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YOUTH PHOTOGRAPHIC SOCIETY

WOMEN AT WHEEL - WAW

YPS NATIONAL SALON 2023

YPS NATIONAL SALON 2023

Steered by an All Women Team

REGISTRATION OPEN

Submission Ends: 17 June 2023

Judging: 24 & 25 Jun 2023

Exhibition: 15 & 16 July 2023

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COLOR
MONOCHROME
NATURE
TRAVEL

Awards
60+ Medals, Ribbons
Best Club & Best Entrant
Custom Crafted Medals,
Certificates

JURY

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AFIP, AFIAP

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Submmision of entries at:
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2023/FIP/069/2023

2023/001

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Front cover: *Extreme Macro of an early-stage Hibiscus bud* © Raghuram Annadana
Rear cover: *Pictorial 22* © Mahesh Kumar Viswanadha

New beginnings for a new Executive Committee

Dear YPS Family,

Hope all of you had a good time with your family celebrating the new year, Yugaadi, Vishu, Puthandu, Baisakhi and Eid with new beginnings.

As we start working together in the new executive committee, I would like to introduce my TEAM (Together Everyone Achieves More) to all the members and the journey of formation of this team. As many of the past committee members intended to step down this time due to various reasons, be it personal, compliance or any other, we three, Ms Prema Kakade, Mr Hardik P Shah and myself had to scout for a new team keeping in mind the strengths required to deliver the best performance as well as be able to distribute the load amongst each member of the executive committee.

Mr Girish Ananthamurthy, with his rich experience and having served in the past committees in different roles, is the new Vice President. Mr Shreyas Rao, with his professional experience in the finance vertical, was an obvious choice for the post of Treasurer.

The new directors that we on-boarded are Mr Ananth Kamat, whose strength has been in writing and collaborating with different teams, Ms Anitha Mysore, who has been handling the Interclub Contests and strengthening the Salon participation arena, Ms Bhagya who has supported us in the past with sponsorships and has been enthusiastic to contribute to YPS, and Mr M S Kakade who has worked as treasurer in our past salons and best known for keeping up the committed timelines with structured planning and execution of activities.

With Ms Prema Kakade as the Secretary, Mr Hardik P Shah as the Joint Secretary and myself as the President, I do believe we have a well balanced team of experience and freshness befitting a committee to come up with new ideas, executable suggestions and thinking logically to make sure that the YPS flag flies high.

On behalf of the newly elected members of the Executive committee, I thank all the 68 members and well wishers of our esteemed society for attending the Annual General Body meeting and election held on March 12, 2023 and making it a grand success leading to give us an opportunity to serve the society for this term of office. We shall not let go of this opportunity and make sure YPS scales new heights and sets new benchmarks in the photography arena.

As we enter the 6th decade of successfully serving the art of photography and helping our members to achieve their goals in the art, we are continuously striving towards coming up with innovative in-person programs and practical activities at the YPS hall which will create a feel of engagement amongst our members. While YPS just completed a successful wildlife Photo Tour to Kaziranga National park under the mentorship of Mr H Satish, there are more such exciting phototours lined-up in the near future both within India as well as foreign locations. Get ready to be a part of them and make the best use of such opportunities. Do watch out for our broadcast for more information.

Overall the months of March and April 2023 were pretty eventful for YPS with educative and knowledge sharing programs held such as

1. Demonstration of Liquid Drop Photography on 4th March

2. Plan-A-Photo on 11th March

3. Open House 18th March

4. Prints and More on 1st April

5. Magnificence of Masai Mara -A Photographer's Delight on 8th April

6. Shoot, Share, Sync on 15th April

I congratulate our senior member and past president, Mr K S Rajaram on being conferred Hon. FIP by the Federation of Indian Photography.

While we did have good attendance to all the programs be it online or offline, even more members attending the programs will motivate us to think of more creative activities for all of you.

Happy to share that we have two new collaborations for YPS like our successful association with the Deparment of Tourism, Rotary, District Administration of Chikkamagaluru, St. Joshephs College & Baldwins School. YPS has now connected with Adavi Alert Foundation, an NGO who primarily work on supporting and uplifting the lives of frontline staff of the forest department, Government of Karnataka. YPS feels extremely happy to conduct a photography contest, for them, 'Eye for Wild' which aims to raise funds to support their noble cause.

The second collaboration is with VIVO Mobiles Karnataka where YPS is a part of their new product launch, an exclusive professional photographer friendly phone with Best-in-Class features, VIVO X90 and X90 Pro. These phones have extreme low light capability. As a part of this collaboration, a contest 'Nights of Extreme Imagination - Capture Namma Bengaluru at Night' has been organized to get the best pictures out of this phone and also get a first hand pre-launch experience, exclusively for our members, in addition to having an opportunity of winning a phone on the day of launch. Get ready to participate and be the winner. YPS and VIVO cordially invite all the participants their friends and relatives and all our members to the Launch event. Details regarding the launch event will be broadcast soon.

The 41st edition of YPS National Salon will be a unique, first-of-its-kind salon in the country where the entire Committe, Jury, Webmaster, Social Media, External Support team members will be Women... Yes it's an All Women Salon this time, 'YPS National Salon 2023 - Women At Wheel- WAW' with the team led by Ms Prema Kakade as Salon Chair and Ms Anitha Mysore as Salon Secretary. Wishing the entire team a great success at this effort.

There will be a two day basic Photopraphy workshop coming up in the first weekend of May which all our members especially the new joinees can make the best use of. Stay tuned for more information about this workshop.

I believe that communication plays a very important role in the success and progress of any organization. So I request all the YPS members to come up with suggestions, continuous feedback and new ideas to help the new executive committee give its best performance during our term of Office.

Discussion is to say 'What is right' while argument is to say 'Who is right': let's discuss more to have the best for YPS.

Looking forward for your active participation in all programs of YPS.

Manju Vikas Sastry V AFIP
President, Youth Photographic Society and Editor, Drṣṭi

Ravishankar S L

In the month of March 2023, Photo Division, Ministry of Information and Broadcasting, Government of India organized the 8th National Photography Awards to promote nation's culture, development, heritage, history, life, people, society and traditions, with art and technique of photography and to encourage professional and amateur photographers from all corners of the country. It was a proud moment not just for YPS, but also the entire state of Karnataka as YPS member Mr Ravishankar S L won 'Special Mention Award (Amateur)'. Ravishankar is the first person from Karnataka to receive this honor.

Born and brought up in Kolar, Karnataka, Ravishankar has settled in Bengaluru since 1992 and is currently working as a creative communication designer at Infosys BPM Ltd. He has done his graduation in visual communication from Annamalai University.

During 1996-97, he worked for Navakarnataka Publications Private Limited as a layout artist. The firm had planned to publish an encyclopedia of around 1000 color pages in Kannada language. Hundreds of photos were required to support the content. Ravishankar took the opportunity to capture the required photos and explore the world of photography. Thus began his journey as a photographer. The book eventually carried hundreds of photographs shot by him. His passion was further stoked when many of his photos were picked up for newspaper articles, book covers, brochures and posters. In 1998, his picture of Jog falls was selected as the cover page for Geological Survey of India magazine.

Winners at 8th National Photography Awards

Mr Ravishankar S L receiving the award
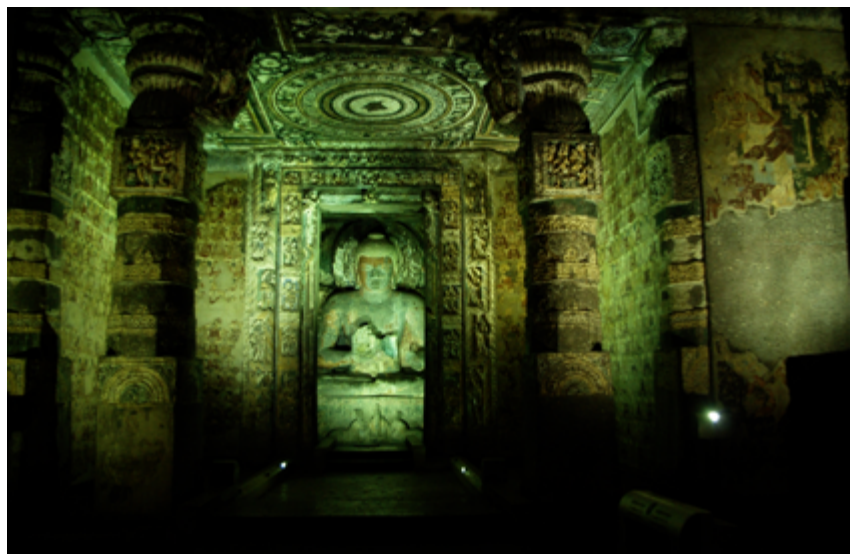
Buddha Ajanata © Ravishankar S L

Ellora © Ravishankar S L

Gym House © Ravishankar S L

Garati © Ravishankar S L

Rural © Ravishankar S L

Sadhu Mana © Ravishankar S L

His passion led him towards capturing the colorful aspects of rural life of India. In 2002, he was awarded first place in a state level competition which was based on the same theme. He received the award from Dr D V Rao, which he always cherishes. The picture was also published on the front page of Prajavani newspaper. Gradually, over the years, frequent travels to Hindu pilgrimage places and historical places led to a collection of photos of temple carvings, architecture and vibrant festival celebrations. For the Eighth National Photography Contest, Ravishankar had submitted a series of photographs taken during the Mahamastakabhisheka of Lord Bahubali at Shravanabelagola, which

ultimately won him the Special Mention award. He enjoys the cultural richness of our country and wants to capture them through photography.

Ravishankar wholeheartedly thanks his mentor and neighbour from Kolar, Mr K S Nagaraj, fondly called as 'Photo Nagaraj' for playing a key role in shaping up his journey of photography. When Ravishankar's first camera, Pentax K1000 was stolen within 6 months of its purchase, he was totally dejected and had almost given up his passion. But Mr Nagaraj lent his own camera to Ravishankar and encouraged him not to stop. Much later, when Ravishankar came in contact with his colleague Mr Rajasimha, another YPS member, he got further

guidance and encouragement, and went on to newer levels of exploring the world of photography.

Ravishankar believes that his passion has made him more energetic and made him travel the length and breadth of the country learning the human values embedded in our culture, which he wants to disseminate through his photographs and inspire the younger generation.

Ananth Kamat EFIAP, EFIP, cMoL
Director of YPS, Member, Dṛṣṭi Editorial Team

Getting started with Photomicrography

Macro photography presents a unique set of challenges, particularly when trying to capture objects at magnifications beyond 3:1 using standard lenses. The shallow depth of field and the need for equipment stability can make it difficult to achieve sharp focus. Furthermore, there are limited lens options available with magnifications beyond 2:1, with a few offerings from Venus Laowa in the 1:1 to 5:1 magnification bands and virtually no offerings from Canon and Nikon beyond 1:1. To achieve extreme magnifications (greater than 4X), the solution lies in using microscope objectives for high magnification photography, a fascinating field known as photomicrography or Extreme Macro. This involves capturing images of minuscule subjects, including small wildlife and plant life, that are typically imperceptible to the human eye.

When selecting a microscope objective, there are several important considerations to keep in mind. These include:

Optical Systems

Microscope objectives are typically divided into two categories: finite conjugate and infinite corrected designs, offered by companies such as Nikon, Olympus, and Mitutoyo. With finite conjugate objectives, the light from the objective is focused onto the focal plane of the eyepiece. In contrast, infinite corrected objectives collect light from the object and form a parallel beam, with the image distance set to infinity. An additional lens is then used to refocus the beam onto the eyepiece. In recent years, major microscope manufacturers have favored the infinitely corrected optical system because it allows for the inclusion of different optical elements, such as polarizers and filters, in the tube without interfering with the beam's focusing.
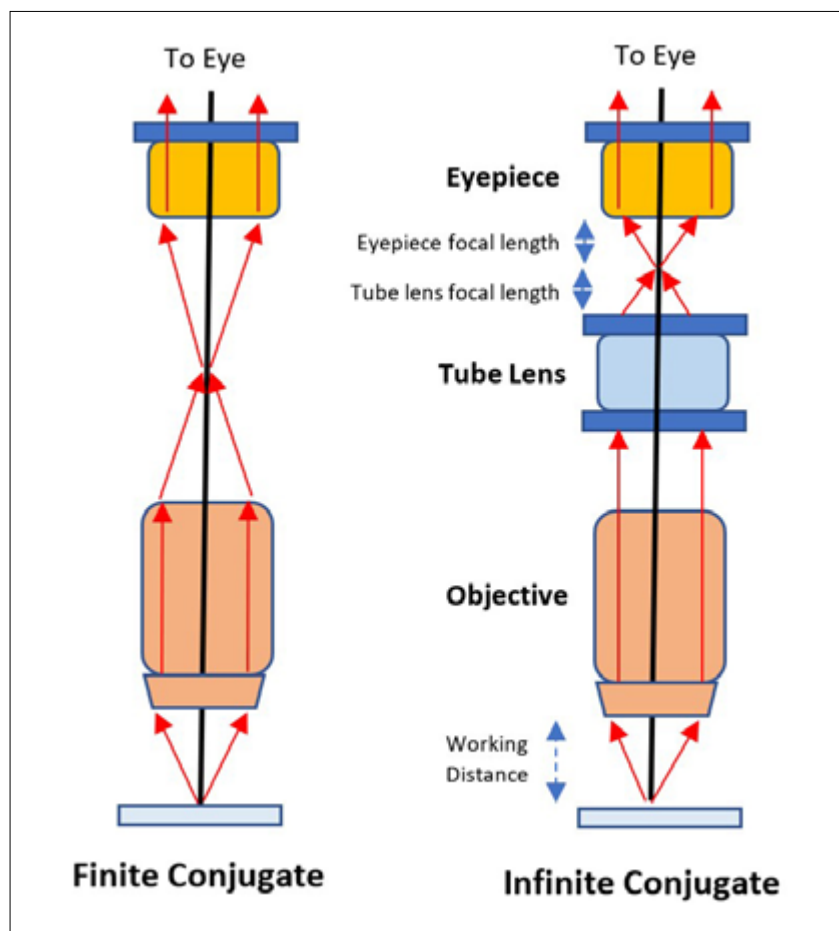
When coupling a microscope objective with a camera, a combination of extension tubes, coupling rings, and bellows can be used. The recommended optimal tube length is approximately 200mm, which constrains the focal length of the tube lens to be around 200mm as well. One popular choice for a tube lens is the Raynox 150 clip-on lens, which is often used by macro photographers for additional magnification. The Raynox 150 has a focal length of 208mm, low spherical and chromatic aberration, and is well-suited for this purpose. It's worth noting that finite conjugate objectives do not require the use of a tube lens, and the tube length is determined by the objective's focal length.

Optical qualities

It's preferable to select objectives with low spherical and chromatic aberrations, specifically Plan Achromat objectives with optically corrected distortions and flat fields, make them as excellent candidates for photomicrography. Additionally, it's crucial to choose an objective that produces a reasonably large image circle to cover the entire camera sensor and provides consistent image quality across the entire frame. Nikon Plan Achromat and Mitutoyo M Plan Apo series of objectives are good choices that provide excellent image quality.

Working distance and Numerical Aperture

Working distance (WD) and numerical aperture (NA) are essential factors to consider in photomicrography. The working distance determines the farthest focusing distance from the objective,

Usage of bellows, series of coupling rings and Raynox 150

Remote flashes, continuous lighting and diffusion setups

while the numerical aperture is a measure of the objective's ability to gather light and resolve fine specimen detail at a fixed object distance. Smaller working distances can make compositions and optimal lighting harder to achieve. Higher values of numerical aperture allow for more highly resolved images and better clarity in visualizing smaller structures. A NA of 0.25 at 10X is reasonably good and practical for photomicrography.

Lighting techniques

Lighting techniques play a crucial role in photomicrography, where either reflected or transmitted light can be used for the creation of photomicrographs. Remote flashes or even a set of LED lights can be used for reflected light, which is particularly good for opaque subjects such as insects and plant life. It's also essential to diffuse the light to prevent harsh shadows and highlights.

Transmitted light can be used to photograph transparent / translucent subjects with the light source directly behind the subject. This technique can be used to photograph crystals exhibiting birefringence under polarized transmitted light.

Other Challenges

At extreme magnifications, the depth of field is shallow, and the entire camera setup needs to be moved by tiny distances to capture images at different focal places for image stacking. Electronic macro rails with capabilities to move the rig by few micrometers for every step are required. Additionally, stacking software and techniques that can handle large stacks for artifact and noise control are necessary, as stacks for frames at extreme magnifications can be as high as a few hundred shots. Specimen preparation and staging also plays an important role.

Shallow DOF, Single shot © Raghuram Annadana
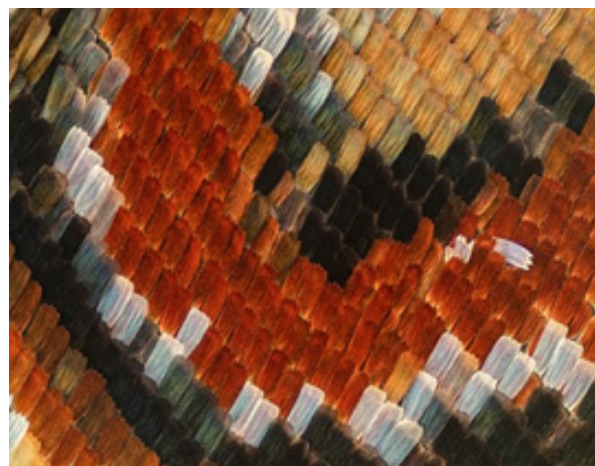
Stacked Image © Raghuram Annadana

From RAW to Final Image: A Photomicrography Workflow Example:
To efficiently process the large number of images required to create a final image in photomicrography, a well-designed workflow is essential. Here is an exemplary workflow utilized to create an extreme macro frame using a 10x microscope objective of a Morning Glory flower's pollen-laden stamen and an early-stage Hibiscus bud.

1. The entire scene was imaged using a panoramic stack and stitch method, dividing the scene into four sections and imaging each separately. The specimen was moved using a precision XYZ linear stage to capture each section separately.

2. Each section consists of a separate stack of approximately 170 and 200 shots, covering the entire scene of the stamen and bud, which are about 5mm in length.

3. The focus shift was made at 14um distances using an electronically controlled macro rail to move the camera forward precisely for the focus stack.

4. Shooting in RAW format allows for subtle adjustments to highlights, shadows, and colors during raw image processing.

5. Assembling the stack in a lossless format such as TIFF is ideal, but is not always practical, as this requires 100s of GBs of hard disk space. The practical alternative will be to convert Raw files to Jpegs and stack in Jpeg format. Using Jpeg as a format allows a medium sized stack such as this one, to be assembled with as low as 50-100GB of disk space. While this introduces slightly more noise due to the very nature of the lossy compression of Jpeg, this can be controlled in the image post-processing stage.

6. The sections are stitched together seamlessly in software after stacking each section separately.

7. Final assembled image has the following post processing sequence to correct the background colours (in this case to true blacks), noise management, a tighter crop, healing to remove sensor dust trails and stack halo correction.
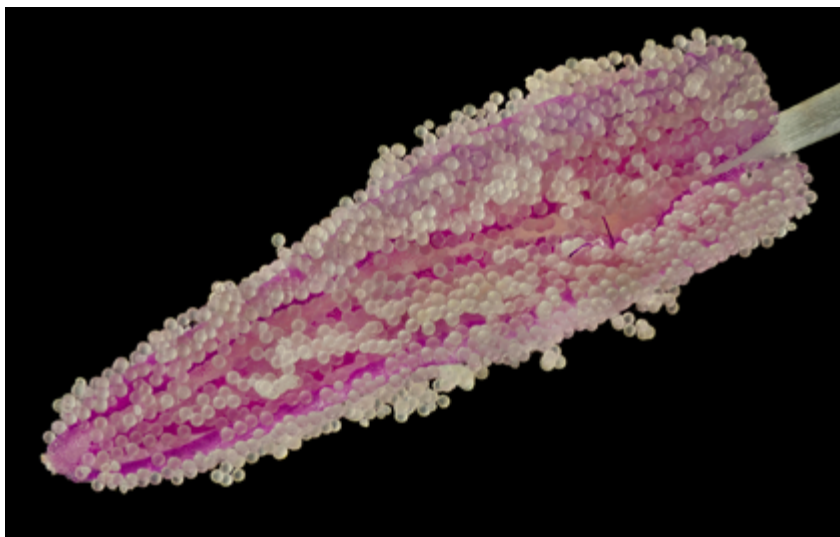
Extreme Macro of a Morning Glory stamen © Raghuram Annadana
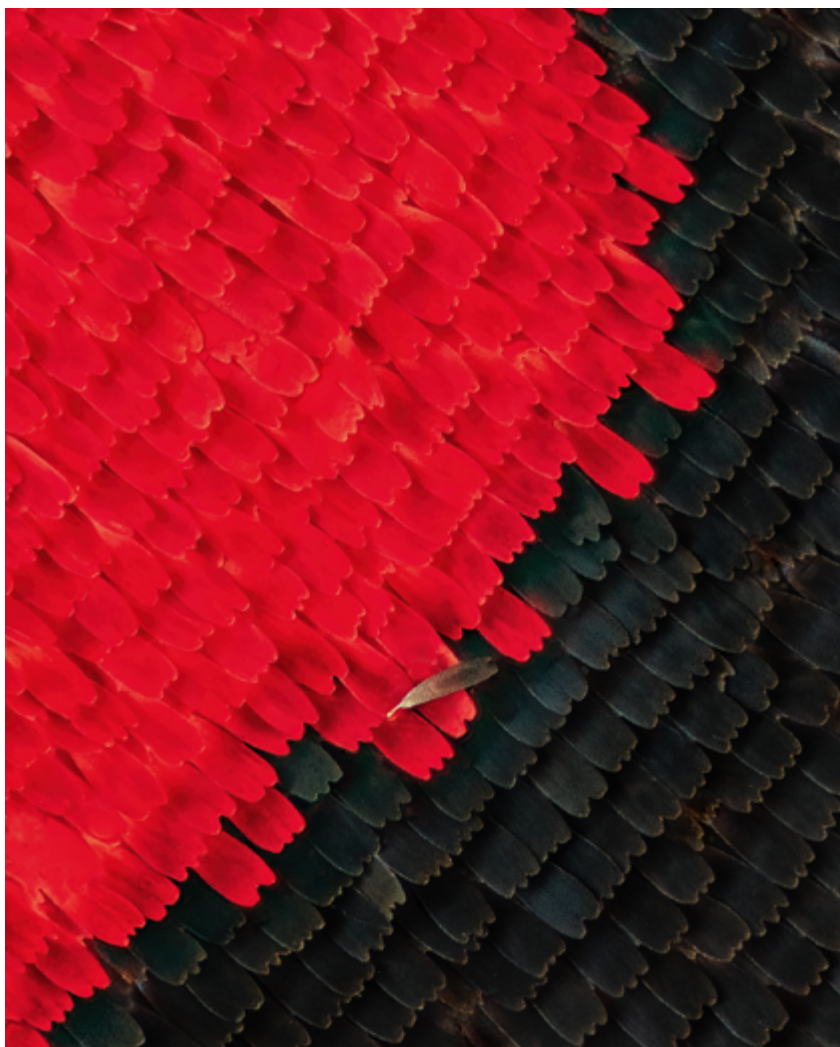
Red Swallowtail butterfly wing detail, remote flash setup, 2mm section, 10X objective magnification © Raghuram Annadana

Examples of frames created using the described techniques.
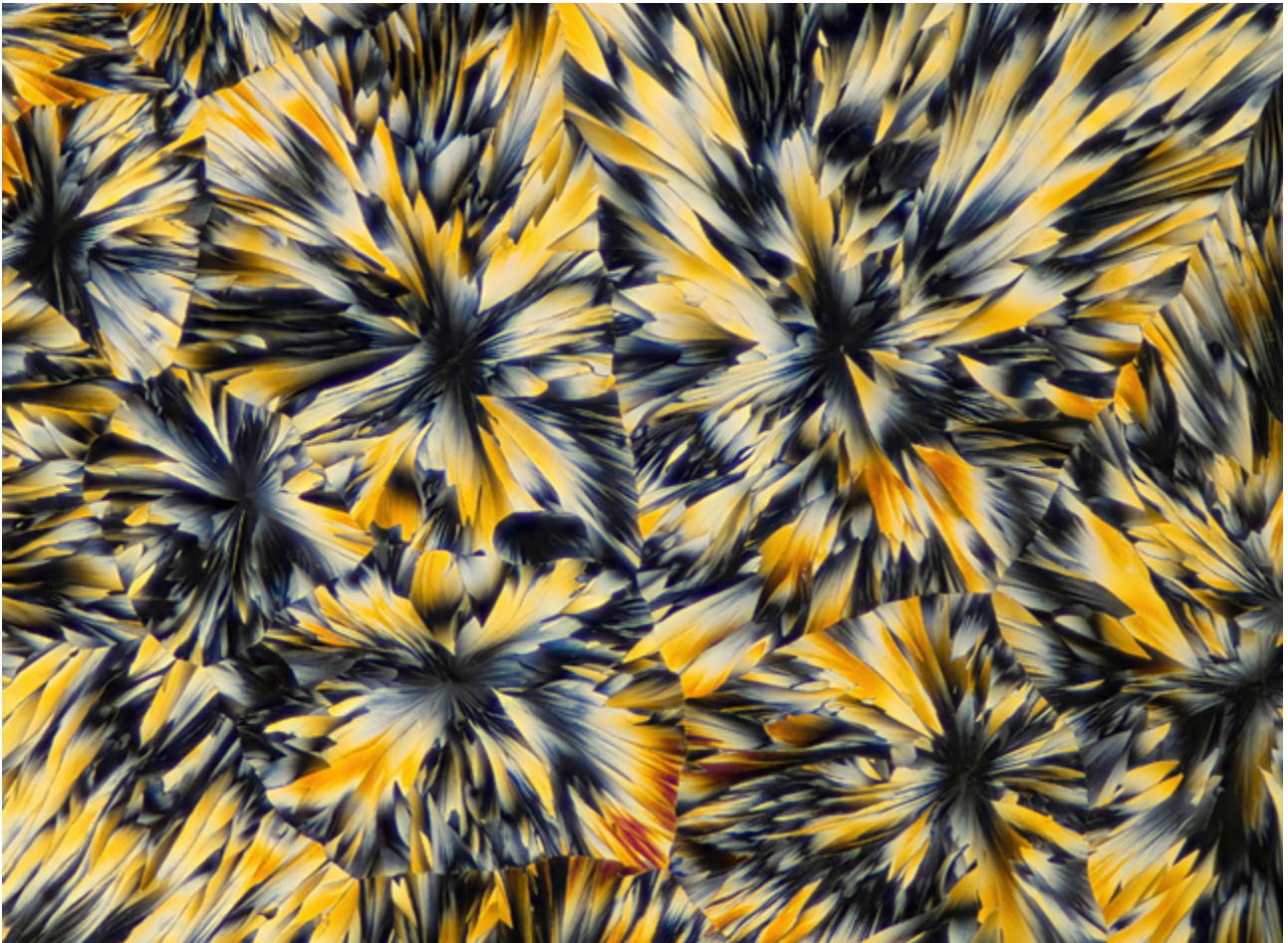
Beta Alanine and L-Glutamine amino acid crystals, transmitted polarized light, 2mm section, 10X objective magnification © Raghuram Annadana
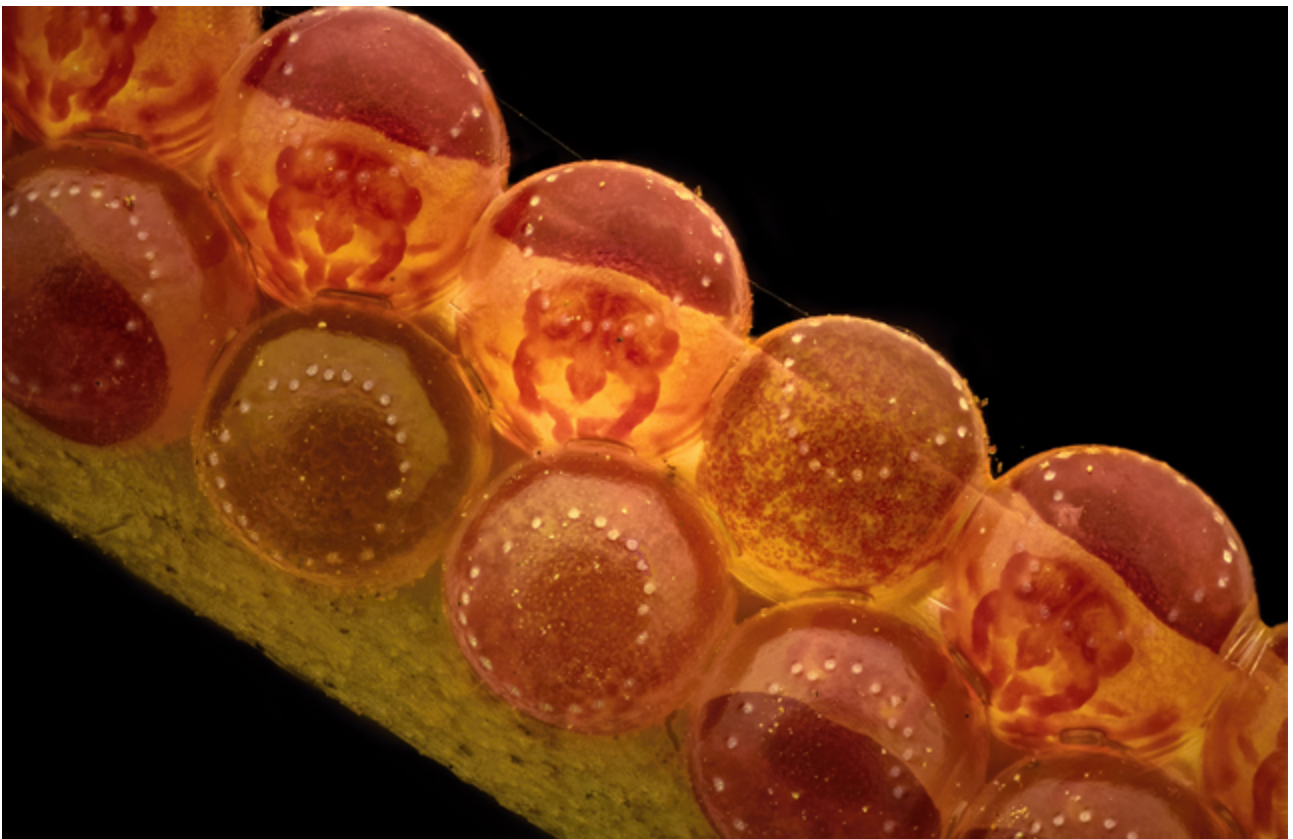
Stink Bug Eggs and Embryos, continuous lighting, 4mm section, 6.5X objective magnification © Raghuram Annadana
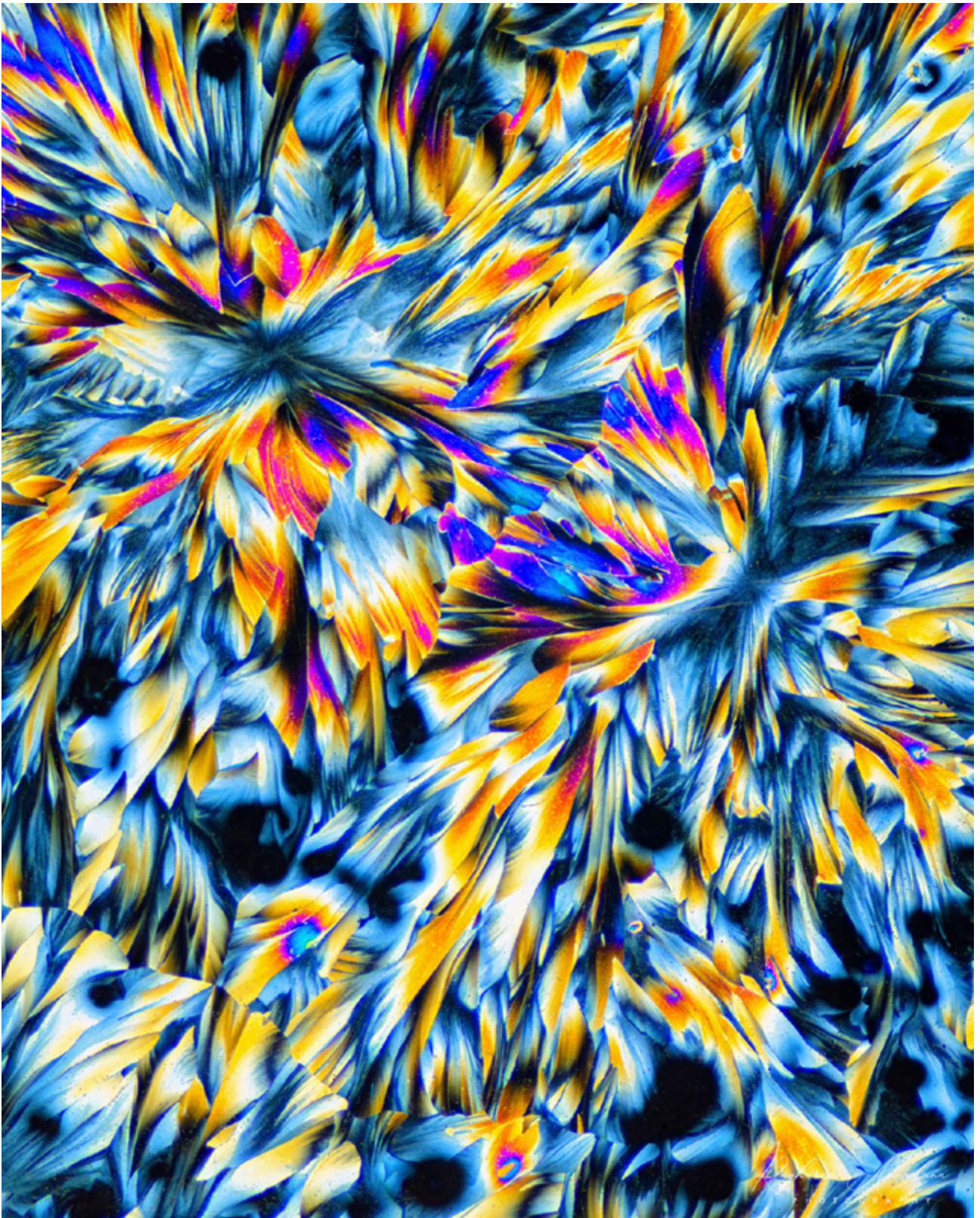
Beta Alanine and L-Glutamine amino acid crystals, transmitted polarized light, 3mm section, 10X objective magnification © Raghuram Annadana
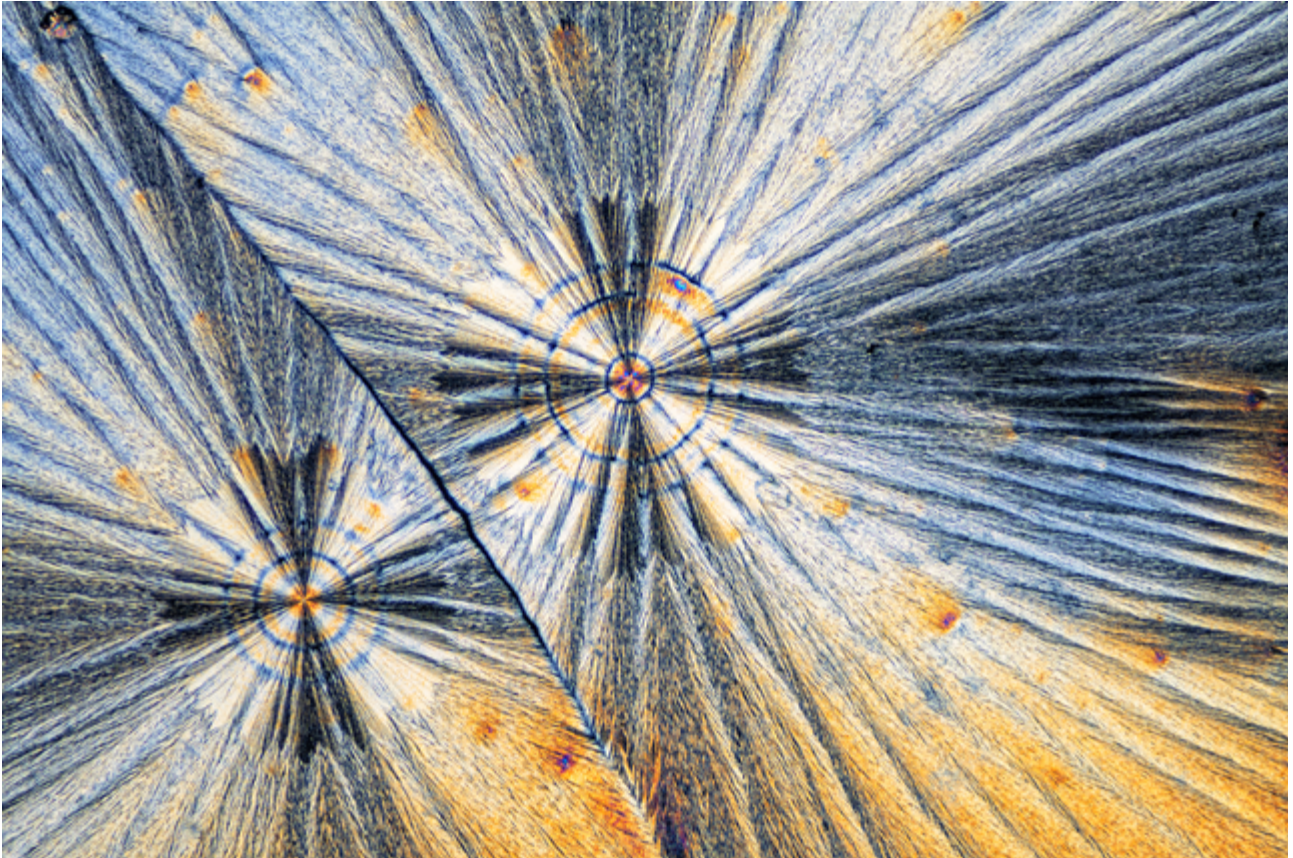
Vitamin C Crystals, transmitted polarized light, 3mm section, 10X objective magnification © Raghuram Annadana
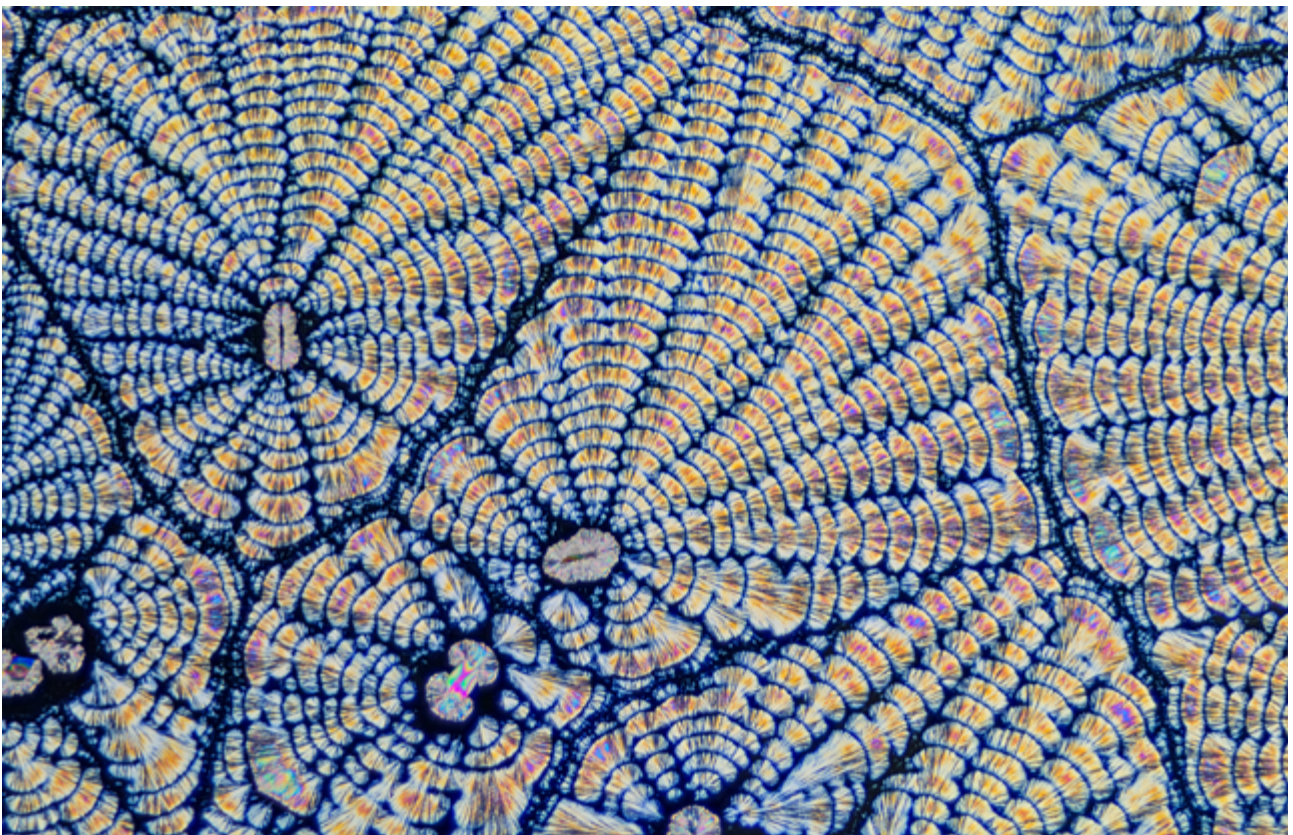
Vitamin C Crystals, transmitted polarized light, 3mm section, 10X objective magnification © Raghuram Annadana
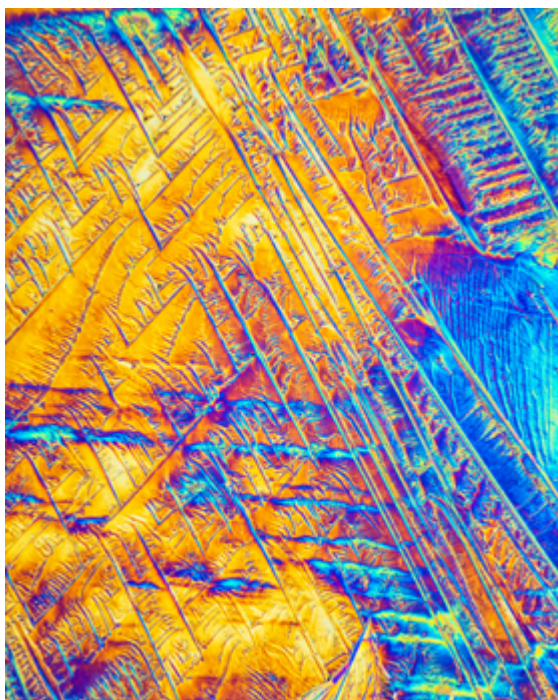
Paracetamol Crystals (Dolo 650) crystals, transmitted polarized light, 3mm section, 10X objective magnification © Raghuram Annadana

Lantana Flower Bud © Raghuram Annadana
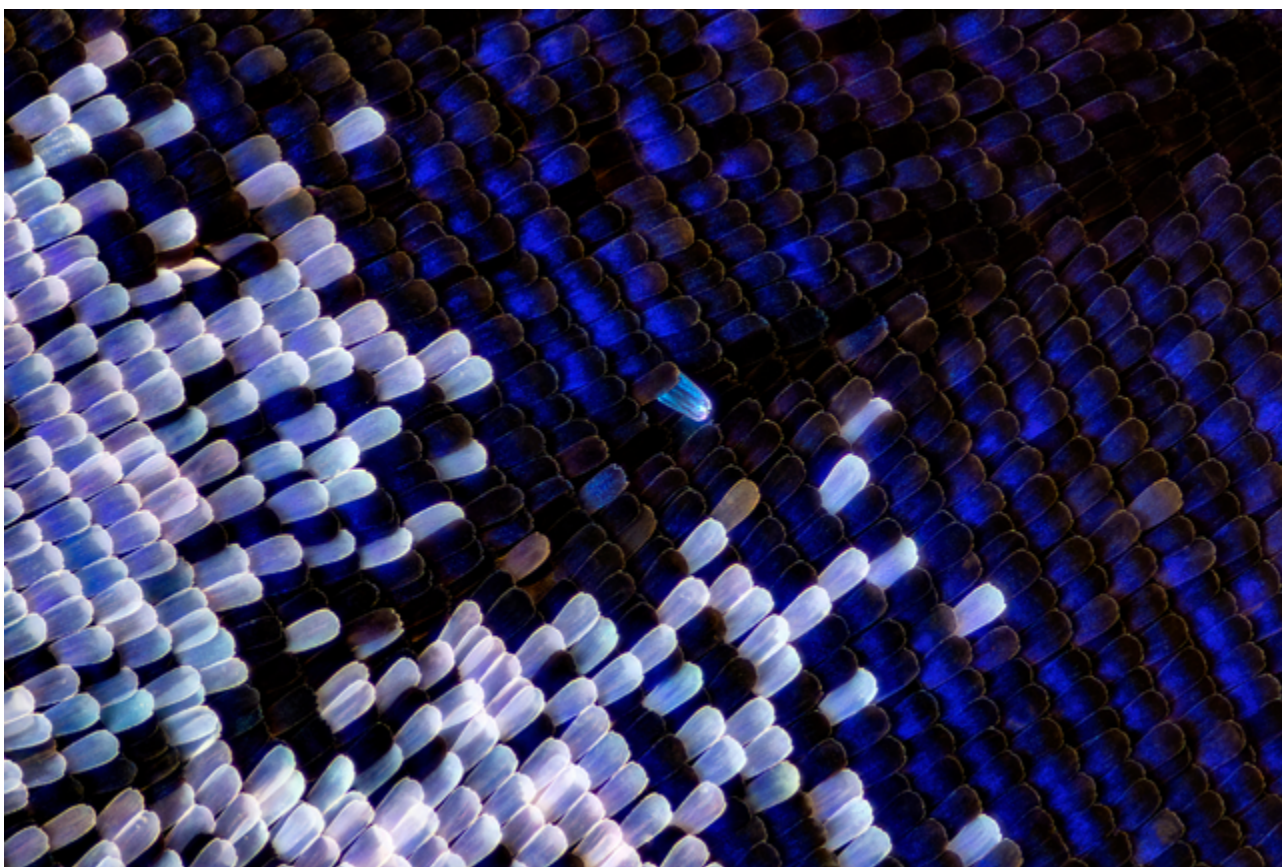
Swallowtail Wing Detail, remote flash setup, 3mm section, 10X objective magnification © Raghuram Annadana
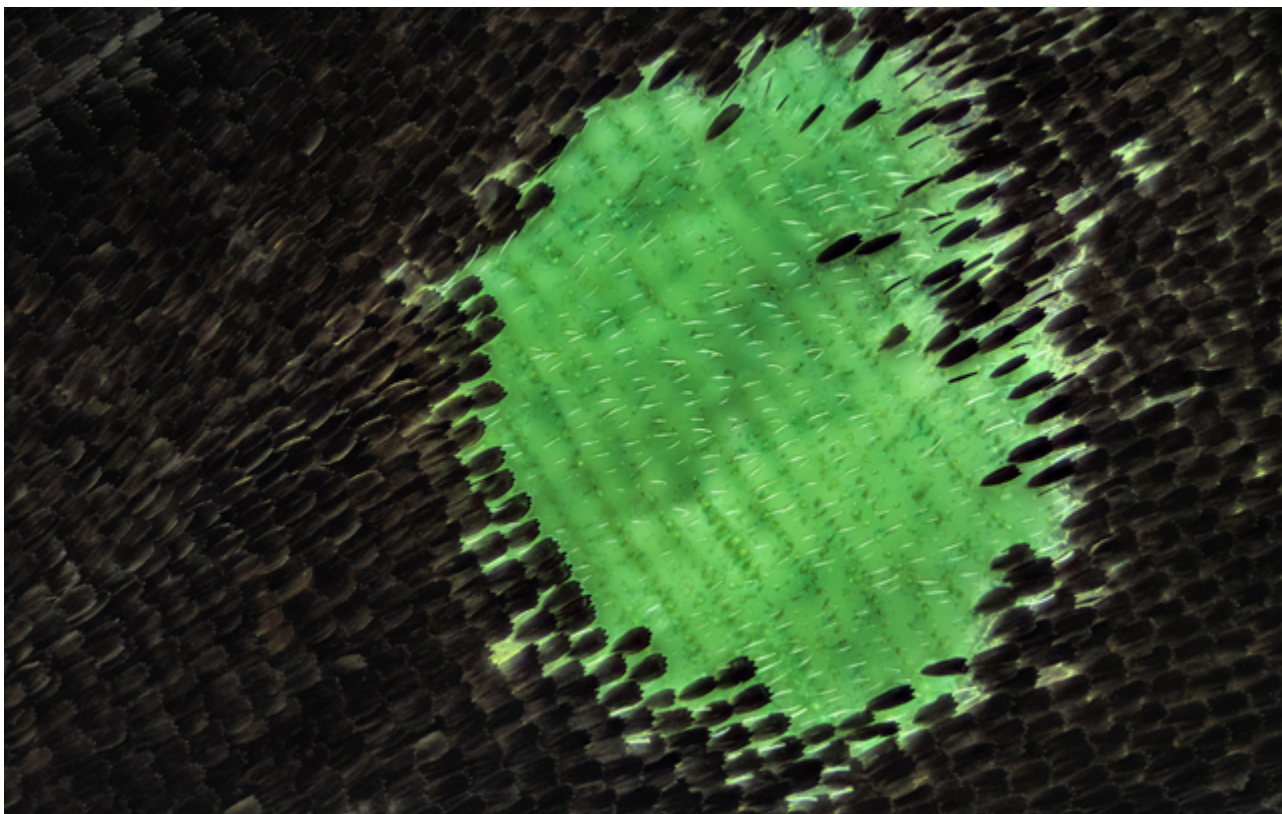
Tailed Jay Wing Detail, remote flash setup, 3mm section, 10X objective magnification © Raghuram Annadana
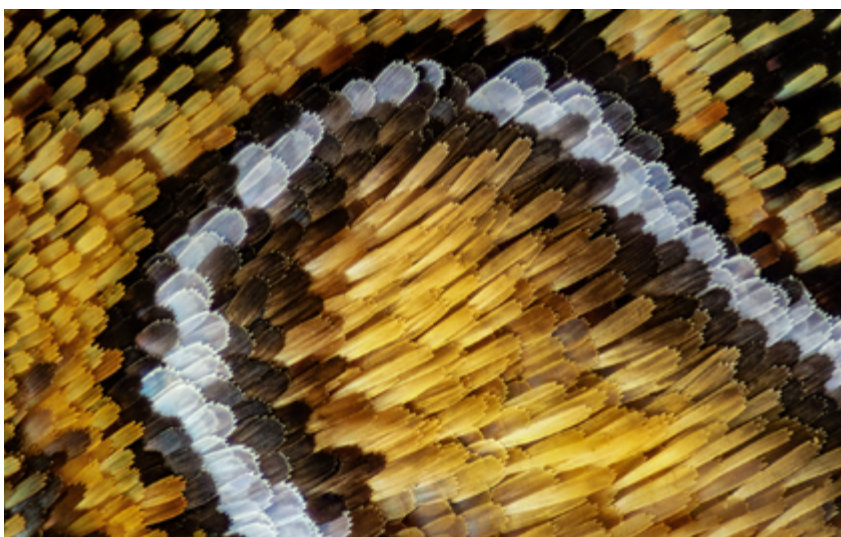
Owl Moth Wing Detail, remote flash setup, 3mm section, 10X objective magnification
© Raghuram Annadana

### This issue's cover page description

The picture *Hibiscus bud* was made using a Nikon 10x objective on a Nikon D850 and twin flash setup and DIY diffusers. 800 frames were stitched together in Photoshop. There are four stacks of about 200 pictures, each covering a total length of 5mm and breadth of 2mm.

In summary, photomicrography requires attention to detail, patience, and some expertise to capture images of minuscule subjects. By considering the factors mentioned above, one can create stunning and detailed images of subjects that are otherwise unseen to the human eye.

• Raghuram Annadana

Raghuram Annadana's passion for macro and close-up photography spans many years. His expertise lies in capturing the intricate details of tiny wildlife and plant life in-situ, using a combination of portrait and high-magnification photography techniques to create intimate, vivid imagery of these life forms. Through these photographs, he strives to showcase the beauty of these often unseen creatures in their myriad forms, textures, and colors, many of which are now threatened by habitat loss and climate change. His photomicrography work has been recognized in prestigious competitions, including the Nikon Small World photomicrography competition, where he was awarded an Image of Distinction in the 46th edition. More recently, he also achieved a top 10 placement in the micro category of CUPOTY 04.

Kodial Teru

Kodial Teru © Ananth Kamat EFIAP, EFIP, cMoL

Here is a vibrant picture by Mr. Ananth Kamat, which reminds me of a quote from a famous Hungarian photographer Andre Kertesz (1894-1985) - 'Seeing is not enough; you have to feel what you photograph', and also reminds me of the term 'Decisive Moment', coined by Henri Cartier-Bresson (1908–2004), a French photographer, who shaped the field of photography with his lively candid black and white pictures, which embraced documentarian intimacy and poetic dynamism with concept of the 'decisive moment'. Decisive Moment is characterised as releasing the camera shutter at the precise moment to achieve an ideal shot and that is where mastering an image becomes a great physical and intellectual joy.

This picture was captured by Mr. Ananth Kamat in January 2023, at the annual Car Festival (Kodial Teru) celebrated by the Gaud Saraswat Brahmin (GSB) community at Sri Venkataramana Temple in Mangaluru, Karnataka. On the Brahma-Rathotsava day, the idol of Lord Veera Venkatesha will be brought in a golden palanquin from the Temple and placed in a decorated chariot amidst thousands of devotees. The chariot is then pulled through the holy street by the devotees. The author was present at the venue wandering around very well before, in time to occupy an ideal elevated place to get an appropriate camera angle of the 'Kodial Teru' as well as to capture the Lord's Idol with its grace at the most 'decisive moment'.

Ananth, working at Philips as a Software Development Manager has been perceiving artistic photography since 9 years, with Macro and Travel photography as his favourite genres. He is influenced by the works of a few senior YPS experts for showcasing the beauty of our country, culture and heritage through their photographs. He says, during the procession, devotees lift the palanquin just for a few seconds. This picture shows that exact 'decisive moment' when the palanquin was lifted by devotees with stretched arms. A little distraction or delay would have resulted in loss of opportunity for him to capture that unique decisive moment.

The picture was shot at 6:00 PM with Canon EOS 80D, Canon 18-135mm, f 3.5-5.6 IS USM Lens in a wide angle view, at 1/80 sec shutter speed, f/9 aperture and ISO 500, hand held.

Technically, all exposure parameters are appropriate under fair ambient light and camera shake has been controlled due to good expertise of the author, though hand held. Focusing on the main subject Lord's idol and the golden palanquin is appropriate. Also focusing of all hands and facial expressions as well as respective involvement of a large number of devotees of the Festival have been achieved due to setting of correct aperture f9 and choosing good camera angle.

Aesthetically too, it is a very well composed picture as I can analyse here under:

- **Action and Motion:** This picture has two unique compositional elements. First one is that of 'Inward- Circular lines' formed by all devotees with

facial expressions & hands stretched towards Lord's idol and another 'Diagonal lines' formed by angular strips in the background and also bare hands of devotees directed towards Lord's idol.These enhance the intensive action and sense of motion instead of a static feel.

- **Integration:** Main subject in right place and all devotees in action by stretching hands towards it as leading lines enhance pictorial quality of the frame.

- Interest generated by the picture on those viewers who are not even aware of this festival & temple rituals, is immense and draws eyes and mind towards it repeatedly with an universal appeal.

- **Balance:** Another important factor of composition is the 'Balance' of the main subject with other parts of the frame. Here, the main subject is placed in the appropriate place of the frame, balanced by the supporting devotees in action, thus giving the rhythm and mood of all picture elements.

- **Unity:** Infinity and Impact: The aesthetic beauty of the composition together with mood & emotion as well as colours adds to the impact of the rituals immensely. Impact created on the eyes and heart of the viewer is very effective too.

- **Vitality:** Vitality is an important factor of composition to make it lively. This frame has qualities of not just a documentation of Car Festival, but

a scene of all connected rituals, full of life captured when the palanquin was lifted by devotees with stretched arms.

Overall, these factors add to the story powerfully and my appreciation to Mr. Ananth Kamat for presenting an excellent image for review in this column.

- 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.

FIP Top Exhibitors 2022

The Federation of Indian Photography announced the names of 100 most successful exhibitors during the year 2022 in FIP recognized salons, determined based on the number of acceptances and awards won. The names were announced in the March 2023 issue of Viewfinder. YPS is extremely happy to note that nine YPS members made it to top 100 exhibitors internationally, and fifteen members made it to top 100 Indian exhibitors. YPS congratulates all the successful exhibitors.

Ananth Kamat EFIAP, EFIP, cMoL
Director of YPS, Member, Dṛṣṭi Editorial Team

Top Exhibitors	
Name of the Exhibitor	Rank
Mr Sathyanarayana C R	5
Mr Ajit Huilgol	8
Mr Jinesh Prasad	13
Mr Prakash Kandakoor	32
Mr Varada Nayaka	33
Ms Anitha Mysore	35
Mr Devarajasetty S Kikkeri	38
Mr Nagendra Muthmurdu	71
Mr Umashankar Bn	75

Top Exhibitors India Ranking	
Name of the Exhibitor	Rank
Mr Sathyanarayana C R	1
Mr Ajit Huilgol	3
Mr Jinesh Prasad	5
Mr Prakash Kandakoor	11
Mr Varada Nayaka	12
Ms Anitha Mysore	14
Mr Devarajasetty S Kikkeri	16
Mr Nagendra Muthmurdu	29
Mr Umashankar Bn	31
Mr Arjun Haarith	52
Mr Nagu R	55
Mr Udaya Thejaswi Urs	68
Mr Venkatesh BS	76
Mr Ramesh Hoskote	91
Dr Pramod Govind Shanbhag	93

Extreme Angles in Photography

Normal is boring.

But normal presented from extreme angles can become interesting.

Photography from extreme angles can be a powerful way to capture unique and compelling images that stand out from the ordinary. Extreme angles refer to any camera position that deviates significantly from the eye-level perspective that we are accustomed to seeing. This could include shooting from a bird's eye view, a worm's eye view, or any other perspective that is not at eye-level.

One of the most common extreme angles in photography is the bird's eye view. This perspective involves shooting from high up above the subject, often using a drone or elevated platform. Bird's eye view photography can create stunning aerial images that give viewers a sense of the subject's place in the larger context of the environment.

Dragon's Lair

When we visited Sandy Beach in Oahu island of Hawaii, the beach in itself was not very interesting. But when I flew my quadcopter (drone), I saw the view of the beach that was very different and pretty.

On the right side of the picture is the Koko Crater. When I talked to a local, he told me a story. Legend has it that many years ago, Koko Crater was home to a powerful dragon, who terrorised the local people. The dragon would swoop down from the crater and snatch up people, and animals.

Sandy Beach, Oahu, Hawaii © Thejas K R AFIAP, AFIP

The people of Oahu were afraid and didn't know how to stop the dragon. One day, a brave warrior named Kanahele decided to kill the dragon. He climbed to the top of Koko Crater and challenged the dragon to a fight.

The battle was fierce, with Kanahele wielding his spear against the dragon's massive claws and sharp teeth. The fight raged on for hours, until finally, Kanahele dealt the fatal blow, driving his spear deep into the dragon's heart.

The dragon let out a deafening roar and collapsed, its body tumbling down the side of the crater and into the ocean below. The people of Oahu rejoiced, and from that day on, Kanahele was celebrated as a hero.

The picture was shot Raw with DJI Air 2S. I shot 3 bracketed images (i.e pictures with varying exposures). I used Adobe Lightroom to export them to Aurora HDR. I used Adobe Photoshop to combine them into a single image.

Game Of The Natives

Another extreme angle is the worm's eye view, which involves shooting from a low angle looking up. This perspective can make the subject appear larger and more imposing, as well as creating a sense of drama and tension.

Utah has a lot of amazing stone structures, almost surreal in some places. They say that these were carved out of sand storms, with the sand grains cutting into the stones. But it almost feels like a different world, a world created by gods to play, when they were tired of living in the middle of the bland white clouds and the boring blue sky.

Checkerboard Mesa is a distinctive mountain located in Zion National Park, Utah, USA. Its name comes from the unique pattern of crisscrossing horizontal and vertical lines that resemble a checkerboard, formed by the differential erosion of the sandstone layers.

One interesting story associated with Checkerboard Mesa involves a group of early Caucasian settlers who believed that the pattern on the mountain was actually a giant checkerboard game created by ancient Native American civilizations. They spent months searching the mountain for the "missing"

Checkerboard Mesa © Thejas K R AFIAP, AFIP

game pieces, convinced that they would uncover some sort of treasure or secret. However, they eventually came to realise that the pattern was simply a natural formation, and that their search had been in vain. Today, visitors to Zion National Park can still see Checkerboard Mesa and marvel at its unique and striking appearance, and perhaps imagine a game of checkers being played on its slopes.

The picture was shot Raw with Canon 6D with Canon 17-40 lens at 17mm, F9, 1/160 seconds, crouching down near the lonely tree. I used Adobe Lightroom to lower the highlights, increase the contrast. I used Adobe Photoshop for cropping and cleanup.

Fall In California

One interesting thing about fall in California is the way locals react to a slight drop in temperature. While other parts of the country are bundling up in thick coats and scarves, Californians are digging through their closets for their one and only sweater that they might have worn a few times last year.

I remember one fall day in California when I was walking down the street in a light sweater, feeling quite comfortable in the crisp air. Suddenly, I heard someone behind me shout, "It's freezing

Fall In California © Thejas K R AFIAP, AFIP

out here!" I turned around to see a woman wearing a parka, thick gloves, and a hat with ear flaps. She looked like she was ready for a blizzard, not a mildly chilly day in California.

I couldn't help but chuckle to myself. It was as if we were living in two different climates. But I also couldn't help but appreciate the humour in it all - Californians are so used to the warm weather that any slight dip in temperature feels like a major cold snap.

It's a reminder that even in a place where the weather is nearly perfect year-round, people still find something to complain about - and that can be pretty funny sometimes.

I had to go on my knees to get this low angle shot on the streets of Milpitas, just outside of San Jose, California, USA.

The picture was shot Raw with Canon 6D Mark II with Canon 17-40 lens at 17mm, F9, 1/200 seconds. I used Adobe Lightroom to lower the highlights, increase the contrast. I used Adobe Photoshop for cropping and cleanup.

Gold Rush

Surfside Beach is a small coastal town located in Brazoria County, Texas, USA. It is a popular destination for beachgoers and surfers, but it is also home to an interesting story that has become a part of local folklore.

Golden Rush © Thejas K R AFIAP, AFIP

According to legend, in the early 1900s, a wealthy family from Houston built a grand mansion on the beach in Surfside. The family was said to be eccentric and reclusive, rarely venturing into town or mingling with the locals.

One stormy night, a group of fishermen were returning to shore when they noticed that the mansion's lights were on and there was a figure standing in the window. They watched as the figure, dressed in a flowing white gown, stepped out onto the balcony and gazed out to sea.

The fishermen were intrigued by the mysterious figure and decided to investigate. When they arrived at the mansion, they found the doors unlocked and the interior eerily quiet. As they made their way up to the balcony, they saw that the figure was no longer there.

Suddenly, they heard a bloodcurdling scream coming from the beach below. They rushed down to find the figure lying lifeless in the surf. It was the lady of the house, and she had apparently fallen from the balcony to her death.

To this day, some say that the ghost of the lady in white still haunts the mansion on Surfside Beach. Visitors have reported seeing her apparition in the windows, and some have even claimed to hear her screams echoing across the beach on stormy nights.

While there is no concrete evidence to support the legend of the lady in white, it has become a beloved part of Surfside Beach's folklore. It is a reminder that even in a town known for its fun in the sun, there are still mysteries and stories waiting to be discovered.

For this picture, I reached the beach before sunrise and walked around shooting in different places and people on the beach, finally trying to shoot this really low angle shot. I was hoping and praying that the waves would not drench my camera. The big rocks in the picture, though they appear huge, are nothing but small stones that can be held in the palm of my hand.

The picture was shot Raw with Canon 6D Mark II with Canon 17-40 lens at 17mm, F9, 1/200 seconds. I used Adobe Lightroom to export the picture to Aurora HDR. I used Adobe Photoshop to combine the original image with the HDR image to get details on the rocks.

Spirit Of Childhood

One summer overcast evening, I took my daughter to shoot some sunset pictures from my quadcopter. I reached the George Ranch School parking lot, a half hour drive from my house. I parked my car and flew my quadcopter to get some interesting pictures.

The George Ranch Historical Park in Richmond, Texas, is a living history museum that showcases over 100 years of Texas history through the lives of one family: the Georges. The story of the George Ranch began in 1824, when a group of Anglo-American colonists received land grants from the Mexican government to settle in Texas. The family patriarch, William George, arrived in Texas in the 1830s and began building a ranching empire that would become one of the largest in the state.

One interesting story associated with the George Ranch involves a mysterious

Sprit of Childhood © Thejas K R AFIAP, AFIP

Reaching Roots © Thejas K R AFIAP, AFIP

In my small hike around the much-publicised Balanced Rock in Garden Of Gods, Colorado, I found these cute small trees. As they grow on the beautiful pink rocks and scarce mud to suck nutrients from, the roots stretch out to maximise their opportunity for getting food.

The Garden of the Gods is a stunning natural wonder located in Colorado Springs, Colorado. Its towering red rock formations and otherworldly landscapes have been a source of awe and inspiration for visitors for centuries. One interesting story associated with the Garden of the Gods involves the origin of its name.

According to local legend, in the late 1850s, two surveyors exploring the area were struck by the natural beauty of the red rock formations. One of them exclaimed that it would be a "capital place for a beer garden," to which the other responded, "Beer garden! Why it is a fit place for the gods to assemble. We will call it the Garden of the Gods." The name stuck, and today the Garden of the Gods is a beloved destination for hikers, rock climbers, and nature lovers from around the world.

In addition to its stunning natural beauty, the Garden of the Gods has a rich history of human habitation, with evidence of human activity dating back to over 3,000 years.

I held the camera very close to the ground with a wide-angle lens to make sure it was catching the evening sky with clouds that were lit by the setting Sun. The camera did not have a flip screen. It was difficult to see through the viewfinder and so I had connected my SLR to my cell phone to view a live composition.

The picture was shot Raw with Canon 6D with Canon 17-40 lens at 17mm, F9, 1/160 seconds. I used Adobe Lightroom to lower the highlights, increase the contrast and add a bit of red tone to match the reddish mud. I used Adobe Photoshop for cropping and cleanup.

When It Rained Milk

Gorman Falls is a natural wonder located in the Colorado Bend State Park in central Texas, USA. The falls are named after William B. Gorman, who discovered them in the early 1900s while surveying the area for the Gulf, Colorado and Santa Fe Railway.

disappearance in the 1920s. Margaret Lea Houston, the daughter of Texas hero Sam Houston, lived at the George Ranch with her husband, Albert P. George Jr. In 1921, Margaret disappeared from the ranch under mysterious circumstances. Despite an extensive search, no trace of her was ever found. Theories about her disappearance abound, with some suggesting that she ran away to start a new life, while others believe that she was the victim of foul play. To this day, the disappearance of Margaret Lea Houston remains one of the most enduring mysteries in Texas history, and adds an air of intrigue and fascination to the already fascinating story of the George Ranch.

As I flew my quadcopter to shoot pictures, I noticed beautiful puddles of water and the reflections of the sky in them. Also, I noticed the silhouetted reflections of my daughter running around jumping in the water puddles.

I shot this picture a fraction of a second before my daughter's foot landed on the puddle splashing water droplets on my lens. It was a very low angle shot and was only possible because of the camera's flip viewfinder screen.

The picture was shot Raw with Canon 6D Mark 2 with Canon 17-40 lens at 17mm, F9, 1/100 seconds. I used Adobe Lightroom to lower the highlights, increase the contrast. I used Adobe Photoshop for cropping and cleanup.

Reaching Roots

Facebook notifications, Youtube alerts, Whassap notifications, all steal our time. We are in a state of continuous engagement and have no time for things that make less noise. Even on vacations, we mostly stick to the most publicised landmarks, get a selfie and get out. But sometimes interesting pictures happen where no one's looking.

Gorman Falls © Thejas K R AFIAP, AFIP

The area around Gorman Falls was inhabited by indigenous people for thousands of years, and they likely knew about the falls long before Gorman's discovery. The falls are fed by the springs of the Colorado River, and the water cascades over a series of limestone formations, creating a stunning and unique landscape.

The trail to this waterfall leads you to a view point from where the waterfall looks very ugly. It appears as though the falls is nothing but some water leaking out of a pipe. The forty five minute hike to this falls in Texas heat to see the ugly falls was frustrating. The river down below was pristine, so we spent some time exploring the angelic ambiance.

On the way back up, I happened to walk out of the trail to explore different angles of the falls when I saw this beautiful view of the falls from an extreme angle. I set up my gear and took a few quick shots, wondering why they don't have a view point at this spot. I am sure most people who come to the falls do not get to see it from this angle.

There were a couple of signs that mentioned that the fresh green surroundings were all pristine and cautioned against touching, as they die if touched.

The picture was shot Raw with Canon 6D with Canon 70-200 lens at 150mm, F16, 2 seconds using a ND 4 filter which makes the waterfall look milky. I took 3 bracketed shots and used Adobe Lightroom to export the image to Aurora HDR. I used Adobe Photoshop for combining the images and cleanup.

While extreme angles can create visually striking images, it is important to use them judiciously and purposefully. Shooting from an extreme angle should enhance the message or story that the photographer is trying to convey, rather than being a gimmick or distracting from the subject itself. Additionally, shooting from extreme angles often requires specialised equipment, such as drones or tilt-shift lenses, so it's important to have the proper tools and training before attempting to shoot from these perspectives

San Diego Zoo Baloon © Thejas K R AFIAP, AFIP

Missouri City Dusk © Thejas K R AFIAP, AFIP

Bengaluru Skaters © Thejas K R AFIAP, AFIP

Santa Monica Pier © Thejas K R AFIAP, AFIP

Freeport Sunrise © Thejas K R AFIAP, AFIP

Sugarland Sunset© Thejas K R AFIAP, AFIP

Here are a few more pictures taken from an extreme angle of view.

Photography from extreme angles can be a powerful way to capture unique and compelling images that stand out from the ordinary. Whether shooting from a bird's eye view or a worm's eye view, or exploring other extreme angles, photographers can create images that challenge our perceptions and offer new perspectives of the world around us.

• 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.

Geotagging

As a photographer, you might have wandered around unfamiliar surroundings searching for a good picture opportunity. If you have looked at the images thus captured after a while, you might have forgotten the location where you took the pictures. Such information is in fact of critical importance if you are a photojournalist. Would it not be nice if your position is also recorded whenever you take an image, along with the other data like exposure settings, time of exposure (timestamp), etc.? Fortunately, due to advances in technology, it is now possible to do just that!

The enabler here is what is called the Global Positioning System (GPS). The GPS is a cluster of orbiting satellites operated by the US Government. These regularly transmit their exact position and time with very high precision. When a GPS receiver receives these signals from different satellites it can, in turn, calculate its position accurately. Almost all smartphones are equipped with GPS receivers. They are now being built into cameras or being offered as an accessory also.

To solve our problem, we first need to find the position (technically called "coordinates") where the picture has been captured. These coordinates which are specified by the latitude and longitude will then have to be embedded in the image file. The latter process is called 'Geotagging'. Once geotagged, an image will have the needed information to display its position on a map.

So, essentially we have two steps to execute:

1. To geotag the image.

2. To use that information to display it on a map at the location where it was taken.

Let us see these two steps in more detail.

Geotagging: If you are using a camera with a GPS receiver, the first step is taken care of automatically. Incidentally, images taken by most smartphones are also geotagged, provided you have kept the GPS receiver on when you took the pictures.

If your camera does not have a GPS receiver, then geotagging will need a smartphone with a GPS receiver. The
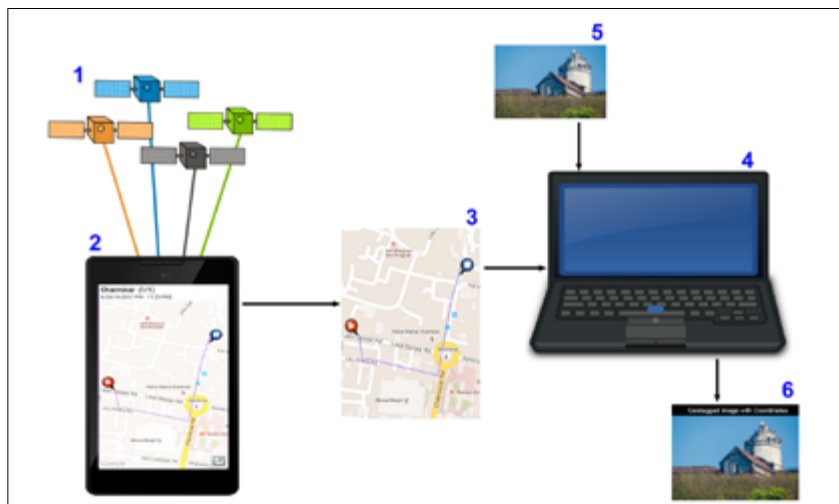
Picture 1: The geotagging process. The GPS satellites (1) are in orbit and their signals are received by a smartphone (2) that has a GPS receiver and runs an app. The log generated (3) by this app is then transferred to a computer (4) that has the geotagging program. Images (5) are loaded into the computer which geotags the images as explained. The final result is the geotagged images (6) which can now be geographically fixed on a map.

coordinate information is collected from the smartphone and then embedded in the image taking time as the reference.

In brief, this is how it is done. First, you run an app on the smartphone which will maintain a **"log"** which is nothing but a table that records your coordinates at regular time intervals. This is also sometimes called **"tracklog"**. After you transfer this log (which is a computer readable file) and the images to a computer, a geotagging program can read the timestamp from the image and the corresponding coordinates from the log at that time. Then, these coordinates are written back into the EXIF field of the image as a part of the metadata, thereby geotagging it. Let us assume as an example, that one image had a timestamp of 6:30 am. Now the computer will read the log and get the coordinates that were recorded at 6:30 am. These coordinates will fix your position when you took that image. They will now be written into the metadata of the image, thus completing the geotagging process (Picture 1).

Displaying on a map: Once the geotagging is done, the rest is simple. The same program which has done the geotagging will now display small markers (called pins) on the map, with each pin representing the images taken at that point. When you click on a pin, images that were captured at that location will be shown. Conversely, when you select an image, the pin at the

location where it has been photographed will be highlighted on the map. The latter part of the article will describe this in more detail.

Now, let's see this process in more detail starting with what you need.

Equipment Needed: This is perhaps the best part as all the items needed are quite common. Of course, it is assumed that you have a camera and any digital camera, even a point and shoot will do! Next, you need a smartphone that has a built-in GPS receiver, again a common feature. The smartphone should run an app that generates the log. While many such apps are there, here I have used Geotag **Photos Pro 2** which is compatible with both Android and iOS phones. This is a priced app that works as a GPS data logger as it records your location coordinates at fixed time intervals as you move around.

Finally, you need a computer and geotagging software. Again, many geotagging software packages are available but I am going to use Lightroom which is popular and well known. There is a Map module in Lightroom that does the job very well. So why buy another package, since your images will anyway be in the Lightroom library? Lightroom after geotagging will also superimpose images on the map. You may be interested in knowing that Lightroom uses the familiar Google maps under license.

Here are the steps.

Step 1: Recollect that the linking factor for geotagging is **time**. Hence, the smartphone and your camera must be showing the same time or in other words, the two clocks must be in **sync**! The smartphone clock is far more accurate of the two since phones derive their time from the highly accurate network clocks. So, first go to the **'Setup'** menu of your camera and set the camera's time as per the smartphone's time. **This is extremely important.** If both the clocks are not in sync, then the rest is just meaningless!

Step 2: Activate the GPS receiver of the smartphone. The smartphone must also be connected to the Internet because the map of the location where you are present needs to be loaded into the smartphone. Just before you commence your photo walk, start the logging app, Geotag Photos Pro 1 in this case. Next touch the **REC** button (Picture 2) to initiate the logging. While there are several modes you can run this app, I suggest that you choose time based recording **"Autolog"** which records the positions at fixed time intervals (say 2 minutes) rather than continuously record. The longer the recording interval, the lesser the drain on the battery. While on this subject, smartphones hog a lot of power when their GPS receivers and Internet connections are on. So, if you

are planning a long session, keep your smartphone connected to a power bank!

Once you initiate the log, you will be asked for a name. Give it a meaningful name like **"Charminar Walk"** rather than a cryptic "Walk 4". After this simply keep the smartphone in your pocket or in a bag that you are carrying. You can forget about the smartphone till you complete the photo walk.

Step 3: Start your photo trip and take the images as usual. Your camera need not be aware of the smartphone at all.

Step 4: At the end of the trip press the "Stop" button in the app to **stop** logging (Picture 3). At this point, the app will write a file of the logging data with the name you have given with an extension **".gpx".** Thus, in our example, the file will be named **Charmnar Walk.gpx**. Just for your information, a file with .gpx extension indicates that it is in the GPS Exchange Format, which is the universal standard for recording GPS data. It has the information that we want, which is time vs. position. From the top row of the icons, choose History (Picture 4) and this will show the listing of all logs that are at present on your smartphone. Touching the name of the log will show you the actual track you have traversed. If you touch the blue arrow mark at the right side, you will be presented with options

to Export, Rename or Delete. Choose Export and then choose your email app (like Gmail or Yahoo mail), then enter your email address and then touch Send. The log file will be mailed to you as an attachment.

For those who want to dig more, the log file will be located in the folder Geotag Pro on your smartphone. You can email this to yourself as an attachment or you can connect the smartphone to your computer and transfer the file.

Step 5: Now open Lightroom and import into your catalog all the image files from your camera that you want to geotag. Now click on **Map** module (this is on the right side of the topmost row of the Lightroom screen) and then click on the **GPS Trackslogs** icon (Picture 5) on the toolbar. Browse and select the log file that you want to load. At this point, the route you have taken will be shown on the map (Picture 5).

Next, select all the images that you want to geotag and click on

GPS Trackslog > Auto-Tag Photos

Now the geotagging software, which in this case is the Map module of Lightroom, will geotag images based on the log file that you have loaded earlier.

Step 6: Note that the computer needs to download maps based on the log file you

Picture 2: The Geotag Photo Screen. Touch the REC button to initiate the logging.
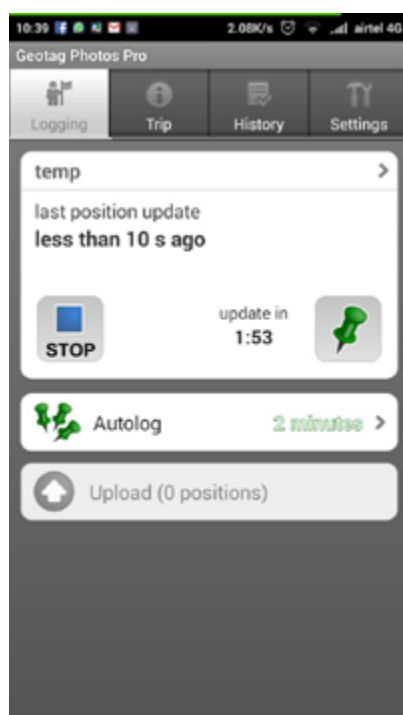
Picture 3: This is the smartphone screen showing the Stop button. Touch it to stop recording.
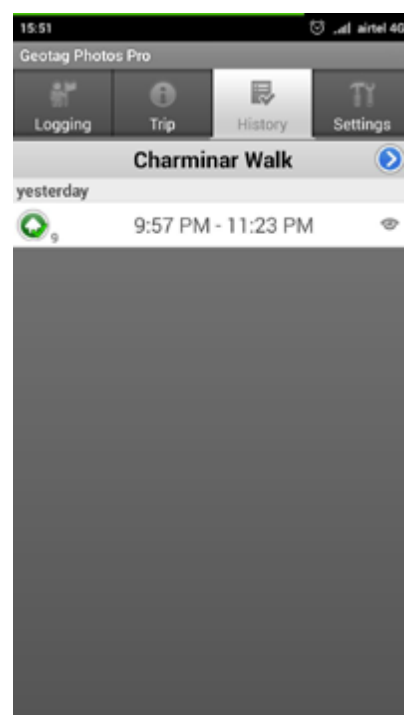
Picture 4: Touching the blue arrow mark on the right side, will allow you to export the log file to yourself.
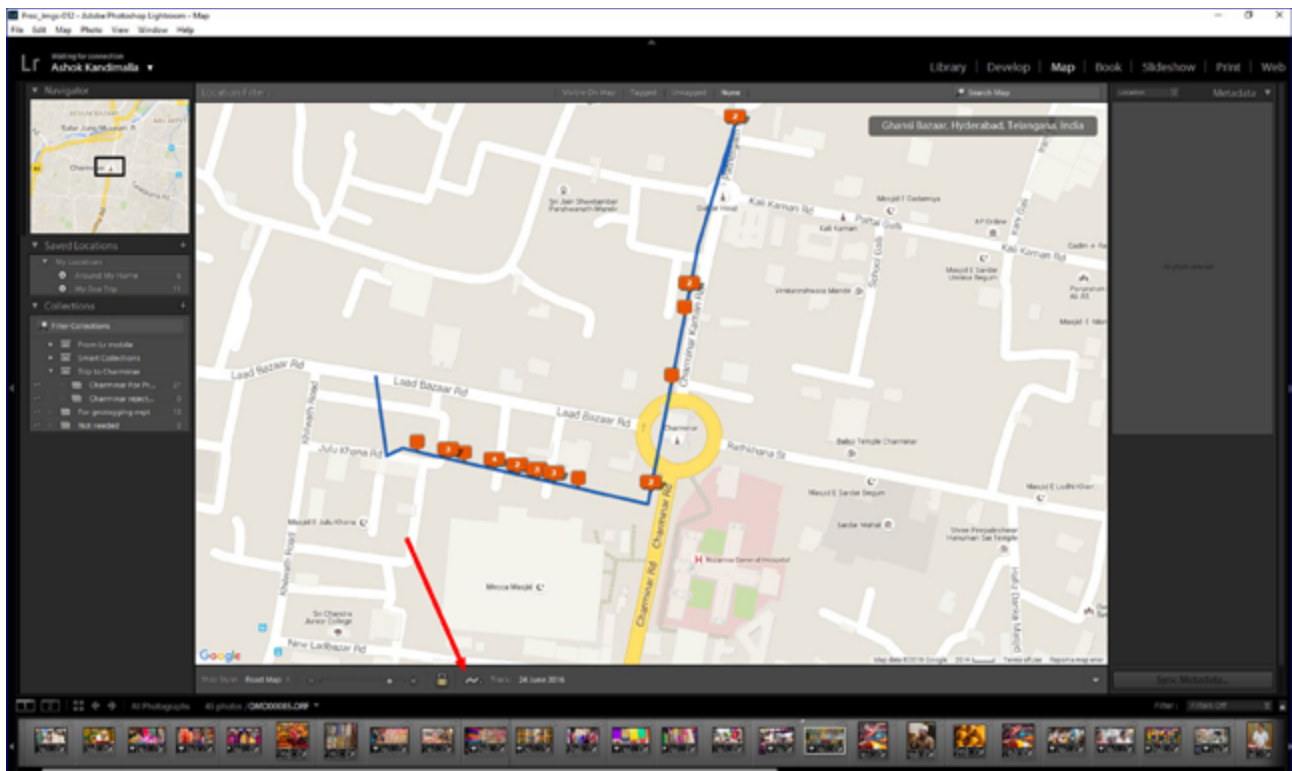
Picture 5: The screen of the Lightroom Map module with the toolbar. The toolbar is above the Filmstrip and below the Map area. Tools available from left to right are Map Style, Zooming slider, and the GPS Trackslog icon (red arrow) which looks like ~. The route you have taken is shown superimposed on the map when you load the log.

have loaded. Hence, it must be connected to the Internet as they are not stored on the computer!!!

Select the geotagged images and they will be shown on the map as "pins". Note the shape and color of these carefully as they contain a lot of meaning (Picture 6). This is called the map key. Whenever you are in doubt you can call the Map Key up by

Main Menu > View > Map Key

Clicking on a pin will show the image taken at that location on the map itself. The same image will be highlighted on the filmstrip too at the bottom. If there are multiple images, clicking the pin will again pop an image on the map but this will have left and right arrows to scroll through the other images.

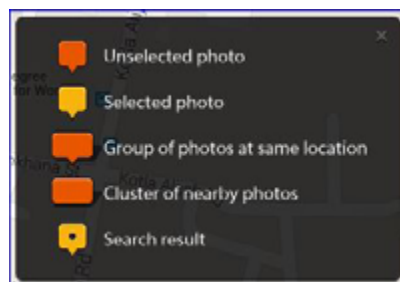Conversely, if you select an image on the filmstrip, it will highlight the pin (it will turn yellow) on the map where it was taken!

Once an image is geotagged you can recognize its status as such due to a small badge that appears on the thumbnail (Picture 7).

Before we take the next step, it will help if you know about a few more tools. These are available on the toolbar (Picture 5).

Picture 6: Map Key. This shows the different types of pins used.

The first of these is the Map Style which will allow you to choose a display which is the Road Map (as shown in Picture 5) or Satellite or a hybrid that combines the first two ((Picture 9). Moving the zooming slider zooms the map. You can also use the Minus and Plus keys on your keyboard.

A simpler method of geotagging: The process described has the advantage that it can be used with any camera. However, it uses a 3rd party app in the sense that it was developed neither by the phone nor by the camera manufacturers and hence the integration leaves a lot to be desired.

Camera makers have recognized the need for geotagging and have now started to add geotagging functions to their smartphone apps. Nikon's Snapbridge is one such app that includes the geotagging
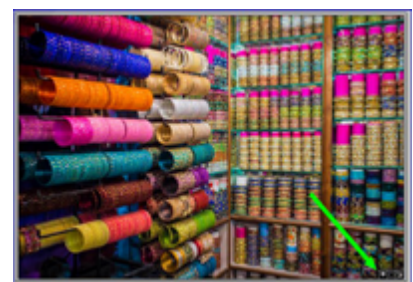
Picture 7: Geotag badge (see green arrow).

feature apart from the usual ones like live-view and remote shutter release. Many other manufacturers also have similar apps. Note, that there are two important restrictions. The first is that the app will support only cameras from the same manufacturer. Second, the camera must have Bluetooth or WiFi communication hardware built-in for communicating with the app running on the smartphone.

This is how you use it. Before you want to start geotagging your images, you first need to connect your camera to the smartphone. This is done mostly by Bluetooth. Hence, you need to pair these two devices first. WiFi is usually not used for geotagging connection as the power consumption will be high. Check your camera (and app) manual for the exact implementation.
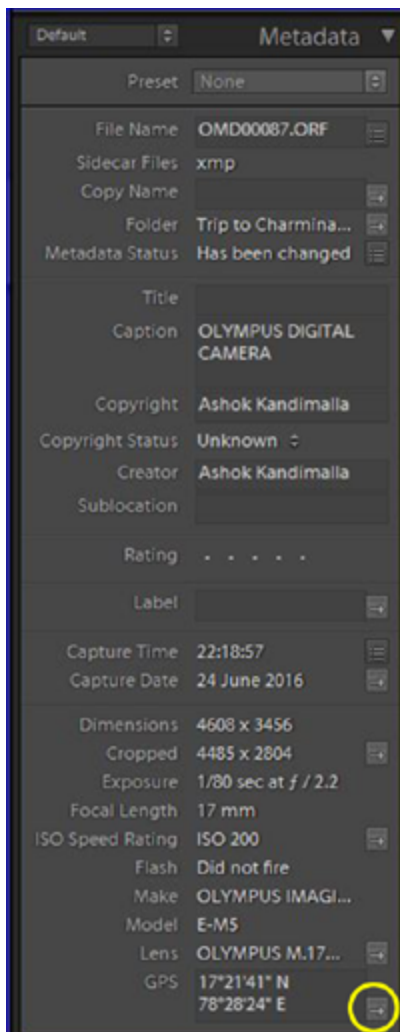
Picture 8: This screen capture shows the right panel of the Lightroom Library module, which shows metadata. At the end of the GPS field, you can see a right arrow (circle) Just click here and you will directly go to the Map module with this image marked with a pin.

Once this is done and connectivity is established, run the app on the smartphone. First, the clocks will be synchronized automatically. Then as before the smartphone will keep recording the GPS coordinates but instead of storing them on the smartphone, that information is pushed into the camera via the Bluetooth connection, and the latter seeds (that is writes) that into the image files. All this goes on automatically without any user intervention. Thus, the image files would be geotagged within the camera itself just as it would happen if the camera had a built-in GPS receiver.

When compared with the previous method, Steps 1 to 5 are not needed. Once you import the image files into the Lightroom catalog you can proceed to Step 6. Just select the images and go to

the Map module and you will see the pins at the proper locations on the map. The rest is the same as before.

Apart from the two restrictions mentioned, the power consumption is also very high since the camera must have the Bluetooth function continuously on to receive the geotags. It is highly recommended that you carry spare batteries in case you want to go this way. Overall, however, this method saves a lot of trouble and is becoming popular now.

Quick and Dirty geotagging: If you are willing to tolerate a bit of inaccuracy in positioning and do not want to be precise to meters, then there is a way out. In this case, you will have to be content with the position in the general area where you are photographing. This is good enough in many cases for most of us. An added advantage is that there is no need for an Internet connection when you are photographing. Remember that GPS signals are available at any point in the world but not the cell and Internet networks. The process is simple.

Simply take a picture with your smartphone with the GPS receiver on. The picture will be geotagged. Transfer this smartphone image along with the other images you have taken with your cameras (from the same location) and import all of them into the Lightroom catalog. When you go to the Map module, the photograph you took with the cell will appear on the map along with a pin. Just select all the photographs taken in this vicinity and drag and drop them on the pin showing the smartphone picture. Immediately all your images will be geotagged with the same coordinates. Suppose you are photographing in the area of a famous landmark, for example, Taj Mahal, then precise coordinates of the surrounding places where you might have wandered around, may not be all that important. This is also the simplest way to geotag if your session is confined to a building or a campus as it would be in functions. As explained, this technique is rather approximate but all you need to do is to take just one smartphone picture in the vicinity. That is all.

There is even a quicker and dirtier method but here you need to locate the place on the map. If it is a well known landmark, say Charminar, then go to the top right of the map (Picture 5), and in the search field, simply type "Charminar"

and hit return the key. The map will be scrolled to that location. Simply drag and drop your photographs at that area on the map. They will get geotagged with those location coordinates. In case, the place where you have photographed is not well known, then you need to locate that area on the map. This is in the same way as you would do in Google maps and most of you already know how to do that too. For this method, you need not even have a smartphone.

What if you have wrongly geotagged an image? Just click on that image and drag it to the correct location! That is all!

What else can you do: Geotagging to recall gives the precise position where the image was taken. This feature opens up several useful applications.

1. Know where you have taken images. After a few years, even photographers with long memories tend to forget where a particular image was taken. Once geotagged, all you need to do is to find the image in your Lightroom Library. You will find the GPS field in the metadata area of that image (as a part of the right panel) of the Library module. Click on the right arrow at the end of the GPS field (Picture 8). You will be directly taken to the Map module and the location where this image was taken will be displayed.

2. Photojournalists will know where a particular image has been captured. This can help in establishing a credible story.

3. Law enforcement officers will find it useful to pin down the scene of a crime.

4. Went to a great spot for a super landscape and came back with poor shots due to rain? You can know the exact location of that spot where that great view was and try your luck again.

5. Nature photographers will find it useful as they will know where they have photographed a rare bird for example.

6. When you upload a geotagged image to some social sites the location will be automatically displayed. Some sites even allow you to see your photos on a map.

7. You can search your images by location. For example, you can
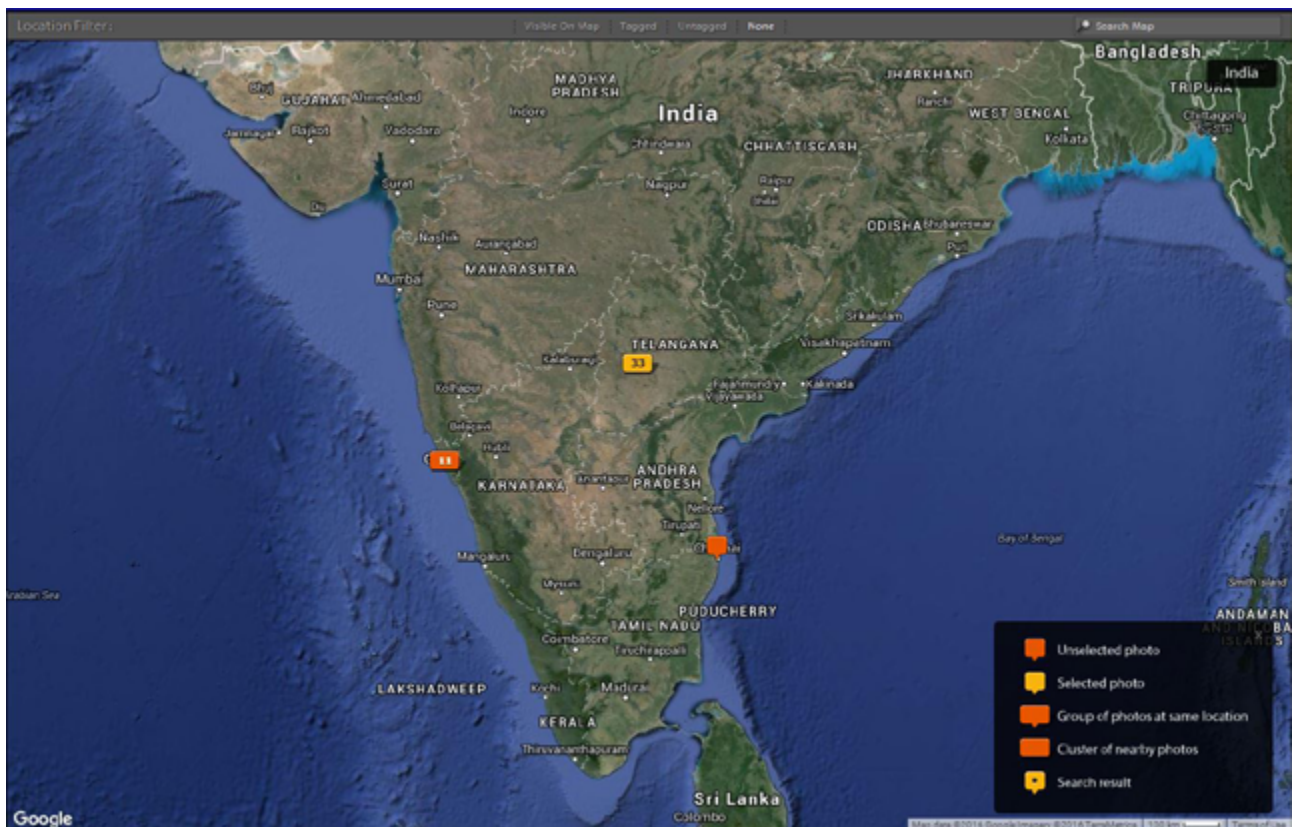
Picture 9: This Lightroom screen shows the location of images taken recently by the author in India. There was one taken in Chennai, 11 in Goa, and 33 in Telangana. You can extend this concept to the whole world if you are a globetrotter!

display all the images that you had photographed at a particular location, say Goa. Enter "Goa" in the search field and Lightroom will scroll to that location and display pins representing images. You can zoom out enough to see entire India (Picture 9) or even the world map and see where you had taken your images!

Conclusion: Here we have taken two devices and then combined the individually recorded information both underpinned by time, with the help of geotagging. Next, we used the same geotagging software to show the images on a map. The whole thing is not expensive since most of you have the required software and hardware available anyway and the benefits are many!!

• 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.

Secretary's Note:

Having served YPS as a member of the Executive Committee from 2018 as a Director, Joint Secretary and now being given an opportunity to serve as the Secretary, I feel honoured and humbled.

I thank the outgoing members of the previous executive committee,members of the club and especially those present at the AGM on 12 March, 2023 for their trust and confidence in my ability to serve the club in various capacities.

It shall be my endeavour to continue with my effort of not only sustaining our standing and standards but improving every aspect of our activities concerning the growth of the club and our members.

I sincerely request all members, Junior Associates, Individual Members, Life Members, and members of all sub-committees to join hands with the new executive committee and work in tandem for the growth of YPS, not only continuing to be the best in our country but reach the pinnacle at the international level, in the world of photography.

Wishing all, great success in their endeavour to excel and enjoy their journey in the Art of Photography and looking forward to a term of many enjoyable activities for the club.

Best wishes

Prema Kakade, EFIAP, EFIP, GPA.PESGSPC, cMoL, A.CPE
Secretary, Youth Photographic Society, Member, Dṛṣṭi Editorial Team

ವಿವಾಹ ಚಿತ್ರೀಕರಣ

ಛಾಯಾಗ್ರಹಣದ ಆವಿಷ್ಕಾರದ ನಂತರ ತಾಂತ್ರಿಕವಾಗಿ ಬೆಳವಣಿಗೆಗೊಂಡು ಇಂದಿನ ಡಿಜಿಟಲ್ ಯುಗದಲ್ಲಿ ಸಾಮಾನ್ಯರಿಗೂ ಈ ಕಲೆಯನ್ನು ಕರಗತ ಮಾಡಿಕೊಳ್ಳಲು ಅಂತರ್ಜಾಲ ಹಾಗೂ ಮಾಧ್ಯಮಗಳು ಬಹಳ ಸಹಾಯಕವಾಗಿದೆ. ಛಾಯಾಗ್ರಹಣದಲ್ಲಿ ಅನೇಕ ಪ್ರಾಕಾರಗಳಿವೆ. ಅದರಲ್ಲಿ ವಿವಾಹ ಚಿತ್ರೀಕರಣ ವಿಶಿಷ್ಟ ಸ್ಥಾನವನ್ನು ಹೊಂದಿದೆ ಹಾಗೂ ಬಹಳ ಬೇಡಿಕೆಯ ಪ್ರಾಕಾರವಾಗಿದೆ.

ಇಂದಿನ ಪೀಳಿಗೆಯವರಲ್ಲಿ ಆಲ್ಬಂ ಮತ್ತು ಪ್ರಿಂಟಳಿಗೆ ಹೆಚ್ಚು ಒಲವು ಇಲ್ಲದಿರುವುದು, ಡಿಜಿಟಲ್‌ದಾಖಲೀಕರಣಕ್ಕೆ ಪ್ರಾಮುಖ್ಯತೆ ದೊರಕಿರುವುದು ಮಾರುಕಟ್ಟೆಯಲ್ಲಿ ಕಳವಳಕಾರಿಯ ಅಂಶವಾಗಿದೆ.

ಪ್ರಪಂಚದಾದ್ಯಂತ ವಿವಾಹಗಳನ್ನು ಅವರವರ ಪದ್ಧತಿಗನುಸಾರವಾಗಿ ವೈವಿಧ್ಯಮಯವಾಗಿ ಆಚರಿಸುತ್ತಾರೆ ಹಾಗೂ ಸಂಭ್ರಮಿಸುತ್ತಾರೆ. ನೆನಪಿಗೋಸ್ಕರ ಆ ಆಚರಣೆಗಳನ್ನು ಚಿತ್ರೀಕರಿಸಿ ದಾಖಲಿಸಿಕೊಂಡು ಭವಿಷ್ಯದಲ್ಲಿ ಕುಟುಂಬಸಮೇತರಾಗಿ ವೀಕ್ಷಿಸಿ ಆನಂದಿಸುತ್ತಾರೆ. ಈ ದಾಖಲಾತಿಯಲ್ಲಿ ಛಾಯಾಗ್ರಾಹಕ ಹಾಗೂ ವೀಡಿಯೋಗ್ರಾಹಕನ ಹೊಣೆ ಮುಖ್ಯವಾದದ್ದು. ಇವರ ಜಾಣ್ಮೆ, ಕುಶಲತೆ, ಕಲಾತ್ಮಕತೆಯ ಅಳವಡಿಕೆಗೆ ವಿಪುಲ ಅವಕಾಶಗಳೂ ಒದಗುತ್ತವೆ. ಇಂತಹ ಸಂದರ್ಭಗಳಲ್ಲಿ ಗಂಡು ಮತ್ತು ಹೆಣ್ಣಿನ ಕಡೆಯಿಂದ ನಿಯೋಜಿತ ಫೋಟೋ ವೀಡಿಯೋಗ್ರಾಹಕರ ಪೈಪೋಟಿಯ ನೋಡಲು ಆಹ್ಲಾದಕರವಾಗಿರುತ್ತದೆ. ಸರಿಯಾದ ಕೋನ ಹಾಗೂ ನೆರಳು ಬೆಳಕಿನ ಸಂಯೋಜನೆಗೆ ಇವರುಗಳು ಹಪಹಪಿಸುತ್ತಾರೆ.

ಇಲ್ಲಿ ಕಲಾವಂತಿಕೆಗೆ ಆದ್ಯತೆ ಹಾಗೂ ನೈಪುಣ್ಯತೆಯ ಅಳವಡಿಕೆಗೆ ವಿಪುಲ ಅವಕಾಶಗಳು ಲಭ್ಯವಿರುತ್ತದೆ. ನೈಜ ಆಗುಹೋಗುಗಳು ಘಟಿಸುತ್ತಲೇ ಇರುವಾಗ ಅವುಗಳನ್ನು ಆ ಕ್ಷಣದಲ್ಲೇ ದಾಖಲಿಸುವುದು ಅನಿವಾರ್ಯ. ಹಾಗಾಗಿ ನಿರಂತರವಾಗಿ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ತನ್ನನ್ನು ತೊಡಗಿಸಿಕೊಳ್ಳುವುದು ತಂತ್ರಜ್ಞರ ಕನಿಷ್ಠ ಅರ್ಹತೆಗಳಲ್ಲೊಂದು.

ಇಷ್ಟೆಲ್ಲಾ ತಂತ್ರಗಾರಿಕೆಯನ್ನು ಬಯಸುವ ವಿವಾಹ ಚಿತ್ರೀಕರಣಕ್ಕೆ ಸಹಾಯವಾಗುವ ಹಾಗೆ ಕ್ಯಾಮರಾ ಮತ್ತು ಹೊಂದುವ ಪರಿಕರಗಳಿಗೇನು ಬರವಿಲ್ಲ. ನಿರಂತರವಾಗಿ ತಯಾರಕರು ಪೈಪೋಟಿಯಲ್ಲಿ ನೂತನ ಪರಿಷ್ಕರಿತ ಅನುಕೂಲತೆಗಳೊಡನೆ ಪರಿಚಯಿಸುತ್ತಿರುವುದು ಸಹಕಾರಿಯಾಗಿದೆ. ತನ್ನ ಅವಶ್ಯಕತೆಗನುಗುಣವಾಗಿ ಆರ್ಥಿಕ ಮಿತಿಯಲ್ಲಿ ಉತ್ತಮ ಪರಿಕರಗಳನ್ನು ಹೊಂದಲು ಫೋಟೋ ವೀಡಿಯೋಗ್ರಾಹಕರು ಪರಿಶ್ರಮ ಪಡಬೇಕಾಗಿಲ್ಲ.

ಮದುವೆಮನೆಗಳಲ್ಲಿ ಬಣ್ಣಗಳು, ವಿವಿಧ ದಿರಿಸುಗಳು, ದೀಪಾಲಂಕಾರಗಳು, ಅತಿಥಿಗಳ ವಿವಧ ಚಹರೆಗಳು, ಸಂವೇದನೆಗಳು, ಹೀಗೆ ಹಲವಾರು ದಾಖಲಿಸುವ ಅವಕಾಶಗಳು ಲಭ್ಯವಿರುತ್ತದೆ. ಈ ಕ್ಷಣಗಳಲ್ಲಿ ಸೇರೆಹಿಡಿಯುವಾಗ ತನ್ನ ಪರಿಕರಗಳ ಮೇಲಿನ ನಿಯಂತ್ರಣ ಮತ್ತು

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Shower of Rice © Kashi Subrahmanyam

Upanayana © Kashi Subrahmanyam

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ಹತೋಟಿಗೆ ಅನುಭವ ಹೊಂದಿರುವುದು ಫೋಟೋ ವೀಡಿಯೋಗ್ರಾಹಕರ ಮೂಲಭೂತ ಅರ್ಹತೆಯೇ ಸರಿ.

ಚಿತ್ರೀಕರಣಕ್ಕೆ ಮುನ್ನ ಅವರ ಪದ್ಧತಿಗಳು, ಪಾಲಕರು, ಗಂಡು ಹೆಣ್ಣುಗಳೊಡನೆ ಚರ್ಚೆ, ಅವರ ಬೇಕು ಬೇಡಗಳ ಅರಿವುಗಳನ್ನು ಪಡೆದುಕೊಂಡಾಗ ಮದುವೆಯ ಸಭಾಂಗಣದಲ್ಲಿ ಚಿತ್ರೀಕರಣ ಸಲೀಸಾಗುವುದು. ಅವರುಗಳಿಗೆ ಅರಿವಾಗದಹಾಗೆ ನಿಖರವಾದ ದಾಖಲಾತಿಗೆ ಸಾಧ್ಯಾಗುತ್ತದೆ. ಎಕೆಂದರೆ ಒಮ್ಮೆ ಘಟಿಸಿಹೋದ ಕ್ಷಣಗಳನ್ನು ಚಿತ್ರಿಸಲು ಮರುಸೃಷ್ಟಿ ಮಾಡಲು ಸಾಧ್ಯವಿಲ್ಲ ಅದು ಸಮಂಜಸವೂ ಅಲ್ಲ. ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಚಿತ್ರೀಕರಿಸುವ ಸಂದರ್ಭದಲ್ಲಿ ತಾನು ಅಂತಿಮವಾಗಿ ಸೃಷ್ಟಿಸುವ ಮದುವೆಯ ಆಲ್ಬಂಗಳ ಕಲಾತ್ಮಕ ಪುಟಗಳಿಗೆ ಅನುಸಾರವಾಗಿ ಚಿತ್ರಗಳನ್ನು ಕ್ಲಿಕ್ಕಿಸಿಕೊಂಡಾಗ ಅವುಗಳ ಬಳಕೆಯು ಸರಾಗವಾಗುತ್ತದೆ.

ಎಲ್ಲಾ ಸಂಬಂದಪಟ್ಟ ಚಿತ್ರೀಕರಣದ ತರುವಾಯ ಫೋಟೋ ವೀಡಿಯೋಗ್ರಾಹಕರ ಕಾರ್ಯಗಳು ಕ್ಲಿಷ್ಟಕರವಾದದ್ದು. ಎಲ್ಲ ಡ್ಯಾಟಗಳ ಪರಿಷ್ಕರಣೆ, ವಿಂಗಡಣೆ ನಂತರ ಬಳಕೆಯ ಚಿತ್ರಗಳ ಅನುಮೋದನೆ ಈ ಹಂತ ದಾಟುವುದಕ್ಕೆ ಬಹಳ ಸಮಯವಾಗುತ್ತದೆ. ಎಕೋ ಎನೋ ಎಲ್ಲರೂ ಮದುವೆಗೆ ಮುನ್ನ ಇದ್ದ ಫೋಟೋ ವೀಡಿಯೋ ಹುಮ್ಮಸ್ಸು ನಂತರ ಕಡಿಮೆಯಾಗಿ ಹೋಗಿರುತ್ತದೆ. ಎಲ್ಲವನ್ನೂ ದಾಟಿ ಆಲ್ಬಂ ವೀಡಿಯೋಗಳನ್ನು ಗ್ರಾಕರಿಗೆ ತಲುಪಿಸಿ ತನ್ನ ಸಂಭಾವನೆಯನ್ನು ಪೂರ್ಣ ಪಡೆವ ಫೋಟೋ ವೀಡಿಯೋಗ್ರಾಹಕರೇ ಧನ್ಯ.

ಛಾಯಾಗ್ರಹಣ ಕಲೆ ಒಂದು ಮಹೋನ್ನತ ಕಲೆ. ಇದನ್ನು ಕಲಿತು ಬಲ್ಲವರಿಂದ ಮಾರ್ಗದರ್ಶನದ ಜೊತೆಗೆ ಸಲಹೆ ಸೂಚನೆಗಳನ್ನು ವೃತ್ತಿಯಲ್ಲಿ ಅಳವಡಿಸಿಕೊಂಡಾಗ ಒಬ್ಬ ಫೋಟೋ ವೀಡಿಯೋಗ್ರಾಹಕನಾಗುವುದು ಶತಸಿದ್ಧ.

• **ಕಾಶೀ ಸುಬ್ರಹ್ಮಣ್ಯಂ**

Kashi Subrahmanyam, a diploma holder in cinematography worked as an assistant cameraman in the Kannada film industry in 1970's and also for the blockbuster movie Sholay. Later he worked as a photographer in government departments and retired from ITI Ltd. Having been a photographer from the black & white film era, he is a proud Life Member of YPS which has helped him in his journey as a photographer.

PSA Photo gathering at Jaisalmer, India - 2023

PSA held its first ever photo gathering outside the USA, in Jaisalmer, India from Jan 31st – Feb 7th 2023. A wonderful event, and over 100 members from 13 countries participated. Below is the summary of the activities, day-wise.

Day 1: The event was held at the convention room of Rang Mahal hotel, and after registration, meet and greet of participants followed by the introductory session. Subrata Bysack and Thirtha Dasgupta welcomed the delegation, and PSA president J. R. Schnelzer lit the lamp to kick-off the event, along with Agatha Ann Bunanta, International Relationships Vice President. This was followed by an awards distribution ceremony.

After a cultural event including singing and dancing by local artists, a gala dinner concluded the evening.

Day 2: Early morning visit to Gadisar Lake to photograph sunrise; it was truly beautiful to capture the sun rising over the ancient structure in middle of the lake.

After breakfast, the group was taken to Sutharpara town, to photoshoot havelis (large lavishly painted historic mansions). Models wearing traditional Rajasthani clothes posed in windows for the shoot.

Post-lunch, the group visited a deserted village called Kuldhara and did a photoshoot including sunset.

Day 3: A long journey to Khichan Bird Sanctuary to photograph Demoiselle cranes. The villagers feed them during their migration for about five months to this place.

Some of the participants did portrait photography at Khichan village. In the afternoon, the group visited Vyas Chhatri, which is an assemblage of golden sandstones, which stands as an edifice of Rajasthani architecture. A lovely sunset point, perfect for a photoshoot!

Day 4: At Jaisalmer Desert Festival: Wonderful photoshoot of inaugural procession from Jaisalmer fort to Dedansar stadium, where cultural programs were held. PSA had a reserved seating area near the stage. The procession had camels and horses with riders dressed in traditional clothing.

PSA President J. R. Schnelzer addressing the gathering

Sunrise over Gadisar Lake, Jaisalmer

Model posing for photographers at Vyas Chhatri, built from sandstone

Artist posing at Haveli in Jaisalmer

Camel procession in Desert festival inauguration, Jaisalmer

Children posing as Rajasthani bride & groom in procession of Desert festival

Border Security Force giving demo of camel parade

Military officers performing drill using rifles

Motorcycle stunts performance at Sam Sand Dunes

The cultural events organized by local government agencies went into late night, having good participation from PSA delegates.

Day 5: On the 2nd day of Desert festival, the group was taken to Dedansar stadium, where competitions and shows were held. Border Security force gave a demo of camel drill, which was awesome. Also, camel polo matches and other events like horse racing were held.

Day 6: After a visit to Kuldhara village, the group visited Sam sand dunes to witness motorcycling and jeep riding in desert; as well as camel races.

Jeep stunts performance at Sam Sand Dunes

Lisa Halliburton Schnelzer at Jaisalmer Fort

PSA gathering delegates riding on camels to witness sunset

Camel ride at Khuri sand dunes

Wearing traditional Rajasthani turban at Gala dinner. L-R: Jeff Coyle (USA), Dr. Maddur Badrinath (USA), Venkatesh BS (India), Dr. Ajit Huilgol (India)

Sunset at Khuri sand dunes

Day 7: Morning visit to Jaisalmer fort, which is the largest living fort in the world, having around 5000 residents. Photoshoot of local models was organized, and the team also had a good walk inside the fort.

Afternoon session was a visit to Khuri sand dunes. It was a thrilling experience to ride on a camel in the desert! Many of the participants opted for a jeep ride. PSA gathering delegates went riding on camels to witness sunset

Dinner was at the desert resort with performers singing and dancing. It was wonderful to watch PSA members join the dance and have a good time!

Day 8: The group was taken for a visit to two different villages to understand the life of rural areas, as well as take some

Delegates of PSA Photo gathering at Rang Mahal hotel, Jaisalmer

photos. After lunch, participants were taken shopping. In the evening, we had the valedictory session and gala dinner.

Overall, it was a well-organized event, with the right mix of photo opportunities, local travel and entertainment.

• **Venkatesh BS** GMPSA, EFIAP, GPU CR4, c**MoL, EFIP,

Venkatesh B S, a passionate wildlife photographer from Bangalore has captured many lovely images from Europe and USA. He also photographs cultural events and historical places. Venkatesh is a Life member and head of nature photography contest committee of FIP and a life member of YPS,Bangalore.
He has won numerous awards and acceptances in various international salons.

Report on the Annual General Meeting-2022

L to R: Manju Vikas Sastry V, Girish Ananthamurthy, Prema Kakade, Hardik Shah, Shreyas Rao, Ananth Kamat, Anitha Mysore, Bhagya D, M S Kakade

The Annual General Meeting of YPS for the year 2021-22 was held on Sunday, the 12th March 2023 at Silver Jubilee hall of Government PU college at Malleswaram, Bengaluru.

The meeting commenced at 11:00AM. As usual the AGM notice, financial reports and also the Election notice had all been sent in time. At the outset, Mr H Satish, president welcomed the gathering. He thanked the EC and YPS members for attending the AGM. Narrating the progress YPS had made over the years and its achievements he said to achieve a significant growth of an organisation, three Hs, namely, Hand, Head and Heart are required and that is how YPS has been able to reach the level that it has today. Regular programmes were being conducted and even during the pandemic the series of webinars on various topics of photography could reach a worldwide audience. 'Nenapugalu', a series of discussions with past office bearers of YPS, spouses of few office bearers and also prominent photographers held as part of golden jubilee year was also very interesting tracing the path of YPS.

As the deliberations commenced Mr Vikas Sastry, secretary read out the items of the agenda such as Approval and Adoption of AGM notice and minutes of the previous AGM which were duly adopted by the house. It was followed by the Secretary's report on the activities of YPS during the year 2021-22. The financial report was read out by Mr Murali Santhanam, treasurer.

As no written suggestions on the working of YPS had been received, the house was open for any suggestions from members. Some of the members expressed their suggestions and queries which were duly attended and taken note of. The next agenda of Appointment of Auditors was also approved by the house.

Satish addressed the house as the outgoing president tracing the time when he was introduced to YPS and his progress with the organization, the struggles and hardships YPS initially faced and how the difficulties were overcome. He also reminisced the period from 2016 when he became the president till the present day when YPS has been continually on the path of progress. Some of the milestones were winning as many as 291 Best club awards in just three years, developing a world class salon software, thanks to the dedicated efforts of Murali Santhanam, reviving Dṛṣṭi,, the YPS journal in a new look and the present healthy financial status. It is indeed a golden period for YPS and the organisaton is well known today in India and abroad. Satish thanked the EC members including the outgoing committee members, viz., S Chandrashekhar, Murali Santhanam, K S Manju Mohan, Krishna Bhat and Nandan Hegde who had all given him full cooperation and also all the YPS members for their encouragement. He also suggested that the new committee members have to work with discipline, determination and dedication to keep up the growth of the organization.

With a vote of thanks by Vikas Sastry the executive committee laid down office.

The last agenda of Election of new office bearers was taken up by Mr. Rajagopal, the Election officer. The nominated candidates were one each for each post and their names were read out and nominations were in order. As there were no other contestants, all the nominated candidates were declared elected unopposed. He announced the formation of the new EC comprising the following members.

President: Mr Manju Vikas Sastry V

Vice-president: Mr Girish Ananthamurthy

Secretary: Ms Prema Kakade

Joint Secretary: Mr Hardik Shah

Treasurer: Mr Shreyas Rao

Director: Ms Anitha Mysore

Director: Ms Bhagya Dasappa

Director: Mr M S Kakade

Director: Mr Ananth Kamat

With that the proceedings concluded. During the lunch that followed the members had ample time to socialize and interact with each other.

B V Prakash
Mr Prakash is an avid mountaineer, photographer and travel writer. He is a life member of YPS and Member, Dṛṣṭi Editorial Team

YPS Saturday Meet Sessions

Demonstration of Liquid Drop Photography

On 4th March 2023, Mr Ananth Kamat explained the nuances of Art of Liquid Drop Photography and demonstrated the technique with a full-fledged setup that he had assembled in advance at the YPS Hall, Yavanika. He started off with a slideshow of his works along with detailed explanation on how he developed interest in this genre, how he made use of lockdown time in improving the setup and in experimenting with consumables and their properties. He shared his journey starting with use of polythene bags filled with colour liquid as the source of droplets, then with IV sets and then using upto three solenoid valves that are controlled using a mobile app! Water and milk were the preferred liquids. The main reason for continuously improving the setup were control over the drops and firing of the speedlight.

First he shared his initial works that were not so satisfactory and then moved on to show pleasing results obtained with the help of improved setup, use of speedlight, coloured liquids, different backgrounds, composition techniques and so on. He was thorough in explaining the importance of viscosity of liquids, ingredients to be used to vary the viscosity, alignment of droppers, time gaps between drops, orientation of bowl, background to be used, type of colours to be used, use of mobile app to control the drops and more. He patiently answered the queries raised by the large audience present in the hall.
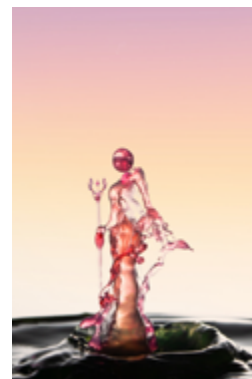
During the second half, he demonstrated the entire process in great detail including the use of the mobile app and the session ended with a big round of applause from the members.

Krishna Bhat EFIAP/g, EFIP, EPSA, cMoL

Group photo at Liquod Drop Photography Demonstration

Water Goddess
© Ananth Kamat EFIAP, EFIP, cMoL

Plan-a-photo

In outdoor photography, planning, research and scouting are key to getting good photos. On 11th March, 2022, YPS members met online and Mr Pratap J shared his immense knowledge and experience about the planning involved to make an image.

During this knowledge sharing programme, Pratap mentioned the key areas which are important for an outdoor photographer- the foreground, the direction of light, position of the sun/moon, and accessibility to the location. As Pratap's expertise area is in night sky photography, he also mentioned about the understanding of light pollution and cycles in nature, such as tide, moon phase, visibility of the Milky Way core, positioning of planets, deep space objects and galaxies. With a series of pictures, Pratap explained how one can handle these key areas to their advantage.

He mentioned that today, the internet has many tools to offer, using which one can actually scout a location and plan an image sitting at home. Mobile Apps such as Google Maps, Photopills, Stellarium, ClearOutside and other social media sites with geotags on photos can help with location scouting.

Pratap then continued the presentation explaining the benefits of the Photopills app, and mentioned that irrespective of the type of photography, this app helps one plan their photos ahead of time, so that they are in the right place at the right time to capture the best photos possible. He also gave a detailed demo of Google Maps and Google Earth, how to access the location, what foreground elements

Hosanagara © Pratap

are there and what kind of photos others have taken. He also gave a demo on the Photopills app for the benefit of the viewers.

The session encouraged all to utilize these apps for better planning and execution.

Prints and More

On Saturday, the 1st April, photo enthusiasts met at the YPS hall for a talk on the significance, importance and technicalities of Photo Prints by Mr H Satish. The program had a humongous footfall at the venue as well as online.

Through a few exercises for the attendees, Satish started the presentation by explaining the art of observing prints, so that they can appreciate the photographs better. The angle, distance from the frame based on the print size creates a huge impact on the onlookers.

Satish then proceeded to show some manual prints of photos taken by late Mr C Rajagopal and Dr D V Rao from the 1950s which have been in his possession. He then showed some prints taken on Agfa paper popular in the 1980s, and some coffee tone prints from Md Arfan Asif. He also thanked Mr Vimal Parmar who used to arrange Agfa papers during his early days supporting many photographers.

He then continued displaying a series of prints on different kinds of papers, like Cotton Rag Art, Technova Matt, Felix Schoeller Luster, Canvas and so on and explained how each paper creates a different impact. He explained in detail the various types of prints, and file size recommendations for different dimensions of paper.

He encouraged everyone to get involved with the printing lab to verify calibration and to get the right tonalities. He also went on to explain challenges in printing in digital laboratories, especially monochrome.

Satish also emphasized having a photo catalog and circulated a few high quality catalogs for the attendees to see as well as learn the different elements in a good catalog. During the program, Satish also launched his 4 new coffee table books on Landscape, Macro, Birds and Wildlife, in

Mr H Satish explaining art of seeing prints to members from the audience

the hands of Mr Rajaram KS, Mr Sateesh, Mr Rajasimha and Mrs Manjula Satish.

The session then ended with Satish guiding which photos are suitable for wall decor and which are suitable for coffee table books, leaving the audience enlightened on the beauty of Prints.

Ananth Kamat EFIAP, EFIP, cMoL
Director of YPS, Member, Dṛṣṭi Editorial Team

Shoot, Share, Sync

This practical shoot session was intended to getting members out of their comfort zone, thinking differently and shooting creatively and so it turned out to be.

On April 15th, 2023 at the YPS Hall, enthusiastic members turned out in large numbers to shoot something very different. The leads for this program, Ms Prema Kakade and Mr Hardik P Shah had conjured an evening that was a first of its kind: participants were provided props and were required to use them for some creative shots; the only criteria being that the entire frame had to be of the same colour. To explain, if the participant chose a yellow-coloured prop, then the background and supporting props too had to be of yellow colour. They were given time of one-and-a-half hours to complete their shoot.

The dozen-odd participants went about the task with much elan, some of them shooting with their mobiles, while the rest used their cameras. They crouched, kneeled, bent over and also used help from fellow photographers to set up their 'stage' and went about their business very seriously.

Following their shoot, there was a short break when representatives from VIVO phones made a brief presentation about their upcoming contest in collaboration with YPS. They explained the features of their yet-to-be-released phone and the rules of the contest, followed by a Q&A.

The stage was set for the participants to show their pictures to the seniors, who were present, to give their opinion. Some of the pictures were in a class of their own and widely appreciated by all present. The seniors gave tips on how participants could 'improve' upon the pictures and the session ended with a very satisfied lot of participants and leads.

M S Kakade Director, YPS
Member, Dṛṣṭi Editorial Team

YPS open house meet

The YPS open house meet was conducted on Saturday, the 18th March 2023 at YPS hall, Yavanika, Bengaluru at 6.30pm. This was the first YPS meeting after the recent AGM and the focus was on review of members' pictures from the participants of the workshop at Bharathpur organized in February 2023.

The programme got off with a few announcements by Mr Hardik Shah, joint secretary about the upcoming programmes. Mr Vikas Sastry, president welcomed the gathering and introduced the new office bearers of the executive committee. Mr H Chandrashekar announced the bringing out of his coffee table book on photographs of Lalbagh titled 'Haage summane' and presented

a copy to YPS. Vikas and Hardik enabled the webcast of the google meet so that members outside Bengaluru could also participate.

The review of pictures was taken up with a briefing by Mr K S Manju Mohan. The first presenter of photographs was Mr Rajasimha who displayed a few environment images besides some birds. Review of the images was done by Mr Krishna Bhat and Ms Anitha s

Mysore. The next set of images were showcased by Ms Smitha one of which had already won an award also. Dr Sridhar, another workshop participant shared his pictures which were reviewed and suggestions on composing were explained. The next participant, Dr Sudhakar displayed his images which were discussed and suggestions on post processing part were offered. Ms Prema Kakade, secretary and a couple of other members also expressed their

views on the images. The reviewing and discussions having taken a good amount of time already it was decided to review the pictures of three more participants at the next open house meet. With that the programme concluded.

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

Kaziranga - Photo Tour

YPS organized a second Wildlife Photography Tour to Kaziranga National Park this year from 6th to 10th March. Five members participated in this tour, with Manju Mohan arranging the trip and H Satish serving as the mentor.

Kaziranga National Park is known for its vast grasslands, wetlands, and forests, which provide a natural habitat for a diverse range of wildlife, including the one-horned Indian rhinoceros, Asian elephant,and Bengal tiger. The jeep safaris offered an excellent opportunity to explore the park and photograph the animals in their natural habitat. A total of six jeep safaris were included in the tour and the participants had the chance to photograph many elephants and rhinos, along with capturing pictorial images.

The tour mentor, Satish, provided a unique approach to photography that enriched the learning experience of the participants. He showed them how to make the most of the opportunities to shoot wildlife by taking both wide-angle and close-up shots. His unique approach to photography provided participants with a great learning experience.

The experience with the various herds of elephants in different lighting conditions was amazing. The elephants and rhinos were among the highlights of the trip, and members were able to capture some stunning images of them.

The entire trip was effortlessly organized, and the place of stay was very comfortable. The road journey from Guwahati to Kaziranga and back was smooth and made the trip even more enjoyable.

The icing on the cake was the visit to Orchid Park which gave the members an opportunity to not only photograph orchids

Egret in golden light © K S Manju Mohan EFIAP, EFIP
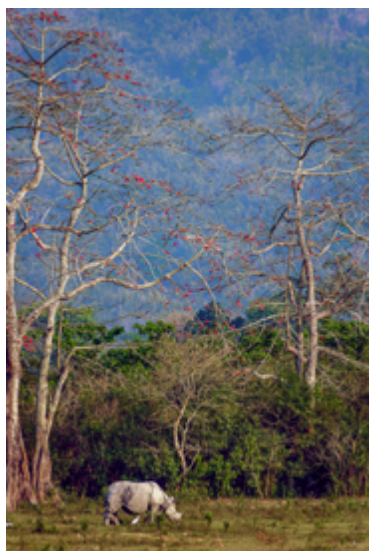
Rhino scape © Anitha Mysore MPSA, EFIAP/s, ARPS, GPUCR-4, FAPS, EIUP, c***MoL

Warm embrace © Akshatha M

but also photograph the Bihu dancers, who were preparing for a program at the park. This unique cultural experience added to the overall enjoyment of the trip.

Anitha Mysore MPSA, EFIAP/g, ARPS, GPUCR-4, FAPS, EIUP, c***MoL
Director of YPS, YPS Representative for PSA

PSA Interclub Competition 2022

Youth Photographic Society is taking part in the PSA Interclub Competition 2022, being conducted in three rounds, Nov 2022, Feb 2023, and Apr 2023.

Newly introduced digital certificate

From this season, PSA has made the process so much simpler with their new website, which is very user-friendly. PSA is also now using digital certificates instead of ribbons for the awards.

YPS participated in Open Color, Open Monochrome, Nature, Photo Travel, and PhotoJournalism divisions. In every division, six images can be submitted per round, with a limit of one image per author. YPS's position at the end of Round 2 in all divisions is summarized here.

YPS has regularly been publishing the awarded pictures on its social media handles, and tagging the award winners @ypsbengaluru.

Anitha Mysore MPSA, EFIAP/g, ARPS, GPUCR-4, FAPS, EIUP, c***MoL
Director of YPS, YPS Representative for PSA

Youth Photographic Society is proud to be a member of Photographic Society of America. We encourage you to consider becoming an individual member of PSA.

Benefits of PSA Individual Membership include:
- Access to a full range of photography programs and services.
- A world-class, monthly PSA Journal publication.
- Members Only discounts on photography-related products, excursions and services.
- Customized photography education, mentoring and critiquing service.
- A worldwide community for like-minded individuals.

Log on to www.PSA-Photo.org to learn more or to become a member.

Sloth bear with cubs © Ajit Huilgol **I** PIDM HM

Loving Cub © Surya Prakash K S **I** Nature HM

Round 1							
Group	Division	Round	Author	Title	Points	Award	Club Standings at the end of round 1
D	PID Color	1	Arjun Haarith	Heidi	8		12
			Hemachandra Jain	Game Of Light	10		
			Hitesh Patel	Reflection Of Milky-Way	8		
			Kishan Harwalkar	Volcanic Clouds	10		
			Kishore Ravikumar	Mythical Destiny	6		
			Nagendra Muthmurdu	Freedom	13	HM	
B	Nature	1	Arjun Haarith	Flamingos Everywhere	14	Merit	1
			Chethan Rao Mane	Lion Cubs Playing	12	HM	
			Hemachandra Jain	Indian Red Scorpion With Feed	13	HM	
			Pramod Govind Shanbagh	T 120 And Krishna 7218	14	Merit	
			Surya Prakash K S	Loving Cub	13	HM	
			V K Vinod Kumar	Robberfly With Fruit Fly Kill11	10		
A	PTD	1	Ajit Huilgol	Ship Amid Icebergs	11		2
			Jinesh Prasad	Kshirabhisheka	10		
			Karthik S Kargallu	Benki Kalaga	10		
			Prakash Kandakoor	Gavisiddheshwara Chariot Festival	15	HM	
			Sharath Acharya B	Flower Bless	15	Merit	
			Varadanayaka T P	Attacked Bull	15	Merit	
A	PJD	1	Kishan Harwalkar	High Altitude Mountain Rescue Team	10		3
			Prakash Kandakoor	The Fear	13	Merit	
			Satish H	Thootha Dhaara Festival	9		
			Sharath Acharya B	Varthe Panjurli Nalike	6		
			Udaya Thejaswi Urs	Live And Let Live	12	Merit	
			Vijayaraghavan Narayanan	Hold On Tight	10		
D	PID Monochrome	1	Ajit Huilgol	Sloth Bear With Cubs	10	HM	1
			Arjun Haarith	Daily Rituals	11	HM	
			Jinesh Prasad	Bharathiya Vidyarthi	14	Merit	
			Kishan Harwalkar	Alpine Trekkers	9		
			Prakash Kandakoor	Friendship	12	Merit	
			Satish H	Chital Deer Family In Mist	10		

T 120 and Krishna 7218 © Pramod Govind Shanbagh **I** Nature Merit

Indian Red Scorpion with feed © Hemachandra Jain **I** Nature HM

Lion cubs playing © Chethan Rao Mane **I** Nature HM

Flamingos everywhere © Arjun Haarith **I** Nature Merit

Flower bless © Sharath Acharya B **I** PTD Merit

Gavisiddheshwara Chariot Festival © Prakash Kandakoor **I** PTD HM

Freedom © Nagendra Muthmurdu **I** PIDC HM

Daily rituals © Arjun Haarith **I** PIDM HM

Friendship © Prakash Kandakoor **I** PIDM Merit

Bharathiya Vidyarthi © Jinesh Prasad **I** PIDM Merit

Live And Let Live © Udaya Thejaswi Urs **I** PJD Merit

The Fear © Prakash Kandakoor **I** PJD Merit

Attacked bull © Varadanayaka T P **I** PTD Merit

Round 2							
Group	Division	Round	Author	Title	Points	Award	Club Standings at the end of round 2
D	PID Color	2	Balachandder S K	Bonda Tribal Woman Odisha 4	11		8
			Kishan Harwalkar	Magical Morning In Bagan	10		
			V K Vinod Kumar	Saalsa	10		
			Satish H	Sun Set In Desert	13	HM	
			Surya Prakash K S	Oriental Dwarf King Fisher	14	Merit	
			Varadanayaka T P	Never Ending	13	Merit	
B	Nature	2	Ajit Huilgol	Cheetah Chasing Gazelle	12	HM	1
			Arjun Haarith	Weaver Ant With Prey	13	Merit	
			Chethan Rao Mane	Grey Headed Fish Eagle	11		
			Manoharan Govindarajan	Heat And Mate	10		
			Sathyanarayana C R	Cheetah Choking Gazelle	14	Merit	
			Venkatesh B S	Lion Chewing Feed 9434	10		
A	PTD	2	Ananth Kamat	Narakasura Festival	9		3
			Krishna Bhat	Marching Pulis	10		
			Karthik S Kargallu	Theyyam 02	12	Merit	
			Varadanayaka T P	Unstoppeble	10		
			Vijayaraghavan Narayanan	Hallstatt Village	12	HM	
			Nagendra Muthmurdu	Taj In Jamuna	12		
A	PJD	2	Varadanayaka T P	Fight To Win	8		2
			Jinesh Prasad	Saluting The Great Nation	12	HM	
			Prakash Kandakoor	In Search Of Water	12	HM	
			Satish H	Wheel Chair Race	10		
			Udaya Thejaswi Urs	Coudnt Tame Me	10		
			Umashankar B N	Gandotsava	10		
D	PID Monochrome	2	Chethan Rao Mane	Egret Fight	12	HM	1
			Jinesh Prasad	Mother Love	10		
			Nagendra Muthmurdu	Mother-Twins-Affection	14	Merit	
			Sathyanarayana C R	Returning Cattle Herd	13	Merit	
			Varadanayaka T P	Bicycle Ride	15	Merit	
			Vijayaraghavan Narayanan	Infinite Staircase Munich	12	HM	

Weaver Ant With Prey © Arjun Haarith I Nature Merit

Bicycle Ride © Varadanayaka T P I PIDM Merit

Mother-Twins-Affection © Nagendra Muthmurdu I PIDM Merit

Egret Fight © Chethan Rao Mane I PIDM HM

Infinite Staircase Munich © Vijayaraghavan Narayanan I PIDM HM

Cheetah Chasing Gazelle © Ajit Huilgol **l** Nature HM

Cheetah Choking Gazelle © Sathyanarayana C R **l** Nature Merit

Oriental Dwarf King Fisher © Surya Prakash K S **l** PIDC Merit

In Search Of Water © Prakash Kandakoor **l** PJD HM

Hallstatt Village © Vijayaraghavan Narayanan
l PTD HM

Saluting The Great Nation © Jinesh Prasad
l PTD HM

Sun Set In Desert © Satish H **l** PIDC HM

Never Ending © Varadanayaka T P
l PIDC Merit

Returning Cattle Herd © Sathyanarayana C R
l PIDM Merit

Theyyam 02 © Karthik S Kargallu
l PTD Merit

Do you have a writer in you?

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

Member Achievements

As YPS Members continue to excel in the world of photography, below are some special mentions. Youth Photographic Society would like to congratulate these members for getting recognized on a global platform and making sure the YPS flag flies high.

Mr Sanjay Danait EFIAP, EFIP won the coveted Sony-BBC Earth Award 2022 in wildlife category, for his picture titled 'Aqua Boxers' from Bandhavgarh National Park. He was also declared the Mega Prize Winner of the contest.

Mr Jinesh Prasad EFIAP, EFIP won the First prize for his picture titled 'Saluting the Great Nation', at Chitranjali - A National Level Photography contest organized in association with Indira Gandhi National Centre, ministry of Culture, Government of India.
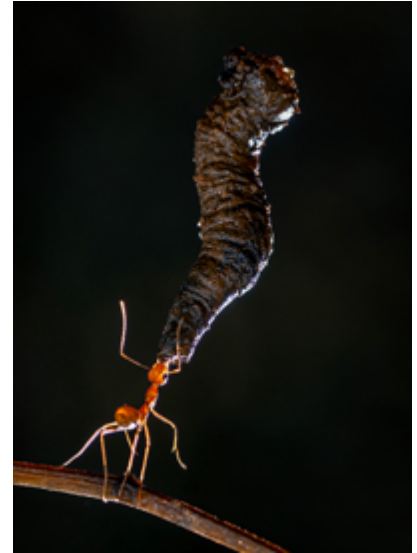
Mr Arjun Haarith AFIP won the 'Special Portfolio Award' at Lalit Kala Akademi-Uttar Pradesh, India for his portfolio of macro photographs of Weaver ants.

Aqua Boxers © Sanjay Danait EFIAP, EFIP, A.CPE   Sony - BBC Earth Mega Award

Saluting the Great Nation © Jinesh Prasad, EFIAP, EFIP
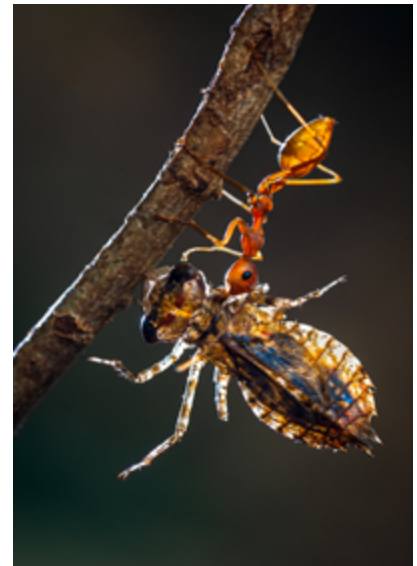

Mr Jinesh Prasad receiving award

Weaver ant feeding on spider © Arjun Haarith, AFIP
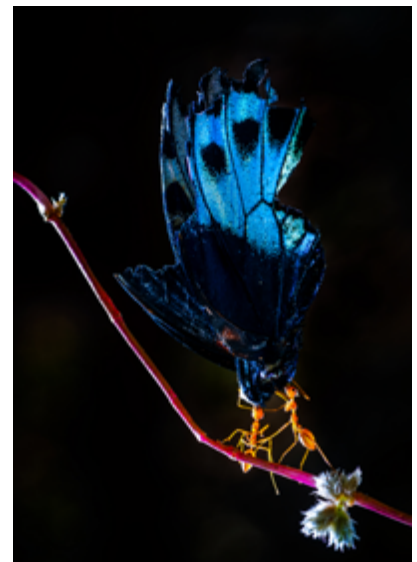

Weaver eating caterpillar © Arjun Haarith, AFIP

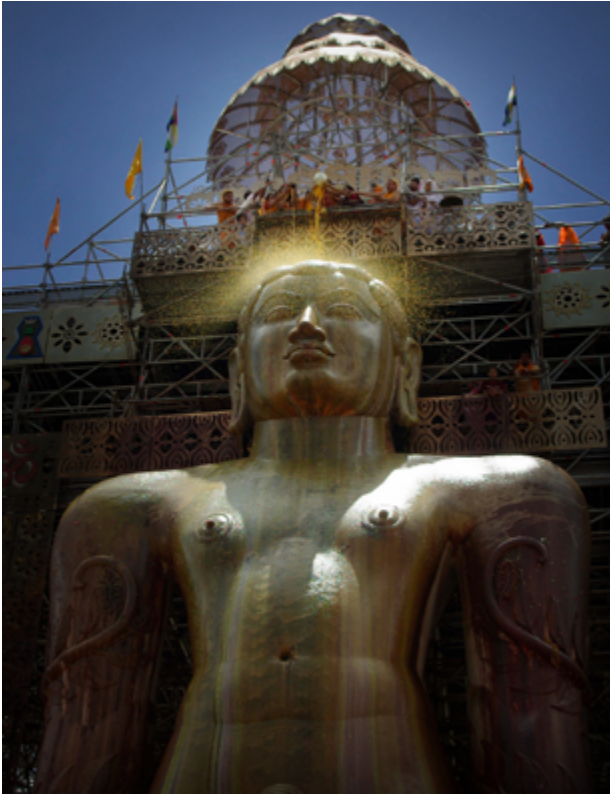*Weavers carrying common rose* © Arjun Haarith, AFIP

Weaver with dragonfly larva
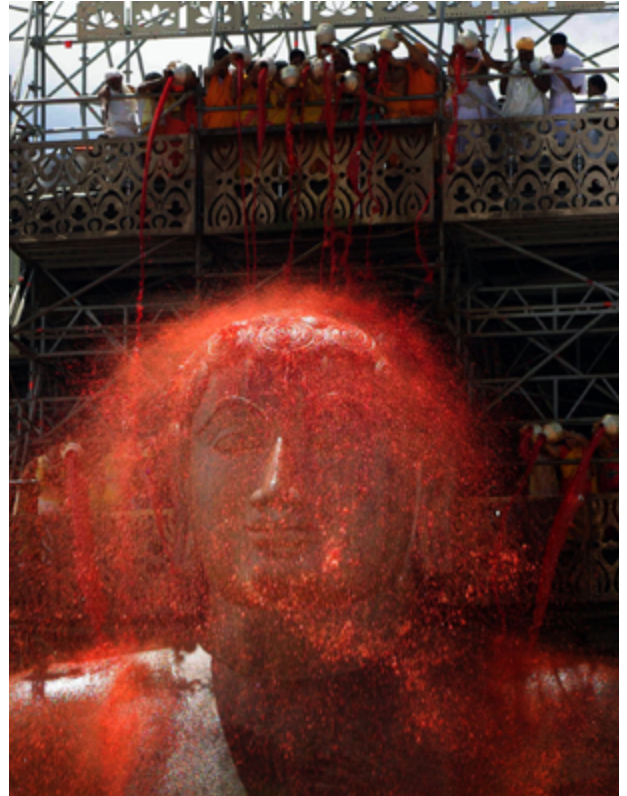© Arjun Haarith, AFIP

Weavers devouring bull © Arjun Haarith, AFIP

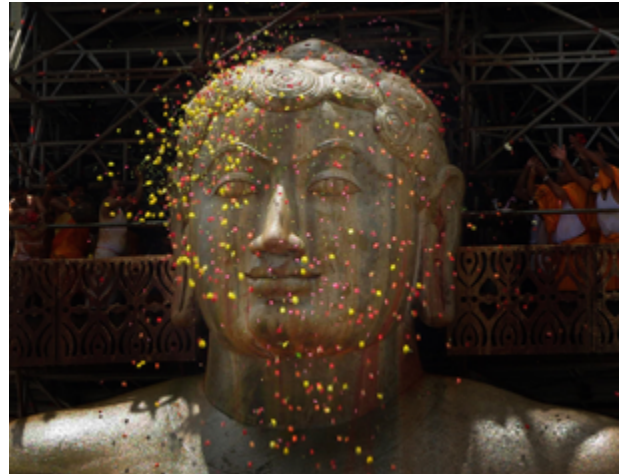*Weavers feeding on blue mormon* © Arjun Haarith, AFIP

© Ravishankar S L

© Ravishankar S L

© Ravishankar S L

© Ravishankar S L
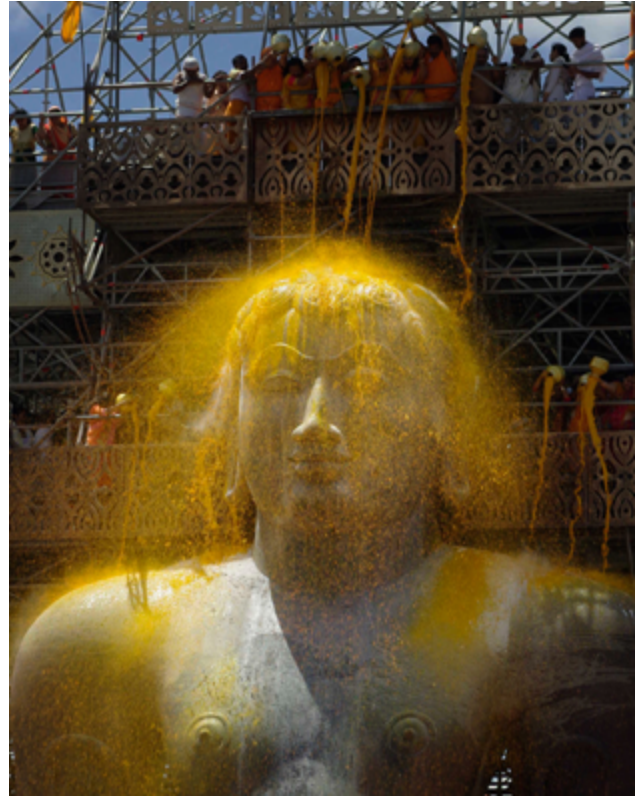

© Ravishankar S L

© Ravishankar S L

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© Ravishankar S L

Mr Ravishankar S L won the 'Special Mention Award (Amateur)' at the Eighth National Photography Awards organized by Photo Division, Ministry of Information and Broadcasting, Government of India. He received this award for his portfolio of pictures taken during the Mahamastakabhisheka of Lord Bahubali.

Ananth Kamat EFIAP, EFIP, cMoL
Director of YPS, Member, Dṛṣṭi Editorial Team

New Member Corner

Mem No	Full Name
JA-0044	Mr Aarya Rao
IM-0853	Mr Akshat Kansal
IM-0849	Mr Aninda Mitra
IM-0866	Mr Anupam Bhattacharyya
IM-0873	Mr Atri Kundu
IM-0869	Ms Chandramika Sarma
IM-0865	Ms Dhrisya H
IM-0859	Ms Eraveni Eraveni
IM-0875	Mr Halappa Gangamaligaiah
IM-0854	Mr Hamza Ali
IM-0861	Mr Jagannath Kidambi
IM-0864	Mr Jyotirmay Datta Chaudhuri
IM-0871	Mr Kanthavelan G
IM-0868	Mr Kiran Bhat
IM-0872	Mr Lavindra De Silva
IM-0852	Mr Madhu Jagdhish
IM-0850	Mr Minaketan Sabar
IM-0874	Mr Neel Shah
IM-0847	Mr Padmanabha Udupa
IM-0867	Mr Paisa Dheeraj
IM-0856	Mr Parag Patekar
IM-0862	Mr Prasanna R V
IM-0855	Mr Prashanth Yedathore Manjunath
IM-0851	Ms Rachita Shekhar
IM-0858	Mr Ravindra Jalde
IM-0846	Mr Sai Prasanth Bhamidipati
IM-0870	Mr Sandeep Narayan
IM-0863	Ms Shruti N Shah
IM-0860	Mr Sivalai Senthilnathan
IM-0848	Dr Sudhakar Banakar
IM-0857	Mr Vidyashankar A G
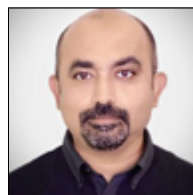
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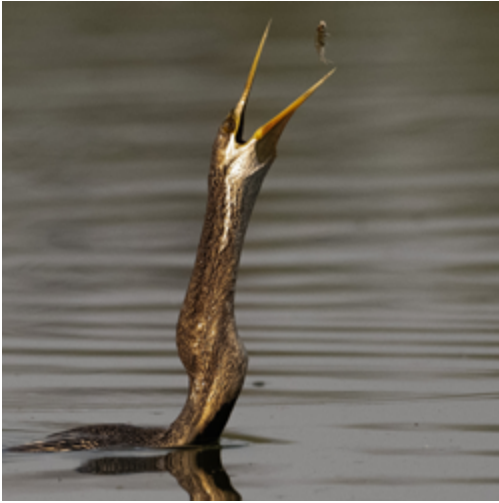
IM-0858 IM-0846 IM-0870 IM-0863

IM-0860 IM-0848 IM-0857

© Dhrisya H, IM-0865

© Dr Sudhakar Banakar, IM-0848

© Madhu Jagdhish, IM-0852

© Minaketan Sabar, IM-0850

© Eraveni IM-0859

© Padmanabha Udupa, IM-0847

© Vidyashankar A G, IM-0857

© Sivalai Senthilnathan, IM-0860

YPS Programme Calendar

May 2023				
Date	**Venue**	**Topic**	**Title**	**Presenter**
Sat,13	Venkatappa Art Gallery	Basic Photography Workshop - open for public - Day 1	Basic Photography Workshop	
Sun, 14	Venkatappa Art Gallery	Basic Photography Workshop - open for public - Day 2	Basic Photography Workshop	
Sat, 20	YPS Hall	Wildlife - Birds		KMB Prasad
Sat, 27	Google Meet	Talk on selection of pictures for submission in salons	Open House	Mr Krishna Bhat

June 2023				
Date	**Venue**	**Topic**	**Title**	**Presenter**
Sat, 03	City Market, Bengaluru	Street Photography	Photo Walk - Basket Weavers and City Market	
Sat, 10	Google Meet	Talk on how to judge in salons	Know All About Salon Judging	Mr H Satish
Sat, 24	On- line	YPS National Salon 2023 Judging - Day 1	YPS National Salon 2023 Women At Wheel - WAW	
Sat, 25	On- line	YPS National Salon 2023 Judging - Day 2	YPS National Salon 2023 Women At Wheel - WAW	

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

Hajar Mountains © Hamza Ali

Youth Photographic Society

www.ypsbengaluru.com

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