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YPS
BANGALORE-1
YOUTH PHOTOGRAPHIC SOCIETY

**Photography Legends
of Karnataka: B N S Deo**

**Featured Article:
The Tower**



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Brothers In Arms © Ranganath C AFIP (IM-0498), 2nd Award: Animals Section, YPS Wildlife Week 2020 Photography Contest for Members

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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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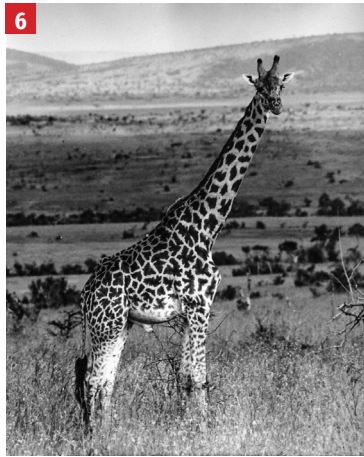
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Rear cover: Reticulated Giraffe © B N S Deo FRPS, AFIAP

Ushering in of a New Light

Hello, Hi, Namaskara.

Hope all are doing well by the grace of God. The month of October was full of festivals and I hope you celebrated Dasara joyfully. I am sure, Maa Durga will destroy the evil COVID-19, and will give all of humanity a real new life full of happiness and love.

Friends, as usual, YPS celebrated the 'Wildlife Week' in grandeur, with many experts and stalwarts of Indian wildlife photography showcasing their images to all our enthusiastic photo artists. When I contacted my dear friends, they immediately agreed to give their presentations. These very selected presenters not only showed their award-winning images, but also shared their knowledge, their technique and gave a lot of tips. Their breath-taking images left everyone spellbound and believe me, made us feel whatever we know is extraordinarily little. I personally and on behalf of YPS profoundly thank all of these gems of Indian wildlife photography, for taking their precious time and sharing their valuable tips.

The Wildlife Photography Contest organized only for our members, saw some new images. Out of 700+ members, only 48 participated. For YPS, which is well known for its reputed Wildlife photographers, the response was extremely poor.

Friends, most of you may be aware that we have been organizing our Saturday Meet sessions, with a good number of interested

members participating. We had an especially useful session on 'Trekking and Photography' by Mr Krishna Bhat, with a lot of input and knowledge sharing. We also had a useful session on 'Tender Love and Care' of our cameras, lenses, and tripod. This was a most wanted programme by members and thanks to the team for giving important tips to maintain our equipment. On the last Saturday of the month, Mr K S Rajaram spoke about taking the level of pictures towards grandeur and beyond.

These webinars, on Saturdays and Sundays, draw a lot of photo enthusiasts' attention and are watched by many from different parts of the country. Amongst many webinars conducted by clubs across the country, our webinars attract many photo lovers, for their good presentations, and a lot of knowledge sharing. Thanks to the dedicated team, for their hard work throughout the week, and flawlessly organizing these webinars.

The long-awaited 'YPS International Digital Salon - 2020' is in full swing of preparations, and has already started getting many entries. This year, we have 12 judges, each judging a single section. You will be amazed to see 8 foreign judges among the jury: a first time for YPS salons. I am sure the salon team will enthral the entrants, by live streaming the judging sessions. Please do participate in large numbers; this is your salon!

By participating in salons and getting a lot of acceptances and awards, our member Mr Raghavendra Joshi, got the distinction 'Master PSA' (MPSA) from the Photographic Society of America. YPS congratulates him and wishes him many more accolades!

In this Issue, you will have a remarkably interesting story of a legend, late Mr B N S Deo, who was the first Indian to be bestowed with FRPS, for a specialized portfolio of nature photographs. Please do read, to know more.

Dear members, it gives me immense pleasure to write this editorial for the 6th time after revival of this Journal. Lot of hard work, research, and contacts are happening to give you the best reading. The journal team is working day and night, to maintain the best quality of not only designing, but also quality of articles. Hats off to the whole team; you guys rock!

Ladies and gentlemen, I wish you all a happy, joyous and prosperous Deepawali. YPS celebrates with you all, this festival of what is most important for lensmen- THE LIGHT!

Thamasoma Jyothirgamaya...



H Satish

MFIA, 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

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YPS INTERNATIONAL SALON 2020

Sections (Only Digital)

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NATURE

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66 medals, pins and badges to be won <<

Best Club Award <<

Best Entrant Award <<

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Payment in INR as well as USD <<

Group Discount <<

Raghavendra Joshi



Mr Raghavendra Joshi MPSA, AFIAP, EFIP, cMoL, hails from Raichuru in North Karnataka. He has settled in Bengaluru for the last 25 years. A Master of Technology

degree holder in Computer Science from the Karnataka Regional Engineering College, Suratkal, he has been working in the computer software industry for the last 2 decades and is currently working as a product director in a software company.

To destress himself from the workload, he joined a birdwatching group in Bengaluru and started going on birdwatching walks over the weekends. He was fascinated by the winged friends and thought of capturing their beauty in photographs. Thus, he started his journey in photography, with a DSLR and an entry level zoom lens. Soon photography turned into passion. He is mainly interested in capturing nature and wildlife in his pictures. He has travelled widely in India and abroad to capture nature's beauty and wild animals in their natural habitat. He also has exhibited several pictures in the Colour open, Monochrome open, Travel, and Photojournalism sections of national and international salons.

In one of the wildlife photography outings, Mr Raghavendra was introduced to Youth Photographic Society (YPS) by a life member and was suggested to participate



Lookup © Raghavendra Joshi MPSA, AFIAP, EFIP, cMoL

in the ensuing national salon. That curious participation in YPS All India Salon 2018 enabled him to meet many like-minded people. Soon after that, he joined YPS and the salon participation group of YPS. From then on, there has been no looking back. He has been actively participating in photography salons having patronage from FIP, FIAP and PSA since over 2 years. He has bagged 200 awards and has 3000 salon acceptances from many countries.

The success in photography salons lead to photography distinctions and he has achieved Excellence, Federation of Indian Photography (EFIP), Artiste, Fédération Internationale de l'Art Photographique (AFIAP) and Competitor Master of Light (cMoL). Recently he was awarded the Master PSA (MPSA) distinction by the Photographic Society of America (PSA). PSA awards the MPSA distinction to a member who has exhibited at least 1500 pictures

in the salons recognized by PSA. He has achieved the exhibitor status of Galaxy-6 in the Nature Division, 5 Star in the Photo Travel and Monochrome Divisions, 4 Star in the Colour Division and 3 Star in the Photo Journalism Division of PSA. His photography works have been published in regional newspapers in Karnataka and various national and international magazines including, Better Photography, National Geographic Traveller, and Your Shot section of National Geographic online edition.

"Photography to me is recording the tender moments of nature, wildlife in its natural habitat, so that I can relive those precious moments for ever" "Photography to me is recording the tender moments of nature, wildlife in its natural habitat, so that I can relive those precious moments for ever"

I consider myself very fortunate to be part of YPS, a fantastic photography club consisting of so many talented photo artists. The way people help each other and try to inculcate photography skills in all the members is amazing. Each one enjoys and cherishes the fellow photographers' success and motivates others to achieve the goals in the field of photography

- Raghavendra Joshi MPSA, AFIAP, EFIP, cMoL



Glowing River © Raghavendra Joshi MPSA, AFIAP, EFIP, cMoL

- V Madhusudana D Rao AFIAP, cMoL

B N S Deo



B N S Deo FRPS, AFIAP (1922-1995)

In the serene environment of Jayamahal Extension, adjacent to the Bengaluru palace grounds, I had the rather unique experience of being served tea by one of the humblest persons I have ever met. The moment at 'Raam Durg' surprised me and challenged my preconceived conceptions, since the man across the exquisite marble top center table with its delicate porcelain teaware belonged to the erstwhile royal family of the princely state of Korea (currently spelled Koriya) in pre-Independence Central Provinces and Berar (Madhya Pradesh, currently Chhattisgarh).

Late Maharaja Bhupendra Narayan Singh Deo was the Maharaja before the accession of princely states to Independent India, and a contemporary of Jayachamarajendra Wodeyar, the Maharaja of Mysuru. I recollect quite vividly the smiling face and lively sense of humour that reflected a charm that endeared him to a generation.

Mr B N S Deo, born in the year 1922, did his M A in English Literature and L L B from Allahabad University. At the age of 9, his father presented him a camera. Discarding the game of shikar (hunting) he took up photography – shooting to preserve rather than to kill.

His in-depth knowledge on nature and wildlife helped him to excel. He started participating in salons both national as well as international and made a mark of his own among his illustrious contemporaries who were the top wildlife photo artists of the country. He won innumerable awards and acceptances in the salons for his nature and wildlife photography during his participation years from 1955 to 1984.

In 1972, he earned the 'Associateship' distinction from The Royal Photographic

Society and in 1975, he followed it up with the 'Fellowship' of the RPS, becoming in the process, the first Indian to achieve this remarkable milestone of excellence. Mr Deo was the first Indian nature photographer to shoot in East Africa. Popular Photography, one of the premier photography magazines in its January 1996 edition published BNS Deo's image as one of the winners of the Great 1995 Picture Contest.

Mr BNS Deo was the chairman of Federation of Indian Photography (FIP) Nature Division for 3 years and organized the annual FIP Wildlife Photography Competition. He also featured regularly in the FIP top exhibitors' portfolio.

Like many nature photographers of that era Mr BNS Deo was most inspired by Mr O C Edwards, whom he considered a good friend. He stated, *"I learnt from my esteemed and respected friend, the Late O C Edwards what constitutes a good nature photograph, 35 years ago and still holds good. Because of improvement in technology, technical excellence, like sharpness, exposure and color are taken for granted. Because of this I lay great importance in behavioral pattern, natural history content and rarity of the species being photographed."*

His love for and achievement in photography influenced his daughter Ms Shree Devi, the first Indian woman to get the distinction of ARPS and his son Mr Raghvendra Dev, the youngest recipient of FRPS distinction back then.

Mr BNS Deo's remarkable portfolio for the FRPS distinction in nature were monochrome prints, as colour photography was still in its nascent stage in those days. With the advent of color photography, Mr BNS Deo preferred color in nature photography as it gives a correct and colorful representation of the species. He stressed that truthful fidelity to nature was most important. For him, nature photography is a scientific aspect and pictorial approach should not take an upper hand.

In his article in the Viewfinder, Vol XXII in 1967, he stated, *"To capture action is more difficult than to take a straight picture. Therefore action is welcome but it should be of the kind, which the subject does or goes through in its daily life. I don't like action pictures, which give an indication that the subject has been teased, bullied or worse – provoked. The code of ethics for*

nature photographers clearly says that the safety and welfare of the subjects is more important than the photograph."

He goes on to add, *"Surrounding areas showing habitat enhance the value of the picture from the naturalist's point of view. Out-of-focus foregrounds are a very disturbing feature and should be avoided. However, for the background, the reverse is very often true. Unless the background is sharp, not cluttered up, and does not confuse and merge with the main subject, it is best to throw it out of focus intentionally. This makes the main subject of interest stand out clearly."*

In his talk as 'Guest of Honor' in the 2nd Shutter Bugs All India Salon of Photography in Government College of Pharmacy, Bengaluru, in 1994, he emphasized the 'Essentials of a Good Nature Photograph' where he clearly mentioned that he would not attempt to define a good nature photograph, but instead, only touch on the points that are both desirable and 'looked for' in that and those that are undesirable and should be avoided.

He admired the works of Mr Art Wolf, Mr Tim Brandenburg, Mr Galen Rowell, Mr John Shaw and Mr Stephen Dalton. He considered Mr Stephen Dalton as the natural history photographer of the Century. Mr BNS Deo had a library with a vast collection of books concerning nature, wildlife, and photography. In one of those visits after showing my portrait prints, an unusual book in his library caught my attention. It was on portraiture lighting. Since it was his prized possession, I asked if I could read it and return. He was not only kind enough to allow that, but also scribbled a statement with his signature on a photo copied version of that book for my keepsake.

The last century did see many from the royalty take up photography, like Maharaja Ram Singh II of Jaipur, who is well known for his portraiture and documentary images. However, there was none who did nature photography with a seriousness and passion like Mr BNS Deo. He was the Maharaja who excelled in the world of wildlife photography. His contribution towards the propagation of nature and wildlife photography will always be remembered for generations to come.

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

Study of Select Pictures of B N S Deo



African Elephant (Loxodonta africana)

African Elephant (*Loxodonta africana*)

This was taken in Tsavo National Park, Africa. We were able to get this photo thanks to the expertise of our guide. When we saw this tusker and started shooting, the guide told us to wait, as he would allow a close approach. We waited patiently and sure enough after a while, he came close and was perfectly at ease. He allowed us time to take quite a few shots before heading away. The hole in his ear is either due to a fight or was pierced by a branch.

African Lion (*Panthera leo*)

This was taken in Ngorongoro Crater, Africa. It was early morning when our guide spotted him dozing in the green reeds with his head on his paws. The lighting was beautiful, but the pose was wrong (as usual!). We decided to wait. Quite a few safari vehicles came to have a look and left after a couple of minutes as it was not interesting. We just waited patiently.

After about 30 minutes a twig snapped some distance away. He immediately lifted his head and was fully alert in that fraction of a second. He was in this pose for not more than a few seconds. Both daddy and I were able to take 2 frames each (both had non-motorized cameras). He was using a Hasselblad with a 250 mm lens and I was shooting with a Nikon-F and 200 mm lens. A very successful photo of his.



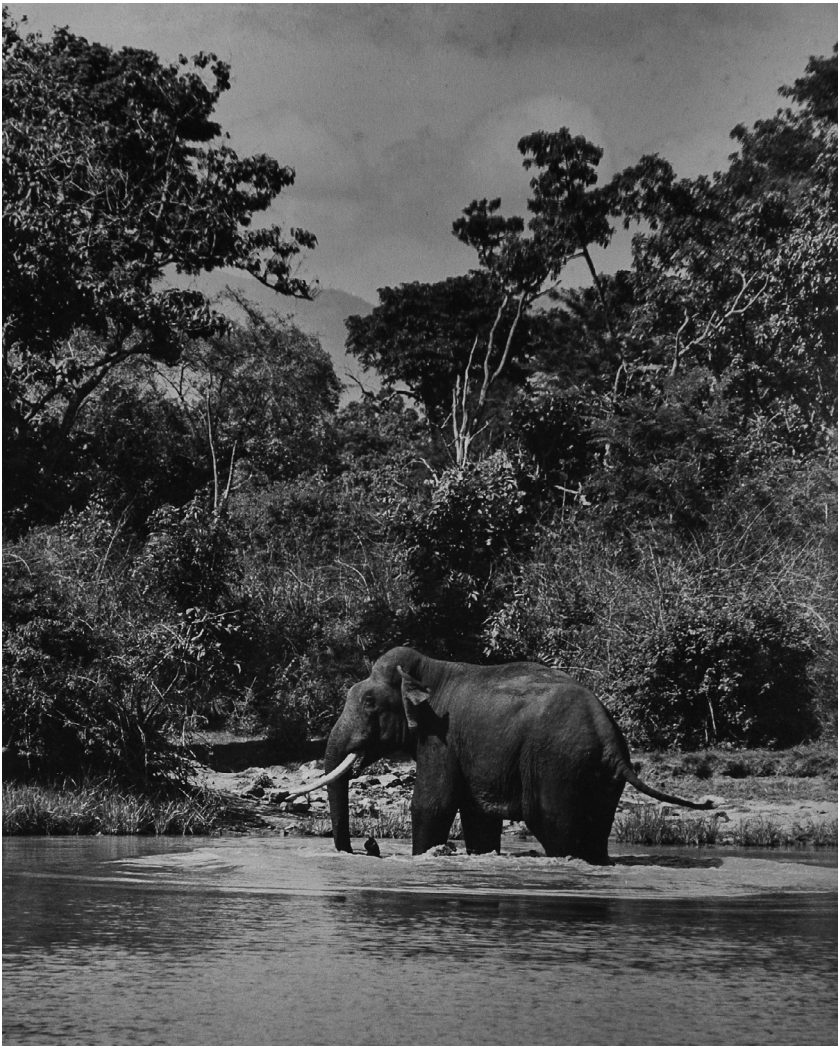
African Lion (Panthera leo)



Albino Antilopes in Flight (Antelope cervicapra)

Albino Antelopes in Flight (*Antelope cervicapra*)

This was taken in Gujarat. These are Albino Blackbucks. While daddy was shooting, he noticed that there were four of them, so he decided to concentrate on them only. After 2 days of perseverance he was able to get this shot of all four of them in the air. This was also one of his very successful photos



Indian Elephant (Elephas maximus)

Indian Elephant (*Elephas maximus*)

This was taken in Bandipur National Park. He was already in the tank when we reached. We took some quick shots as the background was good. Just then another noisy Jeep came and he was startled but daddy was able to get this shot. Taken with Hasselblad camera and 150 mm lens.

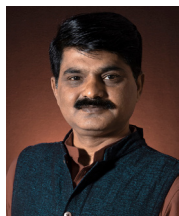


Raghavendra Dev FRPS, AFIAP, APSNZ

Mr Raghavendra Dev started photography in 1970 with Nature colour transparencies. He is the youngest Indian to get FRPS, at the age of 25 and first in India to get this distinction in colour slides. Also, he is the only Indian to get APSNZ distinction from Photographic Society of New Zealand. He is a 4 Star exhibitor of PSA. He has won over 150 awards in national and international salons. He has been on the panel of judges in national and international salons. He talks, lectures and conducted workshops about photography. He's now doing Travel, Landscape and Abstracts.

Dazzling View of Dasara

The grand ten days celebration, the most important state festival of Karnataka, Dasara, has just ended without much of an extravaganza. For all these years, it had been a tradition to make the entire city of Mysuru a paradise during the Dasara festival, attracting millions of tourists, including foreigners. Hope to see its past



Girish Ananthmurthy

glory again in future years. Mr Girish Ananthmurthy EFIAP, EFIP, GPA PESGSPC, Hon PESGSPC, had enjoyed Mysuru Dasara with his family last year.

Wonderful lighting of the Ambāvilāsa palace and around, specifically prominent circles with statues of past Mysuru kings in well-built tower domes, some with unique designs of Indo-Saracenic architecture, fascinated Mr Girish to make several colourful images. Due to better electrical lighting with concealed floodlights and LED lightings, those towers and statues create a different world in the evenings, till the lights are turned off. That evening, Mr Girish chose shooting this image 'Dazzling Chamaraja circle during Dasara' in front of Chāmarāja Wodeyar's statue, whose regime as Mysuru Maharāja was during 1863-94. Mr Girish says, he had seen many pictures of that place taken by many in evening illumination with streaks of lights all over, specifically head and tail lights of moving vehicles on the Albert Victor road, on which the circle is formed. He waited for quite some time, with patience. Just before the lights were turned off, the road was cleared from moving vehicles as well as tourists, and finally he made this picture of his choice. He used a Nikon D500 camera with 18-105 mm zoom lens, aperture of f/8, shutter speed of 1/20th of a second, ISO 500 and used a tripod.

I wish to analyse this picture from technical and artistic angles, for the benefit of newcomers to photography.

Technically, all parameters of exposure and use of a proper lens with a tripod have been very satisfactory. It is interesting to note that all delicate parts of the scene are fully focussed, and glare of lights is totally avoided. When I viewed this picture on a big screen, I also noticed quite a few thin details of background temple tops and other structures that show some



Dazzling Chamaraja circle during Dasara © Girish Ananthmurthy EFIAP, EFIP, GPA.PESGSPC

information about its location. I presume that due to late hours, lights were already turned off in the background buildings. I notice that it would have been difficult to capture those without affecting exposure on foreground unless the author chose to climb up to a nearby building and changed the perspective to separate out the background from the tower. However, the impact of the scene is excellent, and this can be a good travel guide too with so many intricate details as if it has been a tabletop arrangement with full control over exposure parameters!

Aesthetically, the image satisfies most of the essential qualities of a good picture.

- On viewers, it creates a good *impact* due to the simplicity and uniqueness of tabletop feel in proper lighting, having no disturbance on the road and crowding by tourists.
- To satisfy another factor as a travel photograph, it gives proper *information*, with faint details in the background as well as the traffic police barricades on sides. The Statue has been well focussed and one can recognise the King's face if the image is enlarged a bit.
- *Integration* is another important criterion I notice, as all elements captured in the frame are well connected to one another. Avoidance of disturbances on road thus adds to this quality to qualify as a good picture.

- One gets attracted to see it repeatedly in view of its simplicity in presentation with fair tonal quality and composition. Thus, it satisfies the factors of interest and infinity (universal appeal) too.

- Pictorially, I find there is still a lack of feeling and mood as experienced by the viewer's mind and heart, because of 'Still life' like a straight tabletop approach. It is due to the angle of shooting being at eye level from the opposite side of the road. If the author had the opportunity to shoot an hour earlier from the top of an elevated building, light streaks could have added life to the picture without cutting across the tower or statue. It also would have made the background slightly lit and separated itself from the main subject, thus giving a better lively feel of the total environment. Overall, it could have helped to impart *vitality* in the picture.



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.

Erratum: In the list of AFIP distinction achievers published in page 17 of the October-2020 issue of *Dr̥ṣṭi*, the salutation was incorrectly mentioned as 'Mr' for Ms Darshan Ganapathy. We regret the inadvertent error.

The Tower

Morning walks to Lalbagh Botanical Garden (Lalbagh) are not only an opportunity to exercise and keep my body healthy, it is also to keep and foster a healthy mind. In the ever-growing city of Bengaluru, where concrete spaces are eating away all the few remaining green spaces, Lalbagh is an oasis that has managed to remain mostly intact. As a photographer, I always look for interesting things that can be framed in the places I travel to. The Kempe Gowda Tower in Lalbagh has become my muse and I have been capturing pictures of it for a long time. To give you a short background, the tower is one of the many watch towers built over 500 years ago by the kings who

ruled Bengaluru. It is also one of the most popular of those towers, and it is perched on a prominent hillock at Lalbagh.

As seasons change, the soft morning light offers more perspectives to create varied images of this iconic landmark. This is only doubled by the numerous angles and points of view that the tower is visible in because of the height at which it is situated. The tool used for photography hardly matters these days, I have often just used the phone in my pocket. When you are walking or jogging, it is simply convenient to carry a light but capable smartphone. I have rarely found myself disappointed for

not having the right tool. I have also used a more traditional camera for a better image quality.

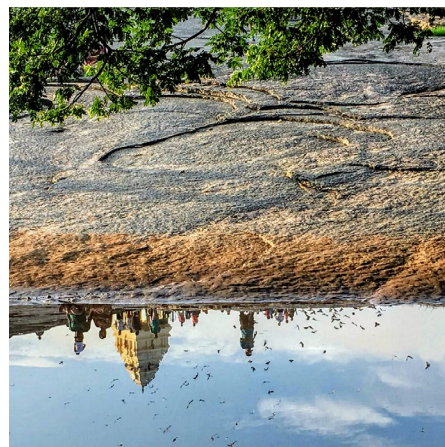
I implore you to explore this piece of history and when you photograph it, try perhaps to capture the often-missed aesthetics of the place. And if you find yourself weary of photographing the same subject, the park has other treasures to offer. The old-age trees, flowering plants, birds, butterflies and such subjects are all present to entice you. There is no dearth of other subjects, but this inanimate structure of the yesteryears still impresses me.



Bouganvillea View

◀ Bloom in the foreground could always have some gloom in the background, but the tower stays calm!

A view from the rainy season



KG Tower Reflection

▶ When you want to reflect on your life, to revive your dreams and regain your energy to fly higher than where you are, the tower could be a good companion to give you the strength

Early monsoon morning with fresh water



Blue Sky

▶ Silent meditation or lone walk, being for oneself at times gives that much required calmness and tranquillity to reach higher levels of humanness

A winter morning

Millions of years old Peninsular Gneiss and centuries old tower that stands on it, both tell us that the strong will survive. So, come out of your weakness and gather strength.

Early morning on a winter day



Rock Age

Dynasties have come and gone, ruling the land on which the tower stands, so are the people who visit it every day

View during a winter sunrise



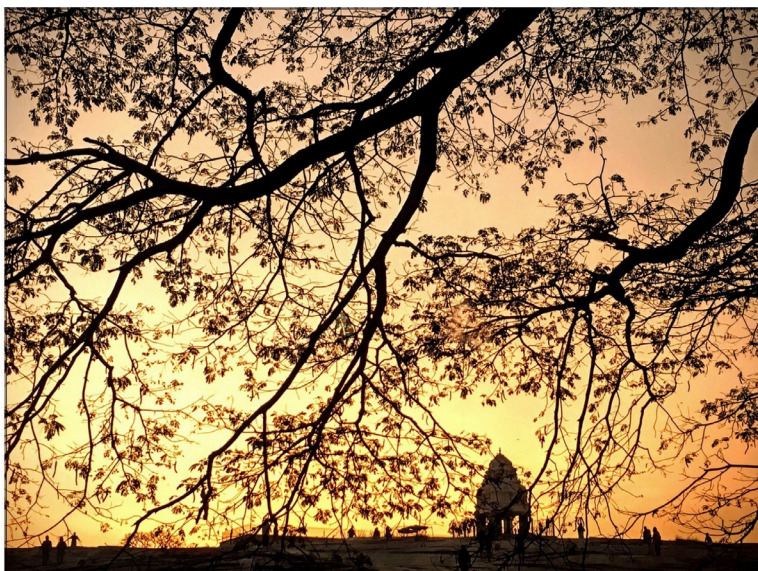
Golden Era



Summer Morning

The tower has seen the life and death, ups and downs; it stands like a sage unfazed by all that happens around

A summer morning



Golden Light

There is always light after darkness, golden opportunities arriving after each defeat. All you have to do is to stand firm like the tower and grab the opportunities

Mid-summer morning

the still tower that lives the life of all around it, yet being a silent observer

A summer morning



Stencil Effect



flight

Guarding the city over centuries, fuelling the dreams of thousands of its dwellers and visitors, the tower has inspired many to fly high

Sunrise summer morning



Mr S Chandrashekar AFIAP, is a life member and Treasurer of YPS. He has been into photography since the days of film cameras and has special interest in pictorial, landscape and macro photography. Chandrashekar enjoys taking pictures from the usual places around and believes in simplicity in both the tools used and the subjects chosen. He regularly shares his images on Instagram #haagesumme under the name tag SCSHEKAR9.

Chandrashekar has retired as branch manager of Welspun Syntex Ltd.

YPS Saturday Meet Sessions

The member meet sessions with the objective of 'Inspire, Improve, Impact' continued in the month of October, with 3 informative sessions.

Trekking and Photography



Krishna Bhat

On 17th October, Mr Krishna Bhat EFIAP/b, EFIP, EPSA, cMoL, a life member and lead, Salon Participation Subcommittee of YPS, took the members through a session filled with action, adventure, and drama. The discussion started with Mr Krishna explaining about backpacks, shoes, apparels, and accessories essential during the treks in the Himalayas. Then the attendees were taken on a pictorial expedition to some of the most beautiful trails of India, The Kashmir Great Lakes trek followed by the Chadar Frozen River trail.

The stories about challenges faced during the ascent, and the postcard perfect pictures kept the members intrigued. Mr Krishna also explained about the role played by guides, porters, cooks and the mules to make the expedition convenient.

Mr Krishna advised on selection of gear, photography techniques and picking the right point of view. He gave useful tips on protecting camera equipment, and how to remediate some of the camera and battery issues we might face in sub-zero temperature.

The pictures and the stories shared by Mr Krishna Bhat along his journey from Sonamarg to the twin alpine lakes of Nandkol and Gangabal, from Chilling to Lingshed left us with the realization that we are only small, and here only for a short time, while the towering mountains were there before us and will remain well after we have been forgotten.

The pictures of the mighty Himalayan landscapes, with tiny looking camp sites and activities of the trekkers among the frozen rivers and backdrop of high mountains, were mesmerizing.

Overall, the session was very informative and inspiring, kindling the desire among the attendees to plan a trip to the Himalayas.

Tender Love Care

On 24th October, the previous day of 'Ayudha Pooja', the session was arranged aptly about taking care of our photography equipment: camera, lenses and tripod.

Mr H Satish, president of YPS, started the session stressing the need of using a tripod for getting sharp, shake-free images. He showed the different types of tripods and heads: Gimbal head with Wimberley plate for heavy lenses such as 600 mm and the ball head for other light weight lenses. He insisted that one should invest in a good and stable tripod since it supports the expensive camera and lenses. He shared useful tips for taking care of the tripods, including washing the tripod legs after we return from a photo outing, replacing the bushes of the tripod legs to avoid slippage, and protecting the tripods in proper carry bags while travelling.

Mr Srinath Narayan showed how he keeps dismantling the tripods and greases the joints for smooth functioning. He also stressed the need to tighten all the screws before taking up a major photography trip.

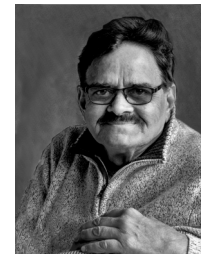
Mr Rajasimha S then took over and explained the ways to take care of the lenses. Tips included avoiding unnecessary wiping of the lens, using only optics cleaning solutions and cloth for the purpose, and keeping the lenses dry, if required inside heated cabinets. He showed different products used for taking care of lenses. It was interesting to note that while UV filter is used as a lens protection by some photographers, actually it could affect the image quality unless the filter is a top class one and hence, better to avoid using a cheap UV filter.

Next part was about camera care by Mr Srinath Narayan, who shared the tips on taking care of the camera body. He demonstrated how to find out whether sensor has any dust specks, by clicking a picture of a blank white paper and using the Photoshop to see the dust spots. He stressed that some spare spots here and there do not affect the picture and do not necessitate sensor cleaning. However, if the specks start showing in the image, then sensor needs to be cleaned. He demonstrated the use of sensor cleaning swabs, which are available for specific type of sensors: full frame or crop sensor.

He also explained the means of protecting the electrical contacts, connector openings, and weather protecting the camera while shooting in rainy or dusty conditions.

The session was well attended and made interactive by members asking many questions and sharing their experiences.

Experience Beyond Yourselves



K S Rajaram

In light of the Karnataka Rajyotsava Day celebrated on 01st November, the session on 31st October was held in Kannada by Mr K S Rajaram AFIAP, Hon YPS, director. He spoke

on the self-experience of transcending in search of grandeur in photography.

Starting the session with his early days of photography, which he picked up inspired by and inducted by his father, who himself was a photographer, Mr Rajaram recalled how the print media helped him to grow as a photo artist. Showing the various black and white pictures published in the newspapers and magazines, he urged all attendees to capture the beauty of common subjects found around and publishing the works in media.

Continuing, he explained with his beautiful pictures, his journey of five decades starting from taking beautiful pictures, growing to capture aesthetic beauty, and then searching for and aiming for grandeur. He insisted that this search shall be a continuous journey and should drive one to go beyond even grandeur, without giving up after achieving some milestones in art photography such as distinctions.

The session elicited active discussion among the participants and each one was enriched with new insights about art photography.

Mr Srinath Narayan moderated all the 3 sessions.



Ananth Kamat AFIAP
Member, Macro Photography
Subcommittee



Rhino In Habitat © Manju Mohan K S AFIP GPU-CR2 cMoL (LM-271), 3rd Award: Animals Section, YPS Wildlife Week 2020 Photography Contest for Members



The Claw Power © Yeshwaan L (IM-0520), 1st Award: Birds Section, YPS Wildlife Week 2020 Photography Contest for Members



Indian eagle owl in flight 1 © Anantha Murthy (IM-0261), 2nd Award: Birds Section, YPS Wildlife Week 2020 Photography Contest for Members



Fight in air © Varadanayaka T P (IM-0231), 3rd Award: Birds Section, YPS Wildlife Week 2020 Photography Contest for Members

The Second Pillar of Photography

"Oh, look at that high-powered dolphin flipping up and down in the sea! Or, how delightful are those skies as the sun sets into the horizon? Wish I can freeze them in my frames." Have you pondered about these as a photographer? How do you get your cameras to do these? You need to be fast at one instance and slow-down in the other to catch the colours of the fading light. Can you manipulate the timing on your camera?

Yes, you can and it is done using 'Shutter Speed' - the second of the three parameters of the exposure triangle - the quintessential pillar of photography.

The Second Pillar: Shutter Speed

"Eyes like a shutter, Mind like a lens" – a quote I had read long ago that stayed with me until I became a photographer. This is when I understood the relationship between the shutter and the lens, just like the one between the eye and the mind. Every camera body has a shutter. They have blades or curtains that open and close upon pressing the shutter release button to expose the image. Remember, inside one's camera, it's dark. It needs light to capture an image and light does not automatically enter inside the camera, right?

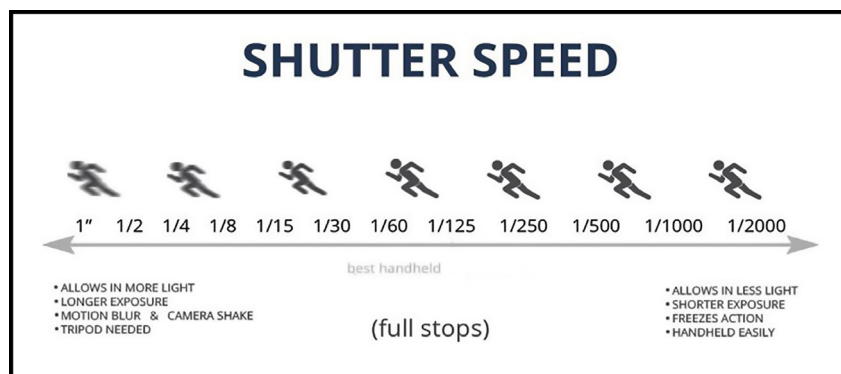
So, 'shutter speed' in simple terms, is the length of time the camera shutter is open, exposing light onto the camera sensor. In other words, it's how long the camera spends in taking a photo. That 'duration' can be adjusted and changed by the photographer, which in turn effects the way the images appear.

The Math of Shutter Speed

Most cameras allow shutter speed to be set in one of the following modes:

- 1) In the 'Shutter Priority' (Tv, S) mode - where you choose the shutter speed, and the camera automatically selects the aperture.
- 2) In the 'Manual' mode (M) – where you choose both shutter speed and aperture manually.
- 3) Set the shutter speed in 'Program (P)

Shutter speed is measured in 'seconds' or in 'fraction of a second' when they are under a second. Speeds are commonly written as: 30", 15", 10", 8", 4", 2, 1", 1/2, 1/4,



The Shutter scale

1/8, 1/15, 1/30, 1/60 1/250 1/800, 1/1600, 1/2000, 1/4000 and so on.

Let's clear the air of confusion first: A shutter speed written like 30, implies that the camera takes 1/30th of a second to take a photo. Tad bit confusing? Well, in many DSLRs, the markings are seen as 15, 60, 400 and so on, instead of 1/15, 1/60 or 1/400. In order to read this correctly as a photographer, it is best to remember that, any marked number which is not suffixed with a double apostrophe (") for seconds is considered as a fraction (1/X) of a second. Millisecond starts from 1/1000th of a second and hence it is wrong to call 1/15, 1/60 etc as milliseconds. Thus 15, 60 and 400 should be read as 1/15, 1/60 or 1/400. Anything with X" is measured in seconds.

Given this as a premise, let's look at the shutter scale:

- The bigger the denominator, the faster the shutter speed → lesser time it takes for the light to enter in. For example, 1/250, 1/500 and faster

- The smaller the denominator, the slower the shutter speed → more time the shutter stays open and more light enters in, For example, 1/4, 1/2, and 2".

Typically,

- Fastest shutter speed is 1/4000sec (and even faster in some models)
- Slowest speed on most cameras is 30 seconds. It can be made longer, using external remote triggers, using the 'bulb mode'
- The slowest speed at which one can shoot images handheld, is generally equal to the focal length of the lens. That is, if you are shooting with a 400 mm lens, 1/400th of a second is the least speed for handheld shooting. Some cameras or lenses offer image stabilization, which can help in reducing the minimum handheld shutter speed to as slow as 1/4th of the focal length.



© Digwas Bellemene, EFIAP, EPSA, EFIP

Exposure time 5 Sec,



© Digwas Bellemene, EFIAP, EPSA, EFIP

Exposure time 1/200 sec

Shutter Speed and its Effects

When we change the shutter speed, there has to be a definite effect or impact on the outcome of the picture, is it not? Let us see how:

1) Motion Blur: For 'long' duration (called slow shutter speed) the sensor is exposed for a significant period of time resulting in 'Motion Blur'. Moving subjects will appear blurred along the direction of motion. What speed would cause motion blur depends on how fast the subject is moving, in this case the water droplets in the river. To shoot such pictures of moving water one can experiment speeds slower than 1/15th of a second.

- Angel Hair Effect: Landscape photographers use slow shutter to create an angel hair effect - a sense of motion on rivers or waterfalls, keeping everything else completely sharp
- Milky way: Night and Astro photographers use slow shutter to shoot at night, dim environments or the Milky Way with zillion stars

2) Freeze Action: for 'short' duration (called fast shutter speed), the sensor is exposed to lesser period of time resulting in 'freezing of motion or action.' Fast shutter can start from 1/250, 1/400sec, 1/800 sec onwards...

- Eliminate Motion: Fast shutter speed can remove motion even from fast-moving objects, like birds in flight or cars driving past.
- Water Diamonds: taking photos of water using fast shutter can give sharp frozen droplets hanging in the air. I call them, 'The Water Diamonds!'

All of the above are achieved by simply controlling the shutter speed. In summary, quick shutter speeds freeze action, while long ones create an effect of motion when you photograph moving objects. There is no such thing as the 'best shutter speed' as it really depends on what you are trying to achieve.

That is Shutter Speed, the power pillar that helps us capture both the dolphin in action and the magical sunset at night. My mantra is 'when in doubt, go to 1/60th and traverse either side of the shutter scale' because one side of the scale makes it faster and the other side makes the shutter speed slower.

Experiment with this parameter and with time you will realize that shutter speed can be used for a plethora of situations. Do you know what some of these could be? Think about it.



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



Backlit Katydid © Anagha Mohan (JA-0003), 1st Award: Macro Section, YPS Wildlife Week 2020 Photography Contest for Members



Green Lynx eating Termite © Arjun Haarith AFIP (IM-0127), 2nd Award: Macro Section, YPS Wildlife Week 2020 Photography Contest for Members

ಛಾಯಾಚಿತ್ರಗ್ರಹಣದಲ್ಲಿ ಭವ್ಯತೆಯ ಹುಡುಕಾಟ

ಐದು ದಶಕಗಳನ್ನು ಮೀರಿದ ನನ್ನ ಛಾಯಾಚಿತ್ರಗ್ರಹಣ ಜೀವನದುದ್ದಕ್ಕೂ ಅಂತಿಮ ತಾಣದ ಅನ್ವೇಷಣೆಯಲ್ಲೇ ಕಲ್ಪನಾತೀತವಾದ ಅನಂತ ಗುರಿ ತಲುಪಲು ಸತತವಾಗಿ ಹೆಜ್ಜೆ ಹಾಕುತ್ತಲೇ ಸಾಗಿದ್ದೇನೆ. ಅದಕ್ಕೆ ಪೂರಕವಾದ ಪರಿಜ್ಞಾನ, ಪರಿಶ್ರಮ, ಮತ್ತು ಪ್ರಯತ್ನವನ್ನು ಮಾಡುತ್ತಲೇ ಇದ್ದೇನೆ. ಅವೆಲ್ಲವನ್ನೂ ಸಮ್ಮಿಳನಗೊಳಿಸಿಕೊಂಡ ತತ್ವಜ್ಞಾನವನ್ನು ಮೈಗೂಡಿಸಿಕೊಂಡಿರುವುದು ನನ್ನ ಆತ್ಮೀಯ ಆಯ್ಕೆ. ಬೌದ್ಧಿಕ, ಆಧ್ಯಾತ್ಮಿಕ ಮತ್ತು ಸೌಂದರ್ಯ ಪ್ರಜ್ಞೆಯ ಸ್ವಂತ ಅನುಭವದ ಎಲ್ಲ ಎಲ್ಲ ಮೀರಿದ ಮತ್ತೇನನ್ನೋ ಹುಡುಕುವುದೇ ನಾನು ರೂಢಿಸಿಕೊಂಡ ಮಾರ್ಗ. ಈ ನನ್ನ ವಾಕ್ಯಗಳು ಹಲವರಿಗೆ ಕಬ್ಬಿಣದ ಕಡಲೆಕಾಯಿಯಂತಾಗುವುದು ಸಹಜವೇ. ಗಾಬರಿ ಬೇಡ, ಕರ್ನಾಟಕ ರಾಜ್ಯೋತ್ಸವದ ಸಂದರ್ಭದಲ್ಲಿ ಸರಳ ಕನ್ನಡದಲ್ಲೇ ನಿರೂಪಿಸಲು ಪ್ರಯತ್ನಿಸುತ್ತೇನೆ.

"ದೃಶ್ಯ" ಅಂದೊಡನೆಯೇ ನೆನಪಾಗುವುದು ಅದನ್ನು ಕಾಣುವ ಕಣ್ಣು ಮತ್ತು ಪೂರಕ ಬೆಳಕು. ಹುಟ್ಟಿದ ಮಗುವಿಗೆ ತಕ್ಷಣ ಕಣ್ಣಿಗೆ ಕಾಣುವುದು ಅಮ್ಮ, ನಿಧಾನವಾಗಿ ಇತರರು. ಹಸಿವು ನೀಗಿಸುವ ಯಾರಾದರೂ ಅದಕ್ಕೆ ಸಾಕು. ಸ್ವಲ್ಪ ಬೆಳೆದಂತೆ, ಮಗುವಿನ ಬೇಕು, ಬೇಡಗಳ ಆಯ್ಕೆ ಕೆಲಸ ಪ್ರಾರಂಭಿಸುತ್ತದೆ. ಅಂತೆಯೇ ಬಾಯಿಗೆ ರುಚಿಯಾದದ್ದು, ಬೇಡವಾದದ್ದು ಆ ಮಗುವಿಗೆ ಗೊತ್ತಾಗುತ್ತದೆ. ಇದು ನನ್ನ ಮಾಧ್ಯಮಿಕ ಶಾಲಾ ಸಮಯದ ಕ್ಯಾಮರದ ಅನುಭವ. ನಾನು ಹುಟ್ಟುವ ಮೊದಲೇ ನನ್ನ ತಂದೆಯವರು ಕ್ಯಾಮರ ಬಳಸುತ್ತಿದ್ದರು. ನಾನು ಚಿಕ್ಕವನಿದ್ದಾಗಲೇ ಒಂದೋ ಎರಡೋ ಕ್ಲಿಕ್ ಮಾಡಲು ಅದನ್ನವರು ಕೊಡುತ್ತಿದ್ದರು. ಫಿಲ್ಮ್ ತೊಳೆದ ಮೇಲೆ, ಆ ಕ್ಲಿಕ್ ಉಪಯೋಗವಿಲ್ಲದ್ದು ಅಂತ ಗೊತ್ತಾಗುತ್ತಿತ್ತು. ಆದರೂ ನನ್ನ ಛಲವನ್ನು ಬಿಡಲಿಲ್ಲ.



Beautiful

ಸುಂದರವಾದ ಒಂದು ಚಿತ್ರ

ಮಗುವೊಂದು ಬೆಳೆದಂತೆ, ಸುಂದರವಾದದ್ದು ಮತ್ತು ಅಲ್ಲದ್ದು ಎಂಬ ತಿಳಿವಳಿಕೆ ಬರುವುದು ಸಹಜವೇ. ಅದು ಸಾಧ್ಯವಾಗುವುದು ವಿವೇಚನೆ, ತರ್ಕ, ಮತ್ತು ನೋಡಿದ ಕಲಾಕೃತಿಗಳ ಅರಿವಿನ ತಾಳಮೇಳದ ಮೂಲಕ ಎಂದು ತಂದೆಯವರು ಹೇಳುತ್ತಿದ್ದದ್ದು ಮತ್ತು ಅವರು ತೆಗೆದ ಛಾಯಾಚಿತ್ರಗಳನ್ನು ನನಗೆ ತೋರಿಸುತ್ತಿದ್ದಾಗ ಅನುಭವವಾದದ್ದು ನನ್ನ ಪೌಢ ಶಾಲೆಯ ಹಂತದಲ್ಲಿ. ತಂದೆಯವರ ಎಂಟು 2B ಫಿಲ್ಮ್‌ನ, ಬೆಳ್ಳಿ ರೆಕಾರ್ಡ್ ಬೆಲ್ಲೋಸ್, ಮಡಚುವ ಕ್ಯಾಮರದಲ್ಲೇ ವಸ್ತುವಿನ ದೂರಕ್ಕೆ ಲೆನ್ಸ್ ಹೊಂದಾಣಿಸಿ ಫೋಕಸ್ ಮಾಡಿ, ಶಟರ್ ವೇಗದ ಚಕ್ರವನ್ನು ಗುರುತಿಗೆ ಸರಿಯಾಗಿ ತಿರುವಿಟ್ಟು, ಅಪರ್ಚರ್ ಅಂಕೆಯನ್ನು ಹೊಂದಿಸಿ ಹಲವು ಬಾರಿ ಪ್ರಯತ್ನಿಸಿದ್ದುಂಟು. ಒಂದೋ ಎರಡೋ ಚಿತ್ರಗಳು ಸುಂದರವಾಗಿ (Beautiful) ಬಂದದ್ದು ಮತ್ತು "ಪುಟ್ಟೇ, ಅಪ್ಪಯ್ಯನ ಹಾಂಗೇ ಚೊಲೋ ಚಿತ್ರ ತೆಗೆತೀಯ" ಎಂದು ನನಗೆ ಅವರಿಂದ ಸಿಕ್ಕ ಶಹಭಾಷೆ ಗಿರಿಗಳು ನನ್ನ ಮುಂದಿನ ಪಯಣಕ್ಕೆ ನಾಂದಿ ಹಾಡಿದ್ದು ನನ್ನ ಭಾಗ್ಯ! ಅದು ನನ್ನ ಪಯಣದ ಭರವಸೆಯ ಮೊದಲ ಹಂತ.

ಬೆಳೆಯುತ್ತಾ ವ್ಯಕ್ತಿತ್ವ ರೂಪುಗೊಳ್ಳುತ್ತಿದ್ದಂತೆಯೇ ಮನಸ್ಸಿನ ಜೊತೆಗೆ ಹೃದಯವೂ ಬೆಳೆಯುವುದಷ್ಟೇ. ಅಂತೆಯೇ ಹೊಸ ವಿಚಾರಗಳು, ಸಾಧ್ಯತೆಗಳ ಅನುಕರಣೆ ಮತ್ತು ಅನನ್ಯವಾದುದರ ಅನ್ವೇಷಣೆ ಇವುಗಳೆಡೆಗೆ ವ್ಯಕ್ತಿ ತೊಡಗಿಕೊಳ್ಳುವಂತೆ ನನಗೂ ಕಾಲೇಜಿನ ದಿನಗಳಲ್ಲಿ ಅಂತಹ ಹುಡುಕಾಟ ಛಾಯಾಚಿತ್ರಗ್ರಹಣದಲ್ಲೂ ಮುಖ್ಯವಾಯಿತು. ಆ ಹಂತದಲ್ಲೇ ನಾನು ಅನುಭವಿಸಿದ್ದು 'ಸೌಂದರ್ಯ' ಪ್ರಜ್ಞೆಯ (Aesthetic beauty) ಪರಿಯನ್ನು. ಅಂದರೆ, ಕ್ಯಾಮರದಿಂದ ಮೂಡುವುದು ಕೇವಲ ದೃಶ್ಯದ ದಾಖಲೆಗಷ್ಟೇ ಸೀಮಿತವಾದ 'ಫೋಟೋ' ಮಾತ್ರ ಆಗದೇ ಅದೊಂದು, ಮನಸ್ಸಿಗೂ ಹೃದಯಕ್ಕೂ ಸ್ಪಂದನೆ ನೀಡಬಲ್ಲ 'ಚಿತ್ರಣ'ವಾಗಬೇಕೆಂಬ ದೃಷ್ಟಿಕೋನವನ್ನು. ಇದು ನನ್ನ ಛಾಯಾಚಿತ್ರ ಪಯಣದ ಎರಡನೆಯ ಹಂತ.

ನನ್ನ ಕಾಲೇಜಿನ ದಿನಗಳಲ್ಲಿ (೧೯೬೩-೬೮) ನನಗೆ ಸಿಕ್ಕಿದ್ದು, ಅದಾಗಲೇ ಕಲಾತ್ಮಕ ಛಾಯಾಚಿತ್ರಗ್ರಹಣದಲ್ಲಿ ಖ್ಯಾತರಾಗಿದ್ದ ಡಾ. ಡಿ ವಿ ರಾಯರ ಅಪೂರ್ವವಾದ ಕಪ್ಪು-ಬಿಳುಪಿನ ಕಲಾತ್ಮಕ ಚಿತ್ರಗಳು. ಆಗಿನ ಕನ್ನಡ



Aesthetic Beauty

ಸೌಂದರ್ಯಪ್ರಜ್ಞೆಯನ್ನು ಸೂಸುವ ಒಂದು ಚಿತ್ರ

ಮತ್ತು ಆಂಗ್ಲ ದಿನಪತ್ರಿಕೆಗಳಲ್ಲಿ ಹಾಗೂ ವಾರಪತ್ರಿಕೆ ಮತ್ತು ಮಾಸಪತ್ರಿಕೆಗಳಲ್ಲಿ ದೊಡ್ಡದಾಗಿ ಪ್ರಕಟವಾಗುತ್ತಿದ್ದ ಅವರ ಛಾಯಾಚಿತ್ರ ಕೃತಿಗಳು ನನ್ನ ಹವ್ಯಾಸದ ಹುಡುಕಾಟಕ್ಕೆ ದಿಕ್ಕೂಚಿಯಾದವು. ಸೌಂದರ್ಯ ಪ್ರಜ್ಞೆಯನ್ನೂ ಮೀರಿದ ಅವರ 'picture'ಗಳು ಮತ್ತೇನನ್ನೋ ಅರಸುವ ಹಂತದೊಡನೆ ನನ್ನನ್ನು ಸೆಳೆದವು. ಅದನ್ನೇ ನಾನು 'ಭವ್ಯತೆ' (Grandeur) ಅನ್ನುವುದು. ಅಂದರೆ, ಅತ್ಯುತ್ಕೃಷ್ಟವೆನ್ನಿಸಬಲ್ಲ ಅನುಭವ ಕೊಡುವ ಚಿತ್ರಣದೊಡನೆ ಸಾಗುವುದು. ತಾನು ಕಂಡು ಅನುಭವಿಸಿದ್ದನ್ನು ಭಾಷೆ, ದೇಶ, ಜನಾಂಗಗಳ ಎಲ್ಲ ಮೀರಿ ಮತ್ತೊಂದು ಹೃದಯಕ್ಕೂ ನಾಟಿಸುವಲ್ಲಿ ಸಫಲವಾಗುವುದೆಂಬ ಆಶಯವೇ ಆ ಪ್ರಯತ್ನ. ಇದು ನನ್ನ ಛಾಯಾಚಿತ್ರ ಪಯಣದ ಮೂರನೆಯ ಹಂತ. ಅದನ್ನೂ ಮೀರುವ ಮತ್ತೊಂದು ಗುರಿಯವರೆಗೆ ನನ್ನ ಹುಡುಕಾಟ ಸಾಗುತ್ತಿರಲಿ ಎಂಬ ಆಶಾಭಾವ ನನ್ನದು.

ನಿಯಮ, ಕಟ್ಟಳೆ, ವ್ಯಾಕರಣ, ಇತರ ಬಂಧನದ ಬೇಡಿಗಳಿಂದ ಮುಕ್ತವಾದ ಮನಸ್ಸು ಕಲಾತ್ಮಕ ಛಾಯಾಚಿತ್ರದ ನಿರ್ಮಿತಿಯಲ್ಲಿ ತೊಡಗಿಕೊಂಡಾಗ, ಇಂಥದ್ದೇ ಸರಿ, ಅದು ತಪ್ಪು ಎಂದು ವಿಂಗಡಿಸುವುದು ಹಲವೊಮ್ಮೆ ನಮ್ಮ ಬೆಳೆದವರಿಗೆ ಕಡಿವಾಣ ಹಾಕಬಹುದು ಎಂಬ ಅನುಮಾನ ನನ್ನದು. ಆದರೂ ಕೆಲವು ಮಾರ್ಗಸೂಚಿಗಳು ಮತ್ತು ಟಿಪ್ಪಣಿಗಳು ನನ್ನ ಪಯಣಕ್ಕೆ ದಾರಿದೀಪವಾಗಬಲ್ಲವು

ಎಂದೆಣಿಸಿ, ಇಲ್ಲಿ ಹಂಚಿಕೊಳ್ಳಬಯಸುತ್ತೇನೆ. ಇವೆಲ್ಲವೂ ನನ್ನ ಮಹಾನ್ ಗುರುಗಳಾಗಿದ್ದ ಕೀರ್ತಿಶೇಷ ಡಾ. ಡಿ ವಿ ರಾವ್ ಅವರ ಪ್ರಭಾವದಿಂದ ನಾನು ಪಡೆದ ಉಪಯುಕ್ತ ಜ್ಞಾನ. ಬಳಕೆಯಲ್ಲಿರುವ ಆಂಗ್ಲ ಭಾಷೆಯ ಪದಗಳನ್ನೂ ಉಲ್ಲೇಖಿಸಿ ವಿವರಿಸುತ್ತೇನೆ.

ಒಂದು ಕಲಾತ್ಮಕ ಚಿತ್ರದಲ್ಲಿರಬೇಕಾದ ಐದು 'I' ('ಐ')ಗಳು:

- Impact: ಗಾಢ ಪ್ರಭಾವ
- Informative: ಮಾಹಿತಿದಾಯಕ
- Integration: ಸಮಗ್ರತೆ, ಚಿತ್ರದಲ್ಲಿರುವ ಅಂಶಗಳ ಒಂದಕ್ಕೊಂದರ ಸಮ್ಮಿಳನ
- Interest: ಆಸಕ್ತಿದಾಯಕ
- Infinity: ಮನತಟ್ಟುವ ಚೋದಕತೆ

ಅಂತೆಯೇ, ಒಂದು ಚಿತ್ರದಲ್ಲಿರಬೇಕಾದ ಕಲಾತ್ಮಕ ಅಂಶಗಳು:

- Form: ಸ್ವರೂಪ
- Similitude: ಸಾದೃಶ್ಯ
- Unity: ರಸ, ಭಾವ, ಸೌಂದರ್ಯಗಳ ಸಹಯೋಗ
- Grace: ಲಾವಣ್ಯ
- Mood and Emotion: ಭಾವ ಮತ್ತು ಹೃದಯಸ್ಪರ್ಶಿತ್ವ
- Creative: ಸೃಜನಶೀಲತೆ

ಮೇಲೆ ಹೇಳಿದ ಎಲ್ಲಾ ಅಂಶಗಳೂ ನನ್ನ ಪ್ರತಿಯೊಂದು ಚಿತ್ರದಲ್ಲಿ ಇವೆಯೆಂದಾಗಲೀ, ಇರಲೇಬೇಕೆಂಬ ಒತ್ತಾಸೆಯನ್ನಾಗಲೀ



Grandeur

ಭವ್ಯತೆಯ ಭಾವದ ಒಂದು ಚಿತ್ರ

ನಾನು ಕೊಡಲಾರೆ. ಆದರೆ ಇವೆಲ್ಲವುಗಳ ಅರಿವು ನಮಗಿದ್ದರೆ ನಮ್ಮ ಹುಡುಕಾಟಕ್ಕೆ ಒಂದು ಅರ್ಥ ಬರಬಹುದು ಎಂದು ನನ್ನ ಅನಿಸಿಕೆ. ಹಂತ ಹಂತವಾಗಿ ಪ್ರಯತ್ನಿಸುವುದು ಕೆಲವರ ಮಾರ್ಗವಾಗಬಲ್ಲದು. ಮತ್ತೆ ಕೆಲವರಿಗೆ ಎಲ್ಲಾ ಹಂತಗಳ ಪ್ರಾವೀಣ್ಯವು ಪ್ರಾರಂಭದಲ್ಲೇ ಇರಬಹುದು. ಅಂತಹ ಪ್ರವೀಣರಿಗೆ ಪ್ರಥಮ ಪ್ರಯೋಗದಲ್ಲೇ ಭವ್ಯತೆಯ ದರ್ಶನವಾಗಿರಬಹುದು. ಆದುದರಿಂದ, ನಾನು ಮೇಲೆ ಹೇಳಿರುವ ಹಂತಗಳು ಕೇವಲ ಅರ್ಥೈಸಿಕೊಳ್ಳಲು

ಸಹಕಾರಿಯಷ್ಟೇ. ಸಾಧನೆಗಳು ವೈಯಕ್ತಿಕ ಪ್ರತಿಭೆಗೆ ಬಿಟ್ಟದ್ದು. ಕಲಾತ್ಮಕ ಭವ್ಯತೆಯೆಡೆಗಿನ ಮತ್ತು ಅದನ್ನೂ ಮೀರುವ ಹುಡುಕಾಟ ನನ್ನ ಆತ್ಮಸ್ಥೈರ್ಯವನ್ನೇನೋ ಬೆಳೆಸಿದೆ. ನಿಮಗೂ ಆ ಸ್ಪೂರ್ತಿ ಸಿಗಲಿ ಎಂದು ಕನ್ನಡ ತಾಯಿ ಶ್ರೀ ಭುವನೇಶ್ವರಿಯಲ್ಲಿ ನನ್ನ ಬಿನ್ನಹ.



ಕೆ ಎಸ್ ರಾಜಾರಾಮ್ AFIAP, Hon YPS
ನಿರ್ದೇಶಕರು,
ಯೂಥ್ ಫೊಟೊಗ್ರಫಿಕ್ ಸೊಸೈಟಿ



Rock And A Hard Place © Srinath Narayan AFIAP | ಶ್ರೀನಾಥ್ ನಾರಾಯಣ್ AFIAP

ಸೂರ್ಯಾಸ್ತ

ಗೋಕರ್ಣ ಕಡಲ ತಡಿಯೊಳು ಸೂರ್ಯಾಸ್ತದ ಸೊಬಗು
ಬಂಡೆ ಬಂಡೆಗೂ ಬಂಗಾರದ ಮೆರಗು
ಸ್ವರ್ಣ ನಗರಿಯೊಳು ರವಿಯ ಪಯಣ
ನೋಡುಗನ ಕಣ್ಣಿಗೆ ಪ್ರತಿಕ್ಷಣವೂ ರಸದೌತಣ

ಶಾಂತ ಸಾಗರದಿ ನಿಶ್ಯಬ್ದ ಮೌನ
ತಿಳಿ ತಂಗಾಳಿಯ ಮೆಲ್ಲುಸಿರಿನ ಗಾನ
ಕಡಲಂಚಿಗೆ ಇಬ್ಬನಿಯ ಸಿಂಚನ
ದಿಗಂತದ ನಡುವೆ ಅವರ್ಣನೀಯ ದೃಶ್ಯ ದರ್ಶನ

ನೀರ ಮೇಲೆ ಸುವರ್ಣ ರತ್ನಗಂಬಳಿ
ಆಗಸದಿ ಮೋಡ ಮೋಡಗಳಿಗೂ ಕೆಂಪನೆಯ ಬಣ್ಣದೊಳುಕುಳಿ
ಪ್ರಕೃತಿ-ಮನುಷ್ಯನ ನಡುವೆ ಅವಿನಾಭಾವ ಸಂಬಂಧದ ಸರಪಳಿ
ಸೃಷ್ಟಿ ನಮಗಿತ್ತ ಅತ್ಯಮೂಲ್ಯ ಬಳುವಳಿ

ನಿತ್ಯವೂ ನೂತನ
ಸೂರ್ಯಾಸ್ತಮಾನ ಪ್ರತಿ ದಿನ
ನಯನ ಮನೋಹರ ದೃಶ್ಯ ಕಾವ್ಯಗಳ ಸಮ್ಮಿಲನ
ಎಂದೆಂದಿಗೂ ಮರೆಯಲಾಗದ ಸಂಭ್ರಮದ ಭಾವ ಯಾನ.

-ಮಂಜುಳಾ ಸತೀಶ್

YPS Wildlife Week 2020

With the aim of preserving the fauna of India, particularly to take urgent steps to prevent extinction of any species, the Government of India established the Indian Board of Wildlife (IBWL) in the year 1952. The Board has since been doing pioneering work to arouse public consciousness in favour of wildlife preservation and since 1957 promoting wildlife week each year from 2nd to 8th October.

Bengaluru has a very large community of wildlife photographers and YPS is known for its many and very good wildlife photographers. YPS has been celebrating the wildlife week every year. This year, despite the challenges of a pandemic and travel restrictions, YPS celebrated Wildlife Week with a set of renowned wildlife photographers contributing their time and photographs to educate us on this wonderful topic.

Wildlife Moods and Moments



YPS Wildlife Week 2020 began on 2nd Oct 2020 with a webinar by one of India's foremost women wildlife photographers, Ms Rathika Ramasamy.

Ms Rathika, who is currently based out of Chennai, is passionate about birds and specializes in bird photography. In her own words, she eats, drinks, sleeps, in short, "lives" birds. Her slideshow was mesmerizing, holding viewers spellbound for the entire duration of the webinar.



Cormorant © Rathika Ramasamy



Comfortable in his seat © Mohan Thomas

The programme began with YPS President Mr H Satish dedicating the day's proceedings to one of India's foremost wildlife photographers, late Mr E Hanumantha Rao, who was one of the pillars of YPS.

Ms Rathika's presentation was all about wildlife moods and moments. The presentation was divided into three main sections. The first focused on the use of natural lighting to create moods of wildlife. With her brilliantly captured images, she illustrated the importance of the golden hour, even when shooting common species of wildlife. Her photographs of elephants' silhouette in golden light were indeed special. The second section was dedicated to creating moods using colours. She illustrated this with photographs

that included colours of nature – light, flowers, berries, leaves and the like. The last section was about wildlife moments. She urged photographers to understand the behaviour of wildlife by just watching and then shooting. This section showcased wonderful interaction amongst wildlife.

Ms Rathika has created Wildlife Conservation of India, a forum on Facebook, to give back to nature and to create awareness. Her advice to upcoming photo enthusiasts: "Give your 100% to any genre of photography you follow, enjoy the process of photography and do not do it just for the sake of impressing others, it is not a 9 to 5 job, finally be passionate about your work".

A Peek Through My Lens



On the second day, Mr Mohan Thomas let us 'peek through his lens'. An ardent wildlife enthusiast, he has frequented many jungles over the course of the last 20 years.

This day was dedicated to late Mr T N A Perumal, with Mr H Satish doing the honours.

The presentation was more than a stunning, breath-taking experience and shivers ran down the spine for most to view and enjoy the amazing images from his stable. He is not just into wildlife, but has gone beyond into landscapes, astro, macro,

traditional, folk dance, and architecture. His wildlife images spoke about his deep sense of passion. His visualization of the landscapes through the images he captured were phenomenal. The celestial dramas in the sky could not escape his attention and his images showed the same in all their grandeur. He has a keen sense of perception and goes by it to do full justice to the image he clicks. He made a deeper penetration into nature wherever it is pristine and multiplied the volumes in terms of his photographs.

In his view, the road to success is rough with unforeseen challenges, uncertainties, time constraints and yet he had the unflinching patience and perseverance to tread it successfully all along. He believes that proper learning will be followed by success.

Dawn to Dusk in African Savannah



Day 3 of the YPS Wildlife Week celebrations was also celebrated as World Animal Day. So, it was an apt occasion to talk about animals, by one of India's

finest wildlife photographers, Mr Yashpal Rathore.

This talk was dedicated to late Mr B N S Deo, by Mr H Satish.

Mr Yashpal started his photographic journey with what he calls "Journey of Joy" in 2008. Since then, he has created a huge collection of outstanding images. Over the years he has won many prestigious awards such as Sanctuary Asia, DJ Memorial,



Femme Fatale © Yashpal Rathore



Wind beneath my wings © Avinash Khemka

Nature In Focus, Siena International, and Terre Sauvage. He is currently working on camera trapping and creating interesting and exclusive stories of lesser known and elusive species.

Mr Yashpal started the talk with a Gecko image, explaining the importance and difference of taking a regular image and a creative image by just changing the angle of light.

He explained how various interesting images can be made from dawn to dusk in Africa and stressed the importance of lighting at various stages of the day.

He ended the talk with a quote *"Taking sharp and well exposed images are just the beginning. Photographers need to keep visualising constantly. It's the photographers' mind, which creates new images, not the camera."*

Magic of Mangalajodi

The fourth day was a feast of 'Magic of Mangalajodi' served by the eminent wildlife photographer Mr Avinash Khemka, an industrialist from Cuttack.



The programme started with Mr Srinath Narayan announcing the delightful news of YPS winning its 150th Best Club Award in photography salons. Mr H Satish followed with an introduction of a giant in the field of ornithology, Late Dr Salim Ali, who was referred to as Birdman of India and to whom the day was dedicated.

A seeker of solitude and an admirer of beauty by passion is how Mr Avinash introduced himself. He shared that he has visited Mangalajodi more than a hundred times. Starting his presentation with a short overview of Mangalajodi, he followed it with aerial view images. These breathtaking images showcased the beauty of the place in a way that is rarely seen.

Images that followed covered the way of life of the local fishermen, winged denizens both resident and migratory, buffaloes of Chilika lake, sylvan charm of the paddy fields, a peek into the village life, importance of water and its role in the villagers' livelihood, and tranquil charm of a full moon night capturing the magical beauty in the dark. 'Paradise regained' section talked about the extraordinary efforts that turned bird poachers into bird protectors. The following section,

harmonious coexistence, was about humans, birds and buffaloes living together.

Mr Avinash Khemka concluded the presentation by talking about his relationship with Mangaljodi and his desire to give back to this beautiful place along with fellow photographers through an NGO, 'Song of The Wild'. Viewers were mesmerized by his photographs, as evident from the comments flown in.

Macro World of Agumbe



Day 5 witnessed one of our very own members Mr Girish Gowda, a multi-talented wildlife and macro photographer, with his intense and detailed

presentation 'Macro World of Agumbe'

The day's proceedings were dedicated to Mr S G Neginhal, one of the pioneers of Indian Forest Service and an accomplished photographer.

Having worked relentlessly for a few years in the corporate world, Mr Girish thought of relaxing a bit on weekends and started exploring different places. He appreciates the existence of even the smallest of the creatures in the wild and tries to bring the relevance of its existence in the ecosystem. He is working closely with some of the key contributors in recording all the findings from Western Ghats. He has extensively studied (and is still studying) the wildlife behaviour in Western Ghats. His aim is to photograph and videograph the rare



Freshwater Jellyfish © Girish Gowda

moments of wildlife and educate the public regarding the little wonders of nature that one often misses to notice.

His images in the macro area were immaculate and the narrative he gave made a deep sense of love and interest for anyone in the macro world that included spiders, frogs, earthworms, snakes, caterpillars, assassin bugs, bag worms, cicadas, wasps, cockroaches, grasshoppers, moths, lantern flies, Jewel beetles, Kalidasa bugs, leaf insects, mantises, potter wasps, fungi, zombie fungi, freshwater jellyfish and such. All the participants were traversed into a different world.

Understanding Composition

On day 6, we had with us, Mr Sachin Rai, who can be attributed to being one of the astute wildlife photographers of this generation. Mr Sachin's mantra for

wildlife photography is "Definition of Wildlife v/s Portrait of Wildlife", therein lies the difference in his images. Not just a snapshot of a species, an environment, or a situation, but more of a study of all the factors contributing to the subject he is trying to photograph. His presentation on composition was a veritable encyclopaedia for wildlife photographers to watch, read and follow.



Mr H Satish dedicated the programme to late Mr O C Edwards, the doyen of bird photography in India.

Mr Sachin showcased his

photographs, which have been featured in national and international media, and provided a detailed insight into the composition of images, which have received several photography awards from Sanctuary Asia, DJMPC, and Better Photography amongst others.

Apart from birds and mammals, his love for frogs has helped discover a new species of frog in India called 'Ramanella anamalaensis'. Being a Canon Maestro, he is now experimenting with letting go of his big lenses for wide angle and environmental portraits.

Finally, Mr Sachin touched upon his passion for teaching and imparting knowledge to the younger generation of naturalists and photographers, growing up on social media and instant gratification.



Hang Loose © Sachin Rai

The 4 'P's of Photography



The last day of YPS Wildlife Week 2020, was anchored by Mr Praveen Purohit from Uttarakhand, one of the most passionate wildlife photographers. Mr Praveen's focus for

the day was on the 4 'P's of Photography, namely, Patience, Perseverance, Persistence and Planning.

Mr H Satish dedicated the programme to late Mr M Y Ghorpade, an eminent wildlife photographer from Karnataka.

Mr Praveen's photographs were a sight to behold. His explanation of the 4 'P's for his carefully crafted images of the Himalayan Monal, Yellow-throated Marten, Cheer Pheasant and the Himalayan Thar in their natural environment showcased his attention to detail.

The images and his insight into the less popular areas of the Himalayas, and his love for photography have netted him awards, accolades, and publications by the bushel, notable among them are from Nature's Best Photography, Nature



Himalayan Monal © Praveen Purohit

In Focus and Better Photography. He is a proud awardee of the State of Uttarakhand and is published in various media by its department of tourism.

Mr Praveen talked about experimenting with images of common species in their natural environment, trading the tele and long lenses for a wide-angle lens. He is also planning to document Tigers of the Himalayas, Black and brown bears, and

the elusive Snow leopard of Uttarakhand. He has been mastering the nuances of vlogging and we saw that his mastery of moving images are as good as his still ones.



Srinath Narayan AFIP
Member, Workshop subcommittee



Lacewing Larvae © Amith Kiran Menezes (IM-0430), 3rd Award: Macro Section, YPS Wildlife Week 2020 Photography Contest for Members

YPS Meet Webinars

Visual Stories



The weekly webinar on Sunday, the 11th October 2020 was an enthralling presentation by Mr Ashok Mansur, a dedicated photographer from Dharwad in Karnataka.

An agriculturist by occupation, he began photography in 1995, which later became his deep passion. He has travelled widely and trekked in the Himalayas to capture outstanding images.

Thanking YPS, Mr Ashok began the session in a unique way of interaction with viewers simultaneously as the images were displayed. Showing the first image, landscape from Munnar, he said, he always uses a tripod to enable slow shutter speeds with ISO value at the minimum. A pan head and a levelling base are very useful to ensure the horizon is parallel to the ground. Arca swiss plate is a must, Mr Ashok said, as the parallax error creating double images of foreground objects can be avoided by nodal corrections. Also, shooting in raw is best for getting the details. Creating panoramas by stitching a series of images is his forte, as they have better resolution, proper perspective, and can be blown up to 10 ft. With 'Capture One' and 'Adobe photoshop CC' softwares, even raw files could be stitched and details recovered from shadows and highlights.

The images of Chaukhamba peak, Tiger Nest monastery in Bhutan, scary trail to Tilicho lake in Nepal with trekkers looking like specks were stupendous with



The Ferrari ride © Anitha Mysore EFIAP, EPSA, EFIP, EFIP/g, EIUP, c**MoL, GPU-CR3, EFIP, GPA, PESGSPC

expansive vistas. Using a light meter like Sekonic 858 that he uses, is imperative for proper settings before shooting. Another tip he shared was to carry sufficient batteries while on Himalayan treks for the longer periods in the wilderness and extremely cold weather. Circular polarisers are not suitable for panoramas because of the uneven blue of the sky in different images. Panoramas can be made with images in landscape or portrait orientation depending on the details to be covered. Mr Ashok shared a rather little-known concept of 'vertorama', which is in essence, a vertical panorama created from a series of vertical images in landscape orientation. The best example of vertorama was an amazingly beautiful strip of colourful landscape stitched with 14 images taken with a 600 mm lens.

Another wonderful concept for the viewers was 'moonbow', a rainbow in moonlight as depicted on the image of Unchalli falls. Other images that followed were of portraits with expressive eyes, Kambala with a motion blur, milky way in Ladakh and a vertorama of Ramateertha near Dharwad, all of which were mesmerizing indeed.

With a suggestion to photographers to develop their own signature style, Mr Ashok concluded the excellent and informative presentation.

Bonsoir - A Day in Paris



On Sunday, the 18th October 2020, Ms Anitha Mysore EFIAP, EPSA, EFIP, EFIP/g, EIUP, c**MoL, GPU-CR3, EFIP, GPA, PESGSPC made a colourful presentation on the tourist attractions

of Paris. A software engineer by profession, Ms Anitha has travelled to many countries on her work and has utilized those opportunities meaningfully to capture glimpses of the places visited. Having visited Paris, her favourite city, as many as 8 times, she has an impressive collection of photographs depicting the architecture, monuments, and other interesting spots. She joined YPS in 2016. A regular participant in national and international salons, she has bagged 250 awards and 4000 acceptances across 35 countries.

Thanking YPS, she began the presentation with a map of Paris detailing the tourist spots. The talk became more exciting as she introduced viewers to a few French words



© Ashok



Fish Frozen © Dr Barun Kumar Sinha MFIAP, ESFIAP, EFIAP/b, ARPS, Hon FIP, Hon MFIP(Nature)

such as 'Bonjour' for 'Good morning' and 'Bonsoir' for 'Good evening'. Before going on to the sights Ms Anitha highlighted the modes of transport for going around. There is the metro, the RER train, boats, tour buses, and even bicycles (or mobikes as they are called) for hire that one can choose. But she confessed that walking around was the best way and that is what she did.

The virtual tour began with lovely images of 'Notre Dame', a Gothic cathedral, captured in different compositions and lighting. Louvre Museum, famous for the painting 'Mona Lisa', is another spot frequented by wedding couples and photographers. Moving on to 'Sacre Coeur', the images depicted the attractive Romano-Byzantine architecture and the artists' corner nearby with many cafes and colourful artwork displayed by artists.

The photographs that followed took the viewers across to 'Les Invalides', the monument with Napoleon's tomb, 'Arc de Triomphe', the arch of victory and, 'Place de la Concorde', the place where Louis XVI was guillotined. The fall colours of the Luxembourg gardens were pleasing too.

The next set of photographs portrayed some beautiful bridges such as the 'Viaduc de Passy' with art nouveau lamps, street life with relaxing people and playful children, cafes and brightly coloured houses. The Metro stations of Paris are also very artistic with paintings as depicted by the images. The Eiffel tower, the symbol of Paris, was well represented by numerous images from

various angles and in romantic lighting. The view of the city from the top of the tower was truly breathtaking. With that, the deeply enthralling session on the sights of Paris culminated.

My Journey – From Prostate to Portrait



The last webinar of YPS for the month of October 2020 was held on Sunday, the 25th with a fine presentation by Dr Barun Kumar Sinha, MFIAP, ESFIAP, EFIAP/b, ARPS, Hon FIP, Hon MFIP(Nature) an eminent photographer from Patna. A urologist by profession, he is also the Hon Secretary General of Federation of Indian Photography (FIP). More than that, he is a passionate photographer too.

At the outset, Dr Sinha thanked YPS and began the session with a couple of his own meaningful quotes about photography. He also narrated his photographic journey, which began as far back as 1969 when he happened to capture the image of a watchtower in Hazaribagh National Park. Two years later, he could capture an elephant in Palamau tiger reserve, which was his first wildlife photograph. His narration not only explained the situations that prompted him to take the photograph but was also laced with gentle humour. The first portrait he made was that of his own patient who had undergone prostate surgery. Having photographed in various genres, he has an impressive collection

of images from portraits to models to landscapes to travel and wildlife.

The first set of photographs were portraits taken both in his studio and in open areas mostly with available light. The photographs of models from Goa, Thailand, and Cambodia depicted a finesse of their own. Moving on to landscapes, Dr Sinha showcased awesome images of golden sunlight on Machu Picchu, Torres del Paine in Chile, and Mt Fitzroy in Patagonia. Dwelling on travel photography, he showed photographs of Iguazu Falls in Brazil, Yellowstone National Park in the USA

and Colosseum in Rome taken at dusk. While the innumerable shrines around Angkor Wat in Cambodia engulfed by roots and branches of fig trees over the years made for creative aspects, the photograph of a fair in Sonapur where elephants are sold and the underwater photograph taken in Andamans showed variety.

It was followed by images of wildlife such as a lion with zebra kill, the chase of a cheetah, leopard on a rock, and polar bears in Svalbard, Norway. The icing on the cake was a captivating video of Wildebeest crossing the river in Northern Serengeti for which the ideal time, he said, was the first two weeks of August. The image of a Brown bear waiting in the river to catch a salmon in Alaska was taken on a monopod steadied with the support of a railing, at a shutter speed of 1/15. With that excellent photograph, Dr Sinha concluded his delightful presentation.



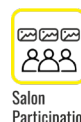
B V Prakash, is an avid mountaineer, photographer and travel writer. He is a life member of YPS and member of *Drṣṭi* editorial team.

You may view the recordings of these webinars on:

Facebook: facebook.com/ypsbengaluru

YouTube: youtube.com/ypsbengaluru

YPS in Salons



International Salons (October 2020)

Total Exhibits: 1484 Total Awards : 78		
Name	Country	Best Club
Autumn Photo Festival Circuit	India	Y
Banja Luka Salon	Bosnia and Herzegovina	N/A
Ferula Salon	Turkmenistan	N/A
Focus on Earth Salon	India	N/A
Fusion Circuit	India	N/A
Kazakhstan Diagma	Kazakhstan	N/A
Photo Contest Bulgaria	Bulgaria	N
Raffles Photo Awards	Singapore	N/A
Singapore Photography Awards	Singapore	N/A
Summer Sea Sun	Croatia	N/A
Zagreb Salon	Croatia	N/A
Digital India Circuit	India	Y

Top Ten Exhibitors - International Salons

Mr Gangadhar A G FRPS AFIAP EFIP Hon.MFIP (Nature)
 Mr Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon.FIP Hon.MFIP (Nature)
 Ms Anitha Mysore EFIAP EPSA EIUP c**MoL GPU-CR3 EFIP GPA.PESGSPC
 Ms Neelima Reddy AFIP
 Mr Jinesh Prasad AFIP
 Dr Pramod Govind Shanbhag EFIAP/s EPSA EFIP ARPS Hon.MFIP (Nature)
 Mr Krishna Bhat EFIAP/b EPSA EFIP cMoL
 Mr Surya Prakash K S ARPS EFIAP EFIP cMoL
 Mr Arjun Haarith AFIP
 Ms Darshan Ganapathy AFIP

Special Mentions:

Mr Gangadhar A G - Best Indian Author in all three judgments, Fusion Circuit

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

National Salons (October 2020)

Total Exhibits: 1193 Total Awards: 102		
Name	City/Town	Best Club
Blackhole Circuit	Kolkata	Y Y Y
Photoera Salon	Not Known	Y
Trinity Circuit	Jammu, Varanasi, Vadodara	Y Y Y
Uniq Image Salon	Kolkata	Y
WPS National Salon	Wanaparthi	Y

Top Ten Exhibitors - National Salons

Mr Sathyanarayana C R EFIAP/b ARPS FICS cMoL Hon FIP Hon.MFIP (Nature)
 Mr Arjun Haarith AFIP
 Mr Umashankar B N
 Mr Gangadhar A G FRPS AFIAP EFIP Hon.MFIP (Nature)
 Mr Shreenivas Yenni EFIP EFIAP PPSA cMoL HIUP
 Ms Neelima Reddy AFIP
 Mr K S Manju Mohan AFIP GPU-CR2 cMoL
 Ms Anagha Mohan
 Mr Sandeep Kamath AFIP
 Mr Krishna Bhat EFIAP/b EPSA EFIP cMoL

Special Mention:

Mr Sathyanarayana C R - Best Entrant in Uniq Image Salon
 Mr Jinesh Prasad - 3rd Best Indian Entrant in one Judging, Trinity Circuit
 Mr Arjun Haarith - 3rd Best Indian Entrant in one Judging, Trinity Circuit

Total Best Club Awards Since 2017: 161



Data mining by

Krishna Bhat

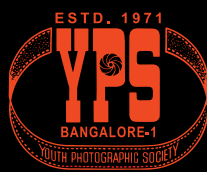
EFIAP/b, EFIP, EPSA, cMoL
 Lead, Salon Participation Subcommittee



Signature Water Polo! © Sanjay Danait



Waterbucks © B N S Deo FRPS, AFIAP



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