



# Dr.isti



Volume 55 • Issue 3 • May - June 2026



Inside | Featured Article: At the Edge of the World: A 21-Day Antarctic Odyssey | Tips and Tricks: Still Life Photography



YOUTH  
PHOTOGRAPHIC  
SOCIETY

SINCE 1971

# Ideals



## A Club. Not a Classroom

Don't wait to be taught. Start a conversation



## Don't just attend. Belong



## Workshops teach technique

Member discussions teach vision



## Talk. Share. Question. Disagree

That's where photography begins



## The Internet gives answers

Members give understanding



## Sit with a senior. Walk with a peer

Encourage a beginner



## No hierarchy. No hesitation

Only passion



## The best lessons happen...

after the session ends



## This club was built in 1971

by people who showed up for each other  
Keep that alive

Welcome to the real darkroom—  
*where minds develop*

## Youth Photographic Society® (YPS)

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

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

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Red Crowned Crane Pair © Dr Somdutt Prasad

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Front cover: Cheetah © Chethan Rao Mane

Rear cover: Rangooli Udupi BW © Jinesh Prasad

## New Committee - New Enthusiasm

Dear YPS Family,

To start, I would like to thank all the members who made it to the AGM and elections to the executive committee on May 17, 2026, which gave the newly elected committee greater strength and responsibility to do more for the members. But the saddening part was to see that most of those who attended the AGM were senior members who gradually built the organization to what it is today. Trust me on this: if the contribution and involvement of the members is not there, an organization at any scale can COLLAPSE and be back where it started. Request all members to actively participate in all the YPS Activities to make your membership fruitful for yourself and to the growth of the organization.

Hope our members could get some good pictures on International Yoga Day with a lot of Yoga assemblies happening across the cities.

Don't miss out! While YPS has 650+ active members, many are yet to join our new WhatsApp Channel. We are working on moving towards 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 nine 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.

The month of May started with a presentation from Dr Prashanth Kulkarni, Frames of Japan: Streets, Sakura and Stories, which was well attended by the street photography enthusiasts, giving some wonderful insights into street photography outside India.

We all joined together for the Annual General Meeting and Elections on May 17th, at which the New Executive Committee of YPS was elected. I thank all the outgoing committee members for their support and welcome the new members to the committee. We assure



L to R: President - Manju Vikas Sastry Veedhuluri, Vice President - Girish Ananthamurthy, Secretary - Prema Kakade, Joint Secretary - Anitha Mysore, Treasurer - Kakade M S, Directors - Ganesh Prasad U P, Kartik Raman, Koushik Rao R, Minnu Kejriwal

all members that we will do our best to uplift the Art of Photography and the organisation. A lot of new plans, projects, and unique collaborations are in the works. Request all the members to take the best advantage of the events.

Fall Colors of Michigan by Dr Maddur Badrinath presented pictures showing the vibrant colors of the Fall in the United States of America. He guided the audience regarding the fall foliage peak times across the USA in northern/mountainous regions and in the deep south, which can help any member planning to travel to the USA

Ranthan Karak: Finding Stories in the Silence of the Himalayas by Raksha Nagaraj was an exclusive presentation of the landscapes and the locales of the Himalayan Treks that she has scaled. It was a very interactive session with the audience trying to know the Dos and Don'ts and the nuances of photography at such altitudes.

Experimentation with 'Form & Colour' - Part 2 by Mr Anil Risal Singh with an extension of his mind-blowing presentation earlier. It was a riot of colors and experimental compositions. It was an amazing opportunity for all those who attended the program, and for sure, I would say the rest missed all the interaction with the Master!

We are gearing up for the next big event, YPS FRAMES 2026, celebrating World Photographic Day 2026 with Vertorama as the theme this year. Invite all to

participate in large numbers and make the event a grand success. Registration is Open!

YPS thrives on the energy of our members. Your active involvement fuels our creativity and drives us to launch exciting new initiatives. One such activity is the YPS Mentorship Program, which has successfully started after the installation of the new Executive Committee. Thanks to Prema Kakade for this initiative. Wishing this program a grand success. Wish to see more members sign up for the mentorship program.

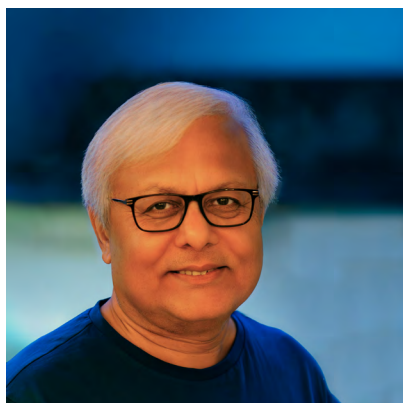
The YPS International Photo Tour for Japan has been announced under the leadership of Yogesh Mokashi. Make the best use of such opportunities from YPS, as we have always tried to have the best cost, considering best-in-class accommodation, tour guides, and location in all our past International Photo Tours.

I wrap up this message thanking all our members for the trust that they have shown in me and my team for giving us another opportunity to serve as the Executive Committee members of YPS.



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

## Dr Somdutt Prasad



### The Art of Seeing: Dr Somdutt Prasad's Journey from Vision Science to Visual Storytelling

Photography has been a constant in Dr Somdutt Prasad's life for nearly five decades. What began as a schoolboy's hobby gradually evolved into a thoughtful body of work spanning wildlife photography, storytelling, and minimalist fine art photography.

An ophthalmologist by profession and a self-taught photographer by inclination, Dr Prasad has followed an unusual path. His images range from intimate studies of polar bears and dramatic encounters between tigers to quiet monochrome portraits of African rhinos and high-key interpretations of Japanese cranes. Taken together, they reflect an enduring interest in observation, form, and visual narrative.

### Vision and Photography

His profession is dedicated to understanding and preserving sight. The connection between ophthalmology and photography feels both natural and profound.

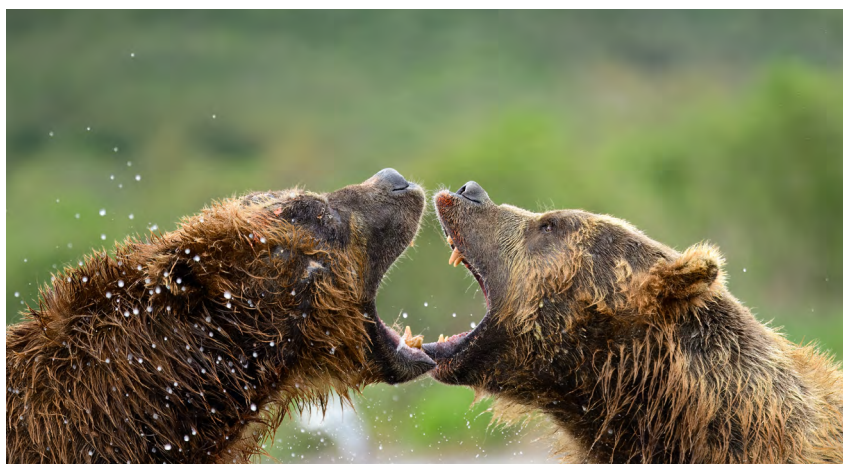


Arctic Embrace © Dr Somdutt Prasad

"Ophthalmology is fundamentally about vision and visual perception. Photography is, in many ways, a natural extension of that fascination", says Dr Prasad

From the 90's onward, he increasingly focused on photographing animals and birds, drawn by the challenge of capturing behaviour and the opportunity to spend time in some of the world's most extraordinary natural environments. Initially, wildlife photography, for him, meant documenting fleeting, yet remarkable moments — such as a polar bear cub embracing its mother on the Arctic pack ice, or two brown bears locked in a brief confrontation during the salmon run in Kamchatka or indeed the playful sparring of sub-adult tiger siblings as they test each other in Tadoba.

The quest was to capture moments of action in the wild. More recently, this has evolved towards storytelling and artistic interpretation.



Bloody Bear Fight © Dr Somdutt Prasad

### Recognition and Distinctions

His works have received more than 7,000 acceptances from National and International salons, along with over 500 PSA awards, including 25 gold medals, and over 225 awards from FIAP.

These results have led to a collection of acceptance-based distinctions, including MPSA2, EFIAP, GFIP, FAPS (Australia), cMoL, ER-ISF, R-ISF10, GPU CR2+VIP5+Aphrodite and BPE1 (Britain).

In 2024, he was honoured by the Federation of Indian Photography (FIP) as the "Indian Photographer of the Year".

While the salon and exhibition world played a pivotal role in his development, Dr Prasad has become increasingly reflective about its limitations. He says, "At some point, I began to feel that I was shooting for salons rather than shooting for myself."

This realisation marked the beginning of a new phase, one focused less on the accumulation of awards and more on the development of a distinctive personal voice. An example of this development is his monochrome portfolio of white rhinos photographed on the Solio Plains in Kenya.

Presented in black and white, these images emphasise the sculptural quality and quiet presence of the animals. The series explores themes of companionship, vulnerability and endurance and moves beyond documentation towards interpretation and storytelling.



Rhino Portfolio © Dr Somdutt Prasad



Rite of Passage © Dr Somdutt Prasad



Landing Crane Pair © Dr Somdutt Prasad

If the rhino portfolio represents his move toward narrative, his minimalist crane series marks a further step toward fine art. Photographed in the snowy landscapes of Japan, the cranes appear suspended in near-white space. The resulting images resemble brush paintings more than conventional wildlife photographs. Through deliberate high-key processing, he has reduced the scene to essentials: gesture, balance, and rhythm.

## Service to Photography

Dr Prasad firmly believes that photographers should give back to the organisations that support their development. He currently serves as Nature Division Director for the PSA Interclub Competition and as Journal and News Coordinator for the PSA Nature Division. He has previously served as a PSA Exhibition Recognition Director and is also a member of the Royal Photographic Society International Members Newsletter Team. He also serves as a judge for FIAP salons and PSA exhibitions.

In addition, he is always willing to assist fellow photographers, particularly those preparing for the distinction applications.

## Association with YPS Bengaluru

Seeking a vibrant and intellectually stimulating photographic community, Dr Prasad joined the Youth Photographic Society (YPS), Bengaluru, a little over a year ago. Although based in Kolkata, he has found YPS to be an invaluable source of learning and inspiration. Through online meetings and WhatsApp groups, he remains closely connected despite the geographical distance.

“YPS is a remarkably active and welcoming club, with experts across many genres of photography. The range of physical and online activities, the generosity of members, and the strong culture of learning make it a wonderful community”, opines Dr Prasad

## Photography and Conservation

Beyond aesthetics, Dr Prasad hopes his work can contribute to conservation awareness.

His photographs and accompanying articles have been published in DIGIT, the journal of the Digital Imaging Group of the Royal Photographic Society; IRIS, the journal of the RPS Nature Group; Dr̥ṣṭi, the YPS journal; Reflections, the journal

of the India International Group; and in magazines of a couple of Kolkata clubs.

Whether portraying the tenderness of a polar bear cub embracing its mother, the intensity of two grizzly bears locked in combat, or the stoic presence of a rhino beneath storm clouds, his images seek to deepen the viewer's emotional connection with the natural world.

Dr Prasad continues to participate in exhibitions and salons, but more selectively than before. His principal focus now is on creating cohesive image sets that reflect his own artistic vision. Photography, for him, remains a journey rather than a destination.

From the Nikon camera gifted by his father in 1977 to the minimalist and emotionally resonant images he creates today, his work embodies a lifetime devoted to seeing.

And perhaps that is the essence of his story: an ophthalmologist who spent his professional life helping others



Crossed Pair © Dr Somdutt Prasad

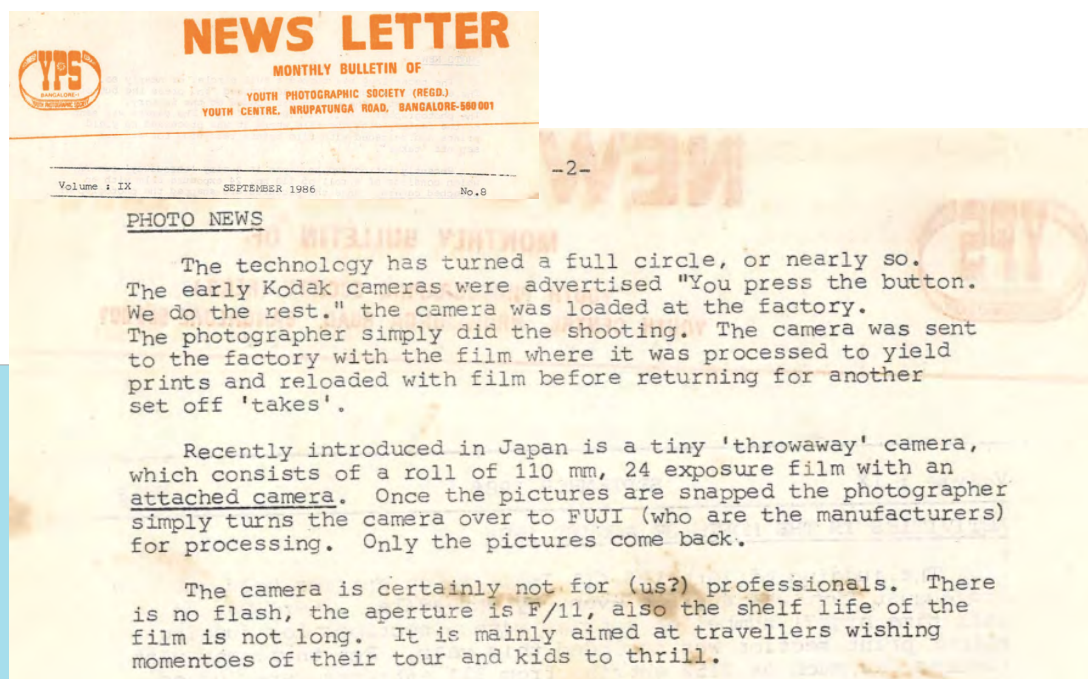
see and who now uses photography to reveal not just what is visible but what is meaningful, marked by constant learning, experimentation and changing forms of expression.

Through his images, Dr Somdutt Prasad invites us to look more closely, to feel

more deeply, and to appreciate the beauty, fragility, and interconnectedness of the world around us.



**Kakade M S** Treasurer, YPS  
Member, Drṣṭi Editorial Team



## NOSTALGIA

Photographs make memories.

Newsletters and Journals record happenings creating memories.

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

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

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## At the Edge of the World: A 21-Day Antarctic Odyssey



Penguins on Iceberg © Anantha Murthy

For wildlife photographers, few destinations inspire as much anticipation as the Southern Ocean. In October/November last year, I embarked on a 21-day expedition aboard the *Ortelius*, a voyage that would take me through the Falkland Islands, South Georgia, and the Antarctic Peninsula. It was a journey filled with extraordinary wildlife, dramatic landscapes, and photographic opportunities unlike any I had experienced before.

The Falkland Islands provided the perfect beginning. The rugged coastlines and open grasslands hosted an abundance of birdlife, offering intimate encounters

with penguins, albatrosses, and other seabirds. What struck me immediately was the accessibility of the wildlife. Birds carried on with their daily routines, seemingly indifferent to our presence, allowing natural behavior to unfold effortlessly before the lens.

One of my goals throughout the expedition was to move beyond simple record shots and create images that conveyed a sense of place. In the Falklands, I focused on incorporating the landscape into my compositions, using dramatic skies and coastal scenery to tell a broader story about the environment these species call home.

South Georgia was a photographer's dream. The island's towering mountains, glaciers, and wildlife-rich beaches created scenes of almost overwhelming visual richness. Every landing presented a new challenge: deciding whether to focus on landscapes, wildlife interactions, or the countless details that often go unnoticed.

The king penguin colonies were among the most spectacular sights of the expedition. Stretching across vast plains beneath snow-covered peaks, they offered endless compositional possibilities. Rather than concentrating solely on portraits, I searched for moments that revealed behavior and connection—penguins calling, displaying, or moving through the colony. Soft morning and evening light added depth and atmosphere, transforming familiar subjects into powerful visual stories.

South Georgia also provided opportunities to photograph elephant seals and fur seals. The beaches were filled with interactions ranging from peaceful rest to dramatic territorial disputes. Patience proved invaluable. Some of the most rewarding images came after long periods of observation, waiting for behavior, light, and composition to align.

As impressive as South Georgia was, Antarctica introduced an entirely



Ortelius © Anantha Murthy

different photographic experience. Here, the landscape itself often became the primary subject. Towering icebergs drifted through calm waters, their intricate textures and sculpted forms revealing nature's artistry on a monumental scale.

The Antarctic light was unlike anything I had encountered elsewhere. Low-angle sunlight created subtle tonal transitions across snow and ice, while overcast conditions softened contrasts and emphasized texture. These constantly changing conditions demanded flexibility and encouraged experimentation with exposure, perspective, and composition. We had heavy snowfall on a few occasions, and we used it to create dramatic images of wildlife.

Penguins remained constant companions throughout the peninsula. Adélie, gentoo, and chinstrap penguins provided countless opportunities to document behavior. Some of my favourite images were created by working at eye level, allowing viewers to connect directly with the subjects while maintaining a sense of intimacy within the vast Antarctic landscape.

Wildlife interactions often produced the most compelling moments. Whether it was a Southern giant petrel competing for a meal, a whale surfacing unexpectedly beside an iceberg, or penguins navigating steep snowy slopes, these brief encounters reminded me that successful wildlife photography depends as much on observation and anticipation as on technical skill.

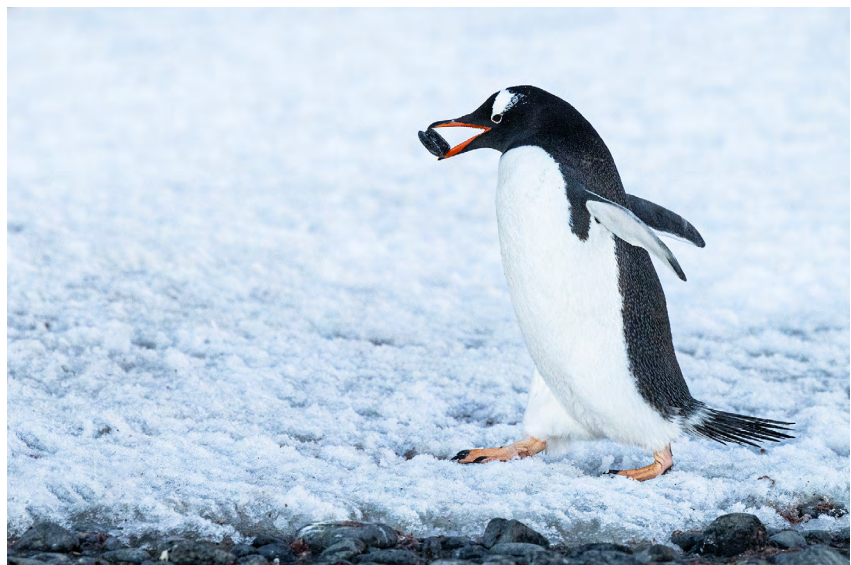
Beyond the photographs themselves, what made this journey truly memorable was the sense of immersion; for 21 days aboard Ortelius, the rhythm of life was dictated by weather, wildlife, and the sea. Each landing offered new possibilities, and every day carried the promise of an image that had never existed before.

Photography has the power to transport viewers to places they may never visit. The Falkland Islands, South Georgia, and Antarctica are among the most remote and pristine environments on Earth, yet they are also fragile ecosystems facing an uncertain future. Through our images, we not only celebrate their beauty but also help foster appreciation for their conservation.

As I reviewed thousands of photographs after returning home, I realized that



Black-browed Albatross © Anantha Murthy



Gentoo Penguin carrying a stone © Anantha Murthy



Gentoo Penguin © Anantha Murthy



Iceberg © Anantha Murthy



King Penguin Colony © Anantha Murthy



Weddell Seal © Anantha Murthy

the most meaningful images were not necessarily the rarest wildlife encounters or the grandest landscapes. They were the photographs that captured a feeling—the scale of a king penguin colony, the silence of an Antarctic morning, or the delicate patterns etched into an ancient iceberg. Those moments, frozen in a frame, remain my lasting memories of a remarkable journey to the end of the world.

• Anantha Murthy



Anantha Murthy, a Life Member of YPS is an wildlife photographer with over 13 years of experience photographing birds, big cats, and diverse ecosystems across India, Africa, Asia, Antarctica and the Americas. His work has been published in National Geographic and Wildlife India publications and has received recognition in national and international photography competitions, including a First Runner-Up award at DJMPC 2021

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## Dirt Rally Photography – Fury & Glory



Leaving behind a cloud of dust © Raju A K

The relationship with dirt biking is more recent but deeply passionate. Events like the Raid de Himalaya and grassroots rallies in the Western Ghats reflect a growing culture wherein the terrain becomes both adversary and canvas.

And now, Mudigere joins the lineage – with record participation and a surge of raw, unfiltered energy. Here, dirt bike rallies did not just happen – they erupted. Engines tear through the silence, mud explodes into the air, and for a fraction of a second, chaos finds form, witnessing one of its largest-ever turnouts, a testament to how deeply this

once-niche sport has rooted itself in the landscape.

To photograph it is to step into that chaos and make sense of it.

### Where It All Began

Dirt rallying wasn't born for spectacle. It began as a test of endurance and reliability in early 20th-century Europe, when roads were unreliable and even more so than the machines were. Events like the International Six Days Trial pushed riders across punishing terrain, measuring not just speed but survival.

Over time, the sport evolved. Motocross tracks carved through farmland, endurance races stretched across wilderness, and rally raids like the Paris-Dakar Rally redefined limits altogether. India's terrain, especially across the Western Ghats, has now become a natural stage for this evolution—with Mudigere standing as a vivid, mud-splattered chapter in that story.

### Standing Inside the Storm

Photographing a dirt rally is not a passive act. You don't observe it—you endure it.

The sun bears down relentlessly. Dust fills your lungs and settles on your gear. The ground vibrates before a rider even enters your frame—you hear the moment before you see it. That rising engine note becomes your cue, your instinct sharpening as you prepare for a fleeting opportunity that lasts less than a second. There are no rehearsals or second chances.

### Speed, Precision, and the Decisive Moment

High shutter speeds are essential—but speed alone doesn't make the image. The real craft lies in recognising what Henri Cartier-Bresson called the decisive moment.



Riding into the frame © Raju A K



Inside the Storm © Raju A K

Even in the violence of a dirt rally, there exists a perfect instant—when the rider's posture peaks, the bike leans just enough, and the mud arcs into the air like a sculpted explosion. Capturing that, is not about spraying frames; it's about anticipation.

This is where a camera like the Nikon D4 proves its worth. Its near-zero shutter lag ensures that the moment you commit is the moment you capture. In an environment where milliseconds define success, that responsiveness becomes critical.

## The Glass That Shaped the Story

Lenses don't just capture—they interpret.

The 300mm f/2.8 isolates the rider with surgical precision. It compresses space, pulling the subject forward while turning the erupting mud into a dramatic backdrop. The shallow depth of field transforms chaos into clarity.



Freezing the Fury © Raju A K

The 80–200mm f/2.8 offers agility—perfect for unpredictable approaches where distance shifts rapidly.

And then there's the 24–70mm f/2.8, which changes everything. Go wide, step closer, and suddenly the viewer is no longer watching the rally—they are inside it. Mud flies toward the lens, distortion amplifies aggression, and the frame breathes with immediacy.

Long lenses isolate. Wide lenses immerse. Together, they complete the narrative.

## Autofocus, Anticipation, and Control

Fast autofocus is indispensable—but knowing when not to rely on it is just as important.

In mud-heavy conditions, flying debris can confuse even the best tracking systems. Anticipating the rider's line and pre-focusing on a specific patch of ground often yields sharper, more



A clean start © Raju A K

consistent results. It's a subtle technique, but one that separates experience from dependence on technology.

## Freezing vs Feeling the Speed

While freezing action at the 4000th to 8000th of a second, shutter speeds reveal detail—the individual droplets of mud, the strain in a rider's grip—and there's another approach.

Drop the shutter; pan with the rider.

At around 1/60 to 1/125, the background begins to streak while the subject remains sharp. The result is not just an image of motion—it's an image that feels fast and shouts action. In many cases, this conveys speed more powerfully than freezing it.

## The Reality of Risk

There's a fine line between proximity and danger.

Standing at the edge of a turn may yield the most dramatic frames—but it also places you directly in the path of a potential skid. Riders lose control. Bikes slide. Mud blinds.

Always leave yourself an escape route. Sometimes, the long lens is not just a creative choice—it's self-preservation.

## Endurance Behind the Lens

Shooting a rally is a test of stamina as much as skill.

Hours of waiting for seconds of action. Constant repositioning. Heat, dust, and fatigue are wearing you down. Yet,



Alert and in control © Raju A K



Earth Erupts—Dust Rising Like A Wall © Raju A K

the camera must remain steady, your reflexes sharp, and your eye alert.

You are not just documenting endurance—you are part of it.

## Beyond the Frame

What defines a great rally photograph is not just technical excellence but an emotional translation.

A frozen spray of mud tells one story. A panned blur of speed tells another. Together, they capture something deeper—the tension between control and chaos, precision and unpredictability.

In the end, dirt rally photography is not about chasing action. It's about stepping into its path, reading its rhythm, and committing at the right moment.

Because out there, you don't just photograph motion—you anticipate, absorb, and at the right moment press the shutter to preserve it.

• Raju A K, AFIAP



Raju A K, a member of YPS, 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.

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## Who Has the Right to Tell the Story?

### Power, consent and the ethics in travel photography

He had already noticed me. I was standing at a distance with a 100–400mm lens, photographing people without entering their immediate space. He watched me carefully. There was suspicion in his expression, perhaps irritation too. His gaze made one thing clear. The camera had become part of the encounter.

I did not approach him. I did not ask whether he was comfortable being photographed. I waited until he turned away and pressed the shutter.

The resulting portrait is visually compelling. The long lens brings his face close, revealing the texture of his skin and the tension around his eyes. Yet the photograph removes almost everything that might explain his expression. It records his discomfort while concealing its cause. I was the cause.

This is one of photography's central contradictions. A telephoto lens creates physical distance while producing visual intimacy. I did not enter his personal space, but I made a close portrait that he had not agreed to give. The equipment allowed me to avoid the social risk of asking while retaining the photographic advantage of proximity.

Photography often values the unguarded moment as more truthful than the posed one. But unguarded can also mean unwarned. Candidness may be a quality of the image. But it does not necessarily describe the conditions in which the image was made.

The photograph remains difficult for me because acknowledging its ethical problem does not undo the act. Confession does not return control to the person photographed. I still chose the moment, the frame and the audience. His only resistance was the look he gave me. That resistance became part of my picture.

### When the Subject Looks Back

I met a man in The Woodlands, north of Houston, where he captained recreational boats along the local waterways. Before photographing him, we spoke. He told me about his work, the people he met and



Silent Anguish © Thejas K R

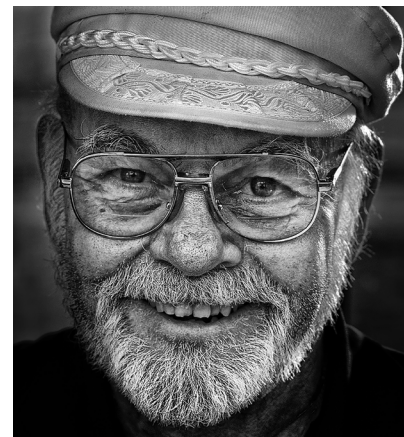
the pleasure of showing visitors a familiar place from the water.

He was relaxed in front of the camera. His beard, peaked cap, and weathered face carried the visual associations of his profession, but it was his gaze that gave the portrait its force. He looked directly into the lens, composed and aware.

His consent changed the encounter, but it did not make us equal authors of the image. I still decided the distance, the crop, the moment and the monochrome treatment. He did not control how the photograph would later be captioned, sequenced or circulated.

His consent did not mean his authorship.

Yet the direct gaze interrupts the idea of the subject as passive material. He is not simply being observed. He is observing me in return. The photograph contains not only my perception of him, but also the evidence of his perception of me.



Weathered Warmth © Thejas K R

The question is whether the viewer encounters an individual or merely recognizes a type. The old captain, the weathered face, the man of the water. His gaze cannot answer that question, but it prevents the act of looking from moving in only one direction.

### The Seduction of Context

Near St. Louis Cathedral, the French Quarter is simultaneously a neighbourhood, workplace and performance space. Paintings hang from railings. Musicians occupy the edges of the square. Visitors move through a landscape shaped as much by expectation as by history.

A tarot reader sits facing two clients. Cards, crystals, handwritten signs and patterned cloth surround her. A tighter frame might have isolated her face and clothing, turning her into a mysterious or eccentric "character", a familiar figure in the tourist imagination.



Keeper of Unseen Stories © Thejas K R

I chose a wider view. The objects around her are not merely decorative details. They form her workplace. The clients are not incidental figures. Their bodies and gestures show that something is taking place between them.

But the wider frame does not give me access to the meaning of that exchange. I did not speak to the woman. I do not know how she understands her work, her clients or the presence of cameras in the square. The photograph may show context, but it cannot claim understanding.

Context and understanding are not the same thing.

Environmental portraiture can resist simplification by showing the relationships and spaces around a person. It can also tempt the photographer into believing that visible detail amounts to explanation. A setting may complicate an image, but it does not make the subject fully knowable.

The ethical limit of the photograph lies partly in what it cannot tell us and in whether the photographer is willing to admit that absence.



What The Tide Leaves Behind © Thejas K R

### Consent Is Not Authorship

On the North Shore of O'ahu, two women knelt beside a bucket, collecting fragments of plastic brought in by the tide. Behind them were blue water, open sky and distant mountains: the visual language through which Hawaii is so often presented to visitors.

Their work interrupted that idealized landscape. The beach was not simply scenery. It was a place requiring care.



Three Generations Of Veterans © Thejas K R

I stopped and asked what they were doing. They explained that they were cleaning the shoreline and agreed to be photographed beside the bucket of plastic they had gathered. The resulting image was not candid. It was negotiated, however briefly.

At Lincoln Memorial in Washington DC, I encountered another form of negotiation. An elderly Second World War veteran sat with his son and grandson, who had served in Vietnam and Desert Storm (Iraq). Three generations of veterans. I hesitated, assuming that the older man might be tired of cameras. His son told me that he enjoyed being photographed and welcomed the portrait.

Their response altered my understanding of the encounter, but it did not remove every uncertainty. I had asked the sons rather than the father himself. Their reassurance challenged my assumptions about age and vulnerability, yet it also reminded me that consent is rarely as simple as a single yes.

Agreement at the moment of exposure does not amount to permission for every future use. The subjects did not choose my edit, caption or publication venue. I retained the power of circulation.

Consent should therefore be understood not as a moral conclusion, but as the beginning of a relationship. Asking does not make a photograph ethically perfect. It makes the relationship behind it visible.

### Before and After the Spectacle

The Bharatanatyam dancer was not yet onstage. In a quieter space, she carefully



Before The Performance © Thejas K R



Quiet Morning in Old San Juan © Thejas K R

applied colour to her fingertips, preparing her hands for the gestures that would follow.

Born in America, she had studied Bharatanatyam since childhood and later spent several years training at a dance school in Chennai. The jewellery, costume and makeup visible in the photograph could easily be treated as culturally distinctive decoration. But they belong to a practice built through discipline, repetition and sustained commitment.

Travel photography is often drawn to performance. The completed gesture, the illuminated stage, and the crowded festival. I was more interested in the interval before the performance, the private labour that makes the public image possible.

The photograph does not resolve questions of cultural identity or ownership. Instead, it asks how quickly a viewer may decide what a visible tradition means, or to whom it belongs. What appears exotic to an outsider may be, for the person practising it, the result of years of training and belonging.

In Old San Juan, the spectacle had already ended.

The cobbled streets known for music, drinking and nightlife were nearly empty. Early in the morning, workers arrived to sweep away the remains of the previous evening. The coloured facades still offered the visual promise expected by visitors, but the street had entered another rhythm; maintenance before celebration could begin again.

I photographed one of the cleaners from a distance. The picture gives visibility to labour that tourism often overlooks. Yet visibility is not the same as recognition. I did not learn his name or ask how he understood his work. He risks becoming a symbol in my composition, the anonymous labourer used to support my argument about what tourism leaves unseen.

Placed together, the dancer and the cleaner occupy opposite edges of the spectacle. One prepares the body before the audience arrives. The other restores the street after the crowd has gone. Both reveal how selectively a place is usually photographed.

The dance is real. The celebration is real. But so are the preparation, repetition, service and repair that make them possible.

Travel photography becomes ethically diminished when it shows only what a place offers to the visitor.

## The Conditional Right to Look

Who, then, has the right to tell another person's story?

There is no universal answer. Public life cannot always be photographed through fully negotiated encounters, and many important images would not exist if permission had to precede every exposure. But legality remains too low a moral threshold. A photograph may be legally permissible and still ethically troubling.

The camera gives the photographer a particular form of power. The power to

isolate, interpret and circulate. A frame can recognize a person or reduce them to a type. Context can deepen an image or create the illusion of knowledge. Candidness can preserve a revealing moment or disregard visible discomfort. Consent can create collaboration without removing inequality. Visibility can acknowledge neglected labour while leaving the individual worker unknown.

Ethical photography is therefore not a fixed code but a continuing practice of attention. Attention to intention, context, discomfort and consequence. It requires asking not only whether a photograph can be made, but whom it serves once it exists.

The camera permits us to make another person visible. It does not automatically grant us the moral authority to define them.

Sometimes responsibility begins with a conversation. Sometimes it requires another frame, a fuller caption or the admission that we do not know enough. Sometimes it means lowering the camera.

And sometimes it begins when the person before us looks back, reminding us that we are not the only ones who see.

• Thejas K R, AFIAP, AFIP



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

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## EDGE of DAWN



Edge of Dawn © Akshatha Manjunath

"You do not make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved and not only what you see, but also what you feel."



This profound quote by Ansel Adams, the celebrated American landscape photographer, environmentalist, and father of the Zone System in photography, beautifully sets the context for this aesthetic analysis of 'Edge of Dawn' by Ms Akshatha Manjunath.

In my view, this photograph fulfills the essential spirit of Adams' words. It is not merely a documentary image of a sunrise; rather, it is a frame that touches the viewer's emotions. It invites us not only to see the dawn, but also to feel the stillness, anticipation and drama of that fleeting moment.

The image was captured during the early morning sunrise at the end of March 2021 at

Poompuhar Beach in Mayiladuthurai, Tamil Nadu. Akshatha had visited this historically significant location to understand and visually experience its connection with the Chola dynasty. Poompuhar, once known as Kaveri Poompattinam, was an ancient port city and a major center of Chola maritime trade, culture and commerce, connecting South India with Southeast Asia and other regions.

Professionally a Product Manager, Akshatha has nurtured photography as a passionate hobby over the past five years. Her interests include travel, wildlife, creative composites and still life photography, with a strong emphasis on visual storytelling. She enjoys both solo and group photography trips. While solo travel gives her creative freedom, she also believes that guided group tours are especially valuable for beginners, as they offer mentorship, learning opportunities and exposure to diverse photographic techniques.

For 'Edge of Dawn' as the title itself suggests, timing was crucial. Akshatha advises

beginners to be punctual and to research the location well in advance. For this particular photograph, she spoke with local residents earlier, to understand the exact sunrise timing and arrived at the location nearly an hour before. This allowed her to experience the blue hour before sunrise, observe the changing atmosphere and previsualize the scene that would soon unfold as nature's momentary gift.

As the golden morning light followed the blue hour, she was able to choose the right location, perspective, camera angle and settings to capture the scene at precisely the right instant. A delay of even a few seconds could have caused the delicate visual drama to disappear.

Akshatha expresses her gratitude to YPS for providing her with a valuable platform to interact with several accomplished photographers and experts. Their experience, guidance, and insights have influenced her approach to the art of photography and helped refine her visual thinking.

For this photograph, she used a Sony Alpha a6000 mirrorless camera with an APS-C sensor and a 16–55mm lens. The image was shot at 16mm focal length, with the following camera settings: Aperture f/18, Shutter speed 1/13 second, ISO 100, and white balance 5000K. No filters were used.

From a technical perspective, I compliment the author for her choice of perspective, shooting angle and camera settings, all of which helped her to achieve the result she had previsualized. The use of a wide-angle focal length in horizontal landscape format, rather than vertical portrait format, allowed her to include the early morning sea, sky, rocks, and waves in a broad panoramic view. The closer aperture of f/18 provided excellent depth of field, keeping the scene sharp from the overflowing water among the foreground rocks all the way to the distant horizon. Firmly holding the camera to avoid shake, the slower shutter speed of 1/13 second beautifully recorded the movement of the waves, creating a soft, milky texture in the flowing water.

Aesthetically, although this image can be classified under the Photo Travel section, it also possesses many strong pictorial qualities. It pleases not only the eyes, but also the mind and heart of the viewer through the feelings it evokes. The key aesthetic strengths may be described as follows:

- **Rule of Thirds:** The composition follows the rule of thirds effectively, with the rising, colorful sun placed close to one of the one-third intersections of the frame. The darker cloud formations in the sky, together with the soft folds of the waves below, guide the viewer's eyes toward the sun, almost functioning as subtle leading lines.
- **Storytelling:** Instead of presenting the scene merely as a documentary record of sunrise, the photograph creates a sense of unfolding drama. The moving dark clouds, the milky water waves and the water sneaking through gaps in the rocky barrier, all add movement, tension and narrative interest to the frame.
- **Impact:** The photograph immediately draws the viewer's attention and holds it for a long time. The contrast between the golden glow of the rising sun, the darker tones of the sky and the soft movement of the water create a memorable visual impression.
- **Infinity and Integration:** The various elements in the frame such as the sun, sky, clouds, rocks, waves flowing water and a ship are all well connected. None of them appears isolated or accidental. Together, each one enhances harmony, depth and beauty of the picture.
- **Vitality:** The image has a strong sense of liveliness. This is especially visible in the slow-motion effect of the waves and the overflowing water in the foreground. The dynamic interplay of light, shadow, movement and stillness contributes to a high order of pictorial composition.
- **Creativity:** Creativity is one of the most prominent qualities of this photograph. The image captures the delicate transition at the edge of dawn, when the cool tones of the blue hour begin to give way to the warmer golden light of sunrise. This shift in natural light transforms the sky and water, creating a momentary glow that lasts only briefly. Akshatha's ability to anticipate and capture this fleeting transformation reflects her creative vision and photographic sensitivity.

Overall, 'Edge of Dawn' is a unique and brilliant image. It succeeds technically, aesthetically, and emotionally. It is not only a record of a beautiful sunrise but also a carefully observed and artistically composed expression of nature's changing mood.

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



*Rajaram, a life member of YPS 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.*



YPS Journal

### Do you have a writer in you?

We welcome contributions from YPS members to *Dr̥ṣṭi* in the form of articles on photography such as tips, tools, techniques, experiments and such useful topics. Please send your writing with accompanying good quality pictures to [drsti@ypsbengaluru.com](mailto: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](mailto:ypsbengaluru@gmail.com) & [drsti@ypsbengaluru.com](mailto:drsti@ypsbengaluru.com)

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# Luminar Neo, a Smart Editor!

Luminar Neo is a new-generation photo editor from Ukraine, building on Luminar 4 with more advanced features. It relies heavily on Artificial Intelligence (AI) to simplify tasks that otherwise take hours, while offering a perpetual licence and support for JPEG, PNG, TIFF, and RAW (over 1200 cameras). Editing is non-destructive, like Lightroom.

Neo uses a catalogue system similar to Lightroom, with an asset manager and Albums (like Collections). Unlike Lightroom, new images copied into catalogue folders are auto-imported. A natural language search lets you find files using descriptive words (e.g., “elephants,” “birds and bridges”); though not perfect, it is effective.

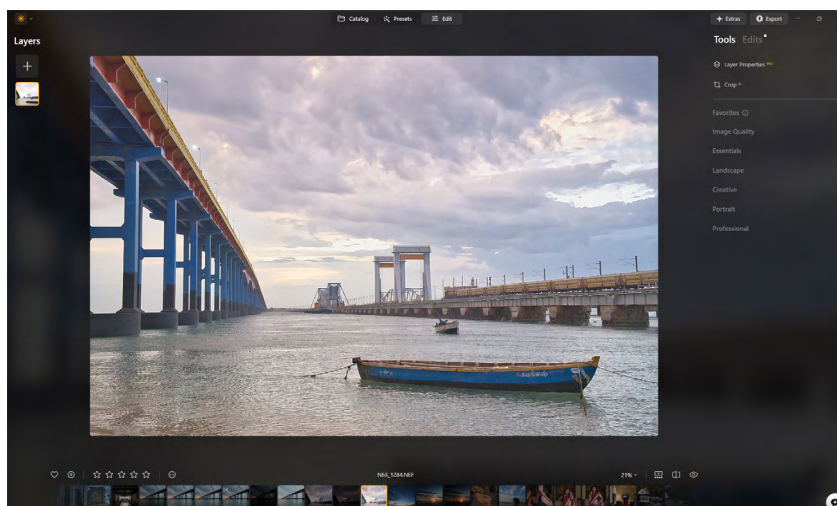
## Masking

In Lightroom, masks are chosen first, and then editing is done. In Neo, tools apply globally, then each tool has its own masking panel to confine the application of the tool. Masking options include brush, linear/radial gradient, luminance, colour, plus AI-based Mask AI and Object AI.

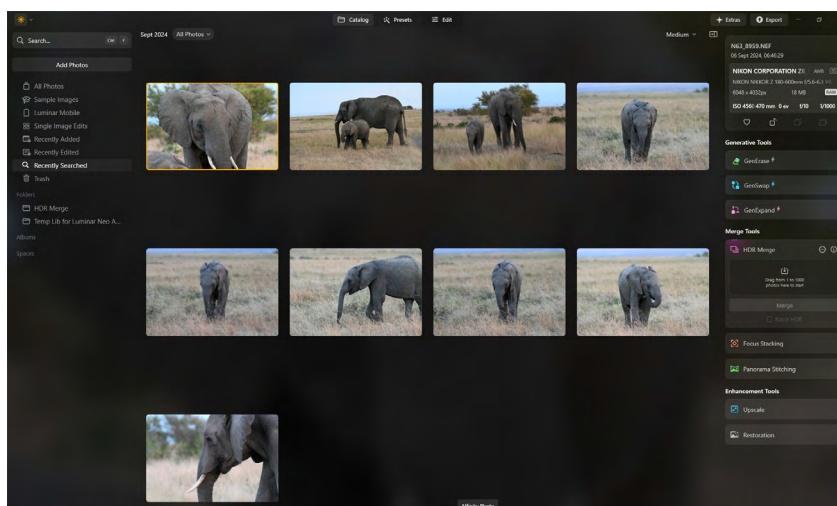
## Editing Tools

When it comes to image editing features, Luminar Neo offers several tools which are segregated into groups and subgroups. The latter in turn, have several sliders for the ultimate control of various parameters. These are listed below with a short description:

1. **Image Quality:** Covers two tools — noise reduction plus sharpening, and both are based on AI technology.
2. **Essentials:** This is somewhat similar to the ‘Basics’ group of sliders in Lightroom and offers sliders for exposure, contrast, highlights, shadows, blacks and whites, white balance corrections, vibrance and saturation, etc. It also allows for application of profiles and has an automatic development button for one click editing. In addition, distortion correction and transformation tools are available, the former for rectifying lens defects and the latter for geometric corrections of perspective.
3. **Landscape:** This group has a set of tools that are mostly AI based. These



Picture 1. The screen of Luminar Neo. It is simple and free of clutter



Picture 2. Result of a search with the word “elephants”.

- include Sky replacement, Sunrays, Twilight Enhancer, Atmosphere, Water Enhancer and a sub-tool set strangely named Landscape again!
4. **Creative:** These are more artistic in nature and provide tools to create special effects like glow, toning (colour grading), etc. There is also a tool called Mood which can be used to apply different LUT (Look Up Tables). Many are supplied with Luminar Neo and some examples are Cross Processing, Cine Toning, Portrait, etc.
5. **Portrait:** Similar to the Landscape set of tools, there is one dedicated to Portraits as well. There are several sliders available with most of them using AI. Some of these are Bokeh, Face, Skin, Body, High Key, etc. Under Skin, there is shine removal which I found to be very useful.

6. **Professional:** This is the final group with just four tools, none of which are AI based. These are Super-contrast (you can apply contrast based on tone), Colour Harmony, Dodge and Burn and Clone.

In addition to the above, Luminar Neo has three advanced AI based features—Generative, Merge, and Enhancement. These are accessible from the Catalog workspace. A brief description follows:

## Advanced AI Features

- **GenErase:** Brush over unwanted objects to remove them. This tool is similar to the Remove command in Lightroom.
- **GenSwap:** Brush over an area and describe the object (for example, a dog) you want to place there. Note that you have no control over which dog is inserted!

- **GenExpand:** This is a useful command that extends the image canvas borders with an AI-generated background.

## Other Tools

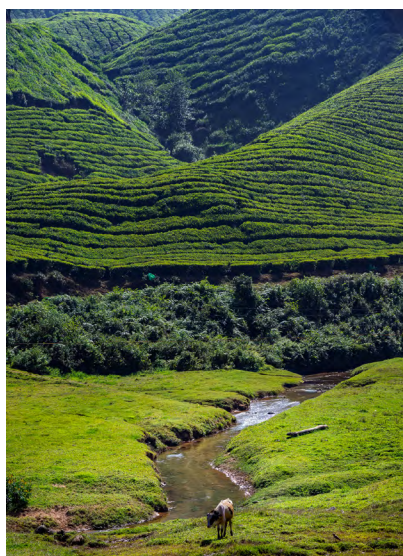
- **HDR Merge** – Combine bracketed exposures.
- **Panorama** – Stitch sequences with minimal distortion.
- **Focus Stacking** – Merge multiple focus points for sharpness.
- **Upscale** – Enlarge images up to 6X number of pixels.
- **Restoration** – Colourize and repair old photos.

All editing steps are stored non-destructively in the Edits panel, similar to Lightroom's History.

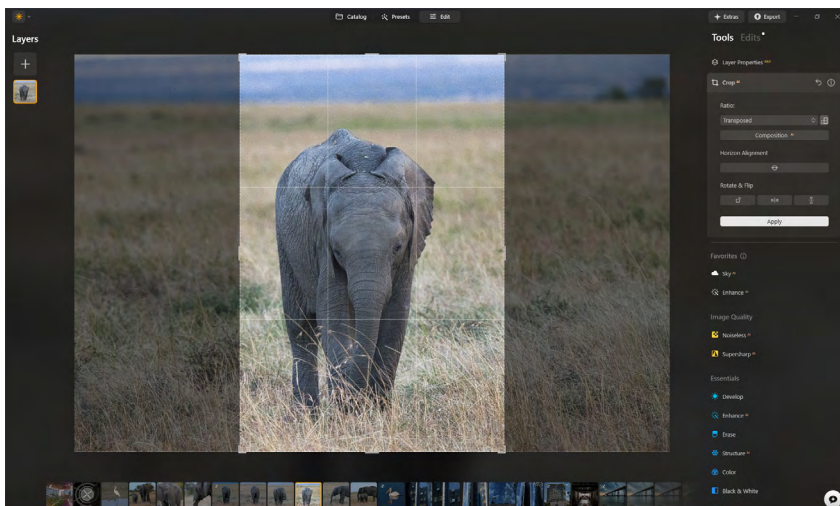
Then, there is the usual Crop Tool. It can do the normal operations one would expect, but in addition it has an interesting feature called Composition based on AI. Once you click on this, the software analyses the image and suggests a crop to improve the composition (Picture 3). The result may or may not be to your liking, so I consider it to be more of a fun tool, but no harm in trying it.

## Other Features

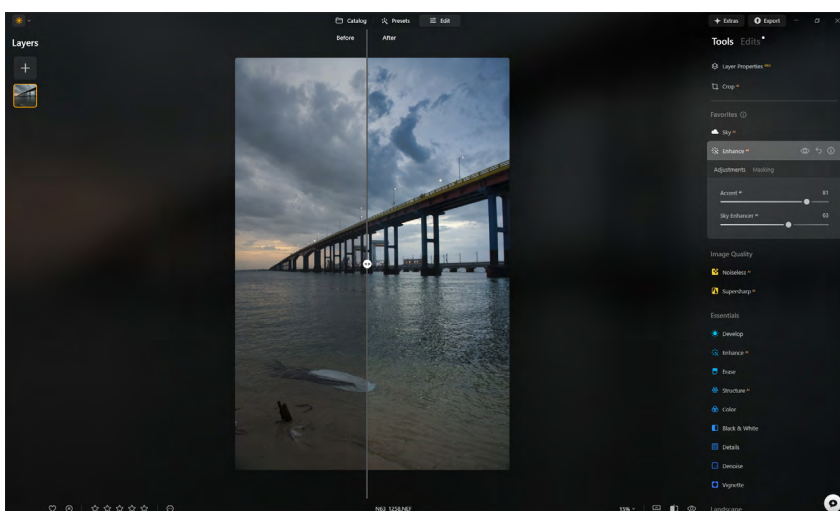
Layers allow RAW files as layers with blending modes and masking, though less powerful than Photoshop. With this, you can keep different RAW files as layers. You can change the opacity or blending. No less than ten blending models are available and you can also mask parts of layers if you wish. Layers is a feature all Lightroom users look for!



Picture 5. Before applying the Atmosphere tool



Picture 3. Crop suggested by the Composition feature.



Picture 4. The effect of the Enhance AI tool is shown in a split screen, before and after application.

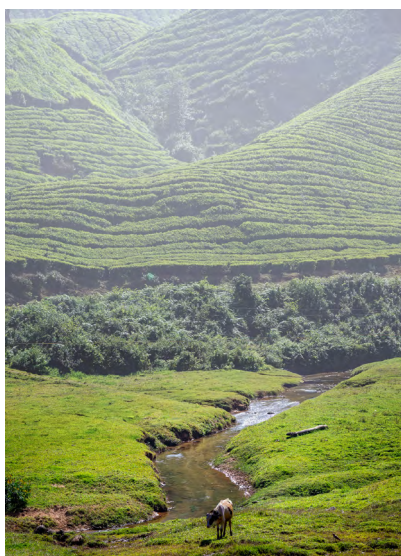
Favourite tools can be grouped for quick access; by default Sky AI and Enhance AI (Accent AI + Sky Enhancer AI) are included.

Once a sensation, sky replacement is now quite common, so instead of that, we will look at the Enhance (Picture 4) tool. This is

an amazing tool and has two sliders. These are by default Accent AI and Sky Enhancer AI. All you need to do is to move just these two sliders. Everything else is handled by AI. That is, exposure, contrast, colour, adjustments are applied after the picture has been analysed by Luminar Neo. The Sky Enhancer AI slider gets activated when there is a sky in the image. When you are in a hurry, these two are all you need to get a good result. You can also add a mask to make the processing local. Another nice feature is the Compare Tool, which splits the image into two variable parts and shows the original and the edited result (Picture 4).

Luminar Neo has a very interesting AI based tool called Atmosphere which allows you to add fog in a variety of ways and with different intensities. Pictures 5 and 6 show the effect of this slider. Instead of fog, you can also choose mist and haze.

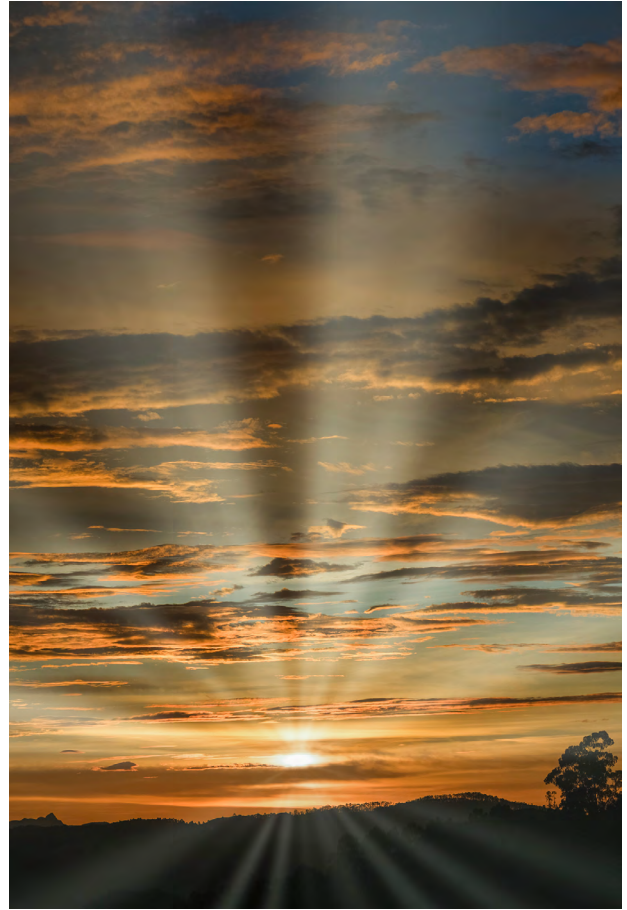
God beams or sunrays always add drama, but for that you need cooperation from



Picture 6. Same as Picture 5 but after application



Picture 7



Picture 8. Same as Picture 7 but after adding sunrays

the Sun God. Not anymore! The Sunrays feature allows you to add natural looking sunrays while offering control over the position, size and brightness of the sun, number and length of the rays, etc. Pictures 7 and 8 show two images before and after the addition of sunrays.

## Comparison with Lightroom & Photoshop

How does it compare with two of the industry's leading post-processing software packages, Lightroom and Photoshop? Should you use Luminar Neo? Well, the usual answer is, 'it depends' but let us go a little deeper. As it is a general-purpose software, it can be used for post-processing like other tools already in the market. However, Luminar Neo really excels in the ease of use and can produce dramatic results by mostly adjusting only a few tools that are named intuitively or even just one — Enhance. Hence, it is ideal for those who are new to post-processing. It is also useful for experienced photographers who do not want to spend too much time in front of the computer.

Lightroom with its highly capable but difficult to understand digital asset

manager (the Library module) should be the choice if you are a high volume and/or a studio photographer as it offers powerful archival, search, and retrieval features along with tethering. You can also geocode your photographs. Add to this the powerful batch processing. While Luminar Neo includes some features of Photoshop not available in Lightroom, it cannot match the extraordinary control (literally at the pixel level) the former can offer. Also, if text entry, drawing, etc., are important, Photoshop is still the gold standard.

Luminar Neo is not necessarily a replacement for Lightroom or Photoshop for a hardcore pro or an editing expert. It cannot match these two, feature by feature, but can be considered an effective hybrid of both since it combines the most needed tools in a single application. Its sophisticated AI tools can dramatically reduce editing time while delivering impressive results.

Its biggest advantage is the pricing. Luminar Neo's perpetual licence (you pay only once and own it permanently) is more or less comparable to the annual subscription of Lightroom and

Photoshop, making it significantly cheaper. This alone makes it worthwhile as a standalone package for most low budget photographers or those who seek simplicity.

## Conclusion

AI in photography is here to stay. Luminar Neo harnesses it to deliver an easy, low-cost, and powerful editing solution for most photographers, though demanding professionals may still prefer Adobe tools.

• Ashok Kandimalla, Hon YPS



*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 was awarded a Hon. YPS in 2024*

Text, diagrams, and images © Ashok Kandimalla

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# Still Life Photography

The art of still life photography requires a great deal of dedication, patience, and concentration. This is because each unique placement of objects within the frame dramatically alters the behaviour of light and shadows. Still life is fundamentally the art of selecting objects and arranging them in a sensitive, creative manner.

People make the mistake of grabbing whatever random items they have in stock, putting them onto a table, and shooting without a second thought. This is not the correct approach; therefore, the following guidelines highlight specific points, tips and secrets to elevate your craft.

## Understanding the Essence of Still Life

- **Bringing Inanimate Objects to Life:** Tabletop or still life photography is ultimately about breathing life into the inanimate objects one intends to shoot.
- **Prioritising Aesthetics Over Narrative:** This genre falls under pictorial photography. It does not require a distinct storytelling element in every picture, but the lighting and composition must be beautifully rendered and visually pleasing.
- **Balancing Light and Shadow:** The core purpose of still life photography is to showcase an aesthetically simple and beautiful composition by properly placing the lights to capture the best balance of light and shadow.

## Preparation and Prop Selection

- **Precise Prep Work:** One must be precise when selecting the props, by taking care to paint or polish them beforehand to achieve a neat, clean final image.
- **Build a Diverse Collection:** Maintaining a robust collection of props gives one a much better chance of creating excellent compositions, as it allows one to swap out the unsuitable items for better alternatives.
- **Sketch Your Ideas:** To achieve the best possible outcome, always sketch your concept first and arrange your objects according to that plan.



The Power of the Color Accent © Satish H



Sculpting with Light © Satish H



Tabletop dynamics © Satish H

- **The Power of Odd Numbers:** Arrange your props—including added elements like flowers—in odd numbers (such as 3, 5, or 7) to naturally build a visually pleasing composition.
- **Choose Intrigue Over Commonplace:** Always select interesting, unique props

rather than relying on monotonous, common objects.

- **Maintain Cohesion:** Ensure there is a strong sense of connectivity between all the items one uses so the final image looks harmonious and pleasing.
- **Background Care:** Use high-quality



Three Lilies in a Sculpted Vase © Satish H



From Clay to Canvas © Satish H

cardboard for the backgrounds and replace it immediately if it marks or scuffs on the base. Otherwise, one will waste valuable time editing out those base imperfections on the computer—a rule that applies equally to the props.

## Master Your Environment and Lighting

- **Prioritise Studio Space:** Ensure your shooting area has plenty of space to reposition your lights freely. Do not compromise on physical space or

minor details, as cutting corners will only mar your final images.

- **Ambient vs. Studio Lighting:** While working with natural ambient light is effective, utilising strobe lights paired with a softbox unlocks far more creative lighting possibilities.
- **Essential Gear:** To capture high-quality lighting setups, you should ideally have two softboxes and a honeycomb grid at your disposal.

- **Creative Low-Key Lighting:** For low-key photography, position the lights from behind to dramatically highlight elements like smoke or flowers.
- **High-Key Setup:** For bright, high-key images featuring white props, utilise front lighting paired with your softboxes.

## Workflow and Professional Mindset

- **Work Solo or in Pairs:** For the best results, shoot either entirely alone or with a single friend. Working alone provides food for thought, allowing you to focus entirely on crafting effective lighting, mastering light and shadow, planning thoroughly, and taking your time to compose the frame properly.
- **Protect Your Time and Focus:** To secure excellent results, one must dedicate a sufficient block of time to complete the shoot. Taking a day's break in the middle can disrupt the flow of thoughts and dampen your creativity. Still life is a patient grind; for example, it required ten days of focused work to capture twenty-five distinct compositions.



Quiet Contemplation © Satish H



Reflections of Thought © Satish H

- Continuous Learning: Make it a habit to study still life photography books and images to deepen your practical understanding of lighting and composition. Keep experimenting with new techniques to create interesting and visually striking compositions.
- Persevere Through Early Failures: Do not get discouraged if initial attempts do not yield perfect results. Keep trying, analyse where you are going wrong, and seek feedback or

suggestions from an experienced still life photographer. Persistent practice is what ultimately makes one a better photographer.

Tabletop and still life photography is not a casual, single-day pastime. It is a dedicated craft requiring patience, perseverance, and creative ideas to achieve genuine self-satisfaction and solace.

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



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

## REFLECTIONS – YPS PHOTOGRAPHY PODCAST

### Reflections EP.09: Temple Architecture - one frame at a time with Goutham Ramesh and Harish Rao

In this episode of Reflections, YPS Life Member, Goutham Ramesh, and Harish Rao – two passionate photographers who often journey together, discuss Temple Architecture – an integral part of our rich cultural heritage, the nuances of capturing the magnificence of intricate sculptures, exquisite carvings, and awe-inspiring structures that stand as timeless testaments to our history.

Don't miss this insightful conversation on Reflections – YPS Photography Podcast

Link: [https://youtu.be/\\_263tO\\_ILnI](https://youtu.be/_263tO_ILnI)



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## Frames of Japan: Streets, Sakura and Stories



The 'Saturday Online Google Meet' hosted by YPS on May 02, 2026 featured the incredible work of Dr Prashanth Kulkarni, a versatile

photographer specialising in street, travel, people and documentary photography. While he is fascinated by all genres of photography, he is more inclined toward street and documentary photography. He is a urologist by profession, working in Bengaluru.

The presentation documents Dr Kulkarni's travel experience in Japan through the lens of photography; from the planning of a trip and exploring the country during the iconic sakura season. He illustrated how preparation and serendipity work together in photography, from identifying the right locations to arriving at the precise moment when the blossoms are at their peak. He extensively covered Tokyo, Kyoto, Nara, Osaka, and Hiroshima.

Viewed through a street photographer's eye, the presentation revealed how Japan's cityscapes, cultural rhythms, and everyday life take on a new character beneath the fleeting beauty of cherry blossoms. It encourages mindful travel and visual storytelling, showing how preparation and observation can transform ordinary



Street in motion © Dr Prashanth Kulkarni

moments into compelling images.

Especially while indulging in street photography, Dr Kulkarni said to be cautious, as the people there are particular about their personal space and do not like being clicked. If trespassing on their privacy, Kulkarni recommends an apology, deleting the offending image, and going your way.

During the Sakura session, one can see both inside and outside of the city, the cherry blossom trees with shades of pink. Even unusual colours of yellow and green drooping branches sometimes pale or big fluffy blooms. Though the session lasts for a few weeks, it has a cultural

significance. It is their national identity and aesthetics, new beginnings, and symbol of impermanence; associating with their own lives as beautiful, but short.

Dr. Kulkarni's vibrant images and personal insights served as a source of inspiration, encouraging the audience to explore diverse approaches to image-making, from working with shadows to creating colour abstracts, while embracing and overcoming creative limitations. He carried Fuji x100F, Nikon D5600, and Google pixel 10 for the Japan tour.

## Fall Colors of Michigan



The Youth Photographic Society on 30th May 2026, hosted an inspiring online event and the guest of honour was none other than Maddur Badrinath, a

travel photographer, whose presentation captivated the audience with a heartfelt journey through colourful nature.

Born in Mysore, practiced medicine in the United Kingdom. Dr Badrinath has been living in the USA since 1985 and practicing Critical care medicine. Photography has held his interest for over 40 years. He earned an award for his Travel Photography book 'Grandeur of Rajasthan'.



Friendly fight © Dr Prashanth Kulkarni

Fall colours also known as autumn foliage refer to the seasonal phenomenon where the green leaves of deciduous trees and shrubs transform into vibrant shades of yellow, orange, red, purple, and brown before falling off.

Dr Badrinath mentioned different trees with various leaves like Elm, Maple, Ginkgo, Aspen and Japanese maple can be seen during the Fall. The hidden Pigments are Revealed as days get shorter and temperatures drop in autumn; trees stop producing chlorophyll. This allows underlying pigments, like yellow and orange and red and purple, to become visible. By the side of the rivers and lakes the dense colours are much more captivating along the reflections in clear water.

Dr Badrinath guided the audience regarding the Fall foliage peak times across the USA from mid-September in northern/mountainous regions to mid-November in the deep South. Peak times vary by location, tree species, and local weather. He also mentioned that one can track exact progression and plan the trips using the Smoky Mountains Fall Foliage Prediction Map or the Explore Fall Interactive Map.

There are immense opportunities to photograph colourful landscape, including the farmlands, small towns, by the side of the roads without any hustle and bustle of a city; He uses extensively wide-angle lens, a 24mm lens with a Sony gear. The presentation helped in planning trips and creative use of colours to make mesmerizing landscapes.

## Ranthan Karak: finding stories in the silence of the Himalayas



Youth Photographic Society (YPS) hosted an inspiring presentation by TEDx speaker, storyteller, and trek leader Raksha Nagaraj, who took the audience

on a visual journey through Ranthan Karak, a remote Himalayan landscape in the Kumaon region of Uttarakhand. Combining striking photographs with deeply personal experiences, she revealed a region where silence, scale, and stillness become integral to the travel experience.



North Michigan © Dr Maddur Badrinath



Upper michigan © Dr Maddur Badrinath



Blooming at Altitude © Raksha Nagaraj



Remains of the Wild © Raksha Nagaraj

Rather than concentrating on technical aspects of photography, Raksha demonstrated how meaningful images emerge from careful observation, patience, and emotional engagement with the landscape. Her photographs captured snow-covered ridges, changing mountain light, forests, secluded temples, and intimate moments encountered along the trail, encouraging viewers to experience the Himalayas beyond their scenic beauty.

A special focus of the presentation was the vibrant rhododendron forests, whose seasonal blossoms transformed the mountain slopes into vivid landscapes of colour. Equally compelling were her stories of the mules that make life and travel in the Himalayas possible, carrying supplies across difficult terrain and reminding travellers of the resilience that sustains mountain communities.

Raksha also spoke about the mountain dogs that faithfully accompany trekking groups, linking their presence to the timeless Mahabharata story of the Pandavas' final journey, where a loyal dog remains beside Yudhishtira until the very end. These narratives added cultural and philosophical depth to the visual experience, reminding the audience that every landscape carries stories beyond what the eye can see.

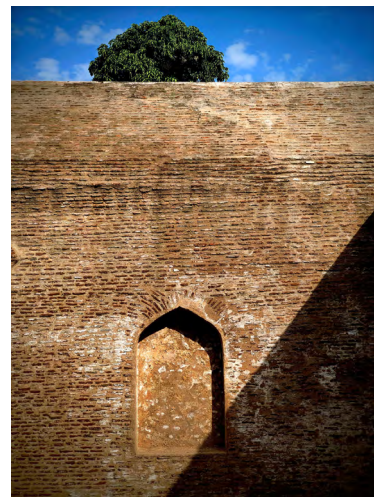
Demonstrating that compelling visual storytelling depends more on vision than on equipment, Raksha shared photographs created with an iPhone, a drone, and a DSLR camera. Her engaging presentation inspired the audience to slow down, observe with greater sensitivity, and appreciate that the strongest images often emerge from empathy, patience, and a genuine connection with both people and place.

## Experimentation with 'Form & Colour' – part 2

The Youth Photographic Society hosted an engaging Saturday Meet featuring photographer Mr Anil Risal Singh, who presented an insightful session on Abstract Photography. The presentation offered members a refreshing perspective on seeing beyond the obvious and discovering visual harmony through form, colour, and composition.



Form & Colour © Anil Risal Singh



Form & Colour © Anil Risal Singh



Anil shared how his photographic journey began with landscape photography before gradually evolving into abstraction. Fascinated by the subtle relationships between forms and colours, he developed a way of seeing that transformed everyday scenes into compelling visual expressions. Through a carefully curated portfolio, he demonstrated that abstract photography is not about recording reality but about interpreting it through observation, imagination, and perception.

The presentation explored how geometry, graphic patterns, organic shapes, textures, reflections, and colour relationships can become the primary subjects of an image. Using examples drawn from both nature and the built environment, Anil illustrated how ordinary objects and spaces can reveal extraordinary visual possibilities when viewed with patience and curiosity.

A recurring theme throughout the session was the harmonious interaction of form and colour. He explained that a striking form with muted colours or a vibrant colour with a simpler form can each create engaging photographs, but when both elements complement one another, they produce images with exceptional visual impact. His work encouraged participants to slow down, observe, and appreciate the hidden patterns that often go unnoticed in everyday surroundings.

The interactive discussion that followed highlighted the creative process behind

abstract photography, with members exchanging ideas on perception, visual language, and composition. Participants appreciated Anil's thoughtful approach, which demonstrated that meaningful photographs are created not merely by the camera but by the photographer's ability to see differently.

The session inspired members to look beyond literal representation and embrace photography as a medium for artistic exploration, reminding everyone that the most compelling images often emerge from the simplest forms and colours surrounding us.



### Dr Minnu Kejriwal PhD

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

## Report on the Annual General Meeting and Election (2024–26)



Executive Committee 2024-26

The Annual General Meeting (AGM) of YPS for the term 2024–26 was held on Sunday, 17 May 2026, at the Silver Jubilee Hall, Government PU College, Malleswaram, Bengaluru.

The meeting commenced at 10:30 AM. At the outset, President Mr Manju Vikas Sastry V welcomed the gathering. He thanked the Executive Committee and YPS members for attending the AGM and spoke about the progress YPS had made over the years while highlighting its many achievements.

As the deliberations commenced, Ms Prema Kakade, Secretary, read out

the agenda items, including the approval and adoption of the AGM notice and the minutes of the previous AGM, which were duly adopted by the House. This was followed by the presentation of the Secretary's Reports on the activities of YPS for the years 2022–23, 2023–24, and 2024–25 by Prema Kakade. Major activities, including the YPS National and International Salons, the FIP Convention 2024 at Mysuru, the ESFIPC Distinction awarded to the Youth Photographic Society by the Federation of Indian Photography for rendering distinguished services to FIP over many years, achievements of the

YPS Journal, Dr̥ṣṭi, workshops, exhibitions, tours, inter-club competitions, and special awards received by YPS, were highlighted. Condolences were also expressed for departed members. The AGM approved and adopted all three years' Secretary Reports.

The financial report was presented by Mr Shreyas Rao, Treasurer, on behalf of the late Mr Murali Santhanam. He highlighted that all three audit reports were clean, with no adverse observations. As no written suggestions regarding the functioning of YPS had been received, the House was opened for suggestions from members. Several members offered suggestions and raised queries, which were duly addressed and noted. The agenda item relating to the appointment of auditors was also approved by the House. Manju Vikas Sastry remarked, "It is indeed a golden period for YPS, and the organisation is well known today in India and abroad." He thanked the Executive Committee, outgoing committee members, the sub-committees, volunteers, senior members, and all YPS members for their cooperation, encouragement, and valuable contributions towards the organisation's activities and achievements. He further stated that the new committee members should work with discipline, determination, and dedication to sustain the organisation's continued growth.



Members signing AGM attendance sheet



Opening of session by Secretary, Prema Kakade



Members at the AGM



Hardik Shah getting the proposal signed by Mr Prasad KMB



The out-going and the new Executive Committee members with Mr Prakash A S



Group picture

Following the vote of thanks proposed by Director, Ms Anitha Mysore, the Executive Committee formally demitted office.

Under the final agenda item, Mr Prakash A S, on behalf of the Returning Officer, informed the AGM that the election process for constituting the Executive Committee for the term 2024-26 had been completed. He announced that all

individuals who had filed nominations for the various posts had been elected unopposed, as only one valid nomination had been received for each post and, therefore, no voting was required, based on the report submitted by the Returning Officer, Mr Rajagopal B S. Mr Prakash A S then declared the names of the elected office bearers and presented the newly

elected Executive Committee to the AGM, inviting the newly elected President, Vikas Sastry, to introduce his committee.

- President: Mr Manju Vikas Sastry V
- Vice-President: Mr Girish Ananthamurthy
- Secretary: Ms Prema Kakade
- Joint Secretary: Ms Anitha Mysore
- Treasurer: Mr Kakade M S
- Director: Mr Ganesh Prasad U P
- Director: Mr Kartik Raman
- Director: Mr Koushik Rao R
- Director: Dr Minnu Kejriwal

With this, the proceedings of the AGM concluded. The luncheon that followed provided members with an opportunity to interact and socialise with one another.



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

## New Member Corner

| Mem No  | Full Name                    |
|---------|------------------------------|
| IM-1133 | Mr Jitendra Singh Rathore    |
| IM-1134 | Mr Sri Vignesh Selvan        |
| IM-1135 | Mr Thurupati Satyanarayana   |
| IM-1136 | Mr Piiyush Ullas             |
| IM-1137 | Ms Kanaya Dutta              |
| IM-1138 | Ms Monalisa Dhandhan         |
| IM-1139 | Mr Sreehari Seetharamasastry |
| IM-1140 | Mr Salil Nair                |
| IM-1142 | Mr Shyam Prasad              |



IM-1133



IM-1134



IM-1135



IM-1136



IM-1137



IM-1138



IM-1139



IM-1140



IM-1142



All India Radio © Salil Nair



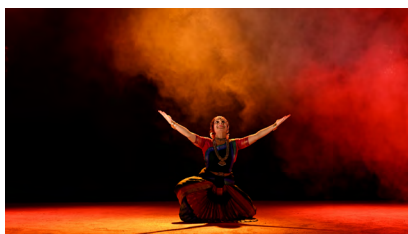
Ballet in the Mist © Salil Nair



Jaws and Wings © Salil Nair



The Bud, The Ant and The Lamfly © Shyam Prasad



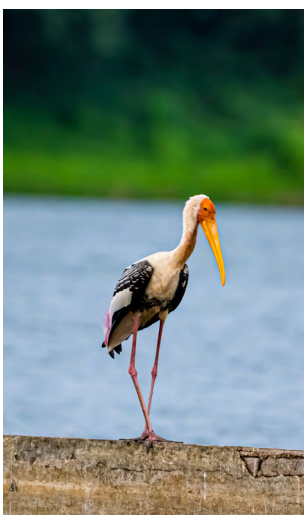
The Devine Cry © Shyam Prasad



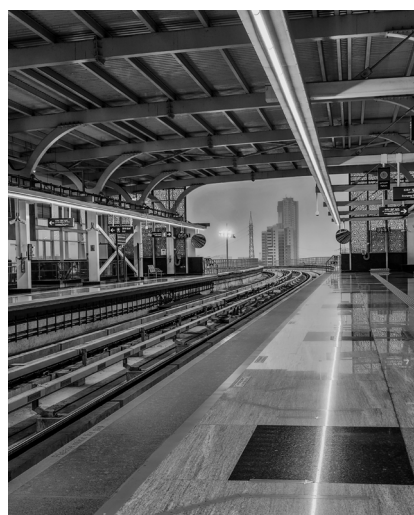
The Symmetry of Bharatanatyam © Shyam Prasad



Blue wooden boats rest quietly along the rippling dark water © Jitendra Singh Rathore



Standing tall against the blue © Jitendra Singh Rathore



The art of waiting © Jitendra Singh Rathore

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# YPS Programme Calendar

## July 2026

| Date         | Venue                  | Topic                                           | Title                                              | Presenter     |
|--------------|------------------------|-------------------------------------------------|----------------------------------------------------|---------------|
| Sunday, 12   | City Market, Bengaluru | Street Photography Walk                         | Malleswaram Street Walk                            |               |
| Saturday, 18 | Google Meet            | Indian Culture Photography                      | Kumba with Kumbh                                   | Namas Bhojani |
| Sunday, 26   | City Market, Bengaluru | Handing over prints to vendors and shop keepers | Street Photography Walk and distribution of prints |               |

## August 2026

| Date         | Venue                          | Topic                              | Title                                      | Presenter   |
|--------------|--------------------------------|------------------------------------|--------------------------------------------|-------------|
| Saturday, 08 | Google Meet                    | Fashion Photography                | DNA of Fashion Photography Decoded         | B K Agarwal |
| Saturday, 22 | YPS Hall                       | Member Picture Appreciation        | Open House                                 |             |
| Saturday, 29 | Karnataka Chitrakala Parishath | World Photography Day Celebrations | FRAMES 2026 - VERTORAMA - Beyond the Frame |             |
| Sunday, 30   | Karnataka Chitrakala Parishath | World Photography Day Celebrations | FRAMES 2026 - VERTORAMA - Beyond the Frame |             |

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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Rangooli Udupi BW © Jinesh Prasad



Youth Photographic Society

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