

Drishti



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Inside: Featured Article: Ajanta & Ellora | Just Grasp It: Slide Shows through Lightroom



31st FIP 2024 CONVENTION

AT THE ROYAL CITY
MYSURU, KARNATAKA

**March 22, 23 & 24
2024**

HOSTED BY

YOUTH
PHOTOGRAPHIC
SOCIETY



PROGRAM HIGHLIGHTS

- Display of delegates' framed pictures
- Photography at Mysuru palace indoor and lit-up palace (outdoor)
- Somnathpura Temple: Architectural photography
- Indoor tabletop photography - demonstration and practical shoot
- Outdoor photography of traditional dances of Karnataka and much more...
- Exciting goodie bag
- Registration opens: 05 Nov, 2023
- Request delegates to please note that children below 12 years are not allowed

**Convention venue and accommodation at a premium hotel,
Rio Meridian, Mysuru**

DELEGATE FEE STRUCTURE (ALL FEES ON TWIN-SHARING BASIS)*

CATEGORY	EARLY BIRD UP TO NOV 30, 2023	DEC 1, 2023 TO FEB 29, 2024
FIP Member	₹ 9,999	₹ 10,499
FIP Member with Spouse	₹ 18,999	₹ 19,999
Non FIP Member	₹ 10,999	₹ 11,999
Student	₹ 8,999 [#]	₹ 9,499
Senior citizen (70 years and above)	₹ 8,999 [#]	₹ 9,499

Inclusions:

1. Accommodation on full board basis for 3 nights
2. All activities from the time of arrival at the venue till check out
3. All entrance fees

Exclusions:

1. Anything not mentioned under inclusions
2. Laundry
3. Personal beverages
4. Camera and lens fee, where applicable

* Single occupancy fee will be provided on request # Document proof required

FOR FURTHER ENQUIRY

About Convention: 1. Manju Vikas Sastry V, President, YPS
99452 44055
2. Prema Kakade, Secretary, YPS
94489 56495

About Travel: 1. M S Kakade, Director, YPS
90039 30673
2. Ananth Kamat, Director, YPS
98809 87247 (7 pm onwards)

Convention email-id: ypsbengaluru+FIPC@gmail.com

For registration, visit: ypsbengaluru.com/fip-convention-2024



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family and friends to

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A-ISF, cMoL, GAPU, FAPU, HIUP, G.APS,
MCAS, M.NPS, E.CPE, M.APS, A.NPS,
I.APS/S, CMP.PPI

Exhibition

02 and 03 Dec, 2023
10 AM - 06 PM IST

Award Ceremony

02 Dec, 2023
11 AM IST onwards

Venue

Karnataka Chitrakala Parishath

Kumarakrupa Road ,Bangalore - 560001

Salon Chairperson

Manju Vikas Sastry V
President, YPS

Salon Secretary

Anitha Mysore
Director, YPS

Youth Photographic Society®

Patronage: Directorate of Youth Empowerment and Sports, Karnataka
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Dr̥ṣṭi Journal

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

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Blue reflection © Smita Goyal

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Front cover: Peacock Fighting © Ramu M ARPS, EFIAP | Acceptance | Nature | YPS National Salon 2023
Rear cover: Give Me Half © Nagu R AFIAP, AFIP

More laurels for Drṣṭi

Dear YPS Family,

Hope this finds you all in good health and spirit. Hope the celebrations during Janmastami, Ganesh Chaturthi and Navarathri were great with a lot of photographic opportunities.

YPS EC too got busy with the ongoing activities such as Butterfly Workshop at Belvai, Vietnam Photo Tour, International Salon 2023 keeping energies of all our YPS Members high in the last two months.

Happy to share that all the participants were extremely happy with the way Belvai workshop was conducted and captured rare species of butterflies during the workshop which was led by the Macro Group Lead Mr S Chandrasekhar. The guidance and mentorship of Mr Shammilan Shetty added another dimension to the workshop.

We have got fantastic feedback from all participants of the Vietnam tour, regarding the way it was organized, though it was a first international tour from YPS. This shows the immense commitment of all team members involved. Special thanks to Kishan Harwalkar who stepped in to support Yogesh Mokashi.

The Art of Focus Stacking was a unique demonstration program that was organized by YPS. The attendees were perplexed with the quality of images that can be shot and the techniques used to shoot them. This session was aired exclusively on Youtube and Facebook channels of YPS for the benefit of members and photo enthusiasts who were not in Bengaluru to attend the program in person.

Secretary's note

The Executive Committee is very happy and excited that YPS is the host club for the **31st National Convention of the FEDERATION OF INDIAN PHOTOGRAPHY**

The three days will be packed with exciting activities which have been a hallmark of all our events! I earnestly request all members to mark and block the dates, Mar 22 to 25, 2024 and participate in the event to be held in the Royal city of Mysuru. We are also happy to offer a special discount to all our

Hearty congratulations to the entire editorial team of Drṣṭi for winning the top most award at the PSA Interclub Newsletter contest. It gives me immense pride that this is the first time a journal from India received the prestigious Arthur P Hendricks Jr Memorial Award in addition to the Best Layout and Best Technical Article awards (Getting Started with Photomicrography by Raghuram Annadana)

The passionate Macro photography enthusiasts within YPS showcased their works from the recently held Hingara Workshop at the YPS Open House, resulting in constructive feedback and dynamic exchange of creative ideas and insights by the Lead, Mr H Satish and other senior members present at the program. Two awards were given during this event for the best pictures shot during the workshop. Congrats to the winners, Dr. Shridhar and Dr. Anand.

Google Meet with Mr Srikant Nippatla and Mr Ashok Kandimalla were definitely enlightening sessions for our members. Yet again, YPS embarked on a new feature to have the recording of Google Meets to benefit the members residing outside of Bengaluru.

It gives me immense pleasure and happiness that the international photo tour to Cambodia will be ongoing at the time of this publication. With preparations in full swing, my best wishes to all participants and I await some captivating photographs from this enriching experience. I extend my gratitude again to Mr Yogesh Mokashi for his dedicated coordination.

members. Let us all join hands, create everlasting memories and make the event the best ever organized!

I also take this opportunity to congratulate our member, Mr B S Venkatesh for being appointed as Director, for Interclub competitions for Photo Travel Division of Photographic Society of America, (PSA).

Congratulations to our members, Mr C R Sathyanarayana Dr. Ajit Huilgol

I am delighted to announce that we have the dates finalized for the FIP convention to be hosted by YPS, from March 22 to 25, 2024 in the culturally rich city of Mysuru. Preparations are in full swing for the same. Registration link and more details will be communicated through YPS communication channels soon. As we prepare for this landmark event, the Executive Committee looks forward to the collective engagement of all members in ensuring that this convention becomes an enduring memory for all attending delegates. In this endeavor, we extend an open invitation to any member interested in volunteering and participating in the organizational efforts to connect with us.

We would like to inform all our members that there is an opportunity for promoting your businesses/ organizations during the Convention. Please contact us for sponsorship opportunities.

International salon received a very good participation with 279 authors participating from 34 countries with 3504 works. Judging was by esteemed juries from eight countries. The Grand Exhibition and award ceremony will be held on 2nd and 3rd December, 2023.

Looking forward to active engagement of members in all upcoming YPS activities.



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



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

and Mr Jinesh Prasad for being in the top ten of FIP India ranking exhibitors for 2022.

Smita Goyal



Many photography lovers and reality show buffs would have recently watched #NoFilter by Indigo contest show on National Geographic Channel, where nine photographers were put to test by an eminent jury including renowned filmmaker Imtiaz Ali, along with veteran photographer Raghu Rai. One of the nine finalists, who won the hearts of the jury as well as viewers with her unique perspective was none other than our own YPS member Ms Smita Goyal.

Hailing from a small town, Dalli Rajhara Iron Ore Mines in Chhattisgarh, Smita holds a Master's degree in Computer Management from DAVV university, Indore, Madhya Pradesh. She is currently residing in Bengaluru and works for Capgemini as a Portfolio Manager.

Between mid-2016 to the end of 2017, Smita had the privilege of exploring Europe. The captivating architecture, well-designed roads, and enriching museums left a lasting impression on her and she felt compelled to capture these moments, hoping to cherish them forever. This marked the inception of her photography journey, and she began to document these experiences with her camera. Through self-guided learning via social media, she worked on refining her skills.

Upon returning to India, she discovered excellent opportunities for wildlife photography, thanks to the lush forested regions of Karnataka. She eagerly joined various wildlife photography groups, venturing into the woods to capture the beauty of nature. With the onset of the Covid pandemic, her focus shifted entirely to indoor photography for two years. During



Fabulas Taj mahal © Smita Goyal



Sunset View Of Leh Palace © Smita Goyal



Shy Family © Smita Goyal



Hampi-Stone-Chariot © Smita Goyal



Back-View-of-Stone-Car © Smita Goyal

this time, she delved into a diverse range of photography styles including food and product photography, macro photography, and droplet collision photography. Currently, she is also exploring the realms of street photography, still life, and portraiture, but she says nature and landscape photography gives her immense joy.

Smita's eagerness to learn more lead her to Youth Photographic Society and she joined YPS in March 2022, and soon started actively participating in YPS Saturday Meets, Photowalks and Exhibitions. During the YPS National Salon 2023, Women at Wheel,

she contributed as the Webmaster and a reviewer for the Monochrome section. She is also assuming similar responsibilities at the YPS International Salon 2023.

She also joined the YPS Salon Participation group and participated in many international and national salons. To date, she has received over 580 acceptances and earned 40 awards across different patronages. She also secured the 1st place in the Landscape category at the Inner Wheel Club, Satara and Kolhapur Amateur Photographers Association's national photo contest, exclusively for women. Being one

of the 9 finalists from amongst more than 90000 participants has been another feather in her cap.

Like the quote goes- "The world belongs to those who can capture its beauty. All you need is a camera". And for photography enthusiasts like Smita, sky's the limit.



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

Ajanta & Ellora: A Time Travel into the lost world of the Jataka Tales



Birds Eye view of Ajanta caves © Hema Narayanan EFIP, AFIAP, cMoL, QPSA

Not for nothing are the Ajanta and Ellora caves world-renowned. Even repeated visits do not dim the beauty of these 64 caves.

The Jataka Tales are indelibly etched in my mind, being favourite reading when I was a child. These stories were full of Buddhist ideals yet, laced with humour, they were entertaining and unforgettable.

The life of the Buddha has been a fascinating Indian perennial and the Jataka Tales are a voluminous narrative of his previous births, his lives in both human and animal form and the future Buddha. And so, when I first set foot in the gorge around the Ajanta caves, I was enveloped by a sense of the miraculous—as if the stories I had read as a child were going to come alive in these caves.

The Buddha's glorious life and times are narrated through illustrative forms such as paintings, sculptures, carvings and inscriptions—all on a vast scale and with stupendous magnificence.

“Architecture should speak of its time and place, but yearn for timelessness,” said Frank Gehry. And the Ajanta and Ellora caves are a standing testimony to the timelessness of India's heritage. Located in Aurangabad in Maharashtra, they are one of India's best-preserved sites and are on the UNESCO World Heritage list.

Ajanta Caves

These caves date from the second century to about 480 CE. Abandoned in the fifth century and unknown for close to 1,400 years, except perhaps to the local Bhils, this magnificent monument of architecture and art was rediscovered in 1819. A young British cavalry officer, John Smith, and his British soldiers, on a tiger hunt, accidentally discovered the Ajanta caves. Spotting the mouth of a cave high above the Waghora stream, they thought that it could only be man-made, at that



Walk through the rock cut Ajanta caves © Hema Narayanan EFIP, AFIAP, cMoL, QPSA



Ancient Ajanta © Hema Narayanan EFIP, AFIAP, cMoL, QPSA



Inside one of the Ajanta caves © Hema Narayanan EFIP, AFIAP, cMoL, QPSA

height. So, they scrambled up, entered the cave with a flaming grass torch and came upon a colonnaded hall, superbly vaulted with faded paintings on its walls. Beneath a dome, Smith saw a statue of a praying Buddha. This was the rediscovery of Ajanta. I had never imagined that there would be 30 hand chiselled caves nestled amidst the mammoth horseshoe shaped rocks in the Sahyadri hills of Aurangabad. They were apparently cut into a semi-circular scarp of a steep rock about 76 metres high, overlooking a narrow gorge.

Standing amidst the massive expanse of Ajanta, the visitor cannot but be overcome with admiration for the unflinching effort, mastery and passion of the artisans who created these caves. The work began under the patronage of the Satavahana dynasty. Of the 30 caves, five are sanctuary halls or chaityagrihas, while the remainder are monasteries or viharas. They served as sanctuaries for Buddhist monks during the monsoon. Visiting the caves in succession, cut out of the amygdaloidal trap rock, I observed that the paintings and carvings were intensely religious in tone and theme, depicting the life and times of the Buddha and Bodhisattvas. They are a sort of illustrated history of those times, with street scenes, court scenes, cameos of domestic life, animal and bird sanctuaries, and a variety of statues of the Buddha. My guide from Incredible India, Vinay Pathak, pointed out murals that are breath-taking in sweep and detail. From Cave No. 16, I could see the Waghora stream descending gracefully as a waterfall on the other side. It attains its utmost breadth and volume in the monsoon. Since it was September, the valley was at its verdant best. The floor levels of the caves are not uniform; the lowest is Cave No. 8 and the highest Cave No. 29. Also, some are incomplete. I could discern the most prominent feature of the chaityagrihas—the imitation of wooden construction, including the general contour and details. After Ajanta's rediscovery, artists from various countries have made copies of the paintings and murals as part of large projects, including the Bombay Cave Temple Commission, which was started by the Royal Asiatic Society in 1848.

The Archaeological Society of India (ASI) refers to Ajanta as “the finest surviving example of Indian art, particularly paintings.” Its architectural qualities,



Life of Buddha narrated through sculpting at Ajanta © Hema Narayanan EFIP, AFIAP, cMoL, QPSA



Textures at Ajanta date back to 480 CE © Hema Narayanan AFIAP, QPSA, EFIP

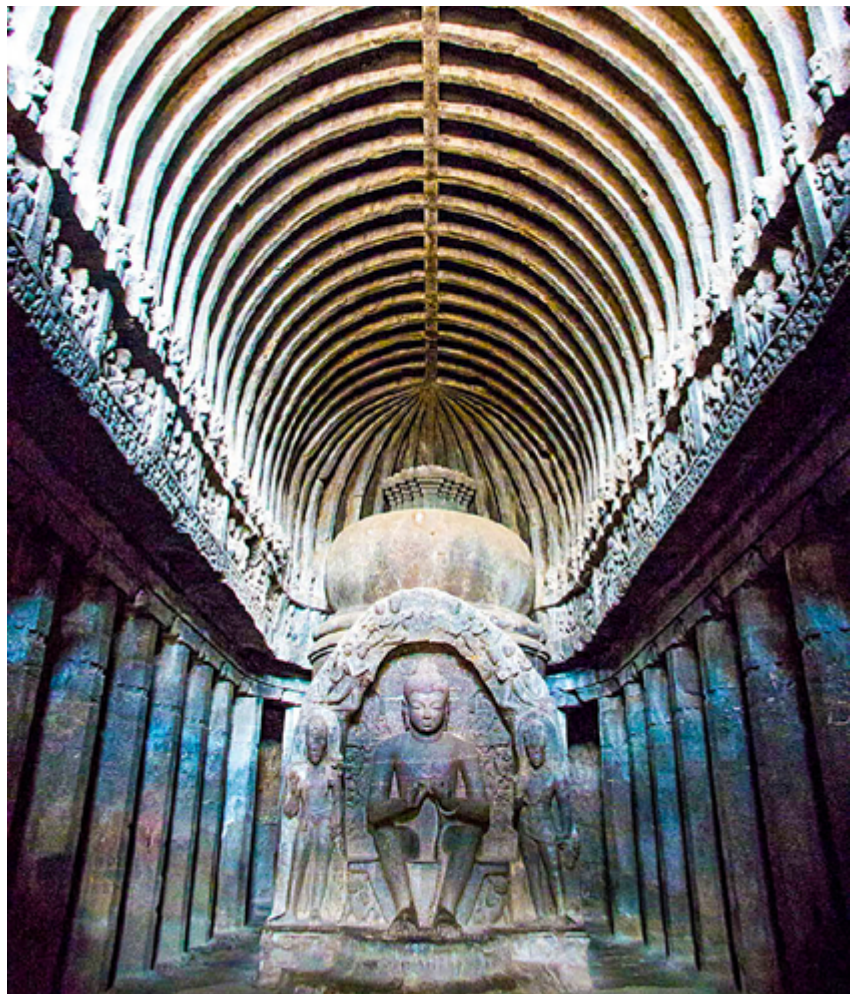


A picture perfect spot in Ellora caves © Hema Narayanan EFIP, AFIAP, cMoL, QPSA

air of elegance and the serenity of the sculptures have made it world-renowned.

Ellora Caves

Australian architect Adolf Loos remarked, "Architecture arouses sentiments in humans. The architect's task therefore is to make those sentiments more precise." The Ellora caves are a fantastic example; anyone will experience the sentiments of wonder, awe, admiration, and respect, confronted by this spectacular piece of work. Excavated out of the vertical face of the Charanadri hills, Ellora's 34 'caves' left me dumbfounded. These ancient caves are bestowed with rich styles, both in scale and detail, of not only Buddhist but also Hindu and Jain architecture. It is a splendid specimen of rock-cut architecture, a testament to the imagination and artistry of its creators belonging to the Rashtrakuta dynasty. My guide emphasised the caves that are not to be missed. Of the 34, 17 are Hindu, 12 Buddhist and five Jain. They are spread over a larger area, unlike the Ajanta caves, which are clustered together. I knew that I needed another trip to see them all and was able to visit for the second time in due course. Interestingly, this time, I could deduce a profound difference between the Buddhist caves



Symmetry at Ellora © Hema Narayanan EFIP, AFIAP, cMoL, QPSA



Excavated out of the vertical face of the Charanadri hills - Ellora © Hema Narayanan EFIP, AFIAP, cMoL, QPSA

at Ellora and those at Ajanta in terms of subject, arrangement and details.

Cave No. 16 at Ellora is overwhelmingly impressive, even the second time around. Kailasha is a temple and is awe-inspiring with its imposing proportions and stupendous workmanship. Illustrating Dravidian architecture, it encapsulates history in its sculptural ornamentation and architectural content. Buddha is always shown here with six, eight or 10 Bodhisattvas. Kailasha is also the world's

largest monolith temple. Cave No. 10 (Visvakarma) is another must-visit—a fine example of a Chaitya temple, famous for its elaborate façade, open courtyard and a special corridor. Unlike the Ajanta caves, the ones at Ellora were never forgotten, perhaps because they lie on an ancient trade route (dakshinapatha). My second trip left me feeling certain I need a third.

Walking out, I thought about a beautiful adage by Dan Rice: "There are three forms of visual art—painting is art to look at,

sculpture is art you can walk around and architecture is art you can walk through." As an architecture connoisseur, I had never imagined a day when I would see all three forms of visual art in a single place. At the Ajanta and Ellora caves, I saw exquisite paintings, walked around exotic sculptures and walked through magnificent architecture inside 64 caves, fashioned by human skill and endurance. It had me transported to another era.

Discover THIS

- Ajanta is one of those rare places where carvings from the second century BC to AD second century can be seen at the same spot. If you are walking into Cave 9 (Theravada temple), then you are amidst India's oldest paintings.
- The number of caves at Ellora is roughly 100; however, only 34 of them have been numbered by the ASI and the rest—about 66—are not known to visitors.
- Stand inside Cave 10 and maybe sing a song; it has a magical resonating sound, exclusive to this cave.



Every wall has a tale to tell © Hema Narayanan EFIP, AFIAP, cMoL, QPSA



Ellora Caves Framed © Hema Narayanan EFIP, AFIAP, cMoL, QPSA



Pillars are the beauty of Ellora © Hema Narayanan EFIP, AFIAP, cMoL, QPSA

Getting Here

Road Ajanta is 450 km east of Mumbai near Aurangabad. Ellora is 100 km from Ajanta.

Air: The nearest airport is Aurangabad, 15 km away from Ellora. Rail: Daily trains are available from Mumbai, Delhi, Hyderabad, and so on to Aurangabad, the closest railhead.

A 3 night, 4 day weekend should be comfortable for covering all the places here

Photography gear and Tips

- Wide angle lens like 10-22mm (for exaggerated perspectives and expanses), 15-85mm (for reasonably

wide coverage of the monument) or similar

- Telephoto lens like 70-200mm or similar can help capturing closeups of paintings and sculpting
- Prime 50mm or 35mm or similar for shallow DoF shots
- Lot of scope for compositions on both mobile and DSLR photography
- Caves are a ground for many composition, such as
 - 7 elements of design (line, shape, colour, value, form, texture and space)

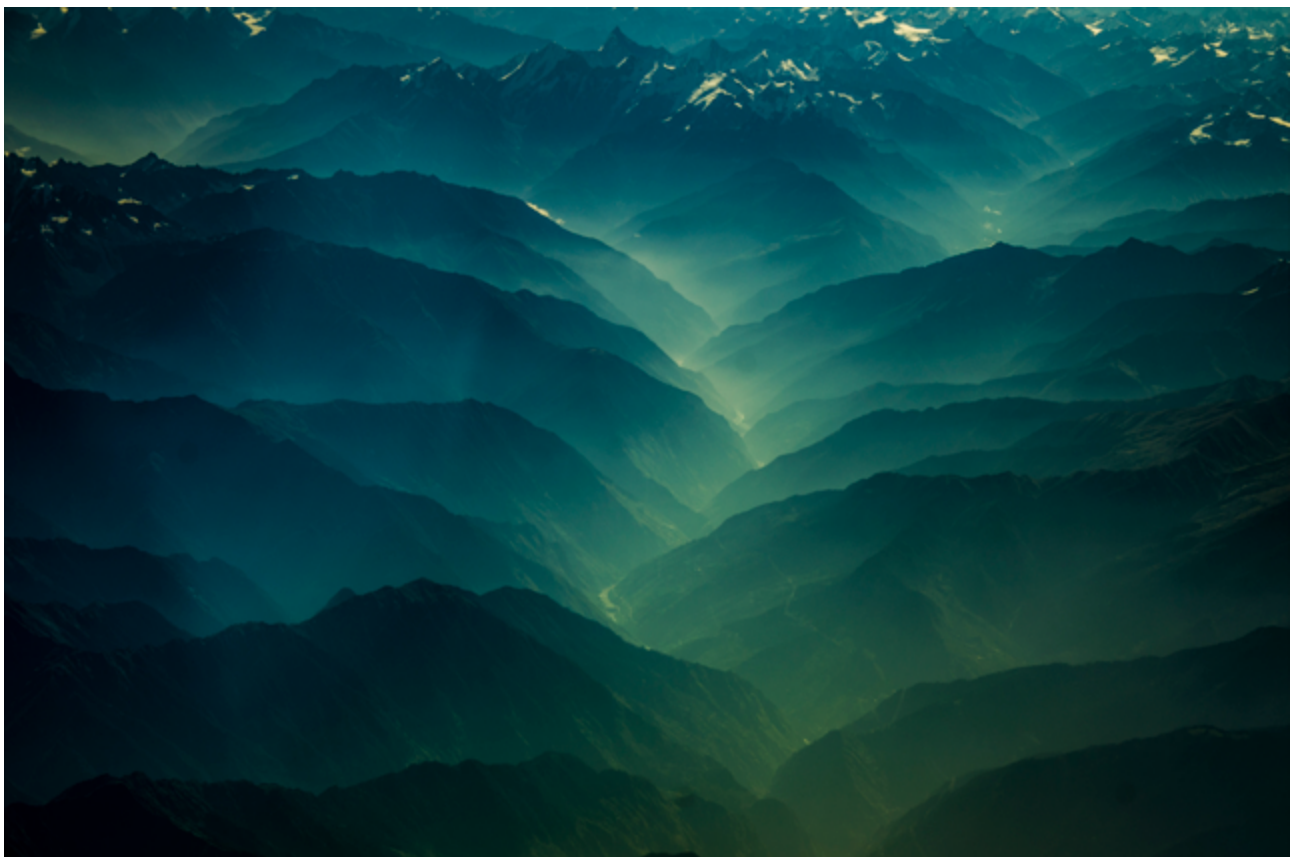
- Symmetry, natural framing, layering of subjects, foreground emphasis, etc
- Panoramas and Hyper-lapse can be tried

• Hema Narayanan EFIP, AFIAP, cMoL, QPSA



Hema Narayanan EFIP, AFIAP, cMoL, QPSA is a professional photographer and a published writer. Her work across varied photography genres and travels have been published in many newspapers, magazines, journals and stock. She is the founder of the company 'Wider Angles' and under this banner, she is a photography mentor, tour expedition lead and commercial photographer. Hema is a panellist on juries, a speaker at forums and cherishes teaching young shutterbugs at an International school. She is an avid traveller, ardent music lover and reads more from the book of life. Hema is a post graduate engineer by education and an artist by passion. After quitting her IT career, she also graduated from the New York Institute of Photography in 2015. She has won several awards and accolades in photography. Her website is www.hemanarayanan.com

Heavenly Himalayas



Heavenly Himalayas © B V Prakash

"Russian Artist Nicholas Roerich's Paintings of Asian Mountain Landscapes are strange and disturbing numerous times at the Mountains of Madness; the hypnotic, immersive nature of his works truly absorbs the onlooker, leaving one with a sense of peace and tranquility", quoted by H. P. Lovecraft (1890-1937), American Art Critic, Writer and Poet.



These lines hold profound relevance to the captivating artwork entitled 'Heavenly Himalayas,' captured by the skilled lens of Mr B V Prakash, a subject of analysis within this column. The mesmerizing hues of the mountain range appear so remarkably vivid, as if bestowed with an otherworldly, unreal quality. This visual marvel evokes memories of my own wanderings through the renowned Gallery at Karnataka Chitrakala Parishath's museum, where a collection of 36 lifelike creations by Nicholas Roerich is proudly showcased. Renowned for his masterful renditions of the Himalayan landscapes, Roerich's

works were often crafted on the spot, during the mystical interludes of the Green hour, Blue hour, and Golden hour, capturing the essence of the majestic peaks during his prolonged sojourn in the ethereal realms of the Kullu Valley, pre-dating the year 1947.

Capturing these breathtaking green tones within the mountain ranges and peaks often relies on a delicate interplay of chance and preparation for photographers braving the early morning hours. This elusive phenomenon hinges upon a myriad of factors, including the ever-changing seasons, the varying altitudes and the nuanced perspectives determined by the careful positioning of the camera angle. Nature orchestrates a remarkable transformation during the pre-dawn hours, as the dark blues gradually give way to the soft, ethereal hues of light blue, casting an enchanting spell across the rugged mountain folds. This mystical transition, nestled between the tranquil embrace of the blue and the impending radiance of yellow, interestingly intervening magic of green hues remain fleetingly visible, weaving

a very short time spectacle reserved for those venturing into the rarefied ambiance of very high altitudes.

In this captivating depiction by Prakash, the viewer is privy to a rare triumph achieved through an expertly executed aerial shot, captured during his flight from Leh, Ladakh to Delhi, as it ascended towards the southern horizon. As he recounts, the pre-dawn landscape lay veiled in a delicate shroud of mist, lending an enchanting mystique to the entire valley. With each gradual ascent above the neighboring mountain peaks, a breathtaking vista unfolded before his gaze, revealing an expansive tapestry of mountain ranges illuminated by the ethereal glow of the early morning light, stretching endlessly into the northern expanse.

Anticipating the potential for this momentous capture, Mr B V Prakash strategically secured a seat by the left-side east window, enabling him to behold the panoramic splendor of the Himalayas as the gentle radiance of the rising sun remained poised to touch the majestic peaks. With keen foresight,

he affixed a CPL filter to the lens, ensuring a seamless fusion of technical precision and artistic vision, allowing him to navigate the intricacies of glare management and capture the essence of that magical instant with unparalleled clarity and finesse. He used Nikon D 7000 with 18-105mm Lens at 58 mm focal length to avoid perspective distortion , Aperture F 8 , SS 1/400th sec, ISO 100, WB Daylight.

Prakash, having previously served as a bank officer, has now wholeheartedly dedicated himself to his cherished pursuits of photography, treks and travels, along with contributing his insightful writings to various newspapers and special editions focusing on the realms of travel, adventure, and nature. With his unwavering passion for exploration, he has already extensively traversed the expanse of the Himalayas along with venturing into numerous destinations across India and abroad, leaving an indelible mark through his diverse and enriching experiences.

To analyze this picture concerning its technical parameters, I note that all aspects of the camera settings appear to be appropriately adjusted. Specifically, for aerial shots of this nature, it is advisable to prioritize a faster shutter speed ranging from 1/400 to 1/500, coupled with a wider aperture of up to F 8, and a corresponding lower ISO, as aptly demonstrated in this particular instance. When capturing images through an aircraft window, it is crucial to ensure that neither the camera body, lens, nor the hands or arms come into contact with any part of the aircraft, including the window glass, to prevent the transmission of vibrations. However, in this exceptional case, the higher shutter speed effectively mitigated any

potential issues related to vibration, resulting in a commendable sharp and stable capture.

From an aesthetic perspective, the artist faced the significant challenge of maneuvering within the confined space of the window seat aboard the aircraft, with limited freedom of movement. Given these constraints, the task of organizing the optimal camera angle, fine-tuning the essential settings, and carefully balancing the exposure triangle within the restricted time frame presented a formidable undertaking. Furthermore, the intricacies of composing the scene in a manner that would encapsulate the true essence of the moment undoubtedly posed a considerable artistic feat, requiring meticulous attention to detail and a discerning eye for capturing the perfect frame.

Here are a few noteworthy observations:

- A delicate stream of flowing water at the base of the mountain range draws the eye, adorned with a gentle mist that emanates a subtle, reflected luminosity, even in the absence of the rising sun. This nuanced backdrop serves to accentuate the interplay between the blue-green tones and the interweaving shadows within the mountainous terrain.
- The sinuous path of the stream, originating from the upper left corner and gracefully curving towards the bottom right of the frame, forms an elegant reverse 'S' curve, infusing the scene with a captivating sense of aesthetic beauty and natural grace.
- The lines that trace the contours of the mountains, ascending from

the base to two-thirds of the frame, converge at the majestic, ice-clad peaks of the Himalayas, evoking a profound sense of unity and coherence within the composition, seamlessly melding the elements into a harmonious whole.

- The viewer's gaze is naturally drawn to the lower third of the frame, guided by the subtle interplay of light and the terminus of the stream, with the curved lines of the mountain summits elegantly guiding the viewer's eye towards this focal entry point. The adherence to the Rule of Thirds within the picture composition contributes to its overall visual appeal and dynamic balance.
- The collective impact of the image is undeniably striking, attributed to the meticulous attention to tonal intricacies, the rhythmic interplay of light and shadows, and the creation of a compelling three-dimensional depth within the frame. The evocative title of the picture, "Heavenly Himalayas," serves to enhance the spiritual and awe-inspiring experience for the viewer, a testament to the commendable artistry of the esteemed author, Mr B V Prakash, in presenting this captivating piece within 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.

Member Achievements



YPS Life Member and Salon Group lead, Mr Venkatesh B S (LM-312) has been appointed as Director, for Interclub competitions worldwide for Photo Travel Division of Photographic Society of America, (PSA). The Executive Committee and Members congratulate and wish him success in his new role.



Stories from United States National Parks - Part 2



Snow In Grand Canyon © Thejas K R AFIAP, AFIP

Canon 550D, with exposure at F11, 1/100S, Canon 17-24 at 17mm

This collection stands as a continuation of my photographic odyssey through the heart of America's National Parks. Building upon the timeless narratives woven by light and shadow covered in the vignette in the last issue, this sequel seeks to delve deeper into the intricate world of nature's grandeur, unveiling new vistas and untold stories that beckon to be immortalized through the lens. As I venture once more into the untamed wilderness, my aim is to capture the spirit of these hallowed landscapes, to evoke an unspoken dialogue between the human soul and the raw, unyielding beauty of the natural world. Through this visual chronicle, I hope to ignite a renewed sense of wonder and reverence for the sanctuaries that embody the very essence of our collective heritage, inviting viewers to embark on a journey of discovery of the timeless majesty of the American wilderness.

Grand Canyon National Park, Arizona

In the heart of the Arizona desert, where time seems to slow and the sun casts its fiery glow upon the rugged terrain, lies the magnificent Grand Canyon National Park. Here, nature's own hand has meticulously carved an

awe-inspiring masterpiece, revealing a chasm of unparalleled depth and beauty. The canyon's mighty walls, adorned with the ancient tales of geological history, stand as towering sentinels, testifying to the enduring power of the Colorado River, which has relentlessly shaped this monumental landscape over countless millennia. As shadows play upon the canyon's expanse, an ethereal dance unfolds, highlighting the vibrant layers of sediment that narrate a story as old as time itself. Amidst this timeless grandeur, one cannot help but feel a profound sense of wonder, as if beholding a sacred monument to the eternal forces that have sculpted the very essence of the American West.

"Does it snow in the Grand Canyon? I never knew," a woman whom I met on the trail said. I did not know either. It is a desert landscape and most of the pictures that I had seen of the Grand Canyon were of dry, reddish-brown landscapes.

I ventured to the canyon's edge, my breath forming delicate clouds in the crisp morning air. As I framed the shot, the distant peaks shrouded in a veil of ethereal mist seemed to beckon, inviting me to capture the ephemeral beauty of this snow-dusted wonderland.

With each click of the shutter, the interplay of light and shadow revealed an enchanting spectacle, as the sun rays delicately pierced through the fog, casting an other-worldly glow upon the snow-kissed formations. The canyon's grandeur, now veiled in a gossamer shroud, assumed a new dimension of mystery and enchantment. The distant silhouettes of ancient plateaus emerged and disappeared in the whimsical dance of the fog, lending an aura of timelessness to the wintry scene.

Shiva Temple Peak

Nestled within the ancient embrace of the Grand Canyon, the Shiva Temple peak stands as a testament to the enduring spirit of myth and legend. Its name, an ode to the powerful Hindu deity Shiva, echoes through the rugged corridors of time, bestowing upon this towering geological formation a sense of enigmatic reverence. Clarence Dutton, an ardent explorer enraptured by the canyon's mystique, bequeathed the honour of this title to the majestic butte, perceiving it as the mightiest and most resplendent pinnacle within this landscape. In the year 1906, the U.S. Board of Geographic Names etched the name of Shiva Temple into the annals of history, immortalizing



Shiva Temple Peak in The Grand Canyon © Thejas K R AFIAP, AFIP.

Canon 550D, with exposure at F11, 1/100S, Canon 70-200 at 200mm



Colorado River in the Grand Canyon © Thejas K R AFIAP, AFIP

Canon 550D, with exposure at F11, 1/100S, Canon 17-24 at 20mm

its significance within the sacred tapestry of the Grand Canyon's enduring legacy.

Colorado River

Amidst the rugged expanse of the American Southwest, a timeless drama unfolds as the mighty Colorado River

carves its path through the ancient heart of the earth. Like an artist's brush upon an endless canvas, its relentless currents paint a vivid narrative of raw, untamed power. From the glimmering waters emerge echoes of primordial chaos, sculpting the vibrant textures of the Grand Canyon with

every gentle lap and tumultuous surge. The sun, a fiery protagonist in this grand spectacle, casts its golden spotlight upon the sinuous curves and towering cliffs, igniting a breathtaking dance of light and shadow that unfolds across the canyon's ever-changing visage.



Light Play in The Grand Canyon © Thejas K R AFIAP, AFIP

Canon 550D, with exposure at F11, 1/100S, Canon 17-24 at 24mm

In the quiet depths of the canyon, the river's rhythmic cadence orchestrates a symphony of echoes, whispering ancient tales of resilience and transformation to the wind-swept walls. As the water meanders through the labyrinthine corridors, it weaves an intricate tale of time's passage, etching its legacy upon the very fabric of the earth. In moments of tumultuous fury, the river roars with a primal intensity, hurling itself against the unyielding rocks, each collision a testament to the enduring struggle between nature's force and the stoic embrace of the canyon's towering sentinels.

Redwood National Park, California

In the mist-laden embrace of the California coast, Redwood National Park stands as an ethereal sanctuary of ancient giant trees, a testament to the enduring legacy of nature's grandeur. Here, amidst the somber tranquillity of the towering redwoods, time seems to stand still, enveloped in a primal hush that speaks to the profound reverence owed to these arboreal titans. The sun, filtered through the dense canopy above, casts an ethereal glow upon the forest floor, illuminating a world where colossal

trunks ascend to touch the heavens, their boughs adorned with a delicate lacework of emerald foliage.

Muir Woods in Redwood National Park

During one of his visits to the woods, John Muir encountered a group of lumberjacks who were in the midst of felling a particularly colossal redwood tree. He was a Scottish-born American naturalist, author, environmental philosopher, botanist, zoologist, glaciologist, and early advocate for the preservation of wilderness. Witnessing the destruction of this magnificent natural wonder, Muir was

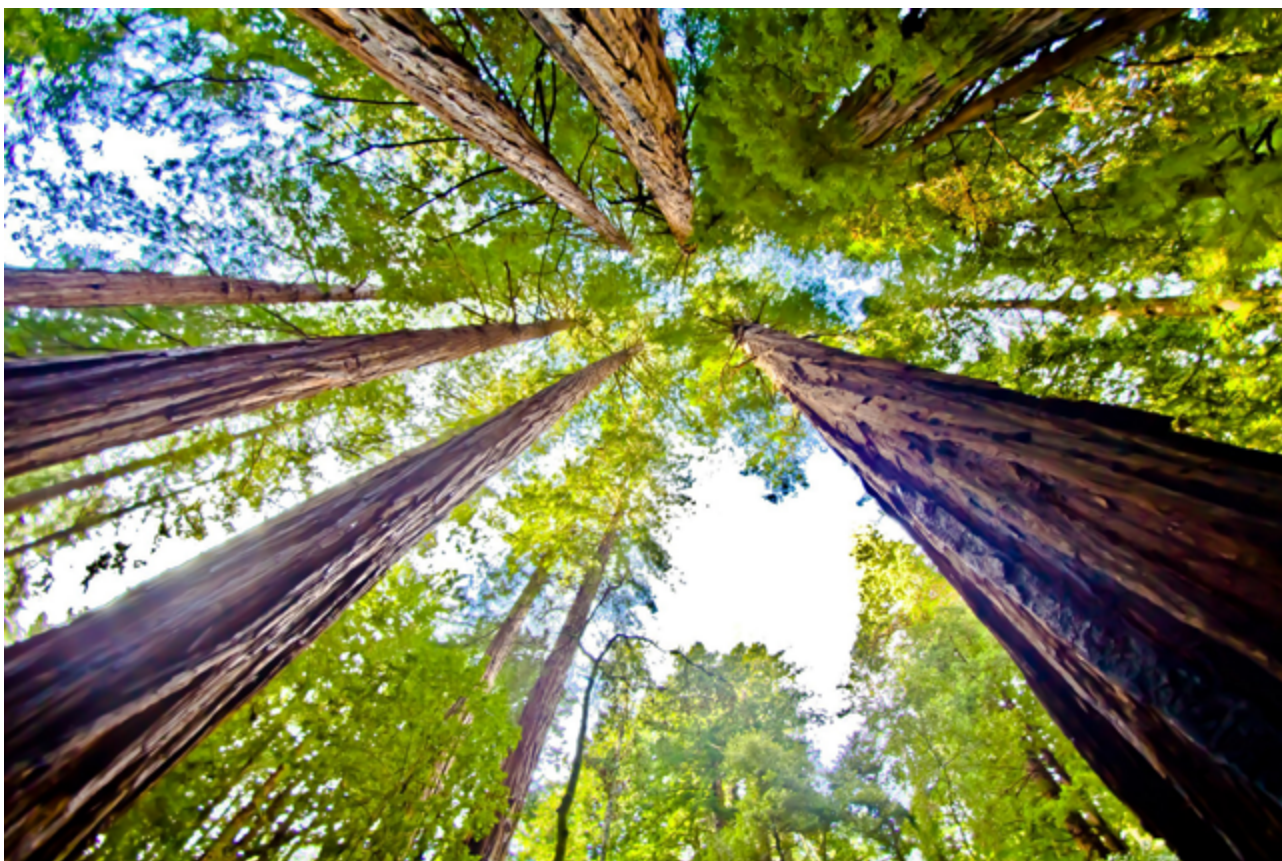


Redwood National Park © Thejas K R AFIAP, AFIP



Muir Woods National Monument © Thejas K R AFIAP, AFIP

Canon 550D, with exposure at F5.6, 1/100S, Canon 17-24 at 17mm



Coastal Redwood Trees of Redwood National Park © Thejas K R AFIAP, AFIP

Canon 550D, with exposure at F11, 1/100S, Canon 17-24 at 17mm

deeply moved and immediately sprang into action. With an unparalleled fervour and an unwavering determination, he engaged the lumberjacks in a heartfelt conversation, passionately advocating for the preservation of the redwoods and the importance of conserving these awe-inspiring giants for future generations.

Muir's impassioned plea struck a chord with the lumberjacks, and they were moved by his deep reverence for the natural world. Inspired by Muir's words and his unwavering dedication to the cause, they eventually decided to spare the tree, thus marking a pivotal moment in the history of Muir Woods and the conservation movement at large. Muir's legacy of environmental advocacy continues to echo through the lush groves of Muir Woods, serving as a poignant reminder of the profound impact that a single individual's dedication to nature can have on the preservation of our planet's natural treasures.

On the historic day of January 9, 1908, President Theodore Roosevelt issued the proclamation establishing the revered Muir Woods National Monument based on John Muir's contribution to conservation. Encompassing a pristine expanse of 295 acres, Muir Woods emerged as the

seventh National Monument and bore the distinguished honour of being the first to be founded through the generous donation of private land by conservationist William Kent.

Tall Trees of Redwoods National Park

Redwood trees, with their towering heights and immense girth, stand as some of the most remarkable natural spectacles on earth. The Coastal redwoods hold the distinction of being the tallest trees globally. Some of these awe-inspiring redwoods have graced the planet for over 2,000 years, a testament to their extraordinary longevity and resilience through the ages, bearing witness to the passage of numerous historical events.

These remarkable trees find their natural habitat along the Pacific coast of the United States, particularly in the cool and humid climate of California. Coastal redwoods flourish in this environment, creating sprawling forests that serve as vital ecosystems, supporting a diverse array of plant and animal species. These forests play a crucial role in the planet's carbon sequestration, contributing significantly to the overall health of the Earth's atmosphere.

I met a hiker when I was shooting this picture from a low angle. He told me an interesting story of his hike in the Redwoods forests. Along with a group of hikers he met online, he had embarked on a seemingly straightforward trail, armed with their trusty maps and a spirit of adventure. However, as they delved deeper into the forest, their overconfidence led them astray, and soon they found themselves entangled in a maze of towering redwood trees, unable to discern the path back to their starting point.

As the hours passed and the sun began its descent, their attempts to retrace their steps became increasingly futile, prompting a comical display of navigational confusion and good-natured bickering among the group. Eventually, with the help of a mischievous squirrel acting as an impromptu guide, they stumbled upon a familiar clearing, greeted by the collective sighs of relief and a newfound appreciation for the complexities of nature's grand design. Soon, the hikers emerged from their misadventure, regaling their fellow park visitors with a tale of resilience, camaraderie, and the occasional folly of human navigation amidst the towering



Hill Top Vista, El Yunque National Forest © Thejas K R AFIAP, AFIIP

Canon 6D Mark II, with exposure at F9, 1/100S, Canon 24-70 at 70mm

majesty of the Redwoods. Later, one of the hikers in the team became his girlfriend.

El Yunque National Forest, Puerto Rico

In the emerald heart of the Caribbean, where the lush rhythms of nature intertwine with the vibrant spirit of Puerto Rico, lies the captivating sanctuary of El Yunque National Forest. Here, amid the gentle embrace of mist-laden peaks and dense foliage, a symphony of life unfolds in a kaleidoscope of hues and textures. The ancient boughs of towering trees, adorned with delicate epiphytes and cascading vines, create a majestic cathedral of green, inviting the soul to wander through its dense corridors in search of solace and wonder. As the sun dances upon the forest floor, illuminating a rich mix of life, the rhythmic chorus of frogs and the whispered melodies of the tropics weave an enchanting melody, beckoning the weary traveller to immerse themselves in the timeless embrace of this tropical haven.

Hill Top Vista

Perched atop a small hill within the depths of El Yunque National Forest, a breathtaking panorama unfolds before the beholder, unfurling a picturesque tableau that extends seamlessly from the glistening expanse of the Caribbean Sea to the intricate surface of the beautiful coast, and finally culminating in the embrace of the lush, emerald

hues of the National Park's dense, teeming forest.

The locals of Puerto Rico tell the tale of a mystical spirit of the "Guaicabon," a mythical guardian said to protect the forest's ancient trees and wildlife. According to local legends, the Guaicabon is a benevolent force that watches over the delicate balance of the ecosystem, ensuring the flourishing vitality of the forest. Residents and visitors alike recount tales of encountering an otherworldly presence amidst the rustling leaves and cascading waterfalls, a reminder of the deep-rooted reverence for nature ingrained within the cultural fabric of the region.

La Coca Waterfalls

La Coca Falls exemplifies the essence of a slide falls, as the crystal-clear waters gracefully cascade down a striking 60-foot rock face, before converging into a narrower creek below. This captivating waterfall, adorned with its natural elegance, stands as a testament to the exquisite beauty that thrives within the heart of El Yunque National Forest. Enveloped by the lush embrace of the tropical rainforest, the falls become a mesmerizing focal point within a vibrant tapestry of verdant foliage and the enchanting melodies of the forest's thriving ecosystem.

As I ventured into the captivating realm of La Coca Falls within El Yunque National Forest, my camera on a tripod, a sense of serene anticipation enveloped me. With

the gentle spray of the cascading water gracing my skin, I set up my equipment, preparing to capture the essence of this natural wonder through the artistry of long-exposure photography. As the daylight gently waned, I meticulously adjusted my settings, allowing the camera to paint the passage of time in a delicate dance of light and motion.

With each extended exposure, the water transformed into a graceful, ethereal veil, its fluid movements immortalized in a soft, mesmerizing blur. The surrounding tropical rainforest, rendered in a rich texture of vibrant hues, provided a captivating backdrop, enhancing the enchanting allure of the falls. As the shutter clicked, the essence of La Coca Falls seemed to transcend the limitations of the present moment, encapsulating the timeless beauty and dynamic energy of this exquisite natural spectacle. With each photograph, I found myself captivated by the harmonious interplay of light, water, and the enchanting ambiance of the rainforest, etching an indelible memory of tranquillity and artistry within the fabric of my photographic journey.

Tuning Out The World

I stopped by another smaller waterfall in the forest drive.

I shut the world around me to focus on shooting this long-exposure picture.

The small leaf on the rock reminded me that though we may find ourselves



*La Coca Waterfalls,
El Yunque National Forest* © Thejas K R AFIAP, AFIP

Canon 6D Mark II, with exposure at F9, 30S,
Canon 17-24 at 17mm, using ND10 filter



Quiet Waterfalls © Thejas K R AFIAP, AFIP

Canon 6D Mark II, with exposure at
F9, 30S, Canon 17-24 at 17mm, using ND10 filter

standing firm on solid ground at this moment, we must remain ever-prepared for the capricious tides of tomorrow. As the monks of old would affirm, our resilience lies not in the illusion of unchanging circumstances, but in the unwavering strength of our own character and the adaptability of our minds.

The wise embrace the present without allowing themselves to be ensnared by its fleeting comforts, recognizing that the only constant in life is its perpetual ebb and flow.

All the pictures featured in this article have been shot in raw, processed with Adobe Lightroom, exported to Adobe Photoshop, Topaz Adjust for finer processing such as localized exposure control, highlighting texture as well as cleaning up.

• Thejas K R, AFIAP, AFIP



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



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Slide Shows through Lightroom

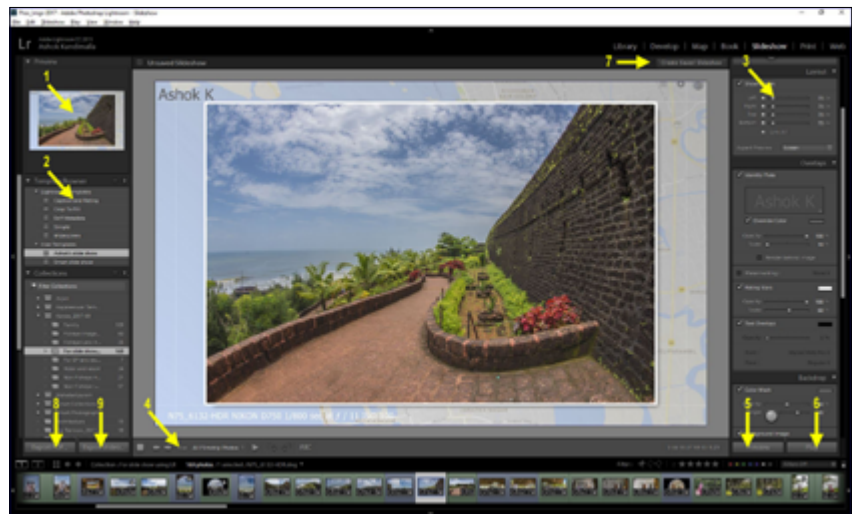
One of the beautiful experiences lost when film went into oblivion was watching a slide show of projected transparencies. However, we now have HD and UHD TVs that can display excellent color and contrast. An added advantage is the convenience of setting up a slide show which was quite cumbersome during the film days.

Remember that all the development (processing) you have done in the Lightroom will not alter the original image. So, you first need to make sure that the development settings are applied and then output image files are created through the Export command. The result is an image file with all the development settings applied (baked in). If you want to display images thus created on an HDTV, you can create JPEG images of 1920 pixels on the long side and in sRGB color space. These images can be copied on a USB thumb drive and plugged into an HDTV. The TV remote can now be used to scroll through the images.

However, you can create far more sophisticated and professional looking side shows with minimal effort using the Lightroom Slideshow module. Note that Adobe uses a single word "Slideshow" as the name of the module. However, in English, there is no such word. So, to avoid confusion, in this article, we will call the Lightroom module Slideshow and will use the two words slide and show to describe well, a 'slide show'!

So, what does Slideshow help you to do? Here is a partial list:

- Insert starting and ending slides (titles)
- Smooth transition from slide to slide
- Nice looking borders
- Watermark your presentation
- Automatic frame advance with programmable timing
- Display EXIF data for each slide
- Add music
- Easily create a slide show file for portability
- Customize slide shows to suit your tastes



Picture 1: The Slideshow module screen. The symbol ↓ indicates arrow numbers.

- 1↓1 Slide Preview
- 1↓2 Template Browser
- 1↓3 Right Panel
- 1↓4 Toolbar
- 1↓5 Preview
- 1↓6 Play
- 1↓7 Create Saved Collection
- 1↓8 Export PDF or JPEG
- 1↓9 Export Video

And many more!

Slideshow module – the basic organization

First launch Lightroom. Now click on Slideshow (right top corner of the screen) to invoke the Slideshow module. You will now see the Slideshow module screen (Picture 1) which is similar to that of other Lightroom modules.

The Slideshow module screen has a left panel, a central area to check out the layout, and a right panel. At the bottom, you have the familiar Filmstrip, showing the thumbnails of the images.

Let us look at the left panel first. If you expand the Slide Preview (Picture 1↓1) (by clicking on the little triangle) you will see the thumbnail of the image selected, along with the parameters (like background, borders, etc.) active at that time. Below that you will see the Template Browser (Picture 1↓2). Expanding it will show you two sections – Lightroom Templates and

User Templates. The former is a list of templates that Lightroom has provided for different types of slide shows. Expanding the User Templates gives the list of templates that you have created through customizing. Below this, you can see the list of Collections.

On the right panel (Picture 1↓3), we have several parameters that can be used to customize your slide show. These are divided into several sub-panels and are named as:

1. Options
2. Layout
3. Overlays
4. Backdrop
5. Titles
6. Music
7. Playback

While these are a handful, they are quite simple to use.

Above the Filmstrip, you can see the Toolbar (Picture 1↓4) which on the left

has controls, much like a DVD player-stop, advance in both directions, play, etc. Next, you have an option to play all the images in the collection or only the selected images from the collection. After this, you have an important option labeled oddly as ABC. Clicking on it will enable you to add a variety of text options including custom text, metadata, etc. The text will appear in a box and you can drag it to any position. You can scale it too, by dragging the corners. You can also rotate any text by selecting it and then clicking on the two arrow keys on the Toolbar. All these text strings are controlled by Overlays which are on the right panel. We will discuss these in detail shortly.

Important: Note that you need not worry about the original size of the images (in terms of pixels). Once you decide on the output device and its resolution, the Lightroom scales the images correctly without your intervention.

Example – Creating a slide show:

The easiest way to show how to create a slide show is through an example. Follow the sequence given here, step by step.

Step 1: You need to take this step even before you invoke the Slideshow module. First, go to the Library module and display the folder from which you want to pick up images for your slide show. Select all the images that you want to include in the slide show. Make a collection of these images. Let us call the selection you created as YPS Slide Show. If all the images you want are not in the same folder, select the needed folders one by one. In each folder, select the images and add them to the collection mentioned. So, you now have a collection of all the images that will form the slide show. After the collection has been created, you can edit the collection by adding or deleting the images. The advantage of using a collection is that when you delete an image from the collection, it will not be deleted from the disk or Lightroom catalog. It will only get removed from the collection. From the Collections on the left panel select (if not already selected) the YPS Slide Show. All the images in this collection will now be shown in the Filmstrip at the bottom.

Step 2: Click on Slideshow (right top of Lightroom screen) and from the left panel

(Picture 1), expand the Template Browser (Picture 1↓2). From Lightroom Templates choose the template Caption and Rating. You will now see this template applied to the selected slide. While this may be fine, you can also customize it in several ways and create a template of your own. In case you are OK with the template and want to go ahead, you can skip to Steps 3 and 4 and go to Step 5 now.

Step 3: This is for customizing the template and is an optional step. There are several parameters on the right panel and you can alter these for customizing. For each of these, there is a check box and when you check that, it will enable that particular parameter. Let us look at various parameters that are on the right panel one by one, from top to bottom:

Refer to Picture 2:

1. Options:

Zoom to fill frame: Keep it unchecked. Checking it might crop images as Lightroom tries to fill the frame.

Stroke border: This draws a border around the image. You can change the thickness of the border by using the Width slider. If you want to change the color, click on the color box and select the color you want. Start with a pure white border and a thickness of 3px.

Cast Shadow: If you look just after the border (of the image) to the right and bottom you will find a shadow. You can alter this by using the four sliders present. These are Opacity (controls the opaqueness), Offset (how far away from the image), and Radius (or feather) of the edge. The last slider Angle controls the position of the shadow. Just play around these a bit and you will get an idea of what these sliders do.

2. Layout:

Sliders for guides: These four sliders set the margins and hence the size of the image on the screen. Usually, these four are linked together and move in unison so that the image is centered on the screen. Leave them that way.

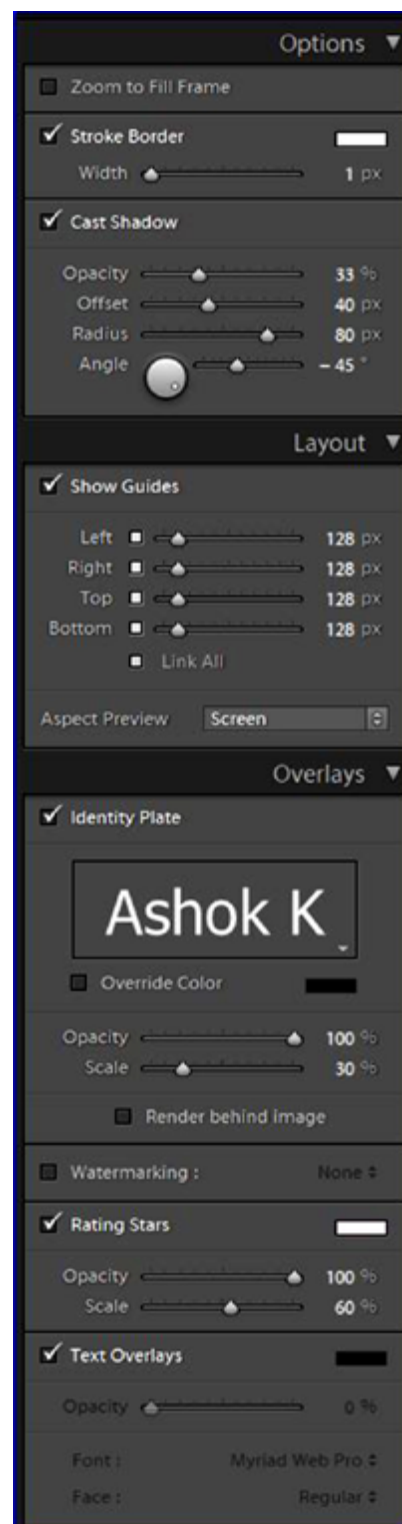
Aspect ratio: Select “Screen” so that Lightroom adjusts the slide to the aspect ratio of your computer screen. If you are showing the slide show on an HDTV, use an aspect ratio of 16:9.

3. Overlays: There are several overlays available and these can be individually

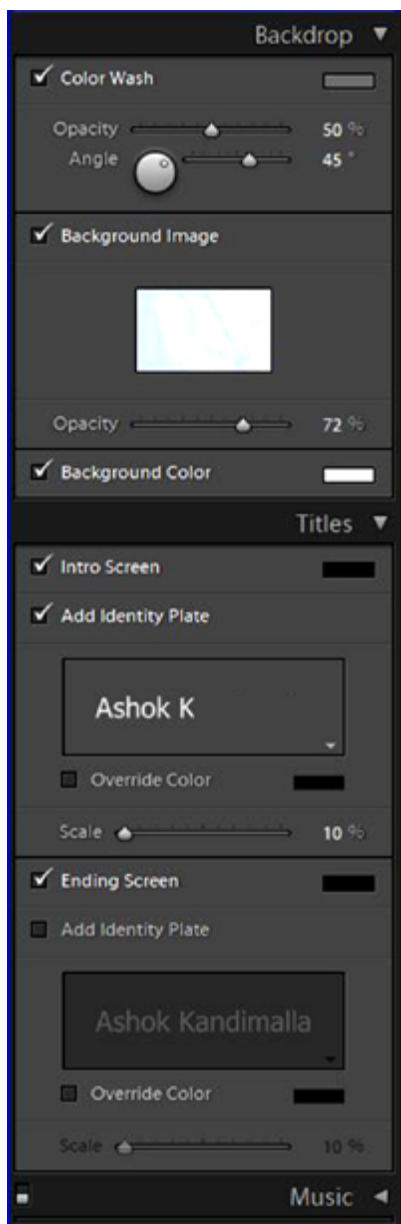
switched on by checking the respective check boxes.

Identity Plate: You can add any text (like your name or title of the presentation) or even an image by clicking on the small arrow on the bottom right of the box. You can choose the color, size, and opacity for the text too. The more opaque you make the text, the darker it will be.

Watermarking: This is a text string that appears superimposed on the image.



Picture 2



Picture 3

You can, for example, keep a copyright message as your watermark.

Rating stars: If you have given a rating to your images in stars (in Library or Develop Modules), then these will appear on the screen. As before you can adjust the color, opacity, and size of these stars.

Text Overlays: A very useful feature! The usual controls are here on the right panel but what you can show is selected through the Toolbar by clicking on ABC as already explained. You can keep several things like custom text, date, file name, etc., as a part of the overlay. Plus, you can display the metadata which means you can show the name of the camera, exposure data, etc. for each slide. Your fellow photography enthusiasts will love it!

Refer to Picture 3 for more parameters.

4. Backdrop: This allows you to set different backgrounds. Let us start with the last item Background color and then see the other two.

Background color: The default color when you choose the Caption and Rating template is gray. You can leave it that way, which I recommend as it is neutral and does not draw attention from the main image. In case you want to change just click on the color box and select the color you like.

Background Image: Here you can choose an image as the background instead of a simple plain color. As an example, say you have gone on a holiday to Kerala. Then, you can keep the map of Kerala as the background image thus giving the slide show a nice look. To make an image into a background, it must be present in the collection that you are using for the slide show. So, first, add it to the collection. Notice that the check box "Background Image" has an image box below it. Click on the check box. Now drag and drop the image from the Filmstrip onto the image box. The chosen image will now appear as the background. If the background image is very prominent then it will compete with the main image and will be distracting. So, adjust the Opacity slider so that it is less obtrusive.

Color wash: This makes the background fade from top to bottom. Adjust the Opacity and Angle slider to get the effect you want. My suggestion is – disable it.

5. Titles: How does a movie start? Always with titles, right? It then concludes with an end frame. You can do the same with your slide show too. While you can't have several title slides, you can have one each at the beginning and the end. The first one is called the Intro Screen and the last one is called the Ending Screen. These will not be in the Filmstrip but will appear when you run the slide show. In both cases click on Add Identity Plate and enter the text you want. You can change the color and size of the text with the help of the color box and Scale slider.

One important point. When you enable either of these two titles, they will appear momentarily and then vanish. To make them stay longer, just click on the small white triangle that is located on

the corresponding Scale slider and hold the mouse button down.

6. Music: You can even add music! Expand the music panel and follow the instructions. You just have to choose a track, any track of sufficient length, and then the music will play along with the slides!

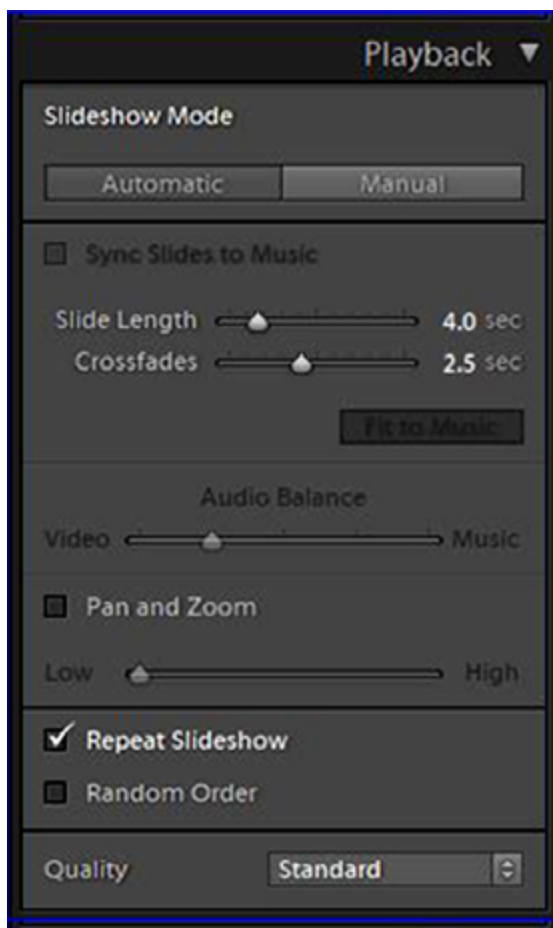
Step 4: At this stage, you have just a few more parameters to set under the Playback panel (Picture 4). For Slideshow Mode, choose Automatic. Now, you need to set the amount of time the slide will stay on the screen and then the time for one slide to fade into the next. These can be adjusted by Slide Length and Cross fades sliders. While you can play with these I suggest you start with 4 and 2.5 seconds. You can alter them later to suit your requirements. Once you have done this take a look at the right corner of the Toolbar. You will now see that the Lightroom has calculated for you the time taken for the slide show! Leave all the other parameters at their default settings.

If you are satisfied in all respects, go to the Template Browser (Picture 1↓2) on the left panel and click on the + symbol. This will prompt you for a template name and all your parameters will now be saved to this template. You need not ever repeat this process for future slide shows so long as you use the same template.

Step 5: You are now all set for the slide show. You can have a preview of the slide show by clicking on the Preview (Picture 1↓5) button. The only thing you now need to decide is how you are going to show the slides.

There are two ways you can do it. The first is to play the slide show from the computer directly (or connected to an HDTV, through an HDMI port) and the second is to create a portable file to send it to third parties. Such files, depending on the format you chose, can be played on someone else's computer (no need for Lightroom) or even directly on a HDTV.

To play on the computer just click on the Play (Picture 1↓6) button. If you have connected an HDTV (or a monitor or a projector) to your computer via the HDMI port, the slide show will be shown on the connected device.



Picture 4

In this case, no file will be created but you will have to carry your computer (which has Lightroom installed) with you wherever you want to give the slide show.

Also, make sure you do not ever delete the slide show collection. If you delete it you will have to go through the whole process of creating the collection again. This can be very cumbersome if the collection has hundreds of images.

You can save the slide show too, meaning that the collection along with the template will be saved. For this click on Create Saved Collection (Picture 1↓7) and give a name when prompted. Now, a new collection will be created with the → symbol in front of the name and will be added to your collections. If you click on this, the slide show will start without the need for any further inputs. You need not even be in the Slideshow module.

Creating portable slide shows

You can create a slide show file for portability, that is to send it elsewhere (clients, friends, etc.). There are three output file format options available.

First, is the very popular Adobe PDF format. You can create a single self-

running PDF slide show file by clicking on the Export PDF (Picture 1↓8) button. The advantage of this format is that it produces smaller files than the MP4 format. So, it is best for sending it to your friends, clients, etc., and is the ideal format to display on tablets. The cons are, most TVs do not display PDF files. So, you must have a computer (it need not have Lightroom though) or a tablet (with PDF app) to display the slide show either directly or connected to an HDTV. Another disadvantage is that if you have background music, that will not be included in the file.

If you press the Alt key, then the Export PDF button (Picture 1↓8) will change to Export JPEG. If you now click on this button while holding the Alt key you

can generate JPEG files. In this case, you will get one JPEG for each slide with the same formatting (like background, text, etc.). You can keep such images on a pen drive and plug it directly into an HDTV and watch. In this case, however, you need to advance slide by slide using the TV remote control. No computer will be needed.

For both these options you will be presented with a dialog box and depending on the TV you have you can input the Width and Height numbers. For HDTV it is 1920 and 1080 pixels.

The third option is to create an MP4 file by clicking on the Export Video (Picture 1↓9) button. From the dialog box that pops up choose Video Preset as 1080p (16:9) for HDTV.

The main advantage of this format is that it produces a single self-running MP4 format file that embeds audio too. So, the slide show will play the background music too, if it has been included. The MP4 format is recognized by many TVs and DVD/Blu-ray players. You can copy the slide show MP4 file to a pen drive or create a DVD. Once you do this, you can play this file on the HDTV through the

direct plug-in of a pen drive or with the help of a DVD player without the need for a computer. DVDs are easy to mail to your friends too. The disadvantage of this option is that it produces very large files.

For a slide show of 50 images taken with a 24MP camera, the pdf file generation took around 5 minutes and the file size was around 60MB. The JPEG file generation is a little faster and each slide will be around 1MB in size. The numbers for the MP4 file were around 18 minutes for generation and 700MB overall size respectively. Please use these numbers only as an indication as the actual time will largely depend on your computing resources like CPU speed and memory.

Impromptu slide show

Regardless of which Lightroom module you are in, just pressing the Control and Return keys together will launch a slide show with all the slides that are shown in the Filmstrip.

Conclusion

As you have seen the Slideshow module of Lightroom is an extremely powerful tool that allows you to present your images with lots of bells and whistles (literally)! Once you create templates, you will save an enormous amount of time and effort subsequently. Portable files can be created and sent to your friends and relations. They are also excellent for sending your presentations to your clients, especially with an embedded narration.

• 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.

North Vietnam: A Bird's Eye View



Hoang So Phi Rice terrace © Avinash Koorgailu

From the Red shades of Incense village to the Golden yellow Rice terraces of Hoang So Phi, from the bustling streets of Hanoi to the vibrant tribes of Ha Giang, was the itinerary carved out by Yogesh Mokashi, for the very first International Photography tour of YPS, to Vietnam.

Vietnam, a country that was caught in the ideological crossfire between communism and western imperialism, a country that was significantly bruised fighting a brutal war with the United States for two decades, has withstood the test of times and transformed itself into one of the major developing economies and a major tourism destination in the East.

YPS Vietnam Photography tour was a voyage that took us to the diverse landscapes of the country and made us experience the rich history and culture of Northern Vietnam. Adding to this, the mentoring by who's who from the YPS community, providing us with lots of tips and tricks on photography, is certainly a mouthwatering photography tour for any budding photographer!

Our first stop was Hanoi, the Capital of Vietnam, the city of a thousand years, which is a place where history and culture intertwine. The Old Quarter is a bustling hub of life, where narrow streets and old buildings are full of character. A place where the air is filled with the aroma of street food, people go about their daily routine decked in Non La (Conical hats)



Balancing Act © Kishan Harwalkar EFIAP, EFIP, c*MoI



Bo Y Girl © Avinash Koorgailu



mother and son Bo Y tribe near Quan Ba © Pradeep Arya



Bo Y tribal near Quan Ba-2 © Pradeep Arya

and the sound of motorbikes fill your ears. Adjacent to the Old Quarter is the Hoan Kiem Lake, which is a tranquil oasis in the heart of the city, where one can escape the hustle and bustle and enjoy the peaceful surroundings. These two places are paradise for street photographers providing immense photo opportunities. After getting a taste of life at the center of Hanoi, the participants then proceeded to the Museum of Literature, which is a place where one can immerse in the works of famous Vietnamese writers. Finally, the breathtaking sunset at West Lake set the stage for what was to come for the rest of the tour.

Next dawn we started our journey to Quang Phu Cau Incense Village, located around 35 km south of Hanoi. Quang Phu Cau has been producing traditional incense sticks for over a century and is known for its bright red incense. The village is filled with bundles of red incense sticks that look like enormous flowers under the sunlight and provide great photo opportunities. The lucky colors of the East, yellow and red, are predominantly seen in this village, which makes the incense very beautiful and vibrant, making Quang Phu Cau the shooting source of choice for both local and international photographers.



Rosy Reverie © Kishan Harwalkar EFIAP, EFIP, c*MoI

Then began our journey to North Vietnam, with Bac Ha being the first stop. The journey from Hanoi to Bac Ha is a voyage through time and space. As you leave the bustling city behind, you are transported to a world of rolling hills and lush green valleys. As we reached Bac Ha, we were greeted by a glimpse of the vibrant colors of the Sunday market being set up for the following day. The Bac Ha Sunday market is a melting pot of cultures, where people from different ethnic groups come together to trade their wares. The air is filled with the aroma of street food and bustling sounds of people, cattle, dogs and other animals.

The market offers a wide range of local products for sale or barter, including food, animals, clothes, and household goods. The market itself is a riot of colors, with vendors dressed in their traditional tribal attire and selling everything from fresh produce to handmade crafts. The Hmong people, in particular, are known for their colorful traditional dress and made great subjects for portraits. As we wandered through the market, we were struck by the beauty and simplicity of Vietnam's rural landscape and its rich cultural heritage.

The breathtaking rice terraces of Hoang Su Phi was our next stop. Located in the

Ha Giang province of Vietnam, these terraces are a testament to the ingenuity and hard work of the local people. During sunrise, the terraces are bathed in a warm golden light that illuminates the lush green fields. The sun slowly rises over the mountains, casting long shadows across the landscape. During sunset, the terraces take on a different hue, with the light turning a soft orange and pink. The sky is painted with a palette of colors that reflect off the water in the fields. It's a magical time to be in Hoang Su Phi and witness the beauty of nature at its finest.

After soaking ourselves for two days in the spectacular rice fields of Hoang Su Phi, it was time to move further northeast and visit the tribes of Ha Giang province. The path to the tribal villages of Quan Ba, Lung Cu was through the famous Ha Giang Loop. The Ha Giang Loop is a picturesque 375-kilometer road trip that winds through deep valleys, imposing mountain ranges, and primitive villages perched on high rocky slopes. The route is known for its breathtaking views of the surrounding landscape, including the majestic Mã Pí Lèng Pass.

Along the Ha Giang loop we stopped at Quan Ba to meet the vanishing Bo Y tribe, White Hmong tribe at Lung Cu and Flower clad Lo Lo tribes at Sung La Valley. These tribes are known for their unique culture



Golden Cascades © Kishan Harwalkar EFIAP, EFIP, c*MoI



Cloud Kissed Fields © Kishan Harwalkar EFIAP, EFIP, c*MoL



Rice terraces in VN © Punkaj Gupta



Rice terraces in Vietnam © Punkaj Gupta

and customs, including their traditional dress and music. Needless to say, it was a great opportunity to make portraits of the people from these tribes in their colorful costumes.

The penultimate part of the tour was to visit Cao Bang province. Cao Bang is known for its beautiful geo-cultural sites, including the UNESCO Global Geopark. The place was not open for foreign tourists until recently and foreigners need to get a permit to visit the province even now. Cao Bang is known for God's Eye Mountain (mountain with a hole), which is a stunning natural wonder. The surrounding valley of God's Eye Mountain is home to lush green grasslands, wild horses, and peaceful scenery. Phong Nam Valley is another hidden gem located in Cao Bang Province. It is a secluded valley located on the border of China offering breathtaking views of high mountains, rice fields, livestock and the famous wooden bridge!

Our last stop in Cao Bang, was to visit the famous Ban Gioc Waterfall. Ban Gioc Waterfall is the largest and most beautiful waterfall in Vietnam, located in the northeastern province of Cao Bang. The waterfall is formed by the Quay Son River, which flows from China into Vietnam. The water rumbles down three levels and is 30



Dao tribal girls i the Rice terraces of Hoang So Phi © Pradeep Arya



Vietnam tribal © Dr Shridhar Kalburgi



Looking out © Dheeraj Rajpal



The Guide © Sathya Vagale



Lo Lo tribe in Sung La Valley © Anand Sharan



Phong Nam Valley © Avinash Koorgailu



Ban Gioc waterfall © Dr Shridhar Kalburgi

meters high and 300 meters wide, making it one of the widest waterfalls in the world.

Although Cao Bang was one of the most beautiful & picturesque places for landscape photography, the air was filled with gloom in our camp as it was our last stop in Vietnam, before heading back to Hanoi and then to Bengaluru the following day. We reached Hanoi by 3:00 PM and we still had some time to do some shooting!!

A visit to Hanoi is incomplete without a visit to Train Street. Train Street is a narrow alley located in Hanoi's Old Quarter, known for its unique feature of having an active

train track running through it. The street is lined with old buildings on either side, and many locals have converted their houses into quaint little cafes where tourists can sip on Vietnamese coffee among other beverages, while waiting for the train to pass by.

After experiencing the beauty, hospitality and culture of Vietnam for ten days, it was finally time to bid adieu to this beautiful country!

The entire tour to Vietnam was a rich photography experience with lots of tips, tricks and feedback from Diep, our tour

guide and from the other participants. The day started with coffee and some tips on the photo opportunities for the day, continued with photo reviews during our journey, and ended with chit-chats about photography and salons, over a drink at the dinner table.

Vietnam was not just my first photography trip with YPS, but the beginning of a lasting relationship with the YPS community!

• Kishan Harwalkar EFIAP, EFIP, c*MoL



Kishan Harwalkar is a Software Engineer by profession, working in Bengaluru, India. He is an avid traveller, a nature-lover and a hobby photographer. He loves to travel around the world, documenting the culture, tradition and destinations as pictures. His interest is mainly focused on travel and street photography.

*Kishan's pictures have won awards in many international and national salons and he has more than 1000 acceptances, across 40+ countries. Kishan has EFIAP, EFIP, c*MoL distinctions to his credit.*



Streets of Hanoi © Kishan Harwalkar EFIAP, EFIP, c*MoL

Belvai Butterfly WorkShop

How life changes because of butterflies! Last year, this time, I scarcely knew about Belvai and now, I am a Belvai veteran. So, what exactly is Belvai Butterfly Park? For that, you should know about Mr Sammilan Shetty. Now, hold on: who is Sammilan? He is the one who founded the park named after himself. A Hotel Management Postgraduate, who pursued his passion for setting up a butterfly park in the foothills of the Kudremukh Range (part of Sahyadri or Western Ghats). That's the importance of Sammilan and his Butterfly Park at Belvai. To a photographer, butterflies are a personification of the beauty of nature.

When Sammilan gives a presentation, a long list of facts emerges. The park was started in 2011 to conserve the dwindling population of butterflies. It was officially inaugurated in August 2013. Currently, it's a sanctuary for nearly 130 varieties of butterflies. Considering the surrounding ecosystem, you can find more than 300 varieties. A veritable butterfly heaven indeed.

Under the leadership of senior YPS member Mr Chandrashekar S, eight of us reached Belvai on the designated date of 1st September 2023. The plan was to spend the next three days at the park and click as many butterfly pictures as possible. The three-day program comprised a guided park tour, photography sessions, presentations by

Sammilan, visiting nearby forests (Durga and Mala), and watching the film 'Life of Butterflies.' The weather was pleasant, with no rain, barring a few small night drizzles. However, Sammilan informed us that the varieties of butterflies had dwindled due to the lack of rain for the past couple of weeks. It was an unexpected loss for all of us. We did our best with the butterflies happily roaming around in the park. We counted/photographed nearly 56 varieties in these three days, with 10 rare species.

Photographing the butterflies in such an open area and the nearby forests was much more challenging for me. The sessions happened throughout the day with varying light conditions. The ground rules, such as walking only on the designated pathways and not trampling natural vegetation to go near the subjects, were to be followed strictly.

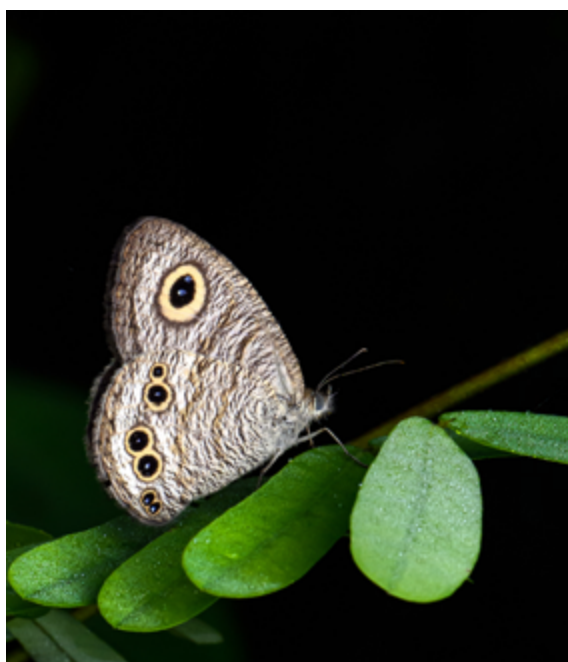
Butterflies, irrespective of our presence, did what they wished to. Activities such as feeding, basking, puddling, patrolling, perching, courtship, mating, and egg-laying were observed by the team members and captured for posterity. During our visit to the forest, we could also record mud-puddling. As was expected, the butterflies were active during the mornings and evenings, and they were prime times for us. One could hear the continuous clicking sounds of many cameras, a cacophony of a group

of photographers. We also had the happy occasion to watch and photograph a pair of mating Malabar green frogs. On another occasion, a giant scorpion waded near our tents at night, and it was very caringly rescued and placed inside the forest by Sammilan. It was a real-life demonstration of his care for nature and its inhabitants.

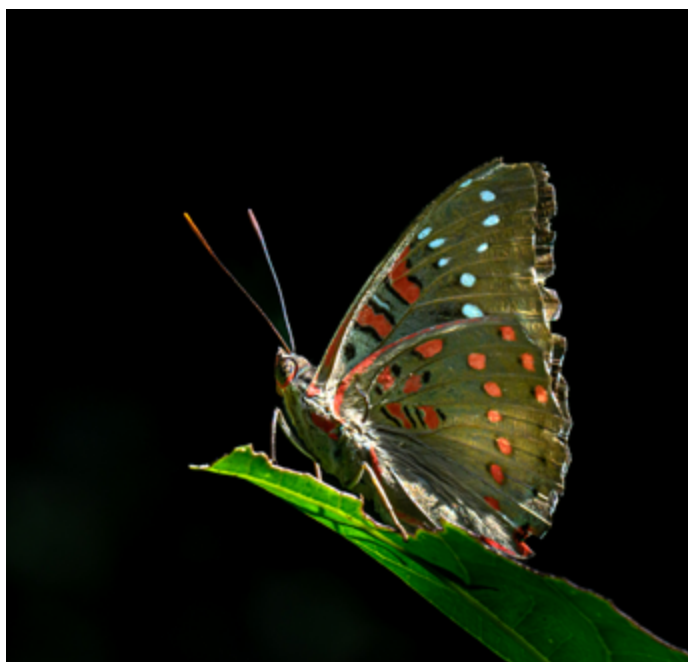
The park also had a particular species of plant that was an attraction for a specific species of butterflies because of an alkaloid chemical in the plant. The vicinity of the plant *Crotalaria* was a prime spot for us to capture those groups of male butterflies that were getting themselves loaded with the alkaloids in the hope of attracting suitable mates.

With hot coffee, tea and sumptuous and native food catered inside the park, we could focus all our time and energy on chasing the butterflies. Our sojourn to the nearby forests yielded us more varieties and species, and we witnessed the phenomenon of butterflies feeding on dead fish to extract an essential chemical, Sodium. The hot and sultry weather was no hindrance, and the drowning sweat dampened our attire and skin but didn't dampen our kindred spirits.

So, what could we achieve in those three days at SSBFP? The vast variety of butterflies kept our fingers busy and hot pressed on the shutter release buttons.



CommonFourring © Narendra N Kondajji



GaudyBaron © Narendra N Kondajji



MonkeyPuzzle © Narendra N Kondajji



BlueGlassyTiger © Narendra N Kondajji



BlueTiger © Narendra N Kondajji

Each of us would have possibly captured a couple of thousands or more images in this workshop. Though there was a clamour to capture our State's butterfly, Southern Birdwing, only a few of us were lucky enough to get clear shots and images. Some rare varieties captured during this workshop are:

Black Raja, Autumn Leaf, Common Lascar Blue Oakleaf, Malabar Banded Peacock Fluffy Tit, Paris Peacock, Rustic, Southern Bird Wing, Tamil Lacewing

SSBFP is quite large, and we could explore only a part. I am ready to do it again next year. I hope the rains will be more benevolent, and I can capture more varieties and images then.

• Narendra N Kondajji



Narendra Kondajji is a financial service professional and a keen photography student with avid interests in riverscape, landscape and macro genres. Balancing his time between his professional commitments and passion for photography, Narendra regularly participates in Photo walks in and outside Bengaluru.

SSBP Belvai List of Sightings 2023

Sl No	Category	Name	Rare
1	Butterflies	Banded Blue Pierrot	
2	Butterflies	Banded Silverline	
3	Butterflies	Black Raja	1
4	Butterflies	Blue Mormon	
5	Butterflies	Caterpillars	
6	Butterflies	Chocolate Pansy	
7	Butterflies	Common Bluebottle	
8	Butterflies	Common Castor	
9	Butterflies	Common Evening Brown	
10	Butterflies	Common Five Ring	
11	Butterflies	Common Four Ring	
12	Butterflies	Common Jay	
13	Butterflies	Common Lascar	2
14	Butterflies	Common Mormon	
15	Butterflies	Common Pierrot	
16	Butterflies	Common Rose	
17	Butterflies	Common Sailer	
18	Butterflies	Crimson Rose	
19	Butterflies	Grey Pansy	
20	Butterflies	Lemon Pansy	
21	Butterflies	Lemon Pansy	
22	Butterflies	Long Banded Bush-Brown	
23	Butterflies	Malabar Banded Peacock	3
24	Butterflies	Monkey Puzzle	
25	Butterflies	Moths	
26	Butterflies	Paris Peacock	4
27	Butterflies	Skippers /Swifts /Darters	
28	Butterflies	Southern Bird Wing	5
29	Butterflies	Tailed Jay	
30	Butterflies	Tailed Palm Fly	
31	Butterflies	Yam Fly	
32	Butterflies	Autumn Leaf	6
33	Butterflies	Blue Oakleaf	7
34	Butterflies	Blue Tiger	

Sl No	Category	Name	Rare
35	Butterflies	Blue Tiger Moth	
36	Butterflies	Clipper Butterfly	
37	Butterflies	Commander	
38	Butterflies	Common Baron	
39	Butterflies	Common Crow	
40	Butterflies	Common Grass Yellow	
41	Butterflies	Common Hedge Blue	
42	Butterflies	Danaid Egg Fly	
43	Butterflies	Day Flying Moth	
44	Butterflies	Fluffy Tit	8
45	Butterflies	Gaudy Brown	
46	Butterflies	Glassy Tiger	
47	Butterflies	Great Egg Fly	
48	Butterflies	Grey Count	
49	Butterflies	Lemon Emigrant	
50	Butterflies	Plain Tiger	
51	Butterflies	Rustic	9
52	Butterflies	Snow Flat	
53	Butterflies	Striped Tiger	
54	Butterflies	Tamil Lacewing	10
55	Butterflies	Tawny Coster	
56	Butterflies	Three Spotted Yellow	
1	Others	Black Napped Monarch Nest/Bird	
2	Others	Bul Buls	
3	Others	Damsel Flies	
4	Others	Dragon Flies / Skimmers	
5	Others	Giant Wood Spider	
6	Others	Garden Lizard	
7	Others	Golden Oriole	
8	Others	Malabar Gliding Frogs Matting	
9	Others	Malabar Thrush -Call	
10	Others	Mushrooms	
11	Others	Scorpion	
12	Others	Sun Birds	

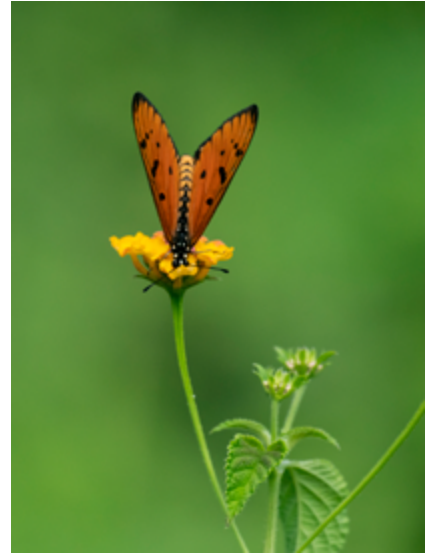


Do you have a writer in you?

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



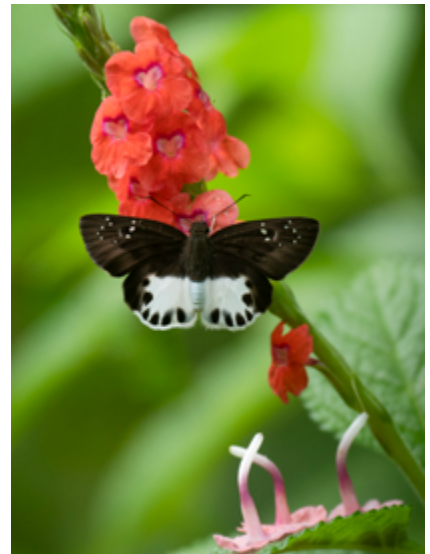
Common Rose © Girish Ananthmurthy



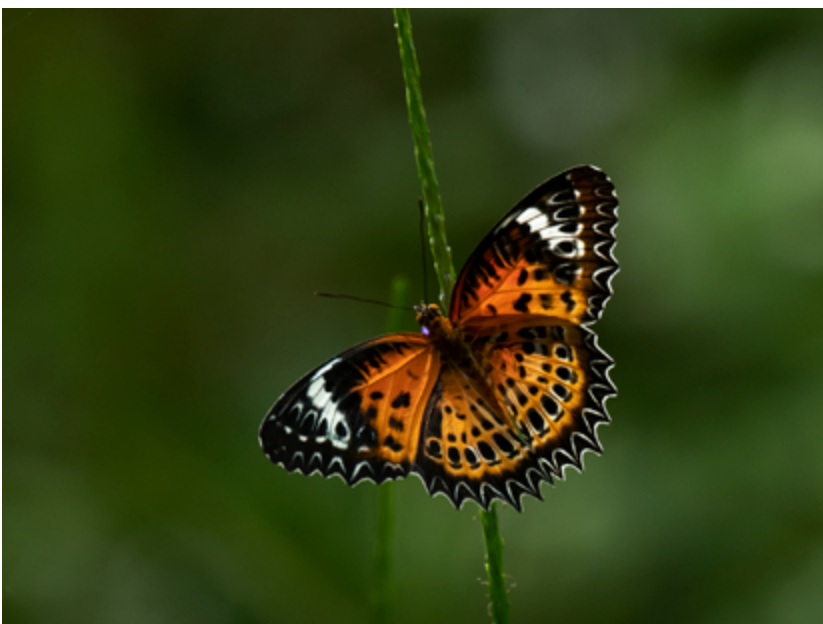
Tawny Coster on flower © Girish Ananthmurthy



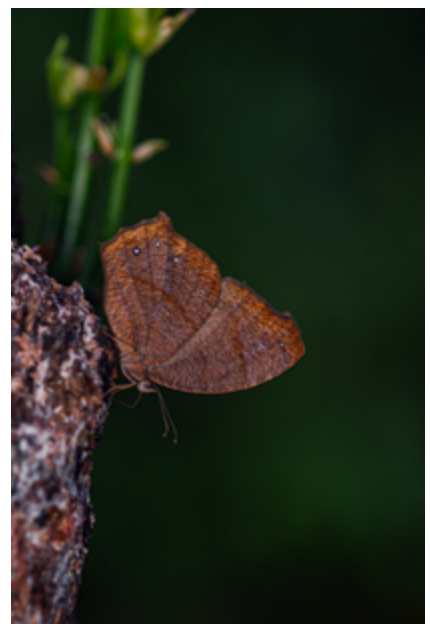
Monkey Puzzle © Girish Ananthmurthy



Water snow flat © Girish Ananthmurthy



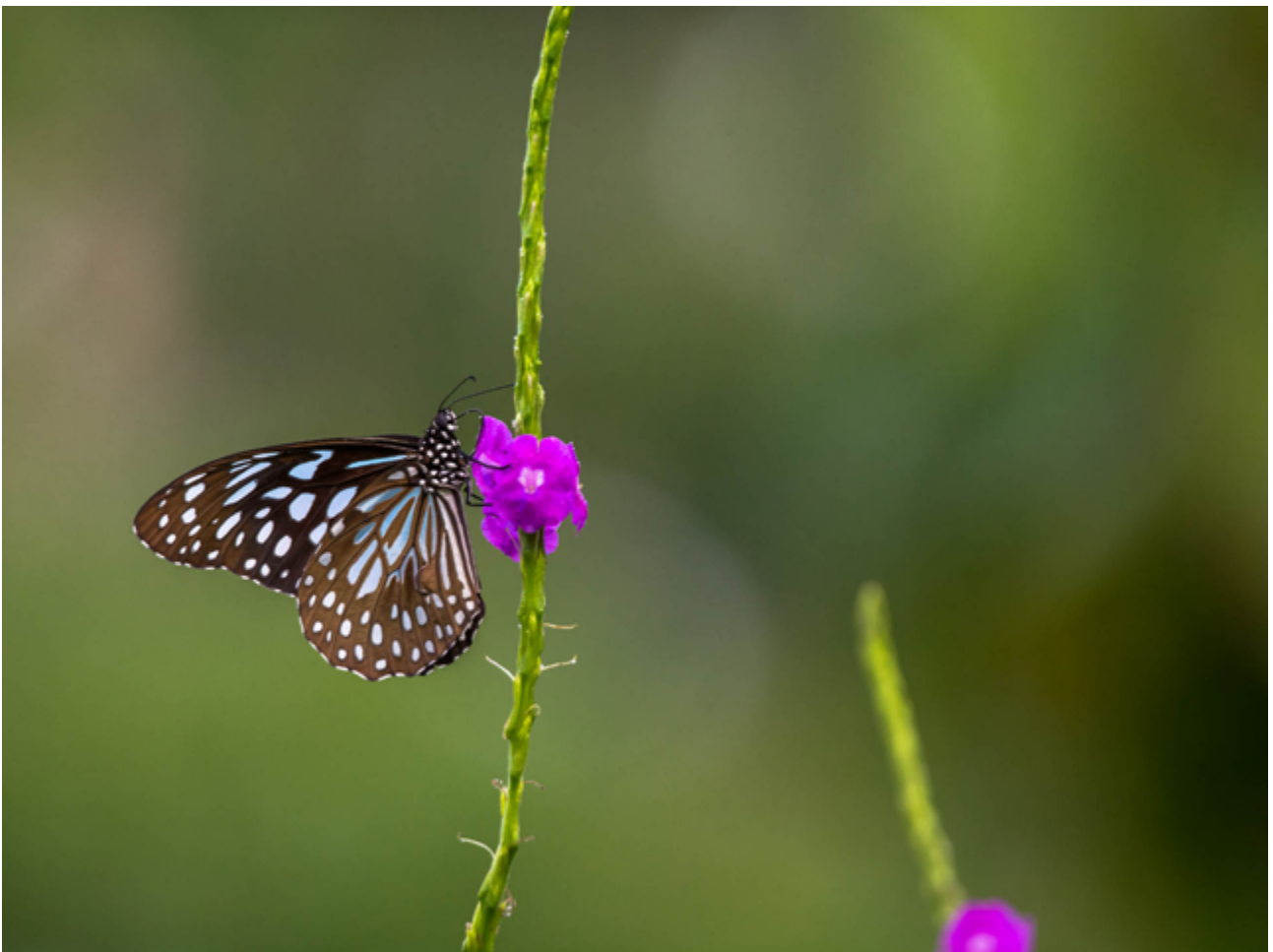
Tamil Lacewing © Girish Ananthmurthy



Dark Evening Brown © Prema Kakade



Southern Birdwing Pupa © Prema Kakade



Glassy Tiger © M S Kakade



Gaudy Baron © S Chandrashekar

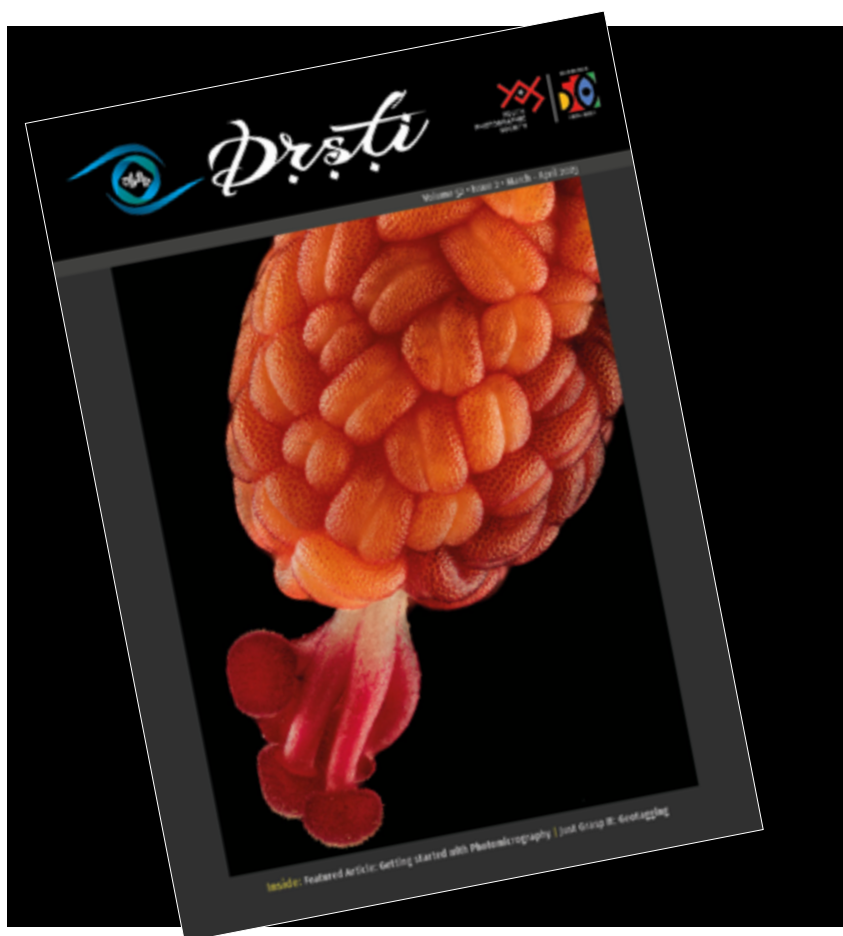


Common Baron © S Chandrashekar



Yamfly Ants © S Chandrashekar

DRṢṬI Wins Top Award at PSA Newsletter Contest



Drṣṭi won the **Arthur P Henricks Jr Memorial Award** – the top award at the **2023 PSA Newsletter Competition**.

The 2023 PSA Newsletter contest, conducted by the Photographic Society of America (PSA) draws many entries from photographic clubs across the globe. All the entries are reviewed by a panel of three judges and the awards are determined based on criteria in three areas: Presentation, Production, and Content.

The **March-April '23** issue of Drṣṭi which was submitted for this contest was ranked #1 with top scores in all three categories, bagging the Arthur P Henricks Jr Memorial Award, termed by PSA as 'The Best of the Best'.

Additional Special Awards for this issue:

- Best Layout
- Best Technical Article: Getting Started with Photomicrography by Raghuram Annadana

The Executive Committee congratulates Drṣṭi's lead, **Mr Digwas Bellemane**, the Editorial Team and Mr Raghuram

Annadana for contributing his article. It also congratulates and thanks all its contributors for making our journal win accolades at this contest.

Drṣṭi won Honorable Mention awards for the two previous consecutive years, 2021 and 2022 respectively. With this top award in 2023, Drṣṭi has set a hat-trick.

Some of the noteworthy comments by the jury panel:

What a great variety of articles contained in Drṣṭi. You have included some helpful How-To articles, discussions on using technology and different equipment, member spotlights, new member introductions (with pictures!), and reviews of past events (also with pictures!). Very nicely done!

The fonts used for the titles and text are well-chosen, consistent, and easy to read. The photos are stunning! They are well-positioned within each article. Great job!

It contains an excellent amount of images that would make readers drool over. The variety of this newsletter is exceptional and is well balanced by the formatting of this

issue.

The layout and design are quite pleasing. Photos, charts, text and graphics are well-positioned and blend well together to create an effective overall look and feel.

Compliments to Ashok Kandimalla on his article "Just Grasp It- Geotagging". It was very interesting but mind-bending when the technology comes into play.

Drṣṭi is an impressive publication! The breadth of knowledge expressed in the many interesting articles leads the reader through page after page of information and gorgeous pictures.

What an impressive list of Officers, Editors and Designers you have! You've done a fine job of crediting everyone, giving contact information, and linking to your many online locations.

What a stunning cover! It certainly grabs your attention and makes you want to turn the page. Extra kudos for the wonderful article and pictures from the PSA photo gathering on page 30.

It was good to see the welcome given to new members as well as the achievements gained.

The layout is clean, simple and consistently applied. There is a wealth of information for the reader.

Team Drṣṭi:

Editor Manju Vikas Sastry V AFIP

Lead:

Digwas Bellemane EFIAP/g, EPSA, ESFIP, EFIP

Editorial Team:

Ananth Kamat EFIAP, EFIP, cMoL

B V Prakash

Digwas Bellemane EFIAP/g, EPSA, ESFIP, EFIP

M S Kakade

Prema Kakade EFIAP, EFIP, GPA, PESGSPC, cMoL, A.CPE

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Page Design: Digwas Bellemane EFIAP/g, EPSA, ESFIP, EFIP

Layout: Rajasimha Sathyanarayana EFIAP, EFIP, cMoL



M S Kakade Director, YPS
Member, Drṣṭi Editorial Team



YPS Saturday Meet Sessions

OPEN HOUSE: Review of photographs from Macro workshop in Agumbe

On Saturday, the 2nd of September 2023 the Open House programme was a review of the photographs of macro subjects taken during the two workshops that had been organized at Hingara homestay, Agumbe. The session was led by Mr H Satish, who was the mentor for both the workshops. Before the programme Mr Vikas Sastry, President, YPS made a few announcements about the ensuing events such as the contest for Biodiversity of Karnataka, the YPS national salon, and also the proposed FIP convention at Mysuru in February/March next year.

At the outset, Satish announced the names of the prize winners for the images taken during the workshops, the judging of which had been done by Mr Girish Gowda. The first prize was bagged by Dr KM Anand and the second by Dr K Sridhar.

A few of the workshop participants had brought their images for review. As the review session began, Satish asked what the audience thought of the advantages and disadvantages of participating in a photography workshop. Few members talked about the advantages of photographing on the field directly under the guidance of a mentor for better learning and also being part of a group for exchange of ideas between one another.

Thereafter the participants' photographs were projected and they also shared their ideas of taking those images. There were all kinds of macro subjects from beetles, spiders, flies, frogs, snakes and a variety of colorful mushrooms. Satish not only gave valuable inputs on composing, lighting and processing but also shared tips like how to walk in the forest without trampling the tiny subjects and how the angle of lighting can enhance colors from the insects and their wings. He also showcased his own set of beautiful images and the session concluded.



B V Prakash

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

Focus Stacking by Raghuram Annadana

Following a comprehensive article 'Getting Started with Photomicrography' in the March-April 2023 issue of Drsti, YPS thought it was appropriate to have a talk by Mr Raghuram Annadana on the subject. Moreover, this article brought critical acclaim from the PSA jury who evaluated this issue for the Newsletter Contest of the Year award.

As was his article, Raghuram made a comprehensive presentation to YPS members on Sep 09, '23 at the YPS Hall. The session was also webcast live to audiences across the world. In her introduction of the speaker, Ms Prema Kakade said that Raghuram's expertise lies in immersive and intimate visual narratives of tiny life forms using high-magnification photography techniques.



Raghuram had brought many props for the evening and after giving a detailed presentation, he showed his audience how to shoot images for focus stacking.

He started the presentation with the basics of Depth-of-Field (DoF), including factors affecting it. He went on to explain the effects of aperture on the image quality and that cameras (and lenses) have a sweet spot which gives the sharpest images. He had brought rails used for focus stacking and explained the difference between Manual and Electronic rails (used for precision step control).

He showed some of his images which were created using focus stacking. At the height of his pictures, was one of a developing hibiscus bud, all of 3mm, which he made using 800 shots in the stack using a technique called 'panoramic stack and stitch'. This picture was featured on the cover page of the March-April 2023 issue of Drsti.

Raghuram said that newer cameras have computational photography features for focus stacking. Although some makes of cameras produce acceptable results, Raghuram prefers to use software for

creating his images. Amongst the leading software are Zerene Stacker and Helicon Focus. He walked the audience through these softwares.

It was truly an immersive session for those who attended, both in the hall and those who followed the webcast. Those who missed it can check it out on YPS' YouTube channel.

Zone System: Ashok Kandimalla



In yet another series wherein the author of an article in Drsti was invited to give a talk about his writing, Mr Ashok Kandimalla gave a presentation on 'Zone

System' which was devised by the most incredible landscape photographer ever, Ansel Adams. On October 14, 2023, it was another astonishing learning session on Google Meet!

Kandimalla opened his talk by giving a brief about 'The Legacy of Ansel Adams (1902-1984)'. He introduced the Zone System to the viewers by saying that "it is a complete end-to-end procedure controlling the process from capture, development (post-processing) and printing". It is the best tool to learn about exposure!

He introduced to the viewers, the concept of 'Brightness Range' and 'Dynamic Range'. Examples of scenes with large brightness range could be night scenes with lamps or interiors with bright window light. Dynamic range, which is the recordable brightness range, is usually 5 stops in the case of DSLRs, but again, depends on the sensor size. He also gave an introduction to 'Latitude', which is the capability of a camera to retain detail and colours when over or underexposed and pushed back to a base exposure.

Zones are arranged on a scale of 0 to X, with the purest black classified as 0 and white as X. Textural range is Zone II to VIII, where photographers mostly operate. Each zone is one f/stop that is, one EV apart. He demonstrated these zones using a picture.

He said that Ansel Adams strongly advocated the concept of pre-visualisation

which was the ability for the photographer 'to see (or imagine)' mentally what he/she wants to show, not what is visible in the viewfinder.

To use the Zone system, it is important to use spot metering with the metering area marked in the viewfinder, explained Kandimalla. The Metering Mantra, he continued to explain, is the metered area is always rendered as a medium tone but can be placed at any tone by giving suitable compensation.

HDR image capturing and processing is an alternative to exposing for highlights and boosting shadows in post-processing. It captures the same scene with varying exposure from under to overexposure and catch all tones in both shadow and highlight areas. HDR stacks can be created hand-held when conditions permit.

Concluding the session, Kandimalla explained the difficulty in using the zone system, but also emphasised that nothing was as precise as the zone

system for determining the exposure. "It is unparalleled for the flexibility and control it gives. When coupled with pre-visualisation, can give you the best results," concluded Kandimalla.



M S Kakade Director, YPS
Member, Drṣṭi Editorial Team

New Member Corner

Mem No	Full Name
IM-0927	Mr Abi M Pulikeezh
IM-0928	Ms Thejesmitha S
IM-0929	Mr Ajith Kumar D S
IM-0930	Mr Bharatha Raj Achar
IM-0931	Mr Stalin Pereira
IM-0932	Mr Sabarni Das
IM-0933	Ms Nikhat Babu
IM-0934	Ms Akanksha BN
IM-0935	Ms Niharika Srinivas
IM-0936	Ms Veena Sangli
IM-0937	Mr G Nagendra Rao Pawar
IM-0938	Mr Kumar R
IM-0939	Mr Giridhara Vasudevan
IM-0940	Ms Prathibharaj M B
IM-0941	Mr Vishruth C
IM-0942	Mr Rohit Bharadwaj
IM-0943	Ms Uma Vaijnath
IM-0944	Mr Satish HG
IM-0945	Mr Anish TG
IM-0946	Mr Sujay Marathe
IM-0947	Mr Anand Subash



IM-0927



IM-0928



IM-0929



IM-0930



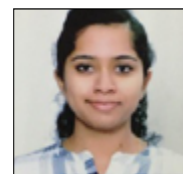
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YPS Programme Calendar

November 2023				
Date	Venue	Topic	Title	Presenter
Wed, 01	Bengaluru	Street Walk to capture Rajyotsava Celebrations in Bengaluru	Rajyotsava Celebrations	
Sat, 04	Bannerghatta Butterfly Park	Photo Outing	Educative and Photo Outing	H Satish
Sat, 18	On-line	Open HousePicture Review	Vietnam Photo Tour Picture Review	

December 2023				
Date	Venue	Topic	Title	Presenter
Sat, 02	Karnataka Chitrakala Parishath	Print Exhibition of Awarded Pictures	YPS International Salon 2023	
Sun, 03	Karnataka Chitrakala Parishad	Print Exhibition of Awarded Pictures	YPS International Salon 2023	
Sat, 16	On-line	Open House Picture Review	Cambodia Photo Tour Picture Review	

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



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