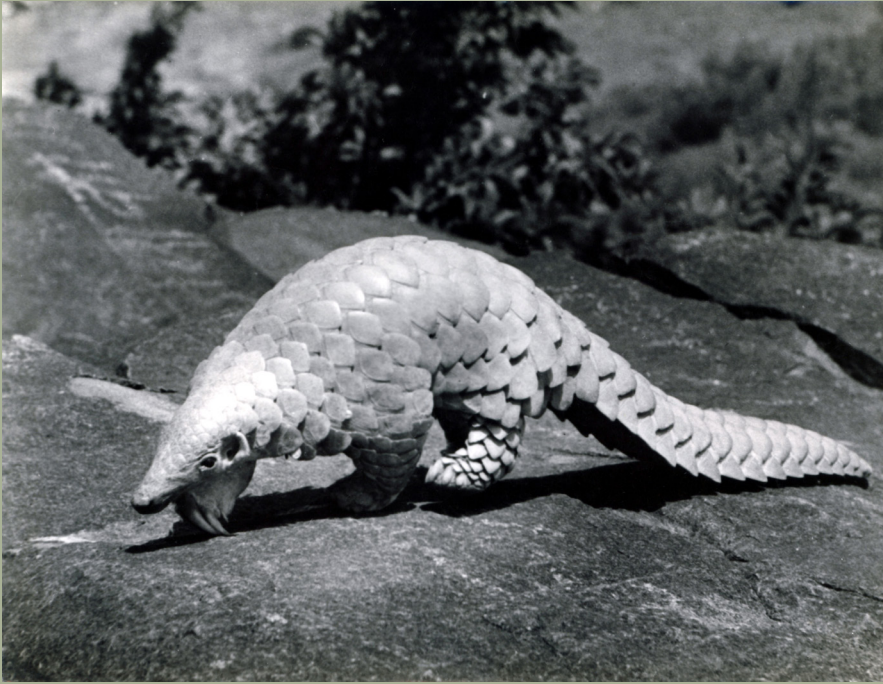




**Photography Legends of
Karnataka: O C Edwards**

**Kenyan Safari -
A Dream Come True**





Indian Pangolin © O C Edwards ARPS, EFIAP



Lion tailed Macaque © O C Edwards ARPS, EFIAP



Indian Eagle Owl with Rat © O C Edwards ARPS, EFIAP

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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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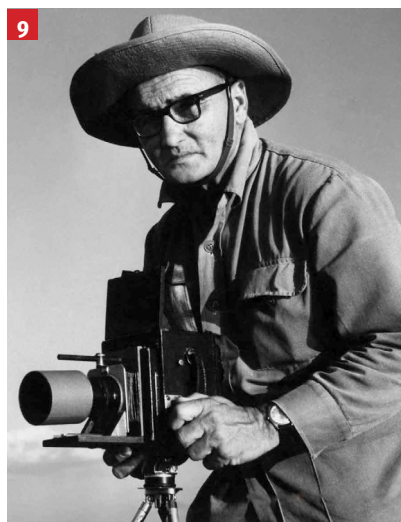


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Front cover: Corbett tusker charging © Gangadhar A G FRPS AFIAP EFIP

Rear cover: Tailorbirds © O C Edwards ARPS, EFIAP

Excelling without limitations

Dear Friends,

We are slowly coming to terms with the fear of COVID-19 and have learnt to move on. So, let us continue with our photography. I am hoping that we will be able to meet in the days to come and have regular programmes in the YPS hall. I have been missing meeting and interacting with you all at our Saturday programmes.

The YPS journal is capturing the imagination of members and we are all incredibly happy that many have liked the content and design as well. We are also happy that many members are contributing wholeheartedly with their images and articles. This is a good move by the members of YPS. The 'Photography Legends of Karnataka' series has been giving goosebumps to many. It is interesting to know about our legends, who have toiled with their blood and sweat, to make photography popular among the youth. The quality of images they produced were gems considering technology was not

advanced like we have nowadays and with their limited gear. In fact, these are the kind of examples, which make us learn more and achieve greater heights in the field of art photography.

YPS webinars have become a new attraction and people have been waiting for the Sunday slot, to watch and learn. Our team behind the webinars has been doing yeoman work to bring the presentations to all photo lovers without a break or glitch.

You may expect a series of presentations during the first week of October, during 'Wildlife Week'. We are striving hard to get stalwarts in the field, for you to learn and enjoy their work.

I am very happy that some of the workaholic YPS members have been conferred with the 'Service Award' during the 'World Photography Day'. In fact, these are the people who selflessly work towards the goal of keeping the YPS flag flying high. These award winners are a treasure and we

need more and more people to follow their footsteps and work for our institution, YPS. I congratulate all the winners and thank them for their tireless and selfless work and appreciate their extraordinary efforts.

Friends, on this note, I reiterate that I will strive towards putting together better and better programmes which will make you forget the lockdown and the pandemic. I am sure you will enjoy viewing these presentations and learn from them, in the comfort of your home, over a cup of steaming hot coffee!

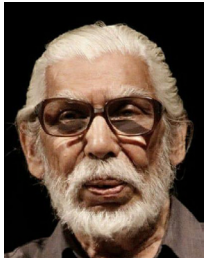
So, enjoy and learn. Stay home and stay safe, until we meet again.



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

Horoscope of World Photography Day



Dr O P Sharma

YPS celebrated the birthday of photography last month in a unique way. It is interesting to know that it was the 30th formal World Photography Day

being recognised worldwide, although photography has a long innings of over 181 years! It is a pride for our country that an Indian is the cause for declaring 19th August as the birthday of photography and made it a worldwide celebration. That Indian is, Dr O P Sharma, Hon FIIPC, Hon PSA, Hon FRPS, Hon FPSA, FRSA, Hon MJIPF, Hon PSNY, Hon FPSG, Hon FPASP, founder of India International Photographic Council (IIPC), New Delhi. He extensively studied the historical events giving birth to photography, starting from early 19th Century and put forth the proposal for this day, to world bodies such as the Photographic Society of America (PSA), the Royal Photographic Society (RPS) and many international photographic clubs and personalities. Here is a summary of why this day was chosen.

Sri Joseph Nicephore Niepce, the French inventor, developed Heliography to create

world's oldest surviving photographic scene of an adjacent building's top, in 1825. He captured this photograph from a window with 8 hours exposure, at Le Gras, France. Sri Louis-Jacques-Mandé Daguerre, an artist and decorator, joined him in the experiments using Camera Obscura. After the death of Niepce in 1833, Daguerre continued the work and formulated a process to reduce exposure time, develop latent image and fix it in the darkroom, so that it can be seen in day light too. Some day in 1838, he shot a busy street, with only several minutes of exposure from an elevated place and succeeded in getting the world's first photograph of a human figure with a shoe polisher in the corner of a road. Due to long exposure time, other people and traffic on the road were not recorded as they were in motion.

That photographic work caught the attention of French Academy of Sciences and was made public during January 1839. After a few months, the French government showed interest and purchased the processing technique from Daguerre. The process was named as 'Daguerreotype Process' and the French government released it without patenting, for the free use by public, on 19th August 1839. This



Images courtesy: Wikipedia

process initiated further inventions in photography, making it available to the public. Dr O P Sharma thus established 19th August as the recognisable birthday of photography and got approval of PSA and RPS.

On 19th August 1991, Dr O P Sharma, through IIPC, celebrated the World Photography Day on a grand scale in New Delhi for the first time and made history with worldwide media publicity. World bodies and many photographic clubs all over the world, have also recognised 19th August as World Photography Day.



KS Rajaram

AFIAP, Hon YPS, Director, Youth
Photographic Society
Life Member, India International
Photographic Council

Maheshwaraiah M



Sri Maheshwaraiah Melinamane ARPS, hails from Shivamogga town in Karnataka. He is an avid wildlife photographer and has travelled extensively within and outside the country on photography tours. During his school days, he was amazed by the box camera brought by his neighbour and was drawn to photography. His scenic hometown in the foothills of western ghats and the varied activities on the banks of river Tunga that flows through it kindled a deep interest in photography in young Maheshwaraiah and shaped him as a fine photographer. During his college days, he and his brother bartered rice bags with a friend for a Yashica Electro 35 camera. He started taking pictures of women carrying water pots from river, his mother milking the cow and even ventured to cover the wedding of his friend's sister.

Sri Maheshwaraiah holds a Master of Arts in Kannada Literature from Karnataka University, Dharawad and started his career in VISL, Bhadravathi, in the accounts department. Seeing his interest and skills in photography, he was drafted to the Public



Lion and Lioness Attacking Wildebeest

Relations Office (PRO). He used to take pictures of events held in the organization. He took voluntary retirement and has been keeping himself occupied with his hobby.

He joined YPS in 1995 and later became a life member. Inspired by the then nature photography stalwarts, he took to nature and wildlife photography. He started participating in YPS national salons and recalls how he would feel excited on getting acceptances in them. He would travel from Shivamogga to Bengaluru along with his family members to visit those YPS salons, where his pictures were exhibited. He later started participating in other national and international salons and has won over a hundred gold medals and several other awards. He has been participating in the FIAP nature biennials as a member of the Indian team, which has won several awards.

In the year 2011, the Royal Photographic Society (RPS) of Great Britain conferred upon him the Associateship (ARPS) for his portfolio of nature pictures.

Recently, Sri Maheshwaraiah won second prize in the wildlife section of the prestigious DJMPC International Photography Contest 2020 organized by Lakshmi Machine Works (LMW) Coimbatore, India. His picture Lion and Lioness Attacking Wildebeest, shot in Masai Mara National Reserve Kenya, won him this award. This picture had also won the FIAP Gold Medal in the YPS International Salon 2019, apart from other awards in various salons.

His other picture, 5 Cheetahs Killing Wildebeest, was also taken in Masai Mara. Though the safari vehicle had 4-5 photographers, he was lucky to have got a good action scene that has won him many awards in photography salons.



Cheetahs Killing Wildebeest

"The picture 'Lion and Lioness Attacking Wildebeest', was taken in the Masai Mara National Reserve in Kenya. On an early morning safari, we saw this action. Due to the low lighting condition, it was a challenge to capture the action. However, I was successful in getting a good action and sharp image. This picture has given me utmost satisfaction and has won many awards."

Maheshwaraiah M

V Madhusudana D Rao AFIAP, cMoL

Kenyan Safari – A Dream Come True



The elephant herd with Mt Kilimanjaro background

Wild Africa! I had always dreamt of travelling there to photograph the Big 5, but never thought it would come true so early in my photographic journey. It all started on a lazy afternoon in February 2019 when four of us photographers, met at Gandhi Bazar, Bengaluru, to get some of our images printed. While having coffee, the idea of visiting Africa came up. When discussion came to cost, I hit a roadblock, but to turn my dream into reality, I decided to save the money needed and agreed to join them. Thus, the four of us and four more decided to go to Kenya in November. This was going to be my first overseas photography tour. I was both nervous and excited.

Our tour was organised by a Bengaluru based gentleman, who is an excellent photographer himself. The advantage of going on a tour organised by a photographer was that all our photographic needs were taken care of. He had arranged off-road permits, good vehicles, expert guides and drivers, bean bags and had a good network for information on animal sightings.

Preparing for the dream trip

It is always better to do homework on the number of days needed, place of stay, season of the year and the overall budget. Our tour organizer helped us immensely with these.

It is mandatory to take yellow fever vaccination since African countries are known to have the yellow fever epidemic. We took our vaccination in the month of May itself and got the 'International Certificate of Vaccination or Revaccination against Yellow Fever', at the Public Health Institute in Bengaluru. We also took the oral polio vaccination at the BBMP office opposite the Town Hall. These vaccination certificates must be carried while travelling to African countries.

Most important part of the preparation is to have the right photography equipment. I hired a Nikon D850 camera body with a 600 mm prime lens to accompany my kit of Nikon D4S body with 24-120 mm, 70-200 mm and 300 mm f/2.8 lenses. Thanks to the three non-photographer members of our team, we were able to distribute the equipment amongst ourselves to stay within the weight limits for the flight. We prepared the documents of our equipment along with their approximate values to declare to the customs.



Lioness with cub



Lion mating

The Journey

Finally, the day of travel arrived. We had chosen Emirates airline that flew us from Bengaluru to Dubai, with a changeover of flight onward to Nairobi. Before boarding, we made sure to get the photography equipment list attested at the customs counter in the airport at Bengaluru, a step to be followed without fail, to avoid hassles upon return.

On landing at Nairobi airport, it took nearly two hours for immigration clearance. They were very slow in processing as compared to Bengaluru airport, which seemed like heaven! Paul's cafe, just outside the airport was a good place to have a bite and we satisfied our hunger there. We stayed overnight at a motel on the outskirts of Nairobi. Next morning, after an early

breakfast, we left for Masai Mara. It is a 5.5 hrs journey by road. We did not miss stopping at the viewpoint of the Great Rift Valley, to enjoy the vast view of the beautiful valley. Narok, roughly midway, is a big town where we picked up a few fruits and snacks as well as filled our bean bags with the grains of our choice.

We had bought local SIM cards at Nairobi for our mobile phones. All transactions in Kenya are done in US dollars as they prefer it over the local currency.

Masai Mara - the action stage of wildlife

By late noon we reached Zebra Plains, our resort inside the Mara safari zone, dumped our luggage in the rooms, had a quick lunch and set out on an afternoon safari.

The resort was a great place and the chef was trained for Indian taste buds. We never actually missed home food. We still carried some items including raw rice, Puliogare gojju and Chutney powder.

If you leave Nairobi early enough in the morning, you can easily do a 3-4 hours safari in the afternoon. Also, it is always wise to choose a resort inside the Mara safari zone so that you can start your day early. If you are outside the safari zone, the gates open only at 6am.

Each of the 6 days that we stayed there was filled with action, lovely photographic moments and friendly banter with the fellow photographers in the safari vehicle. We were also successful in teaching our Masai driver a few Kannada words.

First day, we were fortunate to see Siligi, the famous cheetah with her 7 cubs. The previous record for cheetah was a litter of 6 cubs. Early in the morning, it was a treat to watch the interaction of the cubs amongst themselves and with the mother.

Apart from the cheetah cubs, we were most fortunate to watch cubs of lions and leopards as well. This was another afternoon when there was a light drizzle. The famed Marsh Pride of lions was returning home with the cubs in a playful mood. The sighting of around 30 cubs of different prides is unforgettable. We came across a lioness with four cubs next to a stream. They were waiting to cross over to the other side. Tentatively, they all stood at the edge of the stream.



Siligi with her seven cubs

One daring cub jumped first and made it to the other end. The mother followed. The other three cubs took their own time to assess the risk and cross the water.

Post lunch safaris were always a dramatic scenario. On an early afternoon, we started our safari after lunch and it started raining within a few minutes. In the heavy downpour, our vehicle driver was unable to drive. The vehicle's rooftop was getting detached due to heavy winds. We panicked and worried about our equipment. Somehow, we managed to hold the rooftop until the rain stopped. Once it stopped raining, we spotted a pair of lions mating. Our vehicle was placed at a level lower to where the lions were. The light was perfect, the sky clear blue, the king and queen were in the mood and we were at eye level to them. The picture from this series, *Lion mating*, is my favourite from the entire tour and this picture has so far won many awards

Reaching there

Multiple airline operators fly between Bengaluru and Nairobi with a connecting flight. Cost is around Rs.45,000/- to Rs.60,000/-, if booked 4-6 months in advance. It is about 12-14 hrs journey with a changeover.

Immunization

Yellow fever vaccination and certificate are mandatory before travelling. Public Health Institute in Bengaluru is one of the 3 authorized centres in the state that offers these. Other 2 centres are in district hospitals at Mangaluru and Dharawad.

Budget

The cost for 10 days worked out to around Rs.2.5 lakhs including visa, flight charges, stay, food and safari. Photography equipment rentals were in addition to this.



Cubs jumping over river

in photography salons. After this, we saw a hyena chasing a Topi calf. The hyena was successful in hunting down the calf.

One late evening, while returning from the day's shoot, we saw a small herd of elephants in golden sunlight against the backdrop of a lone acacia tree and clear sky. In that golden hour, it felt as though we were in heaven!

Amboseli – views with Mount Kilimanjaro

About 10 days prior to our scheduled trip to Kenya, our tour organizer had called us from Amboseli, where he was with another group of photographers. He told us that after a whole day of safari in Amboseli, they hardly saw about 20 elephants and Mt Kilimanjaro was completely covered with clouds. He wanted to check if we really wanted to travel to Amboseli or spend those two extra days in Masai Mara. We decided to go ahead and try our luck. After six days in Mara, we travelled to Amboseli.

Amboseli offers beautiful views with Mt Kilimanjaro in the backdrop. Getting a

picture with that background is a bonus and a matter of luck. As luck would have it, Mt Kilimanjaro was waiting for us in all its glory and we saw so many elephants crisscrossing in front of it, that we lost count.

All in all, we had a blissful Kenyan Safari filled with some memorable events and experience of a lifetime. Siligi with her 7 cubs, a live kill by the famed '5 boys of Mara', a Hyena with kill, Lorian, the beautiful leopard playing with her cub and elephants in hundreds with the backdrop of Mt Kilimanjaro. My dream came true!

- Chethan Rao Mane



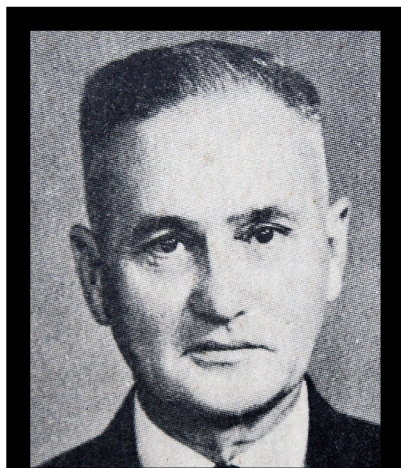
Sri Chethan Rao Mane is a graphic designer by profession. His journey in photography began 5 years ago with an entry level DSLR camera and a kit lens. He would go as a pillion rider with his childhood friend and photograph the birds at Hesaraghatta near Bengaluru. What started as a hobby soon turned into passion and over the past 2 years he has been into some serious photography in various genres, his favourite being wildlife photography.

To a large extent, Chethan is a self-taught photographer and says that he has learnt from many gurus, who have crossed his path, teaching him a thing or two, in his photographic journey. He has been participating in national and international photography salons for over a year now and has achieved creditable success in these.



Tusker in golden light

O C Edwards



Oswald Carnac Edwards (1907-1988)
ARPS, EFIAP

If today, Karnataka boasts of its innumerable and accomplished nature photo artists, it would not be surprising to construe that the seeds of this remarkable trend were sown more than half a century ago by one of the foremost nature photographers of the country, late Sri Oswald Carnac Edwards ARPS, EFIAP. Though Sri F W Champion is considered as the 'Father of Wildlife Photography in India', it was he who popularized and inspired bird photography like no other, with his surprisingly simplistic approach and technique. Hence we could consider him as the doyen of bird photography in India.

Oswald Edwards was born on 18th October 1907 as the eldest son of Frank Carnac Edwards and Dorothea Merlynne Edwards in Hyderabad. In his early days in Andhra Pradesh, Edwards was a hunter! His father being a forest officer, young Edwards and his three brothers spent a great deal of their time in the forests. After teaching at the St. George Grammar School in Hyderabad for 17 years from 1928, he came to Bengaluru. Here, he continued teaching mathematics at Bishop Cotton Boys' School. After nearly three decades of teaching service, he retired in 1971 as school master and dormitory warden of the school.

When he was 20 years old, Edwards developed a keen interest in photographing nature. In 1938, he took up Mallinson's Correspondence Course in Photojournalism from Cambridge, England. He was one of the founder members of Mysore Photographic Society (MPS) established in 1945. He took an active interest in MPS activities presenting workshops on nature and bird photography, apart from his role in the

executive committee for several years including as president of MPS for two years. He was the first secretary of nature division of Federation of Indian Photography (FIP).

Edwards was a prolific writer and already had had good experience of writing for several publications and contributing many articles to a dozen journals. Therefore, it was but natural that he started the monthly bulletin for MPS, 'The Viewfinder' in 1944, for which, he was the editor. It was eventually taken over by the Federation of Indian Photography (FIP) in 1953 and renamed as 'Viewfinder' and continues to this day. Subsequently, when he found that 'Viewfinder', would not be able to highlight MPS activities, he started a new monthly publication in the format of a magazine, 'The Rangefinder' in June 1961. It lasted till the existence of MPS under the editorship of Sri C Rajagopal and himself as consulting editor.

He was both a nature photographer and a pictorial photo artist. He achieved the distinction of Associate of The Royal Photographic Society (ARPS) in 1947 in the newly created Nature division currently termed 'Natural History'. Later he was awarded the Excellence distinction of the International Federation of Photographic Art (EFIAP).

Edwards won many awards at national and international salons and most often he would win the top award in nature section. An important success for him was at The Royal Photographic Society in 1948, when he had his print exhibited. In the 16th Ceylon Exhibition in 1950, he won the 1st and 3rd awards with seven prints accepted. In the 4th Salon International, Luxembourg, he won a Diploma of Merit with two prints. In 1952, he won two Honourable Mentions at the 7th Chicago International Exhibition of Nature Photography. He also won the first award of Silver Medal in the Dasara Exhibition, Mysore in 1950 and in the same year the first prize in The Illustrated Weekly of India contest on Animals, the Lions Club Rolling Shield in 1961 for 'Tailor Birds' and the Gen. K M Cariappa Award in the FIP Wild Life Competition-1965 for his masterpiece 'The Killer Returns'.

Edwards's pictures were published in reputed magazines and books including Life and Amateur Photographer. He was part of the jury for many salons at the

national and international levels including the 3rd MPS International Salon, along with Dr G Thomas and Sri B N Surendra. He judged many of the MPS monthly contests on birds and animals. He was also a salon committee member of the MPS International Salon in 1948 under the chairmanship of Dr G Thomas. In 1952, under Edwards's chairmanship, the First International Exhibition of Natural History was conducted in India. In fact, by then, MPS had already conducted four international salons on pictorial photography.

Some of the notable talks by him at the Bourdillon YMCA, Bengaluru included 'How to be a Successful Nature Photographer' on 27th October 1948, 'Print Spotting' on 22nd December 1948, 'Home-made electrical remote control releases' on 26th Feb, 1949 as part of 'Gadget Evening' and 'Flashlight Photography' on 23rd July, 1949.

Edwards's equipment comprised an ancient Rolleiflex (6x6 cm) camera, a 12 frame one with a +1 diopetre lens, Zeiss Ikon 'Ideal' 2B (6x9 cm) with double extension bellows, which was a 8 frame medium format camera for closeup photography and a Thornton Pickard camera with Dallon 300 mm lens, 'Rondo' air release gadget, some homemade gadgets, stands, remote controls and most importantly the 'hide'. He popularised the technique of using an air-release remote control for photographing birds in nests. He had stated, "I would like to say that I am very grateful for the beautiful colour films, electronic flash and improved materials, which I find indispensable for my wildlife photography". His approach was quite calculative as it was based on his enormous knowledge of natural history.

Print quality in the analogue era was most critical in establishing oneself in the field of photography. There was a dearth of chemical darkroom materials and most had limited knowledge that caused many to keep away from the complexities of the process. But he had a keen interest in the chemical darkroom work and was well known for producing quality prints that established him in the world of photography. For processing films, he used Kodak D76 and for making prints, used Kodak D72. He also processed Ektachrome with Kodak E3. He used Zeiss Ikon lens in the darkroom as an enlarging lens.

"A wildlife photo is one that depicts a wild animal (mammal, bird, insect, etc.), in its natural habitat, going about its normal - and sometimes abnormal - functions"

-Oswald Carnac Edwards ARPS, EFIAP

In his essay 'A good wildlife photograph', Edwards had written thus:

Now what do I consider a 'good' wildlife photograph? I would say that it should be considered under three heads with max 21 marks:

- (a) Natural History Value: What you show: 10
- (b) Technique: How you saw it: 10
- (c) Pictorial Value: Its decorative appeal: 1.

There were many stories by his contemporaries that his most important trait was an uncompromising patience that made him wait for hours to make his

nature images. I remember the late Sri C Rajagopal mentioning about Edwards's keen observation of nature. During one of his visits to Rajagopal's home in Srirampura in Bengaluru, Edwards had sighted a bird in the backyard with nesting material. He returned multiple times to observe and photograph the species. To Rajagopal's disbelief, one morning he found Edwards perched on the tree and stationed high up in the branches for many hours to make his bird image. In his writings, 'Photography THEN', published in 1973, he states "I feel that many 'modern' photos fail because of a lack of sincerity and effort - particularly mental effort - on the part of the photographer".

Edwards implemented strict ethical values in his bird photography, which is convincingly reflected in the principle, 'Welfare of the subject is more important than the photograph'. His contemporaries

such as Dr G Thomas considered him an icon. His legacy continued through the works of legendary photographers of the state including Sri T N A Perumal, Sri S G Neginhal, Sri M Y Ghorpade, Sri S Nagaraj and Sri E Hanumantha Rao, to a generation of nature photographers that is the pride of Karnataka.



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

Sri Asif is a pictorial, portrait and landscapes specialist. He has lectured, judged international salons in India and abroad and has been a columnist on the art of photography for magazines. A life member of YPS and now settled in Dubai, he is the organizer for the Dubai chapter of Royal Photographic Society and is the country representative for Image Colleague Society.

Study of Select Works of O C Edwards



Triple wisdom

Triple wisdom

Though these Spotted owlets (*Athene brama*) are common, the composition makes it interesting. Eyes opened wide and the inquisitive looks are so beautifully captured. The birds are to be studied first and their behaviour understood. Edwards being a thorough birder, who knew the ins and outs of bird behaviour, could click this image at the right moment.

Those days, having a 300 mm zoom lens was a great thing. Approaching the birds within this range without disturbing them and taking precaution in giving perfect exposure, was a lesson to be learnt. He gave utmost importance to such small details so that the images would not have any negative points. The black and white tones are maintained so beautifully, along with the deep shadows. This shows sound knowledge of processing and printing.

"There was the pioneering work of Mr. Oswald Carnac Edwards, who with meticulous care and against heavy odds, persisted with photographing the fauna of the country, improvising methods to design hides and synchronising magnesium powder flash with shutter to capture photographs of nesting birds and by and large, instilling into neophytes, the essential ethos of Nature Photography."

-Dr G Thomas FPSA, FRPS, Hon FPSA, Hon FRPS, Hon EFIAP



Stone curlew young and egg

Stone curlew young and egg

Indian Stone-curlew (Indian Thick-knee *Burhinus indicus*) is a very shy bird and sighting it itself is quite rare. Seeing it with eggs is a sheer chance. Photographing them from a close distance is an adventure because one should be extremely cautious not to disturb it. Otherwise, there is an extremely high risk of the bird leaving the nest forever.

Here, Edwards has captured the bird very beautifully with egg and a just-born chick.

This gives us a natural history point of how the chick and the egg look like. Lighting is managed well to get catch light in the eye, which is the life of this image. The texture of the feathers is very well seen and the habitat is aptly covered in the picture. All these are important points to be kept in mind, for a nature photographer. We can easily say, O C Edwards is the father of bird photography in India.

The Killer Returns

In those days, sighting a wild animal in the forest was very difficult. The ever-shy animals, particularly cats, would not come out in the open, unlike now. The cats are usually active during night and capturing them in the dark was a major challenge. Here is a famous picture taken by O C Edwards, of a leopard returning to its kill (a village bullock), in Bannerughatta National Park. Edwards had prepared a hide, made sure he gets a clear view of the scene and was waiting.

The leopard appeared from the jungle in twilight and a torch light was shone on the scene. The leopard stood near the kill and turned towards the torch light and Edwards took the picture at the perfect moment! Even today, this picture gives

us goosebumps. Because of such images produced in those times, the black and white print remains an all-time favourite.

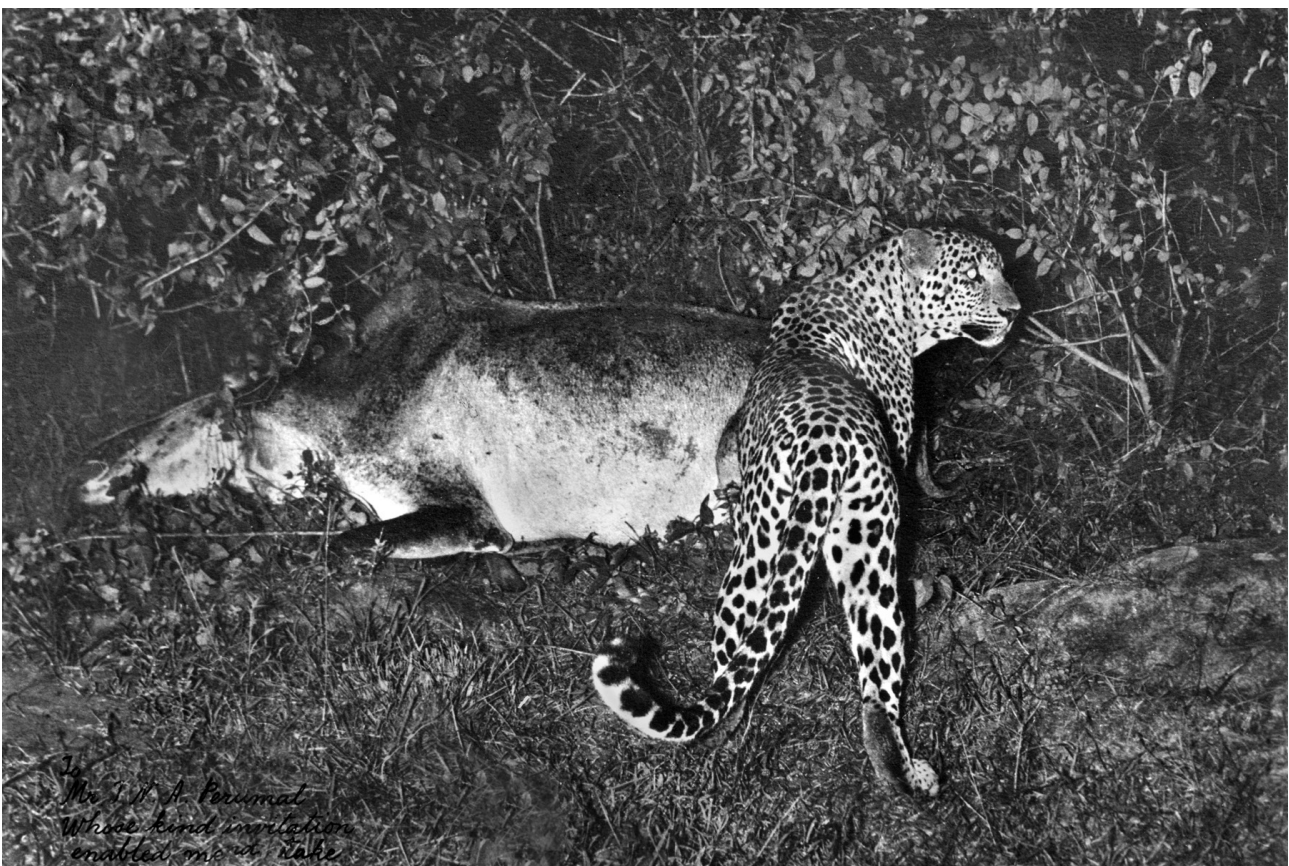


H Satish

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

Sri Satish is a renowned photo artist from Bengaluru. He earned his diploma in cinematography with distinction and took up photography as a profession. Over the past decades, he has built a rich stock of photographs in all genres and has contributed to many calendars, periodicals, books and publications of reputed companies and organizations. He is well known across the country and outside, for his pictorial touch in all genres of photography. He has judged several national and international photography salons and contests. He has served YPS in different roles and since 2016, as the president.

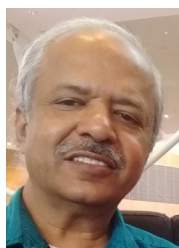
We thank Sri Kerry Edwards, Australia and Sri Anil Risal Singh, Lucknow, for providing the scanned images of the pictures of Sri O C Edwards, used in this issue.



The Killer Returns

When Light Sneaked through Umbrella Clouds

By definition, photography is writing by light (on a photosensitive surface), to make a subject visible. If there is a method to reverse it by eliminating light, like a shadow play, how funny it sounds! It is like someone sketching a black cat on a white wall without grades of greys. In paintings, it is interesting that 18th century former French finance minister Etienne de Silhouette decorated his farmhouse with side view profile portraits, flower vase, other artistic figures on thick black papers cut and pasted on white or toned card boards, as an economical painting. In the 19th century, a great master cutter in Europe, Auguste Edouart, described himself as 'Silhouettist' and he popularised thousands of black sheet cut profile portraits including those of nobilities, presidents of France and America, ministers and royal personalities of England and celebrities of many countries. Later in the 19th century when photography progressed, shooting subjects in studios and outdoor in dark shadows against bright lit backgrounds became an interesting



Murali Santhanam

form of photography, as influenced by great works of master cutters who had painting background. This method of shooting, eliminating light on subject within its contour-outlines and making background brightly lit within a frame, is termed as silhouette photography.

Sometimes in landscapes and some other subjects, main subjects may be supported by foreground with thin noticeable details, thus creating 3D feelings in the image termed as 'selective silhouette'. Thus, in both situations, use of light either by straight illumination or by creating silhouette effect, could be a challenge to a photographer to finally create a stunning, dramatic and emotion filled picture. It reminds me of a quote by George Eastman (1854-1932), founder of Kodak company: "Light makes photography. Embrace light, admire it and love it. But above all, know light. Know it for all you are worth and you will know the key to photography".

Here is an interesting silhouette picture by Sri Murali Santhanam, shot at Hemakuta hilltop in Hampi, on an evening in July 2016. He, with his Vismaya photography



Heavenly Clouds © Murali Santhanam Hon YPS

group, had visited that spot several times, challenging themselves to shoot some new pictures every time. On that evening, they expected some more dramatic scene in the western sky with colourful setting sun, clouds with glittering edges, rows of birds returning to nests and golden glow in the sky. This was a beautiful setting so that the temple and the tree in the foreground could be shot in unique compositions, to make some new pictures. Alas, luck did not favour them. Sky was covered by a thin layer of clouds with haze. So, they made a few record shots and started climbing down. While they were relaxing with tea, Murali noticed some brilliant lighting on the surrounding rocks and saw dark rain clouds moving fast towards the hill from all directions. Expecting some vibrant sky and dramatic scenery, the group rushed back to the hilltop, avoiding the eyes of the security guard, as re-entry was not allowed.

By then, dark clouds had covered the whole sky like an umbrella. Group members shot the Hanuman temple, a bent tree in the front and a few hilltop edges against dark rain clouds. Those were some new images compared to earlier ones shot against clear sky or with thin clouds. Murali wanted to see how it looked from the other side, taking Hanuman temple with rest of the hills in a frame. He walked fast towards northern end of the hilltop, set camera with Hanuman temple on one side of the frame, adjacent to it the bent tree and to the far end a double storied wind tower. He says, he suddenly observed a shift of dark clouds on southern side of the sky, moving upwards. It made bright light to

sneak through openings in dark clouds. He also observed a few faint details in the foreground on rocky formations, thus setting a gloomy evening mood. Luckily, a few people gathered in front of the Hanuman temple, adding life to his image. He found it interesting to compose diagonal horizon line with a wedge of light due to bright openings in the sky, framing the temple and other subjects. He set his Canon 6D camera with 16-35 mm F/4 zoom lens set to focal length of 35 mm, aperture f/9, shutter speed of 1/320th of a second and ISO 400 to make this silhouette picture.

Technically, this image can be a good reference for shooting subjects in silhouette. The main subjects, such as temple, tree, human figures and pillared structure at a distance are in total shadow with crisp focus. Faint details of rocky bed in the foreground are also partially visible instead of a dark patch. Bright skylight sneaking through dark clouds also has been exposed rightly to provide good back lighting to silhouette subject.

Artistically, I wish to analyse the picture in three folds.

- Thanks to the efforts by Sri Murali to capture a 'new picture' and not restricting to documentary travel shots of western side evening sky with temple and tree in the foreground. He rushed to the northern side of the hill to get a unique perspective of the temple and other parts like a panoramic view. When bright light started sneaking through rising thick and dark umbrella clouds the

opportunity was best utilised to shoot the scene in silhouette for main subjects and selective silhouette for foreground. Hence it has succeeded in creating a good impact.

Author's artistic approach to capture the scenery, including some tourists as human interest, faint details on rocky path of foreground, placing dark subjects with sharp edges against skylight below dark clouds and placing diagonal horizon line from temple to other side, add to a feel of liveliness, vibrance and motion. These factors have given vitality to the picture.

Another factor noticeable in the composition is integration and balance of all elements placed in the frame to support each other. Specifically, the human figures in golden cross entry point not only add emotion with divine feel, they also give a scale in a silhouette situation to assess the size of temple building, tree and other structures on a gigantic hilltop.

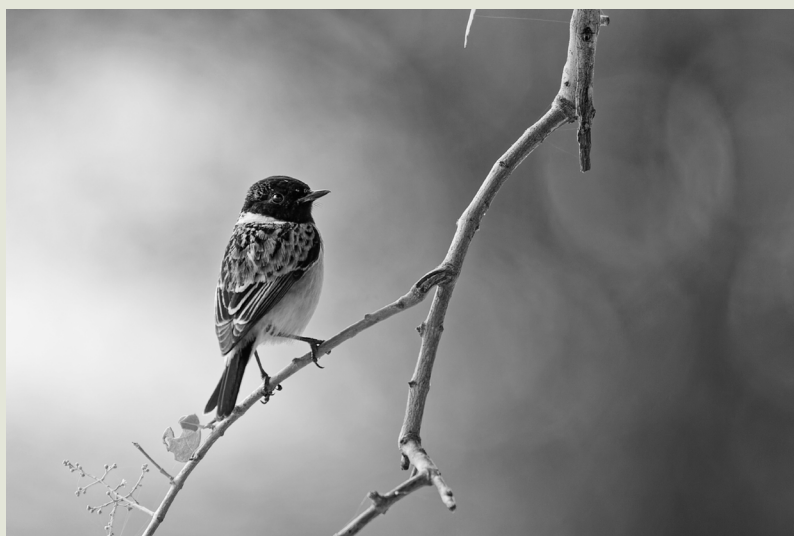
Pictorially, for the benefit of newbies, I have a suggestion. There can be two interesting frames in this image. Firstly, a horizontal frame keeping temple, tourists

and tree without wind tower structure in silhouette, cropping a bit at the top and the dark clouds to suit aspect ratio. Another, a vertical frame taking full foreground with faint patterns of the rocky bed as leading lines and include distant wind tower structure as entry point to the picture. A bit of overlapping branches of tree as foliage shall also be included to give depth to the frame.



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.

From YPS Photo Share



Siberian Stonchat Velavdar © ARVINDKUMAR NAICKER

KRISHNA BHAT

08 Jun 2020

Beautiful frame. Like the light variation from left to right. Like the composition too.

Chandrashekar

09 July 2020

Well taken, I feel even a square crop would look nice, just try it.

Girish Ananthamurthy

10 July 2020

Good compo ...contrast can be bit increased i feel

V MADHUSUDANA RAO

11 July 2020

Arvindkumar, Very good pose of the bird and clear background. That bunch of budding flowers and couple of leaves have added life to the perch too. As Chandru said, you may try square crop. I feel the left-bottom part of the frame that appears to be over exposed, could be burnt a bit. Perhaps the flowers and leaves stand out well if you do that, just try.

Wildlife Week Contest

Wildlife Week Photography Contest Youth Photographic Society is celebrating the Wildlife Week, with a photography contest exclusively for its members.

Categories:

Animals | Birds | Macro

Awards:

Three awards in each category

Entry Fee:

₹300 irrespective of categories

Calendar:

Last date for entries: 28th September

Judging: 29th September

Results announcement: 2nd October

Awards dispatch: 4th October

Steps to Participate:

- 1) Visit <http://memex.ypsbengaluru.com>
- 2) Select 'YPS Wildlife Week Contest 2020'
- 3) Enter your YPS member Id and password
- 4) Click on 'Login'
- 5) Click on 'Enter/Update'
- 6) Click on 'Register & Pay'
- 7) Make the payment
- 8) Upload your pictures



YPS Journal

Do you have a writer in you?

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

The First Pillar of Photography

Think of how it would be if every image we shoot has the same level of sharpness without any variation? How unglamorous would that be! Thankfully, photographers have the power to vary sharpness levels, selectively focus on the subject and induce compelling blurs in their photographs, using "Aperture."

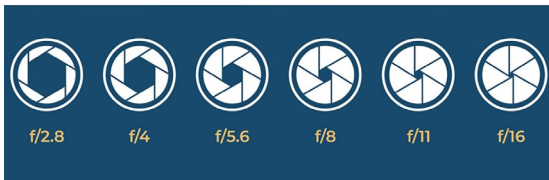
Every photographer strives to get the right exposure in a photograph. In order to record the correct amount of light, the camera has three exposure controls - the Aperture, the Shutter speed and ISO. Aperture is one of the three foundations of photography.



Hide and Seek © Hema Narayan EFIP, AFAP, cMoL, QPSA

f/1.8, 1/1000, ISO 200

Size of Aperture: Large vs Small Aperture



diaphragm' through which light passes to enter the camera. Put most simply – it is the way our eyes work. The iris in our eyes expands or shrinks based on the amount of light around us, controlling the size of our pupil. In photography, the 'pupil' of our lens is called, the Aperture.

The First Pillar: Aperture

'Focused to Blur' – a quote that made me think when I read it the first time. But this seems most pertinent in photography as we can 'blur' images that are actually 'in focus.'

Ever noticed an opening at the back of your lens? This is the adjustable 'hole or

When we hit the shutter release button of the camera, the shutter opens up allowing the camera's image sensor to catch a glimpse of the scene we're capturing. The aperture we set impacts the size of that opening - the larger the opening more of the light gets in – the smaller the opening less light reaches the camera sensor.



God Bless You © Hema Narayan EFIP, AFAP, cMoL, QPSA

f/4.5, 1/2000 sec, ISO 400

The Math of the Aperture

There's a catch in the math of aperture numbers, that confuses beginners more than anything else. Let's demystify it..

Aperture is measured in 'F-stop' or 'F-number' and written as F/2.8 or F4 (without the /). Given this premise, things important to understand are as follows:

- We understand that the larger diaphragm lets in more light than the smaller. So logically we think that smaller numbers mean smaller openings. But, it's just the opposite—smaller the numbers, larger the aperture openings, while large numbers represent small apertures.

A typical aperture scale would involve f-stops like f/1.2, f/4, f/8, f/13, f/22.

So here, a f/2.8 is > f/4.5 and much > F/16. It seems the wrong way around when we first hear it, nevertheless this is a basic fact of photography.

- As the numbers increase from a smaller to a bigger value, the aperture of the lens decreases in size with every stop, allowing lesser light through the lens.
- The language can get tricky too; since some refer to it as, 'wide or narrow aperture', while others as a 'large or small aperture.' What is the difference?
 - Wide aperture = wide opening in the lens
→ achieved with small aperture numbers, like f/1.2, f/1.8 or f/2.8



Circle of Origin © Hema Narayan EFIP, AFIAP, cMoL, QPSA

f/7.1, 1/100 sec, ISO 400

- Narrow aperture = Narrow opening in the lens → achieved with larger aperture numbers, like f/8, f/13 or f/22

Aperture and Depth of Field - Brothers in Arms

Aperture is prominently used to highlight a subject, but then does the change in aperture number each time really impact the outcome of the image? Well, it does.

Changing apertures changes what is called the Depth of Field (DOF) apart from the 'brightness of the image.' Depth of Field is that amount of the image that will be in sharp focus. A photographer can achieve three types of DOF in any image:

1. Shallow DOF: here the main subject will be in sharp focus while the rest will be

fuzzy- achieved with smaller F-number like f/1.4 or f/2.8. Ex: Peeping Ganesh is in focus while the context is fuzzy.

2. Moderate DOF: here the main subject is in focus while the rest has details enough to show the context – achieved using mid numbers, like f/4, f/5.6
3. High DOF: here most of the image will be in focus whether it's close to your camera or far away – achieved using higher f/number. Ex: f/9, f/13. Ex: Both the foreground and background in the landscape photo are in focus.

Overall the aperture combined with the focal length of the lens determines the depth of field of an image in addition to the distance from the subject and the angle of composition.

That is Aperture, the power tool that helps us create sensational blurs while keeping our main subject in focus. The math is always confusing to understand or memorize in the initial years of anyone's photography journey. With time and practice, we come up with our own versions of how to remember aperture and it's magical functioning. For me, my favourite Mantra for relation between the diameter and the DOF is, 'Lesser the number, lesser in focus and more the blur' and vice versa.

Having said these, have you wondered how else the aperture affects your photographs? Want to list a few of your thoughts?

(To be continued)

Did you know?

Most portrait photographers capturing people and their facial expressions might know the fact that the left side of our faces looks better than the right side in photographs. This is based on an interesting study by Kelsey Blackburn and James Schrillo, conducted on 'Emotive hemispheric differences measured in real-life portraits using pupil diameter and subjective aesthetic preferences'. The study revealed that the left side of our face exhibits a greater 'intensity of emotion' and thus we perceive it as being more attractive.



Hema Narayan EFIP, AFIAP, cMoL, QPSA, Professional photographer, writer and mentor on photography. Her website is www.hemanarayanan.com

Street Photography Session at SJCC

YPS Street Photography subcommittee worked with St. Joseph's College of Commerce (SJCC), Bengaluru, to conduct a webinar on Facebook Live on 7th August, for the Travel and Tourism students of the college. There were around 120 participants in the webinar, including some staff members. The session was focussed on sharing the know-how of street photography, global trends, do's and don'ts, references and such useful information and tips. Speakers from YPS Bengaluru for the session were Sri Subash Rao, Sri Madhusudhan Srinivasan and Sri Thejas Rajaram. Session was mentored by Sri Srinath Narayan and facilitated by Sri Manju Vikas Sastry and Sri Hardik P Shah.

Overall feedback from the participants and the college was good, with 65% of the participants rating the session as very helpful, while remaining 35% rating it as helpful. 70% of the respondents rated 8 or above in the scale of 10 on how enjoyable the session was. YPS is glad to have partnered with SJCC in meeting the objective of the session.



Madhusudhan Srinivasan
AFIAP, AFIP, cMoL, Lead, Street Photography Subcommittee



"It was nice working with Mr. Vikas on this collaboration. He brought in the best minds for the workshop and went out of the way to make it international by bringing in Mr. Thejas from the US. All the sessions were well appreciated by the participants. On the whole it was a great experience, wishing YPS all the very best in their future endeavours."

Dr Rathi David, Program Coordinator, (Travel and Tourism) Program, St. Joseph's College of Commerce, Bengaluru.

World Photography Day 2020

Photography enthusiasts across the globe celebrate World Photography Day on August 19th. YPS has been celebrating World Photography Day each year with exhibitions and recognizing the achievements of its members and accomplished photo artists. This year the celebrations were through our online platform, due to the COVID-19 pandemic.

The event started with YPS President Sri H Satish welcoming the viewers. He explained how YPS celebrated the 'festival of photography' eventfully every year and how we missed the in-person event this time. He acknowledged the contributions of Sri Louis Daguerre, developer of 'Daguerreotype' process and the French government that made the process freely available to the public, on this day in 1839. He also recalled the contributions of Sri Nicéphore Niépce and Sri Henry Talbot, to the development of photography.

YPS Service Award

Sri Satish informed the viewers that every year the YPS service awards are given to those individuals who render selfless service to the growth of YPS and this time there are five members chosen for the award. He said, the service award recipients toiled their sweat and blood for YPS and without their support, YPS would not have achieved the position of being one of the foremost photography clubs in the country. He thanked all the service award winners of this year for sparing their precious time and energy for making YPS flag fly high in great colours.

YPS Vice President Sri Murali Santhanam remarked that YPS is on a fast-paced journey transforming from a traditional 49 years old organization, to a vibrant and modern photography club. This achievement was possible due to many individuals giving hours of their personal time and expertise, thus making YPS a number one photography club not only in India but also in the world. He acknowledged that while many members are contributing to different activities of YPS, five of them have been chosen for the service awards this year. He called upon the service awardees to the live screen one by one, read out their citations, announced the award, thanked them for the contributions and invited them to express their feelings.

This year YPS gave the Service Award to V Madhusudana D Rao, Krishna Bhat, Rajasimha Satyanarayana, Prema Kakade and Hardik P Shah. After the presentations, Sri Murali congratulated all the awardees and rightly remarked that running a photography club is not just about clicking photographs. There are divergent activities in the club where volunteers contribute. He acknowledged that there are many more volunteers who contribute relentlessly to the smooth functioning of YPS and appreciated and applauded all of them, saying, while the executive committee had to choose five of them for the service awards this year, more would be recognized in the coming years.

YPS Secretary Sri Manju Vikas Sastry, in the concluding remark, wished all the viewers a happy World Photography Day 2020.

He congratulated all the five YPS Service Award winners and thanked them for their contribution to YPS and for the immense dedication and commitment that they have shown always, irrespective of time and hurdles faced, to make sure whatever YPS is working towards comes out to be wonderful. He also thanked Sri Chetan Rao Mane for creating the graphics for the event.

Wonders of Himalayas



What better way of celebrating World Photography Day than watching a presentation by the doyen of Himalayan photography, Sri Ashok Dilwali. This

presentation followed the service awards ceremony. A chartered accountant by profession, Sri Ashok took to photographing the Himalayas on a trip to Sikkim in 1979 and has never looked back. He was honoured with life-time achievement award by Government of India, for his contribution towards photography in 2019.

Sri Dilwali took the viewers on a mesmerising journey from the Himalayas of the east, in Sikkim to the Himalayas of the west, in Ladakh. Capturing the stars that adorn the Himalayan nightscape has always been a passion for him. In his book *Pictorial Himachal*, he relates an interesting insight that led to this passion: "When I was a child, my beloved mother used to tell me that when a person leaves this world, he becomes a star".

He has spent more than 40 years photographing the mountains and has managed to photograph them at different times of the day, in starkly different kinds of lighting. His dramatic impressions of the majestic mountain range reflect the extensive number of trips he has made there. Sri Ashok had a number of interesting anecdotes to share about his eventful explorations.

August issue of the YPS journal *Dr̥ṣṭi* is released during the event.



M S Kakade
Member, *Dr̥ṣṭi* Editorial Team



Sunrise near Kaddukhal Uttarakhand with Nanda and Sunanda Devi in view © Ashok Dilwali

YPS Service Awards 2020

YPS has been recognizing the volunteering members, who render their relentless service in its various activities, by means of 'YPS Service Award' every year. This year five members, who have contributed immensely to different functions of the Society, were honoured with this award on the World Photography Day. I am pleased to present here their contributions.

V Madhusudana D Rao AFIP, cMoL



Sri Madhusudana Rao used to admire the beautiful nature images clicked by the renowned photographers from YPS that were published in the local newspapers

and magazines during his school days. That inspired him to buy a camera after he started working. His journey at YPS started in 2001 after he attended the basic photography workshop and has come a long way. He has won a few awards in national, international salons and state level, club level photo contests. He has exhibited his pictures through photography salons in 26 countries.

Madhusudana Rao has played a key role in the 17th FIAP Nature Biennial World Cup event organised by FIP in 2014 and has been volunteering with YPS salon teams for the last many years, organizing World Photography Day exhibitions, Frames-2019 and Best of Best 2019. He worked as an organizing committee member of the YPS national salon 2017 and the last three YPS international salons.

YPS recognized V Madhusudana D Rao with the 'YPS Service Award' this year, for playing a pivotal role in re-launching the *Drsti* journal in 2020. YPS newsletter had years of history and had the looks that aligned well with the tradition of YPS. YPS has transformed as a modern club in the recent years and needed a journal that matched the present outlook and the one that members would look forward to reading every month. It is then that the YPS executive committee found a willing and committed volunteer in him, who would make things happen against all odds.

The *Drsti* journal team had to relook at everything from deciding the format,

the layout, the style and the content. The production had to be flawless too. Madhusudana Rao played the role of a linchpin around which all the activities happened. His deep involvement could be seen in every page of *Drsti*. Though there were suggestions to bring out a smaller or quarterly journal due to various constraints, Madhusudana Rao and the *Drsti* team decided to create a larger journal at a monthly interval.

Thanks to his vision, perseverance, commitment, and determination, *Drsti*, grew from a 4 page, A5 sized, black and white publication containing the YPS news, to a 20 page, A4 format, colourful journal containing pictures and articles on various topics. Madhusudana Rao continues to keep the momentum, making his contribution felt in every issue of *Drsti*. He delves into minute details, researching the facts stated by authors, rewriting portions to suit the journal style, and getting several reviews done to bring out as perfect a journal as possible, to keep the flag of YPS flying high.

Prema Kakade EFIP, EFIAP, cMoL



Smt Prema Kakade is an artist at heart having dabbled professionally in various forms of art such as Batik, Tanjore and Mysore paintings. These pieces of art have

reached innumerable countries through the prestigious Karnataka State Handicrafts Development Corporation.

Since childhood, she was exposed to photography by her uncle Sri E Hanumantha Rao, the renowned wildlife photographer. She took passionate interest in photography in 2015. Joining YPS in 2016 catapulted this passion and brought her Uttar Pradesh Lalit Kala Academy Award along with national and international recognition from over 33 countries. She says photography to her is another extension of her artistic mind, goes much deeper as a meditative medium, has brought her much closer to nature in all its glory and given her a new purpose of showcasing it through her lens.

When she joined the executive committee of YPS as a director, YPS realized her

potential as an administrator and relationship builder. Right from day one, Prema acted with two objectives in mind: to make YPS seen as a professional organization and to carry the same level of perfection that she builds into her artwork, in everything produced by YPS. She has excelled as a director for membership and has demonstrated leadership in guiding every activity of YPS, from deciding on the policies to guiding the different subcommittees. She is respected by volunteers of YPS for her forthright views and her sincere contributions.

Her best moment was to come when YPS executive committee chose her as the salon secretary for the hugely successful YPS All India Digital Salon 2020. This is the first time YPS entrusted this responsibility to a woman, in its 49 years of existence and is proof of her capabilities and contributions. She executed the role with perfection amidst many challenges posed by the prevailing pandemic situation, enabling YPS to rise as a winner in every aspect of the salon.

YPS recognized Prema Kakade with the 'YPS Service Award' this year, for her support as a volunteer and director to many of the activities of YPS.

Rajasimha Sathyanarayana AFIP, cMoL



Rajasimha Sathyanarayana comes from a fine-art background. He graduated from the College of Fine Arts, Bangalore University. A graphic designer at heart

and in profession, he has found his passion calling in photography. "My passion for arts finds a natural expression in photography; in my pictures, I try to capture the grace, the strength, and the beauty inherent in a subject," says Rajasimha. An avid traveller, his frames evoke a feel of the people, places and stories that inspire him. He is an active salon participant and has won over 400 exhibition acceptances from 15 countries. A visit to an exhibition brought him in touch with YPS.

In 2017, Rajasimha found an avenue to help YPS in a way that would place YPS salons

on par with some of the best international salons. For the first time, YPS released a professionally designed salon catalogue for the 35th YPS All India Salon that put YPS miles ahead of other Indian salons. Every turn of the 112 page salon catalogue proclaimed quality and the catalogue received wide appreciation. Since then he has designed all the YPS salon catalogues. He has also contributed to designing media and marketing material associated with YPS events and revised format of the journal *Dr̥ṣṭi*.

YPS recognized Rajasimha Sathyanarayana with 'YPS Service Award' this time, for his contributions in enhancing the image of YPS in domestic and international arena. In a way, he encouraged a new breed of YPS volunteers who have helped in creating state-of-the-art designs, be it posters, certificates, website artworks or the journal. Every one of them now proclaim quality.

Krishna Bhat EFIAP/b, EPSA, EFIP, cMoL, GPA, PESGSPC, Hon PESGSPC



Sri Krishna Bhat is an aeronautical scientist, a seasoned trekker, and an accomplished fine art travel photographer. Having been brought up amid the

Western Ghats of India, he stays connected to nature. His favourite trekking routes lie in the Western Ghats and the Himalayas. His love for mountains reflects in his photographs of the Himalayas, which have won many awards in India and abroad. He loves shooting landscapes, culture, people and macro. He has received numerous awards and acceptances in photography salons from over 40 countries. He is a

known judge in exhibitions and photo contests.

YPS recognized Krishna Bhat with the 'YPS Service Award' this year, for his contributions in placing YPS firmly on national and international salon charts as one of the most successful clubs in the world.

Krishna Bhat is currently leading the YPS Salon Participation Group. Ever since he started sharing the reins of this group, YPS started climbing the charts by winning Best Club Award in most of the salons participated. The hundred-plus Best Club trophies filling the cabinets in YPS, stand testimony to the tireless efforts put in by him to educate the group members on winning strategies and to identify and negotiate best rates for participation, apart from his own contribution to the success of the club in these salons.

Hardik P Shah

Sri Hardik P Shah's journey of photography started as a hobby to get a relief from his software job while in Hyderabad and later it turned out to be his passion. Upon his return to Bengaluru, he joined YPS. In a short period, photography has taken him to places that he never imagined and brought out the creative talent in him. "Photography has changed my vision of seeing things", says Hardik. His works are published in magazines and newspaper columns.

The best avenue for expressing his creativity arrived when he took up creative design for the YPS website and events. He transformed the look and feel by his well-designed graphics that connected better with younger photographers. The best example of his creativity was the environment created during the YPS members exhibition, 'Frames 2019'. He and his team of volunteers created an impact

that demonstrated the transition of YPS towards into a vibrant club.



The pandemic situation this year necessitated YPS to look for avenues of connecting with members and non-members. Hardik engineered a social media route and took 'YPS Meet' weekly programmes to the internet through Facebook live, demonstrating his prowess with social media and as a master of ceremony. Right from the first YPS Meet on May 3rd, every program added more viewership to the programs and more followers to the YPS Facebook page. YPS could, for the first time, bring in experts from all over India, making the YPS Meet much more compulsive to attend.

The pinnacle of success came with the two-day, morning-to-evening live telecast of the judging sessions of YPS All India Digital Salon 2020, involving dynamic planning and sustained broadcast. This took YPS salon judging-event beyond the four walls to every nook and corner of the country and abroad, largely raising the respect for YPS. YPS recognized Hardik P Shah with 'YPS Service Award' this time, for bringing pride and wide-spread recognition to YPS on social media.

On behalf of the YPS executive committee and all our members, I profusely thank all the awardees for their contributions and look forward to their continued engagement and support. Happy Clicking!!!



Manju Vikas Sastry V AFIP
Secretary, Youth Photographic Society

Zone System

Zone System was a technique used by Ansel Adams to evaluate correct exposure and development of pictures. It is a visual way of establishing, by using a sample strip of grey scales, that the picture has adequate blacks, whites, and mid-tones. The strip had 11 grey scales ranging from black to white. By placing the strip against black region in the picture, Ansel Adams could determine if the black had really come out as black in the print. Similarly, white and known areas like skin tones could be checked. If

the picture was over-exposed, the black areas would be lighter than the black tone in the sample and if the picture was under exposed, the white areas, say clouds, did not look as bright as the sample white.

Today we can use 'Histogram' to check the exposure, using zone system. To view the histogram, you can turn on your digital camera and launch image preview of any picture in the camera. Click on the 'Info' button multiple times till you see a graph

next to your picture. This graph is called the histogram.

To produce a histogram, the camera places a 256-tone strip against each of the pixels in the picture and counts the number of pixels matching that tone. The left end of the graph represents black tone and the right end represents white tone. You can use the histogram the same way Ansel Adams used the strips, to determine if your picture has all the tones. Try it.

-Murali Santhanam Hon YPS

YPS Meet Webinars

Pictorial Photography



On Sunday, the 2nd August 2020, an interesting and educative talk on pictorial photography was given by Sri Gurdas Dua, a passionate photographer from Indore. Sri. Dua has been into photography for the last 30 years in almost all genres as mentor and professional, but his hobby has been for nature, wildlife and portraits. Founder of Lens Maestro Group, he has conducted 60 workshops over 20 years. He was associated with Archaeological Survey of India (ASI) for restoration of cave paintings and documentation of more than 100 monuments. One of the top 30 photographers selected by National Geographic in 2008, he has won numerous awards from Govt of India, Kodak, Nikon, NDTV and Madhya Pradesh Tourism. He has also penned several articles on photography.

Beginning the talk, Gurdas Dua made a slideshow with a sample of images of landscape, wildlife, portraits, food, architecture, and advertising. He rightly said, no explanation was necessary as the images would speak more. And the viewers were indeed spellbound by the wonderful photographs displayed. This was followed by a detailed talk on the subject. He was influenced by pictorial photography, which he said is the mother of all genres. The best way to understand pictorial photography, he said, was to remember the mantra or the catchword 'OICTP' conceptualized by



Sunset in Himalaya © Gurudas Dua

him from 'PICTO', each letter symbolizing the aspects of the subject. The letters OICTP stand for Originality, Interest, Composition and lighting, Technique, and Presentation respectively.

Originality: Before making a photograph one has to look for originality or new look of familiar subject rather than making mediocre pictures.

Interest: The subject should also be attractive, evoking interest or can be made beautiful using visual elements.

Composition and Lighting: Placement of elements, use of patterns, lines, geometric shapes or formations like letters U, S or L are essential for a well composed photograph. Rule of 2/3rd for landscapes has to be looked into. Tonal gradations from light to dark or black to white,

which enhance the image quality, have to be studied. Appropriate lighting is also equally important like the golden hour for landscapes, back lighting for silhouettes, soft rim lighting for wildlife or strong backlight through subject like flower petals or sail of a boat.

Technique: Technique is all about Panning, Zooming, creating motion blur and Solarisation where subject is in colour while rest of the image is in monochrome. He dwelt at length on time exposure and multiple exposures for stacking or stitching a panorama.

Presentation: This involves post processing for white balance, contrast, brightness, colour correction, sharpness, and the like. Choosing the suitable print medium is important too.

At the end of the session which was a virtual workshop itself, the viewers were overwhelmed at the amount of knowledge shared by Sri Dua in a lucid manner.

Aesthetics In Light And Tones

The topic for webinar on Sunday, the 9th August 2020, was 'Aesthetics in Light and Tones' by Sri K S Srinivas AFIAP, ARPS, an experienced art photographer, painter,



poet and a writer. Founder of Focus Academy of Art Photography in years ago, he later opened his own studio in 1993 besides serving YPS as Secretary and Treasurer. He was conferred with Karnataka Lalith Kala Academy Award in 2016 and in



Monsoon traveller © K S Srinivas AFIAP, ARPS

2017 he instituted the T N A Perumal Award in memory of the great photographer. A short video depicted his talent as a painter too.

Thanking YPS, he began the session saying, pictorial photography, in which lighting and tones are instrumental, is the root of art photography. Citing the example of Sri. Raghu Rai, the renowned lensman, he emphasized the importance of developing an individual style of photography. Displaying his unique photographs, he clarified that sunrise and sunset were easy subjects, but irrespective of subjects, tonal gradations, appropriate lighting, and composition matter the most. A good lighting itself can be the subject, and ELEMENTS in the image should be complimentary and not competing. Images of Chitradurga and Hampe demonstrated the subtle lighting at the golden hour and the advantage of minimal colours. The monochrome images of tribals and their habitat had details even in dark areas while the candid image of a lass with naturally reflected light was outstanding. The knowledge of choosing the right lighting, its angle, the ratio and amount of fill-in light was also essential. Even macro subjects were good examples to study lighting and composition and producing pictorial images like the Weevil on an orchid or the spider's web.

Concluding the talk, Sri. Srinivas emphasized that pictorial photography was just the technique of using the right lighting, tones, composition and can be applied to any genre like wildlife, landscapes or macro photography. The entire session was thoroughly educative and the viewers' knowledge was more than enriched.

From Visible Spectrum To Invisible Spectrum



The live programme of YPS on Sunday, the 16th August 2020, was a wonderful presentation on a unique topic 'From Visible Spectrum To Invisible Spectrum' by Sri Bhupesh C Little EFIAP, MFA, MICS, an eminent photographer from Lucknow. Hailing from a family of artists, he is the first Indian to hold a doctorate in photography. He teaches at JMI (Jamila Milia Islamia - a central university) New Delhi. He has designed photography courses for UGC and

All India Council for Technical Education and has won more than 250 photography awards. He is the India vice president of Image Colleague Society (ICS).

At the outset, Bhupesh Little introduced the visible spectrum consisting of rainbow colours Violet, Indigo, Blue, Green, Yellow, Orange and Red (VIBGYOR). These are the colours with wave lengths from 380 -760 nanometres that the human eye can see. The invisible spectrum with wavelengths below 380 and above 760 is much broader, which we can not see. As such 'Infrared' is a band in the invisible spectrum and infrared photography calls for a different approach.

With a tribute to Niepce's photograph of 1826, he presented the images in different bands of visible colours. The colour of an object we see is the colour reflected while all other colours of light are absorbed. As such the violet flower appears violet which is in the Blue band (380-491 nm). The Green band (492-575 nm) photographs highlighted green like the moss on water and a green caterpillar. The images of flowers and mushrooms in Yellow band (576-585 nm), images of women's jewellery and golden sunset in the Orange band (586-647 nm) and the photographs of a red flower and red roof tops in the Red band (648-760 nm) completed the visible spectrum. Also displayed was a tricolor photograph of a rainbow exposed using blue, green and red filters, followed by a few black and white photographs such as the misty feel of a river in slow motion.

Infrared photography, he said, was part of the invisible spectrum (700 nm-1 m) and requires a technical approach. Using an infrared filter renders the blacks to appear as silverish as shown in the images of trees. As the human skin also tends to look fairer, infrared photography is employed by fashion photographers too.

As the presentation culminated with his favourite quotation "*The more you know.... The more you come to know....How Little you know....*" Bhupesh C Little enlightened the viewers with the unique concept of infrared photography.



Caterpillar Question © Bhupesh C Little

Architectural Photography



The webinar of YPS on Sunday, the 23rd August 2020, was on 'Architectural Photography' by Smt Brbara Schmidt MPSA, EFIAP/b, GPU CR-4, GPU VIP-3, GPU Hermes, RISF-10, AISF, cMoL, an avid photographer from Germany. A graduate in Administrative Science, she retired in 2014, after 40 years of service as a civil servant. She has been into photography from 2014, got her first salon acceptance in 2016 and now has over 5000 acceptances with more than 500 awards! A romantic sunset at Masai Mara in Africa was what influenced her to take up landscape photography initially. Later it extended to other genres: nature, travel, people, and architecture.

Thanking YPS, Smt Barbara began the presentation with her favourite photograph 'auriel', a golden landscape within an architectural frame, which brought her top honours and detailed on how she could achieve a longer exposure and darkening effect using three filters.

Some of the equipment she works, like the Fuji XT2 camera, a 4-segment tripod with monoball and spirit level mount, camera bag and a filter system, gave an idea to her photographic preparation.

In making architectural images one has to stand, sit or even lie down to get the best angle, said, Smt Barbara. Also while making the image she is absolutely focused and nothing would distract her. She took the viewers through different aspects of architectural photography.

Spiral is one of the commonest forms found, especially of stairs and it was well demonstrated with some outstanding images.

Curvy round stairs: Similar to 'spiral', curvy structures like the hand railing lead to circles as some of the images depicted.

Architecture with figure: This approach involved having human element in the image like people climbing stairs, which would give a reference point.

Manage a problem: In a given situation one should be able to find alternatives like photographing from the top if not from below.

Perspective: Lines in a structure can be utilized creatively as leading lines to add beauty to the image.

Symmetry: Looking for symmetrical patterns is important and changing positions gives new dimensions.

Minimal colour and shape: Minimal elements in simple patterns and few colours can make great images.

Modern or different: Modern or different architectures with more of lines are suitable for a creative image.

Go out: Going outdoors also one can get photographs of towers and high-rise structures in different lighting conditions.



Concrete Gray © Barbara Schmidt MP5A, EFIAP/b, GPU CR-4, GPU VIP-3, GPU Hermes, RISF-10, AISF, cMoL

As the insightful session concluded, Barbara Schmidt had elucidated the viewers with nuances of architectural photography.

Kasimedu – A Fishermen's Village



On Sunday, the 30th of August 2020, an interesting slideshow on Kasimedu, a fishing village near Chennai was presented by Sri Udayan Sankar Pal EFIAP, EFIP, PPSA,

GPU/Cr2, C*MoL, SSS/b, bWPAL, ACPE, GPA.PESGSPC, an accomplished photographer from Kolkata. Dabbling with photography right from the age of 13, Udayan has been photographing different genres. He established the only international archive of photographic salon brochures with more than 10000

brochures. He has written many articles on photography and also won more than 300 awards.

Thanking YPS, Udayan said that Kasimedu was a nondescript village near the harbour in Chennai, which he visited accidentally. Mesmerised by the colourfully painted walls of the houses he visited the place frequently. The photographs presented depicted the village life and the vibrantly coloured walls and windows. The images of relaxing women folk or playing young kids with the brightly coloured backgrounds were unique. Udayan said, the two important things to look for are the background and the subject and he tries to follow the approach of Sri. Raghubir Singh, the famed photographer. Composition is also important. He then displayed a few photographs of iridescent colours, like the colourfully painted truck followed by abstract images. There were also photographs of common things and colourful dresses in the homes. Speaking on why this village was so colourful, Udayan Sankar Pal said, many of the villagers paint the fishing trolleys and whatever paint remains is just used for the walls or things.

Mentioning about the photographer's approach, Sri Udayan, before concluding the colourful session said, going there and spending time with the people would be helpful.



Kasimedu © Udayan Sankar Pal EFIAP, EFIP, PPSA, GPU/Cr2, C*MoL, SSS/b, bWPAL, ACPE, GPA.PESGSPC



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

YPS in Salons

National Salons (August 2020)

Total Exhibits: 2500 Total Awards: 262		
Name	City/Town	Best Club
Bengal Clickers Digital Salon 2020	Hooghly	Y
FIP 4th Digital Circuit 2020	Kolkata, Patna, Barasat	-
2nd IVAF Digital Salon	Kolkata	Y
1st Imagery Circuit	Kolkata, Jhargram	-
Malwa Salon 2020	Indore	-
Nobel Circuit 2020	Kolkata	Y
Photogenic 2020	Cooch Behar	Y
Pondicherry 1st Salon 2020	Pondicherry	Y
Retro Salon 2020	Chennai	Y

Top Ten Exhibitors - National Salons

Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP
 Gangadhar A G FRPS AFIAP EFIP
 Umashankar B N
 Neelima Reddy AFIP
 Udaya Thejaswi Urs EFIP
 Darshan Ganapathy AFIP
 Mithun Prakash Prabhu EFIP, QPSA
 Arjun Haarith AFIP
 Shreenivas Yenni EFIP, EFIAP, PPSA, cMoL, HIUP
 Ananth Kamat AFIP

Best Club Awards: 06 (Winning % = 100)

Special Mentions:

Gangadhar A G : 2nd Best Entrant, Best Mammal award for his work, Photogenic Salon
 Arjun Haarith : Best Macro award for his work, Photogenic Salon
 Shreenivas Yenni : Best Entrant, Nobel National Circuit
 Sathyanarayana C R : Best Male Entrant, Retro Salon
 Anagha Mohan : Best Young Entrant, Retro Salon
 Udaya Thejaswi Urs : Best Entrant, Malwa Salon
 Pramod Govind Shanbhag : Best Entrant in 2 judgments including Subrata Saha memorial trophy

Note: Facts stated here are based only on the salon participation of YPS members as part of the group entries

International Salons (August 2020)

Total Exhibits: 1395 Total Awards : 108		
Name	Country	Best Club
Amtala Digital Salon 2020	India	Y
Artwork Circuit 2020	India	Y
6th Asansol Digital Salon 2020	India	-
Beautiful Life Salon	Russia	-
Bon Voayge" 2020	Serbia	-
CAS Photo Contest 2020	India	Y
7th Infinity 2020	Bosnia and Herzegovina	-
4th PABEL Print & Digital Salon	India	YY
Photo Static Salon	India	-
6th Through The Lens Salon	India	-

Top Ten Exhibitors - International Salons

Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP
 Gangadhar A G FRPS AFIAP EFIP
 Pramod Govind Shanbhag EFIAP/s EPSA EFIP ARPS
 Ranganath C AFIP
 Anitha Mysore EFIAP EPSA EIUP c**MoL GPU CR3 EFIP GPA,PEGSPSC
 Neelima Reddy AFIP
 Udaya Thejaswi Urs EFIP
 Jinesh Prasad EFIP
 Shreenivas Yenni EFIP, EFIAP, PPSA, cMoL, HIUP
 Vijay Mailar EFIP

Best Club Awards: 05 (Winning % = 100)

Special Mentions:

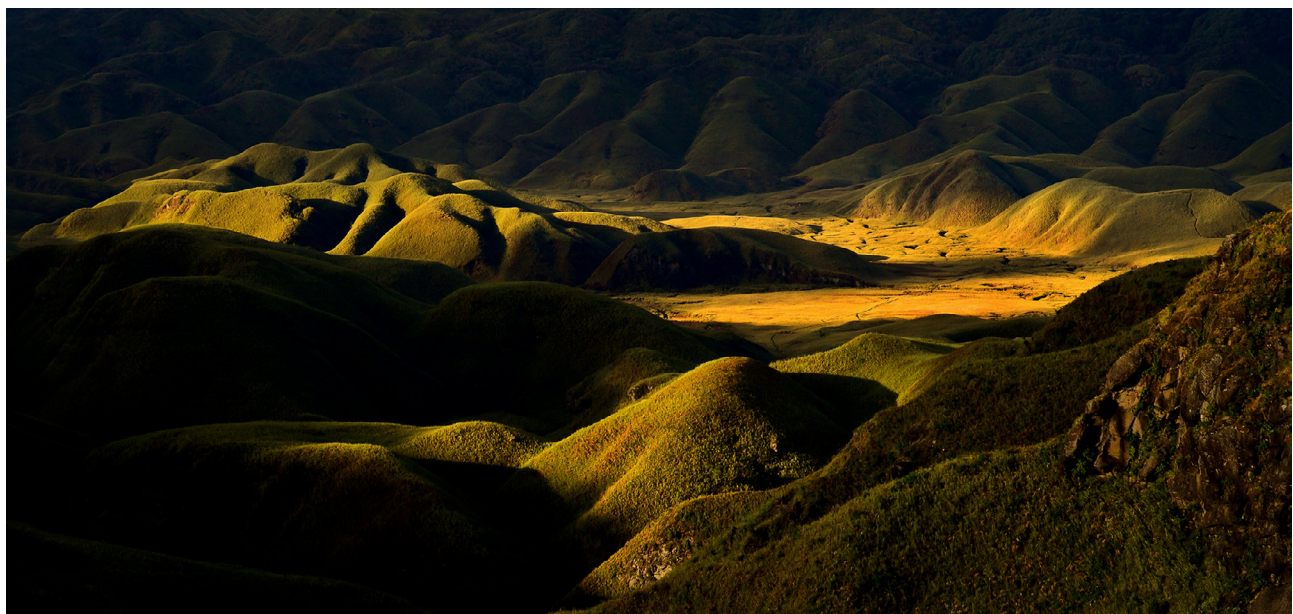
Sathyanarayana C R : Overall Best Entrant & Best Entrant in 1 judging, Artwork Circuit
 Udaya Thejaswi Urs : Best Indian Entrant, Asansol salon
 Ranganath C : Best Indian Entrant, Amtala Camera Club salon

Total Best Club Awards
 Since 2017: 142



Data mining by

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



Mountain Waves Shadow Play © Raghavendra Prasad H S EFIP, AFIAP c*MoL



Eyes Right © O C Edwards ARPS, EFIAP



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