

# HELI GRAPHY

e-Magazine of Dum Dum Foto Unit

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*Asim Moulik*

## Tech-talk

*Dr. Anjandev Biswas*

## Origin of Night Photography

*Saptarshi Sengupta*

## Photo-Synthesis

*Kallol Majumdar*

## Member's Corner

*....more*



**Anil Risal Singh**

**Experimentation with  
"Form & Colour"**

Cover Photo Courtesy : Sri Anil Risal Singh

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**Asim Moulik**

Vice-President, Dum Dum Fotounit  
Editor -in-Chief, Heliography



*The first issue of Heliography, our e-Magazine, was published on 1st January, 2022. We could come out with two further issues, 3 in all in the first year, successfully although initially we thought we might be able to present only one issue per year. We are sure that the readers have found the articles published on those issues interesting. In fact, we have received feedback from various individuals across the country to that effect. We are thankful to them.*

*Like our earlier issues, this issue also contains write ups by experts based on their journey in the field of photography which may be of interest to the readers. Our facebook group named "Heliography" has about 1.8K members and counting. Some competitions are being organised by us, on weekly/ monthly basis on that platform. Selected topic based competitions are also being organised regularly. The winners are awarded prizes in cash or kind along with e-certificates. We are glad to inform that these competitions have gathered huge popularity both from national and international participants. Photo walks are also being conducted at different parts of Kolkata which have become very popular. Photographs taken in photo walk are also being published in our facebook page and a competition on those photographs is appreciated by the participants.*

*We planned to publish this issue on 1st January, 2023. But due to some technical issues, we have not been able to meet the deadline. However, we are hopeful that this issue will also get appreciation from you all as in the earlier occasions.  
Happy New Year 2023.*







## Experimentation on “Form & Colour”

### Sri Anil Risal Singh

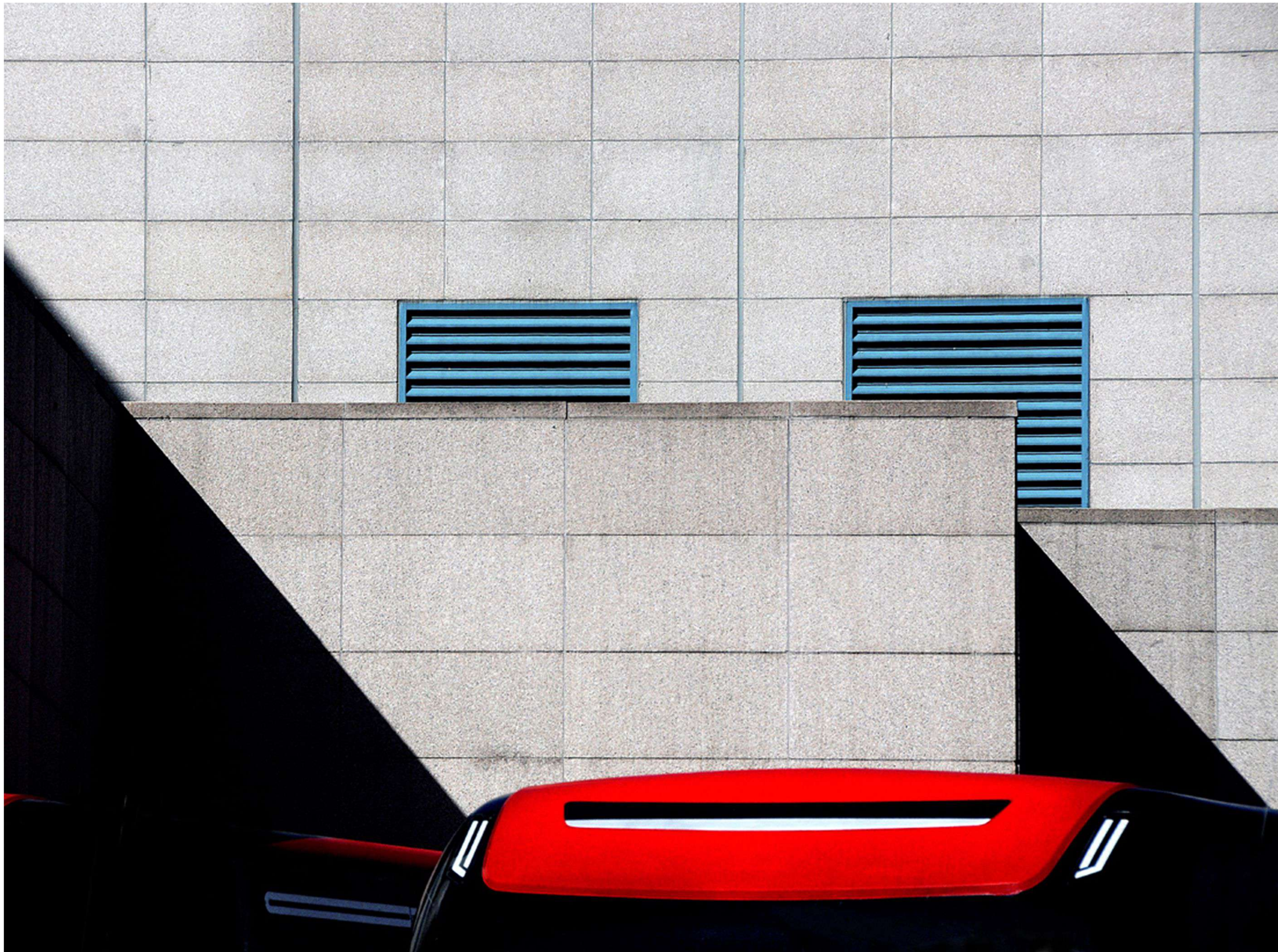
MFIAP (France), ARPS (Great Britain), Hon.FIP (India), Hon.LCC (India), FFIP (India), AIIPC, (India), Hon.FSoF (India), Hon.FPAC (India), Hon.TPAS (India), Hon.FSAP (India), Hon.FICS (USA), Hon.PSGSPC (Cyprus), Hon.FPSNJ (America), Hon. Master-TPAS (India), Hon. Master-SAP (India), Hon.FW-PAI (India), Hon.FGNG (India), GA-PSGSPC (Cyprus)

Photography is regarded as the most important invention of the 19th century, it is said and very rightly said that photography is the most important invention on earth after the writing.

Photography has become an essential part of human life, today every moment we live photography, in every sphere of human life photography is playing its important role. Whether it is some family function, social gathering, important event, entertainment, educational or research activity, media or anything else, photography is everywhere.







Photography is generally practiced in two ways:

**1. Firstly**, a majority of people use it as a medium of documentation and, secondly, though by not very many, as a discipline of fine art. When used as a medium of documentation, it captures authentic reality.

**2. Secondly** a medium to express your creative expression, in the realm of fine art it is symbolic of one's creative expression, where creativity replaces reality and the end result becomes a work of art.

Though technology is very much involved in creating a photographic image, in the final analysis it is neither the technology nor the camera which creates an image but the man behind the camera.

Yes, anyone can operate a camera and produce a snap, but few very few can make a photograph with enduring structure and meaning. It is rightly said by **Yusuf Karsh** the great portrait photographer, that Merely to know how to mix paints would not have produced works of Michelangelo, Rembrandt or Rubins, nor does an understanding of technicalities of photography and knowledge to handle the camera, make good photograph or a photographer. There will always good and bad photographers just as there are good and bad painters and sculptures or print makers, but it is quite convincing that photography when given freedom of expression in the hands of an imaginative mind, can produce a work of art.





William Irvin, late curator of prints and photography at New York's Metropolitan Museum of Art, called the invention of photography the most important revolution since the invention of writing. Irvin in his book 'Prints and Visual Communication' further said that the real issue is not whether photography is an art but whether in fact art is now simply a variant of photography. Some of the most exquisite nineteenth-century photographs were made by painters and Joseph Nicéphore Niépce, Jacques-Monès Duguerre and William Fox Talbot, the inventors of the photographic process were basically painters.

In early days photography might have been used as a medium of recording people, places or events but now it has become a very powerful medium of fine art. One can use photography to record the things with extraordinary clarity, realism and richness of details or you may choose to interpret the world around you in highly personal and creative terms. Today photography acts less and less as a medium of information but more and more as a medium of expression and creativity. Today photography is a most democratic of art, is in fact most aristocratic. Today photography has become the most popular medium of creative expression. Art comes from heart not from camera, canvas or paint etc.



**Elliott Erwin** once said, "*Photography is an art of observation. It has little to do with the things you see and everything to do with the way you see them.*"

Great events don't always make great photographs. Events invariably are associated with people, in certain situations, in certain settings. Photographs of people in such settings, more often than not, serve only as a memory of the event. Therein lies the most popular use of the photograph as a reminder of the absent. Just the way a photograph may be of people or events, it might well easily be of places, or simply enough things. Such a photograph could also be a great photograph. So, to take a photograph and a good one at that, one can snap almost anything under the sun, even the most banal.

Just try to choose the placid, casual, detached, undramatic and underplayed. In a way the visual import of the photograph could be the result of a canny perception which enables one to eliminate the decidedly sentimental and over cluttered picture-frame. Stress should be on simplicity, simplicity of subject matter. Simplicity, even to the trained eye could be a misnomer.

In the hands of a sensitive photographer the mundane and trivial can be an abject of beauty. It becomes necessary to reiterate how commonplace and obscure themes may be photographed with enough dynamism to render the object out of its immediate context, to telescope it into another framework altogether. A shift, or dimensional change, of course, implies a different way of looking at things.

