

Dr̥ṣṭi

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Inside: Hampi - the architectural marvel | Twelve Commandments of Macro Photography



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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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An eventful two months

Dear YPS Family,

I trust this message finds you all in good health and high spirits. We had a great start with an exclusive program on the story of Elephants - Tusker Trails by none other than our Past President H Satish at the YPS hall which witnessed an excellent attendance by our members.

Understanding Lightroom Architecture and Organizing Images by Mr Ashok Kandimalla was an excellent learning opportunity to both newbies as well as the learned ones. The online session had more than 50 participants from across the country contributing to the success of the same.

As the 42nd edition of the YPS National Salon submission came to an end we saw a very good participation of 206 authors submitting 2753 pictures which is a big number in recent times. Subsequently, the online judging and scores rollout webcast saw a good turnout of viewers online. It was an excellent teamwork led by Anitha Mysore, salon chairperson and Kishan Harwalkar, salon secretary. A big round of applause to the team on the success of the salon and award ceremony at Chitrakala Parishath which also had the PSA Interclub Competition 2023-2024 winning pictures displayed.

Stories from the Street by Mr Arindam Thokder was a special program arranged by the street photography sub-committee which had a good reception by the enthusiasts of this genre of photography.

Elegance of Glassware Photography - A glassware photography workshop was arranged for the benefit of YPS members which was mentored by Girish Mayachari which had a good participation and creative pictures were made during the workshop.

While we remember our dear Murali Santhanam sir, the brain behind the YPS Salon Software on his 1st death anniversary, as a first, we have started to cater the YPS salon software to an external organization KPA with the support of Gopinath B R who has been handling the YPS IT infrastructure currently. We hope to achieve Murali sir's vision in this new venture.

As the monsoon set in, the much-awaited macro photography workshop was arranged at Hingara, Agumbe mentored by H Satish which had good registrations and excellent feedback from all participants who made wonderful pictures during the workshop. The pictures have garnered a very good reception and we have been getting requests to do another batch of the workshop which is in works.

We at YPS mourn the passing away of our senior member Mr Vivek R Sinha (LM-119) on Jun 7, 2024. YPS remembers his enthusiasm towards Wildlife Photography. May his soul attain Sadgathi. My deep condolences to the bereaved family.

We are getting ready for the upcoming YPS International Salon 2024 with 5 International patronages and juries from 7 countries which will be soon open for participation. Wish to see large participation and make it a grand success.

Registrations are in full swing for the Frames 2024 to celebrate World Photography Day in August. As a first, YPS will have a Canvas Print Exhibition of our members' pictures.

Happy and safe flight for the participants of the YPS International Photo Tour to East Java and Bali which starts on July 5, 2024. Awaiting wonderful clicks from the photo tour.


We look forward to the active involvement of members in all upcoming YPS events.

Signing off now... until the next publication.







Manju Vikas Sastry V
ESFIP, AFIP

President, Youth Photographic Society and Editor, Dr̥ṣṭi



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Dr Pramod Govind Shanbhag



Medical Specialists who excel in photography have always intrigued me and YPS has many as its members!

In this edition, we throw the spotlight on one such doctor who not only is a specialist in the medical field but has excelled in the field of wildlife photography and is a familiar figure walking up to the stage to receive his medals and certificates at a majority of YPS salon award ceremonies.... Yes, you guessed right, it is none other than Dr Pramod Govind Shanbhag!

Dr Pramod Govind Shanbhag (LM-063), ARPS MPSA EFIAP/D1 MFIP(N) born in Honnavar on the banks of the Sharavati river, developed an early interest in photography inspired by the captivating images in the Times and Life magazines available in his school library but financial constraints prevented him from purchasing a camera in his youth. As is the way of life of youths, he concentrated on his education and career. He completed medical education in 1971 and post-graduation in 1974 and has been a practicing pediatrician since then. After a stint in rural healthcare in North Karnataka for six years he moved to Bangalore in 1981 and joined private practice. In 1988 he established his own hospital in Basaveshwaranagar and continues to practice, albeit, part-time now.

It wasn't until the age of 42 that Dr Shanbhag bought his first camera, encouraged by his close friend Dr Jaiprakash. This rekindled passion for photography led him to dedicate more

time to the craft. After the initial 10 years of learning the basics of photography and improving his skills, photography took a backseat for about a decade due to his family and work commitments.

Mr N S Ranganathan, the then executive committee member of YPS introduced Dr Shanbhag to the club. Under the mentorship of Mr TNA Perumal, the doyen of photography, he began to pursue photography seriously. Most Sundays found him exploring the outskirts of Bangalore with Dr Jaiprakash and other photography friends, capturing the bird and macro life around the lakes of Kanakapura, marshes of Hesaraghatta and the always popular Ranganathittu. In 1993 he became a Life Member of YPS and was mostly concentrating on macro photography. Photography trips resumed in full earnest in 2013. Since then he has visited most of the National Parks in India and has also photographed in many National Parks in Africa and South America.



Aurora rainbow © Dr Pramod Govind Shanbhag



Aurora rainbow © Dr Pramod Govind Shanbhag



Sprinting Cub © Dr Pramod Govind Shanbhag



T 120 and Krishna 7218 © Dr Pramod Govind Shanbhag

Dr Shanbhag has explored various genres of photography, ranging from landscape, nature, wildlife and macro. Of late, his photographic interest has expanded to photographing cultural spectacles, which are often deep-rooted in local traditions. His mastery over photography is evident in the honors his creations have garnered, such as:

ARPS - Associate of The Royal Photographic Society, UK.

EFIAP (D1) - Excellence Diamond 1 of the International Federation of Photographic Art (FIAP)

MPSA - Master, Photographic Society of America

MFIP(N) - Master, Federation of Indian Photography (Nature Division)

He has more than 10,000 acceptances in international salons. His award tally is 1070 which includes 44 FIAP Gold Medals and 119 PSA Gold Medals.

To the question of what draws medical professionals to the outdoors and photography, he says "My profession confined me within the four walls and travel was a way for outdoor activity. Travel and photography go hand in hand." He also says that his profession gives



Bereaving elephant © Dr Pramod Govind Shanbhag



Parthenon predawn © Dr Pramod Govind Shanbhag



Melee at the carcass © Dr Pramod Govind Shanbhag



Machu Picchu © Dr Pramod Govind Shanbhag



Jaw power © Dr Pramod Govind Shanbhag

affordability to travel and also possess the best equipment required for photography. This still does not answer my question of how doctors find the time and energy to take photography to the next level and excel in the craft. I think that total concentration, dedication and giving their 100% to whatever they do is a trait that one should have to be in the medical field and it is exactly what is required to excel in the art of photography too! Dr Shanbhag's first love is wildlife photography and he processes his images using Lightroom. For him, post-processing of images takes him to a space where he forgets everything other than the image in front of him and it is as good as meditation. In other words, photography is a great stress-buster and post-processing is very calming. The by-product is a string of distinctions and awards! In recent times he has judged many national and international salons as well.

What better reason does one need to take up this art which has no age bar!

Dr Pramod Govind Shanbhag's article 'Banaras aka Kashi, Varanasi' was featured in May-Jun 2022 issue of Dr̥ṣṭi



Prema Kakade

ESFIP, EFIAP,
EFIP, GPA, PESGSPC, cMoL, E.CPE
Secretary, YPS.
Member, Dr̥ṣṭi Editorial Team

Hampi - the architectural marvel

Hampi, located in the southern state of Karnataka, India, is a UNESCO World Heritage Site renowned for its rich historical and architectural significance.

The Hindu kingdom Vijayanagara (meaning 'City of Victory') established

religious significance and designation as a UNESCO World Heritage site in 1987 means that continues to attract worshippers and tourists.

The ruins of Hampi are scattered over a vast area of around 26 square kilometres,



its capital at Hampi in southern India in about 1336. Located along the banks of the Tungabhadra River, temple complexes, palaces and administrative buildings were built amongst the rugged landscape of granite boulders. After flourishing for over 200 years, in 1565, Vijayanagara fell to a rival kingdom and Hampi was abandoned. Hampi's ongoing

comprising temples, palaces, markets, water structures, and other buildings. These structures reflect the architectural brilliance and cultural richness of the Vijayanagara period. Some of the noteworthy structures and temples are the Virupaksha temple, the Krishna temple, and the Vijaya Vittala temple complex comprising halls, and pavilions.

The gigantic stone chariot at Vijay Vittala temple which has become synonymous with the site and is now used as a symbol by Karnataka Tourism, is possibly the most well-known feature.

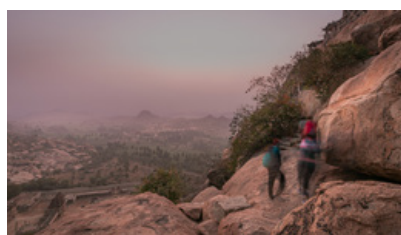
The Lakshmi-Narasimha monolith, which is the largest icon of Hampi and the Badava Linga are popular with tourists and photographers alike. The Bazaar of Hampi, also known as the Virupaksha Bazaar, is located in the foothills of Matanga Hill, in front of the Virupaksha Temple.

What Hampi offers to Photographers

Hampi holds a special allure for photographers and I am sure that every photographer in India would want to go to Hampi and capture its captivating architectural splendour at least once. Hampi ruins offer a plethora of photographic opportunities with its architectural marvels like temples, bazaars and other monuments that have intricate carvings, majestic pillars and grandeur. Beyond the gaping architecture, it also offers photo options to shoot scenic landscapes of boulders, hills and the river. Tungabhadra River provides photographers with breathtaking vistas and unique compositions. The play of light during sunrise and sunset casts a golden



glow over the ruins, enhancing their beauty and creating a magical ambience. Hampi is not just about ancient ruins; it is also a living heritage site with a vibrant local culture. Photographers have the opportunity to capture scenes of daily life, religious rituals, colourful festivals, and interact with locals, providing insights into the region's cultural fabric.

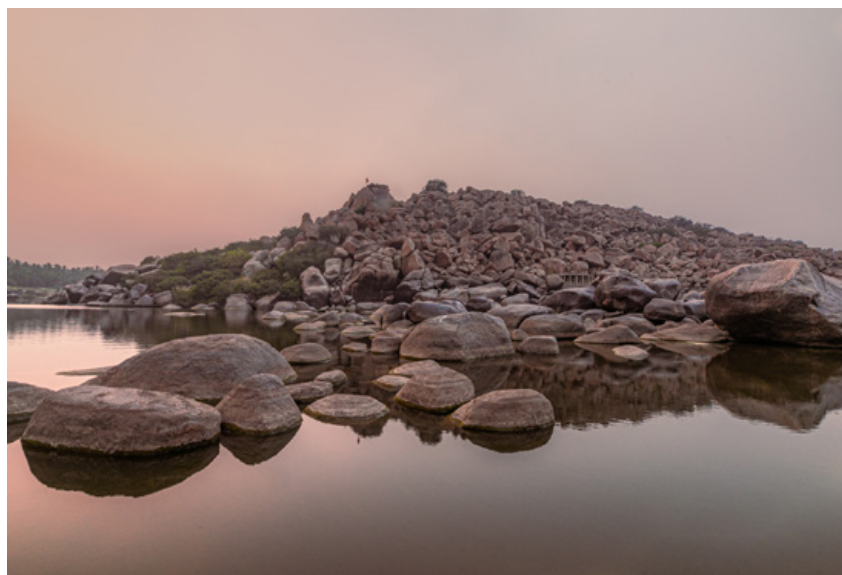


The evenings and mornings at Hampi are unique. The slanting golden rays make the stone architecture and the boulders look special. So are the sunrise and sunset scenery from the top of a hill. The Matanga and Hemakuta hills are popular destinations from this perspective. Keep in mind that the magical sunrise or sunset is very short in duration and lasts for about 30 minutes. The light dims faster during the sunset, the reverse is true for sunrise. In short, be prepared and be there waiting rather than rushing to the spot at the last minute.

Overall, Hampi's blend of historical significance, architectural beauty, natural landscapes, and cultural vibrancy makes it a paradise for photographers seeking to capture the essence of India's rich heritage.

General Tips

The best time for photography in Hampi is typically during the winter months,



from November to February as it brings pleasant temperatures, the scorching heat of summer months being very harsh. Winter offers softer, more diffused light, especially during the golden hours of sunrise and sunset.

Hampi hosts several cultural festivals and events during the winter months, providing photographers with opportunities to capture vibrant celebrations, traditional rituals, and colourful processions. The Hampi Utsav, held in January, is a particularly noteworthy event showcasing local arts, music, and dance.

Hampi ruins are located around 12 km from Hospete town. One can reach Hospete by a daily overnight train from Bengaluru. You will have to book your ticket well in advance especially if you are looking to travel on weekends. Alternatively, several state-run and private buses depart every



day from Bengaluru to Hospete. For a stay, there are multiple options like hotels and homestays.

Hampi's heritage structures are delicate and susceptible to damage from both natural elements and human activities. Photographers must be mindful of preservation guidelines and avoid actions that could harm the historical monuments.

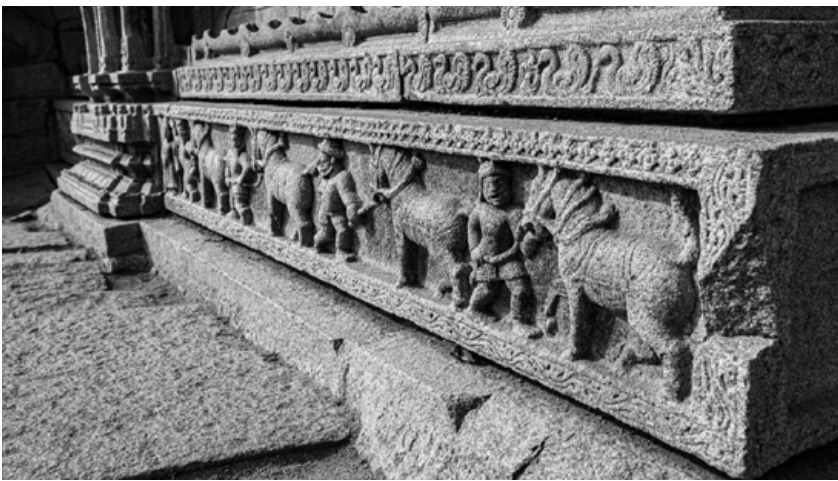
Overall tips on the equipment to be carried

I would recommend carrying lenses starting from a wide angle to a telephoto lens and maybe a macro lens to capture the intricacies of the carvings.

Another highly recommended accessory would be an ND (neutral density) filter to capture the landscapes. Please note that flashes and tripods are not allowed inside the monuments. Do pack your hat/cap, water bottle and a power bank in your bags. Good rugged shoes are very important, as there would be a lot of walking on boulders and hard surfaces.

Hampi is not a place for a photographer to cover within two or three days. One needs at least 8-10 days to capture the whole assemblage.





Arun Kumar Madhan

Arun Kumar Madhan, IM-0786 is a landscape photographer whose passion and hobby motivate him to travel to interesting places he might not have considered otherwise. For the last two years, he has been professionally shooting real estate, architecture and executing personal branding photo assignments.

Magic of Morning Mist

"Always try to keep a patch of sky above your life. Remembrance of things past is not necessarily the remembrance of things as they were. The real voyage of discovery consists not in seeking new landscapes, but in having new eyes." This famous quote by Marcel Proust, the renowned French novelist, essayist, and critic (1871-1922), resonates deeply when contemplating the mystical landscape captured in Mr Girish Mayachari's 'Magic of Morning Mist', which we will analyze here for its technical and aesthetic merits.



Before delving into my analysis, I must confess that this picture profoundly impacted me, partly due to another intriguing quote by

Annie Dillard, the American author known for her narrative prose in both fiction and non-fiction: "Landscape consists in the multiple, overlapping intricacies and forms that exist in a given space at a moment in time." This sentiment perfectly encapsulates my experience with Girish's work. Despite visiting the Agumbe Western

Ghats numerous times, neither I nor my companions ever managed to capture an image comparable to the ethereal forms Girish froze in time during that early morning moment when sunrays pierced the rising mist. My heartfelt compliments to him for this achievement.

Girish Mayachari, a freelance photographer, brings a rich diversity of interests to his work, including reading, traveling, calligraphy, and poetry. His photographic journey began about two decades ago, with the last ten years devoted to artistic photography. During this time, he has extensively explored various genres, including landscape, wildlife, birds, macro, portraiture, fashion, events, and still life/tabletop photography. Girish has mastered the techniques of elegance in glassware and creative smoke photography, sharing his expertise through workshops that cover both shooting and post-processing techniques. His diverse background and technical proficiency shine through in the captivating 'Magic of Morning Mist', a testament to his ability to see with "new eyes" and capture the ephemeral beauty of a landscape.

The captivating 'Magic of Morning Mist' was captured at the summit of Kundadri Hills in Agumbe, Western Ghats, during December 2016. Girish arrived well before sunrise, scouting the area to find the perfect spot for his envisioned masterpiece. He sought a view of the east-facing, mist-filled valleys below, where multiple Ghat mountain peaks, bushes, and trees would create a mesmerizing scene as the early morning sun rose. The magical moment he awaited occurred between 7:15 and 7:30 AM, just as the sun began to rise, its rays touching the hilltops and gradually warming the mist.

Girish captured this fleeting moment with his Nikon D90 camera, using a focal length of 95mm. He opted for manual exposure settings, with an aperture of f/18, shutter speed of 1/160, and ISO 200. The focus was set to hard sharpness, and he used pattern metering mode. Notably, he achieved this stunning shot without the use of a tripod or mist filter, showcasing his skill in handheld photography. This technical information not only provides insight into Girish's expertise but also highlights the precision and timing required to capture such a breathtaking landscape.



© Girish Mayachari

In analyzing "Magic of Morning Mist" technically it's clear that Girish's camera settings were precisely chosen to realize his previsualized image. Aesthetically, the picture excels in several key aspects of visual art as here under:

- Rule of Thirds: The composition masterfully adheres to this principle. The dark treetop, positioned at a golden cross point, serves as the primary entry point. This is complemented by the rhythmic pattern of hilltops and flowing mist, which occupy two-thirds of the frame, creating leading lines that further reinforce the rule of thirds.
- Impact and Simplicity: The black and white presentation of this landscape has a profound impact. The simplicity of the image enhances its aesthetic beauty, mood, and emotional resonance, captivating the viewer's eyes and mind.

- Unity and Integration: The picture demonstrates a clear unity, with beauty and emotion visibly intertwined to tell a compelling story. Every element in the scene supports and complements the others, integrating seamlessly to create a cohesive pictorial quality.
- Sense of Infinity: Girish's capture of hills, mist, and sunlight streaking from the upper frame towards the viewer imparts a sense of movement and infinity, deeply engaging viewer's emotions.
- Interest and Balance: The image holds immense appeal even for those unfamiliar with such landscapes, drawing viewers back repeatedly. The elements within the frame are beautifully balanced, contributing to its overall harmony.

- Vitality: The most striking feature of this composition is its liveliness. The picture exudes vitality, bringing the landscape to life in front of the viewer's eyes.

In conclusion, Girish Mayachari deserves high praise for his skillful presentation of this beautiful landscape in monochrome. His work demonstrates a mastery of both technical skill and artistic vision, in his real voyage of discovery through his 'new eyes', resulting in a truly captivating image that embodies the essence of fine landscape photography.



K S Rajaram

AFIAP, Hon FIP, 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.

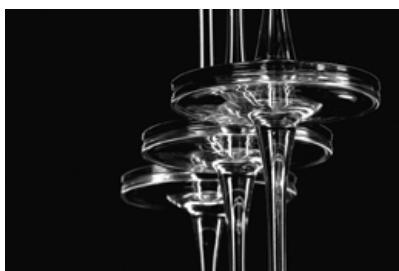
Glassware Photography Workshop

The workshop was conducted on June 16, 2024, at the YPS hall by an eminent and award-winning photographer, Mr Girish Mayachari with decades of experience in various genres of photography. After the introduction, we were taken on a fascinating journey of glassware photography. Girish's way of teaching and mentoring was easy and interesting. He made it simple for us to understand the concepts. It was an interactive session, starting from the physical properties of glass, like reflection and refraction.

The two main topics of the day were

- I. Dark-field photography
- II. Bright-field photography

Before the workshop, we had seen the photos of glassware from Girish and wondered what the setup would be and how to process the photos to get good-quality photos. When the workshop started the surprises gave in to awe. The setup was straightforward and easy. As we started photographing the glass, all the cobwebs in the brain cleared and we were already taking some beautiful pictures, beautiful even before processing. We had two setups, one for Dark-field and another for Bright-field and Girish guided us to set up the Shutter speed,



Perspective ©Dr Prashanth Kulkarni

Aperture and ISO for each setup. Different backgrounds were used and what effect it had on the glass was explained. The lighting with strobes and its arrangement was shown. We experimented with different arrangements of glassware to see the final effect and result.

After a great lunch, it was a session on post-processing of images in Photoshop which was engaging and informative. How to clean up, erase, and the tools to use from Photoshop were clearly explained and a lot of questions were answered by Girish.

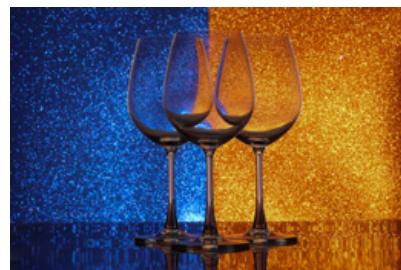
At the close of the session, we came out with ample information and essentials of glassware photography which we need to practice and hone our skills more.



Hamza Ali



Ball with inverted glass © K S Navalgund



3 glasses of two colours ©Nagesha Murthy

Photographing landmarks, avoiding cliché shots

The alarm pierced the pre-dawn silence at 4:30 AM, jolting me from a fitful sleep. I groaned, fumbling for my phone, but the promise of a spectacular sunrise over the Mississippi River was enough to propel me out of bed.

Camera bag slung over my shoulder, I slipped out of my hotel and into the humid New Orleans air. The city was eerily quiet as I navigated the empty streets, heading towards the French Quarter.

As I approached the historic district, the façade of tranquillity began to crack. Even at this ungodly hour, Bourbon Street pulsed with the last vestiges of the previous night's Mardi Gras revelry. Mardi Gras is a carnival celebration held in New Orleans marked by parades, colourful costumes, music, and festive indulgence. Bourbon Street, the centre of Mardi Gras is a famous and lively thoroughfare in New Orleans' French Quarter, renowned for its raucous nightlife, live music venues, bars, restaurants, and colourful history dating back to the 18th century.

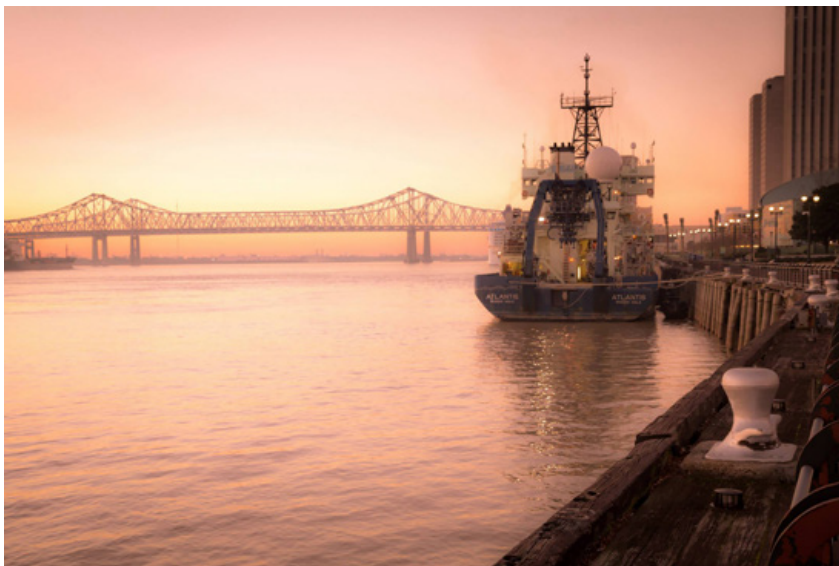
I slowed my car, fascinated by the scene unfolding before me.

Neon signs flickered weakly against the lightning sky, casting an otherworldly glow on the faces of stragglers stumbling out of bars. A group of young women, still in beady dresses from the night before, tottered along the sidewalk, arms linked for support and giggles echoing off ancient brick walls.

Near a corner, a man in a rumpled suit lay sprawled on the curb, his tie askew and one shoe missing. A street cleaner carefully manoeuvred around him, hosing down the detritus of another night of excess.

I shook my head, marvelling at the contrast between this fading bacchanalia and my own mission to capture the day's first light. As I left the Quarter behind, the loud echoes faded, replaced by the gentle lapping of the Mississippi.

Parking near the river's edge, I set up my tripod in Woldenberg Riverfront Park. As I waited for some good light, I reflected on the duality of New Orleans – a city where the end of one adventure seamlessly blends into the beginning of another, where night owls and early birds cross paths in the peripheral space of dawn.



Dawn on Mississippi River, New Orleans



Deserted French Quarters After a Mardi Gras Night, New Orleans, USA

The sky began to blush pink and gold, and I smiled, knowing I was exactly where I needed to be.

The French Quarter, with its rich history and distinctive architecture, has long been the darling of tourists and photographers alike. Its charm is undeniable, its allure magnetic.

But as I pursued my unconventional sunrise mission, I realized how saturated the market had become with images of Bourbon Street's neon glow and Jackson Square's picturesque facades. These shots, while beautiful, had begun to blur

together in a sea of sameness. The French Quarter, victim of its own photogenic nature, had become a victim of its own success in the realm of travel imagery.

This realization sparked a deeper contemplation on the art of photography and the responsibility of the photographer. How does one capture the essence of a place as famous and frequently photographed as the French Quarter without resorting to cliché? The answer, I thought, lay in seeking out the layers beneath the surface – the human stories, the unexpected juxtapositions,



Colours of French Quarters, New Orleans, USA

the fleeting moments that reveal a place's true character.

There are some great ways to photograph landmarks without resorting to cliché shots.

Explore the area around the landmark

As the first golden rays of sunlight began to dance across the Mississippi's surface, I noticed a solitary figure perched on the river's edge. She was a striking young woman, her silhouette framed against the brightening sky, seemingly lost in the pages of a book. The juxtaposition of her stillness against the gently flowing river and the awakening city behind us was almost poetic, and I found myself intrigued.

Gathering my courage, I approached her, careful not to startle her in the quiet morning. "Good morning," I said softly, "I hope I'm not disturbing you, but I couldn't help noticing how peaceful you look. It's quite a contrast to the scenes I drove past in the French Quarter." She looked up, a gentle smile playing on her lips, and introduced herself as Hannah. Her eyes, I noticed, held a warmth that matched the emerging sunlight.

Hannah explained that she was a local, born and raised in New Orleans. "Don't get me wrong, I love this city's vibrant energy," she said, gesturing towards the distant sounds of the waking Quarter, "but sometimes I need to escape the constant party. This spot, with its calm waters and beautiful sunrises, is my sanctuary. Here, with a good book and the promise of a new day, I find the balance I need." As she spoke, I found myself captivated not just by her words, but by the way she embodied the complex spirit of New Orleans - a city of contrasts, where



Masks of French Market, New Orleans, USA

one could find both jarring celebration and serene contemplation, often just moments apart.



Hannah, New Orleans, USA

Later in the day, as I wandered through the heart of the French Quarters, I found myself surrounded by a vibrant display of revelry - skimpily-clad women, unkempt men, and an air of general

debauchery. Amidst this grating scene, I was suddenly awestruck by the sight of a majestic church rising beside Jackson Square, its elegant facade a stark contrast to the surrounding festivities. This was the St. Louis Cathedral, an iconic landmark of New Orleans and the oldest continuously active Roman Catholic Cathedral in the United States.

Intrigued, I approached the church, its triple steeples reaching skyward, adorned with a central clock. As I stepped inside, I was immediately enveloped by a profound sense of tranquillity, a world apart from the boisterous streets outside. The interior was a breathtaking display of architectural and artistic splendour. Soaring vaulted ceilings painted with intricate frescoes drew my gaze upward, and ornate stained-glass windows mesmerized me.



St Louis Church, New Orleans, USA

The contrast was striking - outside, the pulsing heart of New Orleans' famous nightlife; inside, a sanctuary of peace and spiritual reflection. Gilded altars, centuries-old paintings, and hand-carved wooden pews spoke to the cathedral's rich history dating back to 1727. As I stood there, taking in the quiet grandeur, I marvelled at how this bastion of faith had stood the test of time, weathering hurricanes, fires, and the ever-changing cultural landscape of the French Quarter, remaining a steadfast symbol of New Orleans' diverse heritage.

Look for unique vantage points

Pennybacker bridge is an iconic bridge in Austin, Texas. It is frequented by locals for staring at the setting Sun. It is on a highway called Loop 360.

Capturing the artistic shot of the Pennybacker Bridge requires a touch of local knowledge and a dash of daring. The

journey begins with a bit of a conundrum - parking. Despite prominently displayed "No Parking" signs dotting the area, visitors routinely flout these restrictions. It's not uncommon to see a parade of luxury vehicles - BMWs, Mercedes, and the like - brazenly parked right beneath these warnings. This unofficial parking spot has become something of an open secret among photographers and sightseers.

From this makeshift lot, a short but steep hike awaits. The trail, more of a worn path really, winds its way up one of the small limestone cliffs that characterize this part of Austin's topography. It's a brief ascent, taking no more than 5-10 minutes, but it can be challenging in spots, especially if you're lugging camera equipment. Sturdy shoes are a must.

Your reward for this mini-adventure is a breathtaking vantage point. As you

crest the cliff, the vista unfolds before you - the elegant arc of the Pennybacker Bridge spanning Lake Austin, framed by the rolling hills of Texas Hill Country. The elevation provides a perfect angle to capture the bridge's unique design, its rust-coloured steel contrasting beautifully with the blue waters below and the often-dramatic Texas sky above.

As I was shooting pictures of the bridge, a professional photographer with his model walked up to the cliff and started their shooting against a precariously lodged tree that grows right on the edge. This tree was a testament to nature's tenacity and perhaps a metaphor for the risks some take for the perfect shot. Unlike its vertically-inclined cousins, this stubborn specimen had adapted to its precarious position by growing at a striking 45-degree angle. Its trunk and branches reached out over the void, as if straining for a better view of the Pennybacker Bridge below. A pretty dangerous place to be modelling.

Another way to capture breathtaking vistas is to secure a window seat on a flight, especially during the golden hours of sunrise or sunset. This elevated perspective offers a unique view of the landscape below, transforming familiar terrains into abstract tapestries of light and shadow.

On my return flight from the enchanting island of Puerto Rico, fortune smiled upon me as I settled into a coveted window seat. As the plane ascended, leaving the lush tropical paradise behind, I pressed my face against the small oval window, eager to drink in the aerial spectacle.

What greeted my eyes was nothing short of spectacular. The sky above Puerto Rico had transformed into a celestial canvas, painted with an extraordinary cloud formation that defied conventional meteorological patterns. It was as if nature had frozen a cataclysmic event in mid-explosion, sculpting the clouds into a magnificent, billowing mushroom shape.

This ethereal explosion, frozen in time and space, stood in stark contrast to the patchwork of greens and blues of the island below. It was a fleeting moment of natural artistry, visible only from this lofty vantage point, reminding me of the unexpected wonders that await those who keep their eyes open to the world around them.



Pennybacker Bridge, Austin



Storm Over Puerto Rico, USA

Visit during off-peak hours

One warm night in Old San Juan, Puerto Rico, I found myself navigating the narrow, cobblestone streets in my rental car. The historic district was alive with energy - pedestrians strolled leisurely along the sidewalks, their laughter mingling with the strains of salsa and reggaeton drifting from various establishments. The warm glow of gas lamps illuminated outdoor cafés and bars, where patrons sipped on mojitos and piña coladas, their animated conversations adding to the vibrant atmosphere.

The scene was quintessentially Puerto Rican - a perfect blend of colonial charm and modern vivacity. Colourful facades of centuries-old buildings provided a striking backdrop to the lively street life. Street vendors hawked their wares, the aroma of freshly fried tostones and mofongo wafting through the air, tempting passersby.

As I inched my way through the throng, my photographer's eye was drawn to countless potential shots - the interplay of light and shadow on the weathered walls, the mix of old and new, the candid moments of joy and connection among the partygoers. However, the practical challenges were evident. Finding a parking spot in this labyrinth of narrow streets seemed as likely as finding the fountain of youth. Even if I managed to park, navigating the crowded sidewalks with my camera equipment would be a Herculean task.

Reluctantly, I decided against stopping but made a mental note to return in the early hours of the following day. I knew



Fortaleza Street, Puerto Rico

the empty streets of dawn would offer a different, equally compelling face of Old San Juan.



Church of Miracles, Puerto Rico, USA

True to my plan, I arrived well before sunrise the next morning. The transformation was stark and beautiful. The same streets that had pulsed with life just hours before now lay silent and empty, bathed in the soft, pre-dawn light. The absence of crowds allowed me to fully appreciate the architectural details of the colonial buildings, their pastel hues gradually becoming more vivid as the sun climbed higher.

I strolled freely down the middle of streets that had been impassable the night before, my camera at the ready. I stopped by Capilla del Santo Cristo de la Salud, or Chapel of Christ the Savior church. It is a significant historical and religious landmark in Old San Juan, Puerto Rico. Built in the 18th century, this small chapel is perched on the old city walls overlooking the sea. Its importance stems from both its architectural uniqueness

and its rich folklore. Legend has it that the chapel was built after a miracle occurred at the site, where a horseman was saved from plunging over the cliff. This story has made the chapel a popular pilgrimage site for those seeking healing or divine intervention. The chapel's interior, adorned with religious artefacts and votive offerings, reflects centuries of faith and gratitude from visitors.

Then I stopped by Fortaleza Street, known locally as Calle Fortaleza, one of the most iconic streets in Old San Juan, Puerto Rico. In recent years, it has become famous for its vibrant and colourful display of umbrellas suspended high above the cobblestone street. This unique art installation, which began in 2016, was initially created as a temporary attraction to bring more visitors to the area after a period of economic downturn. The umbrellas, in a spectrum of bright colours, create a cheerful canopy that provides shade to pedestrians while offering a stunning visual spectacle that has become a must-see for tourists and a favourite backdrop for photographers.

The umbrella installation has since become a semi-permanent fixture, changing colours and patterns periodically to reflect different themes or celebrations.

Shoot at sunrise or late at night

The darkness enveloped me as I cautiously pulled into the deserted parking lot at the entrance of Garden of the Gods park in Colorado. It was 5:30 AM, and an eerie silence hung in the air, broken only by

the soft purr of my engine. The towering silhouettes of the park's famous rock formations loomed ominously against the inky pre-dawn sky, their shapes barely discernible in the gloom. My heart raced, a mix of anticipation and trepidation coursing through me. I was a stranger in this land, far from the familiar comforts of home, and the solitude that I had sought for my photography now felt uncomfortably isolating.

The sudden appearance of bright headlights in my rearview mirror sent a jolt of adrenaline through me. Another car pulled up beside mine, its occupants hidden behind tinted windows. My mind raced with possibilities – was it another early-rising photographer, a park ranger, or someone with more nefarious intentions? I sat motionless, my hand hovering near the door lock, as I weighed my options. The minutes ticked by slowly, each second stretching into what felt like an eternity. As the first tendrils of dawn began to paint the sky in faint hues of blue and pink, I felt my tension gradually ebb. The soft light revealed the other car to be a weathered SUV, likely belonging to a fellow nature enthusiast. My fears, while not entirely dispelled, began to feel somewhat overblown in the growing light of day.

Garden of the Gods, I knew, was a crown jewel among Colorado's natural wonders, its striking red rock formations drawing thousands of visitors daily. But in these early hours, I had the park virtually to myself. As I cautiously began to explore, the rising sun worked its magic on the landscape. The iconic sandstone pillars

and fins, sculpted over millennia by wind and water, were set ablaze by the golden light. Shadows danced across the rugged terrain, creating a constantly shifting tableau of light and dark. I manoeuvred my car from one vantage point to another, relishing the freedom to stop wherever I pleased without the usual throng of tourists. The play of light on the rocks was mesmerizing – deep oranges and reds contrasting sharply with areas still shrouded in shadow. The silence was broken only by the click of my camera shutter and the occasional call of an early-rising bird. This solitary experience, I realized, was providing me with photographic opportunities that the average daytime visitor would never encounter. As I immersed myself in capturing the raw beauty of the park, my earlier fears faded completely, replaced by a profound sense of connection with this magnificent landscape.

Capture interesting architectural elements



Lion crest of El Morro Fort, Puerto Rico, USA

Delving into the intricate details of a landmark through your camera lens is akin to peeling back layers of history, inviting viewers on a captivating journey through time. When you focus on the nuanced architectural elements, you're not just capturing an image; you're telling a story that spans centuries, bringing to life the era in which the structure was conceived and built.

These architectural details serve as a visual language, speaking volumes about the cultural, social, and technological context of the time. The ornate carvings on a Gothic cathedral, for instance, reveal the religious fervour and artistic prowess of mediaeval craftsmen. The clean lines and geometric patterns of an Art Deco skyscraper reflect the optimism and forward-thinking spirit of the early 20th century. Each cornice, column, and archway becomes a character in the narrative, with its own tale to tell.



Garden of the Gods, Colorado

The lion crest at El Morro fort in San Juan, Puerto Rico, holds significant historical and cultural importance. Known as the "León de Castilla" (Lion of Castile), it is a powerful symbol of the Spanish Crown and its rule over Puerto Rico for nearly four centuries. The crest is an integral part of the fort's original 16th-century design, showcasing the architectural and artistic styles of the period. I shot the picture of this crest mounted at the top of the entrance gates.

Include people interacting with the landmark

The BAPS Swaminarayan Temple in Houston stands as a magnificent testament to Hindu architecture and spirituality in the heart of Texas. Its intricate marble carvings, soaring spires, and serene atmosphere have earned it a place among the top ten recommended tourist sites in the bustling metropolis, attracting visitors of all faiths and backgrounds.

In this captivating image, several elements come together to create a truly mesmerizing scene. The timing is crucial - the soft, golden light of evening bathes the temple in a warm glow, accentuating the intricate details of its facade and creating a play of light and shadow that adds depth and dimension to the structure. The angle of the shot is carefully chosen to showcase the temple's grand scale and symmetry, with its reflection in the still water of the surrounding pool doubling its visual impact and creating a sense of ethereal beauty.

However, what truly elevates this photograph is the human element - my daughter. Her presence adds a sense of scale and a personal touch to the grandeur of the temple. She sits in quiet contemplation, her posture reflecting her deep spiritual inclination. As someone who meditates and prays daily, her connection to the sacred space is palpable, even in a still image.



People at Washington Monument, Washington DC



Swaminarayan temple, Greater Houston

The composition places her slightly off-centre, creating a visual balance between the human figure and the imposing architecture. Her solitary presence amidst the vastness of the temple grounds speaks to the individual's journey in spirituality, a moment of personal

As the photographer, persuading my daughter to be part of this image was a crucial decision. Her genuine spiritual demeanour brings authenticity to the scene, transforming what could have been a standard architectural shot into a powerful narrative about faith, reflection, and the search for inner peace.

On a sweltering summer day, we ventured to the iconic Washington Monument, an obelisk that dominates the skyline of the nation's capital. Standing tall at 555 feet, this marble, granite, and bluestone structure is a tribute to America's first president, George Washington.

The monument is situated on the National Mall, a vast park-like area in the heart of Washington, D.C.

As we approached the towering obelisk, we were struck by its sheer magnitude and the palpable excitement of visitors from around the world. The monument's smooth, tapering sides and pointed top create a striking contrast against the blue sky, drawing the eye upward in a way that seems to defy gravity.

Getting a full view of the Washington Monument up close is indeed a challenge due to its impressive height. This architectural feat leads to a delightful spectacle of tourists attempting creative

photography techniques. We observed people lying on the ground, contorting their bodies, or employing wide-angle lenses in their quest to capture both themselves and the entire monument in a single frame.

The interplay between the visitors and the monument creates a captivating scene. Families pose for generational photos, couples steal romantic moments in its shadow, and solo travellers stretch out their arms in classic "tourist poses." Each interaction tells a unique story, offering a perfect subject for photographers keen on capturing the human element against this historic backdrop.

Utilize natural frames

Visiting the Taj Mahal, one of the world's most renowned architectural marvels, requires patience and perseverance. The journey begins with a lengthy queue for tickets, followed by another long line to enter the complex. After enduring nearly an hour of waiting in various lines under the scorching Indian sun, I finally stepped into the grounds of this UNESCO World Heritage site. The sight that greeted me was nothing short of breathtaking, instantly making the wait worthwhile.

The Taj Mahal, a stunning example of Mughal architecture, stood before me in all its glory. Its pristine white marble facade, inlaid with semi-precious stones, seemed to glow in the sunlight. The structure's perfect symmetry was immediately apparent, with four identical faces flanking the central dome. This massive dome, reaching a height of 240 feet, is the Taj's crowning feature, flanked



Taj Mahal Framed, Agra, India

by four smaller domes that echo its shape.

As I explored the grounds, I attempted to capture the Taj Mahal from various angles. Many of these perspectives have been immortalized by countless photographers before me, yet each view offered a new appreciation for the monument's intricate details. The delicate pietra dura work, featuring floral motifs and calligraphy, adorned the surfaces, showcasing the incredible craftsmanship of 17th-century artisans.

Eventually, I found myself drawn back to the main entrance, the Great Gate or darwaza-i-rauza. This imposing structure, built of red sandstone, provides a striking contrast to the white marble of the mausoleum. From here, I could frame the iconic monument through the grand arch, an image that has become synonymous with visits to the Taj Mahal.

As I prepared to take my shot, I noticed the lively presence of doves flitting in and out of the entrance's ornate carvings. These birds, symbols of peace, added a dynamic element to the timeless scene. Serendipitously, as I clicked the shutter, one of these doves soared into my frame, positioned perfectly above the central dome of the Taj Mahal.

This unexpected element transformed my photograph from a typical tourist snapshot into something more poetic. The juxtaposition of the living, moving bird against the enduring monument seemed to capture the essence of the Taj Mahal – a timeless symbol of love that continues to inspire and move visitors centuries after its creation.

Incorporate local life

Returning to the vibrant heart of New Orleans' French Quarter, the area surrounding St. Louis Cathedral in Jackson Square pulses with an electric energy that's as intoxicating as the city's famous cocktails. This historic plaza, with its wrought-iron fences and manicured gardens, serves as an open-air stage for a diverse cast of characters that bring the city's unique spirit to life.

Along the square's perimeter, a colourful array of local artists set up their easels, transforming blank canvases into vibrant depictions of the cityscape. Their palettes burst with the warm hues of the cathedral's façade, the lush greens of the surrounding flora, and the ever-changing tapestry of people milling about. Some artists focus on capturing the architectural grandeur of the church, while others prefer to immortalize the eclectic crowd in quick, expressive portraits.

Street performers dot the landscape, their music providing a soundtrack to the square's activities. Jazz quartets compete with solo saxophone players, while the occasional brass band parades through, their boisterous tunes momentarily drowning out all other sounds.



Modelling Around Jackson Square, New Orleans



Spiritual Reading, Jackson Square, New Orleans

Amidst this creative whirlwind, tourists and locals alike weave their way through the square. Some pause to watch a painter at work, others line up for a glimpse into their future, while still others simply sit on benches, soaking in the atmosphere and people-watching.

Interspersed among the others, tarot readers and fortune tellers add an air of mysticism to the scene. Their tables, adorned with crystal balls, weathered tarot decks, and enigmatic trinkets, attract a steady stream of curious tourists and locals alike. The soft murmur of their predictions mingles with the ambient noise of the square, promises of love, fortune, and adventure hanging in the air like the ever-present New Orleans humidity.

In stark contrast to the old-world charm of the fortune tellers, fashion photographers utilize the square's picturesque backdrop for modern glamour shoots. Models in chic outfits pose against the cathedral's centuries-old stones, creating a captivating juxtaposition of old and new. The click of their cameras and the directions shouted to the models add to the square's cacophony, while curious onlookers gather to watch the spectacle.

By incorporating these creative approaches, we can elevate our landmark photography from mere documentation to compelling visual storytelling. The key lies in looking beyond the obvious and seeking out the unique narratives that unfold around these iconic structures.

By approaching landmark photography with creativity and an eye for the unexpected, we can breathe new life into these oft-photographed subjects. Our images can go beyond mere representation to capture the essence of a place – its history, its energy, and its ongoing role in the lives of those who encounter it. In doing so, we create photographs that not only document but also interpret, inviting viewers to see these familiar sights with fresh eyes and renewed appreciation.



Thejas K R
AFIAP, AFIP

Thejas K R has been a passionate art photographer for over two decades. He was on the boards of Houston Photographic Society, and Houston Camera Club.

High Dynamic Range (HDR) Imaging - Image Creation (Part I)

High Dynamic Range (HDR) Imaging is a technique that became possible due to digital imaging technology. It involves capturing multiple frames with different exposures and then merging them. The result is an HDR image, that will record a tonal range that would be far more than what any single capture can achieve.

At this stage, it will be helpful if you are familiar with the two terms - brightness range and dynamic range. Every scene has a tonal variation between the brightest and darkest parts. This is called the brightness range. A scene with a very large brightness range results in what we call a "high-

contrast" scene (Picture 1). The brightness range is measured in stops or more commonly in EV (Exposure Values). A sensor can be expected to have, conservatively, a five-stop range or perhaps a little better these days. That is, it can record two objects bright and dark with detail, provided the difference in their brightness is not more than five stops. This is called the dynamic range of the camera.

Here is something important. We are concerned with the brightness range on the scene but not the absolute brightness. For example, a beach with white sand at noon time will be very bright but the brightness range may not be much as all the elements will be lit uniformly. You will encounter a high brightness range mostly in interiors (Picture 1) or night scenes which have bright pools of light.

If the brightness range of the scene is less than the dynamic range of the sensor and if you have set the exposure correctly (we will come to that shortly), then all the tones of the scene will be recorded in your image. If it is the other way around, that is brightness is more than the dynamic range (Picture 2), then regardless of what exposure you set, you will not be able to record the full brightness range present due to the limitation of your camera. Hence you need to settle for a compromise (Picture 2) and decide what you want to record and what you want to discard – that is to record but without detail.

If you set the compensation to negative values thus exposing for highlights then you will get blocked shadows. If you do the opposite by exposing for shadows



Picture 1: A typical high-contrast interior scene where the brightness range of the scene exceeds the camera's dynamic range. This image was created with the meter reading of the camera without any exposure compensation. You can see that shadows have been blocked and some highlights have blown out.



Picture 2: Brightness range and Dynamic range. Arrow marks show areas that will not be recorded properly as they are outside the dynamic range of your camera.



Picture 3: The brightness range (red bar) is more than the dynamic range (blue bar) but multiple images with varying exposure can be made to cover the former fully.

by giving positive compensation, then highlights will be overexposed (that is, blown out). This was the situation till HDR made its appearance. So, what is the principle behind HDR and how does it solve the problem?

You have seen how you can overexpose to preserve the shadow details and underexpose to capture details in highlights. The trick therefore is to capture several frames of the same scene with varying exposure, starting from underexposure, and then moving onto overexposure and in the process capturing all the tones in both highlight and shadow areas. The interesting aspect here is that, while all the tones have been captured, all of them are not present in a single frame (see schematic, Picture 3)! So, these multiple frames that form the HDR sequence (also called an HDR image set or an HDR set), must be merged with HDR processing software to generate a single frame, called the HDR image that has all the tones - that is, shadows, midtones, highlights and everything in between

One important point is that not all subjects are suitable for HDR photography. So, if there were moving elements, they would have moved between the frames or even disappeared. This might cause artifacts called 'ghosting'. Examples of moving elements are plenty - vehicles, humans, waves in water, etc. So, HDR works best for static high-contrast scenes. Examples are brightly lit landscapes with shadows, night scenes with street lights, interiors of rooms with light spilling from windows, etc. What if you cannot avoid moving elements? Fortunately, technology has evolved and we can tackle this issue during HDR processing.

Now that you know the principles of HDR, let us look at the equipment you need, and how to set up your camera to record the HDR set.

What do you need: Let us start with the good news. You need only a basic camera but with two features - aperture priority exposure mode and exposure compensation. HDR capture will be greatly simplified if your camera has an additional feature called Auto Exposure Bracketing (AEB) where the camera automatically changes the exposure every time you release the shutter. Most DSLRs, CSCs, and many P&S cameras offer AEB.

Apart from the camera, the important

piece of hardware you need is your three-legged friend, also known as the tripod! This is useful in two ways. First, prevents camera movements between the frames and thus allows for good alignment of images. However, technology has reduced the need for this as well, as we will see when we learn about HDR processing. HDR image capture often needs slow shutter speeds and having a tripod will help you to get sharp images. More of this later.

Capturing the HDR set Follow the steps given below. Also, included here are details on how to set up your camera:

File format: Use Raw now and always and set your camera to the highest number of image dimensions (pixels) it can record. Use also uncompressed or lossless compressed raw.

Exposure and Metering modes: Set your camera to Aperture Priority. Manual exposure mode can be used but is not recommended as it will slow you down and too much time taken between the frames will cause inter-frame alignment problems. Shutter priority and program modes cannot be used since, with both these modes, the aperture will vary with changing exposure, thus altering the depth of field (DOF). The result is that you will end up with an HDR set that will be unusable. Use an aperture that gives you the DOF you need. If not sure, use an aperture of f/8 (for an APS) or f/11 or narrower (for a full frame). Keep the ISO as low as possible for the best picture quality.

White balance: Set it to a known value (for example, daylight, cloudy, shade, etc.) depending on the situation. If you are not sure just use Auto White balance. If you are applying color correction during post-processing, apply the same correction to all the images in the set.

Changing the exposure: The underlying principle of HDR imaging is that you need to alter the exposure with every frame of the HDR sequence. As explained, the easiest way to do this is to use the AEB feature of your camera. Check your camera manual to see how you can activate it.

AEB needs two inputs to be given. First, is the number of frames you need to capture (this is usually 3, 5, or 7). Second is the increment (or interval) by which you need to change the exposure between the frames. This can vary between 0.3 EV to 3 EV. Once these two are set, the exposure will be varied by the EV value set in the

interval, by the camera (by changing the shutter speed as we have chosen aperture priority), every time you press the shutter release (Picture 4).

If your camera does not have the auto-bracketing feature, you need to use the exposure compensation feature (Picture 4) of your camera and change the exposure for each frame. It is a bit cumbersome but there is no other way to do it in the absence of AEB.

Number of frames and exposure Increment: The next important step is to decide the number of frames and the exposure increment (in terms of EV) between frames.

As per my experience, it is sufficient to take three frames with a 2.0 EV increment for a good HDR set. This means that three images need to be taken, one at the metered value (that is no compensation) and one each at -2.0 EV and +2.0 EV (Picture 4).



Picture 4: The camera's top panel display shows the AEB parameters set for three frames with a 2 EV increment (see red arrows). See text for more details.

The compensation button (yellow arrow). You can easily identify this by the +/- sign.

Picture 4: The camera's top panel display shows the AEB parameters set for three frames with a 2 EV increment (see red arrows). See text for more details.

The compensation button (yellow arrow). You can easily identify this by the +/- sign.

If you want to capture a greater tonal range or use a lesser increment, you can choose 5 or 7 frames at 0.3, 0.7, 1, 2, or 3 EV increments, though not all combinations are supported by all cameras. Keep in mind that five or seven raw images of 24 MP (or more) is a lot of data and may take an enormous amount of computer time to crunch all this. Also, a three-image sequence takes a shorter time than a five (or seven) image one and hence is less susceptible to artifacts produced by the movement of the camera or elements.

Two important points. Since you will be keeping the aperture constant while varying the shutter speed, there is one catch you need to be aware of. When you activate the AEB you will be shown the shutter speed for the first frame that will be captured at 0 EV. The next frame will be under and the last will be overexposed. For the last frame, the shutter speed may drop to a slow speed that you may not be able to handhold. For example, let us say at 0 EV your shutter speed is 1/60 sec. For - 2 EV it will be 1/250 but for +2 EV it is 1/15! You need to anticipate this and take proper action like using a support like a tripod or increasing the ISO!

Next is, once you start AEB it will be active unless you specifically disable it. In many cameras, if you switch off the camera with AEB activated, and then switch on the camera, AEB will again be active!

Frame Advance: If your camera has the AEB feature, then you can also set the frame advance to high speed continuous (Picture 5) as you can shoot off a burst of images, each with a different exposure by simply keeping the shutter release pressed. This will obviate the need to press the shutter release once for each frame. Most cameras will automatically stop once the bracketing sequence is completed. Also, since the sequence will be over very fast, any movement of the elements between the frames will be minimal thus reducing the problem of artifacts.

Focus mode: Depending on the DOF and the subject, focus (with AF or manually) on the point of interest. If it is the former, lock focus as it should not vary between the frames.



Picture 5: Here the exposure mode has been set to Aperture Priority (red arrow) and the frame advance to high-speed continuous position, commonly called CH (yellow arrow). Both these settings are ideal for quickly completing the HDR sequence of images with the least effort.

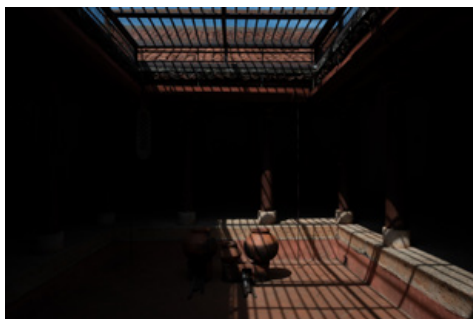
Too many things to be set? Do not worry. What you have read regarding the camera settings is summarized in Table 1.

Table 1	
Parameter	Recommended Camera Setting
File Format	Raw
Exposure Mode	Aperture priority
Metering modes	Center-weighted or evaluative
White Balance	As appropriate or Auto if you are not sure
AEB	Three frames at 2.0 EV increment, estimate the + 2 EV shutter speed and make sure it is handholdable.
Frame Advance	High speed continuous
Focus	AF or Manual. If it is the former, lock focus.

Once you have positioned yourself and set up the camera as per Table 1, just hold the shutter button down, and the camera will fire off the sequence and automatically stop. Note that the camera will continue to be in the AEB mode unless you disable it as mentioned. Pictures 6, 7, and 8 show a typical HDR set.



Picture 6:
Base exposure, 0 EV



Picture 7:
Underexposed by -2 EV.



Picture 8:
Overexposed by +2 EV.

You can now upload the images to your computer, ready to be post-processed.

Next Month: How to process an HDR set.

All text, diagrams, and images © Ashok Kandimalla unless otherwise mentioned.



Ashok Kandimalla

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 reputed corporates.



YPS Saturday Meet Sessions

Tusker Trails

The YPS program on Saturday, May 4, 2024, was held at Yavanika. The speaker for the occasion was the ace photographer and our Past President, Mr H Satish. The topic for the day was 'Elephants'. Though the subject seems to be common, the way in which it was dealt with was very absorbing. To begin with, Satish emphasized that as a wildlife photographer, the foremost requirement was to understand the various details such as the animal species, its behaviour, lifestyle etc. which would enable him to bring out the best and meaningful photographs instead of just the record shots. Taking his own experience he said he had been observing and learning about the particular animal to be photographed for years which has helped to achieve the best in his pursuit. As an example, he had chosen the elephant as the subject and demonstrated how to learn more about it. The presence of elephants and a few other species in India and Africa made him know how similar denizens can exist in different places. Playing a video on continental drift that happened millions of years ago he explained how India which was part of Africa got separated and joined Asia forming the Himalayas. As such, animals like elephants, rhinoceros, lions, crocodiles and birds like flamingos and hornbills exist in both continents but differ slightly due to evolution and local environment. There are Bush elephants and Savanna elephants in Africa and Pygmy elephants in Borneo. As the photographs displayed, there are physical differences between African and Asian elephants (generally referred to as Indian elephants). African elephants are bigger with a single bulge above the head whereas Asian species have two.

Focussing on Asian elephants Satish shared more information. Only males have tusks, an extension of their canine teeth, brains are large thereby enabling them to remember and relate to their life which spans some 70-80 years. The males are generally alone, especially during mast, the mating time. The females give birth to a calf only about 5 times in their lifetime after a gestation period of 25-26 months. The young one suckles for a year and then starts grazing. As soon as it is born the mother nudges it to get up and move to protect it from predators. The babies are well protected by the herd of mothers and aunts. Though their eyesight is not very keen, their hearing and sense of smell are extraordinary.

As a photographer, one has to know its behaviour also. Generally, they are harmless and stay away, often called gentle giants socializing in groups. But lone tuskers, especially in mast, do not like to be interfered with. So also, a herd with one or two young ones does not like to be disturbed. When annoyed they seem to charge and can run up to 40 km per hour. But they do mock charges warning the intruder. If disturbed they attack and roll down the vehicle which can be fatal.

All these facts were amply demonstrated with wonderful pictures. As this enlightening session concluded the audience had gained valuable inputs that help one to be a good wildlife photographer.



B V Prakash

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



Tusker Trails presentation by H Satish at YPS Hall

Understanding Lightroom Classic Architecture and Organizing Images

A webinar on the subject was organised on Saturday, May 18, 2024, with a very healthy attendance of over 60 participants. The eminent speaker was none other than Mr Ashok Kandimalla, an Honorary YPS awardee who has been in the field of photography for more than three decades. He has contributed over 200 articles plus equipment reviews for leading Indian photography magazines, including our very own Drṣṭi.

His presentation was in two parts:

- Part I: Introduction to Lightroom Classic and its Architecture
- Part II: Organizing your Image Library

Mr Kandimalla started his talk by explaining the difference between Lightroom and Lightroom Classic to benefit attendees without any exposure to Lightroom. He went on to explain the features of Lightroom Classic and its basic architecture: how every picture is stored in an Image Library and a Catalog which has all the information regarding images. He briefly touched upon the Pros and Cons of Lightroom Classic and Photoshop and which one was suitable for whom.

In Part II, he explained how to create and organize an Image Library, including date formatting. He gave a sample workflow to demonstrate how to transfer the content of the memory card to Lightroom Classic and create a backup. He gave general tips on how and when to delete images from the memory cards and format the same.

He paused his presentations after each of the parts to enable participants to clarify their doubts. Going by the healthy interactions, it was indeed a very well-received webinar.



M S Kakade

Director, YPS and Drsti Editorial Team

Shutter Journey: The Agumbe Macro Photography Odyssey

As the monsoon clouds gather to serenade the lush landscapes of Hingara, we wrapped up our third Macro Workshop of the year, led by the ever-inspiring Satish H. Our journey began on a bright and sunny Friday, June 21st, with a group of nine passionate individuals, each one a vital spark, ready to delve into the macrocosm of nature at the unique rainforests of Agumbe.

Our first day was a gentle stroll through the verdant estates, a light prelude to the adventures ahead. Despite the playful weather's light rain, our spirits remained undamped. The afternoon brought us closer to nature's marvels at JP Estate, guided by the keen eyes of Afran, our young naturalist. As night draped Hingara in darkness, we ventured into the rainforest, where the elusive pit viper graced us, though the cicadas remained shy. It was a thrilling experience, standing in the darkness, listening to the sounds of the forest, and waiting for the viper to appear.

The second day's ambition led us to the steps of Jogi Gundi Falls, where the trickle

of water could not dampen our collective quest for the green vine snake discovered by the skills of Afran. Climbing back, laden with a mix of disappointment and hope, Satish and Afran's perseverance paid off with the discovery of a magnificent pit viper, reigniting our shared excitement. The evening was a masterclass in capturing the contours of a splendid specimen of another pit viper – a surprise find by an estate hand and the expertise of naturalist Afran. This was a unique opportunity as Satish was very much impressed by the find, which was his second-best pit viper in all his visits to Hingara. The team spent the whole evening capturing various moods of shades of the pit viper before it was left in its habitat.

Our final day, the 23rd, was a testament to Satish's expertise in macro photography. With a caterpillar as our muse, he demonstrated the art of lighting, teaching us to harness both the sun's rays and artificial sources of light, including the glow of our mobile screens, to breathe life into our images. Though some had

to bid farewell, those who remained enjoyed a leisurely walk, finding joy in the little wonders of spiders, butterflies, and forest lizards.

As the workshop concluded, the heavens opened up, a fitting ovation to our time in Agumbe. The memories of standing amidst the rainforest's nocturnal symphony, eyes closed, feeling the divine embrace of nature will linger long in our hearts. We shared these unforgettable moments together, and we look forward to the next season, united in our gratitude to YPS and our mentor, Satish H.



Narendra KN
LM-031



Laughing Geenvinesnake ©Ravi Raghunathan



Malabar pit viper © Ravi Raghunathan



Splitgill Mushroom ©Ramara Gopinath



Caterpillar 2 ©Dr Sudhakar Banakar



Malabar Pit Viper on tree trunk © Geoffrey Gordon



Damselfly © Hamza Ali



Vine Snake © Hamza Ali



Mushroom © Geoffrey Gordon



Forest Lizard © Srijith T S



Hidden gems of Agumbe - Wild Mushroom © Srijith T S



Ponmudi Bush Frog Giving Mating Call © Narendra KN

Twelve Commandments of Macro Photography

Among Wildlife photography genres, Macro photography is tough and needs more discipline, dedication and patience. The eye to look for everything at every corner of the bush and cluster of leaves may give you sightings. But how you capture what you see is entirely your talent and is a challenge. Getting a picture is one aspect but making an image is different for which you need creative EYE, technique and visualization.

Though Wildlife does not need any tricks, TIPS will be handy in Macro Photography.

Tips for better Photography

1. Punctuality is first and foremost. If you are at the stipulated place well in time, you can plan your shoot. If you are in a group, maintaining time is a must.
2. Discipline should be maintained, that is to know how to approach butterflies, spiders or insects because the creatures are shy and sensitive to sudden movement. Take care not to disturb them.
3. Tripods when being used, it is best to check your angle, distance from the insect and height at which you are shooting and accordingly set it up before approaching. These things cannot be adjusted when you are in front of the subject since they disturb the insects, and you may not get a chance to photograph them.
4. An exposure check is important. Set approximately the correct exposure before attempting to shoot. Set everything right. Take one or two pictures first to check if the composition and exposure are right. Minor adjustments can be made, while you are shooting.
5. Approaching the subject is the most difficult aspect than photographing them. The trick is to approach step by step. Don't rush, thinking that you will miss the subject. If you do, the subject will fly off or hide.
6. Fill in shadow is very important for subjects when we are shooting in daylight and back lighting. The shadows will be darker, if exposed to high lights. Hence filling up shadows is important. This can be done using



Atlas Moth in shadow light



Atlas Moth with back light with flash

7. Flash can be used creatively and precisely by an experienced photographer. But for a novice, using flash requires real talent in giving exposure precisely for flash only, and sunlight with a flash combination. The latter is an ART and requires expert guidance and technique. Here, the exposure for sunlight and flash should match perfectly and you must decide which one should highlight. So, keep experimenting, if you want to specialise in this.
8. Multiple Flashes: This technique of using 2 or 3 flashes at a time for creative lighting needs proper synchronization. The distance of each flash from the subject, at different angles will give you dimensional lighting. You must have a slave unit for additional flashes for triggering and mounted on tripods. This can be used only for some subjects which give more time or stationary subjects.
9. Background: Your images look great or wow mainly because of a good, neat, diffused and dark background. So, select the proper background before shooting.
10. Visualise: Always have your own creative ideas. Copying others' work is good initially to learn, but later, you must develop your own signature images.
11. Equipment: Having good equipment is always better. But whatever you have is best. You must have thorough knowledge of your cameras, lenses



Leucauge spider in natural sun light



Hairy caterpillar

and flash readings before you start shooting. Do not regret forgetting important things. Because, that is the time you find amazing subjects!

12. Practice, Practice and Practice: Before you venture into mainstream Macro photography, learn from your mistakes, take guidance from others and watch carefully when you look at others images: about the kind of lighting they have used, composition, angle, background etc. Observation and learning from each image makes you perfect.

For more information watch Satish's Macro teaching video on YouTube:

<https://youtu.be/j6eJiU9gKsc?si=M9hEV-eAdXBBnbpK>



Mushroom with two flashes



Red Flame mushroom



Praying mantis



H Satish (LM-006)

D.cine, MFIAP, MICS, ARPS, PPSA, cMoL, GPA.PESGSPC

Depth of field

Depth of Field (DoF) used to be a very frequent discussion during film days and a must in the field of advertising photography. In outdoor shoots where control of lights is beyond the photographer, adjustments get a little challenging. It's easier under controlled conditions. With lenses becoming AF and quick focus (a quarter circle to complete minimum focus to infinity), DoF marking on lenses is impossible and is losing its significance. A button on the camera that cuts down the aperture to pre-visualise DoF is all that exists on the latest DSLRs.



Image 1: This is Pavan, a vivid macro photographer. Let's take this portrait as a standard example for all reference. All shots on 80-200 F:2.8 Nikkor and Nikon D4 camera.

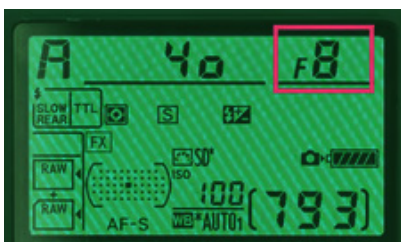


Image 2: First, a quick explanation for those who started photography on Digital.

DoF is a feature of the lens where a point of focus gets elongated to become a linear focus from one point in front of the subject to another point behind the subject. Complicated? Let's put it in simple words. If you focus on the eyes of a person (let's call it 'point of focus'), how sharp is the tip of the nose (call it 'in front of the point of focus') and how

sharp are the ears of the subject (call it 'behind the point of focus'). In other words, from the point of focus (that is the eyes), how sharp is the tip of the nose and how sharp are the ears, depends on how shallow or deep is the DoF.

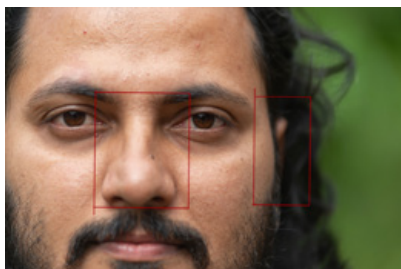


Image 3: Notice the tip of the nose and the ear going out of focus because of open aperture. Although not visible in small enlargements, it gets obvious on large enlargement.

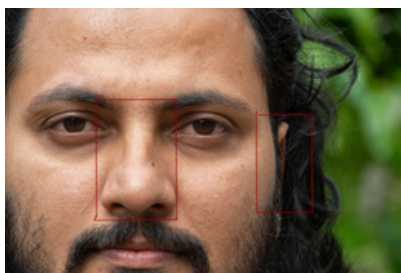







Image 4 Notice the tip of the nose and the ear getting into focus to form a fairly sharp image. It's more realistic. There is nothing right or wrong about both images.

It's the photographer's perspective of how he wants to present. If professional, it's the client's requirement.

What determines the DoF? Let's say your lens barrel is about 5 cm long. Approximately in the center of the lens is a mechanism that reduces or increases the area and circumference of the circle of the lens. Area at its maximum gives the shallowest DoF making the subject sharp only at the point of focus. As we reduce the area inside, the point of focus gets elongated. It's no more a point: it gets elongated to a certain extent in front and behind the point of focus. The equation is bigger the area inside the lens shorter the DoF, smaller the area longer the DoF. This change of area by physical means is called aperture. The mechanism that changes the aperture is called the aperture ring in mechanical cameras and in electronic cameras it could be called an aperture wheel. Phew !

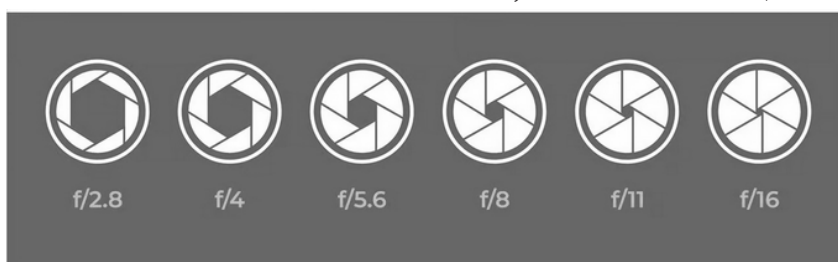
Image 5: Why complicate photography when you have been making pictures without knowing DoF? You could continue the way you did without bothering about it. Do note, knowing the technicalities of the camera does not make you a better photographer but it will definitely make you a knowledgeable photographer. It's exactly like knowing the traffic rules does not make you a better driver but it will definitely make you a knowledgeable driver.

				
f/1.4	f/2.8	f/5.6	f/11	f/22
Very Large Aperture	Large Aperture	Medium Aperture	Small Aperture	Very Small Aperture
Very Small Depth of Field	Small Depth of Field	Medium Depth of Field	Large Depth of Field	Very Large Depth of Field
Almost Nothing In Focus	Little In Focus	Some In Focus	Much In Focus	Almost All In Focus
				
Brightest	Bright	Medium	Dark	Darkest

What exactly are the numbers mentioned as aperture on a lens.

1. Lens with F:1 as maximum marking gives the same amount of light that it is able to absorb. That is, whatever be the brightness of ambient light, the lens is transferring the same amount of light on the sensor.
2. Lens with F:1.4 as maximum marking gives one half of the ambient light as the area of the lens inside is smaller hence less light.
3. Lens with F:2 cuts the light by another half from the 1.4 lens.
4. Lens with F:2.8 further cuts light by another half. So basically a 2.8 lens cuts 3 times the light that we see with our eyes.
5. Similarly F:4 lens cuts 4 times, F:5.6 cuts 5 times, F:8 cuts 6 times the ambient light on the sensor. F:11, F:16, F:22, F:32, F:45, F:64, F:90, F:128... One aperture cuts one half of the light of its preceding aperture.

Image 6: What are these numbers and how do they get arrived at?



A little bit of Mathematics and a little experiment will make it easy to understand.

1. Go to a photocopying machine. Take an A4 (29.7 X 21 Cms) paper. The area of this A4 paper is 623.7 sq. cm. Draw a line of 10 cm on the paper.
2. Now enlarge the A4 to A3 (29.7 X 42 cm) Area of this paper is doubled to 1247.4 sq. cm.
3. Now measure the 10 cm line drawn on A4 paper, now enlarged to A3. Although the area has doubled, the line will measure only 14.1 cm.
4. Keep enlarging further from A3 to A2. Area doubles but the line will measure 19.88 (say 20 cm) The area doubles with each enlargement but the line only multiplies 1.41 times.

Conclusion Double the area, the scale

enlarges only 1.41 times. Or the other way round. Half the area, from A3 to A4 the line reduces 0.71 times in scale.

Let's take this ratio of 1.41 times for increase and 0.71 times for decrease. Now apply this on the aperture values.

$F:1 \times 1.41 = 1.41$ (rounded off to 1.4 on the lens),

$F:1.4 \times 1.41 = 1.97$ (rounded off to F:2 on lens),

$F:2 \times 1.41 = 2.82$ (rounded off to F:2.8 on lens),

$F:2.8 \times 1.41 = 3.94$ (rounded off to F:4 on lens).

See the magic! Basically the size of the aperture area doubles with each number.

Similarly,

$F:4 \times 0.71 = 2.84$ (F:2.8),

$F:2.8 \times 0.71 = 1.98$ (F:2).

Thus goes the aperture numbers.

This takes us to the next question. How do they determine the maximum aperture of the lens. That is, if you have a lens that says 50mm F:2 or 200mm F:4, how do

DoF as a creative tool Creativity is a way of making visuals that is beyond what an eye sees in day to day life. According to me, photography has three creative tools that make us see what we don't see in real life.

1. Shutter speed
2. Flash lighting
3. Aperture

A quick look at the first two tools before we get to the third one.

Shutter speed We can create such effects in the picture by changing the shutter speed of the camera which the eye can never see. Our eye shutters at a fixed 1/24th of a second. That is 24 frames are replaced every second to form a moving sequence. This is why anything faster than 1/24 of a second we don't see or we see them in bits. Example, Bruce Lee, the Martial Arts guy, could punch and withdraw in less than 1/24 of a second. Which is why the opponents could never see his punch coming. Another example is the tongue of a Chameleon striking an insect: we can never see it. Any variation from that 1/24th speed creates a visual that the eye can never see. Example, photograph a street in the night with half a second shutter and see the streaks of light created by moving vehicles. Although it happens right in front of us the eye can never see it.

Flash light A human eye is built to see things in continuous light. We never get to see the effects of a speed light or a flash light that flashes at 1/1000th of a second. Example, throw a small stone in a glass of coloured water and photograph it. What a flash light can capture can never be appreciated with a naked eye because our eye is seeing it at 1/24th of a second while the flash is capturing it at 1/1000th of a second.

Anyway these are subjects from another day. Let's get back to our aperture.

Aperture is a creative tool of photography that impacts a picture in a way how our eye can never see. How? Although our eye has a pupil that is nothing but an aperture, the mind concentrates on the point of focus of our eyes to the extent that the subject beyond the point of focus becomes irrelevant. The mind never concentrates on 'out of focus' part of what we see.



Image 7 Not all the time a good DoF is required. At wrong places DoF is an unwanted feature. In the picture above, to portray the Guavas with plenty of DoF will make the main subject (the Guavas) loose its importance.



Image 8 While in this picture shallow DoF makes the main subject stand out.



Image 9 Such shallow DoF is especially a hindrance in the foreground parts of the image. Like this coffee cherry with out of focus foreground leaves is such an eye soar



Image 10 In this image although it has huge blotches of green leaves getting the foreground into focus brings so much meaning into the picture. Which goes to say that there is no rule for DoF in an image. It's just a perspective of thought. No such thing as good or bad.



Image 11 The subject is distinctly separated with shallow DoF blurring the entire background.



Image 12 while the same subject with greater DoF gets everything into fair focus. Something noticeable in the picture while in realtime seen with our eyes we never see such distinction through our eyes.

So the DoF becomes irrelevant too. We never get to see any blur parts in our vision. While on a still picture eye immediately catches both the point of focus and the out of focus. Example, when a portrait is being shot, focus is kept on the eyes but the eye never notices the tip of the nose and the ears going slightly out of focus unless you deliberately put in effort. We would have never noticed it while shooting. However it can be noticed with plenty of practice and experience.

This is where amateur vs professional photography sets in: working on DoF creatively. Professionally, if the purpose of the portrait is to show the model along with a smile, features of the face and a gold necklace on the model's neck then the shot ought to have a massive depth of field to get all elements in the picture into focus.

On the other hand, if the portrait is to show the attractive eyes of the model for some purpose then the photographer is bound to increase the area of the aperture to get only a point of focus on the eyes thereby throwing other elements like the nose, others features, the ears, the necklace out of focus. Elements that are not required for this particular picture. Hope this explains how aperture can be used creatively or effectively or as required.

Choosing the right DoF

The DoF of the lens is the sharpness it is capable of giving in front of the point of focus and behind it. We already know this. What appears beyond this plane of focus is known as 'beyond depth of field' or bokeh. For example, when you focus the eye, the DoF might be up to the ears depending on the aperture, but what appears in the background, beyond the ears, matters to an extent in a picture. This again is a matter of requirement of the situation. For example, you are making a corporate portrait of a company chairman standing in a work area. Giving plenty of DoF might bring the background in fair focus. It might compete with the main subject – the chairman. It's a good idea to open the aperture so the DoF is shallow giving blurred details, just suggestive enough to show the work area, the chairman stands out from the background. Each lens has its own character of how it projects the background area. Many times a professional chooses a lens looking at this character. It is surprising how varied lenses behave in 'out of focus' area in the image.

Myth of DoF

It is a common belief that a telephoto (lens with long focal length) has a shallow DoF, while a lens with small focal length known as normal or wide angle lenses have a long DoF. In reality, the DoF depends on the aperture and composition, not the focal length of the lens. DoF is constant at a given aperture when the lens is covering the same area. What makes the background blur or detailed is known as 'beyond DoF' or bokeh as mentioned earlier. Confused? Let's take on it.

1. Take a 50mm lens, set F:5.6 aperture and photograph a person from head to chest. You could do it from a distance of 0.75 meters.

2. Now take a 200mm, set F:5.6 aperture and photograph a person from head to chest. Because it's 200 mm you will be at a distance of 3 mts. for the same composition (50mm is one magnification, 200mm is four magnification, $0.75 \times 4 = 3$ mts)
3. The DoF with 50mm at 0.75 mts at F:5.6 is the same as that of a DoF with 200mm at 3 mts with F:5.6.

However, details in the background might appear more in focus with a 50mm than with a 200mm shot. This detailing is often confused with DoF. In actuality, it's known as 'beyond DoF, or 'Bokeh'. Conclusion: as long as the composition and aperture is constant the DoF is constant whatever the focal length.

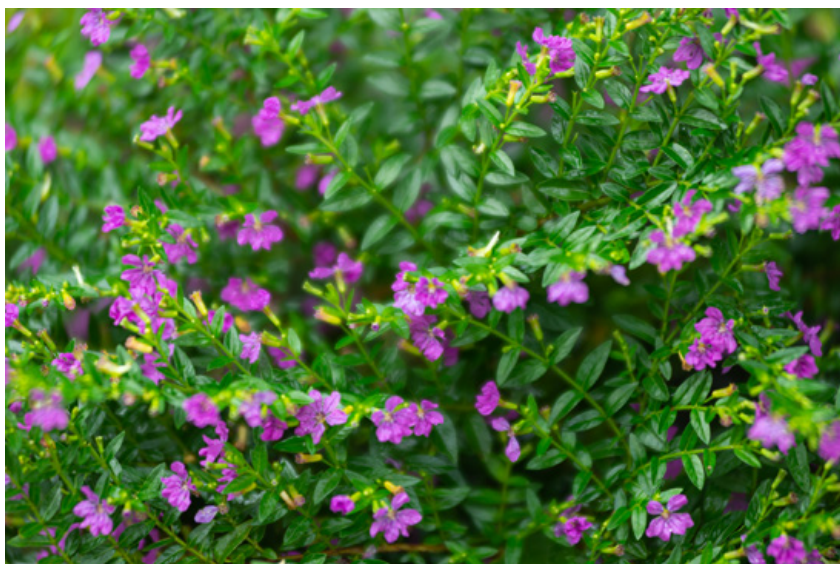


Image 13 Photographed with a 80mm the flowers could still go out of focus

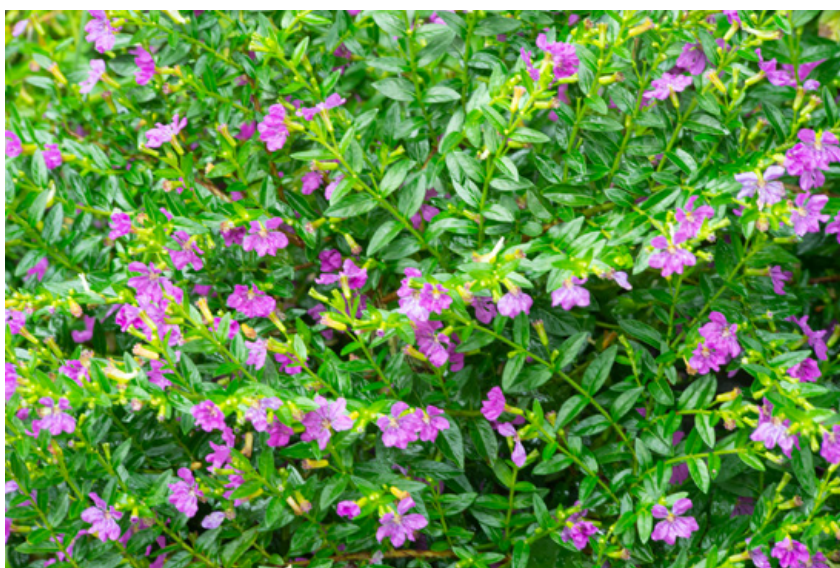


Image 14 While in this image the entire flowers has been brought into focus with a 200mm. It's the aperture and not the focal length that determines the DoF.

Hyperfocal is a calculation that is exactly opposite of DoF calculation. For DoF calculation you set the point of focus and see how sharp the foreground and background is. In hyperfocal you measure the subject depth and decide the aperture and the point of focus. The effect on the picture is same but the approach is reversed. A portrait example again with eyes as point of focus, you will need about 5 cms in front of the eyes to get the nose in sharpness and about 8 cms behind the eyes to get the ears sharp. So DoF required is 5cms plus 8 cms = 13 cms. Now check the lens DoF marking or download a DoF table available on the net to check for 13 cms DoF what aperture is required and where is the point of focus. Example, with a

50mm Carl Zeiss Flectogon lens (Best lenses for DoF markings), by placing the subject at 0.7 mts distance and with F:8 aperture, I get 13 cm DoF. A thumb rule for hyper focal calculation is 35% before the point of focus and 65% behind the point of focus. Let's cross check. With the above example of the subject at 0.7 mts and a DoF of 14 cm as per marking on the lens at F:8 aperture, 14 cm x 0.35 % 4.9 cm in front and 14x 0.65% 9.1 cm behind the subject. 4.9 plus 9.1 cms equals 14 cms. Place your subject's eyes at 0.7 mts and get the tip of the nose (5 cm before the eyes) and get the ears (10 cm behind the eyes). This way the entire subject is in focus. Sounds professional, isn't it! Hyperfocal calculation is a must in professional photography especially with

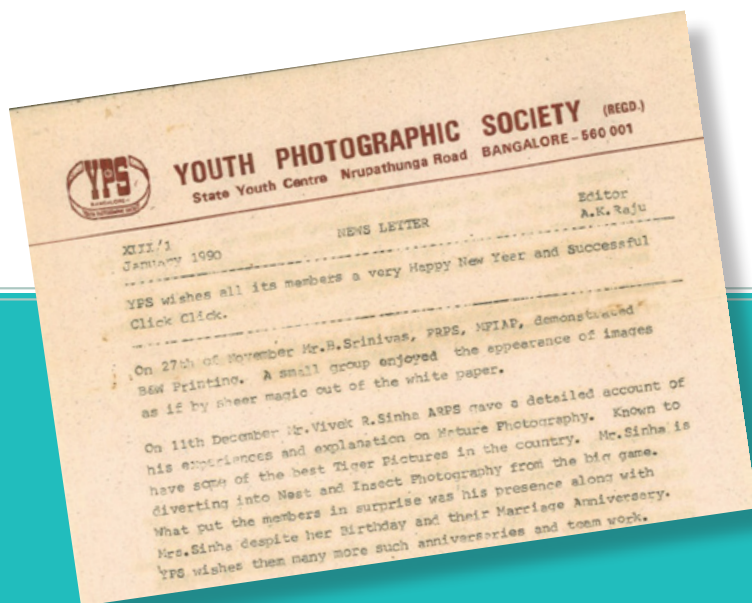
larger formats than 35mm where the dof is minimal and every cm of dof matters.

The best part of photography is that it activates both sides of the brain. All the mathematical calculation comes from your left brain and the creative juices to make an artistic picture comes from the right side of the brain. Hence photography is considered a complete hobby/profession. If you have a camera, welcome aboard!



A K Raju

He has been in Advertising photography for over 30 years and a passionate wildlife photographer for more than 43 years. Raju has won innumerable awards and is the second Indian to win a BBC award in 1992.



Nostalgia

Photographs make memories.

Newsletters and Journals record happenings creating memories. Youth Photographic Society, going strong at 53 years has gathered many memories!

Nostalgia brings you these interesting tidbits from the YPS Newsletters of yore or from fond memories stored with its many Members.



Obituary

With profound grief we inform the passing away of our Life Member, Sri Vivek R Sinha, ARPS (LM-119) on 7th June, 2024 at the age of 97.

YPS remembers his dedication, commitment, enthusiasm and passion for photography, especially wildlife, until his last breath.

May his Soul attain Sadgathi.

YPS Executive Committee, on behalf of all Members, convey their deepest and sincere condolences to the bereaved family.

Award Function and Salon Exhibition

Salon Exhibition

The Print Exhibition of the YPS National Salon 2024 was held on Saturday, June 29, 2024, and Sunday, June 30, 2024, at Karnataka Chitrakala Parishath. All Medal and Ribbon-winning images were printed using the high-resolution images uploaded by the participants, framed and displayed at the venue on both days.

A slideshow of all accepted images was also continuously running on a large TV at the venue.

In addition, award-winning pictures from last year's PSA, FIAP and FIP Interclub Competitions were also printed, framed and displayed.

The exhibition was attended by many visitors and covered by press and media agencies.

Award Function & Catalog Release

The Award Function to distribute medals and awards was held on June 30, 2024, at

11:00 AM. The Award function was chaired by Mr. K S Rajaram, a very well-known senior photographer from YPS. Apart from handing out awards to the participants from Bengaluru, the Chief Guest also released the Salon Catalog. Awards for the Interclub Competition were also distributed.

YPS thanks all the participants, Salon Committee Members, YPS Executive Committee Members and Volunteers!



PSA Interclub Competition 2023-2024

YPS came out with flying colors in the End of Year awards of the PSA Interclub 2023-2024 season, ending with six medals and two HMs across the five divisions. YPS thanks its members for their whole-hearted participation in this competition.

You can also view all the awarded images and club standings at <https://psa-photo.org/page/competition-results>.



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

Benefits of PSA Individual Membership include:

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

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

Group	Division	Round	Author	Title	Points	Award	Club Standings at the end of Round
D	PID Color	3	Anitha Mysore	Pedals and petals	13	Merit	1
			Kishan Harwalkar	The Golden Path	14	Merit	
			Nagendra Muthmurdu	Evening Chat	9		
			NITESH K R	Lions Den-Still Life Art	11		
			Umashankar B N	WINNOVING WOMENS	11	HM	
			Venkatesh B S	Claw lifted for ODKF 1566	15	Merit	
A	Nature	3	Anantha Murthy	King fisher in rain	10		4
			Chethan Rao Mane	Lion with cub	11		
			Hemachandra Jain	Sloth bear with cubs	12	HM	
			Pramod Govind Shanbagh	Sitdown lunch 324	11		
			Sathyanarayana C R	ATTACKING CHEETAHS	12	HM	
			V K Vinod Kumar	Cicada Moulting	8		
A	PTD	3	Anantha Murthy	Sunset over Trishul range	11	HM	3
			Pramod Govind Shanbagh	Lioness marching 6553	9		
			Prema Kakade	Maze	10		
			Sanjay Danait	CityScape	9		
			Smita Goyal	Taj Morning View	10		
			Udaya Thejaswi Urs	WHITE TWINS	10		
A	PJD	3	Anitha Mysore	Sacred inferno	11	HM	9
			Arun Kumar Madan	We can also play	9		
			Lokanath M	bull crossing fire	7		
			Udaya Thejaswi Urs	BIKERS CRASHED	11		
			Varadanayaka T P	head to head7	9		
			Venkatesh B S	Holding the lords 4695	11		
B	PID Monochrome	3	Ashok Viswanathan	rima	6		2
			Kishan Harwalkar	Precious Cargo	11	Merit	
			Nagendra Muthmurdu	Labyrinth-2	13	Merit	
			Prakash Kandakoor	Kinship	12	Merit	
			Sathyanarayana C R	LINEMAN	12	Merit	
			Venkatesh B S	Hand behind ears 1432	11	HM	
End of the Year Awards							
D	PID Color		Anitha Mysore	Pedals and petals		Bronze Medal	
A	PTD		Rajasimha Sathyanarayana	The Taj		Gold Medal	
			Varadanayaka T P	Abhishekham		HM	
B	PID Mono		Chaitra Arjunpuri	Braided		Bronze Medal	
			Kishan Harwalkar	Precious Cargo		HM	



Anitha Mysore

ARPS, MPSA, EFIAP/p, c***MoL, EIUP, GPU CR-4, FAPS, EFIP, EFIP/g, Hon.CPE, EFIP/g (Nature), Hon. PESGSPC, GPA. PESGSPC, F. APS, E.CPE, ES.CPE, A.NPS
Director of YPS, YPS Representative for PSA



Pedals and petals ©Anitha Mysore



The Golden Path ©Kishan Harwalkar



WINNOVING WOMENS ©Umashankar B N



Claw lifted for ODKF ©Venkatesh B S



Sloth bear with cubs ©Hemachandra Jain



ATTACKING CHEETAHS ©Sathyanarayana C R



Sunset over Trishul range ©Anantha Murthy



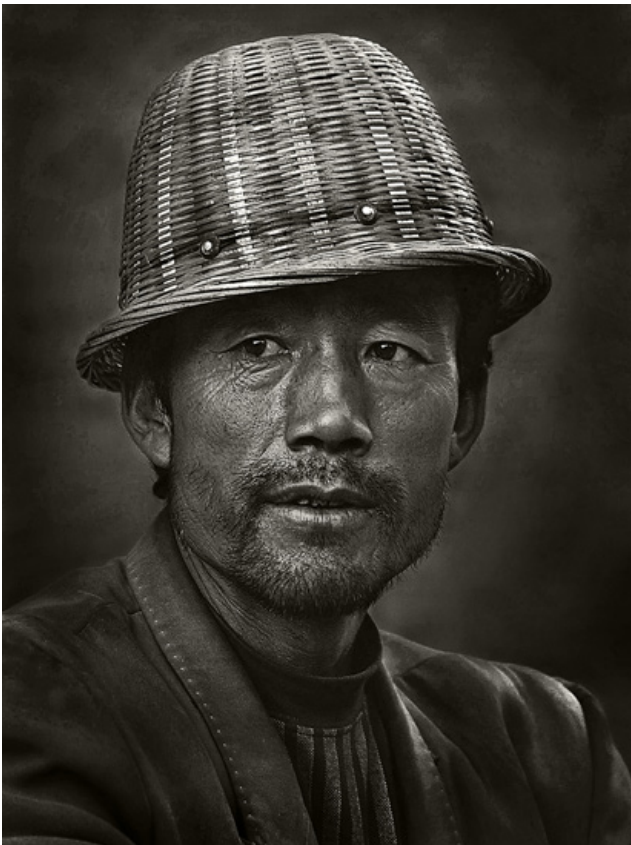
Sacred inferno ©Anitha Mysore



Precious Cargo ©Kishan Harwalkar



Kinship ©Prakash Kandakoor



LINEMAN ©Sathyanarayana C R



Labyrinth-2 ©Nagendra Muthmurdu



Hand behind ears 1432 ©Venkatesh B S



Abhishekham ©Varadanayaka T P



The Taj ©Rajasimha Sathyanarayana



Braided ©Chaitra Arjunpuri

New Member Corner

Mem No	Full Name
IM-1000	Mr JAYANTH PATTANSHETTI
IM-1015	Mr KRISHNAN KALPAT
IM-1016	Mr RAJASEKHAR B PAI
IM-1017	Mr RAMARAO GOPINATH
IM-1018	Mr SAHAAYA SEELAN J J
IM-1019	Mr SHIVAJI MUKHERJEE
IM-1020	Mr DEBARSHI DAS
IM-1021	Mr ADWAIT APHALE



IM-1000



IM-1015



IM-1016



IM-1017



IM-1018



IM-1019



IM-1020



IM-1021



Late For School ©Shivaji Mukherjee



Room Of Statues ©Shivaji Mukherjee

YPS Programme Calendar

July 2024				
Date	Venue	Topic	Title	Presenter
Saturday, 06	YPS Hall	Review of Pictures	Open House	
Saturday, 20	Google Meet	Fashion Photography	Glamour thru my lens	Mr Sathya Vagale
Sat, Sun, Tue, 27, 28, 30	Online	Post Processing Workshop	Lightroom Classic Post Processing Workshop	Mr Ashok Kandimalla

August 2024				
Date	Venue	Topic	Title	Presenter
Thu, Sat, Sun, 01, 03, 04	Online	Post Processing Workshop	Lightroom Classic Post Processing Workshop	Mr Ashok Kandimalla
Saturday, 10	Karnataka Chitrakala Parishath	World Photography Day - Member Exhibition and Slideshow	FRAMES 2024 square it up	Dr Ajit Huilgol
			From Pole to Pole	
Sunday, 11	Karnataka Chitrakala Parishath	World Photography Day - Member Exhibition	FRAMES 2024 square it up	
Saturday, 24	Google Meet	Culture and Festivals Photography	Diversity Of Festivals Through My Lens	Ms Happy Mukherjee

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

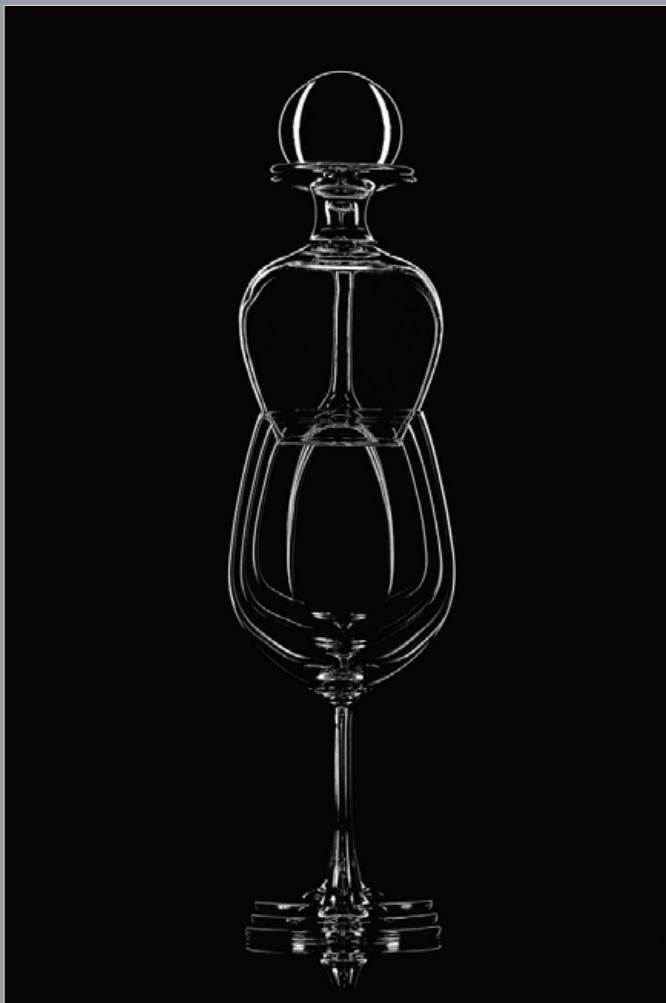


Coloured water ©Nagesha Murthy

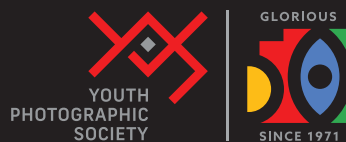
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Beautiful lady ©Prachi Kulkarni



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