



Drishti



Volume 55 • Issue 4 • July - August 2026



Inside | Featured Article: Pura Vida – Costa Rica's Ecological Triumph | Just Grasp It: Hyperfocal Distance



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

Be the family



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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Editor

Mr Manju Vikas Sastry V, AFIAP, ESFIP

Editorial Team

Mr Digwas Bellemene, EFIAP/p, ESFIAP, EFIP, ESFIP, EPSA

Mr Kakade M S

Dr Minnu Kejriwal

Mr Prakash B V

Ms Prema Kakade, ESFIP, EFIAP, EFIP, GPAPESGSPC, CMoL, ECPE

Design

Layout: Mr Rajasimha Sathyanarayana, EFIAP, EFIP, CMoL

Design: Mr Digwas Bellemene, EFIAP/p, ESFIAP, EFIP, ESFIP, EPSA

Feedback and contributions

drsti@ypsbengaluru.com

Drṣṭi (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-headed Barbet © Dr C Ranganath

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Front cover: Black Vulture & Crested Caracara © Dr C Ranganath

Rear cover: The Silent Observer © Minaketan Sabar

Welcome the Monsoon

Dear YPS Family,

First, I would like to thank all the members who attended our sessions and workshops throughout July and August. The enthusiasm of those who attended gave the committee the strength and responsibility to do more. But as always, it is saddening to see that many members are still missing out on these meticulously planned YPS sessions. I request all members to actively participate in all the activities to make your membership fruitful for yourself and for the growth of YPS. Hope our members could create good pictures during Independence Day and Onam.

Don't miss out!

While YPS boasts a growing community of active members, many have yet to join our official WhatsApp Channel. As we shift towards reserving direct broadcast messages primarily for exclusive member communications, we strongly encourage everyone to follow the channel to stay fully updated on general event announcements and program schedules.

The YPS Mentorship Program, launched under the leadership of Prema Kakade after the new Executive Committee was elected, has taken off with fantastic momentum. We are delighted to see the first batch of mentees benefiting from one-on-one guidance and urge more members to sign up and leverage this initiative. Simultaneously, the YPS Podcast channel

continues to build strong engagement, bringing insightful conversations with veteran photographers to our audience. Kudos to the Videos Sub-Committee led by Rakesh V C and guided by Prema for keeping this momentum alive.

The Maha Kumbh Mela – Power of Faith by Mr Namas Bhojani: a specialized session that portrayed the experiences humans can have during Maha Kumbh. The audience could get a chance to learn to capture human emotions and lifestyles.

DNA of Fashion Photography Decoded by B. K. Agrawal was definitely an awaited session for quite some time. This webinar primarily focused on the differences between portrait, fashion, and glamour photography, and he shared dedicated lighting dynamics and compositional storytelling.

YPS officially opened registrations for the upcoming YPS International Photo Tour to Japan, under the leadership of Yogesh Mokashi. Designed to offer maximum value with curated locations, top-notch guidance, and comfortable accommodations, this tour promises an unforgettable visual journey through Japan's landscapes and culture.

It was August, and time for yet another edition of YPS FRAMES. Celebrating World Photography Day 2026, this year's theme was 'Vertorama: Beyond the Frame.' In tandem with FRAMES 2026, we were also excited to conduct activities and contests

for visitor engagement. I congratulate all the contest and activities winners and activities winners. We had an extremely good footfall and it was a grand success without a second thought.

And then came a whirlwind of sadness with the sad demise of our dear Girish Ananthamurthy, Vice-President of YPS, who had always been a good friend and mentor in all respects. The Executive Committee and all the members miss his presence. On behalf of the entire YPS Community, I convey my condolences to the bereaved family. May his soul attain sadgati.

While we had Girish Ananthamurthy as the Salon Chairperson of YPS National Salon 2026, we had to make a decision to replace the salon chairperson in his absence with Anitha Mysore to take charge of the vacuum created.

As we head into the upcoming months, your continuous energy and creative thoughts remain the backbone of YPS. We thank you all for your trust and support as we work toward elevating the art of photography together.

I hope to see a great turnout from all our members at the salon. Wishing you all the best!



Manju Vikas Sastry, V AFIP, ESFIP
President, YPS
Editor, Dr̥ṣṭi

REFLECTIONS – YPS PHOTOGRAPHY PODCAST

Reflections EP 10: Street Photography Why Printing Matters, with Vimal Parmar & Kishan Harwalkar

Street photography is a spontaneous capture of unrepeatable, fleeting moments of everyday life, usually featuring strangers and candid interactions.

In this episode of Reflections, Vimal Parmar and host Kishan Harwalkar - two passionate Street Photographers discuss the importance of giving back prints to the street vendors and shopkeepers who go about their chores, allowing their activities to be captured!



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

Link: <https://youtube/o9ptw8Gbtmw>

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Hardik P Shah



Meet Hardik P Shah, who balances two creative disciplines—behind the camera as a photographer and behind the screen as a designer. Hardik joined the Youth Photographic Society in December 2016 and served as a Director from May 2018 before taking over the responsibility of Joint Secretary, a position he held from 2022 until May 2026.

After joining YPS, Hardik's photographic journey has been one of continuous learning, experimentation, and giving back to the photography community. His interests span abstract photography, monochrome, portraits, landscapes, food, street, and visual storytelling. Among these, monochrome photography remains closest to his heart because of its ability to simplify a frame while amplifying emotion.

Photography eventually became much more than making photographs. It led him towards mentoring, conducting workshops, delivering talks, leading photowalks, organising exhibitions, and teaching photography at the university level.

His journey also naturally expanded into design and branding. While



Advitiya © Hardik P Shah

contributing to YPS activities, he discovered a deep interest in graphic design and visual communication. Over the years, photography and design have complemented each other, enabling him to communicate ideas more effectively through visuals.

Hardik was born and brought up in Bengaluru. While his birthplace did not directly influence his interest in photography, his curiosity towards observing people, places, and everyday life gradually developed over the years. It was this curiosity, rather than his surroundings, that eventually led him towards photography.

An engineering graduate, Hardik spent over a decade in the Information Technology industry, working as a Technology Lead. Hardik first picked up a camera while working in Hyderabad. Initially, photography was simply a



Guftagu © Hardik P Shah

way to unwind from the structured and demanding routine of a software professional. What started as a hobby soon became a medium through which he could express his creativity and view the world differently. His picture, 'Guftagu', has received 'Acceptance' twice in international photography salons.

Today, he is a professional photographer, visual storyteller, photography educator, designer, and founder of 'The Studio H', where he works across photography, videography, branding, and visual communication.

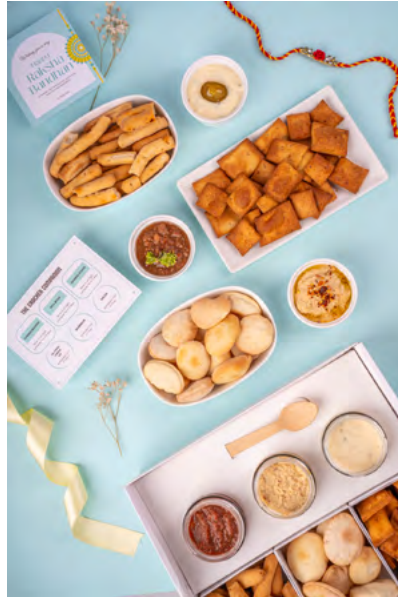
After returning to Bengaluru, Mr Ashok Kandimalla and Mr Satyaprasad Yachendra encouraged him to join the Youth Photographic Society (YPS) and introduced him to Mr Satish H. That single suggestion became one of the most significant turning points in his photographic journey. He believes that



Royalty © Hardik P Shah



Ducati 1199 Panigale © Hardik P Shah



Food Spread © Hardik P Shah



Gathiya © Hardik P Shah

if it had not been for YPS, he might not have continued photography with the same passion.

Hardik considers himself fortunate to have learnt photography under the guidance of his guru, Mr Prashant Manchikanti, whose mentorship has played a defining role in shaping his understanding of photography and visual thinking.

Hardik says, "I believe that my photographic journey would not have been possible without the unwavering encouragement and support of my family."

He remains grateful to YPS for giving him opportunities that helped him grow not only as a photographer but also as a designer, educator, organiser, and visual communicator. Hardik was awarded the YPS Service Award (2020) for his significant contributions to the Youth Photographic Society and expanding its reach.

Design became a natural extension of Hardik's creative journey. While working with the Salon Team and later with the media and creative teams, he began designing creatives for exhibitions, workshops, events, social media, and various YPS initiatives. These opportunities allowed him to explore visual communication beyond photography.

One of his most memorable contributions was coining the title 'Frames' for the annual World Photography Day exhibition

of YPS. Over the years, Frames has evolved into one of YPS Bengaluru's most recognised annual photography exhibitions, providing members with a platform to showcase and celebrate their work.

He was also part of the team that strengthened digital presence of YPS through creative branding, event publicity, online webinars, and live broadcasts during the pandemic, helping the Society reach photographers across India and beyond.

Hardik believes that photography taught him how to observe the world, while design taught him how to communicate ideas effectively. Together, these two creative disciplines continue to influence every project he undertakes.

His favourite personal quote is: "Something was missing, so I removed the colours."

Some of his achievements include:

Exhibitions

Hardik has showcased his pictures in various exhibitions of Telangana Photographic Society, YPS, and TEDx Hyderabad Photography Salon

Publications

Prajavani (June 2017):

Image "ಇನ್ನೂ ಯಾಕೆ ಬರಲಿಲ್ಲಾ ಅವ್ವ" featured in the Choukattu Monday column.

Tushara Magazine (January 2018):

Published works in the photography section "Chayakathana."

DRSTI Journal (August 2020): Image "A Walk into Infinity" featured in YPS Bengaluru's official photography journal.

DRSTI Journal (August 2023): Image "Advitiya" featured as the cover photograph of YPS Bengaluru's official photography journal.

Corporate Magazine (March 2024): Abstract series "Embracing Patterns, Textures, and Emotions" featured under the Colour Collage column.

To quote Hardik:

"Photography taught me to see Design taught me to communicate Together, they continue to shape the way I tell stories."



Kakade M S Treasurer, YPS
Member, Drṣṭi Editorial Team

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Pura Vida – Costa Rica’s Ecological Triumph

Pura Vida is Costa Rica’s famous national mantra and way of life. Literally translating to ‘pure life’, it embodies a philosophy of gratitude and community and is often used by locals as a greeting, farewell, or to express that everything is perfectly good.

Costa Rica: The Avian Treasure Trove

Costa Rica is a premier destination for wildlife and bird photographers. Its lush green cover, remarkable network of national parks and proximity to major migratory flyways create a sanctuary for over 900 bird species, which is 10% of the world’s total bird population, despite its total landmass accounting for only 0.03%. The country is exceptionally well-prepared for bird photography, offering specialised eco-lodges, expert guides and well-maintained bird feeders.

Bird enthusiasts and photographers flock to seek out some of the most iconic and visually striking birds on the planet; foremost among these is the Resplendent quetzal. Found in the high-altitude cloud forests, it is often referred to as the ‘holy grail’ of neotropical birding; the male quetzal (pronounced ket-saal) boasts of iridescent emerald plumage, a crimson chest and cascading 24-inch tail plumes.

Equally captivating are the parrots and toucans. The Scarlet macaw, with its brilliant red, yellow & blue feathers, often provides spectacular photo opportunities as pairs or small flocks soar over the rainforest canopy or forage in tropical almond trees. The Keel-billed toucan and Chestnut-mandibled toucan present dramatic subjects, with their oversized, vibrantly painted bills and striking colouration.

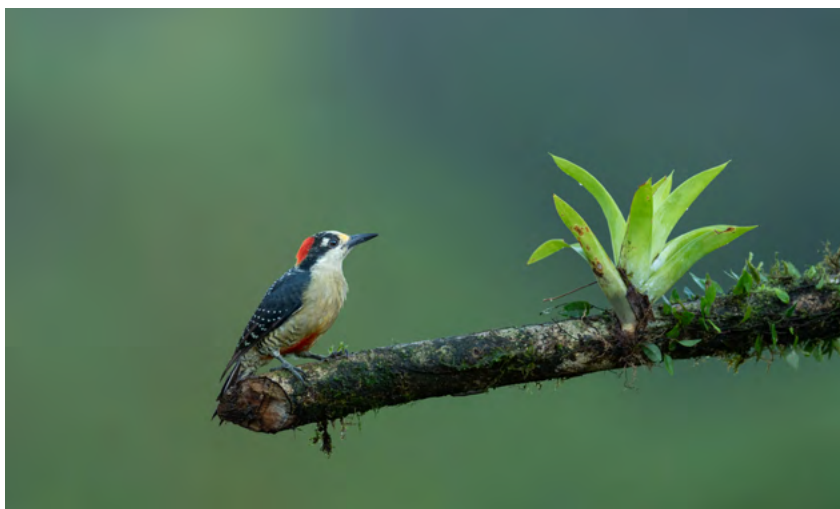
Costa Rica is also a global hotspot for hummingbirds. Dozens of species, ranging from the earth-toned Brown vireo and the brilliantly colored Violet-crowned woodnymph to the diminutive Scintillant hummingbird (the smallest in the country), flit amongst flowering bushes and feeder stations across multiple elevations.

The Country’s Green Cover and Ecosystems

The richness of Costa Rica’s bird population is inextricably linked to the health and expanse of its green cover.



Green Honeycreeper F © Dr C Ranganath



Black-cheeked Woodpecker © Dr C Ranganath



Resplendent Quetzal M © Dr C Ranganath



Brown-hooded Parrot © Dr C Ranganath

In the latter half of the 20th century, Costa Rica faced a severe crisis of deforestation, losing significant portions of its natural woodland. In the early 1940s, approximately 75% of Costa Rica was covered by lush rainforest. The country lost nearly half of its rainforests to agriculture, cattle ranching and expanding road systems between 1940 and 1987. However, in one of the most remarkable environmental turnarounds in modern history, the country successfully reversed this devastating trend.

Costa Rica's forest cover has steadily increased and stands at a staggering 57% today. Vast expanses of lush canopies now blanket the nation, functioning as the ultimate sanctuary for its staggering biodiversity. National parks, biological reserves and private wildlife refuges weave together to create massive, unbroken corridors of green. For bird photographers, this intense canopy growth provides the vital, mature habitat that specialised species need to survive and reproduce. Without this unwavering, country-wide dedication to the environment, the spectacular photographic opportunities available today simply would not have existed.

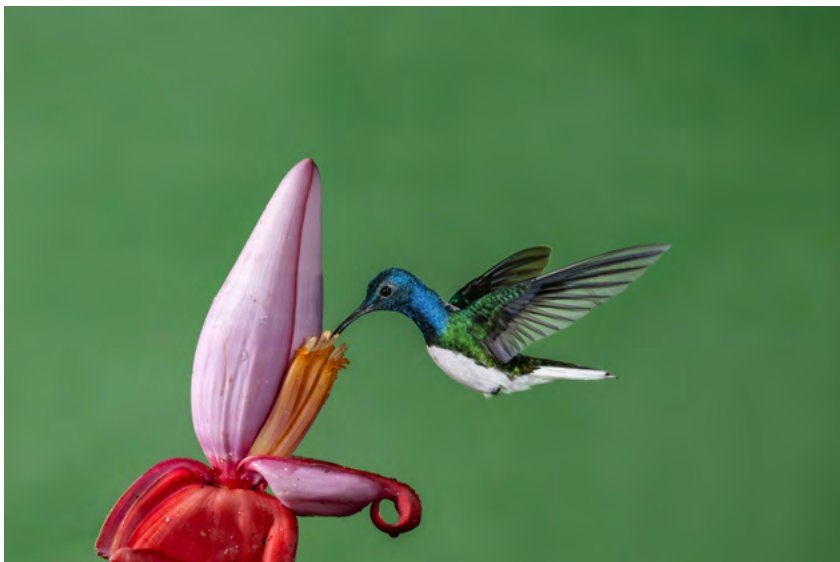
The country's varied life zones create a series of distinct microclimates, each harbouring its own unique bird communities.

The Cloud Forests

Located at higher elevations, these mist-shrouded forests support high-altitude species. The persistent humidity nurtures a dense layer of epiphytes, mosses and ferns, which in turn support an abundance of insects and nectar-producing flowers. This is the kingdom of the Resplendent quetzal, the Three-wattled bellbird and many endemic hummingbirds.

The Lowland Rainforests

Sweeping down to the Caribbean and Pacific coasts, these regions contain some of the most biologically intense environments on earth. Here, giant buttress-rooted trees, lianas and dense foliage create a multi-tiered jungle ecosystem. Photographers can encounter Great curassows, Sunbitterns, Woodcreepers and mixed-species canopy flocks.



Multi-flash Photography of White-necked Jacobin © Dr C Ranganath



Rufous-tailed Jacamar © Dr C Ranganath

The Tropical Dry Forests and Wetlands

In the North Pacific, primarily in the Guanacaste province, the landscape shifts dramatically between wet and dry seasons. Areas like the Palo Verde National Park and the Caño Negro Wildlife Refuge provide crucial habitats for aquatic birds, raptors, and wintering migratory species. The drying of lagoons and pools during the dry season concentrates fish and amphibians, drawing in large gatherings of herons, egrets, ibises and the elusive Jabiru stork.

The Transition Zones

Areas like Carara National Park are biologically fascinating because they represent the exact transition zone where the dry forests of the north meet the humid rainforests of the south. This unique overlap results in an incredibly high concentration of resident and visiting bird species, making it one of the most productive and rewarding areas for photographers.

Costa Rica's Preparedness for Bird Photography

What truly sets Costa Rica apart from other wildlife destinations is its highly developed infrastructure, designed specifically for birding and nature photography. The country views eco-tourism and birding as vital components of its economy, resulting in a seamless, welcoming experience for photographers.

Specialised Eco-Lodges

Across the country, a vast network of eco-lodges caters directly to the needs of bird photographers. These lodges have meticulously landscaped grounds planted with native, nectar-producing flowers and strategically placed fruit feeders.

Destinations like Rancho Naturalista on the Caribbean slope are world-renowned for their photography balconies, which allow photographers to capture elusive canopy species at eye level.

Specialised spots like Sueños Natura Birding and Photography in the highlands and Feather Hunters CR - Birding Photography in Monteverde offer photography-specific setups, including custom perches and well-lit hummingbird pools.

Expert Local Guides

Costa Rica is home to some of the most highly skilled and passionate bird guides in the world. Many of these guides are not just experts at identifying bird calls and behaviours, but are avid photographers themselves. They know the exact perching habits of target species, understand the directional lighting required for a perfect shot and often carry high-powered spotting scopes to help photographers locate distant or well-camouflaged birds. Hiring a local guide is the single most effective way to maximise the number of species a photographer can capture on a given day.

Photography Tours and Workshops

The country offers a multitude of photography tours that handle all logistics—from in-country transport and accommodation to securing spots in national parks and private reserves. These expeditions ensure that photographers are in the right microclimates during optimal shooting hours and have access to private, less-crowded trails.

Equipment Needed and Challenges

While Costa Rica is highly accommodating, bird photography in the rainforest presents unique challenges that demand specific preparation. The dense vegetation and varied cloud cover often result in low-light conditions, requiring cameras with excellent high-ISO performance and fast, bright lenses (e.g., f/2.8 or f/4). Because many birds are shy and difficult to approach, telephoto lenses - typically in the 400- 600 mm range - are standard.

Rainforest environments are inherently humid, meaning that photographers must be prepared to manage equipment to prevent lens fogging. Furthermore, because opportunities are abundant and action happens rapidly, carrying multiple spare batteries, a robust weather-protected backpack and a reliable, moisture-resistant tripod or monopod is essential. For capturing hummingbirds, many professional photographers use external flash setups (high-speed sync) to freeze the motion of rapidly beating wings without compromising image clarity.



Collared Aracari © Dr C Ranganath



Crimson-collared Tanager © Dr C Ranganath



Fiery-throated Hummingbird © Dr C Ranganath



Gartered Violaceous Trogon © Dr C Ranganath



Keel-billed Toucan © Dr C Ranganath

My tour of Costa Rica...

I visited Costa Rica in November 2025, along with four other photographer friends. It was an 11-day itinerary that we had designed ourselves. We had hired a local avian guide, Andres, who also doubled up as our driver. The places that we visited in Costa Rica were:

1. Soda y Mirador, famous for its back deck, offering amazing photographic opportunities and for its view of the 70 mtr. San Fernando Waterfall
2. The Nest Nature Centre, Alajuela province – It is a cattle pasture turned rainforest and a birdwatching hotspot. It features specialised platforms for close-up bird photography
3. La Laguna del Lagarto, Boca Tapada province – This famous eco-lodge will be on the wish list of every avian photographer visiting Costa Rica. Surrounded by 1250 acres of privately owned virgin rainforest, it features about 350 bird species along with monkeys, caimans & coatis. The star attraction of this eco-lodge is the King vulture.
4. Don Alvaro's Macaw Farm in Sarapiquí – A unique cage-free sanctuary that serves as a privately owned rehabilitation and release site for poached Scarlet and Great Green macaws. The birds fly freely, roost in the surrounding trees and return to the safety of the farm by evening.
5. Pierella Ecological Garden in Sarapiquí – In a remote corner of Costa Rica, a former cattle pasture has been restored as a lush rainforest, with thousands of butterflies. It is home to one of Costa Rica's most unforgettable experiences – hundreds of birds, dozens of butterflies and amphibians.
6. Picos de Plumas (Beaks and Feathers), Sarapiquí: It was drizzling continuously, and we could capture some lovely bird species in the rain.
7. Cope's Place (Donde Cope) near Guapiles – A premier private wildlife reserve and a photography hotspot. It features specially designed perches and ponds. The property is well known amongst birders and wildlife photographers.
8. Paraiso Quetzal Lodge in San Gerardo de Dota – A premier cloud forest



Olive-backed Euphonia © Dr C Ranganath



King Vulture © Dr C Ranganath

reserve and bird-watching destination in the Talamanca mountains. At an elevation of 2650 mtrs., it is an ideal sanctuary for spotting the mythical Resplendent quetzal and endemic hummingbirds.

9. Gema del Bosque in San Gerardo de Dota – another acclaimed birding destination in the Talamanca mountains.
10. Feathers Garden in San Gerardo de Dota – renowned for its dense concentration of hummingbirds, tanagers and warblers.
11. Miriam's Quetzals Lodge in San Gerardo de Dota – it features feeders and a viewing deck for Hummingbirds, Tanagers, warblers, and the resplendent quetzal.
12. Hotel Quelitales, in Cartago – About 70% of Costa Rica's hummingbirds have been recorded on this property. The famed Sunbittern can be seen here.

The gear used during this trip

1. Nikon Z9 Camera Body
2. AF-S NIKKOR 600 mm F/4E FL ED VR Lens
3. Nikon Z 180-600mm f5.6-6.3 VR Lens
4. Nikon FTZ II Adapter
5. Nikon TC-14E III Teleconverter
6. Leofoto Carbon Fibre Tripod with Benro GH2 Gimbal Head

• Dr C Ranganath, EFIAP, cMoL



Bridging the gap between a scalpel and a telephoto lens, YPS Life Member and Orthopaedic Surgeon trades the operating room for the wild – bringing a surgeon's steady hands and observant eye to wildlife photography.

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Flashbacks and Film Rolls: Evolution of Salon Photography

While rummaging through an old cupboard recently, in search of some documents, I chanced upon a priceless treasure trove of memories—aged salon entry forms, result cards, and postcards from a bygone era. Their silent presence stirred a flood of cherished recollections and inspired me to chronicle my memories of the golden age of salon photography.

My journey into this fascinating world began at the age of sixteen, during my second year as a cinematography student. It was then that I visited an All-India photographic exhibition at the renowned Venkatappa Art Gallery in Bangalore. Captivated by the artistry and atmosphere, I decided to enroll as a member of the Youth Photographic Society (YPS). That seemingly simple decision became a defining moment, setting me on a path that would profoundly shape the course of my life forever.

The Gruelling Process of the 1981 Salon

The Youth Photographic Society (YPS) held its meetings on the first and third Mondays of every month. During one such gathering, several senior members, including Mr Hebbar M S were discussing submissions for an upcoming international photography salon in Taiwan. At the time, I had no idea what a 'salon' was, let alone how one entered such competitions. Sensing my curiosity, my seniors gave me a crash course on the entire process and instructed me to have one of my black-and-white photographs enlarged to a 10 × 12 inch print at a local laboratory for submission.

In 1981, producing a photographic print was an extraordinary exercise in patience. If you entrusted a roll of exposed film to a laboratory in Bangalore, it was first dispatched to Bombay (now Mumbai) for processing. If fortune smiled upon you, the developed negatives would return after nearly a month. Only then could you select the most promising images, following which the chosen negatives were once again sent back to Bombay to be printed as 4 × 6 inch 'postcard' proofs—an additional wait of nearly twenty days.

The most critical stage was presenting these small proof prints at a YPS meeting



Earlier days of BW salon images © Satish H

for scrutiny and constructive criticism from the senior members, which often meant waiting another fortnight. Once a photograph earned their approval, the selected negative was dispatched to Bombay yet again to produce the final 12 × 15 inch exhibition print.

When that print eventually arrived, it was carefully packed and sent across the seas to Taiwan.

Four long months later, in 1982, the results were announced during a YPS programme. My photograph had received an 'Acceptance'. At first, I had little idea what the term actually meant. I soon learnt that it signified my photograph had been selected for exhibition in an international salon—a recognition that

filled me with indescribable joy. My excitement knew no bounds, and from the very next day, I immersed myself in photography with renewed passion and relentless determination.

Throughout this formative period, my cameras and photographic film were generously provided by my dear brother, Gowri Shankar, himself a highly respected senior member of YPS.

Discovering the Magic of Colour Transparencies

My early years in photography were devoted entirely to black-and-white and colour negative film. In those days, there were no online tutorials, workshops, or instant feedback. Photography was learnt

Thank you for participating in our Salon and look forward to having your entry again next year.

THE PHOTOGRAPHIC SOCIETY OF TAIPEI
TAIPEI INTERNATIONAL SALON OF PHOTOGRAPHY

台北市攝影學會
The Photographic Society of Taipei
P.O. BOX 3755, TAIPEI, TAIWAN
REPUBLIC OF CHINA

REPORT CARD

TAIPEI INTERNATIONAL SALON OF PHOTOGRAPHY

162 672

H. SATISH
35, 1st MAIN ROAD
VYSYA BANK COLONY, BTMLAYOUT
BANGALORE-560076 - INDIA

① 台北國際沙龍藝術幻燈片成績報告表
TAIPEI INTERNATIONAL SALON OF PHOTOGRAPHY
PICTORIAL SLIDE REPORT CARD

162

No.	題名(請註正體)	TITLE(Please type or print)	CM	CM	CM	CM	A	B
			2.18	2.74	3.05	3.51	4.26	5.08
1	ESPLANADE ZOOMED							8
2	RODODENDRON							10
3	TREKKERS AND NUPTSE							9
4	BORRA CAVES							8

滿分(1) Maximum Score: 25
最低分(1) Minimum Score: 7

總分(1) Score: 35
Score needed for acceptance: 10

Salon General Chairman: Sung-Ken KU

② 台北國際沙龍自然幻燈片成績報告表
TAIPEI INTERNATIONAL SALON OF PHOTOGRAPHY
NATURE SLIDE REPORT CARD

672

No.	題名(請註正體)	TITLE(Please type or print)	CM	CM	CM	CM	A	B
			2.18	2.74	3.05	3.51	4.26	5.08
1	SMALL BLUE KING FISHER ON LOTUS							12
2	SMALL BLUE KING FISHER IN FLIGHT							11
3	PIED KING FISHER							9
4	CATERPILLER							9

滿分(2) Maximum Score: 25
最低分(2) Minimum Score: 7

總分(2) Score: 41
Score needed for acceptance: 10

Salon General Chairman: Sung-Ken KU

Taiwan Int Salon result card



1981 In college with my First camera Pentax MX gifted by my father

the hard way—by studying the work of accomplished photographers, visiting exhibitions and absorbing every nuance of composition, light and technique through careful observation.

My entire perspective changed when I attended a series of slide presentations by the legendary wildlife photographer, Mr E Hanumantha Rao. I was utterly captivated by the brilliance of his colour transparencies. Their extraordinary clarity, razor-sharp detail, vibrant colours, and astonishing fidelity to reality revealed a dimension of photography I had never before imagined.

Determined to deepen my understanding of colour transparencies, I rarely missed any of E Hanumantha Rao's slide presentations. These moments provided invaluable opportunities to observe and learn from a true master. His profound influence extended far beyond the technical aspects of photography; the classical emphasis on pictorial beauty that characterised his work became deeply ingrained in my own artistic vision. In later years, it naturally evolved into a distinctive style that blended the aesthetics of pictorialism with the authenticity of wildlife photography.

Making the transition to colour transparencies, however, was far from easy. Purchasing and processing a single roll of transparency film cost nearly five times as much as an ordinary colour negative roll—a considerable expense for a college student. Nevertheless, driven by enthusiasm rather than financial prudence, I embarked on two memorable journeys carrying nothing more than a

Pentax MX fitted with a humble 50 mm standard lens—a cherished gift from my father, chosen on the recommendation of my elder brother.

The first was the sacred Amarnath Yatra in 1981, undertaken with my brother. I carried exactly one roll of colour transparency film. Looking back today, I cannot help but smile at the audacity of attempting to document an entire Himalayan pilgrimage in a mere thirty-six exposures.

The following year, during an educational tour across North India with my cinematography classmates, I proudly claimed the distinction of being the only student carrying an SLR camera. Once again, constrained by my modest student budget, I travelled with just a single roll of transparency film. Every frame demanded careful thought before the shutter was released, and despite the severe limitations, I returned home with a few photographs that made the journey truly worthwhile.

A Turning Point: Wildlife and Awards

By 1986, I had built a substantial portfolio of black-and-white prints, colour prints, and colour transparencies. Around that time, I secured a commercial assignment to photograph a poster campaign for a bank. The assignment proved to be financially rewarding, enabling me to purchase a 70–210 mm f/4.5 telephoto lens—a more affordable alternative to the coveted f/4 version. For the first time, I could afford to buy film regularly and travel in pursuit of photography.

In 1987, I joined forces with my dear friend, Raju A K, who had already earned a well-deserved reputation as an exceptionally talented bird photographer. Together, we travelled extensively across the country in search of wildlife subjects. We soon realised that, to distinguish ourselves in the fiercely competitive arena of international salons, our photographs needed to offer something truly distinctive. This led us to experiment with increasingly sophisticated lighting techniques, employing two and sometimes even three electronic flash units to illuminate our avian subjects with precision and artistic control. We also ventured into the technically demanding realm of high-speed photography, striving to freeze birds in flight with impeccable sharpness and dynamic composition.

As I look through those ageing entry forms and fading postcards today, I am reminded not merely of the photographs they represent, but of an era defined by extraordinary patience, unwavering passion, and the enduring camaraderie of fellow photographers. Every image demanded months of effort, meticulous planning, and an unwavering commitment to excellence. It was a slower world, yet one in which every success carried immeasurable satisfaction. It was, without question, one of the most beautiful and rewarding chapters in the history of photography—one that I shall cherish for the rest of my life.

Salons, Salons, and More Salons: A Retrospective

In the formative years of the Youth Photographic Society (YPS), participation in photographic salons was enthusiastic, though initially confined to a small and dedicated group of members. To reduce postage costs and simplify record-keeping, a single member would collect everyone's prints and colour transparencies, carefully pack them into one parcel, and dispatch to the various salons. I would often cycle nearly twenty kilometres across Bangalore, collecting entries from members' homes before delivering them to the person entrusted with coordinating the dispatch.

As the number of participants steadily increased, I volunteered to assume responsibility for the entire operation. What began as a simple act of assistance gradually evolved into a significant commitment. I collected photographs from members, meticulously recorded every entry in the register, frequently completed the salon application forms on their behalf, organised the packing, prepared the consignments, and managed the postal dispatches. When the results eventually arrived—often months later—I updated the records with equal diligence before distributing the result cards during YPS programmes.

Looking back today, I believe it was one of the most meaningful contributions I made to the photographic fraternity. The streamlined process encouraged countless young photographers to participate in salons for the very first time, and what had once been the pursuit of a handful of enthusiasts gradually blossomed into a vibrant movement. Year after year, the number of YPS members participating in national and

international salons grew exponentially, creating a culture of excellence, healthy competition, and artistic camaraderie that enriched the Society for generations to come.

Building a Legacy at YPS

YPS was unlike any other photography club in India. Year after year, it distinguished itself by winning the coveted Best Club award at numerous All India Salons, establishing a tradition of excellence that became the envy of photographic societies across the country. As salon photography gained momentum, it evolved into a remarkable phenomenon. Increasingly, photographers took up the camera with the singular ambition of earning acceptances, winning awards, and gaining recognition in the salon circuit.

In those years, a photographer's reputation within the fraternity was measured largely by the consistency with which they received salon honours. Each acceptance enhanced one's standing, while every award strengthened one's credibility among peers. The remarkable success of YPS created an environment where excellence was nurtured, healthy competition encouraged, and photographic standards continued to rise.

As several of us began achieving consistent success in national and international salons, we were fortunate to earn the respect of the photographic community. Invitations to conduct lectures, judge competitions, and present audio-visual programmes soon followed. Looking back, I remain profoundly grateful to YPS—not merely for providing a platform to exhibit our work, but for fostering an environment that inspired us to grow as photographers and helped propel many of us into the ranks of the

"Who's Who" of Indian photography. Whatever recognition I enjoy today owes much to the encouragement, mentorship, and camaraderie that YPS so generously offered.

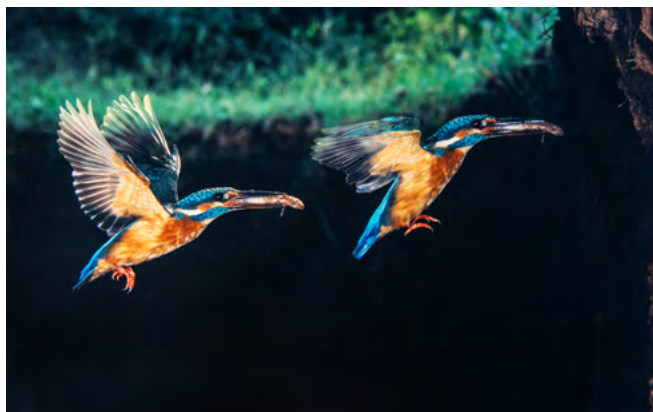
Salon Logistics (1995–2005)

Those who actively participated in national and international salons during the decade from 1995 to 2005 witnessed first-hand the extraordinary logistical undertaking required to organise these prestigious exhibitions. Every stage of the process demanded meticulous planning and an enormous investment of time and effort—from inviting judges and preparing entry forms to receiving submissions, maintaining records, announcing results, conducting exhibitions, printing catalogues, and mailing certificates, awards, and result cards. It was an immense operation sustained almost entirely through the dedication of volunteers.

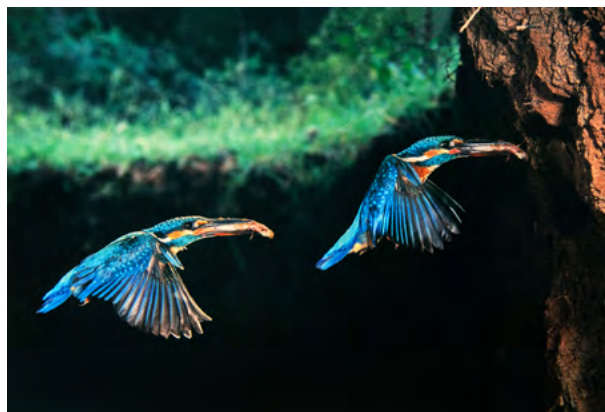
Before the digital revolution transformed photography, every aspect of salon administration was conducted manually and revolved around photographic film. Entry forms were printed in large numbers and distributed to photographers and camera clubs across the country, most commonly as single-sheet inserts accompanying the Viewfinder, the official magazine of the Federation of Indian Photography (FIP). These forms served as the primary gateway into the salon world, eagerly awaited by photographers who carefully selected, packed, and posted their entries, knowing that the results would not arrive until several months later.

The Traditional Categories

In the formative years of salon photography, competitions were elegantly simple, comprising just three principal



A new technic used in Flight pictures - 1



A new technic used in Flight pictures - 2

FIRST ALL INDIA SALON OF PHOTOGRAPHY 1994

Organized by Krishna District Amateur Photographers Society, Vijayawada

LIST OF AWARD WINNERS AND ACCEPTANCES

President: Dr. C. Sagar
Secretary: Mr. Nageswara Reddy S.S.

Chief Guest: Jagan
Dr. C. Sagar
Dr. Lakshminarayana S.S. Ch. S.

JAGGERS
Mr. M. R. Ram Reddy, MP, 142414, 1
Dr. P. Maheswari, MP, 140414

S.NO.	NAME	TITLE	SECTION	AWD	REMARK	NOTE
1.	Aravind Kumar	Black Beauty (Black Head)	M-F	1st	1st	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	2nd	2nd	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	3rd	3rd	0.5
2.	Agarwal S. S.	Black Beauty (Black Head)	M-F	4th	4th	0.5
	Agarwal S. S.	Black Beauty (Black Head)	M-F	5th	5th	0.5
	Agarwal S. S.	Black Beauty (Black Head)	M-F	6th	6th	0.5
3.	Aravind Kumar	Black Beauty (Black Head)	M-F	7th	7th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	8th	8th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	9th	9th	0.5
4.	Aravind Kumar	Black Beauty (Black Head)	M-F	10th	10th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	11th	11th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	12th	12th	0.5
5.	Aravind Kumar	Black Beauty (Black Head)	M-F	13th	13th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	14th	14th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	15th	15th	0.5
6.	Aravind Kumar	Black Beauty (Black Head)	M-F	16th	16th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	17th	17th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	18th	18th	0.5
7.	Aravind Kumar	Black Beauty (Black Head)	M-F	19th	19th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	20th	20th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	21st	21st	0.5
8.	Aravind Kumar	Black Beauty (Black Head)	M-F	22nd	22nd	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	23rd	23rd	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	24th	24th	0.5
9.	Aravind Kumar	Black Beauty (Black Head)	M-F	25th	25th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	26th	26th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	27th	27th	0.5
10.	Aravind Kumar	Black Beauty (Black Head)	M-F	28th	28th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	29th	29th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	30th	30th	0.5
11.	Aravind Kumar	Black Beauty (Black Head)	M-F	31st	31st	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	32nd	32nd	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	33rd	33rd	0.5
12.	Aravind Kumar	Black Beauty (Black Head)	M-F	34th	34th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	35th	35th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	36th	36th	0.5
13.	Aravind Kumar	Black Beauty (Black Head)	M-F	37th	37th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	38th	38th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	39th	39th	0.5
14.	Aravind Kumar	Black Beauty (Black Head)	M-F	40th	40th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	41st	41st	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	42nd	42nd	0.5
15.	Aravind Kumar	Black Beauty (Black Head)	M-F	43rd	43rd	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	44th	44th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	45th	45th	0.5
16.	Aravind Kumar	Black Beauty (Black Head)	M-F	46th	46th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	47th	47th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	48th	48th	0.5
17.	Aravind Kumar	Black Beauty (Black Head)	M-F	49th	49th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	50th	50th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	51st	51st	0.5
18.	Aravind Kumar	Black Beauty (Black Head)	M-F	52nd	52nd	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	53rd	53rd	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	54th	54th	0.5
19.	Aravind Kumar	Black Beauty (Black Head)	M-F	55th	55th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	56th	56th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	57th	57th	0.5
20.	Aravind Kumar	Black Beauty (Black Head)	M-F	58th	58th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	59th	59th	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	60th	60th	0.5
21.	Aravind Kumar	Black Beauty (Black Head)	M-F	61st	61st	0.5
	Aravind Kumar	Black Beauty (Black Head)	M-F	62nd	62nd	0.5



Nature BW prints © Satish H



Pictorial in Nature BW prints- 2 © Satish H

costs, it has also diminished an essential element that once gave salons their unique character—the opportunity for personal interaction, mentorship, and the exchange of ideas. Increasingly, organisers seek the knowledge and experience of judges without incurring the expense of bringing them together under one roof.

There was a time when judges were welcomed with warmth, treated as honoured guests, and presented with

thoughtfully crafted mementoes in recognition of the expertise and time they so generously shared. Today, an online judge may just receive little more than a note of appreciation. At YPS we still follow the tradition of offering a gift to the jury members as a token of gratitude.

The evolution of technology has undoubtedly made salon administration faster, simpler, and more economical. Yet, in that pursuit of efficiency, something profoundly valuable has been lost.

The salon was once much more than a competition—it was a vibrant gathering of like-minded photographers, united by a shared passion for learning, artistic growth, and fellowship. While the digital age has transformed the mechanics of salon photography, it can never fully replace the inspiration and camaraderie that flourished when photographers gathered together in person.

(To be continued)

• 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

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Tile Factory Hard Work



Tiles Factory Hard Work © Param Jain

"One cannot be an artist without being a highly skilled craftsman at the same time. If the ideas in a piece of work are good but the execution reflects underdeveloped skill, the message will fail to reach its goal. Artists have reversed perspective, taken liberties with proportion, invented impossible situations, introduced conflicting lighting from presumed natural sources, and upset established colour harmonies, challenging the way things have always been done." This thought-provoking observation by Ben Clements and David Rosenfeld in their book *Photographic Composition* (1979) provides an apt introduction to the image 'Tile Factory Hard Work': that photography is about possessing the skill, awareness, and imagination to transform a moment into a compelling visual story.



The photograph was shot five years ago by Master Param Jain, when he was just 14 years of age and a YPS Junior Associate Member. He was photographing at a

roof-tile factory near Ganjimata, a rural area where workers labored under the intense midday sun. Wet clay was shaped into tiles, then carried on the workers' shoulders and carefully stacked in rows on wooden racks in a covered shed to dry before being fired in a furnace until they hardened. While shooting, Param noticed this. Recognising the photographic potential, he followed them and searched for a viewpoint from which the activity could be transformed into a storytelling composition. What makes it striking is his use of challenging midday light. A shaft of natural light entering through a top window-like opening, cutting through darker surroundings, illuminating the worker on a movable ladder, gave the scene depth, drama and visual direction. Rather than allowing the harsh, conflicting light to become an obstacle, the young photographer turned it into one of the picture's strongest compositional elements. In doing so, the outcome became an example of how observation, timing, and craftsmanship can turn a routine scene into an expressive photographic composition. He

used a Canon EOS 5D Mark IV camera with a 16-35mm lens, set to a focal length of 24mm, handheld, f/4, 1/100 sec, and ISO 8000.

Param acknowledges the encouragement he received for photography since the age of nine from his father, Mr Jinesh Prasad of Moodbidri, an experienced photographer himself. His association with YPS further nurtured his interest. His preferred areas include traditional festivals, historical activities, nature and wildlife photography. Despite his young age, he has already got recognitions from photographic clubs. As a Junior Associate of YPS, he received the YPS Young Talent Award in 2020, 2021 and 2023. Besides the Askary Award in 2024, his work has also received awards from several photographic Salons, including the Under-25 GPU Ribbon, the Raffles Photography Award 2021, APU Gold Medal, and recognitions from Country of Heaven, Malgudi, Chhayapath, Ashokan, Lakdiva, SSP and the Photographic Society of Madras.

From a technical perspective, the exposure parameters are well suited to the challenging natural light of the location. He has controlled camera shake remarkably well, though handheld. The 24mm wide-angle provided good sharpness and perspective, more importantly exaggerating the strong converging lines created by the rows of racks on either side. A higher ISO rating was useful to suit challenging low light, allowing the photographer to set a usable shutter speed and aperture without resorting to artificial lighting.

Aesthetically, the photograph succeeds on several levels as follows:

- **Impact & Interest:** The image immediately commands the viewer's attention. There is an almost deliberate, carefully orchestrated quality to the arrangement of light, lines, and human activity, giving the impression of a scene composed by an

experienced pictorial photographer. At the same time, the photograph rewards repeated viewing, as its layers of geometry, light and human detail gradually reveal themselves.

- **Compositional Excellence:** The worker in red cloth, placed at the center of the frame, is the Subject. Interestingly, the subject is not placed at the 1/3rd cross, according to the conventional Rule of Thirds. Instead, Param allows the structure of the scene itself to determine the composition.
- **Leading Lines:** The light entering from the top illuminates the edges of the wooden racks on either side, creating powerful converging leading lines towards the Subject. This departure from conventional placement gives the photograph a refreshing sense of individuality.
- **Rhythm:** Repeated angular lines of the racks, alternating bands of light and

shadow, and the gradual movement toward the central ladder create a natural visual cadence. The eye travels along these lines almost like notes moving across the keys of a piano. The repetition of illuminated edges and deep shadows adds another layer of rhythm, resembling musical phrases unfolding within a larger symphony.

Param's ability to recognise and organise these visual elements is highly commendable. I wish him a long, rewarding, and successful journey in the world of art photography.

• **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.

Secretary's Note

Mentorship in Photography

YPS has always been a great platform for learning and honing one's skills in the Art of Photography, where members met on all Saturdays of the month and learnt not only from seniors but from one another. The COVID pandemic changed everything, right from how members could connect and interact with each other. At the same time, membership from outside Bengaluru increased manifold. The Executive Committee (EC) pondered how to cater to the members based out of Bengaluru. Online webinars, Workshops, Contests, salons, and WhatsApp groups kept all local and other members active, but the question 'What are we giving back to the Members?' remained unanswered.

Informal teaching and mentoring by members was happening, but there was no structured platform for mentoring. During one of the EC meetings, this question was brought up again by Madhu and finally, at the EC meeting on Feb 11, 2026, I proposed an idea of a formal YPS Mentorship Program to support new members who are hesitant to ask questions in a public forum but are desirous of learning the art. The program was to be free of charge to the mentees.

The idea was to keep the mentorship program very informal, giving room to both

mentors and mentees for friendly and easy interactions. After collective deliberations and a decision, a broadcast was made on Feb 17, 2026, for 'Mentoring in Photography' calling for interested members to register by mail, giving details of their interest in the genre, level at which mentoring is required, etc. 17 members from all over the country were enrolled. Mentees were grouped according to their requirements. In all, four groups were formed.

A guideline document for both the mentors and mentees was drawn up by Madhu Kakade and circulated to them. The mentorship program was formally launched only after all mentors and mentees agreed to the terms and conditions therein.

It is very satisfying to say that the YPS Photography Mentoring Program was launched in July 2026 and has been running very successfully under the following Mentors:

1. Basic Photography - Mr Dev R
2. Basic/advanced Photography Mr Raju A K
3. Street Photography - Mr Kishan Harwalkar
4. Salon Photography - Mr Venkatesh B S

These mentors were assigned as per the requirement of the mentees. When these Mentors were informed about this

assignment, they readily agreed and also refused to take any mentorship fee from the members of the club.

Interactions between the mentors and mentees are held on Google Meet, in person and in WhatsApp groups. It is heartening to note the wholehearted imparting of knowledge by the mentors who have been devoting a lot of time and effort for the benefit of the mentees. I honestly feel that the mentees can be more proactive and make the most use of this program to hone their skills. The first batch, which was begun with a timeline of three months, is coming to an end, and we hope to continue with a second batch.

On behalf of the EC, I thank each of the mentors for their wholehearted support of this initiative.



Prema Kakade ESFIP, EFIAP, EFIP, GPAPESGSPC, cMoL, ECPE Secretary, YPS Member, Drṣṭi Editorial Team

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In Transit: The Airport as Gallery

Across airports in Dubai, Kansas City, Milwaukee, Houston, and Mangaluru, public art reveals a different kind of gallery, one encountered not by visitors who came to look, but by travelers already on their way somewhere else.

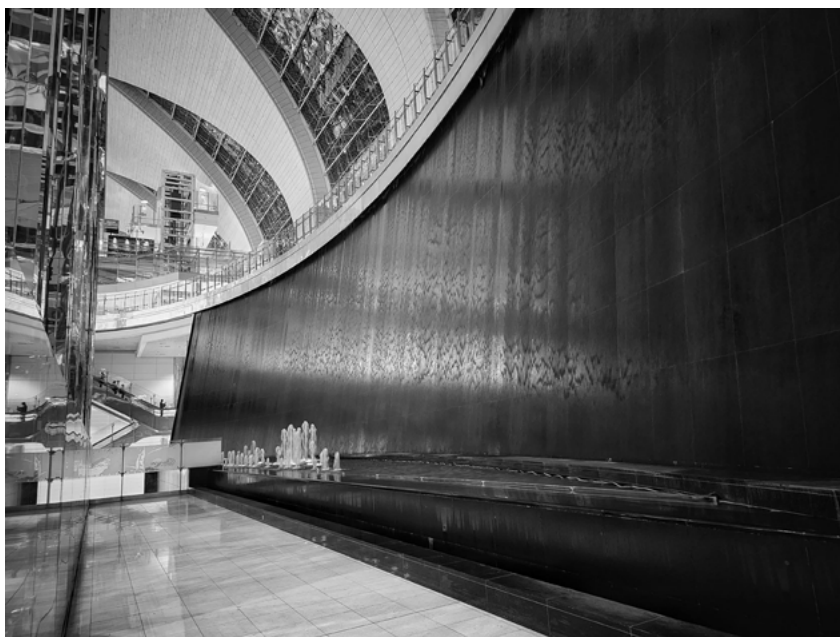
Airports are designed around movement. Their architecture urges us forward: check in, clear security, find the gate, and board the plane. Signs point, escalators carry, and announcements count down the time. Even when we are sitting still, we are usually waiting to move again.

And yet, in some of the world's busiest airports, the terminal occasionally asks us to do the opposite.

Stop. Look. Notice.

Over the years, while passing through airports in Dubai, Kansas City, Milwaukee, Houston, and Mangaluru, I began photographing these interruptions. I did not set out to make a series about airport art. The images accumulated almost incidentally, during layovers, walks between gates, or while waiting for boarding to begin.

Gradually, I found myself noticing not only the artworks but also what happened around them: the passengers who ignored them, the children who stopped, the fleeting alignments between a traveler and a mural, and the way an installation changed as the viewer moved through it. The photographs became less about recording public art and more about observing the relationship between art and people in transit.



Stillness In Transit Dubai © Thejas K R

Taken together, they suggested a larger idea. The modern airport is becoming a kind of gallery, but one unlike almost any other.

Art in a Place Designed for Movement

At Dubai International Airport, a monumental water wall dominates the space around it. Photographed in black and white, its dark surface appears almost architectural, while the surrounding curves and small human figures emphasize its scale. Removed from context, it could belong to a contemporary museum.

But context is precisely what makes it interesting.

People do not approach this wall after reading an exhibition guide. They encounter it while looking for a departure gate, finding a lounge, or waiting for a connection. The work occupies a space whose primary purpose is efficiency.

Museums are designed to slow us down. Airports are designed to speed us up.

The suspended installation at Kansas City International Airport turns that contradiction into part of the artwork itself. Ten cloud-like sculptural forms hang above the concourse, each combining a colourful background with an overlaid white framework. As travelers walk beneath them or move fast on the airport's walkways, the frames shift against the colour behind them, producing a barrier-grid animation effect.

The artwork appears to move because the viewer is moving.

That makes it unusually suited to an airport. Rather than asking passengers to stand still before it, the installation works with the natural rhythm of the terminal. The act of passing through becomes part of the experience.

Airport art does not always ask for contemplation. Sometimes it simply changes the experience of moving through space.



Colorful Clouds Overhead Kansas City © Thejas K R



The Eye Remains Kansas City © Thejas K R



Emotions in Passing Houston Hobby © Thejas K R

A Gallery with an Accidental Audience

A museum audience arrives prepared to look.

An airport audience does not.

It arrives tired, distracted, anxious, excited, late, or hungry. People are checking passports, monitoring phones, dragging luggage, entertaining children, or calculating whether they have time for coffee before boarding.

At Kansas City Airport, I photographed a large eye embedded in the floor. At first, it appears playful, perhaps slightly surreal: an eye staring upward while travelers pass over and around it.

But the tile carries the memory of another airport.

When Kansas City's airport was modernized, there was an effort to retain elements of the earlier terminal. The eye had belonged to the old airport and was incorporated into the new one rather than discarded.

Airports are architectures of impermanence. Aircraft arrive and depart. Passengers appear and disappear. Gates are renumbered, concourses are expanded, and terminals are eventually rebuilt. Yet sometimes a fragment remains.

Architecture often remembers itself this way. New railway stations retain clocks or ironwork from buildings they replaced.

Kansas City's eye performs a similar function on a smaller scale.

Its subject is also strangely appropriate. Airports are spaces of constant observation: security cameras, identity checks, scanners, and increasingly biometric systems. Yet here is an eye from the airport's own past, still looking at passengers moving through its future.

The terminal has changed. The travelers have changed.

The eye remains.

At Houston Hobby Airport, another installation approaches the human experience of travel from the opposite direction. A wall of three-dimensional emoji faces presents exaggerated expressions of joy, anxiety, surprise, sadness, and boredom.



Gateway to Tradition Mangaluru © Thejas K R



Texas in the Terminal Houston IAH © Thejas K R

Few public spaces contain such a compressed range of emotions as an airport.

There are reunions and departures, nervous flyers and excited children, missed connections and long-awaited vacations. The faces begin to resemble an emotional index of the terminal itself.

Most travelers probably pass without studying them. That indifference is part of airport art's unusual condition: its audience has not chosen to be an audience at all.

Art as a Sense of Place

One of the contradictions of contemporary airports is that they are gateways to specific places while increasingly resembling one another.

Glass walls. Polished floors. Security lanes. Retail stores. Departure boards. Coffee shops.

Remove the signs and, for a moment, one international terminal can seem remarkably similar to another.

Art can resist that anonymity.

At Mangaluru International Airport, a large traditional work depicting deities and sculptural figures introduces a distinctly local visual language into the contemporary airport environment. The contrast between cultural imagery and functional surroundings gives the work much of its presence.

An airport is often a visitor's first encounter with a city and the final image carried away from it. Public art can therefore become more than decoration. It can act as an introduction—a compressed statement about the place before the traveler reaches the streets outside.

Houston's George Bush Intercontinental Airport approaches identity differently.

There, an elaborately decorated art car topped by an enormous armadillo turns regional character into humor and spectacle. Children and adults gather around it, inspecting the details. The work feels unmistakably Texan, not because it presents a formal civic emblem, but because it embraces eccentricity.

Mangaluru speaks through tradition.

Houston speaks through playfulness.

Both make the terminal feel less interchangeable with the thousands of others through which travelers move.

But airport art does not exist in a neutral environment. Airports are carefully controlled spaces in which architecture, signage, retail, security, and civic branding compete for attention. Art may express local culture, but it can also package that culture into something immediately legible to a passing visitor.

The airport gallery does not simply display identity.

It helps construct it.

When People Complete the Artwork

For a photographer, the artwork itself is often only half the picture.

The other half arrives by accident.

At Houston Intercontinental, I photographed a man walking past a brightly coloured mural filled with dolphins and flowing forms. His stride echoed the movement implied by the painted animals behind him.

For an instant, the traveler and the dolphins seemed to be moving together.

It was not something the artist could have designed, nor something I could have staged. It existed because one person crossed one piece of public art at one particular moment.

This is where airport art becomes especially interesting photographically.

A static installation is continually rewritten by the people passing through it. Someone rushing for a flight produces one relationship; a child stopping to stare creates another. Reflections, luggage, gestures, and chance alignments briefly transform the work.

The challenge, then, is not simply to make an accurate record of an installation. The more interesting photograph may occur around it in the temporary relationship between the artwork, architecture, and the people who have no intention of becoming part of the composition.

Sometimes the photograph happens in that layer.

Where Art, Architecture, and Commerce Blur

Dubai provides a fitting place to end because its airport repeatedly dissolves the boundary between art, design, luxury, and commerce.

In one photograph, an illuminated Mini sits beneath a large circular retail structure, its edges outlined by warm light against the cool architecture around it. The polished floor reflects the car, doubling its theatrical presence.

Is it art?

Advertising?

Product design transformed into spectacle?

Perhaps the answer matters less than the uncertainty.

Airports increasingly borrow the visual language of galleries: dramatic lighting, monumental installations, polished surfaces, and carefully controlled sightlines. At the same time, luxury brands borrow the language of art. A commercial display can resemble an installation; an architectural feature can resemble sculpture; public art can become part of a city's branding.

The distinction becomes difficult to maintain.

And the airport itself is hardly a neutral gallery. The route through it is predetermined. Passengers are directed by architecture, security, and signage. Their attention is competed for by commercial displays, public art, screens, and announcements. Unlike visitors to a museum, they cannot simply wander where they please.

In that sense, the airport may be one of the most controlled exhibition spaces imaginable.

Yet something unpredictable still happens within it.

A traveler notices an object he was not looking for. A child stops before a sculpture. Someone looks up from a phone. A photographer sees a stranger briefly align with a pair of painted dolphins.

The airport has always been a transitional space, somewhere between where



Swimming Through Transit Houston IAH © Thejas K R



Art or Advertisement Dubai © Thejas K R

we were and where we are going. Art complicates that transition. It gives the eye somewhere to linger even while the body keeps moving.

Perhaps that is what makes airport art so unusual.

We rarely travel to see it. We do not plan our journeys around it. We may not even know it is there.

We simply encounter it on the way to somewhere else.

• 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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Hyperfocal Distance

The Art Of Getting More Of Your Picture Sharp

There are few things more frustrating in photography than making a beautiful landscape, only to discover later that the magnificent mountain is sharp, but the interesting little rock, fern or flower in the foreground has decided to take the day off.

We have all been there.

The usual reaction is predictable: “I should have stopped down more.”

So we go from f/8 to f/11, then f/16, and if we are particularly desperate, f/22. At this point the camera is happy, the photographer is hopeful, and diffraction is quietly rubbing its hands.

There is, however, a much more intelligent way of distributing depth of field: hyperfocal focusing.

Hyperfocal distance is not a mysterious setting hidden somewhere in the camera menu. It is simply a way of deciding where to focus so that the available depth of field is used as efficiently as possible.

And once understood, it can make a surprisingly large difference to landscape, tabletop and product photography.

So, what exactly is hyperfocal distance?

In simple terms, the hyperfocal distance is the closest distance at which you can focus a lens at a particular aperture and still have everything from approximately half that distance to infinity within the accepted depth of field.

That last phrase—accepted depth of field—is important.

When we focus a lens, there is only one precise plane that is actually in focus. Everything in front of and behind that plane is technically out of focus to some degree.

So why do we call it sharp?

Because the amount of blur is small enough that our eyes cannot distinguish it from a perfectly focused point.

This is where the rather grand-sounding Circle of Confusion enters the story.

The Circle of Confusion

Don't let the name frighten you. It sounds like something that happens at

a photography club meeting when six photographers disagree about which lens is best.

Optically, it is quite simple.

Imagine photographing a tiny point of light. When the lens is focused exactly on that point, the light rays converge precisely on the sensor.

Now move that point farther away or closer to the camera. The rays no longer converge exactly on the sensor. Instead, they form a tiny circular blur.

If that circle is sufficiently small, we perceive it as a sharp point.

That maximum acceptable diameter is called the Circle of Confusion (CoC).

The conventional CoC used for full-frame photography is approximately 0.03 mm, although different standards and calculators use slightly different values. The important point is that the Circle of Confusion is an assumption about what we are willing to accept as sharp. It is not a magical property of the lens.

And this explains something photographers often forget:

Depth of field is not absolute.

A photograph printed at 8 × 10 inches and viewed from a normal distance can appear beautifully sharp. Enlarge the same photograph enormously and inspect it from 20 centimetres away, and suddenly our definition of “sharp” becomes much less generous.

So hyperfocal distance is a practical photographic calculation, not a promise from the lens manufacturer.

The formula - The conventional formula for calculating hyperfocal distance is:

$$[H = \frac{f^2}{N \times c} + f]$$

Where:

H = hyperfocal distance

f = focal length of the lens

N = f-number

c = Circle of Confusion

It looks more intimidating than it really is. Let's take a real example. Suppose we are using a full-frame camera with:

24mm lens

f/11

CoC = 0.03mm

Then: $[H = \frac{24^2}{11 \times 0.03}]$

which gives approximately 1.75 metres. So, if we focus at roughly 1.75 metres, the theoretical depth of field extends from approximately 0.87 metres to infinity. So the magic is - instead of focusing on infinity and wasting a lot of the available depth of field behind the focus point, we move the focus point towards 1.75m and make the depth of field work harder.

Now an important thumb rule of “approximately half”

This is one of the most useful characteristics of hyperfocal focusing. When a lens is focused at its hyperfocal distance, the near acceptable limit is approximately half the hyperfocal distance, while the far limit extends to infinity.

Eg. In the above 24mm lens, placing the focus at 1.75 meters gives a starting hyperfocal from 0.87 meters (which is half of 1.75m) to infinity.

So:

Focus at 10 metres → approximately 5 metres to infinity

Focus at 4 metres → approximately 2 metres to infinity

Focus at 2 metres → approximately 1 metre to infinity

It is almost as though depth of field has been put on a diet and told to spread itself more efficiently.

What happens when we change the aperture?

The formula immediately tells us that aperture has a major effect. We stop down, the hyperfocal distance becomes shorter.

For a 24mm lens on a full-frame camera, using a conventional 0.03mm Circle of Confusion, the approximate figures are as in the following table (Table 1)

Aperture	Approx hyperfocal distance
f/4	48 m to infinity
f/56	34 m to infinity
f/8	24 m to infinity
f/11	175 m to infinity
f/16	12 m to infinity

Table 1

These are useful numbers to understand, but they should not be treated as sacred commandments. And here is where photography becomes more interesting than mathematics. Stopping down gives us more depth of field—but eventually diffraction begins to reduce fine detail. So f/22 is not automatically better than f/11 simply because the depth of field is greater.

Sometimes the photographer who proudly says, “I always shoot landscapes at f/22,” is simply using a smaller aperture to compensate ‘for not deciding where to focus’. The lens, meanwhile, may be wondering what it did to deserve this treatment.

Focal length makes an even bigger difference

The formula contains another important clue:

$H \propto f^2$

The focal length is squared. This means that increasing focal length has a dramatic effect on hyperfocal distance. A 20mm lens has a relatively short hyperfocal distance. A 24mm lens

has a longer one. A 35mm lens has a considerably longer one. And by the time we get to 100mm, the hyperfocal distance becomes much greater. This is why hyperfocal focusing is particularly useful with wide-angle lenses. A surprising hidden truth isn't it?

Application 1: Landscape Photography

This is where hyperfocal focusing really earns its keep. Imagine standing in the Western Ghats with a magnificent landscape in front of you. There is a fern only a metre away.

Behind it are trees at 20 metres. Behind them are mist-covered hills several kilometres away. You want the fern, trees and distant hills to appear sharp. If you focus on the distant hills, you may



Pic 1



Pic 2

Pictures 1 and 2 are examples of landscapes that extend to infinity. Here, hyperfocal focusing keeps everything acceptably sharp, right from the immediate foreground to infinity. Simply focusing at infinity may cause the nearer foreground to fall outside the depth of field.

sacrifice the foreground. If you focus on the fern, the distant landscape may suffer. The solution is to deliberately place your focus somewhere between the two.

Suppose our 24mm lens is at f/11 and our hyperfocal distance is approximately 1.75 metres.

We focus around 1.75 metres. The acceptable depth of field then extends approximately from 0.87 metres to infinity. Our fern at one metre is comfortably inside the calculated range, while the hills remain within the far limit. That is the real advantage of hyperfocal focusing: we are not merely focusing on

the subject; we are managing the entire depth of the photograph.

Don't focus blindly at infinity

There is an old habit among many landscape photographers of simply turning the lens towards infinity and assuming that everything is now sharp. Infinity is not a magic button.

When the lens is focused at infinity, the depth of field extends backwards from infinity, but some potentially useful foreground depth is sacrificed. Hyperfocal focusing deliberately brings the focus point closer. However, there is an important

caveat. The calculated hyperfocal distance depends upon the Circle of Confusion and therefore on assumptions about viewing and enlargement. A huge exhibition print viewed closely demands more stringent standards of sharpness than a small magazine reproduction. For critical work, it is sensible to check the foreground and background using live view and magnification.

In other words:

Use the mathematics to get close; use your eyes to make the final decision.

Application 2: Macro Photography

Here things become more complicated. And this is where many explanations of hyperfocal distance become misleading. Hyperfocal focusing is not normally the solution to extreme macro photography. Why?

Because as magnification increases, depth of field becomes extraordinarily shallow.

At true macro distances, we may be trying to photograph a beetle where the head is only a few millimetres deeper than the abdomen. We stop down. We stop down some more.

Then we stop down until the aperture is so small that diffraction begins to soften the very detail we were trying to preserve. At this point, hyperfocal focusing cannot

perform miracles. The better solution for serious macro work would rather be focus stacking. We make a series of photographs, each focused at a slightly different distance, and combine the sharp portions of those images into a single photograph, usually on a stacking software. This allows us to retain excellent lens resolution while achieving a depth of field that would be impossible in a single exposure. So hyperfocal focusing and focus stacking should not be confused.

Application 3: Tabletop Photography

Tabletop photography is another area where this principle becomes extremely useful.

Imagine a still-life arrangement with objects at different distances from the camera.

A bowl is 40cm away.

A bottle is 60cm away.

A small decorative object sits at 90cm.

The background is farther away.

Simply focusing on the centre object may leave the front and rear objects outside the desired depth of field. The photographer can use aperture and focus placement intelligently to distribute the available depth of field across the arrangement. But there is another trick worth remembering:

Camera position influences the problem enormously. Moving the camera farther away and choosing an appropriate focal length can give us more manageable depth of field, although it also changes perspective and composition. For a static table top subject, focus stacking can then take us even further.

So the professional approach is not:

"Which aperture gives me everything sharp?"

It is:

Where should the camera be? What focal length should I use? What aperture gives the best optical performance? Where should I focus? And do I need stacking?

These are much more intelligent questions.

Application 4: Product Photography

Product photography is perhaps the most underrated application of these principles.

Take a watch. The front edge, dial, crown and rear portion may all lie at different distances from the camera.

Or take a bottle photographed at an angle. Stopping down gives us more depth of field, but excessive stopping down introduces diffraction.

Hyperfocal principles can help us make the most efficient use of the depth of field available from a single exposure. But when absolute sharpness is required across a deep subject,

professional product photographers frequently turn to focus stacking. This is especially important today because high-resolution cameras are unforgiving. The old days when a slightly soft photograph could hide behind film grain are gone. Today's 45- or 60-megapixel camera examines our work with the enthusiasm of a forensic investigator. Its interesting to note that today software stacks images but the concept of focus stacking is age old practice that was simply worked Manually post shoot.

A practical photographer's rule

The most important thing to understand is this:

Hyperfocal distance does not make everything perfectly focused. There is still only one true plane of focus. Everything else is technically defocused, but the blur remains sufficiently small to be perceived



Picture 3, where the flowers are large from front to back, or have a considerable depth, requires hyperfocal focusing to get the entire flower acceptably sharp, unless some areas are deliberately left out of focus for creative effect. A broad-based formula for calculating hyperfocal focus is to focus at a point where approximately 35% of the subject lies in front and 65% behind. For example, if your subject is from 1 inch to 10 inches deep, focus at about 3.5 inches, at f/11.



Picture 4 has an almost identical setup, but because the hyperfocal distance has been calculated and adjusted, we see a completely acceptable focus throughout the picture. Pictures 1 and 2 were shot on a Hasselblad medium-format camera, which has a very shallow depth of field. Therefore, hyperfocal focusing becomes essential—the larger the format, the more important it is.



Picture 6 - Another important application of hyperfocal focusing is in short landscapes—that is, landscapes that do not extend to infinity. In this example, the waterfall extends from about 2 metres to 6 metres. Calculating and setting the hyperfocal distance will give you acceptable focus throughout the entire waterfall, from the foreground right up to the point where the waterfall begins.



Picture 5 - Perhaps the best use of hyperfocal focusing is on tabletops with products or elaborate setups. Here, the focus is placed at the centre of the middle glass, while the glasses behind it have gradually fallen out of focus. This is where hyperfocal focusing truly works.

Lens	f/56	f/8	f/11	f/16	Depth of Field
20 mm	143 m	100 m	073 m	050 m	to infinity
24 mm	343 m	240 m	175 m	120 m	to infinity
28 mm	467 m	327 m	238 m	163 m	to infinity
35 mm	729 m	510 m	371 m	255 m	to infinity
50 mm	149 m	104 m	758 m	521 m	to infinity

Table 2

as sharp. That distinction is crucial. And it also explains why hyperfocal tables produced for different cameras or formats may give different answers. The Circle of Confusion depends upon the sensor or film format and the assumptions used in the calculation. Larger the format more sensitive the hyperfocal is.

A Small Field Reference

For a full-frame camera and a conventional CoC of 0.03 mm, here are some approximate hyperfocal distances, as shown in Table 2 that follows:

These are approximate values and should be regarded as a practical guide rather than laboratory measurements.

This article, these examples and the calculations may make hyperfocal focusing seem elaborate, but once you become familiar with a little practice, you automatically begin calculating the focus point. It comes as natural and effortless as driving a car.

A Final Thought

Photography is often described as the art of capturing the decisive moment

But sometimes the decisive moment is not when we press the shutter. It is ten seconds earlier—when we decide where to focus.

• Raju A K, AFIAP



Raju A K, a member of YPS since 1980, 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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YPS City Market Photo Walk - One Portrait at a Time



A two-day story of clicks, connections, and community

There is a particular kind of magic that happens when a photographer lowers the camera just long enough to have a conversation. On the Sunday morning of 12th July, a few members of the YPS (Youth Photography Society) club set out to chase exactly that magic at the city market — not in pursuit of dramatic light or award-worthy composition alone, but in pursuit of something far more fundamental to the craft: Trust.

The Brief: More Than Just a Photo Walk

The assignment handed to the club members that morning was deceptively simple — head into the bustling lanes of the city market and photograph the vendors at their stalls. But beneath the surface of this brief lay a deeper intent. This wasn't merely an exercise in street photography technique; it was a masterclass in the human side of the craft. Street and documentary photographers know this challenge well: a vendor mid-sale, hands full, eyes wary of a stranger's lens, is far more likely to turn away than to smile. The real test for the YPS members wasn't just framing the shot — it was earning the moment before the shutter ever clicked. Striking up a conversation, asking permission with genuine warmth, and putting a subject at ease is a skill that no manual





settings dial can teach. It is learned only on location, frame by frame, rejection by rejection, until a vendor's hesitation turns into an easy nod of approval. For the photographers of YPS, this was practice in its truest form — not of aperture and shutter speed, but of rapport, patience, and respect.

Selecting the Best, Honoring the Subjects

In the days that followed the walk, the club curated the finest frames from the morning's shoot. The selection process wasn't just about technical merit — sharp focus, good light, strong composition — but about which images best honored the vendors who had opened up to the lens. These chosen photographs were

sent to print, transforming fleeting digital captures into tangible keepsakes.

The Handover: Closing the Loop

Two weeks later, on the morning of 26th July, a Sunday, the YPS club members returned to the same market — this time not with cameras raised, but with printed photographs in hand. One by one, the vendors who had trusted a stranger with a camera were presented with portraits of themselves at their own stalls, framed in the ordinary dignity of their daily work. It was a full-circle moment. What began as a request for permission on the 12th ended as a gesture of gratitude on the 26th July. The vendors, many of whom had never seen a professional photograph

of themselves at work, received their prints with visible delight — a simple but powerful reminder that photography, at its best, gives back to those who make the image possible.

A Two-Day Success Story

Spanning two separate mornings and thirteen days apart, this initiative by YPS proved to be far more than a routine club outing. It was a lesson in the ethics of street photography, a workshop in human connection, and a heartfelt community gesture rolled into one. The members walked away with sharper instincts behind the lens and a stronger appreciation for the people who so often become their subjects. For YPS, the city market photo walk stands as a shining example of what photography can be when it moves beyond the frame — a craft not just of capturing life, but of honoring it.

• Mohan Krishnappa



Mohan Krishnappa YPS Member is a Bengaluru-based IT professional by day and a portrait photographer by calling, drawn increasingly to the discipline of fine art portraiture and the restless energy of street photography. His work sits at the intersection of the two — the deliberate, sculpted intimacy of a studio portrait and the unscripted, fleeting truth of a stranger caught mid-gesture on a city street.



Handing over pictures



Collage of prints from participants



© Anitha Mysore



© Dr Prashant Kulkarni



© Kiran Bhat



© Manju Vikas Sastry



© Mohan Krishnappa



© Prema Kakade



© Minnu Kejriwal



© Rohit Kundu



© Sandeep A

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Frames 2026 Vertorama Beyond the Frame

A Photography Exhibition on the occasion of World Photography Day



World Photography Day is not merely a day to celebrate photographers or cameras. At a deeper level, it is a day to reflect on what photography has done to human culture, memory, knowledge, and the way we see the world; a world that has learned to think, remember and communicate visually.

Today, photography is no longer restricted to professional photographers. Billions of people take photographs every day. The smartphone has transformed photography from a specialised practice into an everyday human activity. That makes the occasion even more interesting, and the most meaningful reason to celebrate. World Photography Day is not about looking at what photographers have created, but about how photography has changed the way humanity sees.

Continuing its tradition of exploring a unique theme each year for its Member Exhibition, the executive committee (EC) decided on having the theme Vertorama, a vertical panorama—created by stitching multiple vertical or horizontal images together. The theme for the year's exhibition was announced to members.

Sufficient time was allowed for members to submit two images of their choice

for the exhibition, out of which one was chosen for display. Since some of the members expressed difficulty in making real Vertorama pictures, the EC decided to allow members to submit cropped pictures so long as they conformed to the specification.

The exclusive exhibition was held at the premium Art Gallery, Karnataka Chitrakala Parishath, Bengaluru, where members' pictures were printed, framed and displayed. This exhibition, featuring photographs across genres, was held on August 29 and 30. A total of 79 members participated in the celebration, making it a vibrant showcase of the diverse photographic practices within the YPS community.

The theme for this year was Frame 2026-Vertorama: Beyond Frames. The image that was selected for display was in a distinctive 16 × 36-inch format, while the second image was reproduced as a 2 × 5-inch magnet.

The framed photographs were subsequently returned to their respective members, making the event not only a celebration of photography but also a personal experience of seeing one's work translated into a tangible, exhibition-ready form.

Preparing for the Celebration

The preparation for the celebration began well in advance of the exhibition. YPS was particular about accepting only stitched images that adhered to the prescribed format, making it essential for members to understand the concept and technical requirements of Vertorama.

To facilitate this, YPS organised a series of workshops introducing members to the concept of Vertorama photography- what it is, how to create it, and the technical considerations involved. The theory and technical aspects were explained through an online session by Hardik P Shah, followed by practical application through an on-location workshop by Gautham Ramesh at Orion Mall, Bengaluru.

As the date for the exhibition drew closer, the atmosphere among the team, who worked behind the scenes, was palpable. Koushik, Kartik, Minnu and Ganesh planned the interactive sessions for the visitors. Vikas took charge of printing and framing while Anitha Mysore and Prema Kakade curated and finalised the hanging plan. Fridge magnets were made by Sai Prakash K at his studio. Chethan and Hardik pitched in with their creatives for the title cards, and along with Tejas were



A Panoramic View of the Hall



Executive Committee being honored



Senior YPS members bonding



Students of photography

instrumental in making the creatives for participants to post on their social media, which created a lot of anticipation amongst the participants' friends and relatives. Rakesh was assigned the task of capturing memorable moments of the event. Madhu Kakade and Girish Ananthmurthy ensured that the event got media publicity in leading English and Telugu newspapers.

The Exhibition

The response from members was encouraging, with enthusiastic participation and a large turnout for the sessions. These workshops not only helped members understand the technique but also enabled them to experiment with the format and approach the exhibition with greater confidence.

Alongside the display of images, two days of engaging activities were planned for both YPS members and visitors.

One of the highlights was Reframe: Shoot, Share, Win, an interactive activity that encouraged participants to think creatively and look beyond conventional photographic frames. Simple props, lights, a backdrop screen, and tables were provided at the venue, allowing participants to experiment, create, and photograph their ideas on the spot. YPS



Winners of Reels Contest



Winners of On The Spot Shoot Contest



Winners of The Most Voted Pictures

memorabilia were given away to the winning images in two categories, one for participants above 18 years of age and another for youth below 18.

Visitors were also invited to vote for their favourite images, with prizes awarded to the top three authors who received the highest number of votes. Another popular activity encouraged participants to shoot reels within the exhibition hall, with prizes presented for the best reels.

A selfie booth was created where visitors could have their picture taken. This was a big attraction of the event.

Together, these activities transformed the exhibition from a conventional display into an interactive celebration of photography, creativity, and community.

The Response: Appreciation from Members and Visitors

Wide publicity was given to the exhibition through social media. With members sharing a 'Meet Me' at the Photography Exhibition poster on Facebook and Instagram. The exhibition also received good coverage in the print media, both before and after the event.

Many participants and visitors expressed their happiness and appreciation for the way the entire event was conducted. The



Members making memories



change to: 16x40 in. Vertorama of Jog Falls by Prema Kakade presented to Mr Dayananda B, ADGP, by Vikas Sastry, Girish Ananthamurthy and Ajay Yogi



Fun at photobooth

feedback from visitors was filled with accolades and appreciation. Some of the comments included:

"The photos displayed an inner story with every passing frame. Loved the moments captured."

"...great work... strong efforts... thanks for making us happy with beautiful pictures."

"Mind-blowing, can't believe..."

"Very new concept, loved the pics."

"Spectacular and evoking."

"Another name of Excellence."

Members' Reflections

The members' responses reflected their appreciation not only for the exhibition

but also for the effort, innovation, and teamwork that went into its planning and execution.

"As usual, a carefully curated exhibition with a new ideology in arranging pictures. The second picture being given back was very much pleasing to the members who participated. With new ideas every year, YPS is making its members understand photography in all the ways possible."

— Vinod Kumar

"I express my sincere appreciation for the flawless execution of FRAMES 2026 – Vertorama: Beyond the Frame. The exhibition was an outstanding success and a true testament to your vision and hard work. The chosen theme of vertical panoramas pushed our creative boundaries, and the curation

of the prints beautifully showcased the unique perspective of our club. From the seamless logistics to the engaging interactive elements like the 'Shoot, Share & Win' challenge and the photo booth, every detail was handled with immense professionalism. Your dedication continues to make our photography club a thriving and inspiring community. Congratulations on a phenomenal event!"

— Arun Kumar Madhavan

"...Three cheers for the enthusiasm and team spirit of YPS, which was visible at every step from beginning to end and because of which the exhibition was a great success and a memorable one."

— Durgesh Nandini

"...it was carefully curated by the committee and exhibition team. Hats off to the team who have been working tirelessly to plan every single thing and execute it. Have a good rest with happy faces for having successfully completed yet another landmark exhibition."

— Ananth Kamat

"...The exhibition had great variety and quality within the domains of a restrictive aspect ratio. I commend all the exhibitors and thank all the organisers for their dedication and efforts for this successful show..."

— Arfan

The exhibition also witnessed the remarkable commitment of members who travelled from hundreds of kilometres away, overcoming distance, time constraints, and other challenges simply to be part of the celebration.

Along with the Executive Committee, a dedicated team of volunteers meticulously planned and executed the various aspects of the event. Their attention to detail, coordination, and teamwork ensured that FRAMES 2026: Vertorama - Beyond the Frame became not just an exhibition, but a memorable celebration for the YPS community.



Dr Minnu Kejriwal PhD

Dr Kejriwal, An Art historian and a Visual artist, Director, YPS, Bengaluru and Member, Drṣṭi Editorial Team. Her work blends academic inquiry with creative expression; passionate about architecture, landscapes, travel, and cultural photography.

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The Maha Kumbh Mela – Power of Faith



In continuation of the webinar series, the YPS Saturday Meet featured a presentation by Mr Namas Bhojani titled “The Maha Kumbh Mela - Power of Faith” on Jul 18, 2026. Through his photographs, he took the audience into the extraordinary world of the Maha Kumbh Mela, held once in 144 years unlike the regular Kumbh Mela held every 12 years in India.

Namas Bhojani is a Bangalore-based freelance photojournalist, photo editor, and fashion and lifestyle photographer. His experience as a photojournalist was evident in the way he approached the Maha Kumbh, not merely as a grand religious gathering, but through the people, rituals, and everyday encounters that give the Mela its distinctive character.

The photographs presented during the session revealed strikingly different facets of the Maha Kumbh. A close portrait of a pilgrim emerging from the water, eyes closed and wet hair framing his face, captured a quiet moment of inward experience. In contrast, another frame was filled with a vibrant procession of saffron-clad devotees, flags, garlands and decorated vehicles, conveying the colour, energy and sheer density of the gathering.

What distinguished the series was Mr Bhojani’s eye for contrasts within the Mela. The quiet intensity of ritual sits alongside smiling faces and the colourful presence of a flute seller. His compositions shift between tightly observed portraits and crowded frames, using expression, colour and scale to reveal a gathering that is at once sacred, social and intensely human.

Together, these photographs moved between solitude and spectacle, ritual and everyday life, individual faces and immense crowds. Mr Bhojani’s presentation offered the audience not simply a record of the Maha Kumbh, but a lively and intimate photographic journey through its many layers, revealing the people, colour, devotion and human experience behind the power of faith.



© Namas Bhojani



© Namas Bhojani

DNA of Fashion Photography Decoded

On 8th August 2026, the YPS Online Meet had the privilege of hosting B K Agarwal for a deeply engaging session titled “DNA of Fashion Photography Decoded.” His presentation offered valuable insights into the evolving landscape of global fashion photography and the thought process behind creating an effective fashion image.



With extensive experience in the field, Binay Agarwal focuses on fashion, glamour and portrait photography. Beginning with the basics of fashion photography, he gradually moved into the intricate details that distinguish fashion, glamour and portrait photography. He explained how each genre demands a different approach, purpose and understanding from the photographer.

An interesting part of the presentation was the changing role of models and products in fashion photography. He spoke about how, in earlier times, models were often used more as props while the product remained the principal highlight of the photograph. With changing trends, fashion photography has evolved considerably, bringing greater emphasis to the model, styling, expression and the overall visual statement.

Agarwal also reflected on an earlier era of fashion photography, when recognition was based not merely on the images or body of work, but also on the calibre and qualities of the photographer behind them. He also spoke extensively about the colour of light and its influence on the mood and character of a fashion photograph. His discussion on the extensive use of wide-angle lenses offered another perspective on how lens choice can shape composition and visual impact.

With his years of experience as a senior photographer, B K Agarwal made the session as much about learning as about viewing photographs. Rather than merely showcasing his work, he shared the understanding and insights gained through years of practice, making the presentation a valuable learning experience for photographers. By moving from fundamentals to finer distinctions



The Enchantress © B K Agarwal



A touch of gold © B K Agarwal

within fashion photography, B K Agarwal decoded the genre in an accessible manner, making the session informative and useful for photographers seeking to understand the craft beyond its glamorous surface.



Dr Minnu Kejriwal PhD

Dr Kejriwal, An Art historian and a Visual artist Director, YPS, Bengaluru and Member, Dr̥ṣṭi Editorial Team. Her work blends academic inquiry with creative expression; passionate about architecture, landscapes, travel, and cultural photography.

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YPS – A Remarkable Journey in Photographic Salons

The Youth Photographic Society (YPS) has recently crossed a remarkable milestone of **500 Best Club awards**, marking an extraordinary journey in the world of photographic salons.

While YPS had been participating in salons for several decades and had won Best Club awards, these successes were relatively few and far between. A significant transformation began in **September 2018**, when a WhatsApp group was created to motivate and encourage YPS members to participate actively in photographic salons. What began as a simple initiative soon developed into an enthusiastic and energetic team effort. The Salon group, then led by Krishna Bhat and Digwas Bellemene, with strong encouragement from the then President of YPS, H Satish, brought a new momentum to salon participation.

The results were immediate. In just **four months in 2018**, YPS won **25 Best Club awards**, at both national and international salons. The momentum continued into 2019, which proved to be a bumper year, with **56 Best Club awards** coming YPS's way.

The onset of COVID-19 in 2020 brought about a major transformation in the salon landscape. With most salons moving online, the number of salons and circuits increased sharply. YPS embraced this new environment with remarkable enthusiasm and won an unprecedented **114 Best Club awards in 2020**—a record that remains unbeaten as the highest number of Best Club awards won by YPS in a single year.

The subsequent journey has been equally impressive:

Year	Best Club Awards
2018	25
2019	56
2020	114
2021	59
2022	34
2023	47
2024	68
2025	52
2026*	50+

2026 figure at the time of writing.



National and International Success

Of the 500+ Best Club awards, 279 have come from International Salons. Of these, 51 were won at salons hosted by foreign countries, including Bulgaria, Brazil, Cyprus, Germany, Greece, France, Nepal, Romania, Scotland, Slovenia and Sri Lanka.

This international success reflects the growing confidence of YPS photographers and the recognition their work has received well beyond India.

YPS – Both Participant and Host

There is another remarkable dimension to this journey. During the last eight and a half years, YPS itself has organized 17 photographic salons—8 National and 9 International Salons.

In terms of results, YPS members emerged as the top-performing club in every single

one of these 17 salons. However, as the host club, YPS was not eligible to receive the Best Club award. Thus, there are 17 occasions during this period when YPS was, in terms of scores, the leading club, but the corresponding Best Club award could not be added to its tally.

This is a significant achievement and demonstrates the depth and consistency of participation by YPS members—not only when competing in salons organized by others, but also in YPS Salons.

The Trophies Behind the Numbers

The Best Club awards are not merely statistics. All the Best Club trophies received by YPS have been displayed at the YPS Hall, creating a remarkable visual record of this journey.

However, ensuring that every declared Best Club award actually reaches YPS has itself been no mean effort. Winning the award is often only the beginning. Many



Best Club Awards Display in YPS Hall

trophies have required repeated follow-up with Salon organizers before they were finally received. On occasions, trophies have arrived broken or damaged, and the responsibility has once again fallen on the YPS Secretary, Prema Kakade, to pursue the organizers and have them replaced.

Thus, behind the impressive collection of trophies at the YPS Hall lies considerable unseen effort—emails, reminders, follow-ups and persistence to ensure that every achievement is properly received, recorded and preserved.

Best Entrant Awards and Cash Prizes

The success of the Salon group has not been limited to Best Club awards. Over the years, many YPS members have also won Best Entrant awards at various salons, adding an important individual dimension to the club's collective success.

Several Best Club awards have also carried cash prizes, and YPS has won more than ₹1 lakh in cash prizes from Best Club awards alone. These prizes provide a tangible measure of the success achieved through the collective efforts of YPS members.

From Salon Participation to Distinctions

Perhaps the most significant outcome of this journey has been the impact on individual photographers.

Almost all members who have actively participated in salons have, over time, earned various photographic distinctions, both nationally and internationally. For many, what began simply as participation in salons and an effort to contribute to YPS's Best Club scores gradually

developed into a journey of personal achievement, learning and recognition.

The attainment of distinctions has opened new and previously untapped avenues for many YPS photographers. Salon participation has helped them refine their skills, gain confidence, discover new photographic genres and, in many cases, find opportunities that they may not otherwise have encountered.

For several members, the journey has progressed from participant to award winner, from award winner to distinguished photographer, and eventually to jury member, mentor and contributor.

Many YPS members have gone on to serve as jurors at national and international salons, thereby contributing to the very photographic ecosystem in which they began their own journey. Several have also been entrusted with responsible positions in apex photographic organizations, enabling them to contribute to the growth and development of photography at a larger level.

Others have taken their knowledge and experience beyond the salon circuit by conducting workshops, sharing their expertise and contributing articles and features to photographic magazines and publications across the world.

In this way, the salon initiative has created a virtuous cycle:

- Participation leads to recognition
- Recognition creates opportunities
- Opportunities create contributors
- Contributors strengthen the photographic community

A Journey That Continues

What makes this achievement particularly special is that it has always been a collective effort. Members encouraged one another, shared experiences, celebrated successes and, most importantly, created a culture in which participation became an integral part of YPS's photographic journey.

The initiative that began with a WhatsApp group in September 2018 has grown into a sustained movement that has produced hundreds of Best Club awards, numerous Best Entrant awards, individual distinctions and, more importantly, a generation of photographers who have gone on to contribute to photography in many different ways.

YPS continues to nurture and strengthen its Salon group under the current Salon lead Venkatesh B S, ensuring that the spirit of participation, learning and healthy competition continues to thrive.

The 500 Best Club milestone is therefore much more than a number. It is a testament to teamwork, enthusiasm, dedication and perseverance. The trophies displayed at the YPS Hall tell only part of the story. The greater legacy lies in the photographers who have grown through this journey and gone on to become jurors, mentors, leaders, writers and ambassadors for photography across India and the world.



Anitha Mysore, EFIAP/d2, MFIP, GMPSA, ARPS, GPUCR-4, c*MoL**
Jt Secretary, YPS
Representative for PSA

PSA Interclub Round 3 and End-Of-Year Results

Youth Photographic Society took part in the PSA Interclub Competition 2025, which was 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 could be submitted per round, with a limit of one image per author. YPS's position at the end of Round 3 and hence end of year in all divisions is summarized here.

YPS topped its group in both PID Color and PTD divisions. YPS members returned a handful of awards in the End-of-Year round, winning the Best of Show in both Nature and PTD Divisions, apart from other awards.



Anitha Mysore, EFIAP/d2, MFIP, GMPSA, ARPS, GPUCR-4, c*MoL**
Jt Secretary, YPS
Representative for PSA

Round 3							
Group	Division	Round	Author	Title	Points	Award	Club Standings at the end of round 1
B	PID Color	3	Katukuri Surya Prakash Rao	See Your Beauty	23	Merit	1
			Lokesh K C	Beauty Of Munnar	19		
			Pramod Govind Shanbhag	Focussed Move 9889	24	Merit	
			Sandeep Dattaraju	Chromatic Reflections	21	HM	
			Satish Hanumantharao	Still Life No10	26	Merit	
			Vijay Mailar	Soya Sauce Makers	20		
A	Nature	3	Anitha Mysore	Savage Intimacy	20		3
			Lokesh K C	Green Vine Lizard Kill	12		
			Phani Bhushan Ramasastry	Crow Threatens Owl 2	20		
			Pramod Govind Shanbhag	Bear Games 12621	15		
			Satish Hanumantharao	Maya With Cubs	21		
			Smita Goyal	Sloth Bear With Piggy Bags	22	HM	
A	PTD	3	Partha Roy	Spiral Dubai	25	Merit	1
			Phani Bhushan Ramasastry	Kilamanjaro Elephants 2	21	HM	
			Rajashekar HK	Devine Light	24	Merit	
			Ramabhadran Thirupattur Venkatakrishna	The Himba Dance	18		
			Sandeep Dattaraju	St Magdalena	25	Merit	
			Smita Goyal	Gtrand Consecration_5441	17		
A	PID	3	Aninda Mitra	Red And White Stacked	17		5
			Arun Kumar Madhan	Getdirty_49a4295	20		
			Satish Hanumantharao	The Final Display	22		
			Smita Goyal	Rituals In The Flames	22		
			Venkatesh BS	Leaping Bull At Event 0961	23	HM	
			Vinay BV	Kumbh 3041	20		
A	PID Monochrome	3	Aninda Mitra	Eyes Waitng	13		6
			Kshama G	Shadows And Bloom	16	Merit	
			Minaketan Sabar	The Silent Observer	15		
			Partha Roy	Reflections Of Silence	19	Merit	
			Sandeep Dattaraju	Duality	14		
			Smita Goyal	These Two_1462	13		

End of the Year Awards				
Group	Division	Author	Title	Award
A	Nature	Phani Bhushan Ramasastry	Mom To The Rescue	Best of Show
B	PID Color	Mahesh Kumar Viswanadha	Red On White	Silver
		Pramod Govind Shanbhag	Next Move 9829	HM
A	PTD	Anitha Mysore	A Sea Of Nagas	Best of Show
		Rajashekar HK	Devine Light	HM
		Sandeep Dattaraju	St Magdalena	HM
A	PIDM	Kshama G	Shadows And Bloom	HM

Award-Winning Images – Round 3 & Year-End



Pramod Govind Shanbhag © Focussed move 9889



Katukuri Surya Prakash Rao © See Your Beauty



Sandeep Dattaraju © Chromatic Reflections



Phani Bhushan Ramasastry © Kilimanjaro Elephants 2



Sandeep Dattaraju © St Magdalena



Satish HanumanthaRao © Still life no 10



HK Rajashekar © Devine Light



Kshama G © Shadows and Bloom



Mahesh Kumar Viswanadha © Red on White



Phani Bhushan Rama Sastry © Mom to the Rescue



Smita Goyal © Sloth Bear with Piggy Bags



Venkatesh B S © Leaping bull at event 0961



Anitha Mysore © A sea of nagas



Pramod Govind Shanbhag © Next move 9829

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Member Achievement



I am delighted to have achieved my first pFIAP portfolio distinction, introduced by FIAP in 2026. Unlike individual image distinctions, this requires putting together a cohesive body of work around a specific theme. It has been an interesting and rewarding experience, and I look forward to exploring more subjects and creating new portfolios for future distinctions.

Portfolio title: Quiet Alignments

Statement of intent: In the dense visual order of Tokyo, people continuously align themselves with lines—waiting, walking, crossing, pausing. This monochrome series captures brief moments where human presence and urban geometry intersect. The work reflects on stillness, routine, and individuality within a city shaped by precision and flow.



Anitha Mysore, EFIAP/d2, MFIP, GMPSA, ARPS, GPUCR-4, c*MoL**
Jt Secretary, YPS
Representative for PSA



Venkatesh BS (LM 312) has been awarded "Grand Master - PLATINUM" (GMPSA/P), the highest level of Acceptance-based Distinction of PSA. Congrats to him.

He is the first in YPS to have achieved this, and the third ever from India. In addition, he has been elected as the 1st Vice Chair of PSA Photo Travel Division (from 2nd Vice Chair).

Also, he has been given "Chairperson Award" of PSA Photo Travel Division for 2026. Best wishes to his continued success.



01 QA © Anitha Mysore



02 QA © Anitha Mysore



03 QA © Anitha Mysore



04 QA © Anitha Mysore



05 QA © Anitha Mysore



06 QA © Anitha Mysore



07 QA © Anitha Mysore



08 QA © Anitha Mysore



09 QA © Anitha Mysore



10 QA © Anitha Mysore

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Obituary



With profound grief, we inform you of the passing of our Past President (1978-80) and Life Member, **Mr Ronald D'Sa (LM-318)**, on Jan 20, 2026.

YPS remembers his dedication, commitment, enthusiasm, passion for photography, and his immense contributions to the club. He will always be remembered for being instrumental in

starting the YPS Journal *Dṛṣṭi* during his term in office.

May his Soul Rest in Peace.

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



With profound grief, we inform you of the passing of our Vice President and Life Member, **Mr Girish Ananthamurthy (LM-249)** on Sep 6, 2026.

YPS remembers his dedication, commitment, enthusiasm, and passion for photography, and his immense contribution to the Youth Photographic Society.

May his Soul attain Sadgati.

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

Tribute: Girish Ananthamurthy, EFIAP, EFIP, HON.PESGSPC, GPA.PESGSPC **LM-249**

Girish Ananthamurthy - 'A life short-lived but deeply impactful' is what comes to mind.' Assistant Commissioner, GST, by profession, but a nature lover and a passionate photographer at heart. A Member of YPS since 2001 and a Life Member since 2016, he has served as a Director (2016-2017), Joint Secretary (2018-2020) and was the serving Vice President of YPS, at the time of his demise.



Presenting a veretorama picture by Prema Kakade, to the dignitary, Mr Dayananda B, ADGP

Girish was very passionate about Nature Photography as well as Glassware and still life among other genres. Soft-natured and humble, he was always willing to help with any work in the Executive Committee. Not only was Girish proactive, but he involved his family as well. His wife, Sunita Rani, has been the compere for most of the Salon award ceremonies and other events. For many years, he has been taking care of all Print Media Communication and Publication of YPS Salons, Member Exhibitions and other YPS events. Trained under the guidance of Rajaram Sir, Girish was instrumental in the publicity and exposure YPS Members got at the events participated by them.



With family at the Member exhibition

A life gone too soon, Girish will be missed not only by the Executive Committee but by all members of YPS.

We pray for strength to his family and Sadgathi to his Soul. Om Shanthi



Prema Kakade ESFIP, EFIAP, EFIP, GPAPESGSPC, cMoL, ECPE Secretary, YPS Member, *Dṛṣṭi* Editorial Team

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New Member Corner

Mem No	Full Name
IM-1141	Mr Jyotirmoy Chattopadhyay
IM-1143	Mr Ashok Vootla
IM-1144	Mr Naveen Kumar S
IM-1145	Mr Santosh Rao
IM-1146	Mr Vijaya Kumar
IM-1147	Ms Krisha Rathore
IM-1148	Mr Giridhar Chenji
IM-1149	Mr Akiri Srinivasa Rao
IM-1150	Mr Rajagopal Prabhu B
IM-1151	Mr Shekar R
IM-1152	Ms Padmashree A
IM-1153	Mr Mandapalli Veera Brahmam
JA-0057	Mr Likith S



IM-1141



IM-1143



IM-1144



IM-1145



IM-1146



IM-1147



IM-1148



IM-1149



IM-1150



IM-1151.png



IM-1152



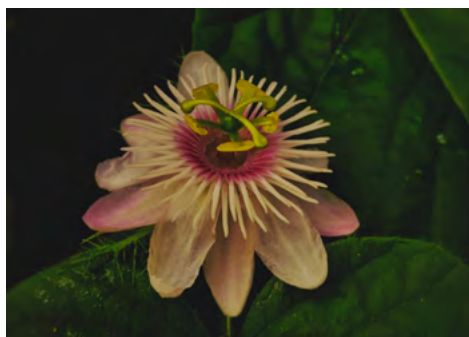
IM-1153



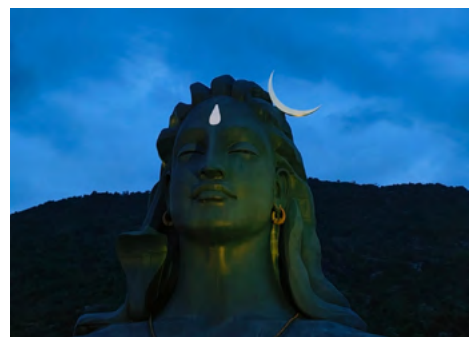
JA-0057



Fun © Jyotirmoy Chattopadhyay



The peace © Padmashree A



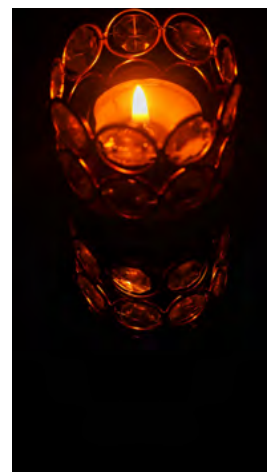
Har Har Mahadev © Padmashree A



THE FIGHT 4534 © Jyotirmoy Chattopadhyay



Idol in spotlight © Likith S



Echoes of light © Likith S

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YPS Programme Calendar

September 2026

Date	Venue	Topic	Title	Presenter
Saturday, 05	YPS Hall	Monochrome Photography	Monochrome: Vision Without Color	Satish H
Saturday, 26		TBD		

October 2026

Date	Venue	Topic	Title	Presenter
Friday, 02	TBD	Wildlife Week - Macro Photography	Photo walk - Butterfly Photography	Ganesh Prasad U P
Sunday, 03	Google Meet	Wildlife - Tigers	The vanishing Stripes	Praveen Kumar H V
Sunday, 04	Google Meet	Wildlife Documentry		Mohan Thomas
Thursday, 08	Google Meet	Wildlife and National Parks		Satish H

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.

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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The Silent Observer © Minaketan Sabar



Youth Photographic Society

www.ypsbangaluru.com

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