

Inside

Featured Article: The Pantanal – Land of the Jaguar  
Dr̥ṣṭi Exclusive: The Photograph You Return Matters Most

# REFLECTIONS - YPS Photography Podcast



## Reflections EP.01: First Steps in Photography with Satish H and Prema Kakade

Photography as a hobby has no age bar. This conversation will help every person who clicks pictures with their DSLR or a phone! Join Satish H and Prema Kakade in conversation about the first steps that a person should take in photography to up their skills, in this episode of Reflections YPS Photography Podcast.

[Click Here](#)

## Reflections EP.02: COMPOSITION - Framing the Story with Yogesh Mokashi & Anitha Mysore

Photography as a hobby has no age bar. This conversation will help every

person who clicks pictures with their DSLR or a phone! Join Yogesh and Anitha in conversation about the importance of composition to up your skills in photography, in this episode of Reflections YPS Photography Podcast.

[Click Here](#)

## Reflections EP.03: WILDLIFE - Thru The Lens Of Time with A K Raju & S Chandrashekar

In early 80's, Wildlife Photography was possible in the city of Bangalore! In the present times, it is unimaginable! Watch Raju and Chandrashekar reminisce about their wildlife photography experiences as one of the first members of Youth Photographic Society.

[Click Here](#)

## Reflections EP.04: Mobile Photography with Vikas Sastry and Madhu Kakade

Mobile photography is becoming increasingly popular, sometimes competing with even DSLR/Mirrorless cameras. In this episode of Reflections, Madhu Kakade and Vikas Sastry discuss the pros and cons/limitations of mobile photography.

The episode contains pictures shot by the speakers on their mobile phones.

[Click Here](#)

## Reflections EP.05: A Beginner's Guide to Photography with Satish H and Hardik P Shah

Photography as a hobby keeps a person healthy and happy! This conversation is a guide to every aspiring photographer. It helps one to decide on the genre, gear and much more.

Join Satish H and Hardik P Shah in conversation to clear all doubts that a beginner could have to take up photography in this episode of Reflections YPS Photography Podcast.

[Click Here](#)



## Youth Photographic Society® (YPS)

Patronage: Directorate of Youth Empowerment and Sports, Karnataka  
Corporate Member (CM - 203) of Federation of Indian Photography  
Club Member (991620) of Photographic Society of America

### Executive Committee

#### President

Mr Manju Vikas Sastry V, AFIP, ESFIP

#### Vice President

Mr Girish Ananthamurthy, EFIAP, EFIP, GPA PESGSPC

#### Secretary

Ms Prema Kakade, ESFIP, EFIAP, EFIP, GPA.PESGSPC, CMoL, E.CPE

#### Jt Secretary

Mr Hardik P Shah

#### Treasurer

Mr Shreyas Rao

#### Directors

Ms Anitha Mysore, EFIAP/d2, MFIP, GMPSA, ARPS, GPUCR-4, c\*\*\*MoL

Ms Bhagya D EFIAP, EFIP

Mr Koushik Rao

Mr M S Kakade

#### Ex-Officio President

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

### Dṛṣṭi Journal

#### Editor

Mr Manju Vikas Sastry V, AFIP, ESFIP

#### Editorial Team

Mr B V Prakash

Mr Digwas Bellemane, EFIAP/p, EsFIAP, EFIP, EsFIP, EPSA

Mr M S Kakade

Ms Prema Kakade, ESFIP, EFIAP, EFIP, GPA.PESGSPC, CMoL, E.CPE

#### Design

Layout: Mr Rajasimha Sathyanarayana, EFIAP, EFIP, CMoL

Design: Mr Digwas Bellemane, EFIAP/p, EsFIAP, EFIP, EsFIP, EPSA

#### Feedback and contributions

[drsti@ypsbengaluru.com](mailto:drsti@ypsbengaluru.com)

Dṛṣṭi (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.

© Copyright 2026

Views expressed in this journal are purely of the respective author(s) and YPS may not have the same views.

All the content including images are protected by the Copyright act. You need to obtain author's written permission before using the image or text content in any form.

#### Follow us on social media

 [facebook.com/ypsbengaluru](https://facebook.com/ypsbengaluru)

 [instagram.com/ypsbengaluru](https://instagram.com/ypsbengaluru)

 [twitter.com/ypsbengaluru](https://twitter.com/ypsbengaluru)

 [youtube.com/ypsbengaluru](https://youtube.com/ypsbengaluru)

## Contents



04	Editorial: The First Light - 2026!!	- Manju Vikas Sastry V, AFIP, ESFIP
05	Spotlight: Rajasimha S	- Ms Prema Kakade, ESFIP, EFIAP, EFIP, GPA.PESGSPC, CMoL, E.CPE
07	Featured Article: The Pantanal – Land of the Jaguar	- Dr Ajit K Huilgol, MBBS, MS, MNAMS(Gen Surg), Past President, Indian Society of Organ Transplantation, ARPS, EFIP, EFIAP, MPSA, C***MoL, GPU CR5, GM.APS, M.NPS, Hon CPE, E.CPE, BAPU, E.SSP, AAPG, Hon F.Nobel/Gold, B.DIGI,
12	Dṛṣṭi Exclusive: The Photograph You Return Matters Most	- Vimal Parmar
14	Camera Diaries: Miami's Choreographed Sunsets: Spectacle and Infrastructure in the Coastal Metropolis	- Thejas K R, AFIAP, AFIP
18	Framing the Frame: Jan Hus Memorial, Prague- Czech	- K S Rajaram, AFIAP, Hon FIP, Hon YPS
20	Just Grasp It: Panorama Photography - Optical Principles, Technique, and Practical Application	- Raju A K, AFIAP
23	Chitra Santhe - A Street Photographer's Delight	- Ms Prema Kakade, ESFIP, EFIAP, EFIP, GPA.PESGSPC, CMoL, E.CPE
25	YPS Saturday Meet Sessions	- Dr Minnu Kejriwal, PhD
29	PSA Photo Festival	
30	YPS at the 20th FIAP World Cup for Clubs 2025	- Anitha Mysore, EFIAP/d2, MFIP, GMPSA, ARPS, GPUCR-4, c***MoL
33	YPS at the 40th FIP Interclub Competition 2025	- Anitha Mysore, EFIAP/d2, MFIP, GMPSA, ARPS, GPUCR-4, c***MoL
37	Honorary YPS and YPS Service Awards	- Ms Prema Kakade, ESFIP, EFIAP, EFIP, GPA.PESGSPC, CMoL, E.CPE
38	New Member Corner	
39	YPS Program Calendar	

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

Front cover: *Melody With Friend* © Katukuri Surya Prakash Rao

Rear cover: *These Two\_1462* © Smita Goyal

# The First Light - 2026!

Dear YPS Family,

While we are commencing 2026 by celebrating what makes YPS move: our shared love for learning and technical mastery of photography, let's get busy with the festive season. This issue reflects on colourful events at the beginning of the year that have pushed the boundaries of our collective thoughts for the art of photography.

I hope you all took full advantage of the colourful Chitra Santhe and the cultural beauty of Sankranti celebrations. I dedicate these pages to the artistry and knowledge we have cultivated together. Thank you for an unforgettable year. May the stories featured here inspire your next great perspective!

Don't miss out! While YPS has 750+ active members, many have 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.

The YPS Podcast has carved out a unique niche on YouTube, with its last five live sessions garnering significant viewership and fostering a vibrant community of active listeners. Watch out for more episodes soon.

Led by Mr Kishan Harwalkar, street photography during the annual Art Festival of Namma Bengaluru, which attracts artists from across the country, has always been a big hit. This event has consistently delivered a balanced curriculum and art, bridging foundational street photography

principles with hands-on practice on Bengaluru's high-energy streets, such as Kumarkrupa Road. Guided by a focus on photographic intent, participants explored how to click complex scenes into powerful compositions. Chitra Santhe offered a rare opportunity to bridge the gap between spontaneous observation and calculated, methodical execution. This also later led to an Open House Session where the clicks were discussed, and constructive feedback was given at the YPS Hall.

'Underwater Photography – Genres, Gear, Techniques & more' was a comprehensive presentation by Mr Vandit Kalia, who is well known for his underwater photography, and had a very good audience.

'Stepping Into Salons' by Ms Anitha Mysore got a lot of traction from both the newbies and seasoned members of YPS, who were able to get a very good insight into the world of Salon Photography.

'Seeing Beyond The Obvious', A webinar by Mr Ashwini Kumar Bhat, gave the audience a different perspective on composing the same subject that we may have shot in the past by triggering new thoughts.

YPS International Salon 2026 saw wonderful submissions and is in the process of judging and getting ready for the results to be announced soon. Wishing all the participants great success.

The energy of YPS truly comes from its members. Your active involvement is what fuels the Committee's creativity and drives us to launch new, exciting initiatives. By showing up and sharing your passion, you help build a thriving community where we



<https://whatsapp.com/channel/0029VaA30Rp4NVicxXJuxHoX>

all grow together. We wait eagerly to see you at our next event—happy clicking!

With all the financial statements ready and being reviewed, the Executive Committee is gearing up for an AGM and an election very soon. We request that you all renew your membership to be part of it and contribute to the growth of the organisation.

As I wrap up this issue, I want to wish you a wonderful New Year. May the coming months bring you fresh perspectives and a wealth of creative energy. I look forward to reconnect in our next edition with more stories and exciting news to share.



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

## Secretary's Note

### Mentoring in Photography

Members who would like to learn the basics/advanced level of photography, clear doubts and take their skills to the next level; mail us to get assigned to a mentor. This program is FREE of charge. The mode and time will be fluid - over a phone call, online or in person at the time convenient to both!

Details to be shared:

- Your full name
- Your Membership ID
- Phone/WhatsApp number
- Basic or advanced
- Genre/s of interest
- Brief details of your expectations
- City of residence

Send an e-mail with these details to: [ypsbengaluru+mentor@gmail.com](mailto:ypsbengaluru+mentor@gmail.com)



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

← Back

# Rajasimha S



Fire play © Rajasimha S

This is a narrative of a creative professional who has successfully merged technical design expertise with artistic photography. A feature that highlights Rajasimha's journey from a Bachelor of Fine Arts (BFA) student to a globally recognized, award-winning photographer.

## The Intersection of Design and Light

In the vibrant creative landscape of Bengaluru, few artists bridge the gap between commercial brand design and fine art photography as seamlessly as Rajasimha S. A seasoned creative leader and a decorated photographer, Rajasimha's journey is a testament to the power of choosing a medium and mastering it over decades.

## A Foundation in Fine Arts

Rajasimha's artistic roots were planted at the College of Fine Arts, Bengaluru,

where he earned his Bachelor of Fine Arts degree. While his peers explored the worlds of sculpture and painting, Rajasimha found his voice through the lens. Photography wasn't just a subject in his Applied Art curriculum; it became his primary language of expression.

Today, he balances this passion with a high-octane career, heading the Brand Experience design team for a leading software company. This dual life—shaping corporate identities by day and capturing the soul of Indian culture by dawn—gives his work a unique structural depth.

## The Evolution of the Lens

Rajasimha's technical odyssey began in 1990 with the raw, tactile nature of film cameras. He evolved alongside the medium, transitioning through the DSLR era to the cutting-edge mirrorless systems he uses today. His early years

were spent in the meticulous world of product photography, where he gained invaluable exposure to large-format cameras while collaborating with eminent advertising photographers.

However, it was joining the Youth Photographic Society (YPS) in 2017 that acted as a catalyst for his artistic growth. Under the mentorship of industry veterans like Satish, Late Murali Santhanam, Krishna Bhat and Digwas, he branched into new genres, honing the competitive edge required for international photography salons.

## Global Accolades and Artistry

Specializing in landscapes, travel, and the rich tapestry of Indian culture, Rajasimha has seen his work travel the globe. His photographs have been exhibited in over 35 countries, earning more than 650 exhibition acceptances and 30+ national and international awards.

## Professional Milestones and Global Distinctions

- 2019 - AFIP (Artist Federation of Indian Photography)
- 2020 - cMoL (Competitive Photo Association Master of Light)
- 2020 - AFIAP (Artist Fédération Internationale de l'Art Photographique)
- 2021 - EFIP (Excellence Federation of Indian Photography)
- 2021 - EFIAP (Excellence Fédération Internationale de l'Art Photographique)



The Taj © Rajasimha S

## Celebrated Works and International Honors

- FIAP Gold and MoL Golden Badge for his work 'The Taj' in YPS International Salon 2023
- PSA Gold for 'First Light' at 13th International Photographic Salon Varna 2020
- FIAP Bronze for 'Dancing Kaali' at 13th International Photographic Salon Varna 2020
- YPS Service award in 2020

His pictures from Kulasai Dasara were published in Chiiz magazine in 2019.

## Giving Back Through Design

Perhaps Rajasimha's most lasting legacy lies in his contribution to the photography community. Since 2017, he has lent his professional design prowess to YPS, designing their event banners and Salon Catalogs (which earned prestigious Star ratings) and the flagship journal, *Dṛṣṭi*.

In a full-circle moment for any designer, he was commissioned to redesign the YPS logo and develop the branding for the club's 50th Anniversary—visual identities that remain in use today.

## The Next Frame

Never one to stand still, Rajasimha is currently turning his gaze toward the subtle and the complex. His upcoming work focuses on minimalism and abstract themes, seeking to strip away the noise and find the essence of his subjects through light and shadow.

## A True Champion

His outstanding qualities are not just his creativity and artistry but his humility, friendliness, and willingness to lend a helping hand, always striving to keep the YPS flag flying high!



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



*Intense moment* © Rajasimha S



*First light* © Rajasimha S



*Monument Valley* © Rajasimha S

← Back

## The Pantanal – Land of the Jaguar

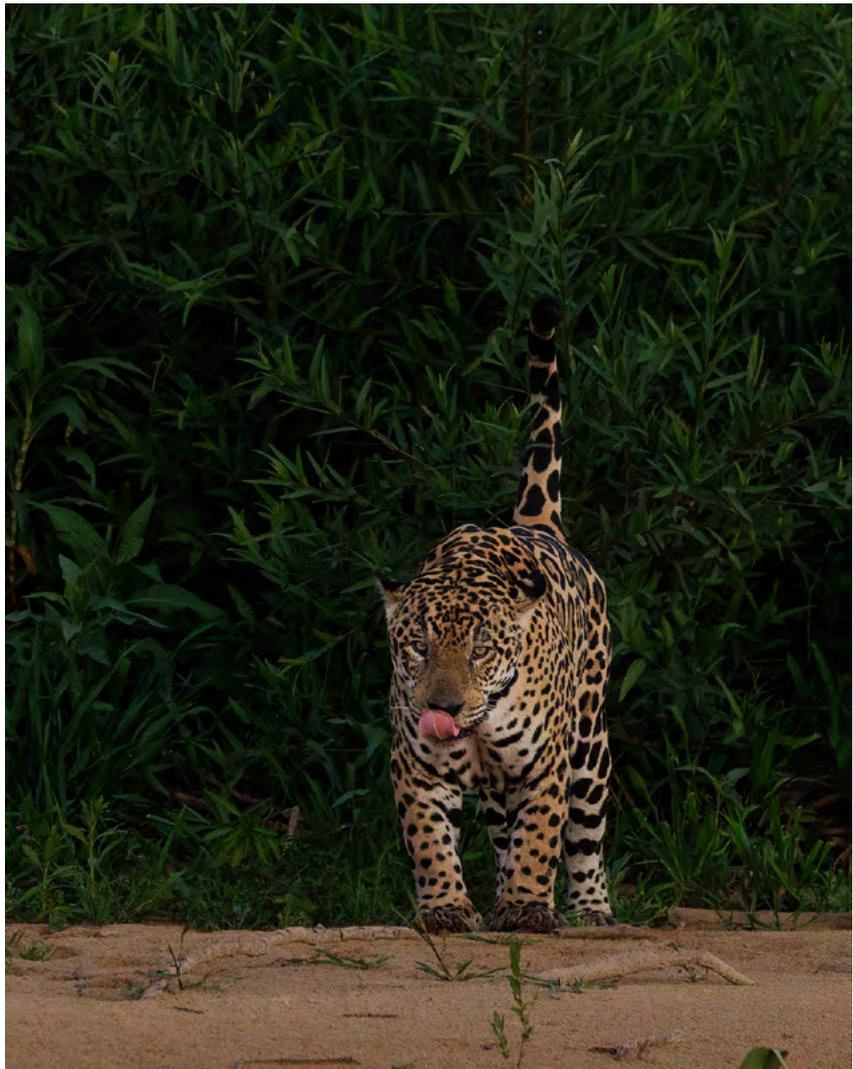
The Pantanal is the world's largest tropical wetland - a veritable wetland paradise! It spans approximately 170,000 square kilometres and stretches across Brazil, Bolivia, and Paraguay, with nearly 80% located in the Brazilian states of Mato Grosso and Mato Grosso do Sul. Most people think that the Pantanal is part of the Amazon Rainforest, but that is not true. The Amazon Rainforest is located to the northwest of Brazil, while the Pantanal occupies the southwest region of the country. Unlike the Amazon Rainforest, which is dense, humid, and difficult to explore, the Pantanal is an open landscape, which makes it easier to observe its wildlife. It may cover a smaller area than the Amazon, but it holds a higher concentration of visible wildlife. During the rainy season (October to March), rivers such as the Cuiaba and the Paraguay overflow, and flood most of the plain, submerging forests, grasslands and savannas. In the dry season (April to September), much of the water recedes, and the wildlife concentrates around the shrinking pools and riverbanks. Ideally, therefore, the best time to see and photograph the diverse animals and birds is August-September.

This annual cycle of flooding and drying is essential to the region's ecology. Flooding brings rich nutrients and supports fish spawning, while the dry periods create feeding opportunities for birds and predators.

The Pantanal is the best place on earth to see wild jaguars, especially along the Cuiaba River. It is also home to capybara (the world's largest rodent), giant otters, and other exotic creatures like caiman, giant anteater, tapir, marsh deer, ocelots, and over 650 species of birds, including the jabiru stork - the symbol of the Pantanal! Simply put, the Pantanal is arguably South America's finest wildlife-spotting destination, and, because wildlife is so abundant, even short visits can yield spectacular sightings.

### Northern Pantanal

The northern Pantanal, which is based in the State of Mato Grosso, is excellent for photographers and serious wildlife lovers. The approach to the region is



*Jaguar licking lips* © Dr Ajit K Huilgol



*Red and green macaw* © Dr Ajit K Huilgol



Capybara © Dr Ajit K Huilgol



Ringed kingfisher © Dr Ajit K Huilgol



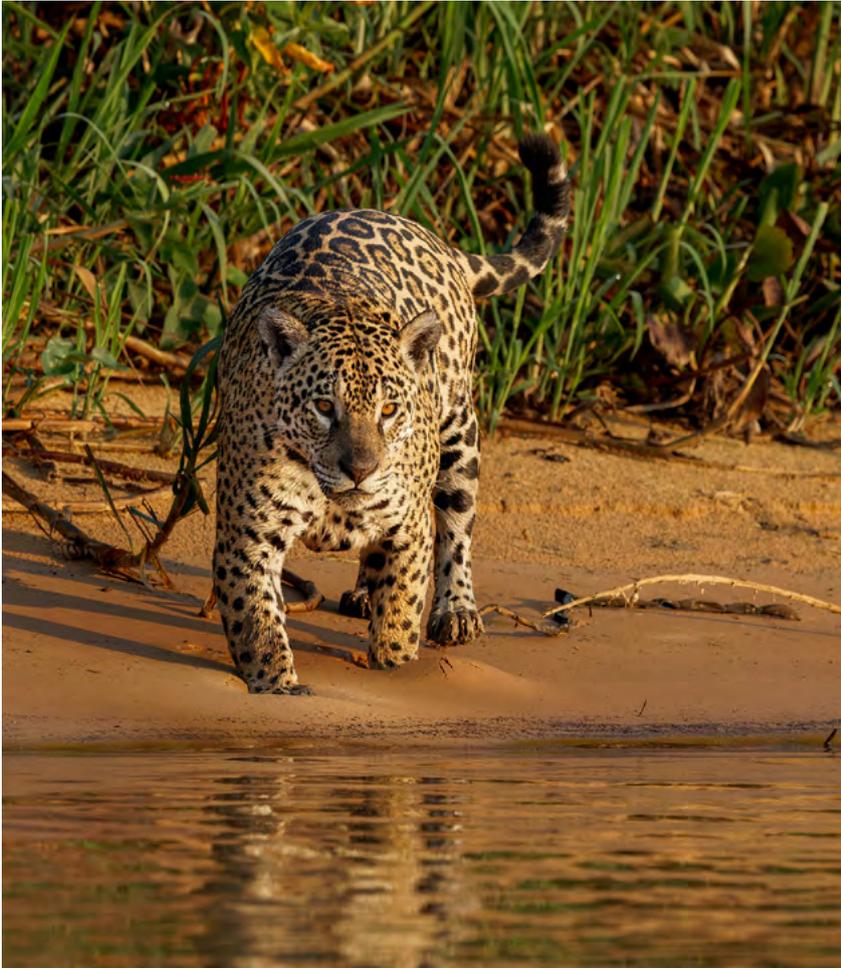
Lesser anteater © Dr Ajit K Huilgol



Giant anteater © Dr Ajit K Huilgol



Giant otter © Dr Ajit K Huilgol



Jaguar on sandy beach © Dr Ajit K Huilgol

by the Transpantaneira Highway - a wildlife-filled 150 km dirt road. Jaguar sightings are by boat along the Cuiaba River, which is rich in birdlife as well.

### **Southern Pantanal**

The southern Pantanal, which is based in the State of Mato Grosso do Sul, is the place to go if one is interested in horseback riding with Pantaneiro cowboys, and for traditional fazenda (ranch) stays. One can also do birding and relaxed wildlife viewing.

### **How to get there**

There are no nonstop flights from Bengaluru to São Paulo, Brazil. There are strong rumours that there could be one from 2026.

Several flights connect Bengaluru to São Paulo. Stay overnight at São Paulo, as close to the airport as possible.

### **São Paulo to Porto Jofre (the gateway to the land of the jaguar)**

Fly from São Paulo to Cuiaba (CGB – Marechal Rondon International Airport).

From Cuiaba, take a 4x4 or van to Porto Jofre, the main area in which are located



Yacare caiman © Dr Ajit K Huilgol



Crab-eating fox © Dr Ajit K Huilgol



Jabiru stork © Dr Ajit K Huilgol



Yacare caiman on beach © Dr Ajit K Huilgol

many resorts for the jaguar boat safaris. I stayed in the Santa Rosa Pantanal Hotel, which is located on the banks of the Cuiaba River. The road from Cuiaba to a town called Pocone is well-paved. But, from Pocone to the hotel is a dirt road that stretches 150 km! The travel time from Cuiaba airport to the Santa Rosa Hotel is about 6-7 hours!

### Typical boat safaris

Safaris are done in boats that seat anywhere from 4 to 14 tourists. These

boats have liftable roofs, comfortable seats (some even have swivel seats, which make photography easier), and ice boxes to store food, fruits, drinks (including beer and champagne). Our boat even had a Starlink satellite internet connection! So, we had constant Wifi connectivity in the boat!

One can opt for two safaris per day – one in the morning and one in the afternoon, or (as we did), take a full day safari from 5 am till 6 pm! Some safari packages include living in comfortable

houseboats that are stationed on the river itself!

As one cruises, besides jaguars, one can see a variety of Pantanal fauna – giant otters, capybara, caiman, tapir, monkeys, and many species of exotic birds – macaws, toucans, herons, jabirus.....

### How long should one stay?

One should stay for at least 4-6 days to maximise the chances of seeing jaguars and other avifauna.



Toco toucan © Dr Ajit K Huilgol

## What gear?

- Two camera bodies
- Lenses – A combination of 100-500, 70-200 f2.8, 400 f4. A wide-angle lens is an option.
- Spare batteries, extra memory cards to be carried on the boat. There are no charging points on the boat.
- Laptop, card reader, external hard drive
- Tripods are not needed.
- Rain cover for camera gear
- Rain coats, in case it rains. It is unusual to rain in August-September, but one never knows.
- Metal water bottles.

## Some very important points to remember!

Brazilian electrical sockets are unique. So, take an adapter that has plug points that fit Brazilian sockets.

Brazilians speak only Portuguese! English is not understood at all! So, download a translation app onto your

mobile phone. The guides can converse in English, however.

Credit cards are accepted at all places. Dollars and currencies other than the Brazilian Real are not accepted.

Insect repellent is a must. Take one that has DEET in it, and keep applying over all exposed parts every two hours.

Food for vegetarians can be a bit of a challenge. So, take pickles and ready-to-cook items.

- Dr Ajit K Huilgol, MBBS, MS, MNAMS(Gen Surg), Past President, Indian Society of Organ Transplantation, ARPS, EFIP, EFIAP, MPSA, C\*\*\*MoL, GPU CR5, GM.APS, M.NPS, Hon CPE, E.CPE, BAPU, E.SSP, AAPG, Hon F.Nobel/Gold, B.DIGI,



Pioneer kidney transplant surgeon, cricket commentator, award-winning wildlife photographer, with over 1000 awards in National and International Salons, and over 15,000 acceptances. Former Special Police Officer in CID, Karnataka Forest Wing, and recently turned author.

← Back

## The Photograph You Return Matters Most

### Why every YPS member should consider a personal CSR project

As photographers, whether professionals or passionate amateurs, we are given a rare privilege. Strangers allow us into their personal space. They permit us to observe them, frame them, and freeze a moment of their life. We receive smiles, gestures, expressions, and stories. We receive trust.

But how often do we pause and ask ourselves: What do we give back?

Corporate Social Responsibility (CSR) is usually associated with large organisations. Yet I believe each one of us can practise a form of personal CSR, especially photographers. Because what we create has emotional value. It affirms existence. It says to someone, "You matter."

For several years now, I have been pursuing a small personal project. I photograph street vendors, hawkers, small shop owners, and people who work long hours under the sun and rain. They are hardworking entrepreneurs. They rarely have formal portraits of themselves at work. Most would never think of commissioning a photograph. Or even go to a photo studio, except probably for a mandatory document.

After photographing them, I go home, make prints on my home inkjet printer, and on a convenient day return to hand them over. Sometimes, when I am travelling, I collect the address and courier the prints later. The logistics are not always easy. Occasionally, I cannot trace them again. But whenever I do manage to return, the experience is deeply moving.

The smile I receive in return is priceless.

It is not merely about the photograph. It is about recognition. For a brief moment, their daily grind is acknowledged. Their presence is documented. Their work is respected. The print becomes something they can keep in their shop, show to family, preserve in a drawer, or even frame on a wall.

In 2019, PrintWeek magazine noticed this activity and featured it in an article titled "Vimal Parmar Spreads the Joy of Photography." What touched me was not the publicity but the fact that the idea resonated. That photography could be



*Giving back prints to the vendors © Vimal Parmar*



*Spreading the Joy of Photography © Vimal Parmar*

seen as a medium to spread happiness. That simple act of returning with a print completed a circle.

In today's digital world, we photograph endlessly. Images are uploaded, shared, liked and forgotten within hours. But a printed photograph is different. It occupies space. It carries weight. It signals intent. When you hand over a print, you are not just sharing a file. You are gifting a memory.

This is why I believe every photographer should consider having a similar personal project.

It does not have to be street vendors. It could be municipal school children who have never had a proper portrait. It could be elderly citizens in old-age homes. It could be sanitation workers,

bus drivers, roadside mechanics, security guards, hospital staff.. anyone whose contribution to society is often overlooked.

The idea is simple: Photograph with dignity. Print with care. Return with gratitude.

When we do this, several things happen.

First, photography becomes more than an aesthetic exercise. It becomes meaningful. It shifts from "taking pictures" to "creating connections".

Second, it changes public perception. Too often, photographers are seen as people who extract images, content and attention. When we give back, we alter that narrative. We become contributors, not consumers.

Third, it strengthens the reputation of the community we belong to. Imagine if members of the Youth Photography Society each adopted a small personal CSR project. Over time, the collective impact would be enormous. The society would not just be known for exhibitions and awards, but for compassion and engagement.

And finally, it changes us.

When I hand over a print to a hawker, I do not feel like I have done charity. I feel grateful. Grateful that photography allows me to connect. Grateful that printing, something I have been professionally associated with for decades, can be used in such a simple yet powerful way. The process satisfies my love for photography, my passion for print, and my desire to connect with people. It completes a circle.

You do not need expensive equipment. You do not need sponsorship. You do not need a large budget. Even one afternoon a month can make a difference. Start

small. Choose a neighbourhood. Build trust. Keep your promise. Return with the print.

Over time, you will realise something profound: The photograph you give away may become more valuable than the ones you keep.

Photography is not merely about light, composition or technique. It is about responsibility. It is about empathy. It is about acknowledging another human being through your lens.

Perhaps the most meaningful frame you will ever create is the one that leaves your hands and enters someone else's life.

To the members of the Youth Photography Society... your city is full of everyday heroes waiting not just to be photographed, but to be acknowledged. From flower sellers to bus conductors, from roadside vendors to park gardeners, meaningful stories are right outside your

door. If each YPS member adopts even one small personal project, the collective impact could be profound. YPS will not only nurture skilled photographers but also compassionate citizens. And you may discover that the most powerful photograph you ever create is the one you give back.

• Vimal Parmar



Vimal Parmar is an independent marketing consultant and digital print evangelist.

He currently serves as the India Editor of Photo Imaging News (USA), a globally circulated publication founded in 1983, and writes a regular monthly column for leading photography and print publications in India. His work bridges photography, print technology, marketing strategy, and industry advocacy.

## Member Achievement

### A Landmark of 50 Webinars

A distinguished photo artist, Mr H Satish (LM-006), gave his first webinar for YPS members way back in August 2020, during the pandemic, when we could not arrange presentations in the YPS Hall. For him, there has been no looking back. He is a much sought-after presenter, having completed his 50th webinar in February 2026.



Being a master of various genres of photography, he has given webinars on varying topics to all major photography clubs in India and Dubai.

His webinars so far have comprised 33 titles/topics. Sixteen of these webinars have been exclusively for YPS. He has also given innumerable in-house presentations, besides mentoring budding photographers. His photo tours, too, are much sought after, as his mentoring during these tours is of great benefit to the participants.

His unique storytelling capability and the exclusive pictures make him an exclusive presenter, leaving his audience spellbound and much to learn!

Some of the titles include:

- Art of Photography
- Art of Macro Photography
- Art of Travel Photography
- Art of Bird Photography
- Art of Pictorial Photography
- Art of Wildlife Photography
- Art of Travel and Street Photography
- Art of Silhouette photography
- Art of Landscape Photography
- Art of Creative Lighting in Macro
- Participation in Salons
- Touch of RED
- Wildlife of India
- Karnataka Vaibhava, Monuments
- Wildlife Dairies
- Rumbling Roars
- Composite photography
- Ladakh, Land of the lamas
- Myriad charms of Blue City
- Judging in Salons
- Story of Elephants



- Interesting facts about Bird Photography
- Vivid Vietnam
- Understanding Lighting and setup for creative Wedding portraits
- Photo selection for Salons
- Wildlife- Animals, Birds and Macro
- Nature in Close Up

We wish Satish many more webinars.



**M S Kakade** Director, YPS.  
Member, Drṣṭi Editorial Team

← Back

## Miami's Choreographed Sunsets: Spectacle and Infrastructure in the Coastal Metropolis

The horizon once signified risk. It marked the edge of maps and the beginning of uncertainty. In the contemporary coastal metropolis, it signifies something else—managed escape.

In these photographs, the horizon is never empty. It carries cruise ships large enough to resemble housing blocks. It glows behind Ferris wheels engineered for controlled elevation. It frames beaches dense with bodies and ports dense with cargo. The sea remains vast, but its edges are programmed.

Coastal cities today sit at the intersection of global trade, accelerated mobility, and image culture. They are not merely places at the water's edge. They are infrastructures of circulation, of goods, capital, and spectacle.

### The Horizon as Spectacle

Guy Debord argued in *The Society of the Spectacle* that modern life increasingly replaces lived experience with representation. In the coastal city, this transformation is visible in architecture itself.

In one image, two men sit on a balcony overlooking a bridge and a departing cruise liner. Their backs face the camera. The ship glides across the bay like a floating skyline. They are elevated, composed, and distant. The city unfolds beneath them as a scene.

The balcony is an instrument of spectatorship. It frames the horizon as a view rather than a terrain. The cruise ship promises freedom while containing every detail of experience within its hull, such as restaurants, entertainment, and choreographed sunsets. Mobility becomes consumption.

The horizon, once uncertain, is now curated.

Photography participates in this process. By isolating the ship against open water, the image amplifies its serenity. The logistics behind the voyage disappear. The labor of dockworkers, the extraction that fuels the engines, and the network of supply chains remain outside the frame.



*Observers Of Departure* © Thejas K R



*Bayside Port at Golden Hour* © Thejas K R

The spectacle simplifies. It produces an image of freedom detached from its material base.

## Global Trade in Golden Light

Elsewhere, cranes rise against a burning sky. A cargo ship moves slowly across water turned molten by sunset. The industrial port appears almost sacred in silhouette.

This is the visual paradox of late capitalism. Infrastructure becomes beautiful at the precise moment its function disappears.

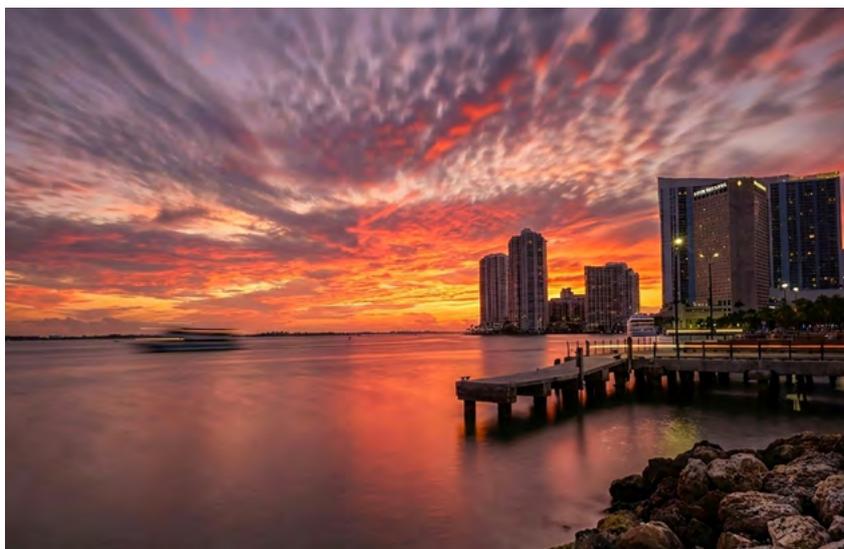
The port is not background scenery. It is the engine of global trade. It sustains the towers along the shoreline, the cruise terminals, and the hotels behind the beach. Containers hold the commodities that fill the city's stores and apartments. Capital flows through these docks with relentless precision.

Yet photographed at golden hour, the port becomes calm geometry. Steel turns elegant. Labor turns abstract. Noise dissolves into light.

There is an ethical tension here.

To aestheticize infrastructure is to risk softening the reality of extraction and inequality that sustains it. The image can naturalize what is historical. It can make global trade appear inevitable, even graceful.

I am aware of my own attraction to these forms. The cranes offer structure. The bridge offers a line. The cargo vessel



*Where Motion Becomes Memory* © Thejas K R

offers scale. Photography rewards these compositions. But the act of framing also participates in the transformation of the system into spectacle.

The question is not whether the port is beautiful. It is whether beauty obscures power.

## Acceleration and the Compression of Distance

Paul Virilio described speed as the defining condition of modernity. For Virilio, acceleration collapses distance and reshapes how we inhabit space. The coastal metropolis exemplifies this logic.

Cruise ships depart on fixed schedules. Aircraft arrive overhead. Trucks and cars feed the port continuously. Goods cross

oceans in days. Tourists cross continents in hours. The horizon, once distant, becomes reachable through an itinerary.

The Ferris wheel rotates in steady loops against sunset. It offers elevation without risk. Perspective becomes repeatable. The thrill is contained.

The city is organized around turnover.

And yet, photography interrupts this acceleration. In a culture of dromology (culture of speed), the still photograph is an act of sabotage. In a long exposure of the waterfront, a passing boat dissolves into a blur while the pier remains fixed. Time stretches. The water smooths. The skyline glows quietly behind it.

Long exposure introduces duration into a culture of speed. It refuses instantaneity. It insists that movement leaves traces rather than vanishing cleanly.

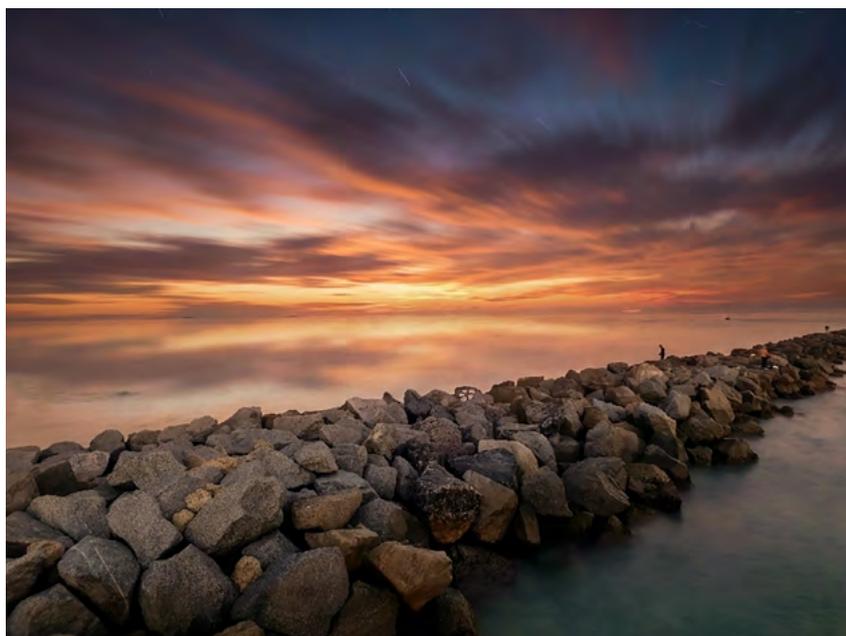
On a rocky shoreline, a solitary figure stands before the open sea. The rocks are ancient. The tide moves slowly. The horizon remains indifferent to timetables.

Against the machinery of acceleration, the sea retains another tempo. But even this contrast is unstable.

## Fragile Edges

Coastal cities are built at the literal edge of stability. They depend on ports, tourism, and waterfront development. They also face rising seas.

Sea level rise threatens the same infrastructures that stage spectacle. Ports flood. Beaches erode. Towers



*Edge Of Stillness* © Thejas K R

confront salt and storm. The horizon that sells escape also signals vulnerability.

The glow of sunset over cranes and condominiums carries a quiet irony. The water reflecting gold is the same water projected to rise. The high definition, sharp focus nature of modern photography makes this fragility feel more 'hyper-real'. We see the disaster coming in 4K.

Late capitalism builds close to the sea because the sea sells. Yet climate instability makes that proximity precarious. The spectacle of the waterfront is also a gamble.

Photography captures this tension without resolving it. The images show confidence. Illuminated towers, crowded beaches, smooth departures. But they also show fragility. A thin strip of land between water and sky, a port dependent on constant flow.

The coastal metropolis is not permanent. It is an arrangement of systems operating at speed along a vulnerable edge.

### The Performance of Leisure

The beach appears open and communal. Umbrellas scatter across the sand. Bodies



Shared Horizon © Thejas K R

gather at the waterline. The skyline rises behind them like a backdrop.

But leisure here is structured. Hotels frame access. Lifeguard towers regulate space. Pathways guide movement. The beach is maintained to sustain the image of ease.

At night, the city intensifies its performance. A historic tower glows red. Apartment windows shimmer. Traffic forms luminous lines. The metropolis becomes self-aware, conscious of how it appears.

People photograph sunsets. They photograph Ferris wheels against orange skies. They photograph balconies overlooking departing ships.

In Debord's terms, the spectacle becomes self-reproducing. Experience is validated through its image. The horizon is consumed visually before it is felt physically.

As a photographer, I am not outside this system. I frame the glow. I time the exposure for maximum color. I isolate the moment when industry appears sublime.

Photography can sustain the spectacle by refining it.

But it can also destabilize it.

### Conclusion: Between Sustaining and Unsettling

The coastal metropolis sells an image of freedom at the water's edge. It offers mobility, elevation, and illumination. It frames the horizon as promise and product.

Global trade fuels its skyline. Acceleration defines its rhythm. Spectacle organizes its experience. Rising seas threaten its foundations.



Illuminated Authority © Thejas K R



Manufactured Elevation © Thejas K R

Photography sits within this network.

It sustains the spectacle by producing compelling images of glowing ports and serene departures. It transforms infrastructure into an aesthetic object. It circulates the horizon as a symbol.

But it also reveals the seams.

By placing cranes beside cruise ships, labor beside leisure, velocity beside stillness, photography exposes the systems that make the spectacle possible. It reminds us that beauty is constructed, that mobility depends on machinery, and that escape is infrastructural.

The horizon remains straight and distant. It refuses to become fully owned.

Photography cannot stop acceleration or sea level rise. It cannot dismantle global trade. But it can slow perception. It can hold contradiction in a single frame. It can ask viewers to look beyond the glow.

In doing so, it both feeds and unsettles the spectacle.

And perhaps that tension between admiration and interrogation is where the contemporary coastal image finds its urgency.

• 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.*

## STAY CONNECTED WITH US

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

[← Back](#)

## Jan Hus Memorial, Prague- Czech

“A traveller seeks engagement with local people and culture, while a sightseer merely checks off attractions from a guidebook. A sightseeing photographer remains detached, capturing images from a distance. A travel photographer, however, immerses himself or herself in the surroundings and among the people; the resulting images become more intimate.” This widely quoted reflection by Jim Richardson, the renowned 1941-born U.K. photographer celebrated for Great Plains and Small World Gallery, aptly applies to the author, Mr Shreyas Rao and his distinctive travel picture, ‘Jan Hus Memorial’.

This photograph was created through deep engagement with the environment rather than detached observation. By immersing himself in the setting and absorbing the atmosphere surrounding the memorial, the photographer renders the statue not merely as an object, but as a living presence. The chosen low-angle perspective enhances the statue's moral and symbolic weight, while the expansive foreground of red tulips creates visual rhythm and depth. This compositional choice draws the viewer inward, transforming the scene from a static landmark into an experiential space. That sense of intimacy extends naturally to the viewer, who is invited to feel the place emotionally rather than observe it passively.

The photographer's engagement is further enriched by his understanding of the following historical context. Jan Hus (1372–1415) was a Czech theologian, church reformer and dean of Charles University who openly challenged ecclesiastical hierarchy and corruption within the fifteenth-century Catholic Church. His advocacy for moral integrity was considered dangerous, leading to his execution by burning. In the aftermath of his death, his followers continued his struggle, playing a pivotal role in reshaping religious thought and laying the foundations for the Protestant Reformation. The visual dialogue between the statue and the surrounding church architecture subtly echoes this legacy of resistance, belief and enduring influence.



This photograph was captured in Prague on 22 April 2023, around 7.30 pm. It was taken handheld using an iPhone 14 Pro, employing the Ultra-Wide camera at a 13 mm focal length with an f/1.8 aperture. The late-evening golden light striking the church façade, contrasted against the cooler blue sky, creates a balanced interplay of warmth and calm. Birds in flight add a gentle sense of movement and scale, reinforcing the temporal authenticity of the image.

I would like to note that, in the Framing the Frame Section, this marks the first instance in which a mobile phone photograph has been selected for detailed image analysis. In recent years, high-end smartphones have entered the market worldwide, offering advanced lenses, sophisticated computational controls, RAW modes and very high resolutions. Alongside these technical capabilities, easy portability and

unobtrusive presence make those particularly effective tools for immersive travel photography.



Mr Shreyas Rao is a Chartered Accountant by profession and runs his own software company. He has nurtured a deep interest in the art of

photography for the past nine years, with a primary focus on wildlife, landscape, and travel photography. He acknowledges with gratitude the guidance and encouragement received from M/s. Anantha Murthy, Digwas Hegde Bellemane, Yashpal Rathore and the seniors of YPS, who contributed significantly to his growth and achievements in this field. While sharing his experience for beginners in travel photography, he reflects:

“The setting was almost magical. It was late evening, with golden

light illuminating the surrounding monuments. In Europe, the sun sets late in summer, offering golden sun rays, a beautiful blue sky with birds in flight and an imposing statue set against a green lawn dotted with red flowers. To add depth and perspective, I chose to shoot from a much lower angle, enhancing the visual impact of the statue and the golden-lit memorial buildings as the primary subject. It is worth noting that had I arrived at 4 pm, the entire scene would have appeared flat and devoid of this charm.”

As a part of this picture evaluation, both the technical and aesthetic considerations have already been articulated by Mr Shreyas Rao himself. I therefore limit my additional observations to the following points:

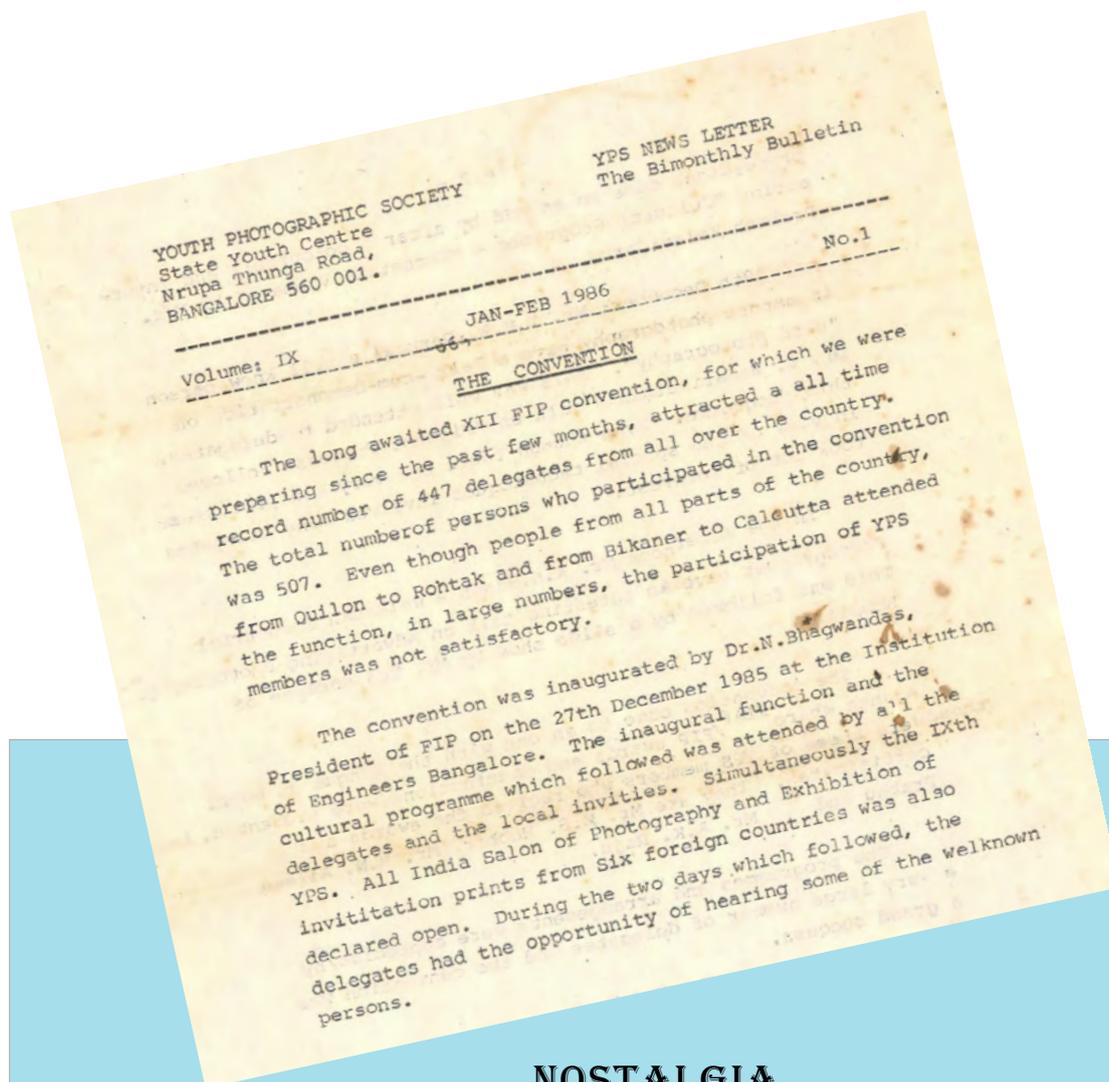
1. The composition, use of light, and overall presentation are excellent and deserve high appreciation, particularly for their balance between visual harmony and narrative intent.
2. While DSLRs and mirrorless cameras remain indispensable tools, this

photograph clearly demonstrates that, in certain areas of travel photography, the thoughtful use of suitable mobile phones can also achieve exhibition-level results.

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



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



## NOSTALGIA

Photographs make memories.

Newsletters and Journals record happenings creating memories.

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

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

← Back

# Panorama Photography - Optical Principles, Technique, and Practical Application



*Himalaya-Pano* © Raju A K | A classic panoramic frame — simple in execution, yet powerful in impact

This image of Nanda Devi in Uttarakhand was created by stitching together six linear frames. While such panoramas can be shot by almost anyone, lens choice makes all the difference. Using a 35mm lens would have exaggerated the depth, pushing the distant snow-clad peaks far into the background and diminishing their presence. Instead, this was photographed on a 200mm lens, compressing the perspective and preserving the grandeur and detail of the entire mountain range — from the nearest ridge to the farthest summit.

Panorama photography is not merely a way to capture wider scenes; it is a disciplined optical and mathematical/geometrical process that, when done correctly, produces images with superior perspective, resolution, and realism compared to single-frame wide-angle photographs. Its success depends on understanding lens behavior, camera rotation, and exposure consistency.

## The Nodal Point and Parallax Control

The nodal point—more accurately termed the entrance pupil—is the point in a lens where incoming light rays appear to rotate. For panoramic imaging, the camera must rotate around this point. If rotation occurs elsewhere, foreground and background elements shift, relative

to each other, producing parallax errors that complicate or defeat stitching algorithms.

Using a panoramic head allows precise nodal alignment, which becomes critical when foreground elements such as trees, rocks, or architectural features are present. In open landscapes with distant subjects, small deviations are more forgiving but still benefit from consistent rotation. Usually this point is in the centre of the lens being used.



Regular wide angle image



Linear Panorama image.

Two interpretations of the same scene — First one captured in a single frame at 14mm, the other created as a multi-row panorama stitched from ten images shot at 70mm.

The contrast clearly reveals how lens choice shapes visual storytelling. The 14mm lens single shot exaggerates perspective, stretches the foreground, and introduces distortion, creating a dramatic but expansive feel. The 70mm lens panorama of ten shots, on the other hand, compresses distance, maintains natural proportions, and preserves finer detail across the frame.

## Frame Overlap and Computational Stitching

Stitching software relies on shared features between frames. About 30 to 40% overlap provides sufficient data for accurate alignment, possible vignette, distortion correction and other edge of the frame correction. All images should be captured in manual exposure, manual white balance, fixed ISO and manual focus to maintain both radiometric and geometric consistency. Variations between frames can cause visible seams or tonal banding between stitched final image. Shoot in RAW mode for later minute corrections. Make sure the lighting is constant throughout the shoot. It is challenging to shoot during sunrise or sunset as the intensity of light changes every second.

## Edge Sharpness and Optical Uniformity

Unlike conventional photography, panorama stitching relies primarily on the edges of frames rather than frame centers. Many lenses exhibit reduced modulation transfer function (MTF) performance at the edges, leading to softness or chromatic aberration. When such edges are stitched together, they manifest as fuzzy joins or loss of micro-detail between frames.

Stopping down the lens—typically to  $f/8$  or  $f/11$ —moves the lens closer to its optimal MTF range, improving edge resolution and contrast while maintaining acceptable diffraction limits.

## Vignetting and Tonal Inconsistency

Vignetting causes peripheral light falloff, darkening the corners of each frame. In panoramic sequences, these darkened edges accumulate, producing alternating bands of brightness across the stitched image. This tonal inconsistency is particularly noticeable in skies and uniform surfaces.

Stopping down to  $f/11$  significantly reduces optical vignetting in most lenses. Additionally, correcting vignetting at the RAW stage before stitching ensures uniform luminance across the panorama.

## Types of Panoramas

Linear panoramas involve a single-axis sweep, horizontal or vertical, and are ideal for landscapes and horizons.

Multi-row panoramas involve horizontal and vertical sweeps, generating extremely high-resolution images with superior detail and print potential.

Circular ( $360^\circ$ ) panoramas encompass the full azimuth around the camera and require precise nodal alignment, consistent exposure, and careful planning, as every seam is visible.

My practice for  $360^\circ$  Panos has been 12 shots in each row of  $30^\circ$  each on a 28mm lens, into three rows plus one vertically upright and one vertically down to complete the circle. A total of 38 shots would complete the  $360^\circ$  view.



*Hands three* © Raju A K | Different lenses, different panoramas — entirely different visual narratives.

Shooting a multi-row panorama, however, demands discipline and planning. Careful framing, consistent exposure, precise overlap, and a steady tripod execution are essential long before the shutter is pressed.

This is a  $180^\circ$  vertical into  $360^\circ$  horizontal circular panorama — presented here as a flat image, though originally designed to be viewed interactively. Once processed through stitching software, it becomes a fully immersive frame where the viewer can move the cursor and explore the scene in every direction.

Creating such an image demands careful planning and precise execution. Shooting Angle must be thoughtfully selected, the nodal point aligned with near quarter-millimetre accuracy, and every element — exposure, overlap, stability, with utmost discipline.

The true magic of a circular panorama is this: although the photographer stands within the scene while capturing it, the stitching software seamlessly removes his presence, revealing a complete  $180^\circ \times 360^\circ$  world — without the photographer in sight!



*Interior of Mercedes-Benz* © Raju A K

Perhaps one of the most challenging panoramas I have ever attempted — shooting the interior of a car while remaining inside it.

This  $180^\circ$  vertical into  $360^\circ$  horizontal panorama captures the interiors of the Mercedes-Benz C200 in full immersive detail. Once stitched, the projection was intentionally rendered as a circular panorama rather than a linear one, allowing the viewer to experience the space as a complete surround environment.

The fascinating part is its flexibility — at any time later it can be changed in the stitching software, the same capture can be changed as a linear image. One scene, multiple visual possibilities, all determined in post-processing.

## Why Prime Lenses Are Optically Superior for Panoramas

Prime lenses generally offer:

- Higher edge-to-edge sharpness
- Lower geometric distortion
- Reduced field curvature
- More predictable vignetting behaviour

Prime lenses and strict nodal control preserve straight lines and accurate geometry, eliminating the 'leaning walls' common with wide angles.

These characteristics make primes especially suitable for panoramic stitching, where uniform optical performance across the frame is critical. Moderate focal lengths (28mm–50mm equivalent) often provide the best balance between resolution and perspective control.

### Perspective Preservation vs Wide-Angle Distortion

Ultra-wide lenses compress large scenes into a single frame by exaggerating

perspective—stretching foreground objects and elongating distances. Panoramas avoid this by capturing multiple images at natural focal lengths and combining them computationally. The resulting image covers the same field of view while preserving correct spatial relationships and proportions.

Recommended Camera Settings for Panoramas

- Mode: Manual
- Aperture: f/8–f/11
- ISO: Lowest native ISO
- Focus: Manual (focus once, then lock)
- Focal Length: 28–50mm (full-frame equivalent)
- Overlap: 30–40%
- Orientation: Vertical frames for higher resolution
- Tripod for better results

### Conclusion

Panorama photography is a blend of optical science, a little mathematics/geometry and field discipline. By

controlling parallax, overlap, sharpness, vignetting, and perspective, panoramas produce images that are not only wider, but optically superior, more natural, and more truthful to the scene than single-frame wide-angle photographs.

(Contact the author on 9845042647 for any clarification)

• Raju A K, AFIAP



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



YPS Journal

### Do you have a writer in you?

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

### Appeal from the Dṛṣṭi 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](mailto:ypsbengaluru@gmail.com) & [drsti@ypsbengaluru.com](mailto:drsti@ypsbengaluru.com)

← Back

# Chitra Santhe - A Street Photographer's Delight



Members at the Chitra Santhe photowalk

Chitra Santhe, the iconic Art Fair of Bengaluru, organised by The Karnataka Chitrakala Parishath, began 23 years back to promote hobby artists. It is an annual art fair held on the first Sunday of the year. It not only draws artists and buyers from across the country but attracts photographers to capture the vibrance and interactions on the street.

We at Youth Photographic Society start the year with a street walk organised for members. This year on Sunday, January 4th, more than 60 members gathered at 7 AM for idli and dosa breakfast and a photo session of the Chitra Santhe, led by Kishan Harwalkar.. After a group picture we walked together to Kumara Krupa Road where the santhe (fair) takes place. The full stretch of the road and adjoining lanes are blocked for traffic and stalls were earmarked on the sidewalks for the 1,530 registered artists this year. The streets turn into an open air art gallery: kaleidoscope of colors with paintings, paper and sand art, wood carvings, painted leather lampshades, ceramic, 3D art works, terracotta figurines, caricature and sketch artists with their sketch pads and much more!

The scene is a haven for photographers to capture street photographs where streaming visitors add to the color. Various kinds of human interactions ranging from serious to hilarious can be captured through the day. It was a day well spent with artists, art lovers and photographers who love the Art of Photography!



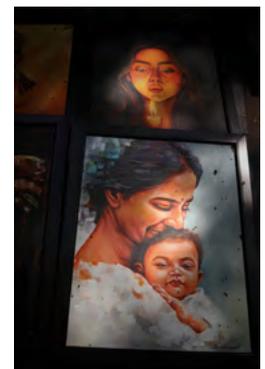
**Prema Kakade** ESFIP, EFIAP, EFIP, GPA.PESGSPC, cMoL, E.CPE  
Secretary, Youth Photographic Society. Member, Dr̄ṣṭi Editorial Team



Hudukaata © Vidyashankar A G



Art imitating life © Shravani K



Light on the bond © Manisundaram



The Shared Morsel © Komal Gakhar



Echoes of the ancients © Kiran Bhat Honnavar



I am cute, right © Prasanna RV



Echoes of Red © Rohit Kundu



Chitraalekha © Niranjan C N



The Accidental Mirror © Srinivasa Kumar S



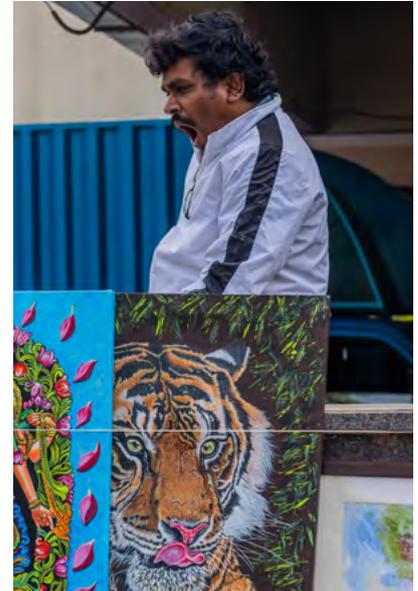
Think Twice © NC Mohan



Lonely © Sandeep Audi



Save tree © krishnamurthy



Roar on Canvas, Yawn in Life © Nagesh Murthy



Passing Regards © Minnu Kejriwal



Portrait sketching © Prema Kakade



Catch! © Devraj Wodeyar

← Back



## YPS Saturday Meet Sessions

### Underwater Photography – genres, gear, techniques & more



The YPS webinar on Underwater Photography – genres, gear, techniques and more, held on January 10, 2026 was one of those talks that quietly

stays with you even after the slides are gone. Presented by Mr Vandit Kalia, the session felt less like a formal lecture and more like listening to someone who has spent a large part of his life underwater and is still curious about it.

What immediately stood out was the range of environments Vandit spoke about with complete ease. From staying for extended periods near an active volcano to diving in areas where sharks gather during feeding, his experiences were shared matter-of-factly, without drama. It made it clear that these situations were not about thrill seeking, but about spending enough time in a place to begin understanding how life behaves there.

As the images came up, the talk moved across different genres of underwater photography, including wide-angle scenes, macro work, and behavioural shots. Vandit spoke about equipment choices in a very practical way, often reminding us that no setup works everywhere. He stressed that buoyancy, positioning, and awareness matter just as much as cameras and strobes. For many listeners, this felt like a reminder that underwater photography begins with being a good diver.

One observation that resonated strongly was his emphasis on repetition and patience. Several images, he mentioned, were the result of returning to the same subject over time, often without coming back with a photograph at all. Trying to make an image, he felt, was what slowly built a connection with the underwater world.

With a diving career that began in 1991 and years of teaching behind him, Vandit's perspective carried quiet authority. His closing remarks on his



Maratua © Vandit Kalia



Raja Ampat © Vandit Kalia

ongoing interest in shark behaviour, especially hammerheads, left many of us thinking not just about images, but about the commitment behind them. It was a session that felt honest, grounded, and very much in the spirit of YPS.

### Stepping Into Salons

As part of the January 2026 YPS Saturday Meet series, the session titled 'Stepping Into Salons' was conducted on January 24 by Ms Anitha Mysore, via Google Meet.

The presentation focused on introducing photographers, especially beginners, to how to practically work in photo salons by moving beyond the common perception of salons as mere competitions.

The presentation opened with an explanation of what defines a salon and how it differs from regular photo contests. Emphasis was thrust upon understanding salon structure. Sections, rules, and the importance of correctly aligning images in the intended category were also explained

under the salon structure. Participants were guided through commonly featured sections such as Open Colour, Open Monochrome, Nature, Photo Travel, Photo Journalism, and themed sections with examples that clarified subtle but important distinctions.



A particularly useful segment addressed image naming and consistency. It was explained that once an image is titled for salon submission, the title remains fixed across submissions, including colour and monochrome entries. This point prompted many participants to reflect on the care required even in seemingly minor details.

The presentation also highlighted the importance of maintaining proper records for salon participation. Methods for tracking submissions, acceptances, the fees, awards, and the results were explained and demonstrated. How the organisation plays a key role in long-term salon engagement, the process of checking results, understanding scorecards, and submitting EDAS or SDAS data to apex bodies was explained clearly, helping demystify the recognition system behind salons.

Rather than promoting a results-driven mindset, the presentation repeatedly returned to the idea of salons as learning platforms. Rejection, subjectivity in judging and the temptation to chase a “salon style” were discussed honestly, encouraging participants to create a balance between salon participation and personal creative growth.

Overall, the session offered clarity, structure, and reassurance, equipping YPS members with the confidence and practical understanding needed to approach salons thoughtfully and purposefully.

## Seeing Beyond the Obvious



On 21st February 2026, the YPS Online Meet had the privilege of hosting Ashwini Kumar Bhat as the Guest of Honour for a deeply engaging session titled “Seeing Beyond the Obvious.” His presentation offered profound insights into the evolving landscape of global visual culture and the art of meaningful observation in photography.

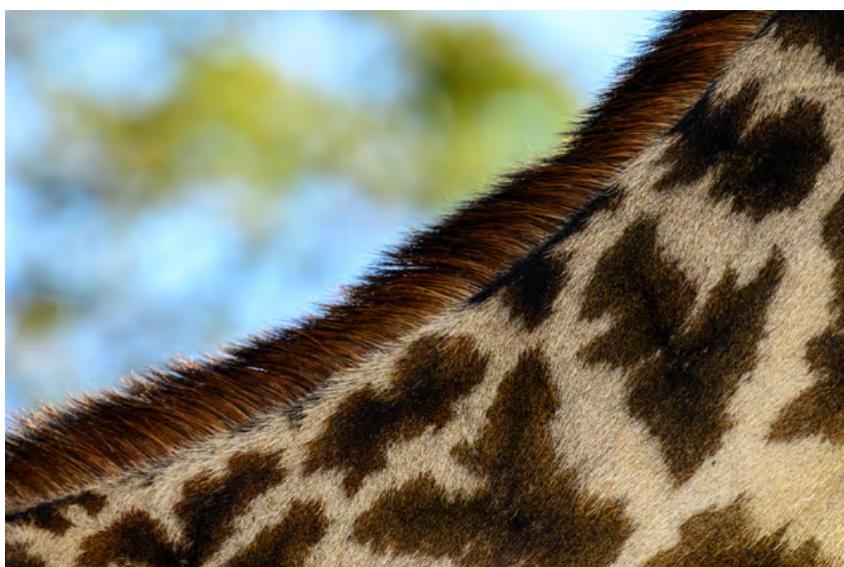
Bhat began by reflecting on a decisive shift in his own practice: he “stopped



Hideaway © Anitha Mysore



The mystic four © Anitha Mysore



Neckline © Anitha Mysore

documenting and started responding.” Rather than mechanically recording scenes, he chose to respond to emotions, feelings, thoughts, the vibe of a place, and what the surroundings were quietly communicating. In today’s visually saturated world, he emphasized, merely looking is insufficient; one must cultivate the ability to truly see. Authentic visual exploration demands reflection, awareness, and a conscious engagement with perception itself.

He noted that some images stay with us long after they are made. Such images often echo the emotions we carry within or gently point toward wordless feelings waiting to surface. Photography, therefore, becomes a reflective process not just about capturing the external world but about encountering one’s inner landscape.

Deeply influenced by minimalist and impressionistic sensibilities, Bhat focuses on the interplay of light, shadow, forms, and shapes rather than dramatic colours or exotic locations. He admitted that colour often felt like “clutter,” shifting his attention instead to mood and emotional resonance. Repeated visits to the same place, he explained, replace luck with intention. Familiarity reveals subtle variations, sharpens observation, and proves that depth comes from staying rather than chasing novelty.

Challenging rigid conventions, he encouraged photographers to break rules intentionally and resist the need for social validation. Photography is a deeply personal journey; one is not here to please everyone. Ultimately, he urged participants to create images that grow in the viewer’s mind, transforming simple scenes into powerful, enduring visual narratives.

### **The YPS Open House Picture Review session**

The YPS Open House Picture Review session was held on February 14, 2026, from 6:30 pm to 8:00 pm at the State Youth Centre as part of the Chitra Santhe 2026 activities. The session brought together photography enthusiasts eager to receive constructive feedback and refine their visual storytelling skills. The event was led by Kishan Harwalkar, who guided participants through an engaging and insightful review process.



*Death* © Ashwini Kumar Bhat



*Ripple Effect* © Ashwini Kumar Bhat



*Stripes of...* © Ashwini Kumar Bhat

Members were invited to submit five photographs each, following specific guidelines regarding file size, naming format, and presentation standards. The curated selection of images reflected a wide range of images from Chitra Santhe and candid moments from the festive event organised once a year. This diversity created a dynamic learning environment where participants could observe different styles, approaches, and techniques.

During the review, Kishan Harwalkar provided detailed feedback on composition, lighting, framing, subject emphasis, and storytelling. He highlighted the importance of intent behind each photograph and encouraged participants to think beyond technical perfection. Constructive suggestions were offered on cropping, colour correction, perspective control, and timing to help elevate the overall impact of the images. The interactive format allowed participants to ask questions, clarify doubts, and engage in meaningful discussions.

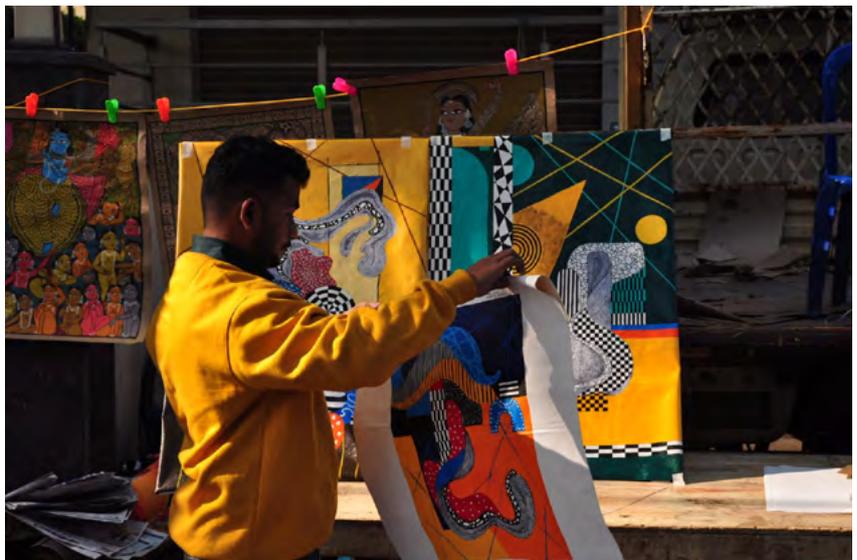
One of the key takeaways from the session was the emphasis on consistency and personal vision. Participants were encouraged to develop a distinctive style while remaining open to experimentation and continuous learning. The discussion also touched upon conducting weekly street walks led by members of YPS street photography genre.

Overall, the Open House session proved to be highly enriching and motivating. It not only strengthened technical understanding but also fostered a supportive community atmosphere where members felt comfortable sharing their work and learning from one another. The event reaffirmed YPS's commitment to nurturing photographic talent and promoting creative growth among its members.



**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.*



*Between Creation & Display © Dr Minnu Kejriwal*



*Curious Connoisseurs © Jaspreet*



*Quiet Chaos © Atri Kundu*



## PSA Photo Festival Website Is LIVE!

Visit [psaphotofestival.org](https://psaphotofestival.org) anytime — the site is fully separate from the main PSA website and ready for you to explore. **Photo Festival Website**

## Registration Opens April 1, 2026

We're excited to share the new features, improvements, and fresh format for the 2026 PSA Photo Festival in Las Vegas!

### Updated Registration Levels

Take advantage of flexible registration options designed for **photographers**, **families**, and **guests**.

We've added a brand-new **Non-Photographer Spouse level** so partners can join the fun at a very low cost — and still enjoy receptions and the festival atmosphere.

**Everyone must be registered to enter the convention center**, no matter their role.

### Important: No On-Site Division Meal Tickets

Division meal tickets will **not** be sold on site this year. Please make your selections during registration so everything is set before you arrive.

### A More Hands-On, Experience-Driven Festival

Don't worry — we didn't cut back on speakers. The festival still features a **full lineup of high-level presenters**, but we've redesigned the schedule to make the experience even better.

### Exclusive B&C Camera Concierge Service

Our sponsor B&C Camera is bringing something truly special to this year's festival — a **one-of-a-kind concierge service** just for attendees.

They'll be available Monday through Wednesday to make sure you have the gear, support, and guidance you need for tours, workshops, and photo shoots. Whether you need a last-minute accessory or help with equipment, they've got you covered.

**More information coming soon — and it's good.**

### Vendor Area

A full Vendor Area will be open Thursday and Friday.

← Back

# YPS at the 20th FIAP World Cup for Clubs 2025

Representing India among 206 clubs worldwide, Youth Photographic Society (YPS) participated in the 20th FIAP World Cup for Clubs 2025. YPS managed to break into the top five, finishing in the 5th place, and winning the Honourable Mention 1 for Club award. This is the best-ever performance till date by YPS in the FIAP World Cup for Clubs. Images of fourteen authors were selected to make up the total of twenty images required to be submitted. FIAP imposes a cap of 2 images per author. A total of thirteen images were accepted. Here is a glimpse of all the accepted images.



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

FIAP WORLD CUP FOR CLUBS 2025 Accepted Images		
Category	Name	Title
Color	Anitha Mysore	A Sea Of Nagas
Color	Anitha Mysore	Mane Of Light
Monochrome	Karthick Sridharan	Trust Unveiled- Solio's Rhino Duo
Monochrome	Katukuri Surya Prakash Rao	Winnoing
Color	Lokesh KC	The Daredevil Frog
Color	Lokesh KC	Wilbebeest Mating
Color	Mahesh Kumar Viswanadha	Red On White
Monochrome	Dr Phani Bhushan Ramasastry	Walk With Bro
Color	Dr Pradeep GCM	Amboseli Landscape
Color	Dr Pramod Govind Shanbhag	Next Move 9829
Color	Dr Pramod Govind Shanbhag	Indian Grey Hornbills 5076
Color	Ramabhadran Thirupattur Venkatakrishna	Beak And Bloom Reach Out
Color	Venkatesh B S	Plates And Orange Flowers 5694



*Mane of light* © Anitha Mysore



*A sea of nagas* © Anitha Mysore



*Beak And Bloom Reach Out* © Ramabhadran Thirupattur Venkatakrisna



*Amboseli Landscape* © Dr Pradeep GCM



*Wildebeest Mating* © Lokesh KC



*Indian Grey hornbills 5076* © Dr Pramod Govind Shanbhag



*Next move 9829* © Dr Pramod Govind Shanbhag



Red on White © Mahesh Kumar Viswanadha



The Daredevil Frog © Lokesh KC



Plates and orange flowers 5694 © Venkatesh BS



Winnoing © Katukuri Surya Prakash Rao



Trust Unveiled- Solio\_s Rhino Duo © Karthick Sridharan



Walk with Bro © Dr Phani Bhushan Ramasastry

## YPS at the 40th FIP Interclub Competition 2025

YPS has secured the third position in the 40th FIP Interclub Competition 2025 With a total of 344 points, YPS fell short of the top spot by just three points, garnering 19 acceptances and three awarded images. A total of 25 clubs across India participated in this competition.

This year's competition required 30 images, with a limit of 5 per author and 4 per author per section, with 20 authors contributing.

Congratulations to all participants for their commitment and resilience! Let's continue to push boundaries and set new benchmarks in the world of photography.



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

Section	Name	Image Title	Accepted
WiF	Anitha Mysore	A Sea Of Nagas	
Monochrome	Karthick Sridharan	The King Under The Crown	
Color	Katukuri Surya Prakash Rao	Melody With Friend	
PJD	Katukuri Surya Prakash Rao	Vinayak Visarjanam	
PJD	Koushik Rao	Flying Bull	CM
Nature	Lokesh K C	The Daredevil Frog	
Monochrome	Lokesh K C	Pose With Mt Kilimanjaro	
Color	Mahesh Kumar Viswanadha	Red On White	
Monochrome	Mahesh Kumar Viswanadha	Pictorial 19	
Nature	Padmanabha K G	Iam The Killer	
Color	Partha Roy	Rooster Fight	
Monochrome	Partha Roy	Dubai Reflection	
Nature	Dr Phani Bhushan Ramasastry	Mom To The Rescue	FIP Medal
WiF	Dr Pradeep GCM	Jallikattu 08	
Nature	Dr Pramod Govind Shanbhag	Indian Grey Hornbills 5076	
WiF	Ramabhadran Thirupattur Venkatakrishna	The Himba Dance	
WiF	Satish Hanumantharao	Soya Sauce Factory	CM
Monochrome	Mohammed Arfan Asif	Lines 2	
WiF	Venkatesh BS	Orange Dress Early Morning 3641	



Red on White © Mahesh Kumar Viswanadha



Soya sauce Factory © Satish H



Flying Bull © Koushik Rao



Mom to the Rescue © Dr Phani Bhushan Ramasastry



A sea of nagas © Anitha Mysore



Dubai Reflection © Partha Roy



*I am The Killer* © Padmanabha KG



*Indian Grey Hornbills 5076* © Dr Pramod Govind Shanbhag



*The Daredevil Frog* © Lokesh KC



*Rooster Fight* © Partha Roy



*Vinayak Visarjanam* © Katukuri Surya Prakash Rao



*Orange dress early morning 3641* © Venkatesh BS



*Pose With Mt Kilimanjaro* © Lokesh KC



*The King Under the Crown* © Karthick Sridharan



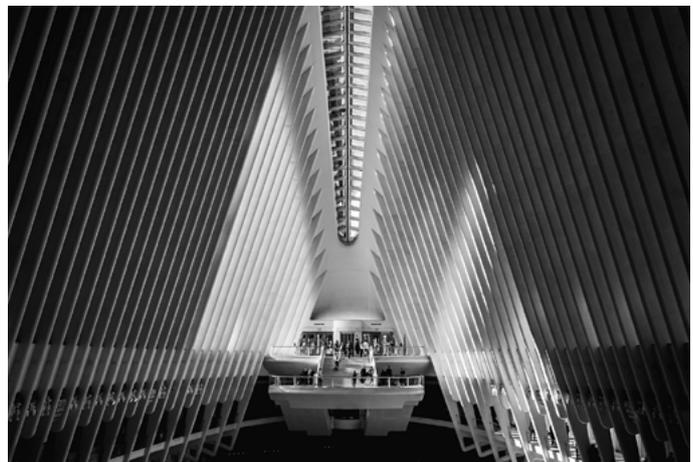
The Himba Dance © Ramabhadran Thirupattur Venkatakrishna



Jallikattu 08 © Dr Pradeep GCM



Pictorial 19 © Mahesh Kumar Viswanadha



Lines 2 © Mohammed Arfan Asif

← Back

# Honorary YPS

The Honorary YPS by Youth Photographic Society is conferred to individuals in recognition and appreciation of their exceptional contributions towards the promotion of the Art of Photography and their dedicated service to the fraternity of photographers

The YPS Executive Committee is happy to announce the Honorary YPS recipients for 2024 and 2025

Recipients will be honored on 26th April, 2026 during the award ceremony of YPS International Salon 2026



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

## Honorary YPS - 2024

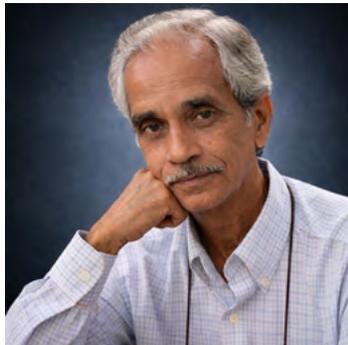


Mr Krishnamurthy G S (LM-002)



Mr Vimal Parmar

## Honorary YPS - 2025



Mr Prema Kumar B P



Mr Venkataraman M L (posthumously)

# YPS Service Awards

Service Award is in recognition of our Member's superior dedication and outstanding service to the club. Their tireless efforts and passion for excellence have made a significant impact on our organisation.

The YPS Executive Committee is happy to announce the recipients of YPS Service Award for 2024 and 2025

Recipients will be honored on 26th April, 2026 during the award ceremony of YPS International Salon 2026



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

## YPS Service Awards - 2024



Mr Niladri Venkataramana Bhattar (IM-0702)



Mr Venkatesh B S (LM-312)

## YPS Service Awards - 2025



Mr Thejas K R (LM-198)



Mr Gopinath Guptha (LM-362)

[← Back](#)

# New Member Corner

Mem No	Full Name
IM-1118	Mr Archit Jain
IM-1119	Mr Manisundaram Balakrishnan
IM-1120	Ms Shravani Kalmali
IM-1121	Mr Venkatesh Melkote
IM-1122	Mr Joseph Isaiah
IM-1123	Mr Laxman Musham Musham
JA-0056	Ms Chetna Lokanath



IM-1118



IM-1119



IM-1120



IM-1121



IM-1122



IM-1123



JA-0056



Kr Circle © Chetna Lokanath



Don't look back © Shravani Kalmali

← Back

# YPS Programme Calendar

March 2026				
Date	Venue	Topic	Title	Presenter
Saturday 07	Google Meet	Cultural Photography Presentation	GODS Amongst Us	Sreeranj Sreedhar
Saturday 21	Google Meet	Travel Photography Presentation	A Journey through United States	Raju A K

April 2026				
Date	Venue	Topic	Title	Presenter
Sunday 05	Karnataka State Council For Children Welfare	Still-Life Photography Workshop	Art of Tabletop Photography	Satish H
Saturday 25	Karnataka Chitrakala Parishath	Exhibition	YPS International Salon 2026	Anitha Mysore, Salon Chairperson: Madhu Kakade<Salon Secretary:
Saturday 25	Karnataka Chitrakala Parishath	Wildlife Presentation	The Pantanal – Land of the Jaguar	Dr Ajit Huilgol
Sunday 26	Karnataka Chitrakala Parishath	Exhibition, Award Ceremony, Honoring Distinction Awardees, Conferring Honorary YPS and YPS Service Awards	YPS International Salon 2026	

Note: The above programmes are provisional. Confirmation for each of the programmes will be announced on the website, by email and WhatsApp broadcast.



The Youth Photographic Society (YPS), as a Corporate Club Member (CM-203) of the Federation of Indian Photography (FIP), enjoys indirect affiliation with the Fédération Internationale de l'Art Photographique, enabling members to earn distinctions without direct membership. FIP also offers individual and lifetime memberships with exclusive benefits to support photographers' growth.

Benefits of direct individual membership with FIP include:

- Access to a range of photography contests at discounted fee.
- Viewfinder - a monthly FIP Journal Publication.
- Members only National and International Photo Tours.
- A national community for like-minded individuals.



Log in to <https://www.fip.org.in/fipweb/public/cm-member-select> to learn more or to become a member



Youth Photographic Society is proud to be associated with Photographic Society of America as its member. We encourage you to consider becoming an individual member of PSA

Benefits of PSA Individual Membership include:

- Access to a full range of photography programs and services.
- A world-class, monthly PSA Journal publication.
- Members Only discounts on photography-related products, excursions and services.
- Customized photography education, mentoring and critiquing service.
- A worldwide community for like-minded individuals.

Log on to <https://psaphotoworldwide.org> to learn more or to become a member.

← Back



These Two\_1462 © Smita Goyal | FIP Ribbon, YPS International Salon 2026



Youth Photographic Society

[www.ypsbengaluru.com](http://www.ypsbengaluru.com)

Contact: +91-9513-977-257 (+91 9513-YPS-BLR) | Email: [contactus@ypsbengaluru.com](mailto:contactus@ypsbengaluru.com)