

Drști



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Featured Article: A Fall Journey Through Time: Colonial Williamsburg

Drști Exclusive: Use Of Montage For Creation Of Photographic Art



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FIP/2025/XX

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

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Front cover: Big Catch 01 © Siddalinga Prasad K G

Rear cover: Precious Cargo © Kishan Harwalkar AFIAP, AFIP, EAPG, cMoL

Happy New Year 2025

Dear YPS Family,

I hope this message finds you all well and in high spirits. I hope Deepavali filled the Light in your families and your cameras too; Kannada Rajyotsava and Christmas festivities brought happiness and ample opportunities to shoot the rich colors and traditions around. In recent times I have seen quite a few of our members visiting Dev Deepavali celebrations in Varanasi and capturing the beauty of the ongoing events there.

We are happy that the Youth Photographic Society had a unique opportunity to collaborate with Bengaluru Hubba 2025 through Community55, a creative business forum. An exclusive contest was organized to capture the best pictures at the 5 select locations of Bengaluru Hubba. YPS congratulates the Winners of the competition.

Overall the last two months have been full of activities, including presentations, workshops and contests.

November started with the Kannada Rajyotsava Photowalk, a unique contest organized on the YPS Instagram handle, followed by the announcement of the results. A good number of images were posted on Instagram during the contest.

YPS organised an exclusive full-day Tabletop Photography Workshop mentored by none other than Mr H Satish, at Karnataka State Council For Child Welfare which garnered outstanding participation. It was a very informative

workshop with a hands-on opportunity to learn the nuances of Tabletop Photography, right from selecting the props, their arrangement, and lighting. The participants were extremely happy with the pictures that they took during the workshop.

YPS conducted yet another creative workshop mentored by Mr Arjun Haarith, imparting the knowledge of creating creative composites using Adobe Photoshop. The participants enjoyed the unique learning experience which was not just a theoretical one but a live workshop where each one of them followed the steps of the mentor to make some wonderful composites. This was a long pending workshop at YPS and participants attended by traveling long distances to be a part of it. There has been a request for an advanced workshop on the same too.

Conceptual Portraits was a unique presentation by Mr Vishaka Guru which took the audience through a virtual mythological journey with his pictures. The attention to detail that Vishaka gives is mind-blowing which was very evident in the pictures that were presented. The presentation also included an explanation of the lighting techniques used by him to create these masterpieces. Expect a full-day workshop by Vishaka soon.

Experimentation with Form and Color was a presentation by Mr Anil Risal Singh where he showed the audience how some simple compositions can be shot

wonderfully with minimal equipment. In most of his pictures, mother nature was the primary subject which was showcased in different forms and colors in an extremely pleasing way.

As we all know Chitra Santhe is around the corner. YPS is organizing a photo walk yet again led by Dr Prashant Kulkarni who is an active member of the YPS Street Photography group to capture the beauty of the street. We call upon all our members to participate in large numbers and make it a grand success.

While we await the pictures of the recent YPS International photo tour to Cambodia, the participants of the YPS Kenya Tour are getting ready to jet off in January 2025. We have been getting very good feedback on the International photo tours that YPS is conducting and have been getting a good number of enquiries for more such exciting tours.

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

Wishing you all a Happy and Prosperous New Year 2025

Bye for now... until the next publication



Manju Vikas Sastry V AFIP, ESFIP
President, Youth Photographic Society. Editor, Dr̥ṣṭi

Secretary's Note

Dear YPS Members and Readers,

It is heartening to note that we have come to an end of another eventful year, full of activities enthusiastically participated by many of you in various programs that were organised in 2024. Many of you have not only had personal achievements but contributed towards keeping the YPS flag flying high! Congratulations and Thank you!

On behalf of the Dr̥ṣṭi Editorial Team, a special mention of thanks to:

Mr Ashok Kandimalla for his series of technical articles from Dec 2021 to date, which have been enriching the reader's knowledge

- Mr Rajaram K S for his series of expert analysis of pictures
- Mr Thejas K R for his series on travel photography

And guest writers:

- Mr Gurdas Dua for his article on How to Modify a Portrait to 'Photogenic'
- Mr Vimal Parmar for his article on printing at home
- Mr Anil Risal Singh for his article on abstract photography
- Mr Adit Agarwala for his article on creating Montage Pictures in this issue

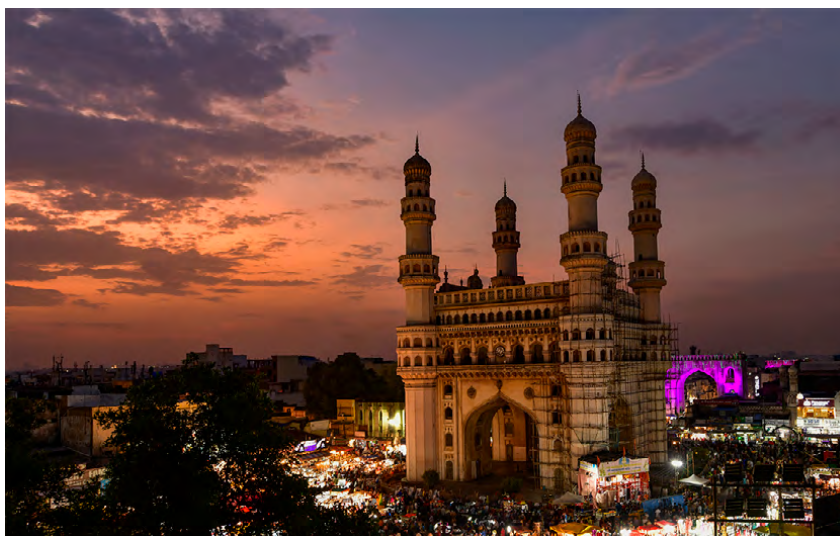
I also thank members who have contributed their pictures, articles and event/program coverage reports for Dr̥ṣṭi. It is heartening to see many members volunteering to cover programs and write articles for Dr̥ṣṭi.

Looking forward to many more members coming forward voluntarily to participate in all YPS activities in 2025. Wishing you all a Blessed Year!



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

Mahesh Kumar Viswanadha



Charminar The Grandeur of Hyderabad © Mahesh Viswanadha, EFIAP, PPSA, EFIP

Photographs are a timeless repository of memories, stories, and artistic expressions. They preserve the essence of moments, offering viewers a tangible connection to the photographer's vision. For Mahesh Viswanadha, this philosophy is not just a practice but a passion, deeply rooted in his belief that photography transcends the digital medium to become a physical, enduring legacy.

Born in Machilipatnam, Mahesh's journey in photography began during his childhood when his family's tradition of capturing special moments in photographs ignited his love for the art. Supported by a steady supply of film rolls from relatives from the USA, Mahesh honed his skills with early cameras, developing an intuitive eye for composition and storytelling. His first personal camera, a cherished gift from his

father, marked the start of his journey as the family's unofficial photographer.

Years later, as a student pursuing a master's degree in computer science in Toronto, Mahesh purchased his first DSLR camera. This marked a pivotal moment in his journey as he began exploring photography more seriously. Weekend adventures in downtown Toronto introduced him to street photography, where he captured candid moments and the diverse essence of urban life. His travels across North America, particularly to iconic locations like Death Valley, further fuelled his love for landscape photography. These experiences allowed him to hone his technical skills and develop a distinct artistic vision, showcasing his ability to capture the interplay of light, textures, and scale.

Chiselling his skill, Mahesh transitioned from a passionate hobbyist to a celebrated artist, earning numerous accolades and distinctions. His journey is marked by significant milestones, including being recognised as a Nikon Featured Photographer and a columnist in esteemed publications. His works have also been featured in prominent newspapers such as Telangana Today, Sakshi, Andhra Prabha, and Andhra Jyoti.

However, it was Mahesh's association with renowned photographic societies that played an instrumental role in shaping his craft. An active member of the Youth Photographic Society (YPS), Mahesh was ranked among the top five performers in YPS International Digital Salon 2022, marking a remarkable achievement for him considering the club's competitive environment. Having entered the association through Mr Krishna Bhat, Mahesh got an opportunity through YPS to witness a few award-winning pictures, discussions and weekend seminar talks which brought him close to stalwarts like Mrs Anita Mysore, Mr Mohammed Arfan Asif, Mr Chandrasekhar who reviewed his works and guided him to ace his skill. Mahesh has proudly won the first award in nature for YPS International Salon 2024, beating the tough competition.

Mahesh's dedication to his craft has earned him accolades on both national and international stages. His compelling images have also graced international platforms, with exhibitions at the Chania International Photo Festival in Athens, a special prize from Jewels Photo, Italy and



70 feet ganesh © Mahesh Viswanadha, EFIAP, PPSA, EFIP



Pictorial 221 © Mahesh Viswanadha, EFIAP, PPSA, EFIP



redvase © Mahesh Viswanadha, EFIAP, PPSA, EFIP



Always Time Flies © Mahesh Viswanadha, EFIAP, PPSA, EFIP



Conceptual 1 © Mahesh Viswanadha, EFIAP, PPSA, EFIP

recognition as a finalist in the prestigious Siena Awards in 2023. His participation in the Asia Photo Festival showcased his ability to stand out among 400 photographers from 40 countries.

Furthermore, he has earned various photography honors, including PPSA from the Photographic Society of America and EFIAP from the Fédération Internationale de l'Art Photographique and EFIP from The Federation of Indian Photography (FIP)

From winning the Best Portrait award from Rotary District 3190 to accolades for still-life photography from the Association of Coochbehar, his works resonate with both artistic and technical brilliance. Notably, his image ranked among the top 100 best photographs out of 14,205 entries in the 2022-2023 season, a testament to his exceptional skill. His international

achievements include the FIAP Collection Services distinction, which showcased his portfolio images, and the CIEP Gold and Bronze Medals from Romania.

In 2022, he won the Platinum Jubilee Image Award from the Andhra Pradesh Akademi and an Honourable Mention, Blue Ribbon from the Telengana Photography Akademi in 2020. His images, celebrated for their emotional depth and technical brilliance, have earned him the titles of "Awarded Photographer" and "Published Photographer" from 1x.com, a testament to his global appeal.

Adding to the honours, his photographs have also been published in esteemed magazines such as Viewfinder (India) and the PSA Journal (USA). The Drsti Magazine showcased his evocative photograph "Waiting for Him," an image that resonates

with viewers for its emotional depth and masterful composition.

In addition to his photographic accomplishments, Mahesh is an established writer and columnist. His pictorial book *Kedarnath* (2014) captured the soul-stirring beauty of one of India's most sacred sites. In 2018, his novel *Aswathama* explored the enduring relevance of mythological themes, while his poetry collection *Gamyam* (2021) delved into human emotions and reflections.

Mahesh's theatrical play *Minister Gaarintlo* (2022) showcased his storytelling prowess in a dramatic format, and his biography on Rajkumari Indira Devi (2023) offered a heartfelt tribute to an inspiring figure.

Despite trying varied formats, for Mahesh, the culmination of photography lies in

the tangible beauty of a printed image. Among his most notable projects is the photobook *I Love Ooty*. This labour of love, spanning three years, is a tribute to the natural beauty and cultural richness of Ooty. With over 10,000 photographs to select from, Mahesh meticulously curated 210 images that capture the essence of this picturesque hill station. The book, printed in an elegant 12x12-inch format, is a visual journey through Ooty's landscapes, architecture, and indigenous tribes. Mahesh's lens brings to life the traditions of the Todas, Badagas, and Kothas, offering a rare glimpse into their heritage. The book's high-quality printing and thoughtful layout have earned it acclaim as a masterpiece of visual storytelling.

Beyond cultural and landscape photography, Mahesh's work extends to historical and architectural documentation. His collaboration with the Rajkumari Indira Devi Dhanrajgir family allowed him to capture the interiors of Gyan Bagh Palace, a stately home with immense historical significance. The palace, steeped in artistic and literary heritage, provided a backdrop for some of Mahesh's most evocative images. His ability to blend technical precision with storytelling sets his work apart, making each photograph a narrative in itself.

Mahesh credits much of his growth to the guidance of accomplished mentors, including Smt Rajkumari Indira Devi, Mrs Ligin Lee, Mr Rakesh Syal and Mr Deep Bhatia. These mentors, each a luminary in their own right, helped shape his perspective on photography as an art form and a medium of storytelling. Their influence can be seen in his nuanced compositions and thoughtful approach to capturing the world around him.

Mahesh's journey exemplifies the transformative power of passion and perseverance. From his early days as a family photographer to becoming a globally recognised artist, he has continually pushed the boundaries of his craft. Through his photographs, writings, and exhibitions, Mahesh invites viewers to see the world through his lens—a world brimming with beauty, stories, and profound human connections.

In Mahesh Viswanadha's hands, photography is more than an art; it is a celebration of life's fleeting moments, immortalised in frames that speak to the



Parrot Fight © Mahesh Viswanadha, EFIAP, PPSA, EFIP



Joy © Mahesh Viswanadha, EFIAP, PPSA, EFIP

soul. His journey inspires photographers and enthusiasts alike to embrace the magic of storytelling through still photography.



Prema Kakade ESFIP, EFIAP, EFIP, GPA, PESGSPC, cMoL, E.CPE Secretary, YPS. Member, Drṣṭi Editorial Team

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A Fall Journey Through Time: Colonial Williamsburg

The crisp autumn air swirled with fallen leaves as I wandered the cobblestone streets of Colonial Williamsburg. This was not just a visit; it was a time warp. Thanks to my friend Marilyn, who expertly guided us through the sights, I was transported back to the heart of 18th-century America.

Everywhere I turned, history came alive. Costumed interpreters, with their engaging stories, brought the past to life. From everyday citizens to political leaders, even those whose stories were often silenced, their struggles and triumphs echoed through the meticulously restored buildings. The Governor's Palace, the Capitol, and the Courthouse stood as testaments to America's fight for freedom.

But Colonial Williamsburg was not just about politics. It was a place of beauty and everyday life. The historic gardens burst with vibrant colours, showcasing the horticultural knowledge of the time. And the Bray School, a beacon of hope for enslaved and free Black children, served as a reminder of the fight for equality. Even the rare breeds program, highlighting the importance of livestock, offered a glimpse into the realities of colonial life.

While summer promises a vibrant calendar of events, fall offered its own unique charm. As the leaves turned a fiery orange, red, and gold, Colonial Williamsburg donned its autumn attire. It was the perfect backdrop to capture memories, whether you were an avid photographer or simply seeking inspiration. I was lucky to be at the right place and at the right time of the year.

Beyond the picturesque scenery, Colonial Williamsburg serves as a powerful reminder of the human spirit. Here, on these very streets, dreams were chased, battles were fought, and a nation was built. Their legacy continues to inspire us to learn, reflect, and strive for a better future, one cobblestone at a time.



Capitol Building © S. Chandrashekar



Carriage On The Street © S. Chandrashekar



Colonial House © S. Chandrashekar



Colonial Attire © S. Chandrashekar



Colonial Era Attire © S. Chandrashekar



18th Century Transportation © S. Chandrashekar



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George Wythe Dining Room © S. Chandrashekar



Visitors At Capitol Building © S. Chandrashekar



Colonial Era Houses © S. Chandrashekar



Colonial Houses © S. Chandrashekar



Colonial Women With Oxen © S. Chandrashekar



Court House © S. Chandrashekar



House With Red Door And Window © S. Chandrashekar



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Live Musem 1 © S. Chandrashekar



Residents In Colonial Attire © S. Chandrashekar



Susan Constant Ship © S. Chandrashekar

Colonial Williamsburg: A Journey Through Time

"My wife and I had the privilege of visiting this historic place thanks to our family friend, Marilyn Dalla Valle. She was a wonderful host, guiding us through the fascinating sights."

Introduction

Nestled along the banks of the York and James Rivers, Colonial Williamsburg stands as a living testament to America's past. Stepping onto its cobblestone streets, visitors are transported to the 18th century—a time of revolution, enlightenment, and nation-building. In this article, we explore the rich history, captivating architecture, and vibrant culture of this remarkable destination.

The Birthplace of American Democracy

Colonial Williamsburg was founded in 1699 as the capital of the Virginia Colony. Named after England's reigning monarch,

King William III, it quickly became Britain's largest settlement in the New World. But it was more than just a city; it was the beating heart of religious, economic, and social life in the state. Here, ideas flourished, debates raged, and the seeds of American independence were sown.

Walking Through Time

As you stroll through the meticulously restored streets, you will encounter costumed interpreters, skilled artisans, and passionate historians. They breathe life into the past, sharing stories of everyday citizens, political leaders, and enslaved individuals who shaped the course of history. The Governor's Palace, the Capitol, and the Courthouse—all meticulously reconstructed—invite you to witness pivotal moments in America's journey toward freedom.

Elegance, Taste, and Style

Colonial Williamsburg is not just about politics and governance; it is also a

celebration of elegance, taste, and style. The historic gardens bloom with vibrant colours, reflecting the horticultural knowledge of the time. Visitors can explore the Bray School, where enslaved and free Black children received an education—an early beacon of hope for equality. Not to be missed is the rare breed program, which showcases heritage livestock and their vital role in sustaining colonial life.

Behind the Scenes

Beyond the public façade lies a bustling centre for research and education. Scholars, teachers, and enthusiasts converge here to delve into the American experiment. From uncovering forgotten narratives to analysing primary sources, Colonial Williamsburg fosters a deeper understanding of our shared past. Virtual tours allow you to explore before your visit, while onsite opportunities provide hands-on learning experiences.

Summer in Colonial Williamsburg

As summer unfolds, the historic area comes alive with stirring performances, art exhibits, and cultural events. Whether you are attending a reenactment, savouring period cuisine, or admiring the craftsmanship of skilled tradespeople, there's something for everyone. And remember, the revolution is ongoing—discover the untold stories, immerse yourself in the past, and let the spirit of independence inspire you.

Fall in Colonial Williamsburg

Whether you are an avid photographer or simply seeking inspiration, fall in Colonial Williamsburg promises a tapestry of colours, stories, and memories waiting to be captured through your lens. As the leaves turn to vibrant hues of red, orange,



Victorian Attire © S. Chandrashekar



Visitors At Historic Site © S. Chandrashekar

and gold, Colonial Williamsburg dons its autumn attire.

Conclusion

While Colonial Williamsburg may appear to be frozen in time, it is a dynamic canvas where history, heritage, and humanity intersect. As you explore its streets, consider the dreams, struggles, and triumphs of those who walked here centuries ago. Their legacy lives on, inviting us to learn, reflect, and shape a better future—one cobblestone at a time.

• S. Chandrashekar



As a Life Member of the India's oldest Youth Photography Society (YPS), My work has graced the pages of Sanctuary Magazine, Kannada newspapers, and the YPS Monthly Journal Drsti. Additionally, I authored a coffee table book titled '#Haagesummane,' exclusively featuring 'Kempe Gowda Tower' in Lalbagh. The book received widespread acclaim from photography enthusiasts and even Smart Photography's November 2023 edition featured a review of the book by Mr. Vimal Parmar.

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Use Of Montage For Creation Of Photographic Art

Creation of ART depends on three main pillars – Imagination, Form of expression and Technical expertise of the medium through which it is expressed or represented. Art can be a Drawing, Painting, Sculpture, Poetry or even Photographic Art. I shall be writing about Montage in the context of Photographic Art.

So, what exactly is Montage? Montage is a French word which means to join two or more elements of Pictures (like in Collage) to make one picture. Thus, in the context of Photography, montage will mean seamlessly joining two or more Photographs (or parts thereof) to create one complete Photograph.

As the Photography could produce exact replica of any subject or portrait, some (Portrait) Painters shifted to Photography to make realistic looking Portraits in much less time than required in painting. Some Painters then started dubbing photography as a mechanical process devoid of any Art. Irked by such allegations some Painter turned Photographers started experimenting with various photo techniques to elevate the level of Photography from the so-called 'mechanical process' to a highly acclaimed (Photographic) Art. Amongst the several methods, one of the techniques used by the Painter turned Photographers was **Combination printing / Montage**. I will give two such examples.

In the year 1857 a Swedish Painter cum Photographer Oscar Gustave Rejlander created a sensation by making his Masterpiece Photograph titled **"TWO WAYS OF LIFE"**. He had used the technique of Montage to seamlessly join 30 Negatives to create his highly acclaimed Masterpiece Work. This Image became so famous that in those days Queen Victoria purchased it at a fabulous price of ten Guineas. This Photograph occupied its pride of place in an exhibition of ART. The Picture showed social Vices and Virtues of the time. (Picture 1)

In those days, it was unthinkable that a such a high-quality piece of Art can be created through the medium of Photography which was ridiculed as a 'Mechanical process'. For the Photographers it was a moment of Pride – even the Royalty appreciated this Photographic Art.

Around the same time a famous British Photo Artist Henry Peach Robinson created



Picture 1: Two Ways Of Life by Oscar Gustave Rejlander (1857)



Picture 2: Fading Away by Henry Peach Robinson (1858)

a very controversial Photograph titled **"FADING AWAY"**. He created this Picture in 1858 by joining 5 Negatives depicting the peaceful death of a young girl surrounded by her grieving family members. The Picture is given below:

These are two very famous pieces of Artistic Photographs created using the technique of Photo montage. If we just look at these Images, we can fathom the depth of Imagination of the Photographer Artists and their mastery over the photographic medium and their technical expertise way back in 1857 when the Photography was almost in its nascent stage. These Photographs became famous because of their emotional content and uniqueness to the Viewers to give the unmistakable impression that all the characters shown in the Photographs were physically present at that moment

while the truth was that not all of them were present together.

It also raised the level of Photography from a mere mechanical process to almost that of any other form of Fine Art such as Painting. Just as a Painter is the master of what to draw and how to paint with his brush to make it a piece of Art. Similarly, a Photographer is the real Master if imbibed with imagination, to use his Camera as a slave, record his fantasy as per his imagination and present his Picture on the canvas of Photographic Paper.

There are several methods to create Montage Images, some of them are mentioned below:

- a) Cut and paste parts of images on a paper and then make a Master Negative.

- b) Sandwich printing.
- c) Multiple exposure.
- d) Digital system.

With the advent of Digital photography, the first three Analogue era methods are rarely used by Photographers. Though on digital platform there can be many more methods to create Photographic Images through montage technique, I shall be describing how I made the montage Images on digital platform.

Before I begin to describe a comparatively difficult method of image making through Montage, I need to ask myself why Montage? Why can't I make an image in a straightforward manner?

The answer lies in the Picture that I am going to make. If it is a straight picture like a Portrait, a Candid, a Travel image, a Nature image or a Landscape then for sure it doesn't need the help of Montage technique to create a beautiful

photograph. But if the Picture that I have **Visualised** has diverse elements which are not physically present in front of the Camera then it's a difficult situation. Then the Photo Artist needs to record those diverse elements individually in proper mood and perspective. The Photographer also needs to ensure that the lighting conditions and angle of lighting for all the elements are same. He also must create a conducive mood suitable for all the elements. Then only he shall be able to complete the Picture with a theme.

So, what is **Visualisation**?

In simple words, Photographic visualisation is a kind of Preview for a Photographer for his **Imagined Photograph & the Technique** to be associated to achieve his desired IMAGE.

This Technique will include not only the Image recording part (i.e. In Camera) but also the Post Processing (i.e. Post Camera).

IN CAMERA - IMAGE RECORDING PART: It will include:

- a) The combination of aperture, shutter speed & ISO which may differ from picture to picture.
- b) Focal length of the Lens used.
- c) Lighting condition i.e. morning, evening or day light, Fill in flash.
- d) Use of any Filter e.g. Polarizer, Neutral Density or none.
- e) Colour bias if any.

POST CAMERA – IMAGE PROCESSING PART: It will include:

- a) Composition correction if any.
- b) Overall tone rendition i.e. High Key, Low Key or just normal.
- c) Soft focus or Sharp focus (again entire Image or Partial).
- d) Contrast level.
- e) Colour saturation / or desaturation.
- f) Technique used.
- g) Miscellaneous.

Visualisation can be of two types:

1. Pre-visualisation, and
2. Post visualisation.

Pre-visualisation: In this case the Photographer imagines a Picture with all its elements such as the subject, its background, matching sky and any other elements if necessary. He also decides about post-processing of the picture – just a mental image based on his imagination. Then he starts hunt for the appropriate elements and records them. He can also search his stock of Images as he may get some in his stock also.

Once all the elements are in possession, the Photographer starts making the Picture and since all the elements are from separate Images, Montage technique is used to complete the picture.

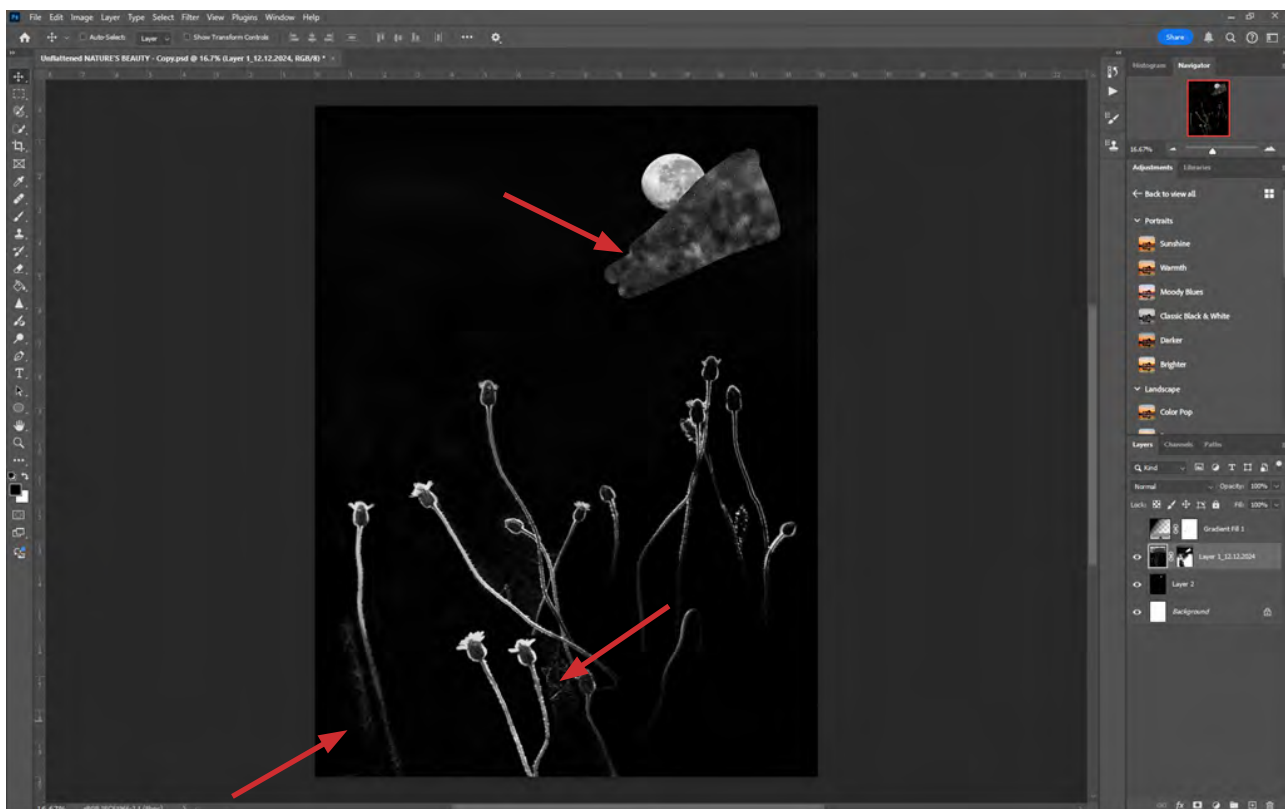
Post-visualisation: In post-visualisation, after taking one or two interesting images, the Photographer starts thinking what picture he can make with the one or two images that he has recorded. Ultimately, he comes to form a mental image; and then he completes the picture as narrated above.

Nature's Beauty:

Let us say, I **pre-visualised** a Picture where there are a few wildflowers shining in direct Moonlit night.



Nature's Beauty © Adit Agarwala, FRPS, EFIAP/p, EFIP, Hon FIP, Hon YPS



Layer diagram of Nature's Beauty

While roaming I shoot a few wildflowers say around 3 PM. But it's the daytime and that day is a New Moon Day. So, I must wait for about 10-12 days to shoot a Moon of my imagination. Alternatively, if I find a suitable Moon in my stock, I can utilise it to make the Picture of my imagination. I can then use the technique of Montage to join the two independent elements to make one complete picture.

Thus, I shot two images, one of the Wildflowers and the other a Moonlit night sky. The separate elements are shown here along with the result.

You can see there are no joining lines between the two Images and the wildflowers are backlit in the Moonlight. I was able to transform my image of fantasy on a canvas. How was this achieved? Well, I made this Picture in the analogue era using the **vignetting method** to join the two Images. Next, I used Burning to darken the area between flower stems and dodging to keep the flowers bright.

Now, how to make the same picture in Digital Medium? See the Layer Screenshot of Layer diagram of NATURE'S BEAUTY above

First Layer is Moonlit night sky. The second Layer above it is that of Wildflowers. Alongside the Layer of



A) Moonlit night sky



B) Wildflowers

Wildflowers, I have opened a Layer Mask. Select Brush tool keep it 100% Hard and carefully erase the areas between the Flower stems and other area with foreground colour Black. I had cleaned all. But later, for a better understanding I have left some areas (Indicated by Red Arrows). The moment these areas are cleaned, the Image will look like spotlessly clear as shown on the page 14

Honeymoon 2:

With some friends I was on a photo outing. When I came across this 'S' curve Road, I made a pre- visualisation of this Picture. So, I recorded the Road. But I could not sight any Geese. Back home, I searched my stock of old images and found a suitable frame of the Geese. Then I photographed a Full Moon night scene. With all the elements in my possession I started the preparation of the picture.

First, I placed the Full Moon night in the 1st Layer (Numbers start from bottom to upwards. Next, I converted the 'S' curve road into monochrome. Then erased upper part of the 'S' curve road from sky to bottom of the Truck with feather about 40 & used suitable length of the Curve. Once the upper part became transparent, the black sky with Moon became visible. Any patchy area between the sky and the landscape was smoothened by Dodging & Burning. Next, the Geese were separated as I wanted Geese numbers 2 & 3 from the left side. I placed both of them at the golden point. Then I created two shadows one for each of the two Swans. The Full Moon and the 'S' curve was appropriately brightened. The picture was spot finished. This picture has three elements but **No joining** mark. The picture has been created with full of fantasy and creative idea. In real life it is hard to get such a scene, but Photographer's mind can have unlimited ideas.



Honeymoon 2 © Adit Agarwala, FRPS, EFIAP/p, EFIP, Hon FIP, Hon YPS



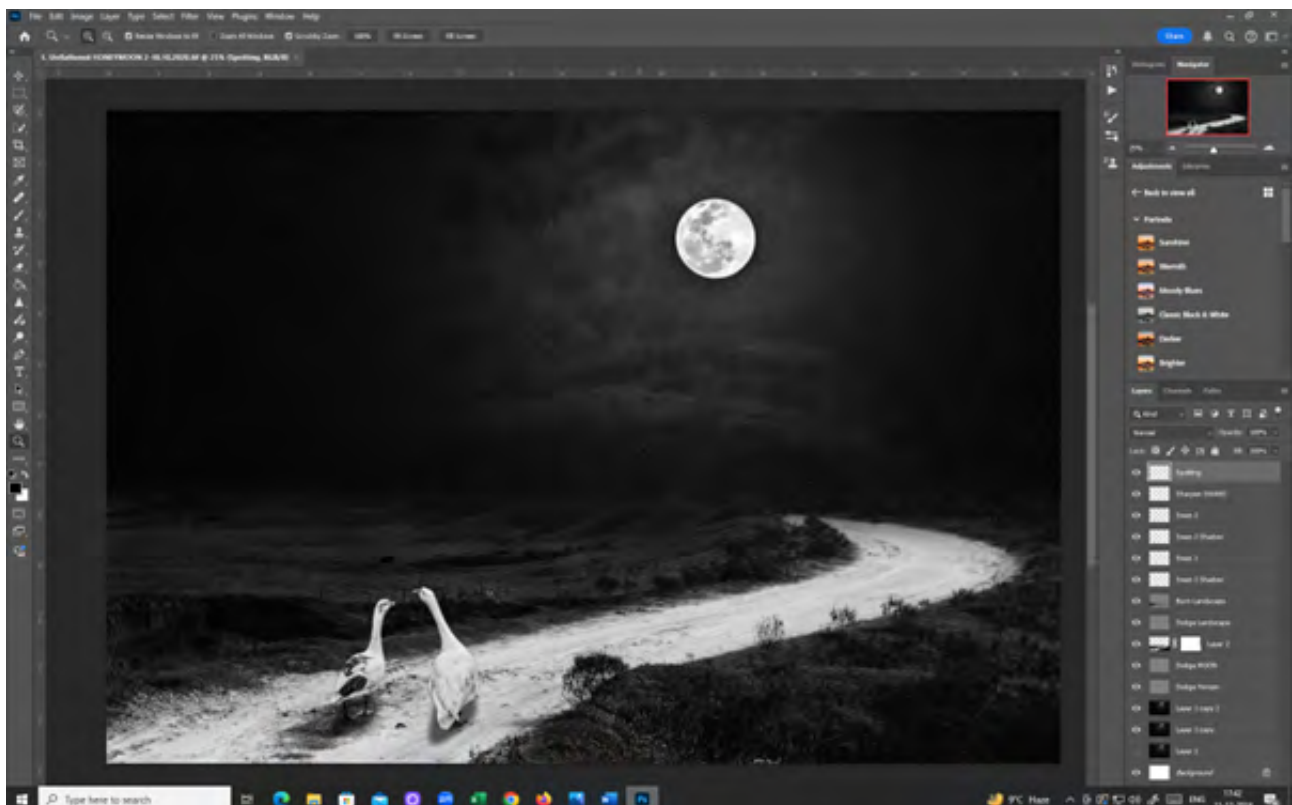
A. S Curve Road



B. Geese



C. Full Moon night



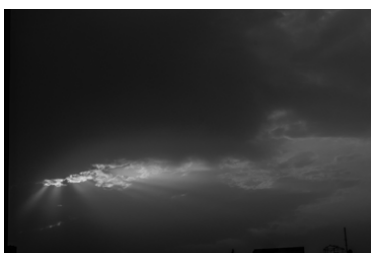
Layer diagram of Honeymoon 2

Desire:

I met this Patient on Wheelchair outside a Hospital. He looked so sad; was not responding to the calls of his family members. I guessed something was terribly wrong with his legs. I had to take his photographs but in the absence of my Camera I had to rely on my Cell phone only. After some post-visualisation, I made this mental picture. The remaining 3 Elements were already in my stock. And so, I made this picture 'DESIRE'. The order of Layers is given in the Layer Diagram. I just had to do some Dodging, Burning often Selective. I had to clean up (remove) the background from the Image of the Patient on wheelchair for easy assimilation with the background. Just see the seamless integration of each of the Elements and their tonal harmony. But of course, the Imagination of a Picture / for a Picture is very important.



Desire © Adit Agarwala, FRPS, EFIAP/p, EFIP, Hon FIP, Hon YPS



A. Sky



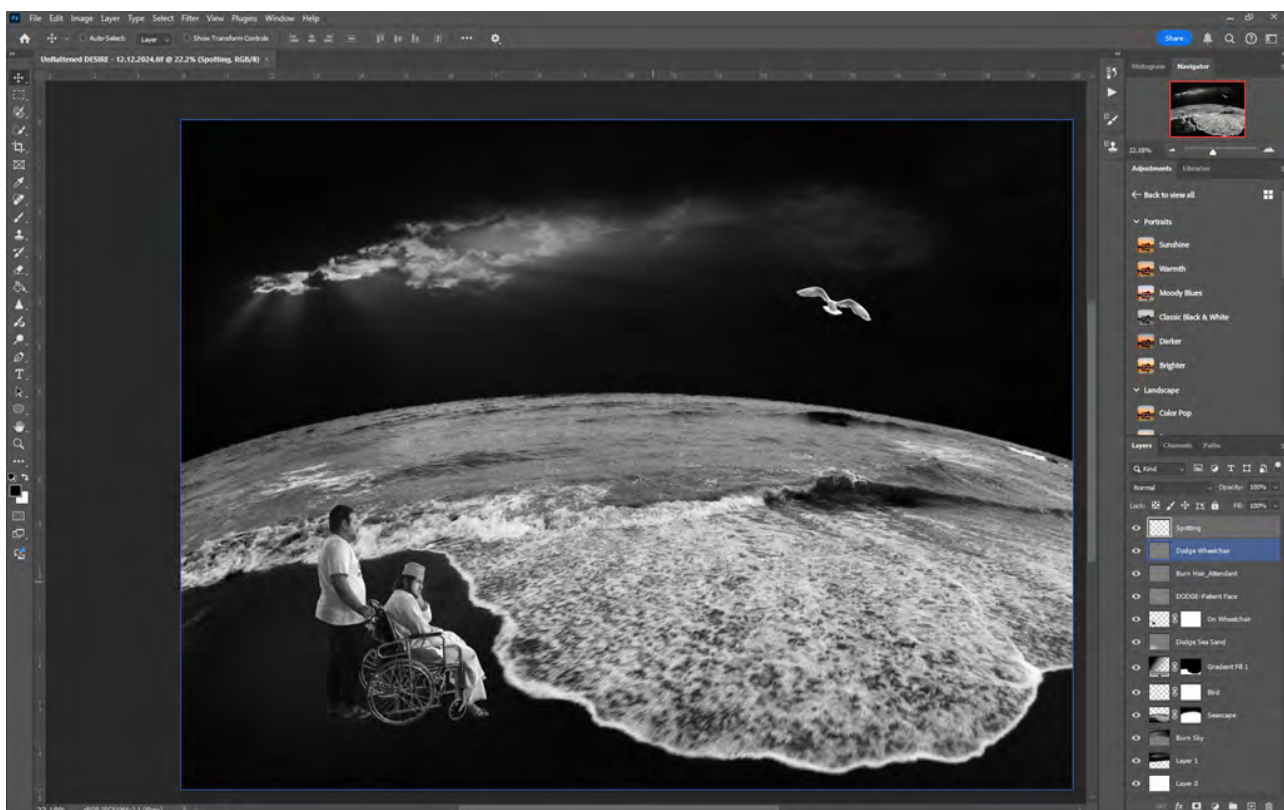
B. Sea Beach



C. Patient on Wheelchair



D. Bird



Layer Diagram Of Desire

Seventh Heaven:

This picture is mostly the result of post-visualisation. At first, I photographed this Happy Boy. Next, I came across the Marble Bridge. Immediately the mental picture was completed. The Images of Sky & Grass

field were in my stock. I first isolated the Marble Bridge and then modified it through Warping. Grass Field was the first Layer. 2nd Layer was Sky for smooth and seamless joining I used feather thereafter one by one the Modified Bridge and the Boy were placed at the appropriate

place. A shadow of the Boy was created and placed slightly inclined towards left. Dodging, Burning and change of contrast done as required. Lastly, the Picture was spot finished.



Seventh Heaven © Adit Agarwala, FRPS, EFIAP/p, EFIP, Hon FIP, Hon YPS



A. Marble Bridge



B. Modified Marble Bridge



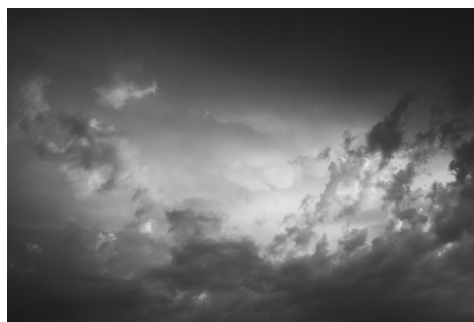
C. Happy Boy



D. Happy Boy isolated



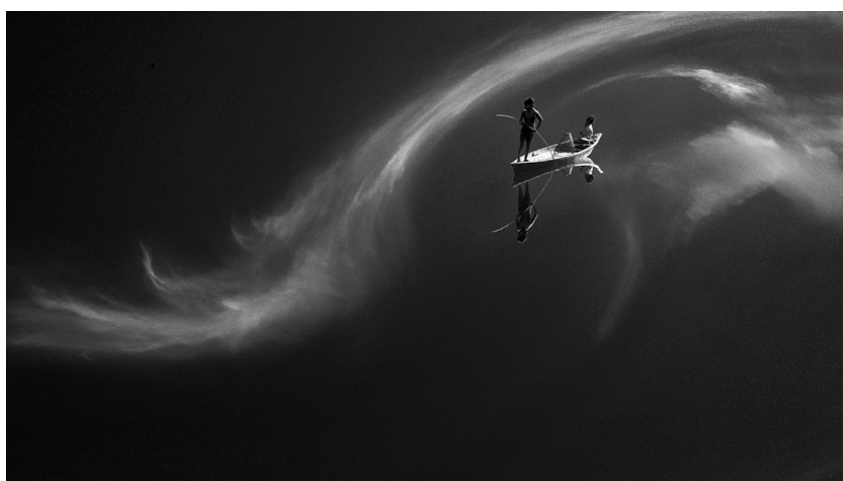
E. Grass Field



F. Sky



Layer Diagram Of Seventh Heaven



Reflection © Adit Agarwala, FRPS, EFIAP/p, EFIP, Hon FIP, Hon YPS



Good Earth © Adit Agarwala, FRPS, EFIAP/p, EFIP, Hon FIP, Hon YPS



Rehearsal © Adit Agarwala, FRPS, EFIAP/p, EFIP, Hon FIP, Hon YPS

About the power of Imagination, I borrow a famous quote from the world-famous Italian Sculptor, Painter, Artist Michelangelo:

*I saw the Angel in the
Marble and carved until
I set him free.*

• Adit Agarwala, FRPS, EFIAP/p, EFIP, Hon FIP, Hon YPS



Mr Adit Agarwala, President of the Federation of Indian Photography (FIP) from 2021 to 2024. As an alumnus and honorary lecturer at the Photographic Association of Dum Dum (PAD) in Kolkata, his expertise spans decades, highlighted by his co-authorship of two photographic books and extensive contribution through articles, lectures, and webinars. He was conferred Honorary YPS at the FIP convention 2024 in Mysuru

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Walk towards Glow of light



Walk towards Glow of light' © Giridhara T



For creating an artistic 'Picture' in nature photography, where one has control only over the camera – such as in a composition titled

'Walk towards Glow of Light' – I wish to throw light on this important perspective:

"The Photographer is able to record in camera, only that, which exists before him, thereby limiting the possibilities for change to a few mechanical variations, but can wait for a change in natural lighting and can select an angle of view as well as substitute lenses to change perspective, so that a completely new pictorial entity is formed" quoted by Ben Clement & David Rosenfeld, Chairmen of The School of Art & Design, New York (from their Book on Photographic Composition, 1979)

The photographer behind this striking image Giridhara T, captured it at Masai Mara National Reserve in Kenya. This renowned wildlife conservation area is home to diverse wildlife including lions, leopards, cheetahs, giraffes, zebras, African bush elephants and more.

Based in Bengaluru, Giridara is a practicing Chartered Accountant specialising in direct and indirect taxes and Government accounting. Having grown up in the Western Ghats, he developed a natural affinity for wildlife and nature photography. What began as a hobby eight years ago has evolved into a serious passion. His approach to wildlife photography centers on understanding animal behavior, experiencing the serenity of the wilderness and embracing unexpected moments during wildlife encounters. His work has garnered widespread recognition, earning him several accolades for his images.

For this particular photograph, he used a Nikon D500 paired with a 70-200mm zoom lens, stabilised with a bean bag during the jeep safari. The technical settings were precisely chosen: aperture f/13, shutter speed 1/160 second, ISO 250, and white balance set to Sunlight, with no filters.

Photography Tips from Giridhara: Based on his experience, he recommends photographing in Kenya during early March.

- Planning visits during the migration season (July to September)

- Carrying two camera bodies: one with a telephoto lens (like 70-200mm) for wildlife, and another with a wide-angle lens for landscapes and habitat shots
- Keeping camera equipment minimal for easier handling during safaris
- Learning from others' experiences through social media, blogs, and other resources before the trip

Technical Evaluation: This image demonstrates excellent control over exposure parameters to achieve a compelling result. The photographer's choice of a narrow aperture (f/13) serves multiple purposes effectively: it maintains sharp focus throughout the frame, from the giraffe's graceful walking posture in the foreground, through the scattered bushes in the midground, to the undulating hills in the background. This depth of field also ensures the rainbow in the sky remains crisp and vibrant, creating a natural focal point. The relatively fast shutter speed (1/160 second) proves ideal for capturing the giraffe's unhurried movement, ensuring every detail of its form remains clear and well-defined. Furthermore, setting the white balance to 'Sunlight'

was a particularly astute decision, as it preserves the authentic warmth of the early morning light, enhancing the overall mood of the scene.

Aesthetical analysis : This image excels as wildlife photograph while masterfully incorporating principles of pictorial composition. The photographer's artistic choices create a compelling narrative that respects both wildlife documentation and aesthetic appeal.

Compositional Excellence: As the primary subject, the giraffe is perfectly positioned at the Golden Cross intersection point, adhering to the rule of thirds. This strategic placement immediately draws the viewer's attention while maintaining pictorial balance. The horizontal lines from the right side, subtly illuminated by thin sunrays, serve as leading lines that guide the viewer's eye toward the giraffe – creating a natural entry point into the frame.

Light and Atmospheric Elements: The rainbow's golden-red glow against the

sky adds an extraordinary element to the composition. Angular sunlight rays from the right side delicately illuminate the giraffe's legs and body, creating a sense of motion that suggests the animal is drawn toward the rainbow's ethereal glow. This interplay of light and subject brings dynamism to the scene.

Impact and Natural Context : The image achieves a strong pictorial impact through several elements working in harmony:

- Perfect placement of the main subject
- Exceptional use of natural light and shadow
- The timely capture of the rainbow's glow
- The giraffe's natural habitat in the early morning light
- The animal's active engagement with its environment

This composition successfully balances wildlife documentation with artistic vision, capturing both the natural behavior of

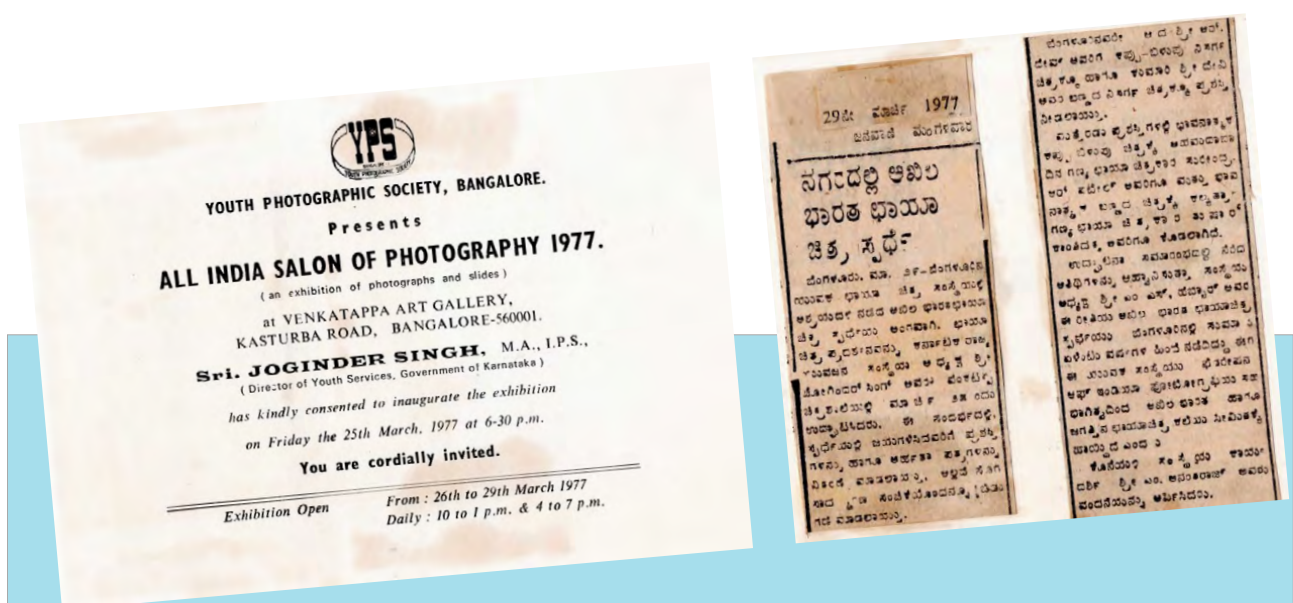
the giraffe and the magical quality of the moment. The result is a frame that satisfies both wildlife photography criteria and aesthetic principles of pictorial composition rightly as per great hints given in the quote by Ben Clement & David Rosenfeld.

Giridhara deserves high commendation for creating this exceptional photograph that stands as an indication of his ability to seize a fleeting moment where natural elements, wildlife behavior, and photographic expertise converge perfectly, all the while maintaining the highest standards of ethical wildlife photography.

• K S Rajaram AFIAP, Hon FIP, Hon YPS



Rajaram is a life member of YPS and has served in different capacities in its executive committee including that of president during 1989 - 92. He is an author, teacher, and mentor in the field of photography.



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 titbits from the YPS Newsletters
of yore or from fond memories stored with its many Members.

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Denver: A Metropolis In The Mountains

I gripped the steering wheel. The Lariat Loop road wound before me like a serpentine challenge, each turn revealing another breathtaking vista of Colorado's rugged terrain.

Lookout Mountain loomed ahead, its rocky face a call to adventurous photographers. As I parked, the temptation to remain in the safe confines of my vehicle whispered in my ear. But I knew better. I had not come this far to be defeated by fear.

I secured my tripod to my camera bag. The rocks beneath my feet were treacherous, smooth, and deceptive. Each step was calculated, a delicate dance between ambition and survival.

A wedding party appeared, the bride's white dress a stark contrast against the rugged landscape. The photographer looked expectantly at me, hoping I would relinquish my prime shooting position. But I had travelled hundreds of miles for this moment, for this light, this landscape, this precise alignment of elements that would create photographic magic.

The sunset began to unfold, painting the rocky terrain in impossible hues of orange, purple, and gold. My camera clicked methodically, capturing the transformation of light across the mountainous canvas. The wedding party watched, a mix of impatience and eventual admiration replacing their initial frustration.

As the last rays of sunlight kissed the horizon, I finally lowered my camera. Turning to the waiting wedding photographer, bride, and groom, I offered a sincere smile and a heartfelt



Lookout Mountain, Colorado © Thejas K R AFIAP, AFIP

apology. To my surprise, they were more understanding than I had anticipated.

"You're lucky," the photographer said, a knowing glint in my eye. "These rocks can be treacherous. One wrong step and you could slip."

Red Rock Amphitheatre

Denver is one of my favourite cities for photography. Denver sits a mile high above sea level, cradled by the eastern edge of the Rocky Mountains. Its semi-dry climate delivers 300 days of sunshine annually, with winters that can swing from crisp snow to surprising warmth. The city has a vibrant mix of native Coloradans and transplants drawn by tech jobs, outdoor lifestyle, and mountain proximity. Denver embodies a unique blend of American Western grit and progressive urban energy.

The Lariat Loop scenic byway spans beautiful spots around Denver for

photography. One of the other stops in the loop is the Red Rocks Amphitheatre. It sits among the towering red sandstone formations. It stands as a natural wonder that seamlessly blends geological marvel with musical magic. This open-air venue, carved by millions of years of geological processes, has become one of the most iconic concert locations in the world.

During non-concert days, the venue provides a dynamic visual environment where architectural and natural elements come together. Visitors engage with the space in diverse ways - tourists exploring the seating areas, fitness enthusiasts traversing the steps, and photographers capturing the interplay between human activity and the monumental geological backdrop. The site offers rich opportunities for compositional photography, where human movement and scale can be juxtaposed against the dramatic, rust-coloured rock formations, creating compelling visual narratives that highlight the symbiotic relationship between landscape and human interaction.

Lariat Loop Barn

The moment I encountered the grassland at the end of the Lariat Loop scenic byway was like discovering a timeless tableau. It was a scene so perfectly composed it seemed to exist outside the usual constraints of the progression of time. The wooden barn, weathered yet sturdy, stood as a sentinel amid an expansive sea of grass, its presence both humble and profound. It was a functional structure, likely belonging to a local rancher, serving as a storage space for equipment or a



Red Rock Amphitheatre, Colorado © Thejas K R AFIAP, AFIP



A jogger in Red Rock Amphitheatre, Colorado © Thejas K R AFIAP, AFIP



Lariat Loop Barn, Colorado © Thejas K R AFIAP, AFIP



Mile High Light Play, Colorado © Thejas K R AFIAP, AFIP

temporary shelter for horses grazing in the surrounding pasture.

What struck me most was the remarkable consistency of this landscape when I revisited it six years later. The cabin remained unchanged, its wooden planks holding the same weathered character,

and its positioning identical to my first encounter. The only perceptible difference was the grass, which was slightly greener due to seasonal variations.

This unchanging scene became a powerful metaphor for the temporary nature of human existence contrasted against

the enduring permanence of natural landscapes. While humans move, change, and ultimately fade, such landscapes persist with a quiet, almost indifferent continuity. The wooden cabin, a human intervention, seemed almost temporary and a fleeting structure against the timeless backdrop of grasslands that have existed for countless generations.

I added textures to the picture in Adobe Photoshop to signify breeze movement and converted it to a monochrome.

Mile High Light Play

The mountains surrounding Denver have countless photographic treasures, and among the most spectacular is the winding ascent to Mount Blue Sky, previously known as Mount Evans. This curvy journey skyward unfolds like a photographer's dream sequence, each turn revealing increasingly dramatic vistas that seem to defy earthly expectations.

As you climb higher, the landscape transforms with cinematic grandeur. Misty peaks pierce through clouds, leafy plains stretch endlessly below, and snow fields glisten at the upper reaches. But it's the ethereal interaction between light and cloud that truly captivates. Throughout the day, an ever-changing celestial drama plays out overhead, with clouds orchestrating an elaborate dance of light and shadow across the mountainous terrain.

This natural light show reaches its crescendo in the golden hours before sunset. During one such magical moment, we found ourselves pulled to a highway viewpoint, transfixed by a spectacle: brilliant rays of sunlight piercing through a narrow opening in the clouds, creating brilliant rays that painted the landscape in surreal brushstrokes of gold and shadow.

Tiny Town and Railroad

As sunset approached, we had to abandon our drive up Mount Blue Sky. A road construction detour rerouted us, and by happy chance, we found ourselves winding past Tiny Town. This unplanned discovery turned what could have been a disappointing return trip into a delightful surprise.

Tiny Town, a whimsical creation born from a father's love, began in 1915 when George Turner crafted a small village for his young daughter. What started as one man's

labour of love gradually evolved into a one-sixth-scale town, complete with over 100 miniature buildings and its very own narrow-gauge railroad.

The town's small structures, each crafted with meticulous attention to detail, tell stories of Colorado's past. Victorian houses with delicate gingerbread trim stand proudly alongside scaled-down replicas of frontier establishments, their tiny wooden porches and hand-painted signs evoking memories of the Old West. Some buildings are faithful reproductions of actual historic Colorado structures, while others spring from the imaginative minds of their creators.

But the true heart of Tiny Town beats along its railroad tracks. The Tiny Town Railway, with its miniature steam and diesel engines, winds through the grounds on a one-mile track. It carries wide-eyed passengers past tiny churches, schools, and shops. Children and adults carry expressions of wonder of those first visitors over a hundred years ago.

The town's history hasn't always been perfect. It has weathered floods, fires, and periods of neglect. Yet like the pioneer spirit it commemorates, Tiny Town has proved remarkably resilient. Generations of volunteers have lovingly restored and maintained this miniature marvel, ensuring that each tiny window still gleams, each miniature door still swings and each train still runs its delightful circuit through this pocket-sized piece of Americana.

Fall In Denver

Denver City is the capital of Colorado state. From a photographer's eye, Denver offers a striking study in contrasts. The



Tiny Town Railroad, Colorado © Thejas K R AFIAP, AFIP

downtown skyline rises sharp and clean against the Rocky Mountains, creating a perfect backdrop where glass and steel meet ancient rock.

Denver transforms beautifully during fall, offering photographers a unique blend of urban and natural autumn scenes. Early to mid-October typically provides peak colours, but the precise timing varies with each year's weather patterns. Morning shoots often work best, as Denver's famously clear skies allow crisp, directional light that makes the autumn colours glow.

It was one of those ordinary autumn afternoons in Denver when hunger led me down an unfamiliar street in search of lunch. That's when I saw a vintage Volkswagen Beetle, its sunshine-yellow paint gleaming against a canvas of fallen leaves.



Fall In Denver, Colorado © Thejas K R AFIAP, AFIP

The scene looked almost too perfect to be real. The car sat quietly beneath a canopy of maple trees, their branches reaching out like nature's own awning. Around the Beetle, autumn leaves had scattered themselves in what seemed like an artfully choreographed display—crisp orange maple leaves, russet oak fragments, and brown aspen remnants created natural confetti around the car's tyres. The contrast between the Beetle's cheerful yellow and the warm earth tones of fallen foliage created a colour palette that any photographer would dream of staging.

I pulled over, lunch forgotten. The ordinary errand had transformed into an unexpected photo opportunity. The scene captured everything I love about urban photography, those unplanned moments where the city reveals its artistic soul, where human-made objects and nature's artwork collide in perfect harmony. It was a reminder that sometimes the most compelling photographs aren't found at famous landmarks or scenic overlooks but in the quiet corners of city streets where life arranges itself into accidental masterpieces.

Denver Art Museum

The Denver Art Museum's story is as striking as its architecture. In 1893, it began in a humble way, as a simple collection in a public library. Picture well-dressed Victorian-era Denver citizens climbing the library stairs to view art in a single room, likely never imagining what their modest museum would become.



Denver Art Museum, Colorado © Thejas K R AFIAP, AFIP

The real drama came in 1971 when the museum unveiled its towering North Building, designed by Italian architect Gio Ponti. It was Ponti's only completed building in North America, and the locals weren't quite sure what to make of this fortress of art standing boldly in their city.

But the most dramatic chapter was yet to come. In 2006, the museum added the Hamilton Building, designed by Daniel Libeskind. This sharp-angled, titanium-clad structure looks like a massive abstract sculpture crashed into downtown Denver. What's fascinating is that there isn't a single straight wall in the entire building. Every surface tilts at an angle, which apparently drove the construction workers slightly mad during building.

Today, the museum houses everything from ancient Native American art to

contemporary masterpieces, but perhaps its greatest masterpiece is the building itself.

A decade of anticipation had built up every time I drove past the striking angles of the Denver Art Museum's Hamilton Building. Its titanium exterior would catch the light differently each time, sometimes blazing like a geometric sun, other times brooding under storm clouds. Every time, I promised myself I would return with my camera to capture its picture.

One night, after a steady rain had washed the city clean, I finally pulled into the empty parking lot. The wet pavement created a mirror world below, doubling the drama of the building's sharp edges and bold lines. Each metallic panel seemed to hold a piece of the city's glow, while water droplets traced lazy paths down the tilted

walls. The structure looked almost alive, like some magnificent creature that had emerged from an architect's dream.

Larimer Square

Larimer Square glows as Denver's most charming historic block, where Victorian architecture meets modern urban vitality. String lights crisscross overhead between preserved 19th-century buildings, their worn brick facades telling stories of the city's gold rush era while housing contemporary boutiques and chef-driven restaurants. The square transforms into an intimate corridor of twinkling lights and lively patios.

The historic lampposts, originally installed in the 1960s as part of the square's preservation, stand tall over a street that has evolved from Denver's first block to its most beloved gathering place. Photographers find endless compositions here. From the geometric patterns of the suspended lights to the textured details of century-old architecture, each hour brings new interplays of light, shadow, and urban energy that capture the essence of Denver's past and present.

The majestic city of Denver and its surrounding scenic byways unfold like chapters in a visual story, each turn revealing new perspectives worthy of a photographer's patient eye. From the urban charm of downtown to the winding mountain roads that stretch into the Rockies, these landscapes demand more than a casual glance. While a hurried traveller might rush through in a couple of days, those who pause to capture the soul of these places through their lenses find themselves lingering longer, waiting for the perfect light and unexpected moments. The changing moods of the city and its natural surroundings create an endless canvas of photographic opportunities. The investment of time yields more than just photographs; it makes a profound connection with the landscape, as each careful composition becomes a story, each location a memory.

• Thejas K R AFIAP, AFIP



Larimer Square, Denver, Colorado © 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.

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Integrating Lightroom Classic and Photoshop

While one can debate who makes the best cameras, no such discussion is needed for the image post-processing software. Adobe's Photoshop and its younger sibling the Lightroom Classic are the gold standards and are the most versatile of all the offerings on the market today. In addition, being very economically priced, they give the best bang for the buck, all things considered.

Many photographers use one of the two most of the time and dip into the other rarely or never at all.

While many of us might be processing images in this fashion, using both these applications tightly coupled will enable us to synergize the features from both. You can move an image from Lightroom (we shall drop the word Classic, hereafter) to Photoshop and back with relative ease, all the while maintaining good control over the organization and processing of the images. This is mostly taken care of by the Lightroom itself. This article aims to describe the underlying process to make this process seamless and painless.

Nomenclature: This article may be confusing as it explains the processing of images both in Lightroom and Photoshop with control being transferred from one to another. To avoid or at least reduce that, I will be calling the processing in the former as development and in the latter as editing.

Once the image leaves Lightroom for external editing in Photoshop or any other package, it can never come back in any raw format including the DNG format. The image can only be returned either in TIFF or PSD formats (Picture 1). This can be set up in Lightroom. Go to

Main menu > Edit > Preferences > External Editing

and choose the format. For our discussion let us assume that the images edited in Photoshop will be returned in the PSD format (with .psd extension),

which is the native format of the latter. These occupy less space compared to TIFF files and will also preserve the layer structure. More on this important issue of layers later.

There are four ways of transferring images from Lightroom to Photoshop. Let us look at them in detail.

1. Transferring a single image to Photoshop as a layer:

From Lightroom select the image to be transferred to Photoshop and then give,

Main menu > Photo > Edit in > Edit in Photoshop...

When this is done, Photoshop will be launched automatically (if it is not running already) and the image will appear as a layer in it. In other words, though it might be a raw image that was edited in Lightroom, it will not open in Adobe ACR of Photoshop. There is a way to get around this but we will see that later.

However, there are some idiosyncrasies that you need to be aware of when you do these inter-platform transfers. The masks you might have created in Lightroom before sending the image to Photoshop will vanish. Though masks are like selections in Photoshop they will not be preserved, you cannot see them in Photoshop, and are lost for good. However, the effect of all the development that you have done in Lightroom using masks and globally without masks will be there.

You can complete the editing (including creating layers) in Photoshop and when you save the file, the control will return to Lightroom and the edited image will be added to the catalog automatically. The returned file be in the PSD format as already discussed.

When you open it in Lightroom, you will notice that all the sliders are reset to their default positions. There will be no trace of the masks you might have

created before the image was sent to Photoshop. In fact, the returned image will behave like a new one untouched by Lightroom before.

All the development you have done in Photoshop will be there too. However, the layers you might have created in Photoshop will not be visible as there is no concept of layers in Lightroom. Thus, it will appear as if the layers have been merged and returned, even though the image has come back as a .psd file! So, what happened to the layers? Have they been merged? Can they ever be seen again? Yes, you can, but not in Lightroom!

Since this appears confusing so let us take an example to understand it better. Follow these steps carefully.

Let us start with an image DSC_2356. This was developed in Lightroom. Now, with this image selected, execute -

Photo > Edit in > Edit in Adobe Photoshop....

This will automatically launch the Photoshop and DSC_2356 will be opened as a layer along with all the development you have done in Lightroom but you will not see any of the sliders or masks.

Assume that you performed editing in Photoshop and even created layers. Once you save it, it will return to Lightroom with a new name (given automatically) with a .psd extension. In the case of our example, it will be DSC_2356-Ed.psd. When this is opened in Lightroom, you can see the result of all the editing done in Photoshop but layers will appear to have merged. As mentioned earlier, the masks will be absent and sliders will be moved to the default position. You can (optionally) further develop this .psd file in Lightroom like any other image.

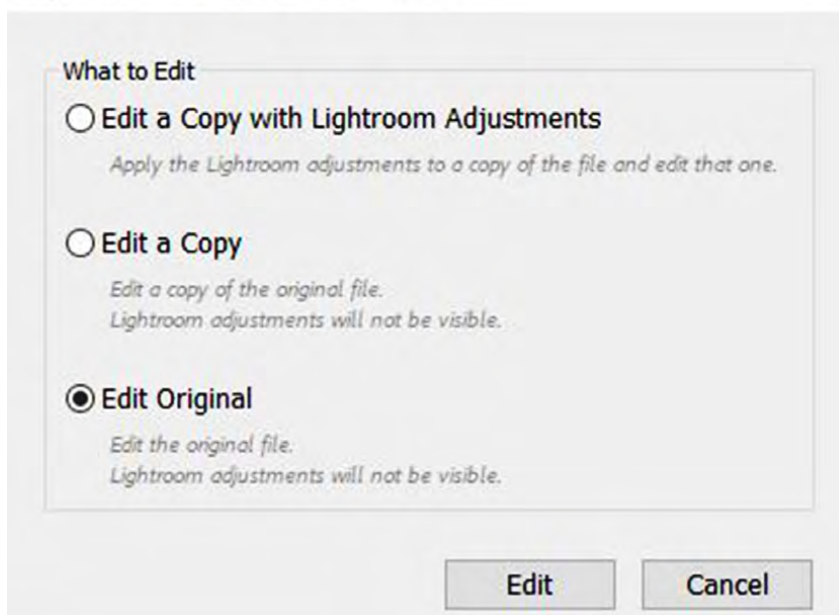
If you are satisfied with the image at this point, you can export it (as a JPEG for example) for downstream (say social media sharing) use from Lightroom.

On the contrary, after you do some development on DSC_2356-Ed.psd in Lightroom you might want to edit it again in Photoshop. In that case, you can transfer the image that is now a .psd file but developed in Lightroom by -

Photo > Edit in > Edit in Adobe Photoshop...



Picture 1



Picture 2.

Now, things will be different (compared to when you exported the raw image) as you will see a popup screen (Picture 2):

If you choose the first option, then the image will be opened in Photoshop with the development you have done in Lightroom on the DSC_2356-Ed.psd but there will be no layers to be seen even in Photoshop!

On the other hand, if you choose the last option (Edit Original) then the image in Photoshop will show none of the development you made on the .psd file in Lightroom, but all the layers will be preserved!! If you now edit the image in Photoshop and save it (just give Control S) control will come back to Lightroom and will appear in the catalog. Interestingly, the development that you had done in Lightroom earlier (on the DSC_2356-Ed.psd) is still there and you will be able to see it now in the image, though it was not visible in Photoshop!! This is the recommended option. You can now export this image like any other.

The second option (Edit a Copy) is the same as the last option but another instance of the file will be created and it will be called DSC_2356-Ed-Ed.psd. Thus, you will be creating one more copy of the image and is generally not needed.

2. Transferring Multiple images as layers:

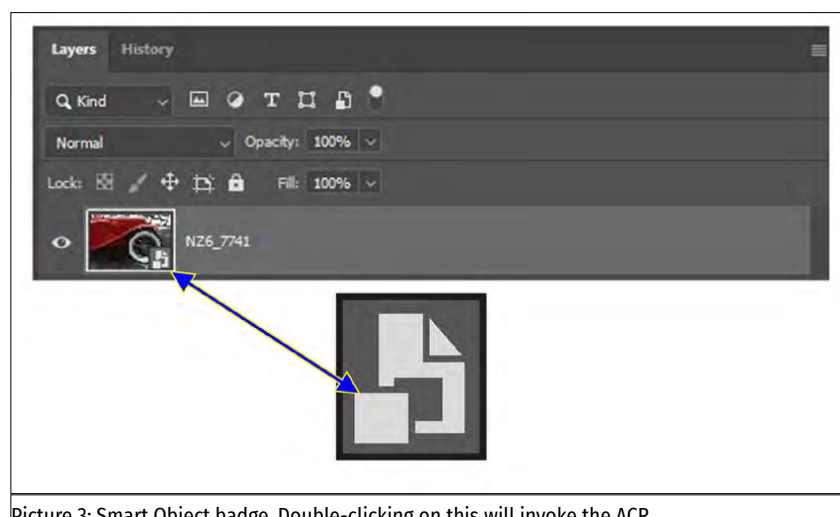
We have seen that an image when transferred from Lightroom will open as a

layer in Photoshop. Often you may need to take multiple images from Lightroom and open them as individual layers but in a single file in Photoshop. Such an operation is needed for focus stacking, compositing, etc. To do this, select all the images that are needed for the operation, and then -

Main menu > Photo > Edit in > Open as Layers in Photoshop

The multiple images that were selected will appear as different layers of a single file in Photoshop. As before, on saving the file after editing in Photoshop, the control will be transferred to Lightroom and the image (now a .psd file) will be added to the catalog. The rest is the same as before.

3. Transferring a single image to Photoshop as a smart object:



Picture 3: Smart Object badge. Double-clicking on this will invoke the ACR

Readers may recall that a smart object (which is a type of a layer) is a wonderful feature in Photoshop. You can consider it as a 'wrapper' that contains all the image data in its original unaltered form. The chief advantage over the more popular and simpler layer is that it allows non-destructive editing even when applying filters and transformations.

If you want to transfer an image to Photoshop not as a simple layer as before but as a smart object, select that image in Lightroom and then -

Main menu > Photo > Edit in > Open as Smart Object in Photoshop

This will automatically launch the Photoshop and the image will be opened as a smart object along with all the development you have done in Lightroom. A smart object layer will have a small 'badge' on the layer icon (Picture e) to distinguish it from a normal layer. However, this is not a simple ornament.

Double-click on it and Adobe Camera Raw (ACR) (which is nearly identical to the Develop module of Lightroom) will be invoked. You can see the development (sliders and masks) settings you had done in Lightroom before the transfer. This is the major difference compared to the earlier method. You can make further changes (if needed) here itself and finally click on Ok at the bottom. You will exit ACR, and enter Photoshop where you can do further editing as you would normally do, including adding more layers. At any time before you exit Photoshop, you can double-click on the badge and continue editing in ACR. Saving the image will bring you back to the Lightroom as explained earlier. It will be returned as a .psd file (as before) with the same characteristics

as explained earlier. That is, it is a new image file in which the layers appear merged and all sliders are set to default!

4. Transferring a single image to Photoshop as a smart object:

You can consider this as a combination of types 2 and 3. To use this option, select all the images that are needed for the operation in Lightroom, and then -

Main menu > Photo > Edit in > Open as Smart Object Layers in Photoshop

The multiple images that were selected will appear as multiple objects (layers) of a single file in Photoshop. The rest is the same as before.

Some points:

- a. We need to send and receive the maximum amount of data for the best quality. Hence, we need to use the maximum number of bits per channel. We do not have control over this when we send a raw file from Lightroom to Photoshop as it is determined by the camera. The current generation full-frame cameras have 14 bits/channel and some medium format cameras create images with 16 bits/channel. However, in Photoshop, you need to set this parameter to make sure that you get back an image with maximum data. This can be done in Photoshop as follows:

Main menu > Image > Mode > 16 Bits/Channel

- b. One disadvantage when you create a smart object is that the resulting

Photoshop file will be much larger in size. For example, if you take a 24 MP raw file that is about 30 MB in size, open it in Photoshop as an ordinary layer, and then save it, then the resulting .psd file will be around 140 MB even if you did not add any new layers! If you open the same file as a smart object then the file size will be around 268 MB!!

- c. You need plenty of memory (RAM) in your system to execute these transfers. A minimum of 16 GB is recommended. The two applications, viz., Lightroom and Photoshop as well as the catalog must reside on the internal SSD for proper operation.
- d. My workflow (as an example): I organize and start developing my images in Lightroom and complete most of my work here. An important operation that I always do in Lightroom is the white balance correction. Also, if you want to apply profiles it may be better to do that here as some of them do not work on non-raw files. However, certain operations can be done in Photoshop better (for example remove tool) or can only be done in the latter. The latter include the use of layers and blending, Neural filters, Puppet warping, Content-Aware commands including crop, and many others. In these cases, it is better to perform these in Photoshop first before developing the image in Lightroom to increase the contrast, saturation, etc., since patching up is easier to

do before these enhancements. Text, borders, and graphics can be added at any time in Photoshop and they appear as separate layers. On completing the processing in all respects, I exclusively use Lightroom for exporting (creating JPEG or TIFF files) because it simplifies the process significantly.

Summary and Conclusion:

To summarize, shuttling between Lightroom and Photoshop gives you the best of both worlds. You can transfer an image as a layer or a smart object in Photoshop. The same can be extended to multiple images as well. Integrating both these two applications in the manner described will allow you to synergize their features.

The to-and-fro transfer of images is not complicated but is a bit tricky. I suggest you practice the steps on a few images while keeping this article in front of you. Once you have processed a few images in both the apps moving them back and forth, you will find the operation much easier.

• Ashok Kandimalla Hon YPS



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.



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Cambodia: A Journey Through Time and Beauty

Cambodia, a land of grandeur and history, has always fascinated me. Its ancient temples, cultural ties with India dating back to the 4th century, and its resilience through adversity made it a dream destination. When YPS Bengaluru announced a photography tour in December 2024, it was the perfect nudge I needed to embark on this adventure. What followed was a journey through opulent temples, poignant historical sites, floating villages, and the iconic Angkor Wat.

On day one, we arrived in Phnom Penh, the capital city. After settling in, a walk along the tranquil River Bassac set the tone for the trip, followed by a delightful sunset cruise on Tonle Sap Lake. The warm smiles of locals and the golden hues of the evening were a treat for the camera. Our first Cambodian dinner at Mealea introduced us to the rich flavors of Khmer cuisine.

The next morning (day two) began with a visit to the Royal Palace, a sprawling complex adorned in red and gold. The Silver Pagoda within, with its emerald Buddha, was both serene and awe-inspiring. Later, we climbed Wat Phnom, where we saw locals releasing small birds as prayers for freedom from hardship. After a quick lunch, the mood turned somber as we explored the Killing Fields and Tuol Sleng Genocide Museum, stark reminders of Cambodia's tragic past.



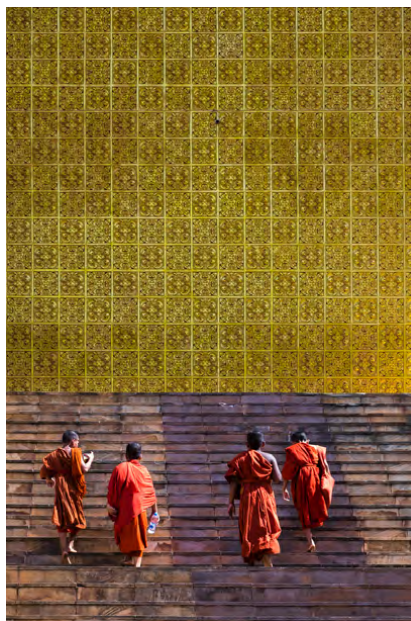
Candid of Monk, Oudongk Monastery
© Dheeraj Rajpal



Angkor Wat © Col K V Nair

The day ended on a lighter note with night photography at the Independence Monument, its vibrant location near the Prime Minister's residence adding an edge to our shots.

Our road trip to Battambang on day three included a stop at Oudong Monastery, nestled at the base of a hill. The monastery, rebuilt after being ravaged during the 1970s, is a haven for orphaned children and widowed women who live as nuns. The sight of hundreds of children praying in unison to Lord Buddha was heartwarming. Later, we paused at sprawling lotus fields, capturing their ethereal beauty during the golden hour.



Time for Class, Oudongk Monastery
© Dheeraj Rajpal

Battambang offered a medley of experiences on day four. Sunrise photography near Wat Kandoeng was followed by a visit to Wat Po Veal, a school for young monks. The French colonial architecture of the old city market and its bustling streets provided plenty of inspiration for street photography. In the afternoon, we climbed Phnom Sampov, infamous for its "killing caves," and stayed to witness a breathtaking sunset from the hilltop. The day concluded with a visit to Ta Dumbing, the legendary black statue of a king who misused his magical powers.

On day five, we headed to Siem Reap. Along the way, we visited a family-run workshop where rice paper and banana paper are still made by hand, followed by Ek Phnom, an ancient temple with stunning carvings of Indra on Airavat. The highlight was the floating village on Tonle Sap Lake, a marvel of adaptability where homes, schools, and even temples float and shift with the water levels. Watching the villagers navigate this unique way of life was unforgettable.

Our exploration of the Angkor Wat complex began on day six, starting with Ta Prohm, known for its tree-entwined ruins made famous by the "Tomb Raider" movie. The interplay of roots and stones was mesmerizing. Angkor Wat itself, with its intricate bas-reliefs of the Ramayana and Mahabharata, lived up to its legendary status. Designed to represent Mount Meru, its grandeur



Banteay Srei © © Col K V Nair



Guardians of Banteay Srei © Yogesh Mokashi



Marching Monks © Yogesh Mokashi



French Architecture, Battambang
© Dheeraj Rajpal



© Dheeraj Rajpal



Nun Oudong Monastery © Mrinalini Perepa



Eyes of Ta Prohm © Mrinalini Perepa



Sundried Banana Paper © Mrinalini Perepa



Break time Oudong Monastery
© Mrinalini Perepa

was unparalleled, though rain cut our day short. We ended the evening with photography at Chuev Srey Vibol temple and some leisure time in the old city.

Hopes for a vibrant sunrise at Angkor Wat on day seven were dashed by cloudy skies, but the tranquility of the moment remained unforgettable. Later, we visited Banteay Srei, a unique pink sandstone temple dedicated to Shiva, with intricately carved pediments and lintels. From there, we journeyed to Kulen Mountain, home to the "River of a Thousand Lingas," a sacred site with carvings in the riverbed and a magnificent waterfall. A dip in its holy waters was a must before heading to the

reclining Buddha atop the mountain. The day ended with a cultural feast, watching captivating traditional Khmer dances, including the Apsara, during dinner.

Our final day (day eight) began with rain, creating unique reflections in rainwater puddles for photographs. We visited Angkor Thom, the last capital of the Khmer Empire, with its grand gates and Bayon-style towers featuring four-faced carvings. The "Churning of the Ocean of Milk" motif at its entrances was a photographer's delight. The afternoon was relaxed, with some of us returning to the south gate for sunset shots and landscapes of the moat.

As the trip drew to a close, we dined at Khmer Kitchen, reminiscing about the journey. Cambodia had been everything I dreamed of—majestic, poignant, and inspiring. It left me with a deep appreciation for its resilience, beauty, and enduring spirit.



Mrinalini Perepa (YPS LM-326)

CCC - Creating Conceptual Composites

The Art of Immaculate Blending – Masterclass in Composite Photography

Under the ambit of the Youth Photographic Society's (YPS) continuous effort in bringing together experts and aspirants, a targeted one-day workshop on creating composite photography was organized at the Youth Photographic Society, Bengaluru, on December 7th 2024. Six participants under the guidance of Mr. Arjun Haarith, an acclaimed photographer, learned and explored creative techniques and pathways for creating composite images.

Let there be light and shadow!



Mr. Arjun introduced the various inspired possibilities for visualizing, combining and cohesively stitching multiple images.

Through hands-on sessions, the participants gained an understanding of various techniques including appropriate subject selection, color theory and the role of light and shadows in creating balanced compositions.

In the afternoon session, Mr. Arjun explained in great detail, the creative process he follows, which begins with creating sketches and meticulous planning crucial to crafting surreal and stunning visual stories even from bland images, leaving participants inspired to push artistic boundaries.

The interactive sessions and practical exercises allowed the participants to experiment and refine their skills. The structure and the breakdown of the sessions helped in procedurally unravelling and simplifying the various techniques while reminding the participants, of the scrupulous efforts in creating cohesive visual consistency.

By the end of the workshop, attendees were equipped to create captivating composite photographs, merging creativity with technical proficiency.

• Akshatha Manjunath



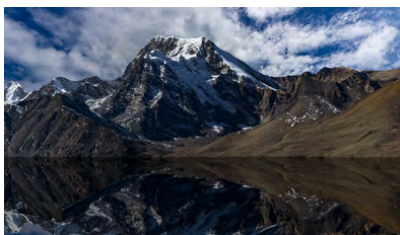
CCC Workshop



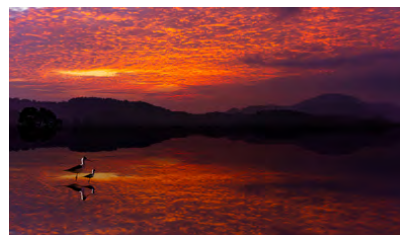
Chandrayaan © Arjun Haarith



Ecstasy © Arjun Haarith



© Akshatha Manjunath



sky and bird-1 © Akshatha Manjunath



Shiva © Akshatha Manjunath



Fort-bird © Akshatha Manjunath



Akshatha is a Product Manager and an aspiring photographer with a strong passion for visual storytelling. Her interests include landscape, wildlife and nature photography.

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PSA Interclub 2024-2025, Round 1

Youth Photographic Society is taking part in the PSA Interclub Competition 2024, being conducted in three rounds, Nov 2024, Feb 2025, and Apr 2025.

YPS participated in Open Color, Open Monochrome, Nature, Photo Travel, and PhotoJournalism divisions. In every division, six images can be submitted per round, with a limit of one image per author. YPS's position at the end of Round 1 in all divisions is summarized here.



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



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

Benefits of PSA Individual Membership include:

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

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

Round 1						
Group	Division	Round	Author	Title	Points	Award
C	PID Color	1	Arjun Haarith	Monk	12	
			Arun Kumar Madan	Flowers in white 4228T	15	Merit
			Karthik S Kargallu	AGNI KANDA KARNAN	13	HM
			Sandeep Dattaraju	Symphony of Symmetry	11	
			Sathyanarayana C R	HUMMING BIRD SUCKING NECTAR	14	HM
			Venkatesh B S	Jets of white color 2643	11	
A	Nature	1	Adwait Aphale	Hang On	10	
			Karthick Sridharan	Parenting in the Wild- Jackal Life	14	Merit
			Kshama G	Fight For Fish	12	HM
			Lokesh K C	TOPI FIGHT 6353	10	
			Mahesh Kumar Viswanadha	Parrot Fight	11	
			Ravishankar G S	Eagle with Fish	10	
A	PTD	1	Anitha Mysore	Swan bridge glow	8	
			Gopal Belokar	Ganpati visarjan	11	HM
			Kishan Harwalkar	River of Wishes	14	Merit
			Lokanath M	dasara2024-reharsal	11	HM
			Lokesh K C	PRADAKSHINA	9	
			Udaya Thejaswi Urs	FLYING BEAST	11	Merit
A	PID	1	Durgesh Nandini Bais	CHASING THE PREY	10	
			Gopal Belokar	Last rituals	10	
			Prakash Kandakoor	In Search of Water 3	10	HM
			Ravishankar G S	Please live me alone	11	Merit
			Udaya Thejaswi Urs	ENNAI VITTUVIDU	10	
			Venkatesh B S	Tossing rifles in air 0679	11	HM
A	PID Monochrome	1	Karthick Sridharan	Leading Giants Craig and His Bulls	13	Merit
			Katukuri Surya Prakash Rao	Tribal dance	13	Merit
			Lokesh K C	ZEBRA AROUND THE TREE	12	
			Pramod Govind Shanbhag	Returning to the herd 0590	11	
			Sathyanarayana C R	POTTERY ART	10	
			Satish Hanumantharao	Mr.Kwan woo	12	HM

The awarded pictures have been published in order across the following pages.



Flowers in white 4228T © Arun Kumar Madan



Agni Kanda Karnan © Karthik S Kargallu



Humming Bird Sucking Nectar © Sathyanarayana C R



Parenting in the Wild- Jackal Life © Karthick Sridharan



Fight for Fish © Kshama G



River of Wishes © Kishan Harwalkar



dasara2024-reharsal © Lokanath M



Flying Beast © Udaya Thejaswi Urs



In Search of Water 3 © In Search of Water 3



Please live me alone © Ravishankar G S



Tossing rifles in air 0679 © Venkatesh B S



Leading Giants Craig and His Bulls © Karthick Sridharan



Tribal dance © Katukuri Surya Prakash Rao



Mr.Kwan woo © Satish Hanumantharao



Ganpati visarjan © Gopal Belokar

Karnataka Rajyotsava Photo Contest

Karnataka Rajyotsava, also known as Karnataka State Day, is celebrated annually on 1 November in the Indian state of Karnataka. It commemorates the merger of the Kannada-speaking regions of India in 1956 to form the state. As part of the celebrations, Youth Photographic Society organized a Karnataka Rajyotsava photography contest on Instagram.

The contest was open to all members and non-members and its rules allowed only red and yellow as the predominant colours in the images, as they are the state colours. Every participant was allowed to upload up to four images on Instagram with relevant hashtags.

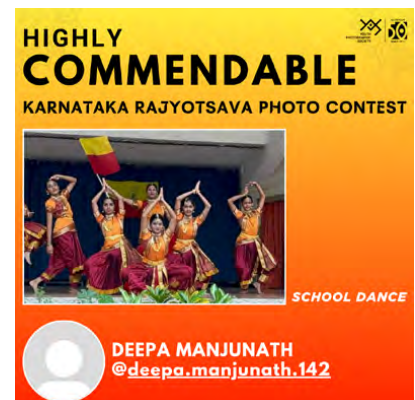
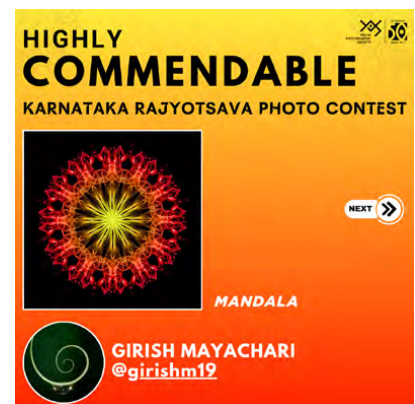
100+ submissions were received from multiple authors out of which 3 winners and 5 highly commendable images were selected.

The authors of the Winning images are:

- Naveena Mohan - Yakshagana
- Mahanthesh Shrinivas - Dancer
- Suhas S - Eye

And the Highly Commendable images are:

- Deepa Majunath - School Dance
- Raghu Kumar C - Cactus
- Ganeshprasad U P - Butterfly
- Girish Mayachari - Mandala
- Prasanna R V - Market vendor



The Art of Tabletop Photography Workshop

Creativity knows no bounds when it is channelled by professional artists like Mr. H Satish, a renowned photographer and cinematographer with nearly four decades of experience. The recent Art of Tabletop Photography Workshop by the Youth Photographic Society (YPS) on Sunday, December 1, 2024, at Karnataka Woman and Child Welfare Council, Bengaluru, was a witness to the master's art of photography and teaching. The full-day workshop saw 16 participants meticulously following his instructions throughout the day!

When we reached the venue, we were greeted by a large display of various colorful artefacts – from dinnerware to party props, artificial flowers, pottery items, flower vases to paint brushes, and more – generating curiosity and excitement. The session began with a small introduction by Satish about the definition of still life photography, how it is different from product photography, and the preparation needed to begin practising the art form.

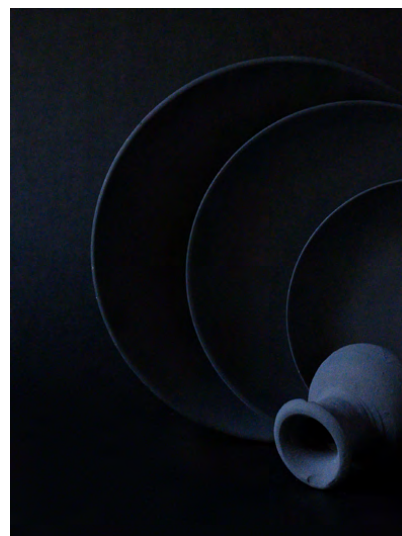


Interestingly, four tabletop arrangements had been made for four teams, two each for low-key and high-key photography. In the beginning, it took everyone 10-40 clicks to get the hang of what we had signed up for! It took a while to understand and capture the finer details. What was admirable was the one-on-one mentoring by Mr. Satish. He gave attention to every participant's work, suggested refinements, and reviewed the iterations as well! Every hour he kept changing the props on each table to give the participants new challenges to conquer. Luckily it was a rainy day, so light was not harsh, making it one less challenge to deal with.

During the workshop, we all learned not only how to identify and arrange complementary objects for still life photography, but also composition and framing, balancing the light and shadow, and observing the difference in the photographs clicked in the daylight versus the ones that we clicked indoor by using flash and soft lights. By the end of the day, our appreciation of the art form had increased manifold.



Pomegranates never looked this attractive
© Vantika Dixit



See the still life differently © Vantika Dixit



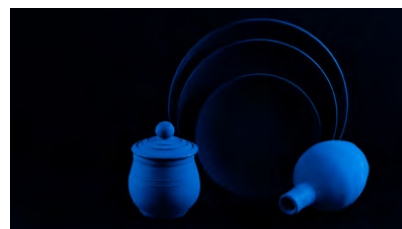
Dare to be Different © Shashank HR



Golden Smoke © Shashank HR



Spicey Red © Shashank HR



Blue Hues © Nagesh Murthy



Eternal Peace and Beauty © Nagesh Murthy



Mystical Harmony © Nagesh Murthy



Smoke Twirls © Dr Pradeep GCM



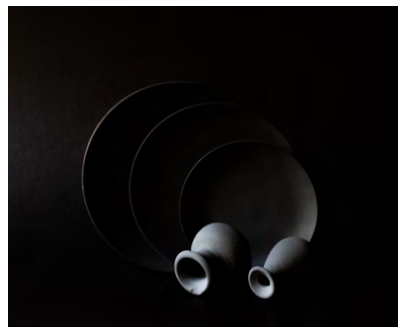
Touch of Red © Dr Pradeep GCM



© Satish H



Touch of Red © Poornima B N



Plates © Poornima B N



Red And Black © Katukuri Surya Prakasa Rao



Magic Pot © Katukuri Surya Prakasa Rao



Giving life to still life © Poornima B N

Everything looks easy until you do it! Tabletop photography is no different. It requires a large amount of patience, creativity, experimentation, enthusiasm, self-critiquing capability, and practice. All that Satish seemed to have mastered well over the years and the participants got

to experience it in a day! Overall, it was a fantastic and unique experience for all participants, thanks to YPS, Bengaluru.

• Vantika Dixit



Vantika Dixit is a marketing and communications professional with extensive experience in journalism. Her creative interests include photography and writing. Her articles are published on www.vantikadixit.com. She lives in Bengaluru, Karnataka, India.

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Conceptual Portrait Photography Mr Vishaka Guru

Embark on a contemporary conceptual portrait photography journey with Vishaka Guru's unique approach. His informative and interactive session presentation during the online YPS Saturday meet on November 16th, 2024, was a captivating experience.



Vishaka Guru hails from Tamil Nadu, has a degree in physics and LLB, and started with wildlife and nature photography. The presentation

was well structured, highlighting the discussion points on the narratives and emotions. In his work, Vishaka Guru focuses on creating a narrative through his portraits, often drawing inspiration from novels and his own experiences to evoke specific emotions in the viewer. The presentation also covered extensive lighting and composition techniques, costume and props, skills of makeup artists and the importance of post-processing and digital artistry, as well as the selection of the artists and the models in creating the conceptual visual language imagery using modern lighting techniques.

For Vishaka Guru, though the inspiration is to portray mythical characters with traditional elements, his source of storytelling narration mostly comes from novels, where his imagination helps him capture the divine essence and the emotions from his own experiences. He has in-depth knowledge of lighting and explained the split, rim, butterfly, and clamshell lighting techniques. These techniques involve positioning the light source in relation to the subject to create specific effects, bringing more information to his portraiture's expressions, emotions and drama.

Vishaka Gure uses gears like the Sony A7 A1 60 MP, a high-speed camera offering an extraordinary combination of high resolution and blazing speed, allowing continuous bursts at up to 30fps 3 with AF and AE tracking using the electronic



Shiva Shakthi-02 © Vishaka Guru



Shiva Shakthi © Vishaka Guru

shutter. Sony Alpha 7R IV 35mm full-frame camera with 61.0MP and 70-200MM and 55MM 7.1 lenses. X3 Nano and high-speed flashlights with compact flash card, 120MB file. He uses a laptop to check the output while shooting and a frequency suppression method using a multiple-layer technique. This method involves progressively filtering out unwanted frequencies across different layers, effectively suppressing them and enhancing the quality of the final image.

Experience the awe-inspiring transformation of images as Vishaka Guru brings mythological characters to life in contemporary portraits. His skilful

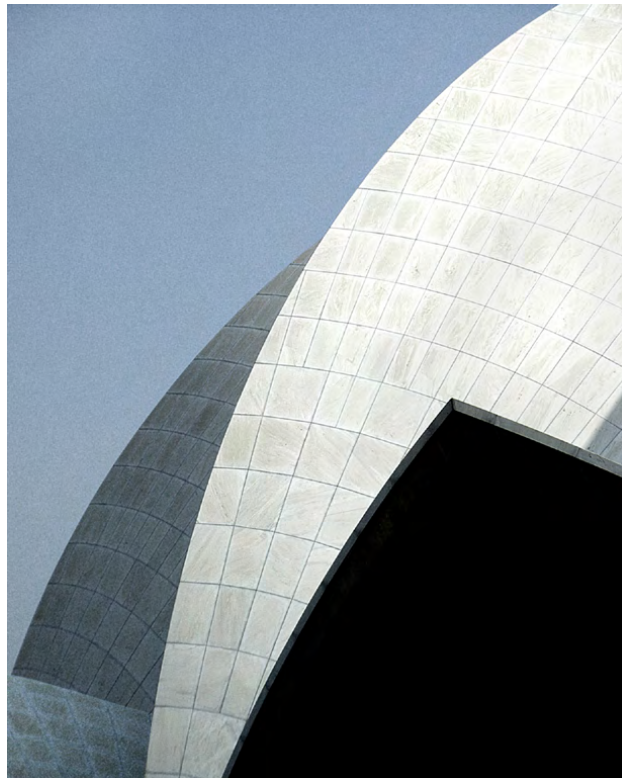
crafting of divine contemporary portraits will inspire all who witness it.

Experimentation with Form & Color Mr Anil Risal Singh

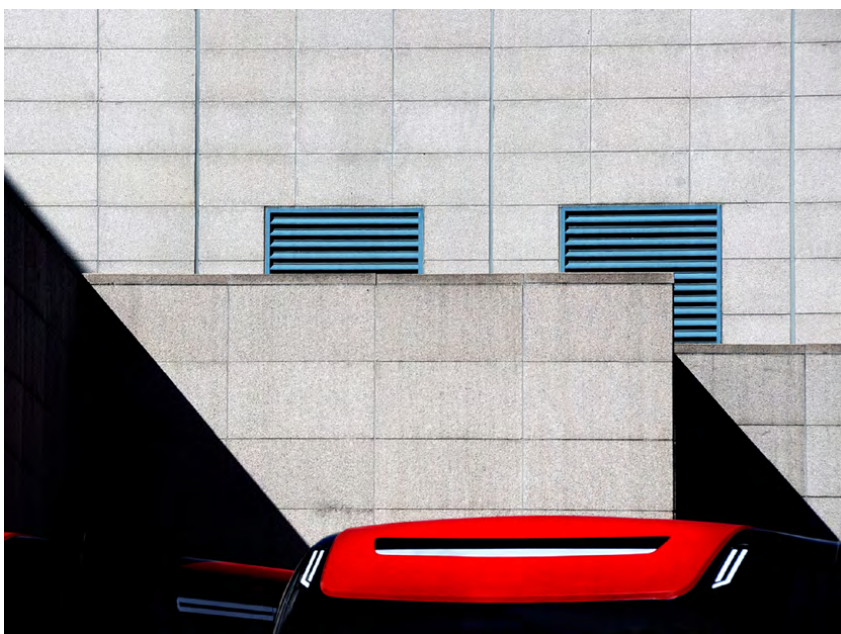
Mr Anil Risal Singh's photography is a visual feast, captivating the viewer with its vibrant colours, intricate patterns, and profound relationships. His work is a testament to classic ideals of form, balance, and symmetry. The YPS Saturday Google Meet on November 23rd, 2024, presented by the veteran photographer, delved into the topic of 'Experimentation with forms and colours', a theme that is central to his artistic philosophy.



Form & Colour - V © Anil Risal Singh



Form & Colour - VI © Anil Risal Singh



Form & Colour - II © Anil Risal Singh

His photography journey started with black-and-white landscape photography, and later, his perception changed to the minute details of nature, where he experienced beauty in shapes, patterns, and textures. To satisfy his aesthetic urge and hunger for creativity, he creates images with his strong compositional vision by adding everyday objects, colours and textures. He could change the style he practised for a long time because he believed in Tim Walker's statement

that 'only photograph what you love' inspired him to create beauty out of the ordinary and extract the essence from the essential elements.

Anil's photography is not just about capturing the visible, but about revealing the unseen. He finds forms in Adenium plants, and rotten tree trunks and uses shadows, water ripples, and reflections to create the unusual. His work is a testament to the power of pattern

repetition and leading lines to stimulate the human mind. He uncovers the unseen in the obvious, highlighting the connection between the physical and non-material worlds and inviting viewers to contemplate the deeper meanings in his art.



To Anil, a photographer needs to be a visualiser, thinker and dreamer to achieve such heightened art. He suggests the nature of geometric

and graphic forms and its possible use in photography as an art form. He believes and advises his contemporaries to make what others may not have seen visible, the beauty in the mundane, the extraordinary in the ordinary.

He wrapped up his presentation by highlighting that a spirit of experimentation is essential for innovation and originality in art.

Street Photography @ CHITRA SANTHE

Bangalore's annual art fair takes place on the first Sunday of January each year, and Dr Kulkarni has been invited to guide participants in exploring the captivating

world of street photography during the special event Chitra-Santhe, organized by the Fine Arts College, Karnataka Chitrakala Parishath. This enriching experience was delivered via Google Meet by YPS Bangalore on December 29, 2024.

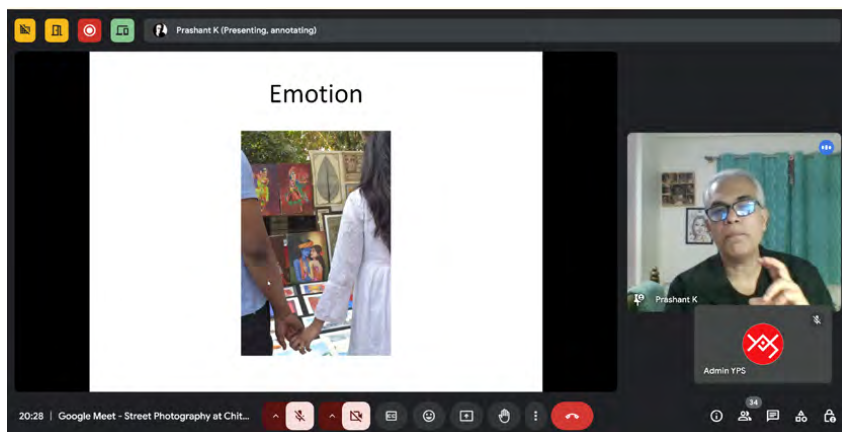


Dr Prashanth introduced himself as both a wildlife and street photographer. He serves as a urologist at Narayana Hrudayalaya Hospital in Bangalore and is set to guide the group 'walk with YPS@ChitraSanthe 2025' in street photography on this day.

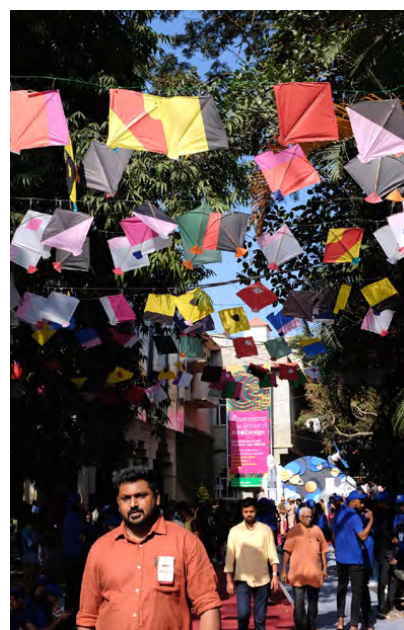
For him, street photography is about "making pictures, not taking pictures." It is a creative pursuit that demands preparation, planning, and execution—while thoughtfully considering factors like lighting and composition. Street photography shines brightest when one skilfully utilizes aperture, zone focusing, and close-up shots, all while sidestepping clutter and overlapping subjects. This art form is challenging, as capturing street images often happens in the blink of an eye.

Dr Prashanth highlighted that street photography should have purpose, target, focus, or documentation. This genre becomes particularly engaging when it incorporates elements such as similar objects or numbers, the play of shadows, a dedicated emphasis on a single colour, and "three-point interest" within the frame. The goal is to inspire others; one should walk alone, relish the experience of capturing moments, and immerse oneself in the process, allowing it to become a therapeutic journey.

He favours using 35mm and 50mm lenses, which he considers ideal for street photography, while also acknowledging



CS Walk © Dr Prashant Kulkarni



CS Walk © Dr Prashant Kulkarni

the limitations of larger lenses in bustling settings like fairs and cultural events. The session proved to be informative and interactive. Attendees had their questions clarified about gear and received useful tips on overcoming common challenges and difficulties faced in the field, showing enthusiasm for applying the new insights they gained during the session



Dr Minnu Kejriwal PhD
Dr Kejriwal, an art historian and a visual artist from Bangalore. She is a member of YPS and has a great passion for architectural, landscape and Macro photography.

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New Member Corner

Mem No	Full Name
IM-1049	Mr Ashokan Gopalan
IM-1050	Dr Kiran Sood
IM-1051	Mr Atul Kulkarni
IM-1052	Mr Siddalinga Prasad K G
IM-1053	Mr Kesanapalli Subbarao
IM-1054	Mr Snehit Kalluru



IM-1049



IM-1050



IM-1051



IM-1052



IM-1053



IM-1054

Member Achievement



Sathyannarayana C R (LM-098) has been elected uncontested as President of the Federation of Indian

Photography for the year 2025 - 2026

The Executive Committee and Members wish him great success in his endeavours to take FIP to greater heights during his tenure.

Dr VGM Nair (IM-0713), APSA, QPSA 7th in the World, 3-D Division: Digital from Photographic Society of America (PSA)

Achintya Murthy, Junior Associate (JA-0037) EPSA distinction from the Photographic Society of America (PSA)

Basavaraj M (LM-282) for winning the 1st Position in "Wiki loves monuments 2024", for his image 'Hampi Vitthala Temple'

Ramakanth RS (LM-034) for his one-man show of wildlife photography, 'Nature's Splendour & Wonder'

Asia Super 12 Circuits 2024, of APU Singapore, we have 4 YPS Members in the World Top 100 list:

- Jinesh Prasad - #12
- Venkatesh BS - #27
- Achintya Murthy - #82
- Vinay BV - #88



Mr K.S.RAJARAM (LM-010) was conferred with "Havyaka Saadhaka Ratna Award"

He was honored by his community for his Lifetime Achievement in the 'Art of Photography'. He was recognised for his continued work in the field like organising photography workshops, coaching and allied activities to encourage freshers to excel in art of photography



Hampi Vitthala Temple © Basavaraj M - 1st Position in "Wiki loves monuments 2024"

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YPS Programme Calendar

January 2025

Date	Venue	Topic	Title	Presenter
Sunday, 05	Karnataka Chitrakala Parishath	Street Photography Walk	Chitra Sante	Dr Prashanth Kulkarni
Saturday, 11	Google Meet	Talk on Salon Participation	Picture Selection for Salons	Satish H
Saturday, 18	YPS Hall	Practical Photo Shoot Session		

February 2025

Date	Venue	Topic	Title	Presenter
Sunday, 01	Google Meet	Water Droplet Photography	Magic with Droplets	Ananth Kamat
Saturday, 08	YPS Hall	Practical Photo Shoot Session		
Saturday, 22	Google Meet	Use of Montage for creating pictures	Montage For Creation Of Photographic Art	Adit Agarwala

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



The Youth Photographic Society (YPS), as a Corporate Club Member (CM-203) of the Federation of Indian Photography (FIP), enjoys indirect affiliation with the Fédération Internationale de l'Art Photographique, enabling members to earn distinctions without direct membership. FIP also offers individual and lifetime memberships with exclusive benefits to support photographers' growth.

Benefits of direct individual membership with FIP include:

- Access to a range of photography contests at discounted fee.
- Viewfinder - a monthly FIP Journal Publication.
- Members only National and International Photo Tours.
- A national community for like-minded individuals.



Log in to <https://www.fip.org.in/fipweb/public/cm-member-select> to learn more or to become a member



Youth Photographic Society is proud to be associated with Photographic Society of America as its member. 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.



YPS Journal

Do you have a writer in you?

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

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Youth Photographic Society

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