



Drishti



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Inside: Featured Article: Sri Lanka's Cultural Triangle of Timelessness | Tips & Tricks: Art of Silhouette Photography



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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: Kalari Payattu © Satish H, MFIAF, MICS, ARPS, PPSA, cMoL, Hon YPS

Rear cover: Walk with Bro © Phani Bhushan Ramasastry

The Final Frame: Closing the Shutter on 2025!

Dear YPS Family,

As 2025 draws to a close, this edition of Dr̥ṣṭi highlights the heart of YPS: Our passion for learning and our commitment to the craft. It has been a remarkable year for photography, particularly with the back-to-back festivities of recent months.

I hope you all took full advantage of the monsoon light and the cultural tapestry of Dev Deepavali and Christmas celebrations. These pages celebrate those visual treats and the knowledge we have gathered along the way. Thank you for making this year unforgettable. May these stories inspire your vision for the year ahead.

Don't miss out! While YPS has 750+ active members, many are yet to join our new WhatsApp Channel. We are moving toward using broadcast messages only for exclusive member information, so follow the channel now for all general program and event updates.

Led by Mr Arindam Thokder, a three-day November workshop offered a comprehensive blend of street photography theory and practical field sessions in Bengaluru's busy markets. Participants explored the philosophy of the craft and learnt the value of analyzing contact sheets to refine composition and moment selection. Hands-on demonstrations at Kadlekai Parishes helped photographers master real-time observations and methodical scene-work.

The experience concluded with a constructive review session, leaving

attendees with a transformed perspective on capturing and critiquing street imagery.

There was yet again a wonderful opportunity for all our members to get mentored by none other than Mr Ashok Kandimalla on Adobe Lightroom Classic during November. As always, it was a tussle to get their seats reserved. It was a Full House!

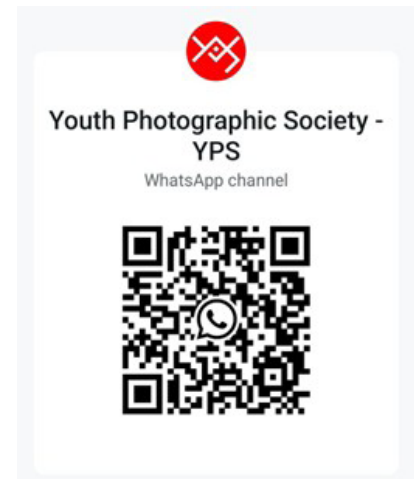
Journey To The Ice Bear's Kingdom was a presentation that invited viewers on an intimate visual journey through the Arctic, showcasing polar bear imagery captured during expeditions in 2022 and 2024 by Mr Somdutt Prasad, with the focus on the tender, instinctive bonds between mothers and their cubs.

From Clicks to Stories was a crisp and engaging presentation by Mr Karthik Sridharan, which took all the members through a virtual journey to Africa.

To top it up, Mr Ashok Kandimalla imparted some tech-gyan about ISO through his wonderful presentation, 'Demystifying ISO', which was a wonderful farewell for the Year 2025.

Get Ready for the Annual Art Fair Chitra Santhe by Karnataka Chitrakala Parishath on the 1st weekend of January. Participate in the YPS Streetwalk at the event led by Mr Kishan Harwalkar.

Active participation from YPS members remains vital, as their engagement directly inspires the Committee to develop even more creative initiatives. By attending upcoming events, members foster a



<https://whatsapp.com/channel/0029VaA3oRp4NVicXJuxHoX>

vibrant community that drives innovation and collective growth. We look forward to seeing your continued involvement - Happy clicking!

While the current Executive Committee is gearing up for an AGM very soon, we request that you all renew your membership to be part of it and contribute to the growth of the organisation.

As we conclude this edition, I wish you a joyful and prosperous New Year filled with new perspectives and creative inspiration. I look forward to sharing more exciting updates and stories with you in the next issue. Happy New Year!



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



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Yogesh Mokashi



Yogesh Mokashi was born in Hyderabad, in the then undivided Andhra Pradesh. The city played no role in his photographic awakening; in fact, nothing did. What nudged him toward the camera was the classic Bengaluru middle-aged sampler pack. He says, “I tried running, then golf, then photography. Photography didn’t abandon me halfway, so I decided it deserved a fair chance.”

Before the camera settled into his life, Yogesh’s career wound its way through engineering, an MBA, and leadership roles at Berger Paints, Coca-Cola, and HDFC Bank, eventually giving way to entrepreneurship. All along, he carried an observer’s instinct — the quiet habit of noticing stories hiding in plain sight. One day, that instinct simply asked for a camera.

Photography grew on him the way familiar routines do: steadily, without ceremony. Travel accelerated the process. Nights under star-laden skies, unplanned walks through unfamiliar streets, accidental conversations with strangers — these



KolSu2 © Yogesh Mokashi

moments taught him that the camera works best when it isn’t chasing spectacle but paying attention.

Despite this understated beginning, Yogesh’s salon journey became rather formidable before he stepped away from it. He holds EFIAP and EFIP distinctions, with roughly a thousand acceptances and 50–60 awards across national and international circuits. His work has been exhibited widely — in his club circles as well as in Finland, Serbia, USA, Turkey, Estonia and beyond. It has also appeared in the New York Times, Yoof Magazine, calendars and various other places that the internet remembers better than he does.

He says, “At YPS, I appreciate the spirit of shared learning that keeps the community vibrant. I value the way members exchange ideas, encourage one another and bring

different strengths to the table. For me, YPS has been a space where people grow together, celebrate each other’s progress and find renewed enthusiasm for the craft. It is this sense of collective energy that keeps me connected to the club.

Along the way, Yogesh also found himself leading the first International photo tour for YPS members in September 2023. Since then, he has led eight international tours — not the frantic, checklist-driven kind, but journeys that allow room to breathe, observe and participate. His tours across Vietnam, Cambodia, Indonesia, the Philippines and Uzbekistan have been well received for their thoughtful curation, comfortable pacing and the ease with which participants can chase creativity without chasing exhaustion.

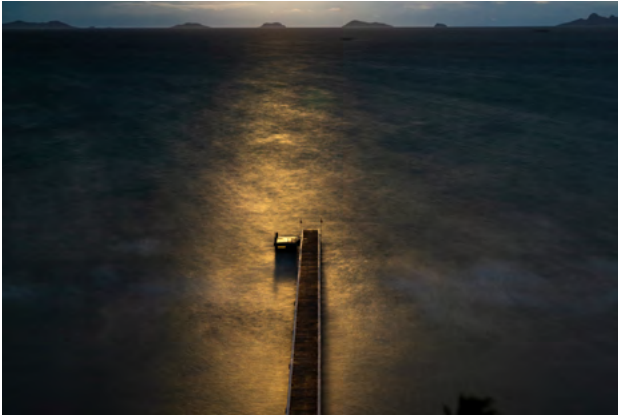
Over time, Yogesh has been releasing an annual calendar of his International Photo Tours, giving members enough time to decide which tour they would want to join. Members now look forward to these tours, with some having done multiple tours with him.

Yogesh is the lead for YPS’s Street Photography group, which has over 350 members. The WhatsApp group is vibrant, with members posting their pictures for others to critique and for some others to emulate. He arranges photo walks, lectures and workshops to promote the genre of street photography.

Yogesh has been nominated for the 20th Annual Black & White Spider Awards 2025 with:



Road less traveled © Yogesh Mokashi



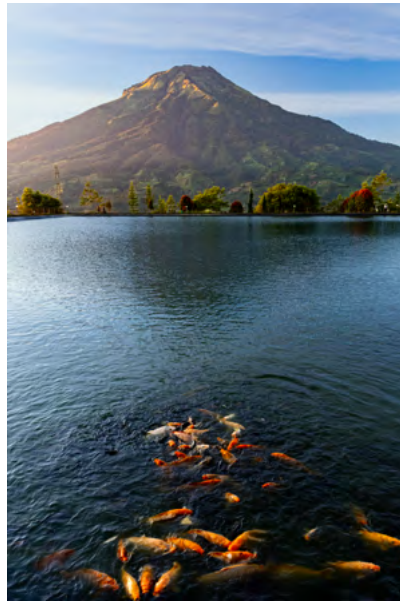
Lit up Pier_4561 © Yogesh Mokashi



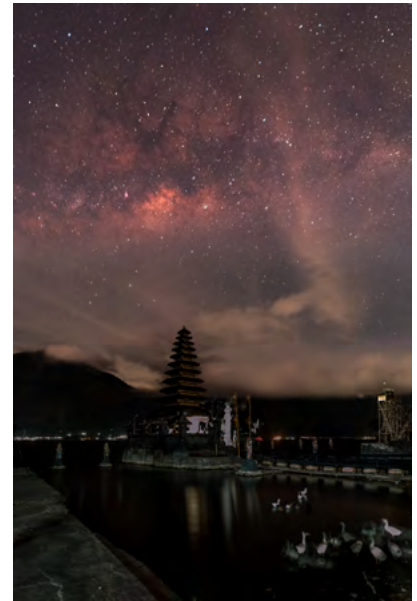
Registan at Dawn-3146 © Yogesh Mokashi



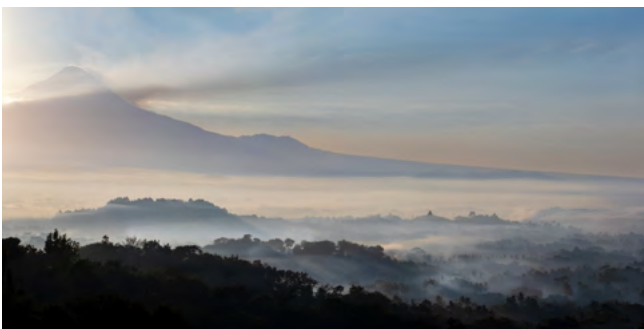
Fairy in the Gorge-0088 © Yogesh Mokashi



Fishy Business-0581 © Yogesh Mokashi



Milky Way over Ulundanu Pura Jati-0015
© Yogesh Mokashi



The Spire of Borobudur with Merapi_0908 © Yogesh Mokashi



Vijaya Vittala-1965 © Yogesh Mokashi

- Nominee in Architectural | Jantar Mantar
- Nominee in People | Carrom Club
- Nominee in Portrait | The Master

With 5,834 entries received from 64 countries, the event shines a spotlight on the world's best professional and amateur photographers and honors the finest images with the highest

achievements in black and white photography. BLACK AND WHITE SPIDER AWARDS is the leading international award honoring excellence in black and white photography. Certainly an achievement, well done!

Ask Yogesh about the road ahead, and he will tell you, without hesitation, that his milestone moments are still waiting for him. Photography, for him, is not a

pursuit with an endpoint. It is simply the next excuse to stay curious — and that seems to be working quite well.



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

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Sri Lanka's Cultural Triangle of Timelessness

A Photographer's Journey into Light, Faith, and Stone



Ruwanweliseya Dagoba, Anuradhapura © Minnu Kejriwal

In the very heart of Sri Lanka lies a landscape that is both physical and spiritual, an area where history, ritual, and the natural world converge in one of the world's most extraordinary cultural regions. This is the Cultural Triangle, a name that describes not only geography but also the density of sacred and historical sites within its boundaries. Formed by the three great ancient cities of Anuradhapura to the north, Polonnaruwa to the east, and Kandy to the south, with Dambulla and Sigiriya at its centre, this triangle has long been a magnet for pilgrims and travellers. It is here that the soul of the island reveals itself most clearly, written into stone and carried in the voices of those who come to worship.

For photographers, this landscape is nothing short of a living classroom in light, texture, and composition. Every site presents a challenge and an opportunity. One moment you may be looking through your lens at colossal stupas rising against the wide skies of Anuradhapura, and the next you are crouched at eye level with

a child offering lotus flowers before a shrine, her face lit with a mixture of innocence and awe. It is a place where the grand and the intimate coexist, where every frame tells a story that extends across centuries.

Anuradhapura: The First Great Capital

Any journey into the Cultural Triangle often begins in Anuradhapura, the island's first great capital and a UNESCO World Heritage Site. More than two thousand years ago, this city became the political and spiritual centre of Sri Lanka, and it remains one of the most visited sites by both devotees and tourists today.

Walking among its ruins is an experience of scale and endurance. The dagobas, immense dome-like structures built to enshrine relics, rise against the horizon like timeless mountains. Some of these, such as the Jetavanaramaya, once ranked among the tallest structures of the ancient world, rivalling the pyramids of Egypt in size. For photographers, the

challenge is to capture not just the mass of these stupas but the atmosphere they command. A wide-angle lens can encompass their grandeur, but sometimes it is in the small details, like the curve of a weathered brick, the shadow cast by a pilgrim, that the real essence is revealed.

At the sacred Bodhi tree, known as the Sri Maha Bodhi, the air feels charged with history. This tree was grown from a sapling taken from the original Bodhi Tree in India, under which the Buddha attained enlightenment. It was planted in Anuradhapura more than two millennia ago and has been tended with devotion ever since. The leaves shimmer when the wind passes, catching sunlight in a way that turns them into living jewels. To stand beneath its branches is to feel a sense of continuity that defies the centuries. Photographers are often tempted to focus on the tree itself, but it is the human presence, the bowed head of a pilgrim, the quiet hand placing flowers at the shrine that gives meaning to the image.

Nearby lies Mihintale, a rocky hill considered the cradle of Buddhism in Sri Lanka. The stone steps leading to its summit are steep, but the climb rewards you with sweeping views of the surrounding countryside. Here again, the photographic opportunities are layered. The landscape stretches endlessly, mist softening the lines of the horizon, while closer at hand, the play of light on stone stairways and shrines offers subtle compositions. Patience is essential. A moment when the first rays of dawn touch the dagoba, or when a monk in saffron robes pauses against the backdrop of sky, can transform a simple shot into a timeless one.

Polonnaruwa: The Second Chapter of Glory

Travel eastward from Anuradhapura, and you arrive at Polonnaruwa, the island's medieval capital and another jewel of the Cultural Triangle. Where Anuradhapura speaks of longevity, Polonnaruwa speaks of refinement. Its monuments are fewer but more intricately detailed, reflecting a period of artistic and cultural flowering.

The most celebrated of these is the Gal Vihara, a group of colossal Buddha statues carved directly into granite rock. Each figure embodies a different aspect of serenity: the seated Buddha deep in meditation, the standing Buddha with a subtle expression of compassion, and the reclining Buddha whose immense form suggests the moment of entering nirvana. For photographers, the Gal Vihara is a study in scale and intimacy. From afar, the figures dominate the rock face, but



Well-preserved Vatadage, Polonnaruwa © Minnu Kejriwal

closer inspection reveals delicate folds of robes and finely carved facial features that communicate a profound sense of calm. Early morning light, when shadows are soft and the air is still, is the ideal time to capture these sculptures.

Elsewhere in Polonnaruwa, ruined palaces, image houses, and irrigation tanks testify to the ingenuity of ancient engineering. Wide frames can capture the grandeur of the King's Council Chamber, while a tighter lens can reveal the texture of carvings or the play of lichen across stone. Human presence again enriches the photographs. A solitary monk passing through the ruins or a group of children playing at the edges of a tank can bring the ancient world into dialogue with the present.

Sigiriya: Fortress in the Sky

At the very heart of the Cultural Triangle rises one of the island's most dramatic landmarks, Sigiriya, or the Lion Rock. This massive outcrop of rock, nearly two hundred meters high, with 1202 steps, is crowned by the remains of a fifth-century fortress. To ascend its stairways is to climb not only into history but into a surreal vantage point where jungle stretches in all directions.

The ascent to Sigiriya Rock is a remarkable experience of ancient engineering and artistry, beginning with landscaped water gardens and stone pathways. The climb includes steep stairways, iron and brick steps, narrow passages, and walls that once reflected the king's image.

Midway, a grand gateway in the shape of a lion's paws, marks the entrance to the summit. From there, spiral staircases and terraces guide visitors to the top, where the remnants of King Kashyapa's royal palace command breathtaking views.

The cave paintings of Sigiriya are located about halfway up the western face of the rock, sheltered within a natural depression known as the Fresco Pocket. Visitors can access the ancient murals of the celestial maidens via an external iron staircase attached to the rock, providing safe and close-up views of the paintings. The path further continues along the Mirror Wall and further up toward the summit, offering both a glimpse of Sri Lanka's artistic heritage and magnificent panoramic views of the surrounding plains.

At the summit, the ruins of palaces and



Sigiriya Rock Fortress, Lion Rock © Minnu Kejriwal



Dambulla Cave Temple, Dambulla © Minnu Kejriwal



Temple of Sacred Tooth Relic © Minnu Kejriwal



Kanadyan Traditional Dance and Drumming show © Minnu Kejriwal

gardens unfold against the panorama of the countryside. From this height, green plains dissolve into mist, and the horizon takes on a dreamlike softness. Photographing this is a place to experiment with scale, foregrounding the crumbling stones against vast skies, or focusing on the way vegetation slowly reclaims the fortress. Dusk is particularly magical when the golden light casts long shadows and turns the rock itself into a glowing beacon.

Dambulla: Caves of Devotion

Not far from Sigiriya lies Dambulla, famous for its cave complex that has been a center of worship for over two thousand years. Carved into a massive rock outcrop, these caves are filled with statues and murals depicting the life of the Buddha. Step inside and you enter a world where art and devotion merge seamlessly.

The caves present a photographic challenge of low light and confined space, but the rewards are immense. The murals, covering more than 20,000 square feet of walls and ceilings, display intricate detail and vibrant colour. A tripod can be useful, but sometimes handheld shots using available light preserve the natural atmosphere of flickering oil lamps. In these caves, the human element again becomes crucial. A devotee kneeling in prayer, illuminated by a shaft of light entering through a doorway, adds depth and scale to the image.

Kandy: The Living Heart

At the southern tip of the Cultural Triangle lies Kandy, the last royal capital of Sri Lanka and still the spiritual heart of the island. Here stands the Temple of the Sacred Tooth Relic, one of Buddhism's most venerated shrines. The temple complex is alive with ritual, from the daily offerings of flowers to the rhythmic drumming of traditional ceremonies.

Kandy presents opportunities for both architectural and human photography. The temple itself, with its tiered roofs and whitewashed walls, reflects a sense of continuity, while inside the shrine rooms, the air is thick with incense and devotion. The Esala Perahera festival, held annually, is one of the most photographed events in the country, with its processions of

THE FRESCOES

Originating more than fifteen centuries ago, the frescoes featuring heavenly maidens on rock are considered some of the most valued works of ancient Sri Lankan artistry. The flowing lines and subtle expressions demonstrate an artistic style that harmonises grace with understated sensuality. Their flowing drapery, poised gestures, and luminous colours reflect a culture that honoured both divine beauty and the human spirit with equal depth.

Though centuries have passed, these figures still hold an air of mystery and spiritual radiance. These paintings are a reminder that photography here is not only about landscapes but also about art preserved against time. Their colours, though faded, still radiate warmth, and capturing them requires sensitivity to natural light and a willingness to work with the restrictions that protect the site.

In contrast, the paintings and sculptures of the Dambulla Cave Temples convey a calm, contemplative devotion. The vast murals and tranquil Buddha statues fill the dim interiors with a soft glow, transforming stone and pigment into a timeless space of faith and peace. The walls feature scenes from the Buddha's life, celestial beings, and prayer-like patterns, showcasing the artists' skill and deep reverence for the sacred.

Both Sigiriya and Dambulla represent the blend of art, faith, and nature in Sri Lanka's ancient civilisation, showcasing spiritual refinement and artistic brilliance where devotion and imagination unite.

The symmetry of its gardens, the ingenious hydraulic systems, and the panoramic views from the summit reveal an advanced understanding of beauty and balance

dancers, drummers, and decorated elephants carrying the relic. Yet even outside of festival times, Kandy offers moments of quiet revelation. A devotee lighting an oil lamp or a child staring in



Naga Raksha, Traditional Devil Dance © Minnu Kejriwal



Gangaramaya Temple, Colombo © Minnu Kejriwal



Sri Dalada Maligawa Temple, Kandy © Minnu Kejriwal



Jami Ul-Alfar Mosque, Red Mosque, Colombo © Minnu Kejriwal

wonder at the relic chamber can become a subject that speaks of faith across generations.

The Photographer's Challenge

To photograph the Cultural Triangle is to engage in a delicate balance between grandeur and intimacy, heritage and humanity. The monuments themselves are powerful, but they come alive through the gestures of people who inhabit them. White-clad pilgrims carrying flowers, monks in saffron robes, children playing at the edges of ruins, these are the figures that transform stone into story.

Yet restraint is vital. There are moments when the best image is not the one

taken, but the one observed in silence. A ritual may invite you to raise your camera, but sometimes the greater truth lies in stepping back, allowing the rhythm of the ceremony to dictate your timing. Photography in the Cultural Triangle is as much about patience as it is about technique.

Nature and Time

It is easy to think of these sites as belonging only to history, but they also exist within nature's embrace. Sigiriya rises from the jungle canopy. Monsoon clouds sweep across the plains of Anuradhapura. The Bodhi tree at Anuradhapura filters sunlight into patterns of light and shadow that change with every passing hour. The ruins are not static; they breathe with the cycles

of day and season.

Photographers who are attentive to this dialogue between stone and sky, between ritual and rain, will find that their images acquire depth. A dagoba under bright midday sun tells one story. The same dagoba beneath gathering clouds tells another. Light, weather, and human presence are the three elements that continually reshape the Cultural Triangle, ensuring that no two visits, and no two photographs, are ever alike.

A Living Palimpsest

In the end, the Cultural Triangle is not merely a collection of UNESCO sites. It is a living palimpsest, a layered manuscript where stone, ritual, and jungle write over each other while never erasing what came before. For travellers, it is a journey into the soul of Sri Lanka. For photographers, it is a field where vision meets patience, where each frame can become a conversation between time and faith.

Those who walk here with open eyes and a respectful lens discover that the Cultural Triangle is not frozen in the past. It is alive, breathing with the devotion of pilgrims, the curiosity of travellers, and the silence of ruins that have stood for over two millennia. It offers, to anyone willing to look closely, one of the most extraordinary landscapes of timelessness on earth.

By combining artistry with respect, the photographer in Sri Lanka's Cultural Triangle does more than document. Each image becomes a meditation on time, a bridge between past and present, and a way of preserving not just the monuments themselves but the life that still animates them.



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.

The Harmonize feature in Photoshop

Photo-Montage creation is the technique of combining multiple photographs into a single image to create a new scene or narrative, or an artistic effect. The result can even appear surreal. While its origins can be traced to the last century, the idea really took off when digital imaging became popular, as it was much easier to achieve the results with the use of Photoshop (or some other post-processing software).

There is also an argument that the creation of a montage is more digital art rather than photography, even if all the elements used in the creation come from one's own photographs. Some even question the ethics. The purpose of this article is not to dwell on such subjects that create needless controversy, but to show readers an easy way to create montages.

As mentioned, digital imaging greatly facilitated montage creation, and the main enabler was the **Layers** and **Masking** features in Photoshop and various ways one could blend them to produce seamless montages. This technique, usually called **compositing**, became very popular but still required a good amount of skill. A point worth remembering is that nearly all compositing using Photoshop will create a montage, but the converse is not true.

Recent technological advances in software, especially with the advent of artificial intelligence (AI) have made things easier. The first iterations were



Picture 2

confined to replacing the sky with a better one. The latter could be from a third party or by the creator of the composite itself.

A further development was the ability to place any external element in a photograph and then seamlessly blend it, **automatically** taking into account the background, colour, lighting, etc. The keyword here is automation, which is now possible with the use of AI technology. Adobe introduced such a feature in Photoshop and called it **Harmonize**.

This is a process that makes a pasted subject match the lighting, colour, and tone of the background, so the resulting composite looks natural, and all this is

done automatically. This feature is not new, but it has reached a level that it now matches the skill of an expert. More importantly, it is very easy to use. Let us look at the process with a very simple example.

I have taken an image (Picture 1) of a rhino grazing. This is our base layer. The right side of the image has a lot of negative space, and I want to add another element in this space. I have chosen the second image, which has a rhino calf (Picture 2), from my image library.

I opened Picture 1 in Photoshop as a layer and then placed Picture 2 as a layer on top of Picture 1. I selected the layer with Picture 2, and then used Select subject from the toolbox to select the rhino calf. I now copied (Control-C) and pasted (Control-V) to extract the rhino calf and place it on another layer. I named this layer Rhino Calf. I can now scale (with Edit > Transform > Scale) this pasted image and/or move it (with the Move tool in the Tools panel) to a position I want. There is no further need for Layer 2.

If you now see this new layer, the rhino calf looks as if it dropped from the sky and seems to float in the air with not even a shadow (Picture 3).

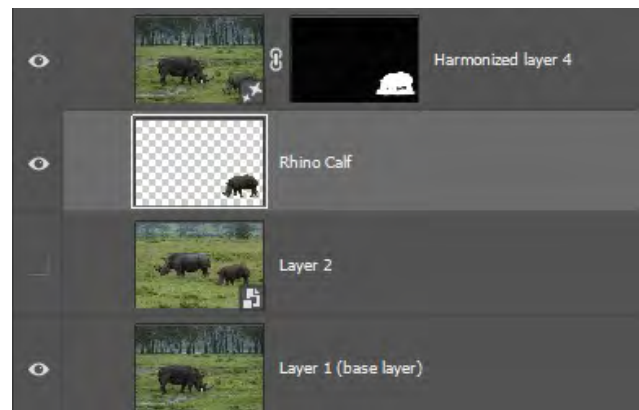
Next is where the magic happens. Right-click on the Rhino Calf layer and from the pop-up menu choose **Harmonize**. Alternatively, select the Rhino Calf



Picture 1



Picture 3



Picture 4



Picture 5



Picture 6

layer then go to the main menu **Layer > Harmonize**.

The computer will take a little time to process, and a new pop-up window will appear. Three choices are presented. You can preview them and choose what you feel is the best.

You will now see a new layer (**Harmonized layer**) has been formed that has properly blended the pasted object (rhino calf), with the correct colour balance, proper light direction and even a drop shadow! The layers panel (Picture 4) shows the different layers at this stage. The final result is shown in Picture 5.

The same process can be repeated to add more elements. Picture 6 shows an added bird.

Harmonize is not a universal solution for montage creation, and perhaps a skilled artist manually blending layers in Photoshop can achieve better results. However, for those who want to dip their toes into creating montages or want to improve their photographs, the Harmonize feature is a simple and effective solution. Also, remember that this tool will improve continually due to machine learning and other technological advances.

Important: Your Adobe subscription includes a set allocation of Generative AI credits, the exact amount varying by package. Each time you use Harmonize, 5 credits will be deducted per generation.

• Ashok Kandimalla



Mr Ashok Kandimalla has been authoring articles since 2009, titled 'Basics of Photography' in Smart Photography magazine. He has conducted more than 100 workshops and photography courses for Honeywell, Bank of America, Infosys, UNESCO and Mindscreen Film Institute Chennai. He has been a speaker at FIP convention at Rajahmundry and has been interviewed and featured on the Nikon Japan Centenary website for his contributions to photography.

The Camera As A Mirror

- What Travel Photography Reveals About Who We Are



Water Dreams © Thejas K R

In the summer of 2005, we were in our early twenties and bulletproof, armed with nothing but a crumpled MapQuest printout, three bags of gas station coffee, and the unshakeable certainty that this was the summer we would finally keep that promise we had made in college, to see Niagara Falls light up the night sky before we became real adults with real excuses. The rental car girl at the Minneapolis (USA) counter had expected us to say "Duluth, maybe" when she asked where we were taking the eight-seat Dodge for the weekend. Duluth was a two-hour drive. But when we casually mentioned Niagara Falls, a fourteen-hour drive, her jaw dropped, like we had just announced a mission to Mars.

Twenty-four hours later, delirious from caffeine and the particular brand of hysteria that comes from pushing every reasonable limit, we stumbled out onto the viewing area just as the first colored light hit the water. Blue cascaded down the falls like liquid sapphire, then emerald, then gold.

The fireworks burst across the sky moments later, reflecting in our exhausted, wonder-struck eyes, and suddenly, we were not tired anymore. We were just six guys from Minnesota who had driven halfway across the continent on nothing but determination, standing before proof that the wildest dreams don't have to stay dreams.

What We Choose to Photograph Is What We Value

Travel photography often begins as an act of observation, but it rarely remains there. Over time, the camera stops functioning as a mere recording device and starts behaving like a mirror. It reflects not just where we have been, but how we see the world and, more importantly, what we notice within it. Two photographers can stand in the same street, at the same hour, under the same light, and walk away with entirely different images. The difference is not skill or equipment. It is attention. And attention, when examined closely, is a declaration of value.

Niagara Falls is often photographed to show immensity and raw power. Here, the falls are present, but they are not dominant. What takes center stage is light, color, and atmosphere. That choice suggests a value for experience over measurement, emotion over geography. I was less interested in proving how big the falls are, and more interested in how they feel at night.

Distance and Proximity Reflect Emotional Comfort Zones

This photograph of downtown Dallas shot from the Reunion Tower is composed from a distance, elevated and observational. From this vantage point, the city becomes orderly, luminous, and almost serene. Streets form clean lines, buildings glow with intention, and chaos is reduced to geometry. Photographing cities this way can be deeply meditative. It allows the photographer to step back, breathe, and absorb the rhythm of a place without being consumed by it. There is comfort in distance, and distance offers control.



Thousand Lit Lives © Thejas K R

But distance also filters experience. From above, the city's energy is implied rather than felt. We see light, but not motion. We see structure, but not struggle. The laughter, fatigue, ambition, and urgency that animate these streets remain invisible. By choosing elevation over immersion, I reveal an emotional preference for reflection over confrontation, for calm observation over engagement.

This is where emotional comfort zones quietly shape portfolios. Landscapes and cityscapes allow us to admire without interruption. They ask little of us socially or emotionally. Photographing people, on the other hand, requires presence. It demands eye contact, patience, risk, and vulnerability. It means surrendering some control and allowing unpredictability into the frame.

This is why distance and proximity in travel photography are rarely neutral. They reveal how close we are willing to get, not just to strangers, but to uncertainty, intimacy, and the full complexity of human experience.

What We Avoid Photographing Reveals Our Blind Spots

This image confronts what many travel photographers instinctively avoid. It is intimate, unfiltered, and unapologetically close. The face fills the frame, leaving no room for scenery, spectacle, or aesthetic distance. Every wrinkle, every texture, every mark of time is visible. In choosing to make this photograph, I stepped directly into territory that is often bypassed such as aging, vulnerability, and lives shaped by endurance rather than comfort.

This image was made outside a temple in Dodda Mallur, Karnataka, India. When I asked if I could photograph her, she did not understand what I was asking. I was not certain if she was mentally present or capable of consent in the way I expected. Faced with that ambiguity, I hesitated, unsure of the ethical boundary I was standing on. I eventually made the image using a 70–200mm f/2.8 lens, creating physical distance where emotional closeness felt uncertain. That choice itself reveals a blind spot, that when

intimacy feels uncomfortable, we often retreat behind longer focal lengths.

What we avoid photographing is rarely accidental. Many travelers return with images of temples, rituals, and vibrant streets, but leave behind faces like this one. Not because such faces are rare, but because they demand something from us. They demand presence, patience, and the courage to witness without certainty or control. Blind spots form where fear, ethics, and social discomfort intersect.

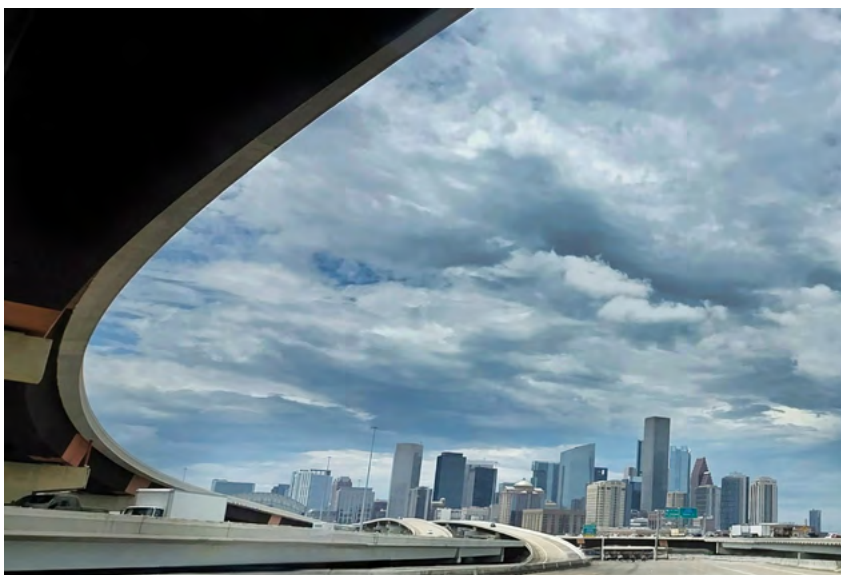
Those fears are not unfounded. I have gotten into trouble before for trying to photograph people. Once, while approaching a person in Hawaii for a portrait, he assumed I was soliciting something else entirely and asked whether I was interested in drugs or women that he was offering. Experiences like these quietly dissuade photographers from approaching strangers, reinforcing distance as a default mode of safety. Over time, avoidance becomes normalized, and entire categories of human experience disappear from our frames.

By choosing not to look away, this image exposes more than a subject. It exposes my negotiation with fear, distance, and responsibility. And in doing so, it reminds us that the most honest travel



Geography of Time © Thejas K R

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Entering The City © Thejas K R



When Time Slows © Thejas K R

photographs are often made at the edge of our comfort, where blind spots begin to dissolve.

Anticipation Over Arrival

This image is not about reaching the city. It is about moving toward it. The road curves gently, and the downtown skyline waits in the distance. The camera is placed in a moment of expectation, not completion. That choice reflects a mindset that enjoys the build-up, the quiet excitement before arrival.

The strong leading lines of the road pull the eye toward downtown. They create a sense of forward motion and anticipation. The excitement comes from what is about to happen, not from having already arrived. This suggests a way of seeing

that values possibility and momentum more than final outcomes.

By photographing the approach instead of the destination, the camera mirrors a person who finds meaning in the journey itself. Someone who enjoys movement, direction, and the promise of what lies ahead.

Editing Choices Reveal the Stories We Tell Ourselves

This image was edited in black and white, and that choice matters. The scene itself is calm. In color, this could have felt like a pleasant evening by the lake. In black and white, it becomes something quieter and more reflective. The edit shifts the story.

Removing color removes distraction. What remains is light, shape, and

contrast. The dark clouds feel heavier. The water feels colder. The space between people feels more noticeable. This tells us that the photographer was not interested in documenting a moment, but in expressing a mood.

Black and white often signals memory, pause, or introspection. By choosing it here, I wanted to tell a story about stillness and time. The seated person facing the water feels separate from the couple walking past. One is still. The others are moving. The edit highlights this contrast and turns an ordinary scene into a quiet question about solitude and connection.

Editing is not just technical. It is emotional. We choose how much contrast to add, what shadows to deepen, what details to soften. In doing so, we reveal how we feel about the moment. This image suggests a preference for calm, distance, and observation rather than energy or celebration.

In the end, travel photography is less about where we go and more about who we are when we arrive. The camera does not simply record foreign streets, distant skylines, or unfamiliar faces. It records attention, hesitation, longing, and courage. Over time, our images begin to form a quiet autobiography, revealing what we seek, what we avoid, and what we are slowly learning to face. When we look closely at our travel photographs, we are not just revisiting places. We are revisiting versions of ourselves. And if we are willing to see honestly, the camera becomes more than a tool of documentation. It becomes an instrument of self-awareness, reminding us that every journey outward is also a journey inward.

• 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.

Batasia Loop and the Toy Train



Batasia Loop and the Toy Train © Suhas Muthmurdu

"Travel and photography have always been intertwined. I think we have such a brief amount of time in this world that I can't think of a better use of it than to travel, to photograph the world, to experience life in different places. To me, there's nothing more important than that." –a famous quote by Steve McCurry. He also says that his camera is his passport. He captures an idea that every travel photographer intuitively knows: travel changes how we see the world and photography freezes that change in time.

One such frozen moment beautifully captured is this 'Batasia Loop and the Toy Train' by Mr. Suhas Muthmurdu, photographed at the iconic Batasia Loop in Darjeeling. This location is not just famous for its engineering marvel, where the toy train curves around itself, but also for the immersive 360-degree views it offers of rolling hills and the majestic Kanchenjunga Himalayan range. At the heart of this loop lies the Batasia War Memorial, a solemn tribute to the Gorkha soldiers who laid down their lives for India.

Timing Makes the Photograph: This photograph was taken around 10 am, on a December morning in 2016, precisely when one of the toy trains was preparing to depart for Darjeeling. That moment matters. The steam and smoke billowing from the train do more than indicate motion; they inject life, drama, and emotion into the frame. Had the shutter been pressed a few minutes earlier or later, the image might have become a simple record shot. Instead, it becomes a story. This is a valuable example to show how timing is often the difference between documentation and art.



Suhas Muthmurdu is a Senior Software Engineer at Adobe and has been pursuing photography for over a decade. His interests span artistic photography, travel photography, and more recently, drone photography. Growing up in the lush Western Ghats of Karnataka, surrounded by nature, he developed a natural inclination toward landscapes, rivers, hills, and seasonal transformations. Photography has been

part of his life since childhood, with strong inspiration from his father, Mr. Nagendra Muthmurdu, a senior YPS member. His growth has also been shaped by learning and critique within YPS and the Sagara Photographic Society. This background clearly reflects in his mature visual approach.

He used Nikon D7200, Aperture f/8, Shutter Speed 1/100 sec, ISO 500 and handheld. From a technical standpoint, the camera settings are well chosen for the available light and depth of field. Shooting handheld while maintaining clarity shows confidence and control. The perspective is natural and engaging, with no forced angles.

From an aesthetic standpoint, the picture fits seamlessly into both Travel and Pictorial Photography, for several compelling reasons as follows:

- The exposure is timed perfectly. Captured during the early hours of a winter morning, the light creates a rich ambiance and an evocative mood that enhances the pictorial quality of the scene.

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- One of the two trains is poised to depart, releasing clouds of smoke and steam that dramatically transform the landscape. This element of motion and atmosphere adds depth and visual interest to the frame. Notably, the train is positioned near a golden intersection under the Rule of Thirds, while the curving railway track and drifting smoke function as strong leading lines. Together, these compositional elements firmly anchor the image within the principles of pictorialism.
- Timing plays a decisive role here. Had the photographer pressed the shutter slightly earlier, or after the train had left the scene, the image might have been reduced to a mere record shot. The intent behind a photograph determines how it should be evaluated. In this case, the purpose is clearly travel photography, and the chosen

perspective effectively showcases the location, its surroundings, and its character, thereby fulfilling that purpose with meaningful visual information.

- Another essential quality of a strong travel photograph is its ability to engage the viewer's eyes and mind. A photograph captured without pictorial intent may document a place, but it often fails to create impact or emotional resonance. Such images remain lifeless. This photograph, however, succeeds in sustaining viewer's interest through thoughtful composition and atmosphere.
- Finally, several key elements of pictorial photography bring this travel image fully to life: balance of tones and visual mass, grace, harmony, emotion, creativity, and perspective. By skillfully integrating

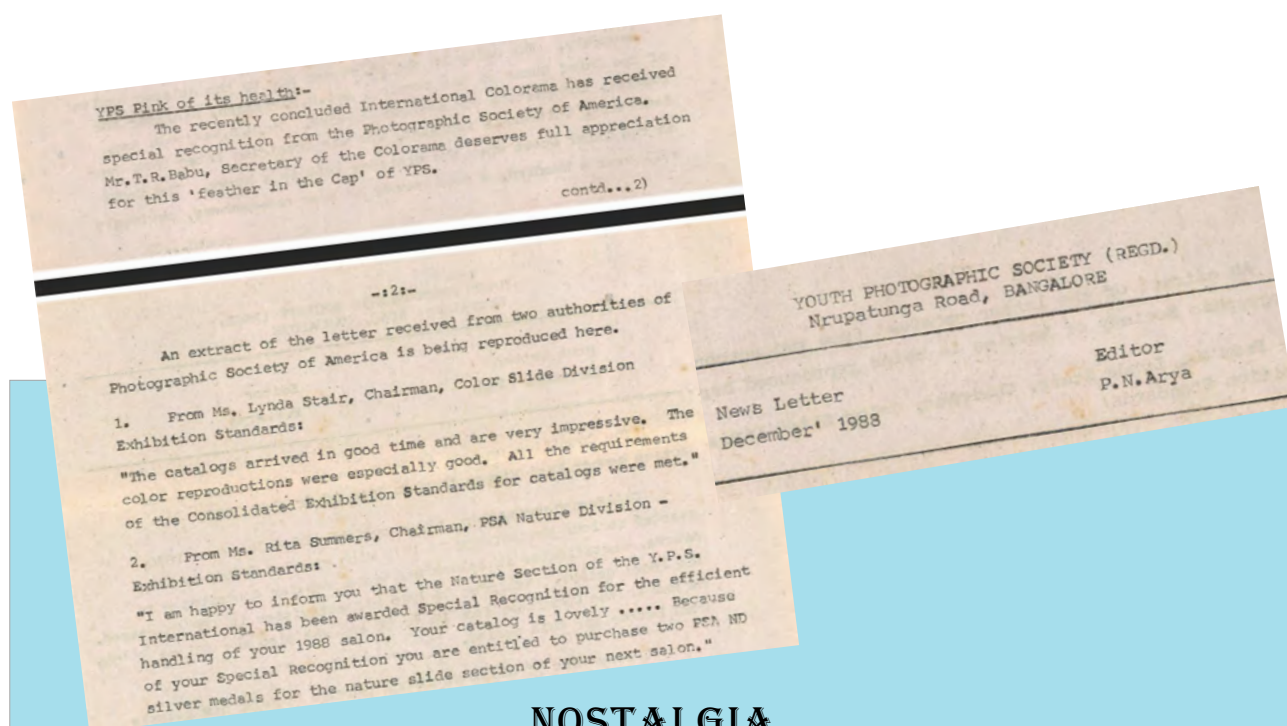
these qualities, the photographer avoids mere documentation and elevates the image into a vibrant and compelling visual narrative.

This image stands as a fine example of how thoughtful timing, compositional awareness, and aesthetic sensitivity can transform a travel scene into a compelling visual narrative. Mr. Suhas Muthmurdu's work here deserves high appreciation for both its technical competence and artistic maturity.

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



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



NOSTALGIA

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Shutter Speed – Frozen Moments to Fluid Motions

Shutter speed is arguably the most creative setting in a camera, because unlike aperture and ISO—which roughly correspond to the pupil size and light sensitivity of the human eye—the shutter mechanism has no biological equivalent. The human eye works at a nearly constant ‘exposure time,’ at 1/24.25 of a second, continuously scanning and updating visual information, which is called the ‘smooth, continuous perception.’ We cannot choose to freeze a fast-moving object or stretch motion over time. A camera, however, can. By altering shutter speed from long exposures (such as 1 second) to extremely short intervals (1/4000 or faster), photographers can produce images that the eye can never witness directly: silky waterfalls, star trails, light painting, or a racing bike frozen in mid-flight.

Historically, shutter speed was controlled mechanically. Early film cameras used spring-loaded shutters, where tension controlled how fast the shutter curtains moved across the film plane. Increasing the tension caused the curtains to travel faster, reducing exposure time; decreasing it lengthened the exposure. This made shutter control a precise craft of gears, springs, and timing mechanisms. Even the iconic focal-plane cloth shutters of early SLRs depended on carefully regulated spring torque.

Shutter speed limits and the mechanical drama behind them shaped 35mm SLR design for decades. Early focal-plane shutters used two spring-driven curtains called a “dual-curtain” design: the first curtain opened, the second followed to form a travelling slit; faster speeds were achieved by narrowing that slit rather than by speeding the curtains

Horizontal cloth shutters had to sweep the full 36 mm film width and were typically limited to about 1/1,000th second, because of curtain travel time and the difficulty of timing extremely narrow slits reliably. Vertical-travel shutters reduced the travel distance to 24 mm (the short side), allowing much faster effective speeds and higher flash syncs. Flash sync behaviour is a direct consequence: with a focal-plane shutter, the X-sync is the fastest speed where the whole frame is fully open; horizontal

shutters tended to sync around 1/50–1/60 s, vertical designs pushed that to 1/125–1/250 s and above. As mechanical limits were reached, engineers adopted electromagnetic actuators, precision brakes, and ultimately electronic or hybrid shutters to achieve extreme speeds reliably and avoid the spring-failure problems of the past.

Incremental speed gains were a matter of materials and mechanics, as already mentioned. Cloth curtains and long travel required moderate spring tensions; to push to 1/2,000, 1/4,000 and beyond, designers switched to stiffer springs, stronger spools, metal-bladed curtains, and better governors. Increasing spring tension raises acceleration and stresses; at very high tensions, the springs or curtain components could warp, overstress hinges, or “reopen” prematurely—repair shops historically saw stretched slats, broken return springs, and timing drift when shutters were pushed to extremes. Nikon’s FM2 family famously reached 1/4,000th second, using high-tension springs and a lightweight, fast vertical cloth/metal hybrid, while later professional bodies and Canon’s EOS-1 series extended mechanically/electronically to 1/8,000 s using metal blades and electronic timers.

It is also worth mentioning an unconfirmed fact that Titanium, once protected under NASA’s proprietary restrictions, was originally engineered for use in supersonic aircraft to withstand extreme aerodynamic stress at the nose and leading edges. When the protection period ended, and the alloy entered the open market, its unique combination of ultra-low weight and exceptionally high tensile strength attracted the attention of camera manufacturers. Incorporating titanium into shutter curtains enabled the industry to overcome the long-standing issue of shutter tearing and spring fatigue at high travel speeds. This advancement paved the way for unprecedented shutter performance, and with some exceptions, Nikon FM2 T (T for Titanium, released in 1982 up to 2001) became one of the first open market production cameras to feature a honeycomb-designed titanium shutter, allowing reliable operation at extremely high shutter speeds.

Modern cameras no longer rely on purely mechanical timing. Electromagnets and microprocessors now govern shutter movement with far greater accuracy. Electromagnetic actuators trigger and brake the shutter curtains with precisely timed pulses, enabling shutter speeds far beyond what springs could achieve reliably. With the rise of mirrorless cameras, technology has gone further: electronic shutters expose the sensor without moving parts by reading pixel rows electronically at high speed. This allows silent shooting, shock-free exposures, and shutter speeds as fast as 1/32000.

From clockwork springs to electromagnetic precision to fully electronic designs, the evolution of shutter systems reflects photography’s transition from mechanical engineering to digital physics—expanding creative possibilities far beyond what the human eye can perceive.

• 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.

Art of Silhouette Photography



Evening Procession © Satish H

The word Silhouette is derived from French. You may be surprised to know that, in this word, both 'h' and one 't' are silent. So pronounce it like Sil...ooou etc. The word was satirically derived from the name of the mid-18th-century French finance minister Étienne de Silhouette, whose hobby was cutting of paper shadow portraits, made in profile, to avoid costly painted portraits.

Silhouette photography is a technique of photographing your subjects against a bright background or white screen. The lighting falls only on the background and not on the subject. So, when there is no light on the subject, it naturally goes dark and creates an awesome effect of black contours with its details obscured by shadow.

These have their own beauty and sometimes create Awe!

'Silhouette' and 'shadow' describe related but distinct visual phenomena; key differences are origin, appearance, and perceptual function.

- **Silhouette:** the two-dimensional outline or contour of an object, usually seen as a uniformly dark shape against a brighter background because the object is backlit. A silhouette is a visual representation



Bell © Satish H



End of the day © Satish H



Feathered friends © Satish H



Mother and calf © Satish H

created by contrast between figure and background, not by the physics of light falling on surfaces.

- **Shadow:** a region where direct light from a source is blocked by an opaque object, producing a darker area on a surface or in space. Shadows are physical consequences of light rays being obstructed.
- **Internal detail:** Silhouettes lack internal detail—texture, color, and internal form are lost—because only the outline is visible. Shadows likewise usually lack detail of the object's surface, but can sometimes show some texture or partial translucency if the object is semi-transparent.

Exposure: Always give exposure that is suitable only for the background and see that no light falls on the subject. You can use any aperture, since there will not be any depth to be seen.

Time: Usually, to get the best of silhouettes, early mornings and evenings are the most suited. You also get a good effect of silhouettes during blue hour.

Lenses: There is no hard and fast rule to use a particular lens; you can make silhouette images with lenses of all focal lengths.

Subjects: Anything and every subject suits this field of photography. But if there are defined edges and contours in a subject, it will be better. For example: people, dancers, animals, birds in flight, trees, some ruins, and many more.

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



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

YPS International Photo Tour: UNIQUE UZBEKISTAN



Chorminor Charm © Dr Gopal Belokar

Tashkent, Samarkand and Bukhara are names of cities or regions that evoke legends of eras in glory and turmoil. These are names that are used to romanticise Central Asia's history and its culture. Hence, it was an easy pick for me when YPS announced its annual travel calendar, and Uzbekistan was on the list. A part of the erstwhile USSR, Uzbekistan is now an independent country and home to these legendary cities.

We landed in Tashkent and, after a quick and orderly check-in, as was the case with all our hotel stays on this trip, we were soon out on our first evening here. The opera theatre Alishe Navoiy, the grand, fountain-filled Independence Square, and the World War 2 Memorial were among our first spots to visit. I must mention a life-size bronze statue of a 'Mother in Grief' at the war memorial. Our dinner that night was at Kara Deniz, an exquisite Turkish restaurant with a delicious spread and was hosted by our partner in Tashkent.

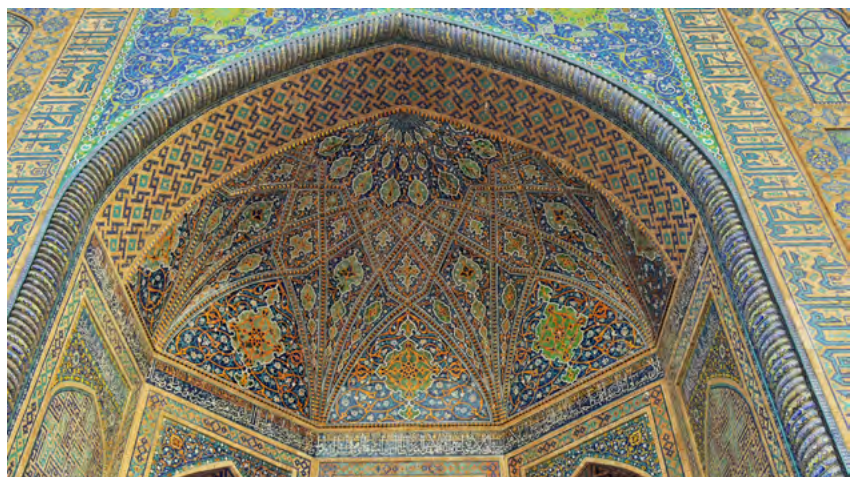
Plov or Palov is Uzbekistan's national dish and a central part of the country's culture, tradition and hospitality. We savoured this after our visits to the Hast Imam and Chorsu Bazaar, important landmarks to

visit in Tashkent. Hotel Uzbekistan, with its Soviet style brutalist architecture, is another touristy must-do. The top floor houses a Sky Bar and gives one a bird's-eye view of the city. We also commuted by the metro rail and got off at a couple of stations, which are famous for their spectacular architecture.

We flew to Khiva, and after a late-night check-in, the next morning we awoke to a beautiful sight of the gates of Itchan Kala, a UNESCO World Heritage site and our reason for coming here. It is the walled

inner town of the city of Khiva, which was the oasis and the last resting place for caravans before they crossed the desert to Iran.

A photographer's delight, the bustling Itchan Kala has a host of beautiful mausoleums, madrasas, mosques, minarets and yes, markets. Lined with shops and cafes, it is easy to lose track of time here with a lot of walking to do. Among the most famous landmarks here is the Kalta Minor, a minaret originally designed to be one of the tallest in



Art of Registan © Sathya Prakash



Achan Kala © Jyotika Kamath

the region. Started by Muhammed Amin Khan, he was unable to complete it, and it remains so to this day. The claybrick architecture in Uzbekistan is embellished with stunningly contrasting and marvellous turquoise blue mosaics.

We had a sunrise shoot at the Ayaz Kala, a fortress ruin. On our way back, we made a pit stop at a musk melon market. Musk melons are a big part of the cultivation in Uzbekistan, with a wide variety of different tastes. We ate some of the

sweetest, crunchiest musk melons we had ever tasted. Back at the Itchan Kala, folk dancers were arranged to perform for us. Incidentally, it was immediately after our visit to the King's Harem. Their foot tapping rhythm and boisterous singing had even bystanders dancing away. Not to be left behind, we too joined the melee and followed through this with a few drinks and some Bollywood singing together. Our dinner at one of the Terrace Cafes overlooking the Itchan

Kala premises was another of the big highlights of our stay at Khiva.

The road from Khiva to Bukhara is on the famed Silk Route used by merchants and traders of ages gone by. The Amu Darya river, which is the lifeline of this region too, flows along this route. At Bukhara, we had sunrise shoots at the Ark and the Chor Minor, visits to the Somonily Mausoleum and the Kolxhos market.



Hast Imam, Tashkent © Dheeraj Rajpal



Kalta Minor, Portrait, Khiva © Dheeraj Rajpal



Registan Square © Mrinalini Perepa



Gur-e Amir Mausoleum at Samarkand, the final resting place of Amir Timur © Col KV Nair



Ancient walled city of Ichan Kala © Col KV Nair



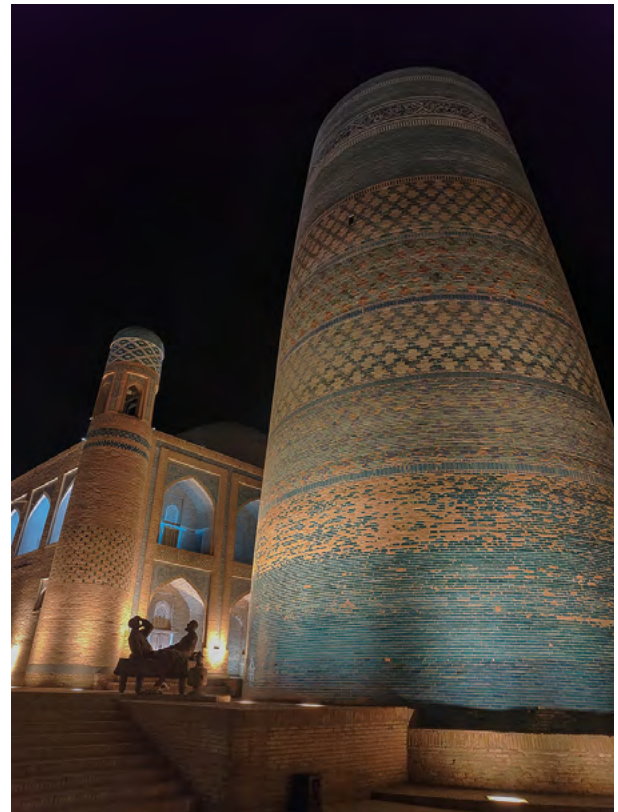
Aksaray Mousoleum © Dr Gopal Belokar



Khazrati mosque- tashkent © Dr Shridhar K



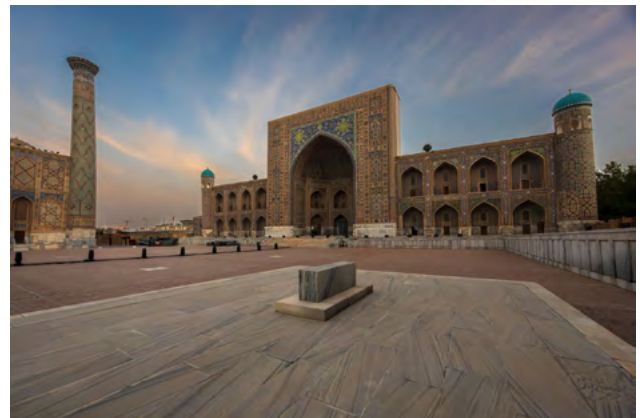
Bukhara Old&New © Mrinalini Perepa



Kalta Minor Minaret at Khiva © Col KV Nair



Kalyan Minaret Silhouette © Yogesh Mokashi



Registan at Dawn © Yogesh Mokashi



Chor Minor, Bukhara © Dheeraj Rajpal



Shah-i-Zinda Complex © Dr Gopal Belokar



Shahi Zinda Necropolis Samarkand © Jyotika Kamath



Flautist at a wedding, Tashkent © Dheeraj Rajpal



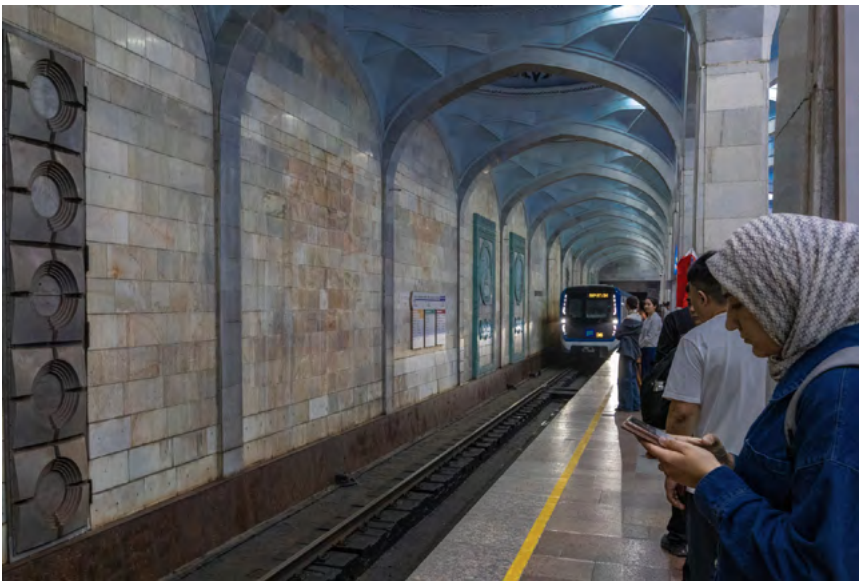
The Kalyan Minaret in Po-i-Kalyan complex in Bukhara © Col KV Nair



Folk Dance, Khiva © Dheeraj Rajpal



Bibi Ka Makhbara, Samarkand © Dheeraj Rajpal



Tashkent Metro © Yogesh Mokashi



Metro riders © Yogesh Mokashi

The Bukhara Biennale coincided with our visit, and we were lucky it was a part of our tour. We were also delighted to be mentored for a shoot by a famed street photographer, Behzod Boltai. He took us to the Jewish Synagogue and around some of the backstreets, one of which was named after the legendary folk hero Mullah Naseeruddin Hodja, believed to be from here.

We reached Samarkand by train from Bukhara. The Registan Square, the Shahi Zinda and the Gur Amir are monuments to marvel at. The Orthodox Church at the Russian Quarter was a sublime experience, what with prayers in session when we visited. Shopping at the Siyab bazaar and breakfast at a home in the Ohalik Village made our experience more immersive.

Bollywood has a special place in the hearts of Uzbeks. Raj Kapoor, Amitabh Bachchan, and even Shah Rukh Khan are so popular that we had lunch at an Indian restaurant named “Dostana” after a yesteryear hit. An Uzbek co-passenger on our way back to India even started singing a famous Raj Kapoor song as soon as we introduced ourselves to her.



Md Rahim Khan Madrasa © Dr Shridhar K



Kalta Minor, Khiva © Dheeraj Rajpal

Seeped in culture, flourishing in myths and legends, it's only apt that these cities are romanticised so. All in all, this was a fabulous trip, thanks to the great organising skills of Yogesh Mokashi, our group lead, and Mr Botir Temirov, our tour guide. Jyotika, our group's nightingale, Mrinalini, the know-all, Dr Gopal, our Red Bull of boundless energy and all the others got together in great coordination to make the trip most memorable and enjoyable.

• Dheeraj Rajpal



The author is a YPS member (IM-0299) who participated in this Photo Tour. He finds photography almost meditative and enjoys every genre, but travel, street and landscape are the ones he gravitates towards. He subscribes to the words of Robert Frank, "When people look at my pictures, I want them to feel the way they do when they want to read a line of a poem twice." His Insta bio, too, says, "I take pictures that can speak sweet nothings to you."



Bibi Khanym Mosque Samarkand © Jyotika Kamath

Participant feedback

It was fun-filled learning with the YPS gang. Thank you Yogesh. I probably would not have made it without your applied patience. Thanks again

Here is a happy picture of all of us looking forward to travel in 2026

- Jyotika Kamath

Thanx to YPS and YM for the trip n arrangements. Thanx to Dr Shridhar for taking good care of me, as he does in all our trips together.

Thanx to the other travelmates for their help and positive company.

- Sathya Vagale

Thank you, guys YPS and Yogesh, for offering me the best of Uzbek experience.

Overall planning by Yogesh and his Uzbek team weeks before this experience needs special mention.

Learnt a lot from team mates, especially from Senior Sathya Sir Gopal Sridhar Dheeraj, and MP

Thank Jyoti, for her company in sharing vegetarian food throughout

Sweet everlasting Uzbek memories for all

- Dr Sathyaprakash



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.

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Demystifying ISO



The YPS Saturday Meet featured a technically engaging session by Mr Ashok Kandimalla that encouraged participants to pause and rethink many everyday assumptions about photography. Instead of repeating familiar formulae, the speaker focused on how light truly behaves once it reaches the camera sensor. The discussion moved gradually through concepts such as the photoelectric effect, ISO standards, and shot noise, making it clear that many misunderstandings in photography stem from the (in)famous exposure triangle!

One important clarification was that ISO does not control light. It is an electronic function that amplifies the signal already captured by the sensor.

A recurring question during the session was whether increasing ISO automatically increases noise. The explanation offered was both simple and convincing.

In low light situations, this randomness becomes more visible in the final image. Raising ISO does not create new noise. It merely boosts the existing signal, (like your volume control of a radio), along with its imperfections, making them more noticeable.

Mr Kandimalla explained that when more light is allowed to reach the sensor, without blowing out creates better quality images with lesser noise. He also spoke about dynamic range in practical terms, pointing out that as ISO rises, the camera gradually loses its ability to hold detail across bright and dark areas within the same frame. Consequently, with modern cameras, it is better to use lower ISO values and underexpose to retain the larger dynamic range, and then increase brightness in post-processing.

Towards the end of the session, he shared a few practical suggestions drawn from real shooting situations. Longer exposures, wider apertures, and working patiently with available light

were emphasised as effective ways to improve image quality. In low light conditions, combining multiple frames was discussed as a useful technique to reduce noise while retaining detail. The overall message was clear and grounded in experience. Thoughtful exposure choices and an understanding of light matter far more than depending on higher ISO values to solve problems in challenging conditions.

Overall, the presentation strengthened conceptual clarity and encouraged informed photographic decision making.



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.

From Clicks to Stories



The YPS Saturday Online Meet on the 6th of December featured an inspiring session by award-winning wildlife photographer

Karthick Sridharan, titled 'From Clicks to Stories'. The talk focused on the art of transforming a single frame into a powerful narrative that evokes emotion, meaning, and connection.

Karthick Sridharan began by emphasising that wildlife photography is not merely the act of clicking images; it is a relationship that is formed with the subject. A story-driven photograph is born when a photographer begins to connect with the animal and its environment. The goal is not just to capture images but to create them. The subject in the wild decides what it reveals to the lens. The photographer must earn that moment through patience, respect, and trust.



Parenting in the Wild - Jacka © Karthick Sridharan

Technical competence remains essential. Understanding the camera thoroughly, exploring the possibilities of light, and planning every decision contribute to a successful image. However, technique alone cannot create impact. The photographer must also be guided by

intention. Each trip should begin with a purpose. One must introspect on the journey, and the story one wishes matters. Both the physical and emotional distance a photographer travels impact the essence of his subject.

Karthick highlighted that behaviour and movement are central to wildlife narratives. A meaningful image-making often emerges from anticipating what the subject might do next. That is, predictivity, shooting relies on observing the habits, reading the subtle signs, and preparing ahead of the action. It allows the moment to unfold naturally before the lens.

According to Karthick, the greatest virtue in capturing the wild is patience; waiting quietly, being adaptable and having awareness of unpredictable situations, by respecting the rhythm of Nature. This helps reveal stories that might slip a hurried eye. A wildlife photographer's work becomes more than documentation when pursuing their work through curiosity, empathy, and a thoughtful vision. Freezing the moments with such diligence can become a voice for the wild, inviting viewers to feel, reflect, and care.



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.



African Rhino © Karthick Sridharan



African Giants in Harmony © Karthick Sridharan

Journey to the Ice Bear's Kingdom



The YPS Saturday Google Meet on November 15th provided an exploration of one of the most remote and fragile ecosystems on Earth, the Arctic, habitat of the polar bear. The session, led by Dr Somdutt Prasad, an accomplished ophthalmologist and wildlife photographer, presented a unique visual account based on his expeditions to the Arctic in 2022 and 2024.

Dr Prasad explores the life of polar bears through a contemplative narration in the far North of the Arctic. His stories reveal the intimacy of instinctive behaviours essential for survival. Images like the cubs learning to adapt to the shifting



Tender Kiss © Dr Somdutt Prasad

ice, the tender moments of playfulness, huddling, and cuddling against the harsh climate showcase their innocence alongside their survival instincts, evoking emotional resonance.

The images stood out for their technical excellence and for empathy, capturing both their vulnerability and strength. Dr Prasad's reflections highlight the wildlife and address the rapidly changing Arctic environment. His concerns about the thinning ice and shrinking habitats have an impact on the lives of bears. The images reveal the instinct of polar bears to adapt and persist; survive, and maintain familial connections.

He offers valuable insights on how to safely track bear movements, emphasising respect for their natural behaviours and exercising patience to avoid disrupting the environmental balance. Considering in technical terms, photographing polar bears in a white-on-white condition requires careful exposure balance, and a reliable histogram is essential for preventing blown highlights, especially in snowy conditions where the ISO typically ranges from 1600 to 3200. Using a telephoto lens with a focal length of 400 to 600 mm allows achieving close frames while maintaining a safe distance.

Dr Prasad's experiences in 2022 and 2024 encourage viewers to appreciate the beauty of the Arctic and also to recognise the urgency of protecting its inhabitants. The presentation serves as a reminder of the important role a photographer plays in conservation storytelling.



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.



Bear Hug © Dr Somdutt Prasad



Lookout © Dr Somdutt Prasad



Playing with Mommy © Dr Somdutt Prasad

Workshops Report

Practical Tips For Montage Photography



Layers of Imagination: A Hands-On Workshop in Montage Creation

Under the Youth Photographic Society's (YPS) ongoing commitment to connecting experts with emerging talents, a focused two-day online workshop on montage photography was held on October 25 and 27, 2025. Led by renowned photographer Mr Adit Agarwala, the program provided a select group of nine participants with hands-on learning and insights into creative techniques and approaches for crafting montage images.

Beyond the Frame

The sessions began with an introduction to the fundamentals of montage creation, followed by a practical module on converting images to black and white. Participants learned how tonal adjustments, contrast control and texture enhancement play a crucial role in shaping mood and visual coherence within montages.



Drifting beyond the ruins © Akshatha Manjunath

A significant portion of the workshop focused on sky selection and sky replacement techniques in Adobe Photoshop. Mr Agarwala demonstrated how choosing the right sky, based on lighting direction, colour temperature and the overall narrative, can dramatically elevate an image. Using Photoshop's

advanced tools, he demonstrated sky replacement workflows and explored methods to maintain realism while introducing creative elements.

Proper blending of foreground and background layers was another key skill covered. Through guided examples, participants learned to match shadows,

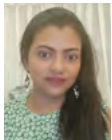


Echoes in the fog © Akshatha Manjunath

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highlights and colour tones, ensuring that all elements sit naturally within the composition. Discussions on selecting appropriate subjects for montages helped participants understand how scale, perspective and thematic consistency influence the final impact.

Overall, the workshop provided a comprehensive and enriching learning experience, strengthening participants' confidence in producing polished and impactful montage photographs.



Akshatha Manjunath

Akshatha is a Product Manager and an aspiring photographer with a strong passion for visual storytelling. Her interests include landscape, wildlife and nature photography.



Entwined for life © Akshatha Manjunath



Gateway to the forgotten © Akshatha Manjunath



Rescue © Prema Kakade

YPS Street Photography Workshop

Mentor: Mr Arindam Thokder

Date: — Nov 8- 9, 2025

The two-day YPS Street Photography Workshop, held on Saturday and Sunday, proved to be an enriching and insightful learning experience filled with meaningful discussions and practical exercises.

Day 1

The workshop opened with an engaging conversation on “what street photography truly is”—its purpose, its evolving definition, and the essential principles that guide it. The mentor illustrated each concept with examples drawn from both his own work and that of renowned masters in the field.

Participants had ample time for one-on-one discussions, allowing for deeper exploration of the nuances in street imagery. After an intensive theory session and a short lunch break, the group headed to one of Bengaluru’s bustling markets. Divided into two teams, participants received hands-on guidance as the mentor demonstrated practical techniques for observing scenes, anticipating moments, and composing images in real time.

Day 2

The second day began with a focused discussion on approaching a scene and creating meaningful photographs, supported by well-chosen visual examples. One of the highlights of the workshop was the deep dive into contact sheets—a rarely explored but highly valuable learning



The Frame Maker © Lokesh KC



K R Market 2 © Jaspreet Singh



Puppeteer © Sridhar Parthasarathy



Everyday Life © Mohan Krishnappa

tool. Participants examined sequences of images shot at the same location, learning how to slow down, wait for the right moment, refine composition, and apply the core principles of street photography while selecting the strongest frame from a series.

Later in the afternoon, the group visited Kadlekai Parishe at Malleswaram, where on-the-spot demonstrations helped participants understand how to work a scene methodically and creatively.

Overall, the two days were exceptionally well spent, offering a balanced mix of theory, critique, and field practice.

Review Session

A week later, participants reconvened for an image review. Multiple photographs were discussed, with the mentor offering constructive observations on both strengths and areas for improvement—always with clarity and encouragement, never with harsh criticism.



Dr Prashanth Kulkarni

A practicing urologist in Bangalore with a strong passion for photography. He believes in creating meaningful, candid images, particularly in the field of street photography. An avid member of YPS for the past five years, he has had numerous photographs accepted in national and international salons.

Participant feedback:

A big thanks to you for the excellent workshop, and the feedback session was the icing on top.

Honestly, this was my first proper street workshop learning and experience in the field. I personally learnt a lot in this 2-day workshop.

- Dr Pradeep GCM

Thank you so much @-Arindam, for all the feedback and the workshop. It will indeed help to see things differently on the street and also help take better-composed street photographs.

- Sreedeeep Sen

Thank you so much, @-Arindam sir, for all the feedback and criticism. This will help us all a lot, and going forward, it will be totally different, the way we look at the street images and also photograph them.

- Mohan Krishnappa



© Yogesh Mokashi



© Prashant Kulkarni



Mirror mirror on the wall © Sreedeeep

Lightroom Classic Workshop – “Turning Raw Files into Refined Vision”

The recent Lightroom Classic post processing workshop at YPS was a fine example of this, with Mr. Ashok Kandimalla patiently guiding members through the digital darkroom



Held over six sessions of three hours each, the workshop was structured as a complete journey through

Lightroom

Classic. It began with the

essentials: catalog organisation, folder structure, backup discipline and a guided tour of the interface and modules. This foundation helped participants realise that a reliable editing process starts with good file management and a clear workflow.

Subsequent sessions focused on the Develop module. Mr. Ashok explained how to control exposure, contrast, texture, clarity, dehaze and sharpening, always in relation to real photographic needs—protecting highlights, opening shadows, and adding detail without making images harsh. Participants learned to read the histogram, use clipping warnings, and set black and white points intelligently.

A highlight of the workshop was the section on masking. Tools such as Select Subject, Select Sky, Color Range and Luminance Range masks, along with inverse and multiple masks, were demonstrated for selective adjustments. Attendees saw how to brighten subjects, subdue backgrounds, and direct the viewer's eye while keeping tones natural. The workshop also introduced AI based Denoise and Super Resolution, with simple, practical workflows that are especially helpful for wildlife and high ISO images.

The workshop has significantly enhanced participants' confidence and efficiency in Lightroom Classic.

Jagadish Patil, is a postgraduate in Telecommunication and currently serves as Vice President – (Corporate Affairs) with a PSU, after having held senior roles in leading global IT organizations. An amateur, self-trained photographer by passion, Jagadish Patil pursues photography as a creative hobby.



Andean Emerald 2634 ©_Pramod Govind Shanbhag



Stripes of Courage © Keshav



Zermatt © Ramesh B



Red Billed Leiothrix © Ramesh Srinidhi



Polar bear in the wild © Surendra Gullapalli

Participant feedback:

It was a great opportunity to attend the Lightroom Classic post-processing workshop organized by YPS. The program offered an enriching learning experience spread across six insightful sessions.

Mr. Ashok Kandimalla, delivered the workshop with exceptional clarity and patience. His deep understanding of Lightroom Classic, combined with practical demonstrations, made even the advanced tools and techniques feel simple and approachable. He constantly encouraged interaction, clarified our

doubts, and shared valuable tips from his rich experience in photography.

I appreciate YPS for organizing such a valuable and skill-enhancing program. This workshop has greatly improved my editing workflow and has opened up new creative possibilities for expressing my vision through post-processed images.

Looking forward to participating in many more such knowledge building sessions with YPS!

- Jagadish Patil

I just wanted to send a quick note of thanks for organizing the Lightroom workshop.

It was a very useful session, and I really appreciate the effort the team put into arranging it. The tips and techniques shared were great.

Thank you for your continued support and for keeping the society active with such good events.

Sir, thank you for the wonderfully clear and informative sessions. I found them truly useful — they cleared many of my doubts. Being self-taught, I had been following a rather rough and clumsy workflow, and your guidance has brought much-needed clarity.

- Dr. Surendra

Sir, Thank you for the very informative, enriching sessions. I learnt a lot from the workshop. Thanks to YPS for organizing the workshop.

Thank you

- Ramesh Balasubramaniam

Thank you Ashok Sir for the wonderful LrC learning session.

The way you teach and your commitment to giving the best and beyond (since time permitted you gave us more than what was originally planned) is truly commendable.

- Sunil Varghese



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.

PSA Interclub 2025 Round 1 report

Youth Photographic Society is taking part in the PSA Interclub Competition 2025, being conducted in three rounds, Nov 2025, Feb 2026, and Apr 2026.

YPS participated in Open Color, Open Monochrome, Nature, Photo Travel, and PhotoJournalism divisions. In every division, six images can be submitted per round, with a limit of one image per author. YPS's position at the end of Round 1 in all divisions is summarized here.



Anitha Mysore EFIAP/d2, ARPS, GMPSA, MFIP, EFIP/g (Nature) GPUCR-4, c***MoL, Director of YPS, YPS Representative for PSA

Round 3							
Group	Division	Round	Author	Title	Points	Award	Club Standings at the end of round 3
B	PID Color	1	Katukuri Surya Prakash Rao	Melody With Friend	22		2
			Mahesh Kumar Viswanadha	Red On White	23	Merit	
			Partha Roy	Rooster Fight	23	HM	
			Pramod Govind Shanbhag	Next Move 9829	24	Merit	
			Ramabhadran Thirupattur Venkatakrishna	Beak And Bloom Reach Out	23	HM	
			Satish Hanumantharao	Party At Taj	22		
A	Nature	1	Karthick Sridharan	Dust And Determination	17		4
			Lokesh K C	The Daredevil Frog	21		
			Phani Bhushan Ramasastry	Mom To The Rescue	26	Merit	
			Pramod Govind Shanbhag	Claws Out 7214	21		
			Prasanth Kumar Nammalwar	Twin Face	20		
			Venkatesh B S	Waiting For Mating Turn 8905	20		
A	PTD	1	Anitha Mysore	A Sea Of Nagas	19	Merit	1
			Katukuri Surya Prakash Rao	Araadhana Mogilicherla	16		
			Lokanath M	Folk Dance	16		
			Pradeep GCM	Jallikattu 08	22	Merit	
			Ramabhadran Thirupattur Venkatakrishna	The Family Dance Moves	17	HM	
			Satish Hanumantharao	Soya Sauce Factory	16		
A	PID	1	Aninda Mitra	Scale Of Festivity	22		7
			Anitha Mysore	Ascetic Odyssey	21		
			Katukuri Surya Prakash Rao	Vinayak Visarjanam	24	HM	
			Koushik Rao R	Flying Bull	24		
			Ramabhadran Thirupattur Venkatakrishna	Faith And Spirituality	23		
			Venkatesh B S	Hand Over Face Of Bull 0317	21		
A	PID Monochrome	1	Karthick Sridharan	Craig's Dusty Charm	19		3
			Lokesh K C	Pose With Mt Kilimanjaro	19		
			Mahesh Kumar Viswanadha	Pictorial 317	21		
			Partha Roy	Dubai Reflection	23	Merit	
			Phani Bhushan Ramasastry	Walk With Bro	23	HM	
			Venkatesh B S	Plates And Orange Flowers 5694	20		



Red on White © Mahesh Kumar Viswanadha | Merit



Next move 9829 © Pramod Govind Shanbhag | Merit



A sea of nagas © Anitha Mysore | Merit



Jallikattu 08 © Pradeep GCM | Merit



Mom to the Rescue © Phani Bhushan Ramasastry | Merit



Beak And Bloom Reach Out © Ramabhadran Thirupattur Venkatakrishna | HM



The Family Dance Moves © Ramabhadran Thirupattur Venkatakrishna | HM



Dubai Reflection © Partha Roy | Merit



Vinayak Visarjanam © Katukuri Surya Prakash Rao | HM

Obituary



With profound grief we inform the passing away of our Member, **Sri Jayakumar T.A.**, AFIAP (IM-0191) on Dec 31, 2025

YPS remembers his dedication, commitment, enthusiasm and passion

for photography, especially wildlife. Son of late Sri TNA Perumal, Sri Jayakumar, a talented Nature Photographer was featured as 'BBC Wildlife Photographer Of The Year' for his iconic image of the Nilgiri Thar in Valparai. He has been a long time member and had also served as a jury member in National and International Salons.

May his Soul attain Sadgathi.

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

Gratitude to all Members who supported for his treatment.

New Member Corner

Mem No	Full Name
IM-1110	Mr Loganathan K
IM-1111	Mr Sujith R
IM-1112	Mr Priyabrata Dash
IM-1113	Mr Naresh Varikilla
IM-1114	Mr Chandan Kumar H K
IM-1115	Mr Ritesh J
IM-1116	Mr Sivanantham Govindan
IM-1117	Mr Shankar Raparathi
JA-0054	Mr Saathvik Phanibhushan
JA-0055	Mr Shrivatsa P



IM-1110



IM-1111



IM-1112



IM-1113



IM-1114



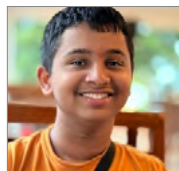
IM-1115



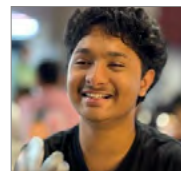
IM-1116



IM-1117



JA-0054



JA-0055



vandaru kambala © Ritesh J



Path of devotion © Naresh Varikilla



The Tanjore temple © Sivanantham Govindan

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Breakfast Plans © Saathvik Phanibhushan



Buffalo Chase © Shrivatsa P

YPS Programme Calendar

January 2026

Date	Venue	Topic	Title	Presenter
Sunday, 04	Karnataka Chitrakala Parishath	Street Photowalk	Chitra Sante Walk - 2026	Kishan Harwalkar
Saturday, 10	Google Meet	Underwater Photography		Vandit Kalia
Saturday, 24	Google Meet	Picture Submissions For Salons	Salon ready: Step into competitions confidently	Anitha Mysore

February 2026

Date	Venue	Topic	Title	Presenter
Saturday, 14	YPS Hall	Chitra Santhe Picture Review	Open House	Kishan Harwalkar
Saturday, 21	Google Meet	Different Perspectives In Photography	Seeing Beyond The Obvious	Ashwini Kumar Bhat

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.



Walk with Bro © Phani Bhushan Ramasastry | Hounarable Mention, PSA Inter-club Contest 2025



Youth Photographic Society

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