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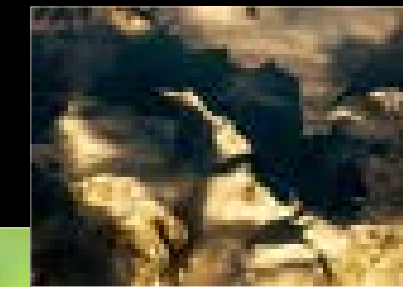
Photograph of Mr Sunil K Dutt

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PHOTOGRAPHY CLUB OF INDIA ■ 2020



PHOTOGRAPHY CLUB OF INDIA
2020



4th
INTERNATIONAL PHOTOGRAPHY EXHIBITION



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4th INTERNATIONAL PHOTOGRAPHY EXHIBITION
16th to 20th December, 2020 | Academy of Fine Arts, Kolkata



PHOTOGRAPHY CLUB OF INDIA

BD - 79, Sector - I, Salt lake, 700064

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Edited by
Abhijit Mazumder

Assisted by
Abhra Roy, Subhadip Biswas

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76 B B Ganguly Street, Kolkata 700012, India

Dedicated to

AMIT DATTA

FOUNDER

June 26, 1961

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Wishes

My best wishes to your journey. May the almighty bless you in future.

Sunil K Dutt

I was honoured and privileged to take part in the PCI exhibitions, both as a participant and as a judge. The hard work that is being put in the exhibitions and in the FB page is much noticeable and done very professionally. Hoping for more cooperation in the future and wish you good luck and keep up the amazing work you're doing!

Anat Sushan

I have been involved with the PCI group for more than year. The experience so far has been only amazing. My visit at the 2020 PCI Exhibition was an unforgettable experience and it is an event that all photographers are welcome to participate and attend. In a nutshell, the PCI admins care a lot about the group and they evolve it into a widely recognised group across all borders by attracting and recognising the talents of all fields of photography.

Paul Mei

Thanks to PCI for inviting me in their exhibition. The quality of the exhibition is very high and I will expect more from them in the next exhibition. I wish them success for all their future endeavour.

Wasim Kapoor

The fourth International Photography Exhibition of PCI is of a good standard. Being with them from the inception I enjoyed thoroughly all the works submitted by the participants. I wish them a great success and hope to see the same every year.

Nilima Dutta

Being a jury of this exhibition, I am highly satisfied to see all the good works. I wish PCI a great success in future days.

Ganesh Haloi

It was an absolute pleasure for me to be on the honourable judging panel and present my work at the 4th International Photography Exhibition conducted by Photography Club of India. A variety of photographs were exhibited. The exhibition was spectacular and a grand success. I appreciate the works of the entire team of PCI and wish them more success in their upcoming events!

Zulfikar Ahmed

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From the Admins' desk



SABYASACHI
NATH



SUBHADIP
BISWAS

Welcome to Photography Club of India (PCI)!

We believe there is at least some creativity in everybody. And, we love to nurture, curate, and celebrate that creativity in you. With this ethos, planted by our founding member Late Amit Dutta, we, the Team PCI, happily take the responsibility to spread across the globe and connect with each and all photography lovers.

PCI put its first digital footprint on 2 July 2015, as a Facebook page group, and with the patronage of Mr. Dutta we proved that love can spread faster than fire. The Photography Club of India Facebook page is now followed by 60,000 members from all around the world.

We meet with our fellow photography enthusiasts, from beginner to professionals, over a session called Coffee Camera and You (CCU) to learn from each other in an interact discourse about different aspects of photography.

We also organise Photo-walks and Photography Workshops regularly which are successfully blending in technicalities and creativity among members.

We are constantly working with several International publications & brands like Nikon, Canon, Tamron, Epson etc to provide the best for the club and its members.

The sapling that was planted in the 'City of Joy', Kolkata, India, now has spread and bloomed into different countries across the globe, and still growing. The Amateur and Professional Photographers from countries like India, Bangladesh, Pakistan, Spain, Germany, USA, Iran, Poland, Israel proved that Art doesn't really have any boundary at all.

We feel happy to present you in this Coffee Table Book some of the great works by our photographer friends across the globe that has been showcased in our 4th International Photography Exhibition at Academy of Fine Arts, Kolkata, in January 2020.

Cheers!!

Team PCI

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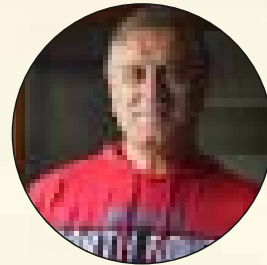
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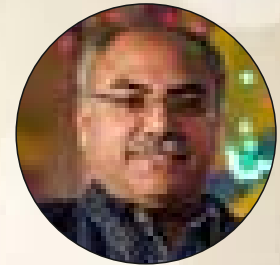
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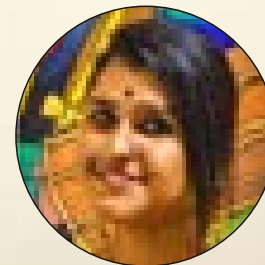
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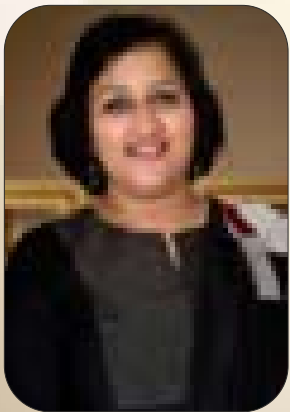
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Bivas Bhattacharjee



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and to avoid Boasting!*

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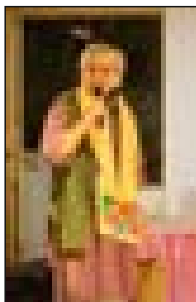
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Moments from the Gallery, 2020 INAUGURATION

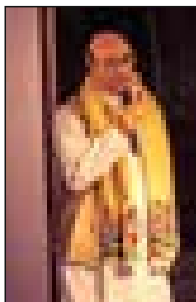


From Left: ASBJORN LIND, *Portugal*; ANAT SUSHAN, *Israel*; BIMAL KUNDU, *Kolkata*; SANDIP RAY, *Kolkata*; BISWATOSH SENGUPTA, *Kolkata*; MADHUCHANDA SEN, *Kolkata*; DEBOJYOTI MISHRA, *Kolkata*; ZULFIKAR AHMED, *Chennai*; SOUMITRA DUTTA, *Kolkata*; PAUL MEI, *Greece*.

Moments from the Gallery, 2020



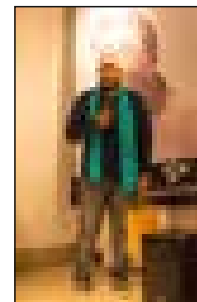
Mr. Sandip Roy
The eminent film director of Bengal



Mr. Biswatosh Sengupta
celebrity photographer of Kolkata and Honorable General Secretary of PAD.



Sunil K Dutt is a name to reckon with, in the field of creative photography in India. We, the Team PCI were fortunate and felt proud to have **Mr. Sunil K. Dutt** among us as the Chief Guest on that auspicious evening.



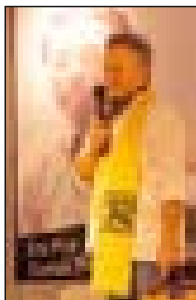
Julfikar Ahmed
Famous landscape & Tpp from Chennai.



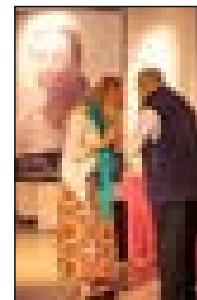
Smt. Madhuchhanda Sen
Art Connoisseur & Founder of Maya Art Space, Kolkata.



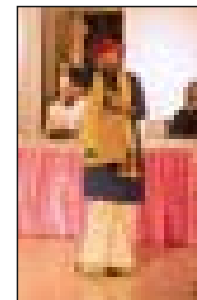
Paul Mei
Acclaimed street photographer from Greece & associated members of VMI Street Photography Group



Asbjorn Lind
Painter and street photographer of international repute & member of VMI Street Photography Group.



Anat Sushan
acclaimed street photographer from Israel & admin of VMI Street Photography Group.



Debojyoti Mishra
one of the brightest Indian music directors and composers.



Soumitra Dutta
Acclaimed landscape photographer from our City of Joy

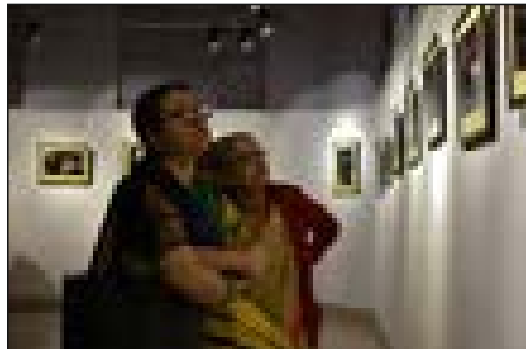


Distinguished Audience

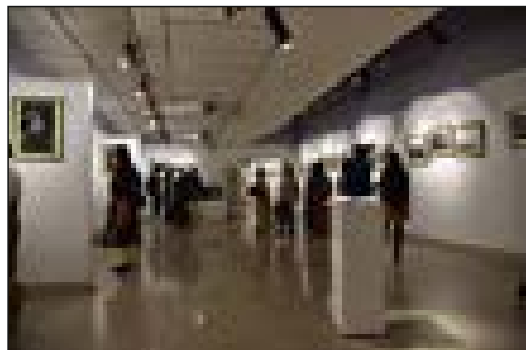
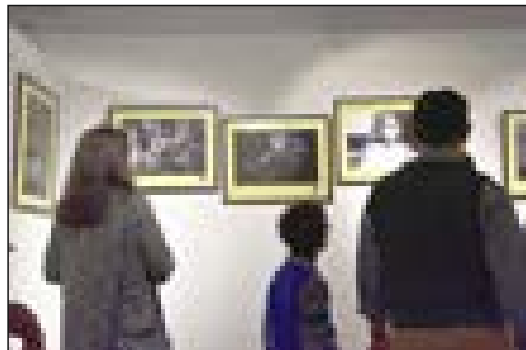


Sabyasachi Nath
Admin & founder member of the club

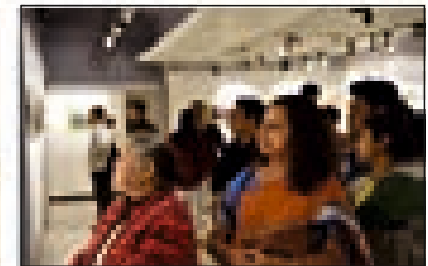
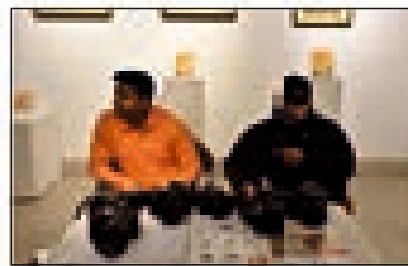
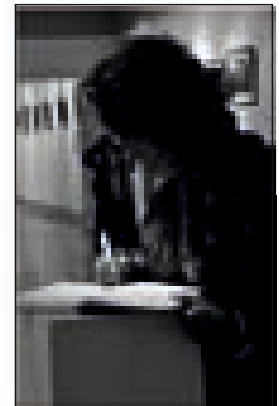
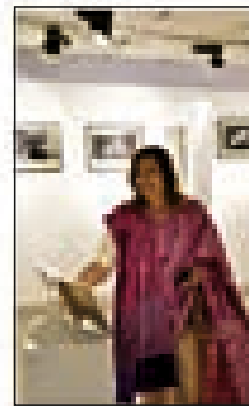
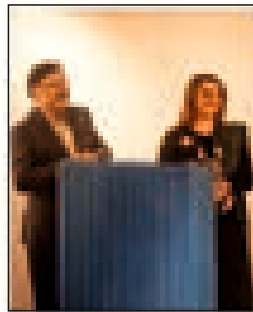
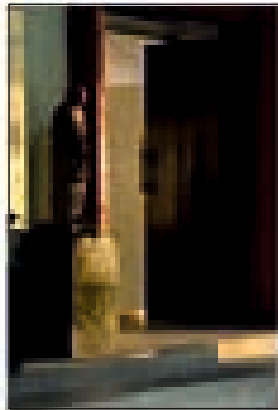
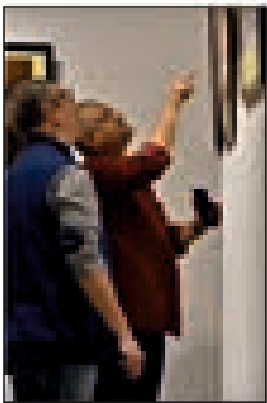
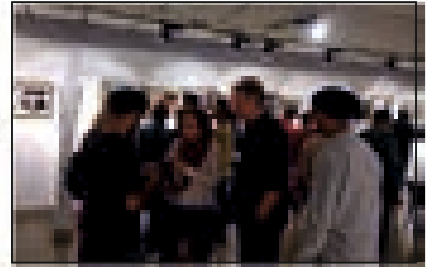
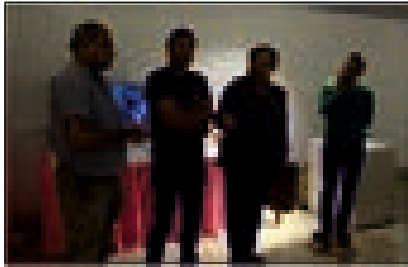
Moments from the Gallery, 2020



Moments from the Gallery, 2020



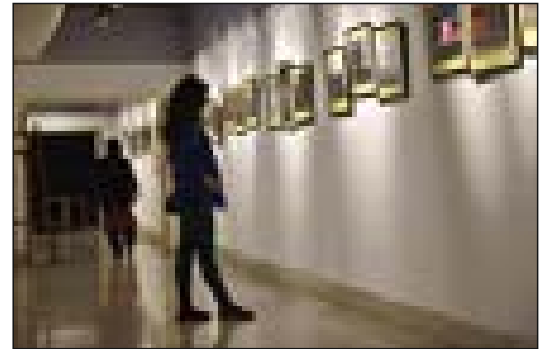
Moments from the Gallery, 2020



Moments from the Gallery, 2020



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PHOTO JOURNALIST

SUNIL K DUTT



Portrait of Sunil K Dutt by Jogen Chowdhury

Sunil K Dutt is a name to reckon-with, in the field of creative photography in India. Born in 1939, Sunil K Dutt is best known as the photo chronicler of Saint Teresa's life and work. Dutt is also famous for his vignettes of Kolkata life. Beautiful colonial architecture, crumbling streets with the faded glamour of British India's capital city till 1911, Calcutta (now Kolkata) is a romance trapped in time. We take a nostalgic look at the city through the lens of Sunil K Dutt. His frames explore the charming character of Kolkata's numerous streets, by lanes, tea-stalls and street corners that give the city its life. Dutt never planned of having a career in the field of photography at first. When he was writing in Dr Karuna Mukherjee's magazine *Gharani*, he was advised to give visual support to his writings to make the subjects more attractive. That was the starting point of his journey with photography. He started to take photographs to make his articles more attractive and later he chose it as his career and started working as a professional photographer for the rest of his life. At the early stage of his career as a photographer, he was appointed to take Saint Teresa's photographs by the editor of *Junior Statesman*, published from Kolkata, Desmon Doig, the writer of *Calcutta: An Artist's impression*, *Mother Teresa: Her people and Her Work* and many more books. This assignment was the turning point of Dutt's career.



Television, ACCU (a part of UNESCO) in Tokyo, Kolkata International Photography Festival (KIPF-2019), Indian Museum, Victoria Memorial Hall, Gaganendra Shilpa Pradarshashala, The Birla Academy of Art and Culture, Maya Art Space, Kolkata, India, and other prestigious galleries throughout the world.



By the end of the 1960s, a documentary was made on Saint Teresa and in the early 1970. the first ever book on her, *Something Beautiful for God* was published by Harper Collins (based on the documentary). It was written and undertaken Muggeridge with the photographs of Saint Teresa snapped by Sunil K Dutt. Dutt's pictorial book titled *Kolkata Canvas* portrays the life of Kolkata. It is more than 100 photographs on various aspects of city and reality. Dutt's other pictorial books are *Robir Aloy Alokchitro*, *Durga Puja*, *Amay Gach Kore Dao*, *Shantiniketan*, *Mother Teresa – Down Memory Lane*.

However, Dutt deserves much greater applaud as a photographer as well as photojournalist in his more than fifty years spanned service in this field.

Dutta's works have been displayed and exhibited across the world including Brick Lane Art Gallery, UK, Kodak's International office at Rochester, USA, British National Museum of Photography and

Dutt has received numerous awards and recognition like Christopher Award from New York in 1971, The Japan Airlines Prize in 1988, Fuji Film Prize in 1987. In the same year, Dutt was selected as one of the ten 'best photojournalists of the world' by Photographic Society of America. West Bengal Government has honoured him with SHILPI SOMMANONA award in 2019

Kolkata based DNV Industries Pvt. Ltd. in collaboration with Abundant Art Gallery, UK have recently executed restoration & archival preservation of a major number of the iconic photographs of Sri Sunil K Dutt.



Moments from the Gallery, 2018



LANDSCAPE POETRY

Elevating your view

Kai Hornung

*A dream came true for me by flying over the Icelandic landscape in 2019.
I literally elevated my view and earned a new perspective on my photography.*

During my first visit to Iceland in December 2018 I fell in love with its diverse landscape, as so many photographers do. When returning home from my first trip there I already knew I would soon return. I yearned to see Iceland in summer, go to the highlands and get a chance to see the country's wonderful landscape from above. I was having images in mind from the characteristic rivers running through the volcanic landscape. Artists like Hans Strand, who had been photographing from the air for many years, had a huge influence on my growing desire to shoot from a plane. Long before getting into photography myself I had been interested in abstract art. So it did not come as a surprise that abstract aerial photographs were what interested me the most. Back home I reached out to an experienced pilot from Iceland and set up a flight date for summer.

You can imagine my joy and excitement when the day came in July 2019. I met my buddy Mikkel Beiter, a great fellow photographer from Denmark, at the airport of Keflavik to start our photo trip. After grabbing our luggage and leaving the airport we headed straight to a small airport in Reykjavik to go on a 3 hours flight with a Cessna. The sun was shining that midsummer evening and the mood was great. My heart was

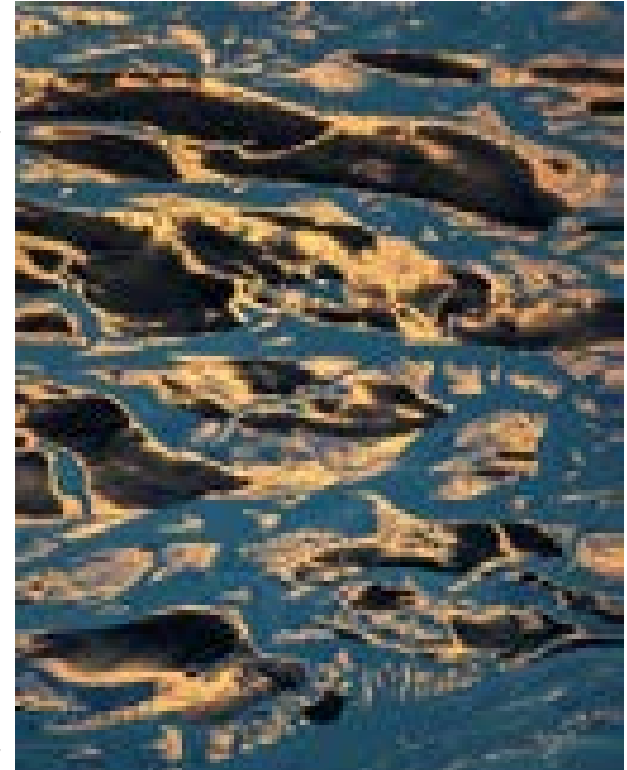
beating fast when entering the small plane. I was feeling like a kid on Christmas eve: excited, full of joy and nervous.

In the weeks prior I had reached out to Hans Strand asking for advice. Not on how and where to photograph, but on how to prevent getting air sick. I had very vivid memories of my flight to Lofoten, Norway, earlier that year, that left me shaking. I had flights in severe storms. One of them to the Lofoten islands needed to return after several unsuccessful landing attempts. That very flight was the first one in my life that got me airsick and....well, made me use the paper bag the first time. Several times. This traumatic experience left me a bit worried how I would handle a flight in a lightweight plane. Hans was helpful with advice. I went to the doc, got the use of Scopoderm cleared up and ended up not taking it. I read the patient info leaflet stating that as a side effect for some people vision could be blurred. Needless to say that was the last thing I wanted to ruin my experience and shooting ability with. I told myself 'it will all be good'. And so it was. No, in fact, that is an understatement. It was amazing.

I had my gear set up and ready. My Sony a7riii had the 24-105 mm lens attached which enabled me to zoom into details from the air but also go



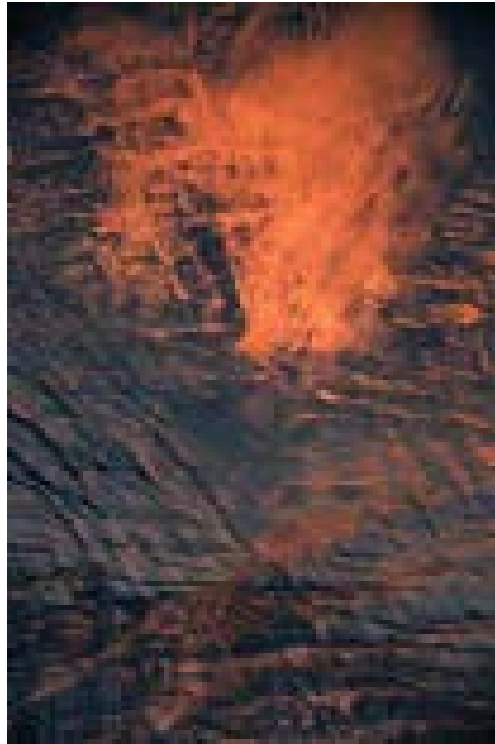
for wider shots. I had two blank 64 gb sd-cards and a fully charged battery (another one in my cargo pants, just in case) inside my camera. No filters, no lens hood because that could only lead to problems when holding the camera out of the open window in full flight. I used a camera strap as safety just in case the airstream would knock the camera out of my hands. Speaking of hands, I wore light gloves because that air high above the land of ice was very cold.



After reaching flight altitude I made a few test shots to check for image sharpness. I knew I had to go for a very fast shutter speed in order to get sharp images while being inside a flying plane. Ultimately I settled for 1/1250 sec.. The light changed significantly throughout the three hours experience. So I kept an eye on the histogram and adapted by changing aperture (up to open f4) and ISO (up to ISO 1000). While in the air everything happens fast, I made sure to check the borders of the frame and zoom a bit wider than needed to get enough room for editing on the computer later. I literally fired away in continuous shooting mode. That

way I amassed about 2.500 images during the flight but also made sure I got the different angles of a scene while the plane was moving into position. In those cases I better collect more shots than necessary and select later at home.

But gear and settings to me are mere tools in order to achieve what I want to photograph. Being able to handle my camera blindly made me be completely open to observe the scenery and take the images I was after. And I was literally blown away by the gorgeous colourful rivers with its abstract shapes and patterns, the waterfalls, the jagged mountains and the impressive glaciers.



To get the abstract images I fancied I excluded the sky from most of my images. That way the viewer gets less orientation on what he sees, but it also makes the image more mysterious and interesting. That was exactly what I wanted. And I felt that focusing on this approach helped me feature more of the landscape's soul. So I was particularly looking out for great shapes, patterns and colours. I literally let the earth speak and put that into an image.

With words you can write poems. Poetry is arranged and chosen language that evokes an imaginative awareness of experience or a specific emotional response. Images are usually too explicit and often





leave no double meaning or mystery and therefore fall flat compared to words of a poem. With my images from this highly elevated view point I tried to make the incredible landscape be a poem inside the frame I gave. And just like with every poem: some things stick with you and grow inside your mind, get a meaning of its own and some things rest with less attention and connection. To me it elevated my artistic vision and the way I see nature. When I look at those images now, I see joy and beauty and a wonderful memory.

***Kai** is an eminent landscape photographer from Germany. From a human resource consultant to a freelance landscape photographer, the transformation for Kai begun with a trip to Ireland in 2016. His works earned him many awards and followers in social media from all over the world.*

Moments from the Gallery, 2017



Moments from the Gallery, 2016



IDEA in my mind

Jeet Mukerji

It was indeed a pleasure been approached by PCI of sharing my work for the CT book. So I took out some time to select a few of my favourite images. Please feel free to go through the images below if you like them. Thank you so much PCI for this honour.



THE FALLEN VALENTINE

S/S - 1/100 Sec, ISO – 400,
F STOP – 11

The Fallen Valentine is an image very close to my heart, as this was shot right after the Pulwama attack. We all know that tragedy had befallen our armed forces in J&K, when a convoy of the Indian Army was attacked and many killed on 14 February 2019. Death is symbolised by the broken glasses of the frame, followed by the affection of love connoted by the red rose.



ILLUSION

S/S – 1/160 Sec, ISO – 200,
F STOP – 11

Illusion was an experimental shot, wherein I was trying to create multiple images out of a person, through her shadows. In the above image, I used a curtain in front of the subject, two soft boxes from two sides to blow out the background and one soft box (strip) from her back, to get her shadow falls on the curtain in front. A trigger was used to bounce off the light, to get 3 shadows of a single person. This image is very close to my heart due to its experimental value.

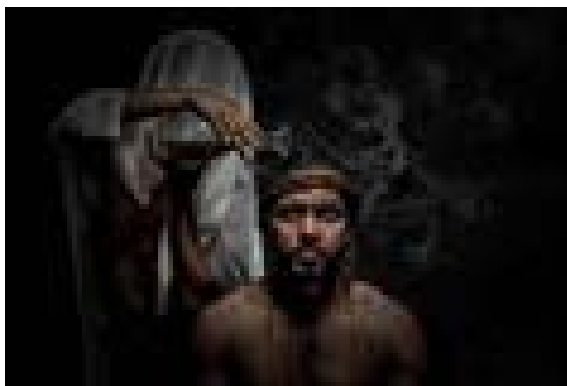


STOP

S/S – 1/125 Sec, ISO – 400 , F STOP – 14

STOP was created as a PROTEST against the crimes against women. I wanted to pass a strong message to the society to stop these kinds of misdemeanours and I thought, there can be no better way than bringing it out through the EYES of steel of a

woman.



BAPTISM BY BLOOD

SS 1/200 Sec, ISO – 400, F STOP – 14

BAPTISM BY BLOOD was created from the concept of the VIKINGS. In ancient Saxon history, we find mention of the Viking Pagan War Lord Ragnar Lothbroke, who had wreaked

HAVOC in the heartland of Wessex and Wales (erstwhile part of Unified ENGLAND). He was a ferocious fighter and had shed many a blood of the Saxons before he was executed in a snake pit. Ragnar was also the first Pagan to be baptised in Christianity, and the process was incomplete without a holy dip in the water. My depiction of blood instead of the holy water was because of the reason that the life of Ragnar Lothbroke was one of bloodshed and ferocity along with his great leadership skills.



BEAST

S/S – 1/160 Sec , ISO – 250, F STOP – 16

BEAST was created to bring out the hidden animal inside us. Though it is widely known that a portrait categorically requires two eyes to feature properly, but the idea that went behind this image was to bring out the cunningness and the cruelty of the character. Hence the usage of gradient colour, to add drama to the composition and the focus on the single eye to bring out the cruelty and hideous nature of the beast within us.



GRIT

S/S – 1/160 Sec, ISO – 400, F STOP -13

GRIT, an emotion or state of mind widely used amongst mankind to show the mental strength against the vulnerabilities of life, was the thought behind creating this image. I wanted the subject to evoke an emotion of strength and grit through her expressions. The image I believe caters to the state of mind required within the women to fight against all adversities in their life against the patriarchal society of mankind.



THE GLITZ OF GLAMOUR

S/S 1/160 Sec, ISO – 400 , F STOP – 14

THE GLITZ OF GLAMOUR is based on the storyboard of a woman who dreams of the glitz of the glamour world in her life. The colour gels were used to create the mood and the ambience. The subject was asked to stare at the oblivion as dreams are always unlimited. The darkness of the background symbolizes the dark sides of the same world.



THE RAVEN

SS – 1/160 Secs , ISO – 400 , FSTOP – 13

THE RAVEN symbolises the dark side of the ancient saxon history again, wherein these large black crows were used for communicating messages from one city to another and the interesting part of these ravens was, they also used to symbolize Death. I tried to bring out the same eerie dark ambience with the use of the black background and the introspective eyes of the subject.



*Eminent photographer, **Jeet Mukerji** has been inspiring us with his photo work of light, figure & portrait. The unique compositions in his photographs Shows the Glimpse of his profound talent. We feel once more fortunate to get into the creative mind of this renowned photographer.*

We celebrate differences



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TANZANIA

A photographers' paradise

– JAMBO

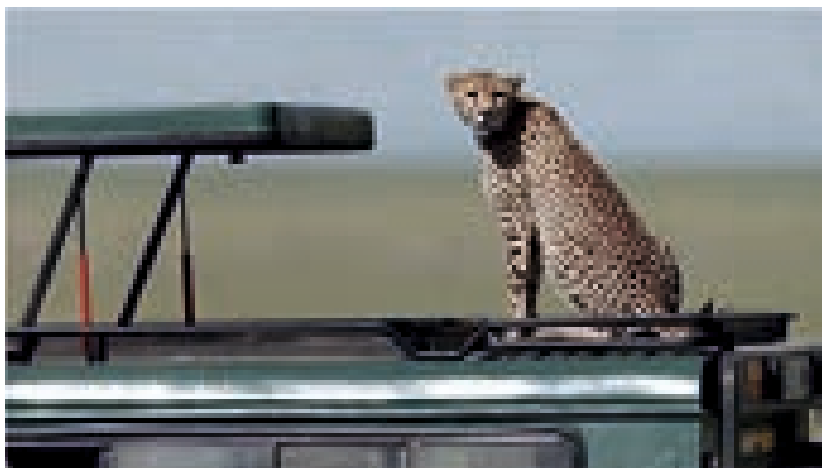
John M Anthony

Tanzania – The bedrock of human evolution and human-environment dynamics with evidence dating as back as 3.6 million years. Add to it, the huge diversity and numbers of animals and their magical yet predictable pattern of annual migration will behold you in heaven on earth.

With around four hundred and thirty species and subspecies forming more than four million wild animals varying from elephants, buffaloes, hippos, giraffes, antelopes, dik-diks, elands, gazelles, zebras to the most ubiquitous wildebeests, the grasslands of Tanzania are teeming with wildlife extending from horizon to horizon. When you land in Arusha, and take the road to the Ngorongoro Crater, you can feel the magical reverence of the place.

For a wildlife photographer there may be very few places on the earth, that match Tanzania's endless Savannahs. Vast concentration of wildebeests peppered with zebras dominate the grass lands as far as the eyes can see, horizon to horizon. Wide angled landscape pictures dotted with a million animals or an extreme close up shot looking into the eyes of a lion, it is all there for you. Though you come back feeling satisfied with so many beautiful images, the urge sets in strongly again, and within a year you find yourself back at the gates of the Ngorongoro Conservancy, stretching your body, as you wait for the entry procedures





to be completed, raring to enter and capture that first shot of the lion in the bush.

Your trip starts when you land at the Kilimanjaro International airport, which is a small but welcoming place. There is always a rush to fill up the disembarkation form and to get your visa stamped. But there are enough officers around to make the process nice and smooth. Indian nationals can get their visa organised on line, or they can obtain one on arrival. Once out, you are met by your tour operator or your guide, who takes you to your hotel in Arusha for an overnight stay. If you are arriving very early in the morning, you could probably squeeze in a safari at the Lake Manyara before arriving at the Ngorongoro Conservation Area.

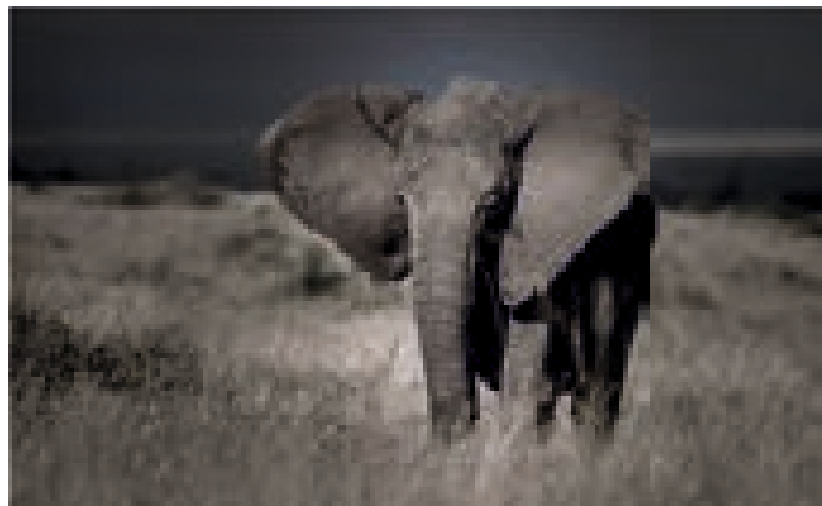
Arusha is around fifty-five kilometers from Kilimanjaro, and it takes a good hour and half to reach, with the police strictly enforcing speed limits, and the local drivers themselves very responsibly maintaining these speed limits. Arusha is located just below Mount Meru on the eastern edge of the Great Rift Valley. It is a town abuzz and alive with a lot of trees, and it is more a kind of hub for people who do the Tanzanian wildlife circuit. A couple of Hindu temples and Sikh Gurudwaras dot the town along with Mosques and Churches.

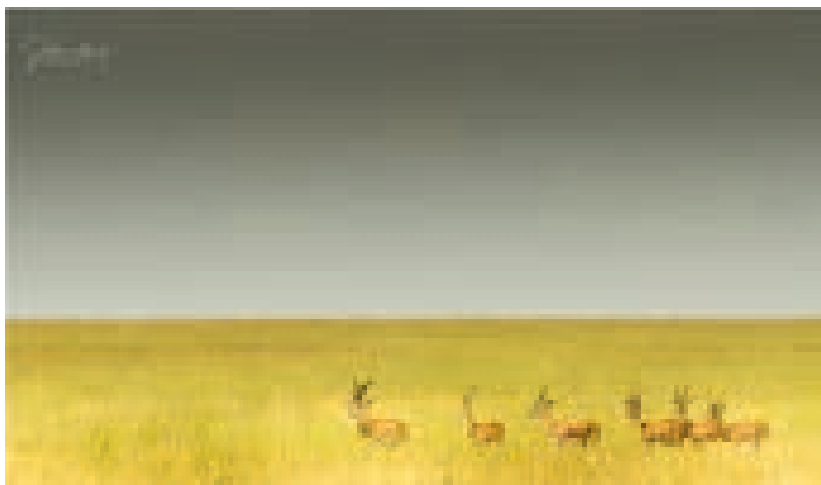
As Arusha is the prime staging point for all Tanzanian safaris, the hotels there are very practical, comfortable and clean and serves international

and local cuisine. Due to the large number of Indian tourists, every hotel also has a limited but good spread of Indian food.

The next day, we have an early breakfast, and hit the road by 7 in the morning to cover a distance of around two hundred kilometers to the Ngorongoro Conservation Area. The roads are excellent. You drive through the Makuyuni administrative ward, then on to the north of Lake Manyara and arrive at the entrance to the Ngorongoro Conservation Area, where you alight and let the tour guides do their paper work at the entrance offices. Watch out for the baboons who are quite inquisitive. It is rainy season, and I have not alighted from my vehicle here without getting the rain on my face, during all my trips. Absolutely refreshing.

Once done, it is another hour's drive to the crater rim, where the lodges are situated. Look out for lion prides hidden in the thick forest on both the sides, and sometimes waiting to cross roads. The drive to the lodges is on rough, rain beaten slushy roads, but safe, as the drivers are well conversant with the terrain. Some fine places to stay are available at the crater. Though you do have a pool to relax, it is cold, windy and raining. So, you stick to just going around the property, and shooting some birds and may be a Hyrax. It is too late for a safari, so you have an early dinner and retire for the day.



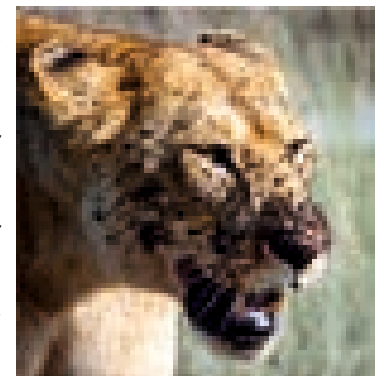


The Ngorongoro Crater will make you feel like it is the Biblical Garden of Eden. Pristine, fresh and green, with everything looking perfect. Just like the God made the earth. It will make you realise that humans can never be more than just visitors. The crater links Lake Manyara and Tarangire with the great Serengeti National Park. The Ngorongoro Conservation Area is so called because it is a protected area where human settlements are allowed. In 1951, once the declaration of the Serengeti National Park, designating it as a gazette area was signed, all Maasai locals were relocated to the Conservation Area for permanent settlement. The Maasai tribesmen live very amicable with wildlife with no major confrontations. Though the main activity of the Maasai is livestock farming, they do some small agriculture around the conservation also, for the last hundred years or so. The Maasai are well bound by their own traditions, culture and taboos, which keep them together. Urbanisation and modernisation have not changed their culture for over a thousand years now.

The next day, you are up very early for a cup of hot coffee or tea at the reception area, with all your bags packed. Sipping your coffee you meet up with photographers from round the world, getting ready for the day, with all their camera gear strewn all around the place. Breakfast is

packed for the day, so even before six in the morning, you are already driving down into the crater. The first thing that comes to your mind as you drive down with the sun rising over the rim of the crater is the surreal beauty of the place. It is so beautiful, refreshing and calm that it is relaxing on your nerves. Photographers tend not to touch their cameras, but just look around and see the sheer magnificence of the crater. With the early morning cool breeze and a probable drizzle, the greenery that extends in the crater make the appearance of the first zebra in the grass, look magical. You will surely pull out your camera and shoot even the innocuous zebra in the Garden of Eden. The first pictures may not be the zebra but the glorious sun rising up behind the rim of the crater. African sunrises and sunsets are the most glorious ones and, in the crater, it is more beautiful as it makes its appearance at the rim.

Very soon you find spotted hyenas, native to Sub-Saharan Africa still not out of their slumber and on the roads. You stop to take a picture of the pregnant female, walking towards you on the road, while a few of them are already in the grass with their head held up looking for some food. Kori Bustards, Ostriches and Secretary Birds make their appearance over the grass more often. Small herds of zebra graze in contrast in the green grasslands



The crater is home to around a hundred or more lions forming five or six prides in the crater, elephants, buffalos, Grant's and Thomson's gazelles and warthogs. But the crater itself is not big compared to the Serengeti which is huge. Lake Magadi is a shallow soda lake ringed by extinct volcanoes and serves as habitat for great flocks of pink flamingos. Lions can be seen spread around in the crater in the open as they normally hunt during dawn. The only animals that you will not see here are the giraffes and the cheetah. My guide told me that he has not seen a leopard too for nearly three years now.

The park is open only during day time, and no night safaris are permitted. Off roading is strictly prohibited and a single permit allows your vehicle to spend just six hours in the crater. We spend just the morning five or six hours in the crater and climb out of the crater and proceed to the wild Ndotu area south of the Serengeti. It is a good two to three hours drive on rough roads cutting across grass lands scattered with wildebeests and zebras. The whole drive itself is like a game drive, and you get to see a plethora of animals in large numbers. As you close in to Ndotu, the roads become rough, and the persistent rains make it worst. You arrive Ndotu camps by late afternoon for a late lunch. It is always a memorable arrival at the Mbugani tented camp, as all familiar faces run towards you, giving you hug and welcoming you. This camp is one of the finest tented accommodation, purely for the warmth of the people there and the great homely food.

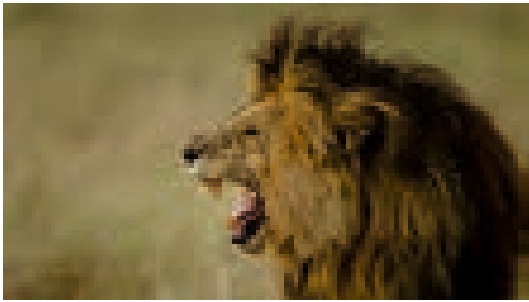
The region north of Ngorongoro Conservation Area stretching to the



unfenced southern boundaries of Serengeti National Park is the Ndotu Region. Rolling grasslands, acacia woodlands and alkaline lakes form this beautiful region, which is also where all the wildebeests deliver their calves. The full circle of the Great Migration, begins and ends from the return of the herds in December, calving in January and February and their departure in April. The calving season peaks in the month of February. The thousands of new born wildebeest calves attract lions, cheetahs and the hyenas of the region. For photographers, this is also a great time to shoot, due to the abundance of animals, and also because this is one of the few regions where vehicles are allowed to off road and get closer to the game. Even when the migration herd has moved out of the Ndotu region by April, during the dry season till November, you can still spot animals around the waterholes. All species of big cats, lion, leopard, cheetah, caracal, servals and the African wildcats can be seen here.

Accommodation is in tents, with no fences, and once you retire to bed at night, invariably you would have the calls of the Hyenas outside your tents, to keep you company throughout the night. Lions and cheetahs and other animals roam around and even rest close to the camps, and hence you are not permitted to leave your tent without assistance. In case of a real requirement at night, where you need assistance, there is a switch close to your bed, which you put on and off a few times, and you will find one of the Maasai guards turn up at your tent. You do get hot water throughout the day for a shower. Water that is stored in sealed wells near the lake contains dissolved minerals, which gives it a soapy feeling which is good enough for a shower only. While having a shower you will never know if the soap on your body is washed off or not. Drinking water is always bottled water.

The great wildebeest migration coincides with the annual patterns of rainfall. This brings in the vast herds into Ndotu area, most of them fully pregnant. February is the calving month, and they usually stay in the area



till April and then begin their migration towards Serengeti National Park's Western Corridor. This is the time when the young calves are completely oblivious to the threat of predators and run

around. They learn the art of survival from their mothers for the next few months. If the mother gets up, the calf would do the same, and if the mother runs, the calf would run. Lessons learnt, till the predator is smarter one day. Lions pride hold sway over large areas. Cheetah and Leopards have to survive here as well as bring up their cubs. Lions and Hyenas would not let an opportunity slip passed, if they chance upon the cubs. Leopards have the advantage of stowing their kill up on a tall tree branch along with their cubs. But the Cheetah must kill and finish the meal immediately for it is lion territory. Unlike India, where the forests are thick wooded areas, where animals could be hidden, the African grasslands are plain areas where animals are visible easily.



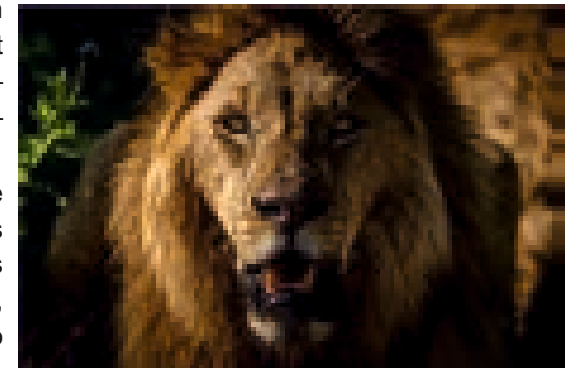
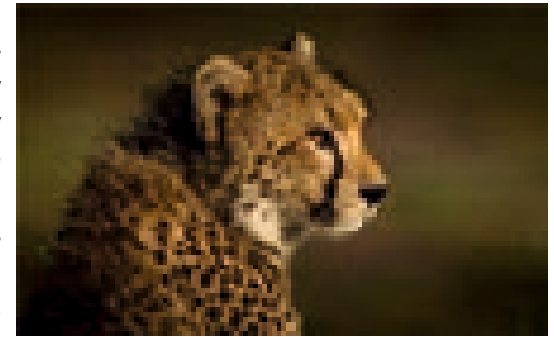
You could follow a cheetah family intermittently for two days, and be sure to capture the kill that happens finally. A morning hunt by a lion pride is in all probability happening. Leopard consumes a lot of time of a photographer. Bat eared foxes, Serval Cats and a lone fearless Honey Badger are some of the animals which will pop out when you are

concentrating on the big cats. As a photographer, I would easily fill up ten GB of memory in an hour, even while shooting selectively.

Breakfast and lunch is usually a small ritual in the wild. First, we find a tall lonesome acacia

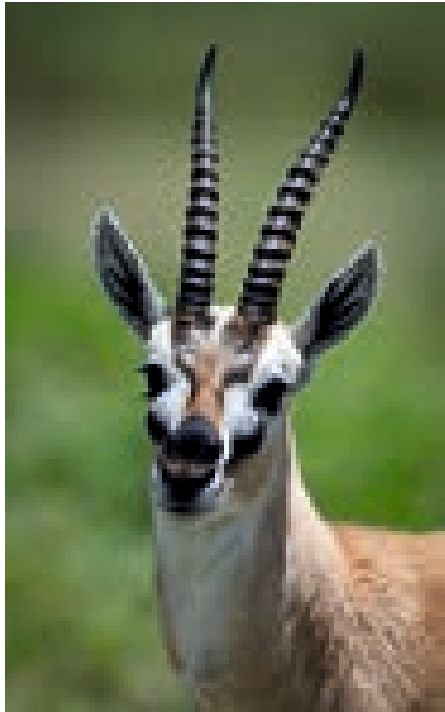
tree, and make sure there are no animals around, especially look up to see if there is a leopard on the top branches. Then we park the vehicles, and get down to set up the breakfast or lunch spread on the bonnet of a vehicle. A colourful Maasai blanket becomes the table cloth. Sandwiches, sausages, muffins, fruits and yoghurt forms the bulk of what we eat. Light on the stomach, yet nutritious. I remember we had followed a cheetah and her two sub adult cubs for nearly two days who were not successful in a hunt. And on the third day, as we identified a tree to park ourselves for breakfast, and as we were about to alight, we could see a hunt had just begun. It was the same cheetah family. We aborted the breakfast mission and drove off to get some great pictures – the first kill of the cub – clumsy yet done.

It is hard to leave behind Ndutu, for it is so rich in opportunities for a photographer, that you would like to spend all your time



there. Yet we leave after a few days stay, and drive out to Serengeti. The Serengeti National Park gate is around an hour and half drive from the Ndotu camps. It is a continuous game drive till you reach the gates. There are some formalities to be completed at the gate, so you alight and visit the coffee shop or the curios corner here. You will find plenty of starlings, lilac breasted Rollers, Shrikes and Blue Capped Cordon Bleus which will keep you busy with your camera.

The most impressive spectacles of nature in the world finds its presence here in Serengeti, which is nearly fifteen thousand square kilometers of Savannah. Home to more than 3000 lions, a large number of hyenas, rhinos, hippos, cheetahs, leopards and olive baboons, Serengeti is a photographer's paradise. The park also has around one and half thousand elephants.

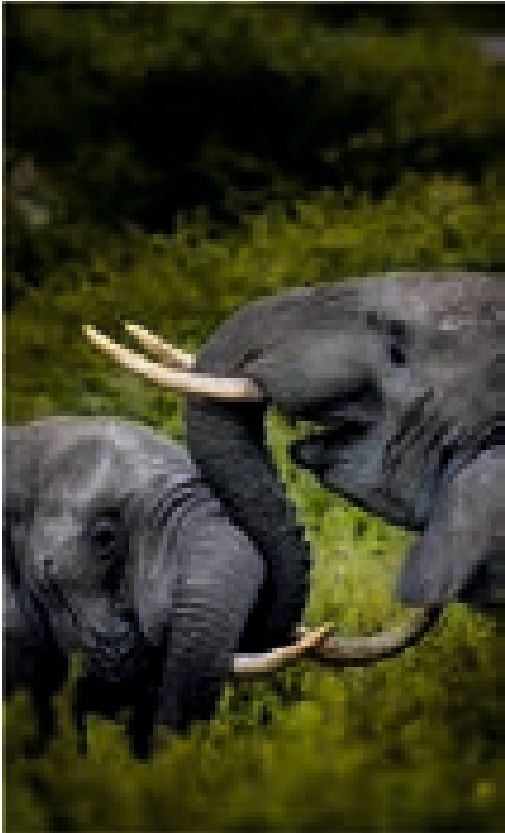


Serengeti, the land of endless plain is one of the earth's oldest ecosystem. Not much has changed in the vegetation, fauna or the climate in the past million years. The park has three distinctive sectors, the most popular Seronera Valley comprising the southern and central part, the Western Corridor marked by the River Grumeti and the less popular northern sector called the Lobo area, which joins up with Masai Mara Reserve in Kenya. More

than two hundred thousand zebras, along with a million wildebeests graze and move in this region during their annual migration. No danger of any kind, either the lions on the banks or the crocodiles in the water, can stop their instinct to move – move towards greener pastures.

There is something extremely special and sublime about the place, especially during the photographers' golden hour. The light is perfect, the sunrise and sunsets are more glorious, and the silhouetting elephants and giraffes cannot be better than this. The safari vehicles do not take more than three photographers at a time. That leaves each one of us with a seat, and an adjoining seat to keep all your camera gear. With bean bags ready, we move around locating prides, or looking out for hungry cheetahs on the prowl, or leopards with their cubs on a tree, having a bird's eye view of the grass. It is not difficult to get to shoot a hunt here. But unlike in Ndotu in southern Tanzania, you are not allowed to off road in the Serengeti. There is always an urge while shooting wildlife to get as close as you can and use the longest glass you have to





create close ups of the animals. But in the Serengeti, you have the opportunity to use your wide-angle lens and include a lot of landscape and habitat in the frame to provide context.

We wait for animals to space themselves so our frames are not cluttered, and resist the urge to get as close as you can and most importantly wait for the skies to turn a bit dark to let the seeping light create a golden glow on the grass. This does not mean we don't cover the closeup shots, where we can get the best portraits as we find ourselves extremely close to animals sometimes. Look

out for affection being shown between animals, which you will find in plenty. Zebras rubbing their heads together, lion cubs frolicking under the watchful pride, cheetahs always alert with their cubs, but still trying to spend some loving time with them or leopards showing their love to their cubs high up on a branch.

When the action on the ground slows down, you always have an opportunity to shoot around four hundred species of birds. Vultures

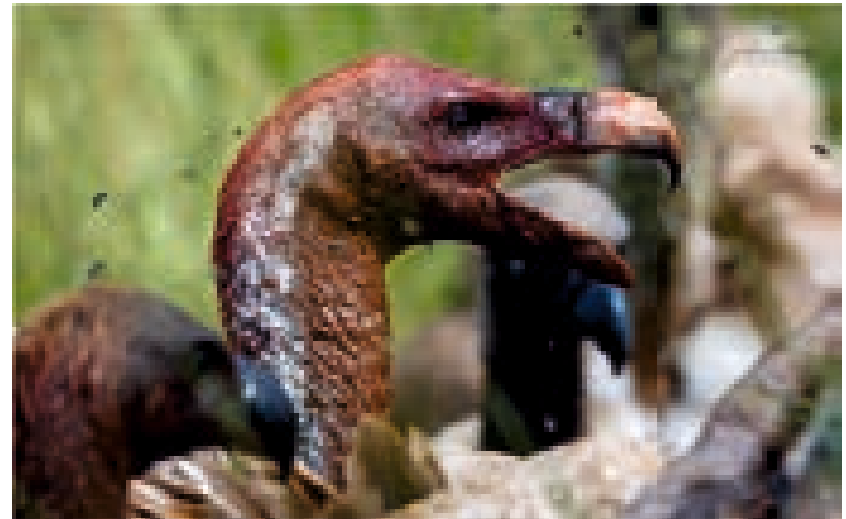
throng carcasses in hundreds. It is easy to get a chance to shoot some stunning closeups, especially when they pull out their long-bloodied necks from the inside of a fresh carcass. The large herds of elephants with their young ones are a treat to photograph. There is no dearth of a photographic moment in the entire twelve hours you spend in the grassland.

For those interested in aerial photography, there are the sunrise hot air balloon rides which take off a bit before sunrise, so you get to shoot the glorious African sunrise from up above. You get to fly just a few feet above the lions, wildebeests and giraffes and the one-hour flight ends with a champagne breakfast spread right out in the middle of the plains.

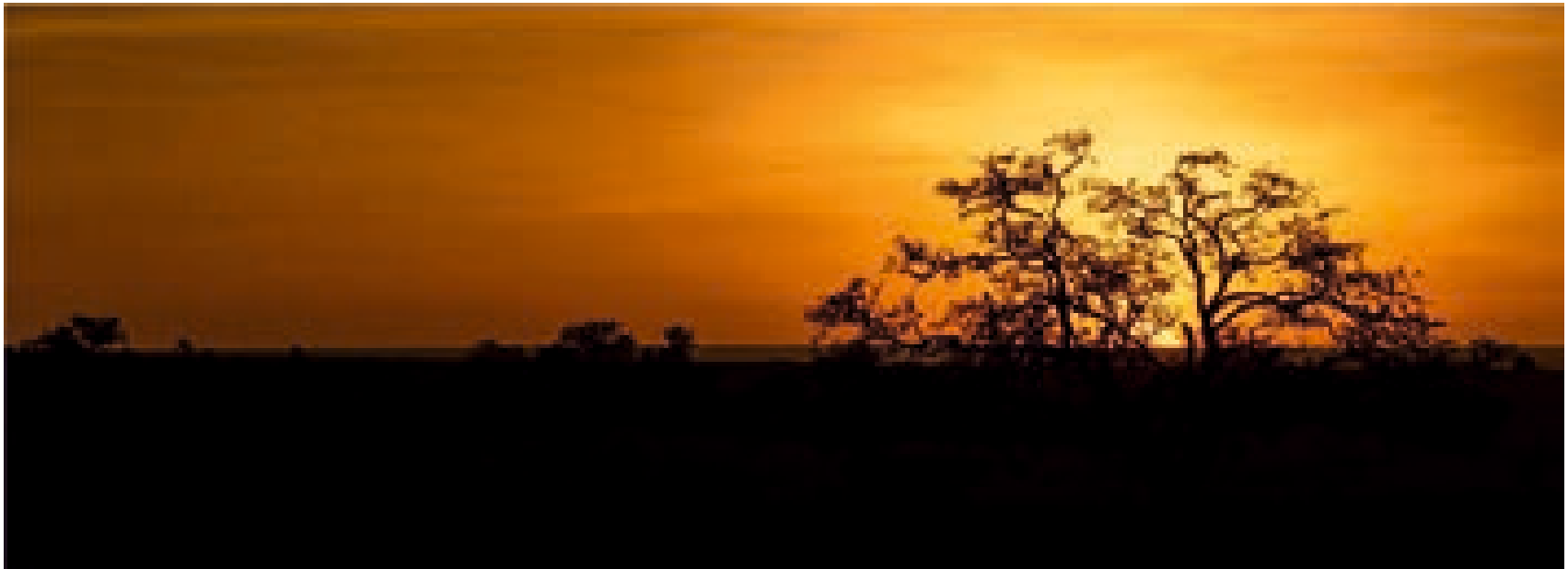
Tanzania is the land of Savannah, sometimes dry and sometimes wet enough to bog you down. Photographers need to be prepared for what they will experience, because it is no point arriving at the most dramatic wildlife scene and find you are not able to capitalise because of bad planning.



- a. Roads in African parks are just potholes, dips and craters. Dust from the hundreds of vehicles crisscrossing will kick up enough dust to settle on anything that is exposed. Bring your camera cleaning kit, with enough microfiber cloths to use every day. A brush and blower is a must to be carried.
- b. Practise every day before the trip. Learn how to very quickly change your ISO, shutter speeds, aperture, exposure compensation etc. As you will normally arrive during the rainy season, light changes constantly. Textures of different animals vary, which may need additional fine tuning of your settings, especially during sunrise and sunset times.
- c. Do not enter the park only to shoot wildlife. The Serengeti is a strikingly beautiful landscape, providing great opportunities for great landscape images. Granite outcrops called 'Kopjes' add dimension to the plain green and golden grass. Large acacia trees make great frames allowing you enough opportunities to put your knowledge of composition to work,



- d. At least two camera bodies with the trinity of lenses... the prime 500mm, the 70-200mm and the 24-70mm or any other wide-angle lens would be recommended. Remember you will have a lot of convincing to do with airline to let them carry your precious camera gear inside the cabin.
- e. Be prepared to carry additional batteries, chargers, filters, cleaning kits, a wide brimmed hat, sunscreen and bean bags. A laptop with enough power and USB cables, is not to be forgotten. You will be shooting thousands of pictures, and at least once in two days, you will have to move the images from your memory card into your laptop or an external hard drive.
- f. Make sure you don't go alone or with just your friends. You will surely come back with not so good collection of images. A good photography mentor is worth the cost in gold. Make sure, right when you are booking the trip, that the safari vehicles will have not more than three photographers in each of them.



- g. The guides, drivers, lodge staff and porters live mostly on the generous tips we give them. Be generous. They are extremely good and polite people. Your tip goes a long way into their family's sustenance.

Accommodation here varies from basic tented mobile camps to some of the most expensive and luxurious lodges overlooking the grasslands. Since a photographer's circuit in Tanzania, begins somewhere in the Ngorongoro Crater and ends in the Serengeti, the comfortable lodges are a great solace for those who spend twelve to thirteen hours in the wild shooting some memorable wildlife pictures. After a very satisfactory

few days in the Serengeti, we return to Arusha. Since the drive is very long, we take a Cessna Caravan operated by local airlines, from the Serengeti Airstrip to Arusha. You still click on to your camera during the flight to shoot the green grass lands from up above. You arrive Arusha in time for a nice lunch, and the drive off to Kilimanjaro airport to take your return flight.

There are friends of mine who have been visiting Tanzania every year for the past decade or so. The trip may not end when you arrive back at Kilimanjaro airport, for you would be already planning the next trip in your mind. Till then it is 'KWAHERI' – goodbye in Swahili.

*An Air Force veteran and eminent wildlife & landscape photographer, **John** has scaled the Mt Everest base camp to Mt Kilimanjaro. His experience of The Greatest Show on Earth, African Wildlife Migration from Serengeti, Tanzania to Masai Mara, Kenya is worth listening. His experience, valuable knowledge about the wildlife may even draw your plan of future African safari.*



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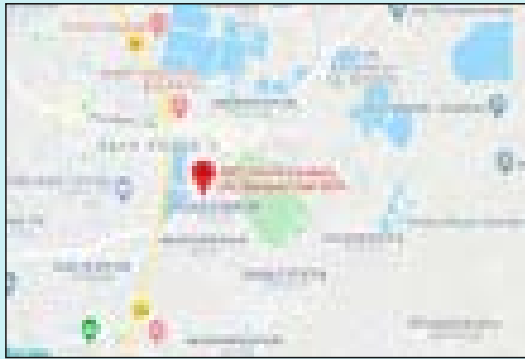
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JMS Villa & Garden (www.jmsvilla.com) is a very beautiful and well known property in Kolkata, which is ideal for marriage, reception, party, corporate events, special occasion, get-together, exhibition, film shooting etc. This property is bit different than the normal banquet hall concept as it has both banquet and huge open garden space.

It consists of one large air-conditioned Villa (Hall & Rooms) with two large lawns (front & back side) approximately 21,000+ Sqft, which is located on top of 80 feet Anandapur High Road (next to Anandapur Police Station) and very close to Gariahat, Ruby Hospital, NRI Complex, Kasba, Santoshpur, Ballygunge, Dhakuria, Jadavpur, Garia, Tollygunge & Bypass. This space is large enough to accommodate 1000+ guests comfortably. JMS Villa & Garden (www.jmsvilla.com) is a very beautiful and well known property in Kolkata, which is ideal for marriage, reception, party, corporate events, special occasion, get-together, exhibition, film shooting etc.

Because of its beauty, many of the film shootings are being taken place here on regular basis. This Villa is locally known as **“Shooting Bari”**. Most probably you have already seen this property in Movies & TV Serials.

This property has lot of open space for reception, mandap, catering, car parking etc. along with all kinds of facilities for marriage/pre & post marriage functions/parties and receptions. This Villa is fully air-conditioned. Lot of people also prefer for accommodation before/after marriage, specially NRIs and outstation persons.

Well-known decorators (lighting, furniture, flower etc.) & caterers are associated with us to provide one point facility and support. You may select any of them directly after thorough evaluation. However, there is no restriction on caterers & you may bring your own caterer depending on your choice. We have also other associates who provide services like - photography, make-up & car/ transport.

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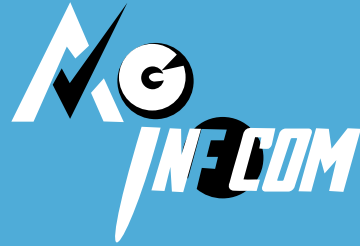
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CAMERA to the Wall

A guide to image editing and printing

Bivas Bhattacharjee

S In this day and age of screens, why would you want to print. Right? They are expensive, you have to frame them, and then storing them is a hassle, and on top of that you can only have a single image, when your screen can display a limitless amount.

However, the world is not just utilitarian, but it has romance, it has texture, and that is where the relevance of print lies, the beauty of it, the texture and feel of it, something which cannot be replicated on a device.

This is why there is a huge resurgence of vinyl records in the world, where the human interaction of the media makes it an experience, rather than being 'sensible'.

Now, like anything that has its basis in aesthetics needs to be moulded from the ground up properly otherwise the end result would be far from the artist's vision and would be mediocre or plain drab.

Like any practice there are good steps to ensure high results, and it all begins even before you planned to print your image.

Our cameras nowadays have enough features to convert a donkey into horse, or if not careful a horse into far worse.

So, let us see some of the good settings you must adopt for best image quality:

'Know what you are doing'. What I mean is, if you do not have a vision for your photography, why you are taking these images, and what is its purpose, then you can never create good images. This is

just a generic rule to be aware of. So, make a habit of asking why I am taking these images.

Good practices for good post-produced images:

a. **SHOOT IN RAW:** I think this one is like one of the ten commandments for photographers right now, and, it is not wrong. If you are not capturing images using this setting, you are losing out on the huge potential to improve your images later. Your RAW file is the whole gamut of sensor data captured by your camera, and applications like Photoshop, Snapseed or Capture One interpolate this data (with help of camera manufacturers of course) to give you the capability in accessing and changing that data. If you shoot on JPEG, which is a horrible file format and should go the way of the dinosaur, you are left at the mercy of the camera manufacturers settings. However, if you commit this sin, you should at least set your camera's colour profile to Adobe RGB, highest bit rate, and at least compression possible so you get good dynamic range out of it.

a (2). Extra bonus tip: You can also shoot RAW on your mobile. It is easier to do with android phones so please Google it on how to do it in your own phone.

b. **DO NOT FIX IT IN POST:** With the power of photo editing tools, this lazy approach has taken over photographers, who have the habit of thinking, 'we shall fix it in post'. However, though the capabilities of new technologies are high, there are no compromises to capturing a well composed, properly lit, and exposed image.

c. **DO NOT USE PREDEFINED CAMERA EFFECTS:** I know camera manufactures love to fill their cameras with effects and presets and if you are using raw you can use these to get a quicker edit later on, but if you are shooting jpeg then if using these settings you are locked into a look.

Rather if fast sharing is your requirement, then it is best to shoot with the highest quality possible and then tweak it inside the camera only. Most cameras allow this feature of post-shot tweaking, and cell phones obviously have a myriad of options when it comes to image editing. By doing this you would have two copies of your image, one is the original the second is the tweak and you can always fall back to the original if you need it in the future.

d. **Learn image editing software:** This goes without saying but hacking your way through a software is like the analogy of a monkey typing Shakespeare. It is best to learn some photo editing, and it is relatively cheap if you take up a course on sites like Udemy, or Skillshare, or other such platforms. YouTube and other free resources do teach you good tricks, but a comprehensive course will give you a strong foundation.

You also do not need to learn Photoshop, you can use Lightroom, Snapseed, GIMP or any other simple image editing software to edit your images if you only do light tweaking and are not into image compositing. These new friendlier pieces of software are powerful tools, and if needed you can also ways dabble into Photoshop later, getting your base strong using these other tools.

e. **Learn from the masters:** If you are interested in photography this one is a must, look and study the masters. Look at how they compose, light, and finally edit their images. Create a habit of dissecting them, and what creates a great image.

f. **Learn from masters who are not imaging what you are imaging:** This is a habit many overlook, but visual artists such as painters, photographers working in other genres, filmmakers, graphic designers, illustrators, can give insight and broaden your image making horizon, which your current focused approach might not.

The next big challenge is how to post-produce?

Post-processing is simple, it is using tools to enhance an image as per your

vision, which you were unable to achieve due to the limitations of the camera. I am stressing on the idea of enhancement of an image. If your vision for your artwork is solid and clear, then you would stop at the right amount of post-production, otherwise there is no limit and you would end up facing the age-old enemy. The photoshopped look.

How do you now begin post-processing?

First is getting your equipment ready

Like any other practice, getting your setup ready properly is a must, and we can learn from the masters of old analogue print making on how to go about doing this.

In film processing to develop a negative you check the following:

- ▶ Proper chemistry
- ▶ Right temperature
- ▶ Dry properly

Also, when you are printing you follow these steps:

- ▶ Choose right paper
- ▶ Do test prints
- ▶ Expose correctly
- ▶ Dodge and burn

These ideas are transferable to digital photo editing, and the chemistry and temperature in digital photography becomes:

- a. A good monitor
- b. A good calibrator

A good monitor is not priciest or the largest one out there. But it is the one with certain set of features ripe for content creation. Please check if the monitor you have, or planning on buying have these features:

- a. Above 90% Adobe RGB or DCI-P3 colour gamut.
- b. If you are creating HDR content as well, check it has proper HDR content certification and true local dimming zones.
- c. 10-bit or higher bit depth. The higher the rating, higher is the colour producing capability per colour channel. Standard monitors have

an 8-bit colour depth and can produce 256 colours per channel, whereas a 10-bit can produce 1024 colours per channel and 12-bit can produce 4096 per channel. The higher rated monitor has reduced banding and can produce subtler shades which are not possible on standard monitors.

d. Check if your graphic card can produce 10-bit output. Most graphic cards produced in the last 5 years can reproduce 10-bit output. However, generally it is through the display port cable. For it to produce 10-bit through HDMI, both ports on the computer and on the monitor side must be version 1.3 or higher.

e. Has a $\Delta E < 2$. This certification describes the deviation from true colours on our monitor. A value less than 2 generally gives extremely accurate representation, and excellent monitors have an average less than 1, which is reaching perfection.

However, conforming to these recommendations can make your monitor purchase expensive. So, if you are just starting off please try and get one that is 100% sRGB certified. Though it will not be perfect, it will still be able to reproduce decent colours and tones at a relatively inexpensive rate.

A calibrator is a hardware device that calibrates your screen colour output to match the true RGB tones for your colour space. The two most prominent companies that make excellent calibrators are X-Rite or Datacolor. Both have product ranges depending on your requirements. Generally, you do not need the highest tier ones as they have a huge range of features which you will probably never use. Inexpensive calibrators might limit you from changing settings, so please check with the manufactures before purchasing one.

To get a good calibration, you need to dial in these target settings in the calibrator software before you start the calibration process.

- ▶ Monitor Contrast – 50%
- ▶ 6500k – Daylight
- ▶ Gamma – 2.2
- ▶ Brightness target – 80 to 85 cd/m²

The next question to consider before editing is where are my images going to be presented?

Is it going to be on?

- ▶ Print
- ▶ Social Media
- ▶ Installation
- ▶ Book

This question is vital since it would dictate how you edit an image. As a book with images laid next to each other cannot have the same editing as something that is going on the wall, and similarly all variants would have slightly different variations in editing.

Now, all the pre-editing considerations are completed, we can get down to how to edit an image properly and the principles to follow:

Post-Processing Principles:

Correct Contrast – Proper light transition

Here whilst editing an image, the light should have a smooth fall-off. Even in high contrast images, this is how our eye sees and thus, this creates a more natural looking shot. Artists like Vermeer, Rembrandt, Andrew Wyeth, Caravaggio, and Vance Kovacs to name a few were masters of this.

Photographers like Trent Park uses deep shadows to his advantage to focus his subject, but his fall-off is sharp but gradual.

Klaus Lenzen on the other hand uses minimal contrast to keep equal balance to his forms, and an even look throughout his edits.

Also, the contrast across a body of work should be the same. It should not look like one image is gritty and the other is completely flat.

It can be that two images may have different contrast levels, but it should look deliberate and with intent.

▶ An Image's Colour temperature is a vital part of editing, where the narrative dictates the tone.

Colour temperature is measured on the Kelvin scale. Where the warmer shades start from around 1700 K and go upto 5000 K. 5000 K to 6500 K is warmer whiter tones, and 6500 K is the base daylight, overcast neutral tone. This is the reason a monitor is calibrated to 6500K to display true colours. 6500 K and above are bluer cooler tones.

Temperature	Source
1700 K	Match flame low pressure sodium lamps (LPS/SOX)1850 K
1850 K	Candle flame, sunset/sunrise
2400 K	Standard incandescent lamps
2550 K	Soft white incandescent lamps
2700 K	'Soft white' compact fluorescent and LED lamps
3000 K	Warm white compact fluorescent and LED lamps
3200 K	Studio lamps, photofloods, etc.
3350 K	Studio 'CP' light
5000 K	Horizon of daylight
5000 K	Tubular fluorescent lamps or cool white/daylight compact fluorescent lamps (CFL)
5500 – 6000 K	Vertical daylight, electronic flash
6200 K	Xenon short-arc lamp
6500 K	Daylight, overcast
6500 – 9500 K	LCD or CRT screen
15000 K – 27000 K	Clear blue poleward sky

Source: https://en.wikipedia.org/wiki/Color_temperature

In the movie *Mad Max: Fury Road* the shots are saturated with colour, and with gritty contrast, necessary for a cyberpunk post-apocalyptic movie. The day scenes have warm tones, going into extreme reds in explosions, and in the reverse at night it is extremely blue, but it seems seamless as the saturation, grit and the most importantly the tie-in-action remains the same. So, the choice of temperature is vital for depicting time and mood, but there must be an even tie down.

Colour Palette

Creating a colour palette for your artwork is also necessary as that is thread that ties down a body of work. Say if you have 10 images, there should be a parity between the colour of the sky throughout the images, same with trees and other tones. It does not mean they have to be the same colour, but the tint, saturation and luminosity of the shade must convey the same mood, otherwise an edit looks like a group portfolio rather than a single body of work.

Random colours in certain images if used purposefully can be potent, but it should be with purpose.

Movies such as *The Grand Budapest Hotel* by Wes Anderson or *Cries and Whisper* by Bergman are a masterclass in colour palettes.

Saturation Levels

The choice of image saturation would also depict the mood of the image. Ronny Sen's *End of Time* is an example of muted saturation and low contrast as his work is based on the coal miners of Jharia and this look gives a feeling of the coal dust overlaid on top of his images.

In contrast to this, Arko Datto's *Will My Mannequin be Home When I Return* is highly saturated showing off the gloss and hyper-reality of his subject's lives.

Sharpness

The sharpness of the image is again based on the mood of the shot. A wall with texture might need good sharpness. But an intimate image of a baby should be soft.

Sharpening should be done at the end of processing to avoid artifacting. Many photographers apply a sharpness at the very beginning of post processing and it is a bad habit as when you try to resize images you would either get ghosting next to borders or over sharpening artifacts. It is best to sharpen after resizing your image to your final presentation format.

Extreme Post-Processing if necessary

Extreme post processing can also be done to a photograph if the subject matter requires it.

Movies such as *Sin City* are a great example of how to do extreme post-processing to give a comic book, neo-noire look to a body of work.

Now we have gone over the principles of good image editing, we should also be following a non-destructive image editing pipeline so that we can come back to the file in years or decades to come and find the original source untouched. I am laying down some good image editing practices to follow:

- ▶ Do your initial editing in CameraRAW or any other RAW image editor before opening the file in Photoshop or other image editing

software. Press the SHIFT key when opening images inside CameraRAW after tweaking to get an **Open Object** option. This applies a smart object filter to your image, and you can now always go back to the original RAW edit.

- ▶ The following standards are good for file settings. Colour Space – Adobe RGB (1998); Bit-Depth – 16 Bits/Channel; 300dpi or higher for printing
- ▶ If original camera shoots 8-bit, 16-bit will not help except with artificial gradients.
- ▶ Use Layer Masking for curves, levels, etc.
- ▶ Convert your base layer to a smart object.
- ▶ Convert your progress to a smart object before applying filters, or third-party plugins.
- ▶ Save with layers in PSD, PSB or TIFF formats. OpenEXR is also a newer 32bit format but is used more in 3D animation industry and may not be properly supported.
- ▶ Always flatten before enlarging images and save a different copy.
- ▶ Export to web using **sRGB, 8bit** for proper web reproduction.
- ▶ Enlargement – Approximately 2x is fine. 3x is also possible, however, depends on the source image.
- ▶ Always add sharpening or grain after enlargement. Use tools photoshops new Preserve Detail 2.0 or Genuine Fractals to enlarge photographs. AI assisted tools such as Topaz's Gigapixel AI can also give very good results.
- ▶ Print from TIFF or other non-destructive file formats.
- ▶ Converting from JPEG to TIFF is useless as you can never get back information that has been lost.

Printing:

After your image is edited the next stage is to get it optimally printed.

The two main ways to make digital prints is:

- a. Lambda print or C-Print is a photo lab print, produced on light-sensitive colour paper, then processed in wet chemistry.

These two technologies can give varied results and hence again everything comes down to intent what is the mood, texture you wish to convey through your work.

If it is a moody artistic mute landscape, a matte paper might give better results than a glossier one, and if same landscape if processed in a hyper **colourize** fashion, can be much better reproduced on a glossy surface.

Also, there are variety of papers available from multiple manufacturers with variety of textures, so it is best to check out samples or do sample prints before going for a large print.

This can not only give you a feel for the final print, but also show you shortcomings of printing on that media, as all media have limitation somewhere and will not be able to reproduce every tone you see on the screen.

The consideration of cost can be vital as well, because you might spend a large sum on a great inkjet print on the most expensive paper, but, a better result could have been achieved on a cheaper paper, or using another technology.

Lastly, whilst printing photographs, though these two technologies are most common, there are many other ways of printing.

Here is a glimpse of other printing processes:

Offset – Used for producing large quantities of prints. Especially books, magazines, newspapers, etc.

Indigo – Digital small quantity offset printing. This technology is being used to produce digital dummy books before going into large scale offset production.

UV – Printing on variety of surfaces like metal, glass etc.

Vinyl, Flex – These are large format printing technologies used for printing billboards, and can be creatively used to print your photographs as well, when other technologies cannot deliver such large sized outputs.

You can also do **Silver gelatine prints, and this is advisable if you are shooting on film.**

You can also scan your film and do a digital print. However, scanning of film is advisable only when you have a definite purpose, or you are archiving your old work. Otherwise it is best to learn the silver gelatine printing process. ###

Lastly you can also do **alternate processes like Albumen, Cyanotype, Calotype, Platinum Palladium, etc.** These printing process should have a purpose for its use, and these processes create **unique looks which you cannot replicate in a digital environment.**

So, why you should be printing in this day and age, well there is no other way to view your image in a framed artistic way other than printed on some media.

You can definitely present your images on a screen, but it is temporal, the only way to display your image in any permanent form is to have a

beautiful print. With that, like the paintings of the olden masters, you would have a possession to enjoy and share for generations to come.

A quick comparison of the technologies is as follows:

	Inkjet	C Type
Colour Gamut	Above Adobe RGB	Just below Adobe RGB max. Average sRGB
Paper Choice	Huge Selection from extreme glossy to rag matt or canvas	Few manufactures and surfaces
Permanence	Highly archival, especially pigment. Colour approx. 150 years +. Black and White – 250 years +	30 to 40 years if printed on best Fuji Crystal Paper
Variety of Sizes	From 1 inch to 60 inches in general cases on breadth side	Limited sizes
Varied File Formats	Prints can be done from most image or graphic file formats	Can only accept limited file formats
Grayscale	Very good Black and White reproduction.	Suffers from tinting in most cases
Artist Control	More small and personal labs so artist can tweak their images to a greater degree	Large labs, so under the control of the lab technician.
Cost	Higher than C Type	Economical
Print Speed	Much slower than C Type	Faster



Bivas Bhattacharjee, Son of a famous painter Bikash Bhattacharjee, Bivas done his B.A. Honours in photography from University College Falmouth, England. Raised in the household of a painter, it was somewhat obvious that Bivas will be fascinated towards the hyper reality of our apparent sensuous world.

ME
AND

MY PHOTOGRAPHY

Joydeep Mukherjee

Faces...

They say, 'The face is the mirror of the mind'. On my quest of finding faces, I found it to be so true. I met so many minds, got to know so many different characters, became friends with beautiful souls and faced disapproving individuals in diverse environments. In a nutshell, life opened its pages in front of me and I kept reading. I'm still on with it as this exploration can never be ceased. As I met different human beings with different features and unmatched characteristics portraying their unique styles, I once again, thought to myself, live life to express, not to impress...



I am an Indian photographer based in Kolkata. My journey of photography started since 2003 during a trek to the Annapurna Base Camp in Nepal. From then on, this passion became an integral part of my life. After realising that photography for me is now like breathing, I pursued the art to the utmost.

A number of both short and long term (some of them running as long as seven years), very serious photography projects on different human interest issues, enriched my photographic career to a great extent. These projects include changing face of Indian traditions like Widow Holi, Hindu rituals like Dondi, Global issues like Climate Change, Social issues like LGBT Movement, human interest issues like Old age, Specially Abled Children etc.



time to the time to come.

I believe that an artist's work must be good consistently to be considered as an art. I did not practise it just for the sake of aesthetics but for a cause. I take each shot to make sense, bear sense and hit the sensible viewers. I attempt to portray the moment that would tell a story of the

According to me, a photographer must be technically competent to use the various tech-niques to change a photograph from a mere snap to a snapshot of time and life. Photographs can be used to narrate a story, and thus have more to it than just being a work of art. I always been inclined in capturing life in all situations. Thus, human element makes for an integral part of my photography. People photography has been the stream that I followed but my hyperactive nature has always kept me in unrest. Hence, my photographs have been unpredictable, uninhibited and always telling the story of life in different ways.



Along with photography I have been mentoring young photographers since 2012. I am with a group of Kolkata based photography enthusiasts, started an initiative called "Click Start From Kalighat" aka CSFK."

*Eminent visual storyteller from Kolkata, **Joydeep Mukherjee's** photographs never miss any chance to depict the social story that is relevant to the contemporary time. If the story telling can be made through photography, **Joydeep** is convincingly one of the best from our City of Joy.*

EARTHEN TILES

A VANISHING ART

Dr Anjan Kumar Kundu

Photography has many roles to play, ranging from snapping profiles of human face to capturing 'decisive moments' at the streets, documenting a political statement of a particular time, to capturing the endless wonders of nature and mother earth. I feel fortunate enough to have donned some of those roles as a photographer.

This photo series is a part of my ongoing projects on dying A

arts. This is a social documentary of a group of people in the rural part of West Bengal, keeping the flame of a dying industry alive by making it their main pre-occupation for at least three quarters of a year.



I am talking about a few handful of contract labourers like Mohinder of a village in West Bengal's Bardhaman district, who are still engaged in the manufacturing of earthen roof tiles, an industry that is dying fast in the age of modern concrete re-enforcement structures.

While documenting the process of making earthen tiles the story of their simple life and hardships got engraved into my photographs.



Even a few decades back, we could witness earthen or roofing tiles even in the suburban or villages. But as we drifted away from nature with the passage of time, the popularity of modern concrete structures has pushed the usage of earthen roof tiles into the oblivion. The entire design of the domestic dwellings of Bengal's villages has been changing so fast that now one can count with the fingers how many earthen-roof-tiles houses are there in a village!



As a photographer, I felt attracted to enquire about the tile making industry and the people and their life attached to it. I got an opportunity to delve into the life of a small community of migrant labourers, who are still carrying on this iconic ancient art of Bengal.





With meagre earning and tremendous physical hardships in an occupation that remains redundant for almost a full quarter of a year, these men and women are the missing links to these earthen roof tiles that once was the hallmark of Bengal's village huts.



These tile factories form both the tiles and the lives of the next generation, as the entire family of these labourers comes with them to stay at the premises, at times getting involved in the entire process.





For toddlers, like Surjyo and Barsha, childhood is only the precursor of the hardship that lies ahead.

When we talk about a sustainable way of living, can we think about how can these earthen tiles be used in ways that can make life better for us and easier for these community and their next generation?



***Dr Anjan Kumar Kundu**, an Electronics Engineer and the Professor of Calcutta University. **Dr Kundu** cherished his passion for photography since childhood. Despite the busy schedule in his professional life, **Dr Kundu's** passion for photography earned him many international recognitions and awards. He is a regular contributor in several international magazines including NatGeo Daily Dozens. Members and friends of PCI have enjoyed many CCU (Coffee Camera and You) sessions with **Dr Kundu** sharing his experience and explaining the nuances of photography.*

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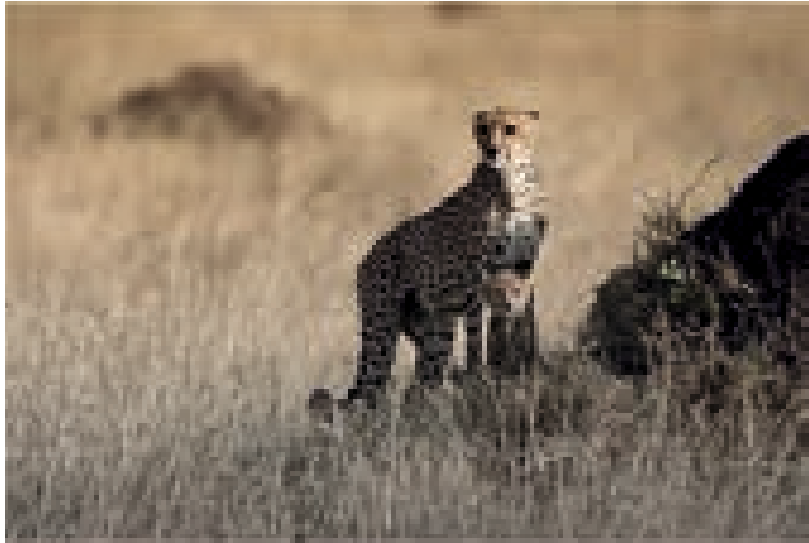
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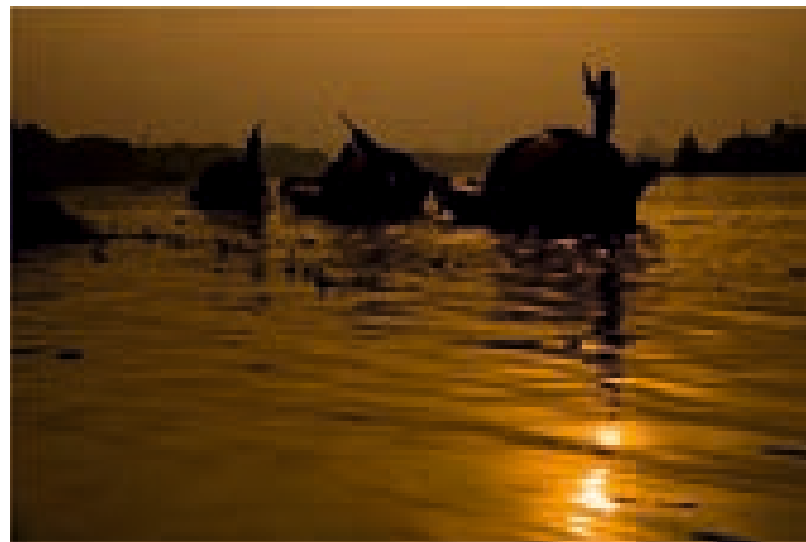
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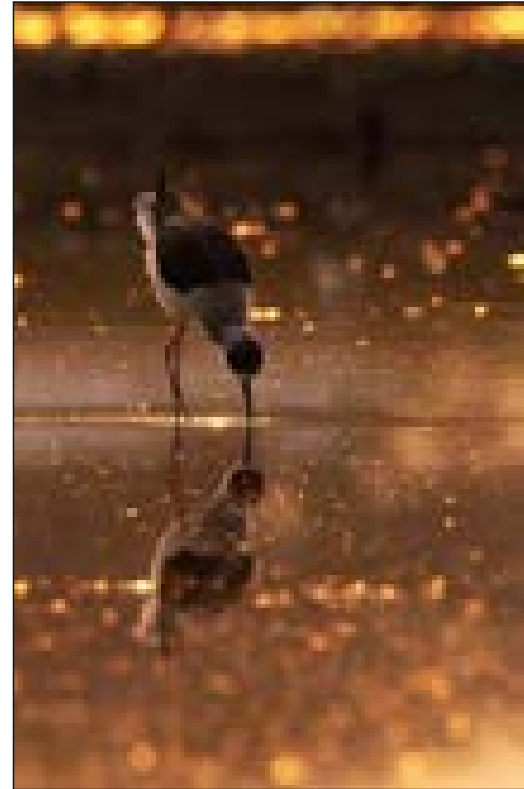
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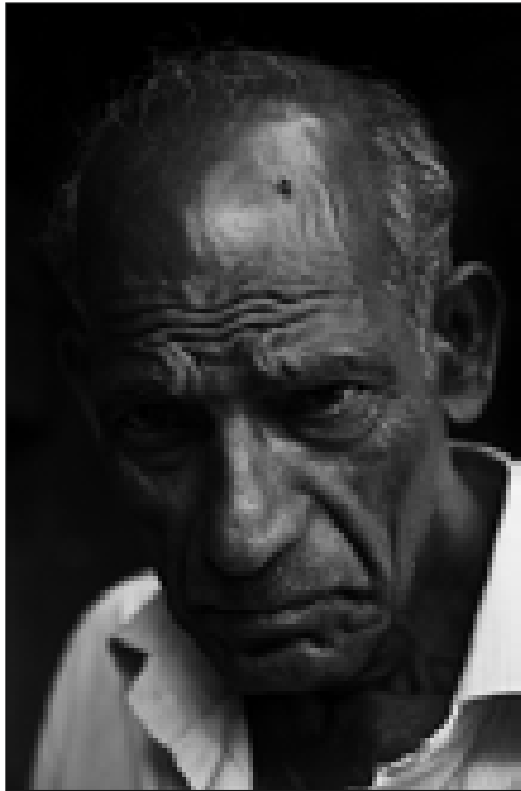
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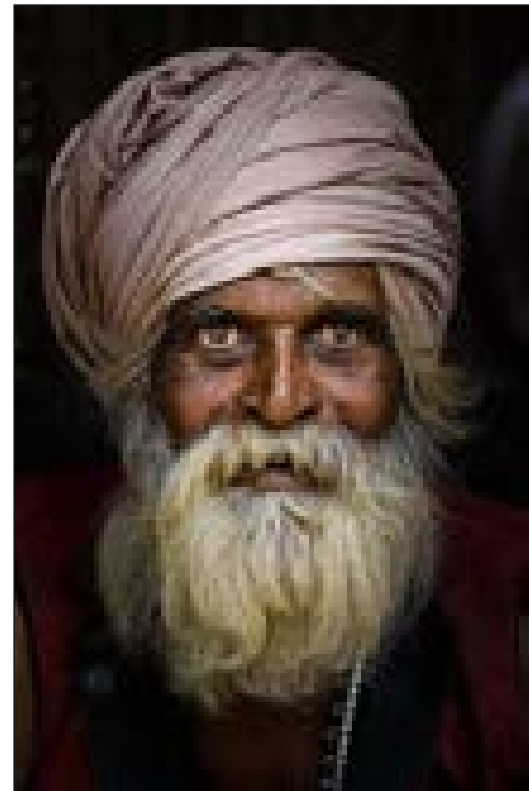
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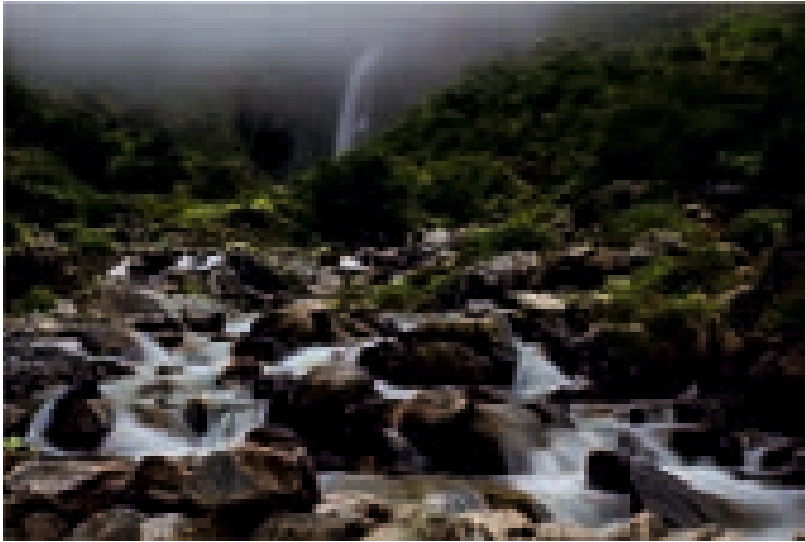
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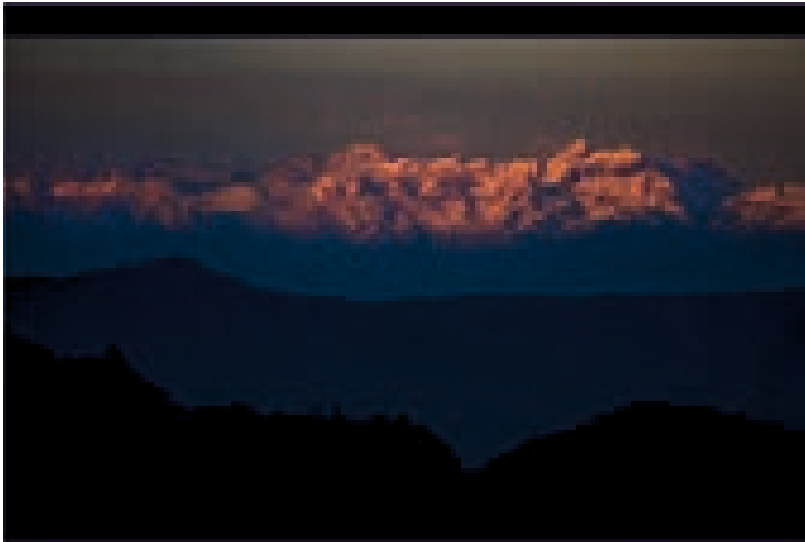
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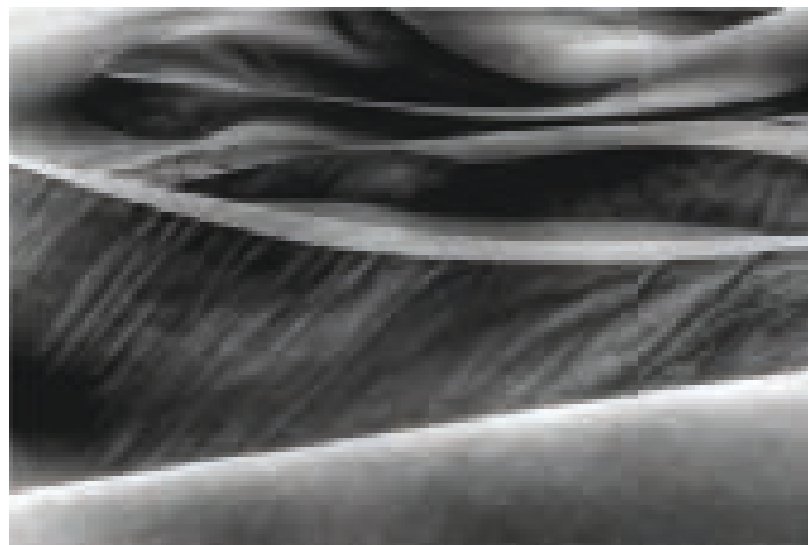
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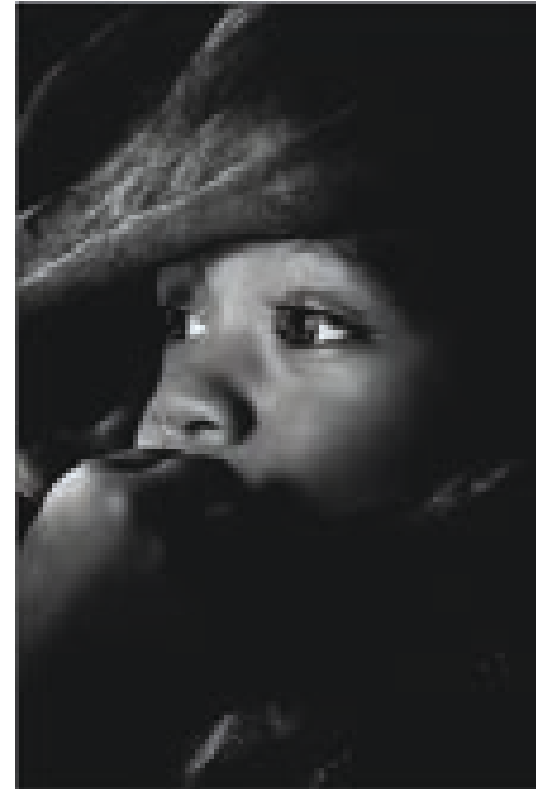
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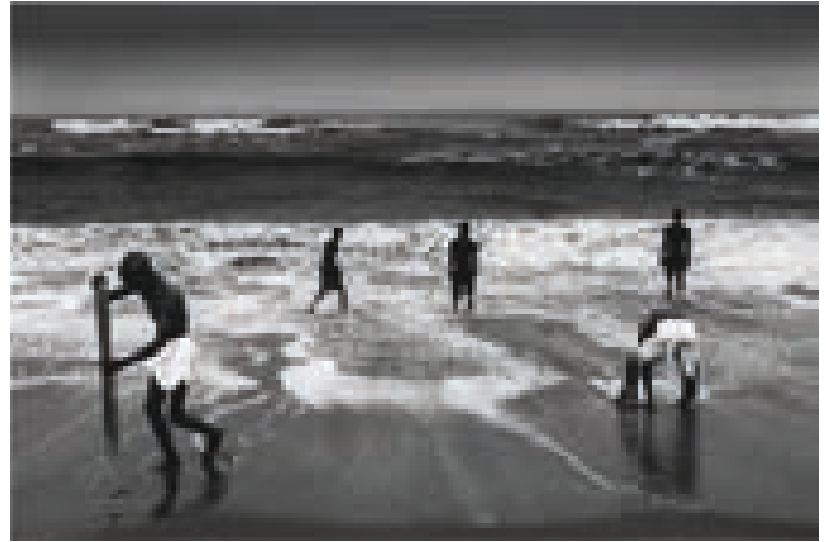
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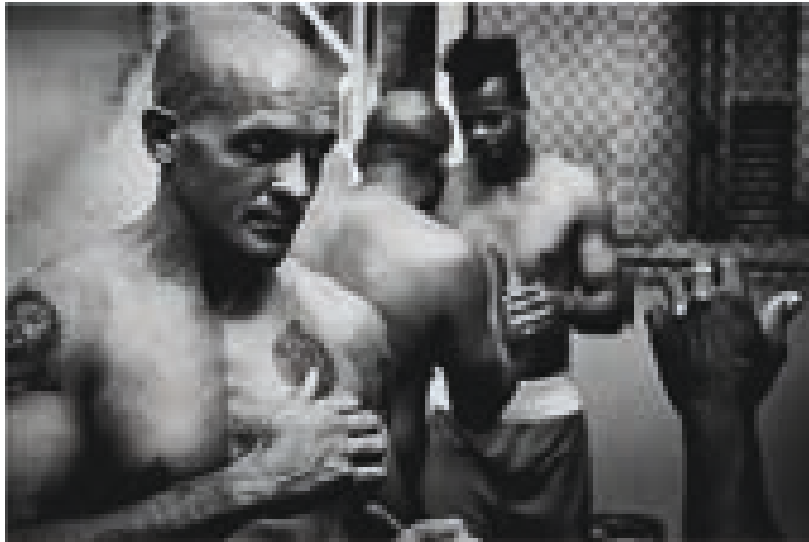
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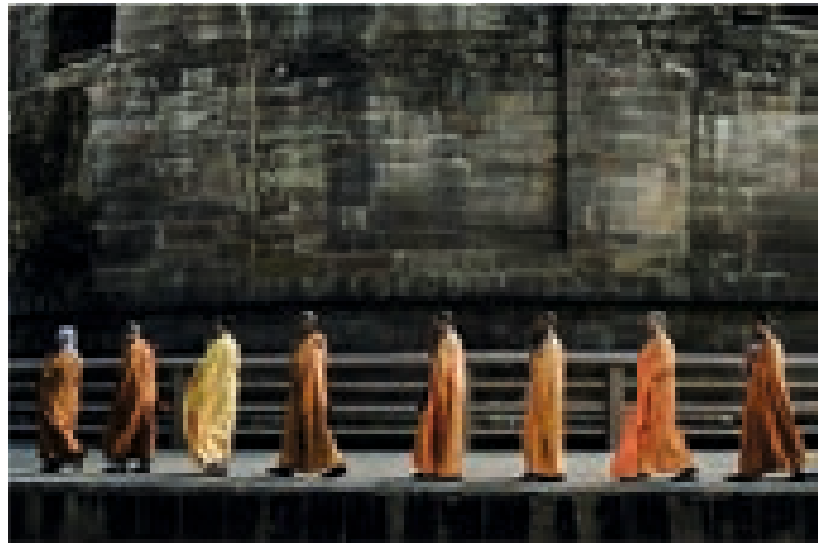
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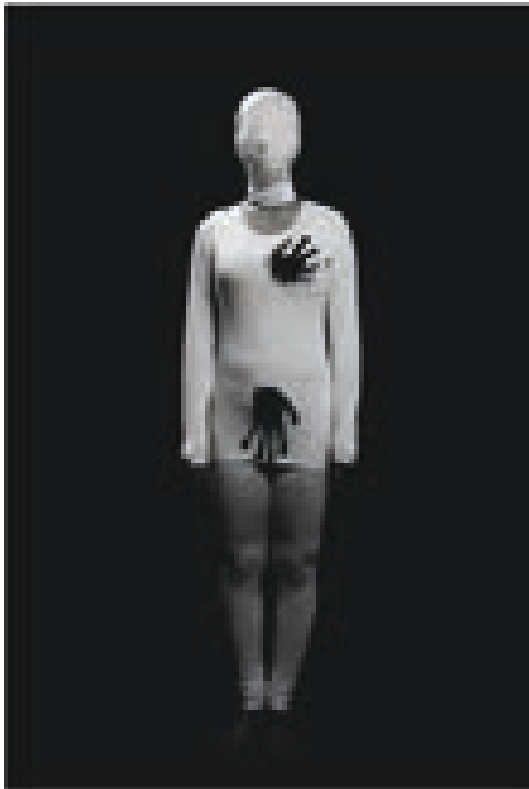
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SUDRIPTA ROY PRATI HAR, India



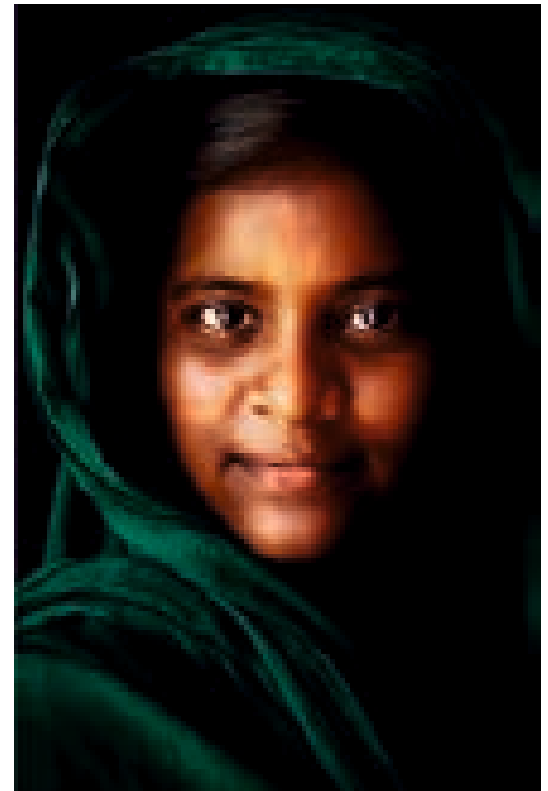
NILANJAN GHOSH, India



FARHANA AKTHER, Bangladesh



MAITREYEE BANERJEE, India



SANHITA BHATTACHARJEE, India



LIL STEINBERG, Israel



MASSIMILIANO FARALLI, Italy



MIGUEL MELLEIRO JUNIOR, Brazil



HARDEEP SOLANKI, India



SUMIT KUMAR, India



SAURAV SARKAR, India



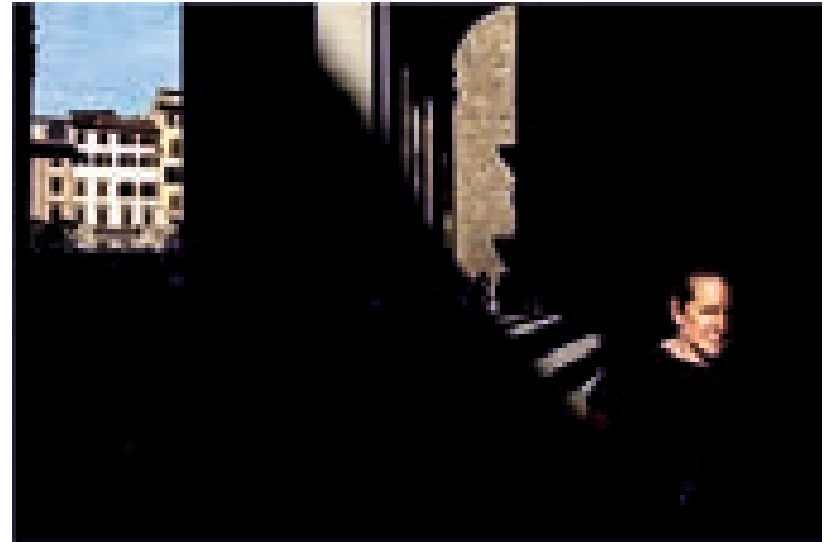
DOV ORON, Isreal



MARIO MENCACCI BANDINI, Italy



SUBHANJAN BHAUMIK, India



ROBERTO BARTOLINI, Italy



DEBIPRASAD MUKHERJEE, India



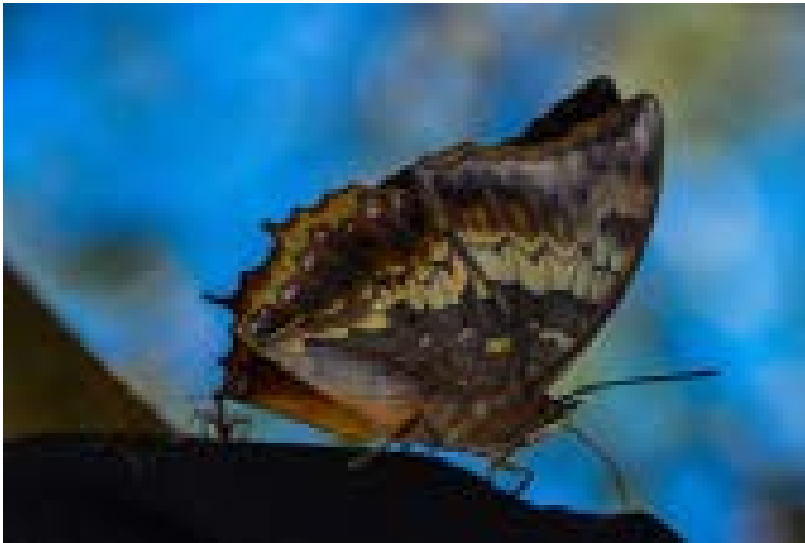
BIBHAS KUMAR GANGOPADHYAY, India



NANDAN SENGUPTA, UK



SWARNAVA NANDI, India



ROSHAN UPADHAYA, India



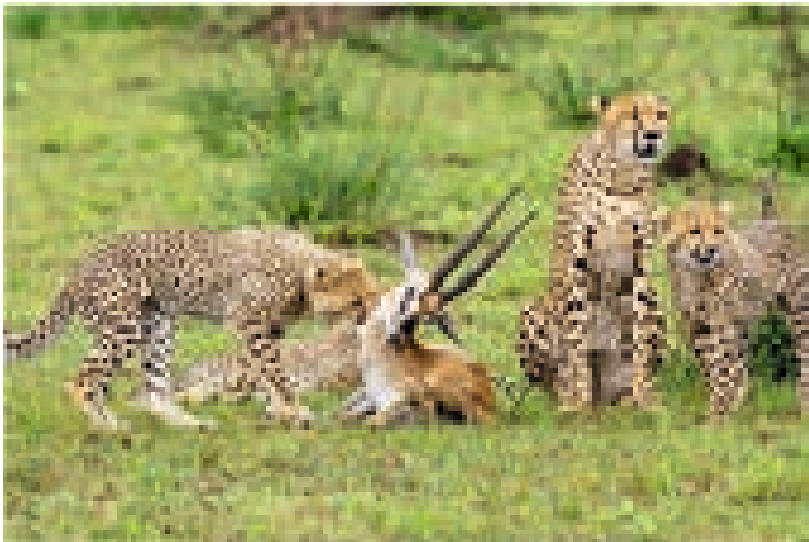
TAMZEED ALAM TOKEN, Bangladesh



HARDEEP SOLANKI, India



HIMEL NOBI, Bangladesh



MUHAMMED ASHARAF KARIYIL, Dubai



SOHAM DAS, India



DILIP SHAH, India



SOUMEN GHOSH, India



PARTHA PRATIM KUNDU, India



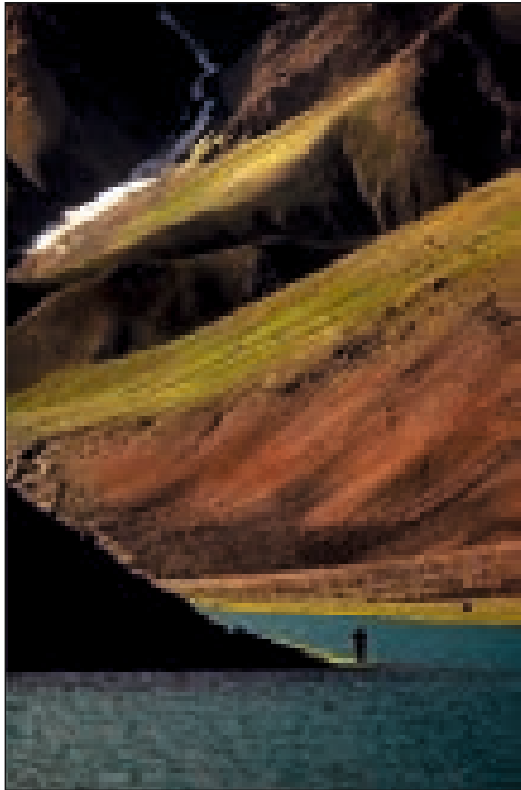
RAVIKUMAR KANNAIYAN, India



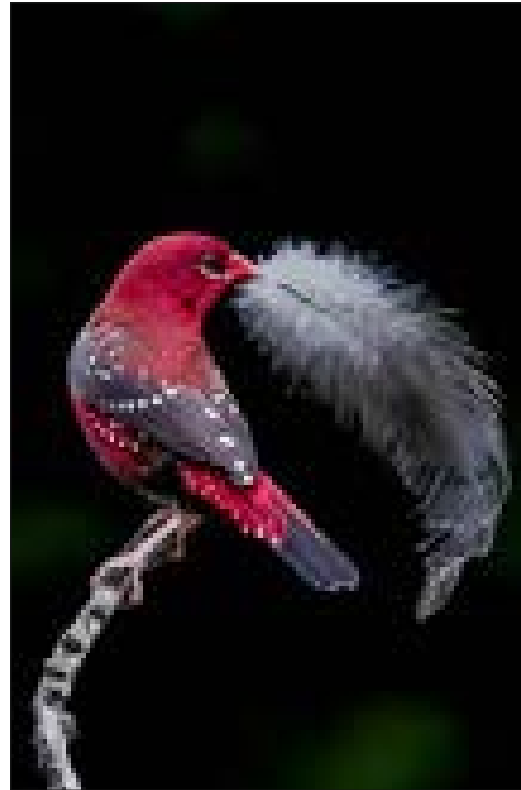
ATANU CHAKRABORTY, India



DEEPANKAR BASU, India



SENORITRA DUTTA, India



PRAKASH BADAL, India