

Drṣṭi

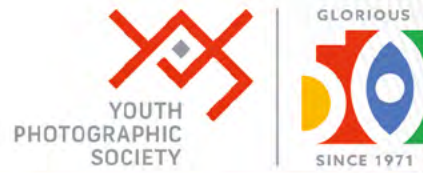
YOUTH
PHOTOGRAPHIC
SOCIETY

GLORIOUS
50
SINCE 1971

Volume 54 • Issue 3 • May - June 2025



Inside: Drṣṭi Exclusive: The Silent Craftsman Behind Your Perfect Frame
Just Grasp It: Lenses – A Poetry of Glass



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21/2025

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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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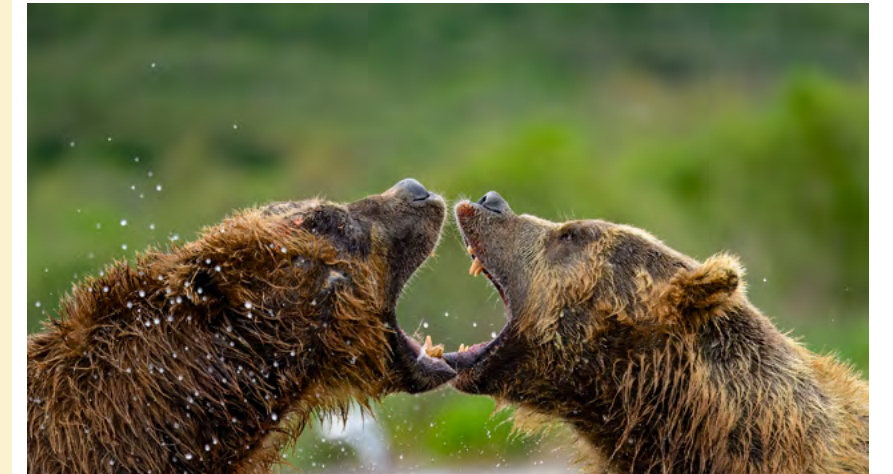
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Bloody Bear Fight © Dr Somdutt Prasad

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Front cover: Heavenly aarathi © Ramesh S A

Rear cover: Childs Play 3283 © Dr Somdutt Prasad

Welcome the Clouds

Dear YPS Family,

Step into the latest edition of Dr̥ṣṭi, the visual heartbeat of YPS — where every frame tells a story, and every story stirs the soul. May this message find you inspired, curious, and ready to travel through the art and passion behind the lens. I hope some of our members got the opportunity to shoot the culturally rich Thrissur Pooram during this season. The monsoon clouds are welcoming all of us to click their beautiful patterns and showcase them to the world!

Happy to announce the launch of YPS WhatsApp Channel. Do follow and share the same for regular updates on YPS programs, events and activities

<https://whatsapp.com/channel/0029VaA3oRp4NVicxXJuxHoX>



Special appreciation to the Photo Tours and Workshops Sub-Committee

Picturesque Philippines was an extremely successful photo tour arranged by YPS, where all the participants got the best shots as planned. We already know that participants of the Jaw-Dropping Java tour are packing bags by now. We have been getting fantastic feedback from participants of all the photo tours

organised by YPS under the Leadership of Madhu Kakade and Yogesh Mokashi. Watch out for more trips this year while the Uzbekistan trip registrations are in progress.

Not just international tours, but some of the most anticipated photo tours in Karnataka are happening this monsoon, starting with Monsoon Magic At Hampi, organised by YPS in collaboration with Mr Srinivas K.S. Await information about more such tours and workshops on official YPS communication channels.

'Through my Eyes' by Anirudh Vidhyabhushan was a much-awaited presentation on an artistic way of clicking wildlife, which had an audience from across the globe.

All the salon committee members worked tooth and nail to have yet another marvelous exhibition by YPS. The 43rd edition of YPS National Salon Print Exhibition was held at Chitakala Parishath, which attracted a good footfall. The Chief Guest, Mr Sheshadri Mokshgundam and the Guest of Honour, Mr Chethan R (IPS), were excited by the quality of pictures exhibited.

Trekking Tales: Exploring the great Himalayas by Dr Sathyaprakash B S gave a different perspective of how some wonderful pictures can be made out of a mobile too. He took the audience to picturesque locales in the Himalayan ranges through his pictures.

Thanks to Sri Rajaram K S and Hardik P Shah, who came up with a 2-day workshop, Master Portraiture Lighting Techniques,

free of cost to all the participants who had registered. We at YPS are happy that quite a good number of new joiners attended the workshop and learnt the nuances of lighting techniques in portrait photography.

'Whispers of the city' by Thejas K R was an excellent presentation to portray street photography to all the enthusiasts who love this genre. Watching Thejas' presentation has always been a pleasure with his way of presenting the stories behind his pictures

The 16th Edition of the YPS International salon is open for participation. Wishing to see participation in big numbers and a great success for all our members.

FRAMES 2025: Panorama - widen your world, the most awaited annual Member Exhibition on occasion of World Photography Day has been announced. Do not miss the opportunity to showcase your talent at the exhibition.

I would like all the members to take strong note to attend YPS Hall programs

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

Signing off... until we meet again in the next edition!



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

Param Jain



Youth Photographic Society which took birth in 1971 had two levels of membership. Individual Membership (IM) with annual renewal and Life Membership (LM). In the year 2018, the then Executive Committee, keen on popularising the Art of Photography among the younger generation started the third membership level called 'Junior Associates' (JA) for children between the age of 12 and 18. JA membership was offered free of charge with a one-time registration fee of Rs 100. Junior Associates enjoy the same facilities for learning and activities as IMs and LMs except for voting the Executive Committee and attending the AGM. Many existing members availed of this opportunity and enrolled their children, especially those who showed interest in photography. One such child who enrolled on Jan 7, 2020, at the age of 13 is Param Jain.



Water Splash 2 © Param Jain



Govinda © Param Jain

Param was born on 10th January, 2007 in Moodbidri, a town in Karnataka which is rich in culture and steeped in tradition. Jinesh Prasad, Param's father and a Life Member of YPS is an accomplished photographer. Watching Jinesh shoot the festivals, celebrations, rituals and edit the pictures evoked a keen sense of appreciation of not only the culture of Karnataka but also in the art of photography in Param. In 2019, as a 12 year old he learnt the rules of composition, exposure, selection of subjects and other aspects which make a good picture, took possession of his father's spare DSLR

camera and started to accompany him on shoots of the local festivals. He further honed his skills by learning about the play of light and shadows, importance of perspective and composing the frame to capture emotions and action. Eventually storytelling through images took centre stage for him.

Stressing on the importance of parental encouragement and support, he says "My parents were always supportive. Since my dad is a photographer, he never stopped me from picking up the camera. My parents' contributions played a crucial role. They always encouraged me to follow my passion. From my first DSLR to professional gear, every step has been a learning curve. I started by experimenting with cultural photography."

YPS has played an important part in Param's journey as a youth photographer.

Listed below are the awards and accolades he has won from the tender age of 13!

YPS Young Talent Award 2020 - Travel & Monochrome sections

- YPS Young Talent Award 2021 - Color & Travel sections
- Under 25-GPU Ribbon
- Raffles Photography Awards 2021- APU Gold Medal
- Country of Heaven Photo Circuit 2021- Certificate of Merit
- Malgudi All India Photography Salon 2021- Malgudi Gold



AGNIKELI 2022 © Param Jain



BLUE PP HORI © Param Jain



Pukare Kola Kadabettu © Param Jain



Tile Factory Hard work © Param Jain



CATCH ME 2 © Param Jain

- Chhayapath Silver Medal for the Second Best Indian Youth Entrant 2021
- Photography Society of Madras Ashokan Awards - Second Prize
- Country of Heaven Photo Circuit 2022 - Honorable Mention
- Chhayapath International Salon of Photography 2022 - FIP Gold
- Lakdiva Photo Awards 2022 - SSP Merit
- YPS Young Talent Award 2023 - Color & Monochrome
- Askary Awards 2024

For children to develop interest in any field, especially fine arts, requires tremendous parental and family support. Param Jain's family has proved this right

by the wholehearted support Param received from his father, Jinesh Prasad, Mother, Ramya Ballal and elder brother Gaman Jain. He has successfully balanced academics and his interest in photography and as a 18 year old he is aspiring to pursue his studies in Engineering in Bengaluru as well as his hobby in the Art of Photography by personally participating in activities of YPS, taking advantage of residing in Bengaluru.

As a young adult now Param has converted his YPS Junior Associate membership to Individual Membership.

He opines that "Being part of the Youth Photographic Society has been transformative. The community's camaraderie, critiques, and shared passion have honed my skills. YPS's initiatives, like Photo Salon, foster growth among budding photographers. It's more than a society, it's a family that fuels creativity."



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

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Kyrgyzstan: a haven for photographers

Kyrgyzstan is a beautiful country flanked by high mountains in Central Asia. Since the first century BC, the Silk Road from China, Samarkand and Tashkent crossed through Kyrgyzstan. The export of horses, cattle, wool and leather flourished till the decline of the trade along the Silk Route after the Mongolian invasion. Kyrgyzstan was under Russian rule till 1991, when it declared independence and established a democratic government of the Republic of Kyrgyzstan.

Bishkek, the capital of Kyrgyzstan, is a city of gardens, parks, and fountains. The nightlife in Bishkek is exciting, with numerous bars and nightclubs that are open till the wee hours throughout the week.

The Burana minaret of 25 meters stands lonely amidst the fertile fields of the Chuy Valley, one hour away from Bishkek. Built in the 11th Century, this was regarded as the model for other minarets. This tower, originally 45 meters high, would have been built as a lookout point or for prayer calls. The legend says that it was built by a rich Khan to keep his daughter safe from spiders, as she was to die on her sixteenth birthday due to a spider bite. As luck would have it, on her 16th birthday, the happy Khan went up to greet her with fruits and nuts and didn't notice a spider hidden in the basket, which gave her a fatal bite. There is a small museum near the tower displaying Cross symbols, Buddhist, Arabic and Zoroastrian artefacts which proves that all these religions coexisted peacefully. One can also see stone memorials erected either for the dead ancestors or representing the enemies who were killed in battle.

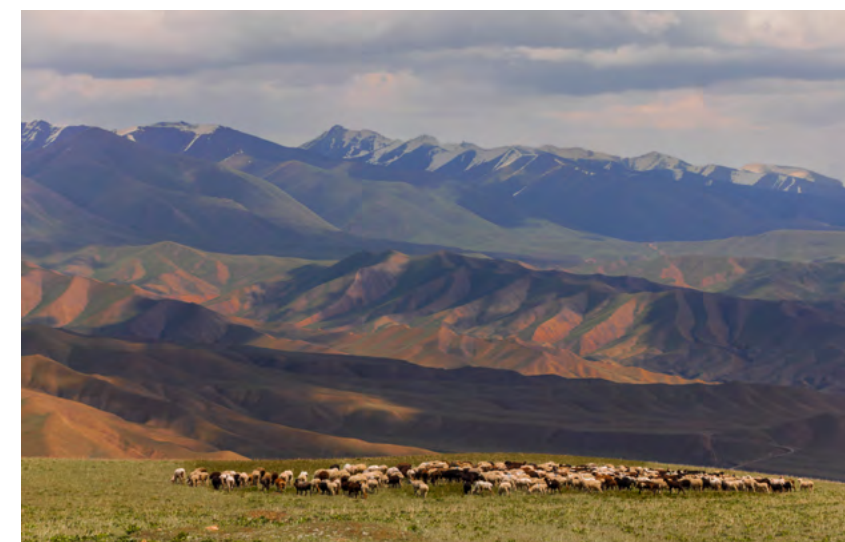
One of the landmarks of Kyrgyzstan is the Fairytale Canyon or the Skazka Canyon, at Bokonbayevo, a village on the banks of Lake Issyk-Kul. This village acts as an administrative base for tourists who wish to travel to the mountains. The canyon is a red sandstone landscape with strange and unusual rock formations and sculptures carved by wind and water. It is a bit of a walk up the hillside, but worth it. The view of the deep blue Issyk-Kul Lake from the top, with the sculptures in the foreground, is amazing. Ideal for drone photography.



Eagle hunting © Col K V Nair



Way to Terski Alatau ranges © Col K V Nair



Sheep grazing at Pamir valley © Col K V Nair

Issyk-Kul is one of the oldest lakes in the world and the second largest mountain lake with a length of 180 km and a width of 60 km. It is believed that the lake is 25 million years old. It has a depth of more than 2000 feet and is surrounded by high mountains. In Ancient days, this lake was the favourite stop for caravans going to and from the Far East to Europe.

For a traveller, one of the most wonderful experiences is a stay in a Yurt. The Yurt is a circular, sturdy tent that serves as the dwelling for the nomads of the country. It is portable and made of flexible wood, wool, and felt. It is well insulated and heated by a metal stove, which the hostess keeps filling with horse dung at regular intervals, including in the middle of the night. The Yurts are located on the scenic banks of Lake Issyk-Kul with a beautiful view of the lake and the mountains. One can go for a 3 or 5-day horse trek to the mountains from the Yurt camp.

I remember during the second day of the trek, there was a storm and we took shelter in an isolated Yurt. The owner served us Kumis, and his wife and children sang sweet, lilting songs to calm the animals.

The food served is mostly mutton or beef Pilov, a noodle dish called Lagman, homemade cheese, cream, apricot/strawberry jam with homemade bread, and fermented horse milk to wash it down. There is decent vegetarian food available as well. All of us enjoyed the hot, wholesome meals.

Must-haves for a traveller during their Yurt stay are wet wipes, toilet paper, and hand sanitiser, as there is no power or shower. The only luxury is a deep trench toilet, a little away from the Yurt. I would drive down once every three days to the nearest town for a shower and to charge my camera batteries. Brought to mind my army days when we were away for months for our battle exercises, living in tents.

The motorable road ends at the Yurt camp, after that all movements are on horseback. One can ride through the jailoo, the pastures where the nomads graze their cattle and sheep. Kyrgyz are excellent horsemen, and they start riding at a very young age. A shepherd's life is harsh and simple, and they cannot go even a day without their horses. They graze cattle and goats and breed



When the horses go home © Col K V Nair



Sun set at Song-Kul lake © Col K V Nair



The Burana minaret © Col K V Nair



HERDING OUT © Col K V Nair



Herding the sheep © Col K V Nair



Lake Son Kul © Col K V Nair



All set for eagle hunting. © Col K V Nair



Life inside a Yurt © Col K V Nair



A disciplined convoy © Col K V Nair



Pamir mountain range © Col K V Nair



Yurt camp on the banks of Lake Issyk-Kul © Col K V Nair



The Kungei Alatau mountain ranges © Col K V Nair



READY TO HERD OUT © Col K V Nair



Young rider. Bit upset as his father gave his horse to me. © Col K V Nair



Yurt and the owner © Col K V Nair



Yaks. A common sight in Kyrgyzstan © Col K V Nair



Road with no end. © Col K V Nair

horses. The horses also provide milk to make Kumis, or fermented horse milk. The horses are used to shepherd their cattle, travel long distances, hunt and in the most exciting equestrian games like Kokburo or the “dead goat polo”. Oodarysh, another sport is horse-mounted wrestling. In Kyrgyz, it means “Take him down”, and the players literally try to accomplish that through the game.

Hunting with the Falcons is called the Salbuurun, which was banned when the nomadic practices were wiped out during Soviet rule. This hunting technique is slowly coming back with the freedom for the Kyrgyz to practice their culture. It is a sight to see the bond between the falcons

and their trainers; every movement of the falcon is synchronised to the trainer’s commands. Eagle hunting activities take place in the Issyk-Kul lake region. Eagle hunting is a deeply ingrained tradition in Kyrgyzstan, passed down through generations. The raptors are trained from a young age, often taken from their nests, and are carefully raised and trained by a single hunter.

Normally, they hunt foxes (for their valuable winter fur), marmots, and hares. The eagles, using their keen eyesight, spot foxes and other animals from a distance. Then they fly down to catch the prey.

The falcons are magnificent, and the Trainers with their falcons perched on

their gloved fists are a marvellous sight.

In all my travels, Kyrgyzstan rates very high on my list for the sheer beauty of the country. The magnificent mountains, the raw landscape, the stunning horses, the wonderful lakes and most importantly, the warm people of that region just must be experienced at least once in a lifetime.

The country is a photographer’s delight, and honestly, to me, the 10 days spent seemed like just the tiniest glimpse of the beauty that is Kyrgyzstan.

• Col K V Nair



Fairytale Canyon © Col K V Nair



Wild yellow flowers © Col K V Nair



Col Nair’s tryst with photography started in school with his first camera Agfa Click III which many of the youth photographers haven’t even heard of. Once he joined the Armed Forces, he lost touch with photography only to have his passion rekindled once he came out of the Army. Now he is making up for the lost time, as a hobbyist of travel and wild life photography.

Satish Sarakki : The Silent Craftsman Behind Your Perfect Frame



In the world of wildlife and bird photography, much of the glory is attributed to the final image, but behind these magnificent frames lies an

untold story; a story of relentless effort, meticulous planning, and deep understanding of nature. At the heart of this silent narrative stands Satish Sarakki, a name that commands deep respect among photographers who have had the privilege to shoot from his hides.

Satish Sarakki is not your conventional nature photographer. While his knowledge of light, frame, and subject rivals the best in the field, his true genius lies not behind the camera, but in front of it—in the creation of the perfect hide. For those unfamiliar, a hide is a camouflaged setup that allows photographers to observe and photograph birds without disturbing them. In Satish's hands, a hide becomes more than just a structure—it transforms into a gateway to breathtaking experiences.

The Man Who Thinks Like a Bird

To build a hide is one thing; to think like a bird and situate it where nature aligns with art is another. Satish excels at the latter. His uncanny ability to



Plum headed parakeet with chicks © Satish Sarakki

understand avian behavior, seasonal patterns, feeding instincts, and territorial preferences gives him an edge that few possess. He does not just observe birds—he anticipates them, builds relationships with their rhythms, and, in a way, earns their trust.

To the casual observer, his hides may seem like simple setups tucked away in the wilderness. But to the discerning photographer, they are nothing short of architectural masterpieces. Each perch is positioned with an artist's eye and a naturalist's mind. Backgrounds are carefully curated—often plain, clean, and ethereal—so that the bird becomes the singular hero of the frame. This

dedication to minimalism is not accidental. Satish understands that in a great photograph, distraction is the enemy of emotion.

A Feast Prepared, A Story Told

Photographers who've worked with Satish often describe the experience as being invited to a table with a deliciously cooked meal—only here, the meal is the sight of rare birds in perfect light and perfect setting. All the hard work—location scouting, perch placement, camouflage, behavioral observation—has already been done. All the photographer has to do is arrive, settle in, and shoot. It is a privilege made possible by someone who works not for the applause, but for the satisfaction of excellence.

This is the essence of Satish Sarakki's brilliance—he makes it look easy. The hides, the perches, the bird appearances—they seem so seamless that it is easy to overlook the mountain of effort behind them. But those who know the field know better. Creating a successful bird hide is not about building a structure; it is about building trust—with the land, the birds, and the elements.

Creating Opportunities, One Frame at a Time

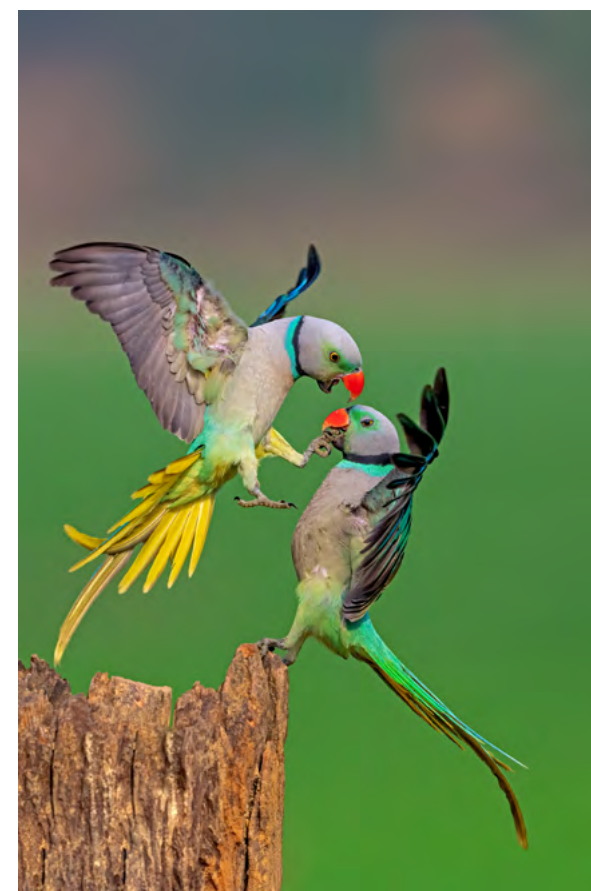
What makes Satish truly exceptional is that his work does not just serve him. His



Coppersmith barbet © Satish Sarakki



Western ghat squirrel and Grey headed bulbul © Satish Sarakki



Malabar parakeet © Satish Sarakki



Yellow naped woodpecker © Satish Sarakki



Hill myna © Satish Sarakki



Plum-headed parakeet © Satish Sarakki



Malabar pied hornbill © Satish Sarakki

setups have opened doors for countless photographers to capture images that have gone on to win accolades, adorn exhibitions, and fuel careers. He is the quiet force behind many celebrated photographs, the unsung contributor to artistic triumphs. Few can claim to have created opportunities at such a scale without seeking the spotlight.

He also sets an example in restraint and humility. Satish's own photography is striking, but he rarely brings it to the fore. For him, the real satisfaction lies in seeing others excel. He watches with a quiet smile as another photographer captures the perfect frame from his hide—knowing that his invisible efforts made that moment possible.

A Legacy of Excellence

In a world that celebrates fast fame and overnight success, Satish Sarakki represents an old-school value—mastery through patience, passion, and precision. He reminds us that real greatness lies in the details, in the planning that nobody sees, in the invisible sacrifices that culminate in one glorious image.

Photographers will continue to take credit for that perfect shot, and rightly so. But those who understand the craft will always raise a silent toast to the man behind the hide—Satish Sarakki, who thinks like a bird, builds like an artist, and gives like a mentor.

His contribution is not just to photography, but to nature itself—to how we see it, respect it, and ultimately, how we preserve it.

• Raju A K, AFIAP



Raju A K, mentored by E Hanumantha Rao, evolved from wildlife to advertising photography. With 46 years behind him, he now quietly captures the Western Ghats, not chasing the spotlight, but living in sync with the world he once worked so hard to frame; occasionally rekindling his passion for writing.

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The American Psyche



Long Empty Interstate © Thejas K R

America is a country built on audacious dreams, and if you drive around long enough with a camera, you will catch those dreams in the act of refusing to die. Every small town newspaper still printing the local news, every storefront church reaching for something bigger than itself, every family lined up to see Christmas lights that cost more than their house tells you the same remarkable thing: USA is a nation that has never stopped believing in the possibility of becoming something better than what it currently is. Americans are very hopeful and stubborn folks, inheriting that frontier spirit that says there's always somewhere else to go, something else to try, someone else to become. The dreams stay just far enough ahead to keep Americans moving, just close enough to keep believing, and always reaching, always becoming, always convinced that tomorrow is going to be better than today and yesterday.

There are five main areas of the American psyche.

1. The Frontier Mentality in Modern Spaces

The American frontier officially closed more than a hundred years back, but the psychological frontier remains open in the American mind. This restless, expansive mentality now manifests in subtler ways throughout contemporary American life.

The Long Empty Interstate

Interstate highways embody this frontier psychology perhaps more than any other infrastructure. The American interstate system was not just built for transportation, it was built for escape, for the possibility of leaving everything behind and starting fresh somewhere else.

This is where America comes to disappear.

Interstate 40 cuts through the high desert like a surgeon's incision, precise and unforgiving, dividing the endless grassland into two equal portions of nothing much at all. The asphalt runs straight and true toward the purple hills on the horizon, those ancient volcanic humps that have been watching travelers pass for ten thousand years and probably will be watching for ten thousand more.

You can drive this stretch for hours without seeing another soul, just you and the road and all that emptiness pressing in from both sides. The buffalo grass waves in the wind like it is trying to tell you something, but the language got lost somewhere between.

Every few miles you will pass the ghost of some entrepreneur's ambition, a collapsed trading post or a boarded-up diner with a faded sign. The silence out here isn't peaceful, it's hungry. It swallows the sound of your engine, your radio, your

thoughts, until all you can hear is the whisper of wind across ten million acres of grass that nobody owns but everybody claims.

This is America's last honest place, where frontier mythology finally runs up against the mathematics of infinity and discovers they are the same thing.

Post, Texas

Small historical towns are another representation of frontier psychology. The Post Dispatch building is on the main road like a relic from when newspapers mattered and small towns had something worth reporting. This is Post, Texas, with a population of whatever's left after the last census taker gave up counting.

You can read the whole story of American optimism in those rustic boards. Some long-dead dreamer hammered those planks together back when folks believed a printing press and a post office were all you needed to birth civilization out of raw prairie. The Frontier Mentality in its purest form, plant your flag, name your town, and wait for progress to catch up. Never mind that progress has a habit of taking the long way around places like Post.

The building leans slightly, like it is tired of holding up the weight of all those headlines nobody reads anymore. But here's the thing about the American frontier that the mythology never mentions, it's not about conquering

wilderness anymore. It's about holding on to what's left when the wilderness conquers back. Post represents the other side of frontier thinking, the part where the wagons circle not to keep enemies out but to keep dreams from leaking away into all that empty space.

These rustic buildings, weathered gray as old bones, tell a different story than the one Americans like to tell themselves. Not the story of endless expansion, but the story of what happens when you reach the edge and realize there's nowhere left to go. The Post Dispatch stands testament to the stubborn faith that if you keep printing the news, if you keep believing in the power of words to matter, then maybe, just maybe, the town won't blow away with the next dust storm.

2. The Mythology of Self Reinvention

The American belief in radical self-transformation has found its newest expression in a generation that rejects the material reinvention of their parents in favor of spiritual and environmental awakening. Where previous generations sought to remake themselves through career changes, geographic moves, or consumer choices, today's youth are pursuing transformation through connection, to the earth, to each other, and to a version of themselves they believe can heal the world.

Earth Dance

In Houston, hundreds of young people gather in parks and community centers for Earth Dance, a movement that embodies this new form of American self-reinvention. These young people



Post, Texas © Thejas K R

believe they can shed their inherited identities: consumer, competitor, isolated individual, and emerge as something entirely new: earth protectors, community builders, agents of compassion. They arrive carrying the weight of climate anxiety, social media exhaustion, and economic uncertainty, then spend hours in collective movement, meditation, and connection, convinced they are not just changing themselves but changing the world's trajectory.

Despite their critique of previous generations, these young people are deeply American in their fundamental optimism about transformation. They have inherited the same core belief that drove westward expansion and immigrant assimilation: that you can leave your past behind and become something entirely new. The difference is that instead of seeking new territory to conquer, they are seeking new ways of being to embody.

American Vaishnavas

The Krishna temple in Spanish Fork sits in the Utah desert like a dream, its golden domes and painted elephants rising from sagebrush country that's been Mormon territory. Tonight's concert draws seekers from across the Mountain West, refugees from the religious certainty that built this state, looking for enlightenment in an eastern old tradition.

They sit on carpets, wearing saris purchased on Amazon and tilaka marks applied with YouTube tutorials, ready to be transported by devotional music their pioneer ancestors would have called devil worship. The mridanga drums start up, rhythms that somehow sound like freedom.

The devotees lead call-and-response chanting that turns the desert temple into a spiritual chamber.

The concert ends with everyone swaying



Earth Dance © Thejas K R



American Vaishnavas-gigapixel © Thejas K R



Christmas Lighting © Thejas K R

to the Maha Mantra, their faces glowing. They will drive home past the churches they abandoned, carrying new promises of spiritual liberation.

3. The Performance of Success

Success in America is not worth anything if nobody is watching you have it. USA turned prosperity into performance art sometime around the Reagan years and never looked back, creating a national theater where everyone's both actor and audience in the endless drama of making it. The right brands, the right zip code, the right social media curation that makes your life look like a commercial for itself. What makes this whole dance uniquely American is how democratic it pretends to be: everyone's invited to audition for the role of Winner, everyone believes they deserve the starring part, and everyone in the audience is convinced they are just one lucky break away from trading their last row seats for front row center.

Car Culture Show

The show unfolds on certain weekends. Fancy sports cars line the street like shiny shrines, their owners leaning against metal and chrome with the easy confidence of men who have hit the jackpot of American success. Photographers circle like worshippers, their cameras clicking as they capture every angle of these perfect machines. These aren't just cars; they are proof of the American story that anyone can

make it if they want it bad enough. The crowd studies every detail like they are in church, memorizing the facts and tales, convinced they are seeing their own future instead of somebody else's today. Young guys in expensive sneakers lean against Ferraris they will never own, taking photos for social media that make it look like being near wealth might rub off on them. The whole scene buzzes with the hungry energy of people who have been told that success is soon to be theirs.

Christmas Lighting

The Christmas light decorations in the houses in the River Oaks area in Houston draws crowds that would make old churches jealous. The mansions are like castles of American winning, every window and roof edge wrapped in lights that probably cost more than



Car Culture © Thejas K R

most people's houses. Families drive for hours to crawl past in traffic, their minivans and regular cars forming a slow line of hope as they stare at the kind of money that turns even Christmas into a show. The homeowners do not charge money to look, they do not have to. The real payment is showing off their power, the easy way they spend thousands on electric bills just because they can. The whole show is pure American theater, rich people performing for crowds who desperately want to believe they are watching the preview of their own story instead of someone else's life they will never reach.

4. The Sacred and Profane In Daily Life

In America, the line between church and commerce disappeared somewhere around the time one started building megachurches with food courts and shopping malls with cathedral ceilings, creating a landscape where spiritual seeking and brand worship have become indistinguishable acts of devotion. Drive through any American suburb and you will find huge churches that look suspiciously like outlet stores, complete with coffee shops, gift boutiques, and parking lots bigger than small towns, while across the street sits a gleaming mall where shoppers genuflect before Apple stores with their minimalist altars and stained-glass windows displaying the latest iPhone gospel. We have democratized both God and Gucci, making them equally accessible to anyone with a credit card and the faith to believe that eternal happiness is always just one transaction away from being delivered to your doorstep.

Basilica In Washington DC

The Basilica of the National Shrine of the Immaculate Conception sits on that Catholic University campus like it's trying to out-holy every other church in America, and maybe the world while it's at it. This building is bigger than most shopping malls, with a dome that scrapes the sky and enough marble to pave half a city, built for the kind of Catholicism that is not interested in being humble about anything. Six thousand people can fit inside this place without bumping elbows, which tells you everything you need to know about American Christianity: worship supersized, just like everything else. The paintings of Jesus hanging on those walls do not show you the gentle lamb from your grandmother's Bible stories. This is a Christ with wrestler's shoulders and the kind of steely stare that suggests he could run Goldman Sachs between raising the dead. Walking through this place feels like stepping into the boardroom of Christianity Incorporated, where the sacred gets built like a government contract and decorated like a senator's office, all designed to remind you that in Washington DC, even God needs good real estate.

The Neon Temple of Consumer Faith

The Las Vegas Strip runs through the desert like an ambition of the American psyche,



Las Vegas Strip © Thejas K R

where every brand name blazes across buildings the size of city blocks, turning corporate logos into electronic gods that never sleep and never stop preaching the gospel of Buy More Stuff. Walk down that glittering mile and you will see pilgrims from every corner of America standing open-mouthed before massive digital billboards hawking everything from Louis Vuitton to McDonald's, their faces bathed in the holy light of LED screens. Every flashing sign, every chrome storefront, every golden arch screams the same sermon: salvation through consumption, redemption through retail, and eternal happiness for anyone with enough credit

limit to afford it. The Strip does not sell products. It sells the American dream wrapped in neon, where the house always wins but everybody keeps betting that the next purchase, the next spin, the next swipe of plastic might finally deliver them from the emptiness that no amount of branded merchandise ever quite manages to fill.

5. The Democracy of Dreams and Despair

America is the only country where hope and hopelessness live on the same street corner, where million-dollar condos cast shadows over tent cities, and where the same people buying lottery tickets at the corner store are one paycheck away from joining the homeless camp behind the Walmart. This is not just economic inequality, it's the fundamental American contradiction, the promise that everyone can make it existing side by side with the reality that most people won't.

Capitol Building in Washington DC

The Capitol dome rises from Washington DC, its white columns and neoclassical grandeur declaring that this is where democracy lives and breathes, where all men are created equal gets carved into stone and codified into law. Walk up those steps that every civics textbook says represent the people's house, and you can almost believe the founding fathers' dream about self-governance and equal representation. But stand on the Capitol steps long enough and you start to notice who gets to walk through the front doors and who gets kept behind the velvet ropes, how the marble promise of democracy looks a lot



Inside Basilica, Washington DC © Thejas K R



The Capitol © Thejas K R



Homeless in Los Angeles © Thejas K R

different depending on whether you are a lobbyist with a briefcase full of campaign contributions or a working mother trying to get five minutes with her congressman about healthcare. The building still gleams like the beacon of freedom it was designed to be, but these days it feels more like a monument to the democracy people thought they were building rather than the one they actually got.

City of Angels and Demons

Los Angeles sprawls across Southern California like a fantasy of American possibility, the third biggest city in the nation where Hollywood dreams get manufactured and tech fortunes get minted. But drive down any street from Venice Beach to Skid Row and you will see the other side of that golden promise: tens of thousands of people living in tents and cardboard kingdoms, proof that even in the land of milk and honey, democracy's promise does not extend to everyone with an American zip code. These aren't just the usual suspects of urban homelessness. These are teachers and nurses and restaurant workers who got priced out when tech money turned studio apartments into luxury investments and landlords started treating housing like stock portfolios instead of places where people actually live. The fentanyl epidemic does not



Facade of Basilica, Washington DC © Thejas K R



Possessions of Homeless © Thejas K R

discriminate between the person who lost their job at a startup and the person who never had a job worth keeping, turning Venice boardwalks into open-air pharmaceutical markets where the American dream gets sold by the gram. What makes it the despair of democracy is how the city keeps growing richer while more people sleep on the streets, how the same economic forces that create billion-dollar valuations for app companies

also create encampments under freeway overpasses. The angels may live in the Hollywood Hills, but the demons camp out everywhere else, reminding anyone who will look that democracy's promise of life, liberty and the pursuit of happiness comes with an asterisk that reads "results not guaranteed, housing not included."

These photographs capture a nation caught between its mythology and its

reality, where the same interstate that carries people away from broken dreams also carries them toward new ones, where the same economic forces that create tent cities also fuel the optimism of lottery ticket buyers convinced their number's about to come up. The American psyche isn't broken, it's beautifully, impossibly complicated, a people who have learned to find hope in the act of searching itself, who have made the journey more important than the destination. The story of the American psyche is still being written, still a work in progress.

• 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.

Intensely Graceful

High-key photography creates bright, luminous images with minimal or no shadows, though subtle dark elements may appear naturally to provide visual support. This technique emphasizes light and brightness to convey mood, emotion, and an uplifting sense of lightness that resonates strongly with viewers. The power of high-key photography lies in its ability to evoke positive emotional responses. As renowned American photographer Irving Penn (1917-2009), famous for his iconic portraits and fashion photography, while referring to his high-key portraiture, quoted: "A good photograph communicates a fact, touches the heart and leaves the viewer a changed person for having seen it. It is, in a word, effective."

High-key images are thus particularly impactful when capturing intimate moments of tenderness, love, and human connection. They convey softness and warmth, creating an immediate emotional bond with viewers. This photographic style excels at capturing moments of light and joy, effectively illuminating both subjects and scenes to reveal their most radiant qualities.

YPS recently organized a comprehensive lighting demonstration for its members, showcasing 18 different types of single-source photography lighting techniques. This was followed by a hands-on workshop focusing on single-source lighting enhanced with diffusers and reflectors. The participants showed remarkable enthusiasm for creating their own lighting setups, compositions, and photographs using morning sunlight as their primary light source. To channel this energy and encourage creative exploration, YPS transformed the learning experience into a 'Contest'.



Each participant was invited to submit four entries showcasing their newly acquired lighting skills. From all submissions, one outstanding photograph was selected for recognition and featured in this 'Framing the Frame' column as the contest winner. The winning photograph, titled 'Intensely Graceful,' by Shri A. N. Krishnamurthy, exemplifies high-key photography lighting, one of



the 18 techniques demonstrated in this workshop. He is a dedicated hobbyist photographer with six years of experience in artistic photography.

Technical Analysis: Camera used: Canon 70D with Tamron 85mm lens (handheld)

Settings: f/1.8 aperture, 1/250 sec shutter speed, ISO 100. Lighting: Morning sunlight softened by a nylon silk diffuser cloth positioned (hung) above the model. The model's moderately darker complexion benefits from the wide f/1.8 aperture, which helps achieve fairer tonal rendering while preserving essential darker elements. Critically, the eyes, hair, and subtle natural shadows retain their proper depth and contrast, preventing the image from appearing flat or overexposed. This

careful balance demonstrates excellent technical execution, and the wide aperture enhances the subject's skin tones without compromising the essence of high-key photography.

Aesthetic Analysis :

- Natural Expression: The model's facial expression appears completely unposed and authentic, capturing a moment of genuine emotion rather than forced posing. This naturalism is crucial to the image's emotional impact.
- High-Key Mastery: The photograph exemplifies the fundamental quality of high-key photography, truly 'lighting up the subject'. The girl's emotion-

filled expression has been captured with remarkable naturalness and effectiveness, creating the luminous quality that defines this photographic style.

- Emotional Resonance: Following Irving Penn's philosophy, this image genuinely touches the viewer's heart and creates a lasting impression. The photograph succeeds in that transformative quality Irving Penn described, leaving viewers momentarily changed by the experience.
- Strategic Composition Choices: The side-facing pose proves crucial to the image's success. Had the subject looked directly at the camera, the resulting pyramidal composition would have felt rigid and emotionally

stagnant, undermining the photograph's gentle, flowing quality.

- Technical Artistry: The f/1.8 aperture creates a beautifully shallow depth of field, keeping the eyes in razor-sharp focus while allowing other facial features to fall into subtle softness. This selective focus draws the viewer's attention powerfully to the subject's eyes, creating an intense visual connection and emotional engagement, a hallmark of masterful portraiture.
- Compositional Excellence: The photographer has crafted a compelling composition by positioning the subject's face in profile to one side, with hands and fingers arranged in natural, graceful positions, suggesting gentle movement. This dynamic

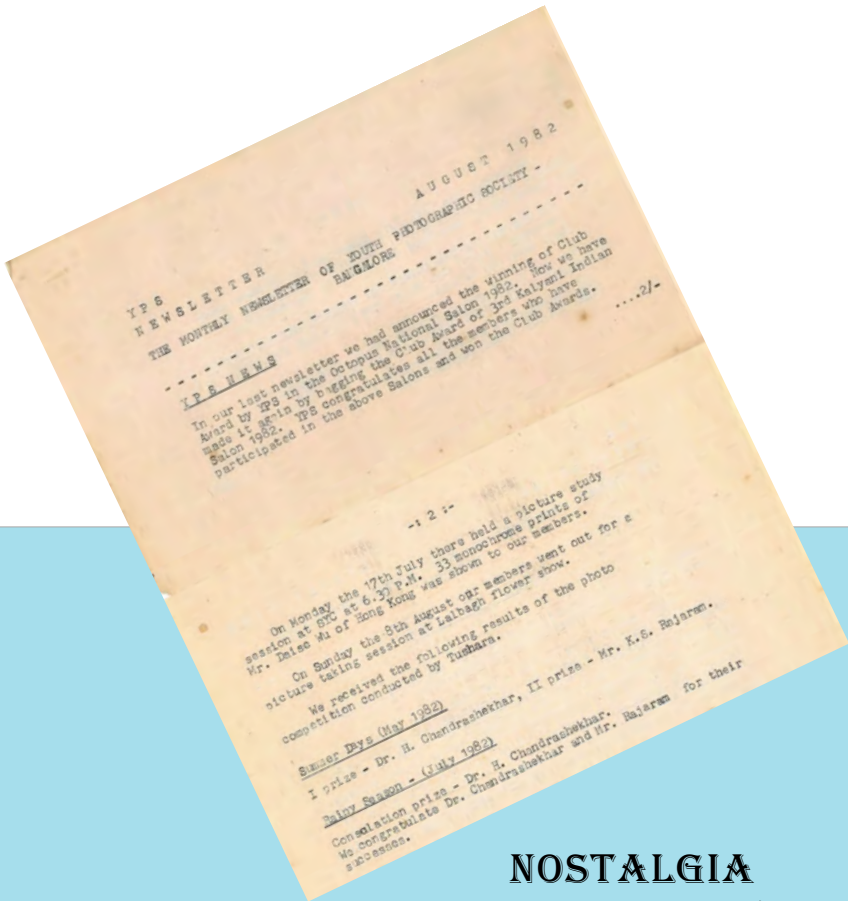
arrangement prevents the static feeling that often plagues portrait photography.

Overall assessment : The author, Shri A N Krishnamurthy, has demonstrated exceptional skill in balancing technical precision with artistic vision. The photographer's dedication to both the craft and artistry of photography is evident in every aspect of this compelling portrait, and thus can be a model for freshers.

• K S Rajaram, AFIAP, Hon FIP, Hon YPS



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



NOSTALGIA

Photographs make memories.

Newsletters and Journals record happenings creating memories.

Youth Photographic Society, going strong at 54 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.

Lenses – A Poetry of Glass

Camera lenses, the optical materials involved, and the design complexities that separate exceptional lenses from average ones

Understanding Camera Lenses:

Optical Design, Glass Types, and Performance Engineering

Camera lenses are intricate systems of glass and coatings engineered to project light onto a sensor with high fidelity. From the material science of optical glass to the multi-element configuration for correcting aberrations, lenses represent the intersection of physics, engineering, and artistry. Let us examine the science behind camera lenses—covering glass types, element grouping, chromatic correction, and what defines optical excellence.

1. The Fundamentals of a Lens

In photography, a lens is not a single piece of glass, but rather a system of multiple elements that contribute to bending, focusing, or correcting the light path. These elements are grouped and spaced precisely to manage various aberrations and maintain sharpness, contrast, and colour accuracy.

Basic Terminology

- Element: A single piece of optical glass.
- Group: A set of elements either bonded or spaced apart.
- Focal Length: Distance over which light rays converge to a point.
- Aperture: The diaphragm opening, controlling light and depth of field.

2. Types of Optical Glass Used in Lenses

The quality of a lens heavily depends on the materials used. Different glasses have varying

Refractive index and Abbe numbers.

1. Refractive indices (n)

The **refractive index of a lens** is a measure of how much it bends or refracts light as it passes through. It is defined as the ratio of the speed of light in a vacuum to the speed of light in the lens material. A higher refractive index means the lens

can bend light more sharply, allowing for thinner and lighter lenses with the same optical power. This property is crucial in designing lenses for eyeglasses, cameras, microscopes, and other optical instruments.

2. Abbe numbers (Vd)

Abbe number is a measure of how much a lens material disperses light, or spreads different wavelengths (colors) of light as they pass through it. It indicates the degree of chromatic aberration a lens may produce—the lower the Abbe number, the more color fringing or distortion can occur. Materials with higher Abbe numbers produce clearer, sharper images with minimal color dispersion, making them desirable for high-quality optics like camera lenses and eyeglasses.

a. Crown and Flint Glass

- Crown Glass (e.g., BK7): Low dispersion, moderate refraction. Common in basic optics.
- Flint Glass: Higher dispersion and higher refractive index. Used to correct chromatic aberration when paired with the crown.

b. ED (Extra-low Dispersion) Glass

- Has low dispersion and helps minimize longitudinal chromatic aberration.
- Allows sharp rendering with reduced colour fringing, especially in telephoto lenses.

c. Fluorite and Synthetic Fluorite

- Extremely low dispersion.
- High performance in correcting both axial and lateral chromatic aberration.
- Expensive and fragile—used in Canon’s L-series and high-end scientific lenses.

d. Aspherical Elements

- Glass elements with a non-spherical surface.
- Reduces spherical aberration and distortion, especially in wide-angle lenses.
- Can be glass-moulded or hybrid (plastic-glass).

e. High Refractive Index Glass

- Used in compact lenses to reduce element size while maintaining image quality.

f. Low Dispersion Glass Types

Glass Type	Refractive Index (n)	Abbe Number (Vd)
BK7	1.5168 64.17	Standard crown glass
F2	1.6200 36.37	Classic flint glass
ED Glass	~1.70 >80	Used for chromatic correction
Fluorite	~1.43 ~95	Superior for colour fidelity

Optical Aberrations and Their Corrections

Lenses must be corrected for multiple imperfections in light transmission. The most common aberrations include:

1. Chromatic Aberration (CA)

a. Longitudinal CA (LoCA)

- What it is: Different wavelengths (colors) of light focus at different distances along the optical axis.
- Result: Color fringing in out-of-focus areas, especially purple or green halos around bright subjects.

- Cause: Dispersion — refractive index of glass varies with wavelength.

Correction:

- Use of achromatic and apochromatic element combinations.

- Incorporation of ED (Extra-low Dispersion) or fluorite glass elements with high Abbe numbers.

- In high-end lenses, multiple ED and Super ED elements are used.

b. Lateral CA (Transverse)

- What it is: Different colors focus at different positions on the image plane (side-to-side misalignment).

- Result: Rainbow fringing at image edges, often visible in high-contrast areas.

Correction:

- Careful element shape/design and matching refractive indices.
- Software correction is also effective, especially in mirrorless cameras with lens profiles.

Spherical Aberration

- What it is: Light rays striking near the edge of a spherical lens focus at a different point than rays near the center.
- Result: Image softness, glow, especially wide open; affects contrast and sharpness.

Correction:

- Use of aspherical elements, which have a non-spherical curvature.
- These elements reshape how peripheral rays are focused.
- High-end lenses sometimes use precision-moulded glass aspherics or hybrid elements.

Coma

- What it is: Off-axis point light sources (like stars) appear smeared or comet-shaped.

- Result: Especially problematic in astrophotography or night scenes.

Correction:

- More symmetrical lens design (e.g., Double Gauss type).

- Aspherical elements can help correct off-axis coma.

- Careful control of optical path in wide-aperture lenses.

Astigmatism

- What it is: Tangential and sagittal planes focus at different distances.
- Result: Point sources become stretched into lines — either radially or tangentially — especially off-center.

Correction:

- Precision placement of elements to balance sagittal/tangential focusing.
- Complex multi-element groups help correct this across the frame.

Field Curvature

- What it is: The image plane is not flat; sharp focus occurs in a curved field.
- Result: Center is sharp, but edges are soft when focused at the center (or vice versa).

Correction:

- Use of field flattener elements — often near the rear of the lens.
- Incorporation of design symmetry and strong low-dispersion materials.

Distortion

a. Barrel Distortion

- What it is: Straight lines bow outward.
- Seen in: Wide-angle lenses.

b. Pincushion Distortion

- What it is: Straight lines pinch inward.
- Seen in: Telephoto lenses.

Correction:

- Precise shaping of lens surfaces.
- Software correction (especially in modern mirrorless systems).
- Use of floating internal lens groups that change shape during zoom/focus.

Vignetting (Light Falloff)

- What it is: Corners of the image are darker than the center.

- Cause: Lens barrel shadows, sensor stack, wide-aperture design.

Correction:

- Increase image circle size beyond sensor size.
- Use of rear elements designed to spread light more evenly.

- Software correction via lens profiles.

Flare and Ghosting

- What it is: Light scattering within the lens, especially when shooting into bright light sources.
- Cause: Internal reflections, uncoated elements.

Correction:

- Multi-layer anti-reflective coatings (e.g., Nano Crystal, Air Sphere).
- Optimized internal baffling to block stray light.
- Fewer elements reduce risk, but performance lenses use coatings to manage it.

Focus Breathing

- What it is: A Change in the angle of view when focusing closer or further.
- Seen in: Video and macro work.

Correction:

- Internal focusing mechanisms.
- Specialized video lenses (e.g., cine lenses) use optical tricks to minimize this.

Mechanical and Manufacturing Challenges

- Decentering: Misalignment during assembly — causes one side to be softer.
- Tolerance Stack-up: Micron-level errors in each element compound to degrade performance.
- Solution: Precision CNC machining, interferometry testing, element bonding, and optical centring alignment during assembly.

Complex Lens Construction: Multi-Element Design

Modern lenses are highly engineered systems. A single lens might have:

- 0–24 elements in 7–16 groups
- ED and aspherical elements
- Floating element design: Elements shift during focusing to maintain sharpness. Especially for close focusing in Macro lenses.

Example: Nikon 70-200mm f/2.8 VR S

- 21 elements in 18 groups
- 6 ED glass elements
- 2 aspherical elements
- 1 fluorite element
- Nano Crystal and ARNEO coatings

This multi-element configuration allows high performance throughout the zoom range, minimizes all major aberrations, and enhances flare resistance.

Coatings and Surface Engineering

Anti-Reflective Coatings

- Reduce ghosting and flare.
- Multi-Coating (MC): Applied to individual elements.
- Nano Crystal Coat / Air Sphere / SWC (Sub-wavelength Structure Coating): Advanced coatings reducing internal reflections, increasing contrast and clarity, especially in challenging light conditions.

Hydrophobic / Oleophobic Coatings

- Repel water and oil.
- Help maintain optical clarity in harsh conditions.

Mechanical and Optical Build Quality

What separates a good lens from a bad one?

Indicators of a Good Lens

- Consistent sharpness across the frame
- Controlled chromatic aberration
- Low distortion and minimal flare
- Smooth bokeh and circular aperture diaphragm
- Fast, silent, and precise autofocus
- Durable build and weather sealing

Indicators of a Poor Lens

- Soft corners and poor contrast
- Heavy chromatic fringing
- Field curvature and uneven sharpness
- Noisy or inaccurate AF
- Plastic mount, poor sealing, or low element count

Prime vs. Zoom Lenses: Design Trade-offs

Prime Lenses

- Fewer elements, simpler design
- Usually sharper, faster (larger aperture)

- Lower distortion and better low-light capability

Zoom Lenses

- More complex designs
- Variable focal length adds flexibility
- Often heavier and more prone to aberrations without extensive correction

Manufacturing Precision

- Tolerance: Even micrometre-level misalignment can affect image quality.
- Centration error: Slight tilts in element positioning cause focus shift.
- Element polishing: Surface accuracy must often be within $\lambda/10$ (~60nm).

High-end manufacturers like Leica, Zeiss, Nikon, and Canon L-series ensure micron-level consistency in assembly.

Conclusion

A great lens is more than just glass—it’s an orchestrated system of engineered materials, precise tolerances, and decades of optical research. The difference between a mediocre lens and a stellar one lies in the attention to detail in:

- Glass selection (ED, fluorite, aspherical)
- Design configuration (number and placement of elements)
- Coatings and construction (flare resistance, durability)
- Precision manufacturing

Understanding the science of lenses allows photographers to appreciate the complexity behind every sharp, vibrant, and distortion-free image.

Why Zeiss and Leica Lenses Stand Out

1. Optical Design Philosophy

- Zeiss: Known for clinical sharpness, contrast, and color neutrality.
- Leica: Balances technical perfection with a signature pictorial rendering—a 3D pop and painterly transitions between focus and defocus areas.

Both emphasize minimal aberrations, excellent edge-to-edge sharpness, and color consistency, but Leica leans into aesthetic and emotional appeal, while Zeiss aims for scientific precision.

2. Glass Material Used

Zeiss

- Uses custom-designed optical glass developed with Schott AG, a sister company within the Carl Zeiss Foundation.

Includes:

- High refractive index glass
- Anomalous partial dispersion glass
- Fluoride-containing ED glass (for chromatic aberration control)
- Proprietary low-stress, thermally stable materials for precision across temperatures

Leica

- Sources from Leitz Wetzlar and

Aberration	Effect	Correction Methods
Chromatic (LoCA)	Colour fringing in bokeh	ED/Fluorite glass, Apochromatic design
Chromatic (Lat.)	Colour fringing at edges	Element shaping, Software
Spherical	Image softness	Aspherical elements
Coma	Comet-shaped highlights	Aspherical design, symmetric layout
Astigmatism	Blurred lines	Advanced group placement
Field Curvature	Sharp center, soft corners	Field flatteners, ED glass
Distortion	Lines bending	Optical correction, software
Vignetting	Dark corners	Larger image circle, rear optics
Flare/Ghosting	Washed image, spots	Multi-coating, internal baffling
Focus Breathing	Change in FOV during focus	Internal focus, cine-style lenses

Summary Table of Aberrations and Corrections

collaborates with Schott and other high-end European optical glassmakers.

Uses:

- High-index, low-dispersion glass
- APO glass (used in Leica APO lenses)
- Exotic glass types with high rare-earth content for color accuracy and MTF performance
- Some elements made from moulded glass aspherics ground to sub-micron tolerances

3. Coatings Used

Zeiss Coatings

- T Coating (T-Star)*:
- Zeiss’ proprietary multi-layer anti-reflective coating.
- Reduces flare and ghosting.
- Preserves contrast even in strong backlight.
- Ensures color fidelity across the visible spectrum.

Leica Coatings

- AquaDura:
- Hydrophobic coating used on outer elements.
- Repels water, dust, and fingerprints — ideal for weather-sealed lenses.
- Multi-coating processes:
- Proprietary anti-reflective coatings customized per lens element.
- Hand-polished coatings on some high-end APO-Summicron or Noctilux lenses.

4. Micro-Contrast — The “Pop” Factor

What is Micro-Contrast?

- Refers to a lens’s ability to render very fine tonal differences in shadow and mid-tone areas — essentially contrast on a sub-pixel level.
- Gives images a 3D look, clarity, and depth without relying on edge contrast.
- Sometimes called “local contrast” or “tonal richness.”

Why It Matters

- Makes textures feel more lifelike.

- Helps separate subjects from background even without a shallow depth of field.

- Enhances image depth and realism.

What Enables High Micro-Contrast?

- Excellent lens coatings to prevent internal scattering.
- Very low glass impurities and homogeneity.
- High modulation transfer function (MTF) across all frequencies.
- Superior polishing and centring tolerances (micron or even sub-micron).
- Minimal spherical and chromatic aberration that would normally smear micro-details.

Zeiss & Leica Micro-Contrast

- Zeiss lenses like the Otus and Milvus series are micro-contrast kings.
- Leica lenses like the APO-Summicron-M 50mm f/2 ASPH are legendary for rendering complex tonal transitions beautifully.

5. Mechanical and Build Excellence

- All-metal barrels, brass helicoids (in manual focus), and damped focusing rings.
- Each lens is often hand-assembled and individually tested.
- Zeiss and Leica avoid focus-by-wire in many premium lenses to retain tactile precision.

a. Design and Testing Standards

- Leica uses ray tracing simulations with human vision models.
- Zeiss utilizes MTF measurements at multiple wavelengths, temperatures, and aperture/focus combinations.

- Every lens must meet tighter tolerance levels than most mass-market brands.

Their use of exotic glass, superior coatings, and obsessive quality control create lenses that aren’t just tools — they’re instruments for creating art.

Zeiss and Leica lenses achieve legendary status not just through branding, but through relentless engineering, handcrafting, and material science:

- Zeiss: Technical brilliance, surgical sharpness, and unmatched micro-contrast.
- Leica: Optical poetry—precision with personality, character, and a painterly touch.

Modulation Transfer Function (MTF)

MTF measures a lens’s ability to reproduce contrast at different levels of detail (spatial frequencies) — essentially, how well it can render fine textures and edges. It quantifies how faithfully a lens can project an image onto a sensor (or film) without blurring or losing contrast.

1. Core Concepts

a. Modulation (Contrast)

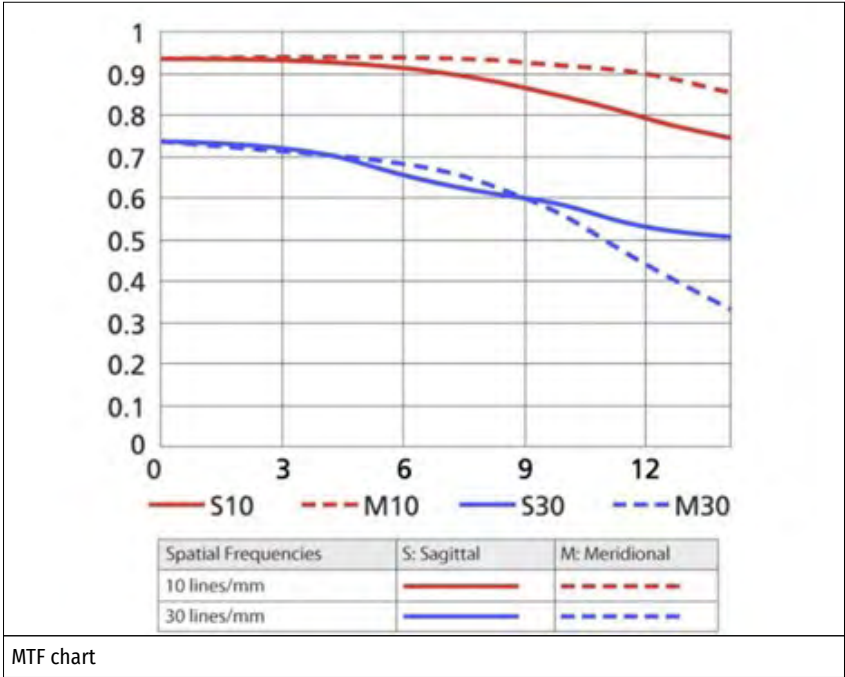
- Defined as: $(\text{Max} - \text{Min}) / (\text{Max} + \text{Min})$ of light intensity from a pattern.
- 100% modulation = perfect black & white lines 0% modulation = total blur (no distinction between lines)

b. Spatial Frequency

- Refers to the number of line pairs per millimetre (lp/mm) in the test pattern.
- Low frequency: Large details
- High frequency: Fine textures (e.g., fabric grain, eyelashes)

Lens	Special Traits
Zeiss Otus 55mm f/1.4	Virtually no CA, distortion, or softness even wide open; sharpest lens for DSLRs
Leica APO-Summicron-M 50mm f/2 ASPH	Apochromatic correction, exquisite micro-contrast, 3D rendering
Zeiss Milvus 135mm f/2	Manual-focus telephoto with superb micro-contrast and bokeh
Leica Noctilux-M 50mm f/0.95	Special glass, hand-polished aspherical, dreamy rendering with creamy bokeh

Notable Examples



2. What an MTF Graph Shows

An MTF chart plots:

- Y-axis: Contrast (from 1.0 to 0.0)
- X-axis: Distance from center (optical axis) to edge of the image (in mm)

Two types of lines are plotted:

- Sagittal lines (solid): Along the radial direction (center → edge)
- Meridional/Tangential lines (dashed): Perpendicular to radial

Multiple frequencies are tested:

- 10 lp/mm → evaluates overall contrast (macro detail)
- 30–40–50 lp/mm → evaluates resolution of fine detail (micro contrast)

3. Example: Interpreting a Sample MTF Chart

Ideal Lens:

- Sagittal and meridional lines stay close to 1.0 across the frame → exceptional sharpness and contrast.
- Lines don't diverge much → low astigmatism and field curvature.

Typical Good Lens:

- Strong contrast near center
- Gradual fall-off toward edges (especially at higher frequencies)
- Slight divergence between sagittal

and tangential lines → minor aberrations or misalignments.

Poor Lens:

- Rapid drop in contrast at higher frequencies
- Lines diverge significantly → possible field curvature, astigmatism, or spherical aberration

4. Real-World Tip: MTF Isn't Everything

While MTF charts are very useful, they don't show:

- Bokeh quality
- Color rendering
- Flare resistance
- Build quality or focus performance

They must be combined with field tests and real image analysis.

Testing a newly bought lens

Even premium lenses can have decentering, focus issues, or coating flaws due to factory variances or damage in transit. Methodical way used by professionals to test your lens thoroughly at home or in-studio.

1. Visual and Build Inspection

- Check the glass under a light: Look for scratches, fungus, haze, or dust inside.
- Inspect the mount: Ensure it fits snugly on your camera.

- Test rings (focus/zoom): Smooth? Damped? No stiffness or grinding?

2. Autofocus and Manual Focus Test

Tools Needed:

- A flat target with fine detail (e.g., printed text, Siemens star, ISO 12233 chart)
- Good lighting or daylight

AF Test:

- Single-point focus on the center of the target
- Take shots at a wide open aperture (worst-case performance)
- Shoot at different distances: minimum focus, mid-range, infinity
- Use a tripod and timer/shutter delay to avoid shake

Check:

- Is the focus point sharp?
- Is there front-focus or back-focus? (Use a slanted ruler test if needed)

MF Test:

- Use magnified live view/manual assist
- Turn to infinity and check if it truly focuses at distance

3. Sharpness and De-centering Test

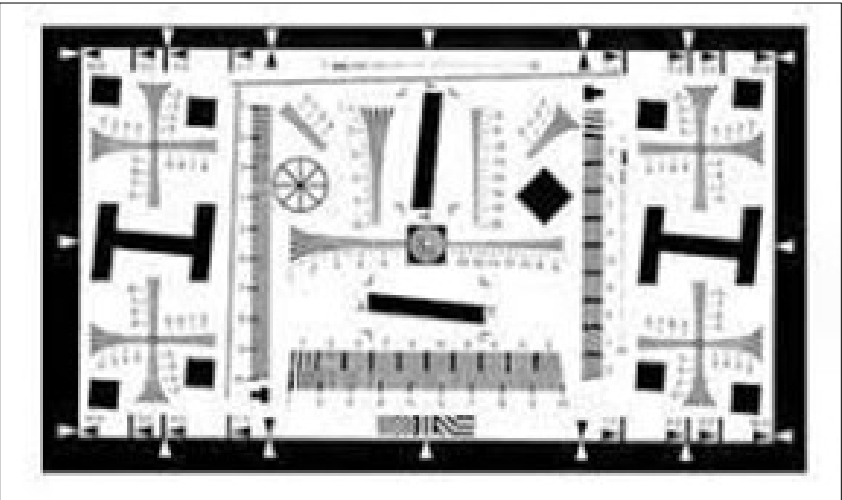
- De-centering = One side of the frame is softer than the other.
- Mount camera on a tripod
- Use a flat test target or high-contrast scene (brick wall, books on shelf, etc.)
- Shoot wide open and at f/5.6
- Compare sharpness:
 - Center
 - Left/right edges
 - Top/bottom edges
 - Corners

Symmetry is key — corners should be equally sharp and similar in contrast.

4. Chromatic Aberration Test

- Shoot dark tree branches against a bright sky
- Check for purple/green fringing in high-contrast areas

5. Bokeh and Rendering



DXO Aanlyzer

- Shoot a subject at f/2.8 or wider with lights or foliage in background
- Observe:
- Smoothness of blur (bokeh)
- Onion rings, outlining, or nervous rendering
- Shape of bokeh balls (round vs cat's eye)
- Barrel or pincushion distortion will be visible
- Use distortion correction profiles (if available) to compare
- 8. Flare and Ghosting
 - Shoot directly into a bright light source (sun, bulb)
 - Test at multiple angles
 - Look for loss of contrast, flares, ghost blobs, or rainbow artifacts
- 9. Zoom and Focus Consistency (Zoom Lenses)
 - Check if focus shifts between wide and tele ends
 - Some zooms have focus breathing — angle of view changes during focus
- 6. Vignetting and Light Falloff
 - Shoot a white wall at various apertures
 - Check corners vs center for light falloff
- 7. Distortion
 - Shoot a brick wall or straight grid



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@ypsbengaluru.com. Chosen articles will be published in the upcoming issues of this journal.

Appeal from the Dr̥ṣṭi Editorial Team

Please mail your valuable feedback on articles published in each issue so that it can be passed on to the authors or included in forthcoming issues.

E-mail to: ypsbengaluru@gmail.com & drsti@ypsbengaluru.com

10. Final Real-World Shots

Take the lens out for a day and shoot:

- Portraits
- Landscapes
- Backlit scenes
- Low light shots

Observe:

- Overall rendering style
- Micro-contrast
- Colors
- Subject isolation and pop

Optional: Use Lens Testing Software or Tools

- Focal (Reikan): For AF calibration and MTF graphs
- Imatest, LensToolbox, or DXO Analyzer (advanced users)
- Online MTF charts: Compare to your sample

• Raju A K, AFIAP



Raju A K, mentored by E Hanumantha Rao, evolved from wildlife to advertising photography. With 46 years behind him, he now quietly captures the Western Ghats, not chasing the spotlight, but living in sync with the world he once worked so hard to frame; occasionally rekindling his passion for writing.

Stack Like a Pro: Tips and Tricks for Razor-Sharp Macro Images

Focus stacking is a game-changer in macro photography. It lets you overcome the razor-thin depth of field at high magnifications by combining multiple images focused at different depths into a single, sharp composite image. When done right, the results are jaw-dropping. Here's how to nail it.

1. Lock Down Your Setup

- A steady setup is half the battle.
- Use a sturdy tripod or a macro rail.
- Avoid even minor vibrations — use a remote shutter or self-timer.
 - If indoors, turn off fans and close windows. Even subtle air movements can ruin a stack.
 - If you are shooting handheld, be aware of the movements caused by breathing. Use a stable stance and stabilize the camera by supporting yourself against your surroundings.
 - A monopod is handy for difficult situations when shooting handheld stacks.

2. Use Manual Focus

- Autofocus can hunt and shift unpredictably.
- Set your lens to manual focus.
 - Move the camera (with a macro rail) or adjust the focus ring gradually for each shot.
 - For handheld stacks, move the camera or the subject backwards and forwards to capture images at various focal planes.
 - Try to maintain consistent step sizes.

3. Shoot in RAW

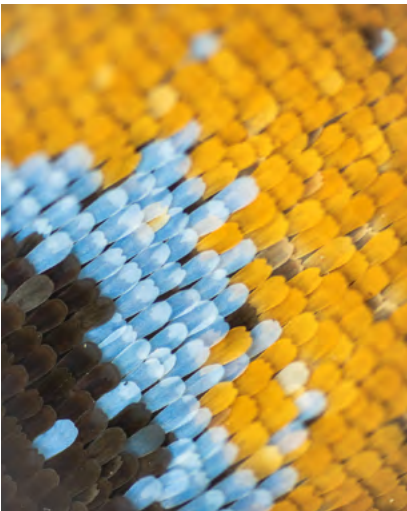
- Give yourself maximum flexibility in post-processing.
- RAW files retain more detail and dynamic range.
 - It helps recover shadows or highlights without introducing noise.

4. Light It Right

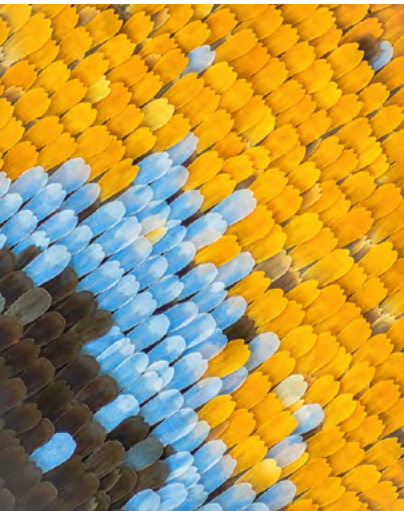
- Light consistency is key.
- Use diffused lighting to avoid harsh shadows between frames.



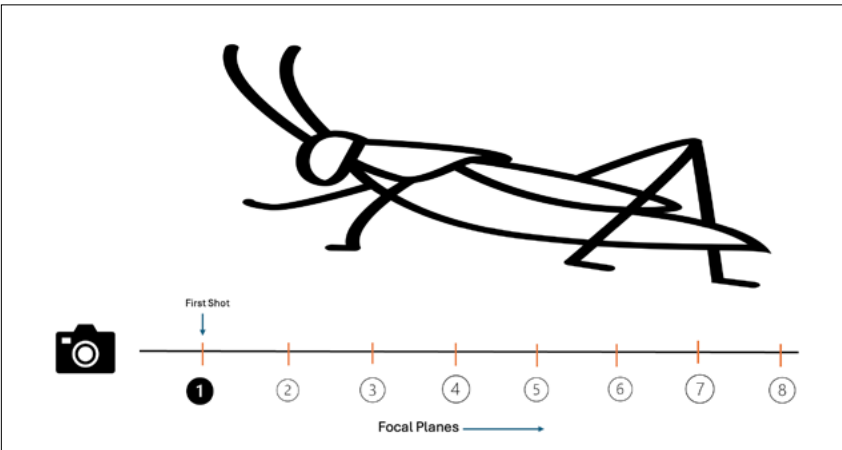
Hullus on Pencil © Raghuram Annadana



White Orange Tip Wing Scales (Ixias marianne)
Single frame with limited depth of field



White Orange Tip Wing Scales (Ixias marianne)
After focus stacking



Combination of multiple focus planes



Camera with a diffuser for the flash

Software	Strengths	Weakness	Best For
Zerene Stacker	Fine control, retouching tools	Steeper learning curve	Professional work
Helicon Focus	User-friendly, fast	Less retouching precision	Efficient workflow
Photoshop	Accessibility, integration	Slower, fewer options	Occasional and casual stacking
Picolay	Cost, basic functionality	Limited features	Beginners

Software Comparison



Queen Ant - DMAP Output Example: Observe the smoother background and improved handling of movement in the antennae and mouthparts. While the detail is softer compared to PMAX, the overall transitions are more natural and seamless.

- LED panels or flash with a softbox or diffuser work great.
- Typical settings: f/8-f/11 aperture (balance between depth and diffraction), lowest ISO possible, and a shutter speed appropriate for your lighting conditions.
- Use smaller flash powers since the charge recycle times are low and it helps with fast stacks.

- Make sure the diffuser output is optimal at the magnifications you like to shoot at.

Sample Settings for Different Scenarios:

- Field work: f/8, ISO 200, 1/160s with diffused flash at 1/32 power
- Extreme magnification (4x+): Multiple diffused flashes

5. Mind the Overlap

Ensure there's enough depth overlap between shots.

- Too little: you get stacking artifacts.
- Too much: you waste time and storage.
- A 25–50% overlap between sharp areas is usually safe.

6. Use a Focus Rail (When Possible)

Rails provide precise and repeatable focus steps.

- Manual rails work, but motorized ones (like WeMacro or StackShot) offer precision.

7. Watch Out for Subject Movement

Even the smallest movements can ruin stacks.

- Choose calm, windless conditions if you're outdoors.
- If shooting live subjects, keep stacks short and quick.

8. Choose the Right Stacking Method

In these applications,

- DMAP/Depth Map: Good for clean, low-artifact results, especially on smooth subjects, handles slight movement better.
- PMAX/Pyramid: Great for detail, but can produce halos and noise.
- Try both methods and blend manually if needed.

9. Retouch the Stack

Don't trust automation completely.

- Use the software's retouch tool to fix halos, ghosting, or missed spots.
- Borrow clean areas from source images to patch the final output.

Common Artifacts and Solutions:

- 1. Halos around edges: Use retouching tools to clone from a single source frame
- 2. Double edges: Usually caused by slight movement—try reprocessing with fewer frames or different algorithms.
- 3. Background noise: Use selective masks to control the noise, while preserving the details in the stack.

10. Practice, Patience, and Post-Process

Stacking can be frustrating at first.

- Learn from your mistakes — check where artifacts occur.
- Apply sharpening selectively to avoid enhancing noise—focus on edges and textures.
- Use conservative noise reduction on smooth areas only.
- Consider local contrast adjustments to enhance the three-dimensional feel.
- Not every subject needs stacking. Use it where it helps.

11. Alternative Techniques

Sometimes focus stacking may not be the best approach. Consider these alternatives:

- 1. Extended DOF in-camera: Some cameras have built-in focus stacking capabilities or extended DOF modes
- 2. Tilt-shift lenses: Can increase apparent DOF along a specific plane
- 3. Single-shot with diffraction-aware settings: For lower magnifications, stopping down to f/16-f/22 can sometimes provide enough DOF

Bringing It All Together

Focus stacking isn't just a technical skill — it's an art. With patience, the right tools, and a few tricks up your sleeve, you can turn wafer-thin DOF into mesmerizing full-detail shots. Whether you're stacking bugs, flowers, or mushrooms, each frame brings you closer to revealing a hidden world.

• Raghuram Annadana



Queen Ant - PMAX Output Example: Notice the increased background noise, halo artifacts, and difficulty handling the movement in the antennae and mouthparts. However, the head detail is exceptionally sharp and well-defined.



Queen Ant - Finished Stack, with retouching to remove artifacts and contrast/colour adjustments

Problem	Possible Causes	Solutions
Blurry final image	Camera/subject movement	Use tripods, faster capture sequence
Halo artifacts	Overlapping elements in the frame	Retouch the artifacts using original source images or PMAX outputs
Alignment issues	Camera shift	Use dedicated rail, check equipment stability, use tripods / monopods
Partial areas remaining out of focus	Missed focus points	Ensure complete coverage of subject with adequate overlap in the steps

Troubleshooting Guide

Some examples of focus stacked images



Damselfly In Dew © Raghuram Annadana



JumpingSpider_Indopadilla © Raghuram Annadana



MonkeyMoth © Raghuram Annadana



HuntsmanEggSac © Raghuram Annadana



BotyodesMoth © Raghuram Annadana



OleanderHawkMoth © Raghuram Annadana



Mosquito_Larva © Raghuram Annadana



LongHornBeetle © Raghuram Annadana



Raghuram Annadana's passion for macro and close-up photography spans many years. His expertise lies in capturing the intricate details of tiny wildlife and plant life in-situ, using a combination of portrait and high-magnification photography techniques to create intimate, vivid imagery of these life forms. Through these photographs, he strives to showcase the beauty of these often unseen creatures in their myriad forms, textures, and colors, many of which are now threatened by habitat loss and climate change. His photomicrography work has been recognized in prestigious competitions, including the Nikon Small World photomicrography competition, where he was awarded an Image of Distinction in the 46th edition. More recently, he also achieved a top 10 placement in the micro category of CUPOTY 04.

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PSA Interclub 2024-2025, Round 3



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

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

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



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

Round 3						
Group	Division	Round	Author	Title	Points	Award
C	PIDC	3	Anitha Mysore	Artistic Reverie	14	Merit
			Arun Kumar Madhan	Smoke Creatives	10	
			Lokesh K C	Elephant Parade	11	HM
			Partha Roy	Milkyway Above Mount Bromo	11	HM
			Pramod Govind Shanbhag	Lone Hiker 7987	10	
			Satish Hanumantharao	Touch Of Red In Still Life	11	HM
A	Nature	3	Karthick Sridharan	Grace And Power In Her Stride	12	HM
			Mahesh Kumar Viswanadha	Angry Birds	10	
			Partha Roy	Dancing For His Love	8	
			Sanjay Danait	Aggression In Satisfaction	12	Merit
			Udaya Thejaswi Urs	Cheetha With Kill	12	Merit
			Venkatesh BS	Zebras Mating 8899	12	HM
A	PTD	3	Karthik S Kargallu	Theyyam	12	HM
			Partha Roy	Dubai Blue Hour	15	Merit
			Rajashekar HK	Kudiyal Theru	14	Merit
			Ravishankar G S	Amba Vilas Palace	11	
			Satish Hanumantharao	Janapada Jaatre	15	Merit
			Smita Goyal	Taj Morning View 1565	13	HM
A	PID	3	Gopinath K	The Cops On Duty At Mysore Dasara	10	
			Hemachandra Jain	Hori Attack 04	8	
			Kempanna Thimmarayappa	Wrestlers Fight	9	
			Rajashekar HK	Guruvina Gulama	8	
			Varadanayaka T P, AFIP	Just Missing	12	Merit
			Venkatesh BS	Exit From Ring Of Fire 6960	9	
A	PIDM	3	Durgesh Nandini Bais	Stitching Amidst Corn	10	
			Karthick Sridharan	Icons Of Africa- Under One Sky	11	
			Partha Roy	Marina Bay	13	Merit
			Rajashekar HK	Mothers Love	9	
			Satish Hanumantharao	Damsels On The Bridge	9	
			Venkatesh BS	Ganesh Immersion To Begin 7029	10	

End of the Year Awards						
C	PIDC	n/a	Satish Hanumantharao	Soya Sauce Maker	12	HM
		n/a	Arun Kumar Madan	Flowers In White 4228t	12	HM
A	PTD	n/a	Rajashekar HK	Kudiyal Theru	14	Best of Show
		n/a	Kempanna Thimmarayappa	Anointing To Lord	13	HM
A	PID	n/a	Ravishankar G S	Please Live Me Alone		HM
A	PIDM	n/a	Karthick Sridharan	Leading Giants Craig And His Bulls	14	HM
		n/a	Anitha Mysore	Lines Of Wisdom	12	HM



Lines of wisdom © Anitha Mysore



Leading Giants Craig and His Bulls © Karthick Sridharan



Kudiyal Theru © Rajashekar HK



Anointing to Lord © Kempanna Thimmarayappa

Master Portraiture Lighting Techniques Workshop



black beauty © Krishnamurthy A N

The Youth Photographic Society (YPS) workshops are an enriching learning experience for its members. The two-day workshop on ‘Master Portraiture Lighting Techniques’ was no different.

Conducted in Bangalore over the weekend of May 24-25, 2025, the workshop gave its participants not only exposure to the theoretical aspects of portrait photography lighting techniques but also a half day to practice all the learnings and get instant feedback from the mentors.

Mr. K.S. Rajaram, a Life Member of YPS and a senior photographer specializing in black and white photography, portraits, still life, photo travel, and candid photography, led the Portraiture Lighting workshop as our chief mentor. He was assisted by Hardik P. Shah, a passionate photographer specializing in abstracts, monochrome, portraits, landscapes, food, and product photography.

Day 1 of workshops is always exciting as participants come eager to learn new techniques of photography. Mr. Hardik opened the session with interesting questions that could get us thinking about our current practices of how we pursue portrait photography — what is a portrait? When did we shoot a portrait before and how? Whether we cared enough about the source of light when we shot portraits previously? These questions set the tone for the workshop



Face of Light and Shadow © Monaliza Rai

and led us all to understand how different lighting can add various moods to a photograph.

Mr. Rajaram shared his experiences and experiments with the different types of lighting techniques in black and white portrait photography. From his bunch of photographs, he explained how the angle of light determines the mood of the photograph and how to make do with minimal equipment when you do not want to be dependent only on the sunlight. Mr. Hardik also explained the importance of shooting self-portraits. “It is one thing to understand photography from behind the lens, but it is different to experience the same as a subject. Self-portraits help you understand how to guide the subject in front of the lens,” he said.

“Start with simple. A single act is more than sufficient. A single source of light, a piece of paper as a filter should be able to help you start shooting beautiful portraits,” guided Mr. Rajaram while adding, “A focus on light and an equal focus on the shadows is needed to get good portraits. The moment you put a light from an angle the shadows are created on the opposite side and that is when the texture becomes clearer. So, the type of lighting you put on a face will



Girl with the sombrero © Shrividya Subramaniam

decide how much action is being seen.”

The session came to a close with the two masters introducing the participants to 18 types of lighting that can be used for portraiture photography and gave a live demo of each: flat lighting, broad lighting, short lighting, loop lighting, Rembrandt lighting, butterfly lighting, split lighting, rim lighting, clamshell lighting, backlighting, hard lighting, soft lighting, cross lighting, fill light, natural light, studio lighting, high-key lighting, and low-key lighting.

The following day brought all participants to the session, only more eager to learn from the masters. Day 2 was all about practicing everything we had learnt in the evening before. Mr. Rajaram began the day with a short history of photography. He spoke of camera obscura, the first picture that was ever shot and printed, the printing process, the way the word ‘negative’ came to life, and how Kodak came into being! He skilfully led us from past to present and then encouraged all of us to appreciate the tools at hand and take good photographs with them.

The second day was all about practicing the different types of high-key and low-key portraits, concentrating on shadows, lighting, expressions, and the effectiveness of catchlights in portraiture photography. The half-day practice with two models patiently posing for everyone left all participants more than



WHO-AM-I © Sandeep Audi



Whimsical Thoughts © Niladri Sreenivasa

satisfied with live mentoring by Mr. Rajaram. The ‘Master Portraiture Lighting Techniques’ workshop by the masters was a truly rewarding experience for all participants in terms of learning the details of not only the role of lighting in portrait photography but also the other finer aspects of photography that one

must observe if the intention is to make the portraits special! Obviously, the overall experience was enlightening and left everyone asking for more.

• Vantika Dixit



Pose © Umesh U V



That Candid Smile © Rohit Kundu



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

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YPS International Tour - Picturesque Philippines



sunset at Roxas Boulevard © Shridhar Kalburgi

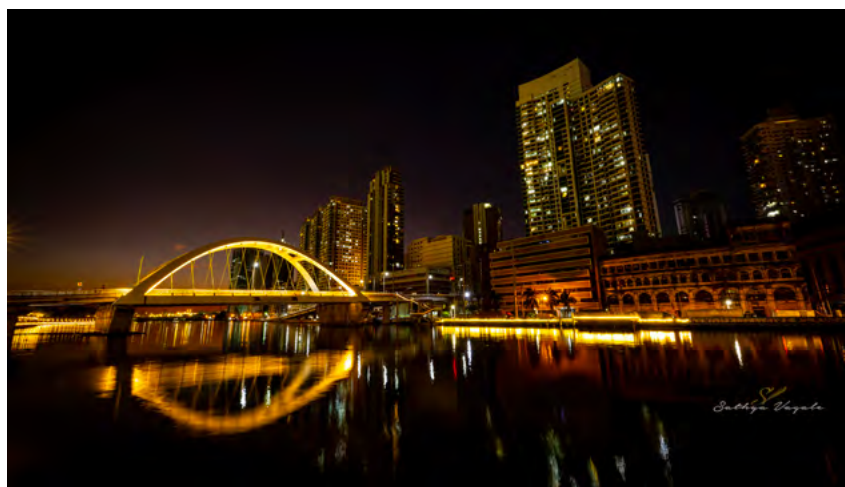
A photography trip to the Philippines, from April 21st to May 1st, 2025, documented diverse urban scenes, coastlines, and volcanic landscapes. The journey commenced in the capital, focusing on city life.

Initial photography in the capital included Roxas Boulevard, capturing buildings across water with yachts at sunset. A morning visit to the Libertad Channel focused on the cityscape, including large parking lots and office buildings in Pasay. Mid-morning, the trip documented streets, churches, and markets in Quiapo. An afternoon was spent capturing historic monuments and churches in Intramuros. Sunset photography in Binondo involved bridges and other city structures.

The trip then proceeded to Biri Island for landscape and seascape photography. Sunsets were photographed from Busay Hills. The rock formations of Magasang Magasapad and Bel-At were documented at both sunrise and sunset. Night photography on Biri Island focused on the Milky Way, including near Ahmara's travelers inn and along the road to Bel-At. Mornings involved capturing seascapes and landscapes around the Biri Island town near the port, and street scenes within the island. The Magasang Magasapad rock formation area and



Symphony of nature © Anitha Mysore



Binondo Bridge © Sathya Vagale



Biri Rock formation © Smita Goyal



Giron © Dilip Sattur



Sunrise at Bel-At © Yogesh Mokashi

Giron Beach were also subjects for seascape compositions during sunset.

The trip concluded in the Bicol region, featuring Mayon Volcano. Photography began with a sunset over landscapes from Camalig By-Pass Road. A sunrise provided shots of Legazpi City Boulevard and Daraga Church. Seascapes were captured in the afternoon at the Old Port of Asia Brewery. A sunset at

Cagsawa Church was clouded over, but documented the church ruins. Sunrise views were obtained from Bicol Road 640 or Legazpi Overlook Road, covering landscapes and cityscapes. Mornings in the area focused on street photography, including the Legazpi City Flea Market and Daraga Market and Church, where a church wedding was also photographed.

Towards the end of the trip, photography

returned to Mayon. Sunsets were taken from the Nuestra Señora Mayon Viewpoint. Early morning light allowed for shots of Mount Mayon reflected in the Malilipot River. Landscapes were captured behind Cagsawa Church and along Legazpi Boulevard at sunset. The final photography session involved night sky shots of the Milky Way from Ligao-Tabaco Road, near the highway.

• Yogesh Mokashi



Yogesh is a serial entrepreneur based in Bangalore. He is into golf, running, hiking and photography. He loves to travel and travels for both photography and with family. He has perfected the art of balancing family holidays with photography.

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Exploring the Urban Forest: Macro Photo Walk at JP Nagar Reserve Forest



Grace in Green © Srijith Sreedharan

Date: June 29th, 2025

Location: Doresanipalya Forest Research Station, JP Nagar, Bengaluru

On a calm and pleasant morning, 16 passionate photographers gathered at the JP Nagar Reserve Forest, officially known as the Doresanipalya Forest Research Station, for an engaging macro photography walk. The event, held from 7:30 AM to 11:30 AM, offered a wonderful opportunity to explore the often-overlooked miniature world thriving in the heart of Bengaluru.

The walk was mentored by Satish H, who guided participants on the finer aspects of macro photography, including lighting, composition, camera settings, and above all, responsible nature photography practices. Our lead, Hayath, a well-known insect expert, whose keen eye and immense knowledge brought depth and excitement to the field experience.

As the group ventured along the forest trails, the morning unfolded with some

spectacular discoveries. A key highlight was the sighting of the elusive Two-tailed Spider, skilfully camouflaged against the tree bark. The elegant Green Praying Mantis provided a perfect subject for close-up shots. Equally fascinating was the delicate Antlion lacewing.

The team was thrilled to observe and photograph the Bangalore Cicada with backlighting. Various beetles in an array of colours and textures added to the visual richness of the walk. The Signature Spider, known for its signature like web patterns and coloration added to the richness of this urban forest.

One of the most interesting moments came with the observation of millipede mating behaviour, a rare and educational sight for many. The forest was also alive with a host of butterflies, fluttering through the rays of light, offering many opportunities for motion photography.

Throughout the walk, Satish and Hayath shared fascinating insights into insect behaviour, habitat, camouflage, and the

ecological importance of each species. Their passion was contagious and kept the group engaged and curious.

The walk concluded with informal exchanges, group pictures and a breakfast gathering at a nearby cafe. It was a morning of discovery, learning, and shared appreciation for the smaller wonders of the natural world.

• Srijith Sreedharan



Srijith is an IT professional, embraces photography as a way to unwind and connect with nature. His interests span macro, birding, wildlife, people and street photography.



Life Lesson © Ganesh Prasad



As is above, so is below © Sunitha Varadan



Peanut-headed Lantern fly © Umesh B Thammaiah



Swallowtail © Amith KN



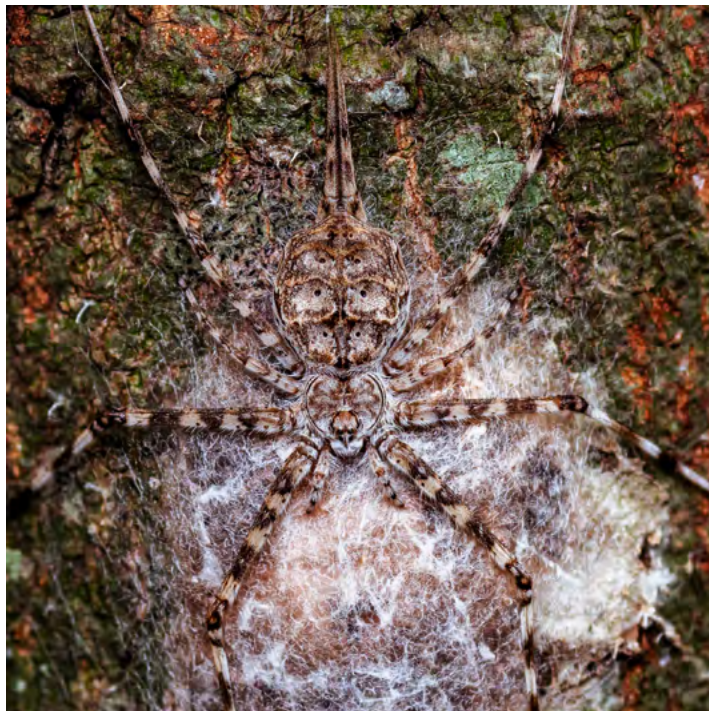
Ant lion © Devaraja N



Stick Insect on leaf © Girish Ananthamurthy



Cidcad © Gururaj S



Hersilia with egg sac © Prema Kakade



Two-tailed-Spider © Raju A K

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Exhibition of award winning images of YPS National Salon 2025



An exhibition of award winning images of the 43rd edition of the annual YPS National salon was held at Chitrakala Parishath, Bengaluru on 10th and 11th of May 2025. All the images that had won the awards in different categories were neatly printed and framed and were on display for the viewers. An ongoing TV display of all the accepted images was also arranged. In addition the images that had won awards in interclub salons were also showcased as also the Askary award winning photographs. On both the days a good number of visitors had the opportunity to go through the exhibition.

The highlight of the occasion was the much awaited awards ceremony on the 11th. The stage was set for a grand function with the chief guest Shri Sheshadri Mokshagundam, a renowned artist and guest of honor Shri R. Chetan, Commissioner of DYES gracing the ceremony.

At the outset, Ms Sunitha, the comperer welcomed the audience and the dignitaries were invited to the dias. After the melodious invocation by Sunitha herself the welcome address was rendered by Mr Vikas Sastry, President of





YPS. Ms Anitha Mysore, salon chairperson addressed the gathering with introduction of the chief guests. The lighting of the lamp was followed by a brief report about the salon by Mr Kishan Harwalkar, salon secretary. The catalogue brought out for the occasion was released by the chief guest.

The following event was award giving ceremony in which the award winners who were present were given the awards to an overwhelming applause by the gathering. The awards of interclub salons

as also Askary awards were given to the winners. Addressing the gathering, the chief guest Mr Sheshadri Mokashgundam shared his overwhelming joy at the wonderful images. Being a renowned artist himself he brought out the common traits of artists of various genre such as painters and photographers and how each was pursued with similar goal.

The guest of honor Mr R Chetan also expressed his happiness at the impressive images on display and appreciated the efforts of YPS. He also said he



would extend all possible assistance for conducting the activities of YPS at Yavanika. The guests were felicitated and to the pleasant surprise of the audience, the special YPS Whatsapp channel was launched.

With a vote of thanks the ceremony concluded.



B V Prakash

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

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YPS Saturday Meet Sessions

Trekking Tales: Exploring the Great Himalayas

Dr Satyaprakash B S

On 17th May 2025, the Youth Photographic Society hosted an inspiring online session featuring the esteemed Dr. Satyaprakash B S as the Guest of Honour. With over 30 years of distinguished experience in teaching, academics, and research in clinical medicine, Dr. Satyaprakash brought a unique blend of spirituality, human emotions and visual delight to his engaging presentation titled Trekking Tales of the Himalayas.



The session focused on his recent twelve-day trekking expedition to Nepal's Annapurna and Mardi Himal Base Camps.

The Nature narratives images of Dr Satyaprakash and his experiences recounting the factual events of the unpredictable weather and the high altitudes, the steep climbing experiences to have a glance of the snow-capped peaks and breathtaking landscapes surroundings in the rugged terrains of the Himalayas.

Attendees were particularly inspired by how he frames remote terrains with compositional elegance and a profound sense of presence. His talk emphasized that photography is not just about what one sees but how it feels and how feelings can be translated into powerful visual narratives. However, his thoughtful reflection on the inner journey made the presentation stand out.

Dr Satyaprakash spoke of moments of solitude in high-altitude silence, the bond formed with fellow trekkers and immersive interactions with local cultures. His storytelling, interwoven with striking visuals, conveyed a mindfulness and reverence for nature that lingered long after the event.

His Himalayan tales reminded the audience that the most potent images are born not only from skill but from lived experience and emotional connection, one that goes beyond the image to



Annapurna glacier © Dr Satyaprakash B S



Machhapuchhre base camp © Dr Satyaprakash B S

embrace the spirit of exploration.

The Youth Photographic Society sincerely thanks Dr. Satyaprakash B. S. for his enriching contribution. It looks forward to more such events celebrating the intersection of photography, adventure, and personal insight.

Whispers of the City

Presentation on Street Photography by Thejas K R

On the 21st of June, Saturday, the members of YPS gathered virtually for an evocative session titled Whisper of the City, presented by Thejas K R. With streets as his muse, Thejas led participants deep into the unpredictable world of street photography, where the hum of life, the silence of glances, and the stories tucked between shadows

become a photographer's raw material. He painted a vivid picture of the street photographer as both an observer and a silent participant.



He opened with a reminder that "The streets do not lie, and neither should your camera." From the spice-scented lanes of an unfamiliar city to

the worn-out alleys of our hometowns, Thejas painted street photographers as invisible storytellers—moving like smoke through crowds, listening for the city's whispered truths that so often slip past the hurried eyes of commuters and tourists alike.

Through vivid anecdotes and striking examples, he showed how a simple



Last steps to Annapurna base camp by Satyaprakash © Dr Satyaprakash B S

moment; a commuter lost in thought, the rough hands of a street vendor, or the play of evening light on a crumbling wall—can transform into a timeless image when seen with curiosity and patience. He emphasized that a good

street photographer steals fire from the gods of everyday life, returning with frames that reveal the universal heartbeat of humanity.

For Thejas, street photography is not just about clicking random scenes but

about hunting for the heartbeat of a place; it is also about an opportunity to meet people and understand life closely. He spoke about photography ethics, capturing reality while respecting privacy.

An engaging Q&A session continued after the presentation, where members shared their concerns and queries about photographing candid moments. The Whisper of the City reminded everyone that behind the city's roar lies a softer voice waiting to be heard, framed, and shared, one honest photograph at a time.



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.

Member Achievements



Barath Karthi (IM-1036)

Hearty Congratulations to Barath Karthi IM-1036 on his appointment as the FIAP Youth Representative of India.

Wishing him great success in his new role!



Digwas Bellemene (LM-242)

Hearty congratulations to Digwas Bellemene (LM-242) on his appointment to the FIAP Distinction Services Worldwide. This new responsibility comes alongside his current role as In-charge of FIP Distinction Services.

Wishing him continued success in this extended role!



Venkatesh B S (LM-312)

Hearty Congratulations to Venkatesh B S (LM-312) on being selected for the PSA Service Award 2025, in recognition for his outstanding leadership and service in various capacities including roles as the 2nd Vice Chair and Interclub Director of the Photo Travel Division (PTD), as a PTD Chair for the 2025 PSA Annual Exhibitions, as Exhibition Services Director, EDAS Assistance Coordinator, and Website Standards Coordinator.

Wishing him many more accolades!

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New Member Corner

Mem No	Full Name
IM-1077	Mr V.S.Vijaya Bhaskara Rao Chalasani
IM-1078	Mr Sandeep Audi
IM-1079	Mr Aarya Rao
IM-1080	Mr R Dev
IM-1081	Mr Vinayak Hegde
IM-1082	Dr Somdutt Prasad
IM-1083	Ms Neetu Sam Chennuri
IM-1084	Mr Gaurav Bahl
IM-1085	Mr Anupam Gupta



IM-1077



IM-1078



IM-1079



IM-1080



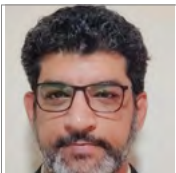
IM-1081



IM-1082



IM-1083



IM-1084



IM-1085



Reflection © R Dev



Architectural Abstract © R Dev

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WORLD PHOTOGRAPHY DAY CELEBRATION

YPS has been celebrating this day with various types of events.

This year, on 23rd & 24th Aug, we bring:

FRAMES

2025

PANORAMA: WIDEN YOUR WORLD

Curated Member Exhibition of Prints on Canvas & 2 days of packed activities.

YOUR PICTURE WILL BE PRINTED AND DISPLAYED AT
KARNATAKA CHITRAKALA PARISHATH



Theme: Panorama, any genre



Size: 12 X 36 inches



Fee: ₹ 1,250



Take back your framed pictures



Submit before: Jul 24, 2025

**LIMITED SLOTS
'FIRST COME – FIRST SERVE' BASIS**

For Registration & Submission, Visit
memex.ypsbengaluru.com

More info: ypsbengaluru.com/2025/06/wpdpdpanol/

YPS Programme Calendar

July 2025

Date	Venue	Topic	Title	Presenter
Saturday, 05	YPS Hall	The Art of Photography	TOUCH OF RED – a sequel	Satish H
Saturday, 12	Google Meet	Travel Photography	Nepal - The Himalayan Kingdom	Prema Kakade

August 2025

Date	Venue	Topic	Title	Presenter
Saturday, 02	YPS Hall	Member Picture Appreciation	Open House	Venkatesh B S, Prema Kakade
Sunday, 10	TBD	Practical Interactive Session	TEST Your Lens Before You TRUST Your Lens	Raju A K
Saturday, 23	Karnataka Chitrakala Parishath	World Photography Day - Member Exhibition	FRAMES 2025 - Panorama: Widen your World	
Sunday, 24	Karnataka Chitrakala Parishath	World Photography Day - Member Exhibition	FRAMES 2025 - Panorama: Widen your World	

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.

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Youth Photographic Society

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