



Drashti



Volume 50 • Issue 1 • January 2021



Photography Legends of
Karnataka: E Hanumantha Rao

Iceland: Paradise and Beyond



Chital Stag © E Hanumantha Rao AFIAP, Hon YPS



Black-Naped Hare © E Hanumantha Rao AFIAP, Hon YPS

Youth Photographic Society®

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H Satish MFIAP, MICS, ARPS, cMoL, Hon MFIP (Nature), Hon YPS

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B V Prakash

Digwas Bellemane EFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE

M S Kakade

Prema Kakade EFIAP, EFIP, GPA.PESGSPC, cMoL, A.CPE

V Madhusudana D Rao AFIAP, cMoL

Design

Graphics: Arun Poovaiah

Layout: Rajasimha Sathyanarayana AFIAP, AFIP, cMoL

Page Design:

Digwas Bellemane EFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE

Feedback and contributions

drsti@ypsbengaluru.com

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

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Front cover: Bull Festival © Digwas Bellemane EFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE

Rear cover: Cattle Egret © E Hanumantha Rao AFIAP, Hon YPS

Celebrating Golden Light

Wish you all a happy new year full of joy, and prosperity. Let us all forget the things that happened in 2020 owing to the pandemic, which were not in our control, and look forward to a fruitful year ahead.

Friends and my fellow photographers, it's Golden time in YPS now, for, Youth Photographic Society is going to be 50 years young and it is time for celebration of Golden Jubilee Year in 2021. It will be a festival all through the year. It is not an easy task for any photography club to complete 50 long years, serving the enthusiasts in the field of art of photography. There are a handful of clubs, who join the 'Golden jubilee list' and we should feel proud that we are one among them. We must, at this time when YPS is at the pinnacle of success and forever, be grateful to our founders and seniors who have toiled and laid a strong foundation for the club. But for them, we would not have reached this far. Let us celebrate this like no less than a festival. Let us all join for the mega event and make it historical.

The year 2020 has taught us many things in life, has given more new opportunities and shown us more ways for success. In fact, we at YPS have created history in many ways, and we did not keep quiet because of the pandemic. Our dedicated executive and salon committee members worked with a lot of zeal and were successful in organizing the All India salon with great success and are working towards a grand international salon.

The world of photography found a new way of being in contact, through webinars and YPS never lagged behind. We used this appropriately to the utmost advantage and organised programmes on both Saturdays and Sundays for our members. Through these webinars, we met so many stalwarts of photography, both from

India and abroad. This is a milestone for YPS. Even our salon judging sessions of all India and international salons were online and broadcast worldwide. These were historic and a big feather in the already colourful cap of YPS!

Friends, you already know and cherished the joy of YPS being the best club in India, by winning a record number of awards. A new record is made by your club by winning 112 Best Club awards in a single year 2020, in the photography salons held in India and in foreign countries. Probably, only YPS can better this record!



We have proved to the world that YPS is the No. 1 photography club in India, not only in salons, but also in many fields. You must feel proud to be a member of this prestigious club of our country.

Many of our members have got distinctions from FIAP in different grades, EFIAP/g, EFIAP/s, EFIAP/b apart from AFIAP and EFIAP. YPS is proud to boast of these talented members and we appreciate their achievements, for they do not bring laurels for their own, but also for the Society. Hats off to all these achievers!

One of our very senior members Late Mr E Hanumantha Rao, was a world-renowned wildlife photographer. He had accompanied our members in many outings to Bandipur and Nagarhole forests and taught us the nuances of wildlife photography. He was the real back

bone of YPS and had helped our Society in many ways. We are happy to cover this unforgettable personality under the 'Photography Legends of Karnataka' series in this issue.

Friends, like every year, we have successfully completed the judging of YPS International Salon 2020, during the last weekend of November-2020. And as all of you know, for the first time in YPS history, we had 12 jury members to judge 4 sections; we had invited talented and incredibly famous photo artists of the world, 8 from abroad and 4 from India. We had a record number of entries and participation from across the globe. Because YPS is so famous worldwide, people wait to participate in this prestigious salon and the record shows it all. The inauguration of the salon to be held on the 16th evening will be a grand event, and I hope all our members will be there, watching the programme live. For the first time, the President of FIAP, Mr Riccardo Busi and the President of PSA, Ms Elena McTighe will be the guests for the inauguration. This historical event will also have a virtual exhibition of award-winning images and a slide show of accepted images. By the time this journal reaches your hands, you would have witnessed the event and watched the exhibition. If not, visit the virtual exhibition of awarded and accepted images; do not miss the extravaganza!

Wish you all the best. Stay safe and stay healthy. Do not forget to pursue your most favourite hobby, Photography!



H Satish

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

Message from the Secretary

Hope all of you and your family members are keeping good health amidst the pandemic situation.

The audited financial report for the year ending 31-March-2020 has already been sent by email to all the members of YPS. It can be viewed on the YPS website after logging in. Go to 'YPS MEMBERSHIP' → 'CONTENT FOR MEMBERS'.

You may also directly go to the following URL after logging in: <http://www.ypsbengaluru.com/category/content-for-members>

We are working to get the required clarifications and permissions to hold the Annual General Meeting in an appropriate way within the constraints posed by the pandemic. We will update you soon.

As YPS has just entered the **Golden Jubilee Year**, we would like to hear from you, ideas on the celebrations. Please send your thoughts and suggestions to ypsbengaluru+GJ2021@gmail.com. Let us Celebrate BIG!



Manju Vikas Sastry V AFIP

Secretary, Youth Photographic Society

Udaya Thejaswi Urs



Mr Udaya Thejaswi Urs EFIP/g (Nature), EFIP, AFIAP, studied fine arts and is an alumnus of the famous arts college, Karnataka Chitrakala Parishat, where he did his Bachelor of Fine Arts (BFA) and Master of Visual Arts (MVA). He works in a multinational software company as a senior graphic designer.

During his MVA course, Udaya had photography as an optional subject. He developed interest in photography as a hobby only two years after his college. One of his classmates in college was a good photographer and Udaya asked him for suggestions to buy a good camera to pursue his new-born interest. His friend referred Udaya to his colleague, a nature photographer and YPS member, Mr Ramu M, who offered to sell his used Canon camera. Udaya started going out with his new friend and got seriously interested in photography, especially of Nature. Initially he had no idea of what to shoot and soon developed interest in wildlife, particularly mammals.

After about 8-10 photography outings, Udaya got introduced to eminent photographer and a nature photography



Angry Egrets © Udaya Thejaswi Urs EFIP/g (Nature), EFIP, AFIAP

stalwart, Mr B Srinivasa FRPS, MFIAP, FAPA, Hon FIP, Hon MFIP (Nature), Hon YPS, Hon FICS. This helped Udaya to further improve his photographic skills. He acknowledges the support given by Srinivasa in processing the pictures.

Slowly Udaya's interest shifted to photographing birds. Thus, what started as a curious interest has now grown into a serious passion. He says, he got inspired by pictorial photography, looking at the works of B Srinivasa and feels that unlike nature, where one could get mammals or birds even accidentally, pictorial photography is very tough. He aspires to improve his skills in this genre and make a mark, in future.

Udaya has been participating in photography salons regularly. One of his friends suggested joining YPS for getting benefits of salon participation as a club and to improve photography skills. Udaya soon became a member of

"On many occasions while photographing in crowded events, I have asked myself 'is all this trouble needed?' However, the urge to create better and newer pictures makes me push myself and go on, including taking some risks."

- Udaya Thejaswi Urs EFIP/g (Nature), EFIP, AFIAP

YPS and thereafter its salon participation group. He thanks the seniors in YPS for the immense support he has been getting, that has helped him go a long way in salons. He has more than 1000 acceptances including over 200 awards to his credit, from photography salons held in more than 10 countries.

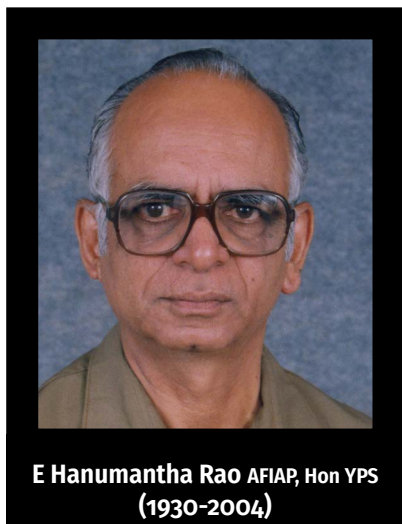
In the year 2015, he won the 'Askary Award', a photography contest for youth below the age of 35. In the year 2019, he was conferred with the distinction AFIP, Artist of the Federation of Indian Photography (FIP). In the year 2020, he was conferred with the next level of distinction, 'Excellence FIP' (EFIP), followed by 'Gold level Excellence' by FIP in Nature division, 'EFIP/g (Nature)' (see page 15). He thus became one of the first few recipients of this newly created distinction by FIP. He was also conferred with the 'Artist' (AFIAP) distinction by the International Federation of Photographic Art (FIAP).

- V Madhusudana D Rao AFIAP, cMoL



Leave Me Alone © Udaya Thejaswi Urs EFIPg (Nature), EFIP, AFIAP

E Hanumantha Rao



**E Hanumantha Rao AFIAP, Hon YPS
(1930-2004)**

Born in a business family of garment exporters on the 13th of March 1930, Late Eshwar Hanumantha Rao, AFIAP, Hon YPS, was interested in outdoor activities ever since he was a young boy. He was an outstanding Scout during his school days. From his school Acharya Patha Shala, he was, along with two of his cousins, selected to represent India in a World Scout Jamboree in Switzerland. They had to sail by ship and travel for a month to reach London and from there had to take a two-day train journey to reach Switzerland. During this visit, he bought his first camera, a twin lens reflex *Voigtlander*, thus unknowingly starting his long journey of photography.

Soon family business engulfed him. Expansion and growth of their garment manufacturing and export business made it one of the largest in Asia. This encouraged the family to send the young Hanumantha Rao to London to study garment designing. After his studies in London, he went to Switzerland to meet his scouting friends he had made during the Jamboree. By now technology had progressed and he bought his first 35 mm Single Lens Reflex, a *Pentax Takumar* with a 50 mm, a 135 mm and a 200 mm lens. More than a decade later, in the early seventies, he changed over to Nikon and in the late eighties, he acquired his *Hasselblad* camera.

Like every new photographer, he too started photographing his family members, landscapes, flowers, and butterflies in Lalbagh. This earned him plenty of appreciation and accolades from family and friends, which made him

believe that he was a good photographer until he visited a photographic exhibition of Mysore Photographic Society (MPS; Karnataka was known as Mysore State then) in Bengaluru. This was an eye-opener for him, and he realized that art of photography was more than taking pictures of family and gaining their appreciation. He soon joined MPS and tried his hands at pictorial photography. To put it in his own words, "The more I tried pictorial, the more I failed".

There were well-known photographers such as Dr G Thomas (refer *Drṣṭi* Vol 49, Issue 1, Jun 2020), Dr D V Rao (refer *Drṣṭi* Vol 49, Issue 2, Jul 2020), Mr C Rajgopal (refer *Drṣṭi* Vol 49, Issue 3, Aug 2020) and Mr T R Babu, all of whom were pictorial photo artists. As such, there was a strong influence of pictorial photography. Nature photography was little known during those times. There was only one Wildlife/Nature photographer in Bengaluru, Mr O C Edwards, an Englishman teaching in Bishop Cottons High School (refer *Drṣṭi* Vol 49, Issue 4, Sep 2020). Being an outdoor man, Mr Rao immediately got attracted to wildlife photography. He soon started taking pictures of insects, and simple wildlife like deer, sambars etc. to enter competitions. There was no such section in competitions as 'Nature'. Even nature pictures had to be a part of the pictorial section and such pictures never received any attention unless they had some striking compositional or lighting values.

The instinct of loving nature/animals had been triggered among a few photographers including Mr Rao. To name a few, were the maharaja of the erstwhile princely state of Korea Mr B N S Deo (refer *Drṣṭi* Vol 49, Issue 6, Nov 2020), another blue blood photographer, the prince of erstwhile Sandur province Mr M Y Ghorpade (refer *Drṣṭi* Vol 49, Issue 7, Dec 2020), and a young hunter turned photographer, Mr T N A Perumal.

Thus began the journey of wildlife photography of Mr Rao in 1957. In 1960 he got the 'Artiste' (AFIAP) distinction from the Fédération Internationale de l'Art Photographique (FIAP), in the nature category and was a regular award winner in salons. Many salons were forced to have a separate section for Nature photography due to the increased number of acceptances and award winners in nature prints, most of whom were from

Mysore Photographic Society, Bengaluru. This domination in nature photography that was started by Mr Rao and the initial group in the sixties, is being held to this day by Bengaluru photographers.

Soon he was saturated with awards and the obvious question that stood in front of him was "what next?". At this juncture, he got a request from London to publish one of his pictures of Lime butterfly, for a book. He was delighted and surprised to receive £10 as remuneration for its usage. Later, this picture agency approached Mr Rao to contribute more images under a contract. This opened a new avenue of commercial aspect of his pictures to the extent that he is termed as the first photographer to make significant money and be an income tax assessed for his income, largely from photography.

This commercialization of his pictures encouraged Mr Rao to concentrate less on salons and more on the sale of his pictures. This resulted in the change of his style of photography from salon perspective to commercial point of view. What was the difference? He would look more into the reproduction capability of the picture than the art in it. Backlighting, rim lighting, side lighting and inclusion of ambiance were the elements he would avoid. Such pictures posed problems in offset plate making or block printing with the publishers. Direct lighting, well lit, bold subjects, tack sharp, catch light, clean background, absence of dispersion and of color fringing due to use of superior lenses that he could afford, became ingredients of his pictures. This developed its own fan following, present to this day. Thus started a new school of picture making, which he mastered until the end.

He has contributed pictures to more than 1400 books and magazines, including the prestigious National Geographic, Encyclopedia Britannica and Life, just to name a few. In many such publications, he would be the highest contributor of pictures. Soon he was contributing to

"Sometimes a picture fetches a mere three hundred rupees, while some have fetched me close to a lakh. It is this trend of earning that reversed the common belief that photography is an expensive hobby."

E Hanumantha Rao AFIAP, Hon YPS

picture agencies all over the world; from the far west to the far east, much more than what he would contribute within the country. This made him a photographer better known abroad, than in his own country, something he was never proud of. It was because of this patriotism that he restricted his photography to Indian wildlife and never went to other countries to photograph wildlife. "With one lifetime, I could only cover one-third of India's wildlife, I would rather be born here thrice than go to another country for photography" he was often heard quoting in his talks.

Some of his life achievements include the Kodak Award of Excellence in 1987, and Lalit Kala Academy award in 1997. He is regarded as the first photographer who made the government realize that photography is a field by itself. This made the Government of Karnataka introduce the Rajyotsava Award for photography in 1986. He was also given the Environment award by the government in 1993. He was on the panel of the wildlife advisory board. He was the founder member of Lionism in South India and a Melvin Jones Fellow.

Anybody close to him could not escape his sense of humour, his patience and his high discipline, both in his life and photography. He was so sturdy with his hands that he could shoot at 1/30 of a second with a 400 mm lens; remember that there was no internal stabilizer in those days. All these traits were best noticed by those lucky who had a chance of sitting with him in his portable hide while waiting for the birds. His success in the commercial field of stock photography was no joke, as his competitors were photographers from all over the world. This made him an ardent traveller having travelled the country several times over.

His association with Youth Photographic Society (YPS) was like that of a Godfather. YPS started in 1971; Mr Rao had stood behind like a pillar from the year 1976 right up to his end. Initially, there was no premises for the Society to meet. He would offer his house for the meetings. At such times one can't help remembering his wife, Mrs Rathna Bai, who would piously make elaborate high tea arrangements and would force everyone for a second round. Mr Rao was also like an ATM to YPS. Any losses that would incur from the salons due to shortage of funds would be

made good by Mr Rao. It was appropriate that the Society conferred on him the 'Honorary YPS' in 1990. He would spend long hours with any member wanting to learn photography. One cannot forget the effort he would put in to show hundreds of transparencies and share his experience behind making the image.

At the beginning of 2004, as he spoke over the phone to his favorite cousin with whom, as a young man, he had traveled to Switzerland and later to London, he suddenly collapsed due to brain hemorrhage. Thus came an abrupt and unexpected end. After his demise, YPS honoured him with a salon dedicated in his memory. Death is inevitable to all humans but blessed are those who do not suffer from severe ailments and graced by the divine are those who depart while still active and doing what they love to do. These are great legends who go away leaving a vacuum in their field of expertise. A vacuum that never gets filled.

- Raju A K AFIAP

(with inputs from Mr M S Hebbar AFIAP, Hon YPS, and Mr K S Rajaram, AFIAP, Hon YPS)

Study of Select Pictures of E Hanumantha Rao

Coppersmith Barbet

Another art Mr Hanumantha Rao mastered was using the fill-in flash. He had a huge flash gun made by a company called Bunny, that would get connected to a charging unit with the 6V battery in it, that had to be hung like a schoolbag. All the flash would do was to trigger at half or full output. To increase or decrease further to this, the flash had to be taken towards or away from the subject. All adjustments had to be done manually. He had mastered the manual setting of this flash by varying the distance from the subject. Taking a picture with a flash is one thing, mixing it with the daylight as a fill-in flash is quite another. Do remember he was shooting on films; any mistake would be known after the film would make its way to Germany for processing and come back a good 15 days later. He would never get it wrong.

Many times, he was very keen to give a fill-in to beat the harsh mid-day shadow that would also double-up

with a catchlight. He was a great fan of catchlight and spoke about it in all his talks. "The glint in the eyes gives life to the subject", he would say. Probably it was this necessity of catchlight that had driven him to master the flash fill-in photography. Here in this picture one can see the top sunlight by way of a thin

catchlight in the Coppersmith barbet. The bigger main catchlight that is more prominent and adding life to the picture comes from his famous Bunny flash. This technique also helped to subdue and darken the background including the sky to his taste, making the subject stand out.



Coppersmith Barbet © E Hanumantha Rao AFIAP, Hon YPS

Green Bee-eater

Mr E Hanumantha Rao's name was synonymous with birds. There are times he would spend months on one specific bird.

The Bee-eater was photographed at its nest, from a hide. Angle of the sitting bird was carefully studied for some time before the hide was placed, to see that maximum distance was maintained between the bird and the background. An elevated perch was also a necessity to get the bird at eye level. This way, separation was created between the subject from the background to make the subject stand out. This way of photography became so popular that it is practiced to this day. Further care would be taken to see that a perfect profile was visible in the photos. This way the subject would be shown maximum in the picture. This was his regular style, that every bird photographer so passionately follows today.

Elephants at water hole

Another subject that was Mr Rao's favourite was, the elephant. Whenever he drove in the forest, at the slightest hint of their presence he would park his vehicle



Green Bee-eater © E Hanumantha Rao AFIAP, Hon YPS

and wait until he got good pictures. He never looked at his watch to show impatience or considered that it was a waste of time. He always focused on the subject on hand, rather than in the bush.

He was a man of long lenses. He would love working with his Nikkor 300s and 400s, but at the sight of elephants his long lenses would disappear into his bag and his 80-200 f/4 zoom lens would be seen on his camera. Another bold step was to photograph them on his

Hasselblad. Lenses such as 180 mm or 250 mm was his favourite on the medium format. The results were stunning. This was his ultimate happiness. He would proudly show the details of the subject under his 10X loupe to everyone who understood sharpness. However, the hidden secret was that the picture shot on medium format would be handheld. Something very few people could do.



Elephants at water hole © E Hanumantha Rao AFIAP, Hon YPS



Raju A K AFIAP

Mr Raju A K is an eminent commercial photographer and a renowned photo artist. He was drawn to photography at quite an early age, mentored by his father Mr K N Ashwath Rao and his uncle Late Mr E Hanumantha Rao AFIAP, Hon YPS. A life member of YPS, he joined the Society in 1982 and has served as Programme Director besides editing the YPS newsletter. He is passionate about photographing nature, wildlife, and portraits.



As YPS entered the Golden Jubilee Year, here is an event logo to mark this happy occasion. The event logo is visualised as an abstract art. Logo includes the eye of a photo artist. Youthfulness of the Society is symbolised by the vibrant colours, which also represent RGB combination with Golden Yellow to mark Golden Jubilee celebrations. Event logo is designed by YPS member Mr Rajasimha Sathyanarayana, AFIAP AFIP cMoL

Capturing the Curious Moment

"Where light and shadow fall on your subject, is the essence of 'Expression' and 'Art' through Photography", said Mr Scott Bourne, American wildlife (bird) photographer. This suggests that light and shadow play a major role in creating a 'picture' expressing feelings and making it a work of art. Light can be natural or artificial. In natural lighting, the source of light: Sun or Moon, cannot be changed. However, the time, direction, quality, intensity, and other parameters to suit the subject can be chosen to get the intended result; a piece of art filled with desired emotion. Instead of front lit subjects, back lighting with diffused lighting from front or sides to fill up shadows, makes the main difference of inducing another dimension of *life* into the frame and creating a 'picture' rather than a mere two dimensional 'photograph'.

Here is a picture titled 'Curious Moment' made by YPS Life Member Mr Nagendra Muthmurdu EFIAF, EFIP, an agriculturist from a village in Uttara Kannada district of Karnataka, with over 25 years of experience in pictorial, nature, and travel photography. Staying amidst the forests and streams of Western Ghats, he has been discovering, right from analogue era, various ways to use natural sunlight, specifically using opposite lighting techniques and making wonderful pictures in action using many rural folks, in natural environment. He has made several story-telling pictures with unique concepts.



Nagendra Muthmurdu

Nagendra took this picture handheld without flash, on Kodak ISO 200 film in an Olympus OM 2000 camera with a 300 mm zoom lens set to f/5.6 aperture and 1/250th of a second shutter speed. Here is the background of this picture, in his own words: "One late winter afternoon in January 2007, two siblings were engaged in 'reading play' in our backyard, enjoying the warmth of sunlight under a small tree. Encompassed by tree branches and leaves, stone pebbles in the foreground backlit by sun beams, and the kids lit by golden glow, the scene tempted me to rush inside my house and bring my



Curious Moment © Nagendra Muthmurdu EFIAF, EFIP

camera. I chose a long zoom lens to avoid any disturbance to their activity. People and kids in my surroundings do not bother about my presence with or without a camera, as I would always be active on my own. Kids were so engrossed in their reading play and did not notice me. In a moment, the charming girl peeped curiously into the other's book. That was the wonderful moment in the play of light I was waiting for and captured it!"

I take pleasure in analysing the technical and artistic aspects of this picture.

Technically, capturing such opposite light photographs avoiding glares from sunbeams is a tough task. To effectively get the beauty of backlit yellow and green leaves, colour pattern of stone pebbles in foreground, play of backlight and created shadows on subject (kids), needs good experience backed by study of light in photography. In today's sophisticated DSLR cameras and lenses, controls of light and shadow, avoidance of opposite lighting glares and achieving the correct exposure triangle are largely managed automatically, provided a proper camera angle is chosen. To achieve such a good result in the film era, as in this case, needed the author's command on technical parameters gained by experience.

Artistically, there are a few appreciable points:

Though the kids might have been aware of the presence of the photographer, the action scene capturing that moment

makes it feel like a candid shot, which enhances artistic value of the picture. Expressions on faces of both the kids are not posed, but natural, beautifully captured.

Use of the main source of light from behind the subject providing the contour lighting is also playing the role of key light. It has fallen on books, clothes and reflected to illuminate shadow portions, thus providing additional fill-up light source. Backlit yellow and green leaves and the light falling on stone pieces in the foreground give an additional pattern encompassing the subject: kids. The opposite light has made those dense green bushes in the background quite dark. Thus, the whole frame gives a 3D feel to the viewer.

Composition of the picture is most satisfactory with a *story telling* value as well as imparting *vitality*, thus making it very lively. It succeeds in creating an *impact* on the viewer, instantaneously attracting to view it and creates *interest* in one's mind to enjoy the scene again and again.

The picture gives the feel of a dream to an onlooker and unfolds emotion beyond the frame, unaware!

I compliment the author for making the frame really curious.



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

Iceland: Paradise and Beyond



Kirkjufell - Church / Cathedral mountain © K G Padmanabha EFIAP EFIP c*MoL

There are few countries in the world as remote as Iceland, located in the North Atlantic Ocean on the Mid-Atlantic ridge. Its closest neighbour is Greenland around 400 km away and mainland Europe is over 800 km away. A part of the country is within the Arctic circle.

It is fair to say George R R Martin has had Iceland strongly entrenched in mind for his series of epic fantasy novels, 'A Song of Ice and Fire'. Iceland is a land of fire and ice with many active volcanoes, geysers, hot springs, lava fields as well as massive glaciers protected in the Vatnajökull and Snæfellsjökull national parks. It is therefore no wonder that the HBO adaptation of A Song of Ice and Fire, 'Game of Thrones' was shot extensively across many locations in Iceland. Hollywood and even our own Bollywood have been awe-inspired by this country and shot many popular movies in its beautiful locales. The country has many vistas and locations simply out of this world and provided the perfect backdrop for most of Christopher Nolan's magnum opus drama, 'Interstellar', including two different planets one with ice and other with water, on either side of the main highway at Jökulsárlón.

Iceland's capital, Reykjavik is a very charming city with roughly two thirds of

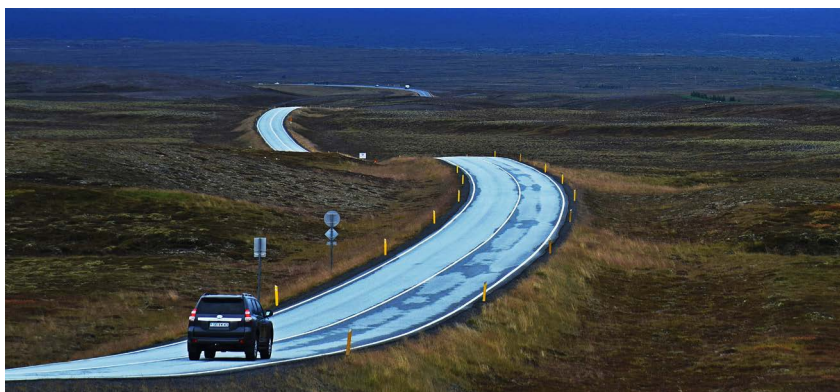
the country's over 3,64,000 population. It is located in south western Iceland on the southern shore of Faxaflói bay. At a latitude of 64°08' N, it is the world's northernmost capital of a sovereign state.

It is into this beautiful country that we landed one fine day in the August of 2017. This was the start of one of our most memorable two weeks ever, spent travelling around this spectacular country taking in the sights, experiences, culture, and sport that are so unique that they are found nowhere else on earth.

Our first experience was a full day at the Blue Lagoon, a geothermal spa in a lava field near Grindavík on the Reykjanes Peninsula. Ranked among the 25 wonders of the world, it is supplied by water used

in the nearby Svartsengi geothermal power station. It has packages starting from basic dips in the main outdoor water spa through to very elaborate and relaxing special treatments with all-natural cleansing products, complete massage treatments, unique cocktails, lessons in chemistry to exclusive lounge areas having private rooms with fireplace, terraces with views and skin care sets with creams and clothes.

We opted in for something in between and enjoyed our cocktails in the soothing silica, salts, and algae-rich warm geothermal spa water. We had rubbed the soft white silica mud and had face packs that we should confess, gave a very nice texture to our skin for at least a few days. The spa water is surrounded by vast lava



Winding road in Thingvellir national park © K G Padmanabha EFIAP EFIP c*MoL



Grundarfjörður © K G Padmanabha EFIAP EFIP c*MoL



Krafla volcanic crater © K G Padmanabha EFIAP EFIP c*MoL

fields and the clouds hanging low over the landscape gave a Martian feel with the sun peeking out once in a while. It was blissful swimming in the water and doing nothing else for a few hours. Easily one of the best experiences so far.

Golden Triangle / Golden Circle

The next day we drove out to the Golden circle or triangle, north east of Reykjavik. One of the most popular tourist attractions, it covers the Þingvellir National Park, Geysir geothermal area, and Gullfoss waterfall and can be completed in a day. Being nature and landscape photographers by passion however, even this short journey among the spectacular sceneries of Iceland can turn into extrapolated journeys with countless stops in some stretches every kilometre to gaze at and capture them, sometimes transporting us to what seemed like a different planet altogether.

The Geysir national park is home to some of the most famous geysers in the world (Geysir and Strokkur), spouting every 10-20 minutes when we visited. Being in a highly active seismic zone, these geysers

rejuvenate and erupt or become dormant from time to time with earthquakes acting as triggers of change.

Gullfoss is one of Iceland's most famous waterfalls. The waterfall spans a total of 32 metres (105 feet) across two drops. From the viewpoint, we could see and admire the Langjökull ice sheet.

Driving along the winding roads surrounded by natural wonders was a pleasure with hardly any traffic. The late

hours after spending the daylight in these locations did not cause us much fatigue, as we returned to our hostel in Reykjavik.

South Coast

The south coast of Iceland packs all the beauty of Iceland into a single day trip, unlike any other in the world. So many beautiful waterfalls, volcanic beaches, lava and moss fields, glaciers all next to the highway! It has vast areas that appear like out of a surreal Lunar landscape. Our own eternal Bollywood couple Shah Rukh Khan and Kajol have romanced at many of these locations and made them immortal, in the song *Gerua* from the movie *Dilwale*. So much so, the circuit is named '*Dilwale*'!

Our group consisted of very passionate and talented landscape photographers looking for photo opportunities through the journey. Even so, the sheer joy, awe, and bliss we experience being amid nature along this circuit is priceless and is a must-experience in a lifetime if possible.

Seljalandsfoss is the gateway to this wonderland and offers a spectacular view of the sunset from behind the waterfall, with some good planning and good luck.

A short drive further is arguably the most visited waterfall in Iceland, Skogafoss. You do not have to wait for a long time to see wonderful rainbows against the picture-perfect single-leap waterfall, with the lush green or pristine snow providing an excellent backdrop, depending on the season you visit. We had the privilege of visiting in summer.

The remains of the crashed World War II airplane in Solheimasandur lava beach is



Vestrahorn © K G Padmanabha EFIAP EFIP c*MoL



Waterfall in Snæfellsnes peninsula © K G Padmanabha EFIAP EFIP c*MoL

ample proof that even a wreck assumes ethereal beauty in the surroundings of beautiful Iceland.

Reynisfjara has many beautiful natural phenomena packed into a small beach including the perfect hexagonal rock pillars, black volcanic sand beach, smooth pebbles basalt sea stacks that are in mythology described as petrified trolls that were caught outside at sunrise and frozen in time! Be aware of the silent killer waves that appear out of nowhere though!

Vatnajökull national park contains Europe's largest glacier outside the Arctic zone. It is absolutely stunning and celebrated in movies from around the world for its glacial lake next to the ocean known as Jökulsárlón, the amazing waterfall Svartifoss and of course the expansive glacier itself. The list of movies shot around this region is simply mind-blowing – James Bond ('A View to a Kill', 'Die Another Day'), Star Wars ('The Force

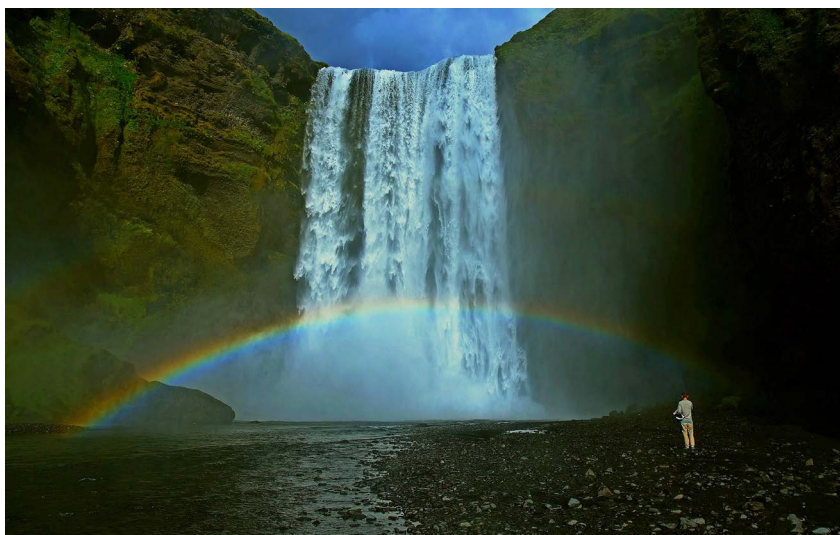
Awakens' and 'Rogue One'), 'Lara Croft: Tomb Raider', 'Batman Begins', 'Journey to the Center of the Earth', 'Interstellar', 'Captain America: Civil War'. Jökulsárlón also has the famous diamond beach, with the 1000-year-old icebergs that calved off from Breiðamerkjökull, which is the

outlet glacier of Vatnajökull icecap. The low mountains behind the glaciers and the ocean create paradise, with a visual treat unseen anywhere else in the world.

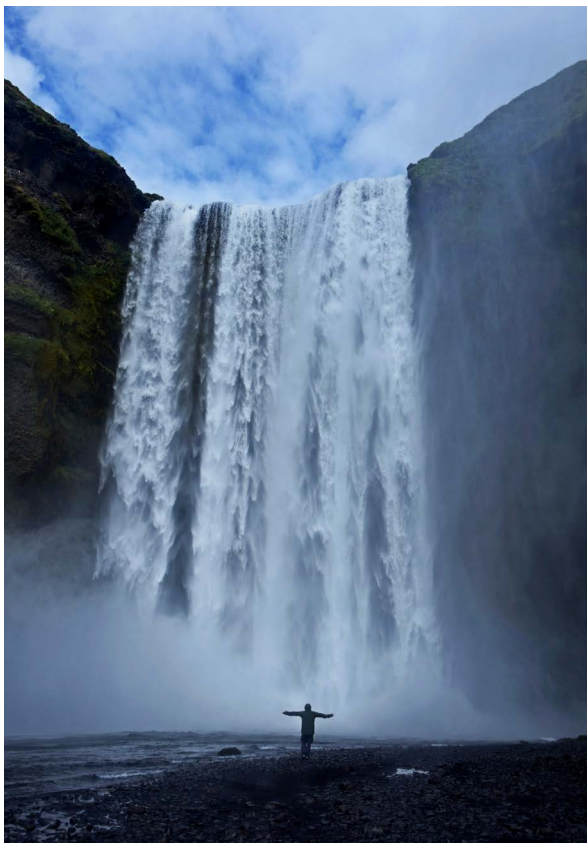
The beautiful town of Höfn doubled up as Greenland in the Hollywood movie, 'The Secret Life of Walter Mitty'. In our trip, it served as our base in the south. The beachfront in the early hours opened up to a heavenly spectacle of the Aurora Borealis (Northern Lights). Early the next morning we drove to Vesturhorn, with its vast black beach that is covered with a sheet of water during tide. It becomes a splendid mirror for the beautiful mountains and with the right sunlight/clouds, it is a once in a lifetime sight, the bonus being it can be seen here almost anytime when the weather is good. No doubt, this was one of the amazing places where Shah Rukh Khan romanced Kajol in the movie. She was in a ravishing saree, but with nature, of course, playing the main role. At the ticket counter, the very mention of us being Indians sent the store-tenders behind the till to a wide smile of recognition 'Sha Rukh Kan ?!!!'

The North East

Our foray into the north of Iceland started with a drive from Reykjavik to the Snæfellsnes peninsula, which is often referred to as 'Mini-Iceland' as its landscape showcases everything Iceland has to offer, from the majestic Snæfellsnes glacier to black sand beaches and gorgeous waterfalls. Mt. Kirkjufell is one of the most photographed mountains in the country. It famously appeared on 'Game of Thrones' as the Arrowhead mountain both in seasons six and seven.



Skogafoss rainbow © K G Padmanabha EFIAP EFIP c*MoL



Skogafoss © K G Padmanabha EFIAP EFIP c*MoL



Jökulsárlón © K G Padmanabha EFIAP EFIP c*MoL



Jökulsárlón glacier © K G Padmanabha EFIAP EFIP c*MoL

In the far north east of the country within the Arctic Circle, the area around Lake Myvatn has been the dominant shooting location for 'Game of Thrones' (GoT) North of the Wall scenes. The peculiar lava fields of Dimmuborgir are known to the locals as the home of Gryla and Leppaludi, the parents of the thirteen Icelandic Yule Lads (Santa Clauses)! It is also where the GoT Wildling camp scenes and some Haunted Forest were shot. So, if you plan on visiting you might want to keep an eye out for any roaming White Walkers.

The most romantic of all GoT spots is, without doubt, the Grottagja cave. This small cave used to be a popular bathing

place for the locals but due to geological activity, the water temperature increased and bathing is no longer possible. In GoT, Jon Snow and Ygritte fell in love at this location, made immortal by 'You know nothing Jon Snow' from Ygritte.

We had these places to ourselves as we ventured out early morning braving the cold but sunny weather in early September.

Krafla is a volcanic caldera of about 10 km in diameter with a 90 km long fissure zone in the Myvatn region. There have been 29 reported eruptions in recorded history. A great place where you can see kilometers of lava fields stretching out. Amazing

landscape, as steam escaping from crevasses intensifies the impression. The moon landscape realizing the power of nature. In one of the craters of the Krafla volcano is an azure lake that you should not miss. Where there is geothermal energy in Iceland, there is a power station to harness it, and so is the case in Krafla.

Dettifoss is arguably the most powerful waterfall in Europe. It has a width of 100 metres with water falling over 44 metres. It is situated on the Jökulsá á Fjöllum river, which flows from the Vatnajökull glacier and collects water from a large area in Northeast Iceland. The sediment-rich runoff colours the water greyish white. It is a few hundred metres downstream from Selfoss, which is characterized by a uniform series of drops next to each other, based on the volume of the water as a result of melting of the Vatnajökull glacier.

Very close to the ring road at the junction with the Sprengisandur highland road is Goðafoss, very easily accessible on the river Skjálfandafljót. It falls from a height of 12 metres over a width of 30 metres. The river rises in the Icelandic highlands and runs through the Bárðardalur valley.

We completed the ring road traverse on the east, then along the south coast,



Selfoss waterfall © K G Padmanabha EFIAP EFIP c*MoL



Kolbeinsstadhir © K G Padmanabha EFIAP EFIP c*MoL

returning to Reykjavik, getting a second chance to soak in the clean air at night. Driving through those surreal landscapes, we may as well be crew on the *Millenium Falcon* coasting along the Hringvegur (Ring Road 1).

After over a week in the beautiful wilderness of Iceland and rejuvenation, we came back to Reykjavik to spend a relaxing day in a geothermal spa just next door to our hostel. It also had a temperature regulated outdoor swimming pool and sauna, Jacuzzi all powered by sustainable sources of energy. Clearly, Iceland has been blessed with the best of nature. We boarded our flights promising ourselves to return to this paradise.

Iceland is not a country to go only for a few weeks and say we have seen much of. I am just waiting for the next opportunity to pick up from where we left and immerse myself once again in the pristine beauty of Iceland. Never Say Never Again!!

Travel Tips

Iceland is one of the most expensive countries in the world. As nothing is grown or cultivated in this country, everything has to be sourced from other countries. Hence, a normal meal in a

restaurant would range between \$35 - \$65 and a can of beer about \$20.

Accommodation is expensive too. As the digital marketing by Iceland is amazing, we found and booked online in the Youth Hostel in Reykjavík. The accommodation in Reykjavík Youth Hostel ranges from £25 - £30 per person per night and in other places we had to spend about £45 - £60 per room.

We hired a car from Hertz. Even though additional insurance was expensive, we opted to add-on, as the inclement weather common in Iceland sometimes could take off the paintwork of the car.

As food in restaurants is very expensive, we carried the ingredients, so we could cook in the mornings, pack it for lunch and cook dinner in the evenings. This is the most cost-effective way of surviving in Iceland.

During summers, weather in Iceland, as the name suggests, is not as cold as people would expect it to be. It was named 'Iceland' by the Vikings, to keep people away from coming into the country. Weather can change in a matter of seconds. When we landed, it was very windy and rainy. But, after a few hours, it turned sunny! So, anyone travelling

should be prepared and always wear layers of clothes and thermal wear rather than get caught by the cold conditions.

A 10-day self-driven road trip in Iceland would require approximately Rs. 2 lakhs per person including the flight charges from Bengaluru.

- Padmanabha K G EFIAP, EFIP, c*MoL



Mr Padmanabha K G EFIAP, EFIP, c*MoL, an ex-banker, has been associated with YPS for 30 years. With an experience of high-altitude trekking in Himalayas for more than 35 times and travelling in countries including Iceland, Norway, United Kingdom, Scotland and Indonesia, exclusively for photography, he has taken several pictures that have been exhibited in more than 30 countries and fetched more than 30 international and 20 national awards. He loves to shoot Landscapes, Wildlife, People and Culture. He is always grateful to YPS for the support in participating in salons and cherishes memory of receiving an award from Dr Vishnuvardhan, renowned Kannada cine actor for Best Landscape Photography in one of the YPS national salons.



You may watch a short video prepared by the author with his photographs from the Iceland trip, by scanning this QR code or Click on following YouTube link to watch the video: <https://youtu.be/nfHdvUUXVwc>

EFIP/Gold (Nature) 2020: Portfolio of Our Members

Anitha Mysore EFIAP/b, EPSA, EIUP, c**MoL, GPU-CR3, AAPS, EFIP/g, EFIP/g (Nature), A.CPE, GPA.PESGSPC, G.APS



Lesser Golden Backed WoodPecker



Purple Rumped Sunbird Male



Purple Rumped Sunbird



Oriental White Eye



Hoopoe



Oriental White Eye Interaction



Red Whiskered Bulbul Pair With Red Berry



Laughing Dove Pair



Jerdons Leafbird Pair



Yellow Billed Babbler Pair

Statement of Intent

This portfolio showcases resident birds commonly seen in and around Bengaluru. An attempt is made to depict different aspects of bird behavior and show a variety of perches. Be it the purple-rumped sunbirds with their downward curved bills, oriental white-eye with its distinctive white eye-ring, lesser golden-backed woodpecker with its black throat and black rump, a hoopoe showing off its crest, the yellow-billed babbler and Jerdon's leafbird ready to feed, red-whiskered bulbuls feeding on berries, or the laughing dove pair, it makes it fascinating to watch these birds in action.

Udaya Thejaswi Urs EFIP/g (Nature), EFIP, AFIAP



Red muniya with goat hair



Female red muniya with cowdung



Red muniya dry grass



Red muniya green grass



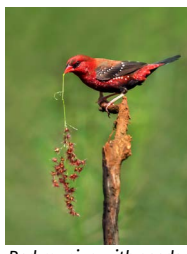
Red muniya with cock feather



Red muniya with peacock feather



Red muniya with pigeon feather



Red muniya with seeds



Female red muniya with charcoal



Red muniya with charcoal

Statement of Intent

Crafting Cosy Homes

My forays to the outskirts of Mysore city to photograph the Red Munias in their dazzling red plumage, struggling to collect varied nesting materials was a challenging task. During the nesting season, watching and capturing in my lens one of the pair, flying briskly to pick up assorted nest-building materials like a blade of grass, cowdung, goat's hair, charcoal, feathers of cock, pigeon, peacock, and seeds was a sheer delight. The dexterity and skill with which they craft ingeniously designed cosy nests is mind blowing and amazing.

Ring in the Magic

Each photographer on a travel expedition strives endlessly to be 'at the chosen place at the right time'. We wake up in the wee hours of the morning and stay up late into the chilly evenings, not to forget the long drives we embark upon to make it on time. So, what does this right time mean? Why is there a rush for that time? I would like to call it, 'The Gold Rush'.

The eternal wait - A photographer's delight

We all know that light is crucial in photography. Understanding how it behaves, and the factors that influence it are mandatory. Having said this, the right time we are talking about, is with reference to the best light available in a day for photography. To be present at the 'right time' and capitalize on the 'best light' are two major goals for any shutterbug.

"In almost all photography it's the quality of light that makes or breaks the shot. For professional photographers, chasing the light, waiting for it, sometimes helping it, and finally capturing it is a constant preoccupation — and for some an obsession." said Mr Michael Freeman, the British photographer.

So true that nature presents herself in her best form, with colours and shades of the right tonal quality of light. There is a magic to it and hence we chase it.

When it comes to sunlight overall, we can distinguish different light phases based on the elevation of the sun, such as



I Want to Break Free © Hema Narayanan EFIP, AFIAP, cMoL, QPSA f/11, ISO 400 Golden hour of the morning

1) golden hour, 2) blue hour, 3) twilights, 4) daytime and 5) night-time.

In this article, let us take a deep dive and look at the Golden and the Blue hour.

The Golden Hour

It is that elusive window of time in a day when everything around us has a brilliant aura. We are lucky to get two such windows in a day to work behind our camera.

Golden hour is the period during the day, which is shortly after sunrise or before sunset, when the colour of the sky goes from red and orange to yellow or, as its name suggests, golden tones, having a warm colour temperature. The texture

of the light is distinct too and thus photographers and cinematographers call them the 'Magic Hours!'

Several reasons exist why this light, right before sunrise and after sunset, is so sought after. It comes with the following characteristics:

- Light is soft, diffused and has less contrast, as the sun is low in the sky
- As the contrast is less, the shadows are less dark, and highlights are less likely to be overexposed
- No sharp shadows exist because the sun has not risen nor has set
- Light is directional, giving lovely side lighting to accentuate subjects
- Daylight is redder and softer than when the sun is higher in the sky
- Above all, most colours of the spectrum are visible

Typically, the magic hour is close to 30 minutes, yet the golden hour window is around, two hours after sunrise and two hours before sunset. This lighting is useful to most genres of photography, such as street, architecture, portraits, and landscape. Especially in landscape photography, the warm colours of the low sun are often desirable to enhance the colours of the scene.

In short, golden hour is the best time of day for any type of photography since the light is properly diffused and warm.



Golden Summit © Hema Narayanan EFIP, AFIAP, cMoL, QPSA

f/8, ISO 100, Exposure Compensation of -0.67. Golden hour in the evening



Tranquility © Hema Narayanan EFIP, AFIAP, cMoL, QPSA

f/6.3, ISO 125. Blue hour in the evening

There is a marked elevation to the frames created at this time.

The Blue Hour

If golden hour is that exclusive, then what is the Blue hour? Well, it is that period during the day, which is shortly before the magic hour at sunrise or after at sunset. This is the time when the sun is far enough below the horizon, and the existing residual, indirect sunlight in the blue wavelengths takes on a predominantly blue shade. This is why the sky has a deep blue hue with a

cold colour temperature and saturated colours. There is a gradient of colours, from blue to orange, right in the place of sunset and sunrise, at the beginning (morning) and at the end (evening).

Blue hour is usually ideal for:

- City and urban photography, since the buildings are still lit and streetlights on
- Landscape photography, due to the different shades of the sky and colour saturation

- Moon photography because the blue hour occurs during twilight.

In summary, coming back to where we started, this is why it is important to carefully plan for a right timing when you travel. Starting time and duration of these light phases also depend on the location one is at. In addition, by understanding when each phase occurs and its light conditions, one can assess what type of photography will be most suitable for each moment.

So, ring in your next travel by predicting and planning right. Be shutter-ready to click those frames, when the sun kisses the horizon, be it the morning or the evening!



Glory of Badami © Hema Narayanan EFIP, AFIAP, cMoL, QPSA

f/8, 0.08 seconds, ISO 200



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

YPS Meet Webinars

During the month of December 2020, we had 5 webinars under the 'YPS Meet' series.

Biodiversity of India



On Saturday, the 5th December 2020, we had a very informative presentation titled 'Biodiversity of India' by YPS Member Mr K M Narayanaswamy

IFS, ARPS, FFIP, EFIAP, PPSA, APSA, c*MoL, GAPU. An Indian Forest Service Officer, Mr Narayanaswamy gave a bird's eye view of Indian biodiversity, and showcased the photographs of diverse species he photographed throughout his 30-year association with the Indian forests.

Mr Narayanaswamy started off the presentation with introduction to the two biodiversity hotspots of India - The North Eastern Region forests comprising Kaziranga Sanctuary and Arunachal Pradesh forests and the Western Ghats Region with forests of Karnataka, Maharashtra and Kerala. Mr Narayanaswamy explained how rich the biological diversity of India is, with 45,000 species of plants, 15,000 flowering plants, and 91,000 animal species including insects, fishes, birds, mammals, reptiles, and amphibians.

He explained the four classifications of biodiversity in India: Malayan biodiversity, along the densely forested



Jackel With Cheetals Head © K M Narayanaswamy ARPS, FFIP, EFIAP, PPSA, APSA, c*MoL, GAPU

areas of the Eastern Himalayas and along the coastal areas; Ethiopian biodiversity, along the arid and semi-arid regions of Rajasthan; European biodiversity, along the upper Himalayas where the climatic characteristics are mostly temperate in nature; and the Indian biodiversity, the dense forests of Indian plains.

Through his series of photographs, Mr Narayanaswamy explained some of the animal behaviours like the pheromone spraying by Tigers to mark their territory, behaviour of Sloth Bears, symbiotic relationship of animals and birds and many more. The pictures of 3 Tiger cubs in a den, Jackal carrying Chital's head, Mating Panthers, Sloth bear with cubs made a lasting impression on the viewers. His stories from the wild mesmerised the viewers.

Mr Narayanaswamy also explained the big picture of how the Forest department is helping with forest conservation, educating and helping the tribal communities in the forest areas.

As the presentation concluded, the viewers were proud of being a part of such a big biodiversity and pondered on what mankind can do to protect this biodiversity.

- Ananth Kamat AFIP

The Joy of Giving Through Photography



On Sunday, the 6th of December 2020, Mr Saurabh Chatterjee from Hyderabad gave a fine presentation 'The joy of giving through Photography'.

Mr Saurabh worked for an IT company before quitting it to take up photography as a passion. An ardent landscape and travel photographer and a photography educator, he has travelled throughout the country. About 500 of his pictures have been published in various publications including the National Geographic Traveller and Lonely Planet.

Thanking YPS, Mr Saurabh began the session highlighting the fact that as photographers we can do much more than merely taking photographs and when we share and give back to society what we have captured, the joy that we



Give Back Portraits © Saurabh Chatterjee

get is something beyond words. It all started some 7 years ago when during Deepawali he and his wife visited an orphanage photographing the inmates and serving food. At once they had tasted the joy of giving as the inmates were extremely happy. From then on there was no looking back. Every time he travels to a place, Mr Saurabh makes it a point not only to take pictures of the people there but go back and give it to them.

The photographs displayed the numerous images of kids, women and men looking at their images wonderstruck with eyes wide open in astonishment. Some of the images depicted an old man in Spiti, a Ladakhi tribal woman with all the jewellery, a priest in Kye monastery, a girl in Malana village, and such. We could feel the joy of the innocent people for merely being given their photographs. Printing the images helps the photographer also to improve his skills. That apart, there are times when the person who was photographed might have died and such a photograph is invaluable to the family. That is another humble way of indirectly helping someone, which makes life worthwhile.

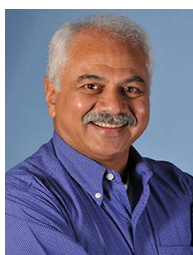
Mr Saurabh is also associated with many NGOs such as 'Rang De', photographing their activities and taking part in fund-raising photo exhibitions. He also shared some of his awesome travel photographs such as the sunset in Majuli island, milky way and star trails in Ladakh, and a crystal-clear lake in Meghalaya. He felt, apart from photographing one has to feel the place and mingle with local people, which makes it all the more meaningful and memorable.



Gentoo Penguin Diving © Dr Ajit Huilgol

As the presentation culminated, the viewers were inspired with the novel concept of the joy of giving through photography.

Antarctica – The Last Frontier



On Sunday, the 13th December 2020, we watched a stunning presentation of a photographic expedition to Antarctica by YPS Member and an accomplished photographer, Dr Ajit Huilgol ARPS. A surgeon by profession, he has worn many hats such as an actor, a musician, a hypnotist, and even a cricket commentator. But his love for wildlife photography is deep and has earned him distinctions and appreciations. His image of a tiger caught in a Jaw trap way back

in 2001 was what led to the arrest of 30 poachers and rescue of the cat.

Thanking YPS, Dr Huilgol began the presentation with a preamble on Antarctica, which he chose to call 'The last Frontier' because of the remoteness, cost and time involved for visiting. The plan was to visit Falklands, South Georgia island, and the mainland of Antarctica. Having arrived in Ushuaia by flight, the voyage began on a ship. The initial photographs were about the ship and its facilities and the ordeals of the journey. Anchoring at Falklands, the photographers sailed in Zodiac, the rubber dinghy and trekked for long before sighting the wildlife. The bays and islands are rich in fauna that are exotic and unique. The images displayed depicted birds such as Sheath bill, Petrel, Kelp gull, Upland goose, and Albatrosses besides different species of penguins such as King penguins, Magellanic penguins, Macaroni, and Chinstrap penguins. The penguin colonies were prodigious with several hundred thousands of them. Among the mammals, the images of huge Elephant seals, Weddel seals and Fur seals were awesome. Birds of prey like Skua and Striated caracara were also impressive.

The second part of the presentation dwelt on the landscapes, glaciers, and icebergs. The intriguing formations of icicles, caves and arches, patterns on icebergs sculpted by wind and water were all fascinating. All along the talk Dr Huilgol shared a plethora of information on the fauna and flora too.

The third part of the talk dwelt on the massacre of whales and seals as a result of the human greed at Grytviken among



Antarctic landscape2 © Dr Ajit Huilgol



Pingleshwar © Dr Hitesh

other places and was aptly titled 'The original Auschwitz' after Hitler's infamous death camp of Nazis. As the world witnessed the Great industrial revolution in 18th C, the mechanization of industries needed oil and lubricants. And the rich resources of fat and blubber of whales and seals became the target. From 1904 to 1966 the atrocious activity, known as whaling continued unabated, which decimated more than 50000 whales in Grytviken alone. Later on, thanks to finding oil elsewhere, the whales and seals were spared. The images shown conveyed these facts very well.

In concluding part Dr Huilgol gave an account of the race for Antarctica pioneered by Shackleton and how Amundsen became the first to reach the south pole.

As the splendid presentation came to an end, the viewers had virtually been transported to the exotic land of Antarctica with its unique landscapes and wildlife.

Evolving as an Artist – Astro with a Twist

The YPS webinar on Sunday, the 20th December 2020, was an absorbing and

informative presentation by Dr Hitesh G Patel from Surat. A doctor by profession, Dr Hitesh has been a keen photographer of different genres, but the one that is close to his heart is astrophotography.

The session began right away with thanks to YPS for the webinar. Getting a DSLR in 2011, he began photographing wildlife and birds, but soon realized the monotony of images and lack of creativity and embarked on a journey of not just astrophotography, but with a strong emphasis on creating artistic images.

At the outset, a series of works by great painters like Picasso and Dali were shown to highlight the development of art from expressionism to symbolic to surrealistic forms with a quote from the latter: "I am not strange; I am just not normal". Also, he stressed the need to be different and unique from other photographers, adding, the images start in the mind of the artist and created adding light, shadows and colour to his wild vivid imagination.

Initially the images displayed were of milky way and star trails followed by meteor showers that were a delight to behold. The basic requirements for the night photography, he says, are a DSLR, tripod, a wide-angle lens such as 8-30

mm, extra batteries, torch light, tent, warm clothes, some snacks and of course, like minded company. The general camera settings would be manual focus mode on camera and lens, manual exposure mode, matrix metering, shutter speed of 20-30 seconds, aperture at the widest, ISO 2500 or above and white balance in other than auto mode. The intervalometer is useful in feeding the inputs like number of frames, exposure times, and frequency of shots.



As the awesome images that followed depicted, Dr Hitesh has a stamp of his own in that the sky itself was not used as the subject, as most

photographers do, rather it is used as a black blank canvas on which his creative images would be created. He prefers to have saturated colours and shoot high dynamic range images. In composition often the rule of thirds was broken to give equal importance to the sky and the foreground with a balance of lighting of elements achieved with light painting. These aspects were explicit in the images of landscapes, abandoned structures,



Italian sunset at Riomaggiore © N Vijayaraghavan

desert dunes, boat in the golden coloured lake as well as the outstanding photograph of star trails around Swami Narayan temple. The zoom burst shots and fireflies in tree canopy were equally spell binding.

Dr Hitesh said, in astrophotography other genres were also possible and shared some images of street, travel, and portraits. Admitting that his journey of evolving as an artist keeps going, he said, discovering oneself in this journey is the true enlightenment.

As the presentation concluded the viewers were enchanted with the celestial wonders.

Acqua Italiana



The last of the YPS webinars for the year 2020 was held on Sunday, the 27th December with an interesting travelogue on Italy by YPS Member Mr N Vijayaraghavan,

a keen travel photographer from Bengaluru. An IT professional by vocation, he is also a passionate traveller having travelled to well over 50 cities across 12 different countries. Winning a digital camera in 2007 kindled his interest in photography and since then, he has made notable achievements in

this genre. His photographs have been displayed in exhibitions and published in leading magazines. The topic for the day was, as the title suggests, the beautiful waterfronts with canals, lakes, and the seaside of Italy.

Thanking YPS, he began the session with a brief on the places that would be covered, namely, Venice, Lake Como, and Cinque-Terre. Venice is an archipelago of 118 islands, he remarked, all of them linked by hundreds of canals with the main one being the Grand Canal. There are also as many bridges and Venice is unique with the ubiquitous Gondolas, Vaporettos or water buses, and boats. The first image was of Rialto bridge, a well-known landmark, and a vantage point for lovely views. The images showcased the beauty of canals with the gondolas, tourists, artistic buildings and restaurants. The photographs of islands of Murano, known for the glass blowing industry and Burano with vibrantly colored houses were also displayed.

Moving on to Lake Como, a vast lake, Mr Vijayaraghavan focussed on three picturesque villages. The images of Menaggio covered views of colourful villas lining the canal, life in the canals, cobbled streets, artists painting, and canalside gelaterias. Bellagio is another village affording panoramic vistas of the lake, surrounded by hill ranges of the Alps with patterns of clouds in the blue sky adding

to the beauty. It is little wonder that many of the celebrities such as George Clooney have villas in this scenic location. Verrano is also another lovely village with picture postcard scenery everywhere.

The third part of the presentation dwelled on Cinque-Terre and five of its villages. Rio Maggiore has a rustic charm and seaside views with a laid-back atmosphere. Vernazza is a small town with olive groves and views from the castle. Corniglia is on top of a hill reached by some 382 steps and many of the houses have lemon trees. The village of Monterosso is a more luxurious and touristy location. Manarola affords aerial views of terrace cultivation. All these towns are together declared as UNESCO World Heritage sites. The images depicted the terrace cultivations, views of houses clinging to hillsides, a line of anchored boats, and unique windows of villas.

The camera gear used, said Mr Vijayaraghavan, are Canon 1000D with three telephoto lenses, Galaxy S7 and S9. At the end of the spellbinding presentation, the viewers had literally sailed across the canals and lakes of Italy.



B V Prakash,

Mr 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

Moderated by Mr Srinath Narayan, this online series, which started in September-2020, has been a great success over the last few months with increasing web-presence. The series continued in the month of December with three informative sessions.

Mundane to Magnificent



The COVID-19 pandemic, unsurprisingly, had restricted many enthusiastic macro photographers from going to the wild to photograph bugs,

butterflies, and spiders. Bound at home, our presenter Mr Ananth Kamat AFIP, a member of YPS Macro Group, started noticing the immense scope provided by macro lenses, without a need to go out of home. On 12th December, Ananth presented a series of closeup and macro photographs of mundane objects found easily at home, all photographed during the lockdown period.

Macro lenses can be such a fascinating thing. They can show us a side of our world that we did not even know existed and let us get close and personal to things we never paid much attention to before.

During this interactive presentation, the audience got to see abstracts of utensils, closeup of fruits and vegetables, macro images of oil drops on water, vibrant textures on soap bubbles, and creative



Fork Abstract © Ananth Kamat AFIP

photographs of office stationaries among many other ordinary things at home, which was left to the audience to guess what these objects were.

The discussions ranged from understanding the vision behind the photographs, constructive feedback on the photographs, exchange creative ideas and motivate members to get their lenses out and make magnificent pictures of mundane objects.

The presentation helped members realize that even everyday objects we often take for granted can offer an opportunity for beautiful photographs.

Open House

To build a consistent and deliberative mechanism for evaluation, assessment,

and appraisal of images, on 19th December, the YPS members met for a picture review session by an eminent panel comprising Ms Anitha Mysore EFIAP/b, EPSA, EIUP, c**MoL, Mr V Madhusudana D Rao AFIAP, cMoL, Mr Murali Santhanam Hon YPS, and Mr Girish Mayachari EFIP, AFIAP, cMoL.

The panel reviewed over 30 pictures shared by members and provided useful suggestions on composition, lighting, and advised which pictures would work in photography salons.

The tips and input provided by the panel and the discussions on pictures helped all members to plan, shoot and process their photographs and improve in the art of photography.

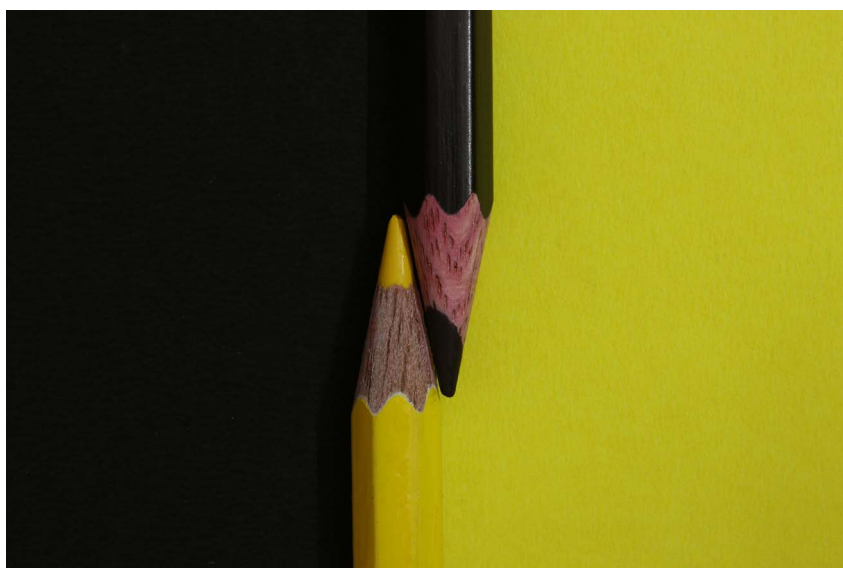
Along the Road 2020



On Monday, the 21st December, YPS proudly hosted Mr Riccardo Busi MFIAP, EFIAP/p, Hon EFIAP, president of Fédération Internationale

de l'Art Photographique (FIAP), for his presentation titled 'Along the Road 2020'. An avid traveller, Mr Busi shared his photographic works from each country he has visited over the last few years.

Traversing through the villages of Central China, martial arts schools from Luliang Yunnan province, Buddhist monks from Himalayan mountains and traditional weddings from Chengdu province,



Coloured Pencils © Ananth Kamat AFIP



Gughenaim © Riccardo Busi MFIAP, EFIAP/p, Hon EFIAP



Borislav © Riccardo Busi MFIAP, EFIAP/p, Hon EFIAP

Mr Busi took us to Mainland China with photographs of Forbidden City, The Nest Olympic Stadium and Fish Markets of Beijing.

From China, he took us to Mongolia for some of the amazing pictures of the three main events of the Naadam Festival: Archery, Wrestling and Horse Racing. Viewers were also treated to some amazing pictures of Bactrian camels and wild horses of Mongolia.



Time travellers © Riccardo Busi MFIAP, EFIAP/p, Hon EFIAP

Then he took the viewers on a photo tour across Indonesia, South Korea, Cuba, Hongkong, Spain, Morocco, France, Greece, Italy, Czech Republic, Dubai, Doha, Turkey, and the United States of America. The architecture photographs from these places mesmerized the audience.

Mr Busi had started the presentation with a quote: "Photographers have the chance to live their travels three times: when they dream about it, when they live it

and when they remember it through their images".

By the end of the presentation, the audience had travelled across the world through Mr Busi's images.



Ananth Kamat AFIP
Member, Macro Photography
Subcommittee

YPS in the 15th FIAP World Cup for Clubs 2020

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 year, FIAP organizes a photography world cup event for photography clubs, apart from a few other world cup events.

YPS participated in this world cup and ranked 17th among the 213 contesting clubs from 51 countries. YPS stood first among the 13 Indian clubs. In the 14th edition of this world cup held in 2019, YPS had stood in the 60th rank among global clubs..



Generation Gap © Anitha Mysore EFIAP/b EPSA EIUP c**MoL GPU-CR3 EFIP
GPA.PESGSPC



Fly High © Krishna Bhat EFIAP/s, EFIP, EPSA, cMoL



Looking Brighter Side © Jinesh Prasad AFIP AFIAP



Bicycle Ride © Varadanayaka T P



Blackbuck family © Arjun Haarith AFIP



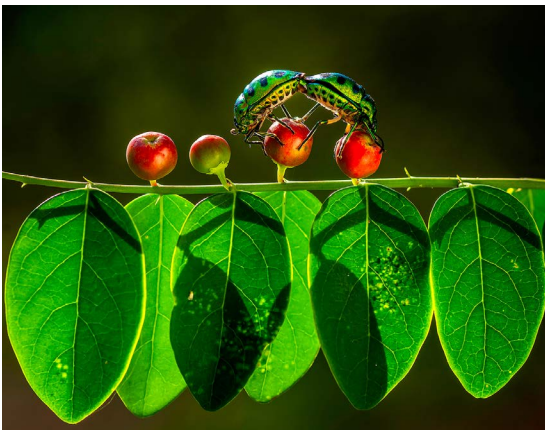
Rock and A Hard Place © Srinath Narayan
AFIAP, AFIP



River Terns Courtship © Giridhara T



Cheetahs attacking Wildebeest 4 © Maheshwariah M



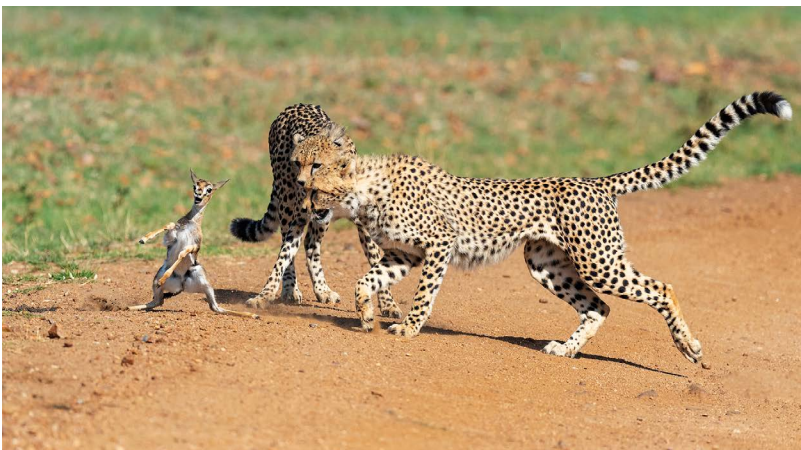
Jewel Beetle Mating © Arjun Haarith AFIP



Cheetah Cub Hunting Gazelle © Giridhara T



Cheetah Hunt © Ranganath C AFIAP, AFIP



Thomson Gazelle Trapped © Gangadhar A G FRPS EFIAP EFIP Hon.MFIP (Nature)

An invitation was sent to all members during early November, to submit their best pictures. Total 197 images were received. A panel comprising Mr H Satish MFIAP, MICS, ARPS, cMoL, GPA.PESGSPC, Hon FICS, Hon MFIP (Nature), Hon CPE, Hon PESGSPC, Hon ECPA, Hon FLAS, Hon FWPAL, Hon FSAP, Hon PSP, Hon YPS, Mr Digwas Bellemmane EFIAP/b, EPSA, EFIP, EIUP, cMoL, ACPE and Mr Krishna Bhat EFIAP/s, EFIP, EPSA, cMoL, selected 20 images (maximum that a club could send) that were submitted to the contest.

We are glad that 12 of these 20 images were accepted for the exhibition that had total of 4242 works submitted. Here we are presenting those 12 accepted images. YPS congratulates the successful authors, acknowledges the effort of all the other authors who submitted their works, and thanks the panel of selectors. Mr Krishna Bhat was the lead for selection and submission of the works.

Eurasia club from Russia won the world cup this time. Gold, Silver and Bronze medals were bagged by the clubs from the United Kingdom. Two clubs each from the United Kingdom and Ireland, and one club each from Taiwan and Turkey, won the 6 Honourable Mentions. An international jury panel of 3 eminent photographers judged the entries.

YPS in Salons

International Salons (December 2020)

Total Exhibits: 1513 Total Awards : 90		
Name	Country	Best Club
Cross Continental Circuit	Germany, Indonesia, South Africa	Y*
Easel Salon	India	Y
Federación Argentina de Fotografía Exhibition	Argentina	N/A
First Light Salon	India	Y
Pannonia Reflections	Slovenia	Y
Photo Hunters Circuit	India	Y
Prilep Exhibition	Macedonia	N/A
RGB Exhibition	India	Y
SAP Bathukamma Floral Festival Contest	India	Y**
Sonar Bangla	India	Y
Universal Image Circuit	India	Y
YPS Salon	India	N/A

Top Ten Exhibitors - International Salons

Mr Gangadhar A G FRPS EFIAP EFIP Hon.MFIP (Nature)
 Ms Anitha Mysore EFIAP/b EPSA EIUP c**MoL GPU-CR3 EFIP GPA.PESGSPC
 Mr Sathyanarayana C R EFIAP/s ARPS FICS cMoL Hon.FIP Hon.MFIP (Nature)
 Ms Neelima Reddy AFIP AFIAP
 Dr Pramod Govind Shanbhag EFIAP/g EPSA EFIP ARPS Hon.MFIP (Nature)
 Mr Jinesh Prasad AFIP AFIAP
 Mr Surya Prakash K S EFIAP EFIP ARPS
 Mr Venkatesh B S GPU-CR2 QPSA
 Mr Vijay Mailar AFIAP EFIP cMoL
 Mr Sanjay Danait

Special Mentions:

Mr Jinesh Prasad - Best Indian Entrant, Easel Int. Salon
 Mr Sathyanarayana C R - Best Indian Entrant, First Light Int. Salon

* 05th Best Club winning a Honourable Mention

** Rs. 10,000/- cash award

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

National Salons (December 2020)

Total Exhibits: 1509 Total Awards: 184		
Name	City/Town	Best Club
Arka Salon	Info. Not Avl.	Y
Bengal School of Photography Salon	Jalpaiguri	Y
Christmas Salon	Kolkata	Y
Foto Planet Circuit	Kolkata	Y
Photo Addicts Circuit	Info. Not Avl.	Y
Royal Circuit	Info. Not Avl.	Y
Spectator of Lights Salon	Info. Not Avl.	Y
United Photo Society Salon	Info. Not Avl.	Y

Top Ten Exhibitors - National Salons

Mr Gangadhar A G FRPS EFIAP EFIP Hon.MFIP (Nature)
 Mr Umashankar B N
 Ms Neelima Reddy AFIP AFIAP
 Mr Mithun Prakash Prabhu AFIAP EFIP QPSA
 Mr Sandeep Dattaraju
 Mr Sanjay Danait
 Mr Vinod Kumar V K
 Mr Ananth Kamat AFIP
 Ms Darshan Ganapathy AFIP
 Mr Venkatesh B S GPU-CR2 QPSA

Special Mention:

Ms Neelima Reddy - Overall Best Female Entrant, Foto Planet Circuit
 Ms Anagha Mohan - First Best Young Entrant, Christmas Salon
 Mr Gangadhar A G - Best Male Entrant in 02 judgings, Photo Addicts Circuit
 Mr Udaya Thejaswi Urs - Best Entrant, Bengal School of Photography Salon

Total Best Club Awards Since 2017: 186

YPS has set a new record of winning more than 100 best club awards in a calendar year.



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



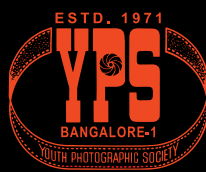
Black Bucks Strolling © Girish Mayachari EFIP, AFIAP, cMoL



Sparring Blackbucks © E Hanumantha Rao AFIAP, Hon YPS



Sambar Deer © E Hanumantha Rao AFIAP, Hon YPS



Youth Photographic Society

www.ypsbengaluru.com

Contact: +91 95139 77257