



EP. 06

reflections



PHOTOGRAPHY & MENTAL HEALTH



Reflections EP.06: Photography and Mental Health with Dr Pradeep GCM and Dr Minnu Kejriwal

The Art of Photography is not just about making pictures but has been proven to calm the mind just as in meditation!

Join our Members Dr Pradeep and Dr Minnu in an interesting conversation on Photography and Mental Health, in this episode of Reflections - YPS Photography Podcast.

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EP. 07

reflections



FROZEN FRAMES

Photography in the ARCTIC & ANTARCTIC



Reflections Ep 07: Frozen Frames - Photography in the Arctic & Antarctic with Dr Ajit Huilgol & Dev R

Photographers travel the world over but very few visit both the poles. Dr Huilgol has travelled to the Arctic and twice to the Antarctic!

Join our Members, Dr Ajit Huilgol and Dev R, in an interesting conversation on Photography in the most remote, coldest, costliest and challenging places on earth, in this episode of Reflections – YPS Photography Podcast

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Youth Photographic Society® (YPS)

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Editor

Mr Manju Vikas Sastry V, AFIP, ESFIP

Editorial Team

Mr Kakade M S

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Mr Prakash B V

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@yps bengaluru.com

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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Upwards is Heaven © Achintya Murthy

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Front cover: Contemplation © Dr Kalyanpur Anand

Rear cover: The Master © Yogesh Mokashi

Election Time at YPS

Dear YPS Family,

While we are all getting ready for the AGM and elections to the executive committee on May 17, 2026, March and April are generally a feast for photographers with Holi around. Hope all of you had some good family time during Yugadi, Sri Rama Navami and Ramadan and utilized the opportunity of the festival of colors to make the best of pictures.

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.

The YPS Podcast has carved out a unique niche on YouTube, with its last seven live sessions garnering significant viewership and fostering a vibrant community of active listeners. Watch out for more episodes soon. All thanks to Prema Kakade who is diligently guiding the Videos Sub-Committee led by Rakesh V C.

Drawing a parallel to the festivals we started March with an excellent presentation online by "Gods Among Us" by Sreeranj Sreedhar. It gave an insight into Cultural Photography, especially in the coastal regions in the south.

Then we had a much-awaited 'Art of Tabletop Photography Workshop' by none other than our past president, Satish H, which had a full house.

AGM Notice

Annual General Body Meeting and Election - 2025

Dear Member,

Greetings from YPS Executive Committee.

We are happy to inform you that the Annual General Body Meeting and Election is scheduled to be held on 17 May 2026. An email with all details regarding the Meeting and Election has been sent to members with active accounts. If you have not received the email please send a message/mail to YPS contact.

Link for website: (Requires login)

<https://www.ypsbengaluru.com/yps-agm-2025/>

A Journey through the United States by Raju A K was yet again a unique presentation which garnered a massive viewership. It encompassed the skyscrapers of New York to the Pacific horizon: experiencing a 3,500 km, month-long journey along the iconic West Coast Highway One.

I congratulate the entire team of the YPS International Salon 2026 efficiently led by Ms Anitha Mysore as the Salon Chairperson and ably managed by Kakade M S as Salon Secretary, which also gave me a new opportunity to be a reviewer. Salon culminated with a well-organised Exhibition attended by a lot of senior YPS Members.

Dr Ajit Huilgol made a presentation of his recent trip to Pantanal which was attended by most of the wildlife photographers.

We took this occasion of the award ceremony to confer Honorary YPS, and YPS Service Awards. We also honored the YPS members who have received distinctions from the apex bodies of photography across the globe, in the presence of RJ Shruti (Pat Pat Pataki) as Chief Guest and Dr Jeethendra Shetty, Deputy Director of the Department of Youth Services and Empowerment.

YPS is powered by the energy of its members. It's your involvement that sparks our creativity and pushes us to launch fresh, exciting initiatives. When you bring your passion to our events, you

help create a community where we can all grow together.

We are all set for the AGM and the Election of the YPS Executive Committee. The AGM notice has been sent to all the members. It is sad to say that a good lot of AGM Notices have got returned due to the address either not being updated or not being complete. Request all the YPS Members to login, review your personal details such as address, e-mail ID, mobile number and WhatsApp number. Please feel free to contact one of us if you have any challenges in updating the same.

Request all the members to attend the AGM and make it a grand success. Members who have not renewed their membership are required to renew the same to participate in the AGM and the election process.

I conclude this message on an extremely happy note for giving the Executive Committee members an opportunity to serve YPS to the best of our capacities for the upliftment of the club. I also thank all the Executive Committee members for their support. This will mark the last edition before the next Executive Committee gets elected. Wishing all the best to the candidates for the upcoming election.



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

Important Notes:

- Active Membership is mandatory to attend the AGM and cast your vote.
- Review your profile Page and make any updates such as Email, Phone Number, Address, Distinctions etc.
- Click on 'Download ID Card'
- Membership Renewal: To make the Renewal process easier and simpler, all members can directly renew their membership through the Quick IM Renewal form on <http://www.ypsbengaluru.com> without Logging In.

To check your membership validity click on the below link:

[YPS Active Member List](#)

Showing ID Card is mandatory to attend AGM. If you have not downloaded the ID card, follow the instructions below to download the same.

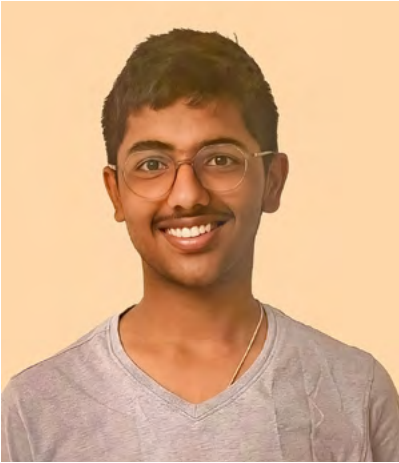
To download a soft copy of your Membership ID Card, Login to the YPS website : [ypsbengaluru.com](https://www.ypsbengaluru.com), Click on 'My Profile', Review your Profile Page and make any updates such as e-mail, phone number, address, distinctions, etc. Click on 'Download ID Card'



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

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Achintya Murthy



In a world where mastery often comes with age and experience, 17-year-old Achintya Murthy JA-0037 stands as a striking exception. A Junior Associate of the Youth Photographic Society (YPS), he has already carved a niche for himself in the global photography circuit—garnering over 200 awards and more than 3200 acceptances. His growing list of distinctions, including EFIP, AFIAP, EPSA, and C*MoL, places him among photographers far beyond his years.

Yet, Achintya's story begins simply—with curiosity.

A Chance Encounter That Sparked a Passion

As a child, he made frequent visits to his grandparents' home in Chikamagalur, which exposed him to the quiet beauty of nature. One such visit led to a fleeting yet unforgettable sighting of a vibrant scarlet minivet. The inability to relive that



Flowery Landing © Achintya Murthy

moment became a turning point. Around the same time, a family trip to Hampi and an interaction with photographer Mr Pompayya introduced him to the power of preserving moments through images.

Photography, from that moment on, became more than an interest—it became a calling.

Growing Up Behind the Lens

Achintya's early years were shaped by a family that shared a deep love for photography. What began with a shared Sony HX400V soon evolved into a personal milestone when he received his own Canon 1100D when he was just eight years old. That gift marked the beginning of an enduring relationship with the camera.

Weekends and holidays often turned into explorations—birding trails around Bengaluru, forest walks near Valley School, and trips to biodiversity-rich destinations like Bandipur, Kabini, and Sattal. These experiences sharpened his instincts, teaching him patience, observation, and timing—qualities essential to wildlife photography.

Bird hides, such as those in Hosanagara and Sarakki, became classrooms where Achintya refined his reflexes and composition, learning to anticipate rather than react.

Expanding Horizons

While nature photography formed his foundation, Achintya's creative curiosity soon pushed him beyond. Under the guidance of mentors, he began experimenting with light, discovering a fascination for sunbursts and dramatic illumination.

A trip to Cambodia marked another turning point—its ancient, moss-covered ruins inspiring a richer visual language. It was here that he first explored portraiture, capturing the serene presence of Buddhist monks.

Workshops, particularly the YPS Macro workshop in Agumbe under Mr Satish H, deepened his technical expertise. Meanwhile, cultural events like the Kumbh Mela and Kulasai Dasara expanded his understanding of storytelling through street and documentary photography.

Today, his repertoire even includes



Kulasai - getting ready © Achintya Murthy

aerial photography, embracing evolving technologies with ease.

The Advantage of Starting Young

Achintya attributes much of his growth to starting early. "As kids, we absorb faster, adapt quickly, and aren't afraid to experiment," he says. This natural instinct often guides his photography—sometimes beyond technical explanation.

His transition to advanced gear like the Nikon Z8 demonstrates this adaptability. Features such as bird-eye autofocus, often complex for seasoned users, became intuitive tools in his hands.

Achintya's Family and Background

Achintya's mother, Smitha M Vinay (IM-1061), and father Vinay B V (LM-363) are also members of YPS and accomplished photographers themselves. His brother, Aryama V Murthy has been his dedicated partner across all his competitive and creative activities.

Achintya's hobbies include chess, playing Tennis (predominantly) and almost every other sport. He's also trained in Mridanga (has passed junior exam in Carnatic classical mridanga).

The Role of Community

Central to Achintya's journey has been YPS. More than just a club, it provided mentorship, exposure, and a sense of belonging. From salons to workshops and exhibitions, the platform helped him transform a family hobby into a serious pursuit.

Encouragement from mentors, peers, and family—including guidance in submitting to international salons—played a crucial role in elevating his work to global recognition. Awards from platforms like GAIL, Nature TTL (Youth), and Bird POTY (Youth) stand as testimony to his dedication.

Balancing Dreams and Responsibilities

Like many students his age, Achintya now finds himself balancing ambition with academics. Preparing for engineering entrance examinations has temporarily slowed his photographic pursuits, but not his passion.



Varanga © Achintya Murthy



MG Hornbill © Achintya Murthy



Untill you are all burnt out © Achintya Murthy



Godly Hues © Achintya Murthy



Egg hatched © Achintya Murthy



Kulasai - Kali and sunburst © Achintya Murthy



Orange Antelope © Achintya Murthy



Rains at Belur © Achintya Murthy



Kulasai - old man cycle © Achintya Murthy



Rainbow on Hampi tower © Achintya Murthy

With plans to revisit photography more actively in the future, his aspirations remain vivid—capturing the spiritual chaos of Varanasi, the raw wilderness of Kenya, and the vibrant traditions of Theyyam.

He is also keen to explore new creative techniques, from ICM to high-key imagery, while strengthening his post-processing skills.

More Than Just a Hobby

For Achintya, photography is not merely about images—it is about connection. It has strengthened his bond with family, deepened his appreciation for nature, and opened doors to a wider creative community.

In many ways, his journey is just beginning. Yet, even at this early stage, Achintya Murthy exemplifies what passion, support, and curiosity can achieve when nurtured from a young age.

And perhaps most importantly, he reminds us that sometimes, all it takes is a single fleeting moment—a flash of orange in a quiet park—to change the course of a life.



Kakade M S Director, YPS
Member, Dr̥ṣṭi Editorial Team

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Coastal Traditions



Ready to dole punishment © Mrinalini Perepa

A message popped up on my WhatsApp from Hema Narayanan, also a YPS member: “*Coastal Traditions Tour to Mangalore and Kannur*”—covering Kambala, Bhutakola, and Theyyam. I signed up primarily for Theyyam. It was one of those trips where I did no groundwork, only knowing that these events take place between November and April each year.

Kambala: The Buffalo Race

Our first stop was Kambala at Bantwal, about 27 km (a 30-minute drive) from Mangalore. The excitement was palpable; posters for the event started appearing a few kilometres before the town. The atmosphere at the venue was electric. Performers dressed in vibrant Yakshagana costumes greeted visitors, while rows of food stalls and

buzzing crowds gave the venue a festive air.

Kambala is a high-speed buffalo race run on slushy mud tracks or in paddy fields—a tradition rooted in the region’s agrarian culture. Around 45 such events are held each year, and winners carry a quiet local pride. Each race involves two buffaloes yoked together, with a jockey standing on a wooden plank that replaces a plough. The pair runs about 150 meters in under 30 seconds—nearly 50 km/h.

The buffaloes are trained year-round, and the jockeys practice to master the art of leaping onto the plank mid-race, pressing a pedal that shoots up the mud spray, and controlling the animals with precision. Winners are judged on speed, height of spray, and control. Before every round, rituals are performed, worshipping the buffaloes that are then paraded with reverence.

Photographers crowd about 50 meters away from the finish line, but it is risky business. If the buffaloes lose their jockey mid-race, they can charge wildly, forcing photographers and spectators



Kandanan Kelan jumping the fire © Mrinalini Perepa



Kamabala race © Mrinalini Perepa



Koradabbu Daiva portrait © Mrinalini Perepa



Preparing Mudi © Mrinalini Perepa



Theyyam - Vishnumoorthi © Mrinalini Perepa



Wow inspiring amman © Mrinalini Perepa

to leap aside. One participant invited us to their tent, giving us a glimpse into the community bond behind the competition.

Photographs taken along the gallery show the profile of the buffalo and jockey. The equipment and the photographer can get drenched in the slush. Best shots are from behind the finish line, but one needs to be agile to jump out of the buffalo's way as they near the path. The photos were taken in the evening closer to dusk, so for most of the shots the EXIF was Aperture: F/4, shutter speed: 1/640 or 1/800, and the ISO was between 1000-7000. A 24-120mm lens would have been ideal; I operated with a 24-70mm.

Bhutakola: The Dance of the Spirits

Next on the agenda was Bhutakola at Kodman Bantwal, around 20 km from Mangalore. This ritual, dedicated to Daiva Raja Kordabbu, is a captivating folk dance of Tulu Nadu, performed in honor of the region's guardian spirits—benevolent or fierce.

A Bhutakola runs for 8-10 hours. The performer, believed to become an embodiment of the spirit, enters a trance through rhythmic drumming and ritual intoxication. With each act, an element of the costume is added, and the transformation culminates when the headgear (mudi) is placed, signifying the deity's full descent into the performer's body.

The myth enacted that night told us the story of Kordabbu, an orphan blessed with mystical powers who faced jealousy, persecution, and eventual divine redemption after surviving death with the help of Thannimaaniga, after which Kordabbu considered Thannimaaniga as a sibling. The performance's intensity grew through the night, pulsing with drums and chants that blurred the line between human and divine.

Bhutakola traditions are said to date back to around 700 BCE, with each spirit tied to nature—Panjurli (boar god), Bobbaraya (sea god), Gullige (fierce boar spirit, who works along with Panjurli), and Kordabbu (the healer), among many others. It is performed by male members of specific clans, and the entire clan's attendance is seen as essential for receiving the blessings of the God.



Attending to god © Mrinalini Perepa

Locals believe that when all worldly solutions fail, the Bhuta can resolve the impossible. Even today, one sees a lot of people seeking solutions from God during the Bhutakola. The ritual has gained renewed national attention after its powerful depiction in the film *Kantara*—though nothing compares to witnessing it in person.

Bhutakola is a sacred ritual. Some of the precautions are:

- Dress code for attendees is traditional or modest
- No shoes in the temple premises

- Respect for the local beliefs and traditions
- Don't obstruct the view for the devotees

Challenges for photography:

- No use of flash
- No eye contact with the performer
- Varying light conditions
- Constant movement of the performer

Exif details of the images taken are:

- The ISO was set at 1600
- Aperture at F4

- Shutter speed based on the image was 1/250 or 1/320, depending on the shot.
- An exposure compensation of +2/3rd to +2 was used.

Theyyam: The Living Gods of North Kerala

The final part of our journey took us north to Kannur district in Kerala, historically known as Kolathunadu. The word *Theyyam* is considered a local derivative of *Daivam*, meaning God. Originating from *Bhutakola*, *Theyyam* has evolved into a dazzling ritual performance that portrays deities, heroes, and elemental spirits through music, movement, and striking costumes.

Our guide got word that a *Theyyam* was underway at *Thekke Thalakkal Tharavadu Devasthanam, Karivellur*—just 30 minutes from *Payyannur*. We detoured immediately. The *Kundor Chamundi Theyyam* had just concluded, and the *Vishnumurthy Theyyam* was about to begin, depicting the *Narasimha avatar*, with fierce red makeup and claw-like extensions made of coconut fronds.

Soon after, we watched the *Anicherry Bhagavathy Theyyam*. The transformation



Bhutakola © Mrinalini Perepa



Camaraderie at start line © Mrinalini Perepa

of the performer—layer by layer of makeup, ornament, and finally the enormous ten-foot headgear—was mesmerizing. Interestingly, in temples where Theyyams are performed, there are no idols; instead, the sanctum houses the deity's weapons and tools, which are revered before each performance. The devotion is tangible—while the performers dance in heavy costumes under the sweltering heat, we stood drenched in perspiration in awe.

Given that Theyyam is a religious ritual akin to Bhutakola, the etiquette for photographers is the same. Additionally, if shooting the performers while getting ready, one needs to honour their "No's". There are stages when they don't want to be photographed, and this needs to be respected. This set was shot during the day, some in shade and some in the open.

Exif details of the images taken are:

- ISO was between 100 and 400
- Aperture at f/4
- Shutter speed of 1/250 or 1/320
- No exposure compensation or flash.

The Fire Theyyam of Kandarnar Kelan

The highlight of the trip was the Kandarnar Kelan Theyyam, followed by the Vayanatu Kularan Theyyam at sunrise. The women of the clan began with a Thiruvathirakali dance to invoke Lord Ganesha, setting the stage for the fiery spectacle that followed.

The legend tells of Kandarnar, a farmer who tried to clear forest land by lighting fires in four corners. The flames spread uncontrollably, trapping him. When he climbed a tree for safety, cobras struck

him, and all perished in the blaze. The performer reenacts this tragic myth by dancing through actual fire—flames often rising 12–15 feet high. Even from a distance, the heat and ash engulf the spectators, turning the moment into a visceral, almost spiritual experience.

We were fortunate to witness Shanu Peruvannar, regarded as one of the finest performers of this Theyyam. His presence and energy held the entire crowd spellbound.

During the early morning hours, Vayanatu Kularan Theyyam began. According to legend, Vayanatu Kularan was born from Lord Shiva's thigh, lost his vision, and was granted artificial eyes before being banished to Earth. When he learns of Kandarnar's death, he descends to retrieve his soul. The performer's metallic eyes glinted in the firelight—a haunting and powerful image. The dance is much more subdued in tempo and ambience compared to the Kandarnar Kelan.

The places for Theyyam are remote, and one needs to know the locality and have transportation to reach these places. Traditional or modest attire is preferred. The courtyard where the Theyyam is performed is sacred, and no one except the performers and the supporting personnel is allowed into this area. During the performance of Kandarnar Kelan, all the major lights are switched off, and the fire becomes the primary source of light.

Points to be considered are the same as the above two events, and in addition, one needs to be cognizant of the fact that

- The courtyard is sacrosanct

- The best spot is the first row after the courtyard boundary
- One experiences infernal heat and is to be watchful of the large pieces of flying embers

Exif details of the images taken are:

- ISO was between 800 and 1000 when the flames were high. For a few, it was 6400 when there were little or no flames.
- Aperture at f/4 or f/5.6
- Shutter speed of 1/250 or 1/320
- Exposure compensation was used up to +1 as needed.

A Celebration of Coastal Spirit

Kambala, Bhutakola, and Theyyam—three vibrant expressions of the coastal culture of Tulu Nadu and North Kerala—share the same essence: devotion, skill, community, and a deep connection with nature and tradition. Each event lasts for hours, demanding endurance not just from the performers but from everyone present.

Finding these performances often depends on local networks; even with preparation, we missed a few. But the serendipity of discovery made every moment richer. This journey offered not just a glimpse but a profound experience of living traditions—rituals that breathe, dance, and roar with the spirit of the coast.

• Mrinalini Perepa (LM-326)



Mrinalini Perepa, is an engineer turned into a photo artist from Bengaluru and a Life Member of YPS. She has a preferred inclination towards travel and abstract photography with an occasional penchant for writing.

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Street Photography

Not just capturing life; Learning to see it

I have been drawn to photography in all its forms—regardless of the genre or the level of difficulty it demands, both technically and physically. Long treks made in extremely remote areas during wildlife chases gradually guided me toward landscapes and, eventually, toward photographing people. What was, in earlier times, more popularly known as photojournalism. About a decade ago, while capturing individuals in their living environment, in compelling light and meaningful locations, I came to understand that what I was instinctively photographing fell under street photography. When I began exploring the work of established street photographers, I found it difficult to define clear rules or boundaries. The genre seemed fluid, overlapping with many others, resisting rigid structure.

Over time, however, through careful observation and reflection, I began to recognize certain recurring patterns and principles. While street photography may not conform to strict rules, there are underlying ideas that can guide one's approach. What follows are some of the key points I have gathered—simple, thoughtful notes inspired by the work of those who have shaped this elusive genre.

1. Timing – When Everything Clicks

In street photography, the difference between an average frame and a memorable one is often a heartbeat. It's about noticing when something is about to unfold—a glance, a gesture, a fleeting interaction—and pressing the shutter at just the right instant. It's less about speed and more about awareness.

2. Composition – Making Sense of the Mess

Streets are unpredictable, full of clutter and movement. A good photograph brings quiet order to that chaos. The placement of subjects, the use of lines, and the balance of elements all work together to create a frame that feels deliberate, even if the scene itself was not.

3. Light – The Mood Maker

Light has the power to completely change how a scene feels. Harsh sunlight can carve out strong contrasts, while softer light can make a moment feel gentle or nostalgic. Observing how light falls—and waiting for it to do something interesting—often elevates an image.

4. Emotion – The Real Hook

What makes a viewer stop is not just what they see, but what they feel. A good street

photograph carries an emotional pull—something subtle that connects instantly, whether it's humor, solitude, tension, or warmth.

5. Presence of Life

Even when people aren't directly visible, their presence should be felt. A misplaced object, a shadow, or a quiet corner can suggest a story. These hints of life make the image relatable and grounded.

6. Honesty – Keeping It Real

Street photography works best when it remains unforced, unplanned moments, with all their imperfections, tend to feel more genuine. The goal isn't to control the scene, but to witness it as it is.

7. Layers – More to Discover

Strong images often reveal themselves slowly. Details in the foreground and background add depth and interest. Sometimes, it's even a tiny ant crossing the frame unnoticed that gives the image an unexpected charm for those who look closely.

At its core, street photography is a quiet practice of seeing without disturbing. It is about noticing what others miss and presenting it in a way that feels both simple and meaningful.



Men will be men © Satish H

Men will be men

In the language of street photography, this moment is everything—unscripted, honest, and quietly revealing of human nature. The frame captures not just art on display, but the instinctive gaze of its viewers, turning an ordinary street corner into a story about attention and distraction.

Three men stand shoulder to shoulder, drawn less by brushwork and more by instinct—the quiet pull of curiosity that holds gazes longer than intended. Although the painting, rich with craft, colour and emotion, has to wait patiently as art steps aside and something more primal takes over. It's a familiar scene where appreciation blurs into attention, and attention drifts into instinct. No matter the settings, men will be men, and even art must compete for their focus, but often fails, telling us who we are when no one is watching.



Tigers and Tigresses © Satish H



Fashion Market © Satish H



Cycle Jackson © Satish H

This frame lives in the waiting—the quiet patience for cyclists to cut through the scene at just the right instant, turning a static mural into a fleeting story. The motion blur softens the subject, but sharpens the feeling, reminding us that in street photography, perfection isn't always the goal. Sometimes, it's the fuzziness, the imperfection and the instinctive click that carries more truth than technical precision ever could.

Tigers and Tigresses

In many parts of India, the tiger isn't just in the jungle—it commutes the streets. Traditions like Huli Vesha and Pulikali bring it alive through paint, rhythm, and raw energy—a reminder of how deeply we once lived alongside the wild, when the tiger was both feared and revered, a symbol of power and balance.

But here, the tigers seem to be... carpooling. Packed into the back of a tempo, legs dangling, expressions somewhere between fierce and smiles, it feels less like a prowl and more like a commute. I remember watching them pass—the most precious moment of my life when tigers, some laughed, some waved—and for a moment it looked like the king of the jungle missed the cab and was hitching a drop. Since I shoot street photography with a wide-angle lens, it helps me achieve better composition. Being quick enough to respond to the scene is the most important factor for a street photographer.

Fashion Market

In my opinion, Vietnam is the most beautiful place for Street photography. I saw this young lady with a lovely touch of red. She doesn't just walk through the street—she owns it. Wrapped in a striking red that refuses to be ignored, she moves with quiet authority, her presence cutting across the rhythm of everyday life. Around her, the street continues—vendors balancing their worlds, a rider pausing mid-journey, eyes briefly drawn—but for a moment, everything orbits her. It's not just the colour, but the certainty in her stride, the unspoken confidence that turns a crowded street into her stage. The attire creates an interesting contrast between the 'old and modern', though both styles are original to Vietnamese culture.

Street photography lives in these collisions—of colour, culture, and character—where one fleeting figure can momentarily rewrite the entire scene.



Forced Ritual © Kishan Harwalkar

Forced Ritual

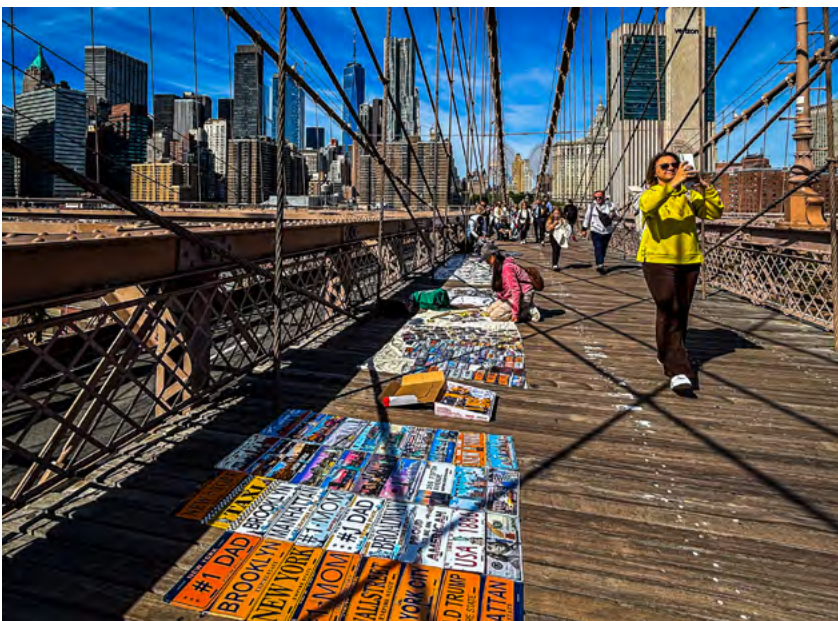
The vibrant spirit of the Wari festival, where millions of warkaris embark on a 250 km walk towards Pandharpur, united in devotion and joy towards Vithala. Their collective singing, dancing, acrobats and the mesmerizing "Ringan" demonstrate the amazing faith and togetherness of this sacred yatra in Maharashtra.



Spirit of Wari © Kishan Harwalkar

Spirit of Wari

Amidst the sacred ripples of the Ganges, a child's raw fear collides with the weight of ancient tradition. The image captures the intense, sometimes jarring intersection of ancient tradition and the personal experience of a child.



Survival, Wonder and Routine © Raju A K

Survival, Wonder and Routine

On the wooden spine of the Brooklyn Bridge, life unfolds in parallel frames—tourists chasing memories, a vendor laying out hope in neat rows, and the skyline of New York City rising like a promise in the distance. Between footsteps and steel cables, three worlds move forward at once: survival, wonder, and routine. Street photography finds its truth here—not in grand monuments, but in these quiet negotiations of daily living, where every step carries a different story.



A Shared moment © Raju A K

A Shared moment

In the restless rhythm of New York City, where glass towers and rushing crowds rarely pause, two women carve out a quiet island of joy in front of the striking World Trade Center Oculus. Unmindful of the chaos, the traffic, and the constant motion around them, they lean into a shared moment—smiling, framing themselves within their own world. Street

photography lives in such fleeting pockets, where the city tries to overwhelm, but human connection gently steals the scene.



The Distance Between Us © Thejas K R

The Distance Between Us

I shot this to contrast aspiration and reality. A constructed ideal (the billboard) meets everyday life (the worker), revealing the gap between image and existence. I shot this in Memorial City Mall, in Houston, USA.

Shared Silence

I shot this to capture the quiet coexistence of solitude and companionship in a single moment. It is not about action, but about the emotional space between stillness and movement. This image was shot in Woodlands, north of Houston, USA. The lake is artificially built to improve real estate value. Most lakes in Texas are man-made.



Shared Silence © Thejas K R

• 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.

Co-contributors:
Satish H, Kishan Harwalkar, Thejas K R

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Measured Power: The Geometry of Power in Washington DC

Power rarely announces itself. It does not need a spectacle when it can rely on alignment. In Washington, authority is not spoken so much as it is arranged, measured, centered, and repeated until it appears inevitable. Stone replaces rhetoric. Geometry replaces debate.

And yet, standing there with the camera, I found that certainty difficult to accept. Or perhaps more precisely, I was not sure whether I was resisting it or simply participating in it without noticing.

A visitor arrives in Washington and sees a city of monuments, of clarity and order, of history made visible and accessible. The experience is immediate. The buildings are reassuring. They appear complete.

The city does not persuade. It positions. But it also expects compliance, a quiet agreement between what is seen and how it is meant to be seen. I noticed how quickly I began to follow its lines, adjusting my frame until symmetry settled into place, as though the image had already been decided.

To photograph Washington is to enter that negotiation. As John Szarkowski once suggested, photographs describe not only the world, but how we choose to see it. Here, that choice feels less certain than it first appears.

Mellon Auditorium

To a visitor, the Mellon Auditorium presents itself as grandeur. The columns rise with classical authority. The sculpted pediment appears as history rendered in



Mellon Auditorium © Thejas K R

ideal form. It feels stable, resolved, and complete.

But standing there with the camera, the experience shifts.

A triangular pediment rests above a row of columns, its figures muscular and idealized, caught in gestures that suggest movement yet never complete it. They strain and deliberate, but remain suspended within a permanent narrative. Above them, a dense sky gathers weight, pressing downward and compressing the scene into a single plane.

I stepped back instinctively, adjusting my position until the columns aligned, until the symmetry felt complete. The decision came quickly, almost automatically. Only after taking the photograph did I question why imbalance had not even

been considered, or whether I had missed something by not allowing it.

Photographed from a low angle with a slightly widened perspective, the facade asserts itself before the viewer can negotiate with it. Lines converge. Symmetry stabilizes the frame.

Here, symmetry is not decorative. It is declarative.

What appears to the visitor as grandeur begins to feel, through the lens, like instruction. Precision does not emerge naturally. It is imposed, maintained, and reinforced through repetition. Lewis Baltz noted that what appears neutral often carries an unseen structure.

Lincoln Memorial

A tourist entering the Lincoln Memorial encounters reverence. The scale inspires silence. The figure of Abraham Lincoln appears steady, dignified, and enduring. The movement of people around the statue reinforces its importance.

But through the camera, that movement behaves differently.

I slowed the exposure deliberately, allowing time to accumulate within the frame. The visitors dissolve into faint traces, appearing as ghosts passing through a space that does not acknowledge them.

Time separates itself. The living blur. The monument does not.

What feels to the visitor like shared



Lincoln Memorial © Thejas K R



Lincoln's Second Inaugural Address © Thejas K R



US Treasury Building © Thejas K R

presence becomes, in the photograph, a hierarchy. The statue remains fixed, elevated, and protected. The surrounding emptiness isolates it further.

Standing there, I became aware that I, too, would disappear from the image, reduced to the same faint trace as everyone else, while the monument remained unchanged. I am not sure whether that realization clarified the scene or simply made it more distant.

The visitor sees permanence. The photograph reveals how that permanence depends on stillness.

The Second Inaugural Address

To a visitor, the engraved text of Lincoln's Second Inaugural Address invites reading. It feels accessible, instructive, and part of a shared national memory.

But framing it alters that experience.

I tried to read the lines through the viewfinder, but the act of composing the image interrupted the act of reading. The words flattened into a surface. Meaning gave way to texture, and I could not tell whether that loss belonged to the photograph or to my own attention.

At the base of the frame, a solitary figure sits, small beneath the weight of inscription.

To the visitor, this is a place of reflection. In the photograph, it becomes a question of scale and position. The individual is not simply engaging with history, but is placed beneath it.

The inscription does not invite dialogue within the frame. It asserts completion.

Yet the figure introduces uncertainty. She

does not fully engage with the text. She exists alongside it, perhaps outside its intended audience.

The visitor reads the meaning. The photograph questions who meaning belongs to.

The Treasury Building

The Treasury, to a visitor, appears orderly and composed. Its symmetry reassures. It communicates stability and control without effort.

With the camera, that reassurance begins to feel deliberate.

I centered the frame almost automatically, aligning the statue with the axis, allowing the symmetry to complete itself. For a moment, I considered stepping aside, introducing imbalance. I did not. I am still not certain whether that choice clarified the image or limited it.

The facade stretches with disciplined repetition. The ground itself guides the eye inward.

Everything appears resolved.

To the visitor, this clarity feels natural. To the photographer, it becomes evident that such clarity is achieved through exclusion. Irregularity is removed. Variation is suppressed.

What appears stable is continuously maintained.

The White House and the Protest

The frame can hold contradictions without resolving them.

The White House, for a visitor, is distant but recognizable. It exists as a symbol, framed carefully, controlled in how it is seen.

The protest in front of it shifts that clarity. Hand-painted signs and improvised structures fill the foreground. The messages are urgent and uneven. "Ban all nuclear weapons." "Live by the bomb, die by the bomb."

I hesitated before taking the photograph, unsure where to stand, unsure which layer of the scene demanded attention, or whether choosing one would diminish the other.

To the visitor, this may appear as a contrast. In the photograph, it becomes a collision.



The White House © Thejas K R

The White House remains composed and distant. The protest insists on proximity.

Two systems of visibility coexist. One controls their image through distance. The other demands visibility through immediacy.

The visitor observes a difference. The photograph reveals dependence. Both rely on being seen, though neither fully controls the frame.

Basilica of the National Shrine

The Basilica presents itself to visitors as elevation, as spiritual ascent. Its scale encourages awe. Its detail invites admiration.

Through the lens, that ascent becomes measurable.

A single figure approaches the entrance. I waited for that moment, not to humanize the building, but to understand its scale, though I could not be sure whether the figure revealed the building, or the building reduced the figure.

The architecture draws the eye upward, but the figure anchors it back to the ground.

To the visitor, this is an experience of devotion. To the photograph, it becomes a study of proportion. The human presence is absorbed into the structure, reduced to a measure of its authority.

Across institutions, whether political or spiritual, the visual language remains consistent.



Basilica of National Shrine © Thejas K R

Washington Monument

The Washington Monument, for a visitor, is singular and iconic. It rises cleanly against the sky, surrounded by symbols of nationhood.

But the frame introduces movement.

Using a longer focal length, I compressed the distance, bringing the flags into closer dialogue with the monument. The sky expanded, filled with shifting clouds.

I noticed the plane only after pressing the shutter, and for a moment I wondered whether I had seen the scene fully at all.

To the visitor, the monument appears fixed and enduring. In the photograph, everything around it moves.

The flags flutter. The clouds shift. The plane marks a present that refuses to remain still.



Washington Monument © Thejas K R

The visitor sees permanence. The photograph reveals that permanence exists within movement. As Minor White suggested, stillness often reveals itself only through attention.

The Capitol

The Capitol appears to the visitor as completion, as the center of governance, stable and resolved.

But the moment I saw it, the scaffolding disrupted that expectation.

The dome stands monumental, yet partially enclosed, exposed in a way that the visitor's experience does not prepare for.

The sky intensifies the scene, saturated and unsettled.

To the visitor, the building represents continuity. To the photograph, it reveals the process.

Maintenance, intervention, and incompleteness become visible. Authority is not simply established. It is sustained.

The image resists closure. The structure holds, but its certainty weakens. As Robert Adams observed, what appears ordered often carries within it signs of fragility.

Conclusion

A visitor moves through Washington and encounters a city that feels complete. Its order appears natural. Its authority appears stable.

As I moved through the same spaces with a camera, that stability began to shift, though I cannot say exactly when that shift began, or whether it was always present.

Photography lingers where architecture seeks resolution. It notices movement against stillness, individuals beneath

language, disruption within symmetry, and scaffolding beneath permanence.

These are not failures of the system. They are its edges.

At those edges, authority becomes visible not as something absolute, but as something constructed, maintained, and occasionally unsettled.

The camera teaches us how to see. It does not always tell us what we are seeing.

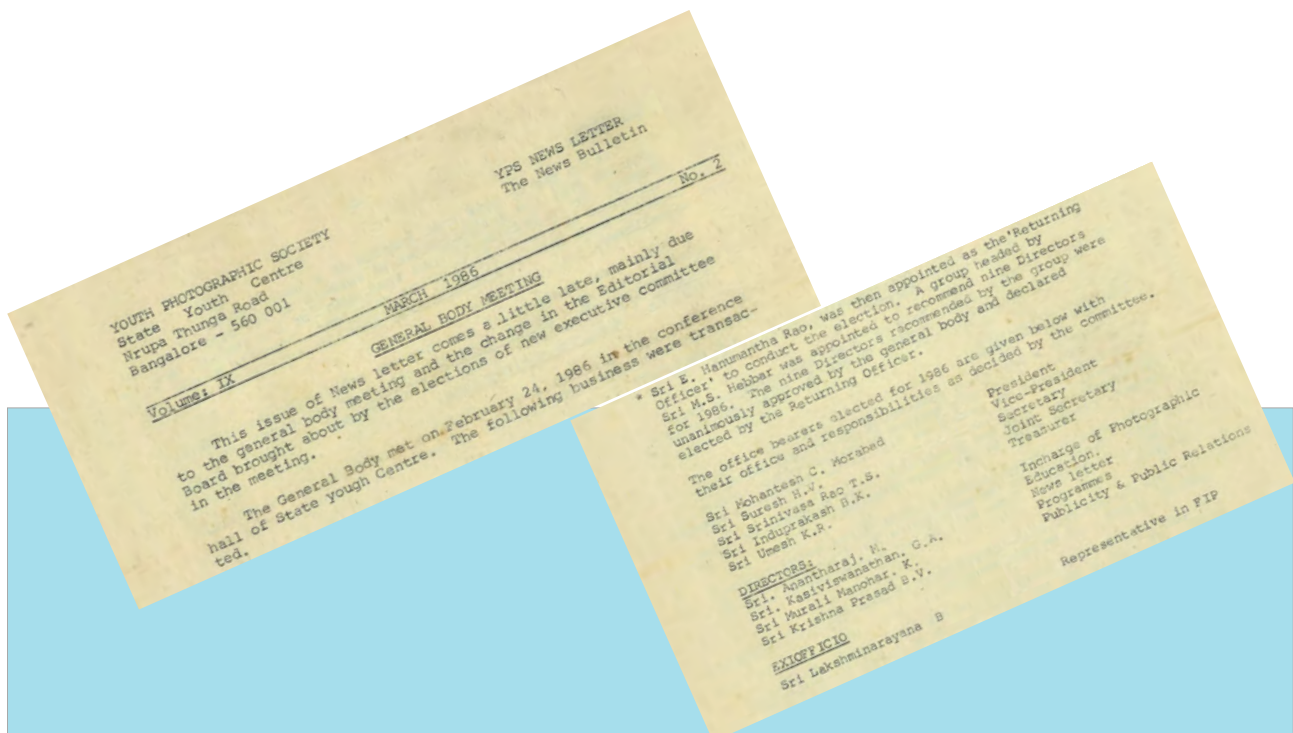
Washington does not ask to be understood. It asks to be accepted.

The visitor often does. I am no longer sure that the camera can.

• 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.



NOSTALGIA

Photographs make memories.

Newsletters and Journals record happenings creating memories.

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

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

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Yellow Gas at Mathura Holi

The photograph “*Yellow Gas at Mathura Holi*” resonates strongly with this Frame column, evoking the spirit of the Indian Holi festival celebrated on March 4, 2026. Its relevance is beautifully captured in a reflection published by The Times of India newspaper, which welcomed Holi in its e-edition with these words: “Holi is nature’s way of urging us to let go; when it is difficult to hold a grudge against someone who has just tossed a handful of yellow powder into your hair. Let the colours wash away yesterday’s bitterness and paint a gracefully bright tomorrow. Today, we are not merely throwing dye, we are casting aside our egos and our oldest regrets, colouring our world in countless shades of joy. Where words fail, colours speak of forgiveness and fresh beginnings.”



This photograph was captured by Mr Venkatesh B S on March 12, 2022, around 5:30 PM at Nand Bhavan Temple during the vibrant two-hour Nandagaon Holi celebrations. A Software and IT entrepreneur by profession, he has pursued photography as a passion for over three decades, with a strong focus on travel and, over the past eight years, on nature, culture and religious festivals.

For this image, he used a Nikon D850 camera paired with a 24–70mm zoom lens, shooting at f/7.1, 70mm focal length, 1/200 second shutter speed, ISO 160 and handheld. To capture the grandeur of the Holi festivities, he arrived early in the morning to secure a vantage point on a rooftop adjacent to the temple quadrangle, where the main event begins around 3:30 PM, continuing for over two hours. Careful planning of perspective and positioning was essential. Initially, the light is harsh, but as the evening progresses, it softens into warmer tones, introducing angular shadows. This interplay is dramatically enriched by bursts of bright yellow, red, pink, green and blue powders, released both by hand and through compressed gas canisters designed for safe use of eco-friendly, non-toxic components along with splashes of colored water, creating a dynamic and immersive visual spectacle.

From a technical standpoint, the camera settings are well judged. An aperture of f/7.1 provides sufficient depth of field to maintain clarity across the scene. A wider aperture, such as f/4, if used, would



Yellow Gas at Holi © Venkatesh B S

have reduced the depth of field, blurring interesting elements across the frame. The chosen shutter speed of 1/200 second strikes a fine balance, fast enough to retain details, yet slow enough to preserve the motion and diffusion of color, avoiding a purely static, documentary feel. Finally, the high-quality lens enables excellent image clarity while maintaining a low ISO, ensuring minimal noise and rich tonal fidelity.

Aesthetically, this is a richly colorful and candid image, brimming with an abundance of emotion. Thus, from a pictorial photography perspective, the following compositional elements stand out:

Rule of Thirds: The sacred flag is positioned along the right third of the frame, serving as a natural entry point. The sweeping trail of yellow gas acts as a leading line, guiding the viewer’s gaze toward it.

Visual Flow and Eye Movement: The slanted flag draws the eye across the frame through luminous streaks of yellow. The gaze then shifts to a striking red patch of color, moves across the vibrant heads of devotees, touches another red cluster, and finally returns to the yellow band near the base of the flag. The eye settles momentarily on the flag before continuing to explore the remaining areas of the composition, creating a dynamic visual journey.

Unity and Integration: The image achieves strong cohesion, seamlessly bringing together color, movement, and human presence to celebrate the spirit of Holi. The vibrancy and emotional resonance are well

integrated into a unified visual narrative.

Impact: The photograph captures attention instantly and sustains it, inviting the viewer to linger and absorb the layers of activity and color.

Storytelling Quality: The storytelling is powerful and self-sufficient. The scene communicates its narrative without the need for words, reflecting the author’s ability to convey meaning purely through visual elements

Rhythm and Pattern: Through a well-chosen camera angle and focal length, combined with warm natural light, the photographer highlights rhythmic patterns in the crowd—the repetition of colorful heads, raised hands, and sticks—enhancing the sense of movement and celebration.

Mood and Emotion: The frame is filled with devotees immersed in devotion and joy. The collective energy conveys a deeply spiritual and emotional atmosphere, allowing the viewer to experience the essence of Holi—its themes of forgiveness, renewal, and shared celebration.

With these strengths, the photograph by Venkatesh B S stands out as a compelling and highly appreciable work of travel photography with a pictorial approach.

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



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

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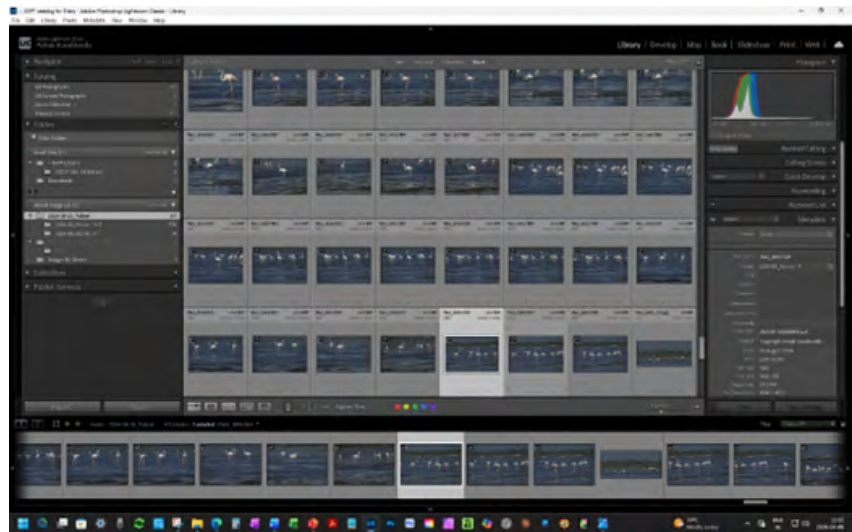
Culling Images using Lightroom Classic

Wildlife, sports and other action photographers return with hundreds or even thousands of images after a photo session. While 'spraying and praying' does not guarantee that very precisely timed capture you are aiming for, it surely increases the probability of getting one. Modern cameras that shoot at very high release rates (FPS), coupled with high-speed memory cards, ensure that your camera never stalls. This lures photographers to shoot lengthy bursts, some running to hundreds of images. After you download the images, you will be confronted with long sequences of nearly identical images (Picture 1).

One view is that storage is cheap and hence, we should keep all the images. Another view, to which the author subscribes to, and feels that keeping hundreds of nearly similar images you will never see again is only wasting storage, which, although cheap, is still not free. Another disadvantage is that the higher the number of unwanted images you have, the more difficult it will be to search for the needed ones. Assuming that you want to store and process only 'keepers', how to get rid of those unwanted ones? This process is called culling, and we will see how we can do it efficiently using **Lightroom Classic**. For brevity, we will just call it **LrC**. Unfortunately, culling, if not properly executed, can consume an enormous amount of time, perhaps even exceeding the shooting time. The problem gets exacerbated if your camera has a very large number of pixels (like 45 MP or above) and/or a very high frame rate, as these together can tax any computer.

Some important points. This article assumes that the readers are well versed with LrC and the concept of a Catalogue, and the use of the Library module.

How many images you want to cull versus how many you want to keep is an individual's choice and will also depend on the subject. For example, I keep only 10 to 15% of a birding session. On the contrary, I retain 40% or more for a session on architectural photography where I would shoot at a more leisurely pace. Personally, on an average, I cull on an average 60% to 70% of all my images.



Picture 1: Sequences of nearly identical images.

The sequence of operations that you can follow is -

1. Create folders, copy images and take a backup.
2. Import files to your LrC catalogue, set sorting order and stack.
3. Scan, colour label and segregate – trash, keep, process, share.
4. Move images to sub-folders.
5. Complete processing of images.
6. Remove discarded images from the catalogue and delete from disk.

Let us look at these in more detail.

Create folders, copy images and take a backup:

Let us say you are back from a trip to the Pulicat bird sanctuary in the month of June 2026. In your library (the master folder with your images), create a folder on the hard disk where you will be processing the images, with the name -

2026-06_Pulicat

In this folder, create a subfolder

Images Not Processed

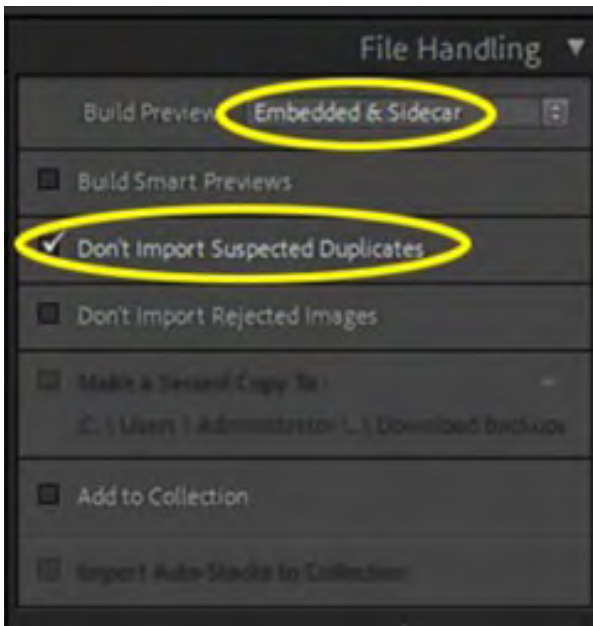
Copy all the images from your memory card to this subfolder. Cross-check if all the images have been copied, and then create one more copy. This is your backup. Once again, cross-check, and now you can format the card in the camera where you will be using it and **not** anywhere else. Repeat the procedure if images are on multiple cards.

Import images, sort and stack:

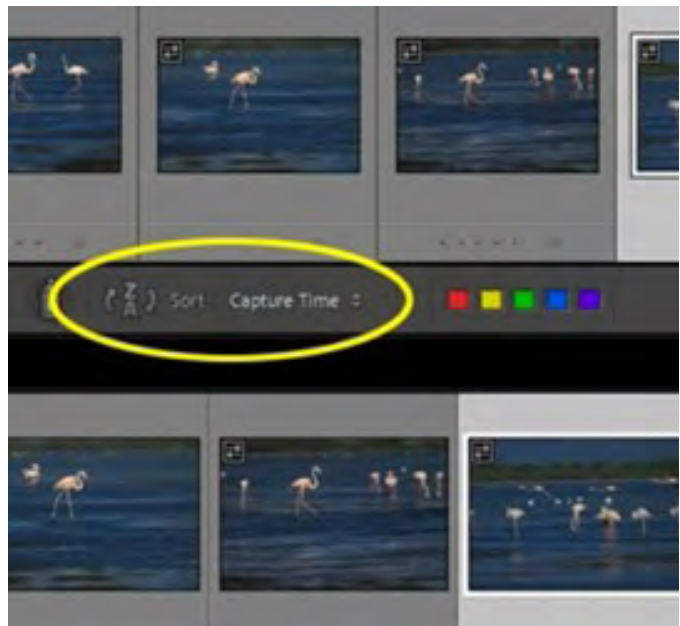
Readers may recollect that all images need to be imported into the LrC catalogue to perform any operation. This has to be done with the Import function in the Library module. While importing choose (Picture 2), choose preview build as **Embedded & Sidecar** and also tick the box **Don't Import Suspected Duplicates**.

Once imported, switch to Grid view (shortcut – press '**G**' key). Next is to sort the data. While you can sort images in many ways, the best way is to sort based on capture time (Picture 3), but in reverse chronological order. Most photographers start shooting as soon as they see the subject and then move to get better pictures, till they are satisfied with what they captured. This usually means that better pictures are at the end of the sequence. By sorting in the reverse order, you will get to see the better images first, and if you get what you want, then you can skim through the rest very fast or even stop looking further.

The next step, which is optional but recommended, is **stacking**. Readers may recall that LrC has long had a feature called 'stacking' which allowed sets of images to be displayed as a stack (like a pack of cards). Stacks greatly reduce the clutter on the screen, keep the display tidy, and also keep the images of a particular sequence collated as a group. While you can select a set of images and stack them manually, you can use a feature called Auto-stack to create stacks



Picture 2: Import settings.

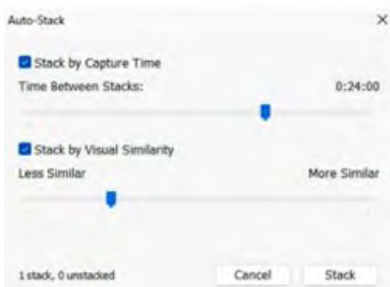


Picture 3: Sort based on the reverse of capture time (Z to A).

depending on the conditions you have set. (For full details, refer to the article “New Features of Lightroom Classic Ver. 15”, Smart Photography, January, 2026). Briefly, go to the **Assisted Culling** tool in the Library module (right panel), and click on the **Auto-Stack** button. You will see a pop-up window giving you the choice of stacking by **Capture Time** or by **Visual Similarity**. You can even choose both, to apply both conditions simultaneously. Selecting one or both will show a window (Picture 4).

For our application, **Stack by Capture Time** works best. With the help of the associated **Time Between Stacks** slider, we can adjust the time interval between two stacks. The interval can be set between zero seconds and one hour. If the gap is set to zero, no stacks can be formed, and as we increase the time between stacks, the number of images in a stack will increase.

We can use this slider to automatically form the stacks we want. Clicking on each stack will unstack the images temporarily so that you can see the



Picture 4

individual images for selection. They can be stacked again to reduce clutter. Stacking is also useful for organizing HDR, panorama and focus shift capture sequences.

Scan, Colour label and segregate:

This is the most important step in the whole process, because we will be segregating images to trash (meaning discard for good), keep, process, and share. We can do this by giving colour labels to the images. Consider these labels as attributes that you can attach to the images. These can later help in

segregating the images. Before we go deeper, let us look at a few shortcuts (Table I) to speed up operations.

At this stage, we need to create two subfolders inside **2026-06_Pulicat** using only LrC.

These are:

Images to be processed

Images to be trashed

Why did we not create these two earlier when we created the subfolder **Images Not Processed**? That is because if we create folders with Windows Explorer, they will not be visible in LrC unless

Table I	
Some Shortcuts	
Click on image	Select or deselect an image
Control + Click	Select or deselect multiple images
Shift + Click	Select block of images
E Key or double click on image	Loupe view to fill the central preview area of screen with the image
G Key	Grid view
6 Key	Attach a RED colour label to the image
7 Key	Attach a YELLOW colour label to the image
8 Key	Attach a GREEN colour label to the image
9 Key	Attach a BLUE colour label to the image
⇒ Key	Select the next image on the right
⇐ Key	Select the next image on the left
Shift key or Caps lock on	If one of these active, pressing the keys 6 to 9 will colour label the selected image, and then select the next image

Table II	
Colour labels and Action	
Red (Key 6)	Reject and move to trash
Yellow (Key 7)	Shortlisted for further consideration
Green (Key 8)	Selected for post-processing
Blue (Key 9)	Good for sharing, printing

at least one image from that folder is imported.

Now, we are all set to start the job of culling. We will do this in **two** passes. As suggested already, start in the reverse chronological order. Unpack or unstack a stack if needed, select the first image and double click on it to zoom in. Keep Caps Lock on. Give colour labels as in Table II.

See the image, and depending on what you want to do, give a colour label. If you would like to trash the image, hit Key 6. The image will be labelled red, and the next image will be selected. If you want to shortlist an image, hit Key 7. Unless you are very sure that you got 'that particular' image, Keys 8 and 9 need not be used in this pass.

A couple of important points here.

- You need not be very precise in shortlisting at this stage. You can scan rapidly, and if you have any doubt, label it yellow.
- To shortlist, look at these three criteria – pose/posture, sharpness and size of the subject. These are no doubt subjective, so you need to decide for yourself on the thresholds. Coming to size, I crop to get the size of the subject that I want and then see the image dimensions (in pixels). I discard an image if its size **after** cropping is less than 6 MP. I should add that my starting point (the uncropped image) is 24 MP. You can arrive at your own criteria using this guideline.
- While you need not be aggressive in rejecting images, do not be too liberal either.

Move images to subfolders:

Once you have made a pass and colour labelled with red and yellow, you are now ready to remove all the images labelled red and clean up the screen. Go to the Grid view (hit Key G), and hit **Control +F** or backslash “\” to open the filter bar at

the top.

On the filter bar (Picture 5) choose the red label (only this one), and you will see that all the other images you have labelled as yellow (or any other colour) will be hidden. Select all the images labelled red with **Control+A** and drag and drop them in the sub folder -

Images to be trashed

With this step, all the rejected images have been removed from active consideration and will not be visible. However, they are still on your hard disk, should you need them later.

We are ready for the second pass. Select the subfolder **Images Not Processed**. This will now have only those images that you have not trashed. In this pass, go through the images more slowly, giving the Green

label (Key 8) to those you want to post-process. If you can identify some that are definitely better than the rest, label them blue (Key 9).

Go back to the filter bar and now filter on **green + blue** labels. Now the screen will show only the images thus labelled. Select all and move them to the subfolder – **Images to be processed**

Images Not Processed (yellow label):

Shows images that you have not discarded, but you are also not going to post-process. Maybe some of them can be salvaged or post-processed at a later date, but currently, they are neither bad enough to be trashed or not good enough to be processed (yellow label).

Images to be processed (green and blue labels):

These are the ones that you are going to post-process.

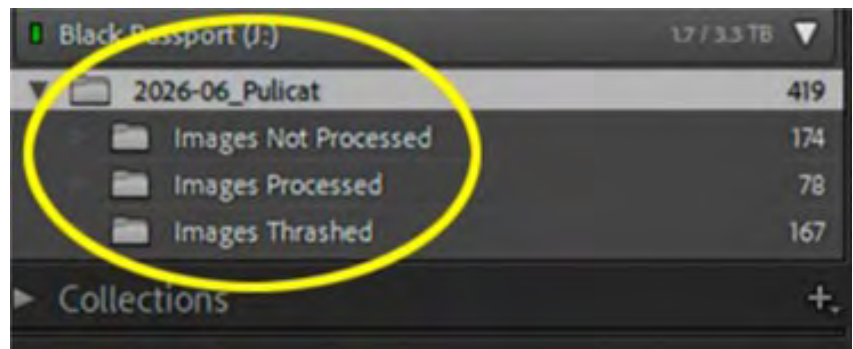
Images to be Trashed (red label):

Shows the images that are to be deleted.

Note that you can alter the labels freely whenever you change your mind. Just remember that once you alter the labels, make sure that you move the images to the appropriate subfolders depending on the newly given labels. It



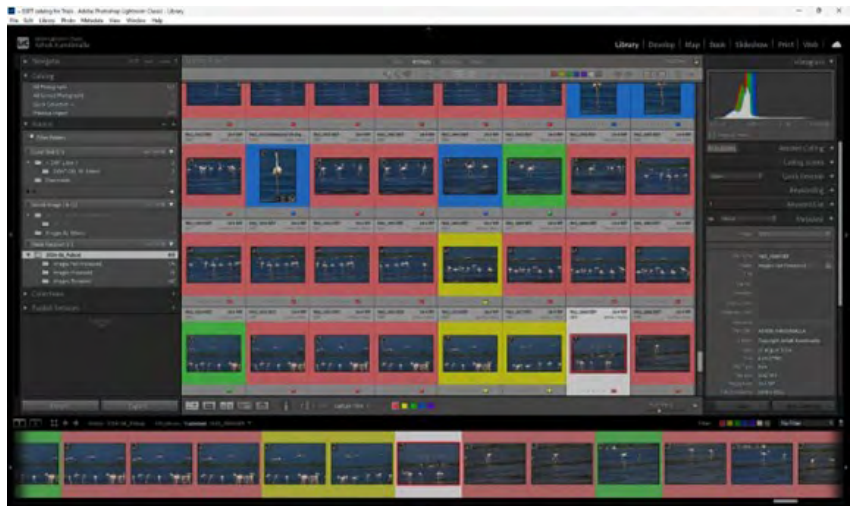
Picture 5: Filter bar is marked here.



Picture 6

is very important that you have to move the images only using the LrC Library module. If you do this operation using any file manager, you will get an error message saying the image cannot be found.

If you click on any of these subfolders on the left panel of the Library module, you will see only those images in the respective subfolders. If you click on the folder **2026-06_Pulicat** you will see all the images, including those in the three subfolders. However, you will know which image is in which subfolder since they are appropriately labelled with colours (Picture 7).



Picture 7: Thumbnails images with subfolders included.

Process the images:

Now you can pick up the images from the subfolder **Images to be processed**. During or after processing, you may find something wrong with a particular image and decide that it is not worth proceeding further. In these cases, look for images adjacent to this image that might be good enough from the other two subfolders. Once you decide, change the colour label to green or blue as you decide and move the image to the **Images to be processed** subfolder

Removing the images:

What should you do with the images in the subfolder **Images to be Trashed**? After I complete the processing of all the images that I have chosen, I wait for 2 to 3 months to make sure there are no bad surprises. After this, I remove this subfolder from the LrC catalogue and then delete it from the hard disk for

good, thus freeing up the space.

So, that sums up the process. One question that you might ask is, how fast can one cull images? There are some claims that you can cull thousands of images per hour. My suggestion is - avoid trying to break any speed records. Rather, follow a procedure systematically and as you gain experience, the speed will come automatically.

Conclusion: Capturing many images increases your chances of getting that elusive perfectly timed shot, but it also produces far more unwanted frames. Culling the unwanted ones gives many advantages, as mentioned - including conserving disk space and eliminating unwanted images, thus reducing clutter.

The workflow described here is what I have been using and refining over many years. However, that does not mean it

is the one you must follow. I suggest you look at this as a starting point and improvise based on your needs. Good luck.

• 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.



Do you have a writer in you?

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

Appeal from the *Dr̥ṣṭi* Editorial Team

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

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

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Tips for Underwater Photography



Dive on reef, Komodo, Indonesia © Vandit Kalia

After every trip, I review images with divers who are trying out underwater camera equipment and who hope to have good images to share with their friends and family. However, the unfortunate reality is that in most cases, the results don't match expectations, even if the diver in question is an experienced photographer on land.

The reason is that so many of the habits we form when taking photos on land are active detriments to underwater photography, and the result is that the really colorful fish or unique critter that you see ends up as a brownish-green blob.

A frequent comment I hear from people is "this small camera simply cannot

deliver the same results as that big rig of yours", – and it is true that a more expensive camera system allows the photographer to optimize specific types of shots. However, even compact cameras or more basic setups, used within their limits, are perfectly capable of providing shots that are good enough to share with your friends.

Here are 10 tips, in no particular order, that can be applied to any camera system to help you achieve a noticeable improvement in your images:

1. Get close: Unlike terrestrial photography, where you can shoot subjects all the way from a few meters to infinity, subjects in underwater photography need to be very close to the camera for good results. Even the clearest of water has particles, which will affect sharpness and contrast. Also, the more the distance between you and your subject, the longer the path travelled by the light from your camera's flash, which means more loss of reds.

So how close is close? Within 1-2 feet for high-quality images (in tropical waters, less if you dive in green soup), but at most no more than 3-4 feet. Any more



Moray eel in barrel sponge, Banda sea, Indonesia © Vandit Kalia



Angel fish and barrel sponge, Banda sea, Indonesia © Vandit Kalia



Diver on reef, Raja Ampat, Indonesia © Vandit Kalia



Thresher shark, Malapascua, Phillipines © Vandit Kalia



Tiger shark Fuvahmulah, Maldives © Vandit Kalia

than that, and don't bother shooting unless your subject is very large. A good test is that the subject should occupy at least 25-30% of your LCD screen.

This is probably the first and most important rule for underwater photography.

2. Avoid the zoom: Zooming is no substitute for getting close. Keep your camera at its widest setting, then get as close as possible, and then, if need be, zoom to adjust your composition (never as a substitute for physically getting closer). Not only that, cameras with longer zooms have technical issues when it comes to putting them in a housing – without getting into too detailed a discussion, a camera with a larger zoom will have compromises with its wide-angle setting, and also your ability to use add-on wide-angle adapters (for increasing the field of view).

3. Use a strobe: I know, I know... You already spent good money on a camera, and now I am telling you to spend the

same sum (or more) on a strobe, aka, underwater flash. Well, the reality is that strobes are the best investment you can make to improve your photos. Underwater, you don't have that much light to work with, and what little light there is has lost most of the reds, giving everything a blue cast. Strobes are the only way to add back the red that has been absorbed underwater.

Remember – photography is the art of capturing light. Without light, you don't have a good image.

4. Shoot in RAW: There is a lot you have to do when shooting underwater – you have to match focus on a moving object, adjust exposure, adjust flash exposure, position yourself properly despite potentially being in a current and also bobbing up and down every time you breathe. And you also have to make sure the white balance is properly set – difficult to do in constantly changing depths (although strobes simplify things, somewhat). Not only that, but you also have to focus on

your diving essentials: depth, air, time and buddy.

That's a lot of task loading. The more you can shift to post-processing, the more mental bandwidth you have for composition. Underwater photography is technically demanding enough as is, without adding to it.

5. Shoot up: Most divers swim more or less horizontally, perhaps slightly angled slightly upwards. So the cone of view for most people is pointed downwards. In other words, most things you see are going to be below you as well. And therefore, most people also tend to shoot downwards.

This has one problem – your subject and the background both get even illumination. So the subject does not stand out.

The solution is simple – get low, and shoot upwards or against blue water – and you'll get a crisply defined subject (you did remember to get close, didn't you?) against a pleasing blue (or green)



School of barracudas, Malapascua, Philippines © Vandit Kalia

background – i.e., your subject pops. Now we are talking! Keep in mind that getting low means that there is a good chance that your fins are going to bang into the reef, so please watch your buoyancy and your fins.

6. Spend time on a shot: If you find something interesting, spend time on it. Now, at this stage, you are probably not ready to spend the entire dive on one subject, but you can – hopefully – allocate at least a few minutes without making your dive buddy homicidal. This will allow you to explore various shooting angles and compositions. I personally don't have the divine gift of artistic genius and so have to work for my shots – my first shot is rarely my best. If you are anything like me, the more time you spend, the better results you will get.

7. Start with quick wins: Quick wins are subjects that don't move much – anemones, clownfish (ok, they move, but within a small area), colorful coral, nudibranch, etc. These will let you apply all the techniques we have covered so far in a comfortable, unhurried manner.

As your skills progress, you will find you are able to make technical adjustments to your camera settings faster/more intuitively, and so are ready to start shooting more challenging subjects.

8. Stalk fish: Swim towards a fish, and it takes off – hardly surprising, given how big/threatening we appear underwater. So how does one get close to the subject? I use the same approach to getting close to fish as I do with birds and wildlife: I move slowly, I exhale slowly and I try to close in at an angle (instead of directly towards the fish). I also bring my camera gear into position beforehand and avoid ALL sudden movements. This improves your chances of getting close and taking shots where the fish are still facing you.

9. Improve your dive skills: Sometimes, the best camera angles require you to put your body in all sorts of awkward positions. In order to achieve this, your dive skills must be top-notch. It takes time to get here, so keep practising... before long, you'll be hanging upside down, peeking into an overhang and shooting away to glory. Do remember that

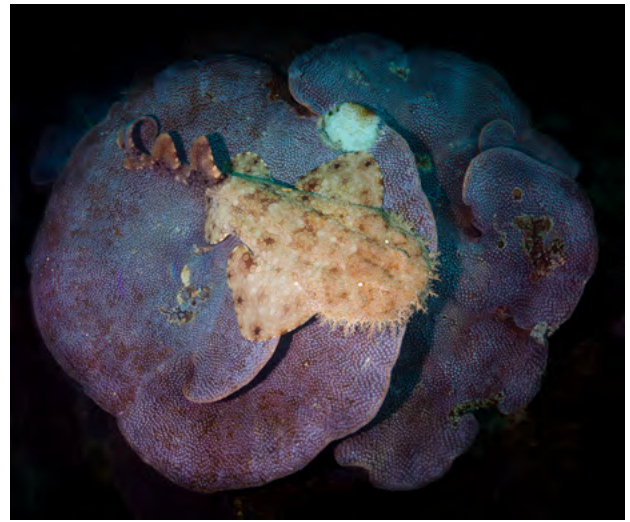
your learning curve should not come at the expense of the coral – if you are going to practise, do so somewhere where you won't break or damage the reef. No photograph is worth damaging the reef.

10. Post-process: Some people take great pride in presenting their photos exactly as they emerge from the camera. Personally, I don't see how showing a sub-standard result is anything to brag about. If you are taking photos, then spend some time sprucing up your shots so that they look their best. It doesn't have to take long – a couple of minutes adjusting contrast, color balance and saturation goes a long way. Especially if you are shooting RAW – and you ARE shooting RAW, right? If not, please see point #4 and start shooting RAW. RAW files almost always benefit from a little bit of post-processing.

And don't forget the most important post-processing tool: the trashcan. Not every shot is worth showing, and one of the best bits of photography wisdom I ever read was that the best way to be considered a good photographer is to only show people your best shots. You



Schooling bannerfish, Ukulhas, Maldives © Vandit Kalia



Wobbegong shark, Raja Ampat, Indonesia © Vandit Kalia



Turtle, Ukulhas, Maldives © Vandit Kalia



Schooling juvenile fish, Raja Ampat, Indonesia © Vandit Kalia

may care about the great experience you had with the manta or tiger shark, but if the photo is out of focus or poorly composed, don't show it as part of your photography portfolio.

And now, because I am a big fan of Spinal Tap, I'll give you the 11th tip on a list of 10 Tips to Improve Your Underwater Photos – the one tip to rule them all and in the darkness, bind them. Almost.

11. Practice: Sounds like a cliché, but it isn't. Underwater photography is about combining your photography skills with your scuba skills. Each of them has their own learning curve, and when you combine the two, the challenges increase significantly. Mastery comes from repetition. Repetition comes from practice.

First of all, let me tell you what not to do. Don't just go on a shooting spree, hoping to find some gems in the shots later. You can spend 100 dives this way without

getting better. What you need to do is spend some time before each dive setting targets for yourself (perhaps take one of the points from this article and work on it), then go shoot according to that plan. Then review your results, figure out your mistakes and then next time, work on avoiding those mistakes. Before long, you will see your photographs improve drastically. Don't be afraid to experiment or shoot a lot; however, engage your brain before shooting. Don't just blindly fire away.

Having a mentor on the diving trip to advise you also helps – you can get direct feedback and recommendations for immediate correction, which helps accelerate your learning curve.

Good luck, safe diving and happy photography!

• Vandit Kalia



Vandit Kalia, a scuba instructor since 2001, is one of the most experienced dive professionals in the country. An avid wildlife and nature photographer, he's been shooting underwater since 2006

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YPS Saturday Meet Sessions

A Journey through United States



The YPS Saturday Meet held on 21 March 2026 featured an engaging travel photography presentation titled “A Journey Through the United States” by Raju A. K. The session offered a vivid narrative of a month-long road journey spanning over 3,500 kilometres, blending visual storytelling with personal experience.

Beginning in New York City, the presentation explored the dynamic urban landscape of one of the world’s most iconic cities. Through carefully composed photographs, Raju captured the rhythm of city life, its architecture, movement, and energy, reflecting the diversity and fast-paced nature of contemporary America. The journey then transitioned westward, following the legendary Pacific Coast Highway, where the narrative shifted from dense cityscapes to expansive coastal vistas. The images highlighted dramatic cliffs, endless horizons, and the changing moods of light along the Pacific shores.

Moving further inland, the presentation brought viewers to Las Vegas, contrasting sharply with the serenity of the coastline. Here, photography focused on the spectacle of light, colour, and human-made grandeur, offering insight into a different facet of American culture, one



Monument valley © Raju A K

driven by entertainment and excess. The journey then deepened into the canyon country, where landscapes shaped by geological time became central. Through his lens, Raju portrayed the quiet intensity of these terrains, emphasizing textures, scale, and the interplay of light and shadow.

Beyond the visual journey, the session also touched upon contemporary life in the United States, reflecting on its cultural diversity, infrastructure, and the contrasts between urban and natural environments. Raju’s narrative underscored how travel photography

becomes a means of understanding places, not merely documenting them, but experiencing their layered realities.

Overall, the presentation was both visually immersive and reflective, demonstrating how photography can transform a physical journey into a meaningful exploration of culture, landscape, and perception.

GODS Amongst Us



The presentation is an introduction to what Theyyam is, followed by Sreeranj’s photographic journey documenting its many forms over the years.

He looks at moments around the ritual: preparation, waiting, devotion, and quiet pauses that are part of the festival. He tries to observe how faith and everyday life exist together. It is about witnessing a living ritual where the divine is not distant, but present amongst us!

The online session titled “GODS Amongst Us” by Sreeranj Sreedhar offered a compelling introduction to Theyyam, situating it as both a ritual practice and a lively cultural experience. Conducted via Google Meet on 7 March 2026, the presentation combined visual documentation with reflective narration, creating a layered understanding of



Las Vegas © Raju A K



Pottan Theyyam © Sreeranj Sreedhar



Kandanan Kelan Theyyam © Sreeranj Sreedhar

Theyyam beyond its surface spectacle.

The session began with an overview of Theyyam as a transformative ritual, where performers embody divine entities through elaborate costumes, makeup, and sacred preparation. Sreedhar emphasized that this transformation is not an isolated act but a collective process supported by a community. Assistants, drummers, and ritual participants all contribute to the creation of the divine presence,

highlighting the collaborative nature of the tradition.

A significant focus of the presentation was the experiential dimension of devotion. Through his photographic journey, Sreedhar captured moments of waiting, preparation, and quiet anticipation that precede the ritual. These images revealed how faith operates not only in the climactic performance but also in the subtle, often overlooked intervals

surrounding it. Devotees, regardless of social distinctions, gather with shared reverence, reflecting the dissolving of caste and class boundaries in the presence of the divine.

The talk also explored the belief that the words spoken by the Theyyam are perceived as divine utterances, offering guidance, healing, and assurance. This reinforces the idea of Theyyam as a “living presence” rather than a symbolic performance. Sreedhar’s work ultimately framed Theyyam as an intimate interface between the human and the divine, where spirituality is experienced directly and communally.

Overall, the session successfully bridged documentation and interpretation, presenting Theyyam as a dynamic cultural practice in which ritual, faith, and everyday life coexist seamlessly.



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 Pantanal- Land of the Jaguar



The YPS international salon's exhibition of award-winning and accepted images was held on 25th and 26th April 2026 at Karnataka

Chitrakala Parishath, Bengaluru. One of the highlights of the event was a presentation on Pantanal- The land of the Jaguar by Dr Ajit Huilgol, an accomplished wildlife photographer and a well-known kidney transplant surgeon.

The slideshow was scheduled for the 25th afternoon, and as expected, the hall was packed with an audience eager to watch the unique and rare wildlife.

Pantanal is a large wetland area in South America, spreading over Brazil, Bolivia and Paraguay. Extending to over 170,000 sq. kms in the south-western part of Brazil, it is the world's largest wetland. While the Amazon rainforest, with its exotic wildlife, is difficult to approach, the Pantanal is an open landscape, which makes it easier to observe its wildlife, including the Jaguar. Pantanal mainly spreads across two Brazilian states of Mato Grosso (North Pantanal) and Mato Grosso Do Sul (South Pantanal), where one can reach by road from São Paulo. Dr Ajit also explained, with relevant slides, the logistics to plan a visit. As the weather cycle shifts between flooding and dry season, July- October would be the best time, as the water would have receded and wildlife roam around in the open landscape. The lodges are on river banks, such as the elegant Santa Rosa Hotel, where he stayed, and safaris are on boats equipped with swivelling seats and satellite connectivity.

At first, Dr Ajit showed photographs of North Pantanal, where exotic fauna were sighted along the river Cuiaba. The pictures depicted unique species such as the Capybara, the largest rodent in the world. The images of creatures like Giant otters, Caimans, Tapirs and Ocelots were simply superb. The star of the show was, of course, the Jaguar, the terrific predator of Pantanal. The images of Jaguar on the river banks, in the river and in the jungles were all outstanding. The area is also rich in a variety of



Jaguar on sand © Dr Ajit Huilgol



Toco toucan © Dr Ajit Huilgol

birdlife, as the pictures showcased species like the Jabiru stork.

As the focus shifted to South Pantanal, which is a cowboy country with ranches, more of the exotic wildlife were shown. Different species of Howler monkeys, Capuchin monkeys, Caimans, Giant anteaters were displayed. The place being rich in bird life too, the viewers were treated to a series of colourful, beautiful birds such as Macaws, including Hyacinth macaw, parrots and toucans. The Toco toucan with a large, bright orange beak was wonderful.

As Dr Ajit shared some more tips before winding up the show, the beautiful

pictures of exotic and unique wildlife and birds had the audience virtually taken along to Pantanal- the land of the Jaguar.



Prakash B V

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

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Art of Tabletop Photography Workshop



Still Life © Vinod Kumar VK



The Art of Tabletop Photography workshop, organised by the YPS team and mentored by Mr Satish H, unfolded into much more than a learning session;

it was an immersive experience that revealed the craft, discipline, and passion behind photography. As a participant, what stood out even before the sessions began was the remarkable effort invested behind the scenes. Special thanks to Mr Madhu Kakade and Ms Prema Kakade for their support throughout the day. The team had started setting up in the early hours of the morning, fine-tuning every detail, from equipment placement to lighting arrangements. Watching this level of preparation up close was, in itself, a lesson in professionalism and dedication.

What made the workshop particularly effective was its thoughtful structure. Well, before we arrived onsite, a focused pre-workshop webinar had been conducted. This session clearly outlined expectations, deliverables, and even the specific equipment we were expected to bring. It ensured that every participant walked



Quiet Bloom © Akshata M



A smokey affair © Arvind Mani

in with clarity, not just about what we would learn, but what we were expected to produce by the end of the day. This level of preparedness created a shared sense of purpose and readiness among the group.

The workshop was carefully divided into three distinct segments, each building on the previous one. We began outdoors, working with available natural light, learning to observe, adapt, and compose. This was followed by indoor sessions using studio lighting setups, including strobe lights, where we explored how controlled lighting can dramatically transform an image.

The final segment pushed creative boundaries further, introducing experimental techniques using elements like smoke and dry ice, both indoors and outdoors. Alongside the creative possibilities, there was a strong emphasis on safety protocols. Participants were guided on proper handling of dry ice, including the use of protective gloves, ensuring adequate ventilation and safe storage practices. This added an important layer of responsibility to the creative process.

When used effectively, smoke and dry ice proved to be powerful tools in elevating composition, adding atmosphere, depth and a sense of drama that transformed otherwise simple setups into striking visual narratives. This progression from foundational techniques to more



Whispers of Clay © Ramabhadran

advanced, experimental approaches made the learning curve both logical and exciting.

It was undeniably an intense day. The schedule was packed, with very little downtime, but the energy never dipped. The mentor, Mr Satish, played a key role in sustaining this momentum, offering tailored guidance to each participant. Whether it was adjusting camera settings or refining composition, the feedback was specific and immediately actionable.

Coming in as a beginner with no prior experience in this genre, I found the workshop incredibly accessible. Complex concepts like lighting, object placement, colour balance and composition were broken down in a way that felt intuitive and practical.

Perhaps the most valuable aspect, however, was the continuity of learning. The engagement did not end with the workshop. The consistent post-session feedback on image processing reinforced an integrated approach: starting from the preparatory webinar, through the hands-on workshop and extending into detailed follow-up reviews. This holistic model ensured that the learning was not just momentary, but lasting.



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.



Fire in Blue Silence © Akshatha M



Bird and pot arrangement © Venkatesh BS



Black and White © Ravi Raghunathan



Curves in silence © Anitha Mysore



Echoes in clay © Hamza Ali



Red Yellow Life © Rajaram K S



Simple © Ramabhadran



Smoke art © Venkatesh BS



Still Family Life © Rajaram K SLM-010



Still Life © Vinod Kumar VK



Whispers in porcelain © Hamza Ali



Touch of Red with Pink and White © Ravi Raghunathan



The geometry of thought © Anitha Mysore



A dash of red © Arvind Mani

Obituary



With profound grief we inform the passing away of our Life Member, Sri Induprakash B K (LM-041) on Jan 29, 2026

YPS remembers his dedication, commitment, enthusiasm and passion for photography. YPS Executive Committee, on behalf of all Members, convey their deepest and sincere condolences to the bereaved family

May his Soul attain Sadgathi.



With profound grief we inform the passing away of our Life Member, Sri Yogish N N (LM-226) on Apr 18, 2026

YPS remembers his dedication, commitment, enthusiasm and passion for photography. YPS Executive Committee, on behalf of all Members, convey their deepest and sincere condolences to the bereaved family.

May his Soul attain Sadgathi.

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Raghu Rai: The Eye That Taught India to See Itself

The passing of Raghu Rai on April 29, 2026, at the age of 83, marks the end of an era in Indian photography. Through his deeply human portrayal of India and his association with Magnum Photos, Raghu Rai inspired generations worldwide, leaving behind a legacy that continues to shape how a nation is seen and understood.

-A tribute by Vimal Parmar

The passing of Raghu Rai marks the end of an era in Indian photography. For generations of photographers and visual storytellers, Rai was not merely an image-maker but a quiet force who redefined how India could be seen, felt and understood through the lens. From his deeply human portrayal of the country to his association with Magnum Photos, his work shaped visual culture across continents.

I count myself among the millions who grew up deeply influenced by his work. From my school days in the late 1970s, his photographs had already begun shaping my visual sensibilities. There was something profoundly human in his frames. An ability to find poetry in chaos, dignity in despair, and rhythm in everyday life. His images did not shout; they lingered.

Over the years, I had the privilege of meeting him on a few occasions. I recall our early interactions when he was with India Today in Delhi, and I was with Agfa-Gevaert in the mid-1980s. Although my role was in the graphic arts division, my personal passion for photography led me to seek special permission to engage with press photographers. This became an ideal opportunity to introduce our newly launched resin-coated black-and-white photographic papers. These papers, with a base sealed between resin layers, enabled significantly faster drying compared to traditional fibre-based papers. A feature highly valued by photojournalists working against tight deadlines. The exchange proved mutually enriching: photographers appreciated the engagement, my organisation benefited, and I gained invaluable exposure to their work while receiving feedback on my own images.

After moving to TechNova Imaging Systems, I met him again while introducing museum-grade fine art inkjet papers, and subsequently on a few other occasions over the years. One such memorable



With Raghu Rai on World Photography Day, 19 August 2023, at the Dilip Piramal Art Gallery, Mumbai. A moment with the master who shaped how millions see India.

meeting was on World Photography Day, 19 August 2023, at the Dilip Piramal Art Gallery. I was particularly delighted when he remembered our interactions from my Agfa-Gevaert days. A reflection of his warmth and humility.

Rai's global stature was cemented when he became the first Indian photographer to be associated with Magnum Photos, having been nominated by Henri Cartier-Bresson in 1977, and he remained connected with the agency throughout his life. His body of work spans over five decades, documenting defining moments such as the Bangladesh refugee crisis, the Bhopal gas tragedy, and compelling portraits of leaders and icons, including Indira Gandhi, Mother Teresa, and the Dalai Lama. Images that documented these moments with rare depth and sensitivity.

His prolific output extended beyond assignments and exhibitions. He authored nearly twenty books, each offering a nuanced exploration of India's culture, people, and everyday realities. His photo essays appeared in many of the world's most prestigious magazines and newspapers, reinforcing his international standing. He also contributed to the photographic community in an institutional capacity, serving on the jury of the World Press Photo from 1990 to 1997, as well as on the jury of UNESCO's International Photo Contest. His contributions were recognised with numerous honours, including the Padma Shri, one of India's

highest civilian awards, along with several international accolades.

Those encounters revealed a man of few words, yet remarkable clarity. His commitment to the craft was absolute, untouched by trends or noise. Rai's work, spanning India's streets, its leaders, its defining moments, and its quiet in-betweens, forms an unparalleled visual archive. He had the rare ability to be both observer and participant, capturing not just events, but their emotional truth.

Today, as we reflect on his life and legacy, one realises that Raghu Rai did not just photograph India; he helped India see itself.

• 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.

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PSA Interclub 2025 Round 2 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 2 in all divisions is summarized here.



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

2025 Round 2							
Group	Division	Round	Author	Title	Points	Award	Club Standings at the end of round 3
B	PID Color	2	Achintya Murthy	Varanga 0315 D	20		2
			Mahesh Kumar Viswanadha	Blue Splash	23	Merit	
			Pramod Govind Shanbhag	Pbmt 7861	22		
			Ramabhadran Thirupattur Venkatakrishna	Busy Landing Zone	23	HM	
			Sandeep Dattaraju	Frankfurt In Motion	21		
			Satish Hanumantharao	Women At Work In Vietnam	21		
A	Nature	2	Phani Bhushan Ramasastry	Divide And Rule	23		1
			Pramod Govind Shanbhag	Indian Grey Hornbills 5076	24	Merit	
			Prasanth Kumar Nammalwar	Emotional Play	18		
			Ramabhadran Thirupattur Venkatakrishna	Day Of The Jackal	21		
			Vinay B V	Scorpion Rb 5439	21		
			Udaya Thejaswi Urs	Godwit Fight	24	Merit	
A	PTD	2	Anitha Mysore	First Light Over Fire	20		1
			Kishan Harwalkar	Levitating Literature	17		
			Katukuri Surya Prakash Rao	Vinayaka Visarjan	24	Merit	
			Partha Roy	Skylines Of Kuala Lumpur	22	HM	
			Pramod Govind Shanbhag	Palanquin 3186	23	Merit	
			Udaya Thejaswi Urs	Catch A Big Beast	22	HM	
A	PID	2	Aninda Mitra	Fire Power	15		5
			Koushik Rao R	Jallikattu Fight	20	Merit	
			Lokesh K C	Rajahuli	18		
			Satish Hanumantharao	Walking Tall	16		
			Udaya Thejaswi Urs	Starting Trouble	13		
			Venkatesh Bs	Legs Rammed By Bull 9815	17	HM	
A	PID Monochrome	2	Anitha Mysore	Mesmerising Spiral	16		8
			Karthick Sridharan	Power Stands Beneath Peaks	19		
			Katukuri Surya Prakash Rao	Winnoing	21		
			Kishan Harwalkar	Raindrops	17		
			Partha Roy	Silent Bay	20		
			Satish Hanumantharao	Poetry In Still Life	21		



Blue Splash



Vinayaka Visarjan



Catch A Big Beast



Palanquin 3186



Busy Landing Zone



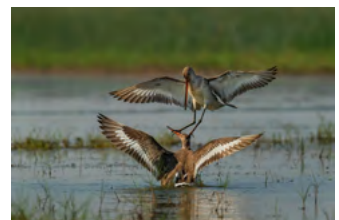
Skylines of Kuala Lumpur



Jallikattu fight



Indian Grey Hornbills 5076



Godwit Fight



Legs rammed by bull 9815

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YPS International Salon 2026 Report

YPS INTERNATIONAL SALON 2026

YOUTH PHOTOGRAPHIC SOCIETY | **GLORIOUS 50 SINCE 1971**

YPS INTERNATIONAL SALON 2026 COMMITTEE

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 Niladri Sreenivasa Creatives	 Md. Arfan Asif Salon Mentor	 Girish A Print Media

2026-074 2026-005 2026-005 2026-1019

Salon Committee

The 2026 edition of the YPS International Salon closed for entries on March 1, 2026, with 3489 works by 311 authors from 38 countries, with particularly strong participation from YPS members. The youngest participant of this salon was just 12 years old, and the senior most, 89!

We wanted to introduce a unique and challenging theme in this edition of the salon, and the Salon Committee, together with the YPS Executive Committee, decided to introduce, for the first time, a Colour Abstracts section. The entries were truly a sight to behold, showcasing creativity, diversity, and technical finesse from around the world.

We hosted an illustrious panel of 7-member jury members from 5 countries who had the difficult task of sifting through the pictures, each better than the other. The esteemed jury members were cooperative, disciplined with timelines, and brought diverse perspectives despite time zone challenges. Their discussions enriched the process and strengthened the credibility of their selections.

The results were announced on schedule, reinforcing our commitment to transparency and professionalism, on March 18. We had a total of 85 awards for the four sections: Color, Monochrome, Nature and Color Abstracts.

In conclusion, the YPS International Salon 2026 was a grand success. My heartfelt thanks go to our Chairperson, Ms Anitha Mysore, the Salon Committee, and the YPS Executive Committee, for their unwavering support and to all team members whose contributions made this event possible.



Kakade M S Director,
YPS Member, Dr̄ṣṭi Editorial Team

YOUTH PHOTOGRAPHIC SOCIETY | **GLORIOUS 50 SINCE 1971**

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- [YPS Salons Website](#)
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REPORT

YPS International Salon 2026 | Exhibition | Award Ceremony | Conferring Honorary YPS | Conferring Service Awards | Honoring Distinction Holders



Chief Guest and Guest of Honor releasing the Salon Catalogue

On a summer morning, April 26, 2026, the prestigious YPS International Salon 2026 Award Ceremony was held at Karnataka Chitrakala Parishath, Bengaluru. The ceremony stood as a celebration of vision, creativity, and excellence in photography.

The event was thoughtfully curated and seamlessly organized by the Salon Chairperson, Ms Anitha Mysore, Salon Secretary Mr M. S. Kakade, and the President and Secretary of YPS, Mr Vikas and Ms Prema Kakade, respectively.

The Chief Guest for the event was Ms Shruti Vijay, an RJ, motivational speaker, and holistic healer, while Dr Jeethendra Shetty, Joint Director at the Department of Youth Empowerment and Sports and the Sports Authority of Karnataka, graced the occasion as the Guest of Honour.

As is tradition for any auspicious beginning, the ceremony commenced with an invocation seeking the blessings of Lord Ganesha. Laasya Sastry, a girl of just six years, delivered a soulful rendition of "Mudakaraththa Modakam," creating an atmosphere of harmony and grace.

Welcoming the gathering, Mr Vikas delivered the opening address, marking the formal commencement of the event. This was followed by the ceremonial lighting of the lamp by the Chief Guest and dignitaries, symbolizing the illumination of knowledge and creativity.

Ms Anitha Mysore presented the Salon Report for 2026, marking a proud milestone for YPS.

The Salon Catalogue, featuring some of the finest photographic works, was officially released by the Chief Guest and the Guest of Honor.

This was followed by the much-awaited event- presentation of the YPS International Awards, honoring the winners across categories.

The audience was then inspired by the words of the chief guest, Ms Shruti and Dr Jeethendra Shetty, the Guest of Honor.

The ceremony also honoured individuals for their significant contributions to the photographic community with YPS Honorary Awards for the years 2024

and 2025. YPS members who made notable contributions to the club were also presented with Service Awards for these years. In addition, mementos were presented to members who earned international distinctions in 2025, bringing pride and recognition to the society.

The event concluded with a group photograph, followed by a delightful lunch, bringing a memorable celebration to a warm and satisfying close.



Smitha M Vinay

Photography has been a shared passion. What began as a simple family hobby—spending time together birdwatching and photographing evolved into a deeper engagement with multiple genres of photography. Over the years, this journey has been both enriching and rewarding.



Chief Guest viewing the exhibits



Guest of Honor, Dr Jeethendra Shetty, addressing the audience



Salon Committee



Invocation song by a tiny tot, Laasya



Chief Guest, Ms Shruthi, addressing the audience



Honoring Distinction Awardees



Dignitaries lighting the traditional lamp



Felicitation of Chief Guest and Guest of Honor with Pictures

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Honorary YPS & Service Awards 2024 & 2025

The Youth Photographic Society (YPS) has a long-standing history of members who work selflessly behind the scenes—not for personal accolades, but for the advancement of the club and the art itself. Their commitment and contributions form the backbone of the organization, enabling fellow members to grow and excel in their own photographic journeys.

YPS has been recognizing such invaluable contributions through its annual Service Awards. For the recipients, this honor is a deeply meaningful and cherished acknowledgement of their efforts. Continuing this proud tradition, we celebrate four remarkable individuals who have worked tirelessly for the betterment of the club and upheld its legacy with dedication and pride.

Honorary YPS - 2024

Krishnamurthy G S



Sri Krishnamurthy G S, a passionate wildlife photographer, became a member of the Youth Photographic

Society, Bengaluru, in 1972, where he was mentored by experienced experts and senior members of the club. In his early years, he personally processed his black-and-white photographs and printed his own images, demonstrating a deep commitment to the art of photography. His works have earned numerous awards and certificates of merit in both national and international salons and have been exhibited worldwide. He has been conferred with several prestigious distinctions from photographic organisations across the globe, including the coveted ARPS and MFIAP along with many honorary recognitions.

Sri Krishnamurthy served as President of the Youth Photographic Society for

1987-89 and 1995-96. During his tenure, a wide range of activities such as lectures, demonstrations, slideshows, workshops, nature outings, and national salons were regularly organized, greatly benefiting aspiring photographers. He also delivered numerous talks on nature photography and showcased his work for the enrichment of club members.

His wildlife photographs and articles have been published in prominent Kannada magazines such as Sudha and Karmaveera, as well as in publications of various photographic clubs. He has led several nature outings to renowned wildlife sanctuaries, including Bandipur, Nagarahole, Ranganathittu, and Kokkarebellur, providing participants with valuable exposure and practical knowledge in wildlife photography.

In addition, he has served as a jury member in several national and international salons. He continues to guide and inspire young photographers, contributing significantly to the growth of the photographic community.

Vimal Parmar

Sri Vimal Parmar, an independent marketing consultant and distinguished digital print evangelist, is hereby honored for his outstanding contributions spanning over four decades in the photo imaging and print industry.

Widely respected as a thought leader, educator, and communicator, Sri Parmar has consistently championed the enduring relevance of printed photographs in an increasingly digital world. As the India Editor of Photo Imaging News (USA) and a regular columnist for leading photography and print publications, he has played a pivotal role in bridging photography, print technology, marketing strategy, and industry advocacy. As a columnist for leading photography and print publications, Sri Parmar has provided a platform for many YPS Members to publish their photography works in India's leading photography magazines.

Sri Parmar, as a senior executive at TechNova Imaging Systems, played a pivotal role in introducing several landmark imaging and print products to the Indian market. In this capacity, he has been instrumental in sponsoring prints of awarded photographs for all YPS National



and International Exhibitions since 2017. It is no exaggeration to say that holding print exhibitions and printing of world class catalogs would not be possible if not for his generosity, which continues to this day!

Beyond his professional accomplishments, his commitment to the social value of photography is reflected in the permanent display of over 200 of his photographs in patient rooms and wards at a hospital in Mumbai, bringing comfort and visual enrichment to countless individuals. A recipient of the prestigious Vande Bharat Bheeshma Vishista Puraskar at the Photofina Imaging Expo, Hyderabad, in 2023, Sri Parmar continues to inspire the community as a speaker, panellist, moderator, and jury member at major forums across the country. Through his vision, leadership, and unwavering dedication, Sri Parmar has made a profound and lasting impact in the field of photography and photographic printing.

Honorary YPS - 2025

Venkataram M L (Posthumously)



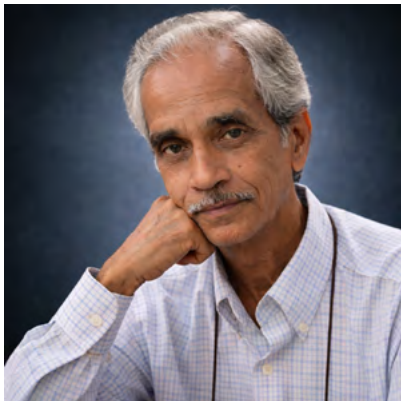
A pillar of YPS in its early days, Sri Venkataram was a driving force behind the Club's evolution into a prestigious institution renowned for its achievements

and commitment to the Art of Photography. Without his determined efforts, YPS would not have become what it is today, particularly in securing space at the State Youth Centre of Karnataka, fondly known as the YPS Hall.

Sri Venkataram's association with YPS began in 1973. He went on to serve as Joint Secretary in 1979-80, and as Secretary from 1980 to 1984. During his tenure, he spearheaded several developmental initiatives that laid a strong foundation and significantly elevated the club's stature. His relentless efforts also led to the securing of government grants supporting wildlife photography exhibitions for two consecutive years, as well as an All-India Salon. In addition, his strong connections with the media helped bring visibility to YPS activities and attract new members.

Sri Venkataram actively fostered interactions with experts, creating opportunities for learning and mentorship for budding photographers. Beyond his administrative responsibilities, he introduced the concept of group photography outings followed by review sessions. These sessions provided a valuable platform for constructive feedback from experienced photographers, greatly enhancing the skills of members, a tradition that continues to this day.

Premakumar B P



Sri Premakumar B P is hereby honored for his longstanding association and committed involvement since the late 1970s with the Youth Photographic Society, Bengaluru.

Soon after becoming a member, Sri Premakumar emerged as an active and dependable contributor and was inducted into the club's Executive Committee as a Director, entrusted with the responsibility of publicity. In this role, he played a pivotal part in enhancing the visibility of the club's activities by establishing strong connections with editors of leading

Kannada and English newspapers in Bengaluru, thereby securing wide coverage for the Club's annual Salon-exhibitions.

His engagement with media further inspired him to contribute articles in both English and Kannada, highlighting the club's initiatives and promoting the art of photography to a wider audience. Demonstrating foresight and initiative, he also introduced the club's monthly newsletter, enabling members to stay informed about national and international photographic exhibitions, events, and opportunities.

Sri Premakumar's unwavering commitment, organizational support, and sustained contributions to the activities of the club have been invaluable. His efforts have played a significant role in nurturing interest in photography and supporting the growth of the club over the years.

Through his dedication and service, Sri Premakumar has made a meaningful and lasting contribution to the photographic fraternity.

Service Awards - 2024 Niladri Sreenivasa Bhattar



Niladri Sreenivasa Bhattar became a member of YPS in 2021, just before the International Salon 2021 exhibition, where he volunteered in setting up the exhibition and created a short video documenting the process.

As a volunteer, he took on the responsibility of creating posters for YPS programs and salons, becoming a key contributor to YPS's visual communications team. To this day, his designs for salon posters, webinars, and many other YPS events are sought after by the Executive Committee. His contribution in creating a mascot for the FIP Convention hosted by YPS in 2024 was a highlight of his creativity and was appreciated by one and all. He remains committed to supporting the growth of YPS through his services.

Venkatesh B S

Venkatesh B. S. is a passionate photographer, traveller, and avid writer. He is a Life Member of YPS and has been serving as a Salon Lead since 2023. He has been instrumental in helping scores of YPS members participate in salons



and earn national and international distinctions from various photography federations. Under his leadership of the Salon Participation Group, YPS won 47 Best Club Awards in 2023, 68 in 2024, and 51 in 2025. Thus, Venkatesh has contributed to keeping the YPS flag flying high.

Service Awards - 2025 Gopinath Guptha



Gopinath Guptha, a Life Member of YPS, actively contributes to the club from a technical standpoint by managing and developing the YPS salon website and photography contests portal, ensuring smooth functionality, troubleshooting issues, and maintaining platform reliability and performance. He is now responsible for the entire YPS IT infrastructure. Having voluntarily stepped in to take over from Murali Santhanam in 2023, he has since become the backbone of the Executive Committee in maintaining the YPS software.

Thejas K R



Thejas Kilar Rajaram developed an early fascination with photography through his association with YPS. Recognising his proficiency with both

words and photography, he was inducted to contribute articles to the YPS journal, *Dṛṣṭi*, which was first published in 2020. Since then, he has contributed travel photography articles to every issue of *Dṛṣṭi* under the section titled 'Camera Diaries.' He has been a significant part of the journal's growth, as well as in enriching the knowledge of travel and street photography enthusiasts.



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

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New Member Corner

Mem No	Full Name
IM-1124	Mr Sethu Ram Dhanasekar
IM-1125	Mr Subhash Saraff
IM-1126	Mr Jeetendra Chaware
IM-1127	Mr Anurag Joshi
IM-1128	Mr Bhaskararaman Subramaniam
IM-1129	Mr Govindarajan Venugopal
IM-1130	Mr Javid Akthar
IM-1131	Ms Dharini Jayakumar
IM-1132	Mr L Nandakumar



IM-1124



IM-1125



IM-1126



IM-1127



IM-1128



IM-1129



IM-1130



IM-1131



IM-1132



Kambala © Bhaskararaman Subramaniam



Reflections © Bhaskararaman Subramaniam



Pelican 1 © L Nandakumar



Tiger © L Nandakumar



Lethal Hunter Gone With the Kill © Jeetendra Chaware



Display of the Primal Bond © Jeetendra Chaware



The Apatani © Sethu Ram Dhanasekar



A Konyak Smile © Sethu Ram Dhanasekar



Joint Family © Javid Akthar

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YPS Programme Calendar

May 2026				
Date	Venue	Topic	Title	Presenter
Saturday 02	Google Meet	Travel Photography Presentation	Frames of Japan: Streets, Sakura & Stories	Dr Prashanth Kulkarni
Sunday 17		YPS AGM 2025	YPS Annual General Meeting and Election- 2025	President: Manju Vikas Sastry V Secretary: Prema Kakade
Saturday 30	Google Meet	Travel Photography Presentation	Fall colours in Michigan	Dr Maddur Badrinath

June 2026				
Date	Venue	Topic	Title	Presenter
Saturday, 13	Google Meet	Landscape Photography	Ranthan Karak: Finding Stories in the Silence of the Himalayas	Raksha Nagaraj
Saturday, 20	Google Meet	Abstract Photography	Experimentation with Forms & Color - Part 2	Anil Risal Singh

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



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

Benefits of direct individual membership with FIP include:

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



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



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

Benefits of PSA Individual Membership include:

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

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

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The Master_1199-1 © Yogesh Mokashi | Exhibition Acceptance, YPS International Salon 2026



Youth Photographic Society

www.ypsbengaluru.com

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