



**Photography Legends of
Karnataka: C Rajagopal**

Radhakrishna: A Cosmic Love Saga



Rang barse by Smt Rumna Mukherjee, New Delhi
YPS Silver Medal in COLOR section of YPS All India Digital Salon 2020



Iguazu Falls by Dr Barun Sinha MFIAP, ESFIAP, ARPS, HON FIP, Patna
Honorable Mention in COLOR section of YPS All India Digital Salon 2020

Youth Photographic Society®

Corporate Member (CM-203) of Federation of Indian Photography

Executive Committee

President

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

Vice President

Murali Santhanam Hon YPS

Secretary

Manju Vikas Sastry V AFIP

Jt Secretary

Girish Ananthamurthy EFIAP, EFIP, GPA.PESGSPC

Treasurer

S Chandrashekar AFIAP

Directors

Hardik P Shah

K S Rajaram AFIAP, Hon YPS

Prema Kakade EFIAP, EFIP, GPA.PESGSPC, cMoL

Rakesh VC

Dr̥ṣṭi Journal

Editor

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

Editorial Team

B V Prakash

Digwas Bellemmane EFIAP, EPSA, EFIP, EIUP, cMoL, A.CPE

M S Kakade

Prema Kakade EFIAP, EFIP, GPA.PESGSPC, cMoL

V Madhusudana D Rao AFIAP, cMoL

Design

Arun Poovaiah

Rajasimha Sathyanarayana AFIP, cMoL

Feedback and contributions

drsti@yps bengaluru.com

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

© Copyright 2020

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

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

Follow us on social media



facebook.com/ypsbengaluru



instagram.com/ypsbengaluru

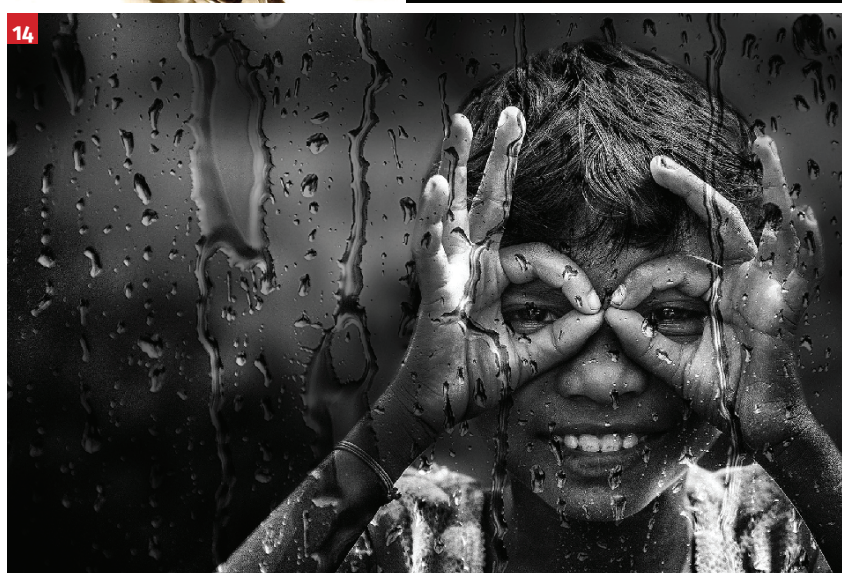


twitter.com/ypsbengaluru



youtube.com/ypsbengaluru

Contents



Viewing and feeling rain drops © Saurabh Sirohiya

YPS Silver Medal in MONOCHROME section of YPS All India Digital Salon 2020

| | | |
|----|---|--|
| 4 | Editorial - Scaling New Heights An Appeal to Members | - H Satish MFIAP, MICS, ARPS, cMoL, Hon YPS - Manju Vikas Sastry AFIP |
| 5 | Spotlight: Dinesh Allamaprabhu | |
| 6 | Photography Legends of Karnataka: C Rajagopal | - Mohammed Arfan Asif MPSA, EFIAP/p, ARPS, MICS, FICS, MIUP, c*MoL, Hon YPS |
| 9 | Framing the Frame: A Walk into Infinity | - K S Rajaram AFIAP, Hon YPS |
| 10 | Featured Article Radhakrishna: A Cosmic Love Saga | - Muralidhara K Rayaramane AFIP |
| 13 | Just Grasp It: The Big Bang of Photography | - Hema Narayanan EFIP, AFIAP, cMoL, QPSA |
| 14 | YPS All India Digital Salon 2020 | - Girish Mayachari AFIAP, cMoL, QPSA |
| 16 | Programmes at a Glance | - B V Prakash |
| 18 | YPS in Salons | - Krishna Bhat EFIAP/b, EFIP, EPSA, cMoL |

Front cover: Tantalizing thoughts of love © Muralidhara K Rayaramane AFIP

Rear cover: Sunlit Surf © C Rajagopal MFIAP, FRPS, FPSA, Hon FRPS, Hon FPSA, Hon EFIAP, Hon FICS, Hon YPS

Scaling New Heights

Dear Friends and Countrymen,

I hope everyone is safe and healthy. In this situation, the age-old saying 'Health is Wealth', fits perfectly well.

It is always a pleasure and pride to see the growth of YPS. The club, started by a few enthusiastic photo lovers, 49 years ago, has now grown by leaps and bounds into an institution, with the support of a dedicated team of photo artists of the club. Thanks to all these members, who are continuously putting their heart and soul to fulfil our dream of making YPS the NUMBER ONE photography club in India, I am sure this dream will become a reality, by the grace of God and the wishes of members.

Friends, our Journal *Dr̥ṣṭi* is not only making our members incredibly happy with many articles, but is also creating waves across India. Many stalwarts of photography, to whom we have sent the Journal as a goodwill gesture, have appreciated it very much. I am also happy to inform you that photography clubs of our neighbouring state are also planning to start a similar journal. We, as YPSians, feel proud that

apart from art photography, we have set a benchmark in this aspect as well.

The YPS All India Digital Salon 2020, inaugurated online, was the first of its kind in India. Nobody had thought or imagined anything like it. We were happy to have Sri Anup Sah, from Nainital, a 'Padma Shri' awardee for his photography achievement, as the guest of honour. Indeed, it is a matter of pride for the photography fraternity that, a photographer has been honoured with India's fourth-highest civilian award.

For the seventh time in the last four years, the 90-page catalogue, which is printed on art paper, is considered THE BEST. My appreciation to our team for the incredible design of the catalogue and to the sponsor, Sri Manju Ramarao from HP Redington. It is because of such people, who have been helping us, that we can hold our head high, in the field of salons.

YPS, for the first time in the history of salons across the globe, has brought out a 'Virtual Exhibition', which is in no way inferior to the experience of walking through a hall with framed pictures. It is a world record

of sorts! The salon participants and viewers can at any time, 24x7, walk through the exhibition hall to see the award-winning images. The team of Sri Deepak V C, Smt Kanmani along with our Vice President Sri Murali Santhanam should be applauded for their stupendous efforts. I am proud of our talented members and experts, coming forward to help salon committee and the executive committee for the success of the salon.

The journal committee is to be highly appreciated, for having brought out the 3rd issue with colourful pages, showcasing images of our members. It is indeed a great pleasure to see our members producing extraordinary images and I have no doubt, YPS will keep winning Best Club Awards in photography salons.

As always, your loving president,



H Satish

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

An Appeal to Members

Dear Members,

Festive greetings and warm wishes to you all!

I am happy to see many of you participating in and enjoying all the online programmes, be it salon judging, sunday webinar presentations or the virtual exhibition bonanza! I am also very happy that we have at last got our own official contact phone number. We put in a great effort to get this particular number: **9513 977 257**, which on the dial pad translates to **9513 YPS BLR**, making it easy to remember!

I earnestly request all members who have not yet saved the phone number to their contacts list, to add it immediately so that you do not miss out any WhatsApp communication of programmes, important messages, broadcasts of webinars and other such official announcements.

Another important milestone we reached was the relaunching of YPS journal *Dr̥ṣṭi*. We printed the first issue of the current volume of the journal and posted to more than 700 members in all. We sent out

many messages to members to update their postal address so that the journal would reach them without fail. This effort did bring in good results, where many members updated their address and other details. During this time, I am glad to have connected to many senior life members, who were appreciative of our efforts and offered their support. Despite the efforts, many copies of the journal were returned as the addressees were not found by the postal department. I again earnestly request the members, who have not updated their address, to immediately do so.

I seek the support of each member, in our effort to make YPS the best photography club in the country and to serve you well. Here are some important TO DO list for members:

- Update: Your phone number on Rectification Form in website.
- Save YPS phone number: **9513 YPS BLR** (+91 9513 977 257). Get WhatsApp communication of programmes, important messages and broadcasts.

- Save Email Id: **contactus@ypsbengaluru.com**. Get emails of programmes, notifications, salons, membership renewal, publication of *Dr̥ṣṭi*.
- Update: Your postal address on Rectification Form in website. Get postal deliveries of printed communication.
- Update: Your photography distinctions on Rectification Form in website. Feel proud to make them known to all.

To find the Rectification Form, please follow the steps given below:

Login to **www.ypsbengaluru.com** → Home Page → YPS Membership tab → YPS Life Members / YPS Individual Members / YPS Junior Associates tab → Scroll down for 'YPS Member Detail Rectification Form'. Fill the details and submit.



Manju Vikas Sastry V AFIP

Secretary, Youth Photographic Society

Dinesh Allamaprabhu



Dinesh Allamaprabhu, FAPS, BPSA, AFIAP, PPSA, GPU CR-2, HIUP, c*MoL, AFIP, GPA.PESGSPC, PSA 5 Star Exhibitor (ND), Hon PESGSPC, hails from Mysuru, India. He holds a master's degree in computer science from England. He draws inspiration from his father Sri H N Allamaprabhu, FRPS, AFIAP, AAPS, AIIPC, ASIIPC, PSA 5 Star Exhibitor (ND), Hon YPS, who is a renowned nature photographer from the film era. Sri Dinesh spent his early childhood days assisting his father in the photographic darkroom and enjoys film photography even today. He and his father actively promote film photography and have guided many photographers by conducting workshops and assisting many enthusiasts regularly. Whether analogue or digital, he enjoys all forms of photographic art.

He is a passionate nature lover. His interest in photography is primarily driven by his fondness for animals and observing their behaviour. He loves spending quality time in the tranquillity of nature and capturing the finer moments. He took up photography to share his experiences through the lens.

He says being a member of YPS encouraged him to take his photographic interests further. He began participating in international photographic exhibitions since July 2018. In a short span of time



Tiger siblings rivalry

he has seen quite a success. His works have been extensively exhibited in over 43 countries and have bagged over 80 international awards. He has more than 1100 exhibits in international salons to his credit. Owing to this remarkable success, he has been recognized by various international photographic bodies with distinctions and honours. He is the only nature photographer in India to be conferred with the 'fellowship (FAPS)' of the Australian Photographic Society. He is also ranked 2nd in the world by the Photographic Society of America (PSA) in Who's Who of photography in Nature division (Print).

Photographic Society of America awarded the Bronze portfolio distinction (BPSA) to Dinesh in 2019, for his nature portfolio titled 'Behaviour of Indian White-eyes'.

Dinesh shares the following tips based on his experience, to be successful in a portfolio distinction:

- Collate a cohesive body of work where individual images have high technical quality, which reflect the author's personal photographic style.
- Write a statement of intent that clearly indicates the objective of the portfolio by the author.
- Provide an overview image, which represents the portfolio in a thematic and consistent manner.

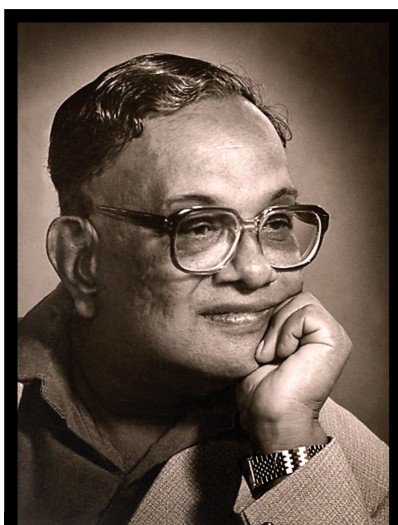
"The aim in submitting this portfolio was to showcase the intraspecies behaviour of the White-eye (Zosterops palpebrosus) bird found in the Indian subcontinent. The images that were submitted for the successful portfolio were taken at different intervals of time over a year, to capture varied behavioral activity."

Dinesh Allamaprabhu



Overview image of BPSA portfolio

C Rajagopal



C Rajagopal (1926-2005)

MFIAP, FRPS, FPSA, Hon FRPS, Hon FPSA, Hon EFIAP, Hon YPS

Sri Chakravarty Rajagopal MFIAP, FRPS, FPSA, Hon FRPS, Hon FPSA, Hon EFIAP, Hon FICS, Hon YPS, of Bengaluru, distinguished himself as an artist of traditional pictorial realm and master of photographic technique. He was a poet who used the language of the photographic picture as a medium of expression, producing some of the most exciting creative works during a glorious chapter in Indian photography.

For three generations, photographic art had been a fascination in Sri Rajagopal's family, a trend set by his grandfather, who purchased a Perkinson Rayment camera in 1890. Rajagopal took to the art at the age of 20, when his uncle gifted him a war disposal 828 Kodak Bantam in 1947. Around the same time, he got into contact with Dr G Thomas and involved himself in organizing the activities of Mysore Photographic Society, which consequently helped him to hone his skills in photography.

His interest in photography and its scientific application resulted in his joining the National Aeronautical Laboratory (NAL) in Bengaluru, where for 25 years he processed, experimented, researched and got involved with all aspects of photography.

Mastering the medium in the domain of his laboratory, Sri Rajagopal ventured out into the countryside to shoot landscapes and outdoor genre with the quality and finesse that have resulted in timeless works of art.

Sri Rajagopal was most fascinated by the sharp rays of light in the early morning and late evenings in contre-jour to give him the 'rekha' (line) on which was based

his photographic style. He would call it the 'Line of Light' style. Light against darkness always has greater impact than vice versa and we see this utilized with great success in his monochrome marvels; his preferred medium.

Though one who has experimented with various processes in printmaking, including colour and the control processes like carbon transfers and the ingenious Fresson technique, Sri Rajagopal preferred bromides. His photographs of the simple common objects and places reveal the inherent beauty of light rather than the object or place. With creative pictorial compositions and rich tonal gradations, the prints reveal the author as a patron of light or rather a poet with light as his subject.

The sound understanding of the scientific principles of the art had always been of great importance to him. He taught photography at Max Mueller Bhavan in Bengaluru for six years and presented innumerable lectures on the basics in various symposiums and photographic events. Also of importance to him was the wider understanding of the medium and its appreciation. He lectured, judged photographic salons and wrote prolifically.

As a tribute to his art, in four decades of passionate photography and for advancing the art and science of photography, he has been awarded the distinguished honours and distinctions; the 'Honorary Excellence' (Hon EFIAP), 'Excellence for Services' rendered to photography (ESFIAP) and 'Maitre' (Master Photographer) from the Fédération Internationale de l'Art Photographique (FIAP), the 'Honorary Fellowship' of the Royal Photographic Society (Hon FRPS), UK and the 'Honorary Fellowship' of the Photographic Society of America (Hon FPSA). In the process, he became the second photo artist in the world to achieve the highest distinctions of the world's three most important photographic organizations FIAP, PSA and RPS. He was also the first non-American to be awarded the Dr John Doscher Award by the Photographic Society of America. YPS conferred upon Sri Rajagopal, its honorary membership.

In my constant interaction with him in the early 90s, he stated, "Nothing very special. It only proves that something which was

beyond the reach of a person from a third world country could be attained against all odds by sheer skill and perseverance. I never worked for any honours; they come about naturally in recognition of work." With lack of good quality equipment, sub-standard photographic chemicals and paper and harsh tropical weather conditions for chemical darkroom processes, Sri Rajagopal's contribution and achievement is remarkable and exemplary.

In a chat after the conclusion of 'Rajagopal Retrospective', celebrating 50 years of his work on 22nd August, 2003, he stated, "I prefer monochromes though I have dabbled in colour processes like Ansicolor, Agfacolor, Gevacolor, Dufaycolor, trichrome carboro, three colour gravure, Ektachromes by E1, E2, E3 and E6. Monochromes provide the simplistic, ethereal and dream-like quality I aspire in my images".

Sri Rajagopal succeeded Dr G Thomas as secretary general of Federation of Indian Photography (FIP) after the latter's demise. He was also the continental representative of Asia for the FIAP and FIAP liaison officer of India. As the editor of Viewfinder and in particular his column 'Of Ships, Shoes and Sealing Wax', he touched upon a variety of issues concerning Indian photography.

Years later when I happened to meet Jan Jansen, a former secretary general of FIAP, in Amsterdam in The Netherlands, he commented, "Rajagopal's masterpieces are timeless with a universal quality that allows art to live on and on..."

A scientist, philosopher, friend and guide to many, Sri C Rajagopal inspired a generation of photographers and set a trend for outdoor genre pictorial photography in India.

Honorary EFIAP

The Honorary Excellence FIAP distinction, which C Rajagopal 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.



Just a Sunbeam

Here is an analysis of selected images of Sri C Rajagopal.

Just a Sunbeam (1962)

One of the most iconic images created by the master craftsman. The play of light suffuses the viewer with its atmospheric warmth. It also provides the photograph with its three-dimensional quality. The composition has a feeling of space and time, providing balance and direction;

elements utilized very astutely for perfect harmony.

With these sound principles and the objective of glorifying 'light' being the central theme, Sri Rajagopal has presented the picture in his very individualistic way. 'Just a Sunbeam' is representative of many of these qualities and expressive of his fascination of light as subject matter. He evokes the beauty of light with this poetic statement, well known in art circles as the 'Rajagopal Signature'. Very representative

of the 'Line of Light' style, the picture also demonstrates the 'seeing eye' of the artist. The image was made using an Asahiflex camera with 135 mm lens. It was in its time the most widely exhibited and awarded international picture ever by an Indian photographer.

Mountain Shrine (1983)

The tone in a monochrome is an embodiment of its intrinsic charm and quality. In this very simplistic image where inanimate objects are used, one can see the delicate use of tones from deepest to the brightest with great detail. The author uses the visual tone as a creative force in this image with a balanced composition. What follows is a rhythmic repetitive pattern that engrosses the viewer as it flows from a strong focal point to the subtle tones and cascades to near oblivion. The entire frame is held by delicate variation of tone which is reflective of great chemical darkroom skills. With the dearth of material supply during the times, the innovation and understanding of chemistry is most apparent in this work.



Mountain Shrine

The Rat Roasters (1982)

Sri C Rajagopal's images are so unconventional that it takes one by surprise that the donkey, the goat and the crow could be a part of great picture making. This image took me aback and left me thinking with regards to the subject. But then I settled down quickly as it was the light that overpowers the ambience and detracts me from the title. In fact, unless pointed out, our attention just rests on

the light and does not adventure to the intricacies of the image.

Once again, contre-jour at its best, used to great advantage with skilful processing in the chemical darkroom. The elements emerge from near darkness into the radiant light that illuminates and provides the contre-jour that the artist sought. When I had discussed this image, he indicated that even he realized the substance of the storyline a bit late. He was obviously

swept away with the possibility of creating an interesting photograph with strong play of light on the smoke and sunlit beards of a group of Vaddars, a few kilometres from Bengaluru city.

"When you look at his pictures, they strike you as masterpieces of dignified reticence and silent eloquence"

-Dr G Thomas FPSA, FRPS, Hon FPSA, Hon FRPS, Hon EFIAP, Hon FNPAS, Hon PSI, Hon YPS.



The Rat Roasters



Mohammed Arfan Asif

MPSA, EFIAP/p, ARPS, MICS, FICS, MIUP, c*MoL, Hon YPS

Sri Arfan Asif is a passionate photo artist with pictorial, portraiture and landscapes as his forte. He has lectured, judged international salons in India and abroad and has been a columnist on the art of photography for magazines. Asif mentors a group of photo art enthusiasts named 'ShutterBugs Creative Forum' in Dubai, where he lives. He is the organizer for the Dubai chapter of RPS and is the country representative for ICS.

Sri Asif holds a master's degree in pharmacy and works in pharmacy administration at the government health authority in Dubai.



The Flock Returns

A Walk into Infinity

Rhythm and patterns are always very fascinating subjects for eyes and thereby, for photography too. A photographer with artistic approach further applies his mind and heart, like in music, dance and poetry, while picturizing the scene. These visual forms of a subject are created by shapes, textures, lines and graphics with repetitions presented in a creative structure, striking design, colours and/or lighting. While capturing such a subject in camera, direction of lens and the resultant perspective formed by the angle of view are given paramount importance. When the extent of focus in the scene is shallow or long, depth of field also plays a major role. To hold the attention of a viewer in the desired manner filled with required emotion, framing the scene vertically or horizontally shall also be thought about, before shooting. In most of the outdoor situations, mere pattern or a rhythmic arrangement can itself make a photograph. However, in certain cases, breaking the pattern in a rhythmic arrangement by inducting human elements suitably can yield extraordinary result, inducing life to the otherwise lifeless frame.

"What turns a photograph into a 'picture'?" is a thought provoking question. The answer is, *"induct in the frame, some emotion and mood, like in music or a poem"*. David Alan Harvey, an American of National Geographic fame, had said *"Don't shoot what it looks like, shoot what it feels like"*. Another interesting finding was by Ms. Katja Michael of Europe - *"Taking a picture is like giving a piece of your soul away. You allow others to see the world through your eyes"*.



Hardik P Shah

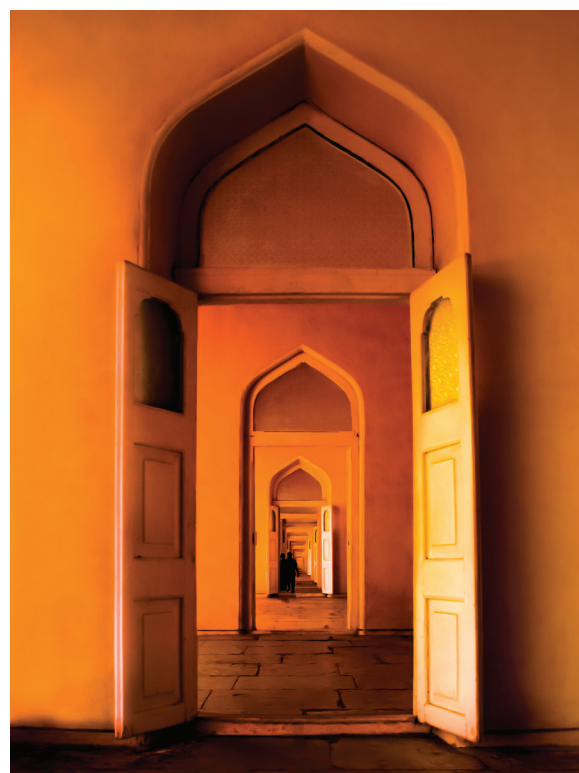
Complying with rhythm and pattern and the above quotes, we have here a picture titled *A walk into Infinity*, taken by Sri Hardik Shah. He took this in a long, open corridor in the premises of eighteenth century Chowmahalla palace, Hyderabad. He liked the freshness of simple architecture of the huge building, warm tones, rows of rooms with individual verandas facing vast garden with fountains. Interestingly, each of those verandas opens to a large door on either side, fitted inside well-designed arches with textured glass

panels. He visualized through the open door of the first veranda, an eye-catching perspective formed by repeated patterns of similar open doors, arches and designs up to infinity. He set his camera to capture the stunning full view of the corridor with door, open shutters, arches and whole perspective up to the extent that eyes could see. He says, he waited to add some human elements to this scene. After a while, he saw a tourist couple entering the next corridor from front and walking into the next veranda. That was the golden moment to press the button.

So, pre-planning and patience can help not to look for a chance shot but to wisely create a desired worthy picture. He had taken this picture at around 10am of April 2016. He used 18 mm focal length of the Canon 18-135 mm STM zoom lens with aperture opening of f/22 at a shutter speed of 1/40 second, ISO rating set to 800 and handheld.

Analyzing technically, use of proper wide-angle lens, very narrow aperture to get good depth of field, slower shutter speed and corresponding higher ISO are satisfactory. For such indoor morning shots, ISO 200 could have been more appropriate to avoid noise, but here, it would have necessitated slower shutter speed and use of tripod. Also it would have resulted in motion blur of the tourist couple.

Rhythmic patterns are found in five styles: Repetition, Alternation, Progression, Undulation and Disrupted pattern. Let us keep this in mind and analyze this picture artistically. The vertical framing has been apt here to take viewer's eyes gradually through a leading lines formed by repetitive door patterns and the direction of couple walking, to the distant end point, which make the 'entry point' to the scene. This virtually creates a feel of inward circular composition. Thus, architectural patterns with rhythm create viewer's eye movement



A Walk into Infinity © Hardik P Shah

up to end point and push to go further infinitely.

This picture fits into the pattern of *progression in reverse*. The sizes of veranda doors with arches are gradually getting reduced due to the perspective. Inclusion of the walking couple has disrupted the pattern creatively, giving a feel of walking towards infinity. Inclusion of humans has added life to the frame, giving it *vitality*.

Overall warm tones, beauty of each one of the arches and reducing sizes of pattern successively as well as inclusion of human elements and presenting the picture in graceful vertical frame have created a vibrant *impact*. All the elements including the couple have correlated purpose in the frame, thus showing *unity* evidently. Both these are appreciable factors for a good composition. Thus, the overall style and elements included in the frame have made this a good *picture*.



K S Rajaram AFIAP, Hon YPS, is a life member and director of YPS. He is an author, teacher and mentor in the field of photography.

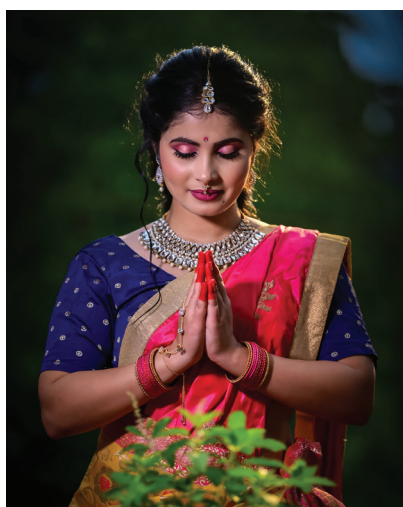
Radhakrishna: A Cosmic Love Saga

This is the message of intense love, commitment, contentment and devotion of two supreme souls surpassing all times and ages. The gravity of the companionship and adoration between two of the noblest souls on earth, giving each other the positive energy is worth emulating. The admiration Lord Krishna evokes, is balanced by the submission of Radha, forming the cosmic pair. The grandeur of their mutual trust is unparalleled. Through divinity we find love.

Here is an attempt to narrate this cosmic love saga through pictures, created on the occasion of Sri Krishna Janmashtami.

The King of hearts - Lord Krishna! His naughtiness, his charm, his companionship of the simple *gopabālas* and the *gopis* combined with extreme powerful nature of his being, is etched in the minds and hearts of generations.

The lady who stole the heartthrob's heart, a lesson of commitment and sacrifice herself, Radha loved him without expectation. That purity added to her beauty and grace.



Radha was born for being besotted with Lord Krishna. She worships Tulasi believed to be another form of Krishna, to seek his presence in this physical world. He was her whole and soul and her only longing.



There is a belief that she refused to open her eyes until she felt his divine presence. She wanted her first vision to be of the Lord. Touched by that deep love and devotion, he appears without fail.

The connection they felt for each other was deep. It was the meeting of souls through eternity. They were one soul in two bodies. Being with each other was enough for their conversation. Words were unnecessary.



Mesmerised in the subtlety of the divine music, with adoration in her eyes and bewitched by the enchanting flow of music from his flute, she sits enthralled.



He enthusiastically helps Radha in trying her hand in his passion. The effervescent charmer with his enraptured student.



Krishna is the personification of divine handsomeness. Yet charmed by the charmer, Radha is intent on increasing the handsomeness of the creator.

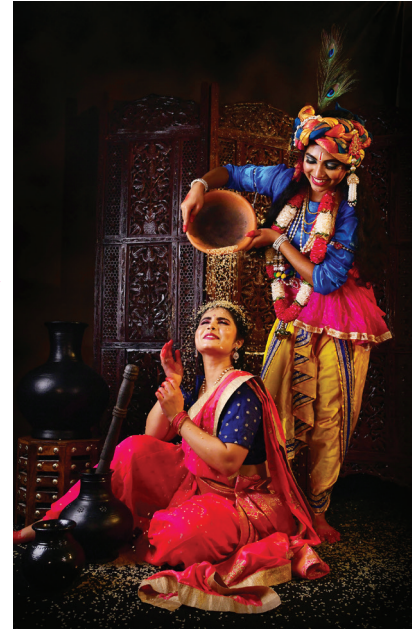
The celestial odd couple. The charming heartthrob of the universe and simple village belle. The amalgamation of grandeur and simplicity. The combination of the masculine and the feminine blended for eternity.





The nautanki Krishna's fondness for the tasty fresh butter is well known. He would charm anyone through those appealing eyes. And one could only oblige.

Krishna, the epitome of playfulness with childlike appeal contradicts with his supreme wisdom and knowledge. He remains young at heart, forever.



Every beginning has an end. So did this enrapturing union. This ethereal soul lovers, epitome of selfless devotion, remain forever young in our hearts. He will remain her soulmate forever!

Krishna has been in the hearts of all, then, now and forever. He is the symbol of supreme maturity yet playfulness, of grandeur yet simplicity, of divinity yet humanness and of love and kindness.

All love stories do not have a happy ending. All stories do not get the holy blessings. But love is beyond all this: it is bliss. It is contentment of the soul. It does not need material happiness.

That is the reason this celestial epic love saga is still revered and is close to our hearts. That is the reason Radha and Krishna have become a single entity; two entities merged into single soul: Radhakrishna.



Sri Muralidhara K Rayaramane AFIP, has close to three decades of experience in photography and specializes in wedding, candid photo and videography. He lives in village Kaikara in Karnataka and has a studio named 'Madhura Digital Image' in Panaje near his village. He also runs another studio named 'Chayakuteer' in Puttur town and takes up commercial photo and video assignments.

He has been participating in national and international photography salons and has won several awards. Many organizations have honoured him with awards for his contribution to the field of photography. He is a member of PSA and YPS. Apart from photography, he practices agriculture and is a Yakshagana mridanga player.

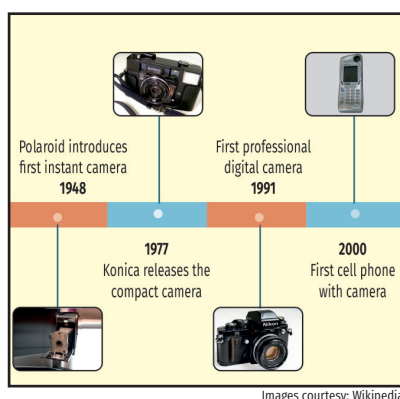
Photography support: Praseeda Krishna Kalluraya
Editing: Priyadarshini Rayaramane
Artists: Radha: Kum Prathiksha Hebbar
Krishna: Kum Swathi N V
Makeup: Makeovers by Manasa
Narration: Smt Sadhana Hebbar

The Big Bang of Photography

We were in the 1940s in part 1 of this article (ref: *Drşti* July 2020). 35 mm films had just become known and their usage was starting to get prevalent among photographers and photojournalists covering the world war II. Sir Henri Cartier-Bresson's style of capturing decisive moments was getting adopted profusely. Well, let's see what happened next. How did the cameras evolve? How about another walk in the lanes of history?

Leica, a popular camera brand name, had commercialized their first 35 mm cameras after WWI. Having test marked their design between 1923-24 and receiving positive feedback, this camera went into production in 1925 as the 'Leica I' and increased Leica's popularity. This also cemented the position of 35 mm as the format of choice for high-end compact cameras – a definite milestone.

In the 1930s, many experimentations came about. Kodak hit the market with the affordable 'Retina I' in 1934 and the 135 cartridges (better known as the 35 mm photographic film) used for still photography. Yet, the 35 mm cameras were out of reach for most people. This is when Argus introduced the cost-effective 'Argus A' in 1936 going on to make their immensely popular model, 'Argus C3', in 1939.



Abracadabra

Inventions don't need to follow a conventional pattern. Because, if they did, we would never have witnessed the sense of wonder on people's faces seeing their photos being printed instantly!

I am talking about the Polaroid debuting its commercial instant photo camera called the 'Model 95 Land camera' in 1948. Its USP was that it used a patented secret chemical process to develop the film inside

the camera in 'less than a minute' and gave a printed photo. This was Magic: "Click the Photo – Abracadabra – and lo! the printed image was ready". The novelty of instant pictures captivated the public's attention. But Polaroid stopped making their instant films in 2008 and took away their secrets with them. None could replicate the quality that was found in a Polaroid, though several attempted to revive instant film.

The Next Level

The French introduced the permanent image, but the Japanese brought easier image control to the photographer. In 1950s, two Japanese companies Asahi (later became Pentax) and Nikon took photography to the next level by introducing the 'Asahiflex' and 'Nikon F' cameras, which were both single lens reflex (SLR) type cameras; which remains the widely used equipment for photography to this day.

A few notable revolutions in the times leading up to the 1950s include the 'Twin Lens Reflex', the Franke & Heidecke Rolleiflex medium format TLR in 1928, the compact SLR 'Ihagee Exakta' in 1933 and the most known of the 35 mm TLR - the 'Contaflex SLR' by Zeiss Ikon of 1935. These however, had little success.

The Birth of the SLR

Asahi and Nikon soon had competitors in the field of SLRs. Camera makers Canon and Yashica entered the domain in 1950s. The science behind the SLR camera is that the photographer sees exactly what will be recorded onto the image medium, since these cameras used a pentaprism and a movable mirror behind the lens, which reflect the image in the lens on to the viewfinder.

Photography had started to capture the world's eye and the timing for the introduction of the SLR camera was perfect. From here on, SLR-style cameras remained the camera of choice for the next 30 years. Many improvements came out, to both the cameras and the film, during this time.

Cameras Got Smart

Technology advanced and the 'Smart cameras' (point-and-shoot) emerged in the late 1970s and early 1980s. These were compact and lightweight cameras capable of making image control decisions on their own. 'C35 Jasupin' was the first point-and-

shoot camera released by Konica, in 1977. These automatic cameras could calculate the shutter speed, aperture and focus, allowing the photographers to concentrate on compositions. This made photography available to everyone, including children.

The casual photographers liked the smart automatic cameras, but the serious amateurs and professionals still preferred to make their own choices for image control and adjustments using SLR cameras.

The Digital Age

Think of images being stored electronically instead of on films? These were made possible in the 1980s and 1990s by various manufacturers, when point-and-shoot cameras were invented that used a 'digital medium' for recording. Come 1991, Kodak produced the first digital camera that was so advanced that professionals successfully used it. Other players, such as Nikon, Canon and Pentax followed suit. Nikon released the Nikon F3, the first commercially available DSLR in 1991.

From this point, the digital camera manufacturers advanced their technology even further, finally arriving at the cameras that we have today, the advanced DSLRs (Digital Single Lens Reflex) with plenty of models and features to choose from.

In the mid-'90s, mobile phones were catching up. They became smaller, smarter and sophisticated. This led to the invention of 'Smartphone cameras'. The world was taken by surprise to see the first camera phone to hit the market, Kyocera's VP-210 in Japan around 1997. It recorded 20 still photos and video at a 2fps rate.

Apple caught up and released their first iPhone in 1997. Rest is history, as we all know. The iPhone, since then took over the market, transforming casual photography, media, visual communication and finally, human behaviour forever.

In conclusion, the path that photography has taken from the days of inception is a mind-blowing story. These days, almost every human being on earth has a role to play in creating a precious photograph.



Hema Narayanan EFIP, AFIAP, cMoL, QPSA, is a professional photographer, writer and mentor on photography. Her website is www.hemanarayanan.com

YPS All India Digital Salon 2020

A salon, be it national or international, has been like a festival for YPS. It is not just another event; it is a celebration! Starting with printing the awarded images, getting them framed, preparing and printing the title cards, hanging the pictures along with title cards on the walls of the exhibition hall the previous evening, salon opening and awarding ceremony, welcoming and guiding the visitors on the exhibition days and ending with removing the prints on the last evening after the last visitor leaves and packing the frames to store them safely – all these are different parts of that celebration. It is a festival where YPS members, their family, exhibiting artists and their dear ones, photography learners, art connoisseurs and public, all participate enthusiastically and enjoy.

This year too, halls were booked for the exhibition scheduled on 25th and 26th July. However, due to the prevailing COVID-19 pandemic and ban on large gatherings, a physical exhibition could not be organized in the same way as the past 37 salons. In the same condition in the month of June, salon judging was conducted online successfully keeping up the tradition and practices of the previous salons. Now, conducting the exhibition was the task ahead of the salon committee.

Online Inauguration

The salon committee, encouraged by the smooth conduct and overwhelming response for the online judging sessions, decided to go live once again for the exhibition inauguration and award ceremony.

On the 26th of July 2020 at 10:30 am, the live session started off with a melodiously rendered invocation song by Smt Sunitha Rani Girish. Following this, YPS President Sri H Satish welcomed the viewers and introduced Guest of Honour Sri Anup Sah, AIIPC, FICS, Hon FSOI, Hon FSAP, Hon FAPA, from Nanital, recipient of the Padma Sri award by govt of India, for his achievements in photography. Salon Chairman Sri Girish Ananthamurthy briefed about the salon and introduced the salon committee members. Sri Anup Sah recalled how it was prestigious to take part in YPS salons and how he coveted the awards he won in YPS salons. Next up, release of the catalog saw a deluge of messages by viewers wanting to know how they could get a copy of the

beautifully designed and printed catalog.

Salon Secretary Smt Prema Kakade presented the statistics of the salon. This included some very interesting tidbits such as the youngest and oldest participants, top 5 performers and club wise statistics, all available now on the salon website.

At this juncture, there was a surprise waiting for the viewers. Their curious question, 'how would the photographs be exhibited', was answered. A digital virtual exhibition was declared open by Sri Anup Sah, assisted by the Salon software Architect, Webmaster and YPS Vice President, Sri Murali Santhanam.

Virtual Exhibition

The webmaster walked the audience through the virtual exhibition. After signing in a digital Guest Book, the visitors are taken to the main lobby with boards that would take them to any of the six halls exhibiting awarded pictures of the Best Participant, the Best Club and the four sections: Monochrome, Color, Nature and Travel. The webmaster took the Guest of Honour and the viewers of the award ceremony along with him, through these halls. Each hall had a 3-D visual of pictures framed and hung on walls along with title cards. The audience were shown the overall layout of the hall with 3 walls having pictures. They were taken closer to the picture to have close look in a free form navigation mode called 'HALL mode'. The webmaster also showed another way of walking along the walls to look at each picture through simpler navigation called the 'PHOTO mode'.

To complete the user experience, many of the pictures had video presentation about it by the author. In a 30 second recorded video, the author explained why and how the picture was clicked. As a demonstration,

the webmaster showed the video of a youth participant explaining her picture of an elephant herd with a new-born calf.

The webmaster also took time to demonstrate the other features of the salon, like, 'Full House Masters', 'Portfolio Display' and how to access all salon data since 2016. He then demonstrated the long salon history of YPS by showing a section containing all the past catalogues, extending all the way to the first national salon held in 1977.

Sri Anup Sah appreciated the virtual exhibition and remarked that he felt as though he was watching it in an exhibition hall. He also commended the superior quality printed catalogue.

Acknowledgment of Winners

Virtual exhibition tour was followed by acknowledgment of all award-winning pictures, their authors, awards won and the sponsors of awards. This was led by Sri Girish Mayachari, a member of the salon committee. We missed the usual sight of award winners walking proudly to the dais and receiving the medals or ribbons along with certificates and cash prizes. But we did not miss the fervour of the ceremony and applauding the awardees from wherever we were watching the session live. In the coming days, medals, certificates and cash prizes will be sent to the awardees.

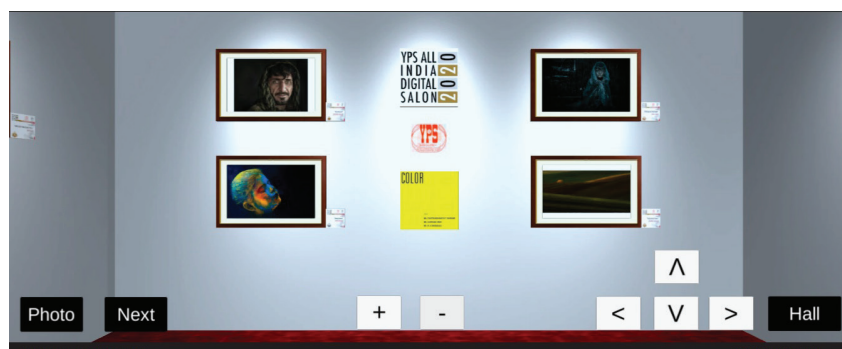
Comments from Viewers

Here are a few of the comments that were pouring in, during the live session.

"The concept of virtual exhibition is wonderful. It feels like we are in the hall. Congratulations to all the organisers."

-Rekha Sekhar

"Wonderful Virtual Exhibition!!! Very unique



One of the virtual exhibition halls

experience. So nice to see such dedicated team of organising committee, leaving no stone unturned to make the salon the most memorable one in these troubled times. Kudos to all the YPS members too."

-Bhupesh C Little

"Woow!! Wonderful virtual Exhibition. Uniquely done. Kudos to Mr Murli and entire YPS team under the great guidance of Satish Sir."

-Shuvasis Saha

"The standard of salons has well and truly raised by a couple of notches. Other salons will have to strive hard to match this new standard."

-Ganesh Jeevannarao

The award ceremony closed with vote of thanks by YPS Secretary Sri Manju Vikas Sastry. The two-hour program ended on a high note with excellent feedback from visitors, salon participants and YPS members. We had wide media coverage with news shared in five dailies and two TV channels. All participants were subsequently provided with links to view or download the salon catalogue, to download certificates in PDF format and to order printed copies of catalogue.

Thus, YPS set a new benchmark in the history of photography salons.



Girish Mayachari AFIAP, AFIP, cMoL, was a member of this salon committee. He is interested in all genres of photography and regularly participates in salons.

From YPS Photo Share



MONGOOSE © Ayman Ahmed

AYMAN AHMED - JA-0032

02 July 2020

This is a stripe-necked mongoose in Bandipur...This was right after it rained when I was on a safari and the mongoose came out of the shrubs and started snacking on termites...I also got rain droplets in the background which made it a good capture...Would love any inputs

Chandrashekar

09 July 2020

Very nice activity image .

Girish Ananthamurthy

10 July 2020

Good moment capture....may be better processing can improve the image

AYMAN AHMED - JA-0032

10 July 2018

Will try my best to process this is image..Am just learning to use these software's thus any suggestions on how to do better processing will be very helpful...Thank you

MADHUSUDANA RAO

11 July 2020

Very nice capture Ayman, showing the behaviour of this mongoose

Multi level unused garage

by Sri Vijayaraghavan Narayanan, Bengaluru

Honorable Mention

in MONOCHROME section of YPS All India Digital Salon 2020.



Programmes at a Glance

Magic Light – The Mystic Landscape



On Sunday, the 5th July 2020, a wonderful presentation 'Magic Light – The Mystic Landscape' was made by Sri Sathyaprasad Yachendra, a landscape photographer from Hyderabad. Sri Sathyaprasad, a cricketer turned photographer, as also a fan of old Hindi songs, was first influenced by the beauty of landscapes in 2004 during his travel in Tibet. Ever since he has been passionate about photographing the mountain landscapes, having made as many as 30 trips to the Himalayas. He has also held several exhibitions of his photographs.

At the outset, he briefly touched upon the history of landscape photography mentioning it was a relatively recent subject, which started with painting in 16th to 17th century. It was only during 19th century that legendary landscape photographer from America, Ansel Adams pioneered the art of photographing landscape as a subject. Later, another great, Galen Rowel, whom Sri Sathyaprasad considers as his guru, took the subject to newer heights. Recalling his own journey,



Mountain Light © Sathyaprasad Yachendra

which began with a Click III camera, meeting photographers such as Gurinder Osan, Sri Sathyaprasad mentioned about him developing a concept, 'decisive moment', in landscape images, where the viewer's imagination is stimulated.

As the photographs came on display, everyone was spellbound by the magical light cast on the mystic Himalayas from varied locales such as Ladakh, Sikkim and Zaskar. He demonstrated how, using telephoto lens for landscape, can be creative

and a minimalistic approach when just a couple of clouds can impact an otherwise mediocre image. The monochrome images that were followed were equally stunning too depicting a unique view using patterns and leading lines. The last of the images of a monastery with God beams from the top was surely mesmerizing. With an array of outstanding images with magical light casting a spell, the entire presentation by Sri Sathyaprasad took the viewers to the heavenly Himalayas.



Cleaners Of Old San Juan © Thejas KR AFIP, AFIAP

Street Stories - Through a Photo Essay on Artistic Photography

A presentation on street photography was made by Sri Thejas K R AFIP, AFIAP from Houston, USA, on Sunday, the 12th July 2020. Born in Bengaluru, Sri Thejas moved over to USA after his study in engineering, for his MBA studies and further employment. Apart from his interests of modelling, book reading and public speaking he loves to photograph different genres such as landscapes, portraits and life on the streets.



Thanking YPS and the viewers, Sri Thejas went about displaying a kaleidoscope of unique photographs emphasizing

that street photography was more of an approach rather than just another category. He had particularly chosen images shot outside India to give an idea for Indian street photographers and showed some images of busy streets as well as desolate ones with odd captures like that of a skate boarder in downtown. The menu of his talk included topics such as, 'what is street photography?', knowing about local laws, overcoming fear, practicing the craft and benefits. The basic elements of street photography were people and street, sometimes candid and the photographer has to smell, taste and feel the street atmosphere.

As the presentation continued, Sri Thejas gave valuable tips like using a zoom lens, viewing on flip out screen or dressing in camouflage so as not to attract attention. On the other hand, one can also develop the boldness to approach the subject in a friendly way. The images of a carnival in New Orleans, a steampunk like pirate and a girl playing violin were good examples for the right approach. Sometimes getting closer for clarity and catching strong expressions may be necessary. Snippets he shared such as going with an open mind, shooting in burst mode and taking more pictures were also useful. Being ready with the settings, selecting a good background and anticipating someone to pass by

and an ability to present familiar things differently and different things in a familiar way all matter the most. The benefits of street photography were getting insights into life, making new friends and resolving conflicts better, said Sri Thejas, adding that his spiritual inclination had also helped to imbibe these aspects as a philosophy of life.

Before concluding the wonderful presentation, Sri Thejas made a pleasant surprise of his collection of e-books on the subject which could be freely downloaded.

Wildscapes



There was a unique presentation on Sunday, the 19th July 2020. The speaker Sri Praveen Mohandas introduced the audience to a whole new concept

of photography combining wildlife and landscapes. An architect by profession and a photographer by passion, Sri Praveen has received several prestigious awards such as Kerala Lalith Kala Academy award (2007), finalist of the BBC photographer of the year in 2009 and 2010 and 'Special mention' in Sanctuary Asia magazine for four years. He has also taken part in numerous photography exhibitions. Remembering his initiation to wildlife photography through YPS, Bengaluru, he said his approach changed over time from recording images to photographs that conveyed a relationship between the wildlife and environment they lived in.

Thanking YPS, Sri Praveen began his talk saying, what made him change his approach was the usual wildlife images lacked the relationship of animals with the landscape and biodiversity in which they lived. To bring out such relationships to the fore, a different approach was necessary. Displaying his set of images, he could convey the concept in three phases, namely, 'The land', 'The dialogue' and 'The existence'.

In the first part, the images showed wildlife in a tiny scale as compared to the landscape around them, such as the miniscule elephant in the backdrop of



Wildscapes © Praveen P Mohandas

a huge mountain range, tiger in its vast home territory, trail marks of a tiny insect on a desert and distant flock of Flamingos looking like flowers. Almost all the images were shot in monochrome to show how the land and animals resonate with each other.

'The dialogue' consisted of images, where wild life and the surroundings blend creatively with patterns and forms to become part of the surroundings. Photographs of a Spotted deer in dappled light, a bird's reflection with twigs in an artistic array and the cluster of leaves like the storks below, amply demonstrated this aspect.

'The existence' was all about photographs of struggle for survival and imminent fears of wildlife. A Lion-tailed Macaque

straying into a settlement for food, human intervention in wildlife area like the Chambal river for skimmers and also an elephant risking crossing the highway, were some of the images that highlighted the topic.

As the session concluded the viewers were awestruck with the entirely new concept of wildlife and their surroundings.



B V Prakash, an avid mountaineer, photographer and travel writer, is a life member of YPS and member of Dr̥ṣṭi editorial team.

YPS in Salons

International Salons (1 July - 31 July 2020)

| Total Exhibits: 1929 Total Awards : 97 | | |
|--|------------------------------------|-----------|
| Name | Country | Best Club |
| APJ Salon | India | Y |
| Concord Circuit | India | |
| Cyprus International | Cyprus | |
| Danube Circuit | Serbia, Bulgaria, Romania, Belarus | |
| Illusion International | Macedonia | |
| Indian Viewfinder | India | |
| JPS Salon | India | |
| Moldova Photo Awards | Moldova | |
| Murshidabad Biennial | India | Y |
| Photophilics Salon | India | Y |
| Visualisation Salon | India | |

Top Ten Exhibitors - International Salons

Gangadhar A G FRPS AFIAP
 Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP
 Anitha Mysore EFIAP EPSA EIUP c**MoL GPU CR3 EFIP GPA.PESGSPC
 Udaya Thejaswi Urs AFIP
 Jinesh Prasad AFIP
 Ranganath C
 Pramod Govind Shanbhag EFIAP/s EPSA EFIP ARPS
 Raghavendra Naik AFIP AFIAP
 Neelima Reddy
 Amruth Harsha

Best Club Awards: 03 (Winning % = 100)

Special Mentions:

- Surya Prakash K S EFIAP ARPS EFIP cMoL
 Best Indian Entrant in 1 judging, Concord Int. Circuit

**Total Best Club Awards
 Since 2017: 131**

National Salons (1 July - 31 July 2020)

| Total Exhibits: 512 Total Awards: 39 | | |
|--|-----------|-----------|
| Name | City/Town | Best Club |
| Foto Planet Salon | Kolkata | Y |
| Replica Salon | Mumbai | Y |
| YPS Salon | Bengaluru | Host |

Top Ten Exhibitors - National Salons

Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP
 Arjun Haarith
 Gangadhar A G FRPS AFIAP
 Sudheendra K P EFIP
 Udaya Thejaswi Urs AFIP
 Jinesh Prasad AFIP
 Neelima Reddy
 Amruth Harsha
 Ranganath C
 Raghavendra Naik AFIP AFIAP

Best Club Awards: 02 (Winning % = 100)

Special Mentions:

- Mohammed Arfan Asif MPSA EFIAP/p ARPS MICS FICS MIUP c*MoL Hon YPS
 Best Entrant, YPS Salon
- Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP
 Best Entrant, Foto Planet Salon
- Arjun Haarith - 2nd Best Entrant, Foto Planet Salon



Data mining by
Krishna Bhat
 EFIAP/b, EFIP, EPSA, cMoL
 Lead, Salon Participation
 Subcommittee



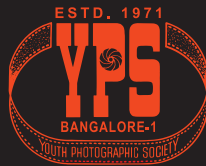
Wari Festival 1 © Shreenivas Yenni EFIP, EFIAP, PPSA, cMoL, HIUP, GPA PESGSPC



Evening at shore by Sri Ambar Nath Saha, Kolkata
Honorable Mention in TRAVEL section of YPS All India Digital Salon 2020



FROZEN KUFRI by Sri Shirshendu Chakraborty AFIP, HON.PESGSPC, GPA.PESGSPC, Cooch Behar
Honorable Mention in TRAVEL section of YPS All India Digital Salon 2020



Youth Photographic Society

www.ypsbengaluru.com

Contact: +91 95139 77257