



Drṣṭi

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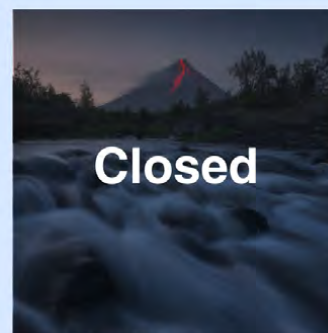
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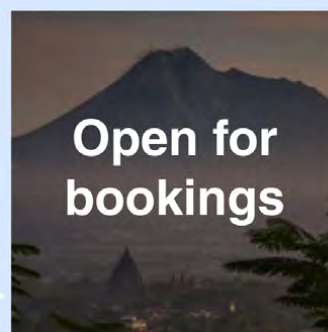
Inside:

Drṣṭi Exclusive: Experimentation with "Form & Colour"- using the medium of Photography
Tips & Tricks: The ART of Still life Photography



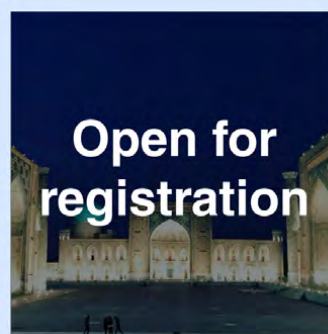
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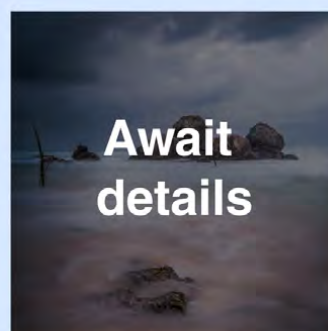
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Dr̥ṣṭi (दृष्टि) in Sanskrit language means vision. The vision in the mind of a photographer, aligned in a creative manner with what one sees around, produces an artistic image. This resonates with the spirit of YPS, which strives to promote the photographic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

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Rear cover: Leading Giants Craig and His Bulls © Karthick Sridharan

Turning the Page to 2025

Dear YPS Family,

Welcome to yet another edition of YPS's journal - Dr̥ṣṭi, where we celebrate the art, passion, and stories behind every frame. I hope this message reaches you all well and in high spirits. I hope all our members had a good harvest of pictures this Sankranti season with the Chitra Santhe and Maha Kumbh around the same time. Many of our members have visited Maha Kumbh and returned with wonderful images: we wish to have an exclusive presentation from all those who visited. A lot more are still touring Varanasi during the Maha Shivaratri time and wish all of them do take some great pictures.

Congratulations to all the YPS members who have contributed to the success of YPS in the recent PSA Interclub Contest Round 1, FIP Interclub Contest & FIAP World Cup for Clubs. While we have upped our ante at the PSA & FIAP, We stand at the 1st Rank in the FIP Interclub contest flying the YPS flag high. I thank Anitha Mysore who has been leading the efforts for all the interclub participation and Venkatesh BS who leads the Salon Participation group for all the support when needed.

The New Year started with new faces leading the Chitra Santhe this year. Happy to see more members being motivated to take the lead and commit to the club's activities. This year's street walk to Chitra Santhe, the Annual Art Fair of Karnataka was led by Dr Prashant Kulkarni who has been embracing street photography as

his favourite genre. Quite a good number of members attended the walk and took many creative pictures during the event. This was followed by a presentation the following week at the YPS Hall which did not have satisfactory attendance but the ones who attended made the best of it.

Picture Selection for Salons by H Satish was an exclusive presentation to guide the salon participants to get the best out of their pictures. He presented pictures from various genres to show how composition and creativity will be a winning factor in the pictures that we shoot. Though this has been done a couple of times in the past, this was a refresher for those who attended the earlier presentations and a good beginning for the new members.

Magic of droplets was a very interesting presentation by Ananth Kamath and a much-awaited one. He presented the best of his works in droplet photography and also guided the viewers with the nuances of this genre. We wish to do a full-day workshop soon for the benefit of the members who have shown interest in the same

Shoot, Share Sync was yet another exclusive practical session at YPS hall led by Hardik Shah and Nikitha Kulkarni. I would like to appreciate the efforts of both of them for bringing a vast collection of props for the benefit of our members; sadly it was an underutilized opportunity. Having only 4 participants for a YPS program after getting extra permission from the department was utterly disappointing.

I would like all the members to take strong note of this and attend YPS Hall programs else there is a high probability of facing adverse consequences from the department which may include losing the hall and the facilities that we currently have.

YPS International Tours are doing really well and we have a successful team who returned from Masai Mara. We already have a full house for the next tour to the Philippines which is scheduled in April. There are more exotic destinations scheduled this year. Await the notifications at the right time through YPS Info Community on WhatsApp.

Imagination & Imagery thru Montage was an excellent presentation by Mr Adit Agarwala, Past President of the Federation of Indian Photography, who has vast experience in monochromes and composites. The webinar was well attended and had a lot of appreciation from the viewers who were in awe at his expertise in presenting the technical and aesthetic aspects.

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

Bye for now... until the next publication



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

Secretary's Note

Dear Members,

I am happy that many members are voluntarily writing articles under the various sections in Dr̥ṣṭi for publication in the journal.

Thanks to Vantika Dixit, Narendra KN, Kishan Harwalkar, Smita Goyal, Medha Rajeev, Mahesh Iyer, Venkatesh BS for having covered various events with their report. A special word of thanks to

Dr Minnu Kejriwal for regularly covering the YPS Saturday Meets and writing excellent reports.

The Dr̥ṣṭi Editorial team will be very happy and encouraged if more members come forward and share their articles and volunteer to write reports. Please contact the editorial team for any clarifications and do get published in Dr̥ṣṭi which has seen a good growth with winning awards

at PSA news letters contests. The number of downloads of the journal has also increased to 1,100+

Let us together strive to keep the YPS flag flying high!



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

Hanuman Mala Visarjan at Anjanadri Hills

Hanuman Mala Visarjane festival occurs every year around December at Anjanadri Hills, in Hanumanahalli near Hampi, Karnataka, India. This year (2024) it was on the 12th and 13th December 2024. It is estimated that over 2 lakh devotees participated in the ceremonies.

There are about 573 steps to reach the top of the Hill where there is a Hanuman Temple, and devotees have to climb all the way; there is no road up for vehicles. A rock-carved idol of Lord Hanuman is in the temple. Legend says that Lord Hanuman was born around here. In 2010, the Hanuman Mala Visarjane festivities were introduced. Devotees take a pledge of abstinence, wear saffron-coloured clothes and a japa-mala (sacred beads) on their necks for 3, 7, 15 days, etc.

Rajashekhar HK and I decided to go on this trip. I consulted YPS members Prakash Kandakoor and Srinivas Yenni who stay around that region to plan the trip. Thanks to them, enough information was gathered.

We reached our resort, located practically across the hill, on Thursday, 12th Dec. We started climbing the hill leisurely in the afternoon, and it took less than an hour to reach the top. The steps are chiselled in the rocks and some are steep. The crowds were slowly building up. It is a small temple, well-decorated, with a nice viewing area outside. The ruins of Hampi can be seen at a distance. There were a lot of 'Hanuman Langurs' around, jumping from rock to rock, displaying all their acrobatic skills. They are friendly and come and sit on people's shoulders! People offer them snacks and water.

After a photo session, we started our descent through a different set of steps, made of cement. It is over 2 km more to reach the base by this path but is not so tiring. A lot of vendors were selling cut fruits, sugarcane juice etc.

We were informed that later in the evening devotees would start arriving in large numbers, and this would go on the whole night! There is a VIP guest house also on the hill that can be used with prior permission.

After an early dinner, we saw multiple groups of devotees holding saffron flags, chanting mantras and walking towards



Stairs at Anjanadri Hills © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL



Leaping monkeys with devotees © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL



Devotees walking at Anjanadri Hills © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL



Hanuman temple visit at dark © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL



Devotees on hill © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL

the hill for the ascent. The hills were decorated with colour-changing lights which was a sight to behold.

The next morning (13th Dec, Friday), we left the resort early by 3 am, and after a small breakfast started the ascent. It was a real challenge with the crowds. We reached the top by 5 am. Security was tight, and police were not allowing photographers at that time. We did manage to take some night shots though.

Sunrise was supposed to be at 6:15 am, but it was foggy with daybreak only around 7 am. We took permission and

climbed over the rocks to get wide-angle shots. The locals helped us to cross the spaces between the rocks! Finally, the fog lifted and the sun came out by 7:30 am, but it was already high up; nevertheless, using both wide angle (15 – 30 mm) & fish-eye (8mm) lenses, I got some clean shots, balancing myself on the steep rocks!

In the temple complex, devotees were meditating or chanting mantras, and upon their completion, removed their mala/beads-necklace and did the visarjana, i.e. either put them on a tree or

handed them over to priests and bowed to them, thus signalling the end of their ritual for this year.

Sun was up by now, and in good light I got some shots of the events. By 9 am, we started our descent, and were at base by 10 am. There was a ton of opportunity for street photography along the steps as well as on the roads

Private vehicles were blocked for about 1 – 2 km all around, so we had a long walk to reach our hired vehicle. On the way back, we passed through many villages which were all in a festive mood!



Offering mala to priests © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL



Devotees set to climb hill © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL



Surrendering prayer beads © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL

I was informed by locals that there is a proposal to put up a cable car to reach the top. Hope it gets implemented soon so that elderly people can also visit the hill temple.

A physically challenging trekking trip, but in the end the satisfaction of being there and getting some good photos was really enjoyable!

• Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL,



Venkatesh, an amateur photographer is based out of Bangalore, India. His articles on photography & tours have been published in various photo journals.

Professionally, he is a Software/IT Entrepreneur holding a master's degree in Computer Engineering from USA.

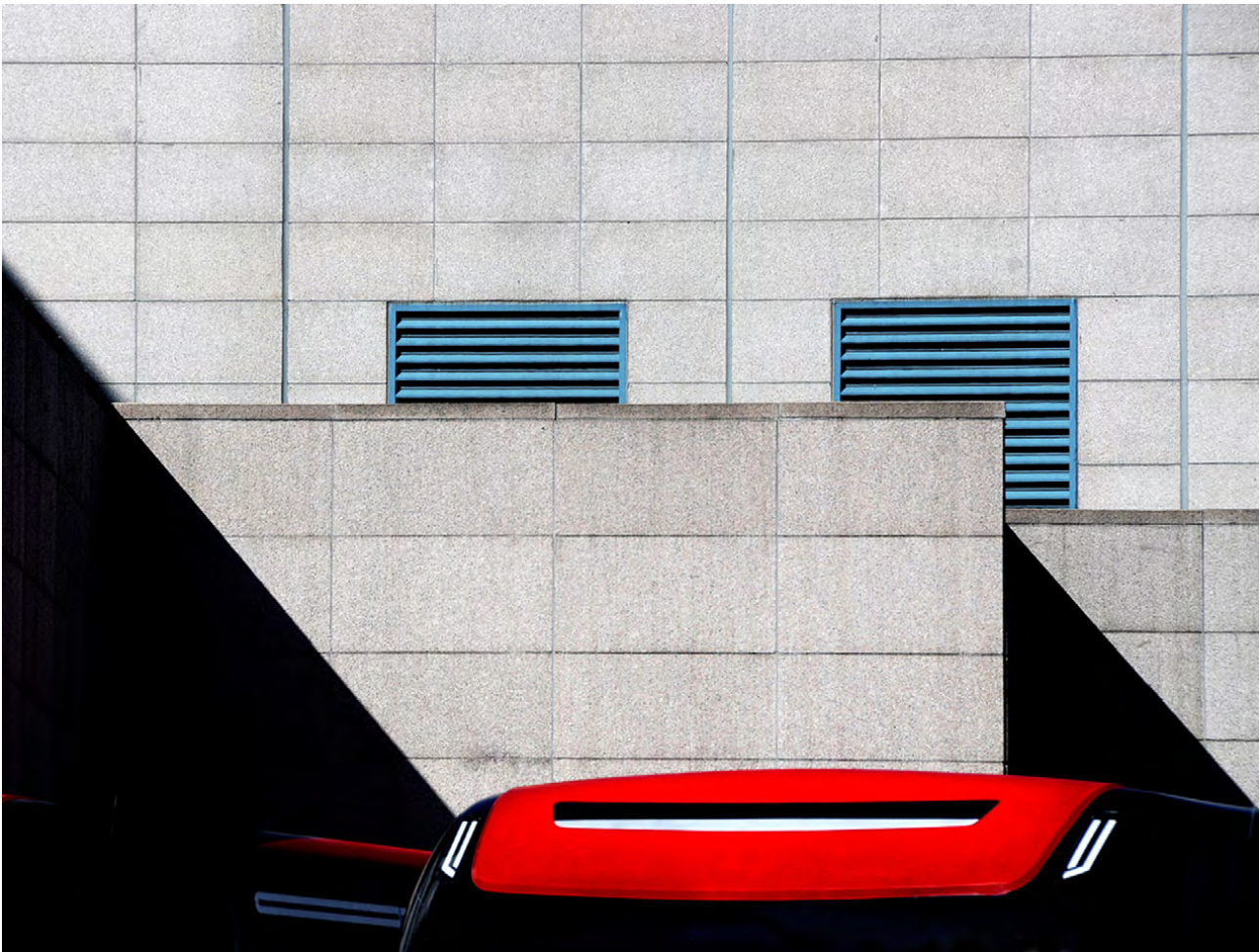
Venkatesh is an active member of Youth Photographic Society, Bengaluru, India. He is also a life member of Federation of Indian Photography (FIP) & organizes quarterly Nature contest. He serves as Director of Travel Interclub contest, Director of Exhibition Recognition, and 2nd VP of Photo Travel Division for PSA.



Son with painted face © Venkatesh BS EFIAP/s, GMPSA/b, GFIP, GPU CR4, c**MoL

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Experimentation with “Form & Colour”- using the medium of Photography



Study of Form & Colour (04) © Anil Risal Singh, MFIAP, ARPS, FFIP, Hon.FIP

Photography is regarded as the most important invention of the 19th century, it is said and very rightly said that photography is the most important invention on earth after the writing. Photography is the most powerful medium of communication and photography is a universal visual language.

Photography has become an essential part of human life, today every moment we live photography, in every sphere of human life photography is playing its important role. Whether it is some family function, social gathering, important event, entertainment, educational, media, research activity or anything else, photography is everywhere in 21st century.

Photography is generally practiced in two ways:

1. Firstly, a majority of people use it as a medium of documentation. When

used as a medium of documentation, it captures authentic reality.

2. Secondly, as a discipline of fine art, though not by very many. It is a medium to express your creativity. In the realm of fine art it is symbolic of one's creative expression where creativity replaces reality and the end result becomes a work of art.

Though technology is very much involved in creating a photographic image, in the final analysis it is neither the technology nor the camera which creates an image but the person behind the camera. Yes, anyone can operate a camera and produce a snap, but very few can make a photograph with enduring structure and meaning. It is rightly said by Yusuf Karsh the great portrait photographer, that “Merely to know how to mix paints would not have produced works of Michelangelo, Rembrandt or Rubins, nor

does an understanding of technicalities of photography and knowledge to handle the camera, make good photograph or a photographer. There will always be good and bad photographers just as there are good and bad painters and sculptures or printmakers, but it is quite convincing that photography, when given freedom of expression in the hands of an imaginative mind, can produce a work of art.

William Irvin, late curator of prints and photography at New York's Metropolitan Museum of Art, called the invention of photography the most important revolution since the invention of writing. Irvin in his book ‘Prints and Visual Communication’ further said that the real issue is not whether photography is an art but whether in fact art now simply a variant of photography. Some of the most exquisite nineteenth century photographs were made by painters and Joseph Nicéphore Niépce, Jacques Monod

Duguerre and William Fox Talbot, the inventors of photographic process were basically painters.

In early days photography might have been used as a medium of recording people, places or events but now it has become a very powerful medium of fine art today. One can use photography to record the things with extraordinary clarity, realism and richness of details or you may choose to interpret the world around you in highly personal and creative terms. Today photography acts less and less as a medium of information but more and more as a medium of expression and creativity. Today photography is a most democratic of art, is in fact most aristocratic. Today photography has become the most popular medium of creative expression. Art comes from heart not from camera, canvas, brush or paint etc.

Elliott Erwin once said, "Photography is an art of observation. It has little to do with the things you see and everything to do with the way you see them."

Great events don't always make great photographs. Events invariably are associated with people, in certain situations, in certain settings. Photographs of people in such settings, more often than not, serve only as a memory of the event. Therein lies the most popular use of the photograph as a reminder of the absent. Just the way a photograph may be of people or events, it might well easily be of places, or simply enough things. Such a photograph could also be a great photograph. So, to take a photograph and a good one at that, one can snap almost anything under the sun, even the most banal.

Just try to choose the placid, casual, detached, and undramatic and under played. In a way the visual import of the photograph could be the result of a canny perception which enables one to eliminate the decidedly sentimental and over cluttered picture-frame. Stress should be on simplicity, simplicity of subject matter. Simplicity, even to the trained eye could be a misnomer.

In the hands of a sensitive photographer the mundane and trivial can be an abject of beauty. It becomes necessary to reiterate how commonplace and obscure themes may be photographed with enough dynamism to render the object



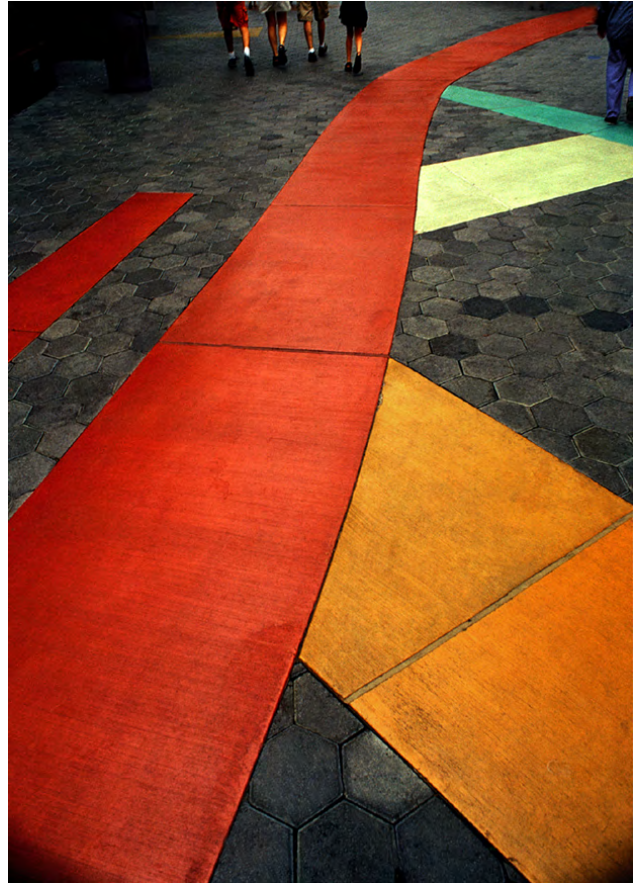
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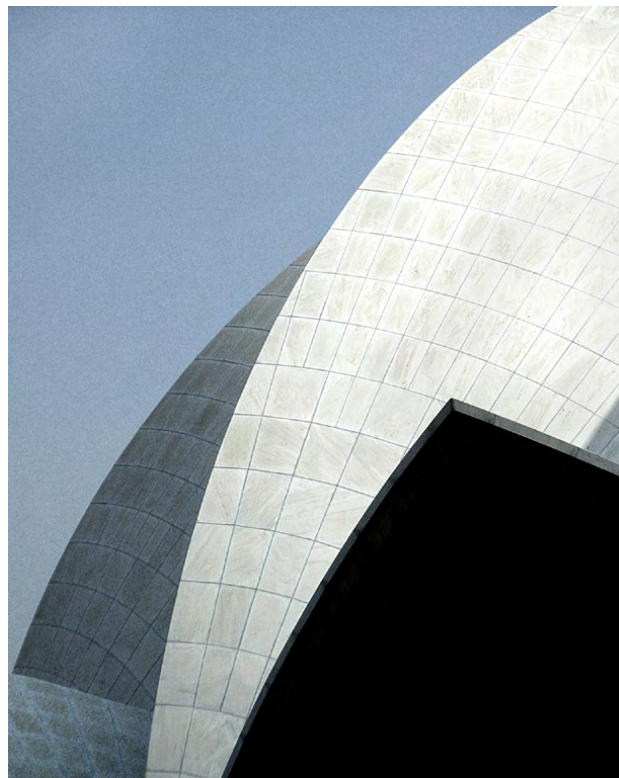
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Study of Form & Colour (02) © Anil Risal Singh, MFIAP, ARPS, FFIP, Hon.FIP

out of its immediate context, to telescope it into another framework altogether. A shift, or dimensional change, of course, implies a different way of looking at things.

The interesting point is, how mundane and trivial can be an abject of beauty and why give emphasis and stress on simplicity. I have personally experienced, experimenting on these lines may end up with the work of marvel. One need courage and will to work in new and different direction to create something, which is not stale, but having fragrance of freshness. Perhaps it requires firm objectivity, frankness and approach. The tendency to believe that tradition is an inescapable element, has to go, tradition should not be the only yardstick. It is the high time fresh talent burst forth the seams of prejudice and jingoism. We should learn to shed out tendency governed by a neurosis that finds its roots in antiquity. Basically, in triggering off one's appeal, one is, in a broad capacity, coming to term 'the new'. One should make a choice, a deliberate one at that, and thus enhancing the sensitivity of the approach. The criterion is of value, what one accepts and what rejects. Edward Steichen has very rightly said, "The camera is a vehicle for emotional expression of reality and dynamic power for giving form to ideas"

When such images are transported through the medium of the viewfinder, the original subject/object is displaced; a metamorphosis takes place in order to create a new identity. To accept an image is to record it purely in the context of other images being rejected in place of the better.

At this stage it becomes necessary to reiterate how commonplace and obscure themes may be photographed with enough dynamism to render the object out of its immediate context, to telescope it into another framework altogether. A shift, or dimensional change, of course, implies a different way of looking at things. For me what really important is that the visual impact of inanimate detail can be as emotionally moving as the subliminal effect of a personal experience. The criterion is of value, what a photographer accepts or rejects. Of course, this is antithetical to Clement Greenburg's opinion: "The art of photography is literary art before it is anything else; its triumphs and monuments are historical, anecdotal, and observational before they are purely pictorial." The photograph has to tell a story if it is to work as an art." Not necessarily, it does not have to – at least for me. What Greenburg means to say is that a photograph lacking a story-telling content is totally redundant. Well, it only stands to reason that photograph before

anything else in an image on celluloid or in digital form. Images are visual and visual they will remain. It is only after that, that a photograph becomes literary or historical.

For this experimentation, the images are isolated, visualized, conceived and thus created by me mostly from ordinary looking concrete structures, to show the inner vision through the pictures which create something unusual and that unusual comes to life from looking at these ordinary structures through the camera viewfinder, things transform to unbelievable pictures. Basic idea behind experimentation is to create something unusual from most usual and ordinary looking things.

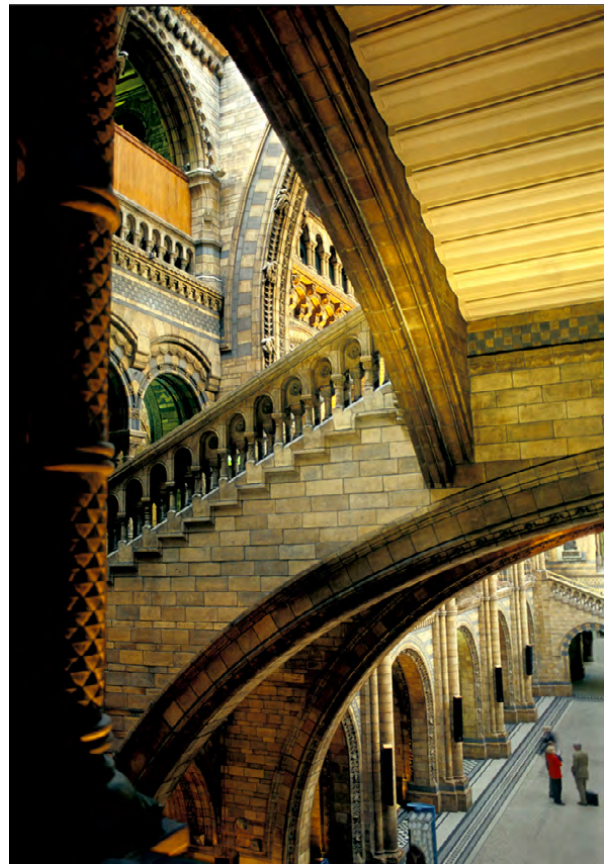
I feel there are splendid lines and energy and space which are brilliantly crafting balance between stability and movement and it inspires me to use them with the sense of aesthetic possibilities.

How I started my photography journey is the question most often asked by the people – It began very early, when I was about 5-6 years old I used to see my late father using the camera, photography was my father's hobby. I am having my interest and liking towards photography and camera when I was very 5-6 years old child and was unaware what exactly



Anil Risal Singh

Form & Colour - XXVI © Anil Risal Singh, MFIAP, ARPS, FFIP, Hon.FIP



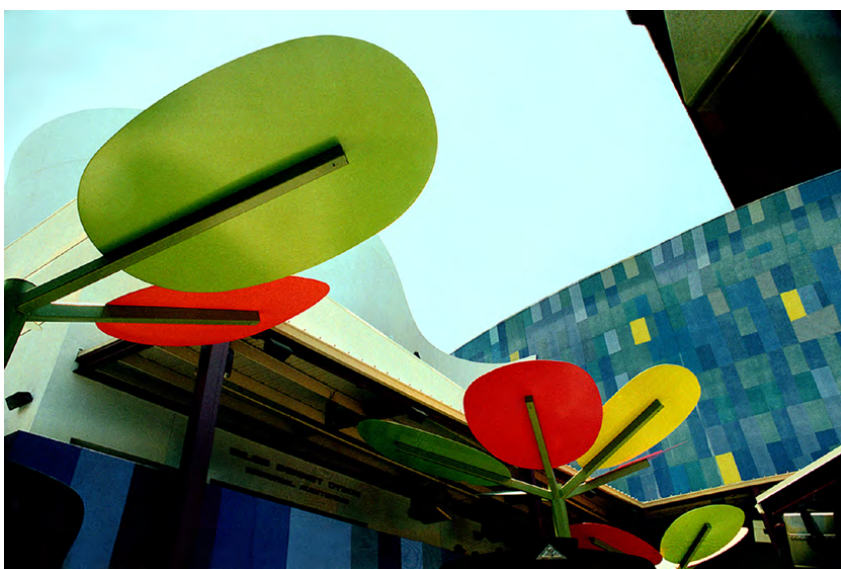
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Form & Colour XXV © Anil Risal Singh, MFIAP, ARPS, FFIP, Hon.FIP



Study of Form & Colour (07) © Anil Risal Singh, MFIAP, ARPS, FFIP, Hon.FIP

it is. I can say I inherited photography from my late father, it is in my blood and genes.

Creativity in photography means letting the outside world drop away and creating images those come forth from your heart and soul. Like any art form, we are at our most creative when fear of rejection is muted and the work created is an extension of our voice and intentions.

My definition of creative photography is - Creative photography contains an extra element (or elements) that are intentionally used to improve the photo from its original state. ... They can involve a simple workflow that a photographer used to capture that unique look of any subject. Extra Element(s) lie outside the normal photographic process and are open to interpretation. They can involve a simple workflow that a photographer

used to capture that unique look of a photo. Or they can be a complex post-processing technique that was used to bring out the mood and textures in an image. The key here is that the extra element has to be outside of the normal photography workflow. The use of these extra elements should be intentional. The lack of photography skills does not automatically give a photographer a creative eye... it only makes the photographer inexperienced or ineffective. Similarly, just getting the exposure perfect in the camera does not make a creative photo; however, intentionally underexposing for purposing of creating a dark, moody image does make it creative.

I started serious interest and involvement in photography when I was studying B.Sc. from Lucknow Christian College, here I was elected the secretary of the photographic club and started dark-room facilities for the students and educated them how to develop B&W films and make B&W photo prints. Those two years were very productive to learn the intricacy of art and science of photography.

Since the year 1972 I am very seriously involved in photography, it has become



Study of Form & Colour (10) © Anil Risal Singh, MFIAP, ARPS, FFIP, Hon.FIP

my passion or rather obsession. This is the time when I started using the medium of photography for my creative urge and expression. It has become more than 50 years, and with passing of time my involvement with photography is increasing and increasing.

If I talk about my photography journey - in the beginning I was involved and doing every genre of photography like portrait, landscape, still life, candid, street and what not, but with the time I felt that my interest and liking is more in landscape photography and I started concentrating more in landscape photography, specially in B&W., this continued for a very long time of about 35 years of so, and I enjoyed doing landscape photography. But after

doing landscape photography for such a long time, I asked myself that if there is a beautiful scene or landscape in front of me or my camera and I am able to make a beautiful landscape photographic image out of it, what so very special I have done, that is already beautiful, I may have able to add some more beauty by having appropriate camera angle, light and processing but that is already beautiful.

After doing landscape photography for quite long, since last ten years I am experimenting with 'Form & colour'. In this world "form and colour" are important aspects and attributes for everything whether living or non-living. In nature we find numerous forms and colours and these forms and colours give concept

of beauty and sense of aesthetics and stimulate human mind.

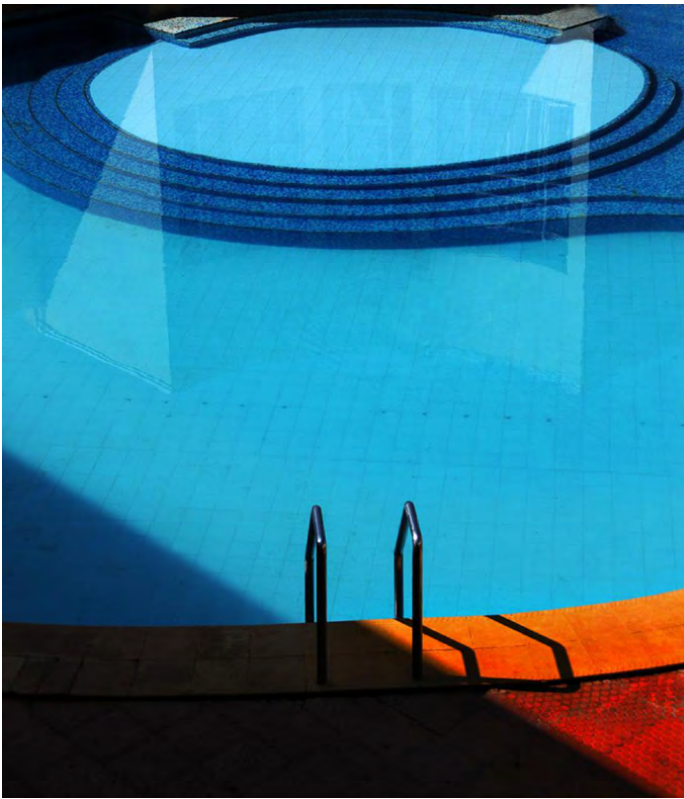
From here a new journey has begun and I started taking photo images of the ordinary things which more often go unnoticed or unseen most of the time and try to come up with an extraordinary and aesthetically striking photo image, and I named it, "experimentation with 'Form & Colour' using the medium of photography". In my image making process under the theme "Form & Colour is strictly comes under the process where photography is being used not as documentary tool or medium but as a medium of my creative expression and where end product is a work of art.

Since the very beginning, I have always had a very strong liking for colourful geometrical & graphic forms found in man-made structures, usually concrete structures, and with the passage of time, this liking has become stronger & stronger & stronger, and I started looking & striving for the possibilities to extract the essence of these elements to transform them into contemporary art form.

It is the very reason artists who use photography is their means of creative expression see the world differently, give this world fresh and unusual view on reality and find ways to play with emotions making us feel and even see things that are not even there. Fine-art photography is photography created in line with the vision of the photographer as an artist, using photography as a medium for creative expression.

Here I would like to quote again that what American photographer Garry Winogrand said "The photograph isn't what was photographed, it's something else. It's about transformation," who took photographs 'to see what that thing looks like photographed.' Great French master artist Edgar Degas said, "Art is not what you see, but what you make others to see". Same thing was revealed by famous photographer Elliott Erwitt, when he said, "Photography is an art of observation. It is about to finding something interesting in at ordinary place or thing, it has little to do with the things you see and everything to do with the way you see them".

In totality I agree with Garry Winogrand, Edgar Degas and Elliott Erwitt - I always



Study of Form & Colour (03) © Anil Risal Singh, MFIAP, ARPS, FFIP, Hon.FIP



Study of Form & Colour (13) © Anil Risal Singh, MFIAP, ARPS, FFIP, Hon.FIP

attempt and try to look at places and things differently, I want my viewers to notice the presence of beauty in places and things that the eye usually forgets to see or notice. My each 'image' attempts to show a connection between the physical and non-material world, by making visible what others would not have seen or missed. I always attempt to have distance from 'cliché' in the content, repetition of style, and subject makes it stale.

Based on the studies here, we can conclude that form and colour are the basic elements with which composition of appearance or styling is done for a design. One can extend the form into line, texture, and shape and the colour into tone, value, transparency, and brightness.

Visualizing Form and Colour scattered around us, from a different perspective,

my work deals with patterns and colours and their relationships derived from classical ideals of balance and symmetry and Form. Mathematical yet organic, these abstract coloured forms invite the viewer to partake of the geometric aesthetic.

These classic forms are pushed in new directions, so viewers can take pleasure

in their Platonic beauty yet recognize how they are updated for our complex high-tech times. I wish to share the idea that Form and Colour may be a worthy object.

This is just a humble experiment to explore the nature of the geometric form and colour and their possible relation in photography as an art-form.

• Anil Risal Singh MFIAP, ARPS, Hon FIP



Mr. Anil Risal Singh has been exploring photography for over five decades, earning prestigious distinctions like MFIAP, ARPS, and Hon. FIP. He has won numerous national and international awards, including the National Award of Photography (2013), UNESCO Award, and Sony World Photography Award.

He served as President of the Federation of Indian Photography (2013–16) and received the Charles Wallace Professional Grant to study photographic collections in the U.K. His work has been exhibited globally, including solo shows in Atlanta and a group exhibition in Cannes. He has lectured at various institutes and contributed as an examiner and paper setter for multiple universities.

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Thunderbolt



Thunderbolt © Prema Kakade ESFIP, EFIAP, EFIP, CMoI



Turkish writer and playwright Mehmet Murat Ildan, known for his inspiring quote "Live your life not to win golden medals, but to win golden hearts,"

also penned these striking words about daybreak: "What better motivation are you looking for in the morning than the incredible motivation of the sunrise? It looks spectacular in nature, spectacular in photos, spectacular in dreams, and spectacular in paintings—because it truly is spectacular!" These words resonated deeply with me when I saw Prema Kakade's captivating sunrise photograph 'Thunderbolt'.

In late October, at dawn's first light around 6:22 AM, this scene unfolded from Astam, Nepal—a vantage point at 1,600 meters offering breathtaking views of the Himalayan range. From this perch near Pokhara, the majestic peaks of Annapurna I, IV, and South, along with Mount Machhapuchhre, stand sentinel over the valley's gentle folds. The fresh morning sun cast its natural light across both the earth and sky, creating a

stunning interplay of colors. Following the principles of light's color temperature, the cool VIBGYOR colors bent sharply toward Earth's denser atmosphere, while warmer hues traveled more directly, illuminating the cloud-strewn sky. The photographer captured this remarkable moment as thin streaks of clouds in the eastern sky caught and reflected the golden warmth of sunrise.

The photographer generously shares her creative process and adaptations for aspiring photographers. While her initial vision was to capture golden sunlight bathing the Annapurna peaks, persistent cloud cover demanded a shift in perspective. Turning her attention to the valley, she observed the eastern sky's transformation from dawn to twilight. As golden rays pierced through scattered clouds, creating shimmering patterns, she noticed the sun emerging above the layered mountain ranges. Two delicate, illuminated cloud formations angled upward like lightning, reminiscent of Lord Indra's legendary weapon 'Vajra' or 'Thunderbolt'.

Acting quickly, she switched to a 10-20mm wide-angle lens to capture the scene. The

fleeting sun rays, lasting barely a minute, added an otherworldly quality to the image a moment now preserved not just in her memory but for all to witness. Though different from her original vision of sunlit mountain peaks, this unexpected gift from nature resulted in an equally compelling photograph.

The photographer deserves praise for her timing and adaptability. Her choice to shoot in October's winter, when thin clouds grace the sky rather than July or August's heavy monsoon coverage, proved particularly fortuitous.

Prema's artistic journey spans multiple disciplines. For 18 years, she taught and sold various art forms through 'Cauvery' Karnataka Handicrafts, including Batik, Tanjore, and Mysore paintings, while also serving as a dedicated social worker. Her passion for travel led her to discover artistic photography ten years ago, which became her meditative medium. She has since explored pictorial, nature, wildlife, macro, and travel photography with great dedication.

For her accomplished standing in art photography, she gratefully acknowledges the inspiration and support of R Dev, H

Satish, the late Murali Santanam and KS Rajaram, along with her husband Madhu Kakade and son Vrishab.

Technical details of the picture: Camera: Nikon D500 Lens: Sigma 10-20mm (at 20mm) Settings: f/5.6, 1/800 sec, ISO 400, EV (-1) White Balance: Daylight, Support: Tripod

From a technical perspective, the photographer's choices were impeccable given the rapidly changing conditions. When her pre-visualized shot became impossible, she swiftly adapted to capture this fleeting moment, demonstrating remarkable technical agility. The settings perfectly balanced the challenging dawn lighting conditions, while the use of a tripod ensured the necessary stability for this dramatic composition. Analysis of the image can be made in four broad categories.

Compositional Excellence

- Perfect alignment with Rule of Thirds principles
- Thoughtful application of the Golden Spiral concept
- Strategic use of leading lines through thin clouds and mountain folds

- Natural eye flow directing viewers to dual focal points - the sun and 'Thunderbolt' formation

Pictorial Elements

- Unity: All elements work together harmoniously
- Infinity: Creates a sense of boundless space and scale
- Vitality: Captures the dynamic energy of the sunrise moment
- Balance: Achieves equilibrium between all compositional elements within the frame

Artistic Merit

- Form: Strong structural elements through mountain ranges and cloud formations
- Contrast: Effective interplay between light and shadow
- Grace: Elegant rendering of natural elements
- Similitude: Faithful yet artistic representation of the landscape
- Creativity: Innovative interpretation of an unexpected moment
- Emotional Impact: Successfully

conveys the awe and drama of the scene

Overall Achievement

- Transcends pure documentation to create an artistic vision
- Balances technical precision with emotional resonance
- Transforms a spontaneous moment into a compelling composition
- Demonstrates photographer's adaptability and artistic intuition

I extend my heartfelt appreciation to Prema Kakade for her outstanding contribution to this column through her unique landscape photograph 'Thunderbolt.' Her masterful capture not only enriches our artistic discourse but also sets a high standard for landscape photography. The image stands as a testament to her artistic vision and technical expertise.

• 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.

YOUTH PHOTOGRAPHIC SOCIETY (REGD)				
Nrupathunga Road, Bangalore-560001				
Balance Sheet as on 31st December 1982				
LIABILITIES		Rs. Ps.	ASSETS	Rs. Ps.
<u>Capital Fund:</u>			Cash at Bank	4,308-62
Balance as on 1.1.1982	3,906-23		Cash on Hand	1,220-94
Excess of Income over Expenditure (1982)	1,623-33	5,529-56	Assets charged to Revenue	1,668-20
		1,668-20		
Assets charged to Revenue		7,197-76	TOTAL	7,197-76
	TOTAL			
Sd/- xxx PRESIDENT		Sd/- xxx SECRETARY		Sd/- xxx TREASURER
<u>AUDIT CERTIFICATE</u>				
Certified that the Receipts & Payments Account, the Income & Expenditure Account for the period 1st January 1982 to 31st December 1982 and the Balance Sheet as on 31st December 1982 of YOUTH PHOTOGRAPHIC SOCIETY (REGD), BANGALORE-560 001, was verified with reference to the Books of Accounts maintained and found to be correct.				
BANGALORE,				
DATED: 16-02-1983.				
INTERNAL AUDITOR				
NOSTALGIA				
Photographs make memories.				

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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Puerto Rico: History, Art and Culture on Cobblestones

Two hundred and fifty dollars! I stared at the parking ticket in disbelief, my hands shaking slightly as I tried to decipher the Spanish text. This couldn't be right. I had parked on Calle Norzagaray road, Puerto Rico at 7:30 AM on a quiet Sunday morning, eager to capture Old San Juan's early activities with my camera. The street had been practically empty, with plenty of parking spaces available.

Questions raced through my mind as I stood there clutching the expensive citation. Who even patrols these historic streets at such an early hour? How could a simple parking violation cost \$250? Most importantly, what had I done wrong? The ticket's Spanish text offered no answers I could understand, leaving me frustrated and bewildered in the middle of Old San Juan's cobblestone street.

Old San Juan

We arrived in Puerto Rico the previous day. The humidity hit us like a wall as we stepped off the plane in San Juan, capital of Puerto Rico. We had just completed the two-and-a-half-hour flight from Houston to Puerto Rico, a Caribbean island that has been a U.S. territory since 1898. The tropical climate immediately made its presence known. The island maintains year-round temperatures between 75°F and 85°F (24°C and 30°C), with July through October being the warmest months. Brief but intense



Old San Juan Morning © Thejas K R AFIAP, AFIP

afternoon showers are common during the rainy season, which stretches from April to November.

After settling into our hotel that evening, we decided to explore Old San Juan, the city's historic tourist district. The journey there started on modern, smooth asphalt roads typical of any American city, but everything changed once we entered the old town. The streets suddenly transformed into an intricate network of blue-tinted cobblestones, their semi-reflective surface telling a fascinating story. These 250-year-old stones were

crafted from iron smelting waste, brought by ships in the 18th century. Today, these historic pathways, remarkably still open to traffic, wind between a vibrant maze of restaurants, museums, art stores, and boutiques, creating a living museum where past meets present.

Navigating Old San Juan in the evening is a charming yet often challenging adventure. The narrow, one-way cobblestone streets wind unpredictably between 16th-century colonial buildings, where modern cars carefully maneuver through passages originally designed for horse-drawn carriages. Street parking is scarce, leading locals and tourists alike to circle the blocks multiple times, hoping to spot someone leaving one of the few parallel parking spaces tucked between potted plants and cafe tables.

As darkness falls, the streets come alive with the glow of old-fashioned lamp posts and strings of lights draped between buildings. One needs to stay alert for pedestrians who spill out from bustling restaurants and bars onto the narrow sidewalks, often stepping into the street as they make their way between plazas. The most unique challenge comes from the blue cobblestones themselves. They can become surprisingly slick in the evening humidity or after a brief tropical shower. The best approach is to drive slowly, be patient, and embrace the leisurely pace of island life.



Early Shopper of Art © Thejas K R AFIAP, AFIP

As the tourists slept off their late-night revelries, I drove into Old San Juan early the next morning, hoping to capture authentic moments of local life. The streets that had hosted crowds of partygoers just hours before were now being reclaimed by morning's first light and the city's cleaning crews. Workers methodically swept away the remnants of the previous night's festivities, plastic cups scattered across cobblestones, while the heavy scent of stale beer lingered in the air.

The quiet morning revealed both the grit and charm of Old San Juan. Workers touched up paint on colonial facades, while others scrubbed the historic streets clean. The uneven, colorful cobblestone roads took on a different character in the early hours, their blue-tinted surface creating a mesmerizing pattern beneath my feet. As I walked these winding streets with my camera, I found myself wondering about the residents who called this tourist district home. How had they managed to carve out their daily lives amid the constant cycle of crowds, noise, and cleanup?! Yet there was an undeniable magic to this place, where centuries-old architecture and morning rituals created a uniquely beautiful scene, even as the city washed away the evidence of another night of celebration.

As I navigated the morning streets with my camera, a figure caught my eye. A man in a crisp black suit, seemingly overdressed for the early hour, carrying what looked like a guitar case. The contrast of his formal attire against the weathered colonial buildings was too compelling to resist, and I raised my camera to capture the moment. My heart skipped a beat when he noticed and began walking toward me, his dress shoes clicking against the cobblestones.

To my surprise, instead of demanding I delete the photos, his face broke into a warm smile. "You have a good eye," he said in accented English, introducing himself as Miguel, a local musician. Rather than being camera-shy, he was eager to be photographed. "Could you take some pictures of me walking?" he asked, demonstrating a casual strut that suggested years of stage presence. "Make sure you get the guitar case. It's part of my story," he added with a wink.



Guitarist in Old San Juan © Thejas K R AFIAP, AFIP



Fortaleza Street © Thejas K R AFIAP, AFIP

As I photographed him against various backdrops, he shared stories from his musical career. Pulling out his phone, he scrolled through videos of his performances, his pride evident as he pointed out collaborations with several Puerto Rican celebrities.

Fortaleza Street, or "Calle Fortaleza" in Spanish, is one of Old San Juan's most iconic thoroughfares. Running through the heart of the historic district, it earned its nickname "umbrella street" from the colorful umbrellas that hang overhead, creating an Instagram-worthy canopy that provides welcome shade from the Caribbean sun.

Starting near La Fortaleza (the Governor's mansion) from which the street gets its name, this historic lane winds its way through Old San Juan's most vibrant commercial district.

During the day, cruise ship passengers and tourists weave between locals going about their business, while restaurant workers arrange sidewalk tables and shop owners display their wares beneath historic balconies dripping with tropical plants. The street takes on a different character as evening approaches. The umbrella canopy catches the golden hour light, casting playful shadows on the cobblestones below.

While retrieving my car after the photo shoot, I discovered a parking ticket on my windshield for \$250. I had parked in what appeared to be an empty spot, only to later learn it was reserved exclusively for Old San Juan residents, not tourists. As the ticket was in Spanish, using Google Translate, I found I could receive a 50% discount if I paid the fine within 30 days, ultimately costing me \$125. The unique photographic opportunities I experienced in Old San Juan made the morning feel like a success, despite the parking mishap.

El Morro Fort

Later in the day, we visited fort Castillo San Felipe del Morro, commonly known as El Morro. Standing for 475 years on the northwestern tip of Old San Juan, this imposing six-level fortress was built by the Spanish Crown to guard the entrance to San Juan Bay. The strategic fortification proved formidable, successfully repelling attacks from both Dutch and English forces in the colonial



El Morro Fort © Thejas K R AFIAP, AFIP



El Morro Fort View © Thejas K R AFIAP, AFIP



El Morro Soldiers Quarters © Thejas K R AFIAP, AFIP



Call For Protest Graffiti © Thejas K R AFIAP, AFIP

era. Its thick limestone walls and strategic position helped the Spanish maintain control of this vital Caribbean port for centuries. However, El Morro's centuries-long Spanish rule came to an end in 1898 during the Spanish-American War, when the U.S. Navy bombarded the fortress and ultimately took control of Puerto Rico.

While El Morro's exterior presents an intimidating facade of walls and sharp angles built to withstand cannon fire, its interior reveals a surprisingly different character. Behind the weathered limestone fortifications lie domestic spaces where generations of soldiers made their home. The barracks feature graceful archways, cool corridors, and sunlit courtyards where daily life unfolded. Soldiers would gather in communal kitchens and dining areas, pray in the small chapel, and rest in simple but comfortable quarters. Even the lighthouse keeper's quarters possessed a certain homey charm, with windows offering spectacular views of the Caribbean. These living spaces remind us that El Morro wasn't just a military stronghold but was a community where soldiers lived, worked, and forged bonds far from their homeland. The

contrast between the fortress's battle-hardened exterior and its livable interior spaces perfectly captures its dual nature as both a defensive bastion and a military community's home.

Graffiti of San Juan

San Juan's vibrant graffiti art scene emerged from a complex intersection of social, economic, and cultural forces. In the 1980s and 1990s, during periods of economic hardship and social transition, many abandoned buildings and empty walls in neighborhoods became natural canvases for urban artists. What began as acts of rebellion transformed into a celebrated form of cultural expression.

The 2008 financial crisis hit Puerto Rico particularly hard, leading to more abandoned properties and economic struggles. However, this challenging period paradoxically fueled a creative renaissance. Local artists began using these spaces to express their identity, political views, and cultural pride. The art often reflects themes of Puerto Rican independence, cultural preservation, and resistance to gentrification.

Organizations like the Santurce es Ley festival, established in 2010,

helped legitimize street art by inviting international artists to paint alongside local talent. This cultural exchange elevated San Juan's status in the global street art scene while maintaining its distinctly Puerto Rican character. The murals often incorporate indigenous symbols, Afro-Caribbean influences, and contemporary political commentary.

The aftermath of Hurricane Maria in 2017 added another layer to the street art narrative. Artists used their work to process collective trauma, inspire hope, and critique the inadequate disaster response. Many murals from this period blend beautiful imagery with powerful social messages, reflecting the resilience of Puerto Rican people.

Today, San Juan's street art has evolved into a tool for community revitalization. Local businesses now commission murals, and tourism companies offer street art tours. However, the art remains deeply rooted in authentic expression rather than mere decoration. Artists continue to address issues like economic inequality, political status, and cultural identity through their work, maintaining the medium's role as a voice for the community.



Street Graffiti in San Juan © Thejas K R AFIAP, AFIP



Casa Bacardi © Thejas K R AFIAP, AFIP

This organic evolution from unauthorized expression to celebrated cultural asset makes San Juan's street art scene particularly significant. Unlike some cities where street art has been completely commercialized, San Juan maintains a balance between professional murals and grassroots expression, preserving the authenticity that made it powerful in the first place.

Since I read a book on the history of Bacardi rum a couple of years back, I was fascinated with the brand. Bacardi's story began in 1862 in Cuba. What set it apart was a revolutionary distillation process that created a smoother, more refined spirit, along with the use of specifically

selected strains of yeast and charcoal filtering. The iconic bat logo was chosen after fruit bats were spotted in the distillery's rafters. These bats became a symbol of good fortune in Cuban culture. When Fidel Castro's government seized their Cuban assets in 1960, the family that owned Bacardi rum fled and rebuilt their empire from Puerto Rico, using a secret formula and yeast strain they had presciently smuggled out of Cuba. Despite losing their original homeland, the company expanded globally while maintaining their tradition of family ownership, becoming the largest privately held spirits company in the world.

Casa Bacardi also called 'Cathedral of Rum', is the world's largest rum distillery in Cataño, Puerto Rico.

From the early morning encounters with local characters and the majestic El Morro fortress to the vibrant street art and the legacy of Bacardi rum, every cobblestone seemed to tell a story. The island's ability to seamlessly blend its colonial past with contemporary Puerto Rican culture creates an enchanting atmosphere that captivates visitors.

• 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.

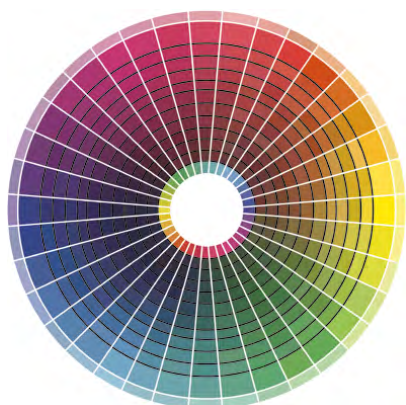
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Color Grading with Lightroom Classic

The term 'color grading' can be interpreted in many ways. For our article, let us define it as the process of adjusting and enhancing the colors in an image to achieve a desired look or mood. It usually involves adjusting the hue, saturation, and luminance parts of the image based on, in our case, tonal (that is, brightness) values.

To make things clearer, we will differentiate it from color corrections. These are meant for altering the colors to match that of the original. This operation is often done to remove any color biases that might have risen out of the wrong white balance settings.

Split toning was a technique that harks back to the film era. It involves applying a specific color (confusingly called "toning") to the highlights or shadows. (To avoid any ambiguity, we will use the word 'tone' only with reference to brightness and not color). Usually, the two different colors are applied for the highlight and shadows and are usually picked from the colors that are on the opposite sides of the color wheel (Picture 1). This was called 'split-toning.' As an example, warmer colors (like yellow or orange) are applied to the highlights, and cooler ones (like blue) are applied to the shadows. By controlling the application and blending of these, a variety of effects can be created. Originally, this was a technique used for monochromatic images, but now it is commonly used in color photography. Also, note that this is different from coloring or tinting the entire picture in a single color like sepia or cyan. One interesting application is the use of color grading to get the effect of 'cross processing' that film aficionados might recall.



Picture 1: The color wheel.



Picture 2: The user interface of the Color Grading tool uses the concept of the color wheel, and hence, it is easy to find the opposing colors.

Coming back to the Lightroom Classic, color grading tools currently available were preceded by what were called the Split Toning tools. With the latter, toning was possible in the highlights and shadows, but with the Color Grading tools, even midtones can be given a color tint. Also, the user interface is more intuitive to use, as it is based on the traditional color wheel. However, it needs some explanation.

To invoke these tools, go to the main menu of the Lightroom and select the Develop module or just press the 'D' Key. From the right panel of the Develop module, click on the Color Grading panel. You will now see a popup screen (Picture 2), and you can infer that the interface is derived from the traditional color wheel.

The first thing you will notice is the Adjust options (yellow arrow, Picture 2). Here,

you have five choices available. These are, from left to right, 3-Way, Shadows, Midtones, Highlights, and Global. The first is the default, as shown in Picture 2, where all the three-color wheels are shown. If you click on any one of the next three options, only one (the corresponding) color wheel will appear. With the first four options mentioned, you can color each tone individually by selecting the corresponding color wheel. However, the last one called Global is different, and with this, all the tones will be affected simultaneously. Hence, it is a coarse tool as it lacks exact tonal targeting. We will not be dealing with it any further.

Coming to the color wheels – there is one for each tone, viz., mid-tones, shadows, and highlights, and are labeled correspondingly. Each circle is based on the standard HLS (Hue-Lightness-Saturation) color model. For each tone,



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7

there is a luminosity slider that can be moved to the left or right to decrease or increase the brightness of that tone. Adjusting any individual color wheel or the lightness slider associated with it will apply those settings only to that tone.

Each color wheel displays all the colors and shows any opposing color pairs at a glance, thus helping the appropriate selection of colors. The hue or the color is represented as degrees around the circle, 0° to 360° moving in the counterclockwise direction. For example, yellow will correspond to 45°, and its opposing color blue, will be at 225°. Saturation is controlled radially with higher saturation towards the edges of the color wheel. To change the hue and / or saturation, click on the small center circle and drag it around the color wheel to change the hue while simultaneously dragging the circle towards or away from the center radially, to decrease or increase the saturation. If you want to change the hue independently, click on the small colored circle (which looks like a colored dot) outside the color wheel and move it around the circle. To alter saturation alone, click on the circle inside the color wheel and move it radially along a cue line that appears. This is how the color wheels operate. Overall, it is a simple and intuitive interface.

A feature common to all the wheels is the 'eye' symbol that can be switched on or off to see the effect of that color wheel.

If you want to see the overall effect of all the wheels, then click on the eye symbol (red arrow, Picture 2). To reset to the default state, double-click anywhere inside the color wheel. Whenever you use the color wheels, the numerical values of the HLS are also shown for your reference, but only momentarily.

There are two more sliders called Blending and Balance (green and blue arrows, Picture 2). With the latter, you can change the bias of the tones. In simple words, if you move to the left, the color applied to shadows will start increasing in area, and if you move to the right, the color applied to highlights will start increasing in area.

On the other hand, the Blending slider determines how the applied colors are mixed. When moved to the extreme right, the colors are mixed thoroughly, and hence, new colors will be created. On the other hand, if the slider is moved to the left, the blending is reduced, and each color applied will appear independently. However, a small amount of blending is applied as default to smoothen the color transition, and this cannot be disabled. The effect of the Blending slider is more subtle than that of the Balance slider.

This interface shown and described so far is common to Lightroom Classic as well as ACR in Photoshop. However, for Lightroom it is simplified due to the limited screen real estate available on tablets.

The following images illustrate the effects of color grading. Please study them carefully.

Picture 3: Base image.

Picture 4: Base image converted to monochrome using Lightroom Classic B&W Profile # 09 from the Basic panel.

Picture 5: Development of Picture 3 using color grading.

Picture 6: Development of Picture 4 using color grading.

Picture 7: Effect of the Balance slider (moved to the left) starting with Picture 6, shifting the balance towards shadows. Note that the picture is cooler, which was the color tint we chose for shadows.

Conclusion: Tucked away somewhere inside, the Color Grading panel of the Develop module is often overlooked. However, it can give some intricate color and tonal control that is not possible either with tonal control tools (like Basic or Tone Curve) or with color tools (like white balance or Color Mixer) as it is the only tool that links tones and colors. By its very nature, it is a little different from others, but try it out a few times, and you will see that it is easy to use while giving some interesting results.

• 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.

The ART of Still life Photography

In the 1990s, I had tried my hand at still life, with bare minimum objects like glass bottles, a vase with flowers, etc. As advised by a senior member of our club, I tried some pictures using studio lights with bulbs. The pictures, though good, were not doing well in salons as they lacked the 'wow' factor and storytelling.

I made up my mind that "Good is not good enough, Best is what it should be".

My interest in still life was rekindled thanks to Mr Deep Bhatia for his guidance, taking my old hobby to new heights. I even started winning awards for my images, I slowly acquired a lot of props and artifacts for the same. The new technique of approaching this genre keeps me busy these days, with many new ideas.

Still life is nothing but bringing LIFE into life-less objects through your creativity; using composition, objects with shapes, and mainly lighting. All these factors make a good image which conveys meaning to the viewer. Finally, it is he who is going to judge your creative images.

Daylight Approach

First, we must select a place with daylight streaming through the window or door as the quality of light will be diffused, not harsh and even. Still life photography can be continued till the soft light is available. This is called 'Directional Lighting', as the light is streaming from one direction and it creates soft shadows on the other side. Depending on your liking, you can take



Door lighting

images with this lighting, or you can fill the shadow with a white cardboard or a white cloth used as a reflector, to reduce the amount of shadow. If you bring the cardboard closer, the shadow will reduce.

Using studio strobe lights

When you are doing still life photography with daylight, you have only limited time, till the sunlight is soft. Whereas, in controlled light, like studio strobes, you can work throughout the day and night as lighting is under your control. The placement of lights is what makes the picture creative and individualistic. For a better exposure and good lighting, use a minimum of two lights. The 3rd light, a spotlight or a honeycomb can be used to create a better artistic

lighting. I use a softbox, which gives very diffused and even light. You can also use umbrellas or Bowens lights. We must experiment with many lightings and their placements, depending on the objects and composition of that frame. We cannot have the same lighting for all images. Use creative lighting and your image will be different from others. First and foremost, the point to take care of is the placement of objects on the table/ cardboard. Compose the frame and then set the lighting accordingly. By looking through the viewfinder, you can see the highlights and shadows. Keep changing the lights depending on your liking.

Background

We can use grey or white cardboard as backgrounds. White is used for high key pictures, whereas grey boards are used for low key or darker objects.

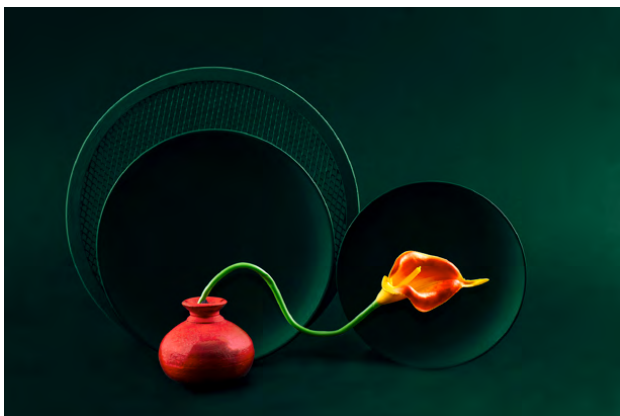
Selection of cardboard is very important, as creased, folded or with marks are to be avoided. Buy the best and have a few extra boards as these will be useful at a later period when old ones become unusable. You can also use other colour boards depending on the colour of your objects. For a better composition of horizontal and vertical frames, the board size must be a minimum of 42 inches on the longer side. Always roll and store the paper after work.

Subjects/Objects.

I grew up seeing images of a flower vase with a bunch of flowers, or a set of books



Lighting for Still life



All Pictures © H Satish

with candles by the side and a spectacle, or some onions and garlic placed on a wooden table. Many times, I wondered if it was the end of still life objects or if there was more. At the turn of the century, I saw many westerners using various subjects that changed the way of looking at so-called 'Still life Photography'. So, how and what to select?

The objects that you place are your subjects for your still life. One must get

good objects in terms of shapes, size and colours: for high key pictures select pure white objects and for low key black or grey objects. Other coloured objects will be good but it all depends on how well you place these in your composition.

Painting Objects

You can buy either white or black objects. At the hardware shop buy white emulsion paint and stainers for colour. Mix it in a proportion to get good tones of grey/

black. For different colours, you can add different stainers. These are washable and can be used again.

Processing

The processing of your images is a herculean task for many amateurs but easy for professionals. So, a thorough knowledge of processing is very important for still life. Advantages of processing on your own are:



All Pictures © H Satish



H Satish is the first Indian to be honored with EFIAP and MFIAP in Nature Color Prints and the youngest Indian to get MFIAP.

He has been a member of YPS for 45 years and has served as Secretary, Vice President and President of the club. He has been conferred the title 'State Artist' of Karnataka by Karnataka Lalitkala Academy for his achievements in the field of Art of Photography.

Over 3400 of his pictures have been exhibited in numerous national and international salons and has also been a member of the jury in numerous salons including the national level photography competition organized by Photo Division I & B ministry, New Delhi.

- You can process at your own pace and free time
- You can create your images according to your creativity
- You can change colours of the objects in post processing, if you have not done it initially with the objects.

Your monitor should be calibrated for a better colour range. Keep the processing to a minimum so that it should be pleasing to the eye and should bring a sense of awe.

Tips

- A good composition comes from 3 or 5 objects with complementary colours. Do not use too many objects in one composition.

- Pottery, clay, melamine, wood etc are good objects.
- Working alone gives better results and makes your creative juices flow.
- Looking at other images on the Internet / social media gives a lot of ideas. Do not copy the same image, but you can use the same technique.
- Less is More
- You are a complete Photo artist, if you process your Own images.

Bring 'LIFE' into 'Still Life' Enjoy the Art of Still Life Photography.

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

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A Journey Through Kenya's Wild: YPS Wildlife Expedition

Kenya's vast and diverse landscapes never cease to amaze, offering wildlife encounters that leave lasting impressions. This trip was no exception. From the shadow of Kilimanjaro to the open plains of the Mara, each location presented its own magic. Here's a glimpse into our adventure, where nature, patience, and perspective aligned to create unforgettable photographic moments.

Amboseli welcomed us with its signature sight—herds of elephants moving gracefully against the towering backdrop of Mount Kilimanjaro. As photographers, this is the kind of scene we dream of capturing, where nature's grandeur is on full display.

One of the most exhilarating experiences was a mock charge from a young bull elephant. As we positioned ourselves to capture the perfect frame, he flared his ears, lifted his trunk, and took a few determined steps toward us before stopping abruptly. The dust swirled in the golden evening light, creating a dramatic scene that perfectly encapsulated Amboseli's untamed beauty.

From the sprawling elephant herds of Amboseli, we transitioned to the rhino sanctuary of Solio, a haven for both black and white rhinos. Unlike many places where rhinos remain elusive, Solio offers rare opportunities for close encounters, allowing us to capture their raw beauty in stunning detail.

The key to photographing wildlife is patience—and respect. When animals feel comfortable, they allow for deeply intimate moments, and Solio exemplified this. We spent hours observing a rhino, blending into the environment and letting them dictate the interaction. As a result, we captured an incredible series of frames: their horns gleaming in the morning light.

Nairobi National Park, where wildlife thrives against the backdrop of a bustling metropolis, provided a fascinating contrast to our previous locations. Capturing a giraffe with the city skyline behind it was a surreal moment—an image that tells the story of coexistence between the wild and the urban.

At Lake Naivasha, the legendary African fish eagles put on a spectacular display



© Sridaran Karthik



© Sridaran Karthik



© Sridaran Karthik



Tuskers fight © Shivashankar Hebbale



Cheetah with a kill © Shivashankar Hebbale



Follow me © KGLN Murthy



Guard of honour © Shivashankar Hebbale



Gentle Giant and Mt.Kilimanjaro © KGLN Murthy



© Sridaran Karthik

of hunting prowess. From our boat, we watched as an eagle swooped down, talons extended, snatching a fish from the surface with precision and grace. The power in its wings and the intensity in its eyes made for an electrifying frame.

Our journey culminated in the Masai Mara, where every sunrise held the promise of a new story. One of the most unforgettable moments spent with the cheetah family, a lone cheetah with its kill that unfolded before our eyes.

The Mara continued to deliver, with sightings of massive male lions patrolling

their territory, playful lion cubs, and a hidden leopard forced into the open by a couple of buffaloes. We also captured the dynamic interactions between jackals and hyenas, at the hide at night.

Final thoughts: A Journey beyond Photography

This journey through Kenya was more than just a photographic expedition—it was a deep dive into the soul of the wild. From the towering elephants of Amboseli to the intimate rhino moments in Solio, from urban wildlife in Nairobi to the dramatic predator-prey encounters in

the Mara, this trip reaffirmed why Kenya remains one of the world's greatest wildlife photography destinations.

Now, as we sift through thousands of images, the real challenge begins—choosing the ones that best capture the essence of this incredible adventure. Stay tuned, because the best is yet to come.



Karthick Sridharan,
IM-1009, Tour Lead

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Chitra Santhe: Capturing the Spirit of Street Art in Bangalore

Chitra Santhe, an iconic annual art festival in Bengaluru, is a celebration of creativity that takes place on the first Sunday of each year. Unlike traditional art exhibitions, Chitra Santhe is unique in that it occurs on the streets, where art is displayed, bought, and sold right on the roadside. The festival is a vibrant fusion of art and culture, with works ranging from affordable pieces to artworks worth lakhs of rupees. The lively atmosphere attracts both art lovers and onlookers, making it an exciting environment for photographers to capture compelling images.

For photographers, Chitra Santhe presents an excellent opportunity for street photography, especially when it comes to candid moments. With people comfortably going about their business, they're often open to being photographed, which makes it the perfect setting for candid street shots. The festival's colorful backdrop, combined with the lively interactions between people and art provides endless possibilities for creating striking compositions. Whether it is the dynamic juxtaposition of people and art, the vibrant colors of the street stalls, or the spontaneous moments unfolding in front of the lens, there is no shortage of fascinating subjects to capture.

This year, the Youth Photographic Society (YPS) organized a special street walk during Chitra Santhe, offering an exciting mentorship opportunity for photographers. A group of passionate photographers gathered to explore the art of street photography together. The event began with a brief discussion on techniques and tips for capturing the



Chitra Santhe Walk Group © Rakesh VC

essence of street photography. Topics like 'fishing' methods—waiting for the perfect moment to shoot—and blending into the crowd without being noticed were explored, making the walk an informative and hands-on learning experience. My presentation preceding the walk on the previous year's Chitra Santhe came in handy for the participants as they were well prepared on what to expect and what would make the perfect frame for a 'street photograph'

As the group wandered through the vibrant streets of Chitra Santhe, the participants had the chance to experiment with various techniques and capture the essence of the event. Later, members shared their photos in a group discussion, where they were given constructive feedback and insights into each other's work. The mentorship aspect of the event proved to be a success,

with photographers not only refining their skills but also fostering a sense of camaraderie and shared enthusiasm for the art of street photography.

Events like the Chitra Santhe streetwalk ignite curiosity and inspire photographers to engage with such lively, dynamic environments. For those looking to hone their street photography skills, it is an opportunity to immerse oneself in a festival that celebrates the spontaneity and beauty of everyday moments.

The YPS community is grateful for the chance to organize such an enriching event, and it is clear that the spirit of Chitra Santhe, combined with the mentorship and collective energy of passionate photographers, makes for a truly unforgettable experience in the world of street photography.

• Dr Prashanth Kulkarni



© Rakesh VC



Dr Prashanth Kulkarni, a street photography enthusiast is an active member of the YPS Street Photography group. He has not only given presentations and talks but has been a lead at many YPS Street Photography walks. He inspired the members to think out of the box to create unique pictures at the famous Chitra Santhe Art Festival held annually on the first Sunday of January in Bengaluru. Dr Kulkarni, an urologist, and a member of YPS since 2019 finds relaxation in pursuing photography as a hobby.



Ability © Dr Pradeep GCM



© Anand Mahalingam



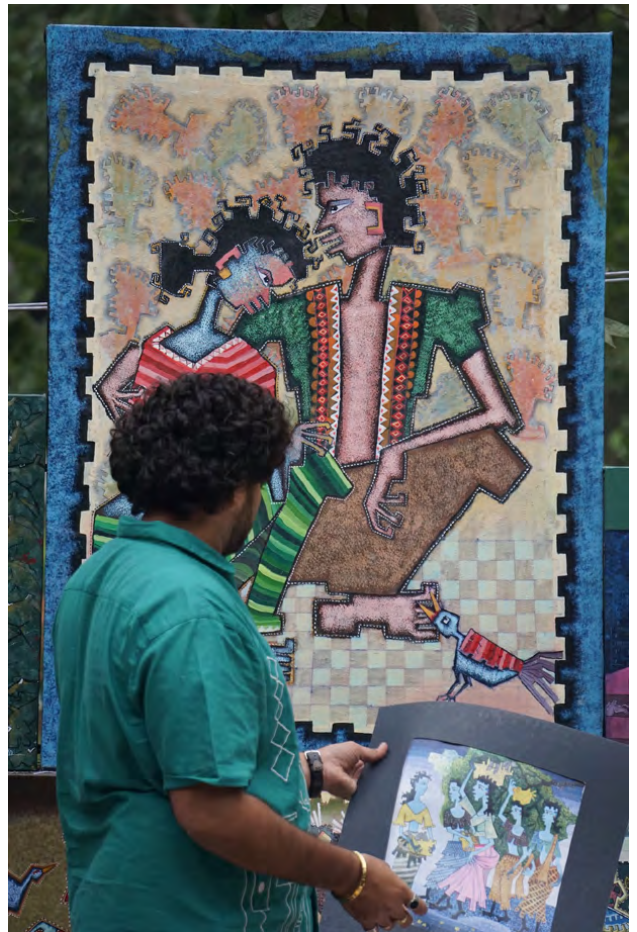
Catch me if u can © Dr Prashanth Kulkarni



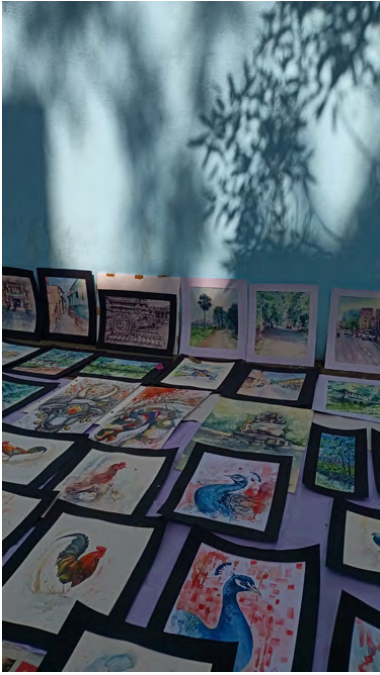
Drinking Water © Varadanayaka T P



Hands-on Training © S Srinivasa Kumar



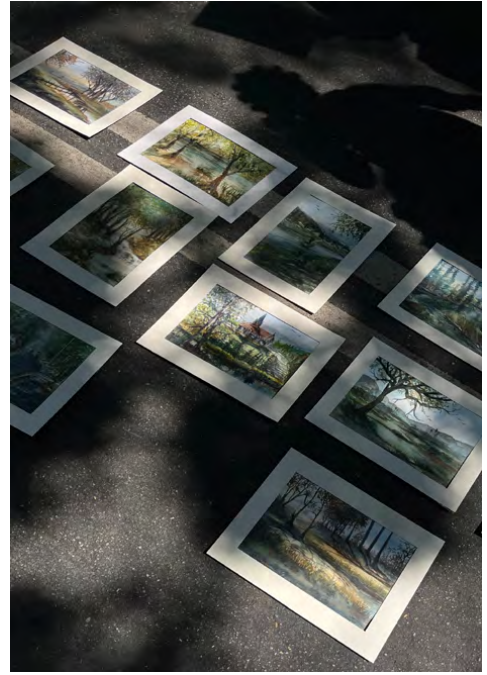
Curls Connect © G Srivatsa Sharma



In the shadows of nature © Namitha A N



Something Suspicious © Samarpith Rao L M



The Play Of Light Shadows And Art © Maanya Shastri JA-0034



Lost in Thoughts © Sunil Kumar AK



soft&curious © Murthy A N K



Performance © Smita Goyal



Perfect Strokes © Ranganath C



Whimsy Wonders © Raju A K



Wait a minute...it_s over. © Kiran Bhat



Wigs & Whiskers © Dr Sanjay Rao



your opinion © Dr Prashanth Kulkarni



chase © Murthy A N K

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YPS Members' Distinctions in 2024

In 2024, YPS members achieved remarkable recognition in the world of photography, earning prestigious distinctions from leading international federations. These honors, awarded by the Federation of Indian Photography (FIP), Fédération Internationale de l'Art Photographique (FIAP), Photographic Society of America (PSA), Global Photographic Union (GPU), and Master of Light (MoL), celebrate excellence, dedication, and artistic contribution to the photographic community. Each title reflects a journey of perseverance, creativity, and mastery, reinforcing YPS's legacy of nurturing world-class photographers.

The YPS Executive Committee congratulates the following distinction awardees of 2024.



Anitha Mysore EFIAP/d1, MFIP, GMPSA, ARPS, GPUCR-4, FAPS, EIUP, c***MoL
Director of YPS, YPS Interclub Representative

The Eiffel Symphony

This portfolio chronicles the Eiffel Tower over 12 years, capturing its transformation from an iconic structure to a living, dynamic presence that symbolizes the heart and soul of Paris. The Tower's significance extends beyond its architectural grandeur—it is a symbol of the city's resilience, culture, and constant evolution. By framing it from a distance, each image highlights how the Tower interacts with light, weather, and the rhythm of the city. Avoiding close-ups shifts the focus to its role within the urban landscape. Through changing seasons and moods, this work reflects both the spirit of Paris and my own growth as a photographer.

- Anitha Mysore
MFIP Portfolio Statement of Intent

Membership No	Name	Distinctions
JA-0037	Mr Achintya Murthy	EPSA
LM-272	Ms Anitha Mysore	EFIAP/d1, MFIP
IM-0674	Mr Ashok Viswanathan	EPSA
LM-274	Ms Bhagya Dasappa	GPU Crown 1
IM-0996	Mr Brahmaiah Vangapalli	AFIP, AFIAP
LM-242	Mr Digwas Bellemene	ESFIAP
LM-346	Ms Durgesh Nandini Bais	EFIAP, EFIP
LM-335	Dr Giridharan Vijay	EFIP/g (Nature)
IM-0659	Mr Kartik Raman	EFIP
IM-0959	Mr Katukuri Surya Prakasa Rao	AFIP
IM-0203	Mr Kempanna Thimmarayappa	EPSA
LM-281	Mr Lokanath M	cMoL
LM-280	Mr Lokesh K C	GFIP
LM-250	Mr Manju Vikas Sastry Veedhuluri	ESFIP
IM-0622	Mr Nitesh K R	AFIP
LM-337	Dr Phani Bhushan Ramasastry	AFIP, AFIAP
LM-336	Dr Pradeep GCM	AFIP, AFIAP
LM-063	Dr Pramod Govind Shanbhag	EFIAP/d2
LM-300	Ms Prema Kakade	ESFIP
LM-030	Mr Rajashekar Hk	cMoL
LM-344	Mr Sandeep Dattaraju	EFIP
IM-1066	Mr Shaik Fakruddin	AFIP
IM-1052	Mr Siddalinga Prasad K G	AFIP, GPU Crown 1
IM-0325	Mr Sk Balachandder	EFIAP/s, c**MoL
LM-341	Ms Smita Goyal	AFIP, PPSA
IM-0958	Mr Subrahmanyam Busa	AFIP
LM-312	Mr Venkatesh BS	EFIAP/s, GFIP
LM-313	Mr Vijay Mailar	GFIP, EFIAP/b
IM-0688	Mr Vinay BV	EPSA
IM-0446	Mr Vinod Kumar V K	EFIP
CM-203 (FIP)	Youth Photographic Society	ESFIPC

Bird Sounds

All birds vocalize—they call to warn, sing to woo mate. Calls are short, simple while songs are longer, complex and no neat difference between call and song. Birds produce sounds through syrinx made up of a delicate cartilage and two membranes which vibrate with airflow at super-fast speed on the sides of syrinx producing independent sounds. Half of bird species are songbirds. Some gifted songbirds use both membranes causing low and high pitch alternately. Birds with more syringeal muscles produce more songs per minute. Some birds mimic sounds. Calls are used to communicate threat, food or location.

- Dr Giridharan Vijay,
EFIP/g (Nature) Portfolio Statement of Intent

MFIP Portfolio - Ms Anitha Mysore



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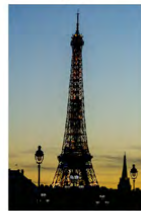
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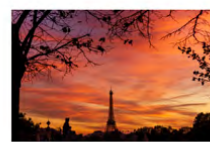
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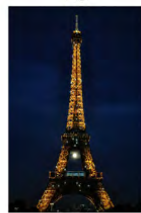
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The Eiffel Symphony © Anitha Mysore EFIAP/d1, MFIP, GMPSA, ARPS, GPUCR-4, FAPS, EIUP, c***MoL

EFIP/g Nature Portfolio - Dr Giridharan Vijay



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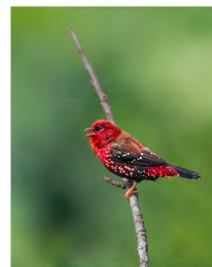
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Bird Sounds © Dr Giridharan Vijay EFIP, EFIP/g (Nature)

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YPS Triumphs Again at the 39th FIP Interclub Competition 2024

YPS has once again proven its excellence in photography, securing the top position in the 39th FIP Interclub Competition 2024 for the second consecutive year! With a total of 367 points, YPS outshone the competition with 21 acceptances and three awarded images. A total of 38 clubs across India participated in this competition.

This year's competition required 30 images, with a limit of 5 per author and 4 per author per section, with 20 authors contributing. The outstanding performance of our members reflects the club's unwavering commitment to photographic excellence.

A huge congratulations to all participants for this remarkable achievement! Let's continue to push boundaries and set new benchmarks in the world of photography.



Anitha Mysore EFIAP/d1, MFIP, GMPSA, ARPS, GPUCR-4, FAPS, EIUP, c***MoL
Director of YPS, YPS Interclub Representative

Artist Name	Section	Image Title	Acceptance	Award	Total Marks	Total Marks
Adwait Aphale	Nature	Hang On	Y		15	13
Anitha Mysore	Color	Mane Of Light	Y	FIP Medal	15	12
Anitha Mysore	Monochrome	Artistic Reverie	Y		12	15
Arjun Haarith	Color	Monk	Y		11	15
Gopal Belokar	PTD	Ganpati Visarjan	Y		12	16
Gopal Belokar	PJD	Last Rituals	Y		14	14
Karthick Sridharan	Monochrome	Leading Giants Craig And His Bulls	Y		12	15
Karthick Sridharan	Nature	Parenting In The Wild- Jackal Life	Y		15	14
Karthik S Kargallu	Color	Agni Kanda Karnan	Y		13	14
Katukuri Surya Prakash Rao	Monochrome	Tribal Dance	Y		13	12
Kishan Harwalkar	PTD	River Of Wishes	Y		11	12
Kshama G	Nature	Fight For Fish	Y	CM	15	13
Lokesh K C	Nature	Wilbebest Mating	Y		14	14
Mohammed Arfan Asif	Monochrome	Curious	Y		13	14
Pramod Govind Shanbhag	Nature	Mating Royals 1 2128	Y		14	12
Pramod Govind Shanbhag	Nature	Wild Dog With Elephant Carcass 2 8238	Y		14	11
Ravishankar G S	Nature	Eagle With Fish	Y		14	15
Satish Hanumantharao	Color	Soya Sauce Maker	Y	CM	15	11
Satish Hanumantharao	Monochrome	Mr.kwan Woo	Y		12	15
Udaya Thejaswi Urs	Nature	Triple Attack	Y		16	13
Udaya Thejaswi Urs	Nature	Cheetha With Kill	Y		15	15



Fight for Fish © Kshama G



Soya Sauce Maker © Satish Hanumantharao

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Mane of light © Anitha Mysore

YPS at the 19th FIAP World Cup for Clubs 2024

Representing India among 293 clubs worldwide, Youth Photographic Society (YPS) participated in the 19th FIAP World Cup for Clubs 2024. Despite strong competition, YPS finished 23rd overall, up four places from the previous year. Images of fourteen authors were selected to make up the total of twenty images required to be submitted. FIAP imposes a cap of 2 images per author. A total of ten images were accepted. Here is a glimpse of all the accepted images.



Anitha Mysore EFIAP/d1, MFIP, GMPSA, ARPS, GPUCL-4, FAPS, EIUP, c***MoL
Director of YPS, YPS Interclub Representative

Name	Section	Title	Score
Achintya Murthy	Color	Egg Hatched Jprf	30
Anitha Mysore	Color	Battles In The Air	29
Gopal Belokar	Color	Last Rituals	29
Karthick Sridharan	Color	Parenting In The Wild- Jackal Life	32
Karthick Sridharan	Color	Wild Love Fierce Gaze- African Lion	30
Karthik S Kargallu	Color	Agni Kanda Karnan	30
Pramod Govind Shanbhag	Monochrome	Returning To The Herd 0590	31
Satish Hanumantharao	Monochrome	Mr.kwan Woo	29
Satish Hanumantharao	Color	Soya Sauce Maker	30
Venkatesh BS	Color	Wings Colliding At Fight 7116	32



Agni Kanda Karnan © Karthik S Kargallu



Battles in the air © Anitha Mysore



Egg hatched JPRF © Achintya Murthy



Last rituals © Gopal Belokar



Mr.Kwan woo © Satish Hanumantharao



Parenting in the Wild- Jackal Life © Karthick Sridharan



Returning to the herd 0590 © Pramod Govind Shanbhag



Soya Sauce Maker © Satish Hanumantharao



Wild love fierce gaze- African Lion © Karthick Sridharan



Wings colliding at fight 7116 © Venkatesh BS

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Picture Selection for Salons

On 11th January 2025, a YPS Google Meet was held on the topic of participation in salons. The presenter, Mr H Satish started the session by explaining the meaning of 'Salon' and how it has evolved over the years.



He took the participants to the olden days in France where salons were organised giving a platform to artists mainly painters to showcase their works. Photographers were later included allowing them to display their works to the public. Due to the growing number of photo artists, there came the process of judging the entries to select those suitable for exhibition and then the system of giving awards among those selected pictures.

He gave detailed information about the organisation of salons by various clubs, the difference between a National Salon and an International Salon, the judging process in a salon and the meaning of acceptance and awards. He went on to explain how one gets distinctions from photographic bodies like FIP, FIAP, PSA and other organisations across the world.

Participants also had the opportunity to understand the difference between a 'Salon' and a 'Photo contest' and what kind of images could be submitted to a salon/contest with examples.

Satish, an accomplished photographer himself having vast experience in salon participation made it clear to the participants that it is very important and essential to go through the rules and conditions of each Salon before participation. He emphasised that the selection of photos is of utmost

importance and one cannot submit every photo clicked to a salon. To make this point clear he showed many images to explain what could be submitted under each of the categories like Colour, Monochrome, Nature and Travel normally available in a salon. The session lasted for over two hours and Satish made it so interesting and informative that there were no questions till the end of the session as he had covered the topic so well. Every participant who attended the webinar on that day benefited and enriched their knowledge about salons and salon participation.



Girish Ananthamurthy
EFIAP, EFIP, GPA PESGSPC
Vice President, YPS

Magic Of Droplets



Ananth Kamath was the presenter for the online 'Saturday Meet,' held on February 1, 2025, where he showcased his exceptional photographic work and delivered valuable insights on the art of droplet photography.

Liquid drop photography is a captivating high-speed genre that produces vivid images of water droplets colliding, resulting in striking formations creating abstract designs.

In his engaging slideshow, Ananth confidently outlined the essential techniques and tools necessary for creating stunning water droplet images. His fascination with this art form ignited during a transformative workshop led by Mr Deep Bhatia, which focused on the behaviour of liquids. There, he explored various velocities to freeze their forms and create mesmerizing visuals. By skilfully manipulating translucency with diverse patterns and colours, he consistently achieved captivating effects.



The Pink Lady © Ananth Kamath

Ananth fully immersed himself in the creative process, pushing the boundaries of his art to satisfy his artistic vision. He expertly navigated the complexities of opacity to create desirable transparency in his subjects, capturing reflections, incorporating props and experimenting with both single and multiple colours using various droppers.

His innovative approach even included advanced techniques like blowing soap

bubbles through a straw. In addition to his technical prowess, Ananth tackled religious and occasion-specific themes, overcoming challenges through his bold experimental mindset.

To develop his distinctive photographic style, Ananth designed his own tools and crafted a personalized setup to meet his specific requirements. He utilizes a flash duration of 1/64 to 1/15 of a second to precisely control the speed of light and coordinate the release of droplets via his mobile phone.

Ananth conducts workshops that showcase his skills, inspiring attendees with his remarkable images and igniting their passion to learn from him.



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.

IMAGINATION and IMAGERY thru MONTAGE

In another enchanting webinar, Mr Adit Agarwala, FRPS, EFIAP/p, Fellow.APU, EFIP, Hon. FIP, Hon.YPS, Hon.EFMPA, Hon.PESGSPC, GPA.PESGSPC, Hon.GM.TPAS, Hon.Fellow.DCC, past president of the Federation of Indian Photography (FIP), took the viewers through a creative technique using various images in a very specialised genre of photography, Montage. With his expertise in this genre, he showcased in an interactive session, in-camera and post-camera processes, how to overcome problems and mistakes to create striking surreal images. His presentation was so comprehensive that it left the viewers mesmerised with many of them sending in rave reviews.



At the webinar on February 22, 2025, Mr Agarwal took the viewers through the basics of what makes for a good photograph before stepping up the

tempo to what it takes to capture 'beyond the lens', which is our Imagination, a dreamy situation, a fantasy. He next explained, with examples dating back to the early days of photography (using films) to modern times (using digital mediums) that surrealistic pictures are a product of Imagination. He took us through his journey of making surrealistic pictures. With examples of his own, he showed how mundane pictures could be transformed into surrealistic images.

While creating such pictures, he said the first and crucial step was to create a rough sketch of the mental image. Not only did he talk of the DOs, but he also elaborated on the common mistakes one makes while making creative images before explaining the steps to create the pictures in Photoshop.

He also cautioned the viewers about being ethical and what NOT TO DO while creating the pictures, more so with reference to explicit guidelines laid out by Photographic bodies like FIAP, PSA and FIP.

Following this he showed many of his creations which left the viewers in awe. His pictures were very simple with only two or three elements, but were enough to leave a lasting impression: so perfect



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

was the processing, the placement of the elements and the overall impact.

He concluded his presentation with an adage by Michelangelo 'I saw the Angel in the marble and carved until I set him free'. He said "This is the Mantra of Imagination. We need to imagine and find the beauty where it may exist. Just by holding a camera, we don't become an artist. To become an artist, we have to be imaginative, sensitive and knowledgeable. And we have to find that hidden Angel." These remarks were so profound that they kept ringing in my ears long after the webinar was over.

Mr Adit Agarwal took questions thereafter and answered them with great enthusiasm.

One of the viewers summarised his presentation by saying that it was fantastic and that he is a photo artist who has transcended from the analogue to the digital era absorbing the current technology into his art. This was possible only because he claimed that he was still a 'student'. He is one of the few who has created an individuality and identity for himself and his art.



M S Kakade Director, YPS
Member, Drṣṭi Editorial Team

New Member Corner

Mem No	Full Name
IM-1055	Mr Vijay Venugopalan
IM-1056	Mr Sushan Shetty
IM-1057	Mr Rohit Kundu
IM-1058	Mr Dhruv Doshi
IM-1059	Mr Gokul Kanagarajah
IM-1060	Mr Kapil Gupta
IM-1061	Ms Smitha M Vinay
IM-1062	Ms Monaliza Rai
IM-1063	Mr Prabhat Rao
IM-1064	Mr Rakesh Kumar
IM-1065	Mr Bilal Muhammed Zubair
IM-1066	Mr Shaik Fakruddin
IM-1067	Mr Shunmuga Sundaram Ponniah
IM-1068	Mr Prashant Joshi
IM-1069	Mr Dilip Hanumanthrao Sattur
IM-1070	Mr Jaswanth Banda
IM-1071	Mr Param Jain
IM-1072	Mr Partha Roy



IM-1055



IM-1056



IM-1057



IM-1058



IM-1059



IM-1060



IM-1061



IM-1062



IM-1063



IM-1064



IM-1065



IM-1066



IM-1067



IM-1068



IM-1069



IM-1070



IM-1071



IM-1072

Member Achievement



Venkatesh BS

Congratulations to Venkatesh BS (LM-312) for being appointed 'PSA Exhibition EDAS Assistance Coordinator'. This is in addition to his other volunteer roles at PSA.

The Executive Committee wishes him the very best in his new position!

YPS Macro Group Lead



Hayath Mohammed

Hayath Mohammed (LM-287) has been appointed the new Lead of YPS Macro WhatsApp Group. The Executive Committee wishes him the very best in leading the group to greater heights.

We thank the outgoing Macro Lead, Chandrashekar S (LM-009) for his efforts in leading and having kept the group active.

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Pictures by our New Members



Ananda Hela © Shaik Fakruddin IM-1066



Angel © Shaik Fakruddin IM-1066



Bonda Tribalwomen Drinking Water © Shaik Fakruddin IM-1066



Water Splash © Param Jain IM-1071



Catch Me 2 © Param Jain IM-1071



Common Blue KF © Smitha M Vinay IM-1061



Mating Dance By Pin Tailed Whydah © Partha Roy IM-1072



Reflections of Mughal Grandeur © Rohit Kundu IM-1057



Insan Indonesia - Morning Rays © Partha Roy IM-1072



Hori Jump © Param Jain IM-1071



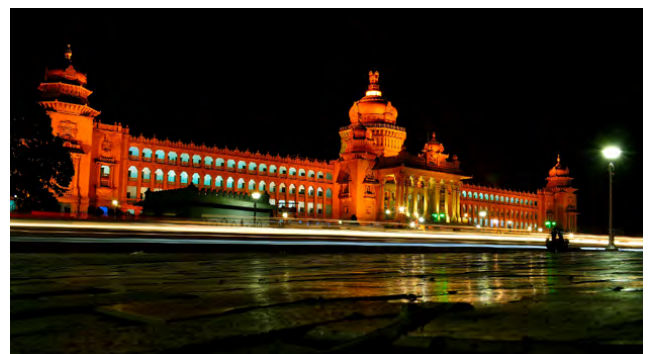
Cochem © Gokul Kanagarajah IM-1059



Kolukkumalai © Gokul Kanagarajah IM-1059



Hampi Krishna temple Pushkarni © Smitha M Vinay IM-1061



Vidhana Soudha at Light trials © Shunmuga Sundaram Ponniah IM-1067



Spooky Spotted Owlet © Partha Roy IM-1072



Table top photography - red on grey © Smitha M Vinay IM-1061

YPS Programme Calendar

March 2025

Date	Venue	Topic	Title	Presenter
Saturday, 15	Google Meet	Temple Architecture Photography	Architecture Photography - Indian Heritage Monuments	Goutham Ramesh
Saturday, 22	YPS Hall	3D Photography Presentation	An introduction to 3D (Stereo) photography	Dr Nair VGM
Sunday, 23	YPS Hall	3D Photography Workshop	An introduction to 3D (Stereo) photography	Dr Nair VGM

April 2025

Date	Venue	Topic	Title	Presenter
Saturday, 05	YPS Hall	Wildlife and Landscape	Nature thru my Lens	Mohan Thomas
Saturday, 19	Google Meet	Wildlife		Anirudh Vidyabhusan

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 <https://psaphotoworldwide.org> to learn more or to become a member.

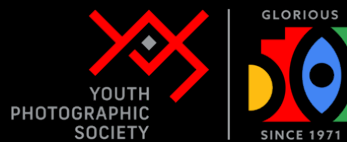


YPS Journal

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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