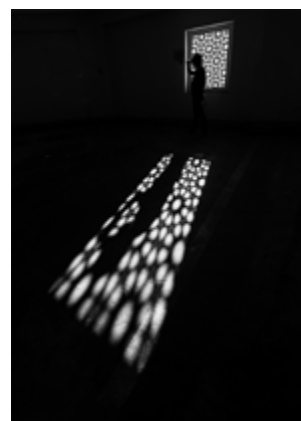
Highly Commended pictures

Abandoned After Dark © Yogesh Mokashi, EFIP, AFIAP

Four Into One © Varadanayaka T P, AFIP

Some Hide Others Reveal
© Chaitra Arjunpuri

Bridge Crossing Play © Nagendra Muthmurdu, EFIAP, FFIP

Nestled In The Mountains © Arjun Haarith, AFIP

March 2022 : Reflections

Reflection photography is when you use reflective surfaces to create an artistic replica of a scene. Apart from water and glass, less reflective resources such as metal, tiles etc. can be used to create artistic and interesting spin in pictures.

About The Image: The Reflection by Lokesh K C (LM-280)

This was captured in Sharavathi backwaters of Sigandur. After trying many angles, I finally went low on the ground to get a good reflection. The main reason to capture this image is the symmetry of the tree with its reflection in water. I also loved the mood and light.

Author: Lokesh K C AFIP, cMoL

Lokesh KC, from Kolar, was interested in painting and drawing since childhood. This made him choose photography and is passionate about it. He loves traveling

The Reflection © Lokesh K C *AFIP cMoL*

and searches for good subjects in events such as Kambala, Hori Habba and other religious festivals. Landscape, Wildlife and Macro photography interest him.

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

Highly Commended pictures

Demoiselle Cranes Lift Off © Ajit Huilgol, ARPS, EFIP, AFIAP, c_MoL, GPU CR2, E.NPS, GM.APS

Full Of Red © Girish Ananthamurthy, EFIAP, EFIP

Pearls From Heaven © Nagendra Muthmurdu, EFIAP, FFIP

TWINING © Jacom Samuel B

Kambala Winners © Uday Thejaswi Urs AFIAP, EFIP, EFIP/G NATURE

YPS Saturday Meet Sessions

Creating Conceptual Composites

On 2nd July, 2022, Mr H Satish and Mr Arjun Haarith gave a presentation on how to conceptualize elements and turn it into a composite photograph.

In the first part of the presentation, Arjun explained that composite photography encourages a photo artist to think out of the box, use his creative freedom and create magic using his images. Arjun explained in detail the 7 Ps involved in creating a composite photograph: Pre-visualization, Planning, Photographs, Photoshop, Patience, Perseverance, and Practice. He added that imagination is the most important tool above all. Arjun then showed a video on how he visualized, planned and executed the making of one of his favourite composite pictures titled 'Heidi'. He then shared a few of his surreal composite, and natural composite photographs, and explained how he envisioned these pictures.

In the second part, Satish took up the dais and showed a series of his composite photographs. He also showed the original pictures whose beauty was fully enhanced with the addition of simple subjects using photoshop. Satish explained how he pre-visualizes his photographs on the field and tries capturing images in different perspectives. He also emphasised that composite techniques can be used

© A K Raju AFIAP

to make a more meaningful story. He also explained to the audience how the jury at national and international salons want to see more creative and unique pictures, and such composite pictures can score well in Open Colour and Open Monochrome sections.

The session thus ended leaving the audience inspired to enter the world of composite photography.

Advertising Photography

On 9th July, 2022, YPS members met online for a presentation and photo review on advertising photography by Mr A K Raju, with Mr Girish Ananthamurthy moderating the program.

Working for over three decades as an advertising photographer, Raju explained the nuances of advertising photography, as it involves meeting client expectations and aims at customer satisfaction. Raju explained how showing different perspectives of products plays an important role in this genre of photography, and shared many examples from his vast experience. During this interactive session, members had many of their questions related to product photography answered.

Blackbuck Family © Arjun Haarith, AFIP

Egrets © H Satish, MFIAP, MICS, EPSA, ARPS, cMoL

The Past And The Present © Dr Ajit K Huilgol ARPS, EFIP, AFIAP, GPU CR4, C*MoL, E.NPS, GM.APS, BAPU

The session then continued with review of photos submitted by YPS members beforehand. There were photographs of food, jewellery, and cosmetics. For each photograph, Raju shared his thoughts on what was good and what could have made it better, with emphasis on angle of presentation, positioning of lights, and usage of colours. Many members pitched in with their queries and a healthy discussion was pursued with a lot of learning and sharing.

Raju then presented a few of his spectacular photographs of cars, watches, food, products, industrial equipment, home interiors, jewellery, and hospitality which has left an array of happy and satisfied clients, and also left the audience spellbound.

Ranthambore – Tiger Paradise

On 16th July, 2022, Dr Ajit Huilgol took YPS members on a virtual-safari to Ranthambhore Tiger Reserve.

Ajit started the presentation thanking his mentors Mr O C Edwards and Mr T N A Perumal for inspiring him and nurturing his passion for wildlife photography. He then gave a brief history of Ranthambore dating from 900 AD, when the Fort was built by Sapaldaksha of Chauhan dynasty, and how it turned from a royal hunting ground to a national park in 1980. He also explained the family tree of Queen

of the Lakes (Machli 1), the extraordinarily popular tiger which won hearts of millions of people between 1997 to 2016.

The presentation then continued with a series of photographs of all the majestic tigers who have ruled this area, such as, Machli T16, Sundari T17, Krishna T19, Arrowhead T84, Noor T39, Ustad T24, Kumbha T34, Jai T108 and Veeru T109. The photos ranged from tiger portraits to their various behaviours, cubs crossing rivers, and against backdrops that include ancient forts, palaces, monuments and ruins that date back to over 1000 years, not to mention lakes, streams and the Aravalli Hills that are more than 1.5 million years old.

Supported by a series of photographs, Dr Ajit also narrated stories that ensued when the photographs were taken, and the audience could imagine the action unfold before their eyes. He also explained the diversity at the Ranthambore Tiger Reserve and shared photographs of other mammals and birds such as Sloth Bear, Indian Pitta, Night Heron with Crocodile kill and others.

Dr Ajit then concluded the presentation with his recommendation of itineraries, budget, best time to visit and other details which can help members to plan their visit to Ranthambore.

What is Photojournalism?

On 6th August, 2022, YPS members met at the YPS Hall for a presentation titled 'What is Photojournalism?' by Mr Naveen.

Having worked with one of India's most respected news networks, the India Today group for around two years, Naveen spoke about the power of photojournalism, and mentioned that while a journalist uses a pen and paper to tell stories, a photojournalist uses the camera for visual representation of an event. He emphasised the need to be honest and impartial in the representation of news and not to manipulate the image.

He continued the presentation with a brief history of photojournalism, and showed the first photograph attributed to photojournalism- the barricades in Rue Saint-Maur-Popincourt from 1848,

Naman © Naveen

and how photojournalism continued to be relevant during the Crimean war in 1855 when British government hired Roger Fenton to not just document the war, but also to portray war in a positive way.

He made the presentation more interesting by filling in many photographs of various events across the country, such as situation during Covid lockdown, demonetization, Delhi riots, farm law protests and so on, and narrated the story of challenges faced to get permission, or responsibilities and ethics to be followed on the field.

He also elaborated on the pros and cons in photojournalism, and gave tips on Dos and Don'ts while covering a story on the field. The presentation then ended with a healthy question-answer session.

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

Canvas of Light

Mr Gautham Ramesh took the members through his thought process of making scintillating landscape images on August 13th, 2022 via Google Meet. Mr Murali Santhanam, Treasurer, YPS, in his introduction of the speaker, said Gautham was a person who was willing to share his knowledge freely and has all the patience to explain anything about photography. During his presentation, Gautham rightly lived upto this virtue.

Gautham explained that image making is a feeling by itself and light is the most important ingredient in photography. Although blue-hour and twilight are his favorite time for shooting, where one can never go wrong, he explained that one can shoot irrespective of the light conditions. While white skies are good for portraits, close-up, stormy days for dramatic clouds, rainy days are good to shoot water drops. ' ADAPT to conditions' is his mantra!

He explained that it is important to do a recce of the place before shooting, maybe the previous day, study the environment and make some record shots.

Ninja © Gautham Ramesh

He generally uses a simple subject in the frame to enhance his landscape images. He also has used bokeh in the background effectively. While he uses a fish-eye lens for landscapes his favorites are a tele lens and his Laowa macro lens. He supported the use of these lenses with many of his own images. To a question on which was the best lens for astro, he replied that a lens with a wide aperture (f2.8 or lower) would be ideal to capture as much light as possible.

He even talked of surrealism in photography where he successfully deploys it to enhance a picture's 'wall value' to sell a picture. He demonstrated how he introduced sun rays or a dramatic sky into a picture.

Hyper focal distance (HFD) was another technique he deploys extensively for getting the foreground right upto the background within acceptable focus. "This is a technique which can be used in any genre, including product photography", he explained. There are charts or even a dedicated App on a smartphone which one can use to set the camera accurately. He advised photographers to practise HFD at home before going to the field.

At the end of the session, he fielded a volley of questions and answered them to the complete satisfaction of the viewers.

M S Kakade
Member, Dṛṣṭi Editorial Team

An Introduction to Street Photography

On 27th August, 2022, the YPS members met online for a talk and slideshow by Mr Suresh Naganathan on Street Photography.

Thanking his parents, his spouse and the book 'The Way of the World' by Nicolas Bouvier for changing his outlook towards the world, Suresh started talking about what attracted him to street photography. He explained what is street photography, and what is not street photography. He believes street photography is the easiest as well as hardest form of photography. Easiest because one only needs a camera and a pair of shoes. Hardest because one cannot control the elements that walk into the frame.

He then made a presentation of a series of his photographs depicting Decisive Moment, Juxtaposition, Similarity/ Echo, Illusions and many other topics that form the essence of street photography. He emphasised that during street photography, one should forget about the camera settings and concentrate on the moments. He also avoids using captions to his images as he believes it should be left for the viewer's interpretation, and the more open the image, the stronger it becomes.

With a series of useful tips for street photographers, he concluded the presentation saying this genre is as

© Suresh Naganathan

© Suresh Naganathan

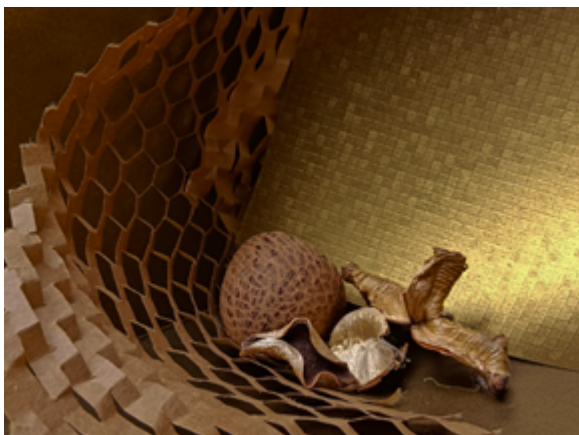much about the world outside as it is about yourself. One needs to understand what makes him tick, be curious about his surroundings and have fun with it.

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

Golden Earth © Vasudha Sawhney   FotoFantasy Winning Image

Maple Leaf © Thishanth Kumar   FotoFantasy Winning Image

PSA Interclub Contest – End of the Year Results

YPS ended a very successful season at the PSA Interclub Competition 2021-2022, bagging three awards in the "End of the Year results". You may recall here that YPS had participated in five divisions spanning three rounds this season.

In the 'End of the year results' in group standings, YPS was placed second in both Photo Travel and PhotoJournalism, third in the Open division and fourth in Nature and Open Creative divisions. You can view all the awarded images and club standings at https://resources.psa-photo.org/index.php?2021-22-season

For the next season beginning November 2022, the open creative division has been removed and PSA has separated Open Color and Open Monochrome divisions. We will soon start inviting your contributions for the next season. Keep your images ready.

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

Group	Division	Final Standings	Author	Title	Award
B	Nature	4	Ajit Huilgol	Cheetah tug of war	Bronze Medal
A	PTD	2	Darshan Ganapathy	Balloon Festival	HM
B	PJD	2	Umashankar B N	Head down Jallikattu	Silver Medal
B	PID Creative	4			
E	PID	3			

Balloon Festival © Darshan Ganapathy

Head down Jallikattu © Umashankar B N

Cheetah tug of war © Dr Ajit K Huilgol ARPS, EFIP, AFIAP, GPU CR4, C*MoL, E.NPS, GM.APS, BAPU

Youth Photographic Society is proud to be a member of Photographic Society of America. 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.

PSA Photo Festival 2022

The 83rd annual PSA Photo Festival will be held in Colorado Springs, Colorado, from 21 September 2022 to 24th September 2022. A number of photo tours and workshops are scheduled as a part of this festival in addition to presentations from eminent speakers and print galleries. The first photo tour is scheduled for the 19th September 2022.

For more information, click on following link: https://psa-programs.org/photo-festival-2022/

YPS Annual General Meeting 2021

The Annual General body Meeting of Youth Photographic Society is scheduled to be held on Sunday, 25-Sep-2022, 10:00 am at Rotary Bangalore West Silver Jubilee Hall, Govt Composite PU College for Girls, 13th Cross, 4th Main, Malleswaram, Bengaluru - 560003. The notice for this AGM will be served through email to active members on 01-Sep-2022.

Members wanting to receive printed AGM notice are requested to send an email to agm@ypsbengaluru.com quoting Membership Number, current address and contact phone number on or before September 03, 2022.

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

YPS Programme Calendar

September 2022

Date	Venue	Topic	Title	Presenter
Sat, 03	YPS Hall, SYC	Picture Review	Open House	Members
Sat, 10	Online Meet	Astro Photography	Astro Landscapes 101	Puneet Verma
Sat, 17	YPS Hall, SYC	Presentation - Travel and Documentary Photography	The Myriad Charms of Blue City	H Satish

October 2022

Date	Venue	Topic	Title	Presenter
Sat, 01	YPS Hall, SYC	Picture Review	Open House	Members
Sat, 08	Online Meet	Post Processing	Cropping and Resizing	Ashok Kandimalla
Fri, 14	Karnataka Chitrakala Parishath	Exhibition	YPS All India Print and Digital Salon 2022	
Sat, 15	Karnataka Chitrakala Parishath	Exhibition Presentation - Travel	YPS All India Print and Digital Salon 2022 Zanskar - a photographer's paradise	Saurab Chatterjee
Sun, 16	Karnataka Chitrakala Parishath	Exhibition	YPS All India Print and Digital Salon 2022	

Note: The above programmes are provisional. Confirmation for each of the programmes will be announced on the website, by email and WhatsApp broadcast.

Yin and Yang © Ramnath Ballala

YOUTH PHOTOGRAPHIC SOCIETY

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