

A FAMILY LEGACY. A PERSONAL VISION. A LIVING STORY.

THE CREATIVE LEGACY

The journey from Parihar Studio, founded in 1960, to
ANJAAN — Feel Like Film.

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FILMMAKING • PHOTOGRAPHY • VISUAL STORYTELLING

A legacy is not only what a family keeps. It is what each generation chooses to carry forward.

This is the story of a creative lineage that began with a photography studio in 1960 and continues through a new language of filmmaking, cinematic storytelling and creative direction. At its centre is a simple idea: technology changes, formats change, and audiences change—but the desire to preserve a meaningful moment remains.

For Anjaan Parihar, the legacy is both inheritance and responsibility. It is a connection to the work that came before him, and a commitment to shape what comes next. The name has travelled from a family photography business to a contemporary creative identity built around films, people, culture, emotion and visual expression.

The story is not presented as a claim that every generation did the same work in the same way. Each generation contributed differently. Together, their chapters form a longer account of continuity: a studio founded in Jodhpur, a family that sustained the work, and a filmmaker building a new chapter from that foundation.

“The medium may change—from photographs to moving images—but the purpose remains: to make moments matter, and to give stories a form that can live beyond the moment itself.”

HOW TO READ THIS DOCUMENT

This document brings together the known history, professional direction, creative projects and brand ecosystem associated with Anjaan Parihar. Some milestones are described by period rather than exact year because a complete archival timeline still needs family records, dated photographs and first-hand accounts. The intention is to tell the story with depth while respecting the difference between documented history and an evolving creative vision.

1960 — The Beginning of Parihar Studio

The legacy begins with Late Shri Bhanwar Lal Parihar, who founded Parihar Studio in 1960. That founding is the anchor of the family's creative history: a studio built around photography, a craft that records people and occasions and gives them a place in family memory.

In a world before digital cameras, instant sharing and social media, photography depended on patience, technical understanding and the ability to recognise a moment worth preserving. A studio was more than a place where a photograph was made. It was a point of trust—somewhere families could go to document milestones, relationships and the changing shape of their lives.

The significance of a studio founded in 1960 is not simply its age. It is the continuity of a practice across decades. Cameras and workflows may be replaced, but the relationship between the photographer and the people in front of the lens remains deeply human. A photograph becomes valuable because of what it holds: a face, a gathering, a ritual, a season of life that will not return in exactly the same way.

Parihar Studio became the first chapter of a longer family story. Its history provides the foundation from which later generations would continue the work, each in their own way.

THE LEGACY IN ONE LINE

*Parihar Studio → family continuity → Anjaan Parihar →
ANJAAN — Feel Like Film*

The arrow is not a claim that the business stayed unchanged. It represents a lineage: a connection between a founding studio and a contemporary creative practice.

WHY THE FOUNDING MATTERS

A year such as 1960 becomes meaningful when it is attached to people, work and responsibility. The founder's name, the studio's history and the generations that followed should be treated as the heart of the story—not as decorative heritage language. The most powerful version of this history will pair the narrative with authentic evidence: original studio photographs, signage, prints, equipment, family portraits and recollections from people who remember the early years.

A Legacy Continued in Different Ways

The second generation did not contribute through a single identical path. The known family history includes two parallel chapters: Ummaid Parihar continued the original studio, while Rajesh Parihar carried the photography business forward through Maa Parihar Studio.

Ummaid Parihar's chapter represents continuity with the original Parihar Studio. Keeping a studio going is its own form of creative labour: serving clients, maintaining standards, preserving relationships and ensuring that the name remains connected to the work.

Rajesh Parihar's chapter represents business continuity through Maa Parihar Studio. His contribution should be described accurately as sustaining the photography business, rather than overstating it as a creative expansion that has not been established by the available history.

These parallel paths matter because family legacies are rarely straight lines. They are shaped by individual decisions, practical responsibilities, changing markets and the different roles people take on. One person may continue an original establishment; another may sustain a related business; a later generation may introduce a new medium. Each role can be meaningful without needing to be made identical.

The family story is therefore best understood as a shared foundation with distinct chapters. The studio's origin, the continuation of the original business and the ongoing photography work form the historical bridge to Anjaan's own creative journey.

A NOTE ON RESPECTFUL HISTORY

A legacy story becomes more credible when it gives each person their proper place. The aim is not to turn every chapter into a marketing claim, but to acknowledge the actual contribution each generation made. As more family records and oral histories are gathered, this section can be expanded with dates, locations, responsibilities and firsthand memories.

From Still Frames to Moving Stories

Anjaan Parihar's creative journey connects the family's photographic roots with a contemporary interest in cinema, cinematography, editing and direction. The shift from still photography to filmmaking is not a rejection of the past. It is an expansion of the same instinct: to observe people, understand a moment and shape how it will be remembered.

The known timeline identifies 2013 as the year of Anjaan's first film and 2017 as the beginning of his cinematography journey. These are useful milestones in the evolving story, but the exact projects, circumstances and dates should be supported with archival material before being treated as a fully verified public chronology.

A filmmaker works with time in a different way from a still photographer. A photograph concentrates a moment into one frame. A film builds meaning through movement, rhythm, sound, performance, light, editing and the relationship between one image and the next. It can preserve not only how someone looked, but how they moved, spoke, laughed, waited or held a moment of silence.

That wider canvas is central to Anjaan's creative identity. His work spans filmmaking, cinematography, editing and creative direction, with an interest in cinematic wedding films, short films, music videos, fashion visuals and stories rooted in people and culture.

Rather than treating every assignment as a standard deliverable, the ambition is to understand the emotional or artistic centre of the project first. A wedding is not merely a sequence of functions; it is a meeting of families, rituals, personalities and memories. A fashion film is not simply a product moving through a frame; it is a visual world with a mood, character and point of view. A short film is not only coverage; it is a story built through choices.

“The camera is a tool. The real work is deciding what deserves to be seen, how it should feel, and what should remain with the viewer after the image ends.”

ANJAAN — Feel Like Film

ANJAAN — Feel Like Film is the contemporary creative identity through which Anjaan brings filmmaking, cinematography, editing and creative direction together. It is designed to communicate a point of view rather than only a list of services: work should feel cinematic, intentional and emotionally connected to the people or ideas at its centre.

The name ANJAAN is paired with the line “Feel Like Film.” The brand’s visual language draws on a Rajasthan-inspired golden arch or doorway, the Hindi wordmark “■■■■■” and an editorial, cinematic sensibility. The doorway is a fitting symbol for a creative practice: a frame through which a story enters, and through which the audience is invited to look.

The identity sits at the intersection of heritage and contemporary production. It acknowledges the place where the story began while giving the work room to travel beyond one city, one format or one type of client. Jodhpur and Rajasthan remain important roots, but the ambition is to create stories that can connect with audiences wherever they are.

Anjaan’s work is informed by an interest in warm, cinematic lighting, expressive images, considered composition, strong visual rhythm and a premium yet human treatment of people. The aim is not to make every project look the same. It is to bring a consistent level of care to different subjects while allowing each story to develop its own visual language.

A BRAND BUILT AROUND FEELING

“Feel Like Film” is a creative promise: the final experience should feel shaped, not merely assembled. It suggests attention to atmosphere, performance, colour, sound, pacing and the small details that help an image carry emotion. The line should be understood as an aspiration and a working philosophy—not as a guarantee that every project follows one fixed aesthetic.

ANJAAN’s website and portfolio bring together work highlights, wedding films, pre-wedding films, short films, music videos, fashion projects, editorial writing and ways to connect. Together, these touchpoints are intended to show both the breadth of the practice and the sensibility behind it.

Weddings — Love, Memories, Feelings, Forever

Wedding filmmaking is one of the most personal parts of Anjaan's creative world. A wedding brings together more than a schedule of ceremonies. It gathers generations, relationships, family histories, cultural practices, private emotions and public celebration into a short, intense period of time.

The purpose of ANJAAN Wedding is to preserve that complexity with sensitivity. The work is guided by the belief that a wedding film should do more than show that an event happened. It should help a couple and their families return to the atmosphere of the day—the anticipation, the conversations, the rituals, the energy of the room and the expressions that might otherwise pass unnoticed.

The ANJAAN Wedding identity is organised around the emotional language “LOVE • MEMORIES • FEELINGS • FOREVER.” Its audience includes couples and families, particularly those seeking a thoughtful, cinematic approach to wedding memories. The visual direction combines an ivory or off-white base, fine gold details, editorial typography and a refined presentation that feels more like a considered wedding proposal than a generic promotional flyer.

The service language has been structured around story films and a digital archive. Story-film deliverables can include a wedding teaser, cinematic film, bride story, function films, signature reels and dance-performance films. The digital archive can include a curated online gallery, face-recognition access and a private YouTube archive. The exact package depends on the individual project and agreement.

The production approach places creative direction at the centre, with the ANJAAN Film Unit supporting coverage and the director's presence throughout the celebration where agreed. The intention is to coordinate the work as a story, while respecting the family, the rituals and the pace of the occasion.

Anjaan's portfolio includes wedding and celebration stories across Jodhpur and other locations in Rajasthan, including destination celebrations. Each film is an opportunity to interpret a real family and a real set of relationships, rather than apply a formula without listening.

A WEDDING FILM IS A FUTURE MEMORY

The people who watch a wedding film years later may be different from the people who were in the room on the day. Children may watch it as adults; relatives may revisit voices and faces; a couple may remember details that the rush of the event made difficult to notice. The value of the film grows with time because it preserves more than a sequence of events: it preserves a feeling of being there.

Cinema, Fashion and the Wider Creative Practice

Anjaan's work is not limited to weddings. ANJAAN Cinema represents the artistic side of the ecosystem, with an emphasis on art, style and performance. It creates space for artists, models, fashion-led projects, music videos and narrative work that may require a different visual language from wedding storytelling.

Short films allow a story to be built around character, conflict, observation and performance. Music videos create a relationship between sound, rhythm, movement and image. Fashion films use styling, texture, gesture, location and light to express a brand or a character. These formats differ in purpose, but each benefits from a clear idea and a deliberate visual approach.

The creative process can involve directing, cinematography, editing and colour work, with each stage shaping the audience's experience. A shot is not finished simply because it is technically correct. Its framing, movement, exposure, colour, duration and relationship to the surrounding shots all affect the meaning of the final piece.

The work also reflects a practical understanding of contemporary production tools and workflows, including mirrorless cinema cameras, interchangeable lenses, aerial imagery and professional editing environments. Equipment supports the craft, but it is not the story. The goal remains to make the right choices for the idea, the subject, the conditions and the intended audience.

Anjaan's approach to visual work values a balance between technical discipline and emotional instinct. Composition, lighting, exposure, movement and colour matter because they help the viewer feel and understand what is on screen. The strongest visual decision is not always the most complicated one; often it is the one that makes the story clearer.

FROM CLIENT WORK TO AUTHORIAL WORK

Commercial assignments and personal creative projects can inform each other. Client work develops collaboration, planning, communication and the ability to deliver within real constraints. Authorial work makes room for experimentation, point of view and questions that may not have an immediate commercial purpose. A lasting creative practice needs both discipline and curiosity.

Kakaaraazi — Stories Around Rajasthan

Kakaaraazi is part of the broader ANJAAN creative ecosystem and is positioned around Rajasthan-focused film news, media and marketing. It extends the interest in visual storytelling into a space concerned with the region's cultural and creative activity.

The relationship between cinema and place is important here. A region is not just a backdrop. It contains languages, traditions, artists, audiences, histories, changing ambitions and contemporary creative communities. A media platform can help those stories become more visible, connecting people with work and conversations they might otherwise miss.

Kakaaraazi sits alongside filmmaking rather than replacing it. The production practice creates and shapes visual stories; a media and marketing platform can help circulate, contextualise and amplify stories from the wider creative environment. The two activities share an interest in culture, communication and the people who make things happen.

The ecosystem has evolved over time. RozPost was removed as a separate part of the ecosystem and merged into Kakaaraazi. That is a practical example of a brand structure being refined so that projects have clearer roles and the overall identity remains easier to understand.

The long-term opportunity is to build meaningful connections between filmmaking, regional culture, artists, events and audiences—while remaining accurate about what each platform does and keeping the storytelling rooted in real people and real work.

ANJAAN Society of Arts — Building Future Creative Artists

Anjaan Society of Arts (ASA) reflects a commitment to creative learning and community. Its positioning is “Building Future Creative Artists,” with the guiding words “ART • PEOPLE • IDEAS • CULTURE.” It represents an interest in helping people understand creative practice, develop skills and find ways to participate in cultural life.

Teaching and mentorship are part of Anjaan’s professional world. He has referenced workshops at In Frame College and IIT Jodhpur, and his teaching interests include camera basics, exposure, composition, sensors, lighting, editing, file formats, shooting modes, motion and depth of field. These subjects connect technical foundations with the choices that make images expressive and purposeful.

A useful creative education does more than explain which button to press. It helps learners understand why a decision works, how to recognise a problem and how to develop their own eye. Exposure is not only a set of numbers; it affects atmosphere and detail. Composition is not only a rule; it guides attention. Editing is not merely cutting; it shapes time, emotion and meaning.

ASA’s broader ambition is to create a place for art, people, ideas and culture to meet. Its identity is distinct from the commercial production brand, even though the projects share a common belief in visual communication and creative development.

LEARNING AS A FORM OF LEGACY

A legacy becomes stronger when knowledge is passed on—not only through a family business, but through mentorship and shared practice. Teaching allows lessons learned on real productions to become useful to the next generation of artists, filmmakers and storytellers.

The ANJAAN Universe — Distinct Roles, Shared Values

The wider ANJAAN universe is an ecosystem of related but distinct projects. Its purpose is not to make every activity look like the same company, but to give each initiative a clear role while allowing them to share a creative foundation.

ANJAAN — Feel Like Film	The central filmmaker and creative-director identity: visual storytelling, filmmaking, cinematography, editing and creative direction.
ANJAAN Wedding	Cinematic wedding stories focused on love, memories, feelings and the people behind each celebration.
ANJAAN Cinema	Artistic and performance-led work, including short films, music videos, fashion and other cinema-oriented projects.
Kakaaraazi	Rajasthan-focused film news, media and marketing, connecting stories and creative communities.
ANJAAN Society of Arts (ASA)	Creative learning and community, positioned around art, people, ideas and culture.
Studio Parihar / Maa Parihar Studio	The family photography lineage and business chapters that form the historical foundation of the story.

The ecosystem is strongest when each initiative is clear about its audience, purpose and voice. The family legacy provides historical grounding; ANJAAN brings the filmmaker's point of view; the specialised brands serve different kinds of stories; and ASA extends the creative commitment into learning and community.

Not every project or brand needs to be presented to every visitor. On the website, the relationship should be explained simply, with links that help people discover the part of the ecosystem relevant to them.

The Working Philosophy

Across filmmaking, photography, wedding stories and creative education, several principles shape the direction of the work.

1. Story before equipment

Technology matters, but it should serve the story. The right camera, lens, movement or lighting setup is the one that helps communicate the idea and respects the practical realities of the production.

2. Emotion is part of craft

A technically sharp image can still feel empty. Timing, expression, atmosphere, sound, pacing and context help turn coverage into a meaningful experience. Emotion is not a substitute for technique; it is one of the reasons technique matters.

3. Respect the subject

People are not props in their own stories. Weddings, family histories, performances and cultural moments deserve attention and care. The filmmaker's role includes observing without flattening the subject into a cliché.

4. Heritage without imitation

The family history is a foundation, not a limit. Carrying a legacy forward does not mean reproducing the past exactly. It means respecting what came before while finding a truthful language for the present.

5. Craft and experimentation belong together

Professional discipline makes creative experimentation possible. Planning, reliable workflows, clear communication and thoughtful delivery create the conditions in which new ideas can be attempted responsibly.

6. Make work that lasts beyond the upload

Online attention can be brief, but the strongest stories may remain meaningful for years. A family film, a performance, a cultural record or a short film can have a life beyond its first release when it is made with intention.

7. Keep learning and share what you learn

Creative work evolves with new tools, new audiences and new ways of seeing. Learning is ongoing; sharing knowledge helps build a healthier creative community.

Jodhpur — A Root, Not a Boundary

Jodhpur, Rajasthan, India, is the geographical and cultural home of this story. The city's architecture, colour, craft, rituals, landscapes and living traditions offer a powerful visual environment. Yet the city is not only an aesthetic reference. It is a place where people build families, businesses, creative practices and relationships over time.

For a filmmaker, a sense of place can influence framing, light, texture, sound and the way a story is approached. Rajasthan's visual richness can be compelling, but meaningful regional storytelling requires more than beautiful locations. It requires attention to the people who inhabit those places and the specific meaning a place holds for them.

Anjaan's work is rooted in Jodhpur while remaining open to destination projects, collaborations and audiences beyond the region. The intention is to bring a grounded perspective to work that can travel—whether it is a wedding film for a family gathering from different parts of the world, a fashion film, a music video or a story connected to local culture.

The website's language should reflect that balance: clearly state Jodhpur and Rajasthan where relevant, but do not reduce the creative identity to a list of location keywords. The place matters because it is part of the story, not merely because it is searchable.

What the Legacy Is Becoming

A legacy can look backwards for evidence, but it must also look forwards for purpose. Anjaan's current direction brings together the family's photographic roots, his own filmmaking practice, specialised creative brands, regional media work and an interest in education.

The next chapter is not about claiming that the past guarantees the future. It is about using the past responsibly: learning from the people who built and sustained the work, protecting the accuracy of their story, and creating new work that can stand on its own merits.

There is room for the archive to grow. Original photographs of the first studio, images of the two historic offices, family records, dated prints, equipment, old signage and recorded interviews can bring texture and proof to this narrative. Such material should be presented with captions that identify what is known and distinguish original photographs from any illustrative or recreated visuals.

There is also room for the creative practice to grow: more films, more collaborations, new formats, stronger opportunities for emerging artists and a clearer bridge between Rajasthan's creative community and wider audiences. These are directions and ambitions, not claims that every future outcome has already been achieved.

The most durable version of the ANJAAN story will be one that keeps its human scale. It will remember the founder, acknowledge the generations who continued the work, show the filmmaker's own journey honestly, and let the work itself demonstrate what the name means today.

“A family legacy gives you a beginning. What you create with it becomes your responsibility.”

The Known Timeline

The timeline below separates the strongest known milestones from periods that still need archival confirmation. It is intentionally careful with dates so that the public story remains credible.

1960	Late Shri Bhanwar Lal Parihar founded Parihar Studio. This is the anchor date of the family legacy.
Following generations	Ummaid Parihar continued the original studio; Rajesh Parihar continued the photography business through Maa Parihar Studio. Exact dates for these transitions are to be confirmed.
2013	Identified as the year of Anjaan Parihar's first film. Project title and exact details should be added after verification.
2017	Identified as the beginning of Anjaan's cinematography journey. Specific projects and dates should be confirmed for a fully documented timeline.
Current chapter	ANJAAN — Feel Like Film brings together filmmaking, cinematography, editing and creative direction, alongside ANJAAN Wedding, ANJAAN Cinema, Kakaaraazi and ANJAAN Society of Arts.

ARCHIVAL MATERIAL THAT WOULD STRENGTHEN THIS STORY

- Original photographs of Parihar Studio and its two historic offices.
- Dated studio portraits, prints, negatives, receipts, signage or equipment, if available.
- Family-approved photographs of Bhanwar Lal Parihar, Ummaid Parihar and Rajesh Parihar.
- Firsthand recollections from family members, clients and people who knew the studios.
- The title, year and context of Anjaan's first film in 2013.
- A small selection of representative projects from the cinematography journey beginning in 2017.
- Verified opening or transition dates for Maa Parihar Studio and later creative brands.

This is not a requirement to make the story feel complete today. It is a practical archive checklist for making future editions more specific, personal and historically rich.

APPENDIX B

A Short Public-Facing Legacy Statement

The creative story of ANJAAN begins with a family photography legacy established in Jodhpur in 1960, when Late Shri Bhanwar Lal Parihar founded Parihar Studio. In the generations that followed, Ummaid Parihar continued the original studio and Rajesh Parihar carried the photography business forward through Maa Parihar Studio. Each chapter helped preserve the family's connection to photography and the people who trusted it with their memories.

Anjaan Parihar carries that history into a contemporary practice shaped by filmmaking, cinematography, editing and creative direction. Identifying 2013 as the year of his first film and 2017 as the beginning of his cinematography journey, his work now spans cinematic wedding stories, short films, music videos, fashion visuals and wider creative projects.

Through ANJAAN — Feel Like Film, ANJAAN Wedding, ANJAAN Cinema, Kakaaraazi and Anjaan Society of Arts, the legacy continues in different forms: preserving moments, shaping stories, connecting creative communities and sharing knowledge. The work remains rooted in Jodhpur and Rajasthan, with an outlook that reaches beyond the region.

*Continuing a creative legacy through filmmaking,
photography and visual storytelling.*

APPENDIX C

Editorial Principles for Future Updates

1. Keep the founder and family chronology accurate. Confirm dates and transitions with family records wherever possible.
2. Distinguish verified historical facts from personal reflections, brand positioning and future ambitions.
3. Use authentic archival images wherever possible. Label illustrations or recreations clearly and never present them as historical evidence.
4. Give each generation a distinct, respectful role in the story.
5. Keep the legacy connected to actual work and people—not only to age, claims or keywords.
6. Update the document when new evidence, dates, interviews or project details become available.

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ANJAAN — Feel Like Film

A living creative legacy: from a family photography studio to contemporary visual storytelling.