

Drasti

Volume 49 • Issue 5 • October 2020



Photography Legends of Karnataka:
Tom E D'Aguiar

Netherlands: A visit to the countryside



Bee With Pollen Basket © Gangadhar A G FRPS, AFIAP, EFIP, Hon MFIP (Nature)



Pelican Landing © B Srinivasa FRPS, MFIAP, Hon FICS, Hon FIP, FAPA, Hon MFIP (Nature), Hon YPS

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

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Continuing to excel

Hello friends and members,

The month of September was great; despite pandemic and dull days, it made some of our members' days bright by giving them good news. As many as 44 members gained AFIP and EFIP distinctions. This may be the highest number from any of the photography clubs in India. Congratulations to all; we are proud of you.

Along with this, five of our members were conferred with the Federation of Indian Photography's (FIP) distinction Honorary MFIP (Nature). The happy part is that 5 out of 11 awardees are from YPS. I would like to congratulate Mr B Srinivasa, Dr Pramod G Shanbag, Mr A G Gangadhar, Mr C R Sathyanarayana and yours faithfully H Satish.

Friends, by now you must have watched a few online programmes on Saturdays, which are like the 'Open House' sessions we had in the YPS hall. Open House format of members' pictures appreciation went online last month, with Mr Srinath Narayan as the moderator. It has been well received, and I hope to see a greater number of participation from our distinguished members. This will also give us a boost

to organize more such interesting programmes. Please do not miss to register your name before Thursday of every week, by visiting the YPS website.

Our member Mr Nandan Hegde has won the Askary Award for 2020. We congratulate him and wish him many more awards in the future.

Photography clubs across India are lagging behind in the race of winning best club awards, in national and international salons. YPS, as always, is leading from the front, in winning both individual and best club awards. It has become a way of life for YPSians. I congratulate all the salon participants for being the well-known photo artists and part of the winning team. As on date, YPS has won more than 150 BEST CLUB AWARDS, in a span of three years. I love your spirit and teamwork. Hats off to the mentors and participants. We, at YPS, are proud of you.

The most awaited YPS International Salon 2020 is now on the anvil. As is usual, every year we come out with International salon and this year we do not want to disappoint our entrants the world over. We have planned the judging during the last week of

November. You can expect some surprises this time, apart from judging, which can be viewed online in real time. By the time this journal reaches you, our International salon website will be open. Please do participate in large numbers.

Wish you all the best and look forward to a month of October, when you can shoot amazing pictorial pictures, because of beautiful lighting. Do not miss a chance to take out your cameras, dust off the lens, capture those beautiful moments of nature and come out as a winner. Time and nature have shown that we must live with pandemic, for some more time. Take precautions and take proper care, while taking pictures. Sitting at home you are only going to prove "an Idle mind is a devil's workshop"; instead go out and enjoy nature.

Live like a TIGER and die like a SOLDIER.

Best wishes to all.



H Satish

MFAP, MICS, ARPS, cMoL, GPA, PESGSPC, Hon FICS, Hon MFIP (Nature), Hon CPE, Hon PESGSPC, Hon ECPA, Hon FLAS, Hon FWPAI, Hon FSAP, Hon PSP, Hon YPS




2020/525



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YPS INTERNATIONAL SALON 2020

REGISTRATION OPEN NOW

LAST DATE
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9 International Juries...! 1st time in the history of YPS salons!

66
Medals, Pins and Badges to be won

Sections (Only Digital)

COLOR OPEN

MONOCHROME OPEN

NATURE

TRAVEL

Nandan Hegde



YPS member Mr Nandan Hegde, AFIAP, cMoL, EFIP, winner of the Askary Award 2020, hails from the village Kilara amidst the Western Ghats

near the famous Jog falls in Uttara Kannada district. He holds a mechanical engineering degree and works as a product development engineer for an electrical company in Bengaluru. He started his photographic journey in 2017, attending a basic photography workshop at Sagara Photographic Society (SPS), Sagara near Shivamogga. Senior photo artists Mr K S Rajaram and Mr A G Lakshminarayana are his inspirations to take up photography.

Mr Nandan is interested in all genres of photography. He has taken pictures of wildlife, portraits, street, landscape, travel, festivals and has even tried his hands in astrophotography. He does post processing of his pictures himself, which he learnt by observing and interacting with seniors and fellow photographers.

He joined YPS in 2018 and says, meeting the seniors and stalwarts, attending workshops and interactive sessions at YPS, have encouraged him to take his photography to the next level and introduced him to



Shepherd Boy

different genres. Photography has become an integral part of his life. It has taught him patience, hard work, and dedication to sharpen his skills and create better images.

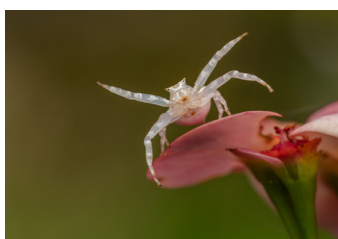
Mr Nandan has been volunteering in various YPS activities. He is a member of Exhibitions, Macro Photography and Workshops subcommittees of YPS. He is also a member of the back-end support team of YPS online live sessions.

In November 2018, he began participating in national and international photography salons. In less than two years, he has seen good success. His works have been

exhibited in 40 countries and have bagged around 30 awards. With over 600 salon acceptances to his credit, he says, by participating in competitions and salons, his photography techniques and skills have improved immensely.

Mr Nandan recently won the Askary Award 2020, for his portfolio of four macro pictures of spiders. This award is given every year to two talented photographers below the age of 35, after a selection process involving three experts.

We wish him many more awards.



Ready To Jump



Hyllus In A Cradle



Crab Spider On Croton Leaf



Rhene spider

Mr Nandan's portfolio of spider images that won him the Askary Award 2020

www.askaryphotoawards.com

"My main intention here was to capture the natural behaviour of macro subjects in their environment, and to see their details and colours. Most importantly, to satisfy and enjoy myself. Since all these pictures are taken during monsoon, I wanted to get a natural green background. I searched for the appropriate location where I could find insects and spiders. I started studying their behaviour, activities, and movements at the same spot for hours, at different times of the day. This helped me to plan the shoots and to refine technical aspects to create better quality images. Patience plays a major role in creating these images because some insects cooperate, some do not."

-Nandan Hegde AFIAP, cMoL, EFIP

- V Madhusudana D Rao AFIAP, cMoL

Tom E D'Aguiar



Tom E D'Aguiar (1910-2002)

© Mohammed Arfan Asif

The aura of nitrate ion was all over in the bougainvillea lined streets of Cantonment; a culmination of yet another wet evening. It was 1992 and the tall man walking his dog across, attracted my attention. Frankly, my judgement of discovering another probable model turned sour when I approached the gentleman. The spectacles had very thick glasses and a great challenge to photograph. But it is difficult to believe, that the evening scouting adventure turned out to be a memorable encounter, for he was indeed the octogenarian portrait photographer Mr Tom E D'Aguiar. 'TED', for all those who knew him closely.

Born on 31st January 1910 in Kolkata, where his father worked for the East India Company, TED had his education in Asansol and later in St Joseph's, Coonoor. He became a telegraphist in 1928 at Ahmedabad and retired as Assistant Director, Telegraph Department, Bengaluru.

He started his photography at the age of 6, when he was presented with a box camera. At 28, he was participating in national and international salons, bagging many awards. Interestingly, he was the first to make color prints in Bengaluru. Though TED's first love was 'painting with the brush', he made a mark in 'painting with light' too. His portfolio of child portraiture in high key and character studies in low key presented an excellent craftsmanship, versatility,

'Bones' by T E D'Aguiar, from the catalogue pages of the prestigious '100 Print Salon' organized by Camera Pictorialists of Bombay, from September 8th to 21st in 1941, during the most difficult times of World War II.

style, and technique. His famous pictures are, 'Childhood', 'Tough guy', 'Monsoon Portrait', 'You are telling me', and 'Bones', to name a few.

Apart from painting and photography, TED was involved in photographic administration, photographic postal portfolios, dramatics, music shows, and directing skits and plays. He was also an authority on tropical fish. He wrote and illustrated comic articles for *Deccan Herald* and *Mysindia*. For 40 years, he continuously illustrated a children's page in 'Together'.

TED was the first president of the first ever photographic society of Bengaluru, the Bangalore Photographic Society, started in 1940, which was eventually formalized as Mysore Photographic Society (MPS, the state of Karnataka was earlier known as Mysore state) in 1945 and thus, was one of the founder members of MPS. During his active years, he made his presence felt and was the guru to all creative photographers of the then Bengaluru.

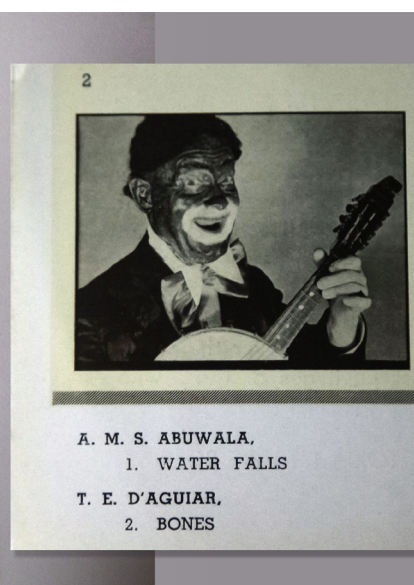
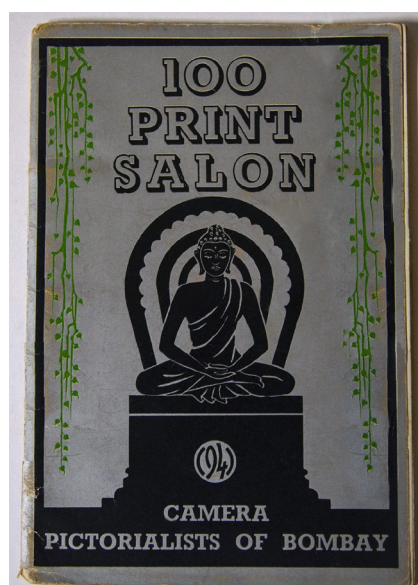
Those days, the precursor of the Federation of Indian Photography (FIP) was the Federation of South Indian Photographic Societies (incepted in July 1939). TED featured many articles in their quarterly publication 'Indian Photography and Cinematography', edited by Mr S Lakshminarasu, ARPS. TED's closest contemporary was Mr F Howard Oakley, FRSA from The Madras Amateur Photographic Society. He was a personality well known in photography prior to Dr G Thomas. In 1943, on his return from Saurashtra, Dr G Thomas

collaborated with TED and took over the affairs of MPS and its official organ, 'The Rangefinder', which was edited by another contemporary and legendary nature photographer Mr O C Edwards.

TED was a great speaker and enthralled the audience in photo clubs with his clear and informative talks, particularly at the MPS programmes in City YMCA, Bengaluru. After decades of abstinence from the world of photography, TED's last appearances in photo clubs was when he spoke at the opening of the 2nd Shutter Bugs National salon - 1993 in Government College of Pharmacy, Bengaluru and followed it up by an inspiring lecture on 'Pictorial Portraiture' at YPS on 21st February 1994. Failing health prevented him from attending many functions including the YPS World Photography Day celebrations in 1999.

During the evenings, often I would see him teaching young kids on how to sketch and paint. On one occasion, I watched him explain the primary and secondary colors for mixing paints. He looked at me and remarked, "Aha, now don't get confused, they are not the same as in your passion, photography".

TED was most pleased to meet after many decades, Mr C Rajagopal, whom he considered the best of the pictorial photo artists. It was in 1947 that Mr Rajagopal attended his first programme in MPS and incidentally, in that programme TED gave a lecture on pictorialism. Sitting in the verandah of his cottage, TED remembered



Photograph Courtesy: Mohammed Arfan Asif



© H Satish

his days at the MPS with Dr G Thomas and their other common interest – painting. He mentioned that the FIP founder's administrative skills would be difficult to match and Dr G Thomas would always be remembered for that. His closest associate in his last days was Mr G W Benjamin, the nonagenarian photographer of MPS and nephew of Dr G Thomas.

TED had a desire to meet his contemporaries, whom he had lost touch with for decades. To fulfil that desire, I organized a unique gathering of the legendary stalwarts at his home on Viviani Road, Bengaluru, in 1996. He was delighted to meet Mr C Rajagopal, Mr G W Benjamin and Mr T Suryanarayana. Also present on that occasion were Mr B S Sundaram, Mr B Srinivasa, Prof M S Harish, Mr H Satish, Mr C R Sathyanarayana, Mrs. Suma D V and Mr N Manu. The veterans had brought their masterpieces with them

and it was an extraordinary moment to see them discuss the images and share their rich experiences.

In 1996, after acquiring a Nikon Zoom Touch 600 compact camera, he wrote from his cottage in spacious surroundings in Viviani Road, "I have pulled out my old photofloods and reflector bulbs. It gives me scope for portraits, which has been my main challenge. I do not have the energy for setting up a darkroom and do my own processing". In 1999, at the age of 90, to my amazement, he swapped the compact for a Vivitar SLR with 50 mm 1.7 lens and a 2X tele-converter. He commented, "We retire in a profession, never in a hobby".

I had also photographed 'Dinah', his German Shepherd and TED had this to say, "Successful portraits of cats and dogs are far more difficult than those of people and

The get together in TED's house in 1996, where the attendees had brought their pictures and had an engrossed discussion on each picture, from their rich experiences.

From left: T Suryanarayana, B S Sundaram, G W Benjamin, T E D'Aguiar (holding a work of C Rajagopal)

"To give satisfaction, a hobby must be something active physically and mentally – not something passive like say stamp or coin collecting. I would suggest to even the most ardent photographers that they rejuvenate their photography constantly from time to time, by seeing new opportunities to improve and give a different perspective on their chosen subject. This can generate freshness to the viewer as well to the author."

-Tom E D'Aguiar

require immense patience. In years gone by, an English photographer, Mr Fall by name, specialized in this type of photography and his fees were far more than for portraits of persons."

TED had a great love for life, and he communicated this enthusiasm to all with whom he came into contact. His warm smile and by no means his wry sense of humour will linger on.

The get together organized at TED's house in 1996.

Seated from left to right: C Rajagopal, T Suryanarayana, T E D'Aguiar, G W Benjamin, B S Sundaram.

Standing from left to right: C R Sathyanarayana, Prof M S Harish, H Satish, B Srinivasa, TED's friend, Mohammed Arfan Asif, TED's friend.



© Suma D V



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

Mr 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.

Reminiscence of the Rural Kitchen

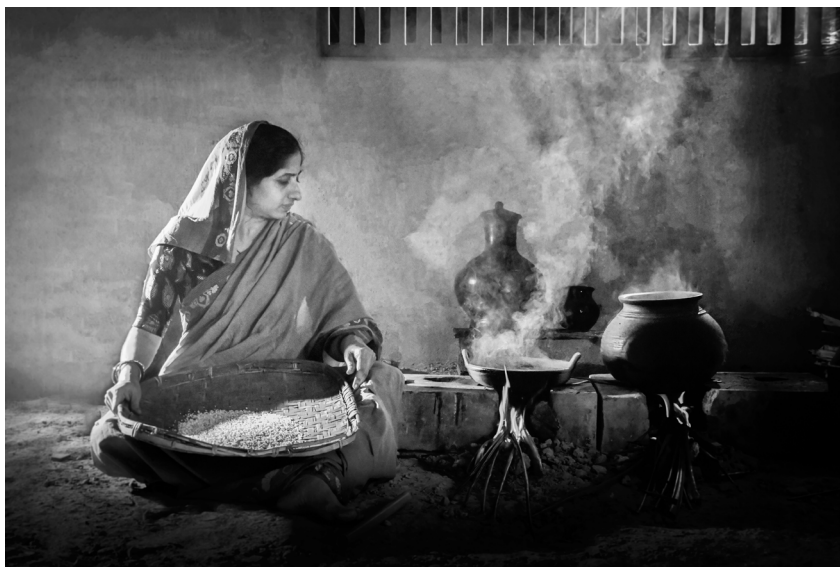
Like changing car models, some photographers invest in latest cameras aspiring that camera would do everything. World-renowned American photographer Ansel Adams (1902–1984) had said, “Ask yourself, ‘Does this subject move me to feel, think and dream?’”. As a master of black and white photography all through his life, he advocated, through his pictures, that “Photography is more than a medium for communication of ideas; it is a creative art. When I am ready to make a photograph, I think I quite obviously see in my mind’s eye something that is not literally there in the true meaning of the word. I am interested in something, which is built up from within, rather than just extracted from without”. Another B&W expert of yesteryears, Mr Paul Outerbridge (1896–1958) from USA had said “One very important difference between colour and monochromatic photography is this: in black and white you suggest; in colour you state. Much can be implied by suggestion, but statement demands certainty... absolute certainty.”

In certain situations, a familiar subject can be shot in an uncommon way, even imparting aesthetic feel. Fine art photographers find B&W toning apt to distance the subject from its reality and to achieve exceptional results. Eyes see subject in colour and a rendition in black and white makes one to pause and look intimately without the distraction of colours, to reach an emotional state. Thus, emphasis shifts to other elements of the frame: lines, shape, texture, contrasts and tones, which lead viewer’s eyes and mind to explore emotion and mood, finally creating timeless, romantic or nostalgic look in the picture. Thus, B&W toning helps in certain situations instead of colour photography. So, photographers must gear up their expertise to use B&W toning aptly.



Muralidhara K Rayaramane

Here is a picture titled *Rural Kitchen* taken by Mr Muralidhara K Rayaramane, AFIP, from Puttur. He has shot this in a village to showcase a century old kitchen without modernity, using firewood for fuel and old-style vessels. He shot this image on 6th May 2020, using a Nikon D850 camera at a focal length of 44 mm with aperture opening of f/16 and exposure of 1/250th



Rural Kitchen © Muralidhara K Rayaramane AFIP

of a second at ISO 1600. As ambient light in the kitchen was low, an electronic flash through remote control was used from side at an angle as key light to create a feel of window lighting.

Technically, all the parameters and exposure controls are reasonably satisfactory. Lens focal length is almost of a normal lens. Hence the scene looks very natural without distortion. Although higher ISO rating might not matter for small prints, for bigger blow-ups for salons or any commercial use, ISO rate could have been limited to 400 taking advantage of flashlight, with wider aperture opening, to meet exposure triangle.

Artistically, there are quite a few points of interest to observe.

Author’s aspiration was to record the traditional way of living among the older generations of his village, in an old house with rustic mud walls, much common in those days. By and large, he has been able to depict it well using low key lighting, creating a proper ambiance. The key light is illuminating contours of the lady and vessels from one side. Glow created by the light source is reflected to some extent from the walls and floor on to the lady, fireplace, and vessels as well as smoke, thus providing some shadow fillings. The well-lit highlights on the lady and vessels, and the contrasts formed with shadows, have dramatically created a low key effect to the whole frame having predominance of dark tones. This has made the scene very creative and emotional, giving the viewer

a nostalgic feel. This impact would have been spoiled and made the whole scene flat if the direction of key light by flash was sourced from front (adjacent to camera lens) instead of side.

The image complies to parameters of good composition:

- Within the frame, all elements covered are correlated to one another, thus there is *unity* in the picture
- The fireplaces burning with smoke emerging, vapours rising from vessels, and noticeable fire make the picture lively, giving it vitality.
- The main subject - cooking vessels - are placed in the frame at golden cross point, thus complying with the rule of thirds.
- There is calmness in the lady’s emotion, making her look satisfied and pleasing. This has enriched aesthetic beauty of the picture.
- Placement of the lady at a side opposite to the main subject - the cooking setup - in the frame, has provided balance to the picture, an important factor of composition.

Overall impact of the picture is exceptionally good, making the picture infinite in quality.



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



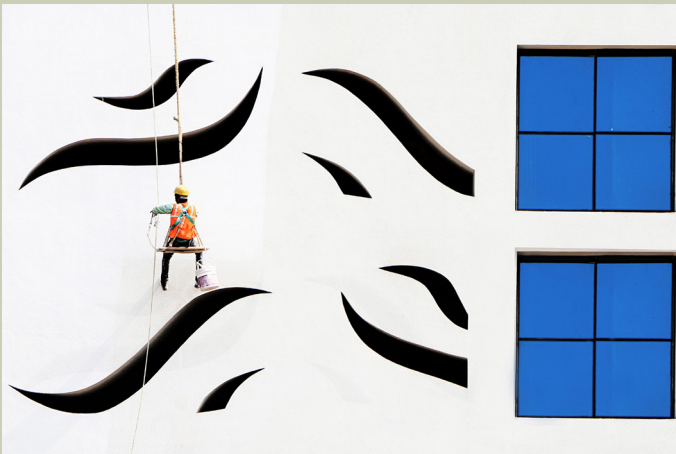
Picking a baby up © Digwas Bellemene EFIAP, EPSA, EFIP, EIUP, cMoL, A.CPE

YPS Members' Pictures Exhibited in 14th FIAP World Cup for Clubs 2019

Fédération Internationale de l'Art Photographique (FIAP, International federation of photographic art) is a UNESCO recognized federation of photographic bodies from countries across the globe. Every country is represented by an apex body of photography. In India, Federation of Indian Photography (FIP) is the member of FIAP.

Every year, FIAP organizes a photography world cup event for photography clubs, apart from a few other world cup events. Last year, YPS participated in this world cup event, the 14th FIAP World Cup for Clubs 2019, judged in Montevarchi (Italy) in November-2019. From 48 countries, 207 clubs had sent a total of 4118 works, a record for this world cup. The winner was The Photographic Society of Taipei (Taiwan).

Here are the works of 5 of our members that were exhibited in this world cup.



Add some color © Pavan Sulaya



Flower shower © Anitha Mysore, EFIAP, EPSA, EIUP, c**MoL, GPU-CR3, EFIP, GPA.PESGSPC



Counter Attack © Surya Prakash K S EFIAP, ARPS, EFIP, cMoL



Polar Bear Dragging The Carcass © Pramod Govind Shanbhag EFIAP/s, EPSA, EFIP, ARPS, Hon MFIP (Nature)

Netherlands: A visit to the countryside



Zaanse Schans

Netherlands, more specifically Amsterdam, is a place I have visited on many occasions. This visit was however, very special. For one, my husband was by my side unlike my other business trips. Secondly, we did something different – went visiting the countryside. This was one of the best decisions we ever made. Three days full of fresh air, flat lands, windmills, wooden houses and canals left us wishing for more. Not even the biting cold of February could stop us from enjoying these outings. We used Amsterdam as our base and took a bus to a few villages, not far from

Amsterdam, always setting out early in the morning and coming back by evening. We covered Zaanse Schans, Giethoorn, Broek in Waterland, Monnickendam, Marken and Volendam.

Before this trip, I had heard about the windmills of Holland, but had never really taken a keen interest. This trip was a game changer. Google windmills on the web and Zaanse Schans will most likely show up on top. It is an open-air conservation area which hosts many windmills that have actually been transported from their original location and set up here. These

windmills can be entered for a small fee. We visited two of them, one that was used for grinding spices and the other for cutting timber. Apart from the windmills, there are craftsman's workshops. We visited one that makes wooden shoes or clogs as they are called. A pair of huge wooden clogs called klompen, welcome you to the craft house. Zaanse Schans boasts of the traditional architecture of green wooden houses, which are mostly lived in and cannot be visited. It also has a museum and a cheese factory. The best part of this visit, among other things, was the steaming mug of thick hot chocolate we had at one of the outlets. Nothing could be more heavenly on a freezing winter day.

Also known as the Dutch Venice, Giethoorn is a fairy tale setting straight out of the novels I used to read in school. Getting to this place on our own was not so convenient and hence we took a day tour from Amsterdam. Giethoorn has countless thatched farm houses built on small peat islands. These are interconnected by close to 180 bridges. There are no roads, and the transport is by flat bottomed boats called punters. There is a mud path for walking alongside the canals. The trip included boat rides along the myriad canals of Giethoorn. However, we were in for an unpleasant surprise. It was so cold that the canals had frozen over and hence the boat rides were



Giethoorn



Home sweet home

cancelled. We were, instead, given a couple of hours to explore the place on foot. By boat or on foot, this place is so picturesque that in the end, not taking the boat ride did not matter. The Gods were certainly on our side this day, painting the sky with clouds in wonderful patterns. The cheese fondue

we had for lunch was the perfect icing on the cake.

Just imagine that you are in an unknown country, take a bus to an unknown place, get off at a deserted bus stop and enter a sleepy village with not a soul in sight.

This describes Broek in Waterland, a place so close to Amsterdam, yet so quiet and charming. Add to this, a chilly frozen morning, when even the mallards and coots on the lake we sighted, did not want to be woken up. We took a stroll around the cosy village, passing by the trademark



Broek in Waterland



Monnickendam

church and some traditional houses, some of which have been listed as national heritage sites. Very soon, it was time to get back to the deserted bus stop to catch a bus to our next destination.

A quaint harbour village with a long and rich history is Monnickendam. We set out on foot to explore this place. We walked along the quiet streets and realized we were too early in the day, as indicated by the shops that looked like they were still in two minds, to open or not. Not that

it bothered us, the place was equally charming nevertheless. We went as far as the harbour and on our way back, stopped by a cosy coffee shop. Sipping hot coffee in front of a vase full of tulips reminded us to make a mental note to come back again in time to catch the famous tulip blooms of Netherlands.

Marken is a small historic fishing village with typical green wooden houses, most of which are built on stilts to counter the varying tides. We walked through the

sleepy village, taking time to admire and freeze the Dutch architecture, not just in our camera but also in our minds, before arriving at the harbour. The harbour was the busiest with a handful of tourists enjoying a cup of coffee, while awaiting the arrival of the Marken-Volendam express boat. The locals were still far and few between. The express boat, which has been in operation since 1930s, finally arrived and we got on the boat for the final destination of the day. Nachos and sea gulls kept us company on this short ride.

At Volendam, we were greeted by a slew of souvenir shops, bars and cafés and traditional costume shops, making it clear that the heart of the action was in and around the harbour. We strolled around for a couple of hours, soaking in the flavour of the authentic Dutch character. Though

Reaching there

Fly to Amsterdam. With Amsterdam as your base, take a local bus to the places mentioned above. Local bus company EBS runs regular services throughout this area. EBS Waterland buses depart from the IJ waterside upper level bus terminal of Amsterdam Central station. For Giethoorn, a guided tour is best.



Marken



Simple living

we did not come across locals dressed in traditional costume, the sights around the village were equally rewarding. The icicles along the vegetation bordering the bay reminded us of the sub-zero temperatures in which we had traversed the countryside of Netherlands in the last three days. It was time to get back to the city, leaving the magic behind us.

But memories linger on. Until next time.

- Anitha Mysore



Ms Anitha Mysore, EFIAP, EPSA, EIUP, c**MoL, GPU-CR3, EFIP, GPA.PESGSPC, is an avid traveller and a bird enthusiast.

She has travelled widely on job and takes time out during her business trips to explore the culture and heritage of the places in and around her business interest.

She has participated extensively in salons for close to three years, having successfully exhibited her work in many countries around the world.



Giethoorn view

What Aperture Affects

Last month we read about Aperture, the first pillar of photography - an opening whose size can be altered, which in turn varies the amount of light that reaches the camera sensor. Aperture has many affects on images with the two significant being the brightness or *exposure* of the image and *depth of field* (DoF) of the image. You know these already, but have you wondered how else aperture affects our photos?

Let us look at five aspects that aperture affects. Each of them matters and it is important for a photographer to understand their application on the field.

1) Aperture affects shutter speed

Shutter speed is the amount of time that the light needs to be allowed into the camera for optimal exposure. In a wide aperture opening, more light enters the camera, hence allows a faster shutter speed. When the aperture is narrowed down (bigger F-number) the amount of light entering the camera reduces, hence affects the shutter speed, making it 'slower' or 'longer' to yield an image with the same brightness. This is a fact that one needs to work around while setting the parameters on the camera.

2) Aperture affects sharpness

The amount of aperture opening could reduce the sharpness of the image if it causes either diffraction or lens aberration.

Diffraction: When shooting landscapes, one wants everything as sharp as possible and hence small apertures like $f/16$, $f/22$ or $f/32$ are used. But at times when we look at the image closely, we see a problem with the loss of details. This is the effect of 'diffraction'. When we use tiny apertures such as $f/22$, we literally squeeze the light that passes through the lens and thus the image grows progressively less sharp and the finest detail in the image begins to blur.

Diffraction is not a huge issue, but it exists. It depends on many factors including the camera sensor size. Yet, it does not mean we cannot take photos at $f/11$ or $f/16$, but for anything beyond, this is the trade-off one must be aware of.

Aberration: Everyone wants to take sharp photos. But there can be issues with image quality due to 'lens aberration' caused by the lens, the equipment. Aberration in optical systems is the deviation of light rays through lenses, causing images of subjects



Green Lynx Spider © Goutham Ramesh

$f/5.6$, Fixed focal length lens

to be blurred. Light spreads out, over some region of space rather than staying focused at a point.

When wider aperture is used, the weakness of the optical design of the lens can surface, making the image lose sharpness. This visible problem of lens aberration can appear in different forms, whereby the image can be blurrier at certain apertures or in the corner of the image.

However, at a small aperture we not only get higher DoF and more sharpness, but it also typically can hide lens aberrations in the image, which is good news for us.

3) Aperture affects focus

While on field, this happens to us often. We focus on a subject at a wide (maximum) aperture but then actually shoot with the narrow aperture (lens stopped down). We do this as per the need of the scene in front. But this can lead to blurry images and focus errors, more so when we work with subjects at closer distances and are using fast aperture lenses. This is due to 'focus shift'.

Focus Shift: It is an optical problem that occurs when we focus at a maximum aperture but capture at a narrow aperture when subjects are close or when lens is faster. This problem occurs due to spherical aberration.

Here are a couple of recommendations to manage this problem.

- Stop down (narrow) the lens to the desired aperture value before focusing.

- Use the 'Live view' on DSLR camera to focus with the desired aperture in order to reduce the negative effect of focus shift.

4) Aperture and Bokeh

As photographers, we love bokeh and the magic it brings to our photos. I remember having tried hard to create my first bokeh, but over time I figured the math behind it. 'Bokeh' refers to the quality of out-of-focus highlights of the image as rendered by the camera lens. How does aperture affect bokeh? Typically:

- Wide aperture results in circular background highlights of big size.
- Narrow aperture gives highlights looking smaller and taking different shapes, like a heptagon.

Shape of the bokeh depends on the number of aperture blades and their roundness. This is how aperture matters.

5) Aperture's role in starburst

Every starburst photo brings a twinkle in our eyes. Such is the aura of **Starbursts**, also called 'Sunstars', which are beautiful elements seen in photographs. Starburst is created by the aperture blade of our lens. With every blade, we end up with a sunbeam and this occurs only if we shoot a small bright point of light, such as the sun when it is partly blocked.

Commonly sought after in landscape photography, for a strong possible starburst, use a small aperture ($f/16$ or more), which helps to create this effect.



Virupaksha Temple at Night © Arjun Haarith AFIP

f/18, 18-105 mm Zoom lens

Also, starburst varies from lens to lens and is dependent on the aperture blades. There is an interesting math though - even number aperture blades give same number of sunbeams while odd number blades give double the amount!

Knowing more about how it affects relevant aspects can enable you to put it to right use. The more photos you take, the more you demystify the effects of aperture.

In Summary

Aperture is clearly a powerful and crucial setting in photography and possibly the single most important setting of all.



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

First Selfie Photograph

Did you know that the first photographic selfie dates way back to 1839?

The story goes that, a lamp manufacturer, Robert Cornelius, had a keen knowledge of metallurgy and chemistry and took upon himself the task of perfecting the daguerreotype. He worked along with another fellow chemist, Paul Beck Goddard. Somehow during the experimentations, in 1839 Cornelius decided to turn the camera on himself, sitting for a reasonably long exposure to see what comes out.

And voila! What came out was a very nice daguerreotype depicting an off-centre rendering of Cornelius. Impressed he was. This has been considered the oldest known photographic self-portrait, created intentionally.

Self-portraits are commonplace today. Selfies are happening all the time. But 'selfies' dating back to 1839? Well, that is something else.



Birds in Squabble 1 by Arivannal Vajiravelan, Chennai, (Individual Member, YPS)
Exhibited in NATURE section of YPS All India Digital Salon 2020

YPS Members Honoured with FIP Distinctions

At YPS, we are connected with likeminded people, of all ages and from all walks of life with a single thread, art photography. We become students of photography and strive to improve and gauge where we stand among the huge national and international fraternity of photographers. As a testimony of this learning and reaching higher levels of proficiency in photography, many of us go for distinctions awarded by various photography federations from around the world. We at YPS are proud of the fact that we have the maximum number of distinction holders in India. This year we proudly and wholeheartedly welcome members who have earned the AFIP and EFIP distinctions from Federation of Indian Photography (FIP).

FIP is the premier organisation of photography in India. FIP was founded in 1952 with the relentless efforts of Dr G Thomas, Mr B K Mukherjee, Mr S H H Razavi, Mr O C Edwards and Mr G Arunachalam. FIP has currently over 2200 members. An individual or a photography club could become a member of FIP, the latter called as a corporate member. FIP organizes workshops and photo contests, publishes the monthly journal named *Viewfinder* and awards photography distinctions. This is the only national body representing our country in the Fédération Internationale de l'Art Photographique (FIAP, International federation of art photography). FIP, in its endeavour to recognise photo-artists across the globe offers various distinctions such as Artist FIP (AFIP), Excellence FIP (EFIP), EFIP/Gold, EFIP/Platinum and Master FIP (MFIP). FIP is also the gateway to earn FIAP distinctions.

Honorary MFIP (Nature) Distinction

This year, FIP instituted Honorary MFIP (Nature) distinction to be awarded to selected photographers who have achieved excellence in the field of Nature photography. This year, the FIP executive committee has chosen 11 eminent photographers from the country for this honour. YPS is very proud that five of our members, Mr A G Gangadhar, Mr B Srinivasa Hon YPS, Mr C R Sathyanarayana, President Mr H Satish and Dr Pramod G Shanbhagh, have been conferred with the Hon MFIP (Nature) for their outstanding contributions in the field of nature photography and

salon related activities. We congratulate them and wish them many more laurels. It is with pleasure that we present you a brief about our achievers.

A G Gangadhar



Mr A G Gangadhar, FRPS, AFIAP, EFIP, Hon FBCA, Hon MFIP (Nature) started photography with a point and shoot camera, as a schoolboy, whenever he went on picnics or trips with friends. He had immense love for nature, scenic beauty, colourful flowers, and butterflies, which took him to the world of photography. He served BSNL and recently took voluntary retirement and now spends most of his free time capturing the exciting behavioural moments of fascinating wildlife, as they unfold in their natural habitat. He has participated in many national and international salons and won numerous awards and certificates of merit from around 40 countries. More than 500 of his photographs have been displayed in exhibitions. He is a recipient of the prestigious Fellowship of the Royal Photographic Society (FRPS), Great Britain, for his wildlife photographs in the Natural History category.

He was part of the team that represented India in the 16th FIAP Nature Biennial Photography World Cup held in Norway, in which India won the gold medal in Print and Projected Image categories. He once again represented India in the 17th FIAP Biennial Photography World Cup held in Bengaluru, in which India won the gold medal in Print category.

B Srinivasa

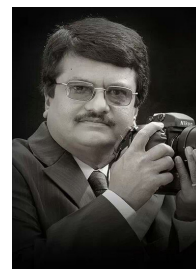


Mr B Srinivasa FRPS, MFIP, Hon FICS, Hon FIP, FAPA, Hon MFIP (Nature), Hon YPS, took up photography as a profession in 1968 and started creative photography in 1976. His images depict immense pictorial value with perfect composition. Apart from being a great photographer, he excels in printing technique too. YPS members

have benefitted immensely by his skills in printing, in winning many awards and earning distinctions. During his journey in creative photography he has won more than 700 acceptances including 42 awards and more than 60 certificates of merit. He is a recipient of Macau Governor's Trophy for scoring highest points in the 3rd Macau International Salon in 1984. He was conferred with the Tamra Patra in 1989, from the Photographic Society of Madhya Pradesh, Bhopal, an honour given to Navrathna (nine eminent photo artists of India). He has served as jury member in various national and international salons, including FIAP Nature Biennial World Cup in 2010 and 2014.

C R Sathyanarayana

Mr C R Sathyanarayana, EFIAP/b, ARPS, FICS, cMoL, ACPE, Hon FPSG, Hon FICS, Hon FIP, Hon MFIP (Nature), Hon PESGSPC, Hon PASP, holds degrees in commerce and law. He is a former table tennis player and has represented Karnataka twice in national championships. Photography is one other talent he possesses and has produced excellent images. He is the top exhibitor of images in the world under nature photography, as acknowledged by Photographic Society of America's 'Who is Who'. He has over 10,000 acceptances to his



credit in pictorial and nature photography. This includes over 1000 awards and certificates from national and international salons. He has served as a jury member in national and international salons.

He was a member of the team that represented India in FIAP Nature Biennial Photography World Cup events held in 2001, 2003, 2008, 2012, 2016 and 2018, which won many awards for India. He was one of the key persons in organizing the FIAP Nature Biennial World Cup events in India in the years 2010 and 2014, held at Bangalore. He feels that photography can depict a gamut of human emotions, the pains, struggles, joys, and beauty. He not only freezes his vision but also emotion, in his pictures. He was a working committee member of FIP during 2013-2014, 2017-2019 and is recently elected as its vice president for the year 2020-21.

H Satish

The art of playing with light and presenting ordinary things in an extraordinary perspective, the portrayal of nature in its finest detail, and to capture the various emotions are what that distinguish Mr H Satish, MFIAP, MICS, ARPS, cMoL, GPA.PESGSPC, Hon FICS, Hon MFIP (Nature), Hon CPE, Hon PESGSPC, Hon YPS, Hon ECPA, Hon FLAS, Hon FWPAI, Hon FSAP, Hon PSP, Patron LMG, Hon GMTPAS. Attracted to photography at a young age of 12, he took up cinematography in his academic stint. During his college days, he started to capture nature in all its glory. He was flooded with appreciations and awards in both nature and pictorial genres of photography contests the world over. The list of distinctions suffixed to his name indicates his calibre. The Karnataka Lalita Kala Academy has conferred on him the title 'State Artist'.

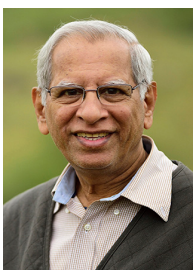


He has travelled extensively in India as well as other countries, photographing its people, diverse culture, exquisite traditions, vivid landscapes, and amazing wildlife. He has in his possession more than 1,00,000 pictures on all subjects. His pictures have graced all the guidebooks brought out by Outlook Traveler and Today Travel Plus magazines along with WWF, BEML, BHEL, MICO, MCF, Canara Bank and many more calendar spreads.

He coaches amateurs in basic photography and conducts wildlife photography workshops on location in the forests. He has coached over 600 students of photography. He has been a jury member of several national and international salons. He is the member of Youth Photographic Society for 40 years, serving the club in various capacities, and is currently its president.

Dr Pramod Govind Shanbhag

Dr Pramod Govind Shanbhag, ARPS, EFIAP/s, EPSA, Hon MFIP (Nature) is a paediatrician by profession, having a private practice since 1974. He started learning nature photography in 1992, under the tutelage of late Mr T N A Perumal. He has



travelled extensively to most of the wildlife sanctuaries in India and has captured numerous great images. He has also travelled to countries such as Iceland, Costa Rica and Svalbard, Norway for photography. He has been a member of YPS for over 25 years. His mesmerising wildlife images have won him over 5500 acceptances with 600 awards, which speaks volumes about his passion for photography and wildlife in particular.

Excellence FIP (EFIP) Distinction

EFIP distinction is awarded to those photography artists, who have completed one year after AFIP distinction and have exhibited 40 different works and earned 350 acceptances with at least 5 awards from FIP recognised national or international salons. Out of 350 acceptances 75 must be from FIP recognised national salons. Following 20 YPS members have been conferred with the EFIP distinction this year.

- Mr Balachandder S K, EFIP
- Mr Dinesh Allamaprabhu, FAPS, BPSA, AFIAP, PPSA, GPU CR2, HIUP, c*MoL, EFIP, GPA.PESGSPC, Hon PESGSPC
- Mr Gajanana Pandit, EFIP
- Mr Gangadhar A G, FRPS, AFIAP, EFIP
- Mr Girish Mayachari, EFIP, AFIAP, cMoL
- Mr H K Rajashekar, EFIP, AFIP, AFIAP, AIIPC, GAPS, GPA.PESGSPC, Hon PESGSPC
- Mr Jinesh Prasad, EFIP, Hon CPE
- Mr Karthik M D, EFIP
- Mr Laxmi Prasanna P A, EFIP, AFIAP, cMoL
- Mr Mithun Prakash Prabhu, AFIP, EFIP, QPSA
- Mr Nandan Hegde, AFIAP, cMoL, EFIP
- Mr Naveen Kumar, EFIP
- Mr Padmanabha K G, EFIP
- Mr Prasad Jathan, EFIP
- Mr Raghavendra Naik, EFIP
- Mr Raghavendra Prasad H S, AFIAP, EFIP, cMoL
- Mr Sanjay Joshi, EFIP, AFIP, FGNG, Hon FBICA
- Mr Udaya Thejaswi Urs, EFIP
- Mr Vijay Mailar, EFIP
- Mr Vinod Kumar Kulkarni, EFIP

Artist FIP (AFIP) Distinction

AFIP distinction is awarded to those photography artists, who have exhibited 20 different works and earned 150 acceptances with at least 2 awards from FIP recognised salons. Out of 150 at least 40 must be from FIP recognised national salons. Following 24 YPS members have been conferred with the AFIP distinction this year.

- Mr Ananth Kamat, AFIP
- Mr Arivannal C V, AFIP
- Mr Arjun Haarith, AFIP
- Mr Basavaraj M, AFIP
- Mr Chethan Rao Mane, AFIP
- Mr Damodar Suvarna, AFIP
- Mr Darshan Ganapathy, AFIP
- Late Mr Divakara L Kotturu, AFIP
- Mr J G Guruprasad Sringeri, AFIP
- Mr Krishna Kant Bissa, AFIP
- Mr K S Manju Mohan, AFIP
- Mr Lokanath Mudalagiriappa, AFIP
- Ms Neelima M Reddy, AFIP
- Mr Nilendu Banerjee, AFIP, cMoL, GPU CR1, RISF2
- Mr Ranganath C, AFIP
- Mr Sandeep Kamath, AFIP
- Mr Sandipan Bandopadhyay, AFIP
- Mr Sharath Acharya B, AFIP
- Mr Soham Krishna Lohra, AFIP
- Mr Srinath Narayan, AFIP
- Mr Subash Bahadur, AFIP
- Mr V Giridharan, AFIP
- Mr Vikas Vinod Kalagi, AFIP
- Mr Yogesh Mokashi, AFIP

YPS congratulates all these distinction awardees and wish them many more accolades.



Girish Ananthamurthy
EFIAP, EFIP, GPS.PESGSPC
Joint Secretary, Youth Photographic Society

YPS Meet Webinars

The Art of Abstract Photography



YPS live webinar on Sunday, the 6th September 2020 was a unique presentation on the 'The Art of Abstract Photography' by Mr Vimal Parmar, a

renowned photographer from Mumbai. Having worked with Vakils, TechNova Imaging and Agfa, his 36-year experience in the field of photography has made him well versed with ample knowledge of printing as well as marketing various photography products and graphic art. He has also undertaken arduous road journeys in India and abroad.

Mr Parmar began the talk, duly thanking YPS, with a few slides on food, travel and street portraits before going on to explain that abstract photography is all about showcasing the essence of the object in an image and the ability to connect the viewer's emotion to it. The advantages of abstract photography are developing compositional skill, scope for imagination, unlimited shooting opportunities, creating amazing prints, and breaking from the routine.

The process involves, Mr Parmar said, removing reality from the subject by getting closeup shots. With closeup of images of a wheel and stripes on a legging, he demonstrated how abstract photographs present creative images. Like other genres, the aspects of composition, play of light, creativity, emotion, and storytelling are essential. Also, the rule of thirds, balancing



The Flock Returns © C R Sathyanarayana EFIAP/b, ARPS, FICS, cMoL

of elements, leading lines, symmetry, depth, and background are some of the rules to be adhered to. The elements of art such as shape, form, colour, spacing, and texture are necessary ingredients for an abstract image, which has a language of its own.

Mr Parmar said there were two types of abstracts: In-camera and computer generated. In-camera images can be recognizable subjects or unrecognizable as the extreme closeups depicted. Again, the latter type of images can be fully or partly computer generated. He demonstrated this aspect very well by showing the mirrored images of textile designs, closeup of a horse's tail, landscapes, art deco, man-made structures, and automobiles. These images can be best used for printing on scarves, wrapping paper, and posters.

Mr Parmar concluded the session with a remark: "Stop trying to find a technically accurate image. Find your emotional response to an image."



Reflect within © Vimal Parmar

Chasing Light



Mr C R Sathyanarayana, EFIAP/b ARPS, FICS, cMoL, Hon FPSG, Hon PASP, Hon FICS, Hon FIP ACPE, Hon PESGSPC, Hon MFIP(Nature), a well-known photographer from Bengaluru and a

life member of YPS, gave a wonderful presentation titled 'Chasing light', on Sunday, the 13th September 2020. The presentation centred around the importance of proper light in pictorial, travel, and wildlife photography. Mr Sathyanarayana, a businessman by profession and a former state level Table Tennis player, developed a keen interest in photography during early '90s while on a trip to Himalayas. The only tip for photography given by his mentor and eminent photographer, late Mr C Rajagopal, was to look for proper lighting whatever the subject. Returning from his first photography outing with some impressive photographs, he won an award in the very first salon he participated, which was a stepping stone for his long and successful journey in photography. Today with more than 1000 awards and 10000 acceptances in national and international salons he has reached great heights. His logo 'FREEZE' denotes 'see through the eyes, freeze through the camera', he said. With a social concern too, he has contributed his images to exhibitions of organisations such as PETA (People for Ethical Treatment of Animals) and Rotary International, for fund raising.

Thanking YPS, Mr Sathyanarayana said, the four parameters of pictorial photography were universal acceptance, creativity, emotional feel, and an impact on the viewer. Appropriate lighting is crucial

besides composition and background. Beginning with the photographs of flock return, winnowing and galloping horses, he went on to display diverse images from portraits, landscapes of Ladakh, and travel images from Malaysia duly explaining the situations in which he captured them. The wildlife photographs of local birds, chase of a cheetah, and a leaping Impala were all awesome. The images from his tour of Africa such as the elephant herd in Zimbabwe, rhinoceros in lake Nakuru, and hippos in Zambia followed by the photographs of exotic birds from Costa Rica were amazing.

The equipment he carries for wildlife shooting are 2-3 camera bodies with telephoto lenses of different focal ranges so as not to miss any action. Another important tip he shared, is to have knowledge of the fauna and behaviour, which helps anticipate animal movement to capture good images.

Displaying travel photography images of Hampe, ancient paintings in Sigiriya in Srilanka, cheetah perched on a safari vehicle, and giraffes moving along jeeps in Africa, Mr Sathyanarayana concluded the deeply enthralling presentation.

Dynamic Perspective – Festivals like never before never after

On Sunday, the 20th September 2020, the YPS webinar presentation was on fairs and festivals by Mr Jinesh Prasad, EFIP, Hon CPE, from Moodubidire in coastal Karnataka. As a young boy he had the hobby of collecting photographs in magazines and wondered



Maha Mastakabhisheka Karkala © Jinesh Prasad EFIP, Hon CPE

if he too could take such pictures. His dream became reality later as he pursued photography seriously and took it up as his profession. Within a couple of years of joining YPS in 2018, he has won some 150 awards and 2000 acceptances in photography salons.



Mr Jinesh Prasad began the session saying photographing festivals was challenging and difficult to plan what to shoot. One has to go with an open mind but ready to capture. Displaying images of various colourful festivities, he explained the situations with guidance for the photographers. Festivals like Kaara

Hunnime, a festival involving bullock cart race with a huge crowd, the Hori Habba (taming the bull), Kambala - the bull race of Karnataka and Kalapottu, a similar event in Kerala, can be dangerous and would require a telephoto lens and high shutter speed for making good images. The tiger dance also requires high shutter speed to freeze the dancers' movements.

Bhoota Kola and Theyyam are rituals of deities with decorative costumes, where the performer may walk around or dance or jump on fire. In these situations, the photographer has to shoot from a distance with a high shutter speed. As flashes are not allowed and would not give depth to the image, shooting in ambient light needs a high ISO setting. Candid portraits can also be taken in such festivals.

He also showed pictures of Kumbh Mela in Nasik, Mahamastakabhisheka of Bahubali held once in 12 years in Venoor, Karkala and Shravanabelagola, and Haldi festival of Pattan Kodoli in Kolhapur. The images of musical performances showed large gatherings, which need to be photographed with a wide-angle lens. For cultural programmes, a telephoto lens can be more suitable to capture a part of the scene or a performer. He also emphasized that shooting such festivals generally required an ISO setting of around 6000 and a minimum shutter speed of 1/500.

The whole presentation by Mr Jinesh Prasad was an impressive collection of images of unique and colourful fairs and festivals of India and showed his expertise in capturing them aesthetically.



Theyyam Kaliyattam © Jinesh Prasad EFIP, Hon CPE

Insight on Travel, Landscape and Astrophotography



Another insightful presentation was made at the YPS webinar on Sunday, the 27th September 2020, by Mr Umesh Gogna, an accomplished

photographer from Jaipur. Born in a family of jewellers, he had an inherent interest for photography as a boy. As he grew, he learnt the art from masters like Mr Hari Mahidhar, his mentor, and reached great heights as a Travel, Landscape and Astro photographer.

Thanking YPS, Mr Umesh emphasized that passion is what is needed for these genres of photography and all the three are correlated. Displaying awesome images, he explained that Travel photography involves capturing subjects such as landscape, architecture, portraits which also helps in economic progress of such places. Landscape photography is photographing nature as it appears, without human interference. Astro photography is about the night sky subjects such as star trails and the milky way. The process of photography had two phases: capture and creation. While capture is all about photographing, creation involves post-processing.

Speaking on how to go about shooting, Mr Umesh said being there in time was important as also understanding the three P's: Passion, Planning and Patience. Delving on planning elaborately, he said, deciding on what to shoot, choosing the appropriate season like spring for rhododendrons, monsoon for waterfalls, and winter for star



Camp under the stars in Thar desert © Umesh Gogna

trails, and working out logistics for going there are crucial. The time lapse sequences of Spiti valley and other locations were spellbinding.

Detailing the technical aspects, he shared some of the tips such as shooting in raw format, exposing to the right, using polarizer to cut reflections and ND filters to create motion, exposure bracketing in high contrast light, and using a tripod without the centre column for steady exposure. Instead of using a smaller aperture like

f/22 for greater depth of field, exposing different parts with f/8 and stacking them gives a better image. Studying light is better with histograms than the LCD. For night sky photography, taking a photograph in daylight focusing on a distant object and marking that spot on the lens helps in focusing at night. For star trails, instead of a long exposure in bulb mode, taking a series of images using an intervalometer and stacking them would be better.

Creation is the post-processing part, which has to be learnt by a photographer, Mr Umesh said, adding one has to understand the difference between the eye and the camera to see the light, tones and colours. Processing has to result in a natural appearance which is natural density range. Also, the full potential of the camera can be utilized in post-processing.

With a suggestion to viewers to pursue photography with a passion and not to leave a carbon footprint in the places we visit, Mr Umesh concluded his excellent and highly educative session.



A fleet of Tibetan wild ass at Tsokar, Ladhak. © Umesh Gogna



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 Saturday Meet Sessions

The 'Open House' sessions held at YPS Hall on Saturday evenings for members' pictures review, used to be an opportunity for our members to hear from experts on each of the photos brought in for review. Many members who took part in these sessions have reached great heights in art photography and earned distinctions.

Due to the pandemic, these sessions were stopped over the last few months. Thanks to the online interactive platform available for YPS, the sessions were revived online, to foster continuous improvement, to enhance skills and knowledge of all our members across different genres of photography. We had three such members-only online sessions in the month of September, on different genres of photography, with the objective of 'Inspire, Improve, Impact'.

Macro Photography

These programmes started off on Saturday, the 12th of September, with a presentation by Mr Hayath Mohammed, titled 'The Macro Journey'. Mr Hayath explained his macro photography progression, his research on diffusers and light modifiers, and his work on creating high magnification images.

The enthralling slideshow was followed by a review of macro pictures submitted by the members. The review panel comprised Mr Arjun Haarith, Mr Hayath Mohammed and Mr Pavan Kumar T S, who are some of the most talented macro photographers in YPS. With 69 photographs submitted by 32 members, the feedback on composition, lighting, and techniques helped the members to understand various nuances of the art of macro photography.

Street Photography

The second in the series, held on 19th September, was on street photography. It started with a presentation by Mr Subash Rao, titled, 'A tribute to Street Photography Masters - FAN HO'.

The presentation was followed by expert analysis of submitted photographs, by Ms Hema Narayanan, Mr Madhusudan Srinivasan and Mr Subash Rao, who have been practicing street photography for years. With 53 images submitted by 35 members, the tips and inputs provided by the experts helped all members to plan, shoot and process their photographs at a new level.

Monochrome Photography

The third session in the series, held on 27th September, was on monochrome photography. The programme started with Mr Hardik Shah presenting 'The Magic of Monochrome', wherein he explained how monochrome photography has been time-tested and yet never ceases to add an emotional touch compared to colour photography. Mr Hardik explained the elements of a good monochrome image and shared a few tips to create a great monochrome image.

The presentation was followed by analysis and feedback by a panel comprising Mr H Satish, Mr Krishna Bhat and Mr Hardik Shah. The panel provided useful suggestions to plan, shoot and process monochrome images, while giving their inputs on the 41 pictures submitted by 33 members.

Mr Srinath Narayan moderated all the picture review sessions.



Ananth Kamat AFIP
Member, Macro Photography
Subcommittee

Obituary: Divakara L Kotturu



Mr Divakara L Kotturu AFIP (YPS IM-0447) was born on 1st July 1948 in a town called Kotturu in Karnataka. Mr Divakara, a Bachelor of Fine Arts from the batch of 1970,

Government Arts College, Davanagere, took up training in photography at Sri Jayachamarajendra Polytechnic in 1971. He served as an Artist and Photographer in the Animal Husbandry and Veterinary Services department, Government of Karnataka and retired from service in the year 2006.

After retirement, he took up his years old passion of art photography more actively and rejoined YPS, which he was a member of, many years ago. He travelled widely to several places including places in Gujarat, Shravanabelagola, Moodubidire, Mysuru, Ranganathittu, Ooty, Ganeshagudi, Bhadra wildlife sanctuary, and Gudavi bird sanctuary.

Though the COVID-19 pandemic put brakes on his travels, he was planning to visit Rajasthan, Bhutan and various other destinations once the situation returned to normal. He was very enthusiastic about his photography and had been participating in various national and international salons. Many years ago, he had won his first ever award in photography, the first prize in a photography contest organised by Printers Mysore Ltd. His pictures have been published in various prestigious dailies of the State and on the cover pages of monthly magazines of the Department of Information and Publicity, Government of Karnataka. Recently, the Federation of Indian Photography conferred on him the AFIP distinction.

Mr Divakara often attended the Saturday sessions at YPS. It is touching to know that just three days before his sad demise,



Jodi Kambala © Divakara L Kotturu

he watched the online YPS Meet webinar, while he was in a hospital on ventilator support! Mr Divakara was a friendly, lively, jovial and a peace-loving person, whose humble and modest nature was very much appreciated by one and all. His untimely demise on the 23rd of September 2020 has created a void among his friends and members of YPS. We pray to God to give strength and solace to the bereaved family and rest his soul in peace.

- **Vijay Mailar EFIP**, Individual Member, YPS



Salon
Participation

YPS in Salons

National Salons (September 2020)

Total Exhibits: 102 Total Awards: 7		
Name	City/Town	Best Club
Fotoart Salon	Kolkata	Y

Top Ten Exhibitors - National Salons

List not prepared as YPS as a group participated in only one national salon

Best Club Awards: 01 (Winning % = 100)



Starry Night © Sandeep Dattaraj



Procession © Lokanath M AFIP



Brettus Mom With Eggs © Ananth Kamat AFIP

International Salons (September 2020)

Total Exhibits: 1974 Total Awards : 137		
Name	Country	Best Club
Odessos Photo Exhibition	Bulgaria	Y
Lanterna Magica Small Prints	Denmark	N
Obsession of Light	Finland	N/A
Salon Daguerre	France	N
Quadra Circuit	India	Y
Photo Hunters Circuit	India	Y
Shutterbug Salon	India	Y
BPC Salon	India	Y
First Impression Salon	India	N/A
ALP Digital Salon	India	Y
Tornado Salon	India	N/A
Annapurna Salon	Nepal	Y
Petrus Contest of Art Photography	Serbia	N/A
Through The Viewfinder Contest	Serbia	N/A
Narava Contest of Photography	Slovenia	N/A
Photography Contest of AFAD	Turkey	N/A
Canytellis Contest of Art Photography	Turkey	N/A

Top Ten Exhibitors - International Salons

Mr Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP Hon.MFIP (Nature)

Mr Gangadhar A G FRPS AFIAP EFIP Hon.MFIP (Nature)

Dr Pramod Govind Shanbhag EFIAP/s EPSA EFIP ARPS Hon.MFIP (Nature)

Mr Udaya Thejaswi Urs EFIP

Ms Anitha Mysore EFIAP EPSA EIUP c**MoL GPU-CR3 EFIP GPA.PESGSPC

Ms Neelima Reddy AFIP

Mr Umashankar B N

Mr Shreenivas Yenni EFIP, EFIAP, PPSA, cMoL, HIUP

Mr Udayan Sankar Pal EFIAP EFIP PPSA GPU-Cr3 c*MoL

Mr Srinath Narayan AFIP

Best Club Awards: 07 (Winning % = 77.8)

Special Mentions:

Mr Sathyanarayana C R: Best Indian Entrant in 02 judgings, Quadra Int. Circuit

Mr Sathyanarayana C R: Best Indian Entrant, Tornado Int. Salon

Dr Pramod Govind Shanbhag: Best Indian Entrant in 01 judging, Quadra Int. Circuit

Dr Pramod Govind Shanbhag: Best Indian Entrant, ALP Int. Salon

Mr Gangadhar A G: Best Author in Wildlife section, Odessos Photo Exhibition

Mr Udaya Thejaswi Urs EFIP: Best Entrant, Canytellis Contest of Art Photography

Total Best Club Awards Since 2017: 150

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



Data mining by

Krishna Bhat

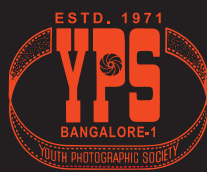
EFIAP/b, EFIP, EPSA, cMoL
Lead, Salon Participation
Subcommittee



Humming Bird Sucking Nectar © Sathyanarayana C R EFIAP/b, ARPS, FICS, cMoL, Hon FIP, Hon MFIP (Nature)



Godwit territorial fight 2 © Pramod Govind Shanbhag EFIAP/s, EPSA, EFIP, ARPS, Hon MFIP (Nature)



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