

# SHADOWSCOPE



A DIGITAL PHOTOGRAPHY MAGAZINE

MARCH, 2021

FIRST ISSUE

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# EDITORIAL

As per David Alan Harvey,  
the great US photographer,

“Don’t shoot what it looks like,  
shoot what it feels like.”

The air of the world might have been vitiated by the dreadful corona virus, the population might have been masked for a large part of the year, yet there is no dearth of expression and vibrance behind those masks. The photographers across the boundaries have kept themselves busy feeling and capturing the expressions underneath. They have travelled through forlorn landscapes unmasking the secrets of nature. Our curiosity to reveal the untold treasures of the earth kept us going, corona or without.

SHADOWSCOPE, our new-born baby, intends to reach its goal in strong and sure steps. We’ve tried to come up with every possible sincerity.

## OUR AIMS:

### PROMOTE TALENT

Along with shots, write-ups of renowned photographers our endeavour will be to bring fresh talents to limelight by using the platform of SHADOWSCOPE.

### LOOK BEYOND BOUNDARIES

Presently we have interacted with the photo artists of Bangladesh, and showcased some of their brilliant works so that we can understand each other’s works better.

In future we intend to be in touch with similar maestros of other nations as well.

Finally, we express our heartfelt gratitude to all the contributors who have helped with their photo shots, scripts and otherwise to make the magazine technically and aesthetically complete.

We also extend our thanks to those who have agreed to contribute with their expertise in our upcoming issues.

We will welcome any positive suggestions in our Letters to the Editor section.

Wish you a great journey through SHADOWSCOPE.

**Aparesh Sarkar**  
Editor



## TEAM SHADOWSCOPE

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- 3) Dr. Kanad Baidya

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**This is an endeavour of  
Kolkata Shadow Lines**



### DISCLAIMER

Our magazine disowns any responsibility for the photographs, their ownership authenticity, or the opinions therein. The concerned contributors’ views and claims have been accepted, and it remains their own.





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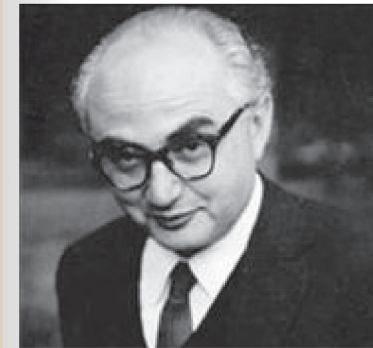


Funeral services for Chim and Paris Match photographer Jean Roy, November 14, 1956, near Port Said, Egypt, photographer unknown, © Chim Archive

# GREAT MASTERS OF PHOTOGRAPHY

The great masters of our craft have helped us being better photographers over the years. If we strive to take great pics, their works pinpoint us on nuances of the same, and teaches us how to inch forward to perfection. It's our way to pay tribute, and learn from their works.

This edition we present you **DAVID CHIM SEYMOUR**, the co-founder of Magnum Photos.



We are only trying to tell a story. Let the 17th-century painters worry about the effects. We've got to tell it now, let the news in, show the hungry face, the broken land, anything so that those who are comfortable may be moved a little.

—David Seymour (Chim)



## DAVID SEYMOUR(CHIM), THE GREAT MASTER OF PHOTOGRAPHY, CO-FOUNDER OF MAGNAM PHOTOS

**David Seymour** was a Polish Photographer and Photojournalist. Seymour also known as Chim Seymour. He was born in November 20, 1911.

David Seymour came to limelight for his images from the Spanish Civil War. He was one of the co-founder of Magnum Photos with Henri Cartier-Bresson, Robert Capa and George Rodger. His project work "Children of War" with UNICEF that captured the plight of children in the aftermath of World War II.

He became the President of Magnum Photos after Robert Capa's death in 1954 and held this post until his own death in

1956 by Egyptian machinegun fire in the aftermath of the Suez crisis on November 10, 1956.

He began working as a freelance journalist in 1933. His first series of photographs appeared in 1934 in the magazine Regards.

Between 1936 and 1938 Chim covered the **Spanish Civil War**.

In 1939 he covered the Loyalist Spanish war refugees on the S.S. Sinaia, the ship carried Spanish refugees to Mexico and then later in the year he arrived in the United States. Seymour was in New York City when **World War II** broke out in

Europe. When Nazi Germany invaded Poland, Seymour's birthplace in 1940, he enlisted in the United States Army, serving in Europe as a photo interpreter during the war. In 1942 he became a citizen of the United States, the same year that his parents were killed by the Nazis. Seymour was in New York City when for Life, along with Look, Paris Match and Regards.

Here are some excerpts from his photo project '**Children of War**' with UNICEF.

Compiled by **Aparesh Sarkar**.

Source: Magnum Photos, Wikipedia.

Picture courtesy: Magnum Photos

### EXCERPT FROM THE SERIES 'CHILDREN OF EUROPE'

1. Children of Europe A girl who was raped during the war, in the Albergo dei Poveri reformatory learning embroidery. Naples, Italy. 1948. © David Seymour | Magnum Photos.
2. A Danish red Cross team has set up temporary headquarters to carry out tuberculin tests and BCG vaccinations for local children. Poland. 1948, © David Seymour | Magnum Photos.
3. School children waiting to be fed. Vienna. 1948. © David Seymour | Magnum Photos
4. Children of Europe Some of the young

Napolitans placed in a reformatory in the Albergo dei Poveri by order of the Juvenile Court. Naples, Italy. 1948. © David Seymour | Magnum Photos

5. Many children go barefoot because of the acute shortage of footwear. Vienna, Austria. 1948. © David Seymour | Magnum Photos

6. A little boy apprenticed to an open-air shoemakers' shop. Naples, Italy. 1948. © David Seymour | Magnum Photos

7. Tereska, a child in a residence for disturbed children. She drew a picture of 'home' on the blackboard. Poland. 1948. © David Seymour | Magnum Photos

8. The crowded living conditions of a large family from the Sudeten land, at a displaced persons' camp. Vienna, Austria. 1948. © David Seymour | Magnum Photos

9. Orphan girls playing amid the ruins of their former orphanage. Latium, Italy. Monte Cassino. 1948. © David Seymour | Magnum Photos

10. Children of Europe Children play with a ball in the grounds of the home for war affected children. It is one of many such institutions in Italy that take care of the large numbers of wounded children. Rome, Italy. 1948. © David Seymour | Magnum Photos



# TETE-E-TETE *with a* MASTER...

## Dhritiman Mukherjee

is one of the India's most prolific wildlife and conservation photographer. This was taken during exploring the icy ocean of Antarctica



**Dhritiman Mukherjee** is an Indian professional nature, wildlife and conservation photographer. He is internationally acclaimed for his immense contribution to nature, wildlife and conservation photography. He has travelled extensively across the world to capture several natural and wildlife phenomena. He is a certified advance open water diver, ice-diver and mountaineer.

His works are regularly published in several national and international print and digital media including BBC, National Geographic, New York Times, Lonely Planet, WWF, London Geographic, Outlook Traveller, Telegraph and The Guardian. Dhritiman is the ambassador of 'Roundglass' and the founder of 'Saevus' Magazine. He is a Sony Explorer too. He was also one of jury members of the professional category in the 6th National Photography Awards hosted by the Government of India.



**Shadowscope** magazine presents the excerpts of interview of **Mr. Dhritiman Mukherjee** with another nature lover and bird enthusiast **Dr Kanad Baidya**.

**Q** Dhritiman Mukherjee is one of the most respected names in nature & wildlife photography both nationally and internationally. How does it feel to achieve all this as an Indian?

**A:** Well, feelings are subjective, and as a wildlife photographer it is important to identify what brings one happiness and sense of satisfaction. It has been a challenge to feel happy about the right set of reasons and I had to practice and learn what to feel happy about. In the initial stages of my career, it was easy and natural to feel a sense of pride when someone praised me as a photographer. But gradually I conditioned myself to feel happy when through my photographs I could connect people with nature. Building this relationship

between man and nature should be my contribution and my source of happiness, not my fame as a photographer.

**Q** How did it all start? I came to know that in your early days you brought home rickshaw pullers to take their portraits. Can you share some experiences from those days?

**A:** I bought my first camera in 1997. Those days I had nothing to do with wildlife photography. I used to shoot whatever came my way, and experiment with portraits in different light conditions. Those were not great photographs and I was just trying to find out what interests me in photography. I got involved

in mountaineering, trekking, bird watching and rock climbing, and that increased my proximity to nature, and consequently nature photography. In 1998, I came in contact with Sujan-da (Mr. Sujan Chatterjee, The Secretary, Birdwatchers' Society, a Bengal based organisation) who introduced me to 'Prakriti Samsad', a Calcutta based nature club. Finally in 2001, I took the plunge and decided to be an wildlife photographer, without knowing much about it. At that time my livelihood depended upon teaching a few students for various competitive exams. In order to push myself out of my comfort zone, I completely stopped all that and resolved to earn only through wildlife photography. I thought it would be easy, but the first 6-7 years taught me how hard it was. Earning even a sum of 10,000 in a year (not month, mind it) was difficult.





Making the natural world seem overtly dangerous is a human tendency which adds to one's bravado. But once you are respectful and knowledgeable about wildlife and nature, they don't have as much potential to harm you as humans do.



**Q** Twenty years ago, after graduating in physics, the only son of a suburban Bengali family chooses to take such an unknown path as a profession, without any formal training, instead of a routine salaried jobs or a business. How adventurous or risky was it at that time?

**A:** This is a difficult one. The context and my approach to life has changed a lot over time. All I can say is that I had full support of my parents in all my endeavours. Instead of asking me to earn money, they urged me to be honest and happy in whatever I did. Frankly, I was no good at getting through the competitive exams for jobs. I always wanted to do something I enjoyed, and my proximity to nature encouraged me towards this profession. Money was inadequate, and I used to save for equipment and field trips at the cost of my comfort.

Life was not easy early on, but I never felt like giving up. Initially I did not perceive the risks, because I did not think I had much to lose. Perception of risk is all in the mind, and if one is not scared of the consequences of failure then the risk perception goes away. My friends and companions on my trips were continuously supportive –through their companionship and their involvement in my success and failures. It is due to them that I never felt like I was struggling. The journey was tough, perhaps risky as well in conventional sense of the word, but it was beautiful.

**Q** Why wildlife photography of all the things? What was so special about it?

**A:** I'm an outdoor person and love nature. I love adventure rather than being confined within the walls of the offices. Adventure, wildlife and nature

go hand in hand. That, I think was the key.

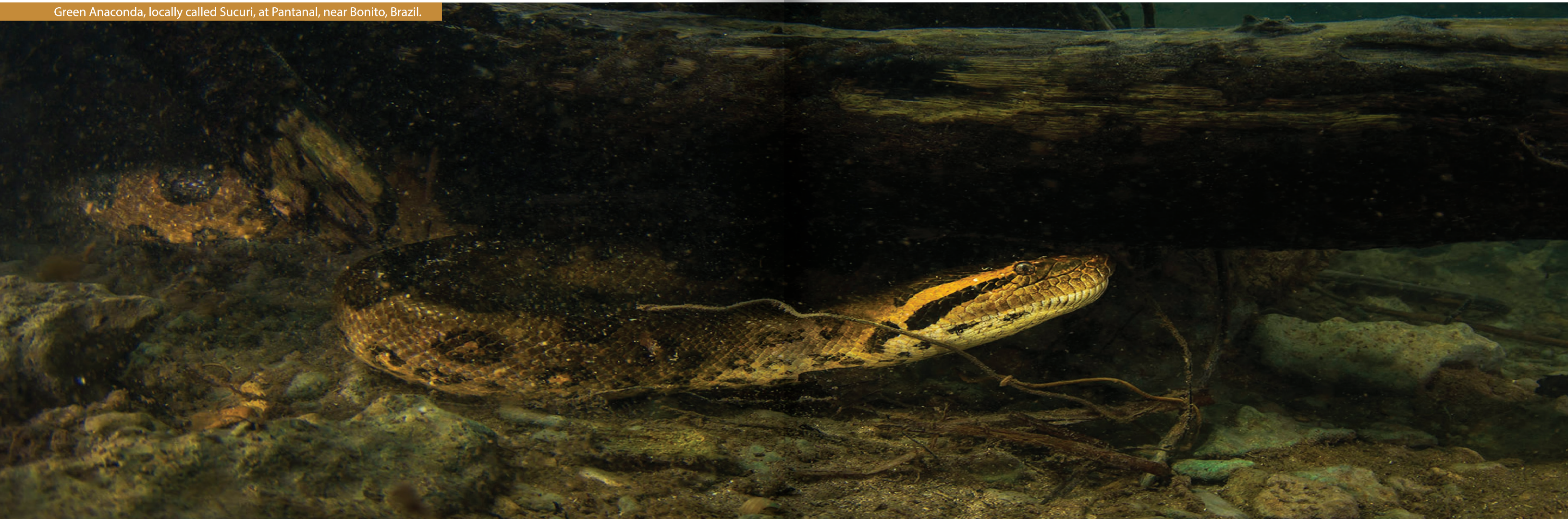
**Q** You have expertise in rock climbing, trekking, mountaineering, deep water diving and ice diving. Do these help you while pursuing wildlife photography?

**A:** I think this specific set of skills helped me a lot to adapt rapidly and pursue my desired line of photography in different ecosystems. As I was involved in mountaineering and climbing activities earlier on, I could work with Himalayan wildlife at the start of my career. The more popular national parks were too costly for me. On the other hand, in Himalayas I could trek, stay in my own tent, cook for myself and spend more time in field photographing at a lower cost. Secondly, as mountaineering is tough, Himalayan photographers are limited



Satyr Tragopan sharing living space comfortably with the beautiful people of Punakha, Bhutan.

Green Anaconda, locally called Sucuri, at Pantanal, near Bonito, Brazil.







Snow Leopard in Ladakh.



With an American Crocodile, Mexico

the habitat. They are not necessarily more difficult. Similarly, some photographs require you to spend less time, but they are not proportionately easy. It's all a matter of time and effort.

I also have objections to the term 'dedicated'. It conveys a sense of vanity and self-importance. Dedication is expected of anyone who loves what they are doing, and it is nothing special.

As far as the rewards are concerned, being in nature itself is rewarding enough for me because the natural world continuously surprises us and enriches us with new knowledge. My first view of snow leopard or my first underwater views of whales or sharks, or the excitement of ice-diving in Russia was extremely rewarding. Being in the middle of this magical nature and learning new things are my rewards.

**Q** We have heard that you are scared to sleep alone at night. Even conversations with shopkeepers seem to frighten you a lot. Also dealing with hospitals during the treatment of close ones gets your heart pounding with fear. But the same person stays near a snow leopard at frozen nights of -28°C, or lesser, under Lake Baikal of Russia, or treads near an active volcano at Congo, besides swimming alongside sharks, crocodiles or anacondas. How do you explain this contrast? Is there any magical superpower that drives you forward at that moment?

**A:** Good question. Not only hospitals or shopkeepers, I'm scared of so many things in real life. I am terrified of humans and their reactions – the

reason why I don't drive. I am so scared of darkness that I always made sure that I slept near my mom most nights, as and when possible, till 2004.

I'm also scared of my missions in the wild. But that adds to the challenge and the happiness that is involved in overcoming that fear. That boundless joy is perhaps even greater, if, I am initially fearful and then push myself to overcome it. I never abandon missions that scare me, because I enjoy the excitement of going through it despite being afraid.

Besides wild animals are more principled than humans. While photographing a shark or anaconda all you've to do is to be respectful and careful about them. Similarly, one ought to be respectful of the glaciers and be cautious while diving near icebergs that are prone to cracking or melting anytime. Making the natural world seem overtly dangerous is a human tendency which adds to one's bravado. But once you are respectful and knowledgeable about wildlife and nature, they don't have as much potential to harm you as humans do.

**Q** Did you have any close encounter with any wild animal, albeit inadvertently?

**A:** Such incidents keep happening. For instance, in 2008, when I was a part of a project to search for threatened grassland birds in Jaldapara, I had walked into thick strands of elephant grass trying to find Black-breasted Parrotbills that might respond to playback. Suddenly, as I removed a clump of grass in front of me, I found a large rhino staring at me from a distance of just a couple of feet.



On another occasion while shooting an alligator in Caribbean Sea of Mexico I was focusing on one without being aware that a second one was lurking silently just at my back. Such situations are pretty common underwater.

But all these encounters do not add to the bravado or provide some extra credit to the photographer's profile. Wild animals attack only when they feel uncomfortable or they sense some disturbance in their environment. These attacks do not glorify the courage of the photographer. Moreover, it is to be considered as a major lack of responsibility on the part of the person, that he/she was not respectful enough towards the animals' natural habitat.

**Q** As a birdwatcher, and I see the emergence of a new breed of hobbyist bird photographers who have become obsessively target oriented. Travelling has become easier. There is quick digital connectivity and there are local guides who fall prey to temptations. How do you view this mad rush for rare photographs?

**A:** I'd say we need to change our mindset about it. The main focus for many is to take better photograph than others, while forgetting that there is no objective definition of a better photograph and each photo is good and informative in its own way. Rather, the roots of our satisfaction as nature photographers should lie in whether photographs of a species or a habitat have achieved their true purpose – by connecting people with that species or habitat and aiding in their conservation. For me, that brings true satisfaction, even if the photograph which achieved those

goals were taken by someone else.

Still we remain human, and some amount of competitiveness is perhaps unavoidable. But once one starts feeling continuously aroused and surprised by nature and starts enjoying their time in nature, the competitiveness and ego slowly goes away. The more we do away with those feelings, the better it is for nature.

**Q** In some your recent interviews you've talked about the changes in photography and ethics. You have stated that as people become more experienced and mature, they assume more responsibility and become more ethical. Would you explain?

**A:** "Ethics" often sound like a set of rules imposed on you. Here I would like to add, that the word "ethics" in the very context of nature, should be replaced with the word "responsibility". When it comes to nature and wildlife, a photographer's vocabulary should always latch on to the word "responsibility" instead of "ethics". Rather the responsibility to be ethical should come from within. Two factors are very important, knowledge about nature, and developing a feeling of ownership of nature.

Knowledge is important because in many cases unethical acts are results of ignorance – for example driving within a grassland may harm nests of ground dwelling bird. Such unethical acts often results due to lack of information about a habitat. With experience comes more knowledge, more information and thus more responsible behaviour.

As one matures and starts deriving

pleasure from the richness of nature, one also develops a sense of ownership about nature. This sense of ownership encourages one to stick to the ethical path and try to make sure that the nature and wildlife, which is loved and treasured by him, is not harmed by anyone including himself.

**Q** How do you relate wildlife photography and conservation through your photos? Through your work, how do you seek to convey messages about wildlife and conservation to people who haven't dealt with wildlife or have no idea about wildlife laws or conservation?

**A:** Photographs in general are an easy mechanism to communicate with people and to impart information about any subject. This is particularly true of wildlife photos. Most people in our country are disconnected from nature. Visual media like photographs and television is the best way to build a bond between them and wildlife. When people are shown a beautiful photo of an animal in its habitat, they not only appreciate its beauty, but subconsciously form an emotional connection with that animal. Such connections are very hard to form with just words. For example, if I were to raise consciousness about conservation of a species of Hedgehog, it is of no use talking about the species to people who don't know what it is in the first place. But if they are shown photos of the animal, its behaviour and habitat, they are more likely to become empathetic to that animal and its conservation efforts, even without seeing it in wild.

I don't think that there is a specific genre of wildlife photographs that can be called conservation photos. Some think that photos of conflict or

Lemon Shark in Caribbean Sea, Bahamas



Brown Pelican fishing in Magdalena Bay in Mexico.







Sea Lion attacking the bait of ball of Sardines in Pacific Ocean, Mexico.



A Striped Marlin attacking a school of Mackerel in Pacific Ocean of Baja California, Mexico.

destruction are conservation photos, but I feel all wildlife and nature photos have some conservation value. Beautiful pictures help in creating the initial bond between humans and wildlife. Pictures of threats or destruction can then create support for conservation efforts.

**Q** You're involved in many expeditions with renowned scientists and experts. Yet, at the end of the day you share your credit with nameless local guides, drivers or villagers with gratitude. I have heard many times from you that they have taught and influenced you a lot. Can you give some examples?

**A:** It is quite natural. Often my photographs are results of the people who provide constant support while I photograph the species.

Take for instance Shashank (Shashank Dalvi, an eminent ornithologist) who is among the most well-known experts in the country. If we are on an expedition together, and he hears the call of a Wren Babbler and I take the photo, is it really my photograph or Shashank's? He possibly contributed more to the whole image making process than me.

It is often the case with local resources as well. When I use their knowledge and logistics support in field, my work effort reduces manifold. With their help, if I can finish the work in a day, then without them it would have possibly taken three months. If making a photograph involves 100 steps then preliminaries comprise 99 steps, and pressing the shutter is the last step. Contribution of local resources dominate the first 99 steps.

Take the case of my photo of snow leopard in Ladakh that was published on the cover of "Saevus" magazine. People from Snow Leopard Conservancy had informed me immediately after they received news of a kill. I went all the way to Ladakh from Mandarmani. Without them I could never have known anything about it. I had to stay in a hide for a week. During this time a local family – Norbu and his son – supplied me with ration, without which there was no question of undertaking such a venture. So the lion's share of credit goes to people who facilitated the photo making process, and there is very little for which I am to claim credit. Such incidents keep happening with all my missions which are heavily dependent on local knowledge, logistics and resources.

**Q** You've bagged many national and international awards of reputelike Carl Zeiss Conservation award, Earth Heroes award from the Royal Bank of Scotland and Kirloskar Vasundhara Mitra award. Today millions of youth are involved in wildlife photography in India. The competitions have also increased. I've seen the younger generation boasting of the limited awards they received. But I've never seen you bragging of your achievements. How do you remain so aloof to this?

**A:** It's better to stay aloof to the achievements. Competitions are meant to be fun and inspiring experiences with photographers. I keep reminding myself that since there is no objective way to grade one photograph better than the other, each and every photo is good and unique in its own way. It's best not to

rank them and feel elated if you end up at the top. Perhaps the one award that I did feel satisfied about is the Carl Zeiss Conservation Award, which mentioned that the award was for "inspiring people to love and conserve nature with the help of images", and not because my photographs were objectively better than others' photographs.

**Q** You've co-authored the book 'Magical Biodiversity of India' along with Dr Asad R. Rahmani in 2016. It is considered one of your greatest achievements. How much of effort was involved?

**A:** I don't actually see it as an achievement. Dr Rahmani has worked on it going around the country, and I was interested in such a work since a long time. Our India has a great range of diversity, be it the landscape, climate, or fauna and flora. In a way it represents much of the diverse habitats of the world. We wanted to showcase this immense diversity which is truly magical. We wanted to inspire amazement and admiration towards this diversity.

The book was written in 2016. In the next edition I intend to fortify it with further addition of facts and photographs.

**Q** West Bengal is called a miniature representation of India – in terms of biodiversity and natural habitats. Any plan to work on the biodiversity of the state?

**A:** It is indeed a miniature representation of India. At the north of the state we have the Himalayas, and at the south we have the coast and the



mangroves, and in the middle we have varied types of habitats and natural life. I'm working on a book under West Bengal Biodiversity Board with Dr Silanjan Bhattacharya on Biodiversity of Bengal. The book is almost complete. Hope it'll be published very soon.

**Q** Any message for the budding wildlife photographers regarding equipment or special skills?

**A:** My advice to them is to show as many pictures you can publicly. Share your photos in social media. Most importantly, let there be a public view. Comments from fellow photographers are invaluable. At the end of the day, we've to grow beyond photography. Your duty is to let the common people know more about this earth and the nature therein. Our photos should never be limited to the known circle of photographer friends. We should reach those people who are absolutely disconnected from this world of nature photography and wildlife. The main motive of wildlife photography is to spread awareness about the conservation of nature and to realise the gifts that mother nature bestows on us day in and day out.

**Q** During this worldwide pandemic, how does a person who spends 300 some days travelling all over the world, stayed locked down for six months inside home?

**A:** I've enjoyed my stay at home thoroughly. It's one of the rare occasions I stayed at home for more than a week. I enjoyed the company

of my family members and friends. At the same time, I processed about 2000 photos clicked by me. Still four to five thousand remain to be processed.

Besides, there were so many who suffered serious consequences due to the pandemic and lockdown. In comparison our small problem of home confinement seems rather trivial.

**Q** One last question. In this tough time, you were affected with Covid, and recovered from it. During this period, we have lost some of our near and dears. Many nature lovers seem to be in a state of depression. Would you like to leave a message for them?

**A:** Depression is practically a luxury for me. I've got a simple philosophy in my life. When look at the people toiling on pavements, or struggling to make a livelihood, especially following Covid lockdown, I feel I'm one of the luckiest persons. Similarly, when I look at those who have achieved much more than me, I feel diminutive. Eventually everything is relative and no conditions last forever – whether good or bad. If the worst is around, better times are not far off. During this time have patience, don't panic, and extend a helping hand to those in need around you. This way depression will remain far from you.

Thank you Dhritiman da for letting me pick your brains and sharing your valuable time and ideas with us. It was an enriching experience for all of us and we hope to see even more spectacular feats from you in the future. Wishing you all the very best.



Cheetah Hunting a Topi at Masaimara, Kenya.



Various photography clubs across the country are engaged in expanding and sharing this great art form. This time our spotlight is on **MADRAS PHOTOGRAPHIC SOCIETY**, one of the premiere and oldest photography clubs, not only in India, but also in the entire world.

## ‘Photographic Society of Madras’: One of the oldest Photographic societies in the World.

**Mr G V Balasubramanian** *(President, Photographic Society of Madras)*



Madras School of Industrial Arts.  
The PSM elected as its first President,  
Honourable Walter Elliot, a member  
of the Governor’s Council.

With his dynamism, Dr Hunter  
organised a Photographic  
Exhibition every year. Soon  
attained the stature of an  
international exhibition with  
participation from various  
countries. Every type of  
photography – which was  
evolving rapidly in those early  
days- was attempted and practiced  
by the Members.

Over a period of time, interest in the  
society waned due to relocation and the  
demise of its office bearers. However, in  
the mid-1880s, a new set of enthusiasts  
revitalized the Society and renamed it  
'The Madras Amateur Photographic  
Society'. Successive Governors of Madras,  
including Lord Wenlock, Sir Arthur Elibank  
Havelock and Indian Princes like the

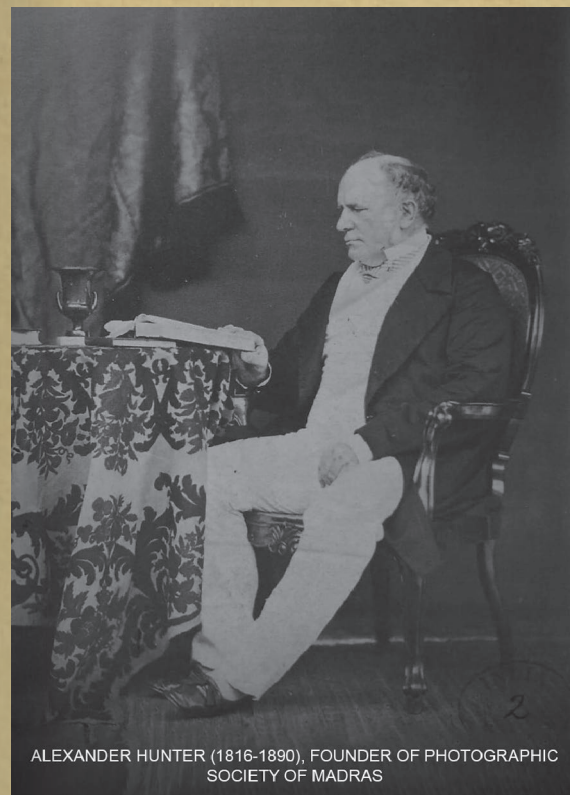
Maharajah of Vizianagaram were patrons  
of this Society.

With the onset of the first World War in  
1914 and a call to the battlefield, the  
Society went into a decline. A young  
lawyer, A Arunachalam felt the need  
to revive the activities of the Society  
and re-registered the Madras Amateur  
Photographic Society. It later reverted to  
its original name and now continues to  
be known as the Photographic Society  
of Madras. It is no small tribute to its  
excellence that the Society has provided  
two of the eight Presidents of the  
Federation of Indian Photography during  
the past three decades.

The Photographic Society of Madras is  
registered under the Tamil Nadu Societies  
Registration Act 1975. The Membership  
strength of PSM is 300 plus, including  
eminent members of the photography  
community in various walks of life, but  
not limited to the visual and print media.

### Mission of PSM

1. Delivering maximum value to its members through fellowship and their all-round development as photographers
2. Taking photography to the public, especially the youth and by offering opportunities and help for them
3. Actively engaging with world bodies and similar organisations, based on activities of mutual benefits



Sources:  
1) Wikipedia  
2) Tamil Digital Library  
3) Website of Photographic Society of Madras.

### Present activities

- PSM conducted frequently Collective Exhibition of its Members Photographs in the name and style of “Confluence.”
- Documentation of infrastructural work for Chennai Metro was done by the member Photographers of PSM and an Exhibition of these photographs were displayed in a week long exhibition in August 2018.
- Over the years during the World Wildlife Week in October, at the request of the Forest Department, Government of Tamil Nadu, PSM organised an exhibition of wildlife photographs shot by its members.

### Other activities

Photo-walks, Photo Tours, workshops, members' monthly meeting, organising and participation in various photography contests/salons by its members are conducted regularly. PSM conducted National Salons as well.

### The Team PSM

Mr G V Balasubramanian, the current President is ably supported by the Office Bearers, who are passionate photographers from all walks of life.

### Conclusion

True to its mission, PSM by its various initiatives is taking photography to all segments of the society



PSM Portrait Workshop for Anna University Students



PSM CMRL Exhibition

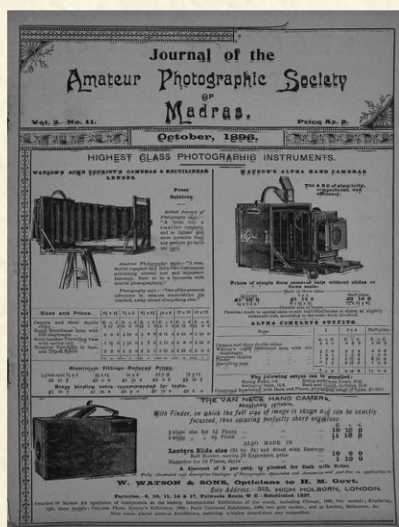
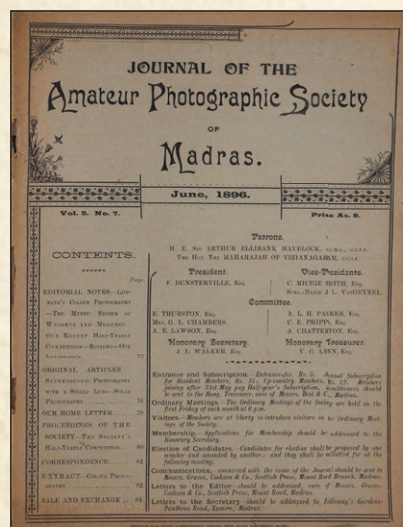


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# FESTIVALS/EVENTS FOR PHOTOGRAPHERS

## Karaga Festival:

Karaga (sacred water pot) is one of the oldest and widely celebrated festivals of Karnataka. Karaga festival depicts the rich cultural and religious heritage of Karnataka. This ritual has its origin in the Mahabharata. It is celebrated in honour of the Goddess Shakti. The festival is held at the famous Dharmaraya Swamy Temple in Bangalore tentatively in the month of March/April starting from full moon day of Chaitra month. The celebrations last for 9 days.

**How to reach:** By air or train to Bangalore.

## GOA Carnival:

It celebrated in February every year for 3-4 days (mostly from Saturday-Tuesday) starting from afternoon. The Goa Carnival commemorates the 450-year-old presence of the Portuguese in Goa. Goan streets light up with marching bands, group dances and people dressed in colourful costumes. It held in different places of Goa like Panjim, Margao, Mapusa.

This year the festival will commence from 13th February 2021 and continue till 16th February 2021.

**How to reach:** Goa can be reached by Road /Train/ Flights.

## Bhumchu festival:

'Bhumchu' is a Buddhist festival, held on the first full moon in the first month of the Tibetan lunar calendar, which falls in February or March in the Gregorian calendar. Bhumchu means sacred water pot. 'Bhumchu' Festival attracts thousands of devotees

Photograph Courtesy Karabi Sarkar



Patience & Discipline, Arnab Basu

If you have any news about photography events please let us know. The event will be published with your name in our subsequent issue (s) if we like the event and feature it. Please send the details to: [editor.shadowscope@gmail.com](mailto:editor.shadowscope@gmail.com). You are welcome to send photographs related to the event.

from Nepal, Bhutan, Darjeeling and other neighboring places. It is celebrated at the Tashiding Monastery. This year this festival is scheduled on 2021 Sun, Mar 28.

**How to reach:** Connected by air and road from Siliguri, West Bengal. Airport- Pakyong and Bagdogra.

## Kedarnath Doli Yatra

It celebrated in Uttarakhand every year in the month of April. The yatra starts at Ukhimath and ends in Kedarnath via Gourikund. Nearest Rail station is Rishikesh which is almost 180 km from Ukhimath. The Yatra date will be announced on Maha Shivratri.

By Air. The nearest domestic airport is Jolly Grant Airport in Dehradun, about 200 km from Ukhimath. The nearest railway station is Rishikesh

## Chaiti yatra or Uda Parab (festival):

In some areas especially in Mayurbhanj and Keonjhar districts of Orissa of flying festival popularly known as 'Uda Parab'. CHAITRA PARAB OR UDA PARAB It falls on the last day of Chaitra (April 13<sup>th</sup>) and continues for 3 to 4 days. The city of Baripada is well connected to many places in India like Balasore, Bhubaneswar, Kolkata, Jamshedpur and Cuttack.



# SIACHEN: 'THE LAND OF ROSES'!



**CAPT (DR) DP MUKHERJEE**

Pic courtesy: Self, and contemporary colleagues

Camera: Hotshot 110

Photographs restoration: Sri Aparesh Sarkar

**I was probably the most unlikely young doctor to have joined the Indian Army, thanks to my sub-par physique, civilian background, and an indifferent chivalry. Yet they accepted me.**

**W**onder of wonders, even I served a full tenure in Siachen Glacier, the highest battlefield in the world!

It was December, 1987. I was posted as RMO, 11 Garh Rif in Kargil. My CO announced my deputation to Siachen proudly, as if I was conferred with some gallantry award!

I cursed my fate, yet was on my way with minimal belongings.

From Nimu it was a long drive via Khardung La in Nubra Valley towards Base Camp of Siachen (12000 ft above MSL). It was a plateau with sparse fauna and flora facing endless Karakoram Range of the Himalayas. I noticed the numbing snow patches over the range. The temperature over there was only minus 9°C, comfortable by Siachen standard!

I was issued with snow dresses, backpack with snow bedding, and a sten gun like all newcomers. But the scariest of all: I was made to sign a will! It was but

natural. There was a heavy casualty rate in the glacier; weather casualty being more than that by war!

**Following a week's acclimatisation and mountaineering lessons I was sent up along with a group of five led by an expert guide. It was an out of the world experience with snow gears and stick on, and we being roped to each other at optimum distances.**

Vegetation was soon to feed off giving way to wooly snow or hard ice wrapping black rocks. Barring army only other sign of life to be seen were occasional crows and dogs that thrived on the leftovers. They kept us company till Kumar Post, technically known as Adm Base at 14000 ft.

The lone jackdaw captured in one of the pictures is not a vain one for sure. It carried immense value for us as it reminded of our better days.

On the way we had to stop at three transit camps manned by 3 to 4 persons in each. These camps proved to be like oasis in this snow desert. A warm welcome to their snow tents with a refreshing warm saline footbath to our tired and cold, numb feet, a delightful dinner of khichdi, a night's stay in tent in the comfort of a 'bukhari', a heating equipment fuelled by kerosene oil, recharged our energy for another arduous daylong walk.

On one such walk three of us fell in tandem into a crevasse about 20 ft deep. The blizzard was heavy and we could hardly see a thing. I suddenly realised I was going down the snow. I felt it was the end, but finally slid down on another man, the one walking in my front. That's when I realised to be inside one of the infamous crevasse. The man following me dumped over me soon after, and I suspected others to follow suit. But the man held his own, and focused his torch on us. He shouted something that

was not decipherable in the roar of blizzard.

Finally the two others pulled us up, and we took a detour.

I thought it to be quite an experience, but it was normal over there.

At Post Kumar it was a fortnight's stay. It was basically a logistic point for higher picquets. The temperature now had dropped down to minus 25°C. Yet breathing was relatively easy. It was the first time I took a joy ride on a snow scooter and snow vehicle. However, they can't move outside this post.

Next three day's walk to my final destination at Sia La was the toughest of all. Snowfall and blizzard more severe, climb much steeper, and crevasses more numerous. Warmth and camaraderie, however, was the same in transit camps en route.

Sia La, at 21000 ft with a temperature of minus 45°C on an average, looked like a land of folktale where one encounters death nearly everyday. Heavily snow clad picquets, one fourth concentration of atmospheric pressure, poor metabolism, frostbite, chill blain, HAPO (high altitude pulmonary oedema); just name it. Add to these the regular Pakistan shelling adoringly named 'laddu bantna'. 'Laddus' used to be exchanged on a regular basis. But the trajectory shells generally missed the tents because of their strategic proximity to snow mounds. Yet it affected a few.

It was an evening when I was in a relaxed mood playing a makeshift chess with Brig. Nutiyal, the overall commander of entire Op Maghdoot. The great warrior was scaling all the picquets in Siachen on foot, and got stuck with us due to inclement weather.

I got a call from one of our satellite picquets that a gunner boy was affected with HAPO. The Brigadier and our Company Commander, Maj Nair of 5 Bihar Regt, accompanied me with the team.

Blizzard and snow made our short journey as difficult as it could. The boy, Gurinder, had a lungful of fluid, and he was breathing his last. In such a state he made a feeble attempt at saluting us. Brig Nutiyal kept his hand



on the boy's shoulder, "Relax, son."

Best bet was to evacuate the boy by a chopper to a lower altitude. But it was well neigh impossible in such weather.

I gave my best along with my nursing assistant, but for a losing cause.

Soldiers are fighters. They don't cry. A silence prevailed. Brigadier said, "Time to return his salute. Let's do it."

All of us saluted. From then on, Army got infused into my blood. I felt I belonged.

I stayed at Siachen till March, 1988. It's a long story. But it's a small salutation from me to all soldiers, past or present, dead or alive, that ever dared to step on the glacier in an unending battle of Op Meghdoot.

©Debaprasd (with gratitude to Sri Apresh Sarkar, an acclaimed senior photographer, for his encouragement to go on with the piece.)



1 Indian Soldiers with Anti-aircraft gun, Post Siala.

2 Indian soldiers at the outskirts of Post Kumar (adm base)

3 One of the earlier (lower) transit camps with its NC in charge

4 Snow vehicle in Post Kumar.

5 Chetak helicopter with fresh ration and mail. These items are essential, and never para dropped.

6 Jackdaw, the faithful avian that kept us company till Kumar, 14000 ft above MSL. Further on, it's even beyond them.





# RABINDRA SAROBOR

## - A Paradise for Birders

- BY SUDIP GHOSH

Rabindra Sarobor, previously known as the Dhakuria Lake is an artificial lake comprising of 192 acres of which 73 acres are covered by water while shrubs and trees, some of which are more than 100 years old, occupy the rest of the area. Inside Rabindra Sarobor there is a Nature park popularly known as Safari Park, maintained by the Lions Club of North Calcutta.

Rabindra Sarobor is unique in more ways than one. In this small piece of land within a metro city of Kolkata with a daily footfall of around 10000, we see kids merrily having the time of their lives, young love blossoming, adults exercising to build up muscle, and the elderly keeping themselves fit.

We, the birders' community have members from all the above groups and consider this to be a Birder's Paradise. Why?

Statistically, India currently has 1349 species of birds out of which around 135 species have been sighted from Rabindra Sarobor. Consider the topography of a vast country like India having snow-capped mountains, deserts, forests, sea-shores. Amazingly, 10%

of all the birds across the country have been sighted from this magical place.

It is believed that this place falls under the migration route and Rabindra Sarobor is a happy resting ground for the tired migratory birds.

Before 2011, photography was not permitted inside the lakes. But as there was a change of guard in the state, photography was permitted. A couple of birders like me started birding in 2012.

First, the 'Eye-browed Thrush', a very rare bird, was sighted by Dr. Sumit Sengupta in February 2013. The birders began to take notice of the place. It struck gold when the Asian Stubtail was sighted in November 2013. It was the first sighting of the bird in India. One can imagine the euphoria amongst

birders and nature enthusiasts and it made to the papers. October 2014, Firethroat was sighted and Lion's Safari Park became a birding 'Hotspot'.

Over the years 'rarer' sightings began to happen. More Birds were seen and our birders' tribe increased and how!

This year 16 new Species of birds have been sighted for the first time. Remarkable amongst them are Hooded Pitta, Pied Harrier, Common tern, Large Hawk Cuckoo etc.

It was observed that inside Safari Park, the last two plots always attracted most birds. Some pockets in the earstwhile lily pool and menoka side and boundry to Safari Park were also very productive for birding. It was thus became important to preserve the place.



Paradise Flycatcher



Darter



Indian Palm Civet



Indian Pitta

A request was put forward to the then Safari Park management to keep the birding habitat intact and undisturbed. The management from then on has been very co-operative. The plots of land still resemble forested land. A similar request was also sent to CMDA the custodian of the lakes.

The bird count remained steady over the years. Most birds are sighted in the month of September-October when winter migration starts and during return migration in March-April.

In the concrete jungle of Kolkata, birds look for a bit of greenery for food and shelter Rabindra Sarobor is a perfect haven. In 2019, with the help of the Lion's Safari Park Management and the Birders community, a photographic exhibition was held on the premises. It was a huge success and was highlighted richly in the print and electronic media.

CMDA also organised a photography exhibition on bio diversity of the Lake. This had a big impact as morning walkers and non-birders became aware of the rich bio diversity of the beautiful place.

41 resident birds and close to 60+ migratory birds are sighted each year. But this year disaster struck in the way of Amphun. So many trees were uprooted causing great damage to the green cover and the fragile ecosystem of the lake. Safari park was also hit. Its biggest tree was down along with scores of others. CMDA and Safari Park Management did their best to restore. 105 trees were put back up.

We were apprehensive about the approaching migration season. Will the birds come this year? Will they adapt to post-Amphun lake? They did and how! More than 105 species of birds were sighted this year. We have seen record numbers of birds of prey - Peregrine Falcon, the fastest living thing in the world, was sighted recently for the first time and so were the Changeable Hawk Eagle and Oriental Honey Buzzard. The numbers of Black Kites and Shikras are more this year. A healthy top of the food chain, raptor population means that the environment is in good shape.

This year post-Amphun, there have been a few more surprises - a very elusive Hooded Pitta was sighted in September. It is remarkable as it is the first shot of the species in migration. Another first for south Bengal was the very beautiful Wedge-tailed green pigeon sighting. It is a hill bird and never been recorded earlier in the plains of Bengal.

Breeding colors of Taiga flycatcher are being seen now. These birds come all the way from the Taiga region in Russia. Colorful and

as the name suggest, the Blue-throated Blue Flycatcher, Asian brown flycatcher, and Brown Breasted Flycatcher have all made a timely appearance this year.

The extremely rare Crow-billed Drongo, an annual visitor, was sighted a few days ago. On its arrival, we heaved a sigh of relief. To photograph this bird, birders from far and wide have come.

Rabindra Sarobor plays host to our avian friends from all over the world.

By October 118 species of Birds have been sighted this year. Last year the record was 94. Nature is healing herself.

Sharing some good news, the fastest in the animal kingdom, the Peregrine falcon has been sighted this year and 9 painted stork have started making nest after a gap of 4 years.

We have to be extremely careful to preserve this rich bio-diversity that Rabindra Sarobor offers.

With the co-operation of all the stakeholders, the birds are having a good time. We need to keep the habitat intact, plant more native fruit-bearing trees for birds to thrive, and grasses and shrubs should be maintained in a natural way for the ground birds. We must not forget that this beautiful place is as much ours as it is to our mesmerizing feathered friends.



“Save us to cherish.... Or else one step closer to perish”



## ENDANGERED SPECIES.

Rembrandt, the gifted Dutch painter had said, “**Choose one master---- nature.**”

Indeed, it's the nature we thrive on, and depend upon. But what an irony! We, the humans, pose the greatest threat to our green planet by the way of tarnishing it, demolishing it!

It's akin to slaying the proverbial hen that used to lay a golden egg each day.

Be it the dodos of Mauritius, or the Baiji River dolphins of China- we are losing them each growing day.

It's our humble effort at **Shadowscope** to highlight on this subject, and focus on a particular species of extinct animal or bird in each of our issues.

We hope to grow an interest on these animals in photographers and general mass alike so as to make the world aware of the nature, preserve this beautiful earth.

Maybe we are not as bold as young Greta Thuneberg to challenge, “How dare you!” But we can echo her, and millions of our children's sentiment. Let's give them a better earth in legacy.



Above photograph of Gray wolf was taken by Dr Sudhir Gaikwad (AFIP) in Pench Tiger Reserve (THE LAND OF MOWGLI). Dr Gaikwad is a medical doctor by profession, a Wildlife Photographer, Mentor, Freelance Wildlife columnist. He received THANE RATNA award in 2019. He is one of the Trustee of HOPE NATURE TRUST, THANE.





## LOOKING FOR INDIAN GREY WOLF... PHOTOGRAPHY AND WRITE-UP BY SUKALYAN CHAKRABORTY

Back in November, 2018 we had planned for a trip to 'Velavadar blackbuck National Park' in Bhavnagar, Gujarat. The park is best known for its huge blackbuck population, it is also a good place to find Indian grey wolf. For long I had a dream to lens this beautiful carnivore and it seemed a reality after a few telephonic conversations with the guide over there. My fingers were crossed!



**T**he Indian wolf (*Canis lupus pallipes*) is a subspecies of grey wolves that ranges from Southwest Asia to the Indian Subcontinent. Currently, 2000–3000 Indian grey wolves survive in India, mainly in Rajasthan, Maharashtra, Karnataka, West Bengal and adjoining Gangetic plain. Studies have revealed that there might be 200 to 290 individuals in Gujarat, 250 to 350 in Rajasthan, around 80 in Solapur of Maharashtra. Karnataka has so far been at the top of the list with around 560 wolves in its forestry. These carnivorous are smaller than their European or Tibetan counterpart (Himalayan Wolves) weighing around 20-25 kg. (male) and 18-22 kg. (female). They have greyish red fur throughout their body. Rare black specimen has also been recorded in Maharashtra. They live in small packs of 4-6 individuals and generally do not howl. Normally the breeding season is from October to



December and new puppies are born in holes or ravines. Indian gray wolves typically feed on Antelopes, hares, rabbits and rodents. Their hunting strategy is indeed unique! One wolf acts as decoy and the rest attack from behind. Indian gray wolves hunt from dawn to dusk. The cunning carnivorous look for an injured antelope or a fawn preferentially. These wolves are very calculative strategists during hunting. After their prey gets exhausted being chased by a group from different directions, one catches the snout of the target and others grab it from behind.

Though they are thriving in some parts of India, their numbers could have been much more had there been a check on deforestation, agro-farming, making roads cutting through their territories and corridors. Though they are listed in schedule 1 of Indian Wildlife Act, 1972 giving them the highest shield of cover, yet more can still be done to help rising their population. Tiger conservation programs in India have given them much needed protection as a by-product. In IUCN (International Union for Conservation of Nature) list, they are categorized as

least concerned, keeping the world wolf population in consideration.

Darth of prey base often pushes them to lark in the peripheral villages in search of goats, live stocks and it eventually brings about man – animal conflict. Sometimes children also become victims of wolf's attacks. Forest departments and concerned State Govt. are now more serious to tackle the situations by helping the poor villagers with compensations against their monetary loss as well as creating prey base for the wolves in their habitats.

On the very morning we reached Velavadar, the weather was awesome. The golden light of the tender sun started making a beautiful hue on the grasslands. No open Gypsy was available there. As others were looking for larks, pipits, rollers, my eyes were rolling around for my long-held dream ... the Indian Gray Wolves. After an hour or so, our guide whispered, 'Sir, 'wo dekhiye' Indian Gray Wolf'! It was too far to see in naked eye. With the help of a binocular, I saw the gray wolves were chasing a group of black bucks. The scene was awesome to depict! The attack was a miss. The two hunters separated themselves in two separate directions. Luckily one of them started to advance in our direction. But, focusing it in a trembling grass field was too tricky that too from the window of the Gypsy. The subject's body color was almost same as that of the grass land. The photography became so challenging as the wolf started to 'appear and disappear' through the grassland. Sensing the problem in a split of second, our driver steered the car in a different angle and finally we could make some decent shots. On coming close to us it stopped, looked at us with its tongue hanging below and then disappeared. Here comes the experience of the guide very handy. In our case, the last-minute maneuver of the car by the driver made our day.





(**RIPAN BISWAS**, a masters in Environmental Science, belongs to a small village of Coochbehar, West Bengal, India. Nature has always inspired him since his childhood. His work focuses on insect macro photography, and he would like to spread awareness about the natural world through his images. Mr. Biswas won numerous awards from National and International wildlife photography competition. He won the 'WILDLIFE PHOTOGRAPHER OF THE YEAR' organized by Natural History Museum, BBC., consecutively in the year 2019 & 2020.)

# ENVIRONMENTAL MACRO

**M**acro photographs of insects and other small fauna are a pleasure to watch. Composed of razor-sharp details of the subject with a complementing buttery soft out of focus background make these photographs very soothing and aesthetically beautiful to the spectator. These macro photographs also reveal a unique and unseen world to the normal people who ignores the tiny details of their neighborhood.

Bulging compound eyes of a robber fly, unknown details of the soft skin of a bush frog, or a fiery weaver ant, these pictures always evoke a sense of awe in the mind of spectator but I personally feel these pictures lack one vital thing.

Every creature small or big depends on their environment to survive. Like the fish-eating spider in the following picture, (picture-1) we can see how it was using the vegetations to cling to and haul the fish out of the water. Without this vegetation, I am sure the spider could not

hunt the fish. So, the relation between the spider ant the vegetations is important. Thus, a new type of macro photography is emerging which depict the bond between a subject and it's environment.

We can term it "Environmental Macro Photography".

Previously macro photography was not regarded as serious wildlife photography because most of them were devoid of any type of story. Most of them were ornamental portrait.

But now a days, the picture is changing. More and more photographer trying to take such types of macro photographs which tell a story, and the sense of habitat and their interrelation add to the story.

Take the following picture as an example, (Picture-2)

This is a picture of some weaver ants carrying a feather to their nest. Weaver ants build nest on the high canopy of a tree. They make their nest



7



2



“ We can see a frog is sitting on a water hyacinth leaf. Monsoon is the mating season of these “Theobald’s ranid frog”. During daytime, the frogs rest in the thick water hyacinth. After sunset first males come out from the hide and start crocking sitting on an elevated leaf. Attracted by his desperate call females come to him and mate. ”

3





with the help of leaves of the tree. They carry strange things to their nest like this feather. In this picture we clearly can see some leafs of the tree and distant hills on the horizon. These wide-angle perspective gives you the feel of the place in this picture.

I took the following picture near my home at Coochbehar. (pic-3) We can see a frog is sitting on a water hyacinth leaf. Monsoon is the mating season of these "Theobald's ranid frog". During daytime, the frogs rest in the thick water hyacinth. After sunset first males come out from the hide and start crocking sitting on an elevated leaf. Attracted by his desperate call females come to him and mate. During this monsoon we normally get very clear sky. This is due to the heavy rain washes up the suspended pollutants or dust particles from the atmosphere. So, the milky way could be seen from my village. I found this interesting and composed this frame taking the milky way and the frog both in a single frame.



(pic-4) This picture was also taken from the same swamp near my house. A yellow paper wasp is hunting the larvae of a leafhopper locally known as "Shyama Poka". Despite having a pair of strong mandibles, these wasps cannot eat any solid food because of the shallow joining pipe between their thorax and abdomen. So, they feed these solid foods to their larva and drink the nutritious soup which the larva regurgitates. So, the life of an adult paper wasp depends on their larvae.

Picture of the mating of a pair of spiders is very rare. Because the mating lasts a few seconds. Like this pair of Lynx spider(pic-5). I could take only a couple of images before they got separated. The long blades of paddy grass give them shelter from their predator. In the evening the spiders climb the long blades and sit on the top motionless. This is the time for other insects to settle down for the day and take shelter in these paddy blades. So, the spiders just sit down there calmly and their preys comes to them(pic-6).

In a winter morning I found this beautiful Indian grass spider on the field near river Torsha (pic-7). these spiders are also known as the 'Indian funnel web spider' because of the shape of their web. Unlike other spiders these spiders make their nest on the ground. In November, morning dews adorn their web as a jewellery. Spiders normally stays on the mouth of the hole they made. Whenever some insects fall on the web they rush there and come back with a mouthful of food.

Making this kind of images takes a special understanding about the species you shooting and their habitat. Knowing the interrelation between the subject and their environment is vital. So, you need to spend lots of time in the field to observe the subject you are shooting.

Apart from a regular macro lens, you need some special kind of lenses which has some wide-angle macro capability with higher magnification ratio.

Flash is also important. Most of the time I use fill flash or fill in flash to illuminate my subject without killing ambient light. Diffusing the flash is the key. Larger diffuser is better but carrying or using them is a little troublesome. I settle in between the size and convenience.



**In November,** morning dews adorn their web as a jewellery. Spiders normally stays on the mouth of the hole they made. Whenever some insects fall on the web they rush there and come back with a mouthful of food





## FACES OF ENDLESS TALES

**PHOTOGRAPHY: IBRAHIM M IQBAL (AFIAP, LBPS, HON.CPE)**  
FROM CHATTAGRAM, BANGLADESH

(Ibrahim M. Iqbal, Doctor of Medicine in Clinical biochemistry (AFIAP, LBPS, Hon. CPE): He Bagged numerous awards from international competition worldwide and conducted many Solo and group exhibitions in Dhaka and Chittagong, Bangladesh and 3 times invited photographer in MASTERS' SHOW organized by Romania Photographic Society in Romania National museum.

**[Bengali write-up: Ahmed Russell, Chattagram, Bangladesh.  
(Transliteration by MS. Progyasree Poddar, Kolkata)]**

science that deals with evolution of mankind and a scholar researching his journey may give us insight into the travels and trials of mankind for thousands of years, but when we stand by that shore of great flow of mankind, we as humans are awed and filled with pride... resilient and strong like our culture.

Our dreams and imagination struggle to change colours along with the bright sunshine and the silent soothing moonlight. And it reminds us of some reincarnated soul from Mohenjodaro - harappa who played with colours in his courtyard

Those colours of his courtyard bring forth to us the warps and wefts of a new civilization.

The colourful clothes that adorn his loved ones brings about a supple smile to that

heavenly soul, a creator whose dreams are drenched in every pore of the clothes he has woven in his loom. But this smile, every emotion of anger, deprivation, recognition, dreams, humiliation are unseen by the anthropologist .... science of evolution of mankind and scientific research.

And such things culminate to a point where art is born, unseen and unknown to most.

This is a photograph trying to tell a story of a weaver and his community through the lenses. Such moments are very common in his community, a weaver's colony abounds in colours. Hence, a subject does not make a picture mesmerising but the depiction of the subject makes it memorable and interesting. Why is it so different? It's versatile.

The main subject being the child with

her mischievous sweet smile. But the innocence in her mischief fills the photograph with a magical happiness. And the child's happiness is every viewer's happiness. She seems to live in a world of her own which is reflected in her body language. And the tiny nose pin adds tiny glory to the smile.

A work of art which does not need the artist to explain his opinion, but makes everyone give an encore!

The most interesting part is the structural pattern of the photograph. Every artist has his own way to create his art, an architect, a photographer or a weaver. The subtle use of colours white, grey, blue mutes and brings the child to the forefront. Similarly, the saffron and yellow gives vibrancy to the photograph.

And behind those textured loomed threads peeps dreams of a weaver, of a family, of a home.....



অন্তহীন গল্পের এক মুখাবয়ব  
(আহমেদ রাসেল)

কোথা থেকে শুরু কোথায় শেষ এ বিতর্ক কেবল পুতুতাত্ত্বিক অথবা সংস্কৃতি গবেষকের। তবু হাজার বছরের পুর্বহমান ঝাঁক বদলের নদীটির পারে দাঁড়িয়ে আমরা শুধু মুগ্ধ হই না কখনো সমীহ করতে শিখি। আমাদের দৃঢ় করে আত্মপুতায়ী করে অথবা চির জাগ্রত রাখে এ বাঙালি সংস্কৃতি। সৃষ্টি রঙ কল্পনায় আর সংগামে এর এক একটি রঙ দ্যুতি ছড়ায় সূর্যালোকের দীপ্ত পদধ্বনিতে অথবা চন্দ্রালোকের স্নিগ্ধ নিদ্রাচ্ছন্নতায়।

মনে পড়ে কিংবা জাতিস্মার হয়ে ভাবনায় ধরা দেয় হরপ্পা মহেঞ্জোদারোর কোন এক সূত্রশিল্পীকে, তার আঙিনায় শুকাচ্ছে পুষ্কৃতির থেকে তুলে আনা ঝাঁক ঝাঁক রঙ। সে রঙ কখনো নদী হয়ে কখনোবা তুলো হয়ে উড়ে আসে, ভেসে আসে নব্য সভ্য পৃথিবীর বুকে। আর সে সভ্য মানুষের দেহাবরণের পুষ্কৃতি বিন্দুতে মিশে আছে সে সূত্রশিল্পীর স্বপ্ন, কষ্ট, প্রাপ্তি, অপ্ৰাপ্তির বেদনা যার সামগ্রিক প্রকাশ একটুকরো মায়াবী হাসি। তাই সে হাসির

উৎস খুঁজে পায় না পুতুতাত্ত্বিক গবেষক দল। এরকম অনেককিছুর সমন্বয়ে সৃষ্টি হয় শিল্পকলা যা অমিমাংসিত রহস্য হয়ে থেকে যায় সাধারণের কাছে।

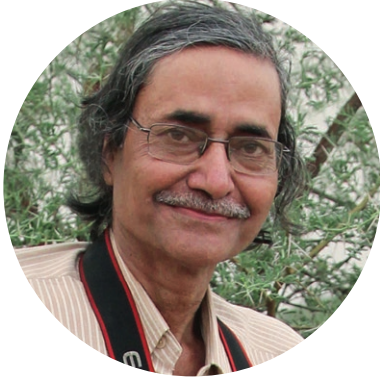
এ ছবি সেরকম কিছু একটা শোনাতে বা বলতে চায় আমাদের কানে-চোখে। সাধারণ এক তাঁতপল্লির ছবি। কিন্তু আলোকচিত্রীর ভূমিকা কী এতে। পুষ্কৃতি হরহামেশা এ ছবির দেখা মেলে, চাইলেই বাড়ির কাছে কোন এক তাঁতপল্লিঘুরেও দেখা যায়। ছবির সাবজেক্ট তাই কোন কোন ক্ষেত্রে ম্যাটার করে না। প্রকাশভঙ্গিতাই আসল। এ ছবি কোন দরিদ্র জনগোষ্ঠীর জীবন বদলে দেয় না, কোন যুগান্তকারী মতবাদও প্রচার করে না। সব সাদামাটা, সাধারণ, সর্বজন বিদিত। এর ভেতর অসাধারণত্ব কোথায়?

পুথমত, এর সাবজেক্টের বহুমুখিতা। পরিস্কারভাবে দেখা যাচ্ছে এর প্রধান বিষয় একটি শিশুর হাসিমাখা মুখাবয়ব। শুধু হাসিটা রেখে সবকিছু এডিট করে বাদ দিলেও আপনি চোখ ফেরাতে পারবেন না এর জাদুময়তা থেকে। কোমল নিষ্পাপ আপনি যত খুশি বিশেষণ বসান তাতেই সই। শিশুটিই ছবির প্রাণ। শুধু হাসিমাখা মুখাবয়ব নয়, খেয়াল করুন কন্যাশিশুর ছোট্ট নাকফুলের দিকে, সে

সাথে তার ছোট্ট দুই হাতের অবস্থান, খুব শক্ত নয় কিংবা নয় আত্মরক্ষার জন্য চেপে ধরা। আঙুল ব্যবহারের স্বাভাবিকত্বে যে শিল্প লুকিয়ে আছে তা তুলে ধরাও কঠিন। দ্বিতীয়ত, ছবির পুরোটা মিলেও একটা বক্তব্য লুকিয়ে আছে তার জন্য যেতে হবে আলোকচিত্রীর কাছে। যদিও শিল্প সবসময় শিল্পীর একার সম্পদ নয়। তাই ভাবনার জায়গাটা ছেড়ে দিলেন দর্শকের কাছে।

এবার অবজেক্ট নিয়ে কথা বলি। পুথমত এর স্থাপত্যশৈলী - শুধু ভবন নির্মাণ নয়, তাঁত বুননেও চমৎকার এক প্রকৌশল নকশা দেখা যায়। আলোকচিত্রী এই গ্রাফিক্যালি দিকটা ধরেছেন সঠিকভাবে। তাই ছবিতে শিশুটি না থাকলে এটি টেক্সচার নির্ভর একটি ছবি হতো। এরপর রঙের ব্যবহার। ছবিটির মধ্যে রঙ ভিন্ন একটি ব্যঞ্জন দিয়েছে। কালার ফটোগ্রাফির আজকের চকমকা ডিজিটাল বাহদুরি নয়, একেবারে প্রাকৃতিক রঙ এখানে দৃষ্টিগ্রাহ্য। তাই ফিল্ম ক্যামেরায় তোলা এ ছবির পুষ্কৃতি রঙ - নীল, গেরুয়া, সাদা, হালকা হলুদ আমাদের দর্শন ইন্দ্রিয়ে একধরনের সৃষ্টিবোধ এনে দেয়। আর এইসব সূতোর নেশাধরা রঙের ফাঁকে উঁকি দেয় ঝাপসা অবয়বে একটি ঘর, ঘরের বারান্দা, হয়তো অদেখা অনেক কিছু ...





## THE UNBRIDLED CHILDHOOD WITHIN

PHOTOGRAPHY: MR. SANTOSH RAJGARHIA

**SANTOSH RAJGARHIA** lives in Purulia, West Bengal, India. He is well-known for his pictorial photography work on Purulia and other parts of rural India. Through his work he portrayed the life, culture, tradition of rural India. More than 1000 photographs were exhibited in different countries. Awards: He won numerous awards from many National and International photography competition. We mention here a few of this; UNESCO (ACCU) Awards (Japan), 1986, 1990 & 1991, UNESCO PHOTO CONTEST (N. Delhi) 1987, Olympus International Contest in 1989 & 1990, Common Wealth Photography Contest (UK), 1986, 2003, Nikon photo contest Awards 1984-85, 1987-88, 1991-92.

[Bengali write-up: Sri Ajoy Kumar Mukhopadhyay.  
(Transliteration by Capt. (Dr) Debaprasad Mukherjee)]

A picture is said to express itself in many ways in its silent language. But how much does it speak of your emotions?

In the sanctum sanctorum of the hearts of generations of human race there is a special place for his/her childhood, the period of unrestrained joy.

This photograph takes the audience back to their magical days as if by the touch of philosophers' stone. Here they mingle themselves with their serene childhood that plays with the cycle tyre amidst a Kudrum plantation.

The grey patch transecting the red growth has provided a soothing touch to the eyes of the beholder. It speaks volumes of the expertise of the photographer. It resembles a lot to a painted canvas that's divided into separate stories to unify in a homogeneous collage.

The blurred background has made the boy's presence prominent. The lone child behind the red is not just a passing moment. The child resides for ever in human imagination, roaming around in wilderness.

The photo remains a testimony to our eternal boyhood/girlhood. In makes us cry, and takes us down memory lane, every now and then.

### অন্তরে শৈশব অবিরল (অজয় কুমার মুখোপাধ্যায়)

একটি ছবি নাকি অনেক কথা বলে তার অব্যক্ত ভাষায়, কিন্তু কতটুকু মনের কথা বলে।

আপামর মানুষের অন্তরতম গহনে শৈশব চিরস্থায়ী বন্দোবস্তের মতো ঝাঁটি গেড়ে বসে থাকে। এই ছবিটির পরশপাথরের ছোঁয়ায় সকল দর্শকের শৈশব এক ঝটকায় জেগে উঠে ঐ নগ্নপদ সাইকেলের টায়ার চালানো শিশুটির সাথে একাত্ম হয়ে চলতে থাকে কুদ্রুম ফলের খেতের বুক চিরে।

পটভূমির মাঝের সাদা জমি সামনের ফলের গাছ ও পেছনের খেতটিকে চোখের আরাম দিয়ে বিভাজিত করেছে। চিত্রগ্রাহক তা দেখেছেন ও দেখাতে পেরেছেন, এ তাঁর মুন্সিয়ানা। আর পটচিত্র শিল্পীরা যেভাবে পটকে বিভাজিত করে কাহিনীকে সাজান এখানেও তার ইশারা আছে। পেছনের রঙটি রার হবার জন্য শিশুটি স্পষ্ট হয়েছে। সামনের পটভূমির পশ্চাৎপটে একাকী ঐ শিশুটির চাকা চালিয়ে চলে যাওয়া যেন তাৎক্ষণিক কোনো মুহূর্ত নয়, আজন্মকাল ধরে সব শিশুর প্রতীকের মতো ও যেন তাৎক্ষণিক এমনভাবেই মাঠে ঘাটে ঘুরে বেড়ায়। আমাদের দিকে তাকালেই চিনতে পারবো...

ও আমাদেরই অন্তরের এক শাস্ত্রত অবিরল শৈশব।



Division of Bengal is passé. It's time to unite heart and art of two Bengals through photographic brilliance. Shadowscope is honoured to present a couple of photographs from either side of the line: Md Ibrahim Iqbal and Santosh Rajgarhia. It's accompanied with writeups from free-flowing pens of Ahmed Russel (Bangladesh) and Sri Ajoy Kumar Mukhopadhyay (India).

Interestingly, but not surprisingly, both the photos present a child, our epitome of hope, albeit in different contrast. Shadowscope feels enriched having put them together.

আমরা শিল্পকে সীমারেখার বাইরে নিয়ে যেতে বিশ্বাসী। যে রেখাগুলি একত্রিত করে শিল্পী তার সৃষ্টিকে গড়ে তোলে তার কোনও সীমা হয় না।

শ্যাডোস্কোপ তার আন্তরিক শুদ্ধার সাথে মোঃ ইব্রাহীম ইকবাল ও সন্তোষ রাজগড়িয়া, এই দুই বাংলার মানুষের তোলা ছবি তুলে ধরেছে। সাথে আছে দুটি অনবদ্য লেখনঃ আহমেদ রাসেল (ওপার বাংলা) ও শ্রী অজয় কুমার মুখোপাধ্যায় (এপার বাংলা)।

বিষয়বস্তু কিন্তু দুটি ছবিরই এক; সেই চিরন্তন আশার প্রতীক - শিশু। হয়তো শৈল্পিক কলাকৌশল আলাদা, তবু গুণবস্তার নিরিখে দুজনই অনন্য।

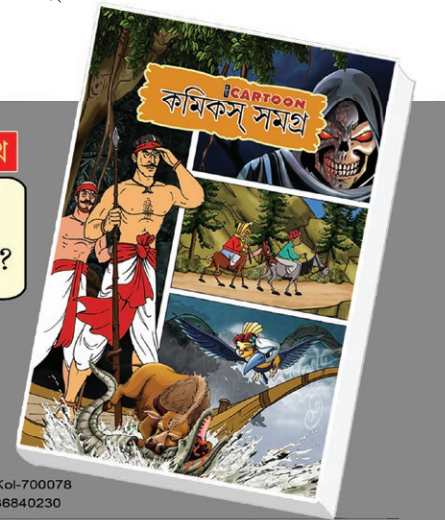
শ্যাডোস্কোপ চারজনকেই জানায় কুর্নিশ।



৮টি কমিক্স একসাথে

আমরা তো পড়ছি,  
আপনি কি পড়ছেন?

মূল্য মাত্র ৪০০ টাকা







# A WORLD WITHOUT IDENTITIES

Identity is a huge part of our lives. It allows us to give an insight as to who we are as individuals, be a part of a particular community, and even just have a definitive understanding of ourselves.





## ABOUT PHOTOGRAPHER

Saumalya Ghosh is a Kolkata based Street and Documentary photographer. His works have been published in several national and international magazines, photo books and websites including National Geographic, NatGeo Traveller, Better Photography, Asian Photography, ViEWORLD, Vistara, URBAN photobook, Roli Books, Eyeshot and Creative Image magazine. He has won several awards including HUMANITY PHOTO AWARDS from UNESCO (2013, 2015) and CBRE Urban Photographer of the Year(2014). His work has been showcased in different International Street and People Photography competitions/ festivals like Miami Street Photography Festival 2017, 2018, San Francisco StreetFoto Festival 2017, 2018, URBAN Photo Awards 2017, London Street Photography Festival 2017, 2018, SIENA International Photo Awards 2017, Italian Street Photo Festival 2018, 2019, Indian Photography Festival 2018, 2019, Egara Photo Festival 2018 etc. His work has been exhibited in different national and international galleries in Agra, Delhi, Kolkata, Hyderabad, Guwahati, Agartala, Chennai, Greece, China, London, San Francisco, Miami, Rome, Milan and Dubai.

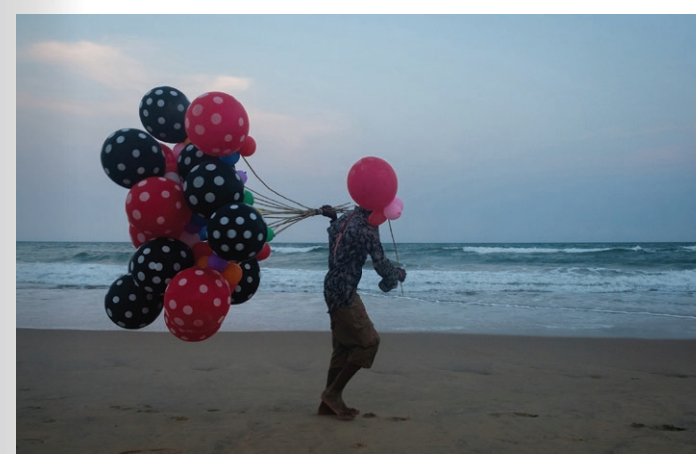
It can be said in his own words "I love to see everyday life as it happens on the streets. I am just a keen observer and my job here is to capture the candid moments of real life. I don't interrupt or influence the flow. I accept it as it is, in its original form. I believe reality can be stranger and more fascinating than what I can think of".

### Portfolio Websites:

<https://www.instagram.com/saumalyaghosh/>

<https://www.saumalyaghosh.com/>

<https://www.flickr.com/photos/saumalyaghosh/>







Gender, race, nationality, class, religion and sexual orientation are all huge parts of our lives. Of course, these are more prominent identities. Then there are identities that are less likely to be outright seen. They are quite subjective to an individual.

I think today we are more concerned with identification than ever before. More than half of the people we see on social platforms put a list of what they identify as in their bio - some of which seem a

bit outlandish. It's definitely something to question. Why do we care so much? I think most people would say that they put it out there, so people can get a read on who they are. That answer is just the tip of the iceberg.

I just like to think about what if we dropped it all? What if we were to not give a name to our identities? Instead of concerning ourselves with putting on a label, we could just be. We already exist as we are. What if I no longer thought of myself as a feminist, a writer or an artist,

an introvert? I could exist and not have to worry about labelling myself for others to read. I could express myself through my actions, letting myself silently be known!

Through this photo series I tried to portray my imaginary world - it's a world without identities. Here individual identity of the characters are not important. Rather the characters are mere representatives. To me, absence of identity is acceptance of unity. It gives a sense of oneness and connectedness that I wanted to portray in this series.







WINTER EVENING AT IOWA BY DR CHIRANTAN GHOSH



EDGE BY DR SUBHA BHATTACHARYA

# YOUR SHOT



ORANGE STRIPED AWLET BY TSHETSHOLO NARO



RENUNCIATION BY DR ASHOK KUMAR T

Interested photographers may send their photographic works along with their phone numbers to our mailing address: [editor.shadowscope@gmail.com](mailto:editor.shadowscope@gmail.com).

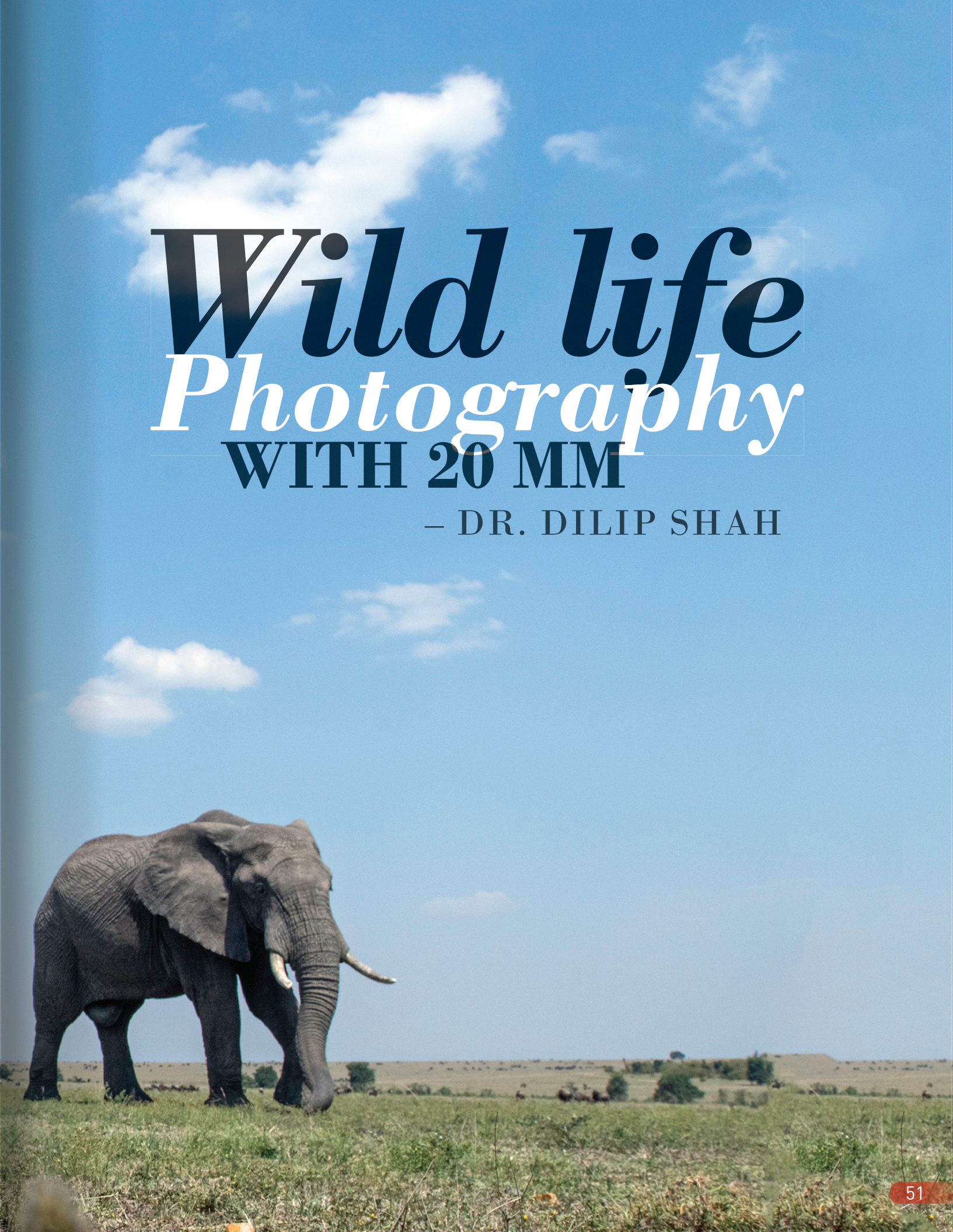
These will be showcased in our forthcoming sections, if selected. File size should be minimum 1mb. File name & image title should be same



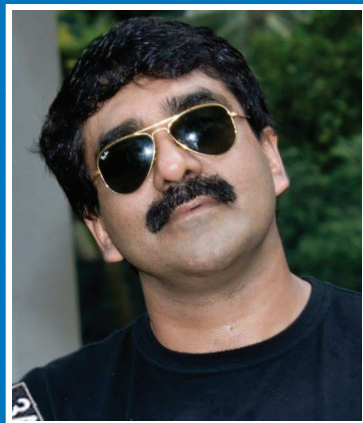


# *Wild life* *Photography* WITH 20 MM

– DR. DILIP SHAH







**DR. DILIP SHAH** is a consultant Diabetologist at Wockhardt hospital and Indus Diabetes centre in Mumbai. He is also the CEO and Director of Vijay Vallabh hospital and medical research centre. Nature and photography were close to his heart since childhood. In spite of his busy schedule and social responsibilities, he gives his time to pursue his passion. Dr Shah used to visit Kenya and National parks in India regularly. He believes that it is not just the gears which is important, but also the understanding of animal behaviour, the proper understanding of light, and the knowledge of your equipment, along with a keen sense of observation, anticipation and timing which makes a photograph from mediocre to great.

He has also done some special work on wildlife with a 20 mm lens handheld.



## WILD LIFE PHOTOGRAPHY WITH 20 MM

**Y**es, wildlife with 20mm! That too handheld! This is something unique, and not many have ventured into this. It all started off in 2019 when I wanted to explore the possibility of getting real close up shots with a wide angle perspective.

The initial planning before I left for Kenya was to use a remote trigger. So, I purchased a remote with all enthusiasm.







**Animal behaviour is not always predictable, but it helps to observe their signs.**

I set it up on the field to make pictures... it was a big disappointment as the gadget failed.

Wondering what to do, I hit upon the idea of getting the row of seats in our safari vehicle removed and also the side door. This gave me a chance to go low and take photos from a very low angle.

The next challenge was to go close. Here is where our experienced driver came handy. Although animal behaviour is not always predictable, but it helps to observe their signs. The first rule is to make the subject comfortable with your presence, and here is when your patience comes handy. Sometimes the animal is comfortable, and comes close to us, or else we go close carefully.







The span of your imagination is the only limit to how well you express yourself.

Photography is never primarily about the equipment, it is about translating your vision, the picture or frame in mind, to recording it on the canvas of the camera sensor.

It is all about careful observation, reading emotions of the subject, and freezing these moments for the world to see.

It is not just always about F-stops and shutter speed, but the vision, keen observation and imagination which helps you develop a new way of looking at things. (IT IS ALL ABOUT SEEING).

Being photographers force us to slow down, to catch our breath, to celebrate the familiarity, and to look again. Only when we stop and observe the nature of things makes the familiar objects to present powerfully.

THE BEAUTY AND  
WONDERS OF LIFE  
SUDDENLY BECOME  
VISIBLE IN ALL THE  
DETAILS, ENRICHED BY  
THE PAST EXPERIENCES.



# SUNDARBAN-LIVING ON THE EDGE



## Tamoghna Purkayastha

(Tamoghna Purkayastha is a Banker by profession and a photographer by passion. Due to his profession he has to stay in various remote places in West Bengal. His last positing in Sundarban was one of them. He says that his tenure in Sundarban was a memorable period in his life. He got the opportunity to see and photograph so many aspects of the life of people of Sundarban. Here is a photo-story which depicts his experience with Sundarban and it's people).

Along with the masters our endeavour is to project one promising photographer in each issue.

Our pick for this issue is **TAMOGHNA PURAKAYSTHA** who has enlighten us on the life in the Sunderbans. Many more are on the queue.



Villagers fishing in deep forest.





“Life is a constant struggle for the people of Sundarban. Every day they go to work with the terror of being eaten by a tiger. Still, as fish and crab hunting are their main source of living, they have to embrace the horrifying uncertainty.”



Such is the life of Mahadev Mandal, Nur Hussain Gazi, Mir Kasim, and many others. They are inhabitants of Kalitala, a small village of Sundarban. Beside the vast stretch of deep forest where the infamous man-eater Royal Bengal Tigers roam around, lies the small village of Kalitala. As said earlier, fishing and crab hunting is one of the main sources of living of the people of Kalitala. During fishing season men and women of village sail into the deep forest. They stay there for a couple of days or sometimes longer for fishing. At this time, they cook, eat, and sleep in their boats. Each second is terrifying in the deep forest, as man-eater tigers are master of camouflage. They skillfully hide behind the bushes of “garan”, “garjan”, “golpata”, “sundari” trees. And all of a sudden, they attack the fishermen. At that time slight inattention can cost their lives. If luck favors and they return home safely, they get handsome amount for their fishes and crabs. Like fishing, honey collecting in deep forest is also done by the villagers. It is said that honey collecting is more life-threatening as it involves walking through the forest leaving their boats aside.

Almost all families of Kalitala have someone who has been eaten or injured by tiger. Nur Hussain Gazi, a 55 years old fisherman is paralyzed since he was 21, as claws of a tiger cut through his spinal cord. He used to be the sole earner for his family, but now he is bedridden.

Fate didn't help Rejaul, 31, as he has been killed by a tiger while fishing in the deep forest. His young



wife Jahanara along with two kids has nowhere to go but to take shelter in their neighbor's place.

Some people like Alam, 42, who somehow escaped tiger attacks continue fishing for the sake of living.

For ages, people take refuge of faith whenever they confront something they can't escape. Villagers of Sundarban have great faith in their God “Bono Bibi”. She, as the legends say, is the god of jungle. She rescues everyone who is in danger amidst the dense forest. The “Bono-bibi Pala” is a special play organized by the locals irrespective of religions. This play is a part of their worship.

Not only the tiger, but nature also causes many destructions in these villages. Many devastating storms for years have washed

away lands, taken many lives, destroyed crops. “Aila”, “Bul-Bul”, “Amphan” are to name a few. Local authorities took efforts in preventing floods and giving shelters to the villagers during storms. But still many earthen dams remain in these areas which break during heavy cyclones causing serious damage to the adjacent villages.

Despite all the uncertainties and constant fear of death, people here do not give in to fate. Each day is a new hope. As long as they are alive, they will fight for their living. They will sail into the deep forest taking the name of “bono Bibi”. Their wives will not touch vermillion (sindur) with a hope to wear it again when her man will come back victorious.

**\*Note:** All names are changed for the sake of privacy

1 “Dukhe Jatra” a common play performed in Sundarban areas. It is one form of worship of “bono-bibi”, Goddess of Jungle.

2 Idol of “bono bibi” Goddess of Jungle.

3 Nur Hussain Gazi, showing his wounds caused by tiger claws.

4 Boat used by forest department for patrolling jungle.

5 A woman in dukbunglow village of sundarban walks past her house which has been destroyed during the cyclone amphan.

6 Jahanara, wife of Rejaul devastated as her husband was killed in tiger attack.

7 Daily commute of locals in Sundarban area. The jetty was mudded as water level decline during low tide.

8 Palanquin (Palki) are still used in some parts of Sundarban during marriages.

9 Villagers dancing in devotional songs (kirtan).



## YOUR QUERY /OUR TAKE

**Q1 Parijat Bikash Majumdar..... What are the camera settings required for bird photography? We get confused in following parameters.**

**i) It should be priority mode or Manual mode?**

**Shadowscope:** Birds always move. They shift light and position very fast and their behaviour is unpredictable. If you are a master of handling your camera, it is fine sticking to manual mode. But our suggestion is to go for one of the priority modes. We can't tell you how many times we missed a shot because we were fumbling with buttons and wheels when we should have been shooting. Most of the professional use these priority modes. These are extremely simple to use and will give you incredible results. Start with the Aperture Priority (Av/A) mode while the camera chooses the shutter speed for you. This will give you the freedom to quickly adjust the depth of field and you can separate your subject from the background. Combined with the Auto ISO setting it'll ease your tension of worrying about the right settings. If you are unable to get the required shutter speed, in the case of low light, choose Shutter Priority (Tv/S) mode. It allows you to select the shutter speed (which helps you to either freeze the action or blur it), while the camera chooses the

aperture for you. Just do your homework before you leave for an outing. Choose Aperture priority mode or Shutter priority mode as the situation demands. Use a semi-automatic setting ...make your life simple...concentrate on shooting.

**ii) ISO should be in auto mode or to be limited to certain value?**

**Shadowscope:** The Auto ISO setting, if used properly, can solve a lot of problems in bird photography. Most often, you need higher shutter speeds to freeze the action in bird photography. This means you must use higher ISOs. Using higher ISOs, especially on the cropped sensors can result in a lot of noise. Instead of setting the certain ISO, it's wise to set it to Auto ISO and select the maximum sensitivity your camera allows.

**iii) White balance should be in auto mode or manual?**

**Shadowscope:** The Auto White Balance (AWB) setting is a blessing to every digital photographer. This is especially true for bird photographers. Birds are mobile. If you set your White Balance manually, you have to change the white balance every time the light changes. Mainly, when the birds are on the fly it is almost impossible to set the right white balance.

You can set the white balance yourself manually but remember that the light is

changing throughout the day. Choosing just one standard white balance might yield wrong colours. Instead, the AWB setting will keep adjusting as the light changes. With newer DSLRs, the AWB setting does a tremendous job of getting the right colours, almost every time.

**iv) which metering mode is to be selected for bird photography?**

**Shadowscope:** Nowadays, cameras offer various metering modes, such as SPOT, CENTRE-WEIGHTED, MATRIX/EVALUATIVE etc., and many more will come in the future. Each metering mode has its pros and cons. Selection of metering mode is a debatable issue. There are many successful bird photographers who strongly prefer evaluative/matrix metering. Some other master bird photographers recommend for spot or centre-weighted metering.

a) Spot-metering is an option, especially if the bird and the surroundings have different levels of luminance. This is good for darker birds in brighter background or brighter birds in darker background. But Spot-metering is unpredictable and not useful when things are happening very fast.

b) While spot metering mode considers just 2-5% (depending upon different camera manufacturer and size of the sensors) of the image frame, Evaluative/ Matrix metering mode considers many aspects such as; the subject in focus, other objects in the frame, the background, and uses a weighting system to arrive at the right exposure value. It's more intelligent than spot and centre-weighted metering. This mode of metering is one of the most popular metering strategies. But the problem with evaluative/matrix metering mode for bird photography is that in challenging lighting situations you often have to overexpose or underexpose the rest of the scene in order to properly expose the bird. If, for example, the bird is perched in a shady foreground or if the bird is back-lit, then under evaluative/matrix metering modes, autoexposure will result in a bird that is too dark or too bright (unless you have dialled in a large exposure



Yuhina by Sudip Roy

compensation value). It is better to combine the exposure compensation technique with Evaluative/Matrix metering mode to get perfect exposures.

c) In Centre-weighted metering, a large central region of the frame is used to collect a majority of the metering information, while the rest of the frame still contributes some information. This is a reasonable compromise between spot metering and evaluative/matrix metering, though how well it will work for you in practice will depend both on the types of birds you tend to shoot and on how your particular camera implements the centre weighting.

Don't forget to check the histogram of your photographs for perfect exposure. It is your best friend. Don't rely on the LCD monitor. LCD brightness and the ambient light can fool you into believing that a photo is under or overexposed. But the histogram gives you a clear-cut exposure reading. Therefore, go and practice and adopt one which suits you most.

**v) Which Auto focus mode to be used AF-C or AF-S or AF-A for photographing birds? Whether 'Back Button Focus' is more useful?**

**Shadowscope:** Autofocus (AF) is a function that automatically adjusts the focus for us. Most of the cameras have three autofocus types modes. These are one shot AF (AF-S) AI Servo Autofocus (AF-C) & AI focus AF (AF-A). Generally, only two of these are used when photographing birds i.e., AF-S for stationary subject (perched birds), & AF-C for moving subjects (flying birds). One of the biggest issues that a bird

photographer faces is to switch between AF-S (or One-Shot AF) to AF-C (or AI-Servo mode). To solve the issue, you may try Back Button Focus system in your DSLR.

Back button focus separates the focus and shutter release functions, moving the focus to the 'AF-On' button at the rear of the camera. It is also known as rear-button focusing. Instead of half-pressing the shutter button to start focusing, you can use the AF-ON button to activate the autofocus function. When you are using the back-button focusing, make sure you have set the shutter button to only take photos (and not to autofocus). Now, all that you have to do is, always use AF-C (or AI-Servo) mode so that you are ready for the action. When AF-On is depressed, the camera will focus. Whenever you release the AF-ON button it'll automatically lock the autofocus, which means it'll work as AF-S (or One-Shot AF). If you don't have an AF-ON button, you can likely configure any other button, say the AE-L/AF-L button, to do the same thing. Today with advance technology focusing system become easier in DSLR and Mirrorless cameras. Cameras with touch screen, face detection, eye detection, smile detection etc. are now available in the market.

**Q2 Kalyan Mukhopadhyay: In Photography jargon what is the meaning of IS/VR/VC...?**

**Shadowscope:** These are the terms used for image stabilisation mechanism used within the lenses. This mechanism is also called OIS (Optical Image stabilization). It goes by different names depending

upon the manufacturer: vibration reduction, image stabilization, vibration compensation, and so on.

**Q3 Vivekananda Patra: How OIS works?**

**Shadowscope:** Optical Image Stabilisation (OIS) works by moving the elements within a lens to counteract any vibration detected by its sensors. Useful for hand-held shot.

**Q4 Indrajit Ghosh: What is BSI / BI Sensor? What is the main difference between tradition sensors and BSI Sensors?**

**Shadowscope:** BSI Sensor means Backside Illuminated Sensor. In a traditional sensor, a matrix with transistors is placed in front of the lenses. So, the light has to travel through a maze of wires and transistors before it hits the lens, and some of that light is blocked. In a back side-illuminated sensor, the transistor matrix is moved behind the lenses that allows more light to be collected at the pixel level. The resulting images have less digital noise, and low-light performance can be improved by as much as a stop or more.

**Q5 Dolly Chakraborty: What is a lens reversing ring and what is the use of it?**

**Shadowscope:** A reversing ring is a simple device that allows an inverted lens to be mounted on a DSLR, making use of the filter thread on the front of the optic. It is a fantastic and cost-effective way to do the macro photography without the expense of investing in dedicated macro-lens. All you have to do is screw it on to the lens mount, and attach the lens backward.



LENS REVERSING RING

You can send your photography related questions to: [editor.shadowscope@gmail.com](mailto:editor.shadowscope@gmail.com).

These will be published in our next edition with your name.



Peregrine falcon with a kill by Santanu Majumder



**THERE HAS BEEN  
AN OVERWHELMING  
RESPONSE FOR OUR  
FIRST PHOTOGRAPHY  
COMPETITION ON THEME:  
'EMOTION'.**

The quality and emotion seen in the huge number of entries sent to us is stupendous.

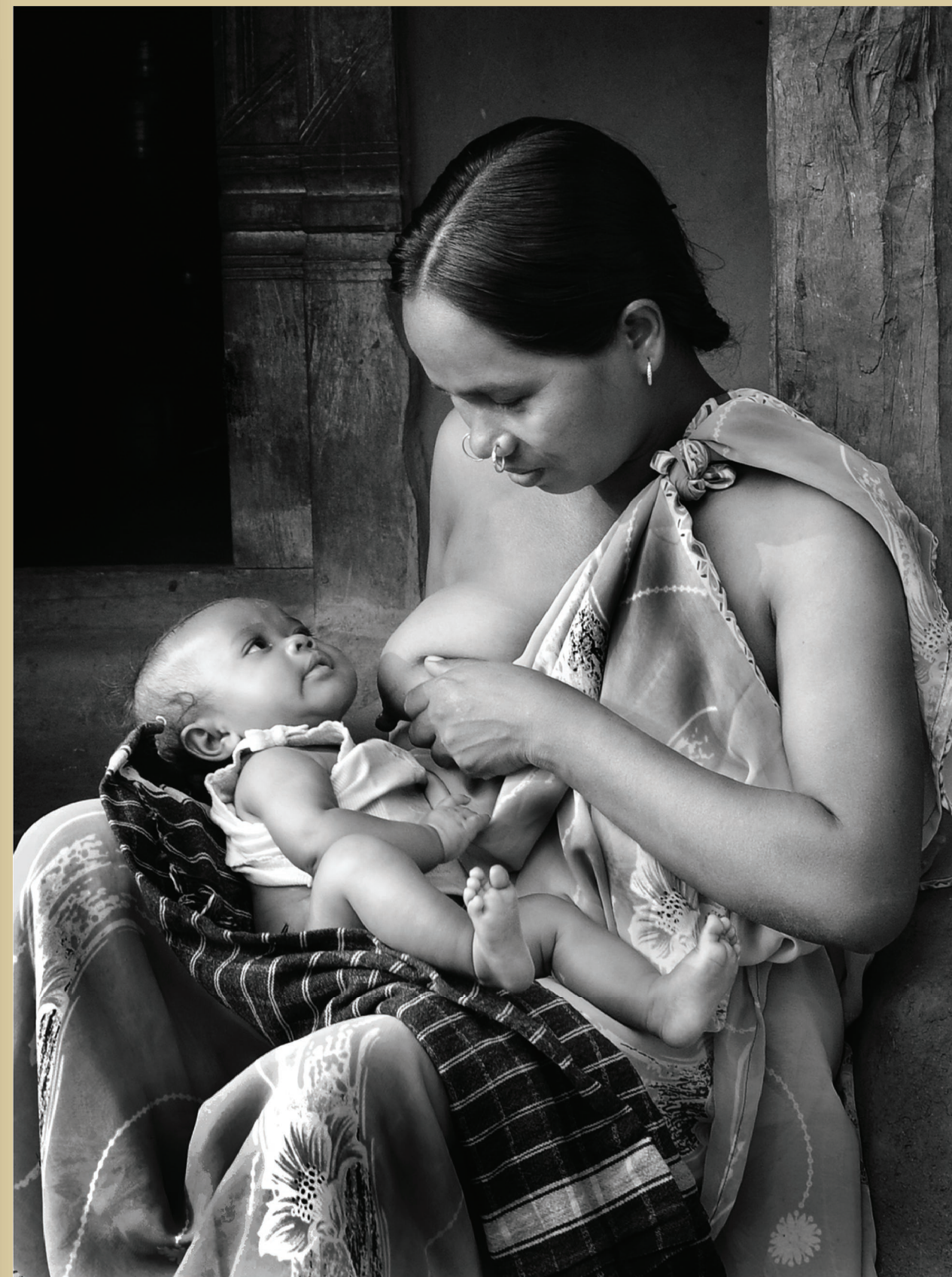
It was a tough task by the jury panel to pick the best five, and it took three rounds for the panel to select the quintet that surpassed the rest by a hair's breadth.

We congratulate the winners and express our gratitude to all the participants. We're looking forward to receive and evaluate all your works in future.

With warm wishes....**TeamShadowscope**

**Next contest theme "WATER"**

Only one image / author. Longest side 2400 pixels and 300 DPI. Rest of information will be posted in website: [www.kolkatashadowlines.com](http://www.kolkatashadowlines.com)



**FIRST PRIZE WINNER:** Balla Satyanarayana for the Image 'MOTHER'S LOVE'.



HONORABLE MENTION AWARDS (GOLDEN MEDALS).



Partha Pratim Das for the Image 'Satisfaction'.



Indranil Mitra for the Image 'Agony'.



Mousumi Chakraborty for the Image 'Mother's Care'.



Santosh Kale for the Image 'Smiles'.





India is a land of heritage, ethical values and traditional customs. Indian culture is several millennia old and an amalgamation of several cultures from different countries of South Asia and Southeast Asia and Europe. Kusti (Mall Yuddh) has been well known even in the Ramayana and Mahabharatha era. Akhadas are places where the Pehelwans (Wrestlers) live and train along with their Guru and learn the art of wrestling. In Pune, Maharashtra, Chinchechi Talim is the oldest Akhada, which was established in 1783 during the Peshwa regime. To date, the Akhada takes young kids and trains them for a budding career in wrestling. Varanasi, the holy city in India, has been preserving the Akhada culture since ancient times. Trilochan Mahadeva Akhada and Tulsi Akhada on the Tulsi Ghat are some of the oldest and most known and respected Akhadas in the country.

Sources: Kushti Akhada:  
A dying culture in India \_  
The ArmChair Journal.



# 'KUSTI' ON AND OFF THE ARENA

BY DNYANESWAR PRAKASH VAIDYA





**T**he old adage 'when there is a will, there is a way'; perhaps holds no better in anyone else's case than in case of Dnyaneswar Prakash Vaidya, the creator of this series.

Hailing from a small hamlet Narsimhawadi in the state of Maharashtra, with formal education limited to seventh grade of school, his present status of being an internationally published photographer, including that in National Geographic, says it all.

The way it started is intriguing though. As a boy on a school trip to a sea beach he handled a rich mate's camera out of curiosity. The resultant rebuke was enough to build up a strong resolve in Vaidya.

Soon he shifted to Vitthal

Rukmini Vedpathshala to learn about the Vedas and Hindu worship rituals so that he could continue with the family legacy of priesthood. Here he started saving small amounts to purchase his own camera in days to come. Yet it took him ten years before he could realise his dream. And a master was born.

Like any other beginner Vaidya started with shooting whatever came his way. Later on, his focus shifted to people with their variable cultures and traditions, along with travel and tourism photography. These proved to be complementary to each other.

In spite of his fame, he remains humble enough never forgetting to mention his mentors like Mr Tilak Haria, Mr Ashok AY and Mr Dilip Neralekar.





Here in display are some photographs on the life of wrestlers, which is no less interesting than that of the photographer himself.

Snapped at an 'akhara' (wrestling arena) in Kohlapur of Maharashtra, they display the rigorous lifestyle of a wrestler in the making. Waking up at 3.30 AM, training for six hours a day for six days a week regardless of season, camping together in a small room above the 'akhara' cooking their own food, and their meagre belongings of few clothing, a blanket and a few books on 'kusti' (wrestling)- all speak volumes of their dedication to their sport.

**Champions are not built out of nothing!**







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Spring All Over by Barun Rajgarhia





Aurora Borealis  
Photography: Dipankar Halder