We cordially invite you with
family and friends for the exhibition and
award ceremony of

YPS National Salon 2025

Chief Guest
Shri Sheshadri Mokshagundam
Renowned Artist

Guest of Honor
Shri R Chethan IPS
Commissioner, DYES

Exhibition: 10th & 11th May, 10.30am to 6.00pm

Award Ceremony: 11th May 2025, 11.00 am

Venue:
Karnataka Chitrakala Parishath
Devaraj Urs Hall, Basement, Kumarakrupa Road, Bengaluru - 560001

Anitha Mysore
ARPS, GMPSA, EFIAP/d1, GPU CR-4,
c***MoL, EIUP, MFIP, EFIP/g (Nature), FAPS
Chairperson

Kishan Harwalkar
EFIAP, EFIP, c*MoL, EAPG
Secretary

Dṛṣṭi (दृष्टि) in Samskrit 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.

Follow us on social media

 facebook.com/ypsbengaluru

 instagram.com/ypsbengaluru

 twitter.com/ypsbengaluru

 youtube.com/ypsbengaluru

Contents

Garuda, Belur © Goutham Ramesh

Page numbers in the table of contents are clickable for easy navigation within the PDF.

Front cover: *Long Horn Beetle* © Raghuram Annadana
Rear cover: *Rhino, Masai Mara* © Mohan Thomas

New Year, New Ambitions

Dear YPS Family,

Welcome to yet another edition of YPS's journal - Dṛṣṭi, where we celebrate the art, passion, and stories behind every frame. I hope this message finds you all well and in high spirits. I hope all our members took many pictures during the season of festivals like Sri Rama Navami, Holi, Vasantha Panchami, Yugadi, Ramadan and Easter.

Yugadi resonates with the start of a new year, setting new ambitions and goals towards upskilling your photography techniques.

The 43rd edition of YPS National Salon submission came to an end in the 1st week of March with quite an encouraging number: 190 participants submitting 2409 pictures, though the participation by YPS members was not to the extent expected. We wish to see more participation from our members in the coming years. Jury sessions and the webcast of the scores followed.

Architecture Photography - Indian monuments was a much-awaited online presentation by our own Goutham Ramesh, who has created a niche for photographing the heritage and monuments. His way of capturing has always created an inquisitiveness and motivation for the audience to learn and follow his techniques to hone their skill in this genre of photography.

A very unique presentation, followed by a workshop, Introduction to 3D (Stereo) Photography, was organised by YPS, which is the first of its kind in India. It was a wonderful presentation by Dr V G Mohanan Nair, who presented and shared his knowledge about this unique genre of photography. I am happy to see active participation by our members. This genre is gaining momentum among the participants. We thank Dr Nair for all the efforts taken by him to travel from Trivandrum to impart the skill among our members.

Nature thru my Lens by Mr Mohan Thomas at YPS hall was a virtual journey through nature. His pictures mesmerized the ones present for the presentation. His attention to detail and perfection was well appreciated by the senior photo artists present. It was an interactive session that allowed all the members to learn about the excitement and challenges of the nature photography genre

Through my Eyes by Mr Anirudh Vidyabhushan was an online Wildlife Photography presentation that enthralled the remote audience from different parts of the globe. His storytelling was so engaging that the audience was spellbound. His presentation took the audience through the forests of India and Africa and gave an overview of what it takes to capture the best moments of wilderness.

Happy to mention that Youth Photographic Society got an opportunity to collaborate with the Department of Tourism and KSTDC to source the pictures for their new office space. We see that there has been a poor response in sending pictures by our members and utilizing such a wonderful opportunity. Thanks to all the ones who sent pictures for the same, and congrats to the ones whose pictures were selected to adorn the walls of the new office.

While the Executive Committee looks for such opportunities and broadcasts messages to all the members, it is up to the members to read the communication and utilize the same to get the best of it. As always, latecomers and the ignorant are at a LOSS.

I would like all the members to take strong note to attend YPS Hall programs; otherwise, 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 going great, and the team has just completed a successful Philippines Tour. We already have quite a few seats filled for our upcoming tours. There are more exotic destinations scheduled this year. Await the notifications at the right time through YPS Info Community on WhatsApp.

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

Bye for now… until the next edition

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

Secretary's Note

An Earnest Appeal To Members

I am proud of the fact that YPS has grown leaps and bounds in recent years with more than 700 active members from all parts of our country! My sincere thanks to the Members for their contribution to this growth.

Members of the executive committee put in a lot of effort to arrange at least one slideshow, open house or a practical shoot session every month in YPS Hall. The presenters also put in a lot of effort to share their knowledge. We are very disappointed with the very low number of members who attend these programs in the YPS Hall. We are at a risk of losing the Hall if regular programs are not held there.

Attendance at the Saturday on-line Meets are also very disappointing! We receive requests to upload the recordings on the YPS YouTube Channels but seeing a recording is not the same as attending a Live Interactive Session. It is also very disheartening to inform the senior and expert presenters of the low attendance at the live meets.

I appeal to Members from Bengaluru to attend the programs in the YPS Hall and Members from other parts of the country to attend the live on-line presentations without fail.

Good attendance will be gratifying to the presenters for their time and efforts to share their knowledge with our Members and also encourage the Executive Committee to arrange regular programs, events, tours, workshops, practical learning sessions and exhibitions.

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

← Back

Goutham Ramesh

Virupaksha temple from Hemakuta © Goutham Ramesh

Heritage Monument Photography is synonymous with Goutham Ramesh at Youth Photographic Society! India, a land with rich heritage, has exquisite architectural marvels in the form of temples, palaces, tombs and ancient ruins. It is natural that Heritage Architectural Photography is a popular genre among Indian photographers.

Goutham, based in Bengaluru, is a postgraduate in Computer Application. Professionally, he is the Director of Engineering at an IT company, where he drives innovations in AI, Governance, Risk, and Compliance (GRC). His drive towards innovation is also seen in his photographic skills, where he experiments with different photographic gear and techniques and comes out with unique and stunning pictures!

Goutham's journey in photography began in 1991 when he took a basic photography course with YPS, an experience that laid the foundation for his technical skills and creative vision. In the 1990s, he deepened his commitment by volunteering for the FIP convention in Bangalore— this volunteer work was a learning experience, nurturing his growth.

By the mid-90s, his involvement had evolved further as he stepped into the Executive Committee role, serving as a Director at YPS under the presidency of Mr Nagesh. Today, being a life member of YPS is a testament to his long-standing commitment and the invaluable experiences he gained through decades of active participation. His journey with YPS is a reflection of his evolution as a photographer—from a curious beginner to a passionate photo artist, to a mentor, passing on his knowledge freely to amateurs and professionals alike.

Goutham has not only shared his knowledge and expertise in photography through presentations in the YPS hall and online meets but has also been leading many photography outings in macro, landscape and heritage monument photography for the club's members. Our macro photography outings with him were not only adventurous but eye-openers because of the innovations he brought along, like using the Raynox Lens for a better close-up of the insect or a pictorial composition of the critters! This perspective was not restricted to macro, but he incorporated it into the monument and sculpture photography, where he used the macro lens to capture fine and intricate details of a sculpture, like an anklet, a toe-ring or a bangle on a dancer. He brought to life every little detail in the sculpture to showcase the beauty and the work of the artist.

His eye for detail is such that, before shooting, he acquires a deep knowledge of the monument's history, its location, the lighting conditions, its significance and style so that he can capture the image which tells a story through his lens and leaves a deep impression on the viewer's mind. His quest for pictures takes him to remote places where he sometimes carries in his car a stove and provisions to cook a meal in the fields. His pictures are poetry through his lens. In this way, Goutham is a true artist in every sense.

Goutham's journey as a photographer has been a continuous evolution of discovery and refinement. He began with a Film Camera Kiev 50 fitted with a Nikon mount, a modest start that ignited his passion for capturing moments on film. In the early days, he immersed himself in bird watching alongside his friends like Satish, Chandrashekar, Raju, and Dayanand. Those

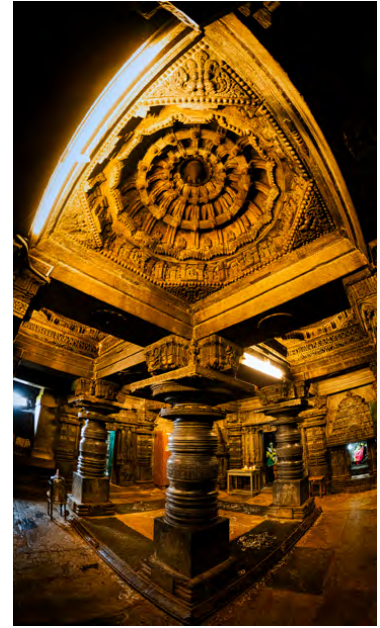*Elephant stables at Hampi* © Goutham Ramesh

Hazara Rama Temple © Goutham Ramesh

Mahanavami Dibba © Goutham Ramesh

Natya Mantapa © Goutham Ramesh

Darpana Sundari, Belur © Goutham Ramesh

Halebeedu Walls © Goutham Ramesh

experiences not only sharpened his eye for detail but also deepened his connection to the natural world.

As he grew more confident in the craft, he transitioned to more advanced cameras—first experimenting with the Pentax K100 and Nikon F80, and eventually embracing digital photography with DSLRs such as the Nikon D50, D80, D7000, and D750. Each new piece of equipment opened up broader creative possibilities, allowing him to explore different aspects of photography with greater precision. Over time, he embraced various obsessive phases, diving into the intricacies of macro photography, capturing expansive landscapes, and documenting the dynamic world of wildlife. Each phase taught him new techniques and ways to see the world through his

lens. Today, his focus has shifted toward architecture photography, a field that challenges him to interpret the interaction of light, structure, and form in both ancient monuments and modern constructions. This journey of constant experimentation and passionate inquiry continues to shape him as an artist, driving him to capture the profound beauty in every subject he encounters.

He credits much of his growth as a photographer to the mentorship of talented individuals like Mr V Nagraj, who inspired him with his connection to the subject in macro photography, and Mr Satish H, whose expertise in composition and storytelling shaped his artistic vision. He also values the guidance of the Late Mr Murali Santhanam, whose insights

into light and intricate details deeply influenced his style.

Goutham considers rules restrictive for his creative growth and hence is not an avid salon participant. However, he has won a few awards, including the PSA Gold Medal (Bosnia), GPU Gold Medal (Greece), and GIP Gold Medal (Germany). His photographs have been accepted for exhibitions in many countries, and he has also been part of YPS Member Exhibitions and Vismaya, a passionate group of photographers who had a common interest and used their photographs for charitable purposes.

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

Maha Kumbh Mela:
A Photographer's Journey Through Faith and Chaos

A journey of faith © Anitha Mysore

The Significance and History of Kumbh Mela

Kumbh Mela, held every 12 years at Prayagraj, Haridwar, Ujjain, and Nashik, is the world's largest religious gathering, drawing millions of devotees seeking spiritual purification. The origins of Kumbh Mela trace back to Hindu mythology, specifically the legend of Samudra Manthan, where gods and demons churned the ocean for the divine nectar of immortality (amrit). Drops of this nectar are believed to have fallen at these four locations, sanctifying them. Over centuries, Kumbh Mela has evolved into a grand convergence of faith, knowledge, and cultural exchange, making it one of humanity's most profound spiritual spectacles.

Endless crowds © Anitha Mysore

Maha Kumbh of Our Lifetime

The Maha Kumbh Mela of 2025 was not just another 12-year cycle event—it held a once-in-144-year significance due to an extremely rare celestial alignment. Hindu scriptures state that during this rare Maha Kumbh, the spiritual potency of the waters at the Sangam (confluence of the Ganga, Yamuna, and mythical Saraswati) reaches its peak, offering the ultimate opportunity for liberation (moksha). Devotees believe that bathing in the Sangam during this celestial period not only washes away past sins but also grants spiritual elevation across lifetimes.

Millions of devotees from across India and beyond poured into Prayagraj for this rare Maha Kumbh Mela. It was a pilgrimage of devotion, endurance, and unity on the sacred banks of the Sangam.

Edge of purity © Anitha Mysore

The Sacred Rush: A Journey Through the Makara Sankranthi Shahi Snan

Arriving at the Kumbh Mela, I was immediately struck by the sheer scale of the event. The sea of pilgrims, sadhus, and devotees created an atmosphere unlike any other. The first day was spent exploring not just the sprawling tent city but also the mela grounds, where the true essence of the Kumbh unfolded. Every corner presented a new story—sadhus in their madis (temporary tents) engrossed in meditation, devotees engaged in rituals, and bustling bazaars filled with religious paraphernalia.

On the evening of January 13, 2025, after a light dinner, our team set out on foot from our Tent City to the Akharas, covering about 8 km. The crowd had thinned compared to the morning rush. Upon arrival, we met our contact, the baba, who welcomed us into his madi. The hom-kund's burning fire made our eyes water as we sat on the mattress. After confirming my identity, he handed over the much-anticipated passes for the Shahi Snan procession of the Niranjani Akhara and informed us about its schedule from 6:05 AM to 7:05 AM, followed by the ritual bath from 7:05 AM to 7:40 AM on 14th January. A dress code was mandatory-men had to wear dhoti and shawl/shalya, and all participants had to go barefoot. With no transportation available to get back to the tent and the night air biting cold, we decided to stay in the vicinity until morning.

At dawn, our group dressed in dhoti and shawl, blending so well that one of us was even asked which Akhara we belonged to. Given the bitter cold, we decided to keep our footwear—a choice that later proved wise, saving us from being trampled in the procession. The air buzzed with festivity, and excitement built to a crescendo. Positioned near the front gate, we awaited the grand procession. We had been advised to stick with the Naga Sadhus and not lag behind—guidance we soon realized was invaluable.

War cry © Anitha Mysore

The sacred vanguard © Anitha Mysore

Heralding the holy © Anitha Mysore

Leading the way © Anitha Mysore

A sudden flurry of activity signaled the start. Saffron-clad men holding placards formed lines, momentarily cutting us off from the main procession. The procession surged forward. Our baba led on horseback, followed by four more horses. Then came the much-anticipated Naga Sadhus, wielding weapons and exuding an electrifying aura. Just as the crowd roared in excitement, a massive surge of people engulfed us. Pushed forward in an overwhelming tide, I momentarily lost my breath, gripped by the fear of a stampede. My husband kept one arm firmly on my shoulder, while I clutched my camera high in one hand and guarded my sling with the other. Desperately, I shouted for an escape. A slight break in the pressure allowed us to veer out, reaching a wider road where we could regroup and breathe. Seizing the opportunity, we ran ahead along a side path, bypassing the crowd and rejoining just ahead of the Naga Sadhus. Our attire, along with the passes, ensured no one stopped us. With some space, we managed to capture videos and photos of the grand event, albeit in low light.

As the procession advanced, we learned from experience and sprinted ahead, anticipating the next bottleneck—the pontoon bridge. Here, the wide four-lane road funneled into a mere six-foot pathway. As we moved swiftly across, security halted us, questioning how we had gone ahead of the deities. Sent back, we were fortunate not to be pushed too far. When the procession entered the bridge, the density increased drastically. Wedged between a mass of bodies, we clung to the ropes on the sides for stability. Police personnel cautioned us to hold tight as the Nagas brushed past. As expected, the moment they passed, another chaotic rush ensued, sweeping us along in an uncontrollable human tide. Struggling to maintain balance, we braced ourselves until the pressure finally eased upon reaching solid ground.

Determined to stay ahead, we wove through the crowd, making sure we could rejoin when needed. The procession paused briefly, offering a chance to witness the thousands behind barricades eagerly awaiting the spectacle. When the route veered towards the Sangam, I managed to

Tide of humanity © Anitha Mysore

The first tonsure © Anitha Mysore

Sacred imprint © Anitha Mysore

capture a few images of the Naga Sadhus rounding a bend. Walking alongside them, we suddenly found ourselves pushed into another sea of human beings and propelled to the very edge of the holy confluence. The realization struck when I was nearly pushed into the water. Separated from the main procession, we were now merely spectators. On the opposite side, photographers perched in the water and on floaters, ready to document the sacred bath. Engulfed by the pressing crowd, our only thought was of escape.

Navigating back was yet another challenge. The frenzied public surged towards the river for their own holy dip. We struggled to avoid stepping over scattered belongings, inching our way out with relief. But fate had other plans. Just as we sought an exit, we spotted a returning procession on a pontoon bridge. Compelled to seize the moment, we photographed it from a parallel bridge. As we reached the riverbank, exhaustion hit hard. Heading towards our designated meeting point, Chai Point, we were rerouted by police barricades. Fatigued and frustrated, we reluctantly took the detour—until we saw the procession once again moving toward us. It seemed as though,

despite our attempts to leave, the Shahi Snan procession was following us. Taking advantage of this unexpected encounter, we captured more images in a less congested space.

After witnessing another such procession, we finally prioritized heading back. The thought of rest overshadowed any remaining enthusiasm for shooting. The 8 km trek to our tent seemed insurmountable. Skipping chai, we trudged forward, grabbing bananas for quick energy. Upon arrival, we barely made it to the dining hall, securing the last remaining dosas. That day, we made a firm

Return from the Shahi Snan © Anitha Mysore

Kumkum © Anitha Mysore

The Challenges for Photographers

Photographing the Kumbh Mela was an intense test of skill, patience, and endurance. The sheer scale, unpredictable lighting, and dense crowds required constant adaptation. Long walks through packed streets, often carrying heavy camera gear, made movement difficult, and access to key moments was often restricted. For women photographers, limited sanitation facilities added another layer of challenge.

Lighting conditions varied unpredictably-dull grey skies, harsh afternoon sun, dimly lit tents, and crowded night processions all demanded constant adjustments. Shooting at night was particularly difficult.

Street photography required a delicate balance—getting close enough to document emotions while remaining unobtrusive. While some devotees embraced being photographed, others sought solitude in their prayers. The overwhelming number of subjects and activities made it difficult to decide what to shoot, as every moment felt significant. Isolating subjects in such a chaotic environment was another challenge, requiring skillful framing and strategic use of depth of field.

decision—we would not return to the Sangam again. Only that day! Instead, we spent the evening unwinding at the camp, witnessing a serene Ganga Aarti nearby. As exhaustion melted away, we reflected on the surreal, overwhelming, and unforgettable experience that was the Shahi Snan.

A Spiritual Sojourn Amidst the Chaos

Kumbh Mela was an overwhelming fusion of faith and human interaction. The air vibrated with Vedic chants, temple bells, and the scent of incense. Ash-smeared Naga sadhus meditated in stillness, while saints and scholars engaged in philosophical discourses. Pilgrims performed sacred rituals, seeking spiritual renewal. As night descended, the Ganga aarti illuminated the river with countless floating lamps, casting a mesmerizing glow over the water. Beyond the grand rituals, the communal experience of sharing food, prayers, and stories with strangers embodied the spirit of unity and devotion.

The holy return © Anitha Mysore

Shooting at unearthly hours was often necessary to capture significant events, requiring stamina and meticulous planning. Photographers had to stay put at locations for extended periods, ensuring they didn't miss key moments in the ever-changing spectacle of the Kumbh. The biting cold of the night made this even more challenging, demanding appropriate gear and resilience.

With countless moments unfolding at once—grand processions, quiet meditations, bustling akharas-deciding what to shoot was overwhelming. The daily rituals of devotees, from morning dips to evening chants, were as significant as the grand spectacles. A short stay meant prioritizing ruthlessly, yet the feeling of missing something incredible was unavoidable.

Despite these hurdles, the Kumbh Mela offered unmatched visual storytelling-of devotion, endurance, and spirituality. The interplay of faith, water, and light made every challenge worthwhile.

Reflections on the Kumbh Experience

For a photographer, Kumbh Mela was both exhilarating and daunting. The sheer magnitude of the event meant constantly making decisions—what to shoot, where to position oneself, and how to capture the essence of the spectacle amidst the chaos. It was an exercise in patience, with long waits for key moments and the challenge of working with unpredictable lighting conditions.

Beyond the grand processions, the smaller, candid moments made for the most compelling frames—a devotee lost in prayer, a sadhu meditating in solitude, or a fleeting moment of camaraderie between strangers. Capturing the human element required blending into the crowd, observing without disrupting, and sometimes waiting for hours to get that perfect shot.

The fast-paced nature of the event meant constantly adapting to shifting scenarios—one moment capturing a ritual at sunrise, the next navigating a sea of pilgrims at midday. Each day presented new photographic challenges, but also fresh opportunities to document the many facets of faith, endurance, and devotion that defined the Kumbh Mela experience.

• **Anitha Mysore,** EFIAP/d1, MFIP, GMPSA, ARPS, GPU CR-4, c***MoL

Anitha Mysore, a tech wiz and passionate photographer, is internationally acclaimed, a multi-award winner, respected jury member for many national and international salons, and an Executive Committee member of YPS.

← Back

An Introduction to 3D Photography

3D or Stereo photography is almost as old as regular photography. An inventor and scientist named Sir Charles Wheatstone created the practice of stereoscopy over 187 years ago in 1838. Two similar drawings specially created were placed right next to each other and viewed using a device called a 'stereoscope'. The first photographic stereoscopic pairs appeared in the early 1840s as Daguerreotypes and Calotypes. The popularity of stereo-photography declined during the early 1900s. It regained popularity in the early 1950s as cameras with 7P format and 5P formats were made available in Europe and America, respectively. Amateur stereo-photography grew slowly as most of the cameras were designed to produce lenticular prints, which never gained wide acceptance. Cameras intended to make stereo pairs by half frame format started in the 1990s which helped viewing using free-vision or printed film viewers. Along with the fast development of digital photography, stereo double lenses were introduced, which turned ordinary cameras capable of taking two images side by side both in film as well as digital cameras. For a true stereoscopic image pair it is necessary to take two photographs from two horizontal positions. Any motion within the field of view will spoil the image pair. So, a single camera can only be used if the subject remains perfectly still. The present two-lens cameras or two identical cameras synchronized to operate at the same moment have the ability to overcome this limitation and can even make 3D movies.

How do we see a Stereoscopic Image?

A traditional photograph has just one perspective. We create the depth in these photographs by changing the depth of field, light and shadows. The centre of attraction is kept in focus, and foreground/background depending on their positions are kept out-of-focus. Normally, in a stereo photo pair, all items in the image are kept as far as possible in good focus, but it has two perspectives. Our brain reconstructs the two images into a combined image with a sense of depth. Our eyes are separated by an approximate distance of 6 to 7 cms. This separation of our eyes creates a triangle between the things we are looking at and our two eyes. With this information, our brain calculates the distance of the objects within the scene and gives us our 3D vision (Fig-1).

In stereo photography, like binocular vision, we use two images from slightly different perspectives. The perspective differs only by a horizontal displacement corresponding to the position of our eyes. That is, we take two images with a displacement of the camera of about 6 to 7 centimeters horizontally. The easy method to create such two images is to use a stereo camera having two lenses separated by required distance and having two sensors to capture the images. In some stereo cameras with one sensor, it is achieved by saving the file in half the sensor area for the left image and the remaining half for the right image. The second option is to use two cameras of the same specifications. These two cameras are fixed in a frame or railing at a distance so that the lenses are at a distance of about 7 centimeters. Point-and-shoot cameras are the best for this type of setting. Their small size and less weight are most suitable for easy handling. The shutter release is synchronized for taking pictures simultaneously.

Another tricky method is to use only one normal 2D camera. Take two pictures by moving the camera horizontally only between the shots. One has to be very careful not to move the camera vertically and without any change in focus or other settings between the shots. This can be achieved by setting the camera to a fully manual method including focusing. Further, one has to avoid any moving subject in the viewing field. This method is called the 'Cha-Cha' method. It is better to use a slide-bar and move the camera between the shots so that you get precise settings of displacement. If a slide-bar is not available, you can still take two images by moving yourself between the shots. A simple method for taking the images is explained below.

First, set your camera to fully manual mode, choose correct exposure and focus. Since all objects in the near and
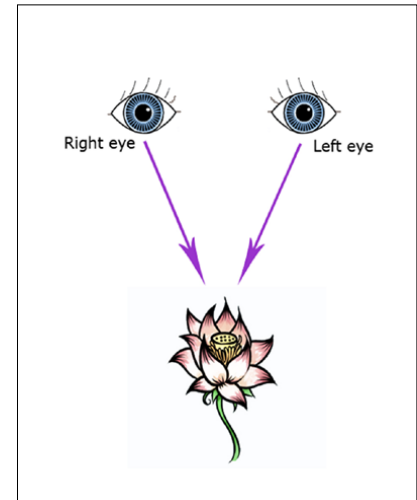

Fig-1: How we normally see an object with two eyes.

distance field are required to be in good focus, use a very small aperture (high f-value). Stand, keeping your feet about 1.5 to 2 feet apart. Put your weight on your left foot without lifting your right leg. Take the first photo (left image). Without turning and tilting the camera, put your weight on your right foot without lifting your left foot and take the second photo. Thus you have created two images, left and right. Further processing of the images for minor corrections can be done in software to create the 3D image.

One has to take some precautions while using the 'Cha-Cha' method. Avoid any moving subjects in the scene. Any movement between the two shots will cause a distracting 3D error. Accordingly, moving people or animals and even trees in a light breeze will be difficult to shoot. It is easy to introduce errors such as twisting or tilting the camera between shots, which can cause distracting artifacts. One needs to shoot with manual settings so that there is no accidental variation in exposure or focus.

Processing of Stereo Images

Depending upon the camera used, we get one stereo pair image. It is the left and right images in jpg/raw format from the normal camera or a MPO file format (Multi Picture Object file), which consists of two jpg files, from a stereo camera like Fuji FinePix 3D. These images need some adjustments for proper viewing. One of the best software available is the

Stereo Photo Maker (SPM). This software is free and can be downloaded from the internet. The website address is http://stereo.jpn.org/eng/stphmkr/ . When the MPO file is opened using the SPM software, it automatically displays the left and right images in their respective position. When left and right images are separate, use the option 'open left/right images' and select the left image first and then the right image. Further processing is common for both types of images.

The Stereo Photo Maker has its own adjustment for Gamma, Hue, Saturation, Lightness, Levels and curve adjustments, but is not as perfect as Photoshop, Lightroom or Topaz software. Hence, it is suggested that the initial editing of the images be done in Photoshop or any other standard editing software. The left and right images are independently edited using almost the same values. Once the editing in standard editing software is completed, the image pair is opened in SPM. The very first editing in SPM is the 'Auto-alignment'. The minor horizontal and vertical disparity will be corrected by SPM. The second and another important editing tool is 'Easy adjustment'. Here, the window violation, if any, can be corrected by sliding the H position slide. Options for perspective corrections and rotation are also available in this menu. The image is then cropped and resized for exhibition purposes. The final image is saved as a parallel image in JPG or MPO format. The SPM has different options to save the file. It can save the stereo image in LR format, MPO format, Universal view format (LRL, LR/RL), or in Anaglyph format.

Viewing the stereo image

Normally, the images are placed side by side. It is easy to view the image with

Fig-2: Parallel view Qutab Minar

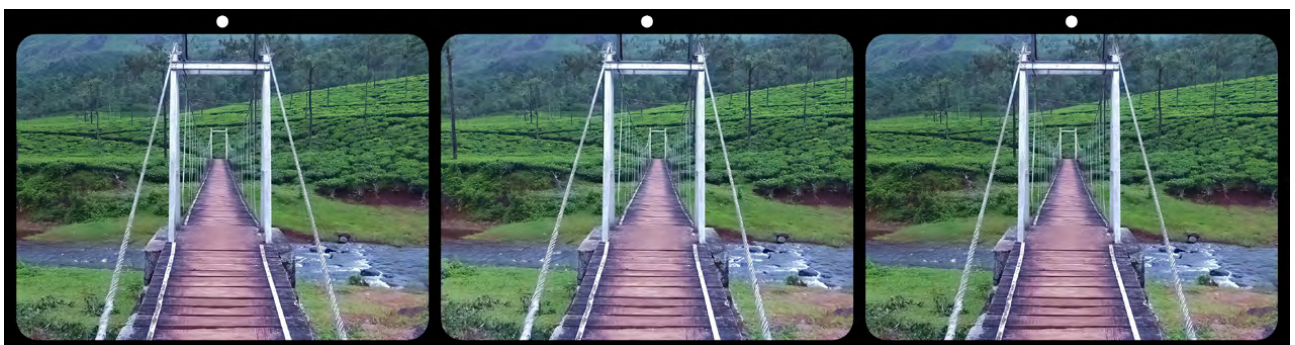Fig-3: Cross eye view Qutab Minar
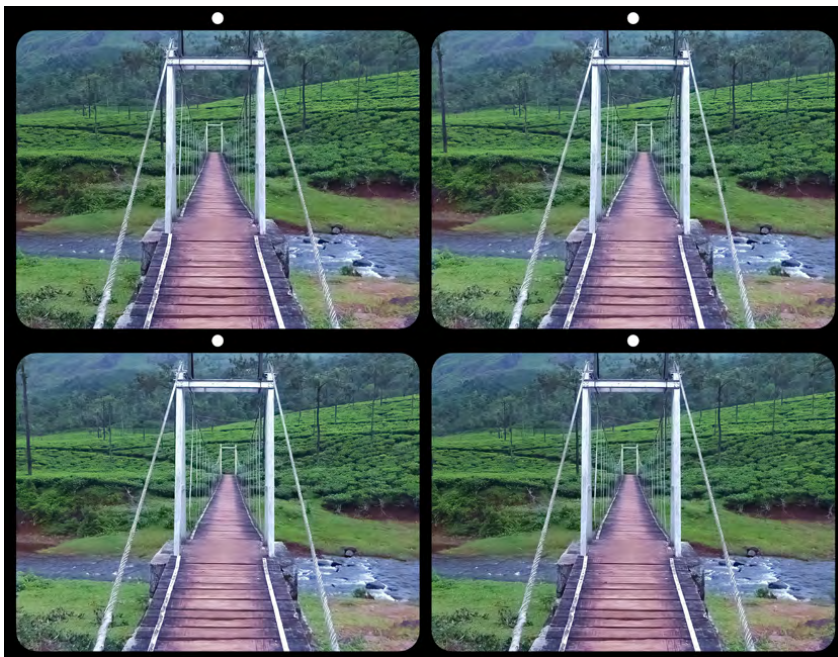

Fig 4: Universal L-R-L view

← Back

Fig 5: Universal LR/RL view

a stereoscope. Otherwise, keep the left image on the left and the right image on the right at a comfortable distance. Now, train your eyes to focus slightly away from the images, even though you are looking at the image in front of you. In a few seconds, you will see a 3rd image in the center. This center image in the view will be the stereo one. You need a little patience. This method is good for viewing images of card size at a distance of one to one and a half feet. It is difficult to see large images. This is called the parallel view (Fig 2).

Another method is cross-eye view. Here, the left image is placed on the right side and the right image on the left side, and focus in front of the image. Like earlier, you will be able to see the third image in the center. The center image will be the Stereo image (Fig 3). Here, you can see larger images, and you can keep the images at a longer distance, depending on the size. Viewing the stereo image by parallel or cross eye view for a longer time may strain your eyes. Try to give some relaxation to your eyes in between.

In the Universal view method, there are two options. In the first option, 3 images are kept side by side in the following order: left-right-left. For the parallel view, the viewer concentrates on the first two images and for cross eye view, the last two images are viewed using the respective method explained earlier (Fig 4). The second option for Universal view is placing 4 images. Here, normally left-right images are placed on the top line, and right-left images are kept below that (Fig 5). Depending on the viewing method one uses, either top images or bottom images are viewed for parallel or cross-eye view, respectively.

A simpler method to view stereo images is the Anaglyph. This method was developed by Wilhem Rollmann in 1853. The two images (left & right) are stacked on top of each other and viewed through special colored glasses. The two images are separated by color, normally red & blue (Fig 6). The drawback of this method is that there will be color distortion. Especially if more red color is there, it is uncomfortable to view, and ghosting may occur.

Stereobase

One of the foundations of Stereoscopic Vision is Stereobase, also known as the interocular distance or baseline. This refers to the distance between the two camera lenses or the viewer's eyes. This distance is crucial in creating a realistic and comfortable stereoscopic experience. The stereobase is typically calculated based on the average human interocular distance, which is approximately 6 cm - 7 cm for a standard 50 mm lens. However, this value can vary depending on the specific application and the desired level of stereoscopic effect. When the stereobase is greater than 7 cm, it is known as hyperstereo, and when it is lower than 6 cm, it is called hypostereo. Hypostereo is used to take close-up shots and macro images.

In photography, the stereobase is often calculated using the following formula:

Stereo base (B) = $1200n/F$, where 'n' is the distance in meters of the nearest object & 'F' is the focal length in mm. 1200 is the parallax factor.

A well-chosen stereobase is essential for creating a comfortable and realistic stereoscopic experience. A careful selection of stereobase ensures a comfortable and realistic viewing experience.

Modern 3D Photography and the Future

Three-dimensional (3D) photography has undergone significant transformations since its inception in the mid-19th century. From humble beginnings with stereoscopy to the sophisticated technologies of today, 3D photography has evolved to become an integral part of various industries, including entertainment, education, architecture, and product design. Modern 3D cameras use a variety of techniques, including laser scanning, structured light, and binocular vision, to capture 3D images. The development of computer software and algorithms has also enabled the creation of 3D models from 2D images. The technology has evolved significantly, allowing the creation of highly realistic and detailed 3D models and images. The future of 3D photography looks promising, with advancements in technologies such as virtual and augmented reality, artificial intelligence, and machine learning. These technologies are expected to further enhance the capabilities of 3D photography and open up new possibilities for its application.

Despite the advancements in 3D photography, there are still several challenges and limitations that need to be addressed, such as

A. Cost: High-end 3D photography equipment can be expensive, making it inaccessible to many users;

B. Complexity: 3D photography requires specialized skills and knowledge, making it challenging for beginners to adopt;
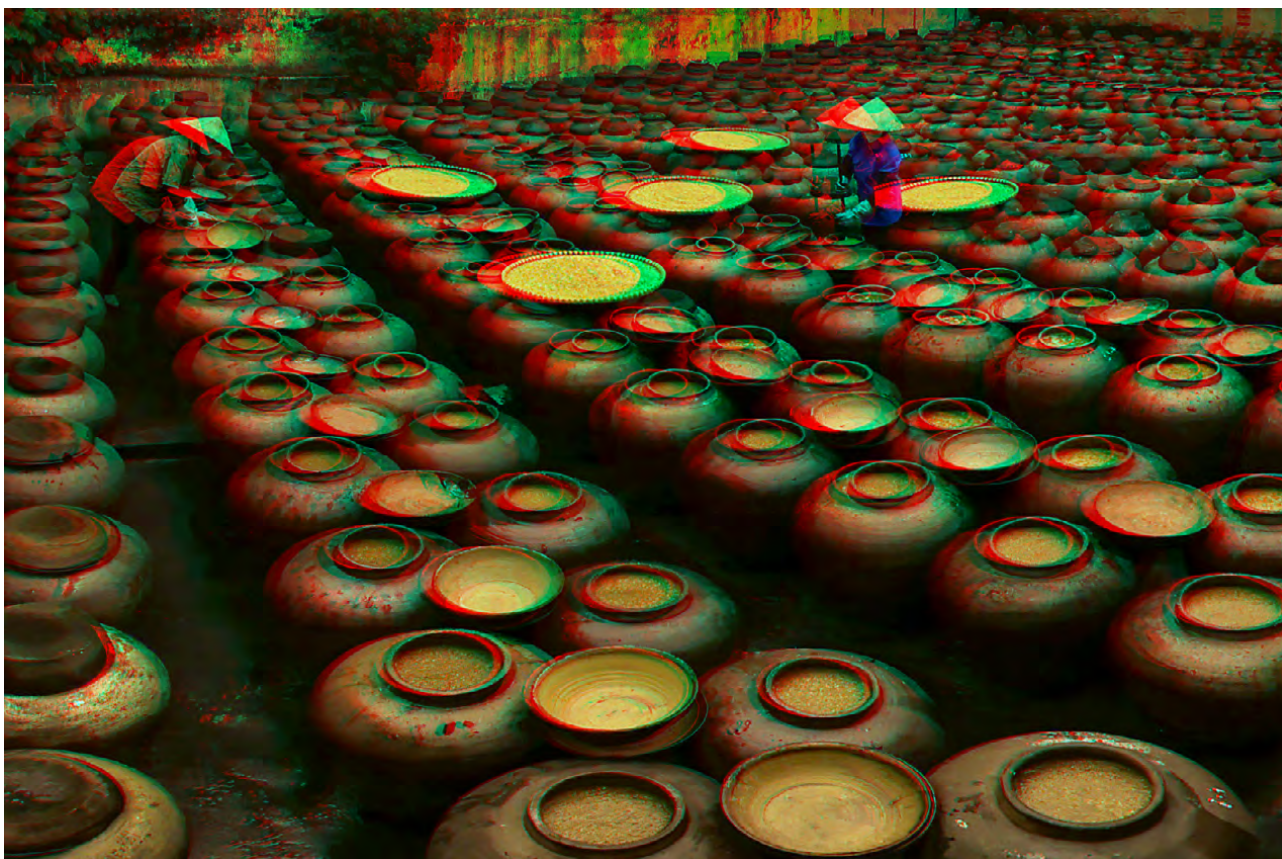
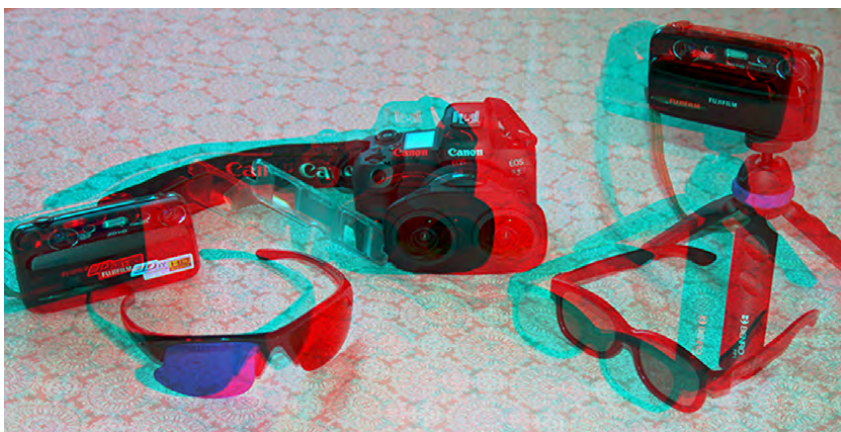*Fig 6: Anaglyph image – use Red-Cyan glass to view this image*

Fig 7: 3D Hardware and accessories - use Red-Cyan glass to view this image

C. Data Storage: 3D photography requires large amounts of data storage, which can be a challenge, especially for high-resolution images.

In conclusion, 3D photography has come a long way since its inception, and its current status is characterized by significant advancements in technology and a wide range of applications across various industries. As technology continues to evolve, we can expect even more innovative applications of 3D photography in the future.

• **Dr V G Mohanan Nair,** APSA, QPSA, Hon. MTPAS, Hon. FSoF and a 4 Star in 3D photography

Dr VGM Nair, a retired Chief Scientist of CSIR-NIIST, is an active participant in PSA Digital Dialogue Study Groups. He became the administrator of two Study Groups and also worked as the Assistant Webmaster of the PSA DD, which trains new Administrators. He represented India on the PSA Gallery of Nations website from 2006 to 2012. Recently he has been appointed as the Assistant Country Membership Director for India by PSA.

From 2013 onwards, Dr Nair is the only Indian who appears in the 3D section of PSA Who's Who in Photography and for three years his name appears in the Top 3D exhibitors of the world list.

← Back

Austin's Soul in Light and Shadow

"Mirabeau Lamar's horse thundered across the wilderness of central Texas, his scouts fanning out before him like a hunting party. But they weren't tracking game. They were hunting for the future.

It was 1838, and the Republic of Texas was still a new country that was not a part of the United States. Barely two years since winning independence from Mexico, the fledgling Texas nation now faced threats from all sides, Mexican forces threatening to reclaim their territory, hostile Comanche raids testing border settlements, and political vultures circling from within.

Lamar pulled up his horse to a halt on the top of a limestone ridge. Below stretched the Colorado River, cutting through emerald hills like a silver blade. He said 'This is where we make our stand.'

His aide, Edward Burleson, squinted skeptically saying that President Sam Houston wouldn't approve. He had committed to Houston remaining the capital. President Sam Houston was a leader of the Texas independence movement against Mexico, and Texas' first President. The city of Houston was named after him.

'Houston city is too vulnerable,' Lamar said. It was too close to Mexican forces. Too swampy for growth. He dismounted, boots hitting the rocky soil. Then he said, 'Sam Houston will not be president forever.'

Six months later, Mirabeau Lamar took the oath as the second President of the Republic of Texas,. President Lamar not only officially moved the capital of Texas from Houston to this new settlement, but also renamed the settlement 'Austin' after Stephen F. Austin, the father of Texas colonization.

Later, Texas became a part of the United States in 1845."

Listening to this story of the birth of Austin by an official guide was thrilling.

We were the Capitol building of Austin, the Capital of Texas.

Texas Capitol

Standing before the Texas State Capitol for the first time, I am struck by its

Austin Capitol © Thejas K R

imposing presence. The sunset-pink granite gleams in the morning light, making the building appear to glow against the clear blue Austin sky. At 308 feet tall, it actually rises higher than the U.S. Capitol in Washington D.C., a fact our tour guide shares with unmistakable Texas pride as we join a free guided tour beneath the majestic central rotunda. Looking up, I marvel at the dome's interior star and the portraits of all Texas governors encircling the space.

Walking through the Senate and House chambers, I am transported through Texas history. The restored 1888 legislative rooms maintain their period details, from the original wooden desks to the ornate chandeliers. Our guide recounts tales of heated debates and landmark legislation that shaped not just Texas but the nation. The most fascinating moments come when she points out hidden details, like the door hinges engraved with "Texas" and the

custom-made "lone star" light fixtures, symbols of state pride incorporated throughout the building by its architects.

As a photographer, I had done a bit of research before my visit to the Texas Capitol. While most tourists flock to the main entrance with its grand staircase and imposing facade, I was drawn to the lesser-known treasures waiting on the building's north side. My camera bag slung over my shoulder, I deliberately bypassed the crowded rotunda and headed straight through the building, emerging onto the expansive rear grounds where only a handful of visitors wandered.

The backside of the Texas Capitol is not often visited, an oversight I was grateful for. From this vantage point, the Capitol's pink granite dome still commanded the sky, but what made the composition unique were the modern underground extension buildings flanking the historic

Texas Capitol Rotunda © Thejas K R

Northern Side of Texas Capitol © Thejas K R

Texas Congress Chambers © Thejas K R

structure. Their green-terraced roofs created fascinating geometric patterns against the classical architecture, like a visual dialogue between 19th and 21st century design that most visitors miss entirely.

As I was shooting, a groundskeeper passing by stopped to watch, eventually sharing that the 1993 underground extension had nearly doubled the Capitol's working space while preserving the historic landscape. "Most folks never

even notice it," he said, "but it's actually an architectural marvel."

Mayfield Park

I wasn't even planning to stop at Mayfield Park, but someone at my hotel mentioned the peacocks, and was surprised to know that there were peacocks in Austin.

The place is this hidden gem tucked away in a residential area. As soon as I stepped out of the car, I heard the unmistakable call of peacocks! They were just wandering around the gardens like they owned the place.

The cottage gardens were gorgeous, but what really caught my eye were these small ponds surrounded by stone pathways. Most people were busy photographing the peacocks, so I had the water features practically to myself. I got down super low, basically lying on my stomach, to capture this reflection shot where the lily pads in the foreground framed the historic cottage in the background.

After about an hour at Mayfield, we headed over to Mueller Lake Park, which has a completely different vibe. Mueller is much more modern with this huge lake and walking trail. The contrast between these two parks was striking, from the historic charm and peacocks of Mayfield to the contemporary urban design of Mueller, all within a few miles of each other.

By the time we made it to Mueller, the evening light was hitting the water just right. I found a spot where I could capture some ducks swimming through the frame. Some jogger gave me a weird look as I was crouched at the water's edge trying to get the perfect angle.

Street Photography in Austin

As dusk settled over Mueller Lake Park, we found ourselves drawn away from the water's edge and toward the vibrant street life unfolding along Aldrich Street. My camera captured the warm glow emanating from outdoor cafes where gas-lit fire pits created intimate islands of warmth against the cooling January evening. The dancing flames illuminated faces in amber tones as couples leaned toward each other in animated conversation, steam from locally-roasted coffee mingling with laughter.

Mayfield Park Pond © Thejas K R

Mueller Lake Park © Thejas K R

Cafe Conversations Austin © Thejas K R

Following the street's gentle curve, I discovered a local cake shop where a line of patrons spilled onto the sidewalk despite the crisp evening air. Beyond the bustling counter, my lens found Sophia, the head baker, completely absorbed in her craft at the open kitchen visible to customers. Her hands moved with practiced precision. What caught my eye was her intense concentration juxtaposed with occasional flashes of childlike joy when sampling a new batch.

Oasis Restaurant

Austin's photography community had spoken of The Oasis and its legendary sunsets, but the reality of the experience high above Lake Travis was truly captivating. More than just a restaurant, it felt like a destination for those chasing the perfect light. Anticipating photographic opportunities along the way, I packed my gear and set out from downtown three hours before dusk.

The drive itself offered a visual narrative, the urban landscape gradually giving way to the rolling hills of Texas. Scenic overlooks were dotted with fellow photographers, their lenses aimed at the hills as they transitioned into the warm hues of late afternoon. Thirty minutes into the rural drive, The Oasis revealed itself: rustic signs and Southwestern architecture cascading down the hillside. The multi-tiered buildings, resembling a grand mountain lodge, hinted at the experience to come. Arriving early allowed me to explore the surrounding shops and walkways, my wide-angle lens struggling to capture the expansive design flowing towards the lake. The vast wooden deck, reportedly Texas's largest outdoor dining space, offered varied perspectives on the water and the western horizon.

Securing a coveted table by the railing required fortunate timing. I settled in, tripod discreetly placed, and prepared my equipment while observing other photographers doing the same. The atmosphere was a unique blend of casual dining and hushed anticipation for the approaching spectacle. As golden hour arrived, a palpable shift occurred: conversations quieted, cameras emerged, and all eyes turned west. The mirrored lake amplified the vibrant colors unfolding in the sky. I worked methodically, capturing both wide scenes and intimate details of boats silhouetted against the fiery light. The sunset's final, brilliant flash of gold brought a moment of collective silence, followed by spontaneous applause.

Driving back to Austin that night, looking at my pictures on the camera screen, I saw that something was missing. I had taken good pictures of the sky and the lake, but I didn't really take pictures of the people who were there, the crowd that makes The Oasis special.

Two months later, in the early days of May, I made another trip to The Oasis, specifically aiming to photograph the sunset once more. However, nature had other plans that evening; the sunset lacked the dramatic colors and captivating light I had hoped for. Undeterred, I shifted my focus, turning my lens towards the unique character and vibrant atmosphere of The Oasis restaurant itself, seeking compelling images within its architecture and the interactions of its patrons.

Oasis Restaurant © Thejas K R

Aldrich Street Austin © Thejas K R

PennyBackerBridge © Thejas K R

Cake Maker © Thejas K R

Penny Backer Bridge

The Pennybacker Bridge, a rusty arch over Lake Austin, unexpectedly draws many locals each evening for its sunsets. This spot along Loop 360, a highway strangely not a full loop, becomes a nightly gathering for photographers, couples, and anyone wanting to see the sun go down. The name "Capital of Texas Highway" has always seemed odd, given its route.

Arriving before the sun dipped, I joined the familiar parking scene on the narrow shoulder beneath the cliff. Despite "No Parking" signs, a variety of cars lined the area. I squeezed my vehicle in, hoping to avoid any trouble with the law. The path up the limestone bluff, though seemingly easy, quickly turned into a

climb that required using both hands and feet. Carrying my camera gear, I carefully made my way up the trail, passing other visitors.

Reaching the top, the iconic view that fills social media greeted me: the bridge's graceful arch framing the winding Lake Austin, surrounded by the green hills of Central Texas. Photographers had already set up their tripods in prime locations, while couples sat on blankets and friends shared drinks. A photographer directing a model had claimed the most precarious spot on the overlook, directly beside the cliff's famous half-fallen tree. This weather-beaten juniper has become an icon in itself, somehow surviving despite growing at a defiant 45-degree angle from the cliff face, its gnarled roots visibly clinging to the limestone like

desperate fingers. The model, wearing a flowing red dress that provided dramatic contrast against the deepening blue sky, was posing unsettlingly close to the precipitous drop, one hand resting on the tree's leaning trunk while the photographer called out directions from just a few feet away.

Their daring composition momentarily distracted everyone on the cliff.

Deciding against competing for a tree shot, I found an open spot offering a clean view of the bridge's elegant arch against the gathering sunset.

Looking back on my Austin photographic journey, I am struck by how this city defies easy categorization. From the historic grandeur of the Capitol building to the peaceful sanctuary of Mayfield Park with its regal peacocks, from the urban vitality of Mueller's streetscape to the breathtaking vistas at Pennybacker Bridge and The Oasis, Austin reveals itself as a city of captivating contrasts. What began as a simple photography expedition evolved into a deeper understanding of this unique place where Texas traditions and forward-thinking innovation coexist in harmony.

The true magic of Austin isn't just in its photogenic locations but in the way it encourages us to look beyond the obvious frame and find beauty in unexpected compositions, much like the best photographs do.

• 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.

← Back

Morning Glory

Morning Glory © Padmanabh K G, EFIAP, c*MoL

When I see the 'Morning Glory' picture for this column by author Mr Padmanabh K G, the famous lines of Bengt Gunnar Ekelöf (1907-1968), a Swedish poet, come to mind:

'It is the dark that contains all the colours, not the light What else are colours but shadows Or shades of light. Lay colours on top of each other and you get black, The purest vision is pure shadow The opposite of light.'

From an artistic perspective, although this picture falls within the wildlife bird photography genre, I find that the author has skillfully captured many interesting pictorial elements in this presentation.

In bird sanctuaries like Ranganathittu, photographers typically tour the river by boat, capturing trees, bushes, rock structures, and wild birds in action as routine travellers would. It's often challenging to have the boat wait while composing interesting shots of birds in action, especially under desired lighting conditions. Most times, we end up with mere record shots of birds in available daylight, as the forest department boats don't allow photographers to linger in one spot for long.

This author's experience proved valuable in pre-visualizing such a scene, anticipating the birds' behaviour, specifically in the early morning sunlight. In this situation, having a zoom lens with a 600mm focal length ready enabled the photographer to seize this fleeting opportunity.

After completing his banking career, Padmanabh has established himself as an Event Photographer. He developed photography as his preferred hobby, alongside interests in trekking, GYM-fitness, music, and movies. He credits stalwarts Mr B Srinivasa and H Satish for guiding him toward success in photography, which has earned him international distinctions including EFIAP and c*MOL.

His photographic interests span Wildlife, Landscape, Macro and People photography. To beginners in the field, he advises cultivating a habit of regular early-morning camera outings, studying lighting and color temperature to capture landscapes, wild birds, and macro species effectively. Padmanabh emphasizes that only hard work, continuous learning and persistent effort—not shortcuts—will lead to genuine achievements for newcomers to photography.

This picture was captured by the author on March 15, 2025 at 7:15 am at Ranganathittu. Technical details: Camera used Nikon z6ii, Zoom Nikon 180-600 mm Focal Length, Aperture F 7.1 , 1/640 sec shutter speed, ISO 140 and hand held.

In my aesthetic appreciation of this image, I find it resonates as visual poetry aligned with Swedish poet Gunnar Ekelöf's concept of 'the opposite of light.' Here we witness the purest vision of light's shades. While the frame is predominantly composed of dark shadows, the author's thoughtful composition reveals the essence of this opposite light technique.

Although categorized within wildlife photography, the image's pictorial quality exemplifies several fundamental principles of painting:

The Basics of Photoshop Layers

The Layers feature in Photoshop is widely recognized as one of its most powerful tools. It is aided by its companion feature Selections. These work together and provide so many options and possibilities that a user's creativity is the limit rather than the features they offer. While not complicated to use, the underlying concepts are a bit tricky to understand. The purpose of this article is to give a basic introduction to layers and explain how they can be useful to photographers.

Layers can be considered a way to segregate data and methodically organize it without losing any of it. The advantage is that we can look only at the parts of the information as needed. This greatly reduces clutter, eases editing, and speeds up workflow. The concept is not unique to Photoshop, and those who are in engineering design services may recall that the well-known AutoCAD drafting software also uses layers. Layers are like a stack of playing cards, one placed over the other.

Though we use the generic word 'Layers', there are many types. In this article, we will look at those that are most relevant to photographers. Understanding them will help us to know their functions and roles. So, let us start -

Pixel Layer: Any layer that has picture elements (pixels) that form an image is called a **Pixel** layer. It is also called an Image layer. Any photograph we open in Photoshop appears as a pixel layer and is called the 'Background' layer. This can be considered as the basic starting point, and all the processing is built on it, as addon layers. Apart from a photograph, you can create your own pixel layers by using the drawing tools of Photoshop, though that will be more like creating digital art. The data format used in pixel layers is called the **raster** (array of pixels) type.

Adjustment Layers: These do not contain any pixels but act like a modifier on top of the pixel layers. Think of them like sunglasses over your eyes. Perhaps one can call them filters, but I am not using that word since **filters** mean something else in Photoshop. There are several types of adjustment layers available, and the popular ones are –

1. Levels
2. Curves
3. Brightness/Contrast
4. Hue/Saturation
5. Gradient Map

You can do all these operations on the pixel layer directly. However, you cannot change them later, and hence, the changes are deemed to be **destructive.** For example, you can increase the saturation, but you will not be able to reduce it later. However, keeping the adjustments as separate layers will allow you to modify them at any time.

Fill Layers: Interestingly, pictures are not the only ones that fall under the pixel layer type. There are others where the whole layer is filled with just one color or a gradient or more rarely, a pattern. Here also, as in the case of pixel layers, the data is in the raster format.

Type Layers: Often, you would like to add some text or symbols (e.g. ¶, ©, ®, etc.) to your photograph. The reasons could be a caption, an annotation, a description, a copyright message, etc. This is done with the help of the Type tool which creates Type layers. Also called text layers, these are neither adjustment Layers nor pixel layers. They are a special type with the data (that is, text) stored in the form of **vectors**. The advantage of the vector data format is that it allows us to scale or edit text easily.

Shape Layers: Like the Type layers, they are also based on vectors, but instead of text, they have shapes like lines, arrows, ellipses, polygons, etc. Like text, they can be scaled up and down without loss of quality and can be converted into raster data.

Smart Object Layers: Whenever certain operations are performed, the pixel layer will undergo a change that cannot be undone. In other words, the change is 'destructive'. You can create adjustment layers, as already explained, to make the operation non-destructive.

However, some operations cannot be made using Adjustment layers. Operations that fall under this category are transformations like application of filters, scaling, rotating, etc. All these operations have to be applied on the pixel layers directly and will alter them irrevocably, or in other words, they are destructive. The problem can be avoided by converting a pixel layer into a Smart Object layer before application. Once this is done, all the original characteristics of the image are retained to enable non-destructive editing even for the mentioned operations.

There are some other layer types also, but we will limit ourselves to these as they are the ones that are most useful to us photographers. Let us see how these layers can help us.

Non-destructive processing: We have already discussed in detail how layers help us do this. To summarize, Photoshop allows you to directly edit an image. By this, we mean that you can perform adjustments, transformations and apply filters. However, such changes are baked into the image once saved, and

Two Men on the Rock

Picture 1: The border, image, text, ellipse, and arrow mark are all on different layers.
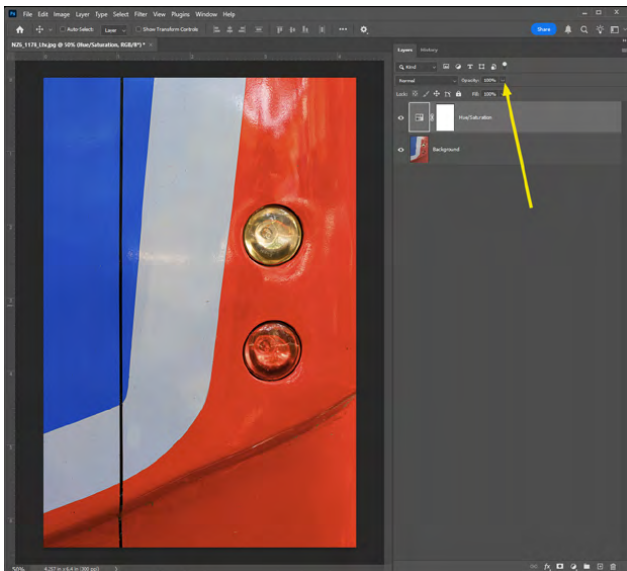
Picture 2 Here Hue/Saturation layer is set at 100% opacity.
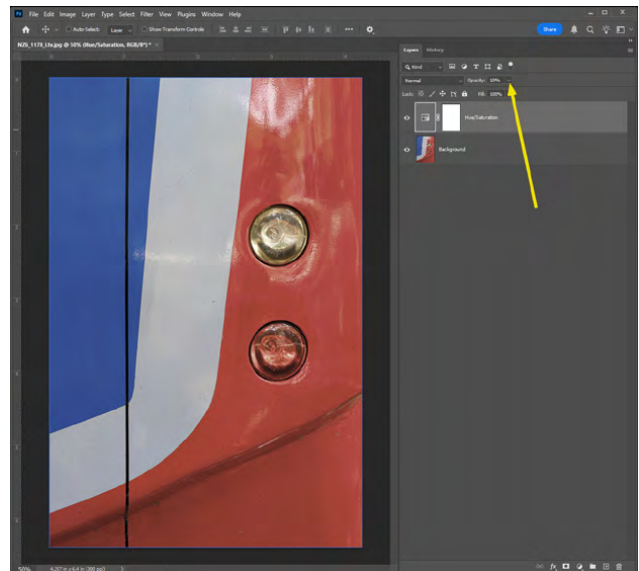
Picture 3: Here it is set at 10% opacity.

you cannot change them later. If that is needed, you will have to start the process all over again. By using adjustment, smart object, and smart filter layers, we can make all the editing non-destructive. This makes the whole post-processing very flexible and more productive.

Organized workflow by segregating information: If you use layers in the processing of your image, then you can separate different elements of your project into layers, and thus you can keep your work well organized and structured. This makes it easier to locate and edit specific parts of your image later. Let us look at this simple example (Picture 1).

In this case, the photograph is the main pixel layer. The border is made into another layer. Likewise, the caption, which is text, is on another. If you would like to point out any part, you can draw a shape like an arrow or an ellipse, and these can be on two more layers (Picture 1). If you want to alter the border, for example, to change its color or width, you can edit the border layer independently without interfering with the rest of the image.

Adjusting the opacity of the layers: Once you have layers, you can alter their transparency. This can be done with the help of the Opacity slider, with 100% representing full opacity (nothing underneath this layer will be visible) or 0% that is the layer has no effect at all. This control allows you to change the intensity of the effect of the layer on the layers beneath. For example, if you reduce the opacity of a Hue/Saturation

layer, then its effect will be less intense (Pictures 2 and 3, see arrow marks).

After you create a layer, you can apply a wide variety of Styles to it. Examples include adding drop shadows, beveling, embossing, etc. This is a topic by itself. It is being mentioned here since beneath the Opacity slider, there is another one called Fill. Both work nearly the same way as they control the transparency of a layer. The difference is that the Opacity slider works on the entire layer, including the Styles that you might have applied, whereas the Fill alters only the pixels, text, etc., leaving the applied Styles untouched. One point, do not confuse a Fill slider with a Fill layer. To clarify

further, you can use a Fill slider on a Fill layer.

Blending Modes: Each layer can be made to interact with the layer beneath. This process is called blending, and there are no fewer than 27 ways of doing it! The result is sometimes a new image in the sense that tones and colors will change and these may not be in the original layers at all. The most used blending mode is the 'Normal', which has no effect at all. Blending is essential when you composite, that is, take different pixel layers and join them to form a new image. For example, you can take a picture of a couple in a studio and one of the Taj Mahal and then blend them. The

Picture 4: Original.
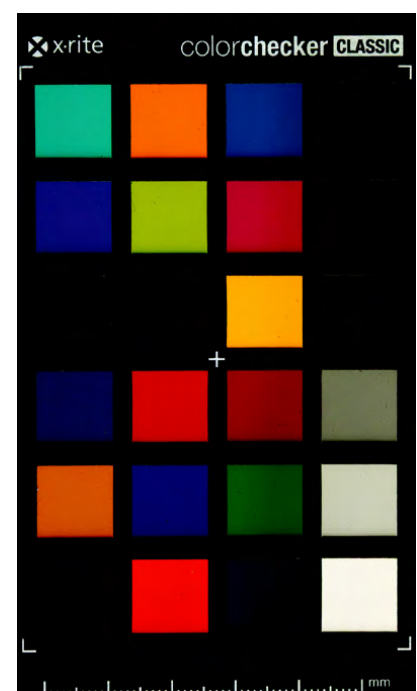
Picture 5: Blending mode – Color Burn.

result would be a new picture that shows the couple in front of the Taj Mahal. You can even draw or paint your image and blend it with any other image. This type of compositing falls more in the realm of digital art. However, they are also useful to photographers as they can be used to reduce halos that occur because of over-sharpening.

Picture 4 shows the standard Macbeth color chart. I have created a fill layer with medium grey as this is a neutral color and is best for illustrating the blending modes. Picture 5 shows the same picture as Picture 4 but blended with the medium grey fill layer. The blending modes are indicated in the captions.

Looking at layers: If you want to see the layers that are in a Photoshop file, then you need to open the 'Layers' panel. You can do this by pressing the F7 key on your keyboard or

Main Menu > Window > Layers.

You will now see the layer panel (Picture 6). What is shown here corresponds to Picture 1. You can observe that each entity, viz, the image, border, text, and arrow mark is on a separate layer. As layers are used very often, it is advisable to 'dock' the panel so that it stays in place.

There are also a few disadvantages with layers. Let us look at those too.

Source of confusion: If your file contains too many layers, then you need to be very careful and make sure which layer or mask you are editing, since you may think you are editing the layer visible (the top one), but editing is directed to what
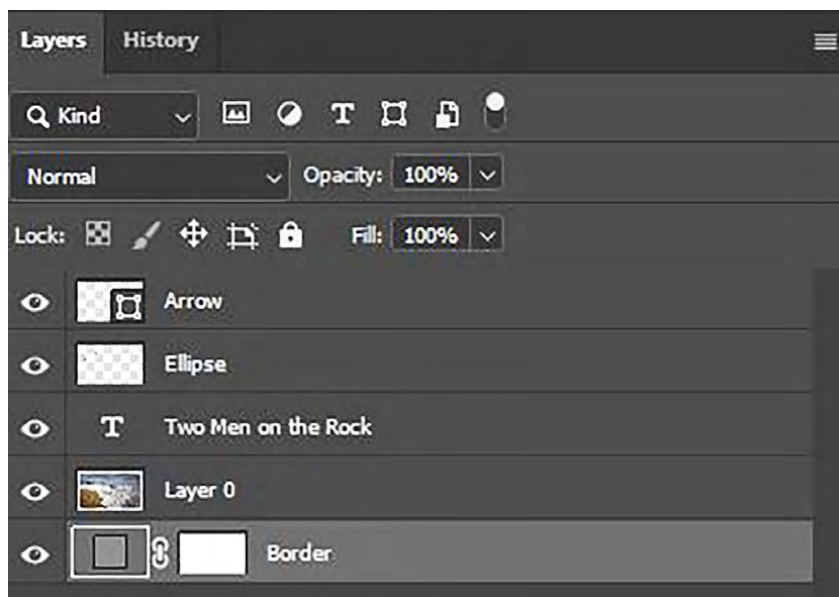
Picture 6: See this picture with reference to Picture 1. The border, image, text, ellipse, and arrow mark are on different layers. The layers can be optionally named by the user

is called an 'active' layer. So, there is a possibility that you inadvertently make unwanted changes and damage layers without your knowledge.

File size: As you add more layers, you will get more flexibility, but the size of the file (as stored on your hard disk) starts to become very large. This problem is greatly exacerbated if you use Smart Objects in your editing.

Conclusion: The concept of Layers in Photoshop underpins any sophisticated editing. Not only are there many types of layers to suit different purposes, but they are also supplemented with opacity and blending features. And that is not all. Any layer can be masked, adding even more versatility, but that is a huge topic by itself. The advantages that Layers bring

far outweigh the drawbacks. I hope this brief introduction will give the readers what layers are all about.

• 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.

- 'Form' is demonstrated through the pair of birds presented, one perched, waiting for its airborne companion on a tree branch, wild natural bushes in the foreground, against vast dark green forest, simultaneously showing 'Mass' as a pictorial compositional element.

- 'Grace' emerges abundantly through the opposite light technique, highlighting the flying bird's wings with striking luminosity.

- Creativity manifests in the interplay between background shadows and the brilliantly illuminated wings of both birds.

- Against the low-key background approach, the glowing light on the birds' wings creates visual interest and attraction throughout the composition.

The author deserves high praise for wisely selecting a vantage point that perfectly realizes his previsualization.

His mastery of lighting and composition creates a captivating portrayal of these birds that resonates emotionally with viewers through its creative approach.

• 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.

← Back

Guide to Waterfall Photography

Introduction

The heat of the summer might have minimized photography opportunities, but we can take solace in the upcoming rainy season, during and after the monsoons, to gear up and get ready for photographing waterfalls.

The vision of a cloudy, silky, milky texture of water cascading down boulders, cliffs, and dense foliage has always mesmerised a lot of us. Waterfall photography is an enchanting and rewarding genre that allows photographers to capture the dynamic beauty and serene ambience of cascading waters. Whether you are a beginner or a seasoned photographer, this guide will provide you with essential tips and techniques to create stunning waterfall images that convey the majesty of nature.

What we need : Equipment

Camera

While almost any camera can be used for waterfall photography, having a DSLR or mirrorless camera with manual settings gives you greater control over exposure, shutter speed, and aperture.

Lenses

A wide-angle lens (14-24mm or 16-35mm) is ideal for capturing the entire scene, while a telephoto lens (70-200mm) can be used to zoom in on details and isolate parts of the waterfall.

Tripod

Using a sturdy tripod is crucial for waterfall photography, especially when using slow shutter speeds to create a silky smooth effect. It ensures stability and helps prevent blurry images.

Filters

Neutral Density (ND) filters reduce the amount of light entering the lens, allowing for longer exposure times without overexposing the image. Circular Polarizer (CPL) filters help reduce reflections and enhance the colors in your photos.

Protection

Working in the rain and near waterfalls will most definitely require a bunch

Nohkalikai Falls © Srinath Narayan
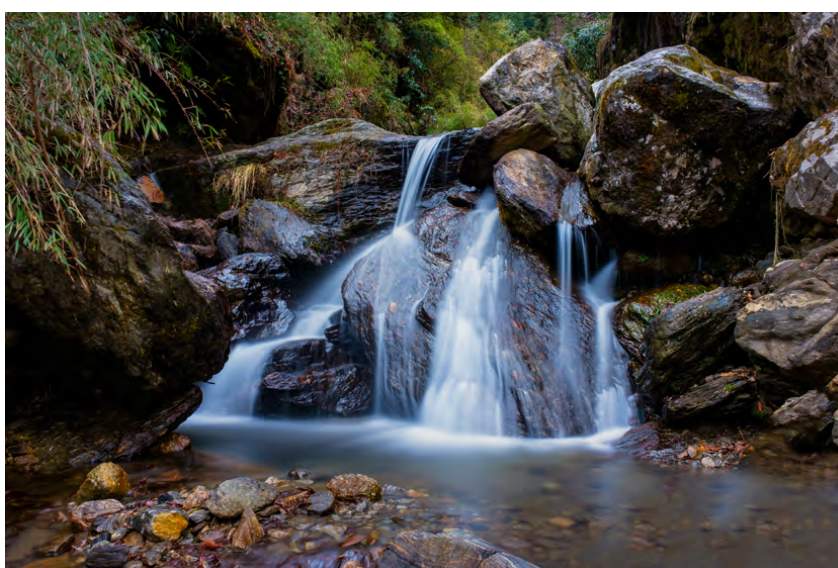
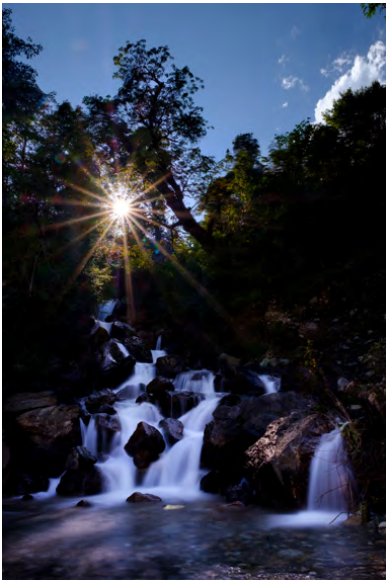*Munsyari WaterFall* © Srinath Narayan

Jibhi Fall Bridge © Srinath Narayan

Jibhi Falls © Srinath Narayan

Munsyari Waterfall © Srinath Narayan

Munsyari Waterfall © Srinath Narayan

Flows And Rays © Srinath Narayan

of protective equipment, such as microfiber cloth (many of them), a plastic hood or a dedicated protective cover for your camera and lens combo.

Settings

Shutter Speed

To achieve a smooth, silky effect, use a slow shutter speed ranging from 1/4 second to 60 seconds. Experiment with different speeds to find the desired effect.

Aperture

A narrow aperture (f/11 to f/22) increases the depth of field, ensuring that both the foreground and background are sharply focused. It also helps control the exposure, especially in bright conditions.

ISO

Keep the ISO as low as possible (ISO 100 or 200) to minimize noise and maintain image quality.

Composition

Perspective

Explore various angles and perspectives to find the most captivating composition. Consider shooting from upstream to downstream, or from a higher vantage point to add depth and interest to your images.

Foreground Elements

Incorporate foreground elements such as rocks, foliage, or fallen branches to create a sense of scale and guide the viewer's eye towards the waterfall.

Leading Lines

Utilize natural leading lines such as the flow of the water, the curves of the riverbed, or the surrounding vegetation to draw attention to the main subject.

Framing

Frame the waterfall using surrounding elements like trees, cliffs, or arches to create a balanced and harmonious composition.

Lighting

Golden Hour

The best lighting for waterfall photography is during the golden hour, shortly after sunrise or before sunset. The soft, warm light enhances the colors and adds a magical touch to your images.

Overcast Days

Overcast days are ideal for waterfall photography as the diffused light reduces harsh shadows and highlights, creating a balanced exposure.

Techniques

Long Exposure

Use long exposure to capture the movement of the water, creating a smooth and dreamy effect. Ensure your tripod is stable, and use a remote shutter release or timer to minimize camera shake.

Freezing Motion

To capture the details and texture of the water, use a fast shutter speed (1/1000 second or faster) to freeze the motion. This technique is effective for capturing splashes and droplets.

Panorama

For wide and expansive waterfalls, consider creating a panoramic image by stitching together multiple shots. This technique requires precise alignment and overlapping of images.

Post-Processing

Adjusting Exposure

Use editing software to fine-tune the exposure, contrast, and brightness of your images. Adjusting the highlights and shadows can bring out details in both the water and the surroundings.

Enhancing Colors

Enhance the colors and saturation to make your images more vibrant. Be mindful not to overdo it, as natural colors are often more pleasing to the eye.

Sharpening

Apply selective sharpening to areas of interest, such as the edges of the water or foreground elements, to make them stand out.

Conclusion

Waterfall photography is a captivating and fulfilling endeavour that allows photographers to immerse themselves in the beauty of nature. By understanding the equipment, settings, composition, lighting, techniques, and post-processing, you can create breathtaking images that showcase the elegance and power of waterfalls. Remember to experiment, be patient, and enjoy the process of capturing these stunning natural wonders.

• Srinath Narayan

Srinath Narayan is a photographer searching for his own sliver of space in the panorama of photography!

A mechanical engineer with a master's degree in Design and an entrepreneur by volition, Srinath is a widely travelled photographer and an artistic soul trapped in a regimented body! His main love is photography, and in that specifically landscapes. His foray into other genres has helped him hone his skills further. He is presently curating a collection of his images under the title "ANTHOLOGY OF COLORS"

YPS Journal

Do you have a writer in you?

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

STAY CONNECTED WITH US

+91 9513 YPS BLR (+91 9513 977 257)   @ypsbengaluru

← Back

PSA Interclub 2024-2025, Round 2

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

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

Anitha Mysore EFIAP/d1, MFIP, GMPSA, ARPS, GPUCR-4, c***MoL
Director of YPS, YPS Representative for PSA

Group	Division	Round	Author	Title	Points	Award	Club Standings at the end of round 1
C	PID Color	2	Anitha Mysore	Mane Of Light	14	Merit	2
			Karthik S Kargallu	Bhagavati Theyyam	9		
			Kishan Harwalkar	Radiant Elegance	8		
			Minaketan Sabar	Bonda Woman Drinking Mahuli	11	HM	
			Ravishankar G S	Kambala	10		
			Satish Hanumantharao	Soya Sauce Maker	12	Merit	
A	Nature	2	Achintya Murthy	Egg Hatched Jprf	14	HM	4
			Karthick Sridharan	Wild Love Fierce Gaze- African Lion	12		
			Kartik Raman	Spotted Owlets 6935	13		
			Lokesh K C	Wildebeest Mating	15	Merit	
			Udaya Thejaswi Urs	Triple Attack	15	Merit	
			Venkatesh BS	Wings Colliding At Fight 7116	11		
A	PTD	2	Arun Kumar Madhan	Touching The Skies	9		1
			Gopinath K	Flowers To Bhagavan Bahubali	11		
			Katukuri Surya Prakash Rao	Konaseem Prabha	9		
			Kempanna Thimmarayappa	Anointing To Lord	12	Merit	
			Ravishankar G S	Private Durbar	9		
			Sandeep Dattaraju	Serenity In The Shadows Of Giants	13	Merit	
A	PJD	2	Anitha Mysore	Sacred Learning	12	HM	4
			Gopal Belokar	Jump	10		
			Katukuri Surya Prakash Rao	A Drop Of Hope In Dry Land	12		
			Kempanna Thimmarayappa	Fire Festival	11		
			Udaya Thejaswi Urs	Pls Spare Me	11	HM	
			Venkatesh BS	People At Kodial Festival 5006	11	HM	
A	PID Monochrome	2	Anitha Mysore	Lines Of Wisdom	13	Merit	1
			Karthick Sridharan	Trust Unveiled- Solio's Rhino Duo	14	Merit	
			Minaketan Sabar	Divine Buddha Offering Sl	11		
			Pradeep GCM	Spectacular Sunset	11		
			Satish Hanumantharao	Bliss	11		
			Varadanayaka T P	Pot Maker	11		

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

Mane of light © Anitha Mysore

Soya Sauce Maker © Satish Hanumantharao

Triple Attack © Udaya Thejaswi Urs

Wildebeest Mating © Lokesh K C

Anointing to Lord © Kempanna Thimmarayappa

Serenity in the Shadows of Giants © Sandeep Dattaraju

Lines of wisdom © Anitha Mysore

Trust Unveiled- Solio_s Rhino Duo © Karthick Sridharan

Bonda Woman Drinking Mahuli © Minaketan Sabar

Egg hatched JPRF © Achintya Murthy

Sacred learning © Anitha Mysore

Pls Spare Me © Udaya Thejaswi Urs

People at kodial festival 5006 © Venkatesh BS

YPS Saturday Meet Sessions

## Architecture Photography of Indian Heritage Monuments

On March 15th, 2025, an insightful online meeting at the Youth Photography Society's 'Saturday Meet' was held featuring Mr Goutham Ramesh, a renowned photographer specializing in architecture and heritage monuments in India. The session focused on his unique approach to capturing the grandeur and intricacies of Indian heritage architecture.

Goutham shared his thought process behind the art of architecture photography, emphasizing the importance of understanding the subject beyond just the technicalities of photography. He explained that a deep knowledge of the monument's history, cultural significance, and architectural style is crucial to presenting it in its true essence. He believes that each structure tells a story, and it is the photographer's role to convey this narrative through their lens.

In terms of approach, Goutham highlighted the importance of patience and planning. He shared how he meticulously scouts locations, often visiting sites multiple times before shooting. This helps him understand the changing light conditions and identify the perfect angles that showcase the monument's beauty and details. He also stressed the significance of using natural light, which adds authenticity to the images and accentuates the texture and material of the structures.

Goutham spoke in detail the importance of techniques like hyperfocal distance, especially in capturing architectural landscape photography.

His perspective on architectural photography extends beyond mere documentation; he aims to evoke emotions and convey the scale and significance of the heritage sites. Through his work, he invites the viewer to experience the monument's majesty and
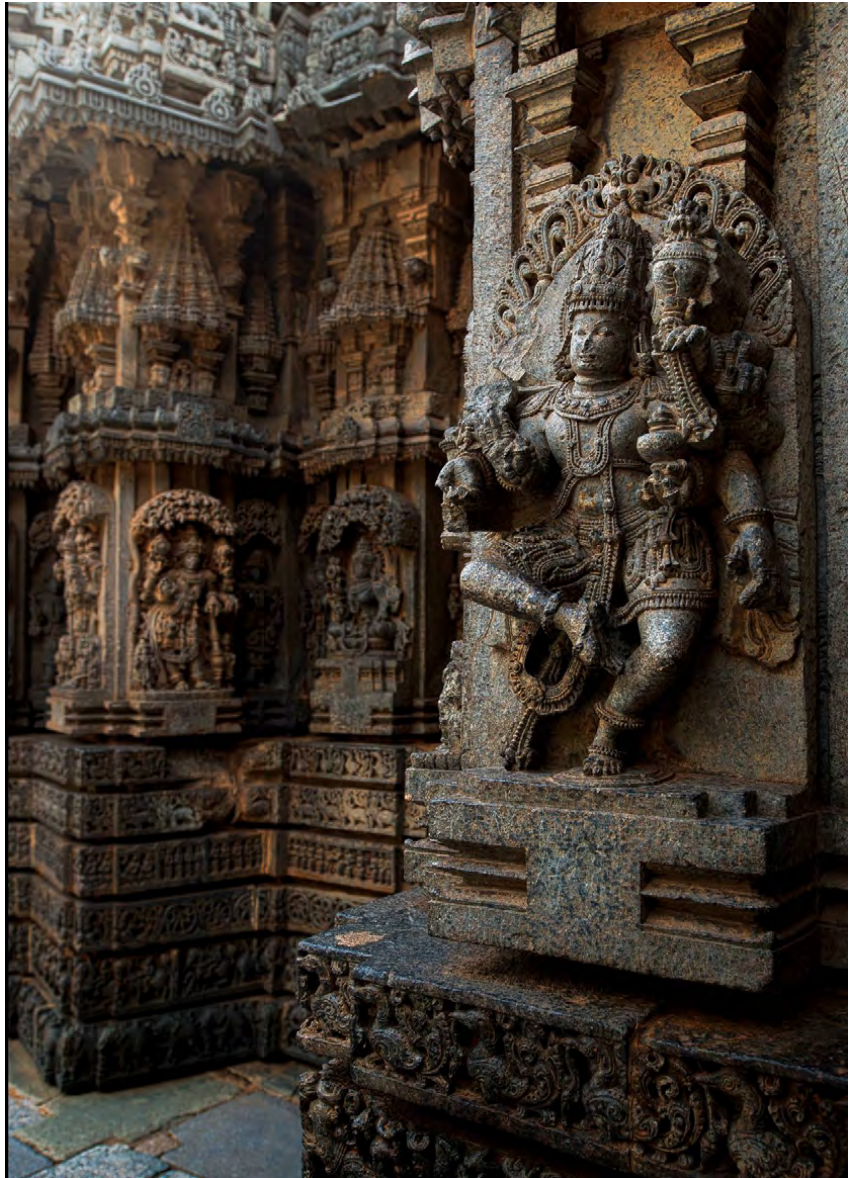
Chennakesava Temple, Somanathapura © Goutham Ramesh

its connection to India's cultural heritage, engaging deeper into the historical significance, architectural features and its symbolism, culture and myths associated with them.

The session concluded with an engaging Q&A, where Goutham offered valuable advice for aspiring photographers, stressing the importance of respect for the subject and technical proficiency. Goutham's portfolio of architectural photography is exceptional, and his insights into the art and science of it left a lasting impression on all attendees.

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.

Nature thru my LENS

The Saturday YPS session on 5th April 2025 in the YPS Hall featured a programme titled 'Nature thru my LENS' by the well-known and accomplished photographer Mr Mohan Thomas. It was a unique slideshow of fantastic images of wildlife, landscapes, macro and people.

At the outset, Mr Girish Ananthamurthy, Vice-President of YPS welcomed the gathering and gave a brief introduction of the guest speaker. As a nature lover and award-winning photographer, Thomas has travelled widely in India and abroad in his pursuit of capturing wildlife.

Beginning the programme, he modestly said that though he was not a trained professional photographer, he had that inborn interest in photography which made him learn everything from scratch by experience and perseverance. Recalling the olden days when photography was not widely developed and there was a dearth of those who could share their photographic knowledge, it was a hard way of learning for him.

As the presentation began with wildlife images, he shared some key points like framing, making the subject comfortable with slow movement, and making eye contact with animals to get better photographs. Initially, he showed some stunning images of Indian wildlife such as elephants, tigers and leopards. He followed it with wildlife from other countries such as African elephants, Lions and Rhinos, Bears in Finland, Arctic Polar bears, etc. In between, he presented many panoramic landscape photographs of the Northern Lights, Iceland, and star trails. Back to Indian wildlife, he showed fantastic images of reptiles and colourful amphibians and other macro species. As the images were presented, Thomas narrated the details of the images and the situation under which he took them. He also presented pictures of Naga warriors, Ladakhi women with their typical ornaments and attire.

As the show came to an end, the audience was treated to a feast of beautiful photographs.

M S Kakade Director, YPS
Member, Drṣṭi Editorial Team

Craig, Amboseli © Mohan Thomas

Fire and Ice, Iceland © Mohan Thomas

*Family tree, Masai Mara* © Mohan Thomas

Through My Eyes

The Youth Photographic Society on 19th April 2025, hosted an inspiring online event and the guest of honour was none other than Anirudh Vidyabhushan, an internationally acclaimed wildlife photographer whose presentation captivated the audience with a heartfelt journey through nature.

Anirudh's passion for wildlife began with photographing birds, eventually leading him to the majestic world of big cats and beyond. His work is not just about capturing stunning visuals; it's rooted in a deeper mission—to connect people with nature, promote ecotourism, and raise awareness about the pressing issue of deforestation. With global exposure and widespread recognition, Anirudh's work has become a voice for conservation through visual storytelling.

During the presentation, he shared the creative process and practical insights, including the importance of developing a unique style in Post Processing in the genre. One standout tip was his emphasis on capturing the duality in the background—where a subtle contrast enhances the subject without distraction. He also stressed the power of eye-level compositions, which offer a compelling depth of field and help isolate the subject by beautifully blurring the background.

He shared several awe-inspiring moments that left the audience in wonder: the intense and piercing tiger gaze that seemed to look right through the lens; the Flehmen response, capturing the unique facial expression of a tiger investigating scent; the yawning tigers, expressing both calm and command; a tender image of tigers hugging a tree, a rare and affectionate moment of connection with their surroundings; and even the intimate
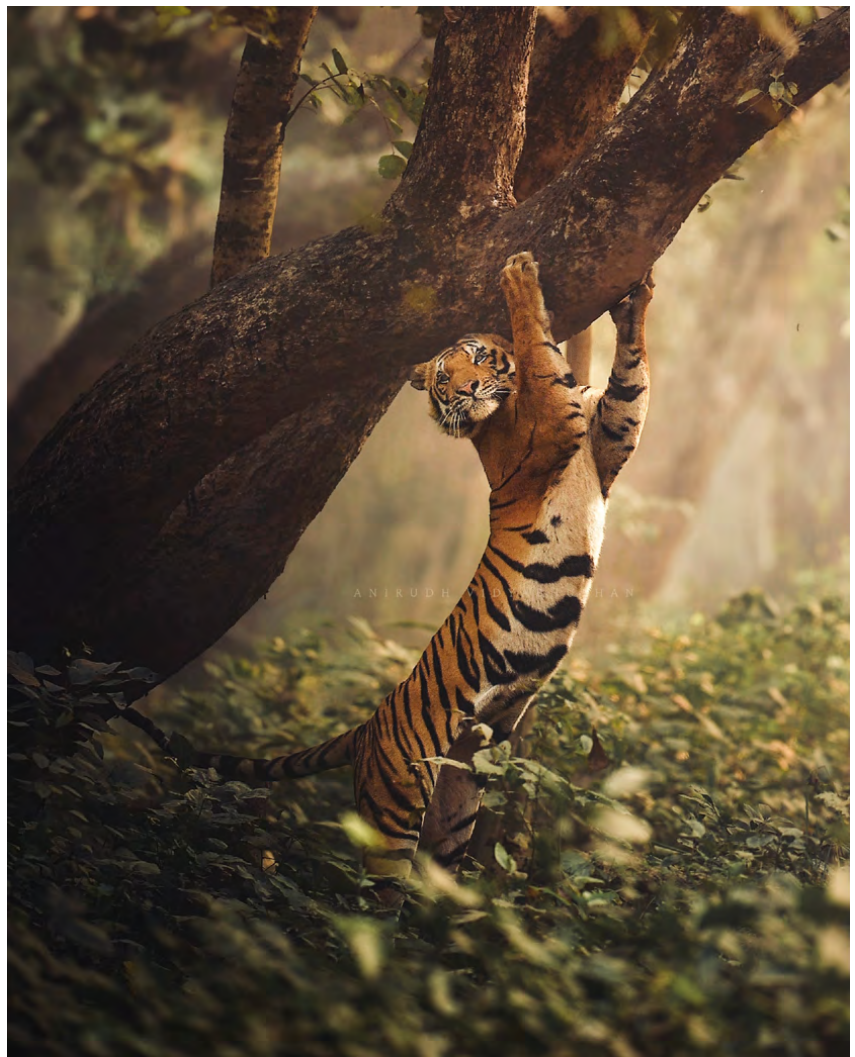
The Tree Hugger © Anirudh Vidyabhushan

sighting of mating tigers, beautifully captured with respect and sensitivity. The rawness of their behaviour and the emotional connection was powerfully evident in some of his most iconic frames.

Anirudh experiments with abstract and detailed compositions as well, highlighting animal features like just the tusks of an elephant, the texture of skin, or the curve of a horn—to offer a fresh perspective on familiar subjects bringing an artistic flair to his wildlife storytelling.

Anirudh Vidyabhushan's talk was a celebration of life in the wild. His work is a bridge between nature and humanity, reminding of the beauty that still exists, and the urgent need to preserve it. YPS couldn't have chosen a more passionate voice to echo this message.

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.

← Back

An Introduction to 3D (Stereo) Photography Workshop

Under the aegis of YPS Bangalore, a very interesting workshop was organised on 22 and 23 March 2025 at State Youth Centre, Bengaluru.

Dr V G Mohanan Nair, a retired Chief Scientist of CSIR-NIIST and an accomplished stereoscopic photographer, introduced a practical guide on 3D photography using regular 2D cameras and mobile phones. A long-time member of the Photographic Society of America, Dr Nair holds several distinctions in 3D photography and has represented India globally.

Members at workshop

Topics covered were : Day 1: What is known as stereo image; difference between 2D & 3D image; how to take a 3D image using both stereo or normal camera; methods of processing 3D image; how to view a stereo image and different formats used to display 3D image; special care needed to take 3D images at different conditions.

Day 2: A practical use of a normal camera/mobile to take 3D images and processing those images using Stereo Photomaker software. Finally, how to save the processed image in different formats for display and competitions/salons.

Stereoscopic or 3D photography involves capturing two images from slightly different angles, simulating human binocular vision. These stereo pairs provide a depth perception when viewed correctly. The "Cha-Cha" method is commonly used with single cameras—taking one shot from a left-foot stance and then shifting a few inches to the right for the second shot.

Various tools exist for viewing 3D images, including stereoscopic side-by-side viewing, anaglyph (red-cyan glasses), and Holmes viewers. The most popular processing software is StereoPhoto Maker by Masuji Suto, which aligns and combines stereo pairs into 3D images. It allows output in formats like MPO and FreeView.

Cameras suitable for 3D include DSLRs, mirrorless cameras, and smartphones, while dedicated 3D models like the Fujifilm W3 provide easier workflows. Applications for 3D image capture and viewing are also available for mobile devices.

This accessible and affordable method encourages enthusiasts to explore 3D photography creatively without specialized equipment, making it a valuable educational tool in visual media and photography clubs worldwide.

With 17 members in attendance, it received excellent feedback.

Note: Please use Red-Cyan 3D glasses to view Anaglyph images.

R Mahesh Iyer IM-0818

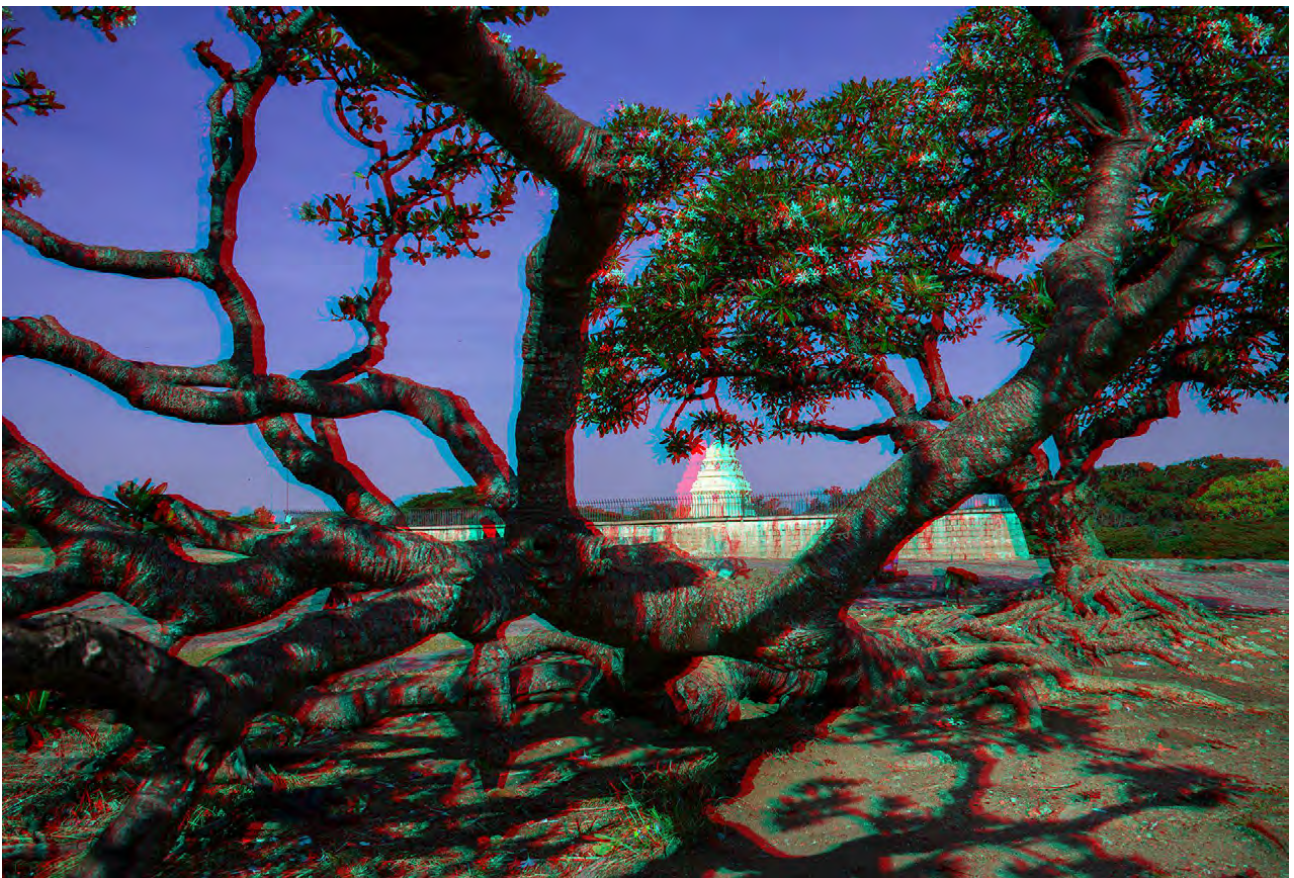*Lanzia Saura Tribal Women Anaglyph* © Dr V G Mohanan Nair

Lalbagh through the Trees L © Satish H

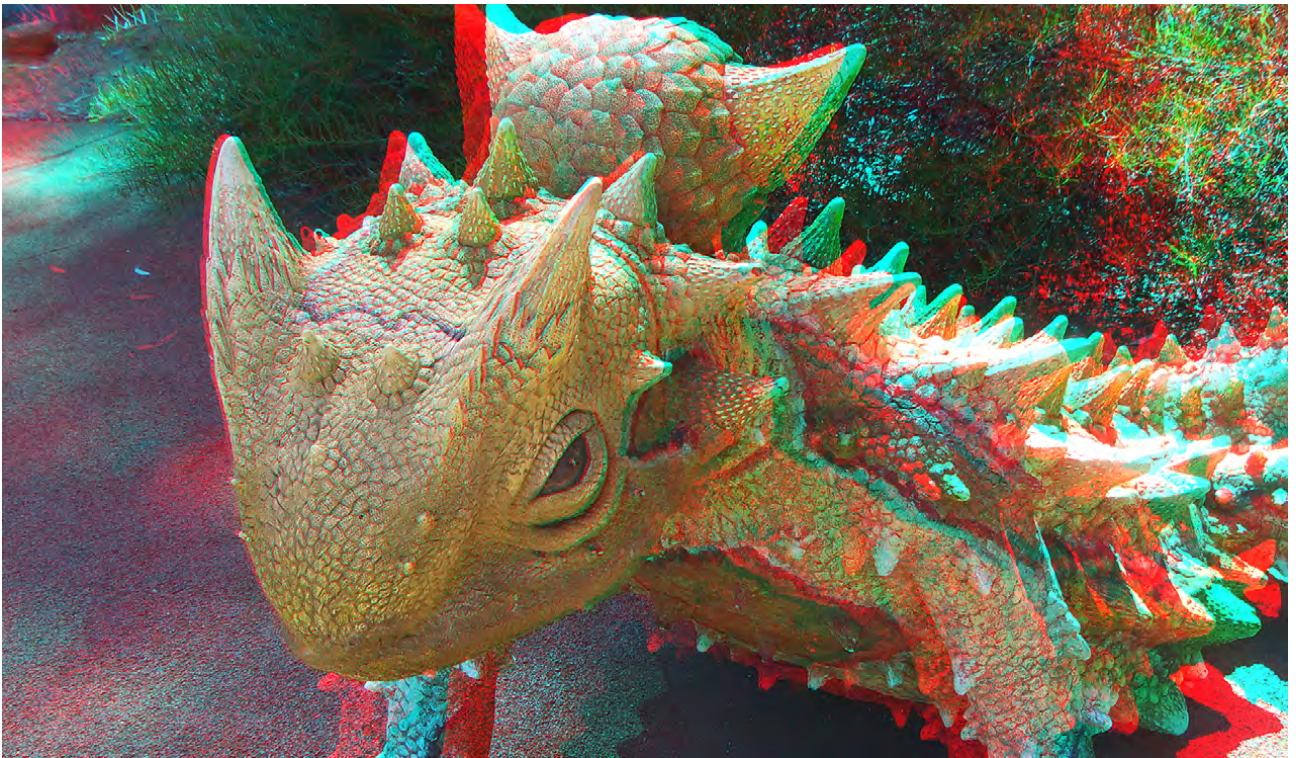*Lalbagh through the Trees R* © Satish H

Lalbagh through the Trees- Anaglyph © Satish H

JURASSIC PARK_LR © R Mahesh Iyer
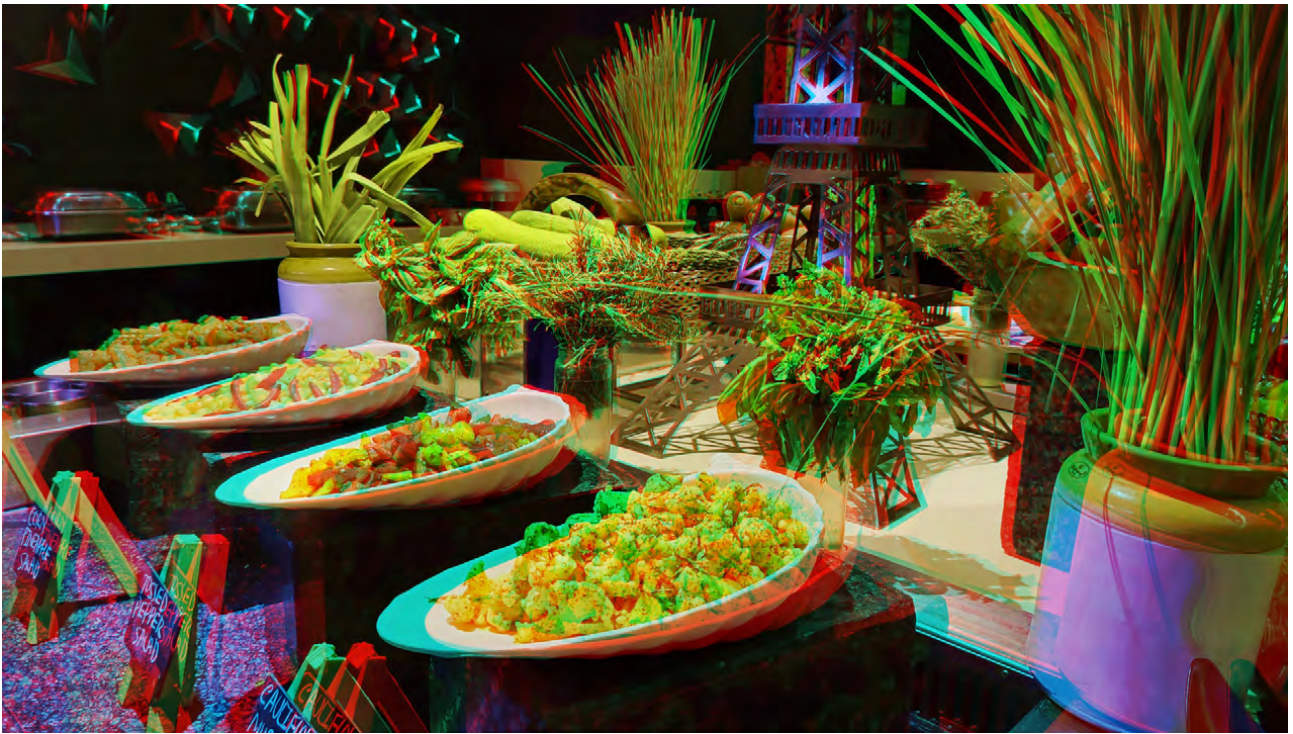
JURASSIC PARK- Anaglyph © R Mahesh Iyer

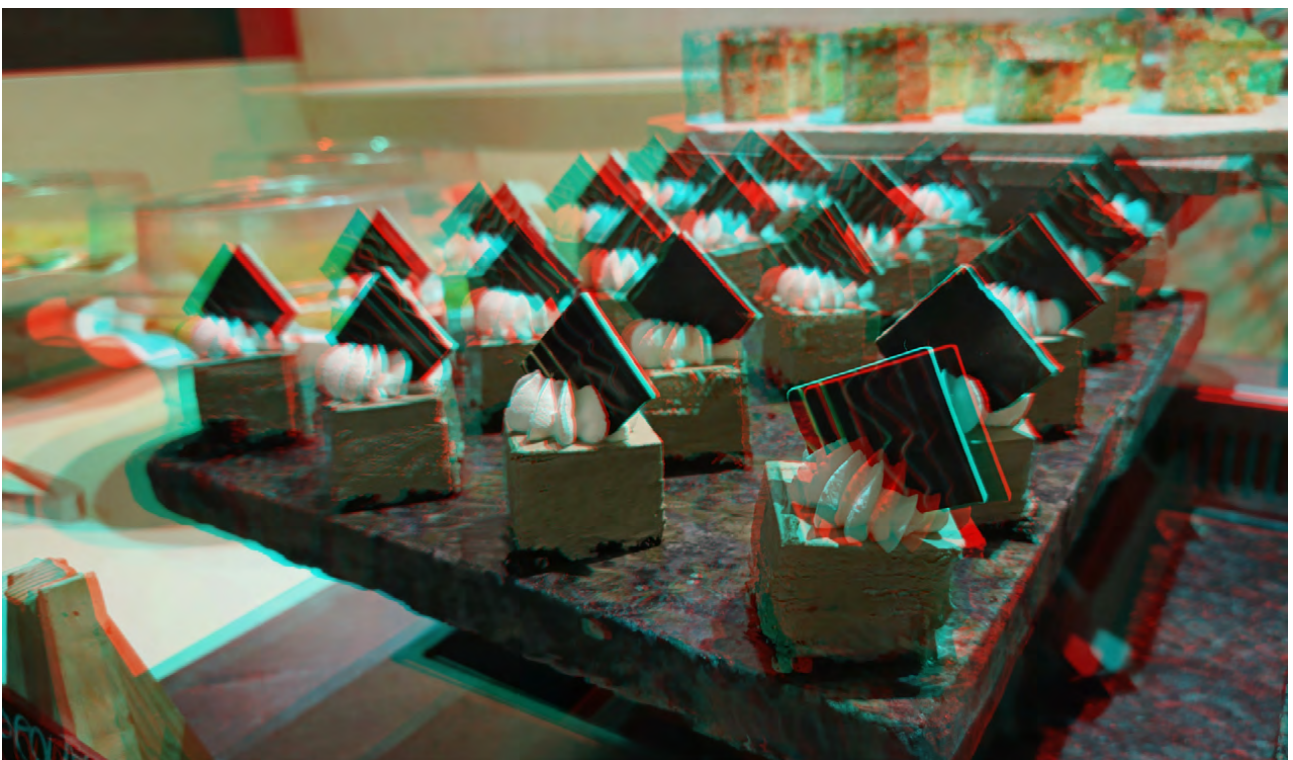*Grab your dish LR* © Shunmuga Sundaram P

The cakes are in order LR © Shunmuga Sundaram P

Grab your dish Anaglyph © Shunmuga Sundaram P

The cakes are in order Anaglyph © Shunmuga Sundaram P

New Member Corner

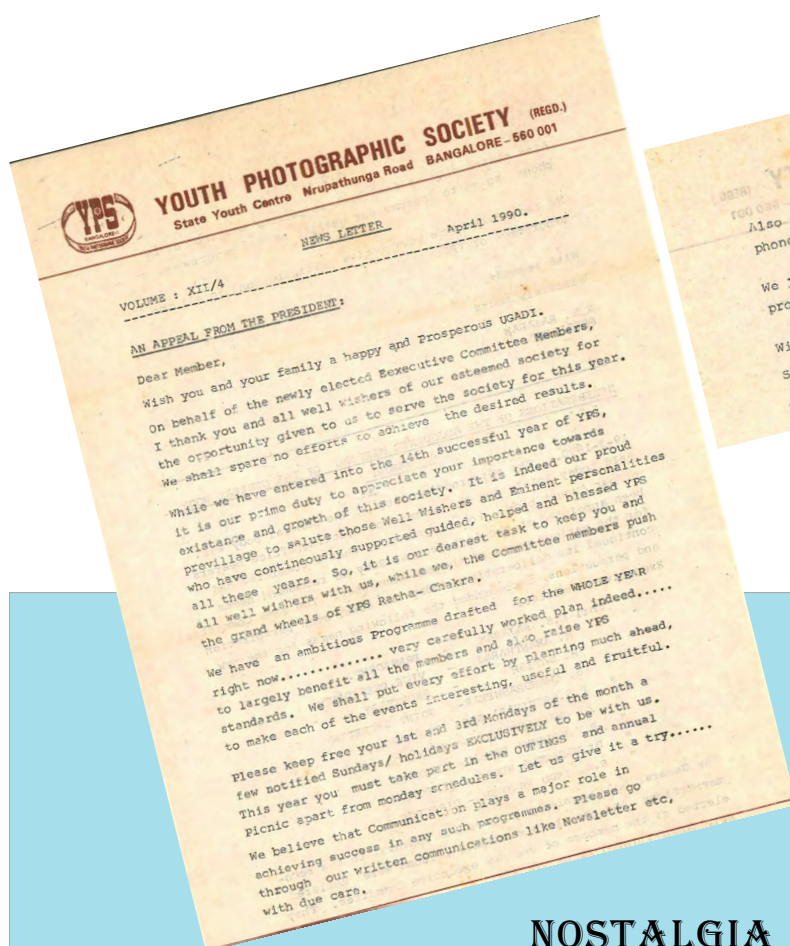| Mem No	Full Name
JA-0051	Mr Krissh Danvantan Senthil Kumar
IM-1073	Dr Niranjan M
IM-1074	Mr Senthil Kumar Damodaran
IM-1075	Ms Vidhya Thiagarajan
IM-1076	Mr Naresh Jatotu

JA-0051

IM-1073

IM-1074

IM-1075

IM-1076

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.

← Back

YPS Programme Calendar

May 2025

Date	Venue	Topic	Title	Presenter
Saturday, 10	Karnataka Chitrakala Parishath	YPS National Salon 2025	Exhibition of Awarded Prints	Salon Chairperson: Anitha Mysore Salon Secretary: Kishan Harwalkar
Sunday, 11	Karnataka Chitrakala Parishath	YPS National Salon 2025	Award Ceremony and Exhibition of Awarded Prints	Salon Chairperson: Anitha Mysore Salon Secretary: Kishan Harwalkar
Sunday, 18	Google Meet	Trek Photography	Trekking Tales: Exploring the great Himalayas	Dr Satyaprakash B S
Saturday, 24	YPS Hall	Portraiture Photography Workshop	Master Portraiture Lighting Techniques	Rajaram K S
Sunday, 25	Out-door	Portraiture Photography Workshop	Master Portraiture Lighting Techniques	Rajaram K S

June 2025

Date	Venue	Topic	Title	Presenter
Saturday, 07	Google Meet	Extreme Macro Photography	Photomicrography	Raghuram Annadana
Saturday, 21	Google Meet	Street Photography Presentation	Whispers of the city	Thejas K R
Saturday, 28	YPS Hall	Practical Interactive Session	TEST Your Lens Before You TRUST Your Lens	Raju A K

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.
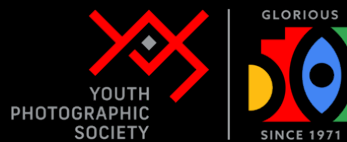
← Back

← Back

Youth Photographic Society

www.ypsbengaluru.com

Contact: +91 95139 77257

← Back