



# Drishti



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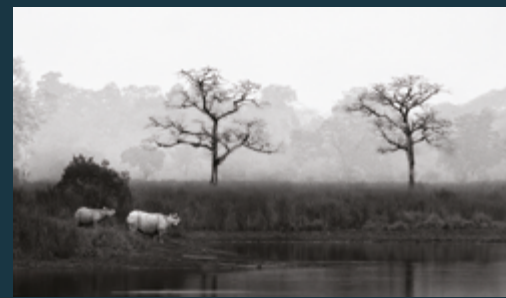


**Inside:** Featured Article: Sundarbans - The Mysterious Mangrove Forests | Camera Diaries: Stories from Hawaii



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Dr̥ṣṭi (दृष्टि) in Sanskrit language means vision. The vision in the mind of a photographer, aligned in a creative manner with what one sees around, produces an artistic image. This resonates with the spirit of YPS, which strives to promote the photographic art.

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Front cover: Watchful Leopard © Pramod Shanbhag EFIAP/p, ARPS

Rear cover: Zebra Togetherness (Exhibition Acceptance YPSAIS 2022) © Suryaprakash KS EFIAP, ARPS

## Happy new year

On behalf of the Executive Committee (EC), I wish you and your families a happy new year, and a happy Sankranthi festival. I pray God to give you all a safe and healthy year ahead. I take this opportunity to thank the entire Dr̥ṣṭi team led by Mr Digwas Bellemane, for their continuous support in bringing out this colourful journal.

In 2022, we had a lot of activities, and I hope we will be able to bring you an even better 2023. The thunderstorms during the last two months slowed down the members' activities bringing outdoor activities to near zero. The enthusiasm among the EC however did not wane and many programmes were conducted. Member attendance continued to be very low with as few as 12 members for one of the programmes. The EC believes that their efforts are fruitful even if just two members attend and get benefited from the talk and slide shows.

During the months of November and December, we had seven presenters speaking on different topics. I am happy

to inform you that we have restarted regular use of the YPS Hall with four of these programs held at the Hall, and the remaining being webinars.

### Programs in YPS Hall

1. Temples of Karnataka - Over the Centuries by Mr T S Gopala Rao
2. A Wanderer's Guide to Travel Photography by Mr N Vijayaraghavan
3. Timeless Portraiture by Mr Mohan Krishnappa
4. The last program for the year was Our Pro Traits by Mr Hardik P Shah, a demonstration on portraits

### Webinars

1. Introduction to Deep Sky Astro photography by Mr Chandrashekar G
2. Vietnam - From Above and Below by Mr B K Agarwal
3. Underwater Macro - Taking Oceans to People's Heart by Mr Kedar Bhide

The judging for the YPS International Salon 2022 was webcast for the benefit

of participants the world over. There were many who attended and gave positive feedback.

YPS International Salon 2022 exhibition will be held in January '23, preparations for which are in full swing. We also have organised two wildlife workshops in the month of February and March '23, exclusively for our members viz, bird photography workshop, in Bharatpur and the second a wildlife workshop in Kaziranga .

At PSA interclub contest Round 1, YPS has done very well: our standing is #1 in Nature and Monochrome sections, and #2 in Travel section. Few of our members have won HMs and medals. Congratulations team.



**H Satish**

MFIA, 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, Dr̥ṣṭi

## 40 th YPS All India Print and Digital Salon 2022

This year entries were invited to two print sections in addition to the four standard digital sections. A total of 3589 entries from 269 participants were received including over 500 print entries. The age of the youngest participant was 10 years whereas that of the eldest 77! The salon had the patronage of Federation of Indian Photography and YPS.

The images were judged by a panel of 8 learned jurors from Jharkhand, Tamil Nadu and Karnataka. Many members witnessed the judging process and the scores were beamed live on Facebook and YouTube. Shri. Mohammed Arfan Asif, Kumari Sharika V. and the Photography Club of Assam were adjudged the Best Entrant, Young Talent and Best Club respectively. The results were notified as scheduled along with the downloadable report cards and collage of accepted images.

Grand gallery exhibition was held from 14 th to 16 th Oct 2022 at Karnataka Chithrakala Parishath. Award function

was held on 16 th Oct 2022. Shri. Arun Shetty, Chief Operating Officer, ZEISS was the Chief Guest. The Chief Guest addressed the gathering and presented the awards to the winners. He also released a 136 page high quality Salon Catalogue. The exhibition had a good footfall indicating the success of the event. Some of the prominent visitors included Actor Shri. Ramesh Aravind, Vocalist Shri. Vidyabhushana, Politician S. Suresh Kumar, Writer and Poet Shri. Jayant Kaykini and Wildlife Photographer Shri. M N Jayakumar. The event received immense support from Salon Partners and Award Sponsors. Kannada Print Media covered the event throughout. On behalf of Salon Committee, as detailed in my Vote of Thanks speech, I wholeheartedly thank



(Left to Right) H Satish, Arun Shetty, Krishna Bhat, K S Manju Mohan

each and every one who contributed in making the Salon a grand success. Gallery of accepted images along with other interesting information is available at <https://salon.ypsbengaluru.in/salon.php?id=202208>. Do visit and share your feedback.



**K S Manju Mohan**, EFIAP, EFIP, PPSA, cMoL, GPU-CR2  
Salon Secretary and Director, Youth Photographic Society

## Krishna Bhat



Mr Krishna Bhat, EFIAP/g, EFIP, EPSA, cMoL, an Aeronautical Scientist by profession is an avid trekker and a passionate Fine Art Travel Photographer. Fondly called as *Bhatru* by YPS members, he has been associated with YPS for nearly six years, starting as an Individual member to a Life Member and now one of the directors of the Executive Committee.

Born in Kumta town of Uttara Kannada district, in the lap of Western Ghats, Krishna has been connected to nature from his childhood. During his early days, he demanded his parents to buy him a camera after writing his Sainik School entrance exam. Despite cameras being unaffordable those days, his father was compassionate enough to buy him a point-and-shoot camera. After wasting a couple of rolls, he realized the burden and locked away the camera. Later when he started trekking the Western Ghats during his graduation days, he felt the urge again, but it was not until 2006 when he restarted his hobby after his brother gifted him a Sony bridge camera, thus opening up a long suppressed passion. Later with an upgraded DSLR, he could explore many genres of photography and found his passion in landscapes, culture, people, macros and monochrome rendering.

During his initial days, he was content as a self-taught photographer and worked within a self drawn boundary. But one profile that inspired him the most was that of Mr Digwas Bellemane. One day a wrong call from Digwas brought them together and the journey is continuing till date. Krishna commends Digwas for introducing



*Fly High* © Krishna Bhat EFIAP/g, EFIP, EPSA, cMoL



*Careful March* © Krishna Bhat EFIAP/g, EFIP, EPSA, cMoL



*Dream Scape One* © Krishna Bhat EFIAP/g, EFIP, EPSA, cMoL



*Chali Belagu* © Krishna Bhat EFIAP/g, EFIP, EPSA, cMoL



*Kallarali Hoovagi* © Krishna Bhat EFIAP/g, EFIP, EPSA, cMoL



*Mating Craneflies* © Krishna Bhat EFIAP/g, EFIP, EPSA, cMoL



*Hanuman Bhajan* © Krishna Bhat EFIAP/g, EFIP, EPSA, cMoL



*Ladakhi Nomad With Herd* © Krishna Bhat, EFIAP/g, EFIP, EPSA, cMoL



*Abandoned Check Dam* © Krishna Bhat, EFIAP/g, EFIP, EPSA, cMoL

him to the world of photography salons, which in turn compelled him to do better and better in the art of photography.

Apart from participating in salons, he minutely studied the nuances of salon participation, its requirements, along with the accolades that can be achieved in the form of distinctions awarded by various photographic bodies across the globe. Along with Krishna, Digwas started the Salon Participation Group in 2017 which later became YPS Salon participation sub-committee with Krishna as the lead.

Under their able mentor-ship, YPS started climbing the charts by winning Best Club Award in most of the salons participated. Close to three hundred Best Club trophies filling the YPS cabinets stand testimony to the tireless efforts put in by them to educate the group members on winning strategies and to identify and negotiate best rates for participation.

Krishna Bhat's works have won him more than 200 awards and over 3000 exhibition acceptances from international exhibitions from over 50 countries. He

holds an EFIAP Gold distinction from the International Federation of Photographic Art. He was also one of the winners of DJ Memorial International Photography Contest (India), International Mountain, Nature and Adventure Photo Contest (Spain), International Monochrome Awards, and Karnataka Tourism Photo Contest conducted by the Government of Karnataka. He also won awards from numerous state & national level photography contests. At present he is also serving FIP as part of its Salon Saathi team.

Krishna feels that photography to him is like a 'tapasya', and a kindler of emotions, and feels YPS is an extended family to him and an ongoing celebration that he cherishes each day.



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

## Sundarbans - The Mysterious Mangrove Forests



*Sub adult Tiger* © Darshan Ganapathy, EFIAP, EFIP

The news of good sightings of Royal Bengal Tigers in Sundarbans started appearing in social media in Oct 2022. Call to visit the mysterious Sundarbans was loud and we, the eight photographers from all over India responded. We arrived at Kolkata on 20th Nov 2022. Kolkata is the nearest metro city with air, road and rail connectivity. We started our journey by road from Kolkata to one of the jetty ghats of Sundarbans named Godkali ghat which is located at a

distance of 110 kms. The drive was through a narrow busy state highway which took more than four hours to reach. Mr Satyaki, our trip organiser, received us at Godkali ghat and we boarded a motor boat for our night stay at one of the Islands named Bali. On Bali Island we were accommodated in the Wild Banjara homestay. The moment I stepped into the long verandah of the homestay, I had goosebumps by seeing the wonderful captures of Sundarbans

which were hung on the walls. I got lost in all the frames, forgetting my fatigue from the long journey. I started visualizing the frames that I was going to capture. After a quick freshen up we met at the dining area where we were told about the schedule of the boat safari. Sundarban safari is done in a four-cylinder motor boat which starts at 5 am and continues till just after sunset. Next morning, sharp at 5 am, we left for the mysterious mangrove forests. We were briefed by Mr Satyaki who is also a good photographer and a naturalist. He briefed us and stressed the difficulties a photographer faces in Sundarbans: the subject moves very quickly and at the same time the boat keeps moving, the boat is not allowed to shut the engine. We immediately changed our shutter speed to 1/1600 to avoid motion blur due to constant movement and rocking of the boat.

It was our first day and we were all excited, quite obviously we all pressed the shutter at quite a regular interval. Sometimes on spotting small birds, sometimes reptiles and even fishing boats. While we were engaged in shooting birds one man was constantly trying to spot the tiger through



*Black Capped Kingfisher* © Darshan Ganapathy, EFIAP, EFIP



*Royal Bengal Tiger* © Darshan Ganapathy, EFIAP, EFIP

his binoculars, he was none other than our guide Mr Golak Gayen. Interestingly, I found out later that the boatman Mr Sriram Gayen was also looking for the tiger from his cabin while navigating the boat. We were provided breakfast, lunch and evening snacks on board, as per fixed vegetarian and non-vegetarian menu.

Sundarbans is a habitat to a variety of animals, mammals, reptiles, fish, birds, and amphibians. I have visited numerous forests before but the experience of the mangroves was mind blowing. Probability of tiger sightings is low in Sundarbans compared to other forests in India. Yet we were lucky to sight the Royal Bengal Tiger on the last safari. Animal sighting is possible if one remains silent, alert and observant. It is a unique experience spending the whole day on water. Besides wildlife, it was a wilderness that we soaked into. The wide river, changing tides, breathing roots, the sundari trees, animals, birds and reptiles conjured the magic. Watching the sunrise and sunset from the deck was pure bliss.

Tigers of Sundarbans are slightly smaller and slimmer than those found elsewhere in India as they must survive in very difficult conditions. They walk through the mangroves, jump creeks and muddy slush to move into their territories, swim across rivers to reach other islands in their

territories. These tigers of Sundarbans keep many small islands as their territory. Though some believe that the tigers of Sundarbans are man eaters as they drink salt water, the naturalists believe that fishermen and boatmen who enter close to the territory of tigers for fishing and honey collecting become prey and hence men are natural prey for the tigers. The typical characteristics of Sundarbans which I observed is that mangrove forests are so dense that visibility and tracking tigers becomes very difficult which leaves only two options for sighting, sudden encounter and tracing pug marks. I have poor luck with any sudden encounters so I was more interested in seeing pug marks

and asked our guide to help. Interestingly, I discovered that even tracing pugmarks is hard because they get hidden during high tide and tigers move to higher ground and deep into the forest, so sightings are not possible during high tides. After long hours when the tide is low and water level goes down one can see the pugmarks that are not washed away by the high tides. I was now fully enlightened that the chances of sighting a tiger in Sundarbans was only by luck. Three days had gone by and I was not at all surprised why we had not sighted the tiger. Probably my co-travelers too were not luckier than me. It was our last day in Sundarbans. We all assembled and expressed our views that when the jungle



*Batagur Baska* © Darshan Ganapathy, EFIAP, EFIP

was so unfavorable for the last three days, what miracle would it do on the last day, so we decided not to chase only tigers but to shoot all other species. We shot falcon, wild boars, deers, monitor lizard, monkey, mudskippers, king fishers, raptors, river terrapins, Eurasian curlew, whimbrel, sandpipers, batagur baska, fiddler crabs and were happy that at least we would be returning with pictures of some species from Sundarbans. It was ten minutes past three in the evening and we were about to return from the tiger area to the ghat as it takes around 2 hours to cover this distance and were scheduled to return by evening when we had to return to Kolkata. The pain of not sighting a tiger in Sundarbans was vivid on all our faces. All of a sudden the boatman Sriram and Gayen shouted "Tiger, Tiger " we all jumped on our foot and moved the camera 360 degrees as we were clueless where the tiger was. The boat picked up speed and within five minutes we encountered the Royal Bengal Tiger at Sundarban. His majesty was sitting in a royal fashion in his royal palace of Sundarban. The show went on for a few minutes until his majesty disappeared into the mysterious mangrove of Sundarbans. It was a happy ending to our with our first tiger sighting on day four we all bid adieu to this mysterious mangrove forest with a promise to return soon.



*Collared Kingfisher* © Darshan Ganapathy, EFIAP, EFIP



*King with Kisherfisher* © Darshan Ganapathy, EFIAP, EFIP



*King in his habitat* © Darshan Ganapathy, EFIAP, EFIP



*Tiger Tiger Burning Bright* © Darshan Ganapathy, EFIAP, EFIP



*Fishermen during Sunset* © Darshan Ganapathy, EFIAP, EFIP



*Eurasian Curlew* © Darshan Ganapathy, EFIAP, EFIP



*Blue spotted Mudskipper* © Darshan Ganapathy, EFIAP, EFIP



*Brown Winged Kingfisher* © Darshan Ganapathy, EFIAP, EFIP



*Peregrine Falcon* © Darshan Ganapathy, EFIAP, EFIP

"Tiger, Tiger " we all jumped on our foot and moved the camera 360 degrees as we were clueless where the tiger was. The boat picked up speed and within five minutes we encountered the Royal Bengal Tiger at Sundarban. His majesty was sitting in a royal fashion in his royal palace of Sundarban. The show went on for a few minutes until his majesty disappeared into the mysterious mangrove of Sundarbans. It was a happy ending to our with our first tiger sighting on day four we all bid adieu to this mysterious mangrove forest with a promise to return soon.

• Darshan Ganapathy EFIAP, EFIP



*Fiddler Crab* © Darshan Ganapathy, EFIAP, EFIP



Ms Darshan Ganapathy, a member of YPS and FIP is an avid traveller and wildlife photographer. She is a coffee planter staying near Madikeri, Karnataka and has participated extensively in salons for close to three years. Her favourite genres in photography are landscapes, travel and wildlife.

# Friendship

The picture 'Friendship' by Mr Prakash Kandakoor, draws my thoughts to a famous quote, "The whole point of taking pictures is so that you don't have to explain things with words. To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found, it has little to do with the things you see and everything to do with the way you see them" by Elliott Erwitt, a French-born American advertising and documentary photographer aged 94, known for his black and white candid photos.

Here is a picture of two boys in joyful friendship, walking back from agricultural fields to their village home with the evening sunlight glittering on their faces. In such an ordinary place, the whole scene is filled with remarkable



energy and life that there is no need for the photographer to use words and explain. Prakash Kandakoor, the author of 'Friendship', worked as an assistant

in a photo studio. He learnt basics of photography from RUDSET (a rural development society of Sri Dharmasthala Manjunatheshwara Trust) which helped him to set up his own studio at Koppal town in North Karnataka. Currently he works as a press photographer along with managing his studio. His artistic photography journey began in the year 2001 when he won a second prize in the 'Rural Life' category of the state level photography competition organized by 'Sagara Photographic Society' of Shivamogga Dist. That inspired him to pursue artistic photography. He says that in his journey, international level photographer, Mr Shashi Sali of Dharwad and experts of Sagara Photographic Society have encouraged and guided him to achieve success in salons too. He is interested in rural and contemporary subjects for his photography. He has not only been winning awards in salons but many of his pictures have appeared in mainstream dailies, magazines and websites.

This picture was captured in the winter of 2020 in Hyati village of Koppal taluk. A good combination of opposite light and evening dust with a joyful mood of the



*Friendship* © Prakash Kadakoor

boys has made this picture. He has used a Nikon D850 camera with 24-120 mm F4 zoom lens set to 120mm focal length, aperture F4, ISO 80 and shutter speed 1/500th second.

To analyze this picture technically, I find all parameters including angle of shooting satisfactory. Combination of wider aperture with a low ISO and very fast shutter speed, shot from a distance with long focal length, helped to capture brisk walk of the boys, unaware of the camera, raising dust from ground, opposite lighting effect of the subjects, grass flowers and even the raising mud dust has made it a candid shot.

Aesthetically, the whole picture looks like a painting on a canvas and can decorate any wall in homes! Further I give weightage to a few notable criteria like F.A.C.T. to this frame as under:

**Form** - Presentation of mass, form and appearances in the scene are all beautiful due to muddy village road, backlit grass on both sides of the road as well as grass held by the two boys walking briskly bare foot. Horizontal framing renders calmness and joyful mood.

**Attitude** - Frame displays the purpose of capturing the subject to elicit friendship and emotion, enhancing liveliness in the picture.

**Colour and Tones** - The warm colour of the entire scene against a dark background looks very pleasing and

gives a natural feel to the evening, like folks returning home joyfully after the day's toil. The supporting tonal quality of raising mud dust, skin of both boys, legs in action and the hand held grass plants with glittering flowers against dark background add to the beauty of the frame.

**Texture** - Due to opposite lighting, surface of the road, skin of both boys, dust particles, bushes on either side add to the texture and all elements covered in the picture are excellent, thus enriching the painting-like quality of the picture.

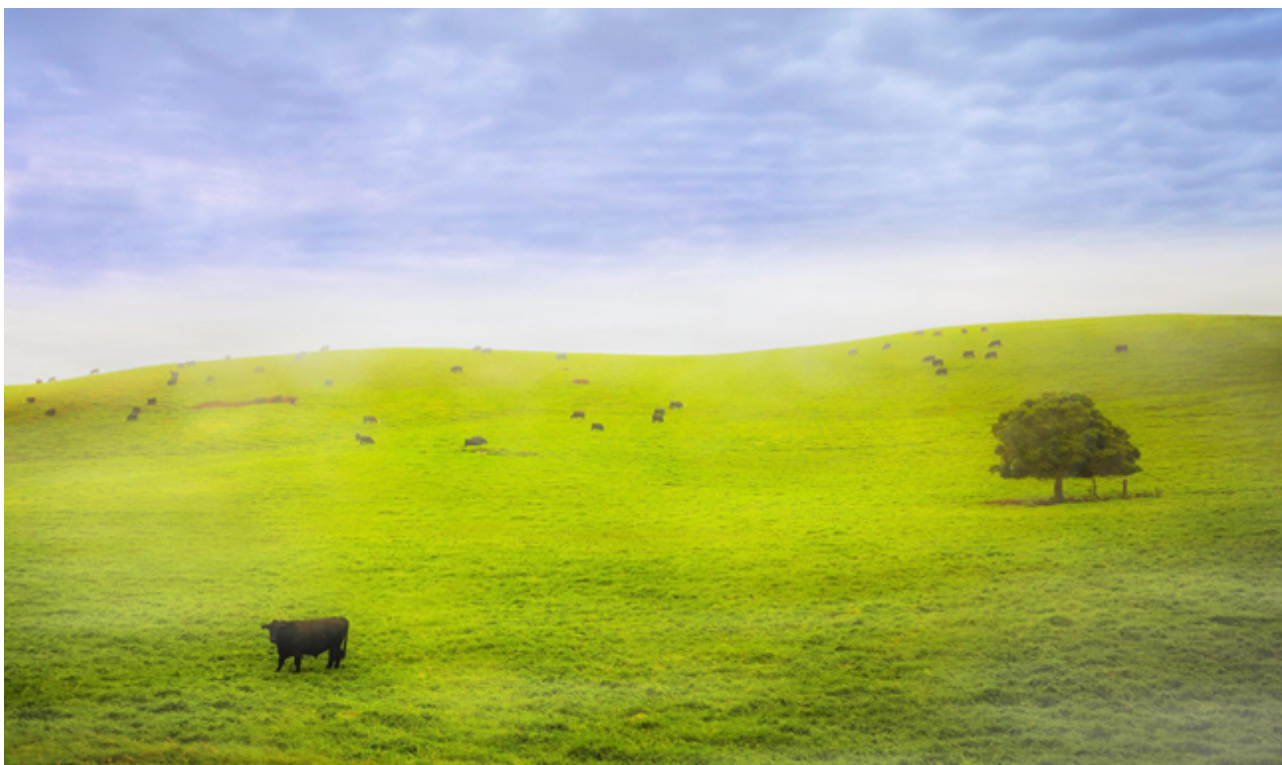
Hence the author Prakash Kandakoor's talent to make use of these techniques and finally make a beautifully composed picture is highly appreciated.

• 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.

## Stories from Hawaii



*Hawaiian Farm* © Thejas K R, AFIAP, AFIP ©

I was driving through beautiful grasslands somewhere in the northern side of the Big Island of Hawaii, with a light drizzle hitting the car windshield. The uncertain droplets ran in different directions all over the glass, as the voice in the Hawaii guide app that I had downloaded to my phone walked us through the cattle history of Hawaii. There were no cows in Hawaii before Captain George Vancouver, the one whom the Canadian city is named after, brought them to the island.

I stopped on one side, got down and ran over to the other side to get some quick

shots, and heard the honk of an irritated local who did not fancy tourists pulling over on road shoulders. I waved back at him apologetically, and turned back to take some more shots. The drizzle became heavier, and the camera started feeling the showers too.

I ran back to the car musing about the peaceful ambiance, and simple rustic life of these gentle beings. Nice life, I thought about these cows and the farmers.

Just then I heard the voice in the Hawaiian guide phone app say, "This is where the best beef in Hawaii comes from!!"

The picture was shot Raw with Canon 6D with Canon 17-40 at 20mm, F9, 1/125s. I used Adobe Lightroom to lower the highlights and bring up the shadows. I used Adobe Photoshop to brighten up some parts and clean up.

### The 50th State

The juxtaposition of the extraordinarily beautiful landscapes and their gory backgrounds occurs very frequently in Hawaii. Hawaii comprises 135 islands. Out of these, eight islands are large. Three of these islands Maui, Oahu and Big Island are frequently visited by tourists.

Maui is known for its diversity of beautiful landscapes. It is most popular among tourists.

Oahu island is the legislative and commercial capital of Hawaii. It houses the state capital. It is also a very popular tourist destination.

The Big Island is known for its volcanic mountains and also has a Volcanoes National Park. Mauna Loa is an active volcano on Big Island that started erupting recently and was in the news the world over.

Hawaii is the 50th state of the United States of America. It has a controversial



*Hawaii's Beaches, Farmlands and Mountains* © Thejas K R, AFIAP, AFIP

history. Hawaii was an independent kingdom inhabited by native Polynesian Hawaiians in the 1800s. American entrepreneurs set up agricultural businesses on the islands to trade with the local Hawaiians. In the 1890s, with the help of corrupt US Government officials, American entrepreneurs were able to get the US army to overthrow the existing Queen of Hawaii and annex the islands as a part of the United States. Hawaii became the 50th state of the United States in 1959 despite the opposition from many local native Hawaiians.

The picture was shot Raw with Canon 6D with Canon 17-40 at 17mm, F9, 1/125s. I used Adobe Lightroom to lower the highlights, increase the contrast and bring up the shadows. I used Adobe Photoshop for cropping and cleanup.

## Maui Island

Maui has a lot of tourist beaches with beautiful sand, and gentle waves generally popular with tourists. I find them boring for photography. This is one of the beaches that has dark, rugged lava rocks jutting out from the sand towards the ocean.

As I stood almost towards the edge, I hoped that the waves would not scoop up my tripod and camera. I stood there shooting for a couple of minutes more and then hurried back, avoiding the wet and slippery rocks. After a few minutes, the place I was standing had been overpowered by the waves and I would have lost my tripod if I was still there.

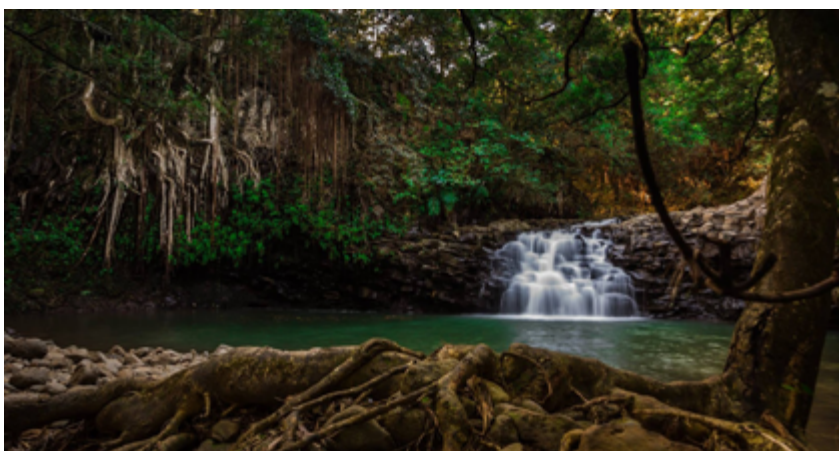
I was inspired by the birds flying out of the island at sunset. Were they flying home to Kaho'olawe, the island that you see far away? Or were they flying out for a last catch of fish?



*The Last Flight* © Thejas K R, AFIAP, AFIP



*Haleakala Sunrise* © Thejas K R, AFIAP, AFIP



*Twin Falls* © Thejas K R, AFIAP, AFIP

The picture was shot Raw with Canon 6D with Canon 17-40 at 17mm, F9, 1/125s. I used Adobe Lightroom to lower the highlights, increase the contrast and bring up the shadows, followed by selectively increasing the exposure on the foreground volcanic rocks.

Haleakala is a dormant volcano that formed Maui island. Watching the sunrise

at Haleakala peak is very popular. The drive to the peak of Haleakala becomes steep quickly. It is a forty-five-minute drive from the sea level to 10,000 feet. And it gets very crowded despite the very cold weather.

Watching the sunrise from the peak was a surreal experience as the mountains and the clouds were below the peak, above which the sun was rising.

The picture was shot Raw with Canon 6D with Canon 17-40 at 22mm, F16. I used Adobe Lightroom to bring up the shadows. I used Adobe Photoshop for cropping and cleanup.

'Road to Hana' is a very famous drive around the periphery of Maui island to a small village called Hana. There are a number of waterfalls, hikes, and beautiful beaches along the drive. Twin Falls is the first of the waterfalls on the drive.

The picture was shot Raw with Canon 6D with Canon 17-40 at 17mm, F9. I used an ND4 filter and exposure was for 4 seconds.



*Seven Sacred Pools* © Thejas K R, AFIAP, AFIP

I used Adobe Lightroom, Aurora HDR to get HDR tones, and Adobe Photoshop for controlling selective brightness.

The drive 'Road to Hana' does not end with Hana. In fact, Hana is just an ordinary village. If we drive half an hour further, we come across the Seven Sacred Pools waterfalls and water pools. The unusually peaceful ambiance of the pools opens up to the busy ocean on the other side.

The picture was shot Raw with Canon 6D with Canon 17-40 at 17mm, F9, 1/125s. I used Adobe Lightroom to lower the highlights, increase the contrast and bring up the shadows. I used Adobe Photoshop for cropping and cleanup.

## Oahu Island

Oahu is the most tourist-friendly island in Hawaii. It has many beaches, mountains, and other tourist attractions.

"Waikiki beach is a scam," said one of the local people whom I met in Oahu. Waikiki beach is very popular in Oahu among tourists and is on the western side of the island. Almost all the big hotels and resorts are in the Waikiki beach area. It is a beautiful beach with gentle blue water, with some waves for amateur surfers.

"There was no beach in Waikiki. It was a swamp land and ugly. They wanted to use this land. So they filled up the swamp and created a beach by bringing in beautiful sand from California," he said.

The powerful business interests may have come together with the Government to create this beach out of nothing but it is impressive what they have been able to achieve. The beach is mostly crowded and has a lot of commercial and recreational activity around it. Albeit, the ecological cost is not well known or talked about.

Waikiki beach has some of the best sunsets on the island.

The picture was shot Raw with Canon 6D with Canon 17-40 at 17mm, F9, 1/125s. I used Adobe Lightroom to lower the highlights, increase the contrast, bring up the shadows, and increase warmth. I used Adobe Photoshop for cropping and cleanup.

'We need to have people in your pictures. People represent life, add scale, and make landscapes come alive,' I have heard seasoned photographers say often.

When I arrived at Blowhole Point in southern Oahu, I was exhilarated to see a couple standing on the rocky cliff. They were in a perfect spot, wearing perfect colours.

It is forbidden to hike up there, as a signboard clearly said. But I was giddy with joy that they were there for this picture.

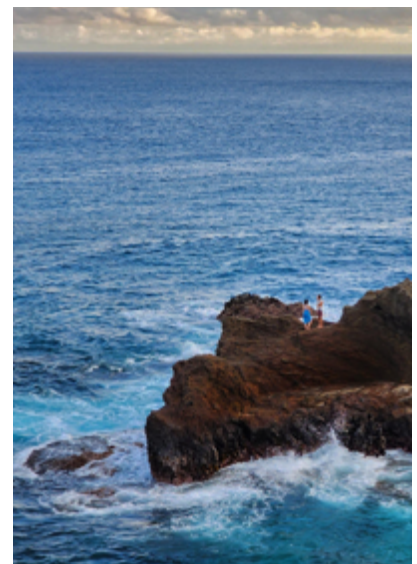
The rock structures on the island have unique textures because they were formed out of volcanic eruptions just five million years ago, relatively recent compared to Earth's age.

The picture was shot Raw with Canon 6D with Canon 100-400 at 180mm, F9, 1/125s. I used Adobe Lightroom to lower the highlights and bring up the shadows. I used Adobe Photoshop for selective warming of the sky and cleanup.

Homelessness is high in Hawaii. It does not mean that people are dying of poverty and hunger. It means that many people cannot afford to own or rent houses, as life in Hawaii is very expensive.



*Paddleboarder at Waikiki Beach* © Thejas K R, AFIAP, AFIP



*Blowhole Point Oahu* © Thejas K R, AFIAP, AFIP

Hawaiian islands are 6000 kilometres away from the mainland United States. Most of the things on the islands have to be shipped from the mainland US. This makes the food and other essential things needed for living expensive.

Tourism is a large contributor to the economy of Hawaii. The resorts and hotels take up a lot of lands which pushes up the price of land and makes it unaffordable for many local Hawaiians. The jobs in the tourism industry are less labor-intensive but not well-paying. A combination of lower wages and high living costs makes it difficult for local Hawaiians to own or rent homes. A number of them end up living in cars, vans, or tents.

The higher cost of living and absence of many jobs outside of the tourism industry is making a lot of Hawaiians leave for the mainland United States to earn a better life.

I shot this picture on the streets of Waikiki of a homeless man who was hoping to get a farm job that would pay him better.

This picture was shot Raw with Canon 6D with Canon 24-70 at 70mm, F5.6, 1/125s. I used Adobe Lightroom to introduce grains and convert the picture to monochrome.

Kailua beach is in the eastern part of Oahu island. It is less crowded on the eastern side of the island. The waves are much deeper that attract more casual surfers.

As I was trying to shoot some pictures of surfers, I saw two women with a bucket collecting some things from the sandy shore.

I asked them what they were doing.



*Surf Enthusiasts Cleaning The Beach* © Thejas K R, AFIAP, AFIP

They said that they come to the shore every day and clean up the plastic pieces that are washed up to the shore from the ocean. I was very impressed and thanked them for the work they do.

"We have a limited supply of land on the island. We need to take care of our island. Else, we will lose it quickly," they said with a smile as they continued their work.

The picture was shot Raw with Canon 6D with Canon 17-40 at 18mm, F9, 1/125s. I used Adobe Lightroom to lower the highlights and bring up the shadows.

The eastern side of Oahu island is very green as it gets a lot of rainfall throughout the year. This is because of the volcanic mountains that trap the clouds.

The same volcanic mountains have been used in numerous outdoor shots in Jurassic World 1 and Jurassic World 2 movies.

The picture was shot Raw with Canon 6D with Canon 17-40 at 20mm, F9, 1/125s. I used Adobe Lightroom to lower the highlights and bring up the shadows.

## Big Island

Big Island is the biggest of all the Hawaiian islands. It is an island that is still growing due to the volcanoes that are overflowing out of the island onto the sea. It is the home of Mauna Loa, the largest volcano on earth.

Kilauea is an active volcano. I reached this spot called the Kilauea Overlook, a safe spot to view the volcano in the early evening. But as the volcano was below the ground level, it was not visible. Drone photography is prohibited in all National Parks in the USA. So, I could not fly one to view the volcano from above.

As I waited for the darkness to descend later in the evening, it started getting cold as the overlook was at an elevation. Due to the lower temperatures and vapours coming out of the volcano, a thick mist started to form over the mouth of the volcano reflecting the dark orange light of the lava against a backdrop of dark blue skies.

The picture was shot Raw with Canon 6D with Canon 24-70 at 60mm, F4.5, 1/8s with a tripod. I used Adobe Lightroom to increase contrast, increase brightness and Photoshop for selective burning, cleanup.

Imagine a dystopian world where lava flows out of the mouth of the volcano, burns everything in its path, and leaves everything blackened behind. We get to witness this in the Volcanoes National



*Urban Cowboy in Hawaii* © Thejas K R, AFIAP, AFIP



*Mountains of Eastern Oahu, Hawaii* © Thejas K R, AFIAP, AFIP



*Kīlauea Overlook, Big Island, Hawaii* © Thejas K R, AFIAP, AFIP



*Volcanoes National Park, Big Island, Hawaii* © Thejas K R, AFIAP, AFIP

Park on the Big Island, Hawaii. As soon as you enter the Volcanoes National Park, you will see the burnt trees and shrubs frozen in time since the last time lava flowed on them, which is as recent as only a couple

of years. It was surreal and made me feel like I was on a different planet.

I drove through the Volcanoes National Park to the coast where lava had flowed into the ocean, only a few years back.

I could see the continuation of burnt-out trees and shrubs finally ending in a blackened beach.

The picture was shot Raw with Canon 6D with Canon 17-40 at 40mm, F9, 1/60s with a tripod. I used Adobe Lightroom to increase contrast, increase brightness and Photoshop for selective burning, and cleanup.

For a photographer the opportunities in Hawaii are unlimited. The landscapes, biodiversity, and people are extremely exciting for visual storytellers. In my multiple trips to the unique state, Hawaii continues to inspire me to experience, photograph, and share its stories.

• 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.*

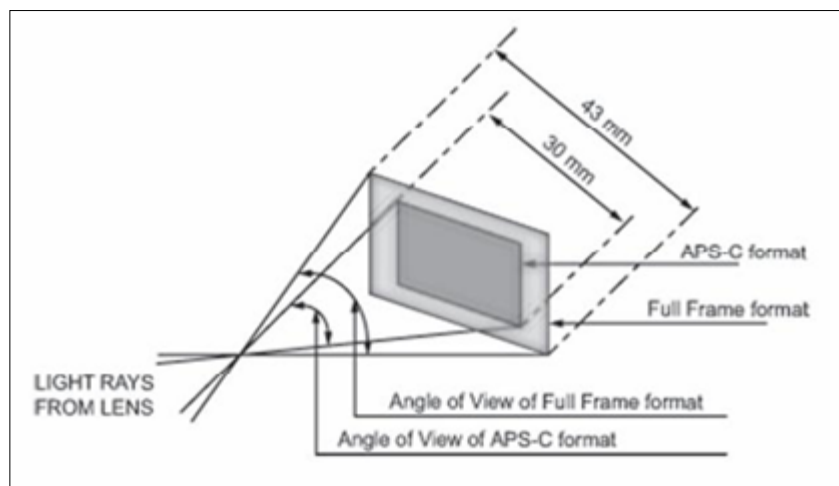
## Do full-frame sensors matter (Part 1)

As a photography enthusiast, you must have noticed the recent trend to produce cameras with 'full-frame' sensors. By full-frame we mean that the format or size of the sensor is 24 x 36 mm or something very close to it. Let us go back a little in time and look at the origins of this term. We will see later the impact of the full-frame sensors on images.

First D-SLRs due to the then technological and manufacturing limitations adopted a sensor size of 24 x 16 mm. This was same as another film format called APS-C (now defunct) and is called as such.

Subsequently, as technology advanced, later D-SLRs adopted the same format of 24 x 36 mm for their sensors. Naturally the name 'full-frame cameras' was adopted and this also helped to distinguish these from the earlier D-SLRs with smaller sensors. Smaller sensors are often called 'cropped' sensors. Cropped means smaller than full-frame and there are many sizes that fall under this category (Picture 1). In this article we will discuss about only one size of cropped sensor, that is APS-C size (unless otherwise noted) but the conclusions we draw can be extended to other formats as well.

Also used are the terms FX and DX for full-frame and APS-C cropped formats respectively, but these names are proprietary to Nikon. For the sake of brevity, we will call a camera with a smaller sensor a **cropped camera**



Picture 2: This illustrates the concept of the cropped sensor and cropping factor. APS-C and full-frame formats have been used in this example.

(instead of 'camera with a cropped sensor') and that with a full-frame sensor well, a **full-frame camera**.

Now that we know what full-frame and cropped sensors mean, let us look at the technical implications and their effect on the image quality.

### Angle of view and crop factor:

A cropped sensor can be, for the sake of discussion, thought of as a sensor that has been trimmed (cut) and made smaller. The amount of this trimming is expressed as the ratio of the diagonals of the two formats and is called the cropping factor (Picture 2). This is 1.5 for most APS-C format cameras (though it

is 1.6 for Canon) and 2 for MFT cameras. Because of the crop factor, the angle of view (AOV) changes when the format changes. Thus, a 50 mm lens when mounted on an APS-C format camera gives the same AOV of a 75 mm lens on a full-frame camera.

Let us see what will happen if you take two photographs, one with a full-frame camera and the other with a cropped one, from the same position and with the same lens. The results are shown in Picture 3. Observed casually, it may appear that the focal length has increased. This is not true as the image size has not changed since the subject distance and focal length of the lens have not been altered. By image size we mean the size of the image as measured on the sensor. We cannot of course physically measure what is on the sensor but the concept is important.

Let us see what will happen if you take two photographs, one with a full-frame camera and the other with a cropped one, from the same position and with the same lens. The results are shown in Picture 3. Observed casually, it may appear that the focal length has increased. This is not true as the image size has not changed since the subject distance and focal length of the lens have not been altered. By image size we mean the size of the image as measured on the sensor. We cannot of course physically measure what is on the sensor but the concept is important.



Picture 1: Sizes of different sensors. Compared to a full-frame, APS-C is a little less than half and MFT (Micro 4/3) is about a quarter.



Picture 3: The image formed on the sensor of a full-frame camera is shown on the left. The corresponding image on the sensor of an APS-C sensor camera is on the right. Here, we have kept the camera position and focal length the same in both cases. Due to that, you can observe that the size of the image on the sensor is the same. For example, look at the building size. It is the same. However, the surrounding area coverage is now less as the AOV has reduced due to the cropping factor.

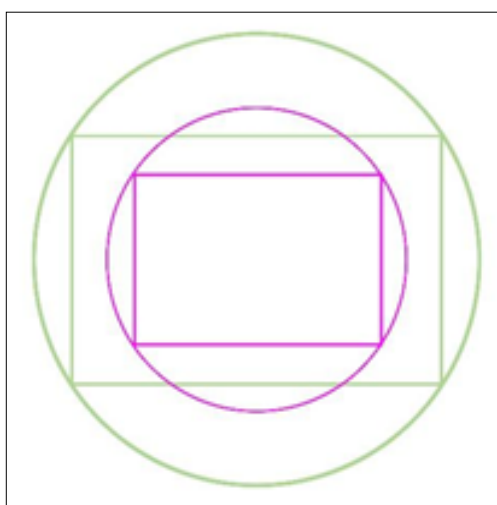
The change you see is really a change in the AOV. It becomes narrower and hence you will see less of the scene. Since reduced AOV generally means an increase in focal length many erroneously think that the focal length has changed. This is not correct because if you increase the focal length the image size will also increase which is not happening in this case.

Another misconception is that the lenses specifically designed for the cropped cameras (examples are Canon's EF-S and Nikon DX series) have one focal length marked on the lens but the actual focal length is different. There is no such thing. A 35 mm lens meant for a cropped sensor camera has exactly the same 35

mm focal length as would be a 35 mm lens designed for a full-frame camera. The difference is that the image the lens projects will cover a lesser area as the cropped sensor is smaller (Picture 4). If you mount such a lens on a full-frame camera the image size will be the same as a 35 mm lens designed for full-frame coverage, but the corners will become dark (vignette) as the coverage of this lens is smaller (Picture 5). Hence, such lenses are not usable on a full-frame camera. Some cameras do allow such an application but then the camera will switch to a cropped mode and will use only a part of the sensor. You will lose more than half of the pixels as a result. However, a lens designed for a full-

frame camera can be used on a cropped camera without any issues.

The lenses for cropped cameras are generally smaller, lighter and cheaper than their full-frame counterparts, if the lens speed and equivalent focal length remain the same, but this is not the way to compare as you will see in the 'Equivalence' section. The mentioned advantages also hold good only for shorter focal lengths. When you go for long focal lengths typically 300 mm or greater, much of this benefit disappears. This is the reason why you rarely find lenses above 300 mm designed for exclusive use on a cropped camera.



Picture 4: The frame sizes of full-frame and APS-C formats are shown as green and magenta boxes. The coverage of lenses made for respective formats are shown as circles of the same color.



Picture 5: This is how the image will look if a lens designed for coverage of a cropped format is used on a full-frame camera. Note the heavy vignetting at the corners.

The crop factor has other implications. Many users of 35 mm cameras found that when they use their wide angle lenses, they are less wide when used on cropped cameras. There is a flip side to it too. A 300 mm lens on a cropped camera now has an AOV of a 450 mm lens on a full-frame. This might be beneficial if you are a user of long lenses. Apart from these, crop factor has several other ramifications as you will see in the Equivalence section of this article later.

## Lens terminology and usage

We often use the terms wide angle, normal and telephoto. Not only that we mentally associate certain focal lengths with these terms. For example, we say that a 50 mm lens is a normal lens or a 35 mm lens is a wide angle lens and so on. This linkage to focal lengths mentioned as examples, refers to the 35 mm (24 x 36 mm) format and has become a sort of standard due to the format's popularity. Since full-frame is of the same size, it holds good for this format too.

However, this is not the case with cropped sensor cameras. For example, your 35 mm wide angle lens now has an AOV that corresponds to that of a normal 50 mm lens on an APS-C camera. This at times causes confusion to the extent that it is usual to mention equivalent focal lengths corresponding to the full-frame format. Thus, it is common to see a specification like – '35 mm (or equivalent to 50 mm full-frame)'.

## Equivalence

This is an extremely important technical aspect that you should be aware of as it is the basis with which we can make meaningful (apples to apples) comparison between formats.

Let us assume you have two cameras, one with a full-frame sensor and

another with APS-C sensor which you recall has a crop factor of 1.5. Let us call the former Camera A and the latter Camera B. Assume they have the same pixel count, that is, the same number of pixels. Now, let us say we want to create two images, one with each camera, in a way that both the images have the same characteristics. This way we will have a common denominator which will help us make a fair comparison.

These characteristics are -

1. Perspective
2. AOV
3. DOF (Depth of Field)
4. Exposure
5. Noise

This is how we can achieve two images, one with Camera A and one with B which will show the same characteristics (as above).

- To keep the perspective, which depends on the subject distance, both the cameras must be at the same position.
- To get the same angle of view, we need to use on the Camera B a lens whose focal length is 1.5 times less than that of the lens on Camera A.
- To keep the DOF same, we need to open up the aperture by one stop on the Camera B.
- To keep brightness of the image same, we use the same exposure.
- To keep the noise levels same, we need to use on camera B an ISO that is half of what is used on Camera A.

When set up this way, Cameras A and B will create images with the same mentioned characteristics. This is summarized in the following example (Table 1)

| Table 1 - Equivalence                       |   |
|---|---|
| Camera A (Full-frame Sensor)                | Camera B (APS-C Sensor)                   |
| Focal length = 75 mm, f/2.8, 1/100, ISO 400 | Focal length = 50 mm, f/2, 1/100, ISO 200 |

How we have arrived at this equivalence (which is based on the crop factor) needs lengthy explanation, but here it is in brief.

However, briefly, these stem from the fact that f/ number is a normalized value that specifies the light per unit area but not the whole amount of light hitting the sensor. It also does not define the size of physical opening of the diaphragm, whereas DOF depends on that. Thus, we can consider two lenses as given in Table 1, one for full-frame, 75 mm, at f/2.8 and the other for APS-C, 50 mm, at f/2 to be equivalent. Similarly, we can think as far as noise goes, Camera A will give the same noise level at twice the ISO value of Camera B. Hence ISO 400 of Camera A is equivalent to ISO 200 of Camera B.

What impact will these facts have on the five factors mentioned earlier? Well readers, that is the topic for the next issue. Stay tuned!

• 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.*



## Do you have a writer in you?

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

## ಕನ್ನಡ ರಾಜ್ಯೋತ್ಸವ ದಿನಾಚರಣೆ

ದಿನಾಂಕ 5.11.2022ರಂದು ಸಂಜೆ 6.30ಕ್ಕೆ ಯವನಿಕದಲ್ಲಿನ 3ನೇ ಮಹಡಿಯಲ್ಲಿ ಯೂತ್ ಫೋಟೋಗ್ರಫಿಕ್ ಸೊಸೈಟಿಯಿಂದ ಕನ್ನಡ ರಾಜ್ಯೋತ್ಸವವನ್ನು ವಿಜೃಂಭಣೆಯಿಂದ ಆಚರಿಸಲಾಯಿತು. ಕನ್ನಡಾಂಭೆಯ ಚಿತ್ರವನ್ನಿಟ್ಟು ಹೂ ಅಲಂಕಾರವನ್ನು ಮಾಡಿ ದೀಪ ಬೆಳಗಿಸಿ ನಮನ ಸಲ್ಲಿಸಲಾಯಿತು. ಈ ಸಂದರ್ಭದಲ್ಲಿ ಏರ್ಪಡಿಸಿದ್ದ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮ ಖ್ಯಾತ ಲೇಖಕರಾದ ಶ್ರೀ ಟಿ. ಎಸ್. ಗೋಪಾಲ್ ಅವರಿಂದ "ವಿವಿಧ ಕಾಲಘಟ್ಟಗಳ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಕರ್ನಾಟಕದ ದೇವಾಲಯಗಳು" ಎಂಬ ವಿಷಯದ ಉಪನ್ಯಾಸ ಹಾಗೂ ಛಾಯಾಚಿತ್ರಗಳ ಪ್ರದರ್ಶನ.

ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ಮುನ್ನ ಶ್ರೀ ಕೆ.ಎಸ್. ಸುಬ್ರಮಣ್ಯಂ ಅವರು 'ಫೋಟೋಗ್ರಾಫರ್ ಕಿಟ್ಟಿ' ಎಂಬ ತಮ್ಮ ಹಾಸ್ಯ ಲೇಖನದ ತುಣುಕುಗಳನ್ನು ಹಂಚಿಕೊಂಡರು.

೧೯೫೫ರಲ್ಲಿ ಹಾಸನದಲ್ಲಿ ಜನಿಸಿದ ಶ್ರೀ ಗೋಪಾಲ್ ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾಲಯದ ಬಿ.ಎ. ಮತ್ತು ಎಂ.ಎ.(ಕನ್ನಡ) ಪರೀಕ್ಷೆಗಳಲ್ಲಿ ಚಿನ್ನದ ಪದಕಗಳೊಡನೆ ಅತ್ಯುನ್ನತ ಶ್ರೇಣಿಯಲ್ಲಿ ತೇರ್ಗಡೆಹೊಂದಿದರು. 1975ರಿಂದ ಕೊಡಗಿನ ಶ್ರೀಮಂಗಲ ಪದವಿಪೂರ್ವಕಾಲೇಜಿನಲ್ಲಿ ಕನ್ನಡ ಉಪನ್ಯಾಸಕರಾಗಿ, ಪ್ರಾಂಶುಪಾಲರಾಗಿ ಸುದೀರ್ಘಸೇವೆ ಸಲ್ಲಿಸಿ 2013ರಲ್ಲಿ ಸ್ವಯಂನಿವೃತ್ತಿ ಪಡೆದುಕೊಂಡರು.

ಕನ್ನಡ ಭಾಷೆ, ವ್ಯಾಕರಣಗಳನ್ನು ವಿಶೇಷವಾಗಿ ಅಧ್ಯಯನಮಾಡಿರುವ ಶ್ರೀಯುತರು ಕನ್ನಡ ವ್ಯಾಕರಣದ ಪ್ರಾಯೋಗಿಕ ಪಾಠಗಳು, ಕನ್ನಡ ಕೌಶಲ, ಕನ್ನಡ ವ್ಯಾಕರಣ ಪ್ರವೇಶ, ಮೊದಲಾದ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಕನ್ನಡ ಭಾಷೆಯನ್ನು ಅಧ್ಯಯನ ಮಾಡುವ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೂ ಬೋಧಕರಿಗೂ ಉಪಯುಕ್ತವಾಗುವಂತೆ 25 ಕಿರುಹೂತುಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಇವೆಲ್ಲ ಪುಸ್ತಕಗಳು ಹಲವಾರು ಮುದ್ರಣಗಳನ್ನು



YPS members at Kannada Rajyotsava Celebration



ಬಗೆಗೆ ವ್ಯಾಪಕವಾಗಿ ಪ್ರವಾಸ, ಅಧ್ಯಯನ ಮಾಡಿರುವ ಲೇಖಕರು ವಿಜಯ ಕರ್ನಾಟಕದ ಬೋಧಿವೃಕ್ಷ ಪತ್ರಿಕೆಯಲ್ಲಿ ನೂರಕ್ಕೂ ಹೆಚ್ಚು ಅಂಕಣ ಬರಹಗಳನ್ನು ಬರೆದಿದ್ದಾರೆ. ಪುರಾತನ ದೇಗುಲಗಳನ್ನು ಕುರಿತು ಆಕಾಶವಾಣಿಯಲ್ಲಿ ಸರಣಿಭಾಷಣಗಳನ್ನು ಮಾಡಿರುವುದಲ್ಲದೆ, ಪುರಾತನ ದೇಗುಲಗಳು, ಗುಡಿಗೋಪುರಗಳ ಸುತ್ತಮುತ್ತ, ಹಂಪೆ: ಒಂದು ಸುಂದರ ದೃಶ್ಯಕಾವ್ಯ, ಶ್ರವಣ ಬೆಳಗೊಳ ಮೊದಲಾದ ಪುಸ್ತಕಗಳನ್ನೂ ಬರೆದಿದ್ದಾರೆ.

ತಮ್ಮ ಉಪನ್ಯಾಸ ಮಾಡುತ್ತಾ ಶ್ರೀಯುತರು ನಮ್ಮರಾಜ್ಯದ ಇತಿಹಾಸ ಹಾಗೂ ವಿವಿಧ ಕಾಲಘಟ್ಟಗಳ ರಾಜ ಮನೆತನಗಳು, ಸಂತತಿಗಳು

ಅವರವರ ಕಾಲದಲ್ಲಿ ನಿರ್ಮಾಣಗೊಂಡು ಪೋತ್ಸಾಹಿಸಲ್ಪಟ್ಟ ದೇವಸ್ಥಾನಗಳು, ಅವುಗಳ ಶೈಲಿ, ವಿನ್ಯಾಸಗಳನ್ನು ಬಿಂಬಿಸುವ ಸುಂದರವಾದ ಶಿಲ್ಪಗಳು, ಕೆತ್ತನೆಗಳನ್ನು ಒಳಗೊಂಡ ಛಾಯಾಚಿತ್ರಗಳನ್ನು ಪ್ರದರ್ಶಿಸಿದರು. ಸುಮಾರು 3ನೇ ಬಿ.ಸಿ. ಯಿಂದ 1800 ಎ.ಡಿ. ವರೆಗಿನ ಧೀರ್ಘಕಾಲದಲ್ಲಿ ರಾಜ್ಯಭಾರ ಮಾಡಿದ ರಾಜಮನೆತನಗಳು, ದೇವಾಲಯಗಳನ್ನು ನಿರ್ಮಿಸಿ ನಮ್ಮ ಪರಂಪರೆ ಹಾಗೂ ಸಂಸ್ಕೃತಿಯನ್ನು ಉಳಿಸಿ ಬೆಳೆಸಿದ ಮಹತ್ವದ ಬಗ್ಗೆ ವಿವರವಾದ ಮಾಹಿತಿಗಳೊಂದಿಗೆ ವಿವರಣೆ ನೀಡಲಾಯಿತು. ಅತ್ಯಾಕರ್ಷಕವಾದ ಚಿತ್ರಗಳು ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ಮೆರುಗು ನೀಡುವಂತಿದ್ದವು. ಬಿ.ಸಿ. 3ನೇ ಶತಮಾನದಲ್ಲಿ ಶಾತವಾಹನರಿಂದ ಪ್ರಾರಂಭಗೊಂಡ ಈ ಪರಂಪರೆಯು ನಂತರ ಆಳ್ವಿಕೆ ನಡೆಸಿದ ಗಂಗರು, ಕದಂಬರು, ಬಾದಾಮಿ ಹಾಗೂ ಕಲ್ಯಾಣದ ಚಾಲುಕ್ಯರು, ರಾಷ್ಟ್ರಕೂಟರು, ಹೊಯ್ಸಳರು, ವಿಜಯನಗರದ ಅರಸರು ಸೇರಿದಂತೆ ಮೈಸೂರಿನ ಅಧಿಪತಿಗಳವರೆಗೆ ವಿವಿಧ ರಾಜ್ಯ ಮನೆತನದ ರಾಜರುಗಳು ನಮ್ಮ ದೇವಾಲಯಗಳ ಬೆಳವಣಿಗೆಗೆ ನೀಡಿರುವ ಕೊಡುಗೆ ಅಪಾರ. ಹೆಸರಾಂತ ದೇವಾಲಯಗಳಾದ ಬೇಲೂರು, ಹಳೇಬೀಡು, ಬಾದಾಮಿಯ ಗುಹಾಂತರ ದೇವಾಲಯಗಳು, ಐಹೊಳೆ, ವಿಶ್ವ ಪಾರಂಪಾರಿಕ ತಾಣವಾದ ಹೆಟ್ಟದಕಲ್, ಸೋಮನಾಥಪುರ ಸೇರಿದಂತೆ ಹಂಪಿಯ ದೇವಾಲಯಗಳು, ಭಿತ್ತಿಗಳು, ಜಾಲಂದ್ರಗಳು, ಸ್ತಂಭಗಳು, ಶಿಖರ ಶಿಲ್ಪಗಳು, ಸುಂದರವಾಗಿ ಕೆತ್ತಲ್ಪಟ್ಟ ಮೂರ್ತಿ ವಿಗ್ರಹಗಳ ಚಿತ್ರಗಳು ನೋಡುಗರ ಮನಸೆಳೆದವು.

ಆದರೆ ಇಂಥ ಭವ್ಯವಾದ ನಮ್ಮ ದೇಗುಲಗಳ ಪರಿಸ್ಥಿತಿ ಇಂದು ಆಡಳಿತದವರ ಗಮನಕ್ಕೆ ಬಾರದೆ ರಕ್ಷಿತವಾಗಿಲ್ಲದಿರುವುದು ಖೇದದ ವಿಷಯ. ಈ ದೇವಾಲಯಗಳ ಪರಿಸರವನ್ನು ಸ್ವಚ್ಛತೆಯಿಂದ ಕೂಡಿ ಯಾವ ತೊಂದರೆಗಳಿಗೊಳಗಾಗದಂತೆ ಕಾಪಾಡುವುದು ನಮ್ಮೆಲ್ಲರ ಕಾರ್ಯವಾಗಿದೆಯೆಂದು ತಿಳಿಸುತ್ತಾ ಕಾರ್ಯಕ್ರಮವನ್ನು ಪೂರ್ಣಗೊಳಿಸಿದರು.



**B V Prakash**

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



© T S Gopal

## Introduction to Deep Sky Astrophotography



There are many branches of astrophotography to explore, from capturing the moon's craters, to starscapes of our milky way. Astrophotography

of deep sky objects is one of the most challenging and rewarding branches of photography. Deep-sky photography includes images of nebulae, galaxies and star clusters, and whether you are a seasoned photographer or a complete beginner, doing justice to these faint fuzzy objects takes time and patience.

On 12th November, Mr. Chandrashekar G gave an introduction to this fascinating field that presents endless possibilities. Chandrashekar started the presentation explaining some of the challenges faced in this genre, such as having to work in the dark, shooting objects which are hardly visible to the naked eye, light pollution, and a constantly moving target.

He explained in detail how the sensor temperature vs dark current works, what are flats and biases and other terminology necessary to start with deep sky astrophotography. He also explained the different photography gears and trackers, and accessories like intervalometer and dew heaters he uses. He also explained how he post-processes the pictures to get the ultimate result.

While his photographs of nebulae and galaxies left the audience speechless,



Leonard © Chandrashekar G

Chandrashekar's explanation on fundamentals of this genre instilled a deeper interest among the members.

## A Wanderer's Guide to Travel Photography

Good preparation, keen observation and befriending unexpected environmental conditions go a long way in effectively conveying the feeling of a place through images. On 19th November, Mr N Vijayaraghavan gave a wonderful session to help the audience improve their travel photography skills.



Vijay categorized his presentation into multiple sub-sections for the benefit of the audience. He started the presentation with some of his architecture pictures from Seattle, San Francisco, Paris and Rome. Then the presentation continued to the picturesque Cinque-Terre, Prague, Budapest, Hallstatt and Venice during the golden and blue hours. He also showed how few places look their best from top view, supported by



© Chandrashekar G

photographs from Turin, Neuschwanstein Castle and Chamonix. His vibrant pictures from Rothenburg, Burrano, Lake Como and Munich were a visual treat to the audience.

Vijay then continued with pictures of some of the quirky stuff we can come across in various cities, their local food, culture, transportation. He also shared some travel tips based on his experience, how to research a place for spotting photography locations.

## Vietnam - From above and below

On 26th November, YPS members gathered online for a presentation on Vietnam by Mr B K Agarwal. During this presentation, Mr Agarwal not only shared his amazing pictures from his recent trip to Vietnam, but also explained a brief history of Vietnam, their culture, lifestyle, how, where and when to go and solve language and food problems.



He started the presentation sharing the demographics of Vietnam, how the country has evolved since the war, and then shared a glimpse of his ten days Vietnam tour itinerary. He then started a slideshow on his pictures taken with drone cameras and those taken on land. The photographs of the vibrant and bustling streets of Hanoi, the wonderfully photogenic rice terraces of Mu Cang Chai, fishing village and caves, fabled landscapes of Ha Long Bay and some stunning portraits of the locals among many other pictures mesmerized the viewers.

For each day of his trip, he also explained about the expenses, local food that



Italian sunset at Riomaggiore © N Vijayaraghavan



© B K Agarwal



© B K Agarwal

they tried and added additional tips to those who prefer vegetarian diets. He concluded his presentation by cautioning the use of drones for photography, especially near the China border.

### Underwater Macro - taking oceans to people's heart

On 10th December, YPS members met online for a presentation by Mr Kedar Bhide, a well known conservationist and a passionate nature photographer.

Mr Bhide started the presentation with a brief on what made him get interested in underwater macro photography. He believes that many times we miss out the smaller things which are the building blocks for a whole package called NATURE, and macro photography

allows him to highlight these small and beautiful creatures with their amazing adaptability in their surroundings. With his photographs, he wants to create a deeper understanding of the oceans to highlight the sustainability and survivability of these oceans.



He then showed some mesmerizing pictures of benthos consisting of corals, vibrant shrimps, crabs and sea urchins; nectons such as fishes, seahorses, sea dragons and then planktons. He also gave a brief introduction on how to plan a dive into the ocean and what equipment one should have. He showed his gear consisting of underwater housing with macro port, wet lens,

strobe lights, snoot, floating arms, focus light and underwater torch. He then concluded the session with a few of his Black Water photographs.

### OUR pro TRAITS



On 17th December, YPS members as well as non-member photography enthusiasts met for a practical and interactive session on

portrait photography, with Mr Hardik Shah leading the program. All the attendees were encouraged to carry their camera to this practical session.

Hardik introduced everyone to some of the nuances of portrait photography, how to use ambient light and flash light, along with proper usage of diffusers and reflectors based on lighting situations. He also encouraged people to interact with their models and make them comfortable before starting the photo-session. Portraits on mobile phones were also taken and discussed.

Few of the attendees, including YPS senior members Mr Nagaraja KS and Mr Chandrashekar S, and YPS Junior Associate Ms Anagha Mohan volunteered to be subjects during the workshop. The session ended with a review of photographs taken by the attendees.



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



*Kunei's chromodoris, A dorrid Nudibranch* © Kedar Bhide



Members at the session



Portrait © Subhadra

## Timeless Portraiture



Mr Mohan Krishnappa took us through a journey into the world of classic portraiture through his viewfinder on December 3, 2022 at the YPS Hall. His tip: "Not all portraits are captured with a word, smile or cheers but are captured without a word or giving direction to the subject. You make a portrait when they are ready to express their true self".

He showed his signature concept of 'Painterly Portraits' where the portrait looks like a painting and how he achieves this effect. He gave a detailed overview of the camera settings he uses for his portraits, along with recommendations for lenses. His other tip: "get the right exposure in the camera and try not to fix in the post processing". To achieve this, he went on to explain typical artificial light and natural lighting set-ups and the various hard/soft light sources along with its usages. He also introduced us to the

nine steps of retouching an image which are so essential for the final image.

Having developed his unique style in portraiture, the viewers were carried away by some of his portraits. Mr H Satish, YPS President, commended his work and went on to add a few tips to complement his work. Satish's comments too were very well received going by the lively question and answer session that followed.



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



Fashion Look © Mohan Krishnappa



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

## Member Achievement

Dr Nagaraj D N, IM-0710, winner of: Insect Environmentalist Award for Excellence in Insect Photography 2022

Dr Nagaraj from Bengaluru was born in Devarayasamudram, Kolar district, Karnataka and is an Entomologist by profession.

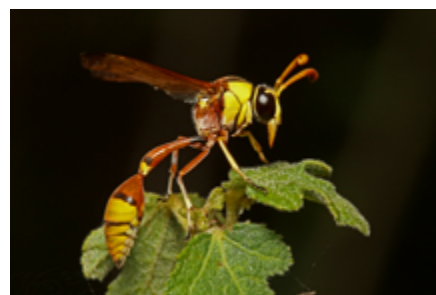
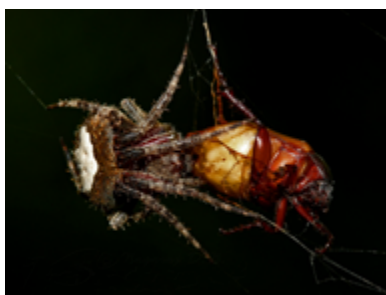
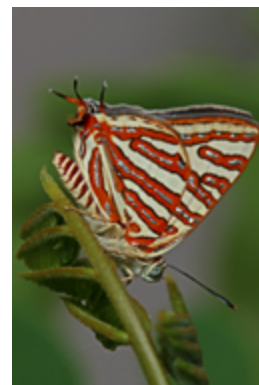


After graduation in agriculture he wanted to pursue his studies in the field of Plant Physiology but unfortunately that particular year due to

the bifurcation of the University of Agricultural Sciences, Bengaluru, he was given a seat to study masters in UAS, Dharwad Campus. He was unable to join the course, so ended up looking for a job. Luckily he got the position of Research Assistant at BioControl Research Laboratories in Bengaluru to work as Research Assistant.

Dr T M Manjunath, under whom he was working, was impressed and insisted that he pursue his Masters in Entomology. As per the advice, after two years of working there, he went back to college (UAS, Bengaluru) to do his masters in Entomology. This is how his journey and career in the field of Entomology and work with insects started.

Initially he worked in the Integrated Pest Management, especially biocontrol and insect pheromones aspects for Pest Management of Agricultural pests at BCRL and Bio Pest Management Pvt. Ltd.



All Pictures © Dr Nagaraj

Presently he is working on Wet Waste Management using Black soldier flies to convert all the organic waste into compost and the larvae as a source for animal feeds.

His journey with photography started in very unusual circumstances. To meet some of the expenses related to research or field work during his college days, he followed in his cousin's footsteps and decided to earn some income through wedding photography. On request his father gifted him an Olympus OM10 camera with a flash. With this gear and help from his cousin he started covering weddings and small events during weekends. Photography which started way back in the 1980s for his pocket money turned into a serious hobby. Shooting anything in nature which he found beautiful was a real stress buster after hectic weekly work. Later he took to macro photography also. Though not into competitive photography he shares his photos for research work and with Insect Environment and other journals.

Dr Nagaraj, a very active member of YPS Macro Group. Every morning, since the last five years he has been posting a picture of an insect accompanied by thought provoking quotes like, "Every individual commitment to a group effort - makes a team work, a company

work, a society work, a civilization work", "Integrity is telling Truth to ourselves and Honesty is telling Truth to others", "There is no easy way to greatness in any venue, but if you work hard, good things will inevitably happen to you". He has been carefully picking up such quotes every morning from the internet and that too from the last five years! Members of the group are astounded by his passion, commitment and eagerly await for the morning 'bulletin' from him.

YPS members and the executive committee congratulate Dr Nagaraj and wish him many more accolades in the future.

He says "To be frank, there is a lot for me to learn in photography, and I am learning a lot from YPS Macro Photography Group. I am very happy to be a member of YPS."



**Prema Kakade, EFIAP, EFIP, GPA, PESGSPC, cMoL, ACPE**  
Jt Secretary, Youth Photographic Society

# YPS Programme Calendar

| January 2023 |                                |                     |                                      |                |
|--------------|--------------------------------|---------------------|--------------------------------------|----------------|
| Date         | Venue                          | Topic               | Title                                | Presenter      |
| Sat, 07      | YPS Hall                       | Wedding Photography | The Magic of Artificial Lighting     | Mr Sujai Naidu |
| Fri, 20      | Karnataka Chitrakala Parashith | Print Exhibition    | YPS International Digital Salon 2022 |                |
| Sat, 21      | Karnataka Chitrakala Parashith | Travel              | Land of the Lamas - Ladakh           | Mr H Satish    |
| Sun, 22      | Karnataka Chitrakala Parashith | Print Exhibition    | YPS International Digital Salon 2022 |                |

| February 2023 |             |                 |                               |                       |
|---------------|-------------|-----------------|-------------------------------|-----------------------|
| Date          | Venue       | Topic           | Title                         | Presenter             |
| Sat, 04       | YPS Hall    | Wildlife        | Tips for Wildlife Photography | Dr. Vyankatesh Metan  |
| Sat, 11       | Online Meet |                 |                               |                       |
| Sat, 18       | YPS Hall    | Photojournalism | World of Airplanes            | Mr Debadatta Maharana |

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



YPS INTERNATIONAL  
DIGITAL SALON 2022

You are cordially invited with family and friends to the

## YPS International Digital Salon 2022

### Exhibition

20 to 22 Jan 2023, 10 am to 6 pm

### Award Ceremony

22 Jan 2023, 11 am onwards

Venue: **Karnataka Chitrakala Parishath**  
Kumarakrupa Road, Bengaluru - 560001

**H Satish**  
President, YPS

**Manju Vikas Sastry V**  
Salon Chairperson

**Anitha Mysore**  
Salon Secretary



Youth Photographic Society

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