



Drishti



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Inside: Featured Article: Bharatpur Sojourn | Tips & Tricks: The Power of Multiple Flashes in Photography

16th YPS International Salon 2025 Top Award Works



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Dangerous Passage © Peter Gennard | FIAP Gold Medal | Monochrome Section



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Levitating Literature © Kishan Harwalkar | FIAP Gold Medal | Architecture Section

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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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Marching giants © Sangram Govardhane

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Front cover: Feather Art © Manju Mohan K S

Rear cover: © Praveen P Mohandas

Between Seasons, Beyond Frames!

Dear YPS Family,

Step into the latest issue of Dr̥ṣṭi, where the spirit and vision of YPS come alive. Each article in this issue unfolds its own story, inviting you to be inspired and curious to learn and propagate your knowledge. I hope our members got ample opportunities to shoot wonderful pictures this monsoon. Capturing the festivities of Onam, Ganesh Visarjan, Dasara, and Deepawali is a visual treat for a photographer.

We're proud to have over 750 active members, yet only a small fraction have joined our new YPS WhatsApp Channel. Stay connected - follow and share the channel to receive regular updates on YPS programs, events, and activities as we move towards limiting broadcast messages only for member-only information very soon.

Events at YPS in September started with Anitha Mysore's presentation of 'The untamed Horizon', a wildlife presentation which took us through the wilderness of Masai Mara and Amboseli, attended by a large audience.

We then moved on to a mindblowing presentation by none other than Uday Hegde, which was exclusive to YPS members. The pictures that were shown haven't been published, and many of them may not even get published anywhere. I feel sad that the attendance for such a wonderful program was so low. The ones who attended are the luckiest. Time and again, we have reminded all not to miss YPS Hall programs.

Wildlife Week 2025 had an awesome lineup of presentations and a macro walk. All thanks to Satish H, who came forward to take the responsibility to curate the same with the support of none other than Prema Kakade. Don't miss reading through a detailed report on the same in this edition.

As the results of the YPS International Salon were out, the preparation for the exhibition was in full swing, with all the salon committee members putting their hands together for the gala event. The exhibition also hosted a wonderful wildlife presentation by Anantha Murthy with pictures and videos from Namibia. The presentation had very good attendance, and the viewers were appreciative of it. My sincere thanks to all the Salon and Executive Committee members and Volunteers.

With the growing requests for an Adobe Photoshop workshop, YPS arranged a 2-day workshop mentored by the past president of the Federation of Indian Photography, Mr Adit Agarwala, an expert in the art of monochromes and montage photography.

As I had mentioned in the edition, YPS has started the new initiative in the form of YPS Reflections, a series of podcasts to converse all about photography. Hope all our members make the best use of it and spread the word for it to have a good reach.

The Photo Tours and Workshops team has been buzzing with energy as always, and the Team is already creating pictures



<https://whatsapp.com/channel/0029VaA3oRp4NVicxJuxHoX>

in Uzbekistan. Photo tours organized by YPS, led by the duo Yogesh Mokashi and Madhu Kakade will announce the tour calendar for the year 2026 soon. While we have several repeat participants, we would like to see more new faces participating.

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!

With that, I wrap up this edition and look forward to sharing more with you in the next issue.



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

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Ashok Viswanthan



Exhibiting pictures at the Gallery 1885, part of the 'Camera Club - London', is a dream come true for all photographers, and Mr Ashok Viswanthan, a YPS member since 2020, has lived it. The Gallery has hosted exhibitions by renowned photographers, including Cecil Beaton. On display were 50 large prints (50 x 40 cm), printed on Felix Schoeller smooth rag 310 gsm paper, of his works dating back to the early 1970s. It opened on September 8, 2025 and ran for five weeks. The exhibition included two short sequences on 'Theyyam' and the making of 'Durge pooja idols'. They even hosted a wine and light snacks evening for members of the London Camera Club.

Ashok was born in Chennai and educated at Loyola College with a Master's Degree in Commerce, as well as a PG Diploma in Foreign Trade. He later attended a 16-week Executive Development Programme at Ashorne Hill Management College, Leamington Spa, UK, sponsored by the



© Ashok Viswanthan

British Steel Corporation, a company owned by the UK Government.

A retired company executive in the global shipping industry, aged 70, his sole passion is photography and high-end audio. He tries to go out as often as possible to use his camera. His interests are in culture, portraits, landscape and travel. Also interested in alternative processes dating back to the late 1800s, such as cyanotypes, gum bichromate, Bromoil and Van Dyke Brown processes. His website. www.pbace.com/ashok_viswanathan has crossed 1.5 million visitors.

As a long-time salon exhibitor, his images have been exhibited in over 40 countries and received several awards.

For this, he has been honoured with distinctions FFIP, EFIAP and EPSA.

His introduction to photography was a Zeiss Ikon roll film camera in the early '70s, when still a school student. He started shooting anything that came before his lens, but soon realised that he needed to learn the theory of photography if he was to make good images. He graduated to a Minolta SRT 101, Nikkormat FTn and finally to a Nikon FM with 28mm, 75-150 mm zoom and a 50mm f1.4 lens. He shot FP3 and HP3, as well as Kodachrome II (ISO 25) and Kodachrome 64 (ISO 64). Monochrome prints were produced on Ilford bromide paper or Agfa. At times, he also shot ORWO NP55, a leftover movie stock that he got from generous cinematographers and developed in D76 or DK50. He maintained a darkroom for over 12 years until he graduated in 1980, when he moved to another city to pursue his professional career.

It was in the early '70s that he heard of the Photographic Society of Madras and was delighted when they accepted him as a member despite his young age. It was the era of 'pictorialism' and he met many established exhibitors who were only too happy to share information on technique and the skills needed to make good images. Among these were names such as VK Rajamani, the President of the club, KL Narayanan, the Treasurer, Shankerlal Davey, C Rajagopal, Dr G Thomas, MS Appa Rao, KN Raghvendra



© Ashok Viswanthan



© Ashok Viswanthan



© Ashok Viswanthan



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© Ashok Viswanthan

Rao, and J Ramanan, all of whom remained lifelong friends.

During the early '70s, while still a high school student, he also managed the school darkroom, developing and printing images for himself and the school magazine. He also taught basic photography to interested senior students who used the darkroom on weekends. From 1973-79, he ran the college photographic club and analog darkroom equipped with a Durst enlarger, as well as organised inter-college exhibitions and participated in competitions held by other colleges in

India. The student members produced work of a high standard, winning some prestigious awards in the process. His most notable awards during this period were the 'Dr Kosh rolling trophy' at the Indian Institute of Technology, Chennai and a gold medal at the Singapore International.

In early 2002, he explored digital photography with an Olympus D460 digital with 1.3 MP. He upgraded a year later to a Nikon D100 DSLR (6.1MP) with a 24-85 f2.8 Nikon AF macro zoom. Later adding the classic 14mm f2.8 Nikon AFD and the 80-200 f2.8 AF-ED Nikon zoom. In

2013, he moved to Fuji X Pro 1 with an 18-55 f 2.8 lens, and by 2015 switched from Nikon to Fuji, using a Metabones adaptor to mount Nikon lenses on the Fuji mirrorless. In September 2015, he added the Fuji 50-140mm f2.8 pro grade lens, followed by the 10-24mm f4 Fujinon lens in May 2016. Now his lenses are entirely Fuji glass with the exception of the manual focus Nikon 105mm macro. He still has one leg in the analogue world: Rolleiflex 3.5F had a CLA and has come out of retirement as he shoots Ilford FP4 and HP5. Recently gifted another Rolleiflex 3.5 and a late 80s Hasselblad



500 CM/503CW kit with 50mm, 80mm, 180mm and 500 mm Schneider lenses, prisms and 3 backs. His kit includes a Manfrotto carbon tripod and a Minolta IV light meter. He scans his own rolls of film using a colour-corrected light box and a Nikon macro lens.

He has considerable work in print publications and on the web, including prestigious journals of The Royal Photographic Society, Photographic Society of America, Fuji x Passion, French Foto, Lens magazine, Fuji Love, Dummies publications NYC, Asian Photography, Smart Photography, etc.

From time to time, he has also judged National and International Exhibitions, as well as serving as the Salon Secretary for the Exhibitions promoted by the Photographic Society of Madras. Since 2023, he has been hosting monthly webinars featuring speakers from India and overseas who talk to the PSM members about technique and their images.

During the COVID-19 lockdown, he made his first YouTube video, 'Spring 2020', a collaboration with Kala Ramesh and R Chaurasia on the flute. More recently, he has been featured in a corporate

video of Felix Schoeller India Industries, a leading manufacturer of inkjet paper and the September 2025 issue of LENSWORK EXTENDED published a series of 36 Theyyam images under the title 'Theyyam, the dance of the gods'.



M S Kakade Director, YPS.
Member, Dr̥ṣṭi Editorial Team

Bharatpur Sojourn



Sarus cranes calling in unison © Dr Ranganath C

In mid-December 2021, I was travelling to Jaipur to attend a wedding in the family. It was then that I proposed to four of my friends about a trip to the bird sanctuary in Bharatapur. They all readily agreed. Two of them were photographers (and YPS members). The other two are nature enthusiasts who enjoy birdwatching and carry cameras only to document the sights that they enjoy.

Keoladeo Bird Sanctuary in Bharatpur, Rajasthan, is a manmade sanctuary

that has been awarded the status of World Heritage Site by UNESCO. It is a 29 sq km walled park, a combination of wooded grasslands, woodlands, wooded wetlands and wetlands. It is called a 'Bird Paradise' and hosts more than 350 species of resident and migratory birds.

The nearest airports are Delhi and Jaipur. Bharatpur is approximately four hours by road from either place. It is well connected by railroad as well from both places. Bharatpur falls on the way

from Jaipur to Agra, and there are regular RTDC (Rajasthan Tourism Development Corporation) buses plying on this route.

The day after attending the wedding reception, we did two safaris at Jhalana Leopard Reserve at Jaipur and sighted a leopard in both safaris. The next morning, we started early and drove down to Bharatpur. It was a foggy morning, and the fog didn't clear up even on reaching Bharatpur at about 11 am. We checked into Iora Homestay. Mr Devendra Singh, the owner of Iora homestay, is a photographer himself and understands the needs of a photographer well. The rooms are basic, but the food is top-class. The biggest advantage is that we can start our day early at the park, and he arranges to send breakfast and lunch into the park so that we can spend the entire day inside, weather permitting (you have to pay the entry fees again if you come back to the hotel for lunch). Motor vehicles are not allowed inside the park. You can walk, hire a bicycle or a cycle rickshaw for travel inside the park. Cycle rickshaw charges are fixed.

After an early lunch on the day of our arrival, we hired cycle rickshaws. It is a stretch of approximately 5 km inside the park with lots of walkways on either side. Cycle rickshaws are allowed only



Attempt to snatch © Dr Ranganath C



Sunbathing Shrike © Dr Ranganath C



Kite © Dr Ranganath C

on the arterial road. All the walkways on either side of this arterial road will have to be approached on foot.

We sighted a beautiful Red-breasted flycatcher on the way. While photographing the flycatcher, we also noticed a crested serpent eagle perched at eye level. There were also some yellow wagtails around. We then proceeded towards the end of the 5 km main road, where a waterbody is situated. This is where darters and cormorants are busy catching fish, and it is an ideal place for some action photography. We spent

the entire afternoon photographing darters, cormorants and pond herons catching and tossing fish before gulping them. There were also some River Terns, waiting for their opportunity to snatch fish from darters and cormorants!

As the sun was setting, we started back towards an open area with bare trees in the vicinity, hoping to catch the silhouette of a bird perched on a bare tree, against the setting sun. We did not find a good enough perch and bird for the kind of photograph we had envisioned!

We started early the next morning. On a foggy morning, the sidewalks offer ample opportunities to find an antelope to photograph against the backdrop of fog. The winding roads and green flora on either side almost give it a tunnel-like appearance!

After photographing some migrant blue-throats and frame-filling images of shrikes and kingfishers, we set out looking for the star attraction of Keoladeo Sanctuary, the Saurus Cranes. They are resident birds in the park and are almost always sighted in a particular grassland in the morning and evening hours. It was a delight watching and photographing a pair of Saurus Cranes, the tallest flying birds found in India

The park also offers ample opportunities to sight and photograph a variety of water birds (various ducks, teels, little grebe, coots, cranes, storks). The pelicans had just started migrating in, and they were few and far away. We were told by our rickshaw driver that as the water level recedes, the pelicans would come closer to the shore.

We spotted a few raptors as well. A dusky eagle owl had built its nest on a tall tree



Darter taking off © Dr Ranganath C



Indian eagle-owl © Dr Ranganath C



Blue throat © Dr Ranganath C



Darter tossing a fish © Dr Ranganath C

and was sitting next to it in the shade. A crested serpent eagle was sitting on a perch at eye level. A black shouldered kite was seen perched on a branch in good evening sunlight.

Our second day in the park was not very productive in terms of photography. Devendra from Iora guest house would send our breakfast and lunch to the park, and we would eat that in the small park designated for dining. There was a

small shop serving some hot tea in that dining area.

Our third day began on a positive note. We could catch some good silhouettes of cormorants and painted storks against the rising sun. We then set out looking for saurus cranes again. We were lucky and got some good portraits of the crane in the open, and also saw a brief glimpse of their mating call and dance before they flew away. We sighted

a jungle cat in the vicinity, but it was hidden in a bush, leapt about 6-7 feet and disappeared. It was a sight to watch, though we couldn't photograph it. We just hung around that area for some more time and spotted a brown shrike and some pied mynas. This day, being a Saturday, the park was filled with local tourists, and they were making noise all along the arterial road of the park. Jeetu, my rickshaw driver, suggested that we should explore the area behind the forest divisional office inside the park. Luckily, the forest officers in the area didn't stop us from walking around this area. We just entered the long winding road behind, and there we spotted a herd of spotted deer hiding behind the bush. We just walked back a hundred feet and decided to wait there. The setting was beautiful, the light was magical, and as luck would have it, the deer decided to come onto the road one by one. It was like a fashion show in the wild for the next 45 minutes. Each of them would walk on to the walkway, look briefly in our direction and then disappear into the bushes on the opposite side of the walkway. For me, the show-stopper was this lovely stag, which decided to stare right into the camera. These were some



Darter trail © Dr Ranganath C

of the most beautiful, spotted deer photographs I have ever captured. It was an evening well spent in this part of the park.

We then prodded along this almost private property of the forest officers' residential colony. We were the only people in that area. As we walked along the path, we found a couple of spotted owlets. A little away was a colony of cormorants sun-bathing. And then, there was a bay-backed shrike which decided to pose for us at eye-level. After filling our cards with some frame-filling snaps of the shrike, we walked back to the waiting cycle rickshaws as it was time to leave the park. We were all happy souls that day, and we ended the day with a sumptuous dinner and an extra scoop of Ice cream!

We woke up early on Sunday morning, packed our bags and kept them ready for departure. We entered the park at the earliest hour they would allow us. After witnessing a beautiful sunrise from the lakeshore and a colony of painted storks waking up to a fresh day, we were contemplating whether we should go looking for the pelicans again. A fellow rickshaw driver (Jeetu's friend), who overheard our predicament, suggested that we should go looking for the sarus cranes. He said that on this

cold morning, if we found sarus cranes calling out to each other, there would be breath vapor coming out of their beaks and nostrils as well. Chethan and I looked at each other. With just a nod and no exchange of words, we started walking towards the sarus crane area. On the way, we found a herd of neelghais in golden light, staring into our eyes. A little away were the Sarus cranes. As if they were waiting for us, they started calling out in unison, and we could catch the breath vapor coming out of their beaks and nostrils. It lasted all of about five minutes. With still no words exchanged we walked back happy. We spent another hour or so photographing some ducks, and then it was time to bid adieu to Keoladeo National Park. We drove back to Jaipur to catch an evening flight back to Bangalore. We came back with our hearts filled with joy and our memory cards filled with some wonderful moments captured!

PS:

1. For those interested, Devendra can arrange a day trip to Chambal River (Indian Skimmers & Gharials)
2. The best time to visit Bharatpur would be in December (a little foggy in the mornings, if that is what you like) or January (clearer sky). By mid-February,

the water level usually recedes. That's when the Pelicans come closer to the shore, and I also believe the darters can catch bigger fish!

• Dr Ranganath C, EFIAP, EFIP, cMoL



Dr Ranganath, a member of YPS, is an Orthopedic Surgeon by profession and is a keen wildlife enthusiast. Largely an avian photographer, he travels widely in search of feathered friends

← Back

Photography – a therapy for improving mental health??

As both a physician and a professional photographer, I have seen how the art and practice of photography can tangibly improve mental well-being. Photography is a visual therapy that can be a powerful form of mindfulness, self-expression, and emotional healing.

The Science behind how Photography Enhances Mental Health

Urban professionals today live in a world of work pressure, deadlines, and constant digital noise. The daily commute, long working hours, and the pressure to perform can create a cycle of stress, anxiety, and emotional fatigue. Amidst this fast-paced lifestyle, photography has quietly emerged as an unexpected yet powerful therapeutic outlet — a mindful art that allows one to slow down, observe, and reconnect with the world.

Studies show that activities engaging both the creative and analytical parts of the brain — like photography — can help balance emotional well-being. When we are doing photography, we get completely absorbed and focused on what we are doing, so that we lose track of time and any worries melt away. This often happens when doing something creative, challenging, or enjoyable acts like photography, music etc.

Exposure to natural light and green landscapes has shown to increase the serotonin and endorphin levels in the body, both linked to improved mood. A simple weekend of bird or landscape photography can be more restorative than hours spent scrolling social media.

Mindfulness

"Taking a photograph is an act of mindfulness, a practice where we engage fully with the present moment, calming the mind and fostering emotional balance."

With our current lifestyle and stress, we have forgotten to pause and practice mindfulness. Looking through a viewfinder naturally slows you down. When you go out in nature with your camera, you notice many magical moments like the beautiful morning golden light spreading its magic across

the landscapes, the beautiful dew drops on leaves, hear the music of nature's sound and observe the morning rituals of the birds, butterflies and mammals. This observational process grounds the mind, reducing rumination and stress. Urban professionals who spend their days in front of screens can particularly benefit from this mindful engagement with the real world and nature outside the closed office rooms.

Creative Expression as Emotional Release

"Photography is not just an art; it is a gentle form of self-care that can promote mental clarity, reduce anxiety, and reignite joy."

Photography offers a non-verbal form of self-expression. Art therapy research consistently shows that creative visual expression aids emotional processing. Photography allows individuals to communicate feelings when words fall short. Translating these feelings into images — whether through shadows, colors, or abstract compositions — becomes a silent form of emotional release. Over time, this helps build resilience and emotional balance.

Purpose in life

"Photography gives us not only a lens to see the world, but also a reason to engage with it—infusing each day with meaning, intention, and a renewed sense of purpose."

This reflects the idea that the act of creating and observing through the camera helps individuals discover new motivations and a greater connection to life's journey. Learning and refining photographic skills fosters a sense of progress and achievement, key factors in maintaining positive mental health. Sharing images in photo exhibitions and competitions gives photographers an experience of mastery and purpose, countering feelings of stagnation often associated with depression or burnout.

Community and Connection

Photography also fosters social connection — through clubs, photography WhatsApp groups, photo-walks, and exhibitions. Sharing images

and experiences builds a sense of belonging, reducing isolation often felt by urban professionals. Constructive feedback and appreciation can also boost self-esteem and purpose, vital elements for psychological well-being.

A Practical Wellness Tool

"Photography is an aid to calming the mind."

Just as doctors recommend exercise for physical health, photography can be seen as "visual therapy" for the mind. Anyone, regardless of skill level, can integrate photography into daily self-care routines. Taking short photography walks, or simply capturing moments of joy in everyday life can cultivate awareness and inner calm. The emphasis should always be on engagement and enjoying the process of capturing the image rather than technical perfection or social media attention.

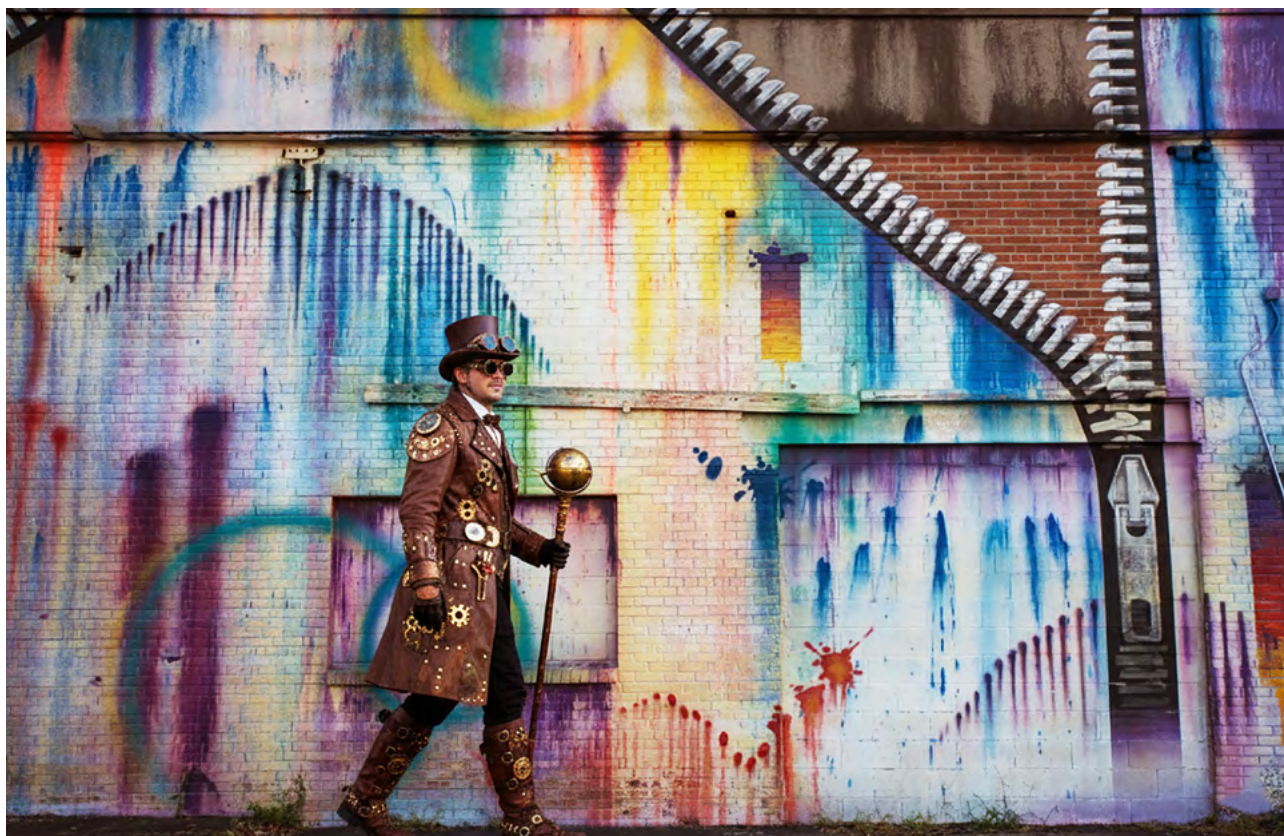
In today's fast-paced urban life, photography offers more than images; it reminds professionals that mental clarity begins when we learn to pause, observe, and see beyond the routine.

• Dr Pradeep GCM
Neonatologist and Professional Photographer



Dr Pradeep is a Neonatologist (a Paediatrician specialised in care of the newborns) by profession working at Ramaiah Medical College. He is an avid nature photographer. He balances his professional life with his passion for photography quite well and has earned photography distinctions like AFIAP & AFIP. He has also started a Photography club at Ramaiah medical college to teach & mentor photography skills among medical students.

America's Open-Air Galleries



Steampunk Man © Thejas K R

The first time I noticed it, I was not even looking for art.

I was chasing sunlight down a narrow street between old warehouses, the kind of place where silence collects like dust. The air smelled faintly of metal and rain. Then, without warning, the wall beside me came alive, splashes of color bleeding through cracked bricks, a kaleidoscope fighting its way out of the gray.

A wall emerged, half-hidden, painted over, painted again, yet still breathing beneath the layers. Above it, streaks of turquoise dripped like tears that refused to dry.

And then he appeared, a man in a top hat and goggles, dressed as if he had stepped straight out of another century. His long brown coat shimmered with brass gears and leather straps. He walked past the wall with quiet confidence, his golden cane catching the morning light. For a brief second, I could swear the city itself had unzipped, a zipper of brick peeling open to reveal something wild and alive beneath its concrete skin.

That moment stayed with me.

Because street art in America is exactly that, the city unzipping its soul. It is a heartbeat painted in public, visible to anyone willing to look up from their phone and pay attention. It speaks in many dialects, loss and longing in one corner, humor and rebellion in another. It honors the fallen and teases the living. It remembers what official history forgets.

From the vast deserts of Texas where half-buried cars rise like neon fossils, to the humid backstreets of Houston where murals preach love, identity, and justice, each public art tells a story. Some shout. Some whisper. But all of them dream, of freedom, of visibility, of being seen and heard even if only for a fleeting moment before the next layer of paint comes along.

Public art is America's open diary. It is chaotic, colorful, and unfiltered. It is not framed or signed. It is temporary, like all great truths. Yet in its impermanence, it leaves something lasting: the reminder that art does not belong only in museums; it belongs wherever people dare to feel.

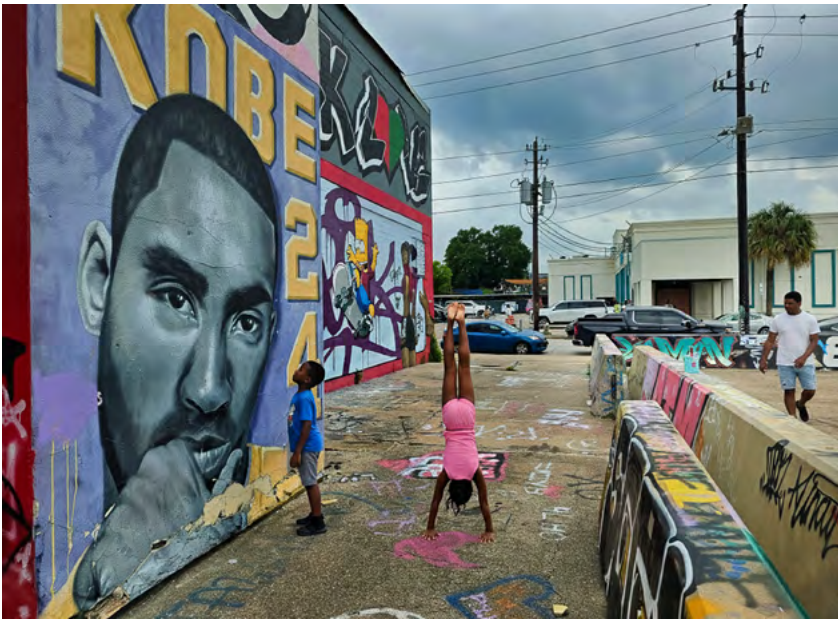
Between History and Imagination

Steampunk man appeared from the Victorian age striding through a world of neon dreams. Behind him, the wall exploded in a riot of modern graffiti, splashes of magenta and turquoise, drips of rebellion.

The contrast was magnetic, history and modernity colliding in one frame. I lowered my camera for a moment, just to take it in. When I finally spoke to him, he smiled and said he was dressed in Steampunk style. "Think of it," he said, "as a time that never was, where steam powered machines instead of electricity." His words, like his attire, blurred the line between history and imagination. It was one of those encounters that makes street photography magical, when the world pauses to tell you a story you never knew you were looking for.

Storytelling Walls

In the beginning, street art spoke in whispers, coded messages sprayed under bridges and along the sides of freight trains. In the shadows of the



GraffitiArt © Thejas K R

city, graffiti was not about beauty; it was about existence. It was the cry of those the city refused to see, the sound of names reclaiming space in a world that often erased them. Every tag said, 'I am here'.

Over time, those whispers began to change. They grew larger, more deliberate, more hopeful. The anger turned into a narrative. The scrawls became portraits. The walls began to heal.

One humid afternoon in Houston, I watched a young boy stand before a

massive mural of Kobe Bryant. His chin lifted upward, eyes wide with the kind of awe only a child can hold, that mix of belief and disbelief that greatness could come from a place that looked like his own. The mural was vivid: Kobe mid-motion, intensity in his gaze, his number "24" blazing gold against a backdrop of violet.

Beside him, his little sister did cartwheels, the chalk drawings she had scribbled earlier spelling "dream big" in looping pink letters. Their father watched quietly from a few steps away, his face carrying both pride and nostalgia. You

could feel it, this was not just paint. It was prayer.

For that boy, Kobe was not only an athlete. He was proof that a black kid from a tough neighborhood could rise, could fall, and could still rise again. For many children, these murals are mirrors. They are rare spaces where they see someone who looks like them painted larger than life, not as a headline, but as a hero.

From rebellion to remembrance, street art had grown up, without losing its edge. It still spoke truth to power, but now it also spoke to the hearts of children who looked up and saw hope painted ten feet high.

Beyond Graffiti

Drive west far enough, and the art follows you.

The cities fade into plains, the billboards thin out, and the sky opens wider than you thought possible. The air begins to smell like dust and gasoline. Then, just outside Amarillo, Texas, the horizon breaks into something strange. Ten Cadillacs, half-buried nose-first in the desert soil, rising like fossilized ships from an ocean that long ago dried away.

This is Cadillac Ranch, equal parts sculpture, myth, and pilgrimage. The cars are tilted at the same angle as the Great Pyramid of Giza, their tailfins reaching toward the sky like stubborn prayers.



CadillacRanch © Thejas K R



AbandonedCar © Thejas K R

Once pristine machines of American luxury, they now wear the wild armor of color and chaos. They have decades of graffiti piled upon itself, names overlapping like generations talking all at once.

Every visitor comes with a story and a can of paint. Some spray their initials; others write confessions, wedding dates, or fragments of poetry. Layers of paint melt together under the desert sun until words lose meaning and only emotion remains. The desert wind carries the hiss of spray cans and the laughter of travelers.

When I visited, a boy named Joseph stood on tiptoe to reach the door of a crimson Cadillac. His father steadied him with one hand while snapping a photo with the other. The boy wrote his name in crooked letters, turned around, and grinned.

"Now I'll always be part of Texas!" he said.

There was no rebellion in his voice, only joy.

Here, street art was not an act of protest, but of participation. Cadillac Ranch does not belong to a single artist; it belongs to everyone who adds to it. The beauty

lies not in permanence but in surrender, in knowing that your mark will soon be covered by someone else's, and still choosing to make it anyway.

The Beauty of Decay

A few miles away, in a small Texas town, I met a man named Roy.

He was standing beside an old pickup parked near what used to be a gas station, the kind with a single rusted pump and a faded sign that read Regular 89¢. The truck looked like it had been there for decades, half-swallowed by dust and prairie grass, its turquoise paint peeling away like old wallpaper revealing layers of time.

"Used to belong to my daddy," Roy said, resting one calloused hand on the dented hood. His voice carried the slow rhythm of someone who had outlived a hurry. "He drove this thing every day. Hauled hay, groceries, sometimes even the preacher."

The evening sun slanted low, turning the rust on the truck into liquid gold. A breeze passed through the grass, lifting the faint smell of oil and rain. For a moment, it felt like the truck itself was breathing and quietly remembering.

"Funny thing," Roy added after a pause, "some photographer stopped by last week and called this art."

He chuckled, not out of disbelief, but with a kind of gentle amusement, as if the notion tickled something deep inside him. "Guess they see something I don't. To me, it's just what's left."

But maybe that is what art really is, what's left when everything else fades.

Street art, I realized, is not always painted. Sometimes it is found. It lives in the accidental compositions of decay, in chipped doors, broken signs, and rusted dreams. The corrosion, the neglect, the quiet persistence of things that refuse to disappear, tell their own story.

Whimsy in Transit

Some Houstonians decided to turn regular cars into rolling art galleries.

At the Houston airport, amid the constant hum of luggage wheels and departure calls, something impossible shimmered beneath the sterile terminal lights, a car that looked like it had rolled straight out of a fever dream. Its entire body was covered in buttons, bottle caps, beads, and fragments of mosaic tile that caught the light like a living kaleidoscope. Every



AirportArt © Thejas K R

inch of it told a story, a joyful rebellion against the gray sameness of travel.

Houston's annual Art Car Parade has been transforming beat-up sedans and pickup trucks into mobile masterpieces since the '80s, proving that Texans will bedazzle absolutely anything given enough time, glue, and imagination.

Now the Houston airport has joined the fun with "Karmadillo", a cheeky art installation featuring that same armored critter perched atop a 1997 Toyota Camry. It is part spiritual pun, part Texas humor: a reminder that even roadkill deserves a second chance at fame, and that karma, apparently, always rides shotgun in the Lone Star State.

I stood there for a while, watching as travelers posed for selfies beside it, strangers who moments earlier had been nothing but moving luggage in a hurry. The car made them pause, laugh, and connect. It was absurd and brilliant

at the same time, and that was precisely the point.

Turning Public Art Turns Cities into Stories

Public art reminds us that beauty does not need permission. It appears wherever people bring hope to the surface, on cracked walls, rusted trucks, buried Cadillacs, or even a Camry crowned with an armadillo. It turns the ordinary into something unforgettable and gives strangers a reason to pause and connect. What museums keep behind glass, the streets give back to everyone. Each mural, sculpture, or spray-painted word becomes part of a larger conversation that outlives the artist. These creations matter because they do more than decorate a city; they give it a pulse. They remind us that we are not just passing through, we are part of the story written on its walls. And as sunlight moves across painted bricks or

catches the shimmer of a mosaic car, we remember that the world, like art itself, is never finished, but is always waiting for someone brave enough to add a little more color.

• 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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Mother's Love

Principle of UNITY in Composition is described by Ben Clements (USA, 1979) in his book 'Photography Composition', in which it is quoted 'Fewer the number of units in a Frame, the greater the attraction power of the picture, the attraction in a photograph is at once from the main object, with different Objects in a picture, each one having individual force of interests & attraction, visual impact is more likely to be impressed on viewer's attention, when competition with in the picture is lessened; where in, in isolation the attraction is instantaneous. The addition of a second unit compels the eye to digress from the first object to the second and back again to that main object, thus enhancing 'Unity' in that picture composition, when every other element supports rather than competing." The remarkable image 'Mother's Love' by Mr Rajashekar H. K. beautifully illustrates this value of composition.



Captured on August 21, 2019, in Adilabad district, Telangana, the image features a mother and child from the Mathura

Banjara tribe, a community that migrated centuries ago from the Mathura region. Living in small hamlets called Thandas, these tribes remain vegetarian and strive to preserve their traditions amid modern influences. Early one morning, Rajashekar noticed a tribal mother preparing to boil water for her child's bath. As smoke rose from the fire, it began to fill the lower frame, and the child started weeping. The backlit jewellery of the mother shimmered against the sunlight, radiating authenticity and grace. Sensing a strong visual opportunity, he composed the frame with the mother and child as the focal point, while the hay and smoke formed the supporting background — achieving perfect visual harmony. After a gentle "lelo" (take it) from the mother who was in her moods to console the child, he captured this storytelling moment — spontaneous, tender, and timeless. He shares with freshers that in such opportunities, one makes camera settings and uses the angle instantaneously to capture the rim light and aesthetic candid expressions of the subject. Also, to capture the traditional jewellery of the subject as well



Mothers Love © Rajashekar H. K

as the supporting background without any disturbance. He also advises that while taking such pictures, one should have lots of patience to be alert and assess the play of good light together with the subject's natural expression in a fraction of a second to capture that magical moment.

For over 45 years, he has been one of the most respected photojournalists in India. After 10 years of freelance photography, he joined Deccan Herald in New Delhi. Later, India Today Chennai as Principal Photographer. He has exhibited over 3,000 photographs across 50 Countries with 300 Photography awards, holds 28 distinctions from 7 countries, in photojournalism. He worked for several publishing houses, was a contributor for Coffee Table Books for the Government of Karnataka and others. He has been into Artistic Photography since 1980, in Street, Culture, Festivals, People, Nature, Wildlife and also a passionate traveller and adventure enthusiast.

The camera and settings he used are Nikon D7200, with Lens 24–120mm (at 32mm), Aperture: f/9, Shutter Speed: 1/500 sec and ISO: 400, handheld

Technically, the settings were ideal; a fast shutter froze the child's expression, while a mid-range aperture ensured sharp focus across the mother & child and reasonable focus on the background. ISO 400 provided pleasing tonal balance and retained subtle shadow detail, enriching the scene's warmth. From an aesthetic

standpoint, this image demonstrates exceptional pictorial composition.

- **Unity:** The unity among all elements, mother, child, hay, smoke and tone is strong and harmonious, avoiding any visual competition.
- **Infinity:** The positioning of the mother and child creates a timeless appeal that draws the viewer's gaze repeatedly.
- **Balance:** The main subjects are well placed near the golden cross points (rule of thirds), while supporting elements such as hay and smoke on the opposite side maintain balance and equilibrium to the Frame.
- **Vitality:** The frame is filled with mood, tone, and life, making the image emotionally and visually compelling.

With these outstanding compositional qualities, Rajashekar demonstrates a deep understanding of both visual harmony and cultural storytelling. This photograph not only reflects technical mastery but also celebrates the timeless universal bond between a mother and her child, a true award-worthy creation.

• 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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Flash Forward

How a Flash Works: The Science Behind That Sudden Burst of Light

Whether you're capturing a birthday party or shooting wildlife at dusk, flash photography helps freeze a moment in time with clarity. But what really happens inside that tiny flash unit when you press the shutter? The process is an elegant mix of physics, chemistry, and engineering—centred around a brilliant burst of light created by ionised gas and powered by high-voltage electricity. Here's a breakdown of how a flash works and the science behind it.

The Flash Tube and Xenon Gas Burst

At the heart of most camera flashes lies a flash tube filled with xenon gas, a noble gas known for its ability to emit bright white light when electrically stimulated. This flash tube is usually a small, curved or straight glass cylinder, often visible on external flash units.

When a photograph is taken and the flash is triggered, a short-duration, high-voltage electrical current is passed through the xenon gas. This causes the gas to ionise—its atoms lose electrons and become charged. The result is a plasma arc, a glowing bridge of ionised gas that emits a sudden burst of intense, white light. This process is nearly instantaneous and is incredibly bright, albeit very brief—typically lasting from 1/1000 to 1/200 of a second.

Role of the Capacitor: Charging for the Burst

To create such a high-voltage current so quickly, camera flashes rely on a capacitor—an electrical component that stores energy and releases it in a rapid pulse. When the camera is preparing to fire the flash, the capacitor slowly charges up from the battery. Once it reaches a threshold voltage (often over 300 volts), it stands ready.

Upon triggering, the capacitor discharges almost instantaneously through a trigger transformer, which generates a high-voltage spike (up to several thousand volts) that initiates the ionisation of xenon gas. This spike starts the arc; the rest of the energy from the capacitor flows through the ionised gas, producing the full flash of light.

Inverse Square Law: Why Light Diminishes with Distance

Light from a flash doesn't just vanish after it fires—but it does diminish rapidly with distance. This is governed by the inverse square law:

$$\text{Illumination} = 1 / (\text{distance}^2)$$

That means if your subject is twice as far from the flash, it receives only one-fourth the amount of light. This is why subjects further from the flash appear darker, even though the flash output hasn't changed. The light spreads out in three dimensions, covering a larger area and thus losing intensity.

Angle of Spread and the "Cosine Falloff" Paradox

Light doesn't just fall off with distance—it also falls off more sharply when it strikes a surface at an angle. This is due to Lambert's Cosine Law, often referred to as the cosine falloff. Here's the paradox:

A subject at the same distance from the flash appears dimmer when lit at an angle, compared to when lit directly.

Why? Because the illuminated area increases as the light hits the surface at a slant, spreading the same energy over a larger surface area. This paradox can trip up beginners in flash photography—especially in portraits where the light is off to the side or above, creating unexpected shadows and falloffs.

Color Temperature and Flash Duration

Flashlight is very similar to daylight in color, typically around 5500K on the Kelvin scale. That makes it excellent for photography, matching ambient sunlight in color balance.

Flash duration also plays a critical role. Modern flashes allow TTL (Through-The-Lens) metering, which can adjust flash duration in microseconds to precisely expose a scene. Shorter durations are useful to freeze fast motion, such as water splashes or flying insects.

TTL and High-Speed Sync (HSS)

- TTL flash meters the scene through the camera lens just before the shutter opens and adjusts the flash output accordingly—great for fast, on-the-go shooting.
- High-Speed Sync (HSS) allows the flash to work with shutter speeds faster than the camera's native sync speed (usually 1/200s to 1/250s). It achieves this by pulsing the flash multiple times as the shutter curtain travels, effectively mimicking continuous lighting for ultra-fast exposures.

Conclusion

The flash is much more than a bright pop—it's a miniaturized science experiment happening in milliseconds. From the high-voltage capacitor discharge and xenon gas ignition, to the physics of light dispersion and angular falloff, each flash shot is a triumph of controlled energy and intelligent design. Understanding how it works not only deepens your appreciation of photography but also helps you use your flash more creatively and effectively.

• Raju A K, AFIAP



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

The Power of Multiple Flashes in Photography

One of the simplest yet most effective ways to elevate your photography is by using multiple flashes. While two flashes can get you decent results, three flashes are highly recommended for creating depth, detail, and a natural-looking balance of light.

Understanding Light Through Your Hand

Here's a quick exercise: wherever you are, lift your hand and look at your four fingers under any light source. You will notice three distinct shades of light:

1. The main light – This is the brightest side where the light hits directly.
2. The transition or mid-tone – This is the area where the light begins to fall off, not too bright and not too dark.
3. The shadow – This is the darkest side, opposite the main light.

Notice that even the shadow side usually has some detail—it is not a 'black hole.' Similarly, the highlight side may be brighter but should not burn out into pure white. Between these extremes lies the mid-tone, which provides balance. These three tonal zones are what make objects look three-dimensional to the human eye.

Why Use Flash Instead of Ambient Light?

Ambient light is beautiful, but it often

requires slower shutter speeds, which can lead to blur if the subject or camera moves. A flash, on the other hand, produces a short, crisp burst of light that freezes the moment with sharpness. The challenge is to control this light so it doesn't look artificial. By carefully placing and balancing multiple flashes, you can mimic the natural three-shade light pattern you just observed on your hand.

Setting Up Three Flashes

Think of your subject as standing at the center of a clock face, with you (the photographer) standing at 6 o'clock, facing 12 o'clock. Here's how to place your flashes:

1. Main Light (Key Light): Place your first flash at either 4 o'clock or 8 o'clock, depending on which side the subject is facing. This light defines the shape of the face or object and serves as the dominant source. This first flash should be the most diffused light source. It could be the biggest source of light.
2. Fill Light (Mid-tone Light): Position the second flash at 6 o'clock, near or slightly off the camera axis. Its role is to soften shadows created by the main light, adding detail to the mid-tones without overpowering them. This light source should be mediocre diffused.
3. Back Light (Rim or Hair Light): Place

the third flash at an angle behind the subject—roughly 1–2 o'clock or 10–11 o'clock. This light separates the subject from the background by highlighting edges, shoulders, or hair, creating depth and preventing the subject from blending into the scene. This light source can be small and harsh, like a direct flash without any diffusion.

Pro Tip: Always keep your flashes above the subject's eye level. Lighting from below often creates unnatural and unflattering shadows (the "horror movie" effect). Use a sturdy Tripod so that you can concentrate on the lighting.

Balancing the Flash Ratios

Getting the light balance right is key. Here's a practical starting point for exposure ratios:

- Main Light (Key): Set about half a stop brighter than the base exposure. This gives the subject a gentle highlight without washing out details.
- Fill Light (Camera-side): Reduce this by about one stop below exposure. This ensures shadows remain but are softened enough to show detail.
- Back Light (Rim): Adjust carefully depending on the subject's surface:
- Shiny surfaces (metal, polished skin, glossy clothing): Keep it 2–3 stops



The flash setup is as follows:

- The flash mounted on top of the camera is kept at a very low power, about 1/32 output. Its role is not to light the subject but simply to trigger the other two flashes, since direct light from the camera's angle usually flattens the subject and is best avoided.
- On my right, positioned at about 2:30, is the main light — a large soft source. This serves as the key light, illuminating the flower overall with gentle, even light.
- To my left, slightly behind the subject at roughly the 10 o'clock position, is a harsher flash that adds highlights and definition along the edges, creating depth and separation.

below to avoid harsh reflections.

- Matte surfaces (human skin, fabric): Around 1 stop below works well.
- Hairy or textured subjects (animals, rough fabrics): May need slightly above correct exposure since these surfaces absorb light.

This isn't a rigid formula—think of it as a guideline. The best approach is to experiment while reviewing your images on the spot. Small tweaks make a big difference.

Final Thoughts

Mastering multi-flash setups is less about technical complexity and more about observing how light naturally behaves. Remember the three shades you saw on your hand: highlight, mid-tone, and shadow. Once you learn to replicate that balance with flashes, your photos will gain a professional polish—sharp, crisp, and full of depth.

Photography, after all, is painting with light. And the more skillfully you place your lights, the more lifelike and compelling your images will be.

• Raju A K, AFIAP



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



Flowers clicked with multiple flashes © Raju A K



Flowers clicked with multiple flashes 2 © Raju A K



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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More laurels for Dr̥ṣṭi at the PSA Newsletter Contest

Dr̥ṣṭi, the YPS Journal, wins the prestigious Arthur P Henricks Memorial Award, the topmost award at the PSA Newsletter Contest, for the 2nd time!

The Arthur P Henricks Memorial Award honors Photographic Society of America's (PSA) President from 1975-79. This award is made to the publication with the highest score. The Newsletter Contest receives many entries from photographic clubs worldwide. A panel of three judges reviews all entries, and the awards are determined based on criteria in three areas: Presentation, Production, and Content.

The editorial team has been submitting Dr̥ṣṭi each year, since 2021, for this contest, and there has been some recognition or the other every year. Following is the summary of recognitions:

2021: February issue

- Overall Contest – Honorable Mention 5
- Best Front Page: Golden Glance by Uday Hegde
- Best Use of Photography
- Best Table of Contents

2022: January-February issue

- Best Banner
- Best Layout
- Best How-To article: Basic Portrait Photography Lighting by Mr Ashok Kandimalla

2023: March-April issue

- Arthur P Henricks Jr Memorial Award, the topmost award at the 2023 PSA Newsletter Competition
- Best Layout
- Best Technical Article: Getting Started with Photomicrography by Raghuram Annadana

2024: March-April issue

- Honorable Mention
- Directors Choice Award
- Best Cover Page: Wonder What The Future Holds For Me by Sathya Vagale



Long Horn Beetle by Raghuram Annadana

2025: March-April issue

- Arthur P Henricks Memorial Award, the topmost award at the 2025 PSA Newsletter Competition, for a second time! It was ranked #1 with top scores
- Best Cover Page: Long Horn Beetle by Raghuram Annadana
- Best Technical Article: An Introduction to 3D Photography by Dr V G Mohanan Nair

The Executive Committee is proud of the Editorial team, both past and present, and congratulates them for their significant contributions since 2021 to this humongous success.

Present Team Dr̥ṣṭi:

Editor: Manju Vikas Sastry V, ESFIP, AFIP

Editorial Team:

Digwas Bellemmane, EFIAP/p, EsFIAP, EFIP, EsFIP, EPSA
M S Kakade

B V Prakash

Prema Kakade, ESFIP, EFIAP, EFIP, GPA.PESGSPC, cMoL, E.CPE

Some comments from the judges:

"I am impressed by the variety of your content. You have included something for everyone: editorial, travel, technical, personal spotlight, and tips and tricks. Congratulations on inspiring your members to write, photograph, and contribute to your publication."

"I enjoyed reading the articles which covered a variety of subjects, and my congratulations to the contributors for very informative/educational and well-written articles supported with many great images."

"As already mentioned, articles are of a very high standard. Very well written and a pleasure to read. Accompanying images, too, are excellent. There is a wide variety of articles to keep the reader engaged and motivate them to

take part in your future activities."

"Great job on proofreading, as I did not see any spelling or grammatical mistakes."

"I really liked the fact that you had planned your text layout well and carried it right through. Lines and paragraph spacing too were consistent for easy reading. Your magazines has good page margins defined by a thin grey outline. Well done!"

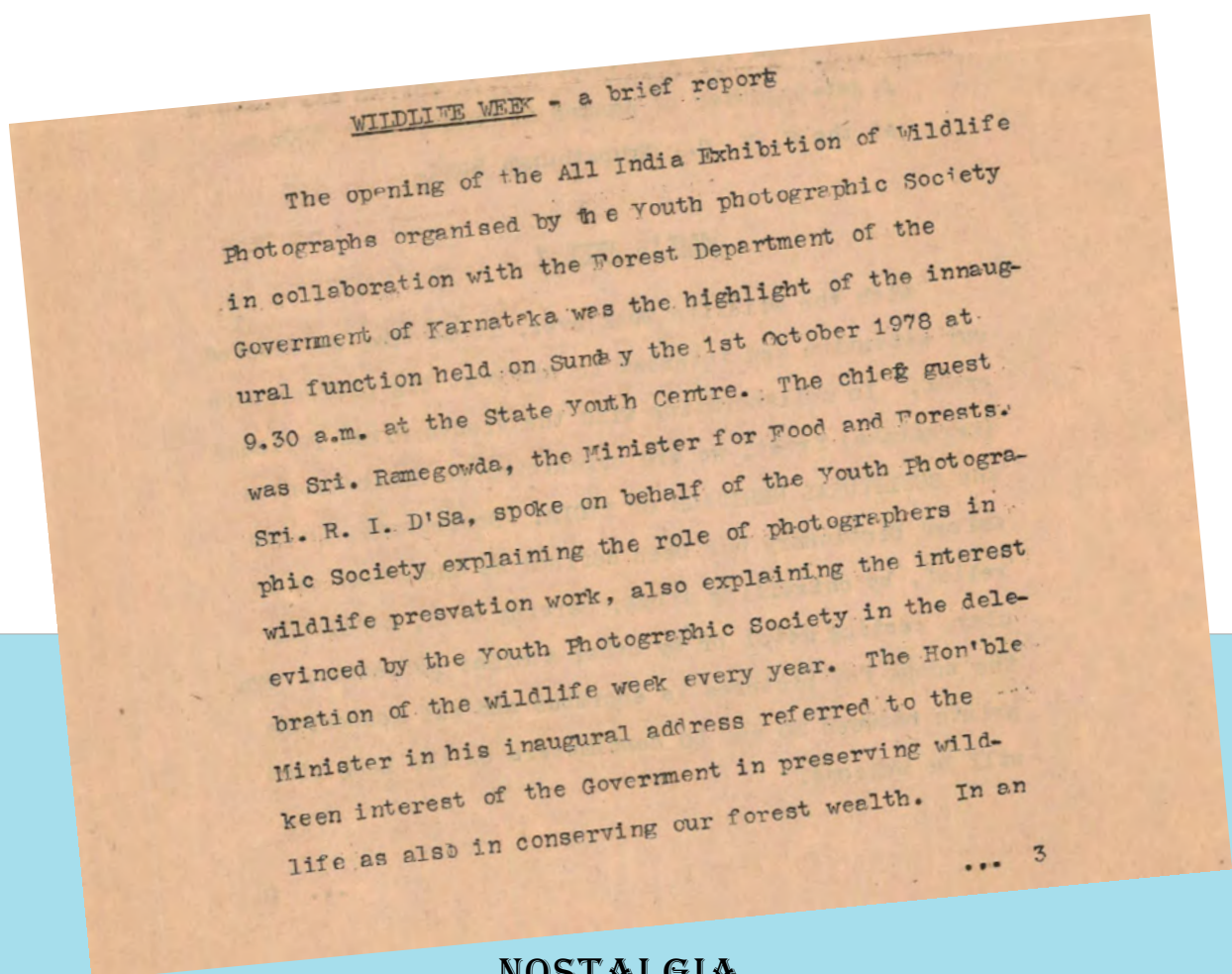
And many more!

For those who haven't yet downloaded the version, here is a **Link to Download The Mar-Apr 2025 issue of Dr̥ṣṭi**:

<https://www.ypsbengaluru.com/download/17861/>



M S Kakade Director, YPS.
Member, Dr̥ṣṭi Editorial Team



NOSTALGIA

Photographs make memories.

Newsletters and Journals record happenings creating memories.

Youth Photographic Society, going strong at 54 years
has gathered many memories!

Nostalgia brings you these interesting titbits from the YPS Newsletters
of yore or from fond memories stored with its many Members.

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The Untamed Horizon

The YPS Saturday Meet on September 13 became a memorable evening of travel and imagination, as members were taken on a visual journey to the heart of Africa. Anitha Mysore presented her show *The Untamed Horizon*, a collection of images from Masai Mara and Amboseli that spoke as much about mood and atmosphere as they did about wildlife.



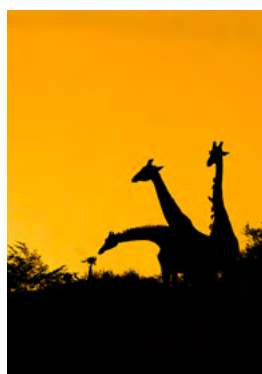
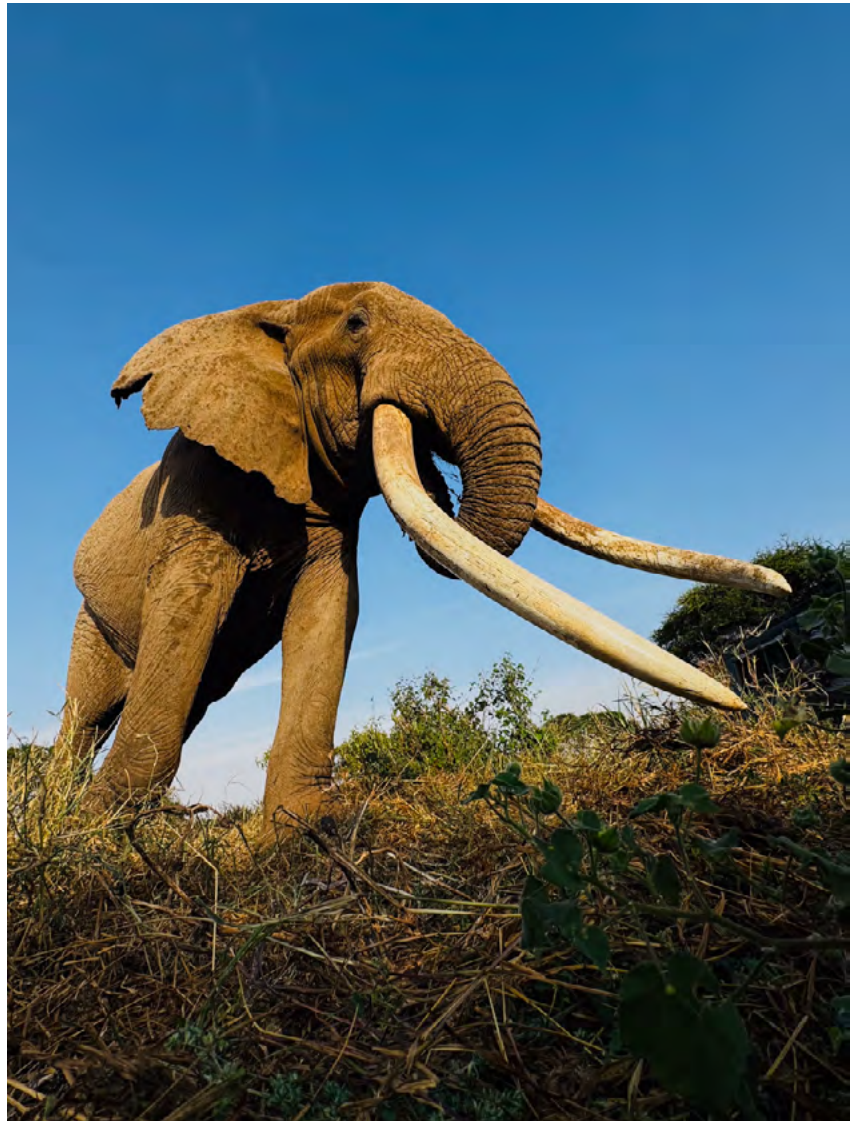
Anitha's presentation was impressive in how she incorporated the African sky into her narrative. The images were not merely focused on wildlife, but rather on the interactions among animals, the land, and the sky.

Among her images, the giraffes stood out as her personal favourite. Anitha described how their elegant necks and quiet grace seemed almost designed to converse with the sky. She captured them often in silhouette, their long forms rising gently into the horizon as if they were part of the landscape itself. For her, giraffes embodied a rare harmony between earth and sky, and she spoke with warmth about the patience it took to wait for the right light to honour their beauty.

A lion outlined against a fiery sunset carried a sense of solitude and strength, while herds of wildebeest moving under restless clouds seemed to echo the eternal cycles of survival and migration.

Anitha reminded the audience that the drama of Africa lies not just on the ground but also above it. A single acacia tree under a storm-laden sky became an image of endurance. Elephants crossing the plains of Amboseli appeared almost spiritual, dwarfed yet dignified under an expanse of open sky. These moments, fleeting in reality, became timeless in her frames.

Members responded warmly to her ability to combine technique with emotion. The silhouettes, the use of space, and the sensitivity to changing light and colour gave the slideshow a quiet poetry. It was less about showing the biggest animal or the closest shot and more about evoking the feeling of being in that vast wilderness.



The session closed with reflections on how storytelling in photography comes alive when one pays attention to the sky, the light, and the mood. For many, it was an inspiring reminder that the horizon is never just the edge of the frame — where the story truly begins.



Dr Minnu Kejriwal PhD

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

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Fragments Of The Untamed

Photographing frogs and snakes is a formidable challenge, as their habitats often lie in difficult terrain and demand great caution—one wrong step could invite a dangerous encounter. Capturing such subjects successfully requires not only technical skill but also immense passion and patience, especially for those who aspire to discover species previously unknown to science.



Recently, YPS members had the rare opportunity to witness some of the world's most elusive amphibians and reptiles, as well as stunning images

of mammals. On September 20th, at the YPS Hall, Mr Uday Hegde delivered a fascinating presentation showcasing his remarkable photographs of rare frogs, snakes, and mammals. This evening left the audience both enlightened and inspired.

The presentation revealed the extent of Uday Hegde's travels across India in pursuit of these extraordinary images, many of which were taken in remote locations rarely known or accessible to the public. His photographs transported the audience into the very heart of these habitats, so thoughtfully composed that viewers could almost feel as though they were standing amidst the natural surroundings themselves.

Another aspect that captivated the audience was his masterful use of light, which added remarkable depth and emotion to each image, creating a truly immersive visual experience. Some of the photographs showcased were part of upcoming publications, making it a special privilege for YPS members to enjoy an exclusive first viewing. The list of images exhibited by Uday is given below, reflecting the immense effort and dedication behind his remarkable collection.

Frogs

1. Galaxy Frog
2. Utham's tree frog
3. Ochlandra reed frog
4. Star Eyed Bush Frog
5. Star Eyed Tree Frog
6. Green-eyed bushfrog
7. Lichen bush frog
8. Variable bush frog

9. Ghatixalus magnus
10. Horned Frog
11. Moss frog

Snakes and Lizards

1. Malabar Pit Viper
2. Hump-nosed pit viper
3. Large Scaled pit viper
4. Green vine snake
5. Gunther's Vine Snake
6. Large Scaled lizard
7. Bamboo Pit viper
8. chameleon
9. Rock Python
10. Bridal Snake
11. Sand Snake
12. Leopard Gecko
13. Saltwater Crock
14. Maya's Pit Viper
15. Pop's pit viper
16. Mock Viper
17. Red tailed pit viper
18. Assam snail eater
19. Anderson's slug snake
20. Red necked kheelback
21. Tawny cat snake
22. Mizoram parachute gecko
23. Monitor lizard

Mammals from India

1. Elephants
2. Nilgiri tahr
3. Jackal
4. Indian Grey Wolf
5. Fishing cat
6. Leopard
7. Black leopard
8. Red panda
9. Pallas Cat
10. Tibetan Wolf
11. Blue Sheep

From Deserts of Dubai

1. Different types of geckos
2. Oryx

From Africa

1. Lions
2. Elephants
3. Leopard
4. Chetas
5. Giraffe

Uday explained that each of his photographs was the result of meticulous preparation—carefully researching the locations, planning the equipment, and studying the behavior of the species to be photographed. While most photographers typically plan around equipment and timing, his approach is uniquely focused on specific species. He shared that once he sets his goal, he remains

unwaveringly committed to capturing only those species, no matter what else he encounters—an inspiring testament to his dedication and discipline.

During the presentation, he showcased images captured from every corner of India—each one unique, captivating, and unlike anything most of the audience had seen before. His photographs spoke volumes about the challenges he faced in creating them. Uday also recounted a harrowing experience in which he narrowly escaped a crocodile attack while placing his tripod and camera in a lake—an incident that left everyone in the hall with goosebumps.

The presentation was truly immersive and captivating, and it was evident that everyone present thoroughly enjoyed the experience. Those who could not attend surely missed a wonderful opportunity to witness such an extraordinary showcase of wildlife photography. So, when the next session comes around, make sure not to miss it—that's my heartfelt message before signing off.



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

Namibia: A Journey Through Untamed Landscapes And Wild Beauty



An exhibition of the award-winning images from the YPS International Salon 2025 was held on 11th and 12th October 2025 at Chitrakala

Parishath, Bengaluru. As part of the program, a slideshow talk on 'Namibia: a journey through untamed landscapes and wild beauty' was presented by Mr Anantha Murthy, a member and an accomplished photographer. The show took place on Saturday, the 11th, at 3 pm in the basement hall, where the exhibition was also on display.

At the outset, a brief introduction of Anantha Murthy was given, and his photographic journey was traced. It was interesting to note that for him, watching the famous wildlife movie 'Hatari' when he was only 8, was the first step of his fascination with seeing wildlife. By 2011, he was already into wildlife photography with a DSLR camera. Over the years, he



The Watcher in Green © Uday Hegde



Dance of the Dawn © Uday Hegde



Echoes of the Wild © Uday Hegde



Eyes of the Open Plains © Uday Hegde



Guardian of the Misty Woods © Uday Hegde

has crossed many important landmarks in photography through his numerous awards, publication of images in prestigious publications and so on. One of his laudable achievements is that he has photographed more than a thousand species of birds from across the globe.

Anantha Murthy began the program with an outline of the travel plans he had made for his trip to both Namibia and Botswana. For this session, he had chosen a set of pictures on the landscapes and wildlife of Namibia. After a short introduction about Namibia as a wildlife destination, its geographical outline, the seasons and the process of planning, the much-awaited display of images started off. Namibia, located on the western coast of Africa, is a country of diverse landscapes and habitats. Though largely covered in deserts, the country also boasts pockets of greenery, savannah grasslands, and the Atlantic coastline, making it ideal for both the common and rare species of animals and birds. With few waterholes being frequented by different species, it is a haven for wildlife photographers, he said.

The display was thematically organised with the first set of slides depicting the beautiful landscapes. The images of red vibrant dunes and desert scapes with the background of clear blue sky were out of the world. The many petrified trees with leafless branches made for artistic creations, lending an overall charm to the images. Anantha Murthy said most of the towering dunes had been numbered for reference, and some of them can be climbed up, too. However, the region itself is named as Sossusvlei and Deadvlei.

The next set of images is related to the Atlantic coast, nicknamed 'The Skeleton Coast'. It is so named because of the numerous skeletons of whales and seals that are strewn about, and also, many shipwrecks are abandoned. The coast is notorious for the turbulent sea, fog, and shifting sands, which takes the toll of life, including sailors. The well-captured photographs of the coast and the animals, like the lions that visit there, made for a wonderful story.

The main focus of the presentation was on the Etosha National Park, which is home to a wide variety of wildlife. The



Giraffes In Storm © Anantha Murthy



Kalahari Cheetah © Anantha Murthy

images of elephants, giraffes, lions, and cheetahs were simply amazing. He explained how these elephants differed from regular African elephants in that to adapt to a desert landscape, these animals were generally slender and taller with feet wide like a web and smaller tusks. The photographs of Black rhinoceros, Zebras, Warthogs, Black faced impalas, Kudus, Oryx, and Springboks were quite impressive. The bird photographs included rare ones such as the Ostrich, Kori bustard, besides Pelicans and Flamingos. As the display went on, he said, the animals in Namibia are always in large herds and photographing an animal portrait is difficult. The images of waterholes depicted large herds of different species of wildlife. As such, he also informed

that wildlife sightings can be quite good, sometimes even from the camp itself.

As the sequence of mind-blowing photographs kept pouring, the audience sat spellbound by the beauty. By the end of the session, everyone had a feeling of having virtually travelled across Namibia.



B V Prakash

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

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Wildlife Week Presentations

The Waiting Game: Patience; Persistence & Precision in Tiger Photography

As part of the Wildlife Week celebrations, the Youth Photographic Society hosted a fascinating online presentation by Prof. Jitender Govindani on October 3. His session, “The Waiting Game: Patience, Persistence and Precision in Tiger Photography,” opened a window into the untamed world of the tiger and the rare patience required to photograph it.



Prof. Govindani spoke of the forest not as a backdrop but as a living, breathing space where every rustle, call, and silence holds meaning. He described

how understanding the tiger’s habitat—its preference for dense cover, water bodies, and shaded trails—helps anticipate its movements. With a keen observer’s eye, he explained how subtle signs like pugmarks, alarm calls, or a change in bird sounds can guide a photographer long before the tiger appears.

Each photograph he shared was a study in balance and respect. Tigers resting near waterholes, stalking through grasslands, or walking regally on forest paths were portrayed with authenticity and emotional depth. His images were not trophies but testaments to patience and understanding.

Drawing from years of fieldwork, he reminded participants that success in wildlife photography lies not in speed but in stillness. “In the jungle,” he said, “you must learn to listen more than you shoot.” He ended with the words of Steve Jobs, “Stay hungry, stay foolish.” It was a fitting reminder that curiosity and humility are the faithful companions of a nature photographer.

Voices From The Wild

Participants praised the presentation as one of the finest sessions on tiger photography. Many admired Prof. Govindani’s sensitivity to the animal’s behaviour and his deep insight into field ethics. The talk left them inspired to slow down, observe, and earn their images through patience and persistence—the essence of The Waiting Game.



Nature in Close-up

On October 4, 2025, during Wildlife Week festivities, the Youth Photographic Society (YPS) Bangalore organised a virtual session on Google Meet featuring renowned wildlife photographer Satish H.

The presentation, named 'Nature in Close-up,' moving away from the grandeur of landscapes and wildlife spectacles, Satish guided viewers into the delicate universe of details. His close-up studies revealed textures, patterns, and intricacies often missed by the naked eye.

Among the highlights were his remarkable photographs of mushrooms, Leaf structure, species of flies, caterpillars, and tadpoles, which stressed the reflecting hues and transparencies in flowers. He captured these in diverse forms, shapes, and colours by highlighting the features of backlit subjects and blurred backgrounds. Satish balanced aesthetic storytelling with practical instructions.



Satish H proposed that pre-visualisation may be the key element in determining the equipment needed and setting the exposure triangle to balance the components for achieving a specific effect and desired result.

He discussed the challenges of close-up photography, including controlling depth of field, utilising natural light, and achieving sharp focus under varying field conditions, especially in the wind.

He highlighted the importance of patience and sensitivity, pointing out that every minute subject, from a butterfly's wing to a dewdrop, has its own narrative waiting to be discovered.

Satish conveyed that close-up photography is not just about magnifying subjects, but about developing the ability to notice what is often overlooked. He showcased images of flowers captured from 2 cm to 4 mm in size.

The presentation served as both a guide and a lyrical reminder that wonder exists not just in the grandeur of nature, but also in its tiniest, most subtle elements.



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.



Bonnet Macaques © Satish H



© Satish H



Eyes are watching © Satish H

Spotlight: Images of Mushrooms

The series on mushrooms served as the focal point of the presentation. Satish treated the fungi like sculptures showcased in a variety of environments, emphasizing their unique caps, stems, and textures. These detailed images depicted mushrooms not merely as ordinary woodland flora, but as remarkable natural masterpieces, revealing their fragility, complexity, and the understated beauty of life.

Macro Walk In Kalkere Arboretum

Mentor- Mr H Satish

As part of the Wildlife Week celebrations, YPS organized a macro photo walk on 5th October 2025 at the Kalkere Arboretum. The walk was mentored by Mr H Satish, a seasoned photographer with vast experience, particularly in the macro genre.

The session began around 8:00 a.m. with introductions among the mentor and participants. Mr Satish gave a brief overview of macro photography and outlined what to expect during the walk, although many participants were already familiar with this type of photography.

The walk lasted for about three and a half hours, during which participants were encouraged to look closely among the foliage for interesting subjects. Early in the walk, the group encountered an *Ariamnes colubrinus*, also known as a Whip Spider, which Satish identified as a rare species largely found in Australia —making it a lucky sighting for everyone. Participants eagerly tried to capture this unique subject through their lenses.

Throughout the walk, Giant Wood Spiders were found in abundance. Satish guided participants on how to photograph them creatively—by incorporating the sky or surrounding foliage into the composition rather than taking simple close-up portraits. As the walk progressed, the group also spotted colorful mushrooms, snails, and damselflies.

Another highlight was the sighting of a plant with a striking flower, identified by the mentor as *Gloriosa superba*, commonly known as the Flame Lily or Glory Lily—a perennial herbaceous plant admired for its vivid blossoms and medicinal properties when used correctly, though it is poisonous if mishandled.

Throughout the walk, participants received valuable tips from the mentor on composition, background selection, flash setup, and choosing the right angle—insights that greatly enhanced their photographic results. The entire experience was refreshing, especially after the overnight rain that left the greens looking vibrant, making the morning both visually and emotionally uplifting.



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



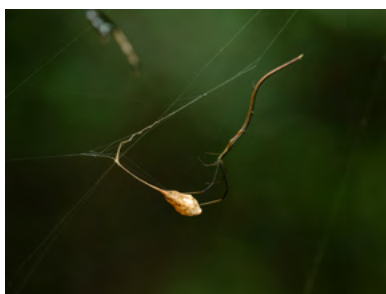
© H Satish



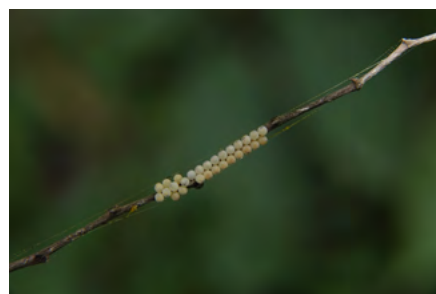
Climbing the stairs © Arun Kumar Madhan



© Devaraja N



© Girish Ananthamurthy



Nature's Jewel © Ganesh Prasad

Witness to the Wild- Encounters across habitats



The YPS Wildlife Week progressed on its motivating path with a talk by celebrated wildlife photographer and ecologist, Kedar Bhide, named "Witness to the Wild – Encounters Across Habitats." Bhide has dedicated more than thirty years to examining India's vibrant biogeographical landscape, which encompasses its forests, mountains, deserts, and wetlands, capturing the delicate interplay among species, light, and landforms.

The text outlines a person's journey, fuelled by curiosity about snakes, which leads them to document wildlife and advocate for conservation and the reduction of snakebite incidents.

The text explores the transition from documenting animal behaviour to fine-art photography, highlighting and emphasising the narrative aspect of wildlife photography. The text underscores the application of advanced techniques, such as panning shots, to capture dynamic interactions within forest ecosystems effectively.

It also emphasises the importance of macro photography in detailing microfauna, thereby elucidating the complexities inherent in natural ecosystems. He also shared his experimentation experiences, such as the panning shots in wildlife photography, which create a living forest in the image; capturing the dynamic interactions in forest ecosystems, and highlighting the significance of macro photography for detailing microfauna, thereby showcasing the complexities of natural ecosystems.

Bhide discussed pre-visualisation as a meditative image-making technique that blends light, shadow, and movement. His photography captures the unique rhythms of various habitats, from wetlands to winter in Ladakh, emphasising not just documentation but the poetry of existence.

The presentation focused on the use of storytelling in landscapes and portraits that connect ecology and emotion. Each image is intentionally selected to reflect the relationship between behaviour, habitat, and artistry.

Through his presentation Witness to the Wild, Bhide reminds us that photography can be both scientific and spiritual; an art



Monkey Spa © Kedar Bhide



blue bottles garden © Kedar Bhide



Plum grooming © Kedar Bhide

that listens deeply to the earth's untold stories and mirrors our own search for belonging within nature's vast, living silence.



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.

My wild quest for creative satisfaction

On October 7, as part of YPS Wildlife Week, viewers were treated to a remarkable presentation by Sangram Govardhane, an artist, sculptor, architect, and eclectic photographer with a deep passion for wildlife.

The session featured a vibrant mix of his mainstream wildlife images and experimental compositions, offering fresh creative perspectives. Technically adept and sensitive to his surroundings, Sangram freezes moments of silent grace within the constant movement of life. He shared photographs from his journeys to Masai Mara and Kabini, along with his mesmerising astro landscapes.



His astro imagery revealed meticulous planning, patience, and a sense of wonder that transcended mere technique. For Sangram, photography is both an expression and an exploration, a means to discover beauty in the ordinary, an artistic medium, and a personal journey of discovery.

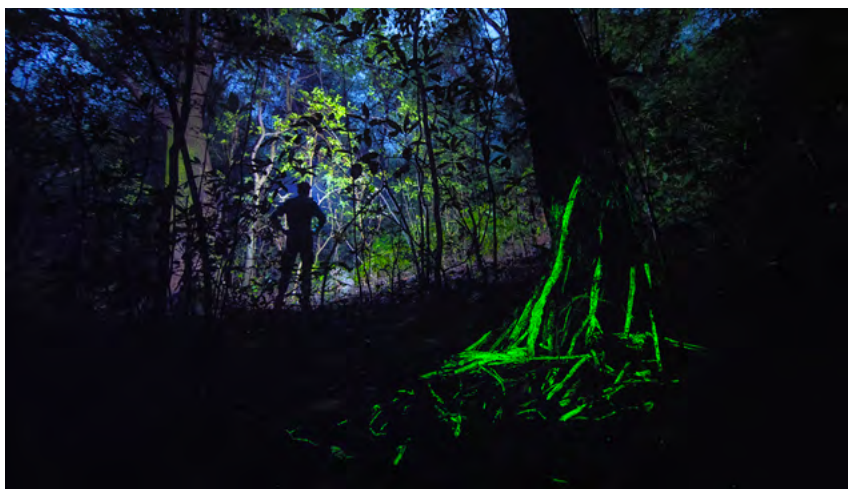
He has always strived to find creative satisfaction in everyday work and artistic pursuits. He has travelled extensively, exploring diverse landscapes and wildlife. In this presentation, he shares his journey becoming a recognised photographer, highlighting the key factors that shaped this transformation. In the early stages of his photography journey, he was inspired by the visions of the photographer Raghu Rai.

He is vigilant and persistent in his manoeuvres, toiling hard to achieve what he does in his photographs, going an extra mile that makes a difference. As he often says, expensive equipment doesn't produce great pictures; it's the eye behind the lens and the hands holding the camera that create a 'moment' out of the mundane.

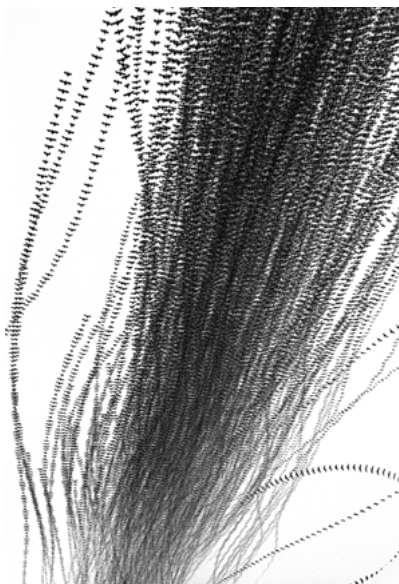
Sangram's images blend art, design, and emotion, rooted in the intersection of sculpture and architecture. He offers a unique perspective on wildlife, capturing animals and their habitats with patience and respect. For him, photography is a creative journey that



Cat snake © Sangram Govardhane

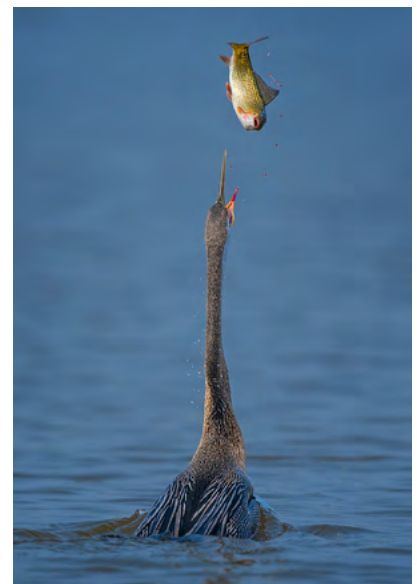


Bioluminous fungi © Sangram Govardhane



flight path of bats © Sangram Govardhane

explores form and the connections between living beings, celebrating nature's poetry and spirit beyond mere documentation.



The Final Toss © Sangram Govardhane



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.

Birds

On the 8th of Oct'25, the last day of YPS Wildlife Week, we had a very special guest, Praveen P. Mohandas, a fine art nature photographer who has spent more than thirty years observing birds and finding meaning in their quiet ways. His talk wasn't just about photography; it was about how we see and connect with life.



Praveen goes beyond scientific and connects towards philosophical levels when it comes to animals and their habitat.

According to him, there is more to birds than what appears on the surface: tales of strength, survival, energy and beauty. He said that colours often hide more than they reveal. In his view, black and white open another world, one where form, light, and emotion speak more directly. His photographs of birds, shown in monochrome, drew everyone in. They showed movement and stillness, the tension between flight and rest, and a silent conversation between light and shadow.

He shared small stories from his time in the field, moments of waiting by a lake, watching the ripples form when a bird takes off, or noticing how air and water seem to talk to each other. His pictures carried that same sense of belonging and balance. His images emerge from a process of deep conceptualization, reflecting self-perception and an intimate, personal form of communication.

Praveen also spoke about adding design elements as a way to express emotion, not to decorate, but to feel. His photos were more to do with the concepts, dreamy look and thoughtfulness, reflecting both the world of birds and his own inner quiet. Concepts of their Belonging, Conversations, Shared space, togetherness, Impression and their Personalities; this made his works stand apart from other nature and bird photography.

The evening ended with warm discussion and admiration. Participants said the session made them see nature differently, less about colour and more about connection.



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.



© Praveen P Mohandas



© Praveen P Mohandas



© Praveen P Mohandas

16th YPS International Salon Exhibition 2025



YPS has been organizing International Photography Salons every year for many years now. This year also the much-acclaimed event was held during July-August 2025. The salon chairperson was Vikas Shastri, with Anitha Mysore as the salon secretary. The results were also announced as per schedule in August. One big event to be followed was the exhibition of the award-winning images.

The exhibition was held at Chitrakala Parishath, Bengaluru, on the 11th and 12th October 2025. The key events were a wonderful slide show presentation on Wildlife and Landscape of Namibia by Mr Ananthamurthy on the 11th and the award-giving ceremony on the 12th.

In preparation for the arrangements, a team of active members and volunteers of YPS assembled on the afternoon of the 10th itself and worked out to display the exhibits systematically. The neatly printed and framed winning images from the four sections, Monochrome, Colour, Nature, and Architecture, were displayed in two rows, with a title card giving information on the title



of the image, the award received, the name and country of the author. Apart from the awarded images, all the accepted images were also displayed continuously on a large TV.

A large number of visitors gathered for the slide show. At 3 pm, Mr Anathanurthy made a wonderful presentation of his images taken during his trip to Namibia.

The landscape of Namibia, with reddish sand dunes and the varied species of wildlife, was simply awesome.

The second and final day of the exhibition saw a big footfall as many of the award winners, YPS members and their families and friends also made it. After the guests had taken a look at the exhibition, the program began at 11





Catalog release by Chief Guest Mr Praveen Nayak, YPS President and Salon Chairperson Manju Vikas Sastry V, Salon Secretary, Anitha Mysore and YPS Secretary, Prema Kakade



am with Ms Sunitha as the anchor. At the outset, the chief guest, Mr Praveen Nayak, noted Cine director, actor and an artist was invited to the dais. The guest of honor, Mr R. Chethan IPS, Commissioner, DYES, could not be present. The salon and YPS officials were also invited to the dais. Ms Sunitha herself rendered a melodious invocation, followed by lighting the lamp. Vikas Shastry, salon chairperson and President of YPS, made the welcome address, highlighting the activities and contributions of YPS. It was followed by an introduction of the chief guest by Girish Anathamurthy. A report on the salon with statistics was read out by Anitha Mysore, salon secretary. The guests and audience were thrilled to know that the salon participation was remarkable, with as many as 4047 entries of 343 authors from 39 countries! Besides, nearly a thousand images had been accepted. The chief guest was then requested to release the well-designed catalogue of the salon. As the award-giving ceremony began, Mr Madhu Kakade read out the names of the winners and categories, and the



chief guest gave away the awards as the audience cheered the winners. Mr Praveen Nayak, the chief guest, in his address praised the wonderful images displayed and appreciated the work of YPS in the field of photography, apart from narrating many memorable experiences of his own life's journey. With a vote of thanks by Anitha, the program concluded, followed by lunch.



B V Prakash

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

New Member Corner

Mem No	Full Name
IM-1097	Mr Rakesh Chandra Kumar
IM-1098	Mr Madhusudhan Sastry
IM-1099	Mr Chella Palaniappan
IM-1100	Mr Gautam Biswas
IM-1101	Mr Komal Gakhar
IM-1102	Ms Apoorva Angadi V m
IM-1103	Mr Tejas Sandeep Dodhia
IM-1104	Mr Guru Prasad
IM-1105	Ms Chitra Shastry
IM-1106	Mr Jagadish Patil
IM-1107	Mr Ravindra Puntambekar
IM-1108	Ms Sowmya Pokala
IM-1109	Mr Vikram Huded



IM-1097



IM-1098



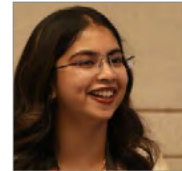
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IM-1102



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IM-1104



IM-1105



IM-1106



IM-1107



IM-1108



IM-1109



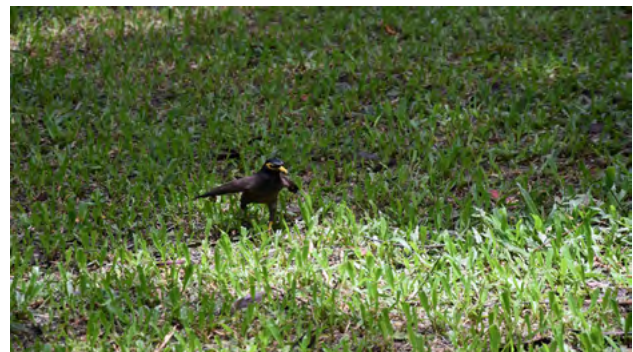
The Matriarch's March, Bandipur Tiger Reserve © Apoorva Angadi V M



jahazmahal © Gautam Biswas



Whispers of a Hibiscus © Tejas Sandeep Dodhia



© Rakesh Chandra Kumar



Kazak Milkyway © Ravindra Puntambekar



Waterfall And Aurora © Ravindra Puntambekar

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YPS Programme Calendar

November 2025

Date	Venue	Topic	Title	Presenter
Saturday,15	Google Meet	Wildlife	Journey To The Ice Bear's Kingdom	Dr Somdutt Prasad
Nov 22 to 30	Google Meet	Post-Processing Workshop	Lightroom Classic Post-Processing Online Workshop 2025	Ashok Kandimalla

December 2025

Date	Venue	Topic	Title	Presenter
Saturday, 06	Google Meet	Wildlife	From Clicks To Stories	Karthick Sridharan
Saturday, 13	Google Meet	Technical Talk on ISO	Demystifying ISO	Ashok Kandimalla

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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