



Dŗṣṭi



Volume 54 • Issue 4 • July - August 2025



Inside: Dŗṣṭi Exclusive: Polar Bears On Arctic Pack Ice | Tips & Tricks: Why Cleaning Matters?

reflections

reflections



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Youth Photographic Society® (YPS)

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

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Front cover: Aesthetic © Mahesh Kumar Viswanadha

Rear cover: Echoes of history © Sriji Sreedharan

Monsoon Magic!

Dear YPS Family,

Welcome to the newest edition of Dr̥ṣṭi, the visual heartbeat of YPS. Every photo in this issue tells a unique story, and we hope it inspires you and sparks your curiosity. Get ready to explore the art and passion behind the lens. Hope a lot of our members visited the spectacular Jog Falls to capture some beautiful pictures this year! Jul-Aug can definitely be called a season of colors with a lot of festivals around. Capturing the visuals of Janmasthami, Ganesha Chaturthi and Varamahalakshi with the activities around the festivities is something that all photo artists are excited about and wait for the same. Hope all of you have a good harvest of pictures.

While we have 750+ active members, I see that less than one-third of them are following the newly launched YPS WhatsApp Channel. Do follow and share the same for regular updates on YPS programs, events, and activities on WhatsApp, in the process of bringing restrictions on the number of broadcasts that can be done in a month.

The Photo Tours and Workshops Sub-Committee has been making all the required noise with their lineup for International Phototours

Registrations for Uzbekistan were in full swing, and participants are getting ready for the tour now. Awaiting some beautiful pics from them. Participants are raving about the photo tours organized by YPS, led by the duo Yogesh Mokashi and Madhu Kakade. The calendar for next year will be worked on soon, with the kind of participation that we are seeing.

One of the most anticipated photo tours in Karnataka during monsoon is to shoot the cloud patterns and the reflections of the rich architecture of Hampi, which was facilitated by YPS through the Monsoon Magic workshop, organised in collaboration with Mr Srinivas K S.

July and August had a long ensemble of programs at YPS, starting with Touch of Red, a presentation by Satish H, followed by Nepal - The Himalayan Kingdom, where Prema Kakade shared her experiences. Members were then captivated by Raghuram Annadana's 'Framing the Invisible', An Open House

event, giving members a chance to interact and share and get their works reviewed. Test Your Lens before you Trust your Lens by Raju A K- a technical session to help photographers understand their camera lenses better, and the highly anticipated Frames 2025, which allowed our members to exhibit their pictures in a premier gallery like Chitrakala Parishath

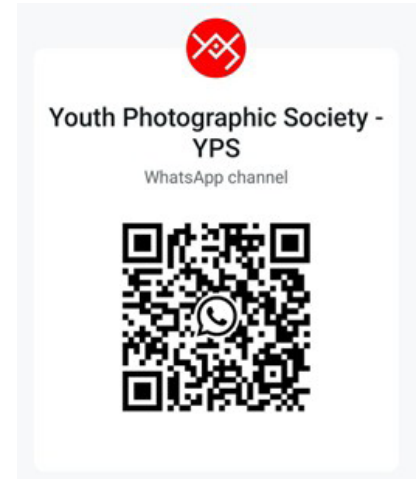
The Annual Member Exhibition, YPS Frames, was once again a tremendous success, thanks to the enthusiastic participation and engagement of our members. This year's event was particularly vibrant and memorable, and it is essential to recognize the individuals who made it all possible.

I would fail in my responsibility if I didn't highlight the extraordinary efforts of Prema Kakade, Hardik Shah, Madhu Kakade, Chetan Rao Mane, Nikhita, Niladri, Vaishali and Rakesh. Their tireless work and dedication behind the scenes were the driving force that transformed YPS Frames into an exceptional event. Additionally, the commitment of all the volunteers played a crucial role in ensuring the exhibition ran smoothly and was a resounding success. Their collective efforts truly made this year's exhibition an extraordinary experience for everyone involved, which had a very good footfall.

I am very happy that YPS is now ready to feature a new initiative to be announced soon, not only for the benefit of its members but all photography enthusiasts across the world!

YPS Frames 2025 was dedicated as a special tribute to the late Mr M L Venkataram, a senior member who made immense contributions to the club. The decision to dedicate this year's exhibition to his memory was a way of honoring his legacy and recognizing his profound impact on YPS, especially during its formative years.

By dedicating the exhibition to him, YPS not only celebrated the artistic achievements of its members but also paid homage to a figure whose dedication helped shape the club into what it is today. It served as a powerful reminder of the deep roots and rich history of YPS, and the lasting influence of individuals like Mr M L Venkataram.



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

It is with great sadness that we announce the passing of two of our senior members, Mr Madhusudhan Rao (LM-125) and Mr M L Venkataram. YPS is forever grateful for their dedication and contributions to the club during its early years. On behalf of all our members, we extend our deepest and most sincere condolences to their families. May their souls attain sadgathi.

We hope to see more YPS members actively involved in YPS events, which will definitely motivate the committee members to think more creatively. Happy clicking!

That's all for now. We look forward to seeing you in the next edition!



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

Feedback from Readers

Dr̥ṣṭi magazine came very well this month so many pictures lot of information different genres very well covered congrats. Beautiful macro images.

-Mahesh Viswanadha

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Anitha Mysore



Ethereal escapes © Anitha Mysore

One of the fondly pursued hobbies in the past decade or more is undoubtedly photography. In recent times, we have seen more and more upcoming photographers, thanks to the development of the avocation itself, providing newer opportunities for the ardent aspirants of photography. Irrespective of the careers which they pursue for their mainstay, many enthusiasts are taking photography keenly as a hobby. One such person who got introduced to photography and made rapid strides in the field is Ms Anitha Mysore, ARPS, GMPSA, EFIAP/d1, c***MoL, EIUP, GPU CR-4, FAPS, MFIP, Hon.CPE, EFIP/g (Nature), Hon. PESGSPC, GPA. PESGSPC, A. APS, E.CPE, MS.CPE, E.NPS. Within a short span, she has literally transformed herself from being a novice, toting a point-and-shoot camera, to an accomplished lenswoman

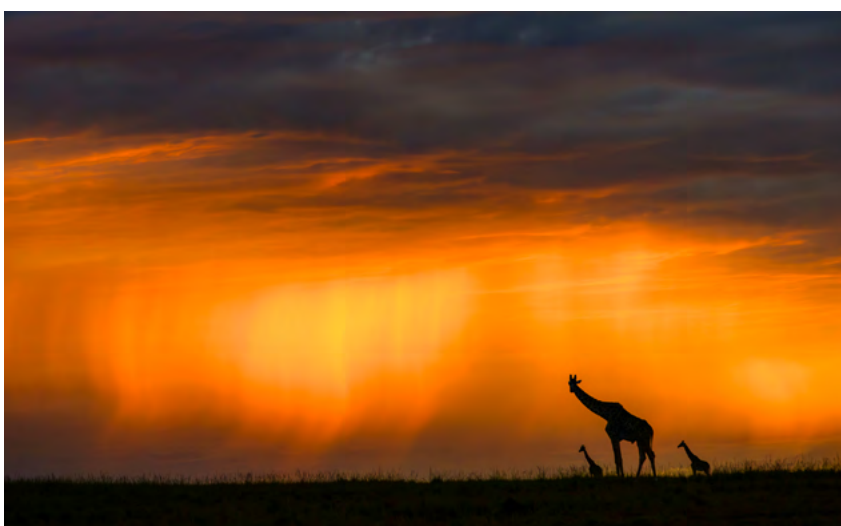
with an array of accolades behind her. As a software engineer, she utilizes her trips abroad as well as her spare time for pursuing the hobby.

Anitha had her early education in the city and graduated with a gold medal in Engineering. As she recalls her first exposure to photography, it was in the '60s that her father had the good old Agfa Click III camera with which he shot the household activities and functions. Taking over from there, she tried her hand at taking similar pictures. During her college days, she attended a workshop on photography that gave her the basic inputs. Her work as a software professional found her making trips abroad, and it was during such a visit to the US in 1997 that she acquired an

SLR camera. Shooting family and friends was all she could do until 2004, when she could lay her hands on a digital P&S camera and began shooting other genres. But the year 2010 saw her get a DSLR, and photography began in earnest. Though her main interest was bird photography in and around her house and at many bird sanctuaries, Anitha soon developed an interest in various other genres such as landscapes, wildlife and street photography too.

However, joining YPS in 2016 was a turning point. During a photo review session, her pictures were appreciated, and she was prompted to take part in salons. With encouragement from senior photographers like Mr Satish, Mr Rajaram, Late Mr Murali Santhanam, Mr Digwas Bellemane, Mr Krishna Bhat, Mr Sathyanarayana and others, she began her successful salon journey and did not look back. Getting exposure to various salons at both national and international levels, she began winning awards and distinctions. Within a brief span, she won some 800 awards with more than 8000 acceptances. The list of her accolades and achievements is pretty long, and include the following:

- EFIP/g (Nature) by Federation of Indian Photography
- MFIP – Master FIP by Federation of Indian Photography



Giraffe dreams in gold © Anitha Mysore



Enlightened © Anitha Mysore



Moonlit shadows © Anitha Mysore



Divine intervention © Anitha Mysore



Timeless glow © Anitha Mysore



Toledo view © Anitha Mysore

- ARPS – Associate, The Royal Photographic Society, London
- EFIAP/d1 - Excellence FIAP Diamond 1 by Fédération Internationale de l'Art Photographique, Paris
- GMPSA – Grand Master Photographic Society of America
- c***MoL – By Master of Light
- GPU CR-4 – Crown 4 by Global Photographic Union
- EIUP – Elite IUP by International Union of Photographers
- FAPS by Australian Photographic Society
- Hon. PESGSPC and GPA.PESGSPC by PESGSPC, Greece
- ES.CPE and Hon. CPE by Campina Photographic Exhibitions Society
- Listed among the top ten of FIP's Who's Who for 2018.
- Listed in PSA's Who's Who for 2018 under the Photo Travel, Nature and Photojournalism divisions and in 2019 and 2020 under Open Color,

Open Monochrome, Nature, Photo Travel and Photojournalism divisions.

- Award from the Department of Tourism, Karnataka
- Permanent display of three Images of Shravanabelagola at the KIA, Bengaluru, Terminal 2.
- Display of one image of Shravanabelagola at the KSTDC office in Bengaluru
- Featured works in Smart Photography

Very soon, she was not only on jury panels of many national and international salons but also became a member of the YPS salon committee. In 2021, she took up the onus of monitoring the YPS participation in Interclub competitions, ensuring consistent awards for YPS. In 2022, Anitha was nominated secretary for the international salon. She joined the executive committee of YPS the following year, and to date, she has been on as many as seven salons as chairperson or secretary. She has also contributed many travel articles for YPS journal Drsti.

Anitha happily admits that her photographic journey has all along been successful thanks to the encouragement from YPS, which has earned international fame and has been doing yeoman's service to photographers to learn and evolve.



B V Prakash

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

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Polar Bears On Arctic Pack Ice



Cub in the snow © Somdutt Prasad

As our plane touched down in Longyearbyen, the northernmost settlement in the world, the sense of adventure and the anticipation of witnessing one of nature's most majestic apex predators—polar bears—started to build. Longyearbyen, the largest settlement and administrative centre of Svalbard, is situated on the archipelago of the same name in the Arctic Ocean, north

of Norway. A desolate yet stunningly beautiful environment, it boasts a mix of barren tundra and glacier-covered mountains, creating a stark and pristine landscape that is a visual feast for a photographer.

Our vessel for this incredible journey was the M/S Origo, a sturdy and dependable ship specially designed to navigate the

icy waters of the Arctic. The M/S Origo promised a safe passage through the glacier-laden waters north of 80 degrees latitude. As a group of enthusiastic photographers, we boarded the ship, cameras in hand, and spirits high, eager to capture the elusive polar bear in its natural habitat.

Setting sail from Longyearbyen, the Origo sailed through the icy waters, heading north. The Arctic landscape, with its ethereal beauty, presented endless photographic opportunities from the outset. Massive glacier fronts, serene fjords, and the occasional sight of a curious seal popping its head above the water were just a few of the sights we encountered as we made our way northward.

For four days we explored the fjords, where we sighted bears, seals, walrus and a variety of birds. We then headed further north towards the pack ice at the edge of the Arctic Ice Cap. Beyond the mystical line of 80 degrees latitude,



Voyage route, purple oval marks the area where we saw the bears on the pack ice



The Arctic Pack Ice © Somdutt Prasad



Bear Hug © Somdutt Prasad

we encountered the stunning sight of a polar bear mother and her cub, elegantly perched on the pack ice (Image 1 and Image 2). The mother, with her cream-colored fur blending with the ice, exuded a sense of power and grace. Her cub, a smaller, fluffier version, was equally

captivating with its light-hearted curiosity and playful antics.

For hours, our cameras whirled incessantly as we captured every moment of their interaction. The mother bear kept a watchful eye on her surroundings

while the cub, unbothered by our distant presence, engaged in a playful dance with the ice. It was endearing to watch the young cub frolic, occasionally slipping on the ice, only to be gently nudged back onto its feet by its mother. The bond between them was palpable, a beautiful



Mama Bear sniffs the air © Somdutt Prasad



Cub frolicking © Somdutt Prasad



Cub snuggling under mum © Somdutt Prasad

display of maternal care and the naivety of youth in one of the planet's harshest environments (Images 3 to 6). A pod of Beluga whales showed up, with the bears observing them curiously (Image 7).

The natural light, enhanced by the reflective white surface of the ice, created ideal conditions for photography. Modern cameras and lenses are weather-sealed and robust, so the occasional drizzle or light snowfall did not present a problem. Temperatures were around -5 degrees C, which thankfully did not cause problems with cameras and batteries functioning. Exposure had to be adjusted carefully because of the overwhelming white in our frames, so checking the histogram as I shot was very useful.

The cub's fur glistened as the sun shone, creating a soft, almost halo-like effect around its tiny frame. The white fur on white snow encouraged some experimentation with high-key imaging (Images 8-10). The softness of the high-key approach beautifully highlights the delicate balance of strength and tenderness in the mother's gaze, as the young cub mimics her confident stride with playful curiosity. In another frame, the cub swims up to its mother, who eagerly welcomes it out of the water (Image 10). This moment encapsulates the playful innocence and familial bond crucial for their survival in this formidable environment.

Capturing the interaction between the mother and cub required patience and a keen eye. Every so often, the cub would make a bounding leap towards an imaginary goal, only to return, nuzzling into its mother for warmth and reassurance. There was a playfulness in their movement that was magical to witness—a stark reminder that even in the frozen expanse of the Arctic, life thrived in its unique, enduring way.

Among the images that stood out, one particularly memorable capture was of the cub hugging its mother, their noses touching in what seemed to be a tender moment of connection. The shot, framed against the backdrop of the endless ice and the soft glow of Arctic daylight, encapsulated the essence of familial bond and survival amid stark solitude.

Throughout those hours, our group remained spellbound, silently capturing every blink, breath, and playful gesture.



Bears watching Belugas © Somdutt Prasad



Cub underwater © Somdutt Prasad



Watchful Mum © Somdutt Prasad

The experience was not merely about taking photographs but about witnessing a moment of life that very few have the privilege to observe firsthand. It deeply resonated with us, underscoring the importance of preserving such majestic creatures and their habitat.

As the M/S Origo slowly navigated back towards Longyearbyen, our memory cards filled with thousands of images, there was a shared sense of accomplishment and reverence among the group. We were not just photographers but storytellers, entrusted with the duty of sharing the incredible stories of the Arctic and its inhabitants with the world.

The journey had been more than a photographic expedition; it was a voyage into a pristine, fragile world of unparalleled beauty and strength. Capturing the playful interaction of the polar bear mother and her cub remains the highlight of the trip, a stark reminder of the thriving wonders that still exist in remote corners of our planet. This experience has not only enriched my portfolio but also deepened my commitment to showcasing the delicate balance of nature and the urgent need to protect it.

• Dr Somdutt Prasad MPSA, BPSA, EFIAR, EFIP, FAPS (Australia), GPU-VIP4



A passionate photographer with an interest in wildlife. In my day job I am an eye surgeon. Perhaps my interest in the visual sciences brings my profession and passion together.

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In-Camera Multiple Exposure Photography

Multiple exposure photography represents one of the most captivating techniques available to modern photographers, offering a bridge between traditional film artistry and digital innovation. This comprehensive guide will take you through the intricacies of creating stunning multiple exposure images directly in your Canon or Nikon camera, exploring the four distinct blending modes that transform ordinary scenes into extraordinary visual narratives.

The Art and Science of Multiple Exposure Photography

Multiple exposure photography involves combining two or more images into a single frame, creating layered compositions that transcend the limitations of a single photograph. This technique, rooted in the early days of film photography, has evolved significantly with digital technology, offering photographers unprecedented creative control and immediate feedback.

The fundamental principle behind multiple exposure photography lies in how light accumulates and interacts across multiple captures. Unlike post-processing composite images, in-camera multiple exposures create organic blends where the camera's sensor records each exposure's contribution to the final image. This approach produces results that often feel more natural and cohesive than digitally combined photographs.

Canon vs. Nikon: Why These Systems Excel

Canon and Nikon cameras have established themselves as the premier



Pic 1: Black and white multiple exposure portrait showing three overlapping faces of a woman, illustrating the effect of in-camera multiple exposure photography © Lily Sawyer

platforms for in-camera multiple exposure photography, each offering sophisticated control over the blending process. Canon cameras can capture between 2 and 9 exposures per multiple-exposure image and provide the flexibility to save both individual source images and the final composite. Nikon cameras extend this capability to 10 exposures and feature advanced overlay preview functions that allow photographers to see how exposures will blend in real-time.

Sony cameras, while excellent for many photographic applications, notably lack comprehensive in-camera multiple exposure capabilities, making Canon and Nikon the preferred choices for photographers serious about this technique. The absence of this feature in Sony systems means that achieving similar results requires post-processing software, which cannot replicate the

organic blending characteristics of in-camera multiple exposures.

Understanding the Four Multiple Exposure Modes

The four multiple exposure modes available in Canon and Nikon cameras each serve distinct creative purposes and produce dramatically different results. Understanding these modes is crucial for achieving your desired artistic vision.

Additive Mode: The Foundation of Creative Blending

Additive mode represents the most traditional approach to multiple exposure photography, closely mimicking the analog film process. In this mode, each exposure's light values are added cumulatively to create the final image. This means that overlapping bright areas become progressively brighter with each additional exposure, while dark areas

Multiple Exposure			
Canon	Nikon	How it works	Best use cases
Additive	Add	Adds light value from each exposure together	Creative blending, artistic effects, high contrast subjects
Average	Average	Automatically balances exposure across all frames	Beginner-friendly, balanced results, portraits
Bright	Lighten	Selects brightest pixel values only	Moon photography, bright subjects on dark backgrounds
Dark	Darken	Selects darkest pixel values only	Eliminating bright backgrounds, silhouettes, moody effects

Comparison of Multiple Exposure Modes in Canon and Nikon Cameras



Pic 2: Black and white double exposure portrait blending a person's profile with intricate branches, illustrating creative multiple exposure photography © Viktor Makhov

remain relatively unaffected.

Technical Implementation:

- Each exposure contributes its full light value to the final image
- Requires manual exposure compensation to prevent overexposure
- Best suited for subjects with significant contrast differences
- Produces the most dramatic and artistic results

Exposure Compensation Guidelines:

- Two exposures: Reduce each exposure by 1 stop
- Three exposures: Reduce each exposure by 1.5 stops
- Four exposures: Reduce each exposure by 2 stops
- Additional exposures: Continue reducing by 0.5 stops per additional frame

Average Mode: The Beginner-Friendly Option

Average mode automatically calculates the optimal exposure for each frame

based on the total number of planned exposures. The camera divides the exposure contribution of each frame by the total number of exposures, ensuring the final image maintains proper exposure balance. For example, with two exposures, each frame contributes 50% of its light value; with three exposures, each contributes 33.3%.

Technical Implementation:

- Automatic exposure compensation eliminates guesswork
- Maintains consistent exposure across all frames
- Ideal for beginners learning multiple exposure techniques
- Produces balanced results with minimal risk of overexposure

Best Use Cases:

- Portraits with subtle overlays
- Landscape sequences showing time progression
- Any scenario where exposure balance is critical
- Learning exercises for multiple exposure fundamentals

Bright Mode: Selective Luminosity Enhancement

Bright mode (called "Lighten" in Nikon systems) compares the brightness values of each pixel across all exposures and selects only the brightest value for the final image. This mode is particularly effective for subjects where you want to eliminate dark backgrounds while preserving bright elements.

Technical Implementation:

- Pixel-by-pixel comparison of brightness values
- Brightest pixel value wins in each location
- No automatic exposure compensation



Pic 3: Close-up of an eye with a daisy flower superimposed on the iris, illustrating artistic multiple exposure photography © Tony Krup

Multiple Exposure Setup: Canon vs Nikon

Canon Setup

- 1 Press MENU button
- 2 Navigate to Red Camera Menu
- 3 Select Multiple Exposure
- 4 Choose Enable/Disable
- 5 Set Multi-expos ctrl
- 6 Set Number of Exposures
- 7 Choose Function/Control
- 8 Save Source Images
- 9 Begin Shooting

Nikon Setup

- 1 Press MENU button
- 2 Navigate to Photo Menu
- 3 Select Multiple Exposure
- 4 Set Multiple Expo Mode
- 5 Set Number of Shots
- 6 Choose Overlay Mode
- 7 Set Keep All Expos Control
- 8 Enable Overlay Shoot
- 9 Begin Shooting

Step-by-Step Setup Process for Multiple Exposure Mode on Canon and Nikon Cameras

required

- Produces high-contrast, dramatic results

Optimal Applications:

- Moon photography against dark night skies
- Bright subjects against black backgrounds
- Isolating luminous elements from dark environments
- Creating ethereal, glowing effects

Dark Mode: Shadow Preservation and Contrast Control

Dark mode (called "Darken" in Nikon systems) operates as the inverse of Bright mode, selecting the darkest pixel values from each exposure. This mode excels at eliminating bright backgrounds while preserving shadow details and dark subjects.

Technical Implementation:

- Pixel-by-pixel comparison selects the darkest values
- Bright areas are eliminated in favor of darker elements
- Standard exposure settings are typically sufficient
- Creates moody, atmospheric results

Creative Applications:

- Eliminating reflections and bright distractions
- Creating silhouettes with multiple positions

- Daytime subject movement without overexposure
- Atmospheric and dramatic shadow play
- Camera Setup and Navigation
- Setting up multiple exposure modes varies between Canon and Nikon systems, but both manufacturers have streamlined the process in recent camera models.

Canon Camera Setup Process

Canon cameras typically house multiple exposure settings within the main shooting menu, often accessible through dedicated function buttons on higher-end models.

Step-by-Step Setup:

1. Access the Menu: Press the Menu button and navigate to the red camera shooting menu
2. Select Multiple Exposure: Choose "Multiple Exposure" from the menu options
3. Enable the Feature: Select either "On: Func/Ctrl" or "On: ContShtng"
4. Choose Exposure Control: Select from Additive, Average, Bright, or Dark modes

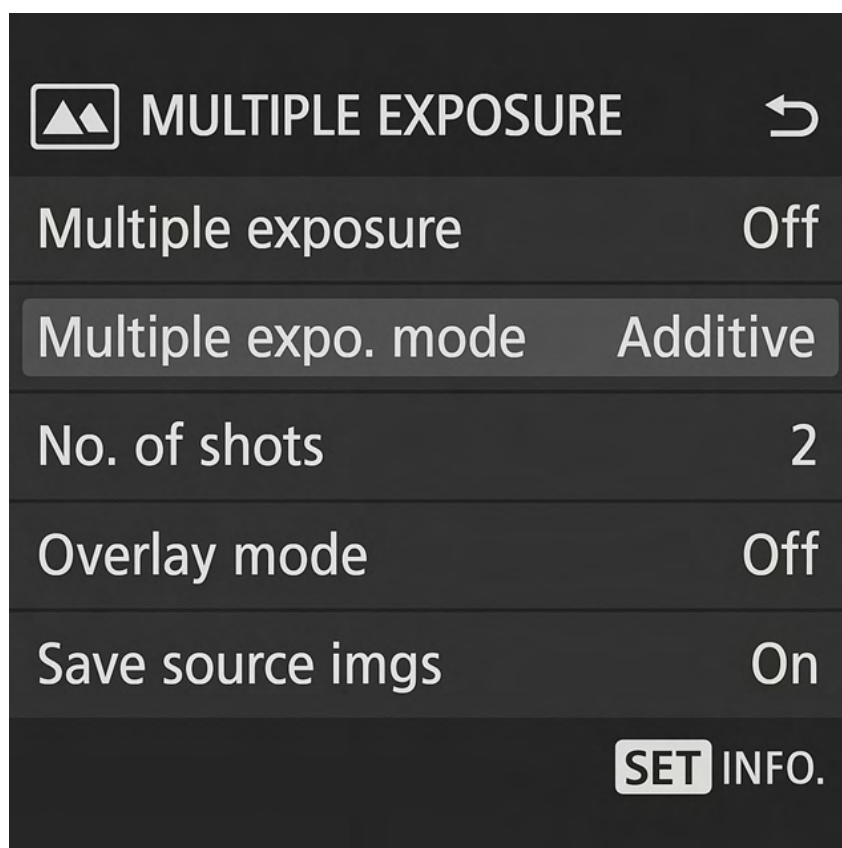
5. Set Frame Count: Choose between 2-9 exposures depending on your camera model
6. Configure Source Saving: Decide whether to save individual frames or only the final composite
7. Begin Shooting: The camera will display multiple exposure indicators when active

Nikon Camera Setup Process

Nikon cameras place multiple exposure controls in the Photo Shooting Menu, with newer mirrorless models offering enhanced preview capabilities.

Step-by-Step Setup:

1. Menu Navigation: Press Menu and select the Photo Shooting Menu
2. Multiple Exposure Selection: Choose "Multiple Exposure" from the menu
3. Mode Selection: Choose "On (series)" for continuous multiple exposures or "On (single photo)" for one-time use
4. Frame Count: Select 2-10 exposures depending on your camera model
5. Overlay Mode: Choose from Add, Average, Lighten, or Darken
6. Preview Settings: Enable "Overlay



Camera menu interface showing multiple exposure settings navigation



Pic 4: Double exposure silhouette of a woman blended with a mountain and ocean landscape illustrating creative multiple exposure photography © Amoklv

Shooting" to see previous exposures while composing

7. Storage Options: Configure whether to keep individual exposures

Advanced Techniques and Creative Applications

Silhouette and Texture Blending

One of the most popular multiple exposure techniques involves creating silhouettes in the first exposure and filling them with textures or patterns in subsequent frames. This approach works particularly well in Additive mode, where the dark silhouette areas readily accept the light from texture exposures.

Technical Approach:

- Create a strong silhouette against a bright background for the first exposure
- Use textures like foliage, water, or architectural patterns for subsequent exposures
- Position texture elements to align with the silhouette's interior space
- Consider the relationship between silhouette edges and texture boundaries

Motion and Time Studies

Multiple exposure photography excels at capturing motion and temporal changes within a single frame. This technique works well with all four modes, though Average mode provides the most predictable results for motion studies.

Implementation Strategies:

- Use a tripod to maintain consistent framing across exposures
- Plan subject movement to minimize unwanted overlap
- Consider the background's contribution to the final image
- Experiment with different time intervals between exposures

Architectural and Urban Photography

Urban environments provide excellent opportunities for multiple exposure creativity, particularly when combining architectural elements with human subjects or natural phenomena.

Technical Considerations:

- Bright mode works well for eliminating busy backgrounds
- Dark mode can isolate architectural silhouettes

- Consider the interplay between artificial and natural lighting
- Use geometric patterns to create structured compositions

Common Challenges and Solutions

Exposure Balance Problems

Challenge: Overexposed or underexposed multiple exposures

Solution: Master the exposure compensation requirements for each mode, particularly in Additive mode, where manual compensation is essential.

Composition Alignment Issues

Challenge: Misaligned subjects across multiple exposures

Solution: Use Live View mode to see previous exposures overlaid on the current composition. Take advantage of Nikon's "Overlay Shooting" feature or Canon's Live View preview capabilities.

Contrast and Clarity Problems

Challenge: Muddy or unclear final images

Solution: Ensure sufficient contrast between subjects and backgrounds. Use high-contrast situations for cleaner separation between exposure elements.

Mode Selection Confusion

Challenge: Uncertain which mode to use for specific creative goals

Solution: Experiment systematically with each mode using the same subject matter. Document your results to build a personal reference library of mode characteristics.

Professional Tips and Best Practices

Planning and Preparation

Successful multiple exposure photography requires careful planning and preparation. Before beginning a multiple exposure session, visualize the final image and consider how each exposure will contribute to the overall composition. This planning phase becomes increasingly important as you add more exposures to a single frame.

Technical Precision

Maintain consistent camera settings across all exposures unless creative intentions dictate otherwise. Pay particular attention to focus settings, as



Pic 5: Multiple exposure photograph of tree branches creating an ethereal, layered effect illustrating the artistic possibilities of in-camera multiple exposure photography © Matt Payne



Pic 6: Multiple exposure landscape photograph showing ethereal, layered effects created by combining several images in-camera © Cheryl Hamer



Pic 7: Double exposure portraits creatively blending human faces with natural landscapes to illustrate multiple exposure photography techniques
© Erkin Demir

changing focus between exposures can dramatically alter the final result's clarity and impact.

Creative Experimentation

Don't limit yourself to traditional multiple exposure subjects. While portraits and landscapes are popular choices, abstract subjects, architectural details, and even mundane objects can produce surprising and compelling results when combined thoughtfully.

Conclusion: Mastering the Art of Multiple Exposure

Multiple exposure photography represents a unique intersection of technical precision and creative vision, offering photographers the opportunity to create images that transcend the limitations of single-frame capture. Canon and Nikon cameras provide the sophisticated tools necessary to explore this technique fully, with their four distinct blending modes opening doors to countless creative possibilities.

The key to mastering multiple exposure photography lies in understanding

the fundamental differences between Additive, Average, Bright, and Dark modes, then applying this knowledge systematically to develop your personal artistic voice. Whether you're creating dreamy portraits filled with natural textures, capturing the movement of urban life, or exploring abstract compositions that challenge conventional photographic boundaries, the techniques outlined in this guide provide the foundation for your creative journey.

As you develop your skills in multiple exposure photography, remember that the most compelling images often emerge from the intersection of technical mastery and creative risk-taking. The immediate feedback provided by digital cameras allows for rapid experimentation and learning, making this an ideal time to explore the full potential of in-camera multiple exposure photography.

Through dedicated practice and creative exploration, you'll discover that multiple exposure photography offers not just a technique, but a new way of seeing and interpreting the world around you. The layered narratives possible through this

approach provide photographers with a powerful tool for visual storytelling that extends far beyond the capabilities of traditional single-frame photography.

• Niladri Sreenivasa SV Bhattar



Niladri, an MBA graduate, transitioned from IT to photography—a pursuit shaped during travels with his grandfather. Based in Bengaluru, he explores various commercial genres while constantly learning new techniques in editing and AI-powered workflows. A former Technical and Product Support Specialist at Canon India, he contributes to YPS salons as a creative and, now, a reviewer.

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Seeing Twice: A Journey Through Hidden Worlds in Reflections

Every reflection is more than a mirror. It is a conversation between reality and perception. A puddle can turn skyscrapers into abstract art. A shop window can layer strangers' lives into a single frame. A lake at dawn can blur the line between earth and sky. In photography, reflections ask us to see twice, once with the eye and once with imagination.

This is my journey into capturing those hidden worlds, where the ordinary becomes extraordinary.

Photography teaches us to pause, to notice what most people walk past. Reflections are one of those quiet miracles. At first glance, they may seem like copies of reality, but look closer and they reveal something more: echoes, illusions, sometimes entire worlds stitched onto our own.

My fascination began when I realized reflections often tell stories that reality alone cannot. Unlike a direct view, they blur the line between fact and dream, surface and depth. And in that blur lies the magic of photography, the chance to see the world in ways both familiar and completely new.

Reflections from the puddle

Of all the reflective surfaces in daily life, few are as humble or as surprising as a street puddle. To most, it's just water gathered in a dip in the road. To a photographer, it's a canvas. Tilt your lens, drop low, and suddenly the world flips upside down.

What makes puddle reflections magical is their unpredictability. A puddle is never



Spriti of Joy © Thejas K R

perfect—its edges are jagged, its surface broken by raindrops, leaves, or the splash of footsteps. Those flaws add character, turning a simple reflection into a piece of spontaneous art. The distortions make the familiar unfamiliar, inviting us to pause and look again.

Photographing puddles requires a literal shift in perspective. You lower yourself to the ground, sometimes pressing the camera just above the surface. That act of slowing down, of seeing the world from the pavement up, transforms the street into a stage and the puddle into a small but powerful portal.

This image is one of those moments. My daughter stands frozen mid-step, framed against a sky ablaze with orange

and purple clouds. The water at her feet mirrors the scene perfectly, her reflection reaching down while she stretches upward, arms spread wide. A pair of lone trees anchors the horizon, giving the picture a timeless calm.

The magic, though, is in what comes next. Just before her foot broke the surface and sent droplets flying toward my lens, I was on the ground, camera tilted low, relying on the flip screen to frame the shot. In the next heartbeat, the calm mirror would explode into chaotic water splashes, and I would be scrambling to protect my gear. That is the beauty of reflections and photography itself. Sometimes the most striking images live in that breathless pause, right before everything changes.

Nature's Reflections

When it comes to reflections, nature offers some of the most breathtaking canvases. A still lake at dawn can create perfect symmetry, as if the sky has been quietly folded in two.

Water is alive. It moves, breathes, and transforms with every breeze or passing moment. That constant change is what makes photographing reflections in nature so rewarding.

Large bodies of water, especially lakes and oceans, carry moods of their own. A calm day offers clarity, where every detail is mirrored with precision, while wind and



Tranquil Bay © Thejas K R

waves fracture reality into fragments of abstraction.

That unpredictability is something I often encounter closer to home, at Trinity Bay in the Greater Houston area. The bay can be moody, at times rough and restless, with waves churning and reflections dissolving into chaos, and at other times serene, holding the sky like a polished mirror. On the day I photographed the two swans there, the water had settled into a rare quiet. The surface was so still that it reflected the softness of the sky and the elegant outlines of the swans, doubling their presence in the frame. That fleeting stillness transformed a simple moment into something timeless, where reality and reflection became indistinguishable.

Reflections on the shore

At sunrise, the shoreline becomes a theatre of light. The sea awakens with shifting colors, and the sand, still wet from the night's tides, turns into a mirror, catching every warm hue the sky has to offer. Unlike the steady reflections of a lake, the beach holds its images only for a heartbeat: a wash of gold across the sand, a flicker of clouds mirrored in the shallows, erased with the next wave. It is this fragile impermanence that makes sunrise reflections so captivating, the world reborn in glimmers that exist for only a moment.

This image captures such a moment. Taken from an unusually low angle, almost at the surface of the beach, the perspective transforms the scene into something larger than life. What looks like great boulders scattered along the shore are, in reality, nothing more than palm-



Intimate In Infinite © Thejas K R

sized stones. Yet under the glow of the rising sun, they take on a monumental presence, their textured surfaces catching the golden light like sculptures carved by time.

The wet sand stretches toward the horizon as a natural mirror, reflecting both the fiery sky above and the gentle line of waves as they advance and retreat. In the distance, the ocean carries the sun's reflection like a pathway into the new day. The photograph becomes more than just a record of sunrise. It is an invitation to pause, to notice how even the smallest details, like stones at your feet, can hold the majesty of the cosmos when touched by the light of dawn.

Reflections That Suggest, Rather Than Mirror

Not all reflections announce themselves clearly. Sometimes, they are soft, broken, and scattered. They are less a mirror and more a whisper of light across the surface. At the beach, the rising sun rarely paints a perfect duplicate of the sky. Instead, its glow spreads across the waves in fragments, caught in ridges and ripples, never holding still. These kinds of reflections don't reveal detail; they reveal mood. They expand the sense of space, stretching the horizon wider, giving the ocean a quality that feels infinite.

This photograph captures that quality. The reflection of the morning light does not form a sharp image but instead washes across the water in muted golds and silvers, adding to the vastness of the sea and sky. Against that immensity, two sisters stand together in the shallows, their small silhouettes holding hands. Their presence anchors the scene with intimacy. Amidst the endless expanse of ocean and the grandeur of the sunrise, they occupy only the smallest corner of the frame, but it is precisely in that smallness that their connection becomes powerful.

The contrast between scale and intimacy is what makes this reflection meaningful.

Reflections as Drama

Reflections are not always soft or serene. Sometimes they heighten the drama of a scene, echoing its mood and amplifying



Gold Rush © Thejas K R



Fishermen At Dawn © Thejas K R

its power. At Trinity Bay on the Texas City Dike, the waters are rarely predictable, one day quiet, another restless, always carrying their own temperament. Unlike a calm lake that mirrors the sky in perfect stillness, here the reflection is fragmented, rough, alive with motion. Yet even in its turbulence, the water reflects something deeper: not the detail of the sky above, but the emotion of the moment.

This is what gives the image of the fishermen venturing into the bay at dawn its tension and drama. The sky itself glows faintly with the first light of morning, but it is the restless surface of the bay that truly sets the mood. The rough water catches the same colors—the warm tones of sunrise, the shifting blues of the early hour and scatters them across every wave. In doing so, the bay doesn't just reflect light; it reflects atmosphere. It mirrors the struggle, the determination, and the courage of the men stepping into the waters to begin their day.

Here, reflection is not about clarity. It is about amplification. The same color, the same mood spreads from the sky to the sea, binding earth and water into a single story. And within that story, the fishermen become the focal point: small figures framed against a vast and restless canvas, their daily labor elevated into something timeless.

Urban Reflections

Cities are full of reflections hiding in plain sight. They don't just reflect what is in front of them; they tell stories about the life of the city. They remind us that cities are not just places we live in, but

constantly evolving portraits of ourselves. Photographing reflections at night offers something uniquely magical: the way darkness deepens the contrasts, making colors more vivid and the reflections more painterly. Nighttime reflections are about mood, atmosphere, and the surreal beauty of light breaking into shadow.

One of the most striking examples I have experienced is at the Swaminarayan Temple in Stafford, Texas. By day, its intricate white marble carvings radiate purity and craftsmanship. But at night, when the temple is illuminated, the scene becomes transcendent. The colorful lights reflecting in the pond in front of the temple transform the water into a glowing red, gold, blue, and green shimmering softly across its surface. Photographing

this reflection feels like capturing a conversation between earth and sky, stone and water, light and stillness.

On nights when the water is calm, the temple almost seems doubled, one version rising upward into the night, and another shimmering quietly below.

In 1906, San Francisco was devastated by a massive earthquake, followed by raging fires that destroyed more than 28,000 buildings. The city lay in ruins.

Less than a decade later, San Francisco set out to prove its resilience. In 1915, it hosted a world's fair, the Panama-Pacific International Exposition, celebrating the completion of the Panama Canal and symbolizing the city's rebirth. The scale was extraordinary: over 1,500 sculptures were commissioned from artists worldwide; 21 nations and all 48 U.S. states participated. On opening day alone, more than 250,000 people thronged the fairgrounds.

Among the most memorable structures was the Palace of Fine Arts. Originally built of wood and covered with staff (a mix of plaster and burlap-like fiber) it was meant to be temporary, like most exposition buildings. Yet it moved people deeply. As the fair drew to a close, crowds were in tears at the thought of its demolition. Unlike the other structures, the Palace was spared.

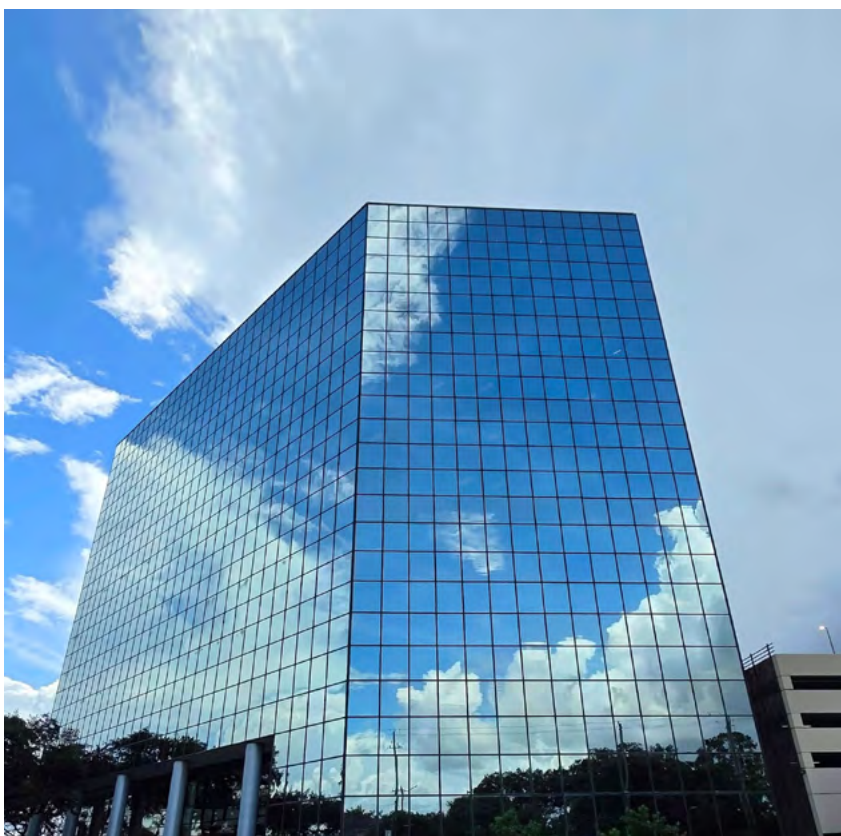
Though weather and time caused it to deteriorate, San Francisco rebuilt it again and again, each time with sturdier materials. Today, the Palace of Fine Arts



Swaminarayan Temple © Thejas K R



PalaceOfFineArts © Thejas K R



SkyMirror © Thejas K R

endures, a romantic fragment of “old Europe” nestled within the modern concrete heart of San Francisco.

The large pond in front of it has rough waters because of the almost always winds that create a unique smudged reflection that leaves an impression of movement to the viewer.

Reflections from mirrored glass buildings

Few things reshape a city's image more dramatically than mirrored glass skyscrapers. Their surfaces do not simply reflect, they reimagine. The façade of a mirrored building turns into a shifting canvas, catching clouds as they drift, duplicating other towers across its height, and bending the horizon line into surreal patterns.

Mirrored glass skyscrapers act like giant canvases, capturing clouds as they drift, duplicating skylines, and bending reality into surreal mosaics. At one moment, they hold a perfect reflection of the sky, crisp as a photograph; the next, the surface fractures into hundreds of tiny panels, scattering light into abstract puzzles. From dawn's soft glow to the fiery glare of afternoon and the neon shimmer of dusk, these buildings constantly change costume.

One day, I was driving past yet another glass-and-steel building when a reflection caught my eye, light and sky painted across its mirrored face, perfect for a moment, then gone as I passed. I told myself I would come back another day. But the sky was shifting fast: electric blue breaking against storm clouds, a contrast that might vanish in minutes.

So I hit the brakes, swung a U-turn, pulled over, and shot it. Ten minutes later, the rain poured down, and the magic was gone.

That day reminded me of something simple but vital: beauty doesn't wait. Opportunities vanish as quickly as they appear. Next time you see something worth chasing, chase it—because sometimes, “later” is already too late.

Reflections from car tops

Cars, often overlooked as subjects themselves, are among the most versatile tools for reflective photography. Their polished hoods, windshields, and roofs act like moving mirrors. Unlike glass



DoubleSky © Thejas K R

buildings or still water, car tops offer reflections that are intimate and mobile, wherever you go.

The thing about being a photographer is that you start seeing potential shots in the weirdest places. I was walking back to my car in Galveston when I noticed how that dramatic sky was bouncing off my roof like a perfect mirror. Most people would just see a clean car, but I saw a giant reflector that I did not have to carry around. Those golden clouds were painting themselves across the metal surface like some kind of automotive art gallery.

Sometimes the best studio is just a freshly washed car and good timing.

Reflections as the way the world could be

Looking back through all these reflections, from humble puddles to towering glass facades, from restless bay waters to the polished roof of my car, I realize they have taught me something profound about photography and life itself. Every reflection is a reminder that there are always two ways to see the world: the way it is, and the way it could be. In that space between reality and its mirror image, between what we expect and what surprises us, lies the heart of not just great photography, but great living. The next time you walk past a puddle, glance at a storefront window, or notice the sky painted across your car's surface, remember that you are not just

seeing a reflection, you are witnessing a conversation between light and shadow, between the world as it exists and the world as it dreams itself to be. And sometimes, if you are patient enough to pause and look twice, those dreams become the most honest truths you will ever capture.

• Thejas K R, AFIAP, AFIP



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

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Awaiting For A Catch



Awaiting for a catch © Srinivasa Kumar S

The panoramic photograph in this column brings to mind a quote from Charlton Ogburn, an American writer (1911–1998): 'For those whose favorite season is autumn with its days of cloudless sky, of spacious and clear, far-flung panoramas—those who view nature with detachment, for whom nature's appeal is primarily pictorial, classicists as opposed to romanticists, perhaps. On such a day, one is usually excited, physically exhilarated, mentally stimulated, only not much is left for the imagination'.

Panoramic photography is a popular way to capture landscapes, particularly during autumn in Western countries and in both spring and autumn in India. Cityscapes also make compelling subjects for panoramic shots. The human eye naturally accommodates this format—we can comfortably turn our heads horizontally up to 110 degrees without strain, making panoramic views feel natural and immersive.



Mr Srinivasa Kumar S, the photographer behind this image, a professional banker by day, is a dedicated weekend photographer who regularly explores the lakes and ponds around Bengaluru with his Canon EOS 700D. He has a particular fondness for sunny mornings with thin mist, patiently waiting for perfect light to enhance the pictorial beauty of his shots. This photograph was captured on the early morning of March 28th, 2019, at Yelenahalli Lake in Akshayanagar, Hulimavu, Bengaluru. Despite ongoing urban encroachment, the lake maintains its natural environment and continues to attract a variety of wild birds. He has also developed strong technical skills in portrait and street photography, with a particular expertise in presenting artistic black-and-white compositions.

He has been dedicated to the art of photography for the past 12 years, specialising in portraiture, nature and street photography. To develop his hobby more seriously, he sought guidance from senior photographers of Youth Photographic Society.

His camera settings were: Aperture f/5.6, Shutter Speed 1/320s, using a 55-250mm zoom lens hand-held at a distance to capture the environmental view along with water reflections. What makes this photograph particularly striking is not only the appropriate camera perspective and settings, but also Kumar's excellent timing in capturing the egret in the perfect position as the prime subject. The water reflections, the subject, background and foreground elements create an attractive panoramic presentation that showcases the entire scene harmoniously, justifiable with Charlton Ogburn's quote too.

Aesthetically, this photograph demonstrates most of the essential pictorial parameters that elevate it beyond simple nature documentation to an artistic expression as follows:

- Rule of Thirds: The composition skillfully follows this fundamental principle by positioning the egret at a golden cross point. The curved tree with its supporting reflection, along with the flat rock extending from the right edge to the egret's legs, creates effective leading lines that guide the viewer's eye to the main subject.
- Impact: The upper two-thirds of the frame maintains sharp focus while the lake's reflection below shows a subtle blur that enhances visual interest. The early morning sunlight selectively illuminates the egret and tree more prominently than the surrounding elements, creating natural emphasis that draws the viewer's attention and

increases the photograph's overall impact.

- Entry Point: The shallow depth of field, achieved with f/5.6, creates sharp focus on the subject while allowing the reflection to remain softly diffused. This technique, combined with the tree branch positioning, establishes a clear visual entry point into the frame.
- Storytelling: Despite minimal elements present, the supporting branches and bushes contribute meaningful narrative depth to the composition.
- Integration: All elements within the framework harmoniously work together, each component enhancing the overall beauty and cohesiveness of the image.
- Interest: A hallmark of successful photography is the ability to create and sustain viewer engagement. This image achieves that quality by compelling viewers to look at it repeatedly, discovering new beauty with each viewing.
- Vitality: The dynamic interplay of light and shadow brings liveliness to the composition, contributing to its high-order artistic quality.

I am pleased to commend Mr Srinivasa Kumar for presenting such a beautiful nature photograph that successfully combines technical proficiency with genuine artistic merit.

• 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.

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Sense of Sensors

Entry-Level to High-End Systems

The digital sensor is the heart of any modern camera, converting light into electrical signals that form a digital image. From budget smartphones to professional cinema cameras, sensors come in various types, sizes, and technologies. Let us explore the evolution and diversity of digital sensors used across camera classes — from the most basic to the most advanced — with an emphasis on the technical underpinnings.

1. The Basics: What is a Digital Sensor?

A digital sensor is a silicon-based semiconductor device that captures light (photons) and converts it into an electrical signal. The core component is the photosite (often referred to as a pixel), which gathers incoming light and generates a charge proportional to light intensity. The resolution of a sensor is determined by the number of these photosites.

There are two dominant sensor architectures:

- CCD (Charge-Coupled Device)
- CMOS (Complementary Metal-Oxide-Semiconductor)

While CCDs were historically favoured for their image quality, modern CMOS sensors dominate due to lower power consumption, faster readout, and integration capabilities.

2. Entry-Level Cameras and Smartphones

Sensor Types:

- CMOS sensors
- Size: Typically 1/3" to 1/1.7"
- Resolution: 8 MP to 64 MP

Technologies:

- BSI (Backside Illuminated) Sensors: To improve light capture in tiny sensors, BSI architecture flips the sensor so that wiring is behind the photosites, improving quantum efficiency.
- Quad Bayer Filter: Many mobile sensors use a Bayer filter with a 2x2 grid of same-color pixels. For example, a 48MP Quad Bayer sensor

groups pixels for improved low-light performance.

Examples:

- Sony IMX586 (48 MP, 0.8 μm pixel size)
- Samsung ISOCELL GN2 (50 MP, 1.4 μm pixel size)

These sensors achieve computational gains through pixel binning (merging adjacent pixels to form superpixels) and AI-enhanced image stacking.

3. Compact Digital Cameras

Sensor Types:

- 1" CMOS Sensors (13.2 x 8.8 mm)
- Resolution: 20 MP is standard

Key Attributes:

- Larger pixels (~2.4 μm) than smartphones, which allows better signal-to-noise ratio and improved dynamic range.
- Used in premium compact models like the Sony RX100 series.

These cameras often use stacked CMOS sensors, integrating fast readout DRAM on the sensor chip itself for reduced rolling shutter and faster continuous shooting.

4. Mirrorless and DSLR Cameras (APS-C and Full Frame)

Sensor Sizes:

- APS-C: ~23.6 x 15.6 mm
- Full Frame: 36 x 24 mm

Technologies:

- Front-Side Illuminated (FSI) and BSI CMOS Sensors
- Dual Pixel Autofocus (Canon): Each pixel is split into two photodiodes to enable phase-detection autofocus on the sensor plane.
- X-Trans Array (Fujifilm): An alternative to the Bayer filter, reducing moiré without needing an optical low-pass filter.

Examples:

- Sony Alpha 6700 (APS-C, 26 MP, BSI CMOS)
- Canon EOS R5 (Full Frame, 45 MP, 1.24 μm pixel pitch)

- Nikon Z9 (45.7 MP stacked BSI CMOS)

Pixel-level Insight:

Higher megapixel sensors must manage pixel size vs light sensitivity. For example, the Canon R5's 45 MP sensor with 1.24 μm pixels delivers high detail, but demands high-quality lenses and good lighting for optimal performance.

5. Medium Format Digital Cameras

Sensor Sizes:

- 44 x 33 mm or 53.4 x 40 mm
- Resolution: 50 MP to 150 MP

Examples:

- Hasselblad X2D 100C (100 MP, BSI CMOS)
- Fujifilm GFX100 II (102 MP, 3.76 μm pixel size)

Why Medium Format?

Larger sensors allow for significantly larger pixels or more pixels at the same density, providing exceptional dynamic range, better colour depth (16-bit RAW), and minimal noise at base ISO. These sensors are typically slower due to their size and high data throughput, making them ideal for studio and landscape photography rather than high-speed action.

6. High-End Cinema Cameras and Scientific Imaging

Sensor Sizes:

- Super 35mm (similar to APS-C)

Full Frame

- Custom Large Format Sensors

Examples:

- ARRI Alexa 35 (Super 35, ALEV 4 CMOS, 4.6K resolution)
- RED V-RAPTOR XL 8K VV (Full Frame, 8K at 120 fps)

Blackmagic URSA 12K (12K Super 35 BSI CMOS)

Features:

- Global Shutter: Eliminates rolling shutter effects
- High Frame Rates: Often exceeding 240 fps.

Camera Class	Sensor Size	Pixel Size (typical)	Technology
Smartphone	1/2.3"	0.8 – 1.4 μm	BSI CMOS, Quad Bayer
Compact Camera	1"	~2.4 μm	Stacked CMOS
APS-C Mirrorless	23.6 x 15.6 mm	3.5 – 4.3 μm	BSI, X-Trans, Dual Pixel
FF DSLR/Mirrorless	36 x 24 mm	4.3 – 6.0 μm	BSI CMOS, Stacked CMOS
Medium Format	44 x 33 mm+	3.76 – 6.4 μm	BSI CMOS, 16-bit
Cinema Cameras	Variable	5.0 – 8.0 μm	Global Shutter, RAW video

Sensor Evolution at the Pixel Level

- RAW Video: 12-bit or higher for maximum post-production flexibility

Scientific cameras (e.g., from FLIR or Andor) may use specialized CCD/CMOS sensors with cooling systems, ultra-low noise, and extremely high dynamic range, often with pixel sizes of 6.5–13 μm or larger.

Conclusion

Digital imaging sensors are marvels of micro engineering that have evolved

tremendously in the last two decades. From micrometer-sized pixels in smartphones to large, light-hungry pixels in medium format and scientific cameras, each sensor type is tuned for its specific application. Understanding these technical details helps photographers and videographers make informed choices based on their creative needs, light conditions, and desired image quality.

• Raju A.K.,



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.



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

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Why Cleaning Matters?

A clean camera system is essential to:

- Ensure optimal image quality
- Prevent fungus growth in humid environments
- Avoid scratches on lenses or sensors due to abrasive dust particles
- Prolong the life and resale value of your gear

PART 1: Preventive Measures Against Dust and Fungus

1. Good Storage Practices; depending on your geographical location
 - For dry belts, use airtight containers: Store your gear in airtight plastic boxes or dry cabinets
 - For dry to slightly humid places, Silica gel packets: Place 2–3 silica gel sachets in your storage box to absorb moisture. Replace or recharge them regularly
 - For wet regions, Dehumidifiers or dry cabinets: These maintain humidity below 50%, which is ideal to prevent fungus
 - Avoid leaving lenses mounted when not in use for long periods, especially in tropical or coastal regions. This will avoid the spread of fungus from the lens to the body
2. Environmental Awareness
 - Avoid changing lenses in dusty or windy areas. Where such requirements are unavoidable, getting into a car or placing the body in a plastic bag and changing inside the plastic bag is recommended
 - Keep camera bags zipped and clean inside; vacuum the interiors periodically.
 - Don't keep your camera in leather or foam bags long-term — they trap humidity, leading to fungus
3. Sunlight Exposure
 - Occasionally expose your lenses to indirect sunlight (for 30–45 minutes) to discourage fungal growth. Avoid direct intense heat

PART 2: Cleaning Your Camera and Lenses

Required Tools

- Lens cleaning solution
 - Microfiber cloth
 - Blower brush
 - Lens brush
 - Wet Sensor Swabs (personally, I don't recommend it)
1. Lens Front and Rear Elements. Use a blower first to remove loose dust
 - a. Gently brush away any remaining particles using a clean lens brush
 - b. In case of stubborn dust, oil, fingerprints and the like, apply 1–2 drops of lens cleaning fluid to a microfiber cloth (not directly on the lens)
 - c. Wipe in a circular motion from centre to edges
 - d. Finish with a dry part of the cloth to buff lightly. Personally, after this procedure, I polish it with a lens brush. This helps remove marks
 2. Lens Barrel and Zoom Rings
 - Wipe with a lightly damp microfiber cloth. Especially clean the parts of the lens you have touched. Example: zooming ring. Body salts settle on this ring; over the years, they turn white
 - Use a soft toothbrush to clean the grooves of the rubber grips or zoom rings. It's worth buying a super soft toothbrush for this purpose. Another brush I recommend is a 1-inch soft painting brush. Avoid brushing with plastic brushes as this might create a static charge, making the dust stubborn to leave
 3. Camera Body
 - Use a blower and brush to remove dust from the viewfinder, buttons, and crevices. Use the super soft toothbrush to reach corners and crevices in the camera
 - Clean the LCD screen gently with a microfiber cloth

PART 3: Sensor Cleaning Without Touching It

Modern digital cameras attract dust to the image sensor, especially during lens changes. Dust shows up as dark spots in images, especially on skies or uniform backgrounds.

⚠ Important:

Never touch the sensor with your fingers or use canned air—it may damage it or leave moisture

It is also a good idea to switch off the camera during lens change as keeping it switched on with a charged sensor will behave like a magnet to dust particles. Switching it off will de-static

Step-by-Step: Cleaning the Sensor Using the Camera's Built-in Cleaning Mode

Automatic Sensor Cleaning (Recommended First)

Many modern DSLRs and mirrorless cameras have vibration-based cleaning that shakes dust off the sensor

1. Go to Menu → Setup / Tools / Maintenance
2. Look for:
 - 'Sensor Cleaning'
 - 'Clean Now' or 'Clean at Startup/Shutdown'
3. Select 'Clean Now'
4. The camera will vibrate the sensor for a few seconds

If this doesn't work, proceed to manual cleaning using a blower

This method is safe and contactless

Steps:

1. Fully charge your battery. A low battery may cause the shutter to close mid-cleaning
2. Go to the menu:
 - DSLRs: Menu → Setup → Mirror Lock-up for Cleaning
 - Mirrorless: Menu → Sensor Cleaning → Manual Clean or similar
3. Select 'Manual Clean'
 - On DSLRs: The mirror will flip up, and the shutter will open

- On mirrorless: Sensor is already exposed, and the system disengages sensor power
- 4. Turn off fans or work in a low-dust room
- 5. Hold the camera facing down
- 6. Use a manual blower (never canned air):
 - Give short, firm bursts of air aimed slightly above the sensor surface
 - DO NOT insert the nozzle into the mount too deeply
- 7. Turn off the camera — the mirror returns to position automatically

If stubborn dust remains, a wet sensor swab may be required. This should only be

done by experienced users or professional technicians

PART 4: When to Get Professional Cleaning

Seek professional help if:

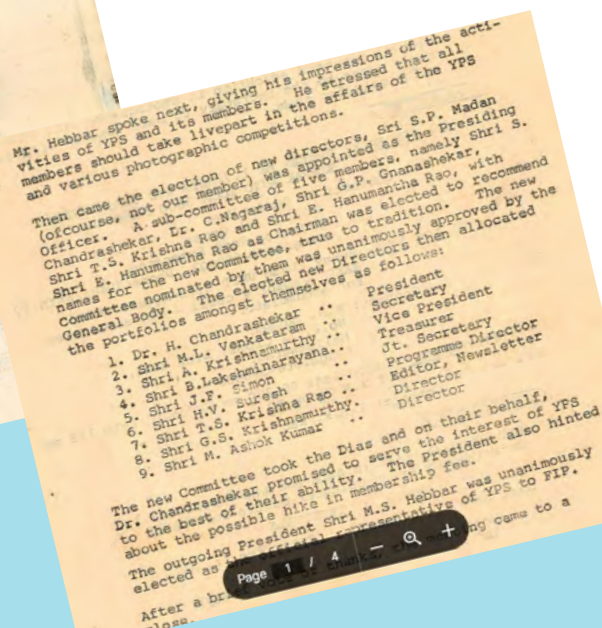
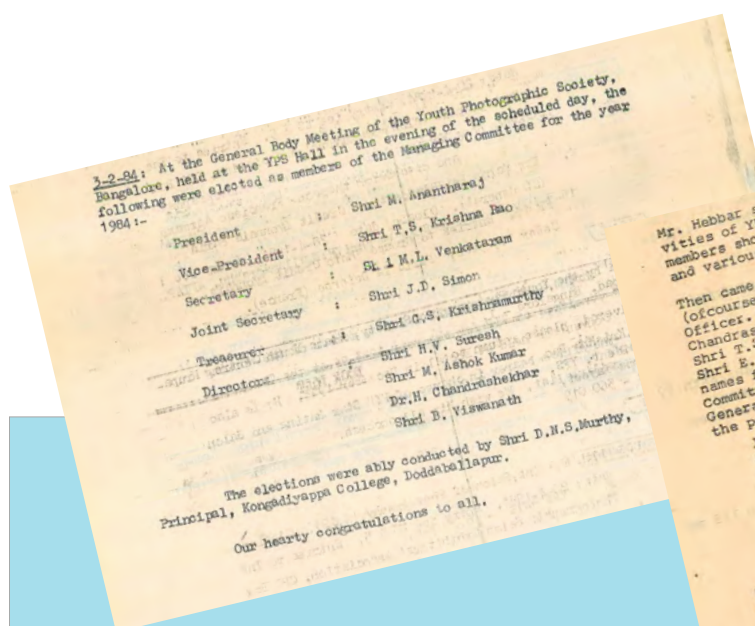
- You see fungus inside the lens elements
- Dust won't come off even after using the blower
- You notice oil smears or scratches after cleaning attempts

** If your camera is under warranty, unauthorized cleaning may void it

• Raju A.K.,



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.



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

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YPS International Photo Tour - Java, Indonesia

Java in Light and Flavour – A Photography and Culinary Journey



Spire of Borobudur with Merapi © Yogesh Mokashi

Ten of us embarked on a journey through West and Central Java from the 16th to the 26th of July 2026. After long flights through Singapore and a long drive from Jakarta, our tour began quietly in Majalengka, where our small group gathered, meeting old friends and new over a relaxed dinner. The mood was one of anticipation – lenses cleaned, batteries charged, imaginations ready.

The first real shoot came on Day 2, deep in the cool morning shade of Ibun Waterfall. Mist swirled in the air as dancers in peacock-feathered costumes performed

the Merak Dance, the sun's first rays catching their movements in shimmering light. This was not just performance—it was living culture, rendered in motion and colour for our cameras. After a hearty local lunch, we left for the highlands of Dieng, where volcanic landscapes awaited.

Day 3 found us above the clouds at Bukit Cinta, where the morning sun painted the volcanic horizon in gold and lavender. Later, Telaga Manjer's glassy surface mirrored the surrounding hills, broken only by the gentle sweep of fishermen's

nets. As the day closed, Scooter Hills offered a warm, rolling sunset, soft light bending across layered fields. The Milky Way shoot was a damp squib as rising mist ensured there was no visibility.

The cool air followed us into Day 4 at Embung Kledung, a crater lake cupping the reflection of twin volcanoes in its still waters. By afternoon, we were in Magelang, where Borobudur—its vast stone tiers weathered by centuries—glowed under a crimson sunset.

Day 5 gave us time to wander Borobudur in daylight, tracing ancient carvings and catching soft shadows across stone Buddhas. In the evening, some of us climbed into the highland village of Nepal Van Java, the pastel homes stacked against green terraces, glowing in the last golden light. The rest of us stayed behind, trying our hand at street photography in Magelang.

From Punthuk Setumbu on Day 6, Borobudur emerged through early morning mist, a timeless silhouette against the awakening sky. That afternoon, we rolled into Yogyakarta, the hum of markets and the lure of its famed food scene pulling us in.

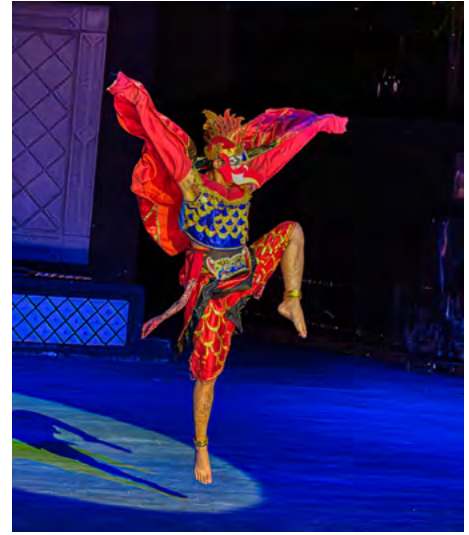
Day 7 was all about contrasts—dawn at Spot Riyadi with Prambanan Temple standing proud against Mount Merapi's



Still Waters, Bright Boats © Dr Shridhar K



Under Sumbing © Yogesh Mokashi



Ramayana Ballet © Dr Shridhar K



Lanka Burns in Java © Yogesh Mokashi



Looking out from Borobudur © Yogesh Mokashi



Goddess of light © Dr Shridhar K



Stillness Above, Swirl Below © Dr Shridhar K



Ramayana Ballet © Avinash Koorgailu

distant peak, sunset back at the temple itself, and an evening immersed in the fluid beauty of the Ramayana Dance, the flames, costumes, and movements offering both photographic drama and cultural depth.

Day 8 was reserved for elemental encounters. Merapi's dark slopes remained shrouded, and the lava glow eluded us due to bad weather. This disappointment was more than made up for by our late-afternoon visit to the

southern coast, where Watulumbung Beach's rugged cliffs and crashing surf caught the last fiery streaks of daylight.

The next morning, Day 9, found us at Plaosan Temple, its twin sanctuaries



Sunset Scooter Hills © Avinash Koorgailu



Plaasan Temple © Avinash Koorgailu



Taman Sari © Avinash Koorgailu



Watulumbung Beach © Avinash Koorgailu

Photography sharpened our eyes, but the food, the laughter at shared meals, and the warmth of our hosts deepened the experience.

In the end, Java gave us more than images; it gave us a layered story. The stillness of a temple at dawn, the roar of surf at sunset, the earthy spice of a roadside lunch, the friendly curiosity of strangers—we brought home not only thousands of frames, but also the glow of a journey where light, landscape, and flavour met in perfect harmony.

• 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.

glowing in first light. In the afternoon, Parangtritis Beach was alive with both tradition and drama—horse-drawn delman carts skimming the tide-packed sand, silhouetted against an expansive, glowing horizon.

Day 10 brought a slower rhythm: exploring Taman Sari's water palace with its still pools and pale stone arches, then losing ourselves in the sights, sounds, and smells of Malioboro's market.

From start to finish, the journey was more than a catalogue of locations. Our cameras caught Java's varied light—soft, harsh, shifting, and sometimes none at all—but our memories remain vivid.

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YPS World Photography Day Celebrations

Frames 2025 - Panorama: Widen your World



World Photography Day is observed all over the world on August 19th. The occasion marks the celebration of everything associated with photography, be it the art and science of it or its history and evolution. Photography clubs chalk out events and programmes in different ways to celebrate the occasion. YPS has also been uniquely celebrating World Photography Day for many years by holding an exhibition of photographs from its members. Since 2019, the event has been named “Frames” with unique themes for each year. The theme for this year was Panorama, with the tagline “Widen your world”. The exhibition was held on the 23rd and 24th of August at the Devaraj Urs Gallery of Chitrakala Parishath, Bengaluru.

A set of two photographs, across genres, was submitted by YPS members as panoramas. Some members who did not have panoramas even went out specifically to make the pictures and submit them. Of the two pictures submitted by each participant, one was printed on canvas and framed in a 12” x 36” size for display on the walls, while the other image was made into miniature frames of 3” x 9”. The larger frames were given back to the authors at the end of the exhibition. The idea of making the smaller frames and giving them away for free was a surprise, and it naturally elated the participants.





This year, the exhibition was dedicated to Mr M L Venkataram, a former Joint Secretary and Secretary of YPS from 1979 to 1984, who passed away recently. He was one of the pioneers who worked hard in the formative years of YPS to make the institution grow. At a prominent place, the photographs of Mr Venkataram and his profile in brief were displayed. On the afternoon of the 24th, Mr Venkatram's family had been invited to the event. After lighting the lamp and observing a minute's silence, Venkatram's son shared a few words appreciating YPS and his father's association with it.

There were as many as 84 panorama images that comprised the usual sections of monochrome, open colour, heritage and nature, which were artistically hung on the walls. The tiny frames were neatly arranged on tables. The variety of images, which were both colourful and contrasting, was impressive and drew the attention of visitors. As usual, there were many other interesting events which together made the whole atmosphere festive and lively. There were decorative frames and tags hung artistically in the centre of the hall, where the visitors could pose and get photographed. As always, there was a special counter managed by Ms Vaishali Bhatia where these photographs were instantly printed and given away as freebies. The exhibition attracted many visitors, and both days saw a very good footfall, with a few even coming from far-off places. There was a buzz of activity as members met old pals and interacted with each other.

In the courtyard outside the hall, arrangements had been made with a large background screen where the visitors could pose and get photographed with family and friends and take back the prints for a nominal price.

The other attraction here was the very wide panorama of the Himalayan peaks as visible in Uttarakhand, beautifully curated by Mr Srinath Narayan. It was a huge panorama of 1 foot by 16 feet photograph comprising as many as 66 pictures in portrait mode and stitched in post processing. Titled 'A Panoramic Ode to the Himalayas', it depicted the sweeping range of mountain peaks as visible in Uttarakhand. With the peak names also mentioned, it was the cynosure of all eyes.



Wide publicity was given to the exhibition on social media, with members sharing a 'Meet Me' at the Photography Exhibition poster on Facebook/Instagram. There was also good coverage in the print media, both before and after the exhibition. Doordarshan too had covered the event in its news and the weekly roundup of events. Some of the participants had the privilege of speaking to Doordarshan about their photographs and how they felt about the exhibition as a whole.

Many of the participants and visitors expressed happiness at the way the whole event was conducted. There was an array of accolades in the feedback given by the visitors. The EC, along with some dedicated volunteers, had meticulously planned and executed the logistics which ensured the event was memorable.

Loved the exhibition and photos. The creativity and art were unbelievable and truly inspiring. Thanks for the experience.

Thank you for giving us this lovely opportunity to immerse ourselves in the amazing photography taken by great photographers. Kudos to the organisers for keeping up with this idea and bringing it alive.

Incredible work! Transported me to another place and time.



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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Obituary

M L Venkataram



Sri M L Venkataram (1948-2025)

Youth Photographic Society (YPS) mourns the loss of Sri M L Venkataram, a pillar of the club during its formative years and a key force behind its enduring presence and reputation on the global stage. His contributions laid the foundation for YPS to grow into a prestigious institution known for its achievements and dedication to the art of photography. We will dearly miss his patience, perseverance, and unwavering commitment—especially in securing the space at the State Youth Centre, which we fondly refer to as the YPS Hall. Without his determined efforts, this cherished space may never have become a reality. His spirit will continue to guide us in every step we take toward the club's progress.

Sri Venkataram worked at MICO and was introduced to YPS in 1973 by senior photographer and colleague, Sri M S Hebbar. He went on to serve as Joint Secretary of YPS in 1979 and 1980, and as Secretary from 1981 to 1984. During his tenure, he spearheaded several developmental initiatives that gave YPS strong roots and helped elevate it to the stature it enjoys today.

Sri Venkataram was well known for his administrative skills and was primarily involved in handling organizational work for YPS, rather than photography. He maintained a strong rapport with government officials, which played a key role in securing space at the State Youth



Centre. This was achieved through his persistent efforts and negotiations. His relentless efforts also secured financial grants from the government: one for a wildlife photography exhibition for two consecutive years, and another for an All-India Salon. In addition, his strong media connections helped publicize YPS activities and attract new members. Inviting celebrities like Kannada film actress Ms Arathi and renowned director Sri G V Iyer to inaugurate salons was another of his strengths—made possible only through his commitment and perseverance.

Sri Venkataram was quick to observe that many of the people coming to YPS lacked basic knowledge of photography. To address this, he initiated interactions with experts like Sri E Hanumantha Rao and Dr G Thomas, aiming to raise awareness and offer valuable tips and guidance to budding photographers. In addition to managing administrative duties, he introduced the idea of group photography outings to various locations such as Hesarghatta, Lalbagh, and Ranganathittu. These outings were designed not just for practice but also for learning through real-world experience.



Following these trips, he would organize review sessions where participants were encouraged to bring a few of their photo prints. These sessions provided a platform for constructive feedback from seasoned experts helping members improve their photography skills significantly.

YPS was fortunate to have Sri Venkataram share his cherished memories from his days at YPS, during an interactive online webinar held as part of the 'Nenepugalu' series celebrating the Golden Jubilee of the club.

(Watch on youtube- YPS Golden Hour / YPS Nenepugalu-2.) During this heartfelt

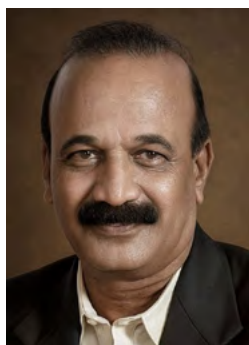
session, he graciously shared a treasure trove of photographs from the club's early years, drawn from his personal collection. During this session he had very fondly said that his ambition was to have a building next to Venkatappa Art Gallery shaped like a camera with an exhibition hall and one hall as a museum to exhibit photography equipment. YPS salutes him for having the kind of energy and ambition flowing in him to this extent. On this World Photography Day celebration, we dedicate this day to honour and fondly remember Sri Venkataram for his invaluable contributions to the growth and spirit of YPS. We pay our tribute to

him through 'Frames 2025 – Panorama: Widen the World' Member Exhibition.

We offer our prayers for the sadgati (peaceful onward journey) of his revered soul with the conviction that his legacy will always be remembered with deep respect and gratitude.

• YPS Executive Committee and Members

Madhusudhan Rao



Sri Madhusudhan Rao

With profound grief we inform the passing away of our Life Member, Sri Madhusudhan Rao (LM-125) on Aug 06, 2025 YPS remembers his dedication, commitment, enthusiasm and passion for photography.

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

May his Soul attain Sadgathi.

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Monsoon Magic at Hampi – An Architectural Photography Workshop



Reflection © Lokanath M

The moody monsoon skies and the timeless ruins of Hampi provided the perfect backdrop for “Monsoon Magic at Hampi,” an architectural photography workshop hosted by the YPS from July 24th to 27th. The four-day workshop was a beautiful blend of learning, heritage exploration and photography, attended by 16 passionate photographers from various backgrounds.

The journey began on a friendly note, as participants travelled together from Bangalore to Hampi in a minibus. The shared ride offered the perfect opportunity for introductions and bonding, setting a friendly and collaborative tone for the days ahead.

The workshop was mentored by Srinivas K.S., an award-winning artist and a seasoned photographer with a deep appreciation for Hampi’s heritage. He was ably supported by Deepak, whose assistance and insights added immense value throughout the trip. The team ensured a smooth and enriching experience for all participants.

Over four days, the group explored and photographed many of Hampi’s most iconic monuments. The visit included: Vijaya Vittala Temple Complex, Achyutaraya Temple Complex, Queen’s



Guardian of Hampi © Nagesh Murthy



Echoes of a golden age © Anand Mahalingam



Morning Serenade © Anand Mahalingam



Vithala Temple © Ramesh S A



Framed by Stone © Nagesh Murthy



Umbrella © Lokanath M



Getting down © Lokanath M



HAMPI ROCKS © Chandrashekar S



Hampi's timeless glory © Nagesh Murthy



History in still water © Srijith Sreedharan



Hosa Chiguru © Narendra N Kondajji



Malayavanta Hills © Narendra N Kondajji



Maleyali Lotus Mahal © Narendra N Kondajji



Skiddy © Lokanath M



Malyavanta Hill View © Chandrashekar S



Majestic Corridor to Virupaksha © Nagesh Murthy



Rugged Terrain © Chandrashekar S



Varsharitu Kishkinda © Narendra N Kondajji



Temple Tree © Chandrashekar S



Steps to God © Ramesh S A



Virupaksha © Ramesh S A



Sunrise at gateway of history © Srijith Sreedharan



Gaja Bath © Ramesh S A



Nature guarding history © Srijith Sreedharan

“Monsoon Magic at Hampi” proved to be more than just a workshop; it was an enriching experience that combined the charm of ancient ruins, the drama of the monsoon, and the joy of learning. Kudos to YPS, the mentors, and all the participants for making it a truly memorable event.

• 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.

Bath, Hazara Rama Temple, Lotus Mahal, Raghunatha Temple, Ugra Narasimha, Kadale Kalu Ganapathi Temple, Virupaksha Temple, etc.

The workshop focused not only on architectural photography techniques but also on composition, lighting, and understanding the historical and cultural context of each site. Srinivas’s hands-on mentoring and personalized feedback helped participants improve their visual perspective and creative approach.

Srinivas ensured excellent hospitality throughout the trip, with comfortable accommodation, well-planned logistics, and timely refreshments. Every detail was thoughtfully handled, allowing participants to focus on photography and immerse themselves in Hampi’s timeless beauty.

Evenings were spent discussing the great heritage of Hampi, reviewing images, sharing stories, and exchanging tips and feedback, helping foster a strong sense of community among the participants.

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Touch of Red—A Sequel



Satish H, a luminary in photography with accolades such as MFIAP and Karnataka's State Artist award, continues to captivate with his innovative use of colour, particularly red, as showcased in his highly anticipated "Touch of Red – A Sequel" presentation, scheduled for July 5, 2025, at the YPS Hall Meet. Red, a colour of diverse meanings—danger, boldness, adventure, or the sacred Sindhoor—becomes a storytelling tool in Satish's hands, elevating images to new narrative heights. His ability to uncover hidden hues and weave them into compelling visuals reflects his 42-year legacy with the Youth Photographic Society and nearly a thousand awards.

Satish's excellent storytelling skills, as applied to each picture's case, took the audience, who had assembled in large numbers, on a spellbinding visual journey. As the lights dimmed and Satish's images started rolling, "The Touch of Red" cast its spell on everyone. It was a sequel that made the audience yearn for more touches of red.

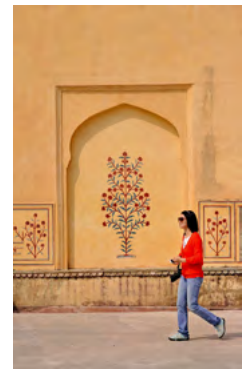
Satish's philosophy transcends human perception, acknowledging that while humans are trichromats perceiving red, green, and blue, animals and plants experience colour differently for survival. He harnesses red in nature—think vibrant rhododendrons or sprawling red chillies in Rajasthan—as a perspective-shifting element, a theme central to his sought-after presentations. This sequel addresses the growing demand, building on his mastery of light and composition. Across his works, red takes on varied forms. In an abstract wall image, red panels create dynamic contrast, suggesting narratives with shade and placement. A cultural scene with women in red sarees under arches evokes tradition and reverence, their fabric contrasting with beige columns. A riverside shot with brooding clouds and warm, red accents showcases his light play, enhancing the mood. A still-life with red gear and spheres on a green tray hints at innovation, while an incense yard's red expanse, juxtaposed with a yellow-clad worker, captures human



Touch of Red in stilllife © Satish H



Metadora © Satish H



At Amber fort © Satish H

emotion and labour. Even an in-flight view uses red and orange on an aircraft wing to symbolise energy and progress. Satish's calibre shines in bringing out red's diverse hues, from natural splendour to cultural symbols, proving its omnipresence when viewed through a photographer's lens.

His sage advice to the young and learning photographers – be aware of the colour palettes of nature, or the situation, or the objects, and use your camera to tell a powerful story with a Touch of Red.

Yet, he has not done—his next muse, blue, promises calmness and serenity, teasing eager audiences even as red lingers on our visual canvas. His presentation was a Celebration of Colour and Storytelling

• Narendra Kondajji



Narendra Kondajji is a financial service professional and a keen photography student with avid interests in riverscape, landscape and macro genres. Balancing his time between his professional commitments and passion for photography, Narendra regularly participates in Photo walks in and outside Bengaluru.

Nepal – The Himalayan Kingdom Travel Photography

The YPS Saturday online meet on 12 July featured Nepal's majestic landscapes and culturally rich regions through a compelling visual journey titled Nepal, The Himalayan Kingdom, a travel photography presentation by a passionate photographer, Prema Kakade.



Prema Kakade's presentation explored Nepal's diverse geo-cultural canvas, beginning with the bustling capital of

Kathmandu. The city's historic temples, vibrant street life, and intricate carvings of indigenous Newari architecture were highlighted through well-composed frames that captured both the urban chaos and the charm of rural Nepal.

The journey headed to a historically significant village, Marpha, in the Mustang valley. Its whitewashed stone houses lining narrow, cobbled lanes, adorned with wooden balconies. From there, the trek along the Kali Gandaki river veered towards Muktinath in the lower Mustang region and on the return to the southwest towards Chitwan, where the subtropical jungles and wildlife were in marked contrast to the mountainous north. Snapshots of the golden rice fields and village life presented Nepal's ecological and cultural range from a different angle.

During the session, the participants were held spellbound by Prema's anecdotal experiences, travel observations, and a well-planned exploration, covering destinations like Bandipur, a scenic town famous for its Newari culture; towards central Nepal, a significant city, Pokhara, capturing the Annapurna Mountain range.

Astonishing mountain images reflect her love and connection, considering that she is a mountain person. Images of the umber hue mountains covered in thin and thick snow layered veils; the sacred 'Fishtail Mountain' is the popular name for Machapuchare, a striking peak in the Annapurna range of the Himalayas in north-central Nepal, were well frozen in the camera lens.

Prema, once a practising batik and Tanjore painting artist, is keenly inclined toward understanding the geo-cultural and religious symbols and motifs. Her story



Annapurna © Prema Kakade



Bandipur street © Prema Kakade



Bhaktapur Durbar Sq © Prema Kakade

interlinked Nepal's natural landscape with its ancient spiritual and royal history, and thus the presentation proved to be a visual delight and a culturally enriching tour. She recommends taking two camera bodies, a tripod, a wide-angle to 500 mm zoom lens, and a polarised filter.

The event concluded with an inspiring exchange revealed in the stunning imagery and engaging narrative. It was

an evening to recall, celebrating Nepal's ageless charm through the fervent eye of photography.



Dr Minnu Kejrival PhD

Dr Kejrival, 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.

Framing the Invisible



Big Headed Lagoon Fly © Raghuram A

The YPS Saturday Meet on July 19, 2025, featured a highly informative and technically nuanced session titled “Framing the Invisible,” presented by Mr Raghuram Annadana. The session focused on the specialised field of photomicrography, an advanced form of macro photography that utilises microscope optics to capture images at incredibly high magnifications, revealing microstructures imperceptible to the naked eye.



The presentation began with an overview that addressed fundamental questions such as: What is photomicrography, and what equipment is required to perform it effectively? Mr Annadana outlined the key differences between conventional macro photography and photomicrography, emphasising the repurposing of microscope objectives for camera rigs to achieve the required magnification levels.



Wing Scales of Common Evening Brown Butterfly © Raghuram A

Much of the session was dedicated to equipment and rig setup, including mirror-up mode and electronic shutters to minimise vibration. Further explained the necessity of computerised macro rails for precision stacking and emphasised the critical role of lighting in rendering clarity and contrast at such close ranges.

Raghuram provided an insightful perspective on technical challenges, including chromatic aberration, focus drift due to temperature changes, and visual artefacts that may arise during focus stacking. Rather than presenting these as theoretical issues, he offered grounded, real-world methods to work around them, shaped by hands-on practice.

A particularly engaging part of the session delved into the more practical, day-to-day difficulties. Raghuram covered everything from the careful selection and preparation of specimens to often-overlooked details like the thickness of cover slips and keeping dust at bay. His remarks on the importance of good file management were especially relevant in a field that can generate large volumes of layered image data.

These visuals shared at the end highlighted the intricate structures and vibrant textures of biological specimens, demonstrating the potential of photomicrography to serve as a vital bridge between scientific exploration and visual artistry, encouraging further exploration and appreciation of this unique intersection.



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.

TEST Your Lens Before You TRUST Your Lens

Testing a lens before field use is essential to verify optical performance and mechanical integrity. It helps detect issues such as decentering, focus shift, chromatic aberration, or inconsistent autofocus. Field conditions leave little room for troubleshooting, so pre-testing ensures the lens delivers expected sharpness, contrast, and focus reliability. This step also familiarizes the user with the lens's behavior across apertures and focal lengths—this way, you know the boundary of the lens's behaviour within which you can play around.



Carpenter Ant © Raghuram A

On Sunday, August 10, 2025, at the YPS hall, Mr. A.K. Raju demonstrated how lenses could be tested for their performance. Raju, who has had a good three decades as an advertising photographer and 43 years of serious wildlife photography with innumerable awards in national and international photo competitions, actually tested the lenses that the eight participants had brought to the event. He explained the pros and cons of each of the participants' lenses and also explained the settings under which the participant would get the best performance. The lenses were

tested for parameters such as sharpness, distortion, chromatic aberration, flare and ghosting, and autofocus at different apertures. Zoom lenses were tested at various focal lengths.

It was indeed an eye-opener to many of them who had been using their lenses for a long time, were not aware of the optimum parameters for their lenses.



M S Kakade Director, YPS
Member, Dr̥ṣṭi Editorial Team



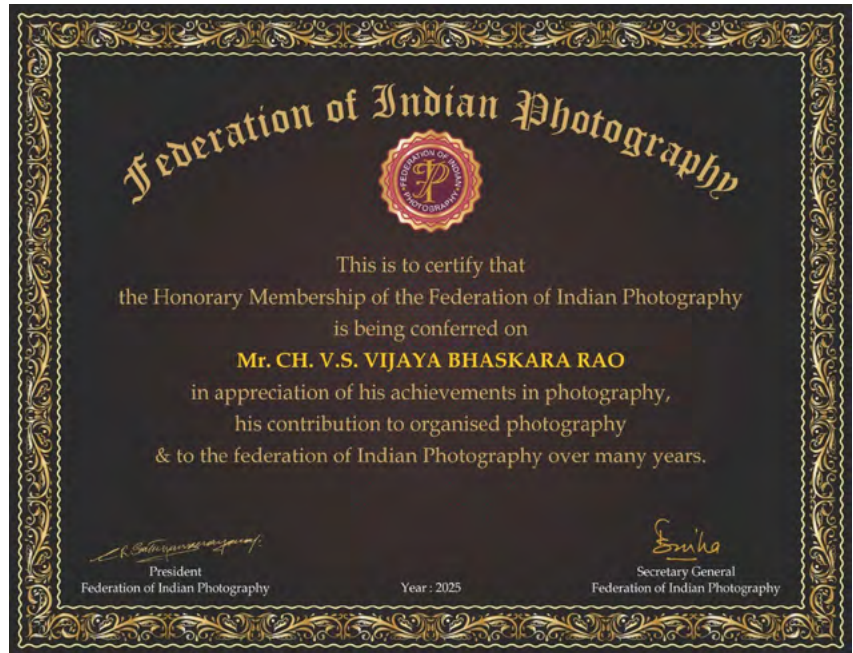
Member Achievements



Dr Vijaya Bhaskara Rao (IM-1077)

Hearty Congratulations to Dr Vijaya Bhaskara Rao V S (IM-1077) for being bestowed with Hon. FIP from the Federation of Indian Photography

Wishing him many more accolades!



Celebrating Member Distinctions at YPS

The Artist FIP and Excellence FIP distinctions for the year 2025 have been announced. At YPS, our members are the heart and soul of our community, each bringing their unique talents, achievements, and experiences to enrich our collective journey. In this issue, we take pride in recognizing the FIP distinctions achieved in 2025 by our fellow members, who have brought honor not only to themselves but also to our club.

Artist FIP (AFIP)

Aninda Mitra
Arun Kumar Madhan
Gopal Belokar
Kesanapalli Subbarao
Kshama Girish
Minaketan Sabar
Sheshadri V
Shivashankar Hebbale
Thirupattur Venkatakrishna Ramabhadran

Excellence FIP (EFIP)

Achintya Vinay Murthy
Brahmaiah Vangapalli
Busa Subrahmanyam
Katukuri Surya Prakasa Rao
Partha Roy
Phanibhushan Ramasastry
Shaik Fakruddin
Smita Goyal
Vinay Murthy BV

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New Member Corner

Mem No	Full Name
IM-1086	Dr Kanwarjot Singh
IM-1087	Mr Ajith Balakrishna
IM-1088	Mr Sagar Devadiga
IM-1089	Mrs Gita Bade
JA-0052	Mr Adithya Nadig
IM-1090	Dr Devraj Wodeyar
IM-1091	Mr Sumantra Sarkar
IM-1092	Mr Keshava Murthy Yallappa
IM-1093	Mr Naveen Arur
IM-1094	Mr Sanjay Vaichal
IM-1095	Mr Sagar Manjunath
JA-0053	Mr Garv Jineesh Mallishery
IM-1096	Mr Ramesh Srinidhi



IM-1086



IM-1087



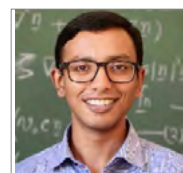
IM-1088



IM-1089



IM-1090



IM-1091.jpeg



IM-1092



IM-1093



IM-1094



IM-1095



IM-1096



JA-0052



JA-0053

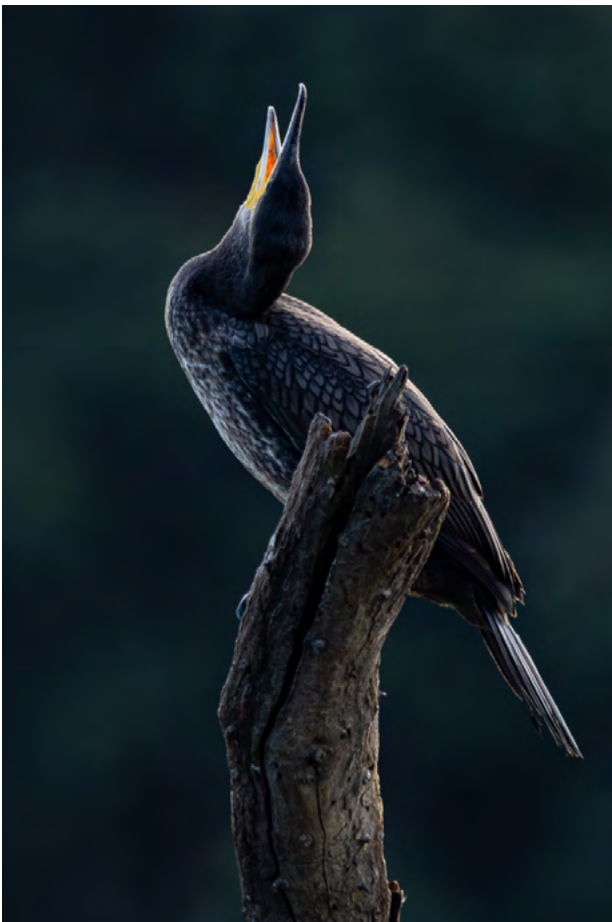


Flame throated Bulbul © Ramesh Srinidhi

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Wildlife and Tourism-Bandipur © Ajith Balakrishna



Backlit Yawn! © Sumantra Sarkar



Flash © Garv Jineesh Mallishery



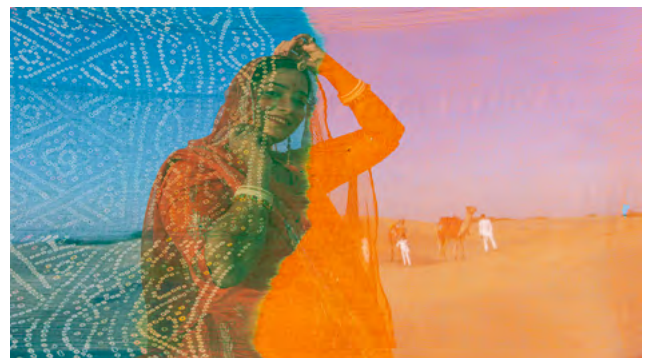
Mothers Role © Garv Jineesh Mallishery



Reflection2 © Gita Bade



wolfgang © Gita Bade



Behind the veil © Gita Bade



Black Crested Bulbul © Ramesh Srinidhi



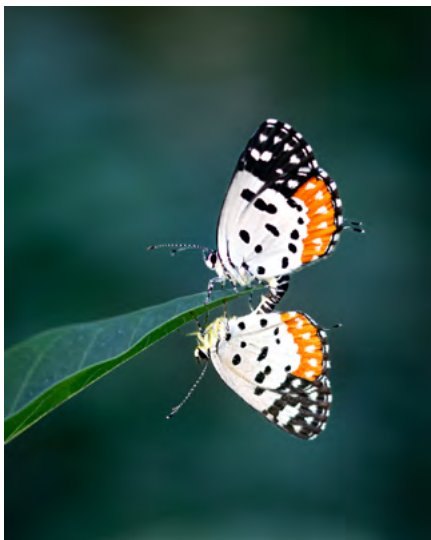
Royal Bengal Tiger © Ramesh Srinidhi



Long walk_Kabini © Ajith Balakrishna



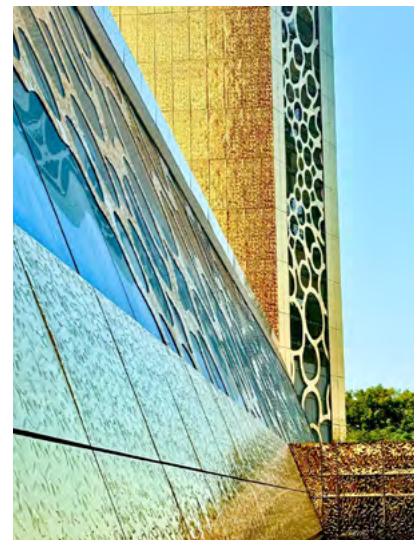
Roller © Garv Jineesh Mallishery



Mirror Images © Sumantra Sarkar



© Sanjay Vaichal



© Sanjay Vaichal

YPS Programme Calendar

September 2025

Date	Venue	Topic	Title	Presenter
Saturday, 13	Google Meet	Wildlife Presentation	The Untamed Horizon	Anitha Mysore
Saturday, 20	YPS Hall	Wildlife Presentation	Fragments of the Untamed	Uday Hegde

October 2025

Date	Venue	Topic	Title	Presenter
Friday, 03	Google Meet	National Wildlife Week Presentation		Jitender Govindani
Saturday, 04	Google Meet	National Wildlife Week Presentation	Nature in Close-up	Satish H
Sunday, 05	Macro Outing	National Wildlife Week Macro Photo Walk		Satish H
Monday, 06	Google Meet	National Wildlife Week Presentation		Kedar Bhide
Tuesday, 07	Google Meet	National Wildlife Week Presentation		Yashpal Rathod
Wednesday, 08	Google Meet	National Wildlife Week Presentation		Praveen P Mohandas
Saturday, 11	Chitrakala Parishat	Exhibition and Award Ceremony	YPS International Salon 2025 - Exhibition of Awarded Prints	Salon Chairperson: Manju Vikas Sastry Salon Secretary: Anitha Mysore
Sunday, 12	Chitrakala Parishat	Exhibition and Award Ceremony	YPS International Salon 2025 - Award Ceremony and Exhibition of Awarded Prints	Salon Chairperson: Manju Vikas Sastry Salon Secretary: Anitha Mysore

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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