

**Photography Legends of
Karnataka: Dr D V Rao**
**Mangalajodi: A Haven of
Wings and Feathers**



Contrast © Dr D V Rao ESFIAP, Hon EFIAP, FPSA, FNPAS, Hon YPS

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

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Front cover : Yosemite © Arjun Haarith

Rear cover : Fruit seller © Dr D V Rao EFIAP, Hon EFIAP, FPSA, FNPAS, Hon YPS

My dear fellow members and friends,

Being at the helm of YPS, I am happy that achievements have been many, arriving at a constant pace! The ongoing deadly pandemic, COVID-19, however, brought down all our good work and enthusiasm to a standstill. But thanks to the young Turks Sri Hardik Shah, Sri Manju Vikas Sastry, along with Smt Prema Kakade, for doing a great job of bringing many photo artists and enthusiasts together on our webinar programmes, FB Live, on Sunday evenings: tickling our lazy bones and making us more knowledgeable in the art of photography.

I find it interesting that these webinars are attracting not only our members but many lensmen across the globe. I have received many emails, in praise, informing me that it is going great! I feel we are a little different from others by allowing presentations and viewer participation from non-members also. I see people from Germany, USA, Australia, Dubai and other countries joining the Sunday sessions. In a way, YPS is making news globally!

Friends, most of you have witnessed the remote online simultaneous judging, which for the first time in the history of YPS, went 'Live' in real-time: thanks to Sri Murali Santhanam, the brain behind

the fantastic software. He is the man of many discoveries for YPS. We are not only thankful but grateful to him. The remote live judging session could be seen from all over the world. One of the many messages I received was from Ms Barbara Schmidt, a well-known photo artist and judge from Germany, informing me that she was witnessing remote live judging for the very first time! Likewise, many people across India congratulated us for streaming the live judging. For this, I must congratulate the whole salon committee for taking YPS to a newer heights.

How can we forget the D day in YPS history? On July 12, 2020, we re-launched the YPS journal in color. The earlier newsletter, which was of 4 pages, small, and in black and white has metamorphosed into a journal with 20-pages, A4 size, with many new features in it. Articles on photography, laurels achieved by individual members, salon news, legends of Karnataka are featured. The major achievement was printing a complimentary copy of the journal for all members, thanks to Justfolio, who came forward and co-sponsored the printing. Without their support, this would have only been a soft copy. I also thank our senior member Sri M S Hebbar for releasing the journal.

I will be failing in my duty if I do not recognize the wonderful work of our Journal team, headed by Sri Digwas Bellemane. He, along with his talented team, worked day and night for more than a month, researching, finding authors, articles, layout designing and scores of other things. All members of the team have devoted their precious time and worked wholeheartedly for this objective. For me, as a president, it is a matter of pride that I have the best Executive Committee and subcommittee members, who have been working magnanimously towards a single goal of making YPS the best photography club in the world. Hats off to the team! They have created a new era for photography enthusiasts of YPS.

I conclude here by saying, "let us all work together and grow together" in the sole interest of Youth Photographic Society.

Stay safe, stay healthy.

Yours faithfully.



H Satish

MFIAP, MICS, ARPS, cMoL, GPA, PESGSPC, Hon FICS, Hon CPE, Hon PESGSPC, Hon ECPA, Hon FLAS, Hon FWPAL, Hon FSAP, Hon PSP, Hon YPS

Unveiling of Dr̥ṣṭi

First and June issue of the YPS journal Dr̥ṣṭi was released on 12th July 2020. Due to the need for social distancing and avoiding large gathering, the release function was hosted as a webinar, broadcast live through Facebook.

YPS President Sri H Satish, during his opening remark, described this as a milestone in the history of YPS. Sri Digwas



Bellemane, lead of the journal sub-committee, introduced the team. Sri Arun Poovaiah, Sri B V Prakash, Sri M S Kakade, Smt Prema Kakade, Sri Rajasimha S and Sri V Madhusudana D Rao shared their experiences of working for the journal.



Sri M S Hebbar, senior life member of YPS, released the printed journal from his home. He expressed his happiness over reviving the monthly publication.

YPS Secretary Sri Manju Vikas Sastry urged all members to update their addresses in the YPS database to ensure they get a copy of the journal. Sri Hardik Shah hosted the event.

The event was attended by YPS members and well-wishers from India and abroad.



Dr̥ṣṭi team members and volunteers celebrating the milestone

Right from the body of the camera we hold, to the moment we frame a picture, we need to grasp them all. We are starting a monthly feature 'Just Grasp It', which will be a medley of several topics in the space of photography, including photography fundamentals for the newbies of YPS, knowledge sharing, discussion on photo accessories or an overview of various photography genres. Hema Narayanan is starting this series from this issue, with the history of photography.

Editorial Team

Anagha Mohan

To nurture young talent in the field of photographic art, YPS has been offering free membership to youth in the age group of 12-18 years, as junior associates. A few of these junior associates have been making a mark in photography

salons. One such junior associate is Anagha Mohan, who won an award in the youth category of the YPS All India Digital Salon 2020 for her image *Backlit Katydid*.

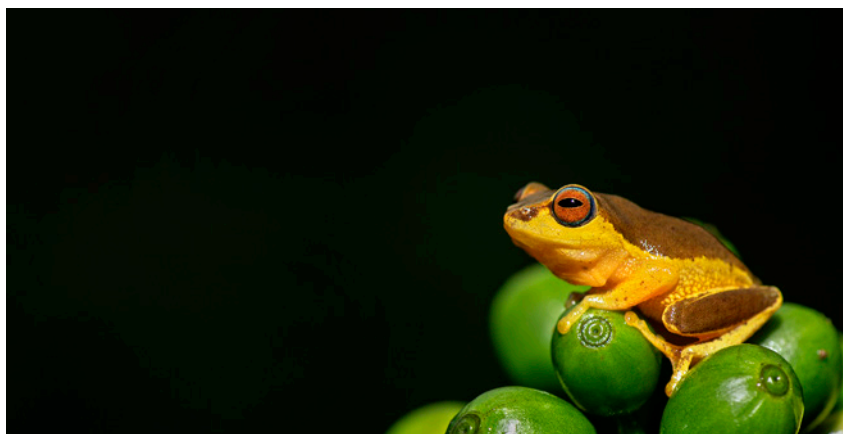
Anagha Mohan is studying in class 9 at Poornaprajna Education Centre. She

developed interest in wildlife photography watching her father Sri Manju Mohan K S, who is also a YPS member.

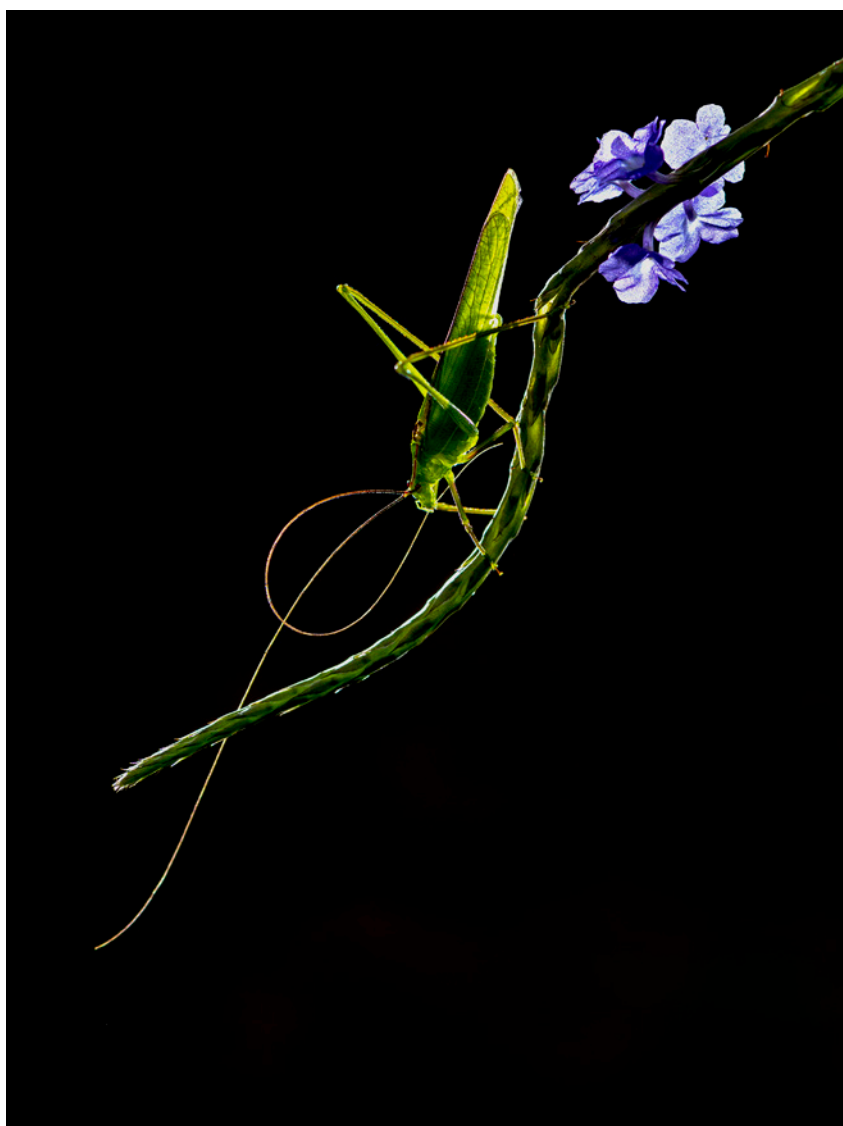
Anagha has attended a couple of basic photography courses at YPS and Toehold. Soon after that, she started going out to forests with her family to shoot wildlife. She has also attended a few photo tours to Nagarhole and Kodagu with Sri Philip Ross of Toehold.

From the past three years, Anagha has been associated with YPS and attending the programmes. Under the mentorship of YPS President Sri H Satish, she has ventured into other genres of photography such as macro, astrophotography and glassware. She has learnt lighting techniques and processing under the guidance of seniors at YPS.

Anagha has been participating in national and international photography salons regularly and has won a few awards. She wishes to pursue her photography passion and excel in this field with the help of her mentors.



Frog On The Beans



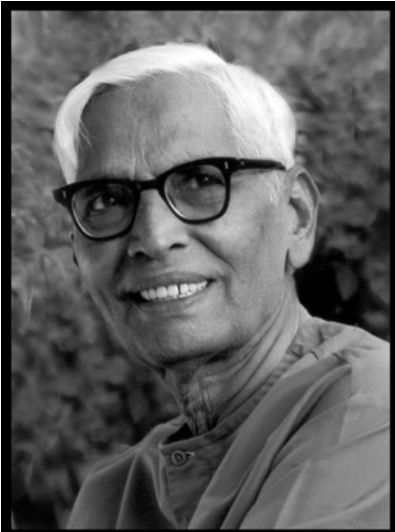
Backlit Katydid



"Photography has become an integral part of my life now. It has changed me as a person and has taught me perseverance, patience, courage, hard work, dedication and skills. It is a powerful tool for me to express my feelings. I thank YPS for encouraging me and helping me grow as a photographer."

I made the image Backlit Katydid on my recent visit to Valley School with my father, Satish sir and Arjun Haarith. We found this Katydid sitting on this flower. Arjun Haarith explained the different lighting techniques we could use for this kind of subject. We used back lighting and made this image to bring out the subtle rim lighting. I thank Arjun Haarith for guiding me to understand these lighting techniques."

Dr D V Rao



Dr D V Rao (1913-2004),
ESFIAP, Hon EFIAP, FPSA, FNPAS, Hon YPS

Development and growth of photography in India was largely due to the pioneering efforts of photographers of yesteryears. Among a few such photographers, the name of Dr D V Rao ESFIAP, Hon EFIAP, FPSA, FNPAS, Hon YPS stands tall. Born in 1913 in the quaint village of Brahmana Dodderi, in Shivamogga district of erstwhile Mysore state, Sri Dodderi Venkatagiri Rao became an ayurvedic medical practitioner. While studying in Bellary, he bought a camera and pursued photography as hobby. He started his professional career in 1938 at Sagar, a town near his village. Around 1942, he shifted to Doddaballapur near Bengaluru and served there for three decades, until he turned 60. He then returned to his village and continued to serve local people with medical aid, especially children and women, thus having a service record of half a century.

In the initial days of his stay in Doddaballapur, his interest in photography brought him close to Dr G Thomas, the founder of Mysore Photographic Society and Federation of Indian Photography (FIP), the national level photographic body. He joined hands with Dr Thomas in promoting art photography through FIP from the 1940s to 1970s, all the while pursuing his hobby seriously. He served FIP as its president for one term, vice president thrice and as the secretary for the FIAP Distinctions Division continuously for 10 years. In January 2000, he founded Sagara Photographic Society in Sagar, to promote art photography among rural youth.

Though art photography was what he diligently pursued and became a master at, he continued with his other interests in writing, travel and social service till his last days in May 2004. Dr Rao was also a good mentor and has nurtured many young photographers in the field of art photography.

In 1958, the international distinction AFIAP (Artiste FIAP) was conferred upon him by the world body of photography, Fédération Internationale de l'Art Photographique (FIAP, International Federation of Photographic Art) for his pictorial works. Subsequently he got ESFIAP (Excellency for Service FIAP) in 1977 and Honorary EFIAP in 1981. In 1975 he got the distinction APSA (Associate of PSA) from the Photographic Society of America (PSA). In 1980, PSA conferred on Dr Rao, its highest honour 'Fellow' (FPSA). As one of the accomplished pictorial photographers, he was well known in photography circles in India and abroad. His achievements won him numerous awards and accolades. YPS conferred upon Dr Rao, its honorary membership in the year 2001.

As a medical practitioner, photographer and writer, Dr Rao was all through popular for his expertise and social service, hence was nominated as a non-official chairman for selection and promotions of photographic technical staff by the Agricultural Scientists Recruitment Board (ASRB) in 1982. He also assisted the Union Public Service Commission (UPSC), in selecting photographic technical staff for various departments of govt of India. He also set papers for photography diploma courses in Jawaharlal Nehru Technological University, Hyderabad.

He received more than hundred medals and awards in national and international photography salons over four decades. He was conferred with honours from photography organizations of Sri Lanka, Hungary, Australia and Taiwan, for his great achievements in pictorial photography and services rendered to promote the art of photography through his pictures, writings, travel features, talks and holding responsible positions in FIP for decades.

Dr Rao was a good writer too. From the 1960s, many dailies and magazines

of English and Kannada carried his travelogue, photo features, articles on photography and artistic photographs, which inspired many young photographers and readers to pursue art photography as a hobby. His love for nature and social life made him write several poetries, short stories and novels. He has 24 published books to his credit and won the hearts of a large number of readers. He also wrote articles on health issues from his experiences in the medical field and published a monthly journal *Dāmpatyave Jīvana* for several years.

The govt of Karnataka conferred on Dr Rao, *Karnāṭaka Rājya Praśasti* in 1982 for his outstanding work in art photography and social work. in art photography and social work. He was a recipient of Karnataka Lalitakala Academy Award in 1996 for his proficiency and works in pictorial photography. His book in Kannada on pictorial photography, *Bhāvabhivyanjaka Chāyacitra* Kale published in 1995, brought him the Karnataka Sahitya Academy award.

Dr Rao used to recall three instances as turning points in his life. The following narration of these instances is for the benefit of the younger generation, who can learn that opportunities may come, but one needs to put personal efforts too in the right direction to achieve success.

Photography

Around 1924, young Venkatagiri's middle school teacher Sri Shankar Bhat, who had a 2B film camera, would shoot, develop films and make contact prints in the darkroom in his home. Rao got interest and asked his teacher to demonstrate the darkroom technique. Sri Bhat shot a few pictures of Rao and his friends and took them into the darkroom. He developed the 2B film and printed on sensitive paper. When the paper was dipped in a tray containing developer solution under orange light in the darkroom, young Rao was wonderstruck to see his own face appear like magic, in the tray. That inspired him to take photography seriously.

Later, when studying at Bellary, Rao got his own camera. On visits to his village, he would shoot flowers, rivers, people in his camera and develop the film on his own. He also learnt to make his own sensitive

photography paper using eggs and chemicals and to make contact prints in the darkroom. In 1938, when he attended Kannada Sahityotsava at Madikeri in Coorg, he had an opportunity to visit locally reputed Advocate Venkappayya's house and chose his daughter as his life partner and married her next year. Rao had his camera and took her photo on a pretext that he needed her photo to get consent from his elders. His wife always recalled that funny moment to describe Rao's courage in putting best efforts to achieve his goal. Later of course, sky was the limit for his successes in the field of photography.

Honorary EFIAP

The Honorary Excellence FIAP distinction, which Dr D V Rao had been conferred with, is the highest honour Fédération Internationale de l'Art Photographique (FIAP) confers upon an ESFIAP distinction holder. The number of living holders of Hon EFIAP is limited to a number set by the FIAP board of directors. Unanimity of votes of members of this board is mandatory for awarding this honour.

Medical Practice

Young Rao had no idea on what to do after matriculation (10th grade) and went to Bangalore to enrol in college. As he had lost his parents by then, he depended on a relative to send money to pay the admission fee. But the money got delayed for several days. Pale looking Rao had no money even for food and was resting on a bench at a park. An elderly man saw him and talked to him. He was so impressed and took Rao to his house, offered dinner and shelter. After hearing Rao's desires, he narrated the personality of Pandit Taranath, his motto for self-reliance and suggested Rao to attend Pandit's lecture the next day. That noble person was none other than eminent Kannada litterateur Sri Devudu Narasimha Shastri.

Rao attended the lecture and listened to the enlightening speech on self-reliance and to shape one's own future and not to become slave to the then British govt by being employed by them. Rao met him and expressed the desire to take up studies that would enable him for social service and to help the poor. Pt Taranath was very much impressed and asked Rao to join his ayurvedic institution

Premāyatana in Bellary for a diploma course. He also paid young Rao to go and join there. At the institution, all had to wash their clothes, cook for themselves and learn things to follow self-reliance. D V Rao completed his diploma in ayurveda in flying colours and became Dr D V Rao.

Writings

That chance meeting with Sri Devudu in the park, was another turning point in the life of Dr Rao. After joining the medical course, Rao continued his association with Sri Devudu and got introduced to other eminent writers such as Sri Ta Ra Subba Rao, Sri Maa Naa Chowdappa, Sri Aa Na Krishna Rao, Sri Subodha Rama Rao and others. Those writers had an influence on Dr Rao to pursue writing as another serious hobby.

Some of those notable books he published in Kannada are, *Rohini*, a collection of poems (1943), *Tumbida Koḍa*, short stories (1946), *Nannavalu Nitya Nūtane*, stories (1986), several novels including *Muktā*, *Viṣamavichigalu* and *Ratniya Magalu*. Eight of his novels were published as serials in reputed Kannada weekly *Sudhā*. One of these, *Dr̥ṣṭidāna*, was brought out as a photo serial with the photographs taken by him choosing the apt models and locations, instead of using sketches by artists. The novel *Avadhāna* was filmed as *Amṛta Ghalige* directed by Sri Puttanna Kanagal and won Karnataka state film awards. Another novel *Iṣṭakāmya* was filmed in Kannada, directed by Sri Nagatihalli Chandrashekar.

After undertaking solo tours to Algeria, Greece, Paris, Rome and other places in Europe, he published a travel book *Ekāki Pravāsi* with excellent travel photos and useful explanations, making it a great guide for tourists.

Research on Dr D V Rao's Writings and Work

A few years ago, Smt Halamma M, asst professor in the dept of Kannada, Sahyadri Arts College, Shivamogga, found abundant material for her doctoral research work on Dr D V Rao's life, contribution to literature and art photography. In her research publication, 15 pages are dedicated with specific reference to the book *Bhāvabhivyanjaka Chāyacitra Kale*. She was the first in India, to get a doctorate with research work on a litterateur-cum-photographer.

Attaining excellence in each of the fields chosen by Dr Rao, was primarily due to his vision influenced right from childhood, by his surroundings such as rivers, trees, birds, wild animals, wild flowers, plants, hills, paddy fields, workers, temples, huts, people at large, their relations, love, affections, moods, fights, interactions, aspirations, pains and sufferings. During his younger days he neither had tape recorder or camera to record them nor was he a painter to paint those scenes. Hence, he preserved all those observations and experiences in his mind and heart. Later those experiences got published through his writings and visuals got printed through his artistic photography.

His desire to serve the poor, children and women needing health care was fulfilled as a medical practitioner. Thus, Dr D V Rao lived a very fruitful and inspiring life.



K S Rajaram AFIAP, Hon YPS

Sri K S Rajaram is a Director, YPS. He has served YPS in the capacities of president, vice president, director and chairman for many salons. He has served FIP as a working committee member. He learnt photography under the tutelage of Dr D V Rao. He was instrumental in founding Sagara Photographic Society (SPS) in his hometown Sagar, along with Dr Rao and is currently an advisor to SPS. He writes regularly for newspapers and magazines. He imparts photography training to rural youth with the purpose of empowering them in the field.

"Though there are exclusive differences in the works of a painter using paints and brush and an art photographer using a camera, the external expression of feeling or passion to bring about impact, unity, vitality, infinity and balance make the picture created by both, aesthetic and attractive"

- Dr D V Rao ESFIAP, Hon EFIAP, FPSA, FNPAS, Hon YPS

"It is poetry captured in pictures, beautiful and stunning, telling fascinating tales to the viewer, simple and eloquent - make them strikingly different from others, Dr D V Rao's black and white pictures always evoked such feelings"

- Anil Risal Singh MFIAP, ARPS, Hon FIP
in his editorial of *Viewfinder*, Sep-2012

Study of Select Works of Dr D V Rao

Dr D V Rao being a photo artist from the pre-digital era, was an excellent darkroom worker. His favourite film developer was Promicrol, a liquid ultrafine grain developer, which was known for its character of boosting the film speed by one stop. Unlike most of the other photographers, Dr Rao was fond of using hard grade bromide paper for printing in combination with Kodak D163 developer as paper imaging chemical. Here is a study of his select works.

City Scape

Cityscape photography has many dimensions. Usually photographers choose to shoot very busy streets or busy marketplaces to showcase the hustle-bustle. But here is a photographer who wishes to show the tranquillity and idleness of a street and record the same on the cellular medium.

A pictorial photographer's challenge is to shoot a picture with simplicity along with deep punch embedded in it, in an always busy city street. Dr Rao has shown here how efficiently that can be done. He has chosen an attractive street of a city, early in the morning before the activities start. A lone person is standing there in a leisurely mood and seems to be waiting for transport to go somewhere. But the street is almost deserted and the city is not fully awake. He can break his long wait only when the activities start on the street. So, he is waiting for that moment.

This picture immerses the viewers into the morning mood when they witness distant fog on the dome and tender light on the walls of the buildings. The diagonal line, which starts from the left-hand bottom corner, takes the viewers all the way to the end of the street and comes back on the stable vertical lines, which are standing in the form of buildings. The man, who stands in the intersection of 'thirds' supports the view by looking deep into the street.

The picture is very well balanced in masses and tones of both street and sky. The man, who is standing boldly on the edge of the street, is the centre of interest here. Imagine for a moment if the man is removed from the scene then what will be the plight of the picture? No doubt it will lose all its glamour. Also, this man has been used as a measuring stick to show how tall the buildings are and how vast the surrounding is.

Weary Of Waiting

A beautiful story telling picture, this shows how a bread winner of a man is being neglected and left to starve. The owner of the horse cart went inside the hut to get some refreshment after his work. Meanwhile, he left the horse outside without giving it food or fodder. So much negligence to an honest animal, which is the backbone of the owner, always supporting his livelihood. But the horse as an obedient servant, stands outside the hut, waiting for his master's arrival. What sincerity!

By placing a huge trunk of a tree in the foreground, Dr Rao has successfully achieved good depth of field. The upper branches of the tree efficiently shadow the brighter part of the sky, thus making the hut and horse cart look more prominent. Here the triangular composition starts from the tree trunk, reaches the horse cart diagonally and after crouching over the hut, returns to the starting point. Every element here is coherently arranged to achieve unity. Meanwhile, the horse cart is highlighted well and projected as the centre of interest. Both sides of the picture, the tree and the horse cart, weigh equally and the hut with background tree stands as fulcrum, bringing them to equilibrium.

Admiration

A woman visitor is looking at an ancient monument with great admiration. Dr Rao has framed the three canopies perfectly inside an artistic arch. There are two arches, having different shades of light. The light and shade effect differentiates them from one another. This has been successfully achieved by using darkroom technique. Thus, the hidden beauty of this monument is shown very well. One must have the knowledge of history beforehand while visiting this type of archaeological sites to make the documentation more informative and meaningful.



A Roman Vista



Weary of Waiting

This picture is presented in a beautiful reverse L shaped composition with very strong vertical lines, which provide stability to the image. A diagonal line that starts from left hand bottom corner takes the viewer inside this artistic monument. Here the human figure looks like a barrier in the midway and the positioning of the human figure in the frame is debatable. However, as a scale to show the size and dimension of the monument, it is acceptable.



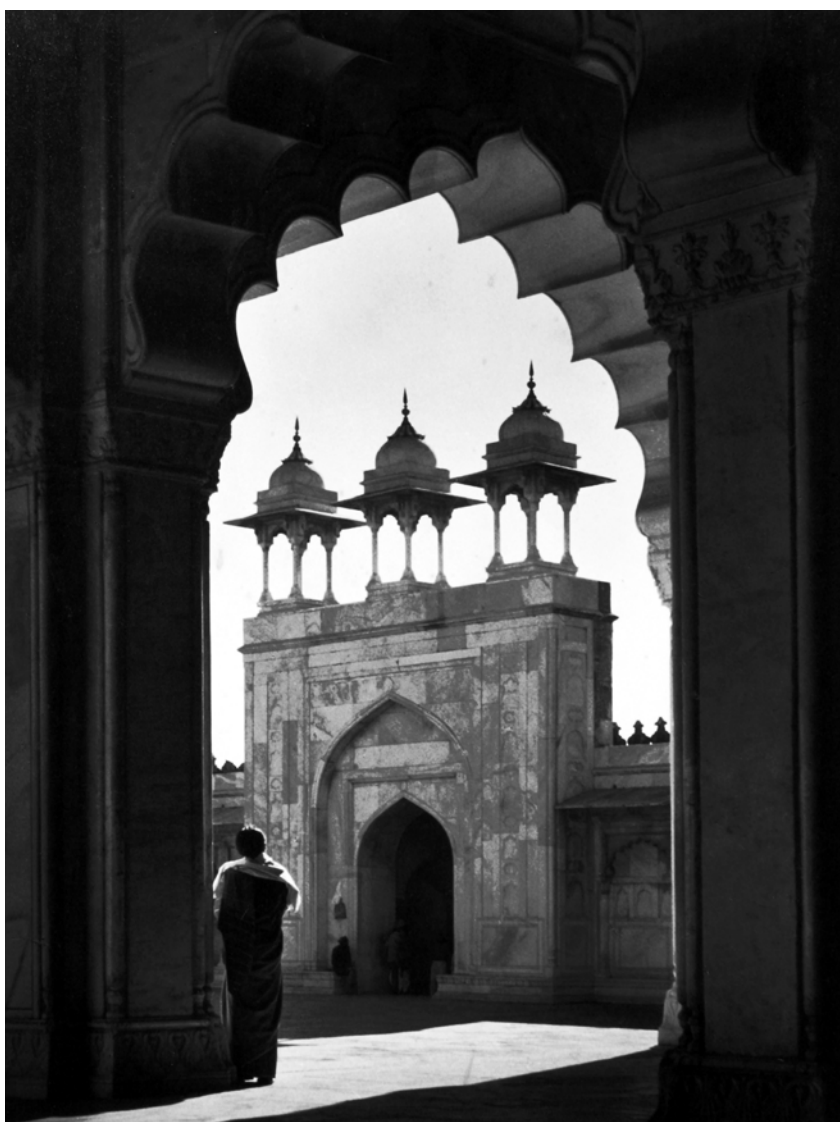
A G Lakshminarayana

FFIP, EFIAP, ARPS

Sri A G Lakshminarayana started his photographic journey in 1972 under the tutelage of Dr D V Rao. He is a specialist in creative, macro and bird photography. An expert in photoshop, he has conducted many digital post processing workshops for beginners and advanced photographers. He concentrated only in creative section of international salons and got close to 70 awards and over 600 acceptances. His works have been exhibited all over the world. He has been a judge in many salons and contributed articles to reputed Kannada magazines. He is an agriculturist living in Amachi village near Sagar in Karnataka.

We thank Smt Anuradha B Rao, Smt Parvati Ravi, Sri Aruna Bapat and Sri G R Pandit for providing the information about Dr D V Rao and pictures used in these articles.

-Editorial Team



Admiration



Mangalajodi: A Haven of Wings and Feathers

Surya Prakash K S EFIAP, ARPS, EFIP, cMoL

Egret takeoff with fish

Mangalajodi is a village about 60 km south-west of Bhubaneswar city in Odisha. Close to Tangi town, the village is in the north-eastern edge of the Chilika lake. The wetlands at Mangalajodi are a freshwater swamp and attract thousands of migratory birds every year during winter. These birds arrive here from thousands of kilometres for breeding.

Chilika lake is home to several threatened species of plants and animals. The wetlands at Mangalajodi provided a livelihood to over 3000 residents of the village, who included poachers apart from fishermen. Large-scale poaching had threatened the avifauna of Mangalajodi wetlands. Efforts to curb poaching and provide alternative means of livelihood to the families were started in 1996-1997 by Sri Nanda Kishor Bhujabal and other members of 'Wild Orissa', a non-government organisation working on conservation of wildlife. They formed 'Sri Mahavir Pakshi Suraksha Samithi' on 10th December 2000, for protection of birds.

Poachers were converted to protectors and were made members of this Samithi. The Odisha wildlife department also chipped in and provided seasonal employment to some of the Samithi members. Wild Orissa provided small wooden boats for



Whisker-tern with fish

patrolling and monitoring the area. The Chilika Development Authority (CDA) came up with much needed funding for this conservation initiative. These efforts yielded expected results, doubling the number of birds in Mangalajodi within a year, to reach 10,000 in the census held in 2000-2001. It further went up exponentially, reaching a figure of 3,00,000 birds in the year 2003-2004. Government of Odisha recognised these efforts, with the 'Pakshi Bandhu Award'

being bestowed on Sri Mahavir Pakshi Suraksha Samithi for the year 2001.

More than 300 species of migratory birds arrive here in huge numbers, during the season. This place has been declared an international bird conservation area and is a popular haven for water birds. Winter is the peak season for photographing birds. A boat ride is necessary to photograph the birds up close. This is a very challenging task, especially with birds in flight.

One can see godwits taking off or fighting for territory. If we wait a longer period, we will be fascinated to see Black Ibis or a Purple Heron catching a snake and taking off, egrets in flight with feed and many other species such as Ruff, Tufted Duck, Northern Pintail, raptors and other resident birds.

Bird photography is exciting and full of adventures. One must ensure silence during the boat ride, to see the birds. Birds are very interesting creatures, but it is not easy to photograph them. Wild birds do not pose the way you want and it is often difficult to get close enough to take quality pictures. In addition to knowing the basics of photography, having some prior experience helps in capturing amazing moments of bird life. Since most of the birds are quite shy, you need a lens with longer focal length (preferably 600mm) to take better pictures. It also gives a more blurred background.

Mangalajodi is an ecotourism destination where, you can get a peep into Mother Nature. Protection is coupled with a sustainable lifestyle, retaining the flavour of this old village. Local communities have been enabled with a sustainable source of livelihood through eco-friendly tourism, instead of exploiting nature for short term profits. Conservation of

wetland ecosystem and its avifauna is the key feature of the whole initiative. Mangalajodi is a haven for birds, protected by villagers and local NGOs.

There are two places for accommodation at Mangalajodi village: Godwit Eco Cottage and Mangalajodi Eco Tourism Resort. The staff speak a curious mix of Odia, Hindi, Bengali and some English, which can be hard to understand. October to March is the best time to go but November sees the highest congestion. Summer and monsoon are to be avoided. A visit to Mangalajodi is an experience of a lifetime.

How to Reach

Mangalajodi is easy to reach by rail and road. The nearest railway station is Mukteswar. The nearest bus stop is Tangi, which is 60 km from Bhubaneswar towards Berhampur on NH 16. Nearest airport is Bhubaneswar.

Accommodation

Godwit Eco Cottage charges ₹2,300/- per night for a cottage, including all meals. A 3-hour boat ride costs around ₹750/- per person. Mangalajodi Eco Tourism Resort has packages varying from ₹3,799/- to ₹5,799/- a day with boat ride. They also have dormitory accommodation for group of four.



Black Ibis with snake



Sri Surya Prakash K S EFIAP, ARPS, EFIP, cMoL, hails from Bengaluru and is a passionate nature lover. He worked in Canara Bank as an officer for 32 years and took voluntary retirement in 2013. He then took photography as hobby and pursued wildlife and pictorial photography, which later became his passion. During the short span of 8 years, he has won more than 600 awards in national and international photography salons. His pictures are exhibited in more than 40 countries worldwide.

*All pictures used in this article are
© Surya Prakash K S*



Godwit fight



Camel Seller in Golden Glow



M D Karthik
AFIP

Travel photography is a challenging opportunity for a tourist-cum-photographer, not for mere documenting needs, but to make the captured scene an interesting one, with an artistic approach. Viewer can then applaud the efforts put in by the photographer to make it as a work of impact, infinite quality and vitality. That will also become a 'frame', creating interest in viewers to see it again and again, thus never getting outdated, much like a nice painting on a canvas. While doing so, single source of outdoor lighting, the Sun, provides infinite range creating different effects based on seasons, time of shooting, orientation of the subject, camera view, weather conditions, pollution, haze, humidity, mist, dust and such factors. Angular sunlight after dawn in clear sky and late afternoon to early evenings before twilight make the subject more dynamic and vibrant when seen from the opposite side. In tropical countries, duration of the Sun rising or setting is relatively short during winters, thus demanding fast action for photo shoot so as to get a 'picture' as dramatic and mind blowing as possible.

Here is a photograph by Sri M D Karthik AFIP, of a camel seller along with many camels rushing to a market yard in Pushkar, Rajasthan, during the weeklong annual camel fair. This frame was shot on a November evening, with Nikon D750, at a focal length of 300 mm, aperture f/5.6, speed 1/500 sec and ISO 125. I find it useful to touch upon merits of this image technically and further analyze its impact artistically.

Technically, it is a perfect shot. Selection of the prime subject as camel seller is justified by placing him at the right place

in the foreground, capturing his brisk movement too. Use of long zoom lens enabled the author to shoot the image from a distance, without disturbing the camel seller. Exposure triangle adopted for such an action shot has been very appropriate with the fast shutter speed, wide aperture and apt ISO value. This setting has frozen the movement, while still registering shadow details and highlights under 'opposite light', retaining the golden glow in the frame.

Shooting this action scene in horizontal frame has been the right choice, making eye movement to start from right bottom corner, jump to the camel seller, further on to the vertical line of camels' legs, curvatures of camel bodies to reach left top corner and return to middle of the frame attracted by that golden glow. This diagonal composition makes the viewer feel the elements of motion, energy and force in the scene. Author has also showed technical competence in carefully avoiding the directly opposite Sun's glare on lens, while achieving extraordinary result in a fraction of a second.

Artistically, I wish to analyse the frame from the angles of pictorial photography and photo travel.

- When one attempts to shoot the common busy life in a market or such fairs, one looks for a surrealistic composition to deliver a creative vista. Effective use of lighting, selecting proper perspective, tones, registering movements and action, eliminating unwanted elements within the frame show a glimpse of rich tapestry of life.
- Brightly golden coloured contours of camels, glowing background in the centre depicting 'hope', matching side

shadows in the frame, rising sand dust particles from ground due to camels' brisk walk create a feel of 3-D effect in the scene. These factors also make the picture exotic, compelling and exciting for a viewer's eyes and mind.

- Simple feelings expressed to visualize artistic wonder in monochromatic warm tonal rendering helps to expand creative imagination in a viewer's mind.
- Incidentally, this frame complies with basic criteria of formal pictorial composition. I find the main subject: camel salesman, draws attention as entry point and is in the intersection of 'thirds'. The repetitive vertical lines of camels' legs on both sides of the frame rhythmically jump towards him as leading lines. Backlit curved bodies and neck portion of camels direct the view towards him, showing unity in the picture. Filling light on subject (camel seller) and contrast in foreground with a golden glow in background and deep shadows in the frame, add to its aesthetic beauty.
- As a photo travel image, all the elements in the frame present a rustic picture of Rajasthan. The ethnic dress worn by the camel seller, camels moving without carrying loads, rising sand and dust particles from ground show the regional situation as a desert land and allied activity involved. Thus, the author Sri Karthik deserves appreciation rightfully for his picture.



K S Rajaram
AFIAP, Hon YPS

The Big Bang of Photography

Transport yourself into those times when we had no cameras. Can you visualize a scene wherein images could only be imprinted in the mind? How would these be passed on to the generations to come? How would they know, how their forefathers looked like or the events that changed history, without pictorial records? Information was relayed by word of mouth, written word or illustrations. Much later, the fortunate few hired artists and painters to have their self-portraits, engraved or painted.

Photography is so omnipresent today, that it is hard to imagine living in a world without it. At first, photography may have been considered as a technological curiosity. But it soon became evident that photography was a distinct method to capture a moment of reality, removed from the very scene in which it was framed and also preserved much in the similar way as a painting or an engraving. Thus, the new quintessential form of visual communication emerged.

Interestingly, photography has come a long way in its relatively short history. In almost 200 years, the camera evolved from a plain box that took blurry photographs, to a technologically advanced device equipped with minicomputers, like today's DSLRs and smartphones.

Let's take a walk through the history sheets, on the origin of photography.

Flashback

Did you know that the concept of photography has been around since the 5th century B C E? Mozi, a Chinese philosopher apparently recorded the creation of an image from light rays passing through a small hole into a dark room. He interestingly called this darkened room as a 'collecting place' or even better, the 'locked treasure room.'

But it was not until the development of 'Camera Obscura' in 11th century by an Iraqi scientist, Abu Ali Al-Hasan Ibn al-Haytham, that the art of photography was born. Not that this camera recorded the images, since it just projected them onto another surface, which also was upside down and they had to be traced to create exact drawings of real objects, but this is where the journey began.

Camera Evolution

Come 1826, the first photograph depicting the view from an upstairs window at Niépce's estate, in the Burgundy region of France came out. Taken by Joseph Nicéphore Niépce, this is the earliest known surviving photograph made using a camera. Niépce could be presumably, the first inventor of photography. From there, experimentations have gone through many generations of photographic technologies.

By 1839, Daguerreotypes, the first practical photographic process by Niepce's partner Louis Daguerre, used copper plates and provided a relatively inexpensive and accurate way of representing scenes and faces which had to be drawn or painted by hand previously.

With time, calotypes in 1840 and emulsion plates in 1850s emerged as the progressive designs. Not to forget the significant strides made in 1847 for improving the methods by which an image could be focused. This was using a new design of bellows camera by Sergei Lvovich Levitsky. His innovation had a major impact on camera design, a legacy that can still be seen today in the design of certain models.

During 1870s, photography took another huge leap with the invention of dry plates made of gelatine, which could be stored instead of being made each time, giving

photographers much more freedom in taking images.

The Big Bang

Then came 1888, the year of the birth of photographic films. Photography saw a sea change with the invention of films and dry gel on paper, pioneered by George Eastman. When his first camera, 'Kodak' hit the market, it went with a slogan, "You press the button, we do the rest!" The market wanted more and this led to his next models, Brownie and Brownie 2, in early 1900s. Did you know that these were named after a popular cartoon of those times?

It was a matter of time before the 35 mm films became affordable and the 35 mm cameras became popular in the 1940s. So much so that, even Sir Henri Cartier-Bresson used the small 35 mm to frame images of life as they happened in front of him, instead of staged portraits. His style of capturing 'The Decisive Moments' shaped the face of photography forever. Photojournalists then adopted this style to capture the horrors of war during World War II. And so, goes the brief History of Photography from 1800s to 1940s.

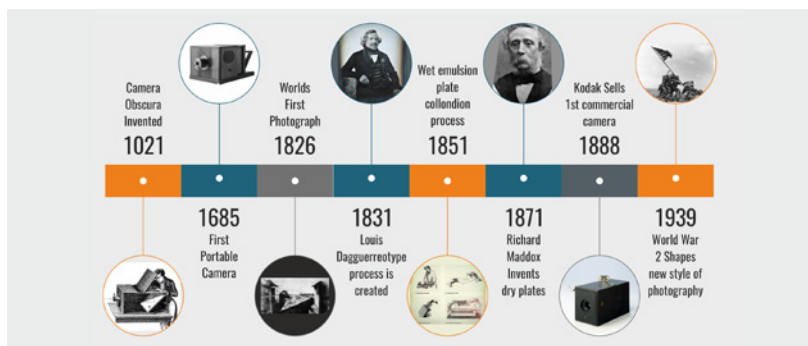
(To be continued)

Hema Narayanan
EFIP, AFIAP, cMoL, QPSA



Hema Narayanan EFIP, AFIAP, cMoL, QPSA is a professional photographer and a published writer. Her work across varied photography genres and travels have been published in many newspapers, magazines, journals and stock. She is the founder of the company 'Wider Angles' and under this banner, she is a photography mentor, tour expedition lead and commercial photographer. Hema is a panellist on juries, a speaker at forums and cherishes teaching young shutterbugs at an International school.

She is an avid traveller, ardent music lover and reads more from the book of life. Hema is a post graduate engineer by education and an artist by passion. After quitting her IT career, she also graduated from the New York Institute of Photography in 2015. She has won several awards and accolades in photography. Her website is www.hemamarayanan.com



Images courtesy: Wikipedia

Salon Judging – A New Experience

The salon committee for the YPS 38th All India Digital Salon 2020 faced a challenge in conducting the salon judging due to the prevailing conditions brought about by the COVID-19 pandemic. Judging had to be organized online as it was not possible to have a physical meet. While it provided advantages such as avoiding travel of judges from outside the city and making the judging sessions viewable for a wider audience, there were other challenges too; a new platform for remote judging, which continued to uphold the traditions and values YPS had adhered to in salon judging, had to be developed. These traditions and values included:

- All images had to be viewed in 100% resolution by the jury members
- Distribution and downloading of pictures had to be prevented
- Judging was to be held during fixed sessions and simultaneously scored by all the judges, the way it used to happen when jury members met in one place
- Award-winning pictures were to be selected by the jury through consensus and not through multiple scoring sessions; for this, collective discussions amongst the jury panel had to be enabled
- Judging sessions had to be open and viewed by participants and interested photo enthusiasts
- Scores needed to be broadcast in real-time so that that it could be seen by viewers
- Identity of authors was not to be revealed until the awards were finalized



Murali Santhanam

Sri Murali Santhanam, the architect of our salon judging software, created a new platform for remote and online judging, with images viewable in full

resolution, based on the current in-house solution developed by him, that YPS had successfully used for the past three years. The committee used experience of YPS of hosting weekly programs online in the past weeks, to stream the judging session

live over Facebook. For live discussions among the jury panel, a web meeting platform was used.

In another first, participants were informed, through an email, if their picture(s) did not conform to the specification or they had uploaded images which were accepted in previous YPS salons. They were thus, given an opportunity to replace the particular image(s).

The salon committee ensured that all the judges had systems with monitors capable of displaying images in 1920x1080 pixels for uniform judging. Mock judging sessions were conducted for all the jury members to familiarize themselves with the remote judging software and the judging process. Groundwork for making the judging sessions available live to viewers on Facebook was also done and tested.

After the submission of images was stopped at the stroke of midnight on 25th June, salon committee had only 33 hours to prepare for the judging on 27th June morning. All the preparations that the salon committee had painstakingly taken would be put to test in front of hundreds of participants, YPS members and public. The session started with YPS president's speech followed by the introduction of salon committee members.

The judging started with Travel section. Over 800 pictures under regular and youth categories had to be scored online within 2.5 hours, using the software that had been deployed for the first time. This was followed by video discussions to finalize the award-winning pictures.

On the first day, the awards of Travel section were announced in the evening, after the completion of scoring of Monochrome section pictures. Awards of the Monochrome section were announced before the judging started the next day. As the day went by, the salon committee got better organized.

On the second day, judging of the pictures in Color section started on time and the awards were announced in the afternoon before the start of Nature section. The Nature section awards were announced the same evening, thus ensuring that all the awards were announced before the end of the two-day judging session.

During the two days, hundreds of photo enthusiasts not only from India, but from many other countries including Germany, Australia, Dubai, USA and Canada experienced the live judging session for the first time. It was also for the first time in the history of YPS that the scores were shown beyond the walls of the judging hall, without any limitation or restriction. Comments, positive and suggestive, poured in at a steady pace. Salon committee monitored the comments and addressed them to the extent possible; the others were documented for implementation in future salons.

Overall, the remote judging closed on a positive note. On the evening of the second day, some of the jury members came on live broadcast to interact with the committee members and shared their thoughts for the benefit of the participants and viewers.

The salon committee wishes to thank Sri Murali Santhanam, who was also the webmaster of the salon, for his painstaking efforts in developing the remote judging software to perfection. As is evident from some thoughts shared by the jury members below, it could not have been a better experience.

"The judging system was excellently created and I did not face any problem at all."

- Sri Pinaki Ranjan Talukdar EFIAP, GPA.
PESGSPC, jury member, Monochrome section

"It was really a wonderful experience for me at YPS All India Digital National Salon 2020. No amount of praise is enough for the way YPS has planned, implemented and the way they have conducted the salon. I was part of remote judging for the first time and it was a wonderful experience"

- Sri Gurdas Dua FIIPC, FBAF, IIPC Platinum, PSG
Gold Star, FIP Two Star, jury member, Colour and Travel sections

"The software is really good and very easy to work with. We were able to finish the first round of judging very easily and it was nice that we, judges could discuss amongst ourselves about the shortlisted images. I was part of a live remote

judging for the first time and I feel this is the right way to do it. This live judging is very good."

- **Sri Santosh K Jana** EFIAP, AIIPC, ESFIP, jury member, Nature section

Here are some of the comments from the viewers on the Facebook live session:

"You set an example for so many competitions that have judged without any publicity so far. My respect and appreciation."

"THANK YOU! It is fantastic that the judging is held in English. These judges and organizers are competent professionals, so the public can participate and benefit from it. Really, I know of nothing comparable and I cannot praise enough!"

- **Barbara Schmidt**, Hagen, Germany

"YPS officials, for great initiative, congratulations from me personally and on behalf of PSI members. Mr Satish, you and your team is doing superlative job. The software seems to be very good. Kudos to the whole team."

- **Narayan Panje**, President, The Photographic Society of India, Mumbai

"Till now it is my best participating salon. I am thrilled...Kudos to YPS Bengaluru"

- **Kuntal Mukhopadhyay**

"This is good transparent and excellent experience for viewers"

- **Samir Kr Samanta**



Girish Mayachari

AFIAP, cMoL, AFIP
Member, Salon Committee, YPS All India Digital Salon 2020

Erratum: In the Featured Article of June-2020 issue of *Dr̥ṣṭi*, a picture titled *Lady In Red* was printed with incorrect coloration. Editorial team regrets the error. Here is the actual picture.



Lady in Red © Girish Mayachari AFIAP, cMoL, AFIP

From YPS Photo Share



The Patronas, a Marvellous Twin Towers © Vinod Kulkarni

Subash Rao

05 July 2018

Very nice...really like the tones in the image...is this HDR?

Vinod Kulkarni

05 July 2018

Thank You. This is not an HDR but one single shot. I have enhanced it during post processing to bring out the tones.

RAKESH V C

06 July 2018

Excellent treatment to the image very good.

Chandrashekar

09 July 2018

Good one Vinod, like the angle and also the light

Mohammed Arfan Asif

09 July 2018

Good one. I like the subject and your approach in photography, but in processing I for one may not like it as the middle tone has been totally reduced to a narrow range, thus emphasizing the blacks and whites. Of Course if this is what you want, then it is fine and I respect the author's version. But please note one of them has remarked HDR and your response was post processing. That is fine, but the resultant effort is more of a lith (lithography). Such efforts were made in analogue era with traditional monochrome processing and had its own flavour suited for certain subjects. Give it a revisit and ensure the highlights are not clipped and you may be able to achieve better impact with some gray tones added. Still it is an interesting image and sorry if I have taken the liberty to comment here. Good light to you.

Vinod Kulkarni

10 July 2018

Great and constructive feedback Mohammed sir, which I wholeheartedly welcome. These types of feedback are vital for my personal improvement. There are definitely different perspectives to the way we look at a picture and process them, I appreciate that even you feel the same. The outcome of this picture in strong black and white is what I was keen to get and hence the processing to achieve this result was deliberate. But your point is also very interesting and I don't see a reason why I won't try processing it again to achieve other results. Thanks again for your valuable feedback.

MADHUSUDANA RAO

23 July 2018

Vinod, perhaps my misunderstanding, but your one statement made me take the liberty of adding this comment: A 'strong black and white' doesn't mean having strong blacks and strong whites as you have shown in this picture. A good black and white photograph is the one that is able to bring out the different shades that can be seen between black to white in the spectrum. Or the different shades of grey including the blacks and the whites. This is where Asif suggested not to suppress the middle tone, for this subject.

Vinod Kulkarni

25 July 2018

I understand it better now, especially in shades of grey which is very vital in a monochrome image, along with having good white and black as well. Thanks again for your constructive feedback Madhusudana sir

Programmes at a Glance



The On Looker © H Satish MFIAP, MICS, ARPS, cMoL, GPA.PESGSPC, Hon YPS

Touch of Red



The first webinar of the month was a presentation, 'Touch of Red', on Sunday the 7th July 2020, by the President of YPS Sri H Satish, a well known and accomplished

professional photographer. We learnt

during his introduction that he is also an outstanding carrom player and an aficionado of old songs.

Thanking the technical team for the webinar, he gave a preamble on the colour of red, which has about 20 different shades such as cherry red, crimson red or brick red. It symbolises passion and prosperity, even violence or adventure. Red is significant in post offices, medical field and nearly 80% of

national flags. Nature also depicts red in insects, plant life and landscapes. If the flowers or insects have a jarring red, it denotes either they are poisonous or dangerous, explained Sri Satish.

About having a touch of red in art photography, he dwelt on finer aspects such as showing the subject with full red at 255-0-0 in the R-G-B values, showing the different shades of red, using red only partially say 10-20% and creatively placing the red, all of which give a punch to the image. Also, the red goes well with dark hues like blue and yellow. These attributes were well demonstrated with his awesome images of butterflies, bugs, garden lizard, birds including Kalij Pheasant and Green Magpie and vibrant flowers such as Rhododendrons and 'Gowri Hoovu' (Gloriosa Lily). One can find red almost everywhere from attires to temples and monasteries to landscapes and lighthouses. The red impacts well in travel and fashion photography.

At the end of the session, the viewers gained an in-depth knowledge on the significance of red in art photography and about creative ways of showing the subjects with red colour.

Exotic Ecuador – Through a Doctor's Lens



A wonderful presentation on rare and beautiful birds of Ecuador was given on Sunday, the 14th July 2020, by Dr Pradeep Rao, an

avid bird photographer. Thanking YPS, Dr Pradeep Rao began the session with an introduction to the tiny South American country of Ecuador, with 131 species of Hummingbirds and 152 types of Tanagers besides various other exotic birds. Sharing snippets on different birding areas such as Choco lowlands, Amazonian lowlands, subtropical and temperate zones, he informed how birding lodges with hides, feeders and perches are well organized.

To begin with, there were lovely images of hummingbirds such as Buff-tailed Coronets and Violet-tailed Sylphs. These



Long tailed sylph2 © Dr Pradeep Rao

tiny (7-13cms) hummers are known to flap their wings at 50-80 times per second, he said, adding that the prismatic effect of pigments is what makes them iridescent. The images followed were of Araceris, Toucans and Cock of the Rock. Equally fascinating was the Umbrella bird with a long wattle.

The next set of photographs depicted a cruise on Napo river to Amazon area and Clay-licking Parrots, Macaws and Hoatzin. A video on his canopy ride over Amazon forest followed by a trek in the jungles was truly adventurous.

In the last leg, embarking on a weeklong cruise to Galapagos islands, Dr Pradeep Rao could photograph many rare species such as Blue-footed Booby, Galapagos Penguins and Frigate Bird besides Giant turtles, Sea Lions, Sally Crabs and the endemic Iguanas.

With detailed information and excellent photographs, Dr Pradeep Rao literally took the viewers to Ecuador, the land of exotic wildlife.

Portraiture and Role of Lighting



On Sunday, the 21st June 2020, a presentation 'Portraiture and Role of Lighting' was given by Sri B K Agrawal, FIIPC, ESFIP, FAPPA, FSAP,

a well known fashion and industrial photographer. Apart from his interests in badminton, chess and yoga, he was kindled into photography as a boy and has been into portrait photography for more than 25 years.

Speaking on how portraiture photography developed because of man's desire for eternity, Sri Agrawal said apart from the art and science, portraiture involved human psychology as the 3rd dimension.



© B K Agrawal FIIPC, ESFIP, FAPPA, FSAP



The Indian Bride © B K Agrawal FIIPC, ESFIP, FAPPA, FSAP

The photographer's main attributes are: being amicable with people, positive communication and ability to keep the subject relaxed, by appreciation. As regards the role of lighting, one should know the intensity, colour, quality, whether harsh or soft and the direction, which impacts the expression. He further explained the types of light like Broad lighting, which is closer to subject, Short lighting from an angle to light part of the face, Split lighting, which lights up exact half of the face, Rembrandt lighting named after the Dutch painter, where shadow of nose touches lips with a triangle formed on the cheek, Butterfly lighting where shadow of the nose looks like a butterfly and finally Horror lighting from a lower angle. Each of these is employed

depending on the requirement of the portrait. He also touched upon the use of grids or light modifiers in separation lighting to demerge the background. He aptly demonstrated all these aspects with his amazing photographs.

Sri Agrawal also elucidated on how portraiture photography was easy and inexpensive to start off as compared to wildlife or landscape photography and one could earn from it too. As the session concluded, the viewers were deeply enlightened on portraiture and lighting.



B V Prakash

YPS in Salons

International Salons (26 May - 30 Jun 2020)

Total Exhibits: 2148 Total Awards : 117		
Name	Country	Best Club
Alokrekhay Salon	India	Y
Beautiful Life Circuit	India	Y
Carpathian Drag	Ukraine	
Discovery Salon	India	Y
Georgian Drag Salon	Georgia	
Lenscript Salon	India	Y
Loftman Circuit	India	Y *
Pacific Atlantic Circuit	Singapore, Greece, USA	
Photo Emotion	Bosnia and Herzegovina	
Photo Panorama Circuit	Bosnia and Herzegovina	
Photo Salon Varna	Bulgaria	
Smederevo Salon	Serbia	

* Best Indian Club

Top Ten Exhibitors International Salons

Jinesh Prasad AFIP
 Anitha Mysore EFIAP EPSA EIUP c**MoL GPU CR3 EFIP GPA.PESGSPC
 Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP
 Udaya Thejaswi Urs AFIP
 Gangadhar A G FRPS AFIAP
 Udayan Sankar Pal EFIAP EFIP PPSA GPU/CR2 c*MoL SSS/b bWPAl ACPE GPA.PESGSPC
 Ranganath C
 Pramod Govind Shanbhag EFIAP/s EPSA EFIP ARPS
 Yogesh Mokashi
 Neelima Reddy

Best Club Awards: 05 (Winning % = 83.3)

Special Mentions:

Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP
 - Best Male Entrant in 1 judging, Beautiful Life Int. Circuit

National Salons (26 May - 30 Jun 2020)

Total Exhibits: 1655 Total Awards: 165		
Name	Country	Best Club
Artistic Salon	Indore	Y
Creative Digipix Salon	Malda	Y
GNG Salon	Kolkata	Y
Kolkata Shadow Lines Salon	Kolkata	Y
LRP Circuit	Kolkata	Y
LensNLife Salon	Kolkata	Y
Ora D Fame Salon	Jodhpur	Y
PSS Salon	Santipur	Y
Photoquest Salon	Durgapur	Y
Seen Shot Society Salon	Kolkata	Y
Tornado Salon	Kolkata	Y

Top Ten Exhibitors National Salons

Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP
 Gangadhar A G AFIAP FRPS AFIAP
 Udaya Thejaswi Urs AFIP
 Jinesh Prasad AFIP
 Naveen Kumar
 Mithun Prakash Prabhu AFIP QPSA
 Neelima Reddy
 Manoharan Govindarajan EFIAP EFIP cMoL
 Karthik M D AFIP
 Amruth Harsha

Best Club Awards: 11 (Winning % = 100)

Special Mentions:

Anitha Mysore EFIAP EPSA EIUP c**MoL GPU CR3 EFIP GPA.PESGSPC
 - Best Female Entrant, Tornado Salon.
 Arjun Haarith - Best Entrant, GNG Salon
 Darshan Ganapathy - Best Entrant, Artistic Salon
 Gangadhar A G FRPS, AFIAP - Best Entrant, Ora D Fame Salon

**Total Best Club Awards
Since 2017: 126**



Mesmerising spiral © Anitha Mysore EFIAP EPSA EIUP c**MoL GPU CR3 EFIP GPA.PESGSPC



Data mining by

Krishna Bhat

EFIAP/b, EFIP, EPSA, cMoL
 Lead, Salon Participation
 Subcommittee

News from Macro Photography Subcommittee

The YPS Macro Photography Subcommittee could not organize any outing during the month due to the prevailing COVID-19 pandemic and the related restrictions. However, the members were active as ever, creating beautiful images of still and living subjects in and around their houses and sharing them on the WhatsApp group. Members discussed composition, macro techniques, story-telling and creativity, while experts provided inputs for improvement and helped in identifying some insects.

Ananth Kamat

Member, Macro Photography Subcommittee



An Evening Strolls In © Dr D V Rao ESFIAP, Hon EFIAP, FPSA, FNPAS, Hon YPS



On a Misty Morning © Dr D V Rao ESFIAP, Hon EFIAP, FPSA, FNPAS, Hon YPS



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