



# Dr. Sri



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Photography Legends of Karnataka: T N A Perumal | Nature and Wildlife Photography





*Portrait of a wild dog* © T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS



*Tusker* © T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS



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#### 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@yps bengaluru.com

Dṛṣṭi (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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## Basking in Golden Glory

Namaskara Friends,

I trust this note finds you all in good health and in photographic spirits! At the outset, there seems to be light at the end of the tunnel; we all hope to resume our daily routines and spare time for our true love - photography. It is quite heartening to see many lensmen going for outings and expeditions; it is a good sign, from the pandemic front. Well, it is a good thought, but please do take proper care before venturing out. We do like your enthusiasm, but health is wealth. Kindly give more importance to set an example, by wearing a mask and maintaining social distancing.

Friends, as most of you know, the inauguration of YPS International Salon 2020 was unique. President of the International Federation of Photographic Art (FIAP), Mr Riccardo Busi and President of the Photographic Society of America (PSA), Ms Elena McTighe, were the chief guests. Though Mr Busi could not attend personally, he had sent a very nice video message, praising the activities of YPS. Ms McTighe sat through the entire 2.5 hours programme and spoke high of YPS and its achievements. This has given us a boost and moral support to work towards the betterment of art photography, through YPS. It is noteworthy that both, heading the highest international photographic bodies in the world, said that Youth Photographic Society, in many ways is the #1 photography club in India and has been setting very high standards, not only in India but internationally too. That is a colourful feather for our already colourful cap! This honour and appreciation belong to all our members and hats off to those who relentlessly worked for the growth of YPS making it a true Internationally recognised photography club.

The salon awards were given online since we could not meet physically due to the restrictions posed by the pandemic. Many members and guests attended this fantastic virtual exhibition online. This virtual exhibition was the second one, the first one being the 38th YPS National Salon held in the year 2020. Vice President of YPS Mr Murali Santhanam, our IT expert, walked the audience through the exhibition. Like all others, even the chief guest was spellbound by the well-thought virtual exhibition as it was a

first-time experience for her too. Thanks so much to the team, which brought out this wonderful exhibition and thanks to all the participants of the salon.

Members, do you know the importance of this year 2021 particularly with YPS? Well, it is our 'GOLDEN JUBILEE YEAR' since YPS started in 1971. In fact, according to me, even the founders would never have thought that their baby would complete 50 years! Well, with the kind cooperation and guidance of all seniors, and relentless work of art lovers of our club, it was possible to reach this milestone. I am sure, with the same kind of enthusiasm and support of the members, we will make it to 100 years. All of us must continue to work towards the goal of high achievements and service to the art of photography. For this landmark year, we released a logo, which was designed by our member and expert designer Mr Rajasimha S, who is also the man behind all our national and international salon catalogues since the 35th YPS National Salon held in 2017.

Friends, to make this Golden Jubilee celebration more meaningful and to be remembered for a lifetime, all members of the executive committee are working extremely hard. We have been discussing how to go about the celebrations with seniors and like-minded people. Though we often keep informing you, we also expect to hear from you - our members - your viewpoints about the celebrations and what you expect. We also seek your contribution towards the success of these celebrations. I would like to see the Golden Jubilee to be a yearlong celebration in many ways, and you may look forward to extraordinary programmes.

I hope you are continuously watching and learning through our webinars. Our team behind these webinars is leaving no stone unturned, to see that the programmes benefit our members. I am happy to inform you that the FIP, in their latest issue of Viewfinder, have appreciated our YPS webinars. So, you must know that the world is watching the growth of YPS. We are proud of our achievements.

You may be knowing that there are 18 members outside the executive committee, in different subcommittees,

serving the Society. The Workshops subcommittee led by Mr Manju Mohan had organized an Adobe Photoshop workshop in December 2020, mentored by Mr Subash Rao and an Adobe Lightroom workshop in February 2021, mentored by Mr Arjun Haarith. It was a phenomenal success with many members loving it and learning a lot about processing with different softwares. Thanks to the Workshops subcommittee, Mr Subash Rao, and Mr Arjun Haarith for your tremendous support.

Mr T N A Perumal, the legendary nature photographer from Bengaluru, was a good supporter of YPS and a guru for many YPS members. We are glad to cover him and his works in this issue under the series 'Photography Legends of Karnataka'. Mr Vivek R Sinha, who still pursues photography at the age of 95, is an epitome of youthfulness in the Youth Photographic Society! Hence he is under the 'Spotlight' this time.

Beloved members, I hope and trust, you like your YPS journal *Dr̥ṣṭi* and its contents. I must say, this is one of the few photography journals in India, with lots of pictures and different articles by members. Do you know how much time and effort it takes to compile so many articles, particularly the article on 'Photography Legends of Karnataka'; it is beyond our imagination. It is like the efforts of film makers, who shoot a film for years and we enjoy it for just 2 hrs, and yet, we do not know their behind-the-scenes efforts. Friends, please do join me in upholding the relentless service put-in by the Journal subcommittee and thanking them. I, on behalf of the executive committee, and on my own, congratulate the team, for their enthusiasm, their love for art, and love for YPS. Hats off to the teamwork. May the tribe grow.

On this note, I say alvida... and see you all, God willing, personally in a meeting at YPS hall.

Happy clicking, and happy days in the coming months. God bless you all.



**H Satish**

MFIAP, 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 President, YPS and Editor, *Dr̥ṣṭi*



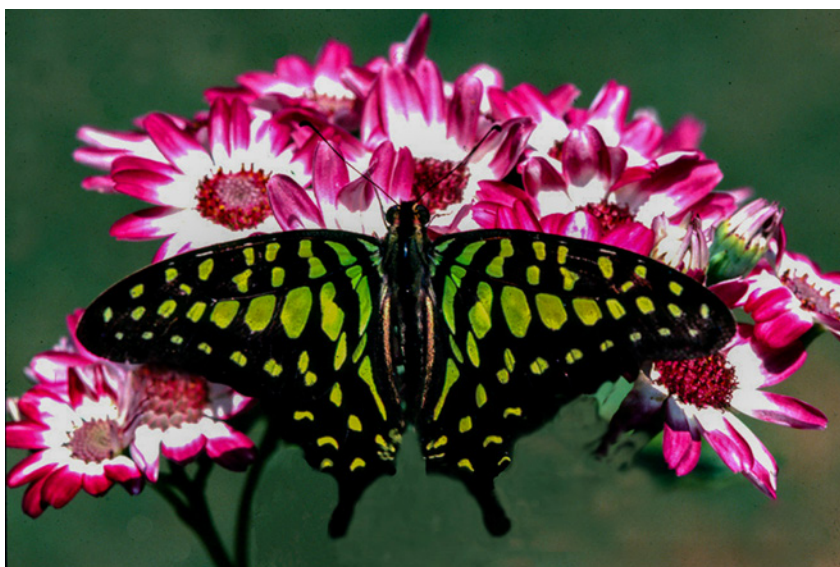
## Vivek R Sinha



Born in a small town called Pratapgarh in Uttar Pradesh, Mr Vivek R Sinha ARPS obtained his B Tech in Mechanical Engineering from

Banaras Hindu University and post-graduation in Aeronautics from England. He returned to India and joined the technical department in the Ministry of Civil Aviation and retired in 1988 as the additional secretary, Ministry of Defence, Government of India. He served as the director of Aeronautical Development Establishment (ADE) during 1970-1974. He was conferred with the Honorary Fellowship of the Aeronautical Society of India in 1993, for his services to the development of aeronautical/aerospace science and technology in the country.

As a little boy, Vivek was a handful for his parents who bought him a bicycle to keep him occupied. One day, when his father saw him riding back home late in the evening doing dangerous stunts, he broke the bicycle and threw it away. Next, he was given an air gun with which he shot and killed a pigeon. This upset his mother so much that she broke the air gun and threw it away. That is how



Tailed Jay © Vivek R Sinha ARPS

this little boy ended up with a camera, which his parents thought, would be safe for him to use. Thus began his journey as a photographer. To continue with the comedy of errors, the camera was also lost when he accidentally dropped it in the sea while sailing to England for his higher studies.

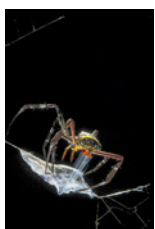
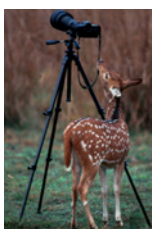
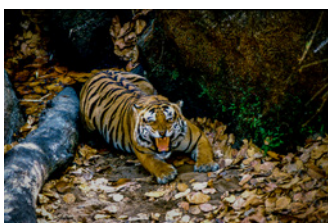
From a very young age, he was interested in the wild. With his interest in wildlife and conservation, he visited all the forests in India including the Dachigam National Park, near Srinagar, inhabited

by the Kashmir stag, Hangul. He was invited by World Wildlife Fund (WWF) and Bombay Natural History Society (BHNS) for conservation programmes and was on many of their committees.

A few years before his retirement, he could afford a good camera and developed interest in wildlife photography. Among his first cameras were the Nikon F2 and F3 film cameras. He changed over to digital cameras in 2010. His arsenal of lenses were 80-200 mm, 105 mm and 300 mm, all manual, and 75-300 mm and 200-400 mm digital lenses along with a couple of teleconverters.

He settled in Bengaluru where he photographed an action picture of a spider shrouding the kill, which won him a runner-up prize in Animal Behaviour Category of the British Gas Wildlife Photographer of the Year 1992. The competition was organised by BBC Wildlife Magazine and the Natural History Museum. He was invited to England to receive the award.

As his passion for photography grew and being a perfectionist, he spent most of his time in forests trying to get good pictures of wildlife. He would visit Bannerughatta near Bengaluru, put up a hide and sit there for hours, day after day until he got the shot he wanted. In the company of Mr T N A Perumal, Mr Gul H Gulrajani, Mr Bittu Sehgal, Mr E Hanumantha Rao, Mr S Nagaraj, Mr H N Allama Prabhu and Mr S G Neginhal, he found more inspiration which brought him recognition as a



Works of Mr Sinha: Clockwise from top left: Nilgiri Tahr licking its tail, Tiger cubs play, Hangul, Spider Argiope, Deer taking photograph, Tiger annoyed at close approach.

photographer. He was conferred with the Associateship (ARPS) of the Royal Photographic Society of Great Britain in 1989. In 1992 he was awarded a Certificate of Appreciation for his assistance in the Metro Park Programme at Ohio, USA. In 2005 he was awarded the Honorary Fellowship of Pakistan Salon Group. In 2007 he was honoured as an Honorary Fellow of Photographic Art Society of Pakistan for his contribution to wildlife, writing articles, photo features, producing high quality books, being a guest faculty at wildlife workshops and judging international exhibitions. Bharatiya Vidya Bhavan Bengaluru chapter honoured him with the 'E Hanumantha Rao Memorial Award' in 2009 for his works in wildlife photography.

He authored two books. *'The Tiger is a Gentleman'* published in 1999, is about the animal's behaviour, in which he explains the fact that the tiger is not a maneater

and will only attack when provoked or in defence. The second book he authored in 2008 is called *'The Vanishing Tiger'* dealing with the diminishing population of the tiger and its conservation. These books contain scores of pictures, all shot by him.

As he was very adventurous and got into dangerous situations in the forests, his wife, Mrs Aarti Sinha became a constant companion. She not only kept an eye on him but would hand over the right lens to his outstretched hands. She also made notes and maintained a diary of all their visits, which helped in bringing out the books.

He is very proud of the sequence of photographs he took in Bharatpur when a python swallowed a deer and later regurgitated it. He wrote and published about the incident in the newspaper The Hindu, for which he used to regularly contribute articles and pictures.

YPS felicitated him during the Wildlife week celebrations held in October 2016. Today, at the age of 95, he is still active with his love for the wild and photography. He makes it a point to share a few pictures taken by him with his children, grandchildren, and great grandchildren. Every week they receive his email with a set of pictures to feast their eyes on.

YPS is proud of Vivek R Sinha, a life member, who has proved that 'Photography is a hobby with No Age Bar..



**Prema Kakade** EFIAP, EFIP, cMoL, GPA, PESGSPC, A.CPE  
Director, Youth Photographic Society and Member, Drṣṭi Editorial Team

Thanks to Ms Mukta Shivanand, daughter of Mr Vivek R Sinha, for providing information on Mr Sinha and for scanned versions of his works.

## Atlas Moth

The faint hearted may miss a heartbeat looking at the 'snake headed' wings of this giant moth! A native of Asia, the Atlas moth is vibrantly coloured and has beautiful patterns on its large wings. Thus, it looks like a beautiful large butterfly. As with all insects that are potential prey to some other creature, it has its share of defensive mechanisms to keep its predator away, such as the brightly coloured and patterned wings and snake head like forewing tips.

Atlas moth (*Attacus atlas*) is a member of the order Lepidoptera in the class Insecta and belongs to the family Saturniidae.

It is one of the largest moths in the world. Its wingspan is usually more than 9 inches and could be up to even 12 inches, much larger compared to its body. However giant it appears the interesting fact is that the adult Atlas moth does not have any mouth part! So, they do not eat anything after emerging from their pupa stage. All the eating happens during the

larval stage, where the caterpillar eats enough to store the fat that can make it survive till its end of life.

After emerging out of the cocoon, the Atlas moth does not live long. In its very short lifespan of just around a couple of weeks, the female secretes pheromones that can reach a male located even kilometres away and thus finds a partner. After they mate, the female lays the eggs and soon ends its life. Due to its limited storage of fat energy, it does not fly much despite having such broad wings. The female flies a short distance and sits on a prominent perch close to the cocoon from which it emerged.

— Uday Hegde



Atlas Moth © Uday Hegde



Uday works as a software engineer in Bengaluru. In 2011, he won the 'Askary Award' meant for photographers below 35. He specializes in macro photography. Showing the macro subjects in creative lighting and perspectives, especially the nocturnal creatures such as frogs and snakes is his speciality. He is a member of the YPS macro photography group.



## T N A Perumal



**T N A Perumal MFIAP, FRPS, Hon FIP,  
Hon IIPC, Hon YPS  
(1932-2017)**

Mr Thanjavur Nateshachary Ayyamperumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS, was an icon in the world of nature photography. As I enter his humble dwelling in Shantinagar, Bengaluru, for the first time, way back in 1991 to invite him to present at Shutter Bugs, the photographic club at Govt College of Pharmacy, it dawns on me that here is a personality very different from all the photo artists I had the privilege of interacting with. A dog on the steps unnerves me a bit. But once I am in the small room, which also serves as his living room as well as a bedroom, library, and a photographic store, I feel very comfortable and at ease talking to the legend.

A framed photo of Late Dr Salim Ali in light sepia mono tones adorns the wall and reflects an important characteristic of a very humble and grateful human being. Perumal, as he was commonly addressed, would always recollect the great impact of personalities such as Mr O C Edwards ARPS, EFIAP (ref *Drṣṭi* Vol 49, Issue 4, Sep 2020), Mr M Y Ghorpade FRPS, MFIAP (ref *Drṣṭi* Vol 49, Issue 7, Dec 2020), Mr Jim Corbett Mr F W Champion and Mr B N S Deo FRPS, AFIAP (ref *Drṣṭi* Vol 49, Issue 6, Nov 2020) in his photographic journey.

Mr Perumal's introduction to wildlife photography was by accident. He was a hunter in his 20s and had just hunted a barn owl in Bannerughatta, when he met Mr O C Edwards. He states, "My luck and chance meeting with O C Edwards in the jungle of Bannerughatta was a turning point in my life and changed my course from gun to camera. All my schooling

in photography was under him". He learnt from Mr Edwards's two distinct attributes that would help him progress in photography: patience and perfection.

This chance meeting with Mr Edwards, in 1960 transformed the hunter to a photographer. He states in his anecdotes: "The excitement of walking the jungle in his company, listening to the birds and experiencing a sense of adventure, was like a balm to my mind, helping me to retain my sanity and hope."

Mr Perumal took his first serious bird picture of an Oriental White-eye, in 1960. The first photographs were birds at nest using an air release remote control with the camera camouflaged and hidden in a machan. Interestingly, he innovated on this technique with infrared technology helping him to photograph at night, subjects such as owls. His superb pictures of the Indian Great Horned Owl were taken with electronic flash synchronized with the camera shutter and activated by the bird breaking a ray of connecting light. This device was his own making, and the image is considered a masterpiece.

He loved the outdoors. During weekends, he would be seen riding his motorbike and wearing a helmet on the outskirts of Bengaluru. He would talk about the innumerable lakes and thick forests surrounding Bengaluru, which are now part of history. He would go to these places often to photograph the avians such as kingfishers, raptors, bee-eaters, and a great variety of birds including waders in these locales which had become his playgrounds. He spoke to me about Mr Eric Hosking whom he admired for his excellent bird photography. Mr Hosking had lost an eye due to an owl attack and that was one of the reasons why he chose to wear the helmet with visor though it was not a mandatory traffic rule then.

His passion for wildlife photography transformed into a lifelong journey and mission. He gave up his profession as a radio engineer at Modern Radio Engineering Co on Mahatma Gandhi road and got employed as chief photographer of Mr M Y Ghorpade's Sandur Manganese and Iron Ores Ltd.

The first forays in the early '60s focused on both flora and fauna of the surrounding

jungles of Bengaluru and later Mysuru. His pictures were successful in local exhibitions as well as national photo contests, winning him several awards.

In those days, the Mysore Photographic Society (MPS) based in Bengaluru was the foremost society not only in Karnataka (then called the state of Mysore) but at the national level. Mr Perumal joined the society in 1961 and was its honorary treasurer in 1964 and later secretary in 1966. He took active interest in organizational responsibilities. He was the secretary of the Federation of Indian Photography (FIP) Nature Division in the early '70s and organized the first wildlife photography exhibition in the country, held in Bengaluru. He judged the FIP portfolios (southern region) several times in the '70s. In the year 1970, at the request of the divisional secretary of FIP, Mr Perumal offered his services to promote nature photography. His specific task was to guide on technical problems related to electronic flash and application of electronic flash in bird photography. FIP conferred on him, the Honorary membership (Hon FIP) for his yeoman services.

The Dato Wan Tho Loke Memorial Award was one of the prestigious awards in FIP wildlife competitions. Mr Perumal won this award several times (1964, 1965, 1970, 1972). In addition, he won the Maharaja Korea Award in FIP Wildlife Contest 1966, for his picture 'Indian Lion', which was featured in the Viewfinder, 1967. Probably one of his first few images to garner attention were 'Hoopoe' and 'Flight' in the 11th MPS members exhibition, 1963 and 'The Great Indian Horned Owl', the plaque winner in nature print section of 3rd MPS All India Salon in 1962. In 1972, the Coimbatore Photographic Society sponsored a one man show of Mr Perumal's nature photography.

*"I feel the main motivation for being in the jungles with our cameras is to be one with nature; far away from the maddening rat-race, pollution, cacophony of modern life, and to renew our spiritual relationship with our beautiful forests and animals- the Beautiful people."*

**-T N A Perumal MFIAP, FRPS, Hon IIPC,  
Hon YPS**



*Barn owl carrying prey* © T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS

Mr Perumal travelled along with Mr M Y Ghorpade to many sanctuaries within India as well as East Africa. He stated: *"Wildlife photography is a noble and princely sport. Princely, because it satisfies a person's creative instinct and noble, because it helps to protect animals as it is an effective tool of conservation. We've inherited this wonderful sport from the photographers of the early 1900s".* Incidentally, the photographers that he mentioned were all hunter turned photographers, who later chose to shoot to preserve rather than kill in the days when hunting was a popular sport among the rich and elite. He was most impressed by the techniques and approach adopted by two famous personalities Mr Jim Corbett, the legendary hunter turned first naturalist in India and Mr F W Champion, the pioneer of wildlife photography in India. He would remark that their photography was most significant as it provided natural history information, which was not known in those days. For him, the photographs of tigers by Mr F W Champion (*'With a Camera in Tiger Land'*), which were shot at night, were

masterpieces. Mr Jim Corbett's *'Jungle Lore'* was one of his favourite books.

Mr Perumal achieved many international distinctions in photography. He was awarded the international photographic distinction of Fellowship of the Royal Photographic Society (FRPS) in 1978 and the MFIAP, the 'Maitre' (Master distinction) of International Federation of Photographic Art (FIAP) in 1983. He was also awarded the Karnataka State Lalitakala Academy Award for Nature Photography in 1995 and the Lifetime Achievement award for wildlife photography at the 2nd National Photo Awards 2011-12, given by the Photo Division of the Ministry of Information and Broadcast, Government of India. In the year 1993, he was decorated with the Honorary Fellowship of the India International Photographic Council (IIPC).

On 15th May 2000, he presented a programme on 'Owls and Owl Photography', showing his great fascination for this species and in the process dispelling various myths and misconceptions connected to owl behaviour. He would label them as 'Cats

with Wings'. He had successfully refined the technique of using infrared light beam trigger enabling the owl to make its own selfie! He states, *"I photographed the Great Horned Owl in Kalkere – the bird had nested in a rock crevice about 20 feet high. A machan was erected along with the setup of light beam triggering units. It was not easy and involved experimentation, in particular regarding positioning the equipment."*

His masterpieces in 50 years of passionate nature photography present the viewer the grandeur, spirit, and a wealth of information on the fauna of India. Most of his pictures have a pictorial effect added, probably due to the influence of a generation of great pictorial photo artists at that time in Bengaluru. He preferred the Nikon camera system, though his early photographs were shot with the Mamiya C30.

Many magazines, journals and books sought his nature and wildlife photographs. Along with Mr K Gunathilagaraj, he edited the book *'Some South Indian Butterflies'*, published in the year 1998. With Mr M N Jayakumar IFS, MFIAP, FRPS, he edited the book *'Encounters in the Forest'* published in the year 2001. He also contributed to *'Eye in the Jungle'* by the remarkable Mr M Krishnan whom he admired for his dedication and expertise in wildlife photography. Important to add here is that he also published a small booklet for photo enthusiasts *'Photographing wildlife in India – field guide for Photographers'*. But the most remarkable book featuring 252 photographs is *'Reminiscences of a Wildlife Photographer'*, published by Simova Education and Research, in 2017. In this autobiography, he talks about his experiences in the forests and provides the reader great natural history information, behaviour of different species and his nostalgic interactions with them. In the same year he also compiled a book *'The Doyen of Nature Photography'*, covering the life and works of his mentor, Mr O C Edwards.

In those days it was important to be in control of the entire process of photography and therefore the chemical darkroom was an integral and important part of Mr Perumal's expertise to produce quality prints. He was constantly making monochrome prints, many of them in large format. His processing skills, in



particular E6 processing, was well known to those who sought his services. He was also very meticulous with documentation and regularly made natural history notes and descriptions of his experiences.

One of the most distinct impacts of Mr Perumal's journey in photography was that he worked hard to propagate an ethical approach to wildlife photography, among the young and old alike. He will be remembered for his immense contribution to conservation. He supported many photographic clubs and societies spread all over India. His association with many serious nature photography lovers in Youth Photographic Society has left a lasting impression, clearly evident in their approach to wildlife photography.

Mr Perumal supported YPS and interacted with the members regularly. He attended all the YPS events whenever he was invited. YPS had honored him by conferring on him the Honorary YPS membership. He launched the YPS website in May 2016. Later in October 2016 during Wildlife week celebrations, YPS felicitated him along with three other wildlife photographers. Despite his very poor health, he made it a point to attend the function and speak to the YPS Members. His last interaction with the YPS members was during the jury

meeting of the 34th YPS All India Digital Salon of Photography 2016. As he was not keeping well, he could not be part of the jury. Still, he made an effort to visit the jury meeting and distribute copies of his latest book on Mr O C Edwards, 'The Doyen of Nature Photography'

Mr Perumal emphasized, "If you force an animal to look at you, you've changed his behaviour. It is also important to not neglect the smaller creatures, the small world, the flora which in fact demands greater skill, patience, sensitivity and technique." His advice to nature photography enthusiasts: "Know your subject, use the best optics, focus sharply and click at the best moment, without camera shake. Keep compositions strong and uncluttered; contrast tones of animal (dark) and background (light); use morning light to highlight the texture of an animal's coat; and shoot in the evening sun to enhance pictorial quality."

Till the end he was active and participated in many photographic events and shared his experiences and philosophy in nature photography. He was an ardent supporter of Askary Awards (<https://www.askaryphotoawards.com>) and distributed them on several occasions. He expressed that his dream to visit South Africa's Kruger National Park was realized in 2013.

I could sense that indeed he was very happy when he showed me an A3 print of a 'Kudu' in golden evening light.

For me, as one who lived at a walking distance from his humble abode in the neighbourhood of Shantinagar in Bengaluru and having interacted with him from 1989 till the end, Mr Perumal leaves behind memories of moments spent with a simple but extraordinary human being.

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



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

Visit the page to see the tributes paid to Mr Perumal by media and YPS members:

<http://www.ypsbengaluru.com/2017/02/a-great-loss-for-photographers>

## Study of Select Pictures of T N A Perumal

Mr T N A Perumal was well known for his works in nature photography. He was an inspiration for many nature photography lovers of his time. Let us take a look at 3 of his photography works.

### Two Nilgiri tahrs

When most of us, the greenhorns in photography, were too excited to notice the magic in the background, and too keen to register the Tahrs, as bold and sharp as our equipment would allow, there goes Mr Perumal, all out for the wider perspective. He compresses the whole theme of the scene encompassing the pretty beasts and the mighty blue misty mountains into one 'shot'.

You can virtually feel the romance in the air. He has transformed the might of the mountains and the azure of the sky into an idyllic canvas to paint the presiding deities - the Nilgiri tahrs (*Hemitragus hylocrius*) in their habitat. This picture was taken in Rajamalai, Eravikulam

National Park, Munnar, Kerala. He always tried to sensitize us to this sort of vital connection. For him pronounced detail in the animal in such shots was passe and it came after ecology.

Is there a competition between the brilliant backdrop and the naughty tahrs? Yes, but this is a unique moment, a moment of harmony and the competition is to enhance the ethereal nature of each other, hence complementary!



Two Nilgiri tahrs © T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS



**Rounded Pierrot butterfly** © T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS

## Rounded Pierrot butterfly

It was not until about 1992-93 that Mr Perumal immersed himself in serious macro photography. Not that he did not have the wherewithal for this earlier. It was probable that a lot of things had not fallen in place.

Butterflies obviously were the prime attraction to start with. Other subjects included damselflies, dragonflies, antlions, potter wasps, robber flies, wolf spiders and a host of other critters, crawlers, flowers, and minute patterns. He set exacting standards to this genre of photography. I had almost mistaken him

of nit-picking when he disapproved of my 'beautiful, sharp' butterflies. Of course, not after I started realizing the nuances of macro work, and what he was trying to drive home.

Take the example of this Rounded Pierrot (*Tarucus nara*). The image size is appropriate. There is no unrelated element diverting the attention of the viewer from the butterfly. Sharp from tip to toe and exposure of the subject and the ambience, on the dot. He would not approve of macro work done handheld, a discipline he rubbed into us.

The concept of off-camera flash, bounce flash, fill flash, multiple flash synchro and ratios did not overwhelm him at all. It was so easy to render the background night-like with powerful flash and f stop 22. But he would never approve of a diurnal Pierrot depicted as a nocturnal being. Once again, ecology! Appropriate nectar plant vis-à-vis a contrived one, he would know immediately! Anyone would wonder if he was an entomologist?!

## Great Indian one-horned rhinoceros

Mr Perumal was amongst the doyens of black and white photography, thorough

and all encompassing, right from exposure of the film to the final magic in the dark room. I am afraid, if I say more, I will only expose my naivety about monochrome photography! He generally chose glossy, 'non-grainy' paper for printing nature subjects. I often reminisce him recalling the words of Mr O C Edwards, "*grains are for birds, I say*" a humorous non approval of grainy paper for nature subjects! Invariably a chuckle followed.

Despite his fascination and total command on monochrome, he was not fanatical about it at all. He made it amply clear that monochrome has its triumphs and drubbings. To quote his own words "*A colour photograph of an animal or a bird displays all the colourful features of the species, whereas a black and white photograph of the same will represent it in shades of grey, black and white, thus masking all the colours and making it drab and almost unidentifiable.*" However, again he said, "*There are occasions when there is no colour at all in the scene (an elephant in a forest in summer) when it may be profitable to shoot in black and white as a monochrome subject will render best in monochrome.*" Pearls of wisdom!

Right treatment of *Rhinoceros unicornis* of Kaziranga, I must say. Perfectly exposed, all the rules of the game in place including the right placement of the beast sauntering with total abandon. Expanse of the wetland is depicted meaningfully and the tonal gradation in the entire scenery is rendered accurately. A stunner! I feel this rhino would look 'weak' in colour.

— Dr Jayaprakash S R ARPS, AFIAP



**Great Indian one-horned rhinoceros** © T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS



*Dr Jayaprakash is a family physician by profession. He forayed into nature and wildlife photography under the tutelage of Mr T N A Perumal way back in 1992. He is a life member of YPS since 1992. He has savoured photographing in most of the major wildlife reserves of India and in Masai Mara during his active years of photography. His pictures have been exhibited in many national and international salons and used in the books edited by Mr Perumal.*

We thank Mr T A Nataraj, son of Mr T N A Perumal, for providing the scanned versions of the images taken by Mr Perumal, used in this issue.



# Nature and Wildlife Photography



*Indian Tuskers Interacting* © R Dev FRPS, AFIAP, APSNZ

*"What makes a good nature photograph?"* is a simple enough question, but once you start thinking about it, you realize there is a whole lot of aspects that go into making a good nature photograph.

At the most basic level it is a recording of an event, which depicts some aspect of natural history. The general rules which apply to all forms of photography apply here as well viz., the main subject should be clearly visible, in focus, should be in good light, properly exposed and the composition should be pleasing.

The above requisites do not seem like much, but believe me, to get them all together can be a very frustrating experience and an immensely rewarding one when they all do fall into place! I hope to share with you some of the ways in which I go about it. This is by no means the only or right way of doing it, but it has worked for me.

## The Photographer

Anyone can be a photographer but not everyone can be a nature photographer. To be one, it is essential to have a love for nature and a passion for photography. One can say that a nature photographer

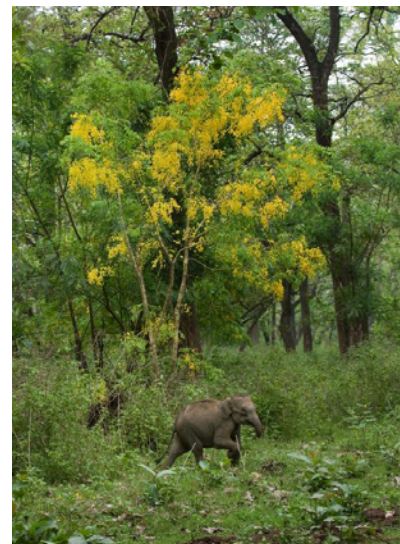
must possess the four 'P's: *Passion, Patience, Perseverance and Preparedness.*

It is only when you are passionate about your photography that you will want to go out again and again into the wilderness where you enjoy spending your time to capture rare and interesting images. The more time you spend in the wild, better are your chances to get your desired pictures.

One of the most important requisites for a good nature photographer is patience. Nature goes about its routine at its own pace and nobody can change that. So, we have to wait and watch, being ready to capture the moment when it finally comes. Can you imagine, I sprawled on the damp ground for almost an hour waiting for the Garden Lizard to dig a burrow and lay her eggs! I did finally get the shot.

Nature photography is all about trying to get the ultimate shot (if indeed there is such a thing!). When we start, we are satisfied with a properly exposed, in-focus picture of an animal. As we mature, we look at how we can improve - a closer shot, maybe some action, dramatic

light, fantastic background - the list can be almost endless. Though it may be nearly impossible to get all these in a single photograph, the aim should be to continue trying and not give up. To do this, you have to return to the same place in varying weather conditions and seasons. We must never say *"this is the best"*. The quest should always be for a better one.



*Elephant Calf with Laburnam* © R Dev FRPS, AFIAP, APSNZ



No one can predict nature perfectly but on some rare occasions she surprises us with a situation where most of the elements are in harmony. When we are blessed with such an opportunity, we must be fully prepared to capture it. Our equipment should be like an extension of our body. We should not be fiddling with the controls at this time; only to see the subject gone when we finally look up! When out on a safari, I check the ISO rating, exposure, and such settings of my camera once in a while, just to be sure that when the next situation comes along, I will be ready and do not miss the opportunity. I generally take a couple of shots to start with, then recheck the settings; may even change my lens for a better perspective. The first shots are only an insurance, in the sense that we have a record. The later shots are the ones which will eventually be better as we would have finetuned our efforts.

In addition to these, it is important to have an intimate knowledge of the species and habitat you are photographing. This results in many advantages both for you, as a photographer and to the subject. Knowing an animal's behaviour will help you get better photos with the least amount of effort. For example, if you know when the breeding cycle of a

particular species is, you can narrow down your visit to that time, to maximise your chances of capturing a particular behaviour. Also, if you know the time of hatching of chicks you can plan your visit to coincide with it and get shots of parents feeding them.

Apart from this, knowing an animal's behaviour also is safer for you. Like, if you know when it is in a 'fight' or 'flight' situation, you can slowly move away so as not to cause stress to the animal and save yourself from a potential charge. Knowing about the habitat ensures that you will not be unwittingly damaging the habitat of a particular species. It always helps to be 'in the right place at the right time'. The best way to get more information about particular species and habitats is by reading up and doing your homework. This will not only help you to



*Hanuman Langur Pair* © R Dev FRPS, AFIAP, APSNZ

get better photos but will also increase your knowledge and thereby your love and appreciation of Nature.

The Motto of Nature Division of The Photographic Society of America sums it



*Peacock Couple* © R Dev FRPS, AFIAP, APSNZ





Grey Jungle Fowl © R Dev FRPS, AFIAP, APSNZ

up better than anybody else: *"To make the Photographer a better Naturalist and to make the Naturalist a better Photographer"*.

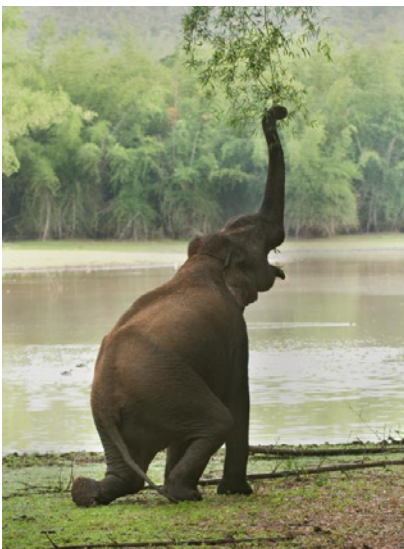
## The Equipment

The choice of equipment is very wide and dependent on a number of personal factors. Any system these days is capable of delivering top class results. At the very high end it is no longer a question of "is it good enough for me" but of "am I good enough for it"! It will also depend on

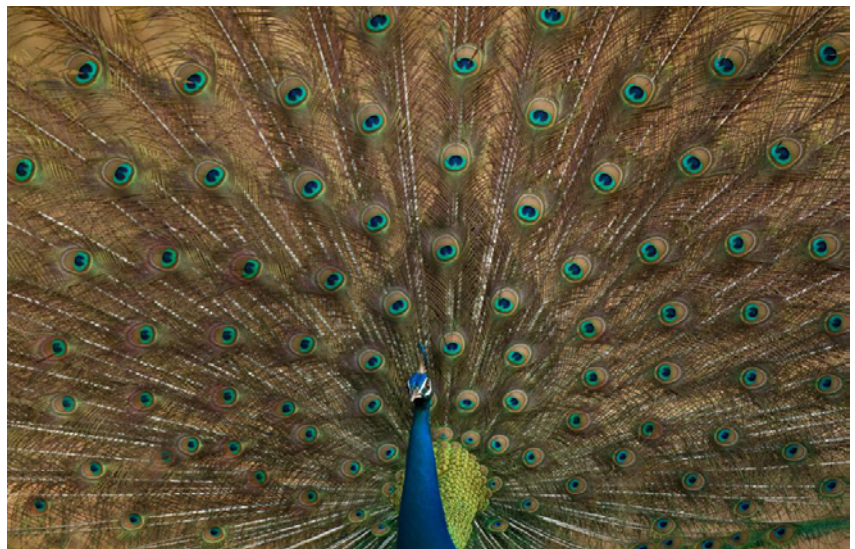
what exactly you want to photograph. If it is only birds, then you will need a longer telephoto. I say longer, because most things in photography are only relative. What is a very long lens for me is a standard one for someone else. If you are a landscape photographer then you will need wide angle lenses and macro lens, if you intend to do close-up photography. Having said that, there will be situations where you will want a 'wider' or a 'longer' lens.

If you are serious then the basic system would be somewhat like this:

- A DSLR body
- Medium wide-angle lens such as 28-80 mm
- Medium telephoto lens such as 70-200 mm/70-300 mm/80-400 mm/100-400 mm
- Close up filters for close-up work
- An external flash if your camera body does not have a built-in flash



Elephant Feeding © R Dev FRPS, AFIAP, APSNZ



Peacock Dancing © R Dev FRPS, AFIAP, APSNZ



Common Kestrel © R Dev FRPS, AFIAP, APSNZ

With this kind of equipment, one can produce very good results. Adding or upgrading equipment should be done only when you are sure you need it and can use it effectively. I have suggested zooms as they are far more versatile than fixed focus lenses. In nature photography the advantages of a zoom lens cannot be underestimated. It gives us the ease of perfect composition and viewing what other compositions will look like by just either zooming in or out. The added advantage of lighter weight and less space when compared to carrying 2 or 3 fixed focal length lenses. At present I use only zoom lenses.

Most of the reputed camera makers offer a very wide choice of bodies to suit all possible types of users, from rank beginners to serious professionals. It is advisable to buy equipment, which is slightly more advanced than your current needs. This is because very soon your skills will improve, and your demands will be more than what the equipment can offer.

## Light

Since photography is all about light, let us talk a bit more about it. There are different kinds of light and different aspects to light. The most common is 'front light', which is light falling directly on the subject from the front, when the sun is behind the photographer. This kind of light illuminates the subject well, but has no character. It is suited for illustrative/scientific kind of work where one has to show the subject in a clear way.

The second is 'side light' or 'directional light'. As the name implies, this light strikes the subject from an angle. This adds character to the photo while emphasizing the texture of the subject. It is suitable for subjects that have feathers/fur/wrinkled skin.

The third is the 'backlight' or as the French call it '*contre jour*'. This is the most evocative kind of light and gives results that are slightly dreamy and ethereal. Ideal subjects for this are translucent petals/leaves, thin membraned body parts like ears and antlers in velvet. Exposure for this can be slightly tricky as the light is not falling on the subject but is behind it – a slight over exposure may be needed but will depend on what final effect the photographer wants.

Then there are so many 'in between' kinds of light. There is diffused light, which is when there are light clouds in front of the sun. This is especially suitable for macro photography where one does not want too much contrast. Extreme lighting conditions like rain, snow, moon light (which is nothing but reflected sunlight) all have their own special characteristics and provide an opportunity for some spectacular photography.

Undoubtedly, the best light for Nature photography is approximately 1 hour after sunrise and 1 hour before sunset. This is called 'golden light', because of the warm golden quality of light at these times. It is especially suited for Nature photography as it is not too contrasty. Because of this the difference in exposure values is easily handled by the camera. This helps in maintaining details both in the bright and the shadow area of the photograph.

## Composition

Composition is nothing but the arrangement of the elements in a picture in a way that the whole picture becomes as pleasing as possible. In nature photography perfect composition is not always possible as the subjects are neither in our control nor is the foreground or background. Nevertheless, it should be our aim to achieve the best in the given situation.

There are certain basic rules (for want of a better word) in composition. Placing the subject at the intersection of the thirds or fifths. This is a time tested rule and results in the subject being shown to



Red Whiskered Bulbul © R Dev FRPS, AFIAP, APSNZ



best advantage. It also incorporates the basic rule of leaving more space both in front of and above the subject, which results in a well-balanced picture.

When photographing fauna, it is better to have the subject looking at you so that there is eye contact. It is not always possible, but the best angle is at eye-level. Since we are talking about eyes may I mention that it is best to always focus on the eyes of the subject. This concentrates attention on the central part of the photo. If the eyes are not in sharp focus, the picture loses its appeal.

Despite having said so many things about composition, I must admit I am a firm follower of 'KISS' (Keep it simple, stupid!). Often it is more difficult to exclude what is not important than to include everything. This is another area where zoom lenses are a great advantage as you can fine-tune your composition without moving at all.

## Exposure

With modern cameras, which have very sophisticated metering systems, it is almost impossible to get a wrongly exposed picture. These systems are all



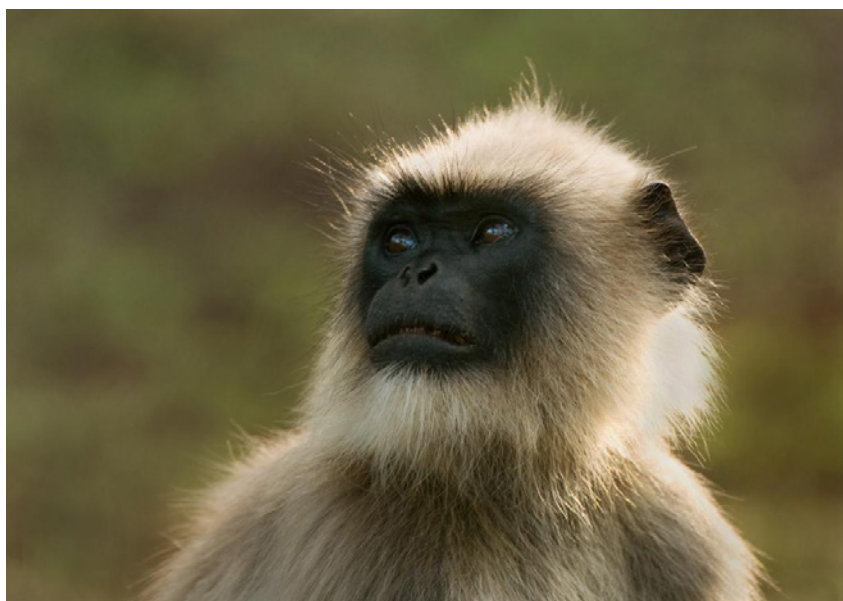
Stone Plover © R Dev FRPS, AFIAP, APSNZ

based on the 18% grey theory. Simply put, it means that the camera sees all subjects at a uniform 18% grey on a scale from pure white to pure black. This is perfect for most of the scenes, but in extreme cases where there is an abundance of either white or black, it tends to either underexpose or overexpose. It is in these situations that one may need to manually alter the exposure to suit one's preference and get the desired results. Exposure is controlled by Aperture, Shutter speed and ISO rating. All three work in tandem; if you increase one you must decrease the other. All can be used to fine tune your image.

Shutter speed is used to arrest action. If the shutter speed is high you can 'freeze' faster action. If it is slow then you cannot arrest fast action. If you want to arrest the action of a bird taking off where the wings will be flapping rapidly, you need to set fast shutter speeds, but if you want to show the wing movement as a 'blur' then you need to set a slow speed.

Aperture governs the amount of light that falls on the recording medium (sensor). This is done by increasing/decreasing the opening of the lens to allow light. A large opening gives you a shallow depth of field (DOF), where the zone of sharpness is shallow. This can be used to isolate your subject from the background so that it does not compete with the subject and helps them to pop out. A smaller opening gives more depth of field (deeper zone of sharpness). This can be used when you want everything from the foreground to infinity in focus.

ISO controls the sensitivity of the camera sensor to light. The higher the ISO value, the more sensitive the sensor is, and it absorbs more light. The lower the ISO value, the less sensitive the sensor is, and it absorbs lesser light. The rule of thumb is that the higher the ISO value, more is the noise you get and the lower it is, less is the noise you get. With modern DSLR cameras however, ISO setting is not that crucial as it used to be, when we used different film rolls with different ISO



Hanuman Langur © R Dev FRPS, AFIAP, APSNZ



Bonnet Macaque © R Dev FRPS, AFIAP, APSNZ

rating, for different lighting conditions. Modern DSLRs have much more advanced features to manage exposure.

## Ethics

Ethics in wildlife photography is perhaps, sadly, the least discussed topic. It is nothing but the application of common sense in all situations. To briefly summarise some of them:

- 1) The welfare of the subject must always be of paramount importance.
- 2) When photographing in groups, let others get a chance.
- 3) Respect the law and the rights of others.

There are ethics in post capture work as well, but it is a very vast subject, which I cannot do justice to in this short article.

## My Practice

These are some of the things I generally do when on a safari and they have helped me so far:

- 1) Camera set at ISO 200.
- 2) Aperture set at f/8 and camera set to aperture priority mode.

- 3) A 200-400 mm or longer zoom lens mounted on camera with lens hood attached.
- 4) Motor drive set to 'Continuous Fast' mode.
- 5) Autofocus (AF) set to 'Continuous' mode.

I would like to end this article with a few quotes from famous photographers, which have influenced me.

*"Pictures are made by the camera. Photographs are made by the mind"*

-Doyle Thomas

*"Photography is not about the thing that is photographed. It is about how that thing is photographed"*

-Garry Winogrand

*"Cameras and lenses are simply tools to place our unique vision on film. Concentrate on equipment and you will take technically good photos. Concentrate on seeing the lights magic, colour and your images will stir the soul"*

-Jack Dykinga

*"The most endangered species is the ethical wildlife photographer"*

-Moose Petterson

*"Often while travelling with a camera we arrive just as the sun slips over the horizon, too late to expose film, only time to expose our hearts"*

-Minor White

*"Of course, there will always be those who look only at the technique, who ask 'HOW'. While others of a more curious nature will ask 'WHY'. Personally, I have always preferred inspiration to information"*

-Man Ray

- R 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 is now doing Travel, Landscape and Abstracts.



## Exposing the Night



Sydney Fireworks © Murali Santhanam Hon YPS

f/8, ISO 100, 4 seconds, Manual Exposure mode

Continuing the last article by Ms Hema Narayanan on 'Shutter of the Night' (*Dŗṣṭi* Vol 49, Issue 7, December-2020), let us look at some interesting photographs that you can take during the night.

### Fireworks

When you think of night photography the first thing that comes to the mind is fireworks. Fireworks are a visual delight to watch. To capture fireworks the way we see them, we should master specific techniques. Here are some facts and techniques on fireworks photography:

- 1) Firework as seen by eyes is caused by fast moving bright sparks of light. Because of the eyes' retention capabilities, we see them as lines of light.
- 2) In photography, these moving sparks illuminate each pixel on the path on the sensor for a fraction of a second, as they move along. Because of this moving nature of sparks of light, the exposure for fireworks is entirely dependent upon aperture and ISO setting.
- 3) The shutter speed, instead of controlling the exposure, determines how much of the total length of firework we can capture. If you set the exposure short, the picture will end before the firework explodes in the sky and the picture will miss the brilliant patterns created by the exploding firework.
- 4) The picture 'Sydney Fireworks' was exposed at ISO 100, F/8 for 4 seconds in Manual Exposure mode. It is good to time the duration of the firework and start with longer exposure. Keeping the shutter open too long will capture the smoke too after the fire and will reduce the brilliance of the picture.
- 5) Needless to state that the camera has to be on firm grounds, preferably on a sturdy tripod.
- 6) It is good to have a cable release or a remote trigger to start the exposure without shaking the camera.
- 7) You should pre-focus the camera and turn it to manual focusing mode to prevent camera from losing time trying to auto focus on moving sparks.
- 8) Start with a wider focal length and zoom in based on the space around the fireworks in pictures captured.
- 9) Try to include something on the ground to give a context to the picture, the Sydney Harbour Bridge in this example.

Excited? Let us try one more moving subject.

### Moving Lights

Subjects with bright lights moving in the night is another interesting target for creative night photography. The headlamps and tail lamps of vehicles, boats with lights, people with torches, etc. fall in this category. Streaks of moving lights add a sense of dynamism and activity to stationary subjects in the picture. The principle of shooting subjects with moving lights is similar to shooting of fireworks. Again, exposure depends on aperture and ISO to a large extent.

- 1) However, we will have to constrain the shutter speed to the point

where other stationary subjects in the picture do not get over exposed.

- 2) In the case of some subjects, it may be possible to expose multiple pictures and merge them together to increase the number of light streaks.
- 3) Shoot using tripod and trigger.

Here is a picture 'Dasara Festivity' taken in Mysuru during Dasara, capturing the decorative LED blue lights on a moving cycle rickshaw against the setting of the palace. The exposure was ISO 100, f/16 for 20 seconds.

There are many other moving lights in the night, the stars and the moon for example. But that requires quite a bit of discussion and we will leave it for the future.

## Tare Zameen Par

The last subject that we will discuss is about capitalizing the bright lights in the night to add drama to the picture. One of the side effects of shooting bright lights with narrow apertures is that it causes the bright lights to look like stars. This is called starburst. This can enhance the beauty of cities that are studded with many bright lights.

To create a starburst, you should shoot with a small aperture of f/11 or narrower.



Dasara Festivity © Murali Santhanam Hon YPS

f/16, ISO 100, 20 seconds

The light should be small and should be directly facing the camera. With such narrow apertures, the pictures must be shot with long exposure and hence would require some camera support. The picture 'Moscow in the night' was shot at an aperture of f/22 using a 15 mm lens open for 15 seconds. You can see star bursts over every bright light. Star bursts can also be created using special filters and using software. It mellows down bright spots and makes them more appealing.

We can do a lot more in the night, star trails, milky way, light painting,

astrophotography, flash, infrared and the list goes on. Just remember that the night also provides 'Good Light'.

### - Murali Santhanam Hon YPS



Mr Murali Santhanam is the vice president of YPS, webmaster and the designer of YPS salon software. His photography interests span monuments, landscapes, abstracts, desktop, and natural life.



Moscow in the night © Murali Santhanam Hon YPS

f/22, ISO 100, 15 seconds



## Capitalizing the Sunset



Sunset in Chalukya Capital © Vinyasa Ubaradka

*"A large drop of Sun lingered on the horizon, then dripped over and was gone; the sky was brilliant over the spot where it had gone and a torn cloud like a bloody rag, hung over the spot of its going" is a profound quote by Mr John Ernst Steinbeck (1902-1968), an American author, Nobel prize winner in literature and recipient of Pulitzer prize. Another thought provoking quote from him is: "I wonder how many people I've looked at all my life and never seen!"*



Vinyasa Ubaradka

These quotes have immense value for us photographers pursuing it as an art. To support these lines, we have here a beautiful picture by Mr Vinyasa Ubaradka, a YPS member.

He captured this in September 2020, from a hilltop located at the east end of Badami, the capital city of Chālukya dynasty. He and his two photographer friends were shooting the famous cave temples, Agastya lake and ancient capital city monuments, 'looking at' the hot sun and dry sky. By late afternoon he 'saw' most interesting torn cloud pattern and sun beams slinking in between. His ingenious mind imagined a probability to see brilliant golden sky with backlit cloudscape creating a dramatic scene by sunset time. He also imagined how the entire ancient city and the large lake

would be seen if shot from top of the adjacent hill.

They packed up to reach there fast and took help of a local to accomplish their endeavour and climbed up to the hilltop. The entire view looked amazing and unimaginable as they could reach there well in time before a 'large drop' of sun lingered on the horizon, creating splash of golden glow with wonderful shadows of backlit torn cloud. Yes, most of the tourists and photographers look at the bright or colourful sky and parts of well-lit Badami and of course enjoy sightseeing, but what these photographers 'saw' from the top angle and captured in their cameras was a most memorable scene for all time to come. Thus, this sunset picture can be 'read' along with those eminent lines of John Steinbeck, making the impact immortal to onlooker's eyes, mind, and heart.

Mr Vinyasa Ubaradka, working as a lead graphic designer for an IT company in Bengaluru, hails from a remote village amidst western ghats in Dakshina Kannada district of Karnataka. Motivated right from childhood by nature's wonders, he has been pursuing photography for over a decade shooting nature's close ups, macro, and landscapes. He used Nikon 850 with 18-35 mm lens set to 26 mm, aperture f/16, shutter speed of 1/10th of a second and ISO 100 for this shot.

While evaluating the technical parameters of this picture, I find the use of proper focal length and close aperture supported by appropriate ISO rating and shutter speed with right perspective and camera angle used at the right time, resulting in producing a magnificent sunset picture combining wonderful skyscape with complementing backlit landscape below the horizon.

Analysing the image artistically, I find that it is complying with all parameters of pictorial photography. The backlit torn part of a dark cloud at the golden cross point forms an entry point to the frame, complying with the rule of thirds. Onlooker's eyes are drawn into the pattern created by the split sun rays with glow of golden light and deep shadows on some clouds, making the entire sky vibrant, dramatic, and lively. Thus, nature's aesthetic beauty is enhanced creating a deep impact on the viewer's mind.

Angle of shooting has been very wise, by filling one third of the frame with the sky above horizon and rest two thirds with land, covering Badami town, thrilling sky reflections in lake, temples, monuments, and other interesting areas, all backlit by glow of lingering sun rays from horizon. Each part covered in the frame complement one another to unfold several stories in viewer's mind.

I compliment Vinyasa for an excellent pictorial presentation of ethnic glory of Chālukya's capital city.

— K S Rajaram AFIAP, Hon YPS



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

## YPS Meet Webinars

In the 'YPS Meet' webinar series, we had one programme during the month of January 2021.

### Chasing the Light



Chasing light is what every photographer enjoys doing, for it is one of the most important ingredients in a picture to make people say 'Wow!'.

On 31st January, the 'YPS Meet' webinar was an amazing presentation by Mr Brian Hopper EFIAP/d2, ARPS, FIPF, who has been chasing light and mastering it since he was a little boy.

Based in Blackrock, Ireland and specialising in seascape photography, Mr Hopper presented a series of photographs from the same location that he frequently visits, but with different angles, different moods and varying natural backdrop from sunrise through sunset.

One who does not hesitate to get into chest deep freezing water to get the perfect picture, Mr Hopper presented photos of beaches in County Kerry and



*Serenity* © Brian Hopper EFIAP/d2, ARPS, FIPF

County Louth with dramatic skies and tides under different moods. A three-minute exposure picture he shot on the morning of a Solar eclipse, with cloud formation like a bird amazed the viewers. Mr Hopper also presented his photos of the unusual Polar Stratospheric Clouds (PSCs), last seen in Northern Ireland in 1995, which is considered a once-in-a-lifetime sighting. PSCs are also known as 'Mother of Pearl Clouds'.

The presentation continued with a series of photographs that Mr Hopper captioned 'Light Banishes Darkness', as these were taken during the lockdown period of the COVID-19 pandemic. He dedicated these photographs to the many people who suffered loss and try to remain positive in the face of adversity.

Mr Hopper then presented his next set of photographs titled 'The People of Cuba', which formed the portfolio under the



*Soft Light at Sunrise in Hamnøy* © Brian Hopper EFIAP/d2, ARPS, FIPF





*Red Sky at Sunrise* © Brian Hopper EFIAP/d2, ARPS, FIPF

Visual Arts category for his Associateship (ARPS) of The Royal Photographic Society (RPS) of Great Britain. He also described his 'Statement of Intent' accompanying the ARPS portfolio, to the viewers.

Mr Brian Hopper concluded his presentation leaving the viewers enthralled by his pictures of the people of Cuba and the beautiful seascapes of Ireland. Interested readers could visit his website <https://www.creatingapicture.com>.



**Ananth Kamat AFIP**  
Member, Macro Photography  
Subcommittee and Member, Drşti  
Editorial Team

## YPS Saturday Meet Sessions

### Kyrgyzstan: Our Unheard of Almost Neighbour



In the 'Saturday Meet' webinar on 30th January, YPS Member Mr Yogesh Mokashi AFIP, AFIAP, took the members on a tour to a country that is incredibly full

of natural beauty, unspoilt mountains and lakes, gentle meadows and rolling grasslands: Kyrgyzstan. A serial entrepreneur and keen on travelling to unique places, Mr Yogesh visited Kyrgyzstan in August 2018 and came back with sweet memories and amazing photographs as souvenirs.

Mr Yogesh started his presentation with a map of Kyrgyzstan and explained how



*Herd in the mountains* © Yogesh Mokashi AFIP, AFIAP

to get to Kyrgyzstan from India, the cost of living, and gave suggestions for budget consideration.

As the photo presentation started, the members were enthralled by Mr Yogesh's

fabulous pictures of emerald blue Kol-Suu lake surrounded by mountains, snow-capped mountains with wild horses galloping in the foreground, sunset over Issyk Kul lake, semi-nomadic shepherds riding their horses and the Yurt dwellings of the Kyrgyz villagers. Accompanied by beautiful pictures, Mr Yogesh explained about the Eagle Hunters and their eagle hunting practice, and the game of Kok-Boru, a traditional horse game.

An amazing storyteller, that Mr Yogesh is, he detailed the Kyrgyz way of living, their diverse culture, their food, their hospitality, and the role of Kyrgyzstan as a part of the Silk Road during the Mongol Empire.

The members also got to see the pictures 'Boy Shepherd of the Mountains',



*Boy Shepherd of the Mountains* © Yogesh Mokashi AFIP, AFIAP

*Continued on P-22*

# The Killer Inside

We all know the lifecycle of a butterfly: Egg → Larva → Chrysalis or Pupa → Adult butterfly. Transformation of a miniscule egg into a colorful butterfly within a few days is indeed a magical transformation. However, at each stage of its lifecycle a butterfly is a potential prey to some or the other creature. It is an integral part of nature's food chain. Same is the case of a moth.

If a butterfly or a moth egg hatches successfully, a larva emerges. Eating the leaf parts of the host plant, the larva or caterpillar pupates in a few days and develops into an adult butterfly or moth. However, not all caterpillars are lucky enough to see the world outside, fluttering the wings. Some caterpillars may sacrifice their life to some other creature, usually the parasitoid wasps. It is a heart-breaking story of a caterpillar sacrificing its life to wasps.

The 'villain' wasp mother searches for a freshly emerged caterpillar, pierces its tender body through its pointed ovipositor, deposits the eggs and flies away. The caterpillar, ignorant of hosting the killer inside its body, continues to do its daily routine. One fine day the wasp eggs hatch inside, and the tiny wasp larvae come out of the body of the caterpillar. They are careful enough not to kill the caterpillar while doing this act. They still need it for some more days! Now the poor caterpillar feeds both itself and these parasitic larvae of the wasp riding on its body.

Now there is a caterpillar trying to eat a lot of leaves and working on emerging as a butterfly or a moth in a few days but carrying parasites on its body. It is a moving victim, to the 'blood sucking' parasitic larvae. Soon these parasitic larvae grow to a stage where their hunger takes on the caterpillar to an extent that it becomes immobile. After consuming the internals of the caterpillar while it is still alive, and thus slowly killing it, these larvae feed on the exterior body also, eventually eating up the caterpillar completely.

Now the wasp larvae have grown to reach the next stage of their lifecycle, on the path to become adults. While we enjoy looking at the butterflies and benefit from their cross-pollination acts, the wasps are useful for us too. They are natural controllers of many pests that affect our crops.

Now, shall we feel sad for the caterpillar's death or feel happy for the new life of some wasps? Well, I feel we just continue



*Moth caterpillar carrying wasp larvae1* © Vinod Kumar V K



*Wasp Larvae on Butterfly Caterpillar* © Vinod Kumar V K

to watch in awe another intricate fabric of mother nature!

— Vinod Kumar V K



*Vinod works in Karnataka Forest Department as SDA in Somawarapete. His photography interest is in birds and macro. He is a member of the photography and salon participation groups in YPS.*

## YPS Saturday Meet Sessions



*Lone ranger* © Yogesh Mokashi AFIP, AFIAP

*Continued from P-21*

'Lone ranger' and 'Time to go home', which were featured in New York Times magazine and have won multiple awards in national and international salons.

By end of the session, the viewers were amazed how a little-known country can offer such spectacular landscapes, and a visit to this paradise made it to everybody's bucket list.



**Ananth Kamat AFIP**  
Member, Macro Photography Subcommittee and Member, Dr̥ṣṭi Editorial Team



## Another Unique Salon

YPS International Salon 2020 was inaugurated on Saturday, 16-January-2021 at 07:00 pm IST. The online, live ceremony watched by several photo-enthusiasts all over the world began with a grand piano recital by one of the jurists from North Macedonia, Ms Ana Joveva QPSA. She dedicated the composition 'Moonlight Sonata' by Ludwig Van Beethoven to the YPS International Salon 2020.

The salon Chairman and YPS President, Mr H Satish, in his welcome address, gave the viewers a brief about YPS and its activities. He mentioned that YPS has the highest number of international distinction holders in the country; about 115 in number, with many of them having multiple distinctions, including the Hon MFIP (Nature) conferred by FIP to five YPS members in 2020. He informed the viewers of YPS's record of bagging 194 Best Club awards in photography salons in the last two years. With 293 life members and 684 individual members, YPS probably has the highest number of members amongst all photography clubs in India.

YPS has always believed in transparent salon judging, which is open to all the participants. It is also amongst the few clubs in India, which host an exhibition and bring out a printed catalogue. These, and many more achievements, he said, make YPS the foremost club in India. Satish concluded his welcome address by introducing members of the Executive Committee and Salon Committee to the viewers.

The host for the event, Mr Hardik P Shah, introduced the chief guest, Mr Riccardo Busi MFIAP, EFIAP/p, Hon EFIAP, president of Fédération Internationale de l'Art Photographique (FIAP: International Federation of Photographic Art). Unfortunately, he could not be present due to a personal emergency but graciously sent a recorded video message to the viewers. In this message, he declared open the award ceremony and congratulated both YPS and all the salon participants.

Hardik then introduced the guest of honour, Ms Elena McTighe Hon PSA, MPSA,

ESFIAP, president of Photographic Society of America (PSA). Ms McTighe, in her speech, said that many of the viewers were unaware of YPS's achievements. She congratulated YPS on these achievements and for completing 50 years. She acknowledged that YPS was not only one of the premier clubs in India, but also its reputation is being recognised worldwide. As one of the juries for the Travel section, she said that the salon judging software was very easy to use and the quality of images was above normal. She wished YPS good fortune in its future endeavours. We were honoured by her presence throughout the almost 2.5 hours long programme.

Salon Secretary and YPS Secretary, Mr Manju Vikas Sastry AFIP, gave viewers an overview of the salon. A total of 443 participants from 51 countries submitting 5691 pictures across the four sections was a new record for YPS.

While the number of women participants was a little disappointing with only 63, it was heartening that the best entrant



*The Goat Lady*, © Ching Ching Chan AFIAP

FIAP Ribbon, Color Open Digital Section





Ms Ching Ching Chan AFIAP, from Hong Kong, won the FIAP Blue Pin that is given in any FIAP recognized salon, to the author who has achieved the highest number of acceptances. Ms Chan exhibited 4 monochrome images, 4 colour images, 4 nature images and 2 travel images. Thus, she had 14 acceptances with 4 of them winning awards. We have presented here her award-winning images.

award went to a woman. The FIAP Blue Pin for the Best Entrant went to Ms Ching Ching Chan AFIAP, Hong Kong. From her 16 images, 14 were accepted, out of which 4 won awards.

Group participation was encouraging and even though YPS topped the table with 105 members submitting 1365 pictures and winning 9 awards and 304 acceptances, YPS being the host club, the Best Club award went to Shutterbugs Creative Forum, Dubai. Their 38 participants with 470 pictures won 2 awards and 100 acceptances.

The MOL Gold Badge given to the best Master of Light standard picture in any salon recognized by Master of Light Photographic Association, was won by Mr Umashankar B N, a YPS member.

Vikas presented the results section of the salon website, which carries detailed statistics, including some titbits like name and age of the youngest and oldest participant.



*Struggle for Own Space* © Ching Ching Chan AFIAP PSA Bronze Medal, Color Open Digital Section



*Excited to Head Home* © Ching Ching Chan AFIAP GPU Ribbon, Monochrome Digital Open Section

Ms McTighe was happy to release the Salon catalogue. Satish showed viewers various pages of the 9"x12" printed catalogue and profusely thanked the designer, Mr Rajasimha Sathyanarayana

and print sponsor, Mr Manju Rama Rao of HP Redington.

The highlight of the evening was the virtual exhibition. Mr Murali Santhanam, the salon webmaster and YPS vice president, walked the viewers through the digital catalogue and the virtual exhibition. He also shared, from the salon website, accolades received from the jury members, some of whom had graciously recorded a video message for YPS. Another unique feature of the salon website was the video recordings received from some of the award winners about their respective pictures.

The virtual exhibition was like entering an exhibition hall with a total of 7 'halls', one each for the four sections of the salon, for the best entrant, best club and YPS participants. He showed viewers the two modes of navigating through these halls. The halls for the four sections of



*Feast*, © Ching Ching Chan AFIAP

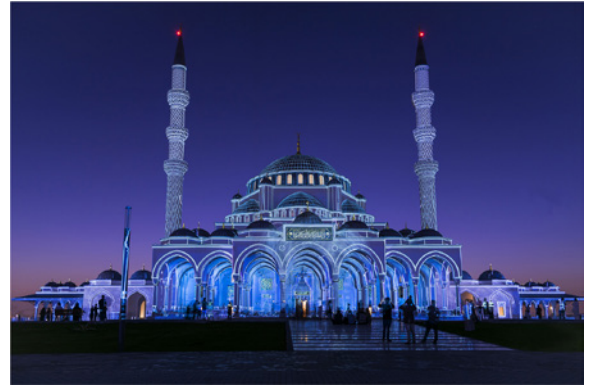
PSA Bronze, Nature Digital Section





UAQ5 © Mohammed Alali

GPU Gold Medal, Nature Digital Section



Sharjah Mosque © Abdulrahiman Kadirikoya, AICS, ARPS

FIAP Gold Medal, Travel Digital Section

Awarded pictures by members of Shutterbugs Creative Forum, Dubai, winner of 'Best Club' award.

the salon display award-winning pictures and other accepted pictures are available as a video.

In another first, we had some of the jury members give their feedback about the salon judging and YPS in general. Ms Barbara Schmidt, Ms Susan Cowles and Ms Ana Joveva, members of the jury for the color open section, Mr Barun Sinha, Honorary Secretary-General, FIP and a jury member of the Nature Digital section, Ms Elena McTighe, Mr Lary Cowles and Mr Subrata Bysack, members of the Travel Digital section and Mr Mohammed Arfan Asif, a member of the jury for the

monochrome open digital section, were all present and spoke during the event. Mr Leif Alveen, a member of the jury for the monochrome open digital and Mr Vinay Parelkar, a jury member for the Nature Digital section could not join the event and had sent their recorded video messages. All these eminent jury members appreciated the salon software, judging process and YPS.

Hardik made a presentation of the award-winning pictures with their respective authors and titles.

The event concluded with a vote of thanks by Mr M S Kakade, the salon treasurer. He

thanked all the participants for the grand success of the salon. He also thanked the chief guest and guest of honour, the jury members, the YPS executive committee and YPS salon committee members for their tremendous contribution towards the success of the salon.



**M S Kakade**  
Treasurer, YPS International  
Salon 2020  
Member, Dr̂ṣṭi Editorial Team

To view the exhibits of the YPS International Salon 2020 and to view/download the salon catalogue, visit <http://salon.yps bengaluru.com> → Results.



Target © Umashankar BN

MoL Gold Badge

# Our Members Honoured with Distinctions

We at YPS are proud of the fact that we have the maximum number of distinction holders in India. Names of our members who were conferred with the various distinctions by Federation of Indian Photography (FIP) during the year 2020 was published in the October 2020 issue of Dr̥ṣṭi. Further, we are proudly presenting here the list of our members who were conferred in the year 2020, with distinctions by different photographic bodies: Fédération Internationale de l'Art Photographique (FIAP), Photographic Society of America (PSA), Master of Light Photographic Association (MoL PA), and Global Photographic Union (GPU).

## FIAP Distinctions

Fédération Internationale de l'Art Photographique (FIAP: International Federation of Photographic Art) is an international organization of national associations of photography, founded by Dr M Van de Wijer of Belgium in 1946, and has more than 85 national federations worldwide, as its members. FIP is the India representative member in FIAP. Headquartered in Luxembourg, FIAP promotes art photography through providing its patronages to the qualifying salons and organizing contests and world cups itself. It also offers a range of distinctions to deserving photo artists, starting with AFIAP, then EFIAP and MFIAP. It also offers EFIAP levels starting from EFIAP/Bronze to EFIAP/Diamond-3. In any one calendar year, an author can get only one FIAP distinction.

Here are the FIAP distinctions that our members were conferred upon during the year 2020.

**Excellence FIAP Gold:** EFIAP/g is awarded to an author who holds EFIAP/Silver and obtained a total of at least 500 acceptances in international salons with FIAP patronage, with 150 different works in 15 different countries, and has won awards for at least 6 new photographs in 6 different countries and different salons.

- Pramod Govind Shanbhag EFIAP/g, ARPS, EPSA, Hon MFIP (Nature)

**Excellence FIAP Silver:** EFIAP/s is awarded to an author who holds EFIAP/Bronze and obtained a total of at least 300 acceptances in international salons with FIAP patronage, with 100 different works

in 10 different countries, and has won awards for at least 5 new photographs in 5 different countries and different salons.

- Krishna Bhat EFIAP/s, EPSA, EFIP, cMoL, GPA, PESGSPC, Hon PESGSPC, Hon CPE, Hon GM.GNG, Hon APF
- Sathyanarayana C R FICS, EFIAP/s, ARPS, cMoL, ACPE, Hon MFIP (Nature), Hon FIP, Hon FPSG, Hon PASP, Hon FICS, Hon PESGSPC.

**Excellence FIAP Bronze:** EFIAP/b is awarded to an author who holds EFIAP and afterwards obtained at least 200 acceptances in salons with FIAP patronage, with 50 different works in 5 different countries, and has won awards for 5 new photographs in 5 different countries and different salons.

- Anitha Mysore EFIAP/b, EFIP/g, EFIP/g (Nature), EIUP, c\*\*MoL, GPU-CR3, AAPs, ACPE, GPA, PESGSPC, G.APS, ES.CPE, Hon PESGSPC
- Digwas Bellemane EFIAP/b, EPSA, EIUP, EFIP, ACPE, GPA, PESGSPC, Hon MoL, Hon CPE, Hon WPG, Hon AvTISO, Hon PESGSPC, Hon FPPS, Hon GNG

**Excellence FIAP:** EFIAP is awarded to an author holding the AFIAP distinction and who has obtained at least 250 salon acceptances with at least 50 different works including at least 12 in prints, in at least 30 international salons with FIAP patronage and has won 2 awards in different countries.

- Dinesh Allamaprabhu FAPS, EFIAP, BPSA, PPSA, GPU-CR2, HIUP, c\*MoL, EFIP, Hon CPE, GPA, PESGSPC, Hon PESGSPC
- Gangadhar A G FRPS, Hon MFIP (Nature), EFIAP, EFIP, Hon FBICA
- Laxmi Prasanna P A EFIAP, EFIP, cMoL
- Nandan Hegde EFIAP, EFIP, QPSA, cMoL
- Padmanabha K G EFIAP, EFIP
- Raghavendra Joshi MPSA, EFIAP, EFIP
- Raghavendra Naik EFIAP
- Raghavendra Prasad H S EFIAP, EFIP, cMoL
- Rajashekar H K EFIAP, EFIP, AIIPC, Hon CPE, GAPS, GPA, PESGSPC, Hon PESGSPC
- Ramakanth R S EFIAP, ARPS

**Artist FIAP:** AFIAP is the entry level distinction of FIAP awarded to those photography artists who have at least 40 acceptances from 15 different works including at least 4 in prints, in at least

15 international salons having FIAP patronage and held in at least 8 different countries.

- Chethan Rao Mane AFIAP, AFIP
- Damodar Suvarna AFIAP
- Gajanana Pandit EFIP, AFIAP
- Dr Giridharan Vijay AFIAP, AFIP
- Jinesh Prasad EFIP, AFIAP, Hon CPE
- K S Manju Mohan AFIAP, AFIP, GPU-CR2, AAPs
- Karthik M D EFIP, AFIAP
- Lokanath M AFIAP
- Mithun Prakash Prabhu EFIP, AFIAP, QPSA
- Naveen Kumar EFIP, AFIAP
- Dr Neelima M Reddy AFIAP, AFIP
- Rajasimha Sathyanarayana AFIAP, cMoL, AFIP
- Ranganath C AFIAP, cMoL, AFIP
- Sanjay Joshi EFIP, AFIAP
- Srinath Narayan AFIAP, AFIP
- Subash Bahadur AFIAP, cMoL, AFIP
- Sudheendra K P EFIP, AFIAP, cMoL
- Udaya Thejaswi Urs EFIP/g (Nature), EFIP, AFIAP
- Vijay Mailar EFIP, AFIAP, cMoL
- Vinod Kumar Kulkarni EFIP, AFIAP
- Yogesh Mokashi AFIAP, AFIP

## PSA Distinctions

The Photographic Society of America (PSA) founded in 1934, is a world-wide organization promoting the photographic art by offering its members online learning, webinars, study groups, competitions, mentors, and consultants. PSA has 5000 individuals and 460 photography clubs from 80 countries as its members. It functions as 6 different divisions and gives patronages to international salons under these divisions. Distinctions offered by PSA to its members start with QPSA and go up to GMPSA/Platinum. Acceptances are verified through the 'star path' that PSA offers under each of its divisions.

**Master PSA:** The distinction MPSA is offered to an author who has obtained a total of at least 1500 acceptances in the international salons recognized by PSA.

- Raghavendra Joshi MPSA, EFIAP, EFIP



**Excellence PSA:** EPSA is offered to an author who has obtained a total of at least 700 acceptances in the international salons recognized by PSA.

- Digwas Bellemane EFIAP/b, EPSA, EIUP, EFIP, ACPE, GPA, PESGSPC, Hon MoL, Hon CPE, Hon WPG, Hon AvTISO, Hon PESGSPC, Hon FPPS, Hon GNG
- Krishna Bhat EFIAP/s, EPSA, EFIP, cMoL, GPA, PESGSPC, Hon PESGSPC, Hon CPE, Hon GM.GNG, Hon APF

**Proficiency PSA:** PPSA distinction is offered to an author who has obtained a total of at least 288 acceptances in the international salons recognized by PSA.

- Vinaya Mathews FFIP, EFIAP, PPSA, GAPU

**Qualified PSA:** QPSA is the entry level distinction of PSA, offered to an author who has obtained at least 54 acceptances in the international salons recognized by PSA.

- Hemachandra Jain QPSA
- Mithun Prakash Prabhu EFIP, AFIAP, QPSA
- Nandan Hegde EFIAP, EFIP, QPSA, cMoL
- Venkatesh B S GPU-CR2, cMoL, QPSA, EAPG, Hon FTR

## Master of Light PA Distinctions

Master of Light Photographic Association (MoL PA) is an international organization established in 2016 and based in Vancouver, Canada. It promotes classical photography that involves skill, knowledge, perseverance, and dedication to achieve high degree of aesthetics. It recognizes the international salons meeting its requirements and stipulates that the MoL medals and diplomas be given to the best picture meeting the MoL standard. It offers two streams of distinctions: Competitive and Artistic (criteria for these distinctions have been updated recently and differ from those mentioned below).

**Competitive star Master of Light:** c\*MoL distinction is awarded to an author who has at least 50 acceptances in the international salons held with the patronage of FIAP or PSA or MoL, with

at least 10 salons with the patronage of MoL PA and held in different countries. In addition, at least one picture must have won a MoL diploma or medal in a salon.

- K M Narayanaswamy FFIP, ARPS, EFIAP, PPSA, APSA, c\*MoL, GAPU, GPA, PESGSPC, Hon PESGSPC

**Competitive Master of Light:** cMoL distinction is awarded to an author who has at least 20 different photographs accepted in international salons under the patronage of FIAP or PSA or MoL PA, with at least 5 salons with the patronage of MoL PA and held in different countries.

- Nilendu Banerjee AFIP, cMoL, GPU-CR2, RISF2, G.APS, Hon APF, AAPG, EH-ISF
- Rajasimha Sathyanarayana AFIAP, cMoL, AFIP
- Ranganath C AFIAP, cMoL, AFIP
- Sudheendra K P EFIP, AFIAP, cMoL
- Vijay Mailar EFIP, AFIAP, cMoL

## GPU Distinctions

Global Photographic Union (GPU) is an international organization promoting photo artists to exhibit their works in international salons. Currently the GPU management board is represented by 8 internationally renowned photographers from 7 countries. GPU has members from 4 continents. It offers 3 types of distinctions: Crown (CR1 to CR5), VIP (VIP1 to VIP5) and Titles (Aphrodite, Hermes, Zeus, GPU Grand Master).

GPU Crown distinctions are based on the points earned by photographers through international salon acceptances, mentions and awards. Each accepted image gets 1 point, Honorable Mention or Certificate of Merit gets 2 points, Medal or Trophy gets 4 points. These points double if the salon has GPU patronage.

**GPU Crown 3:** GPU-CR3 is offered to a photographer who earns at least 2500 points.

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

**GPU Crown 2:** GPU-CR2 is offered to a photographer who earns at least 600 points.

- K S Manju Mohan AFIAP, AFIP, GPU-CR2, AAPS
- Nilendu Banerjee AFIP, cMoL, GPU-CR2, RISF2, G.APS, Hon APF, AAPG, EH-ISF
- Venkatesh B S GPU-CR2, cMoL, QPSA, EAPG, Hon FTR

## IUP Distinctions

International Union of Photographers (IUP) is a global photographic society registered in Hongkong and having its representative office in Guangzhou, People's Republic of China. It offers distinctions for its members, based on their acceptances and awards earned in the international salons having the patronage of IUP. Gold, Silver and Bronze medal gets 15, 10 and 8 points each. Other award gets 5 points and acceptance gets 1 point. Qualifying authors are featured on the IUP Honor List. Points accumulated thus lead to Honorable (HIUP), Elite (EIUP), Master (MIUP) and Great Achievement (GAIUP) distinctions. Master IUP: MIUP distinction is awarded to an author who earns at least 500 points in IUP Honour List or has 30 awards and 30 representative works.

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

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



**V Madhusudana D Rao**  
AFIAP, cMoL  
Member, Dr̥ṣṭi Editorial Team

(The list of members who achieved distinctions in 2020 is compiled based on all members' survey responses and their other distinctions are taken from the YPS website)



### Do you have a writer in you?

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

## YPS Tops the 35th FIP Interclub Contest 2020

It is a hat trick! Yes, for the 3rd consecutive time, YPS is adjudged to be rank number 1 in the Interclub Contest organized by the Federation of Indian Photography, which is the apex body of all photography clubs in our country.

YPS submitted 20 pictures, the maximum that a club could submit, across different sections. YPS secured the first rank with a total score of 410 as a result of 12 accepted pictures, which included 5 awards. Those 12 pictures are presented here. The contest was judged by 5 eminent jurors.

An invitation was sent to all the members of YPS during early November 2020 to submit their best pictures for shortlisting. A total of 448 images were received. A panel comprising Mr H Satish MFIAP, MICS, ARPS, cMoL, Hon MFIP (Nature), Mr Digwas Bellemene EFIAP/b, EPSA, EFIP, EIUP, cMoL, A.CPE, and Mr Krishna Bhat EFIAP/s, EFIP, EPSA, cMoL, selected 20 images that were submitted to the contest. 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.

YPS congratulates the Kalakriti Photoclub, Mumbai and the Full Frame Photo Club, Mumbai for securing the 2nd and the 3rd ranks respectively and recognises the efforts of all the participated clubs in making the contest a success.

— Krishna Bhat EFIAP/s, EFIP, EPSA, cMoL



*River Terns Courtship*  
© Giridhara T

Certificate of Merit: Nature Section



*Missed The Snack*  
© Chethan Rao Mane AFIAP, AFIP

Certificate of Merit: Nature Section



*Lion and Lioness attacking Wildebeast 5* © Maheshwariah M ARPS

FIP Medal: Nature Section





*Thomson Gazelle Trapped* Certificate of Merit: Nature Section  
© Gangadhar A G FRPS, EFIAP, EFIP, Hon.MFIP (Nature)



*Cheetah Cub Hunting Gazelle* © Giridhara T  
Acceptance: Nature Section



*Mating Egyptian Geese* © Harish N N Acceptance: Nature Section



*The Claw Power* Acceptance: Nature Section  
© Yeshwanth L



*The Pinnacle of faith* Certificate of Merit: Travel Section  
© Digwas Bellemene EFIAP/b, EPSA, EFIP, EIUP, cMoL



*Cheetahs attacking Wildebeast* Acceptance: Nature Section  
© Maheshwariah M ARPS



*Cheetah Hunt* Acceptance: Nature Section  
© Ranganath C AFIAP, AFIP, cMoL

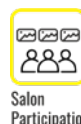


*Architectural Landscapes6* Acceptance: Monochrome Section  
© Mohammed Arfan Asif MPSA, EFIAP/p, ARPS, MICS, FICS, MIUP, c\*MoL, Hon YPS



*Protective Elephant Calf* Acceptance: Monochrome Section  
© Gangadhar A G FRPS, EFIAP, EFIP, Hon.MFIP (Nature).

# YPS in Salons



## International Salons (January 2021)

Total Exhibits: 1479   Total Awards : 65		
Name	Country	Best Club
Colourgrid Circuit	India	N/A
Fotopassion 1st Int. 2020	India	Y
Miracle Image 7th Int. 2021	India	Y
MIROC Digital Circuit 2021	Russia, South Africa, Serbia, Norway	N/A
New York - Brooklyn 2020	USA	N A
Ukrainian Photo Awards	Ukraine	N A

### Top Ten Exhibitors - International Salons

Ms Anitha Mysore EFIAP/b, EPSA, EIUP, c\*\*MoL, GPU-CR3, EFIP, GPA, PESGSPC  
 Mr Sathyanarayana C R EFIAP/s, ARPS, FICS, cMoL, ACPE, Hon MFIP (Nature), Hon FIP  
 Dr Neelima M Reddy AFIP, AFIAP  
 Mr Jinesh Prasad EFIP, AFIAP  
 Dr Ajit Huilgol ARPS  
 Mr Narayanaswamy K M FFIP, ARPS, EFIAP, PPSA, APSA, c\*MoL, GAPU  
 Mr Gangadhar A G FRPS, Hon MFIP (Nature), EFIAP, EFIP  
 Mr Vijay Mailar EFIP, AFIAP, cMoL  
 Mr Vinyasa Ubaradka  
 Mr Sanjay Danait

### Special Mentions:

Mr Sathyanarayana C R: Best Entrant, Fotopassion 1st International Salon 2020  
 Mr Udaya Thejaswi Urs: 3rd Best Indian Entrant, Miracle Image 7th International Salon 2021

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

## National Salons (January 2021)

Total Exhibits: 1120   Total Awards: 175		
Name	City/Town	Best Club
Friend Photographic Circuit	Ranaghat	Y
Photographic Club of Bangalore National Salon	Bengaluru	Y
1st VPS Circuit 2021	Nizamabad	Y

### Top Ten Exhibitors - National Salons

Mr Varada Nayaka T P  
 Mr Gangadhar AG FRPS, Hon MFIP (Nature), EFIAP, EFIP  
 Mr Jinesh Prasad EFIP, AFIAP  
 Dr Neelima M Reddy AFIAP, AFIP  
 Mr Udaya Thejaswi Urs EFIP/g (Nature), EFIP, AFIAP  
 Dr Ajit Huilgol ARPS  
 Mr Sudheendra K P EFIP, AFIAP, cMoL  
 Mr Sathyanarayana C R EFIAP/s, ARPS, FICS, cMoL, ACPE, Hon MFIP (Nature), Hon FIP  
 Mr Vinod Kumar V K  
 Mr Vinyasa Ubaradka

### Special Mention:

Mr Varada Nayaka T P: Best Male Entrant, Photographic Club of Bangalore 1st National Salon  
 Dr Neelima M Reddy: Best Woman Entrant, Photographic Club of Bangalore 1st National Salon  
 Dr Neelima M Reddy: Best Woman Entrant, 1st VPS Circuit 2021: WPS Salon

**Total Best Club Awards Since 2017: 197**

- Data mining by: Lokanath M, Vinyasa Ubaradka, V Madhusudana D Rao, AFIAP, cMoL



Goddess of beauty © Vijay Mailar EFIP AFIAP cMoL





*Hanuman Langur* © © T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS



*Zebra Talk* © T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS

*"In nature photography, the parameters are clear: the subject has to be nature and no manipulation is permitted. Truthful statement is the most important criteria. In pictorial photography, the subject can be animate or inanimate; it is its treatment, one's personal expression and vision that is important. Of course, nature can be pictorial."*

-T N A Perumal MFIAP, FRPS, Hon FIP, Hon IIPC, Hon YPS





Youth Photographic Society

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Contact: +91 95139 77257