





Youth Photographic Society®

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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: *Blossom* © Murali Santhanam

Front Inner Cover: *Landscape* © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

Rear cover: *Leaf* © Hardik P Shah

Wish you all a Happy Holi and Ugadi

Dear Friends,

It's been quite satisfying years for this committee from 2016 till date, serving the society, bringing laurels and making it the #1 photography club in India. All of you have given us so much support and encouragement and made this historic achievement possible. I personally thank my committee members who have given their precious time and qualitative support to make this happen. On the forefront, YPS has been doing yeoman service to spread the knowledge of Art Photography amongst its members and like-minded photo enthusiasts across the country.

During these years, we have witnessed fantastic programmes and workshops with many newcomers and enthusiastic members participating in these programmes. Among them, some of the interesting ones were:

The Magic of Artificial Lighting by Sujay Naidu. In fact, this programme, for the first time, was webcast live on Google Meet, thanks to our tech support team, who successfully achieved this. Mr Sujay Naidu, a wedding photographer, spoke extensively on lighting techniques for individual and group shots. He has pioneered the use of creative lighting using modern lighting systems.

Our YPS Digital International salon was held at Chitrakala Parishath with beautifully printed and framed pictures. A lot of people attended the photo exhibition during the three days. On January 21st I gave a Presentation on my photography workshop held at LADAKH. Many enthusiastic photo lovers attended the show, which was held at the same venue.

Chikkamagaluru Habba, organized by the Govt. of Karnataka, was held in Chikkamagaluru from 18th to 22nd Jan 2023. At this festival, some of our members participated with their selected images, which were printed and framed by YPS. There was a lot of appreciation from the onlookers. Thanks to Vikas, Secretary, for facilitating this.

Tips For Wildlife Photography - by Dr Vyankatesh Metan was an informative programme on wildlife photography. He spoke well on various techniques and places for wildlife photography.

In our monthly online session, we had a guest speaker from Pune, Captain (IN) Navtej Singh, who spoke about his involvement in military photography. We were awe-struck by his ability to go any lengths to take the best images in military photography.

We had a similar, but in a way different subject - Insight into Aviation Photography in India from the lenses of Mr Deb Rana. He showed and explained the difficulties a photographer faces while doing this genre of photography. He showed some amazing images of military aircraft.

YPS organized a successful workshop at Bharatpur, on bird photography. There were 8 participants, and everyone was so happy because they got to make very good images. Thanks to Manju Mohan for organizing this which was mentored by me.

With profound grief, we inform the passing away of YPS's past President and Karnataka Rajyotsava Awardee, Dr Chandrashekar H (LM-016). We miss him. I pray to God for his soul to rest in peace.

All these years, your generous contribution by way of images and articles has made this official YPS journal a great success. It has indeed been a transformation from an A4-sized newsletter to this kind of Journal in its own class, which is a great satisfaction. The many accolades Drṣṭi has won have added more feathers to the YPS cap. I wholeheartedly thank Mr Digwas for taking the lead, and the Drṣṭi team, for giving their quality time for its success. Without this excellent teamwork, I am sure, we would not have achieved this. Thank you all.

In 2016, when I was selected as a president, I had no idea of whom to include in the committee. I took some of my close friends and newcomers, and hoped to survive for two years with some improvements and changes in administration. As days passed by I felt reassured that I had made no mistake in selecting the committee members, for they gave their best support and worked enthusiastically. In the second term, there was an even better team with likeminded people and lots of futuristic ideas. We took it as a challenge to conceive and achieve many new things. One of the few things is the salon judging software which made news nationally and internationally for the best facilities for

judging. This brought name and fame for YPS.

During covid restrictions we became more active and had online programs continuously on all Saturdays and Sundays. This became a rage amongst all photo lovers with viewership from across the globe. We had another successful and emotional meeting with all seniors and founders in the bi weekly online meet called 'YPS Nenapugalu - Trip down the memory lane.' This also attracted many viewers and became a household talk. Likewise, we have conducted many programs for the benefit of our members which was of great satisfaction to the EC.

Dear All, with this note, I lay down office as a President, and this will be my last Editorial. All these years, from 2016 till date, I have served YPS to the best of my ability. It was my endeavour to see YPS flag fly high in the photography arena. I am leaving this office with a sense of satisfaction, and I am sure the new EC will continue to give their best for the growth of the Art of Photography. I hope in the near future, YPS will continue its good work and add many more feathers to its already colourful cap.

I sign off and wish you all the very best in your endeavours and to the ever-youthful Youth Photographic society.



H Satish

MFIAP, MICS, PPSA, ARPS, cMoL, GPA, PESGSPC, Hon FICS, Hon CPE, Hon PESGSPC, Hon ECPA, Hon FLAS, Hon FWPAL, Hon FSAP, Hon PSP, Hon YPS. President, YPS and Editor, Drṣṭi

Dear Members,

Greetings from YPS Executive Committee.

We are happy to inform you that the **Annual General Body Meeting and Election** is scheduled to be held on 12 March 2023. An email with all details regarding the Meeting and Election has been sent to members with active accounts. If you have not received the email please send a message/mail to YPS contact.

Link for website: (Requires login)
<https://www.ypsbengaluru.com/yps-annual-general-meeting-2022/>

For more details see page No 23

Sanjay Danait



Winged Wonder © Sanjay Danait EFIAP, EFIP

Mr Sanjay Danait EFIAP, EFIP based in Pune, is a graphic designer by profession. He got his Diploma in GD Art in 1984 with 'Photography' as a special subject. His first job was as an Art Director in Pune's publication called 'Poona Digest'. While doing this job, he also started to contribute as a photographer, which turned out to be his first stint in professional photography. The publication group also had a newspaper called 'Maharashtra Herald', which was the only English newspaper in Pune at that time. From 1984 to 1991, Sanjay worked as a photo-journalist for both these publications.

As a photo-journalist, his photographs have been published in renowned publications like India Today, The Illustrated Weekly of India, The Week, Business Today, The Statesman and many more. During his stint in photo-journalism, he received his first photography award

at the hands of noted cartoonist, late Mr RK Laxman. Later, he also won a special award from The Zoological Society of India for his pictures of the King Cobra and Orangutans in the Snake Park and Zoo at Pune. According to Sanjay, this marked the stirrings of his eventual foray into wildlife photography. While he was gathering pictures to illustrate reports and features in newspapers and magazines, the forest and its denizens were calling out to him. From 2006 onwards, Sanjay has regularly reached out to them and began to 'shoot' wildlife in earnest, with his camera. He says Tigers are his favourite animal and frequently visits Tiger Reserves across India.

Sanjay joined YPS in December 2019 as an individual member, and started participating in national and international salons. Though his skills were primarily in Nature and Wildlife photography, while

participating in various salons, he also learned other genres of photography. He says many YPS members, especially Mr Krishna Bhat and Mr Digwas Bellemane helped him on how to participate in salons, selecting and enhancing the images, and also guided him with preparation for distinctions. Having won several awards and acceptances in these salons, today he holds EFIAP, EFIP and Hon. CPE distinctions.

Sanjay's wildlife images have been appreciated and published by National Geographic, BBC Wildlife, 35Awards, InPA and many other renowned organizations. In November 2022, his picture titled 'Aqua Boxers' from Bandhavgarh National Park won the coveted Sony-BBC Earth Award 2022 in wildlife category. He was also declared the Mega Prize Winner of the contest.

Sanjay is an ardent fan of Sir David Attenborough and loves all his documentaries on wildlife. He also loves works of wildlife photographers like Shaaz Jung, David Lloyd, Sandesh Kadur, Thomas Vijayan, Shivang Mehta, Kalyan Varma and Sudhir Shivaram. Besides being a nature lover, Sanjay is an avid pistol/rifle-shooter, and also plays the synthesizer.

He believes a photograph enables us to express something which may not be possible with words. For him, in photography, there's a reality so subtle that it becomes more real than reality.



Aqua Boxers © Sanjay Danait EFIAP, EFIP



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

Juley! The Land of the Lama's - Ladakh



Caravan at Hunder © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

Many of my friends had been visiting Ladakh for several years and each one had different stories to tell. Some were photographers, some adventurers who trekked, and some bikers! But nevertheless, everybody had an intention of visiting Ladakh at least once in their lifetime. Many times I used to wonder 'what is there in store for a photo artist like me' until I saw some prize-winning images. I was in awe over the kind of lighting and opportunities for everyone, even for a common tourist. But the TIME has to come in your life, to visit, no matter any number of years you wait, and try! I wondered many times 'Mera number kab aayega' and lo, I too got one such fantastic opportunity

of taking some of my friends on a landscape photography workshop to the land of Lama's: LADAKH.

Ladakh is in the northernmost part of India. Until recently it was a part of Jammu and Kashmir but now is an Union Territory. The land, the people, weather and roads are perfect for a traveler. Since Ladakh is at a high altitude, one must take care of preparing oneself with warm clothes depending on the season one will be travelling. The place is very good for general tourists during the summer months, from June to October. Even during these months, the temperature will be around 50C to - 30C at night and day temperatures between 150C to 200C,

very pleasant indeed. Many landscape photographers venture even during the coldest season of January to March, when the temperature drops to -300C.

Places to visit

Ladakh can be bifurcated into two regions: one around Ladakh, and the second, Zaskar. Both regions have different landscapes, life, and photography opportunities. As a landscape photo artist, I feel that the photo ops in Ladakh region are many, viz: we can indulge in landscape, people of various cultures, flowers, wildlife, astro, and pictorial photography. When it comes to landscape, we get mountains in the play of light and shadows, lakes with different hues of colors and not to forget camels with mountains!

We reached Leh, the capital of Ladakh in the morning and got ourselves acclimatized to the rarefied atmosphere over the first two days. In these two days, during the cool evenings we visited the Shanti Stupa and Leh palace, besides the beautiful Leh market. There are a few monasteries around Leh. The city has quaint roads, with a lot of military movement and is very neat and clean. People are always warm and happy



confluence of Zaskar and Indus river © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

and love to help tourists as tourism is the mainstay of the Ladakhis. There are different markets but the Tibetan market is famous for its heritage collection. There is no dearth of good hotels in the whole of Ladakh and Leh city. You will find 5 star to medium and budget hotels. We can find all modes of transport and there are plenty of tour operators. An adventurer can get motorcycles on hire and many people come for bike riding.

TurTuk

Early in the morning of the 3rd day we left Leh, and travelled towards our destination for the day: TurTuk, the last village on the Indian side of the Indo-Pak border. We passed Khardungla pass, which was the highest motorable road until recently at an altitude of 17,850 ft. Now a new road has been constructed in Umling la pass at an altitude of 19,024 ft, thus making it the highest motorable road. There was unexpected snowfall at Khardungla when we reached. The whole landscape was covered with snow and we had a different feeling when we reached this height. After some photo clicks, we left the place towards Nubra valley. The straight road was fantastic and the scenic beauty to its maximum. The valleys with the flowing rivers, the rugged mountains without any vegetation is an altogether different feeling. The vegetation is found only in certain patches and the rest is all dry. The play of light and shadows on the mountains at different times of the day is a great opportunity for the ever-hungry lensmen, who want the best picture at every turn!



Children at Turtuk © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

By evening we reached TurTuk, a beautiful village surrounded by Shyok river and lots of trees. It was a treat to watch. Though it is a very small village, it has a great opportunity for portrait photography. The muslim denizens of the place are originally from Balistan. India captured this village in 1971 but opened it for tourism only in 2010. I understand that the people here were very photography friendly previously but now they aren't since many tourists go after them and disturb them during their daily routines. So now one can see a lot of non-cooperation.

Next morning we went to Hunder in Nubra Valley which is famous for its white sand dunes. The sand dunes are a very vast area, have various designs, and the mountains here complement well with the dunes. The specialty of the place is the double humped camels which were brought here from Mongolia during the silk route times. We had

a fantastic time photographing the caravan in silhouette, against the mighty mountains. The sunlight lights up the mountains and the camel in silhouette is a beauty to watch. There are some puddles of water on which you can even get the mountain reflections. We stayed at a beautiful hotel overnight and ended the day with an excellent dinner.

In the morning, we shot many compositions of white sand dunes and abstracts before leaving for Diskit monastery which is nearby. Diskit monastery is the biggest in Leh district of Ladakh region with the mighty Maitreya Buddha statue. We got a lot of pictures of monks working in the monastery. You can have a 180 degree view of the Shyok valley from the Buddha statue. Ladakhis are mostly Buddhists and you find monks everywhere. So, getting them with landscape and monasteries is a good opportunity.

The road to Pangong Tso lake from here is rough and the drive very tedious. The stone filled road with hardly any tar is treacherous. At many places rivers cross the road and one must be very careful while driving. Drinking water very often, eating chocolates and fruits now and then keeps you away from sickness. Hence, carrying lots of water is advisable.

Pangong tso

We reached the first viewpoint of Pangong Lake by evening, where just a small glimpse of the blue water was seen. After another 30 minutes of driving, we reached the dreamy place called 'Pangong Tso' lake. It is the highest saltwater lake in the world, around 134 sq.km in area and extends



Brown headed gulls at Lake © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS



All Pictures © © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

into China. The wind gives a chilling effect and immediately we reach out for our warmer clothes and gloves! The night sky is fabulous and if you want to try your hand at the night sky and the milky way, one must dare the cold winds

and low temperatures (almost 10C), even by dinner time.

Early in the morning at around 4:45 am, my friend came running to my room to wake me up. She was gasping for breath

out of anxiety and told me to come out immediately. When I went out, I saw the best view of my lifetime: the sky at dawn was golden lit and the lake reflected that golden colour. I woke rest of the team and ran out with my camera gear



© H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

and shot several images. This was my best moment of the trip. I could see various play of light and shadows on the beautiful mountains. We walked along the lake and shot many different compositions.

As expected, the sunrise was mesmerizing. By 8 o'clock we started to take out our warm clothes. Temperatures rising, many brown headed seagulls challenged the river terns for fishing, as they approached the banks of the lake. I sat by the banks to capture these winged beauties, and time was running out without notice. The color of the lake water ranges from blue to green to emerald and even to magenta sometimes when sunlight hits it. Our memory cards fill up with so many images and the journey to the next super lake is way ahead. It was time to rush back to our hotel. The hotel in which we stayed was a house converted, very warm and cozy, served with hot food always, with a smiling face which was another highlight! There are hundreds of tented accommodation and hotels available for stay.

Tso Moriri Lake

After a good breakfast we left Pangong lake, with a heavy heart. Driving along the lake for almost two hours, one can see different hues of colors on the lake from different heights. Every corner of the road has a unique perspective and composition. The lighting was fabulous, and the blue was mesmerizing; in fact I had never seen a lake in this indigo blue color. The drive to Tso Moriri was even more tedious than the previous day as the roads were under construction and the landscape was very harsh all along. We reached the lake before dusk and went straight to viewpoints to try our luck at landscapes. The Lake is at 14,850 ft, around 16 kms north to south and wholly in India unlike Pangong. The mountains are quite flat unlike Pangong and the colors of the lake are the same throughout. The sky was not very clear in the afternoon and we did not even get a good late evening light. But we did try our hands at the Milky Way after dinner. By that time the sky was

partially clear but the wind speed and cold temperature made us pack up fast and return to the hotel. This high point at Tso Moriri is quite chill and even the three layers of clothes and jacket were just not enough.

The sky was not all that clear next morning, but we could manage a few shots. The village, Karzok on the banks of this lake has plenty of accommodation with modern amenities. Karzok, also has a small monastery but full of monks. Tso Moriri is a wetland conservation area, where you get to see a lot of flora and fauna. I was amazed to see both Bar headed geese and Ruddy shelduck with chicks. It was the first time I saw them with a family. They come all the way from Siberia and Mongolia to this place for breeding.

Hanle

The dream of seeing the darkest place in India, came true when I reached this beautiful place Hanle. We had sumptuous samosas and hot jilebis at a small canteen maintained by the army at Luma. Around Luma the landscape suddenly changed into a vast area: mountains with various hues of colors. There are many military bases around Hanle and photography is prohibited near those bases. Hanle is a small village and boasts of having an astronomical telescope maintained by ISRO. The road to Hanle is superb, very similar to Nubra. We came across a lot of wildlife like Black necked cranes, marmots, the endangered Palla's cat, Tibetan wolf. The dry salt bed is always filled with Tibetan wild ass, Kiang.



Monks at karzok monastery © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS



Budhist at Karzok monastery

As the sky is always dark here with no light pollution, it is the best place to capture the milky way and star trails. We could clearly see each star in the night and it is not an exaggeration that you can literally count them! Well, the weather favored us that night with a good clear sky, and the dream of seeing the stars at the darkest place of India was fulfilled.

We visited the quiet and small Hanle monastery but did not find anyone there. However, the view from there was beautiful with Hanle river criss crossing. You can see the vast expanse of landscape for 180 degrees. We moved forward towards Leh, our destination for the night. The Hanle-Leh route passes through Luma and Numa via the Tsokar salt lake. Though this lake doesn't have any fauna in it, the surrounding areas are known for some amazing wildlife. We reached Leh through Tanglangla pass and rested for the day.

Dah

I had earlier seen many beautiful portraits of people with head gears of floral decoration and was wondering from where these could be. I found out that they are of the last 'Aryans' in a village called 'Dah' also called Dha. Dah and Hanu are two villages situated in the Dhahanu valley in the Ladakh region. Dah is at Indo-Pak border near Batalik region and is approachable from Leh on Kargil Road. At the Khalsi junction, take a diversion to the right. The people of Dah



Colorful Head gear of women



Milky way at Tso moriri © H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

and Hanu are Aryans, practice Buddhism and are entirely different from Ladakhi people. The women of Dah Hanu valley love to adorn fresh colourful flowers as crests on their heads and headgears. One can see almost all the women having adorned flowers on their special traditional scarf.

Lamayuru festival

The trip to Ladakh is incomplete until you see a mask dance in a festival. To our luck, a Lamayuru mask dance festival was happening when we were there. The beautiful monastery at Lamayuru is on the Leh-Kargil route. The confluence of the Indus and Zaskar rivers is a sight to behold. This sangam can be seen right from the highway itself. We came across

the Moonland, a fabled rock formation beside the highway, near Lamayuru. It was a wonderful sight to see such a marvelous work of nature. The mask dance had commenced by the time we reached the monastery. Thousands of Buddhists had already thronged the place since it is their major festival. It was a fantastic experience of seeing not only the mask dance, but also the interaction with the locals. There were very colorful masks, and the dances were performed by the monks who danced to the tunes of the traditional Buddhists music.

We returned to Leh after a fruitful photography opportunity and rested for the day and departed to our final destination-Bangalore the next day. The photographic expedition to the wonderland of Lamas was pure bliss and once-in-a-lifetime experience.

Tips for lensmen and tourists

Anyone who is travelling to Ladakh, should take note of the weather conditions and altitude, much before planning. Ladakh is at an altitude of 11,500 ft ASL. Those who go from the plains, must take two days of rest and acclimatize well before venturing further. Many feel altitude sickness, and it is suggested to carry appropriate medication until you are in Ladakh. Leh is the capital and is a modern city with a lot of amenities including modern hospitals and malls.

How to reach: Leh has plenty modes of transport and is approachable from many cities by convenient direct flights.



Old women of Dah



© H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

By road, it takes a two-day drive on top class highways and taxis are available. Many adventurers prefer to come by bikes, and their own cars.

Stay and food

Leh is filled with plenty of hotels to stay, from star to budget hotels. Many home stays have come up, particularly during the pandemic, after the 'work from home' concept started. Many hotels offer very good food which is included in the tariff. They are neat and clean and can match any hotel of its class in the plains. Even in a remote place like Dah, we had excellent hotel accommodation. Ladakh is totally tourism dependent and hence the quality of hotel tourism is picking up year after year. Many foreigners visit Ladakh and hence food, both Indian and continental is available. But Indians will be very happy to taste the local food as well. In Leh, we never miss the north or south Indian menu. Some places even have chats adda! The local tea, made from Yak milk, is more famous in villages than Leh. Wheat bread is also famous as well.

Photography

Landscape lover's paradise is LADAKH—no doubt in it! Every season from January to December gives various lighting for

landscape photography. Though there is not much vegetation except in a few areas, these trees blossom into yellow color during October adding more color to pictures. You can expect a short snowfall and a spell of rain even in summer. So, in the mountains we can never expect a clear blue sky always. Be prepared to make images in all weather conditions. Always carry a polarizing filter, but few photographers don't like to use the pola filter in Pangong and Tso Moriri as the blue is very much enhanced. Clear skies always have rich blue so you may not need pola. Carry ND filters as in some cases you need them. Always have sufficient cards and 2 or 3 batteries fully charged. Majority of the time, lenses from 24-120mm are useful. I do not believe in using wider angles like 18mm or 14 mm, but love to use my 80-400mm VR2, for landscapes. Many landscapes are made between 200mm and 300mm! The whole perspective changes in longer telephoto lenses.

As subjects you get landscapes, people, life, rivers, abstracts, reflections, children, monuments, monasteries with monks, and not to forget star trails!

I feel a trip to Ladakh is a religious trip for landscape photographers! The dream of every photo artist is to get these beautiful mountains in a different play

of light. So, why wait? Come on, join me on my next trip to "the land of Monks: LADAKH".

• H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS



Mr H Satish has been the president of YPS for the past 6 years. A life member of YPS, he has earlier served it as a secretary and as vice president for two years each. Being the youngest Indian to earn MFIAP distinction, along with MICS, he is the first Indian to earn two master distinctions in nature color prints. His works have been published in newspapers, magazines, calendars, and in a book of nature photographs named 'Tusker Trails'. He is a very much sought after jury in national, international salons and competitions. He has conducted numerous workshops and training, on various themes of photography.

Keoladeo National Park, Bharatpur Wildlife Tour



At home © Anitha Mysore MPSA, EFIAP/s, ARPS, GPU CR-4, FAPS, EIUP, c***MoL

“Bharatpur” brings a lot of fond memories for me. Not just because it is a paradise for bird lovers but also because it offers innumerable opportunities for making pictorial images, coupled with the fact that my ARPS portfolio was made there. When YPS announced a Feb 2023 photo tour to Keoladeo National Park, Bharatpur, I was the first one to sign up. The excitement had already begun to bubble over. I would be visiting Bharatpur again after more

than eight years. Very soon, all the open slots were filled up and the tour was on. Manju Mohan was the workshop in charge and our beloved president, H. Satish, was our mentor for the tour. What more could we ask for?

And true to our expectations, it was a very meticulously organized tour, starting with a WhatsApp group that included all the participants of the tour. This group

continues to be a live wire at the time of writing this report. The first online meeting we had was very interesting, with Satish sharing with us what to expect, not just through his animated narration but also with a strong portfolio of his pictures from Bharatpur. Armed with the clarity obtained during the online session, all the participants were ready with the right gear and mindset by the time we approached D-day.



Egret © Sudhakar Banakar

We chose to go via Delhi during our onward journey and fly back from Agra on our return leg. Some of us chose to fly Air India and a few others Indigo. I must make a special mention here that our woman pilot, Aarthy, flew us into Delhi half an hour ahead of time! It took us a little over four hours to reach Bharatpur from Delhi by road. Manju had made sure that all travel arrangements were near perfect and we had no trouble reaching our destination.

The guest house where we were put up in Bharatpur was just five minutes away from the gate of Keoladeo National Park. The rooms were clean and well-maintained. The food was totally yummy authentic cuisine. We thoroughly enjoyed the fresh

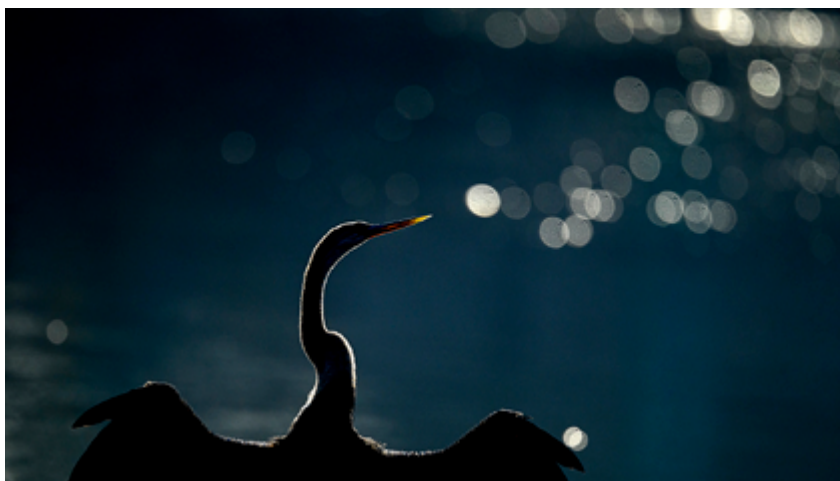
meals we were served every day. In addition to this, Manju treated us to the specialties of Bharatpur for evening snacks. Good hotel, good food, good company, what more could we ask for, right? We did ask for more and we got it!

The outings into the park are typically done using cycle rickshaws, though other modes are possible. Each one of us had one cycle rickshaw to ourselves. In a way, the cycle rickshaw walas are also guides. They not only guide us to the right places for sightings but also lend a helping hand with the tripod, cameras and other things. It is also perfectly safe to leave all our equipment in the cycle rickshaws. Every day, we made two trips to the park, returning in between to the hotel for lunch and brief rest.

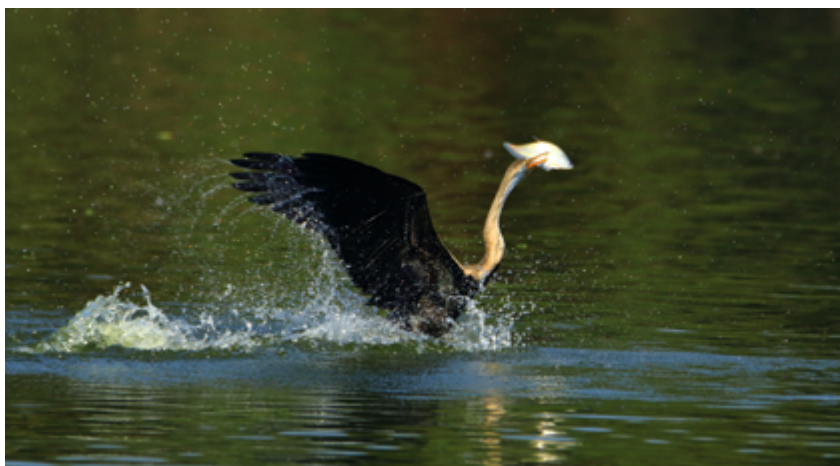
The weather was totally on our side, with great lighting. Satish was there explaining the dos and don'ts of everything related to photography, in addition to providing us with useful tips on composition and how to shoot. Though we dearly missed the pelicans, the egrets, storks, ducks, darters and the customary kingfishers more than made up for this. Each one of us had our own adventures to tell about the Sarus cranes, which were more elusive than the tigers in Corbett. The spotted deer, sambar and antelopes were spotted in abundance and gave us ample opportunities to make pictorial images, both backlit and otherwise. The darter pond was one of our favourite spots, with most of us being able to poach a fish or two, pun intended. Spotting pythons and jackals became almost a daily ritual.

Bharatpur had seen a lot of rain last year and it had also rained about two weeks before our trip. This contributed to making the landscape simply stunning, with almost all the trees being able to see their own reflection. We could spot and capture spotted deer and antelopes swimming in neck-deep water. The sunrise and sunset times were always eagerly anticipated, with every one of us in search of a branch with a bird that could be shot in the backdrop of the Sun. Coupled with this, we were very fortunate that this trip was planned amidst a full moon and this allowed us to shoot the birds even in the backdrop of the moon.

The icing on the cake was most certainly the visit to Taj Mahal on our return leg. This part had been carefully planned and all of us enjoyed making pictures of the



Darter © K S Manju Mohan EFIP, EFIAP, PPSA, cMoL, GPU - CR2



Hunt © Geoffrey Gordon



Taj in Mist © Rajasimha Sathyanarayana EFIAP, EFIP, cMoL

misty Taj. We made a whirlwind tour of the premises of the Taj, where Satish quickly took us to all the right spots from where we could get better pictures.

The time to say goodbye came rather too quickly and we had to return to Bengaluru, albeit with fond memories. The new friends we made, the discussions around cozy dinners, piping hot chai in chilly mornings, the chirping of birds and the clean fresh air

of the park will not be forgotten in a hurry. We continue to interact with each and exchange pictures of the trip, continuously improving our learning. On this note, I am signing off. Until the next trip with YPS.



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

Desert Life In India

“There are two types of silhouettes, ‘Perfect’ and ‘Partial’. In Perfect Silhouette, the subject is completely dark, with a bright source of light behind, while a Partial Silhouette shows one side of the subject with some light and the other side in darkness. It may suggest a certain amount of mystery or make it seem like a person is partially shrouded in darkness or emerging from shadows. When you set up a silhouette shot, first decide what shapes, and angles you want to emphasize within the photo, is the silhouette of their dress interesting or is it their face?”, says famous lady photographer Ms Dawndra Budd and opined “It’s kind of a black-and-white photography when you’re thinking in terms of shapes.”



We now have a picture by Mr Sai Prakash K AFIAP, AFIP titled ‘Desert Life in India’. The angle of shooting the rural pair with their Camel against Sun around 6.45am at Jaisalmer Rajasthan with a suitable camera exposure control to produce Partial Silhouette has resulted in bringing out certain amount of mystery of desert life through the artist’s eyes. To capture this shot, he had to be in the desired location well before sunrise. He used Nikon Camera 7200 with 80-200mm Zoom, Aperture f8, Shutter Speed of 1/200 sec, ISO 200, handheld.

Three decades ago, Sai Prakash took up photography for a living. Some of his friends in the same professional field had also cultivated photography as an artistic hobby, and they induced in him the art of photography. He has a fascination to capture subjects in opposite lighting technique, in his studio as well as outdoor situations. He recalls that after joining YPS four years ago, he got very good encouragement from senior YPS members and the YPS Salon Group, inspiring him to regularly participate in salons. As a result, in the year 2022, he was honored with AFIAP and AFIP distinctions.

To analyse this picture technically, all exposure parameters are appropriate to meet partial visibilities on the subjects. If the ISO rating had been set to 100,



Desert Life In India © Sai Prakash K AFIAP, AFIP

the whole scene would have become a Perfect Silhouette, and failed to convey the story as seen now. Shutter speed is reasonably satisfying to meet the slow speed of the subjects, including camel. Faster speed would have resulted in darkening the subjects all together. The Aperture value is medium and as such all the subjects and the Sun disc are in good clarity enhancing the picture value for silhouette effect.

Artistically, I appreciate this effort by the author as a very interesting artwork, on a canvas due to a few considerations as follows:

- The frame complies with Golden Cross Rule of Thirds. The sun and its raising golden glows are at the left bottom, nearing to one third position.
- Balance in the frame is appropriate. Roundness of the pot carried by the lady is of the right portion and balances the sun appropriately.
- Integrity of all elements in the picture has been brought out very significantly, as the couple and the load carrying camel are marching towards morning work and the rising sun giving a good support to showcase a common cause by all elements in the frame.
- Horizontal presentation of the picture makes onlookers’ eyes and mind calm and peaceful. Thus, there is no tension all around and the scene makes

everyone’s journey, including viewer, comfortable and enjoyable.

- The combined effect of the lines, shapes, and tones of the picture elements in this frame have tendency to lead and retain eyes of viewer with full interest within the frame.

Through the artistic approach adopted by this author to present this picture, I appreciate his aesthetic proficiency acquired in the short period available. The artist has trained himself well to see his subjects and surroundings in the same way as his camera sees them so that he can recognize such potential opportunities and avoid distractions. Thus, this resulting ‘PICTURE’ is an excellent one.

• 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.

Silence in Photography

In the current day and age, where we are surrounded by constant noise and distractions, we are looking for silence. Silence can provide us with a much-needed break from the overwhelming amount of information and stimulation that we encounter on a daily basis. It can give us a chance to recharge and find inner peace, which is crucial for our overall well being.

By tuning out external distractions and focusing on our inner thoughts and feelings, we can develop a deeper understanding of ourselves and our surroundings.

In a world in commotion, silence in photography can create powerful images for transformative experiences. It can help connect to the viewers at a deeper level and slow down the world. It can help inspire greater mindfulness, joy and creativity.

Long exposure photography is a great way to create a sense of silence and tranquillity. Long exposure photography is a technique that involves using a slow shutter speed to capture an image over an extended period of time. This technique can produce stunning images that capture movement and the passage of time in a way that is not possible with a faster shutter speed.

One of the most popular subjects for long exposure photography is water. By using a slow shutter speed, waterfalls and rivers can be captured as a silky, smooth flow, while waves crashing on the shore can create an ethereal, dream-like effect. Long exposure can also be used to capture the movement of clouds, creating dynamic silent skies in landscape photography.

To create long exposure photographs, a tripod is typically necessary to prevent camera shake during the extended exposure time. Neutral density filters may also be used to reduce the amount of light entering the lens, allowing for longer exposure times in bright conditions.

When Plans Fail

I was preparing for a sunrise drive to Galveston island, an hour drive from home in Sugar Land, Texas. For this, I



SlowStorm © Thejas K R AFAP, AFIP

will need to typically wake up two hours before sunrise. I will need to reach the location at least thirty minutes before the sunrise to be able to get some shots of the reddish clouds that form twenty minutes before sunrise.

Google said the previous day that the weather that morning was going to be 'sparsely' cloudy. This was great, as a nice sprinkle of clouds would create great textures for a beautiful sunrise. But when we woke up that morning an hour before sunrise and took a peek through the window, I could not see a single star (i.e the sky was thick with clouds). Still, we drove down to Galveston, hoping for a nice sunrise, my belief in Google still firm. As it started becoming brighter, the thick cloud cover refused to budge. Google had lied!

When we reached the seawall in Galveston island, the waters of the Gulf of Mexico were quieter than usual and appeared like a silk carpet from above. It

was just surreal. The quieter sea gave us an idea about going for a long exposure shot.

We got down to the rocks because of the gentle waves and shot some long exposures.

The picture was shot Raw with Canon 6D with Canon 17-40 at 20mm, F9, 120 seconds using a ND10 filter. I used Adobe Lightroom to lower the highlights, increase the contrast. I used Adobe Photoshop for cropping and cleanup.

Textures Of A Texas Dawn

"You are lying," my photographer friend said when he looked at this picture.

"What?!" I was surprised.

"This is not Texas. We do not have this kind of rocky beaches," he said.

"I agree with you. But this is Surfside Beach," I said. Surfside beach was an hour drive from my house. "I can even



Slow Beach © Thejas K R AFIAP, AFIP

take you to the place and point you to the rocks," I smiled.

It was a cloudy morning when I shot this picture. At sunrise, the sun was behind the clouds and was not visible. Though disappointing, sometimes as the Sun rises higher up, if the cloud cover is not very thick, you can see the rays shooting from behind the clouds creating all kinds of spectacular patterns.

The picture was shot Raw with Canon 6D with Canon 17-40 at 17mm, F9, 60 seconds using a ND10 filter. I used Adobe Lightroom to lower the highlights, increase the contrast, increase shadows. I used Adobe Photoshop for cropping and cleanup.

Tranquil Alaska

Alaska is known for its vast natural beauty and opportunities for outdoor recreation, including hiking, fishing, and skiing. It is also known for being a peaceful and sparsely populated state, with a population density of only 1.3 people per square mile.

Alaska is often referred to as the "Last Frontier" because of its rugged terrain and vast wilderness areas. Much of the state is covered in pristine forests, mountains, and glaciers, which provide a sense of solitude and tranquillity.

It is very easy to get great landscape photographs in the state.

The state also has a strong sense of community, with many small towns and close-knit neighbourhoods. Residents often look out for each other and work together creating a peaceful and supportive environment.

There are very few roads in Alaska. Though the state is about one fifth the size of the United States or half the size of India, there are only four highways. The highway Interstate 1 links Anchorage, the capital of Alaska with Seward, a small town and meanders through spectacular landscapes.

The picture was shot Raw with Canon 6D with Canon 17-40 at 20mm, F9, 30 seconds using a ND10 filter. I used Adobe Lightroom to lower the highlights, increase the contrast. I used Adobe Photoshop for cropping and cleanup.

Tired Boat on Texas City Dike

The Texas City Dike is a long pier located in Texas City, Texas, that extends into Galveston Bay. It was built in the 1930s as a navigational aid to help guide ships into the Texas City port. The dike is approximately 5 miles long and is made of rocks and concrete.

In 1947, a catastrophic explosion occurred at the nearby Texas City port, causing



Alaskan Tranquillity © Thejas K R AFIAP, AFIP

widespread destruction and loss of life. The Texas City Dike was instrumental in protecting the surrounding areas from the blast and subsequent fires, as it acted as a barrier between the port and the rest of the city.

This day, the boat stood serenely on the calm waters, with the only sound that could be heard being the soft lapping of the water against its sides. After some time, I saw a father and daughter drive up, inspect something inside, come out, and drive away. As I stood there, enjoying the quiet and beauty of the mild winter landscape surrounding me, I felt a sense of peace and happiness wash over me. I felt grateful for this moment and cherished it as a highlight of my recent days.

The picture was shot Raw with Canon 6D with Canon 17-40 lens at 17mm, F9, 120s using a ND10 filter. I used Adobe Lightroom to lower the highlights, increase the contrast. I used Adobe Photoshop for selective increase in exposure, cropping and cleanup.

When Time Stood Still

We drove up to a lake one early morning. There are so many interesting lakes in Bangalore that I wasn't aware of when growing up here. Google Maps helps



When Time Stood Still © Thejas K R AFIAP, AFIP



Silent Boat © Thejas K R AFIAP, AFIP

me track down these lakes and the interesting lives around them. Almost all of these lakes are public, unlike in the USA where some beautiful lakes have no public access.

I stopped by this lake unsure what to shoot when we saw a woman walk across, with a basket of clothes. She stood at the lake bank for some time. I am unsure if she was hoping to wash them, or was waiting for someone to come sailing over the lake.

Unlike other pictures in this series, this picture is not a long exposure. I tried to use negative space to create a sense of mood and emotion in a photograph. By leaving a large area of empty space, one can create a sense of silence and calm. This design can also create a mixed feeling of loneliness, isolation, or emptiness. The struggle between the two kinds of emotions may create a long lasting impact on the viewer.

The picture was shot Raw with Canon 6D with Canon 70-200 at 70mm, F8, 1/125s. I used Adobe Lightroom to lower the highlights,

increase the contrast. I used Adobe Photoshop for cropping and cleanup.

• 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.



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Do full-frame sensors matter (Part 2)

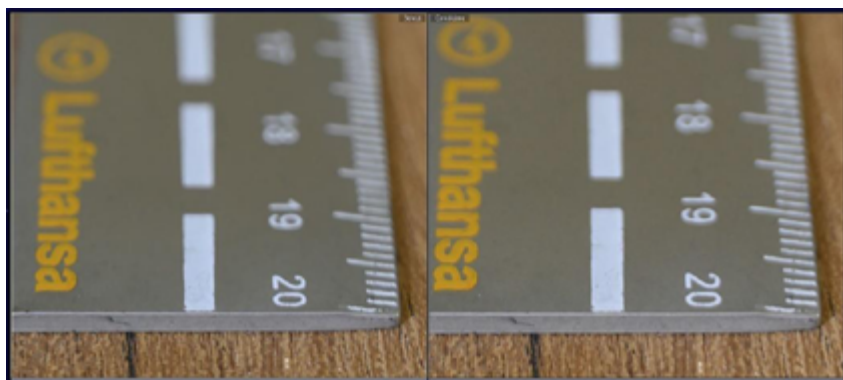
With this as the background let us see how full-frame and cropped cameras compare with reference to the following important aspects, viz.,

- DOF (Depth of Field)
- Light received
- The $f/$ number
- Lens availability
- Physical Dimensions and Weight of the system
- Image Quality (IQ, Noise and Dynamic Range)

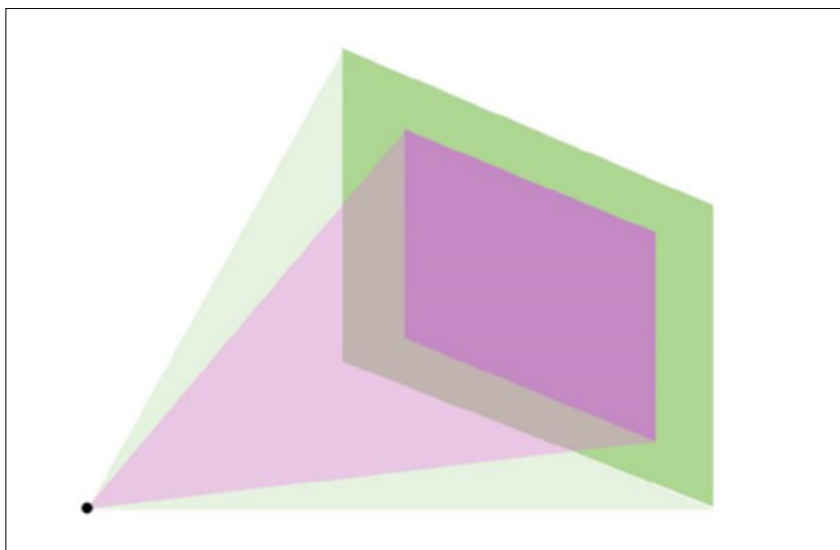
DOF (Depth of Field)

As mentioned, if we were to maintain the same angle of view, then the focal length of Camera B will be 1.5 less than that of a full-frame. To maintain the same physical aperture opening, we need to open up the lens on Camera B by one stop. The DOF of both cameras will now be the same, as the physical aperture (hole size) is now the same. For example, the DOF of Camera A with 75 mm lens at $f/2.8$ will be same as that of Camera B with a 50 mm lens at $f/2$.

You must have heard that cropped sensor cameras have deeper DOF. Just see any cell phone image and you will see that everything is usually in focus. This can be easily explained by using equivalence. As you have seen, we are getting the same DOF on Camera B with a larger aperture. By the same token, if you use the same aperture as Camera A, that is $f/2.8$ on Camera B, then you will get more DOF (of course you need to reduce shutter speed to maintain the same exposure). See Picture 6 for an example.



Picture 6: Image taken with a full-frame camera is on the left. On the right you can see the image taken with an APS-C camera with the same aperture but focal length reduced to give the same AOV as before. See the increase in DOF.



Picture 7: The FX frame and DX frames are shown by darker shades of the green and Magenta. The light from the lens covering the two frames is shown in lighter shades of the same colors respectively. You can see from here that the light falling on the larger sensor is more, in fact twice as much.

The converse is also true. If you want to reduce DOF then you will have to use wider apertures on smaller formats and this may even lead to the need for faster lenses. In fact, if the need is for a very shallow DOF, it may not be even possible sometimes due to non-availability of lenses. More of this shortly.

This need not be a disadvantage always, though. If you need a $f/16$ aperture for a certain DOF on Camera A, then you will need only $f/11$ for Camera B. This might help you to use a lower ISO or a higher shutter speed, both of which are advantageous. However, serious photographers generally feel that smaller sensors give less DOF control. This is because getting more DOF

is easier (either by narrowing the aperture or using focus stacking) compared to getting less DOF.

Light received

This is another interesting aspect. Even if we keep the physical opening of the diaphragm the same, the total light reaching the sensor of Camera B will only be half of Camera A, as the sensor is only half the size. The intensity of the light, that is, light per unit area (say a square milli-meter), will be the same but not the total light as the light falling outside the cropped sensor is lost for Camera B (Picture 7).

So, in essence, if you put a lens of $f/2$ on Camera B, in terms of equivalence, its light gathering will be like that of a $f/2.8$ lens of Camera A as it will receive only half the total light. In other words, its equivalent speed (maximum aperture) drops by the crop factor (about a stop in this case).

This loss of light captured has implications on image quality as you will see shortly.

The $f/$ number

There are many lenses designed for cropped sensor cameras that are specified as having apertures like $f/1.2$ and even $f/0.95$. These numbers are very impressive but don't reveal the truth as just explained. For example, you will find a manufacturer advertising a 56 mm $f/1.2$ (for APS-C

cameras) as equivalent to an 85 mm lens. This is only half the information as if you wish to consider this lens as equivalent to an 85 mm full-frame lens, then you should also consider it to be a full-frame (1.2 X 1.5 =>) f/1.8 lens.

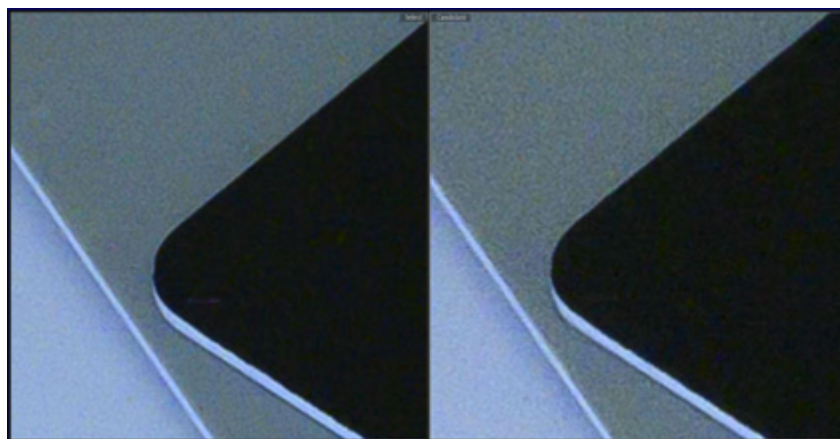
Lens availability

Let us look at this aspect too. A 105 mm f/1.4 lens is a hot favorite of many professional photographers. So, what are the equivalents in APS-C and MFT? For the former you need to have a 70 mm f/1.0 and for MFT 52.5 mm f/0.7! Such lenses do not exist at all. So, please check the availability of lenses carefully before you decide on a system.

Physical Dimensions and Weight of the system

Smaller the sensor, smaller will be the camera and the lenses. This is not so apparent with cameras as there are displays, viewfinder, buttons, dials, etc. If they are made too small, then ergonomics will suffer. Hence, you may not gain much size wise by choosing a camera with a smaller sensor.

What about lenses? Here, the size difference is more apparent since the size is dictated more by the laws of optics. Full-frame lenses are larger (and heavier) but there is a catch to this! You may feel that a 16-55 mm f/4 lens for an APS-C camera is smaller than the equivalent 24-85 mm f/4 meant for full-frame. This issue is not so simple! Due to the equivalence issues to



Picture 9: Enlargement of an image from a full-frame camera at ISO 10000 (left) and that from a cropped camera at the same ISO (right). You can clearly see more noise in the latter.

get the same DOF (Depth of Field) and light gathering, the equivalent is more like a 16-55 mm f/2.8 lens. This might just be as big as a 24-85 mm f/4 full-frame lens!

Image Quality (IQ)

Primarily there are two factors that affect the IQ. These are – Noise and Dynamic range. Let us look at these in more detail to understand why.

Noise: Our concept of equivalence can be used to explain easily why full-frame cameras give superior noise performance. Noise is basically an unwanted signal (a very simplified view) and thus alters the real needed signal causing a loss of fidelity. It can be minimized but cannot be eliminated totally. Usually, you cannot notice it when the signal is strong but makes its presence felt more when a signal

is weak. In our case, the signal is created by light. Hence, greater the light the stronger will be the signal and less will be the effect of noise. In the equivalence section you have seen how the light received by a full-frame camera will be twice that of an APS-C camera. This gives the former a significant advantage especially when light is low and noise becomes significant. In fact, it can be shown using again equivalence that you will get a one stop advantage. What this means is that, all other things being equal, a full-frame camera will (as an example) give the same noise at ISO 10000 compared to an APS-C camera at ISO 5000. This also means that an APS-C camera will be noisier than a full-frame camera at the same ISO (Picture 9).

Dynamic Range: This term is used to describe the difference in brightness range a sensor can record. That is, what are the brightest and the darkest tones that it can record simultaneously. Since light is recorded as an electrical signal, this is directly proportional to the difference between the strongest and weakest signals that can be read.

You may recall that each photo-site on the sensor is like a bucket. Just as the bucket overflows when you pour too much water, the site 'overflows' when there is too much of light. That is, when the light increases beyond a point, the photo-site will not be able to record it, as it is now fully filled or 'saturated'. The point of saturation is the maximum brightness it can record. Just like a larger bucket holds more water, larger photo-sites can capture more light and hence can generate a stronger signal.

How about the darkest level a sensor can detect and more importantly read out?



Picture 8: On the left is a 24-70 mm f/4 full-frame lens which is the nearest equivalent available (though a little short on the tele-end) to a 16-55 mm f/2.8 lens designed for an APS-C camera on the right. Note the larger size of the APS-C lens. It is also a bit heavier.

This aspect is limited by the noise inherent due to randomness of the light (called photon noise) and some read (electronic) noise. A signal can only be read if its level is above the noise as otherwise it will be buried under the noise. Hence, sensor designers aim to keep the signal as strong as possible and noise minimal. The difference between the two is expressed as SNR or signal to noise ratio.

Here is one arcane but important point. Noise does get affected by the photo-site size as it too increases but not by much. To make it more precise, the signal strength increases directly in proportion to size of the site whereas the noise increases by a lesser amount, proportional to the square root. Thus, larger the site, higher the SNR.

This in turn directly leads to greater dynamic range. With that as the background, consider two cameras each with the same number of photo-sites (say 24MP) but one having a full-frame sensor and the other an APS-C one. Since the number of pixels are same, the photo-sites of the full-frame camera will be double the size since the sensor is double the size. Now, you can easily infer that a full-frame camera will give a better dynamic range. It is usually at least one stop more compared to an APS-C camera.

Full-frame cameras with large pixel counts

In the examples we discussed so far, we have taken the pixel count to be the same for both full-frame and cropped cameras. And because of this the pixel size doubles as the sensor size doubles. However, in the current market place, most full-frame cameras have much higher pixel counts. This can only happen if the pixel size reduces. If you assume as an example, that the pixel sizes are same for both the cameras, then a full-frame camera will have twice the pixels as the sensor is twice the size. What happens now? Does the advantage that a full-frame camera enjoys go away due to the pixels of the same size?

Things get complex here but a full-frame camera still maintains noise and dynamic

range advantage even if the pixel size is same. The reason behind it is the total light captured is double and thus you still have the advantage.

Noise: Let us look at noise issue first. Consider two cameras one full-frame and one cropped both having the same sized pixels. If the former (as an example) has 48 MP then the latter will have approximately 24 MP. We will also assume that both cameras have sensors made using identical technologies and internal circuitry is same. Under some fixed lighting conditions take one image using the full-frame camera sensor with a 50 mm lens. Next, use a 35 mm lens and photograph the same scene with the cropped camera. So, we have two very similar images of the same scene under the same lighting.

Because of all the conditions we have imposed, the per pixel noise is same for both. That is however, not the whole story as we don't deal with individual pixels but rather with all the pixels that form the image. When you consider the latter, we see that we have two similar images, one with 48 MP and other with 24 MP.

Look at a real life situation when you want to print an image at 300 dpi. The 24 MP (6000 x 4000) image will print to a size of 20 x 13.3 inches at this resolution. To print at that same size with the same resolution, the 48 MP camera image must be downsized to 24 MP. When you do this, detail is reduced (as compared to the original file) and since noise is a type of detail it will reduce too! This manifests as a one stop difference in ISO values (noise wise) between the two formats being discussed.

Dynamic range: This is a little more complicated compared to the noise issue. The question here is, when two pixels are combined how is their performance versus a single pixel of double the size. The answer is based on some statistical analysis but it can be shown that there is not much difference between the two when the smaller pixel is of a sufficient size, like a pixel of a D-SLR. The issues

are different if the pixels are really small like in a cell phone camera but we are not concerned with that right now. Thus, a single larger pixel is better but only marginally. So, the dynamic range is indeed reduced at very high ISO values compared to camera with larger pixels but still the overall performance will be better than that of a cropped camera.

Conclusion

Which camera to buy is always a tough question as you are spending your hard earned money. In many cases this is a sticking point, as even after you decide on a brand, there are many choices (some full-frame and some cropped) within the same brand. This article gives you an idea on how to objectively decide between full-frame and cropped cameras. It is usually said that the former is better when it comes to dynamic range, low light performance and large pixel counts. The latter is preferable when it comes to reach, size and weight. However, the comparisons are not so straightforward as explained. There are many other important issues like DOF, image quality, lens size, lens availability, etc. all of which look different once you take the important aspect of equivalence into account. We hope this article will help you in making a proper assessment of equipment so that you can buy the right stuff.

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

YPS International Digital Salon 2022

YPS International Digital Salon 2022 concluded with a grand exhibition at the famed Karnataka Chitrakala Parishath, Bengaluru from 20th to 22nd January, 2023. All awarded images were printed, framed and displayed and a slideshow of all the accepted images on a large television was also arranged for the viewers. A good number of visitors including YPS members, photo enthusiasts and the general public made it to the venue.

The award function to distribute medals and awards was held on January 22, 2023 at 11:00 AM. Mr Krishna Setty C S, former Administrator and Chairman of Lalit Kala Academy, New Delhi, was the Chief Guest. The Guest of Honor was the popular folk fusion music singer, Mr Vasu Dixit. Master of ceremonies Mr Girish Ananthamurthy invited the Chief Guest, Guest of Honour, YPS President Mr

Satish H, Salon Chairman Mr Manju Vikas Sastry V and Salon Secretary Ms Anitha Mysore on to the dais. The programme began with a melodious flute rendition by Ms Subhadra N R and devotional song by Ms Inchara Phatak, which was followed by lighting of lamp by the dignitaries.

YPS President, Mr Satish H, welcomed the guests and visitors, introduced the guests of the day, and also spoke about activities and achievements of YPS. Salon Secretary, Ms Anitha Mysore, read a brief report about the salon and the statistical information. Addressing the gathering Mr Krishna Setty C S expressed happiness about the way the exhibition was organized and emphasised the importance of creativity. Mr Vasu Dixit engaged the entire gathering and performed one of his most famous folk songs.

Apart from handing out awards for the winning participants physically present at the venue, the Chief Guest and the Guest of Honor also released the salon catalog. YPS also recognized volunteers of YPS with Service Awards and recognized members of YPS who have obtained international distinctions during the last year. Awards were also given out to the winners of recently concluded Macro Photography contest.

With a vote of thanks by Salon Secretary Ms Anitha Mysore, the program concluded



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

Macro Photography Group Outing

After a long gap due to the pandemic and restriction at Lalbagh Botanical Garden, a Macro outing was arranged on Sunday, 12 Feb. Thanks to our President Mr H Satish for getting exclusive permission for our members, from the authorities.

Mr A.N.Krishnamurthy, Ms Bhagya D, Mr Ganesh Prasad, Mr Venkatesh Penjuri, Mr Minketan Sabar, Mr Aninda Mitra and Mr Sharath Pandith T A were assisted by Macro Group Lead, Mr S Chandrashekar.

After a short briefing about Macro shoot, members spread out to find subjects for photography. Though it is the dry season, they found plenty of Pea Blue butterflies, Tiny Grass blues and spiders. Members requested for more group outings, which the group lead has assured of conducting.



YPS Service Awards for the year 2022

Photography is one hobby pursued by young teens to young at heart teens, that is, our young youth associates who join when 12 years old to young at heart who are into their nineties. One common factor in all is their passion for the Art of Photography. Everyone looks forward to making pictures which are good enough to win them awards! Winning awards and acceptances in salons bring forth distinctions for various photography federations. At this level members are working for their own progress in photography.

There is another category of members who work for the Art of Photography, behind the scene, not for their own but for the progress of the club. Their dedication to the cause of photography and progress of the club becomes a greater cause which helps the rest of members to progress personally.

YPS has had a tradition of honouring such members annually with a Service Award at its Annual Day, which for the recipient is a heartwarming gesture by the club that they cherish. Keeping with the tradition, this year too we had five gems who have selflessly worked for the betterment of the club and to keep its flag flying high.

Anitha Mysore LM-272



Anitha is a software professional who joined YPS in 2016. From then to now she has earned a string of distinctions and is a jury member at many national and international salons. She was also the Salon Secretary for YPS International Digital Salon 2022.

In addition to working for her personal progress in the field she has been working behind the scenes for the progress of YPS.

Anitha has been playing the role of Interclub Representative of YPS for the last two years. This work she does so diligently that it has helped us win not only interclub competitions within the country at FIP (Federation of Indian Photography) where we have done a hat trick, but also at PSA (Photographic Society of America) where our inhouse journal, DRSTI has won 3 awards each in 2021 and 2022. She has also helped the club win at FIAP (Fédération Internationale de l'Art Photographique)

BV Prakash LM-228



Prakash is an ardent mountaineer, travel writer and photographer. A qualified mountaineer, he has trekked all over the Himalayas and Western Ghats, Andaman & Nicobar, Thar deserts and jungles of Borneo. Prakash has climbed several Himalayan peaks including Mt. Akela Kila (20000 ft) which was a First Indian ascent. He has travelled extensively across the length and breadth of the country and also abroad including backpacking in South East Asia and Europe.

In addition to his interest in trekking and writing, behind the scenes, he has been a silent worker and contributor to YPS. There has been no exhibition at YPS where Prakash has not helped. He has been the kind of person who quietly goes about doing whatever he has been asked to help with. Prakash

has been a part of the in-house journal, Dristi's editorial team. He has greatly contributed as a writer covering the events and presentations held for the members. During the pandemic webinars by photographers from around the world were held every week which were covered by Prakash.

Goutham Shankar LM-333



Goutham Shankar joined Team Sprouter as Chief Technology Officer in 2018. He brings a wealth of experience having worked with some of the biggest names in the IT business across the globe. In the past, Goutham has donned many hats at Oracle India, Tata Consultancy Services and KPI Partners, servicing clients including the Landmark Group, Dubai, Lifestyle India Pvt. Ltd, Netgear, McDonald's and more.

He has been a passionate wildlife photographer for ten years now. He is a keen traveller and enjoys observing the world through his lens. He runs an independent rental house (BookMyLens) for specialty photo, video and film equipment and a post-production studio (TheEditroom) here in Bengaluru.

Goutham has been our Salon Partner since 2017 and collaborating with YPS thru Book My Lens, a photography equipment rental company which offers exclusive discounts to YPS members.

K S Manju Mohan LM - 271

Manju Mohan is an entrepreneur who developed great interest in wildlife photography. He loves shooting



YPS bringing out its own medals and best club award. He is one to depend on, in any field-work at YPS.

Satheesh Bindiganavile Seshadri LM-279



Satheesh holds a Diploma in printing Technology. He was associated with companies like Mytec Process, leading offset presses and BEL, Bengaluru. He is humble and considers himself fortunate to be working in TechNova Imaging Systems (P) Ltd. for the past 3 decades. He has served on a plethora

of disciplines in this organisation in various departments and facilities. He is a passionate photographer, product & application developer at TechNova's Digital Print Media department and is actively involved in creating softwares and print applications to elevate the lives of photographers. He advocates various application possibilities using NovaLife products.

No YPS exhibition is complete without his help. Through Satheesh, TechNova has been a Print Partner, since 2018, sponsoring prints for exhibition of awarded pictures in salons.

The Executive Committee is grateful for the service rendered by all the above members and feels happy to confer on them the Service Award for 2022. We hope they will continue to work for the betterment of the club for many more years to come. We thank and wish them many more accolades and great success in all their endeavours.



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

elephants and big cats. To pursue this passion he travelled to most of the national parks in India. His passion for photography has earned him a string of distinctions but along with his own progress he has contributed immensely to the club.

In 2020 he was made the in-charge of Workshop Sub-Committee and in 2021 was elected as Director in the Executive Committee. He has always been a helping hand at YPS exhibitions and as a Director is in charge of exhibitions and workshops. He was instrumental in

Annual General Body Meeting and Election - 2022

Dear Member,

Greetings from YPS Executive Committee.

We are happy to inform you that the Annual General Body Meeting and Election is scheduled to be held on 12 March 2023.

An email with all details regarding the Meeting and Election has been sent to members with active accounts. If you have not received the email please send a message/mail to YPS contact.

Link for website: (Requires login)

<https://www.ypsbengaluru.com/yps-annual-general-meeting-2022/>

Important Notes:

- Active Membership is mandatory to attend the AGM and cast your vote.
- All members who have not collected the ID Cards can collect the same at the AGM

- Membership Renewal: To make the Renewal process easier and simpler, now all the members can directly renew their membership through the Quick IM Renewal form on <http://www.ypsbengaluru.com> without Logging In.

To check your membership validity click on the below link:

<https://www.ypsbengaluru.com/yps-member-list/>

- Showing ID Card is mandatory to attend AGM. If you have not downloaded the ID card, follow the instructions below to download the same.

To download a soft copy of your Membership ID Card,

- Login to the YPS website : <http://www.ypsbengaluru.com>
- Click on 'My Profile'

- Review your profile Page and make any updates such as Email, Phone Number, Address, Distinctions etc.
- Click on 'Download ID Card'



Manju Vikas Sastry V AFIP
Secretary, Youth Photographic Society

The Magic of Artificial Lighting

Mr Sujay Naidu, CEO and founder of MINCHU, a portrait and wedding photographer of repute, gave an insight into the magic that artificial lighting can create in capturing weddings. "Wedding photography is no more documenting the event as everyone wants something different and personal", he explained.



He started his presentation at the YPS hall on January 07, 2023, explaining light: Natural and artificial: the various types of artificial lights with examples. "Communication is a significant facet of great photography and is key to the execution of an unforgettable shot," declared Sujay. As a fashion photographer turned leading wedding planner, Sujay Naidu is a man of many roles. Doing whatever it takes to depict the beauty of his clients' stories with a rare sense of artistic grace, he seamlessly plays into the admirable qualities of a wedding photographer, stylist, light and art director, mentor, and client manager. As a master in the world of light manipulation, Sujay says that he believes in paying attention to the spontaneity of each minute and understanding the nuances of human relationships.

He gave examples of high-key and low-key lighting and the use of colour gels to enhance the images. He had brought with him different types of flashes which he used to demonstrate how and which to use as the main and fill-in.

What made the evening interesting was the practical session that followed his presentation. He picked a person from the audience and used her to demonstrate various innovative techniques for photographing a model. He even invited the audience to take pictures for themselves to 'experience' photography of a different kind!



M S Kakade
Member, Dr̥ṣṭi Editorial Team



Sujay demonstrates indoor lighting at the session



Members interacting at the live demonstration

Ladakh - Land of the Lamas

An interesting and colourful presentation on 'Ladakh: the land of the Lamas' by Mr H Satish, President, YPS was the highlight on Sunday, the 20th of January 2023 at 3.00 pm. The venue was Chitrakala Parishath where the exhibition of award-winning images of the recent International Salon was on display. As such the audience had turned out in a good number.

The programme began with a video clip on Ladakh and a map depicting the

places visited. After due acclimatization, the first journey was to a village in a border area named Turtuk with a beautiful green valley. The photographs mainly related to the portraits, children and local lifestyle. Khardung La, the second highest motorable road was visited next followed by the white deserts of Nubra valley, the Bactrian camels and the monastery of Diskit. All along, tips for photography were shared by Satish, such as facing of statues for lighting and sand patterns. Pangong lake, a beautiful lake, most of which stretches out into Chinese territory had wonderful opportunities



for photography with the blue lake against the brown mountains. Another tip for photography was to expose in black & white if the sky was dull and

the colours were not vivid. Tso Moriri is another lake with a delicate ecological environment. The images showcased wildlife such as Kiang, the Tibetan wild ass, Bar-headed geese and Ruddy shelduck. Tso Kar lake is predominantly covered with salt beds.

Hanle, visited next, is known for darker skies which is why the highest observatory is located here and is also conducive for astrophotography. Actually it was only here that a tripod was used. Another advice was to use both wide and telephoto lenses and visualizing the image with the third eye before photographing. One can shoot at high ISO like 65000 also, if required. Dah, is another remote and interesting place where the friendly people cooperate with photographers by wearing their costumes and ornaments. At Lamayuru, the monastery perched on a precarious hill and the nearby 'moonland', the terrain with crater like topography are a photographer's paradise. Also, the vibrant colours of the mask dance and the fierce looking face masks made an ideal subject for photography.

As the presentation culminated with a session of Q&A, the audience had virtually been transported to Ladakh.

Tips for Wildlife Photography

The YPS Saturday programme on 4th February 2023 was held at Yavanika at 6.30 pm on tips for wildlife photography by Dr. Vyankatesh Metan, an accomplished wildlife photographer from Sholapur. An



© H Satish MFIAP, MICS, PPSA ARPS, cMoL, Hon YPS

orthopedic surgeon by profession, he has completed a Diploma in photography, a basic course in Ornithology from BNHS and is studying for Masters in Fine Art Photography. A person of many facets, Dr Metan has held a few exhibitions of his photographs at Mumbai and Bengaluru.

At the outset, Metan thanked YPS and began with a meticulously prepared series of slides on photography, purpose, types of camera, components of exposure such as ISO, aperture and shutter speed. The explanatory tips, complete with charts and tables were ably emphasized with beautiful images of birds. Finer aspects such as metering, histogram and dynamic ranges of light were well demonstrated with examples. Suggesting to always shoot in RAW to get most details, he dwelled on jungle etiquette,

use of various Apps, right equipment, approach to subject, avoiding distractions and unlimited patience. Knowing one's gear and the functions of various camera buttons was also very important. Understanding wildlife, biodiversity of

the area, wildlife behavior, life cycles, migrations, besides reading books would greatly help in getting the best wildlife images. Various angles and positions to shoot should also be explored.



The many elements of composition such as the Rule of the thirds, Golden ratio, exposing both at wide angles and close ups,

lines and patterns, direction of light, were all well demonstrated with lovely images and diagrams. Metan clarified that the characteristics of a good image were compelling composition, storytelling, display of emotion, unique moments, colour and texture and a unique perspective. Sharing his tips for getting the best images, he said one has to shoot at appropriate shutter speed, with low ISO, have continuous autofocus and longer bursts. Use of a tripod and vibration reduction as the situation requires will enable sharper images. Avoiding diffraction of light due to heat as also focusing on contrast areas and eyes are also important.

The slides that followed depicted his thrilling experience in Amazon jungles to capture the Harpy eagles. An impressive series of photographs displaying the sequence of a Pelican catching and swallowing a fish marked the end of the greatly educative programme.



B V Prakash

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



Bengal Fox © Dr Vyankatesh Metan

Military Photography



Captain Navtej Singh, an internationally published photographer who pursues photography as a hobby, has been photographing the

Armed Forces for over 15 years. The skills and nuances involved in military photography are very different from those required in the normal field. Working in this field, he has acquired experience working on exceptional inspiring projects that require intuitive and innovative skills and styles.

He enthralled the audience with his incredible pictures from aircraft via an online program on February 11, 2023. His video showcasing himself was awe-inspiring. He explained how he has to shoot in extreme conditions: high wind, moving aircraft, shaky conditions and above all pictures to be taken in a split second with no retakes, making it extremely challenging. He has had his SD card fall off into the sea and camera damaged many times.

Being from the Indian Navy, his pictures of aircraft landing and taking off from ships were the highlight. To take these pictures, he says he has to position himself in constrained spaces and at times, even has to harness himself so that he doesn't fall off the ship into the choppy waters!

His aerial pictures of the seas were a treat to watch. These included refueling of ships and transferring of personnel from one ship to another.

Insight to Aviation Photography in India

Mr Debadatta Maharana enthralled the audience with his captivating images



Speed in an image © Debadatta Maharana



© Captain Navtej Singh

of military aviation at the YPS Hall on February 18, 2023.



Military aviation photography in India has its own difficulties as it involves getting the right channel for clearance because of national security.

These flying machines operate in classified airbases and unless the operators like IAF or IN or IA invite known contacts to photograph specific events, the opportunities are quite slim.

Deb, as he is fondly called, is a graduate of Aeronautical engineering. Photographing military aircraft has been a hobby which started in the year 2008. Being an aeronautical engineer, his love for planes is natural and creating memories through photographs gives him satisfaction of the highest order.

During the presentation, he explained the underlying difficulties and various aspects of photographing military planes.



Flyboys and Setting Sun © Debadatta Maharana

It hovers around the strict clearance process one has to go through. He has been successful in pursuing this passion mainly because of his vast contacts with various cadres of the armed forces. So much so, he says that he is often invited for special occasions to photograph what could be one-of-its-kind pictures. He often likes to include personnel in his pictures and give them a print to enhance his rapport with the person.

Taking pictures of planes taking off/landing against various specific backgrounds, like a monastery or a landmark building, gives him that exhilarating feeling as it shows where it was 'shot'. His pictures during the golden hour and night, with trails of the aircraft, were the highlight of his presentation. These, he explained, were challenging to take due to low light and long exposure times required to photograph the fast-moving subject.



M S Kakade
Member, Dr̥ṣṭi Editorial Team

YPS Programme Calendar

March 2023				
Date	Venue	Topic	Title	Presenter
Sat, 04	YPS Hall	Practical Session	Demonstration of Liquid Drop Photography	Mr Ananth Kamat
Sat, 11	Online Meet	All about location scouting and planning a photography from home	Plan-a-Photo	Mr Pratap J
Sun, 12	RBW Silver Jubilee Hall	YPS Annual General Meeting 2022 and Election		
Sat, 18	YPS Hall	Member Photo Share and Appreciation	Open House	Mr H Satish

April 2023				
Date	Venue	Topic	Title	Presenter
Sat, 01	YPS Hall	Printing Pictures	Prints and more.....	Mr H Satish
Sat, 08	Online Meet			
Sat, 15	YPS Hall	Practical Photo Shoot	Creative Photo Shoot Session	Mr Hardik Shah, Ms Prema Kakade

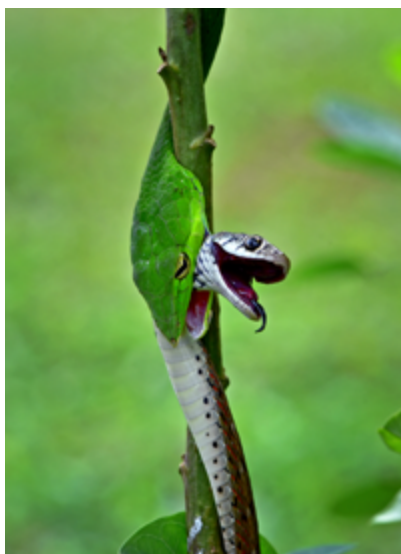
Note: The above programmes are provisional. Confirmation for each of the programmes will be announced on the website, by email and WhatsApp broadcast.

Macro Photography Contest

In the month of January 2023, YPS Macro Sub-Committee conducted a macro photography contest exclusively for all YPS Members. There were two categories - 'Natural World: Flora and Fauna' and 'Creative: Animate and Inanimate'. This contest had over 40 member registrations with 185 entries. These entries were judged by Mr Hayath Mohammed, Mr Uday Hegde and Mr Arjun Haarith.



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



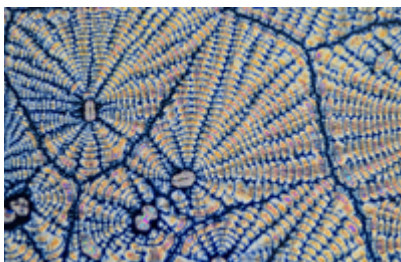
Green Vine Snake With Snake Kill
© Srinivas K S ARPS, AFIAP
1st Award in Natural World: Flora and Fauna



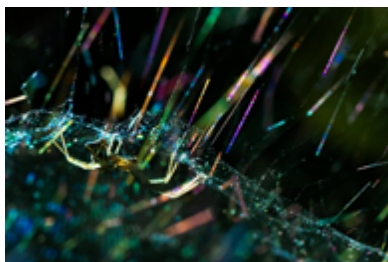
Golden Bush Frog in Drizzle © Raju AK AFIAP
2nd Award in Natural World: Flora and Fauna



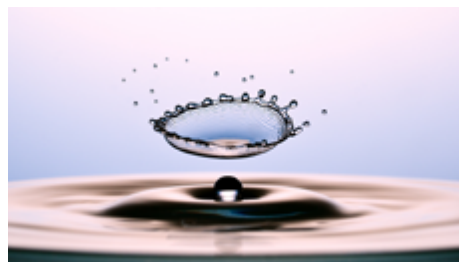
Jumping spider covered in pollen © Ananth Kamat EFIAP, EFIP, cMoL
3rd Award in Natural World: Flora and Fauna



Replication © Raghran Annadana
1st Award in Creative: Animate and Inanimate



Colorful Website © Rakesh VC
2nd Award in Creative: Animate and Inanimate



Droplet7 © Mohammed Arfan Asif EFIAP/D2, FRPS, MPSA, MICS, MIUP, MAPS, APSA, FICS, C*MOL, GWP.ICS, HON.YPS
3rd Award in Creative: Animate and Inanimate



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