

# Drishti



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**Inside:** Featured Article: Astro Landscape Photography | Camera Diaries: Stories from Cities



# YPS INTERNATIONAL DIGITAL SALON 2022

## REGISTRATION OPEN

Last Date: Nov 28, 2022

[salon.ypsbengaluru.in](http://salon.ypsbengaluru.in)

### Sections (Only Digital)

COLOR OPEN

MONOCHROME OPEN

NATURE

TRAVEL

## Salon Highlights

- » 100+ Medals, Ribbons & Overall Awards
- » Best Club & Best Entrant
- » Custom Crafted Medals, Certificates & Awards
- » 6 Global Patronages
- » Jury from 7 Countries
- » Open Judging with Online Streaming
- » Print Exhibition
- » High Quality Catalog

### Manju Vikas Sastry V

AFIP, Hon.APF, Hon.FGNG

Salon Chairperson

### Anitha Mysore

ARPS, MPSA, EFIAP/s, c\*\*\*MoL,  
EIUP, GPU CR-4, FAPS, EFIP, EFIP/g

Salon Secretary



2022/647



2022-658



2022/FIP/194/2022



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2022/52



2022/002



## Youth Photographic Society®

Patronage: Directorate of Youth Empowerment and Sports, Karnataka  
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Dṛṣṭi (दृष्टि) in Sanskrit language means vision. The vision in the mind of a photographer, aligned in a creative manner with what one sees around, produces an artistic image. This resonates with the spirit of YPS, which strives to promote the photographic art.

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## Contents



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<b>4 Editorial: Happy Festivities</b>	- H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS
<b>5 Spotlight: Shreyas Kumar M</b>	- Prema Kakade EFIAP, EFIP, GPA.PESGSPC, cMoL, A.CPE
<b>7 Featured Article: Astro Landscape Photography</b>	- Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG
<b>13 ಕನ್ನಡ ರಾಜ್ಯೋತ್ಸವ ವಿಶೇಷ: ಬೆಟ್ಟದ ಹೂವು... 'ನೀಲಕುರಿಂಜಿ'</b>	- ಜಿ. ಆರ್. ಪಂಡಿತ್ AFIAP, EFIP
<b>15 Framing the Frame: Bicycle Bath</b>	- K S Rajaram AFIAP, Hon YPS
<b>16 Camera Diaries: Stories from Cities</b>	- Thejas K R AFIAP, AFIP
<b>20 Just Grasp It: Basics of a Color Managed Workflow</b>	- Ashok Kandimalla
<b>24 Children's Day Special - YPS Junior Associates</b>	- Prema Kakade EFIAP, EFIP, GPA.PESGSPC, cMoL, A.CPE
<b>32 YPS Saturday Meet Sessions</b>	- Ananth Kamat AFIAP, EFIP, cMoL - M S Kakade
<b>35 YPS Programme Calendar</b>	

Front cover: *Cutie from Ladakh* © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

Rear cover: *Toddlers Bath* © Arjun Haarith AFIP

## Happy Festivities

Hi Friends! Wishing you all Happy Karnataka Rajyotsava! Hope all of you enjoyed the festivals of Navaratri and Deepavali. In fact, these two major festivals bring joy and happiness to all, besides providing many opportunities for photography too.

We had many programmes at YPS hall during these last two months, but for one 'open house' program we had just 2 members bringing their images for discussion/review. We are providing this service for members to gain knowledge and improve their photography. This is a very important learning session where many seniors come to give their opinion and guide the aspiring participants. To my dismay, not many members are utilising this opportunity even when seniors take their precious time to come. Please use this service effectively, where you learn a lot about your own images.

We recently concluded the 3-day 40th All India National Salon exhibition at Chitrakala Parishath. The Salon had both Digital and Print sections where, 84 award-winning prints along with accepted images on a large TV, were displayed. We had the honour of having Mr Arun Shetty, COO of Carl Zeiss India as the chief guest for the award function. We had a good number of visitors which was encouraging for the organizers and

award winners. Many awardees were very happy to see the YPS medals, certificates and ribbons designed by the YPS creative team. The ribbons may be the first of its kind in Indian salons. I congratulate the Salon Chairman, Secretary, and the whole AIS team for conducting the salon successfully.

We had the opportunity of seeing a very nice presentation on Zaskar-Ladakh, by Mr Saurab Chatterjee from Mumbai. He spoke elaborately about the landscape, people: their lives and their living, and the terrain of Zaskar. He showed beautiful images of the rugged terrain of Zaskar. Overall, it was a very nice presentation and an eye-opener for those who want to visit Ladakh.

The Webinar on Astro Photography by Mr Puneet Verma was well attended by members. He explained astrophotography right from scratch. He showed many of his award-winning images and gave elementary ideas for getting successful images of stars and the Milky Way.

Many of you recollect the webinar by Mr Ashok Kandimalla on re-sizing, which he explained very well with the help of images and diagrams. In fact, this was a follow-up program after his article on the same topic in our July-August 2022 edition of Dr̥ṣṭi journal. In fact, I feel this was the most wanted topic for our members. In

the two hours, he showed step-by-step, different resizing techniques and the why and the how to do it. This was a very good knowledge-sharing experience we had. Mr Kandimalla is one of the leading writers for photography magazines and also contributes valuable articles for our Dr̥ṣṭi journal.

For one of the Saturday meets, I had the privilege of making a presentation on India's Blue City: Jodhpur. Since I am fascinated by this city, I have visited it several times and have documented the change that has been happening over a period of time. The presentation included several tips for photographers about how to navigate the narrow streets, the ideal time for shooting and also the food specialities of the area. The program was very well attended.

Well, friends, on a final note, I request all our members to attend programmes, both at the YPS hall and online, give your own presentations, and contribute your articles for the Dr̥ṣṭi journal.

Let us all work together, learn together and grow together.



**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, Dr̥ṣṭi YPS. President, YPS and Editor, Dr̥ṣṭi

## AGM report 2020-21

The Annual General Meeting for the year 2020-21 was held at RBW Silver Jubilee Hall, Malleshwaram, Bengaluru on September 25, 2022. 32 Life Members and 13 Individual Members attended the AGM demonstrating solidarity, care and commitment for Youth Photographic Society. Members are the reason for the sustained growth of YPS over the last 50 years.

The Annual General Meeting 2021 was announced on September 1st through website, e-mail and speedpost to all active members.

The proceedings started with President, H Satish welcoming the members to AGM. Satish highlighted how YPS has been scaling heights over the years.

He shared the achievements of YPS subcommittees that were formed in previous year enabling YPS to excel in multiple areas. He appreciated the newsletter subcommittee that has been behind the revival of YPS Journal, the Dr̥ṣṭi.

I was invited to conduct the AGM proceedings. I took up each item on the Agenda for AGM and presented them for approval by the members. The Secretary's report with the details of the webinars and Google Meets that happened during the were read out. Though the pandemic struck us hard, this was best used to have international speakers present through our live streaming platforms. The audited financials were presented

by me on behalf of Treasurer, with the consent of the members present. Queries were discussed and minutes were diligently noted.

YPS Executive Committee thanks all the members who could join us at the venue to conduct the AGM.



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



## Shreyas Kumar M



Shreyas Kumar M, LM-0293 a friendly and jovial person with a great sense of humour is a very active member of Youth Photographic Society. I remember him from one of his first outings with YPS, a Street Photo Walk where a group of us went to capture pictures of bamboo basket weavers.

Though a Bangalorean at heart, Shreyas' ancestors hail from Malnad region of the Western Ghats and spending many childhood vacations in that place ignited a deep interest in Nature and Wildlife, which to this day remains his first passion in photography.

Shreyas is an accomplished professional who did his CA post BCom and completed a Diploma in Information Systems Audit. He has also done LLB from Seshadripuram Law College, Masters in Business Law from NLS Bangalore and an Executive Management Program from Stuttgart Institute of Management & Technology. Presently he is pursuing an MBA from Chitkara University, Chandigarh. He is currently employed as a Director and CFO at ZEISS, the German Optics / Optical Electronics leader and leads many finance transformation topics around the globe. He has now set his goal in accumulating distinctions from the various national and international photography bodies. Before long, his distinction list will be as impressive as his academic achievements.

Shreyas loved nature and has always wanted to be able to capture it and keep the memories, which he did by borrowing his friend's camera. Other photographers had him in awe with



Group Photo © Shreyas Kumar M



Cheetah chasing Wildebeest © Shreyas Kumar M



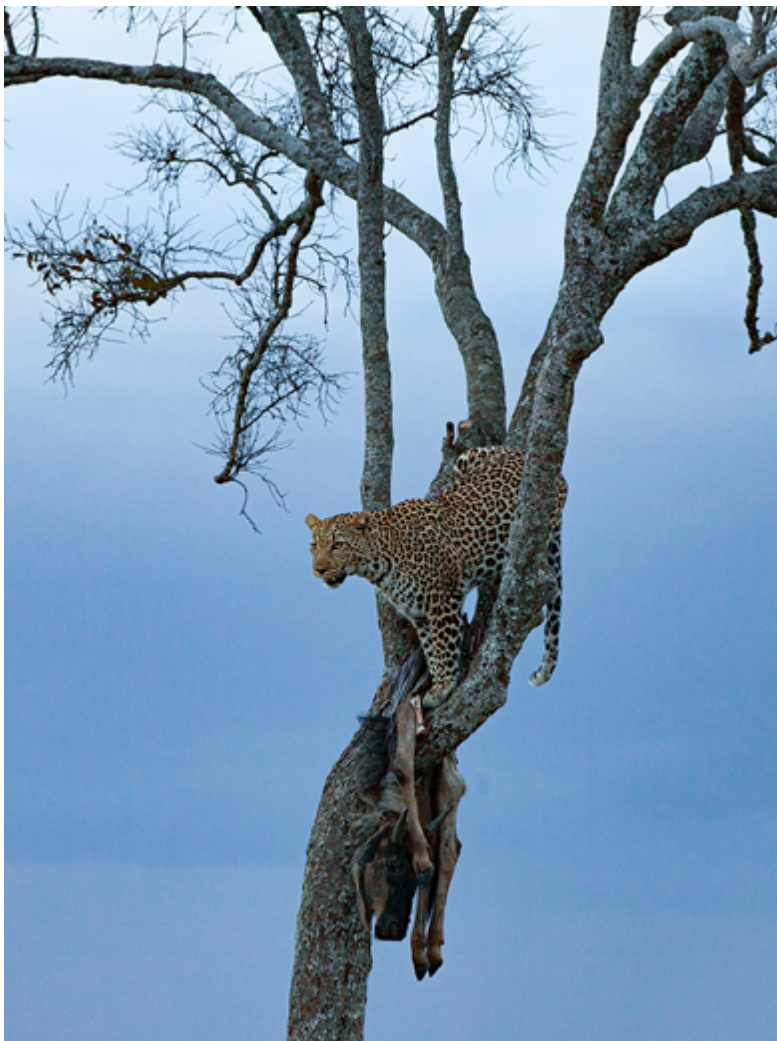
Can I hitch a ride © Shreyas Kumar M

their perspective of whatever they captured. This led him to get his first bridge camera in 2006, a Panasonic ZX7. He later upgraded to a Canon 60D with kit lens. Despite his love for wildlife he could not do any serious work as the

equipment he had was too generic and not suitable for wildlife photography.

Serious photography started in 2017 when he planned to visit Masai Mara along with a few friends who were well





*Leopard with kill on tree* © Shreyas Kumar M



*Sumo Wrestling Stadium* © Shreyas Kumar M



*Markt Kirche* © Shreyas Kumar M



*Ama Dablam and its blue lake* © Shreyas Kumar M

accomplished photographers. At that time he was living in Japan and had the opportunity to load up on equipment at some attractive prices. He picked up a 1DX M2, the latest from Canon at that time and rented a 500 f4 lens and did his first real wildlife tour. Pictures from this tour won him many awards at various salons and resulted in the small spark he had for photography into a major fire. Since then, his kit has expanded into equipment that can be used for all genres of photography and he has been on many exclusive photography tours all around the world.

At present he has been using cell phones, especially for Travel Photography as one can shoot RAW images on the phone itself with some amazing results. From the days of shooting on 'auto' mode, to struggling on the field with understanding the relationship between aperture, shutter and ISO and now being much more comfortable to shooting only in the manual mode, it has

been a learning and a very rewarding journey into the mesmerising world of photography and the learning has never stopped to this day.

His tryst with salons started when a good friend and ace macro photographer Mr Hayath Mohammed, a member of YPS, encouraged him to participate in the 2018 YPS National Salon. At this juncture, he had no idea what a salon was, nor did he process any image and also did not know anything about the world of sharing, exhibiting and winning with one's photographs. On Hayath's insistence he submitted two pictures for the YPS salon and to his surprise, both the pictures won 'Honourable Mention'. Since then, he has participated in hundreds of salons and has won many awards including gold medals in several National and International salons. Some of his bird portraits are published on many forums on birds and have also been featured on the global ZEISS Employee magazine called ZOOM.

In April 2018 he became a member of YPS and found many more friends and like minded people along with many masters who did not hesitate a moment to teach and guide him on any question he had, irrespective of how basic or trivial the questions were. He says "This trait of sharing and teaching at YPS always draws any photographer who has an inclination to learn, to YPS. The camaraderie is infectious and inspiring at the same time and the guidance that all photographers get, whether on participating in verified genuine salons, or going out on photo walks for 'street photography' or the various workshops, YPS is a huge repository of resources which should be of interest to every photographer to draw inspiration and support from."



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



# Astro Landscape Photography



*Rann-Shala (Desert School)* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG

Astrophotography is a genre which has become very popular in the last few years. I have been doing astrophotography since 2012 when only a few photographers were doing it worldwide. I used to live in a tribal town without any access to internet, but plenty of dark places nearby. Driving in any direction for 15-20 km, I would find myself in the jungle.

Let me introduce myself, I am Dr. Hitesh Patel, M.D.(Int. Med.) Physician, serving in tribal town Vyara in South Gujarat. I was born in Surat, but my immense attachment towards nature, dropped me in Vyara. I used to spend every holiday camping and picnicking in the jungle with my family and friends.

I bought my first DSLR in late 2011. One day, in May 2012, my friend, who works at Surat Science Centre Planetarium, while looking at a picture told me, "Hiteshbhai, people are doing this kind of photography abroad, let's try it!" Since it was an astrophotography landscape, we both knew nothing about the technique. I had never used my camera after the dark as I was a nature and wildlife photographer nor had I

ever spent a night in the middle of the jungle, except in a campsite. We gathered courage to spend a night on a riverbank in the middle of the jungle which was inhabited by hyenas and leopards. We figured out some camera settings, and decided to try them without expectation of the outcome. I managed to get two decent pictures of astrophotography, one of star trails and the other of the core of the milky way, as I was using 50mm f1.8. That was when I started my journey as an astrophotographer and I gradually got

addicted to it. It has even helped evolve me as a photographer as well as a person. I can now stay anywhere on my own: in the middle of the jungle, desert, ruins, abandoned or so-called haunted forts or graveyards. And yes, we require moonless nights, so usually it is on or around new moon night.

I evolved slowly like an animal on the Galapagos Islands. My style is vastly different from the rest of the world. I pursue photography as an art form.



*Small algae pond at the edge of White-rann* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG





*Roha Jail Ruins, Kutch Jagir* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG



*Ruins of Rani-mahal, Roha* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG





*Milky way at seashore* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG



*Rock-formation* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG





*Stay in middle of Little Rann of Kutch* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG

I believe that since the sky looks completely black at night, it is my own black canvas. I have the freedom to set the white balance according to my story, composition, and mood. I usually try to weave a story around my photograph and mostly use the sky as an object rather than the subject. In most night landscape photographs, I do not follow the rule of thirds as both the sky and the foreground are interesting. I am glad that my curiosity and remoteness has taught me a lot as I had to solve every puzzle by myself.

At present, I conduct workshops on photography, astrophotography, give technical lectures designed for understanding the camera better like about sensor, noise, file format, gamut, Lightroom and Photoshop. I am also a Fujifilm mentor. I host webinars every Wednesday called "WoW Wednesday", to promote every genre of photography and videography. This has become exceedingly popular with an average of 500 people throughout India and a few from abroad tuning in regularly.

Landscape astrophotography needs wide angle lens, DSLR or mirrorless camera, sturdy tripod and intervalometer or shutter release button, and yes at least two to three fully charged batteries,

power bank, battery grip or dummy battery. Let me explain the importance of every piece of equipment one by one.

Since we are capturing night landscapes, the wider the lens, the better. As we are working at night, lenses with low f numbers like 2.8 – 4 or lesser are preferable. Do not forget the lens hood to prevent lens flare, blower to blow out dust in windy conditions, microfibre cloth to wipe out condensation. I also use

napkins to cover my camera and lens to prevent condensation.

We need a DSLR or Mirrorless camera of any range, but higher-end cameras are better in noise management. Cameras with less megapixels are preferable over more megapixels on the same format as less megapixels equal larger photosites (photons capturing well on sensor). Larger sensor size gives better results than smaller sensor size.



*Pattern on rocks* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG





*Bad lands, Kutch* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG

Sturdy tripod is as important as the camera, as it should be glued there for the whole night under all conditions.

An Intervalo-meter or shutter release button is required. Most of the cameras nowadays provide it as an inbuilt feature to use for time-lapse. But a separate unit is preferable, as the camera shuts down after 1.5 hours, usually for safety purposes. External intervalo-meter prevents this problem. What does it do? Why is it necessary? We must capture a series of shots to record star movement, which is known as star trails. With the use of an external intervalo-meter we can capture the trail without touching

the camera: time delay can be set, (which decides when you want to start taking shots), one long or multiple exposures, the shutter speed, interval between shots, and the count (how many shots you want taken).

You also need two to three fully charged batteries, power bank, battery grip or dummy batteries to work throughout the night. Remember, in daytime your exposure time is in a fraction of second but at night-time it ranges from 10 sec to a few minutes. Also in extreme conditions the battery dies out faster.

The most difficult part of night photography is that you have to handle

the camera in the dark like a blind person, without disturbing much of the physical setup. As you are using a wide angle; usually 12-24 mm, a fraction of millimetre changes your composition and you cannot stack the pictures as one file. You should know by heart every setting and button of your camera. The camera is unable to focus in the dark as there is insufficient or no contrast: you must focus the camera manually. You should also know about HDR, lens breathing and different kinds of exposure bracketing. In general, if you learn astrophotography, you develop a good understanding of lighting, as one deals with minimum lighting. This is like the proverb 'pani ki kadara to pyasaa hi jane'. Mastery over your equipment is very useful in every genre of photography.

Usual settings in night landscape photography are:

- Put the camera on a sturdy tripod with battery grip on.
- Attach intervalo-meter or shutter release button.
- Focus mode: Manual on both camera as well as on lens.
- Metering: Matrix or average
- Exposure Mode: Manual
- Shutter Speed: 15-30 sec, it may go up to several minutes.



*Padhdhar gadh, Kutch* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG





*Reflection Of Milkyway* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG



*Rock formation Milkyway* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG



*White rann trails-1* © Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG

- Aperture: minimum possible value (widest) or one stop lower than widest
  - ISO: ranges 800 and up
  - White Balance: Anything other than AUTO, otherwise you get every picture with a different white balance.
  - Image Quality: RAW + JPEG fine
  - Cable release or remote: Intervalometer
  - Delay: 15-30 sec or specific time
  - Exposure: 15-30 sec
  - Interval Time: 1-3 sec
  - Picture Count > 150
  - Focus: Manual - to infinity
- I strongly believe science abides with a lot of rules; not Art/Artist.
- I do a lot of experiments. Many times I

fail, but I land up in a new world every time.

- I diligently try to make pictures unlike the previous ones from capturing to processing.
- I sparingly use popular props used in night photography like cars, torchlight, tent or tree.
- I try to light the entire frame, every time using different techniques.
- I madly roam like a gypsy, in search of an appropriate stage to tell my stories.

What life lessons have I learned through Astrophotography?

- Life is unpredictable, you cannot always predict weather or a tide with a phone app.
- Shut your eyes, vision starts from within.
- Courage comes from your mind not with a knife or rod.
- Camouflage is the most effective tactic for survival.
- Joy is inexpensive, you enjoy it most even without having even daily necessities.
- Never lose hope, life gives many chances.
- Best of ME appears when I am happy and tension free.
- Live your life as you want to, so you should not regret it in the future.
- Don't walk on a path, make your own.
- Finding yourself is the only true enlightenment.

• Dr Hitesh Patel ARPS, Hon. EUSPA, Hon. FAPA, ALMG



Dr Hitesh Patel, IM-0684 is a member of YPS. Having semi-retired from his profession as a physician, he decided to spend his time doing photography and as a photography mentor. This has been a turning point in his life or can even be termed as rebirth. He wishes to spend all his time with a camera instead of a stethoscope!



# ಕನ್ನಡ ರಾಜ್ಯೋತ್ಸವ ವಿಶೇಷ: ಬೆಟ್ಟದ ಹೂವು...'ನೀಲಕುರಿಂಜಿ'



ನೀತಾಳಯ್ಯನಗಿರಿ © ಜಿ. ಆರ್. ಪಂಡಿತ್ AFIAP, EFIP

ಸದಾ ಹಸಿರಿನ ನಿಲುವಂಗಿ ತೊಟ್ಟು ಕಂಗೊಳಿಸುವ ಚಿಕ್ಕಮಗಳೂರು ಸುತ್ತಲಿನ ಪಶ್ಚಿಮ ಘಟ್ಟದ ಪರ್ವತ ಶ್ರೇಣಿಗಳು ಈ ಸಲ ಮಾತ್ರ ಮಳೆಗಾಲ ಮುಗಿಯುವ ಹೊತ್ತಿನಲ್ಲಿ ನೇರಳೆ ಬಣ್ಣದ ಬಟ್ಟೆ ತೊಟ್ಟು ಸಿಂಗಾರದಿಂದ ಹೊಳೆಯುತ್ತಿತ್ತು. ಚಂದ್ರ ದ್ರೋಣ ಶ್ರೇಣಿಯ ನೀತಾಳಯ್ಯನಗಿರಿ, ಮುಳ್ಳಯ್ಯನಗಿರಿ, ಬಾಬಾಬುಡನ್ ಗಿರಿಗಳಿಗೆ ಸುಮಾರು ಹನ್ನೆರಡು ವರ್ಷಗಳ ನಂತರ ಹೊಸ ಬಣ್ಣದ ಸಂಭ್ರಮವಾದರೆ, ಪ್ರವಾಸಿಗರಿಗೆ ಹೊಸತನ್ನೇನೋ ನೋಡೋ ಕುತೂಹಲ. ಪಶ್ಚಿಮ ಘಟ್ಟದ ಇಳಿಜಾರಿನ ಪರ್ವತಗಳನ್ನೆಲ್ಲಾ ಆವರಿಸಿ ಅರಳಿ ನಿಲ್ಲುವ ಈ ಸಣ್ಣ ಸಣ್ಣ ಹೂವುಗಳು,



ನೀಲಕುರಿಂಜಿ ಹೂವು © ಜಿ. ಆರ್. ಪಂಡಿತ್ AFIAP, EFIP

ಇಡೀ ಬೆಟ್ಟವನ್ನೆ ಆವರಿಸಿದಂತೆ ಅಲ್ಲಿ ಬಂದ ಎಲ್ಲರ ಮನಸ್ಸನ್ನೂ ಆವರಿಸಿತ್ತು. ಎಲ್ಲಿ ಕಣ್ಣು ಹಾಯಿಸಿದರೂ ಈ ಹೂವುಗಳೇ!

ಮಳೆಗಾಲದ ಸಮಯದಲ್ಲಿ ಸದಾ ಆಯಸ್ಸಾಂತದಂತೆ ಚಾರಣ ಪ್ರಿಯರನ್ನು ತನ್ನತ್ತ ಸೆಳೆಯುತ್ತಲಿದ್ದ ಕಾಫಿನಾಡು ಚಿಕ್ಕಮಗಳೂರು ಜಿಲ್ಲೆ, ಈ ವರ್ಷ ಈ ಕಾರಣಕ್ಕಾಗಿ ಪ್ರವಾಸಿಗರ ನೆಚ್ಚಿನ ತಾಣವಾಗಿ ಹೋಯಿತು. ಈ ವರ್ಷ ನೋಡಲಾಗದಿದ್ದಲ್ಲಿ ಇನ್ನೂ ಹನ್ನೆರಡು ವರ್ಷ ಕಾಯಬೇಕಾಗುತ್ತದೆ ಎಂದು ದೌಡಾಯಿಸುತ್ತಿದ್ದ ಪ್ರವಾಸಿಗರ ದಂಡು ಉರಿನಲ್ಲೆಲ್ಲಾ. ಗಿರಿ ಶ್ರೇಣಿಗಳ ಕಿರಿದಾದ ರಸ್ತೆಗಳಲ್ಲಿ ಪ್ರವಾಸಿ ವಾಹನಗಳದೇ ಪ್ರವಾಹ. ಸುದ್ದಿ ಮಾಧ್ಯಮಗಳಲ್ಲಿ, ಸಾರ್ವಜನಿಕ ಜಾಲತಾಣಗಳಲ್ಲಿ, ಆಡುಗರ ಮಾತುಗಳಲ್ಲಿ, ವಾಟ್ಸಾಪ್ ಸ್ಟೇಟಸ್‌ಗಳಲ್ಲಿ ಎಲ್ಲೆಡೆಗೂ ಒಂದೇ ಸುದ್ದಿ, ಅದು 'ನೀಲಕುರಿಂಜಿ'.

ಹನ್ನೆರಡು ವರ್ಷಕ್ಕೊಮ್ಮೆ ಅರಳುವ ಹೂ ಅನ್ಯತ್ವದಂತೆಯೇ ಅದರಡೆಗಿನ ಕುತೂಹಲವೂ ಜಾಸ್ತಿ. ಹಾಗಾಗಿ ಅದರ ಬಗ್ಗೆ ಒಂದಿಷ್ಟು ಮಾಹಿತಿ ಕಲೆಹಾಕಿದಾಗ ತಿಳಿದಿದ್ದಿಷ್ಟು. 'ನೀಲಕುರಿಂಜಿ' *Strobilanthes kunthiana* (ಸ್ಟ್ರೋಬಿಲಾಂತೀಸ್ ಕುಂತಿಯಾನ) ವರ್ಗಕ್ಕೆ ಸೇರಿದ ಸಸ್ಯ ಪ್ರಭೇದ. ಜಗತ್ತಿನಾದ್ಯಂತ ಇನ್ನೂರಾರು ಬವತ್ತಕ್ಕೂ ಹೆಚ್ಚು ಪ್ರಭೇದಗಳನ್ನು ಹೊಂದಿದ್ದು, ಭಾರತದಲ್ಲಿ ಈ ಸಸ್ಯವರ್ಗದ 46 ಪ್ರಭೇದಗಳನ್ನು ಗುರುತಿಸಿದ್ದಾರೆ. ಈ ಹೂವಿನ ಗಿಡ ಸಾಮಾನ್ಯವಾಗಿ ಮೂವತ್ತರಿಂದ ಅರವತ್ತು ಸೆಂಟಿ ಮೀಟರ್ ಅಷ್ಟು ಎತ್ತರಕ್ಕೆ ಬೆಳೆಯುತ್ತದೆ.

ಚಳಿ- ಮಳೆ ಮಿಶ್ರಿತ ಹವಾಮಾನದಲ್ಲಿ, ಸುಮಾರು 1300 ರಿಂದ 2400 ಮೀ ಎತ್ತರದ ಇಳಿಜಾರಿನ ಪರ್ವತ ಶ್ರೇಣಿಗಳಲ್ಲಿ ಈ ಗಿಡ ಹುಲುಸಾಗಿ ಬೆಳೆಯುತ್ತದೆ. ಈ ಸಸ್ಯದ ಜೀವನ ಚಕ್ರ ವೈಶಿಷ್ಟ್ಯಮಯವಾದುದು. ಹಲವು ವರ್ಷಗಳ ಕಾಲ ಕೇವಲ ಹಸಿರಾಗಿ ಬೆಳೆದು ಹೂ ಬಿಡದೆ ಹಾಗೇ ಓಣಿ ಹೋಗುವ ಈ ಪ್ರಭೇದದ ಗಿಡಗಳು ಬೇರೆ ಬೇರೆ ಜಾಗಗಳಲ್ಲಿ ನಾಲ್ಕು, ಆರು, ಎಂಟು, ಹನ್ನೆರಡು ಹೀಗೆ ಎಷ್ಟೆಷ್ಟೋ ವರ್ಷಗಳಿಗೊಮ್ಮೆ ಹೂ ಬಿಟ್ಟು ಅಚ್ಚರಿಗೊಳಿಸುತ್ತವೆ. ಸಾಮಾನ್ಯವಾಗಿ ಜುಲೈ ಇಂದ ಸೆಪ್ಟೆಂಬರ್ ವರೆಗೆ ನೋಡಲು ಸಿಗುತ್ತವೆ. ಇದನ್ನು 'ಗುರಿಗಿ ಹೂವು' ಎಂದೂ ಕರೆಯುತ್ತಾರೆ. ಇದಲ್ಲದೇ ಈ ಹೂವಿಗೆ ಧಾರ್ಮಿಕ ಹಿನ್ನೆಲೆಯ ದಂತಕತೆ ಕೂಡ ಇದೆಯಂತೆ. ಸುಬ್ರಮಣ್ಯ ವೆಳ್ಳಿಯನ್ನು ಮದುವೆಯಾಗುವಾಗ ಈ ನೀಲಕುರಿಂಜಿ ಹೂವಿನ ಮಾಲೆ ಹಾಕಿದ್ದನಂತೆ. ಆದ್ದರಿಂದ ಈ ಹೂವು ಅರಳಿದ ಕೂಡಲೇ ಸುಬ್ರಮಣ್ಯ ದೇವರಿಗೆ ಮೊದಲು ಅರ್ಪಿಸುತ್ತಾರಂತೆ. ಈ ಕಾರಣಕ್ಕಾಗಿಯೇ ಈ ಹೂವನ್ನು ಕೇರಳ ಹಾಗೂ ತಮಿಳುನಾಡಿನಲ್ಲಿ ಪ್ರೇಮದ ಸಂಕೇತವಾಗಿ 'ಪ್ರೇಮದ ಹೂವು' ಎಂತಲೂ ಕರೆಯುತ್ತಾರೆ.

ಕಳೆದ ವರ್ಷ ಮಡಿಕೇರಿಯಲ್ಲಿ ಈ ನೀಲಕುರಿಂಜಿ ಹೂವುಗಳು ಕಾಣಿಸಿಕೊಂಡಿದ್ದವು. ಕಳೆದ ವರ್ಷ ಫೋಟೋಗ್ರಫಿಗಾಗಿ ಮಡಿಕೇರಿಗೆ ಹೋಗಬೇಕೆಂದು ಬಯಸಿದ್ದ ನನಗೆ ಅದು ಸಾಧ್ಯವಾಗಿರಲಿಲ್ಲ. ಈ ಬಾರಿ ಮತ್ತೆ ಈ ಅವಕಾಶ ಸಿಗುತ್ತಿದೆ ಅಂತ ಗೊತ್ತಾದಾಗ ಮತ್ತೆ ತಡ ಮಾಡದೆ ನಾನು ಜೊತೆಗೆ ಖ್ಯಾತ ಛಾಯಾಗ್ರಾಹಕರಾದ ಶ್ರೀ





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ಎ. ಜಿ. ಲಕ್ಷ್ಮೀನಾರಾಯಣ ಮತ್ತು ಶ್ರೀ ಕೆ. ಎಸ್. ರಾಜಾರಾಮ್ ಮೂವರೂ ಚಿಕ್ಕಮಗಳೂರಿನ ದಾರಿ ಹಿಡಿದವು. ಕೈಮರ ಗೇಟ್ ದಾಟಿ ಬಾಬಾಬುಡನ್ ಗಿರಿ ದಾರಿಯಲ್ಲಿ ಸಾಗುವಾಗ ಅಕ್ಕಪಕ್ಕದ ಗುಡ್ಡಗಳಲ್ಲಿ ನೀಲಿ ಬಣ್ಣದಿಂದ ಕಂಗೊಳಿಸುತ್ತಿದ್ದವು. ಮೊದಲು ನಾವು 'ಸೀತಾಳಯ್ಯನ ಗಿರಿ' ಕಡೆಗೆ ಸಾಗಿದೆವು. ಅಲ್ಲಿ ಬೆಟ್ಟ ಹತ್ತುವದಕ್ಕೆ ಅನುಕೂಲವೂ ಇತ್ತು. ನೀಲಕುರಿಂಜಿಯ ವಿಸ್ಮಯ ಲೋಕ ನಮ್ಮ ಕಣ್ಣೆದುರಿನಲ್ಲಿತ್ತು. ಇಲ್ಲಿಂದ 3 ಕಿಲೋಮೀಟರ್ ದೂರದಲ್ಲಿ ಮುಳ್ಳಯ್ಯನಗಿರಿ. ದೃಷ್ಟಿ ಹರಿಸಿದಲ್ಲದೆ ನೀಲಿ-ನೇರಳೆಯ ಕಡು ಬಣ್ಣದ ಹಾಸು. ಲ್ಯಾಂಡ್ ಸ್ಕೇಪ್ , ಮ್ಯಾಕ್ರೋ, ವೀಡಿಯೋ ಚಿತ್ರೀಕರಣ ಹೀಗೆ ಸಮಯ ಕಳೆದದ್ದೇ ಗೊತ್ತಾಗಲಿಲ್ಲ. ಬಿಸಿಲೇರುತ್ತಿದ್ದಂತೆ ಪ್ರವಾಸಿಗರ ಸಂಖ್ಯೆಯೂ ಜಾಸ್ತಿ ಆಗುತ್ತಾ ಬಂತು. ನಮ್ಮಂತೆಯೇ ಛಾಯಾಗ್ರಹಣಕ್ಕೆ ಬಂದವರು, ಸೆಲ್ಫಿ ಪ್ರಿಯರು, ರೀಲ್ಸ್ ಮಾಡುವವರು,

ಅದ್ಯಾವುದರ ಗೊಡವೆಯೂ ಇಲ್ಲದೇ ಪೃಥ್ವಿಯ ಸೌಂದರ್ಯವನ್ನು ಆರಾಧಿಸುವವರು ಹೀಗೆ ಪ್ರವಾಸಿಗರಿಂದ ತುಂಬಿ ಎಲ್ಲೆಲ್ಲೂ ಹಬ್ಬದ ವಾತಾವರಣ.

ಹೂವಿನ ಮಕರಂದವನ್ನರಸಿ ದುಂಬಿಗಳು, ಜೇನ್ನೊಣಗಳು, ಚಿಟ್ಟೆ - ಪಾತರಗಿತ್ತಿಗಳ ರಾಶಿ ರಾಶಿ. ಈ ಹೂವು ಕ್ರಿಮಿಕೀಟಗಳನ್ನೂ ತನ್ನೆಡೆಗೆ ಆಕರ್ಷಿಸುತ್ತಿದೆ. ಹಾಗಾಗಿ ಮ್ಯಾಕ್ರೋ ಫೋಟೋಗ್ರಫಿ ಮಾಡುವವರಿಗಂತೂ ಹಬ್ಬವೇ! ಈ ಹೂವಿನ ಮಕರಂದದಿಂದ ತಯಾರಿಸಲ್ಪಟ್ಟ ಜೇನುತುಪ್ಪ ಬಹಳ ರುಚಿಕರ ಮಾತ್ರವಲ್ಲದೆ ಔಷಧೀಯ ಗುಣಗಳನ್ನು ಹೊಂದಿದೆಯಂತೆ. ತೀವ್ರವಾದ ಉಸಿರಾಟದ ಸಮಸ್ಯೆ, ಉರಿಯೂತ, ಹೊಟ್ಟೆಯ ಕಾಯಿಲೆಗಳು, ಸಂಧಿವಾತ, ವೈರಲ್ ಮತ್ತು ಫಂಗಲ್ ಸೋಂಕುಗಳಿಗೆ ಪರಿಹಾರ ಎನ್ನುತ್ತಾರೆ ಸ್ಥಳೀಯರು. ಗಿಡದ



ಹೂವುಗಳ ಹತ್ತಿರದ ನೋಟ © ಜಿ. ಆರ್. ಪಂಡಿತ್ AFIAP, EFIP

ಬುಡವು ಸಹ ವೈದ್ಯಕೀಯ ಗುಣವನ್ನು ಹೊಂದಿದೆ ಎನ್ನಲಾಗುತ್ತದೆ. ಅದೆಷ್ಟು ಕತೆಯೋ, ನಿಜವೋ ಗೊತ್ತಿಲ್ಲ. ನಿಜಕ್ಕೂ ಈ ವರ್ಷ ನೀಲಕುರಿಂಜಿಯಿಂದಾಗಿ ಹೊಸತಾಗಿ ಕಂಗೊಳಿಸುತ್ತಿರುವ ಚಿಕ್ಕಮಗಳೂರಿನ ಬೆಟ್ಟಗಳ ಸೌಂದರ್ಯವನ್ನು ಆಸ್ವಾದಿಸಿದ್ದು ಬದುಕಿನ ಸಾರ್ಥಕ ಕ್ಷಣಗಳಲ್ಲೊಂದಾಗಿ ಉಳಿದುಕೊಳ್ಳುತ್ತದೆ. ಎಷ್ಟೋ ವರ್ಷಗಳಿಗೊಮ್ಮೆ ಬದುಕಿನಲ್ಲಿ ಏನೋ ಒಂದು ಹೊಸ ಖುಷಿಯ ಸಂಗತಿ ಘಟಿಸಿ ಅವಾಗ ನುಗ್ಗಿ ಬರುವ ಸಣ್ಣ ಸಂತಸದಂತೆ ಈ ನೀಲಕುರಿಂಜಿ!

•ಜಿ. ಆರ್. ಪಂಡಿತ್ AFIAP, EFIP



ನೀಲಿ ಬೆಟ್ಟದಲ್ಲಿ ಪ್ರವಾಸಿಗರು © ಜಿ. ಆರ್. ಪಂಡಿತ್



Mr G R Pandit (IM-0424) is from Sagara in Karnataka. He is a retired postmaster and a passionate photographer. He started as a hobby photographer in 2010 and in the last 12 years has reached several milestones including earning distinction such as EFIP, AFIAP, cMol and PPSA. He is a member of YPS and also a core member of 'Sagar Photographic Society'.

## Bicycle Bath

This Picture 'Bicycle Bath' reminds me of a famous quote by Elliott Erwitt, a French-born American candid, advertising and documentary photographer: *"It's about reacting to what you see, hopefully without preconception. You can find pictures anywhere. It's simply a matter of noticing things and organizing them. You just have to care about what's around you and have a concern with humanity and the human comedy."*



The Author of this picture, Mr V D Bhat AFIAP, AFIP is an agriculturist from a rural place called Sugavi, 16 km from Sirsi town in Uttara Kannada Dist. During his school

days he and his friends had lots of fun playing in the wet paddy fields during monsoon. He would take a bicycle to a puddle and spin its wheel fast to splash water on his friends. He enjoyed the water game and called it 'neer-aata'. He was also fascinated by the splash of water which glittered against the angular rays of sunlight. Around eight to ten years ago, this memory inspired him to get three village boys to bring their bicycle and recreate the scene in a wet paddy field. Though the boys knew that they would be photographed, they were not self-conscious as they got involved in the game of splashing water.

He captured this scene from a distance of about 35 feet. The camera angle was set to light the boys from the opposite direction. There was a row of green shrubs and trees which provided a good blurred background. He shot this picture on his film camera, Nikon FM10 with a 210 mm focal length zoom, f/8 aperture and 1/125 sec., hand held. He used a 100 ASA (ISO) film roll. The film was processed with Fine Grain Developing.

Artistically to analyse this picture;

- For **Impact**, at the first sight it can be appreciated as an appealing picture with full compliance to Pictorial concept.
- Desire created to onlooker's mind is the primary consideration to declare it as an Art Work thus attracting viewer's **Interest** repeatedly.
- Quality of candid photography is implied, though the kids were aware of the photographer's presence. Their involvement in the splashing water game is natural and that



*Bicycle Bath* © V D Bhat AFIAP, AFIP

unique capturing moment makes the onlooker think that the shot is **candid**. This enhances emotional value for the picture. Expressions captured on the faces of all three kids are natural, joyful, beautiful and lively, thus imparting vitality.

- **Light and shadow** play a major role in pictorial photography. The main source of sunlight from behind provided **key light** for the subject. It also provides support as the contour light on the kids and bike. Reflection from wet bushes and water splash provide additional **fill up light** on shadowed faces. The opposite light turns the dense green trees into a dark background transforming the scene into **three dimensional**.
- **Diagonal Composition** of the picture is satisfactorily imparting motion/action.
- All the elements displayed in the frame, viz., kids, bicycle, wet paddy fields, splashing water and little paddy plants are related to one another, supporting the main theme of joy and hence pictorially the quality of **Infinity** is unique and the factor of **Integration** of elements is high.
- For adult viewers this picture makes them think of their younger days and relive the lively moments for a while with a **story telling** concept as well.
- Other essential quality of Pictorial Work is, joyful faces of two standing boys at the golden {one third} cross of the upper frame as **Entry point**

and curved lines of splashing water together with bent upper body of the third boy direct towards the Entry point as **Leading lines**.

V D Bhat Sugavi's contribution to present this beautiful picture is greatly appreciated.

• 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.*



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## Stories from Cities

I knew I was in trouble when I saw a man in uniform gesture and started walking towards me. I was standing in front of the Wellsfargo building in downtown Minneapolis, USA.

I was a bit sceptical to begin with. It was just a couple of years after 9/11 and here I was, a brown man taking pictures of downtown buildings.

"You cannot take pictures of the building," he said pointing to the structure I was photographing.

"Why?" I asked.

"It is a security issue. The management does not want people taking pictures," the man said. I waited for a moment, not sure what to say. "I really mean it," the man added.

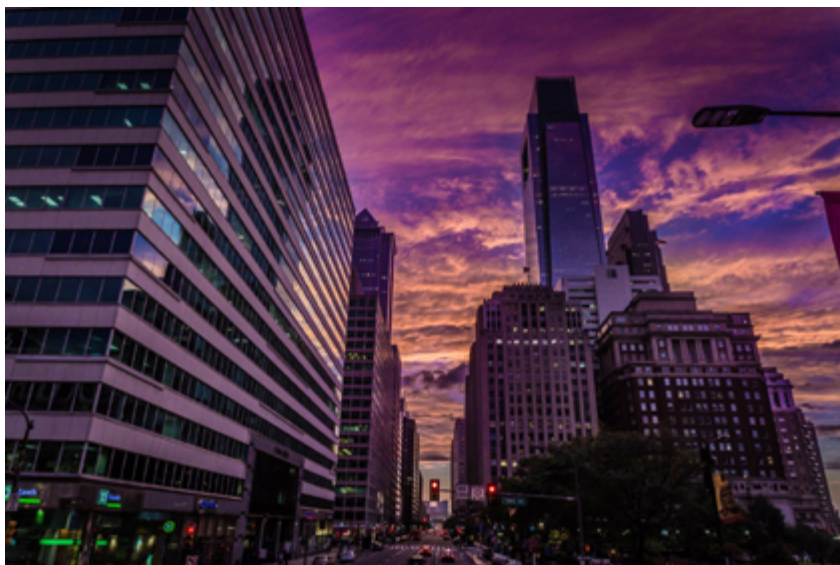
I wrapped up my camera gear and left from there. I knew that I could quote the law that gave me a right to shoot pictures from public places but it was not worth getting into an argument. I did not realise it that day, but I would soon get a better location to take a picture of the building from.

About 3.3 million years back, the homosapiens began to form settlements. They realised that they can farm for food in these settlements instead of foraging in the jungles. What started as small settlements amidst the jungles became villages and later cities. When I observe the vast cities of the world that I visit, it would be unimaginable for our ancestors to believe that their small settlements led to these megalopolises that drive the economies of the world, impacting the lives of billions of people.

Cities enthrall us with their magnificent buildings and living spaces. They captivate us with their energies and delight us with their offerings. I love capturing the beauty and artistry of the cities through my photography. In any city I visit, I take time out to understand the reverberations of the city, appreciate the culture and photograph its moods.

### An American Paris - Philadelphia

A man in a dark suit getting into his grey car, a woman in a long coat hurriedly walking while talking on her phone, a



*My Gotham City* © Thejas K R AFIAP, AFIP

young man in gaudy tights jogging on the pavement with white earphones stuck in his ears, a homeless man staring at his dog, a boyfriend with a strange haircut holding onto his girlfriend with green hair and pierced nose, all scenes from an evening in the city.

I was in the city of Philadelphia on work. It was a long day in the office and my body was craving to go to the hotel for a quiet evening of watching TV and a hot meal. But the photographer in me decided to book a double decker tourist bus and experience the sights from a fascinating city on a beautiful evening. The upper deck was open with gusts of cold September wind blowing at me. I was one of the few people who did not mind the cold to be able to get good views to capture.

Philadelphia is a historic city in the US. It was originally built on the designs from France and therefore feels like an American version of Paris. It served as the capital of the United States till 1800 A.D.

One of the recent key features of the city is the Comcast building seen in the picture, which has the architecture resembling a USB stick.

The picture was shot in a Canon 6D camera with Canon 17-40 mm lens set to 17mm at F 4.5, in raw format. Due to the low light, I had to place the camera on the ledge of the bus, and shoot with a 2 seconds timer to prevent any shaking. The picture was processed in Adobe lightroom, lightening the shadows and

darkening the highlights to obtain more details. I lowered the temperature and added a tint to create a surreal feel. I exported the image to Adobe Photoshop as JPEG for finer adjustments.

### A Sniper's Shot - Houston

I stood under the skywalk ring. It was cold. The ring in downtown Houston has been professionally shot more than a hundred times. I wanted to shoot from a different vantage point. Like a sniper trying to find a good spot to hide and wait, I searched for a vantage point. Shooting from one of the surrounding buildings would have been difficult as the buildings are privately owned. One of the two parking lots looked good. Not entirely sure if I will be able to drive up to the top, I pulled up my vehicle at the entrance of one of the parking lots. It had visitors parking. And it let me in!!! I drove up to the 5th floor. All the floors were empty. I took a peek at the ring. Going further up may give a better view, I thought. Then drove up to 7th, 9th and all the way upto 13th floor. That was the last floor.

As I got down to look at the ring, the wind almost blew me away. I was surprised at the amount of wind despite all these skyscrapers. As I put my camera on my tripod, I could almost feel the wind cutting through my skin. I could stand there only for a few minutes before starting to feel my fingers freeze. I took some quick shots and rushed back to the car.





*Houston Ring* © Thejas K R AFIAP, AFIP

The picture was taken using Canon 6D with Canon 17-40 lens at F9 and 24mm. I took 3 bracketed shots and combined them in Photomatrix to get an HDR image and used Adobe Photoshop for finer adjustments.

## Big City Traffic - Bengaluru

Setting up a tripod in this very busy square and shooting a long exposure photograph is an adventure. The roars of the cars, bikes, buses, autorickshaws, the chatter of the sweaty people trying to cross the street, the smell of smoke from traffic mixed with the aroma of warm asphalt of the road, the mind numbing variety of flashing lights in the late evening dust - things that cannot be captured by a photograph, add to the experience.

When I imagined shooting long exposure photographs of Bengaluru traffic, I never expected to be shooting from a traffic signal light in front of the Town Hall. We

were hoping to get some shots of the traffic from the Town Hall's upper floors. But, we were denied permission to shoot from the Town Hall. We had to improvise. In the end, this angle from behind a traffic signal turned out to be better as the foreground of the light lines are well balanced by the beautiful Town Hall in the background.

The picture was shot with a Canon 6D MK II, Canon 17-40 lens at 22mm F4. The frame was exposed for 19 seconds. I processed the image a bit by increasing contrast in Adobe Lightroom.

## American Palace - San Francisco

In 1906, San Francisco was devastated by an earthquake. It was immediately followed by a massive fire that destroyed 28,000 buildings. The city was in ruins.

To make a comeback, in 1915, the city hosted a great world's fair - a grand

exposition that would honour the completion of the Panama Canal. 1,500 sculptures were commissioned from artists all over the world. Twenty-one countries, 48 U.S. states participated.

On the opening day, 250 thousand people visited the fair.

The Palace of Fine Arts was an exhibit too. It was built out of wood and then covered with staff, a mixture of plaster and burlap-type fiber. After the fair, many in the crowds had tears in their eyes. Almost all the structures were demolished. But it was decided that the Palace of Fine Arts will not be demolished. As it deteriorated due to the weather, it was rebuilt time and again with better materials. Today, it stands out like a piece of old Europe stuck in the middle of San Francisco's modern concrete structures.

This is a combination of two images. The pictures were taken using Canon 6D with Canon 16-35 F2.8 at 17mm for 30 seconds. The first picture was to get the sky at F2.8 and the second picture was to get the building at F16. The pictures were brought together in Adobe Photoshop.

## From the World's Tallest Building - Dubai

Burj Khalifa in Dubai is the tallest building in the world. We booked the sunrise hour at Burj Khalifa two weeks in advance. We woke up at 4 am that morning, grabbed our gear and rushed out of the hotel, greeting the staff who were from different countries and continents. We threw all our gear into the car and drove out of our hotel hoping to find the right entrance. There are multiple entrances to the building, with only one of them that can take you



*Light Lines At Town Hall* © Thejas K R AFIAP, AFIP



*The Palace Of Fine Arts* © Thejas K R AFIAP, AFIP



*Burj Khalifa Sunrise* © Thejas K R AFIAP, AFIP

to the elevator to the top. Even with the preparation, we ended up at the wrong entrance. We were losing time as the sun did not wait. The security directed us to the right entrance but with complicated instructions. We skipped a traffic signal in the melee, and I hoped we would not get into trouble for that. Finally we got to the right entrance, got the tickets and took the fastest elevator in the world to the 124th floor.

We fought for space with other tourists to get a good spot for a desert sunrise.

Unlike popular perception, Dubai does not run on oil money. Dubai runs on trade (because of its port) and tourism (20% of the economy). Therefore, Dubai is positioning itself to be the trade and conference capital of the world. The trading roots of the city goes a thousand years back, when people of this town were called 'People of Money' or 'Dubai'.

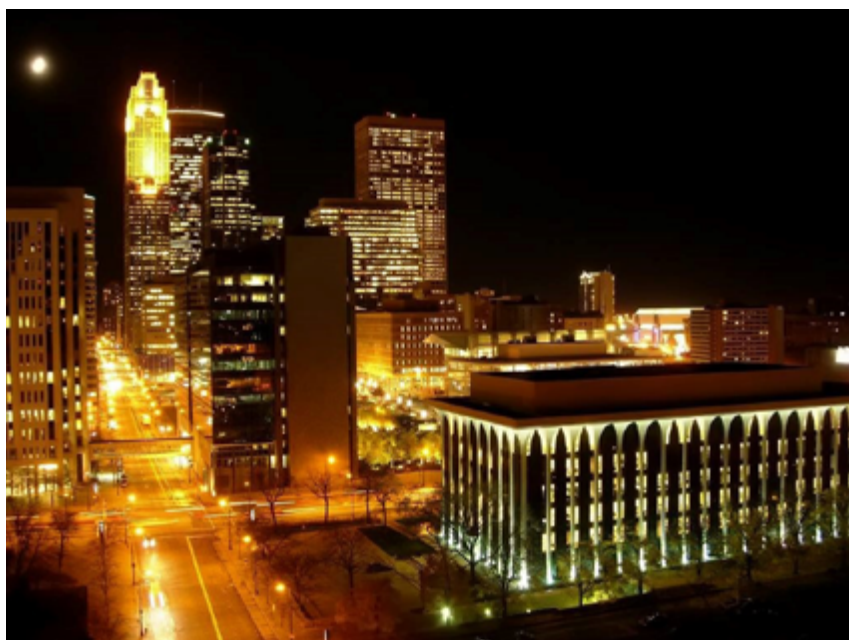
This picture was taken with Canon 6D, with a Canon 17-40 mm lens at 17mm, F4 at 1/100 seconds. I brought out the shadows, decreased the highlights and increased the vibrance in Adobe Lightroom.

## **Cold City with Warm People - Minneapolis**

"If you throw a mug of hot water from here in Winter, it will disappear as mist before it hits the ground because of low temperatures," said my friend. We were on the balcony of the 16th floor apartment in downtown Minneapolis. It reaches -30F, in January most years, and gets dark by 4pm. The city is known for one of the nicest people in the country. Minneapolis is in

the state of Minnesota and its original European immigrants came from the Scandinavian countries that still have the fame of being the kindest countries in the world.

The city has a lot of new and beautiful downtown buildings. All the downtown buildings are connected to each other via skywalks, enclosed overhead walkways between buildings. Due to the low temperatures for six months of the year, it becomes extremely difficult to walk on the streets in winter and people only use skywalks to walk between the buildings. I was fortunate enough to live in a highrise apartment in downtown Minneapolis for a year. One night, when I saw the moon on the top, I decided to shoot this picture with a Nikon 5200 point and shoot camera.



*Minneapolis Downtown* © Thejas K R AFIAP, AFIP

I had to tie it to the railing to prevent a handshake, and shoot it on timer mode. The brightest building in the picture is the Wellsfargo building, which I could not shoot earlier as I was chased away by security personnel.

I increased the contrast a tad bit using Adobe Photoshop.

## **Most European City In America - Savannah**

Savannah in Georgia, United States is a two hundred year old city that has beautiful historical buildings, public parks with charming water fountains and large mossy trees that slow down time. A lot of the streets still have cobblestones making the city an old beauty that has aged with grace. It is located in the southern United States. It is often called 'The Hostess City of the South' as it attracts millions of tourists flocking to the city to experience its long and colourful history. It is also called the most European city in America.

East River Street is one of the busiest streets in Savannah, Georgia due to the numerous shopping opportunities during the day and evenings. It runs parallel to the Savannah river on its bank.

I ventured out to this street early in the morning as it sported railway tracks and uneven cobblestones. I was hoping to capture some early morning restaurant workers who keep the city's economy humming. In many cases, the restaurant workers are immigrants with very interesting stories.





*Old Foggy Town Road* © Thejas K R AFIAP, AFIP

When I reached the location, it was deserted but for some intermittent cleaners and trash collectors. I was fascinated to find the whole area enveloped by fog. I tried to go low, and capture the picture of the tracks, the cobblestones and rustic buildings as the fog started clearing a bit.

The picture was taken in Canon 6D, Canon 17-40 mm at 17mm. I wanted a surreal look for the image. I processed this image in Adobe Lightroom. I decreased

the saturation of the image but for the red colour. I exported the image to jpeg, and further used Adobe Photoshop with Topaz Adjust to increase the details on the cobblestones.

### **The City of Power - Washington DC**

I had a larger than life image of the White House, the office and the residence of the President of the United States. I expected

it to be huge and luxurious, somewhat similar or better than the palaces that I had seen while growing up in India. The White House is the palace of the most powerful person in the world.

I was in for a big disappointment.

I had seen pictures and videos of The White House before, but when I was actually standing in front of it, it seemed pale and nondescript. There are more beautiful houses in the area where I live in Texas.

There is a lot of activity happening everyday in front of The White House. A large number of tourists are casually hanging around watching the clean cut security men with automatic guns. I was told that there are Secret Service personnel with sniper guns posted on the terrace watching out for any threats.

Someone or the other is always protesting about something in front of The White House. There was a bearded man, who suddenly unfurled a poster with text that was a protest against the negative image of Islam in the media. There was a group of people fighting for transgender rights. The most interesting protest was by this 67 year old woman who has had a small wooden structure and a tent for the past 30 years. She sits here everyday for protest and makes a living by handing out small pamphlets for raising funds for the protest.

This picture was shot using a Canon 6D, Tamron 24-70 F2.8 at 50mm F4. I processed this image in Adobe Lightroom by lightening the shadows and bring the highlights down as the light was from a very harsh noon sun. I increased the contrast a bit to give it a little punch.

• Thejas K R AFIAP, AFIP



*Drama Near The White House* © 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.*

## Basics of a Color Managed Workflow

Does your print not match with the image you see on your monitor? Not surprising! In fact, getting a perfect match between the two is the holy grail of digital photography workflow. While the mismatch is a common problem, the solution is not simple, unfortunately. In this article, we will look at the reasons behind this mismatch and see what best we can do to get a very good, if not a perfect match.

First, why does this mismatch occur? You must have heard of the mythological "Tower of Babel". Here, in brief, people spoke different languages and hence could not understand each other. Our situation is similar as there are three different subsystems - the camera, the monitor and the printer. Each of these "speak a different language" or in our context render (that is reproduce) colors differently causing a mismatch. The question therefore, is how to get consistent color across the entire workflow from camera to monitor to the final print. Fortunately, there is a solution available to overcome this issue and this we will see in detail now.

Before we proceed further, you need to understand two important terms - gamut and color space. So, read on!

### Gamut

Any device has a limitation on the number of colors it can handle. Think of a device, say a camera. Assume that all colors that this camera can handle are contained

in a box - just like a kid would have a crayon box. So, any pixel in the image can be colored by the camera by using a color from the box. It has no access to colors outside this box. This box is called the "gamut" of the camera. Simple isn't it - it is just the bounding box of all the colors that a device is capable of. As you can expect, different devices have different gamuts and as far as we photographers are concerned, the bigger the gamut the better. Generally, cameras have wider gamuts than monitors and printers.

### Color Space

In your camera, any color that is captured is a combination of three colors viz., Red, Green and Blue, commonly abbreviated as R, G and B. All other colors are derived from just these three. This is the reason why R, G and B are also called "primary colors". In any image, each pixel is made up of a combination of R, G and B values.

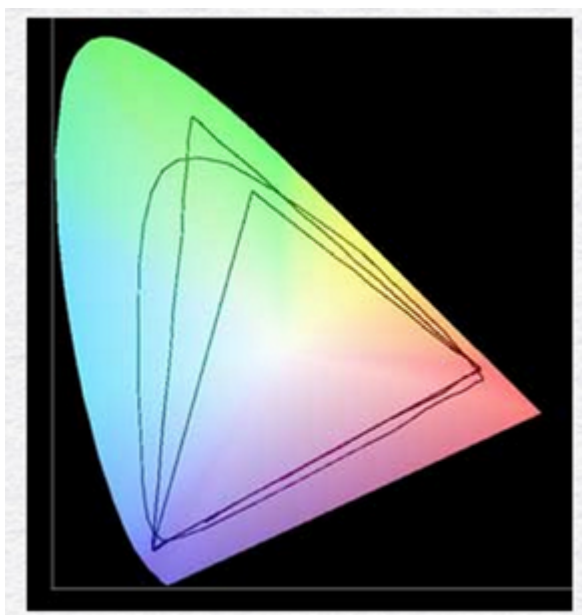
Let us say your camera assigns a pixel (after you take a photograph) with RGB values of (R=242 G=101 B=34). These values correspond to a shade of orange as recorded in your camera. Your computer when reading the file also sees that this particular pixel has values (R=242 G=101 B=34). However, how does one guarantee that these values represent the same shade of orange when displayed on your monitor? This, as you can expect, is possible only when each combination of RGB values (remember that there are 16.7 Million of them in a JPEG file) is defined

and a particular color is assigned to each such combination. Such a definition is called a Color Space. Thus, the Color Space defines the actual color precisely for each RGB combination. With this standardized definition, you can expect, at least in principle, that a particular combination of RGB values will be recorded, displayed and printed exactly the same across all devices, provided they all conform to the same color space. You can now easily see the importance of the Color Space.

Without a standardized color space, it would be practically impossible to have color consistency across devices. So, there are now such standardized color spaces defined and available. The commonly heard name sRGB is one such standardized color space (-in fact the letter "s" means "standard"). This has been defined by computer majors like HP and Microsoft and was developed to describe the color space for monitors. This is the most widely used color space today. Most browsers and other software which are not "color space aware" can be assumed to operate in the sRGB color space. Not only that, many commercial photo printers (like Fuji Frontier) use sRGB.

If sRGB is so good, then why bother about anything else? Unfortunately, despite being very popular sRGB has a rather small gamut. Specifically, it cannot show the highly saturated (deep) colors that your DSLR can capture. Those lovely deep reddish hues in that sunset you have captured may not appear on your monitor. So, what is the solution? Fortunately, other color spaces with wider gamuts have been defined. Two popular ones are AdobeRGB (called aRGB, Picture 1) and ProPhoto RGB. These allow for more saturated colors, with the latter showing even deeper colors than the former. However, there are a few disadvantages too, when you use the ProPhoto RGB, so we will not be discussing it anymore in this article.

Here is one subtle point you need to observe. As you have just read these two color spaces offer deeper colors. For example, the deepest red in aRGB color space will be more saturated than the deepest red in sRGB color space. However, the number of colors is unchanged.



Picture 1: The colored area approximately represents the colors that are available. The gamut sRGB color space is shown by the smaller triangle (blue) and the aRGB gamut is shown by the larger triangle (red).



This may sound a bit confusing but the explanation is simple. Recall the crayon box analogy. Both the aRGB and sRGB “crayon boxes” have the same number of crayons. However, if you take the deepest red crayon from the sRGB crayon box, it will not be as deeply red as the aRGB’s deepest red crayon! (OK, that might sound a bit confusing so perhaps you should read the last sentence again!)

When you are photographing, you can tell the camera the color space you want to use. This is normally a parameter you set (just the way you set, for example, file format or white balance). It is generally in the “Shooting Menu”. Most DSLRs and CSCs offer two color spaces aRGB and sRGB. So, which one do you choose? If your image is going to be used for web based applications, that means Flickr, Facebook, etc. it is better you use sRGB. This is also the right color space if you want prints from a commercial photo lab. However, if you want to get the final print from an inkjet printer which has a wider gamut, then you should go for aRGB. This is also the right color space to use if you do a lot of post-processing.

It is always better to start with aRGB since the gamut is wider here. You can always convert to the sRGB which has a smaller gamut but the reverse will result in loss of deeply saturated colors since they are not present to start with in the sRGB image. If you are photographing in Raw format then, this is not a problem since the data is all there and the color space is only assigned later when you convert to

JPEG. So, with a Raw file you can change the color space at will without any loss of colors. This is another advantage you get if you use Raw format.

## Changing Color Spaces

If you have used aRGB but you want to publish on a web, then it is a must that you convert the color space to sRGB as most browsers assume sRGB space. Many are not even aRGB aware. Conversion can be done by any color space aware post-processing packages like Photoshop or Lightroom. This step is important since, if you feed an image file that is in aRGB color space to an sRGB device (like a commercial photo printer like Fuji Frontier or most browsers) the result will be very pale colors. So, be aware of this.

There are many algorithms available to convert color spaces but the most common ones are Relative Colorimetric and Perceptual Intent. Sounds complicated? Not really. See below for an explanation.

Relative Colorimetric method uses an algorithm that leaves untouched all colors that are present in the aRGB that are also present in sRGB. That is, they will look the same after conversion. However, the RGB values will be changed in this conversion (otherwise the colors will look different -they will look paler). All those colors in aRGB that are beyond sRGB will be translated into sRGB colors that are closest. Hence, the conversion will cause squeezing of tones at the boundaries of sRGB color space. This may cause

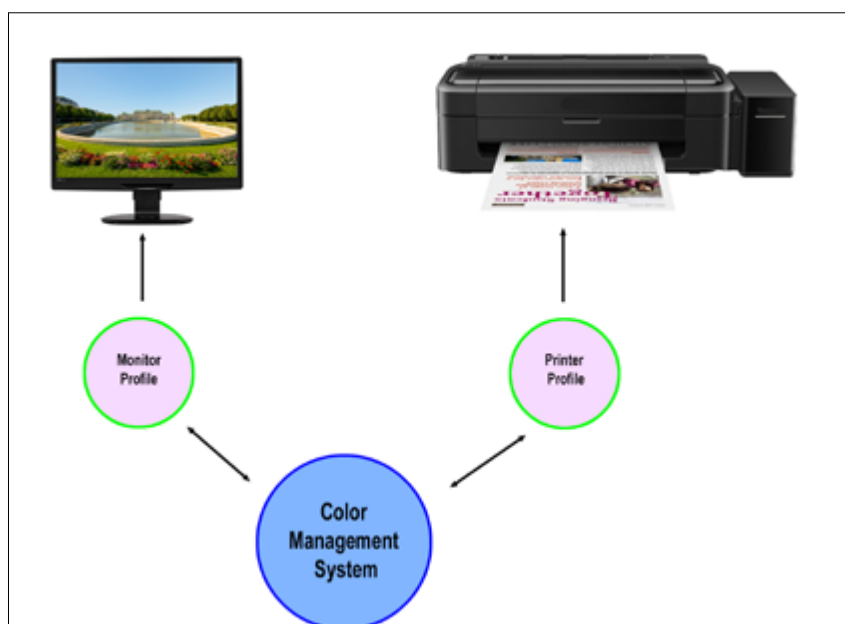
banding sometimes. Generally, though, the converted image will look very close to the original one.

Perceptual Intent method uses a different algorithm where the entire colors of aRGB are mapped into sRGB space. This means that the aRGB gamut is sort of compressed uniformly across all colors and will be made to fit in the sRGB space. The result is that tonal gradations will be smoother in this conversion since there is no squeezing of tones at the boundaries like before. The end result may look a bit less saturated than the original image you started with but you can always boost it by increasing saturation in post-processing.

## Color Management and Profiles

Even if devices are conforming to the same color space, individual device characteristics can render the same image differently. That is because each device may differ in the number of colors it has and the colors itself. In other words, every device has its own gamut! To complicate the issue further, there could also be some issues like imperfections in devices that may introduce color biases. Likewise, when you print, the type of printer, inks and paper used, all have an effect on the print. Remember that different paper and ink combinations, even on the same printer will have different gamuts and will render colors differently. This is what we meant when we said in the beginning that each device might “speak a different language”, causing a mismatch. Thus, there is a need to translate the rendering characteristics of different devices to a common denominator. This process is also called Color Management.

Color Management is achieved through proper translators, called “profiles”. These play a very critical role in maintaining color consistency across the workflow. A profile will provide an accurate description of the color gamut of a device (like a monitor or a printer) in the form of a file with either .ICC (Mac) or .ICM (Windows) extension that resides on your computer. Software packages like Photoshop or Lightroom, use these profiles to know the gamuts of the devices connected. Once this is known the colors are translated accurately from device to device to get consistent color from end to end. Such a workflow is



Picture 2: A Color managed workflow.

called a Color Managed workflow (Picture 2). Seen in another way, the profiles hide the idiosyncrasies (uniqueness) of the devices from you, to make your operations truly device independent. Due to this, your image will exactly look and print the same way on any color managed system!

Let us see how we can create profiles for the monitor and the printer. Profiles need not be created for the camera unless the requirement is for extremely accurate color fidelity. In most cases this is not required and hence we will not be dealing with camera profiling in this article. Setting the camera to aRGB (preferably, as already discussed) or sRGB color space is sufficient.

The device used for profiling monitors is called a Colorimeter. For profiling printers, a more sophisticated device called Spectrophotometer is needed (Picture 3). These are also more expensive. Since ambient light plays an important role in the profiling process, all these devices are also equipped to measure it.

## Monitor Profiling

Before we profile the monitor, we need to take one more step. This is the calibration of the monitor. This involves setting the brightness and contrast of the monitor in the current ambient light. For this, first switch on the monitor and keep it on for at least half hour for it to warm up. Keep the room lighting as you would normally when you work and view your prints.

The following is the procedure for calibration. Connect the colorimeter (through the USB port) to the computer on which you will be doing the image post processing and to which the monitor



Picture 4: The colorimeter is attached to the face of the monitor and then the profiling software is run. This is how the setup will look when profiling is in progress.



Picture 3: An example of a spectrophotometer.

This is the Colormunki Photo model. Another such device is Datacolor SpyderPRINT.

to be profiled is connected. Now, run the profiling software supplied with the colorimeter. The first step is to input to the profiling software where to set the white point. That is, what is the color your monitor will display when showing pure white ( $R=G=B=255$ )? The industry standard currently is now D65 for photography. You also need to set the luminosity level of the monitor. For this, the device will guide you to set the right brightness and contrast levels of your monitor taking the ambient light into account. Of course, you need to adjust the controls of the monitor yourself. This process is called the calibration of the monitor (don't confuse this with profiling)!

The colorimeter is now placed on the monitor screen (Picture 4). Profiling software will now put out some reference color patches on the monitor and the colorimeter will measure these colors and send this information back to your computer.

The profiling software will make out the difference between the stored reference colors and those displayed by the monitor. This difference is used to create a "profile". You can save this profile with a proper name.

As already mentioned, you can think of the profile as a translator that sits on your computer and compensates for any effects of the monitor. Thus, even if your monitor has any color casts, the profile removes them and hence you don't need to make unneeded corrections on your image file. The result is an image that will

display correctly on any properly profiled monitor, anywhere. The important point here is that you don't alter the image to suit a monitor. The correction is done external to the image by the profile that sits between your image file and monitor (Picture 2). Hence, you are no longer subjected to the vagaries of the monitor and hence you are device independent!

## Printer Profiling

As the first step, you need to decide on the type of paper and inks that you are going to use on your printer. This is important since a profile is unique to a particular combination of paper and ink. If you use different combinations, then you must create a different profile for each combination even for the same printer.

As with monitor profiling we need some reference. So, the profiling software puts out reference color patches that will print on your printer (Picture 5). Once the print out is made, you can use the spectrophotometer to measure the colors (Picture 6). This is done by using a process similar to hand scanning. You just need to move the spectrophotometer along the printed patches and colors will be read and sent to the computer. The profiling software will guide you on this too. Once this is done, the software will understand the color characteristics of your printer. Based on this it will generate another set of color patches. This is for fine tuning. Once these patches are also read by the spectrophotometer, the profile is generated for your printer for





Picture 5: Reference color patches printed on the printer being profiled.

that combination of paper and ink. You need to repeat the process for every combo that you might use. Hence, it is good practice to give an appropriate name to the profile that reflects the combo you have used, when you are prompted for it. This will prevent you from using the wrong profile in future.

Software packages like Photoshop and Lightroom recognize the profiles and apply the needed translation. When you are printing, you must choose that particular profile corresponding to the



Picture 6: Color patches printed are read by the spectrophotometer to generate a profile for your printer.

paper and ink combo you are using (in case you have multiple printer profiles).

### Tip

The characteristics of devices do change over time! So, profiles have to be redone periodically to take into account for these changes. Hence, it is advisable that you create new profiles at least once a month. It is also a good practice to include the date in the name of the profile to help you know when you had created the profile.

## Conclusion

A fully color managed workflow is absolutely vital to get consistent results – from capturing to viewing and finally printing. Without this, you will not only be viewing and printing incorrect colors but getting a perfect match between what you have seen and your print is almost impossible.

• 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.

## ದೀಪಾವಳಿ



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ಸುದ್ದಿ ಸಮಾಚಾರಗಳಿಗೆ  
ಹೆದರದೆ, ಜಗ್ಗದೆ, ಕುಗ್ಗದೆ  
ಆಪತ್ಕಾಂಡವನ ಸ್ಮರಿಸುತ್ತಾ  
ದೀಪದಿಂದ ದೀಪ ಹಚ್ಚುತ್ತಾ  
ನಗು ನಗುತ್ತಾ ಮುಂದೆ ಸಾಗೋಣ...

• ಮಂಜುಳಾ ಸತೀಶ್



Manjula Satish, though not a photographer pens poems on pictures that inspire her. She has written many poems not only on pictures but on events of YPS. She has trekked with her husband H Satish and is his great support.

# Children's Day Special - YPS Junior Associates

Youth Photographic Society was established in 1971 by a group of young photo enthusiasts and registered in 1972 under the patronage of the then Department of Youth Services & Sports, Government of Mysore, with Ms Vanaja Rao as the first President.

Since then, the club has grown by leaps and bounds. Membership also grew to a great extent, to the present more than 600 active members, with many earning national and international distinctions from various photography federations.

Though the club is known as 'Youth Photographic Society', membership was limited to adults and the Executive Committee under the leadership of Mr H Satish was keen to start membership for the young, below 18 years of age and thus was born the Junior Associate

Membership of YPS for those between 12 and 18 years of age. It was decided to provide free membership to this category to encourage the young to take up the art of photography. The first registration was of twelve year old Ms Yukthi Padmakar, JA - 0001, on 05.01.2018. Since then the membership is slowly growing. At present we have 26 Junior Associates and we hope to have more enrollments. We also aim to have more activities exclusively for the young members, facilitate interaction with team and other Junior Associate members, coach them with basics of photography, share pictures for review, have practical photography sessions and organise photography outings.

In 2020, for children's day on 14 November, a Webinar titled 'YPS' L'il Masters' was held, with Anagha Mohan JA 0003, Param

Jain JA 0031 and Yukthi Padmakar JA 0001 showcasing their photography skills. The three members presented their pictures and shared their experiences with the world and interacted confidently with moderators Prema Kakade and Hardik Shah at the webinar which had become the norm because of COVID pandemic restrictions. 2021 was again a difficult time and no programme could be held for children's day.

This children's day in 2022, we proudly present some of our bright stars who are bound to make a mark in the field of photography!



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

## Abja Hegde - JA 0029

Age: 14 years



I am a class 10 student, studying in Lady Wellington High School, Bangalore. My father is my inspiration to take up photography. I

was the subject/model for most of his photographs.

I was born in Sirsi, a small town in the picturesque Western Ghats. I value our customs and traditions which play an important part in my photography. I started photography when I was ten years old. My father encourages and teaches me photography skills. I don't leave a single opportunity to go on family trips. We go to temples, fairs, mountains, hills and waterfalls. Dusk and dawn of hills, breathtaking view of waterfalls, colours, light and people fascinate me to shoot photographs. I love to visit the hills and mountains as I love cool and cold weather. Solo trips along with a camera, exploring new places, people, culture and traditions is my dream.

I would visit my father's award ceremonies and photography exhibitions which led me to Youth Photographic Society. I am proud to be a member of YPS.



*Mullayanagiri © Abja Hegde*



*Upper Bhavani, Ooty © Abja Hegde*



## Anagha Mohan AFIP, AFIAP - JA 0003

Age: 16 years



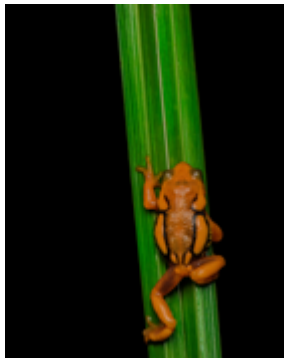
I am a Class XI student, studying at Vidyamandir PU College, Bangalore. I developed interest in wildlife photography watching my father, who is also a wildlife photographer. Nature inspired me to take up photography. I want to showcase nature in its purest form and show the world how fascinating the animal world is.

I also believe photography can be used as a great tool for conservation and a picture speaks louder than words. I love shooting elephants, frogs and snakes. I am deeply interested in the world of macro life and love visiting the Western Ghats to shoot these little creatures. I also like visiting national parks such as Kabini, Bandipur, Kanha, Corbett and others. I want to conserve nature and showcase it at its finest.

(Anagha has not only won awards but has also earned AFIP distinction from Federation of Indian Photography and AFIAP from Fédération Internationale de l'Art Photographique. She was the youngest in the country to have earned these distinctions at the age of 15)



*large scale pit viper* © Anagha Mohan AFIP, AFIAP



*Resplendent shrub frog*  
© Anagha Mohan AFIP, AFIAP



*Munnar bush frog* © Anagha Mohan AFIP, AFIAP

## Ganesh K Bhat - JA 0040

Age: 15 years



Hello everyone, my name is Ganesh K Bhat. I am 15 years old and am a wildlife artist and a nature photographer.

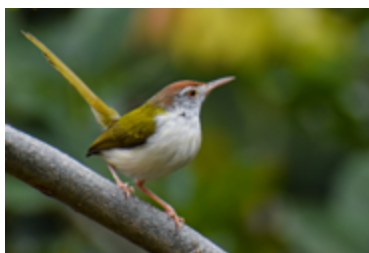
I have been painting and drawing all my life. I started photography in 2020. I love being in nature and nature is my greatest source of inspiration.

Apart from painting I love birding. I take my camera and go out everyday. Birds are my favourite subject to photograph and paint.

During the covid-19 pandemic, I taught myself how to draw and paint. I also learnt photography. I spent one year photographing and filming birds outside my neighbourhood.



*Indian tiger* © Ganesh K Bhat



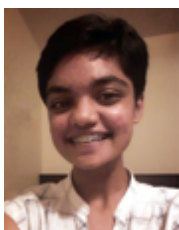
*Common tailor bird* © Ganesh K Bhat



*Malabar Trogon watercolour* © Ganesh K Bhat

## Lasya A N - JA 0026

Age: 17 years



I love capturing the beautiful world around me just as it is naturally. So, what made me take up photography? Everyone has their own inspiring

stories. Would you like to know what mine is? Well, I have tried exploring in all the fields. I play almost all sports. I joined music class but dropped it as I was feeling sleepy! I joined dance class and probably they were not able to see me dancing. I did not know what to try next after that and there appeared 'Photography'. Why not? I started taking pictures. It turned out to be interesting! Finally, I found something to stick on to. A



*A Life Behind Curtain* © Lasya A N

street photographer, Vivian Maier's works inspired me a lot. This is how I started my journey towards photography. I like photographing children and the forgotten people. I like capturing moments that most people do not notice or are too busy to notice or too distracted. It connects



*The Walk* © Lasya A N

us to our past, and reminds us of many things. It feels really wonderful to capture the world through my lens, in my way.

## Maanya Shastry - JA 0034

Age: 16 years



I am Maanya Shastry, a sixteen year old photography enthusiast.

My tryst with photography started 6 years ago because of my all

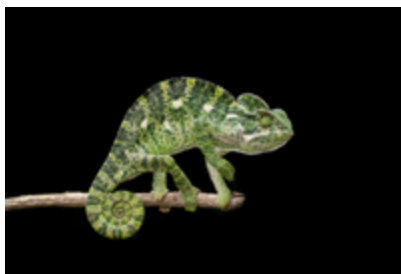
time support, my mother. Since my early childhood she has pushed me to explore and experience all possible areas of art, education, travel, sport and adventure. One such exploration happened to be Wildlife Photography.

For me, wilderness is a place where we can experience ourselves, our true nature and that we are a part of something which is way beyond our ever busy lifestyles. In the wild, the way they 'earn' a living mockingly hints at the blessing we have. The struggle of how they make it to survive and yet have their share of fun, joy and love knows no bounds. It gives me pleasure to see these ever existent truths about nature through the lens and capture to wonder upon and relive.

Looking through the viewfinder, all I see are stories, frames and creations. I feel fortunate to have experienced different genres of photography like - macro, wildlife, architecture, abstract, long

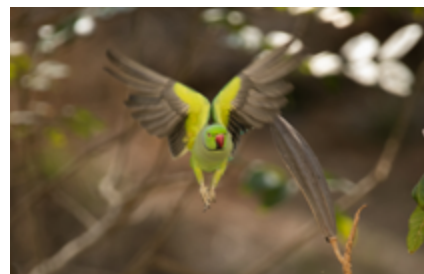


*Along the clouds, below the sky.* © Maanya Shastry



*I'm an iconic human nature*  
© Maanya Shastry

exposure and still life, but out of all I enjoy macro photography the most. It is a different level of thrill to go herping at night looking for different beauties.



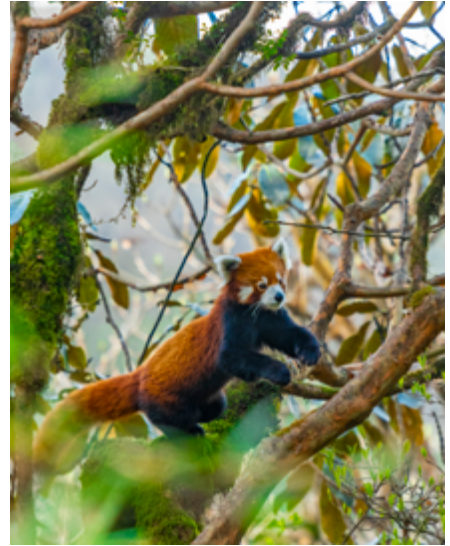
*Coming for you!* © Maanya Shastry

Someday, I hope to add some value to the world of wildlife and conservation through my captures.





*Bush frog* © Manasi Gopinath



*Red panda* © Manasi Gopinath

## Manasi Gopinath - JA 0018

Age: 16 years



Ever since I was a little child I have been fascinated by wildlife. Growing up, my parents took me to many National Parks and Reserves and that is how my love for nature grew. In my early childhood, I was given a Sony Cyber Shot

camera by my parents. I took the camera everywhere and tried to capture the various animals I saw during my holidays.

At the same time my father started to learn photography and looking at his pictures made me want to learn photography. My parents observed my interest and enrolled me in a photography workshop which was mentored by Phillip Ross. From the time of the workshop, my love for wildlife and photography has grown enormously.

I love photographing mammals and birds and over the last few years I have been intrigued by the macro world. I hope to learn more about macro photography and photograph the tiny wonders of the natural world!

## Param Jain - JA - 0031

Age: 15 years



I began my journey of photography five years ago. I practised and experimented by myself.

As I had plenty of time in the lockdown period of the pandemic, I experimented with photography on my terrace.

I used to go to click photographs with my father. I went to shoot pictures at special occasions such as Bhoota Kola, Theyyam, Yakshagana. I also went to festivals in nearby places and clicked pictures at festival processions.

I love clicking pictures and want to explore more.

(Param is an awards winner at YPS All India Digital Salon 2021)



*Agnikeli 2022* © Param Jain



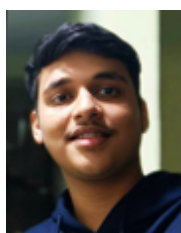
*Water Splash* © Param Jain



*Tile Factory Hard work* © Param Jain

## Pranav Rao - JA 0028

Age: 17 years



Why I took up photography ?

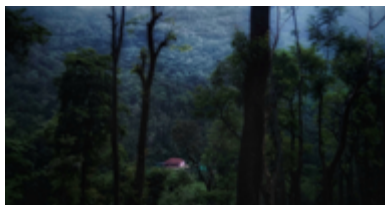
The camera's ability to capture the moments with the precision of a human eye intrigued me.

The internalization of the required skills turned out to be an exciting quest for me. The process gets more interesting with the pictures rolling in. Every little error in capturing a moment opens up opportunities for new lessons. The stories behind the moments unravel smoothly when they are caught with unique dimensions. It offers new narratives to the viewers on their intent of perception.

I like to capture artistic landscapes with my lens. It offers to seize the beauty of nature by doing justice to its creation.



*Spring-stirred path* © Pranav Rao



*Serene Haven* © Pranav Rao



*Stone Chariot* © Pranav Rao

Unlike other themes of photography, I believe, while capturing landscape, the the photographer must seal the deal in

a moment. It is a work of patience and perseverance and the photographer must be trained for such instinctive situations.

## Raghav G - JA 0033

Age: 14 years



I am Raghav G, son of Girish Ananthamurthy. I am in 9th standard at Prarthana School. I started photography when I was 8 years old. My dad used to

take me along with him to JP Nagar Mini Forest, Valley School and Lalbagh for macro photography of butterflies, insects and flowers. Initially I was taking pictures on my dad's mobile. Watching my dad and his friends, I got interested in photography, so he allowed me to use a DSLR camera. When he purchased a new Nikon D500 I got his old Nikon D90. My dad is my inspiration.

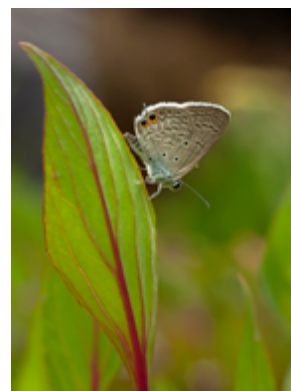
He encourages me and teaches me the basics of photography and how to use a DSLR camera. I started to accompany him on his photography outings along with his friends from YPS, which gave me the opportunity to learn and use a DSLR. I visited Aero India 2019 and clicked pictures of aircrafts flying and I liked it very much. I also do table top photography of glassware and other items along with my dad. I love to click pictures whenever possible and wish to continue this hobby. So I enrolled as Junior Associate with YPS, to learn more about photography.



*Pink and Blue* © Raghav G



*Metal Birds in flight* © Raghav G



*Plain Cupid on a leaf* © Raghav G



## Rohit Sridhar JA-0030

Age: 15 years



I was inspired by my dad to take up photography. My first photography trip was to Kotagiri in Tamil Nadu, in 2018 December. We were lucky to have

Mr Aggal Sivalingam as our guide. His vast knowledge and intuition made my first photography trip very enjoyable. He helped us spot the rare Kashmiri Flycatcher and photograph it.

I was always fascinated by the camera and wanted to use it as a creative tool to capture what I want and to save it as a memory for later. Seeing many people of all ages interested and active in the field of photography motivated me to join them. I contribute to the same by creating awareness about what kind of birds and animals are endemic, the ones that can be spotted easily and the ones that are rare to see.

Since my first trip in 2018, I have gone on several trips with very good photographers and nature conservationists. They have supported me and encouraged me to further pursue photography, mostly in natural habitats. I have met many lovely people along the way and tried to keep in contact with them.

I mainly like to photograph birds and animals but have been looking to explore other fields like landscape, architectural and portrait photography.



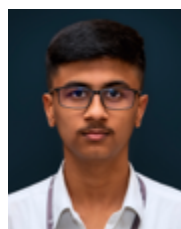
*Brotherhood and coexistence* © Rohit Sridhar



*Bed of flowers and long legs* © Rohit Sridhar

## Rohith Aradhya - JA 0025

Age: 17 years



I am from Bangalore. I started photography when I was 12 years old. I learnt photography from my father who is also into photography for

many years now. At first I had no idea what photography was. When my father bought a DSLR camera, I saw him taking pictures with it which got me interested in knowing more about the camera. I used to ask him about the camera and also about all the different buttons



*The Farmer On A Misty Morning* © Rohith Aradhya

it had. After he taught me the basics I started taking pictures with him. Every single time I took a picture I would show it to him and ask if it was good and he would give his opinion on it. With this I wanted to improve even more and take even better pictures. COVID-19 pandemic year helped me a lot in improving my photography skills since I had a lot of free time. This is how I got interested in photography and also took it as a hobby. Landscape photography is what I like to do the most.

## Sharika - JA 0041

Age: 13 years



I am studying in grade 7, in BGS World School. My ambition is to shoot photographs as it makes me happy. I have many pictures in travel, black and white, colour and macro sections. Some of my best clicks have fetched me awards from state and national level competitions. I am now trying to get awards at international level. This achievement is very valuable and precious to me and difficult to express in words!

I would like to give a shout-out to my dad, Varadanayaka, a member of YPS, who taught me photography. I am proud to say that he is an International photographer. He kindled my interest in photography even as a child. I took my first step into this field as an eight year old. I dedicate my achievements to my mom and dad because they have helped me by correcting my mistakes in photography.

My aim now is to click good pictures, win awards and as told by my dad, to 'Keep Doing and Keep Going'.

(Sharika is the youngest award winner in YPS All India Print and Digital Salon 2022)

## Yukthi Padmakar - JA 0001

Age: 16 years



I am a 16 year old aspiring photographer. My love for photography and wildlife started at a very young age. As my parents are also into photography and are wildlife enthusiasts, they would



*Lonely Home* © Rohith Aradhya



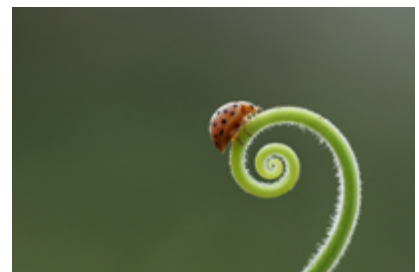
*Vegitable Seller* © Rohith Aradhya



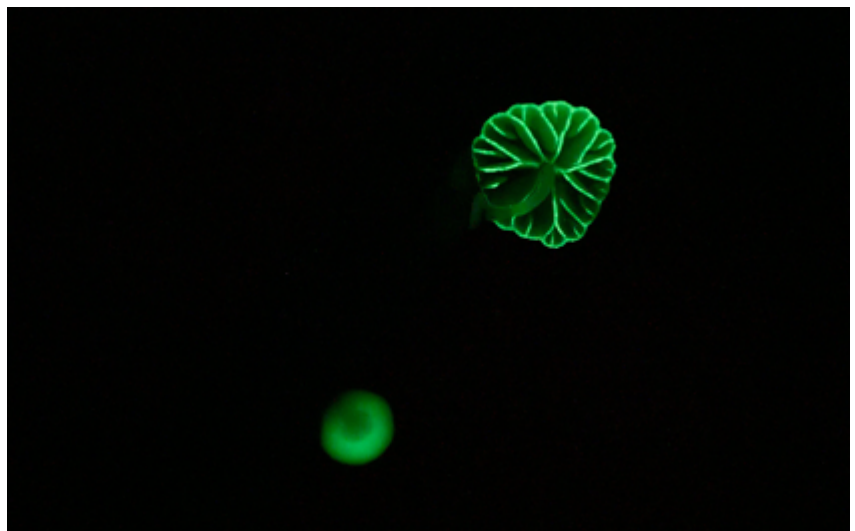
*Fallen Buddha* © Sharika



*Love* © Sharika



*Ring Life* © Sharika



*Fungi that glows* © Yukthi Padmakar





*Kingfisher* © Yukthi Padmakar

take me to forests for vacations. Since then my love for photography started. At first it was just me going on safaris, observing and admiring nature. But soon the camera caught my attention as I realised I could freeze the moment by a click. I started to capture the moment and hold on to it. As a kid, I got into photography because I loved what my parents clicked. Would think it's really cool as I learnt to handle the camera from a very young age, something other kids in my class were not able to do. As time went by, interest in photography grew more and more. It is not just another hobby in my life but my passion. I just like to capture those precious moments and make it a fond memory. There is nothing in particular that I like to shoot. But I am inclined towards wildlife photography. I enjoy trying challenging scenarios which makes me experiment a lot with the camera settings!

(Yukthi is an award winner in YPS All India Digital Salon 2021)



*Lotus Mahal* © Yukthi Padmakar



#### **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@ypsbengaluru.com](mailto:drsti@ypsbengaluru.com). Chosen articles will be published in the upcoming issues of this journal.

## Myriad Charms of the Blue City

Jodhpur is one of Rajasthan's most enchanting cities, with its majestic Mehrangarh Fort overlooking the city. On 17th September, 2022 Mr Satish H, President, YPS, took us on a virtual tour through this vibrant and bustling city with his photographs.



Walking us through the Mehrangarh Fort, the vibrant Sheesh Mahal, Mandore gardens, Jaswant Thada, Ghanta Ghar and Toorji ka Jhalra, Satish explained

the history and culture, the local cuisine, the hospitality and way of living of the residents. He also encouraged photographers to interact with locals to understand the place beyond a photographer's perspective.

The streets of old Jodhpur are most sought after among photography enthusiasts and have an abundance of opportunities with its colorful walls. With series of photographs from the old city, Satish explained the challenges photographers face while composing photos on the congested streets, and emphasised to plan and wait to get a perfect picture. His photos of blue houses with intricately carved windows and ornate doors, abstracts of peeling paints, wall graffiti and different compositions cast a magic on the viewers.

He also presented some photos of how modernization is affecting the old charm, and over time, the houses are no longer getting painted in blue by the younger generation. He shared many documentary photos taken to preserve history, posterity, nostalgia and emotion before the heritage is forgotten.

With some post processing and travel tips, Satish concluded the presentation.

## YPS Open House

YPS has been conducting Open House sessions to review members' images, explore photo possibilities, ideas and concepts. These programs are free format discussions aiming to build



*Graffiti At Blue City* © H Satish, MFIAP, MICS, EPSA, ARPS, cMoL



*Cycle Riders* © H Satish, MFIAP, MICS, EPSA, ARPS, cMoL

stronger bonding amongst members, to clarify doubts on matters relevant to photography and to learn about the art of photography from each other. On 3rd September and 1st October respectively, YPS members met at the YPS Hall to have such open discussions and review members' pictures.

## Zanskar - A Photographer's Paradise



Zanskar is a part of Ladakh that was overlooked by travellers and photographers due to its inaccessibility. With new roads being constructed, it has

opened up a plethora of opportunities to visit places that could otherwise be accessible only by arduous and week-long treks. It has everything a photographer can wish for – landscapes, portraits, festivals and astrophotography opportunities.

On 15th October, 2022 YPS members and visitors of YPS National Salon 2022 at Chitrakala Parishath were treated to a slideshow by Mr Saurabh Chatterjee on this comparatively untouched paradise.

During the presentation, Saurabh showed a few of his photographs from Padum, Rangdum, Karsha and Lungnak Valley with portrait photographs of monks, nuns, villagers and their daily routine, Saurabh gave the visitors a glance into their day





Rangdum © © Saurabh Chatterjee



© Saurabh Chatterjee



© Saurabh Chatterjee



© Saurabh Chatterjee



© Saurabh Chatterjee

to day lifestyle. He also showed a series of photographs of a local wedding, how he mingled with the wedding guests and captured some beautiful memories. Saurabh then presented pictures from the Sani festival, performances based on Tibetan folklore, and some ancient rock carvings from the time of Ashoka. He also showed pictures of local mammals like Marmot and Yak.

His landscape photographs from Parkachik glacier and Drang Drung glacier, and astro photographs at these places mesmerised the viewers. Pictures of Bardan Monastery, Karsha monastery, Phuktal monastery and Zangla palace amidst the vast landscape left the audience spellbound.

The presentation then ended after a productive Question and Answer session with Saurabh.



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

## Astro Landscapes

Making pictures when the stars are out and everyone in your part of the world is sleeping, is an experience that can be addictive. But to be successful at making those nights worth it, one has to learn the complete workflow of capturing Astro Landscape Imagery right from concepts, planning, execution to processing. Mr Puneet Verma, an IT professional based out of Bangalore, has been making pictures for more than 10 years. His forte lies in making objective travel and fine art landscapes imagery.



Puneet took the viewers through the basics of astrophotography on September 10, 2022 via an online Meet, starting with understanding low light photography and astrophotography, astro concepts: key parameters, challenges, gear, planning and shooting of Milkyway and Star trails imagery.

He showed examples of landscapes with starry sky, moon, constellations, planets and milky way. He explained how to shoot short and long star trails. He also showed how to take images with creative effects: disc like trails, light painting, defocused star trails and zoom burst effect.

He explained the effects of key factors in taking astro landscapes: light pollution levels, moon phase, cloud cover, humidity and haze, temperature and airglow. He elaborated on the challenges while shooting astro landscapes and concluded with some tips for an overall neat final image.

His presentation was well supported by a plethora of images making even a layman understand the nuances of astrophotography. The Question & Answer session following his presentation was truly engaging.

## Cropping and resizing



All of us take a large number of images but prepare only a few for showing to others. There are many ways we can prepare our photographs for doing this, be it through social sites, displaying on an HDTV, hanging prints on a wall, making a photo book or preserving them



*Milkyway Over Pin Valley © Puneet Verma*

in an album. In an online meet on October 8, 2022, Mr Ashok Kandimalla, explained how an image should be prepared for each of these, as it needs to be cropped and resized differently for each purpose.

Mr Kandimalla has been in the field of photography for more than three decades and has extensive experience in both film and digital photography. He has a passion for sharing his knowledge through teaching and writing. Starting 2009, he has authored a series of articles under the title 'Basics of Photography' in the magazine – Smart Photography and has even been contributing to Dr̥ṣṭi regularly. In fact, he had covered this topic in our July-August 2022 issue and on demand from many members, YPS had requested him for this presentation.

Starting with the fundamentals of what constitutes a Pixel to Aspect Ratio of various cameras/TVs, Mr Kandimalla took the viewers through why distortion occurs when viewed on a HD TV when

asymmetrically scaled. He went on to explain what happens to an image when cropped, be it for correcting the alignment, perspective or even to remove unwanted elements in an image. After touching upon the camera resolution (in MP), he explained the difference between PPI and DPI and relevance of them during developing a picture and printing respectively.

He concluded his presentation by explaining how to resize and change PPI in Lightroom and Photoshop.

His talk was indeed an eye opener to even experienced photographers who very often misused the terminologies PPI and DPI. Mr Kandimalla has graciously shared his presentation with YPS which has since been uploaded on our website.



**M S Kakade**  
Member, Dr̥ṣṭi Editorial Team



# YPS Programme Calendar

## November 2022

Date	Venue	Topic	Title	Presenter
Sat, 05	YPS Hall	Rajyotsava Celebrations	Temples of Karnataka - over the centuries	Mr T S Gopal
Sat, 12	Online Meet	Astro Photography	AstroPhotography: Deep Sky - an Introduction	Mr G Chandrashekar
Sat,19	YPS Hall	Presentation - Travel Photography	A Wanderer's guide to Travel Photography	Mr Vijay Raghavan
Sat & Sun, 19-20	YPS Hall, (Practical)	Food Photography Workshop	Creativity in Food Photography	Mr Prashant Manchikanti
Sat, 26	Online Meet	Travel Photography	Vietnam - From Above and Below	Mr B K Agarwal

## December 2022

Date	Venue	Topic	Title	Presenter
Sat, 03	YPS Hall	Portraits	Timeless Portraiture	Mr Mohan Krisnappa
Sat, 10	Online Meet	Underwater Macro Photography	Underwater Macro - taking oceans to people's heart	Mr Kedar Bhide
Sat,17	YPS Hall	Portrait Practical Session	OUR proTRAITS - a practical session on portraits	Mr Hardik Shah

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



## 2-Day Creative food photography Workshop 19th & 20th Nov

with  
**Prashant Manchikanti**  
Commercial  
Food Photographer

Hands-on shooting  
Composition techniques  
Natural & Artificial Lighting  
Choosing Backdrops & Props  
Pre-visualisation  
Creating Drama & Impact

Mood board Planning  
Story telling through images  
Choosing the right lenses  
Action in food photography  
Editing & Post-production

Team work & preproduction  
Bagging Commercial Clients  
and more ...





Youth Photographic Society

[www.ypsbengaluru.com](http://www.ypsbengaluru.com)

Contact: +91 95139 77257