

Volume 3 | August, 2022

HELI GRAPHY

e-Magazine of Dum Dum Foto Unit

In Focus
Asim Moulik

Photography Tips
Dr. Anjandev Biswas

Composition Analysis
Anindya Phani

Photoshop Techniques
Tapas Basu

Photo-Synthesis
Kallol Majumdar

....more



Sirsendu Gayen

**The Floating Homes
in Cambodia**

Visit : www.fotounit.org | Email : digitalfotounit@gmail.com

04

In Focus
Asim Moulik

05

Tonle Sap – The Floating
Homes in Cambodia for
the Stateless
Vietnamese
Sirsendu Gayen

Con

12

Know Eye-Control Focus
(ECF)
Dr. Anjandev Biswas

16

E-Magazine
Photography
Competition

21

Composition
Analysis
Anindya Phani

Tent

61

Feedbacks
and Letters

58

Obscura Winners

50

Weekly Photo
Contest Winners

46

Photoshop Tips
Tapas Basu

30

Weekly Photo
Winner Series

34

Photosynthesis
Kallol Majumdar

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



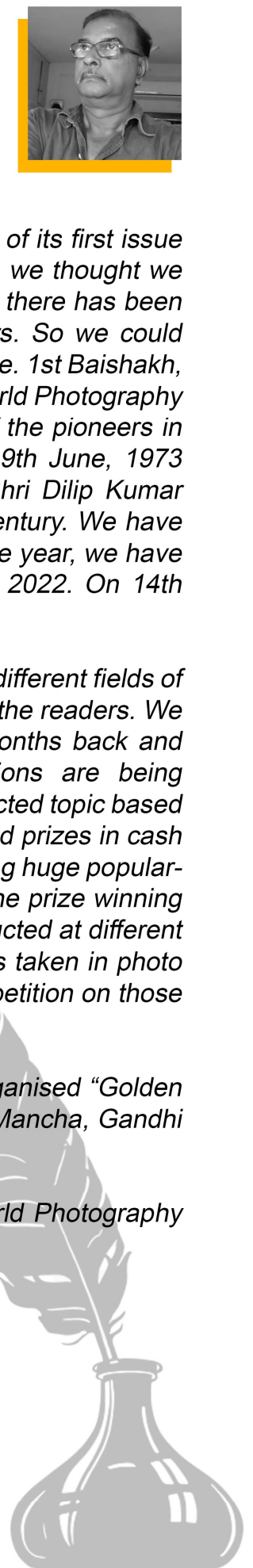
We started our e-magazine, Heliography with publication of its first issue on the new year's day, 1st January, 2022. At that point in time, we thought we would be able to come out with one or two issues per year. But there has been overwhelming response from all corners of photography lovers. So we could come out with our second issue on the Bengali new year's day i.e. 1st Baishakh, 1429 (15th April, 2022). The third issue is being published on World Photography Day, 19th August, 2022. Our club, Dum Dum Foto Unit, one of the pioneers in promoting photography, started its journey 49 years back on 9th June, 1973 under the very competent leadership of our founder father Shri Dilip Kumar Bose. Since then, the journey has been for a glorious half a century. We have entered into 50th year i.e., Golden Jubilee. To commemorate the year, we have planned a year long programme commencing from 9th June, 2022. On 14th August we celebrated our Annual Club Day.

Like our earlier two issues, this issue also contains write ups on different fields of photography by experts which we are sure, will be of interest to the readers. We have started a facebook group named "Heliography" a few months back and have about 1.5K 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. The winners are awarded prizes in cash or kind along with e-certificates. These competitions are gathering huge popularity both from national and international participation. Some of the prize winning entries are given in this issue. 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.

On our annual club day i.e., on 14th August, 2022, we have organised "Golden Jubilee Annual Day and Convocation Programme" at Manikya Mancha, Gandhi Seva Sadan, Lake Town from 5-30 pm onwards.

Happy Diamond Jubilee of Independence Day and Happy World Photography Day.

Jai Hind.





Tonle Sap – The Floating Homes in Cambodia for the Stateless Vietnamese

Sirsendu Gayen

National Photo Award Winner (Special Mention)
2011-12, Three Times GUJRATA STATE LALIT KALA
ACADEMY Photo Contest Winner, Two Times Humanity
Photo Performance Award Winner from UNESCO and
China Folklore Photographic Association

The Mekong River, one of the world's longest waterways, has a long and turbulent history. From sea to source, the Mekong River stretches nearly 5,000 km through six countries. More than 60 million people depend on its waters for survival, and it is second only to the Amazon in its biodiversity. Tonle Sap Lake sits roughly in the middle of this lush expanse. On a map, it appears as a crooked blue finger extending from Mekong near Phnom Penh, the capital city of modern Cambodia. But it is more often described as Cambodia's heart, both for its rhythmic flood pulse and the sustaining role it plays in the country's economy and food supply. Tonle Sap's unique hydrology makes it one of the most fertile ecosystems on the planet. For half the year, the Tonle Sap River flows southeast from the lake to Phnom Penh. But during

the rainy season, the swollen Mekong forces the Tonle Sap to flow in the reverse direction, and the lake engorges to as much as six times in its dry-season expanse.

The Tonle Sap is the biggest lake of Southeast Asia and is home to several floating villages. Most of the floating villages were friendly mixes of Vietnamese, Khmer and Cham fishermen. Many of the inhabitants are the result of mixed marriages between Khmer and Vietnamese. Yet all seem to accept that floating villages were traditionally a Vietnamese way of life, broadened to include other communities out of economic necessity. Today the ethnic Vietnamese live on the water because they are not able to live elsewhere. They are neither registered residents, nor, in most cases,



refugees, what the government has often described as “non-immigrant foreigners”. They cannot attend public schools or open bank accounts, get a driver’s license or a factory job or own land or property. No birth certificates are given for their children, precipitating a generational cycle of de facto statelessness.

Cambodia shares its eastern border with Vietnam, and most of its history. Periods of wars and immigration between the two countries have resulted in a large ethnic Vietnamese community living in Cambodia today. During the French Protectorate (1863-1953) most of the ethnic Vietnamese arrived in Cambodia to serve in administrative positions and on the

countryside. According to a 2014 study on the living conditions of Vietnamese in Cambodia, it is estimated that nine out of ten ethnic Vietnamese in Cambodia are undocumented. The houses owned by the ethnic Vietnamese are distinctive by both their design and their lack of permanent attachment to the land.

Small boats are the primary method of transportation within the floating villages and also from the mainland to the floating villages. The children of the floating villages are grown up with the water everywhere and so they learn the technique to paddle a boat at the very young age.



Small boats are the primary method of transportation within the floating villages and also from the mainland to the floating villages. The children of the floating villages are grown up with the water everywhere and so they learn the technique to paddle a boat at the very young age. There is a small private floating school funded in part by donations, which supports over 300 village children from grades one through five. Here the village children learn basic writing and reading skills in Khmer and Vietnamese languages.

Without any document proving their citizenship, the children are denied from continuing their education on the mainland, once they age out of the

primary school. As a result, they are forced to stop their education and start helping their families. This limits the social mobility of the ethnic Vietnamese, locking generations into lives on the water.

The villagers normally work from dawn to late night irrespective of gender and age. Most of the villagers make a living from fishing. Relatively small fishes are grown in controlled ponds prepared by nets for several months; they are then caught and prepared for sale in mainland markets. In the floating villages, there are no shops, only small boats that sell all the daily needs like fresh vegetables, bread, fruits, eggs, medicines etc.

There are so many floating villages in and around Tonle Sap, some are very difficult to reach and some are very easy. Travellers can reach easily accessible floating villages either from Siem Reap or from Phnom Penh. During the visit of any of the floating villages, visitors can watch the innocent smiling faces of the villagers. Behind the children's smiles and the picturesque facades, life in the floating villages is a constant struggle. One of the main problems has to do with the drop of the fish population, caused by environmental issues, climate change, and the construction of dams. Overfishing aggravates the scenario. The lack of sanitation and hygiene is another big issue. The population uses the same water to

wash themselves, where all the sewage ends up. Children are exposed to waterborne bacteria which cause diarrhoea in infants every day. This is still the village's principal cause of infant death. Occasional accidents occur too, and children are the prime victims of accidental drowning.

With these long list of dangers and hazards, it is pertinent to ask why do these communities stay here? Why do they choose to live on the water? Many of the ethnic Vietnamese that live here are considered illegal immigrants.



Even though most of them were born in Cambodia, they have been denied or removed from the Cambodian citizenship. This is still an after-effect caused by border redrawings and neighbour animosities during the war. Because they were born here, these families also don't have any Vietnamese papers. Most of them are, therefore, stateless. They cannot stay on the Cambodian land, they neither go to Vietnam. They have no choice but to live on the water, with all the difficulties and dangers that it implies.



A small hope of light has appeared recently regarding their floating livelihood, but not for their citizenship. According to Khmer Times news dated November 27, 2019 Kampong Chhnang provincial Governor Chhour Chandoeun said that the provincial authorities are in the process of resettling Cambodians and Vietnamese from the floating villages to dry land, but foreigners will not be allowed to own their plots. "I want to clarify to everyone and also to some media outlets which said that the government has sub-divided land to give to the Vietnamese. It is not right.", Mr Chandoeun said. "All these Vietnamese people are migrants and cannot be given concessions to own land".

And the country's most ethnic Vietnamese tend to believe they are Vietnamese



-born Cambodians. They refuse to give up hope that their Cambodian identity in the country that they call home will be recognized someday. Instead, according to independent researchers, with somewhere between 400,000 and one million members and practically no foreign demands for Cambodia to enforce its own nationality rules, they are potentially one of the world's highest and least-supported stateless communities.







Know Eye-Control Focus (ECF)

Dr. Anjandev Biswas
Secretary, Dum Dum Foto unit

Eye-control focus is a technology unique to some Canon EOS film cameras that lets the camera track what you're looking at in the viewfinder so it can select the nearest focus point automatically.

ECF works as follows. A series of tiny infrared LEDs (light emitting diodes) shine harmless infrared energy onto your eyeball as you peer through the viewfinder. Light sensors record the infrared reflecting off your eye and calculate the focus point. A computer in the camera then examines this data and decides which of the focus points is closest to that point and selects it. If the camera is in AI Servo mode then it will also adjust focus automatically based on that selected point.

ECF is thus a very complex technology which involves a lot of different factors. And, needless to say, it works well for some people and not well at all for others. Each ECF-capable camera must be calibrated for each

user, but even thorough calibration (you need to run through calibration at least a half dozen times or more before things will be set up properly) is no guarantee that ECF will necessarily work for a given person. Reliability of ECF depends also on the speed of the eye scanner. The EOS A2E/5, the first cameras to use ECF, were fairly slow at selecting the correct focus point. The EOS 3 and the Elan 7E/EOS 30/7, by contrast, have faster computers and so respond more quickly. Interestingly, the 1V (Canon's last film camera) does not support ECF. Canon have stated that this is because they wanted the 1V to work 100% of the time, and that ECF does not attain that level of reliability.

Some people use ECF a lot and consider it a very useful feature; almost magic. (look at something and it goes in focus!) Others find it a pointless gimmick that doesn't work reliably. At time of writing Canon have not released any digital cameras with the feature, so it seems likely to be an abandoned technology.

What is a Cross Sensor?

There are two basic configurations of autofocus sensors used in SLR cameras. Linear sensors detect lines in one direction only - usually just vertical lines, though some camera sensors, such as the EOS 10/10s outer sensors, can detect only horizontal lines. Others, known as cross or cross-shaped sensors, can detect both vertical and horizontal lines. With their higher sensitivity, cross sensors are considerably more accurate than linear sensors, particularly in low-light conditions. Some cross sensors are also high-precision sensors.

Many EOS cameras with multiple focus points have a cross sensor as the central point and vertical-line sensors as the other points. So in challenging focus situations it's usually best to switch manually to the centre sensor so you get the full benefits of the cross. Note that the first generation of EOS cameras (600 series) and most early Rebel/three or four digit film cameras do not have cross sensors. A few recent digital cameras have all cross sensors for faster focus.


**Autofocus doesn't work
very well when it's dark.
What can I do?**

Low-light autofocus is quite a challenge for any camera that uses a passive autofocus system, like all EOS cameras. Passive autofocus means that the camera simply looks through the lens and reads whatever's there - it doesn't send out infrared or sound or light or radar beams or whatever to determine the correct focus distance. (the AF assist systems used by most Canon cameras and flash units don't change this, since the lights are optional assist systems and are not required by the autofocus system).

Generally speaking the more expensive the camera the better the autofocus. There are exceptions to this, but it's a reasonably accurate predictor of how good AF is going to be when light levels are lower. So a top of the line EOS 1D mark IV is going to have wildly better low-light autofocus than an EOS 1000D consumer camera, for example.


One way to get a sense of the camera's low-light AF performance is to look at its specifications. Light levels for AF systems are measured in exposure values (EV), and autofocus systems have their light sensitivity levels expressed as a range of EV. A good camera can autofocus from 0-20 EV. A consumer camera can usually only manage 2-20EV, which means that it needs more light at the dimmer end of the scale to work properly.

There are several things you can do to help your camera with its low-light AF performance.




The majority of EOS cameras with multiple focus sensors have a cross-type sensor as the central sensor. As noted above, cross-type sensors are more accurate than linear sensors because they can detect both horizontal and vertical lines rather than just lines in one direction. So always switch manually to your camera's centre focus point for improved accuracy.

There is one significant drawback to this approach which you should keep in mind, however. Canon E-TTL flash biases flash exposure to the selected autofocus point. So if you focus on something with the central focus point, recompose the image by moving the camera and then take a photo there's a good chance that the flash metering will be out. In this case you should lock flash by using FEL prior to re-composing.




Passive autofocus systems try to detect changes in contrast, so help your camera out by giving it a sharp line to focus on. Look for a wall or the edge of something where one side is brighter than the other and the two areas are sharply delineated. This, more than anything else, will make a tremendous difference. Don't try to focus on a blank wall - AF systems have difficulty with featureless surfaces in bright light, let alone when it's dark.




Use an AF assist system. Some EOS cameras contain some sort of light-producing lamp which helps the autofocus system in low light conditions. The best kind of AF assist light is a bright red LED which projects a series of patterned lines. It's relatively unobtrusive as AF assist goes, and the striped lines help the AF system lock focus. A number of older film cameras have such red lights.


Other cameras have white incandescent flashlight-type AF assist lights which work, though not as well. Most recent cameras have no dedicated lights and simply emit stuttering pulses of light from the popup flash, which is extremely annoying. Whichever system your camera uses, however, see if it helps with autofocus. Note that some large lenses or lens hoods can block the light from body-integral AF assist lamps.



Attach an external Speedlite flash unit. All Canon Speedlite flash units except the 270EX contain red AF assist lamps which can help autofocus considerably, especially if your camera hasn't got one. There is one limitation - many flash units are not capable of a wide enough spread of their AF assist light beams and so cannot illuminate the outer autofocus points of multiple focus point cameras. Even those with the ability to cover all the focus points of your camera generally illuminate the centre point with lots of light and the outer points with less light. So again it's best to stick with the centre AF point.



Use a faster lens (ie: a lens with a smaller maximum aperture value). A lens with a maximum aperture of $f/1.8$ is going to autofocus in low light much more reliably than one with a maximum aperture of $f/4.5$, for the simple reason that the faster lens will let in many times more light.



Try to focus manually. This is difficult if your camera has a simple matte focus screen. But if you're lucky enough to have a focus screen with a split circle focus assist aid (see below) then it's probably most reliable to focus manually.

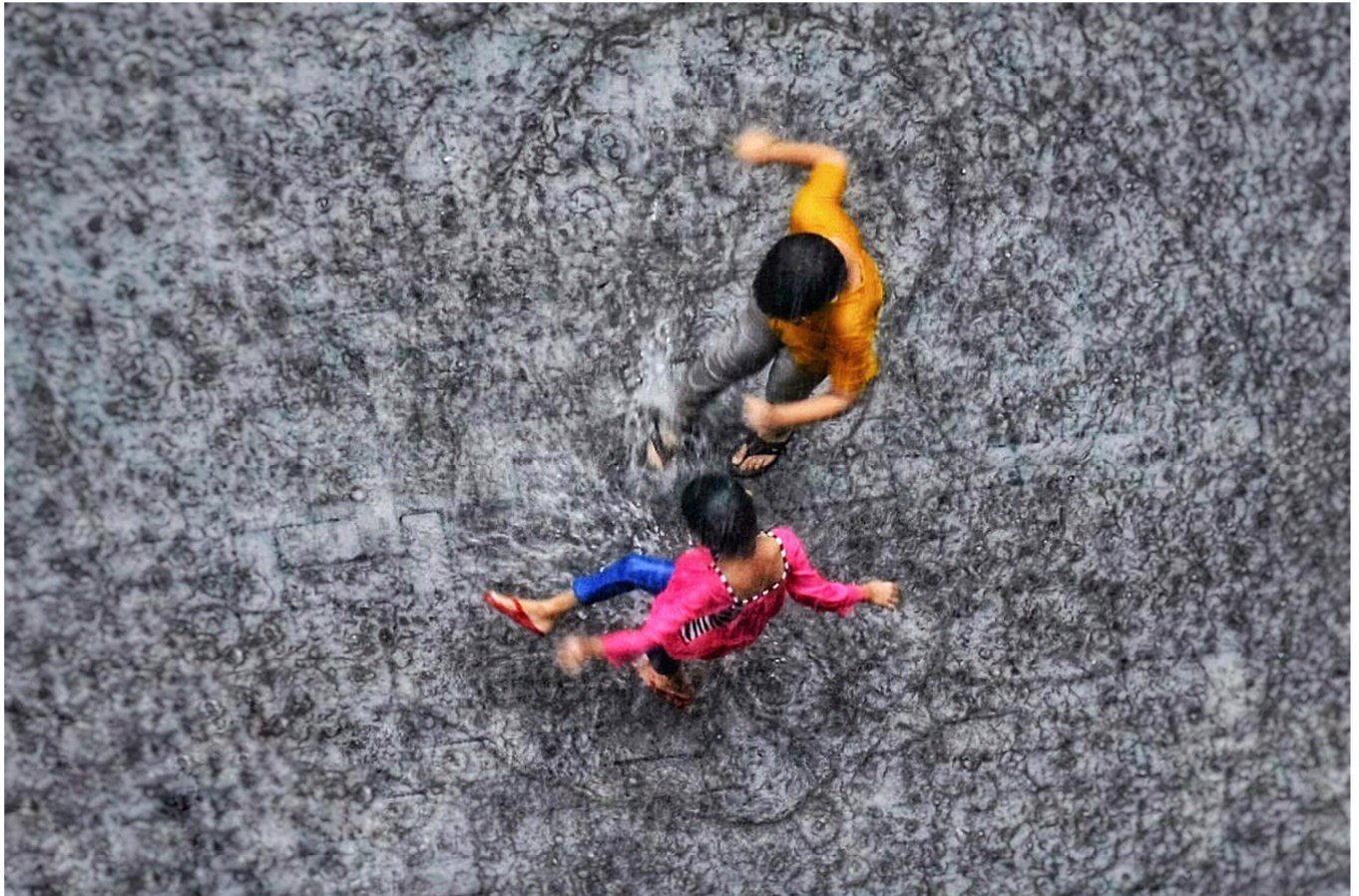


HELIOGRAPHY Photography Contest

Theme : Colours in Monsoon



Sirsendu Gayen
Judge



Showring Hearts
Sagar J Gondaliya



17



The Red
Swarup Chakraborty



18



Serenity
Shanskhem Jyrwa



19



Purple Sunbird
Arindam Saha



20



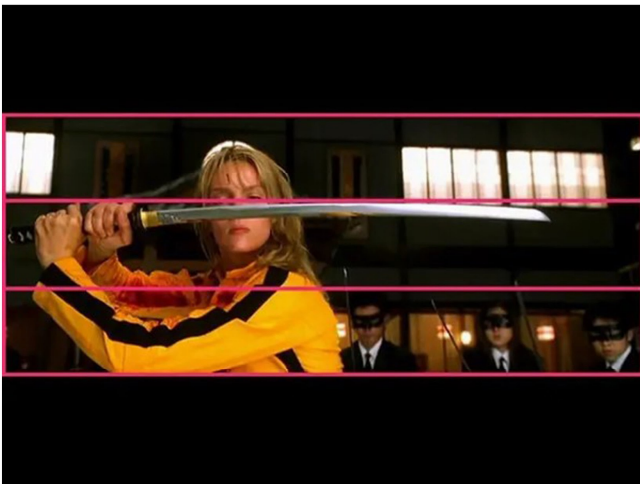
Composition Analysis of Iconic Movie Scene

Anindya Phani

Betterphotography wedding photography category winner 2017-18, ASCE bridge contest photography winner twice, Focal press photography contest winner, Qatar airlines Ramadan photography contest winner

Before knew the camera we knew television, before knew a photograph we knew movie scene. We can remember many iconic scenes; they are just our part of life. But we never judge them in based on composition and how Director used the simple lines and frame to guide watcher to a path of complex emotional journey.

Let's analyse the movie scene which we have seen million times, but never find the hidden message behind this. Let's open the door of unexplored land of composition.



Kill Bill by Quentin Tarantino

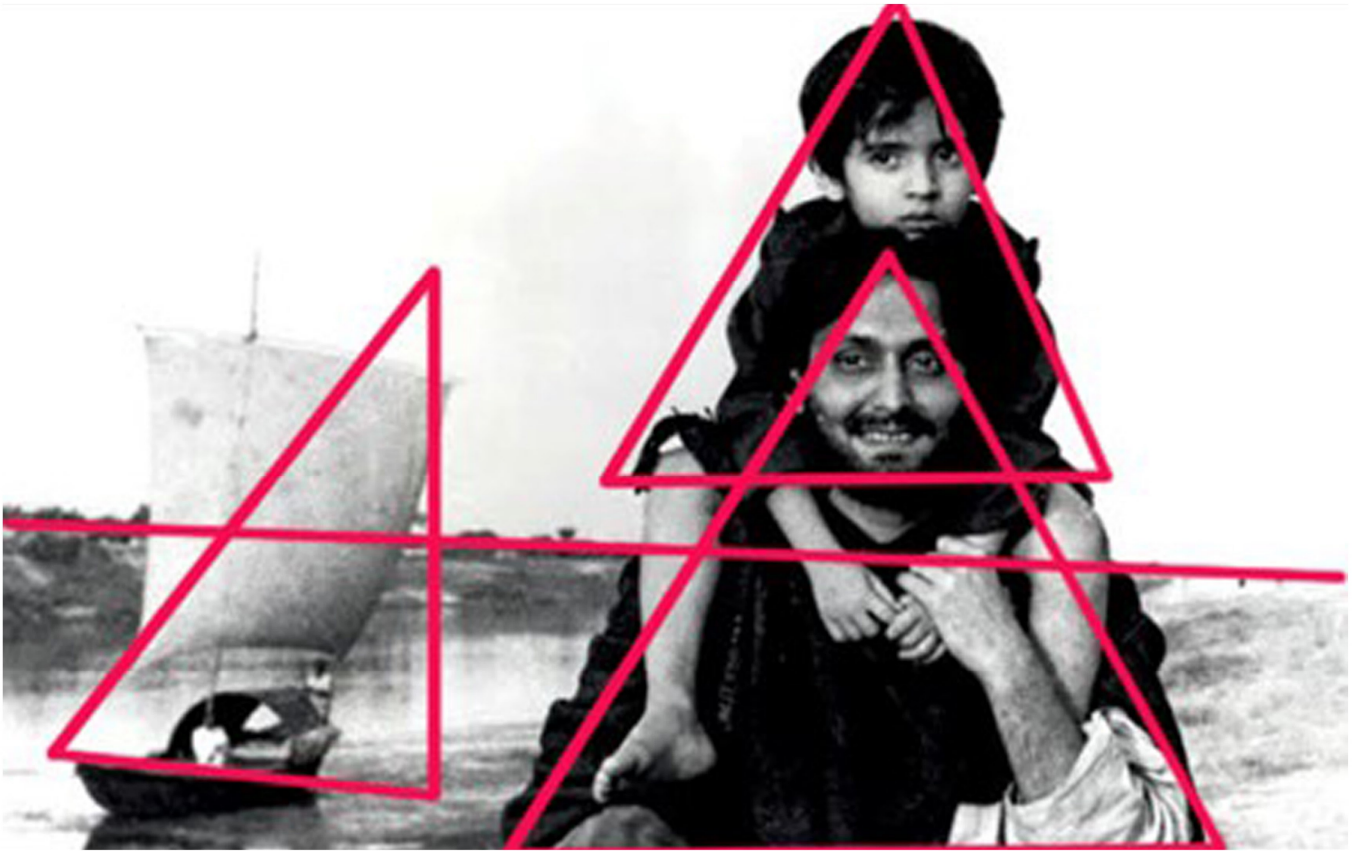
We know it is a revenge story. The scene itself told that. Sword divided her face in half, it indicates the violence divided her's life in half.

Other three characters are in 1/3 rd of total frame it maintained the 2/3 rd rules of composition and it also explained that The Bride is much more powerfull than her's enemy.

The windows are in 1/3 rd of the scene it showed there is little hope or light in his life but 2/3 rd part is dark balck.

Why director choose yellow jacket for The Bride, because yellow is color of Energy and enlightment, Madness, Danger. Yes, on the path of revenge character got the way to salvation.

Sword is in middle part of the frame, it is showing that sword is the only way which can break darkness from hope.



The World of Apu by Satyajit Ray

Every bengali wached this scene million times, are we really give time to understand it's amazing composition?

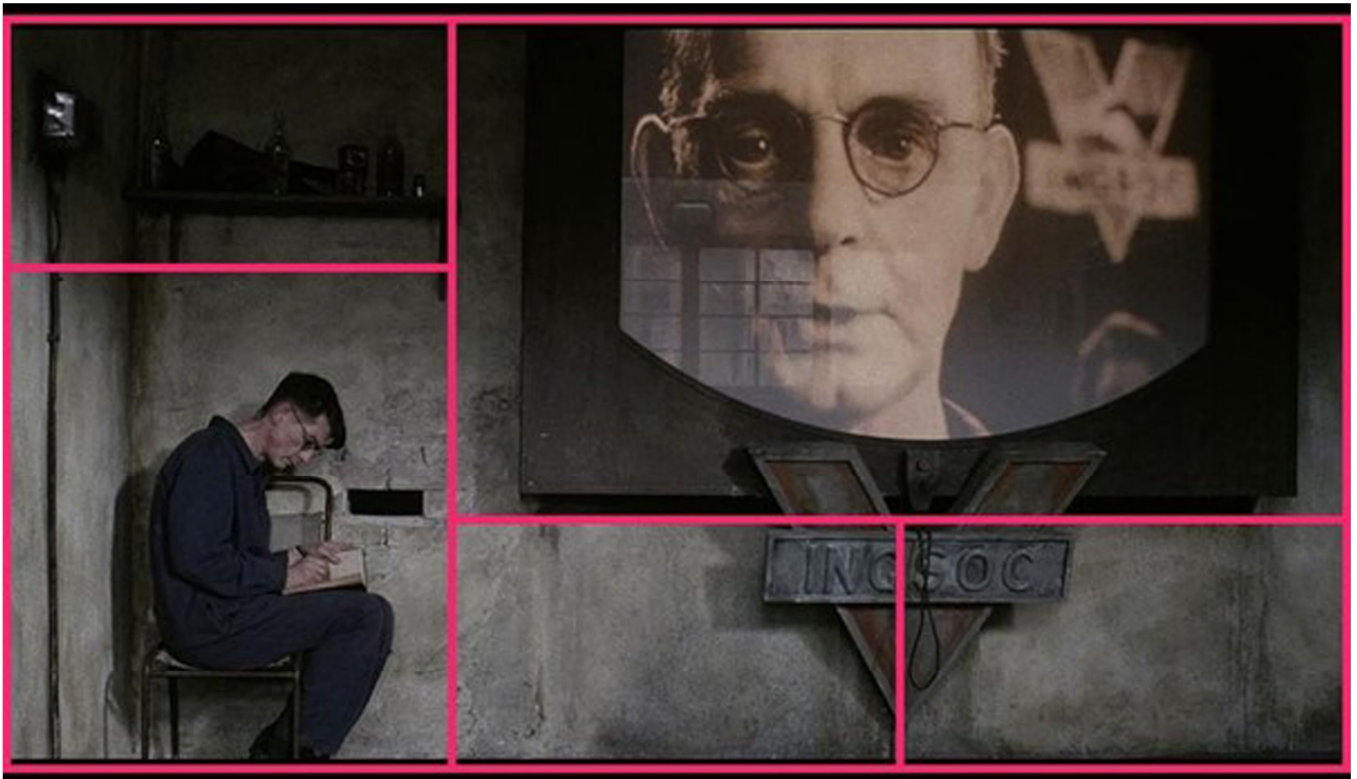
Father and son created two triangle which is internally connected just like a relationship. Both father and son looking in same direction, it indicates there is perfect mental connection developed between them.

Apu's one hand is holding the hand of son, it is also indicating the relationship between them and another free hand is indicating balance in life.

Apu is smiling, because he is happy after a long stretch of pain, but child's face is showing inquisitiveness, because it is his new journey.

Maintaining the Golden ratio the boat is in the left side, because it leads to a new journey.

Director also followed 2/3 rd rules, but horizon is tilted, it is because there is movement, we know they were walking together.



1984 by Michael Radford

Everyone knew everything about 1984, every day we felt the horror. Now a days this is so real so scary that sometime we can't sleep.

This scene explained everything. Total scene can be divided in some rectangle, as it is completely different image merged together. Actually this difference indicated the dissimilarity between the reality and state define ideality.

The face in TV is actually face of authority, the face of dictatorship. It is much more larger than our life and our existence.

The man is simple and seating closed to wall, it inidcats his back is in wall, there is no where to go, nothing to do, He is reading or writing, it is only revolutionary act he can do.

The man's body angle is creating the leading line toward the state's reign of power.

The wall has nothing more, it indicates the life has nothing more, except this room and state's rule.



Shree 420 by Raj Kapoor

From childhood we repeatedly watch this scene, thanks goes to one advertisement. But are we really analysis this famous scene from a famous film? Lets do it.

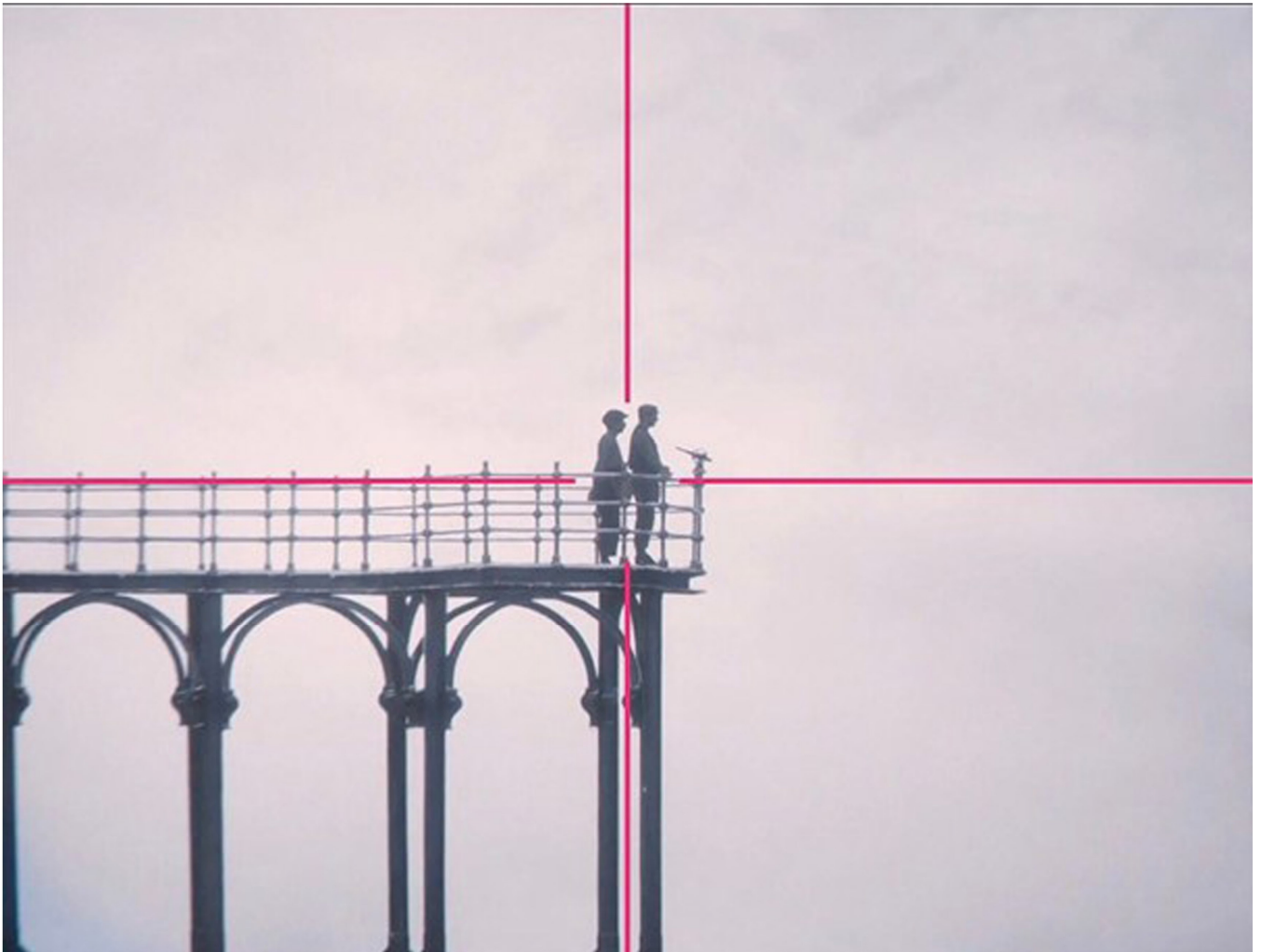
Total composition indicates it is the story of a journey. Every line leads to a path, every path leads to a movement. May be the protagonist is just standing in the path, but total scene is creating a motion toward infinity.

Two people are in love, their eye is crossing each other, when whole world is in movement.

The scene is maintaining the rule of 2/3 rd, the total scene is divided in two part, there is reflection too, it is maintaining the balance.

Small elevation in right part of scene is also maintaining the balance with the light post of left part.

Protagonists are in the central part of the scene to maintain the center of interest.



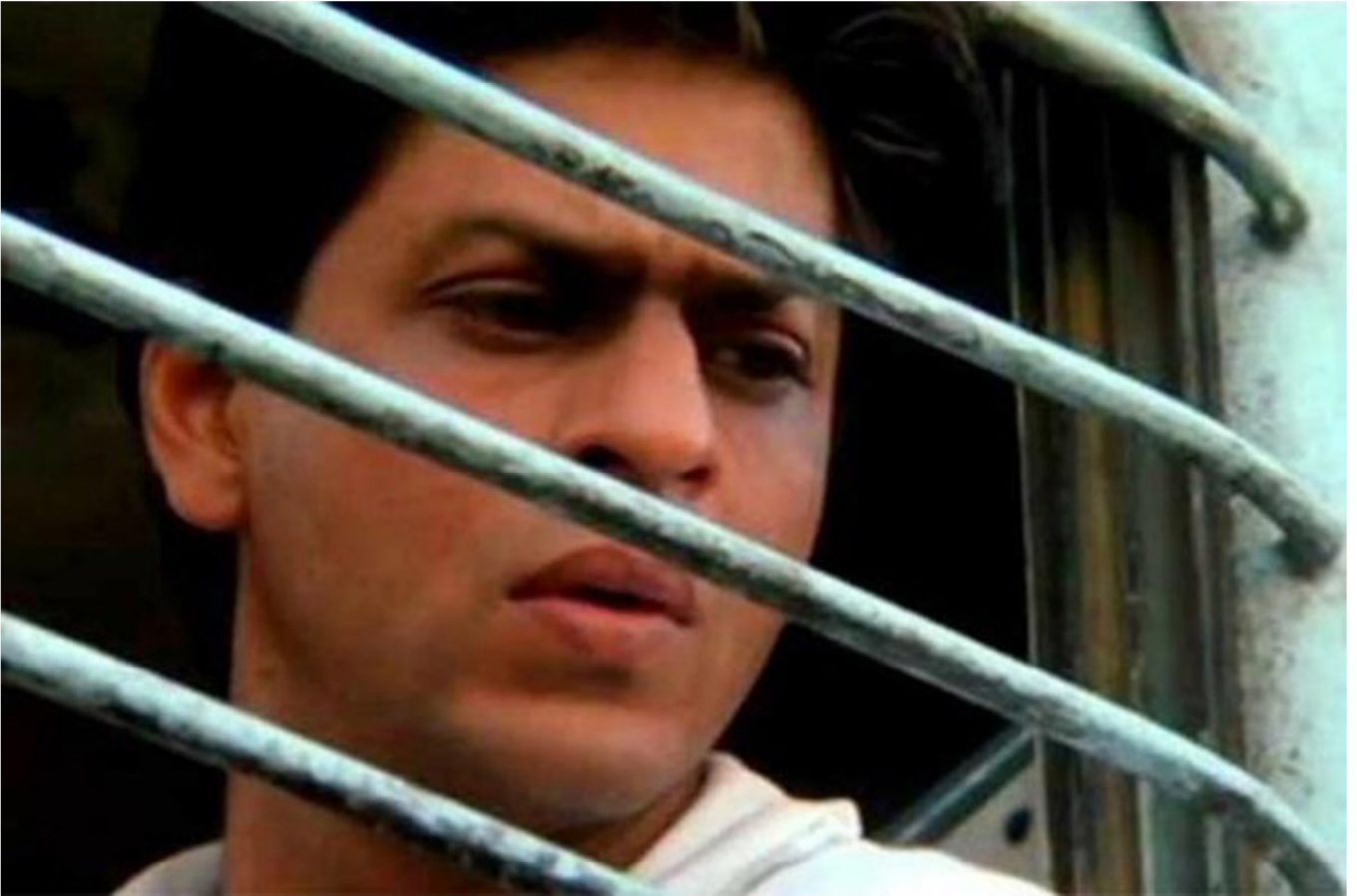
The Grand Budapest Hotel by Wes Anderson

A great example of negative space. Negative space works well with strong shapes and a minimal background. The standard Wes Anderson centering is used here too.

Just like story the photo indicates the unknown place or better say an unknown future.

The protagonists are in centre and negative space indicates the unknown parts of journey.

The composition of single scene is almost showing the whole story of their struggle and their life.



Swadesh by Ashutosh Gowariker

This is a portrait, but the composition tells everything.

The diagonal line indicates the mirrors of realism.

Based on composition Director gives space toward right side of the image, it is the the part we knew, but the part to the left of frame is unknown, actually it is the part where protagonist want to go, it is his journey, from the known world to real world.

He is not looking toward the camera or any other side, but looking to the lower part of the frame, it is the part indicates actually he is different from the most of the people.

Diagonal line has not cross through the eye, it is showing that our eyes always remain open, but still we can't see.

His face is divided in many parts, actualy his whole life's experience, dream, goal has been parted out in facing the tough reality of our country.



The Silence of the Lambs by Jonathan Demne

Without mentioning this scene of this movie our whole write-up would have been incomplete. This is an unique scene. Let's try an go deeper into it.

We know the story, it is the killing scene of Hannibal Lecter. In the compositon, we can't see the face of victime, because victim is always victim and his every detalis need to open up, which is covered in secret.

You will see many triangle here. In one triangle there are rods, it is very small part of the total scene, because it is the world which is umpiortant for Hannibal. Diagongal line is showing this general world is too predictable, too geometric.

In the right side you will see different geometric pattern, which is representing the complex thinking of a killer.

Another triangle is completely divided the face of Hanniabal, actually it is creating the confusion of goodness and badness. The viewer always felt this confusiton that who is good and who is worse.

The hand of killer and victim is creating like the mirror, it is showing actually there is no difference between victim and killer, both are actually same.



Deewar by Yash Chopra

We all know this scene and this film. The dialogue delivered in this scene is still used in daily magazine to literature.

We are going to analyse the composition of this iconic scene.

The total scene is completely divided in two part, both parts are different from each other.

The parts of Vijay is real life, you see taxi and building there, but his triangle is small, because the scene is itself indicating that Vijay is small in economical matter, but he is real, he is true part of world.

The side of Ravi is black, it is the imaginery world, which has no future, no happiness. But his triangle is large because he is rich, but fake.

Vijay is looking towards Ravi, because still in deep heart he loves him, but sad face of Ravi is looking in different world because his journey is unknown and always away from real world.



The Shining by Stanley Kubrick

I saved this scene as the closing curtain for this show. Because bit by bit we analysed many composition, but here we are going to break all the composition rules what we learned throughout this article.

The total scene is divided in three uneven part, which is creating the power of odd. We know Jack Torrance is psychologically unstable, the composition is leading us to believe that. Stable mind always creates symmetry, unstable mind runs to break it.

According to rule of portraiture there should be more space in the direction where figure is looking, but here also director broke the rule, because it is a story of the world, completely different from ours.

Even the size of eyes are different too, it is also showing the man is not at all in his right state of mind.

Symmetrical line in door is resembling our symmetrical world, but it is going to be broken by unknowing horror.

In this article we have analyzed 9 iconic scenes from 9 different movies. There are thousands of such iconic scenes that we can analyze. Now this is where your journey begins. From today you should start to watch every movie scene with different mindset. So then let's begin the journey of composition!



HELIOGRAPHY

Weekly Photo Series Contest

Location



Singalila National Park

Subject

Motion of the core of the Milky way in the night sky during early March



Saptarshi Sengupta



In early March, the Milky way rises after 2 a.m. (IST). Post rise, it appears parallel to the horizon and is close to the horizon.



As time progresses in the night, the core of the Milky way appears to move diagonally in the night sky. In this frame, we can see the Milky way starting to take a diagonal form



Around 3 a.m. The angle of the Milky way core is now significantly tilted. Venus is not yet visible though.



Later at night, after 3:30 a.m., the Milky way appears completely diagonal. This is the time around which Venus starts to appear above the horizon.



The diagonal milky way core, after 4:15 a.m. and a Venus well above the horizon. Dark Horse Nebula is also clearly visible.



Photo-Synthesis

Nicholas Nixon's photo Series 'The Brown Sisters'

Kallol Majumdar

EFIAP, FFIP, Dip-in-Photo (FIP/FU)

The Brown Sisters



1975, New Canaan, Conn.



1976, Hartford



1977, Cambridge, Mass.



1978, Harwich Port, Mass.



1979, Marblehead, Mass.



1980, East Greenwich, R.I.



1981, Cincinnati



1982, Ipswich, Mass.



1983, Allston, Mass.



1984, Truro, Mass.



1985, Allston, Mass.



1986, Cambridge, Mass.



1987, Chatham, Mass.



1988, Wellesley, Mass.



1989, Cambridge, Mass.



1990, Woodstock, Vt.



1991, Watertown, Mass.



1992, Concord, Mass.



1993, Boston



1994, Grantham, N.H.



1995, Marblehead, Mass.



1996, Lexington, Mass.



1997, Wellesley Hills, Mass.



1998, Falmouth, Mass.



1999, Brookline, Mass.



2000, Eastham, Mass.



2001, Brewster, Mass.



2002, Marblehead, Mass.



2003, Ipswich, Mass.



2004, Cataumet, Mass.



2005, Cataumet, Mass.



2006, Wellesley, Mass.



2007, Cataumet, Mass.



2008, Dallas



2009, Truro, Mass.



2010, Truro, Mass.



2011, Truro, Mass.



2012, Boston



2013, Truro, Mass.



2014, Wellfleet, Mass.



2017, Truro, Massachusetts

40

We know that thousands of images are created every day. It also reaches us through social media. But, the longevity of these images is for a few seconds only. Like the lines of Nazim Hikmat's poem, the durability of any sorrow in our mind is for very few seconds only. It is the same for the pictures around us because most photos are taken without thought or intent. These are only to capture a memory or on a whim. These images, in general, we call snapshots. There is no artistic thought behind these pictures, nor any attempt to attract the viewer by framing them properly. There are only glimpses. Click, click, click. And these snapshots are all around us.

All these, I am saying, are beating around the bush and missing the main point. I want to elaborate on the snapshot, hence this preface. If you look at all the pictures printed with the article, you will understand that they are taken purely to retain the memory. Consequently, no attempt from the photographer was made to show them as art in the first level of thinking, and there is none. In August 1974, photographer and professor of the Photography Department of Massachusetts College of Art, Nicholas Nixon, took a group photo of his wife, Beverly Brown, aka Bebe, and Bebe's three sisters - Heather, Mimi, and Laurie. He took this photograph very casually, just on a whim. But, he did not like the photograph. As a result, unfortunately, he did not keep that

picture and most probably destroyed it. However, Nixon spoke with the four sisters and decided that again they would meet sometime next year, i.e. on 1975, and he would take another group photo of the Brown sisters.

In July 1975, Nixon took several pictures of the four sisters together. We can see here that Bebe and Mimi are in full-sleeved shirts, while Heather and Laurie wear elbow-sleeve t-shirts and pants as it is summertime. Everyone's dress is almost casual. They are standing on the lawn. Against the dark backdrop of the rows of trees behind, their faces shine brightly and attract us. Among the photographs taken, Nixon and the four sisters chose the best one. Then, they decided that the four sisters would meet next year also, and Nixon would take their group photo. In this photograph captured in 1975, Nixon's wife, Bebe, was then 25, Heather was 23, Laurie was 21, Mimi was 15, and Nixon was 26.

The following year in June, they met again at Laurie's college graduation party. At that time, Nixon again took some pictures of the four sisters and chose the best one. It is the second picture in the collection. After the success of the consecutive two photos in a row, Nixon and the four Brown sisters decided to meet and take pictures together yearly. Nixon suggested they would have to stand in as per the sequence as the

last two times they did. The four sisters accepted that.

Every year since 1975, Nicholas Nixon has photographed his wife along with her three sisters. One thing to note here is that the sisters stood in a row as per the order in the 1975 photo, always maintaining the same sequence in the subsequent years. At Nixon's behest, of course. So Heather was first from the left of the pictures, then Mimi, third was Bebe, and last was Laurie.

These pictures became a photo series called 'The Brown Sisters.' Nixon always took several photographs of the Brown sisters on black-and-white film using an 8 x 10-inch view camera on a tripod. The sisters would discuss and select the best picture of their choice from among these pictures. But Nicholas Nixon used to take the final decision. We know that from Nixon's words - **"I take probably a dozen each year, and they tell me what their favourites are and what they dislike, but then I chose."** This series is based on selecting one picture for a particular year. So, every year only one photo and the caption mention the name of the place where he took it. The sisters' expressions in these pictures also suggest their close relationship with the photographer.

When the event reached its twenty-fifth anniversary in 1999, the

world's largest museum of modern art - the Museum of Modern Art (MoMA) - learned about it. They published a book called 'The Brown Sisters.' Twenty-five photographs are kept in chronological order in the book. The captions below each photo are the year and where Nixon took that picture. Apart from this, MoMA also organised an exhibition with these pictures. Unfortunately, this edition became extinct quickly; presently, no printed version is available.

Meanwhile, the annual family reunion continues. In 2007 this event completed the 33rd anniversary of their photo taking. Nixon marked his series so far as a document of one-third of a century. MoMA released the second edition of 'The Brown Sisters' to mark the occasion. They added only eight new images to the previous version. That is, 33 pictures of four sisters are in the book from 1975 to 2007. They also maintained the continuity of the last edition regarding the year and place where Nixon took the photo.

2014 marks the 40th anniversary of this event. MoMA publishes the third edition of 'The Brown Sisters', taking 40 pictures from 40 years and maintaining the same continuity. They also organized an exhibition. All forty of these images are printed in the current article as well.

We should note that Nicholas Nixon's effort to capture the

Brown sisters has not yet been interrupted. A picture taken in 2017 has recently come to our hand. This image is also printed separately here for the readers to see. It is the 43rd photo in Nixon's ongoing series. In this photo, the four sisters are now 68, 66, 64 and 58, respectively. So here's the question, why is Nixon taking pictures of the four sisters yearly? He also clarified it - **"Being an only child, it was really gratifying and lovely to be embraced by this family. There's still a groundwater of affection and support. And I look back at these pictures, and it's like they're of my sisters. I feel myself getting old with them, and I'm part of them. They're part of my love."**

The overall discussion clearly shows that each image in this series is a snapshot. Nixon's words also support this – **"These are pictures of my wife, Bebe and her three sisters. The first picture was just made on a weekend when I was with my in-laws. I'd been married four years... It didn't get serious until the next year. The year of Laurie, the woman on the right's, college graduation. And that's when I took the second one. And on a whim said, let's do it in the same order. So, it was having two pictures in my hand, and the year space between them that gave me the idea that it would be really interesting to do it forever."**

As I said earlier, the pictures are snapshots. But as a result of being tied together year after year represents a totality, accumulating into a most exciting body of work in photography, they become a brilliant example of fine art. However, Nixon's ability to maintain a single tone and tenor throughout the images is indicative of Nixon's great photographic qualities. So, the portraits of the four sisters, who are gradually growing older, fascinate us with a unique appeal of physiological transformation. Sarah Meister, the curator of MoMA's photography department, says the series is exciting and artistic because what Nixon did with photography was – **"to evince photography's power to capture the passage of time, and Nixon's ability to harness that power. They assume the unpretentious format of a family snapshot and elevate it to the realm of art."**

Despite being snapshots, Nixon's attempt to make the images enjoyable can also be seen in his words – **"I really try hard to make the pictures as interesting, formally, as I possibly can. One of my clear visual tricks is that I like open sky because I love to see the shapes of their heads, and I like to play around with the intervals in between them."**

When analysing the pictures, we noticed that the fundamental tone and

tenor remained the same in every photo taken over more than forty years. All are casually facing forward without hesitations. They are looking toward the camera as if all the sisters want to talk to the camera. That is what we usually see in selfies these days. It may be possible that everyone is deliberately checking the camera's eyes. Or are they checking the man behind the camera?

Looking at all the pictures sequentially and chronologically, it is as if we are crossing the age ladder with the four sisters. Yet, we continue to witness the variations in expressions, the gradual changes in appearance, the chemistry of their mutual relationship, and their individuality in those pictures. We can also guess the hidden stress-stamp of their lives.

Another thing to note is that each of the sisters shines in their individuality in their early pictures. Their hands are folded near the chest. Everyone seems to have maintained a separate existence somewhere in their thoughts and independent rationale even though they were together. However, they used to lean on each other later in the pictures. As if independence or individuality were no longer a concern, belongingness and dependency have become essential.

Though it is a series of four sisters growing ages, we still keep guessing that we encounter some examples of

familial affections captured in fleeting moments in these photographs. Yes, we can find them as well. Heather's hand is on Mimi's shoulder, another sister wraps some sister's waist, someone's cheek is resting on someone's forehead, and someone's arm is stuck in the embrace of another sister's arm. All of these reflect their bonding with each other. As the series progressed, the fear of death was also chasing everyone. The four sisters came closer and hugged each other. Such emotional softness became a hallmark of Nixon's photographs. Automatically we associate this series with being deeply immersed in the humanist genre. Thus this series earned our respect in its own right. Thus at an exhibition with these photographs at a gallery in Granada, Spain, viewers' eyes openly burst into tears after seeing the pictures.

Even today's ubiquity and abundance of photographs, capturing the ageing process a little more every year through pictures, are not readily available. Even we are generally used to hiding the wrinkles of older women and wrapping them in glamour through smoothing them. But Nixon walks the opposite way and shows us how to age gracefully with nobility. No matter how much we try to hide this experience, this is the eternal truth of life. It is also the first attempt to capture the flow of time through these pictures.

That is why it is unique, and the Brown sisters entered the pages of history. Despite not knowing these four sisters, we grow old with them when we see their pictures. We continue to feel solidarity with the fifth person, through whose eyes we see these four sisters, Nicholas Nixon. We didn't see him at all as well. Our instinct of curiosity blended with our not-seeing, not-knowing part of the subject hold us tight in seeing the images with suspense from start to finish and gradually stirs our senses to elevate them to the level of art.

Nicholas Nixon's photographs show us how a series can open up a hypnotic horizon to everyone through the arrangements and imbibing new ideas, despite being very ordinary to the camera. And for the hyper-intense viewer and the viewers with a trained eye for pictures will find plenty of greys – be it in terms of emotion or composing them through tonality – in the collection of these silent series. The intangible elements of this series – time, love, age, commitment – we can only experience through seeing the pictures, and it only gradually deepens our passion for the series.

For quite some time, the series has become one of the most influential researches and studies of contemporary portrait photography. And even more impressive, it still remains afloat to the present. So, perhaps, Peter Galassi, former Chief Curator of MoMA's photography department, said – **“if our family adopted so much of a disciplined approach, we could be in the pages of history”**. But, because we don't practice this discipline with such a rigid passion in our family or society, we only read history and cannot enter our names in the pages of history.

Photoshop Tips and Tricks

Ps

ADOBE PHOTOSHOP



Tapas Basu
MSc(MM), MLIS, ARPS(Great
Britain), Hon. FICS(USA),
Hon PESGSPC(Cyprus), Fellow (FU)
FFIP, AFIP

As we know that, Photoshop was developed in 1987 by two brothers Thomas and John Knoll, who sold the distribution license to Adobe Systems Incorporated in 1988. After that the revolution of digital editing as well as digital art is going on. I think without Photoshop photography cannot be completed. It's my own perspective that they are both related directly to each other.

I want to place this trick in most simple way to you. Hope this will make you all enjoy and will help to achieve yours goals.



Before



After

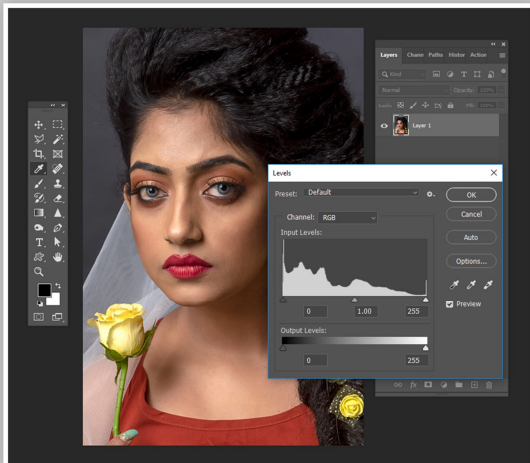


Figure 01

Step 1: see (figure 01)

01- Open photo through photoshop >>

02- Correction through level (Ctrl+L) >>

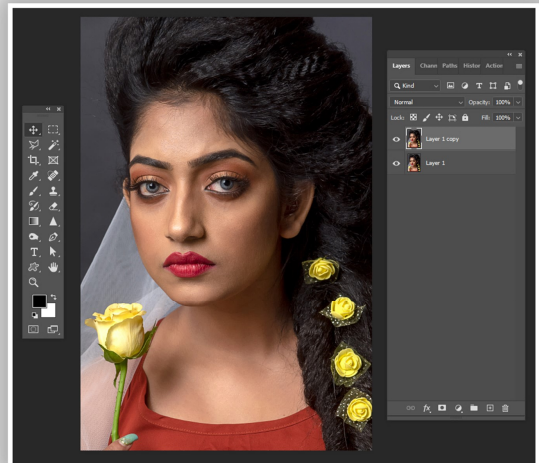


Figure 02

Step 2: see (figure 02)

01- Ctrl + J (copy Paste) >>

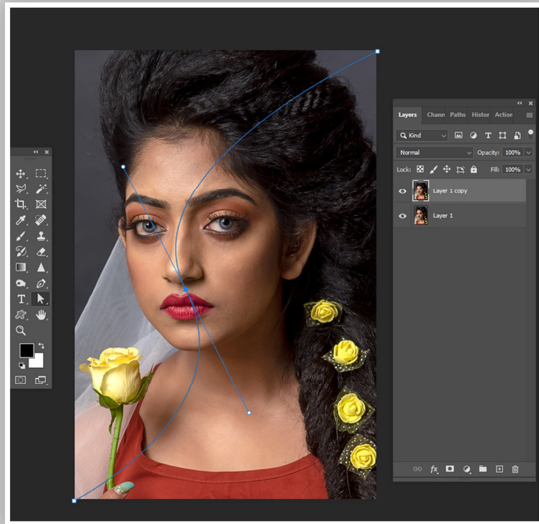


Figure 03

Step 3: see (figure 03)

01- Pen tool select draw path>>

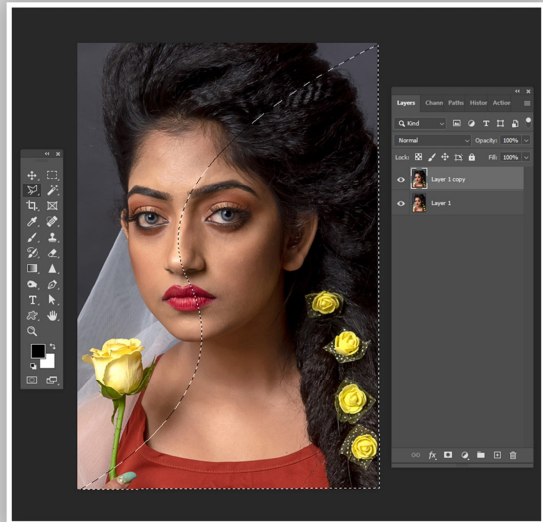


Figure 04

Step 4: see (figure 04)

01-Ctrl + enter from keyboard for dotted selection>>

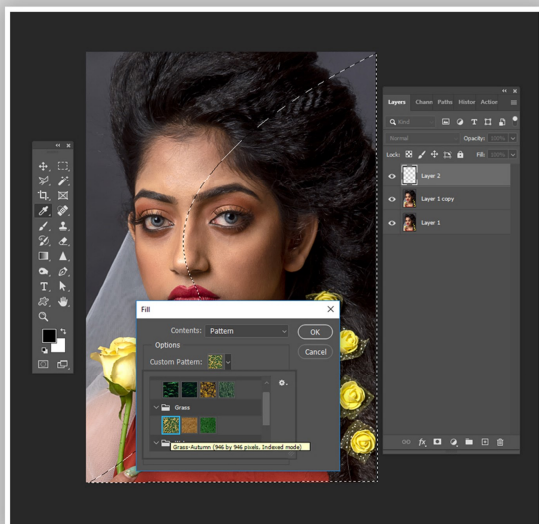


Figure 05

Step 5: see (figure 05)

01- Shift+Alt+Ctrl+N (create new layer)

02-Edit menu>> Fill >> Select pattern >> OK

>> see (figure 06)

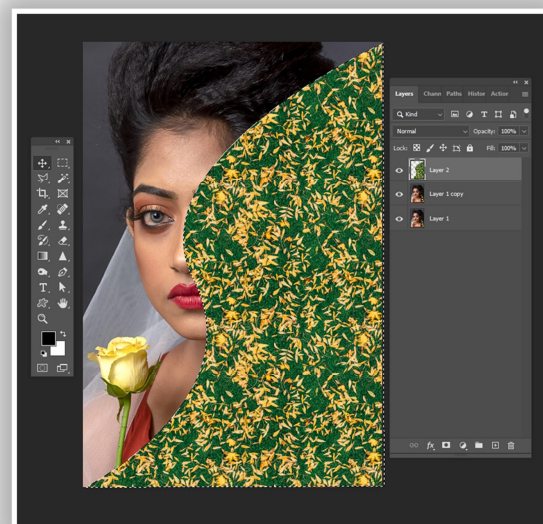


Figure 06

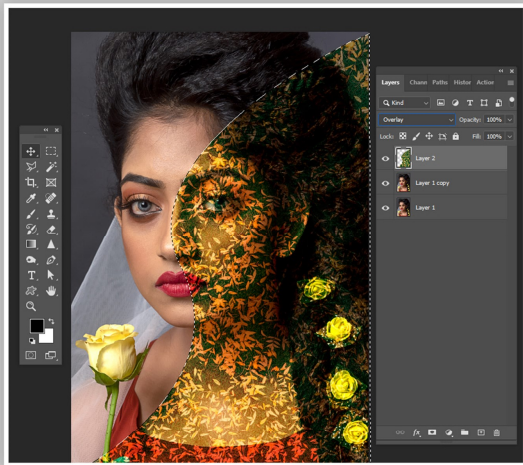


Figure 07

Step 6: see (figure 07)

01- Layer blending mode overlay >>

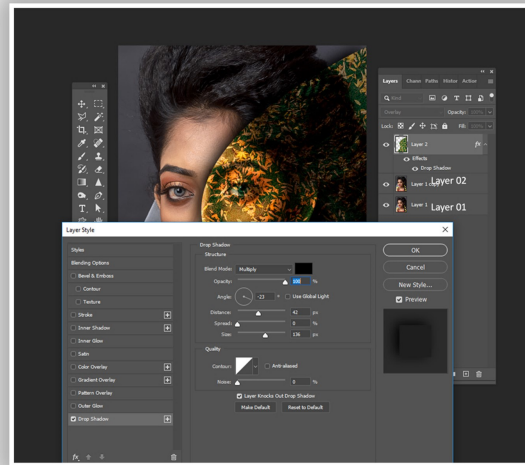


Figure 08

Step 7: see (figure 08)

01- From FX, select drop shadow >> adjust>> Ok

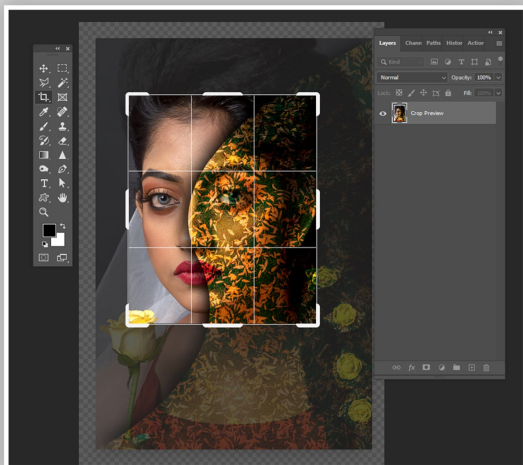


Figure 09

Step 8: see (figure 09)

01- Select crop tool>> box draw>> enter from key board

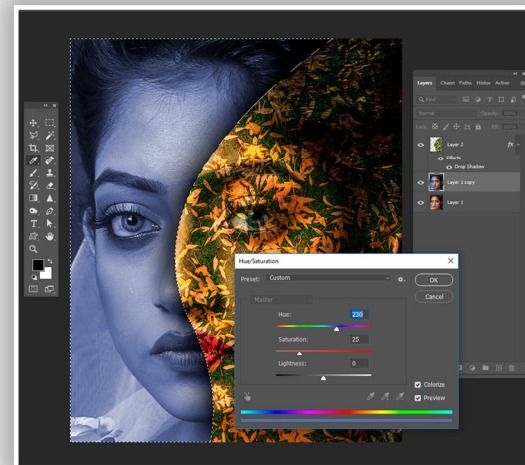


Figure 10

Step 9: see (figure 10)

01- Select layer 1 copy>> dotted selection on the left side of the face>> Ctrl+U>> Click on colorize option>> Hue change>>Ok.



Final Work

The final Photograph is ready and you can send it in the open colour or creative section in various photographic salon or others all over the world.

Note: All shortcuts in this article are phrased for PC users only



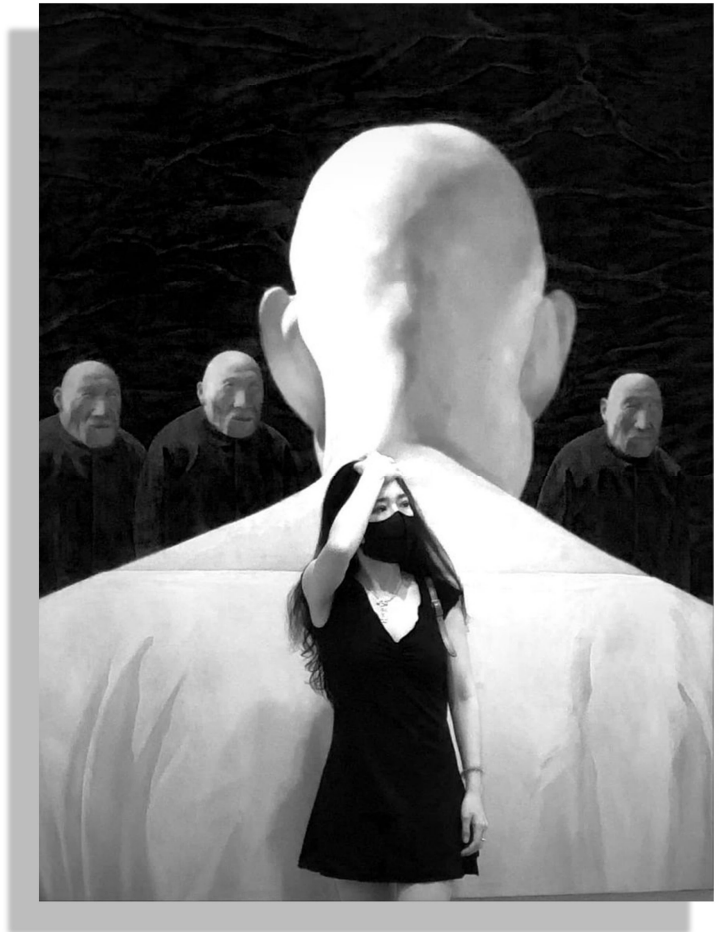
Photo of the Week

Author : Paul Adrian Chis
Date :15.05.22



Author : Lam Makmak
Date : 22.05.22

Author : Lam Makmak
Date : 29.05.22



Author : Lam Makmak
Date : 05.06.22



Marco De Rosa



Author : Tuhin Biswas
Date : 12.06.22



Author : Subhashree Das
Date : 19.06.22

Author : Lam Makmak
Date : 26.06.22



Author : Lam Makmak
Date : 03.07.22

Author : Lam Makmak
Date : 10.07.22



Author : Lam Makmak
Date : 17.07.22

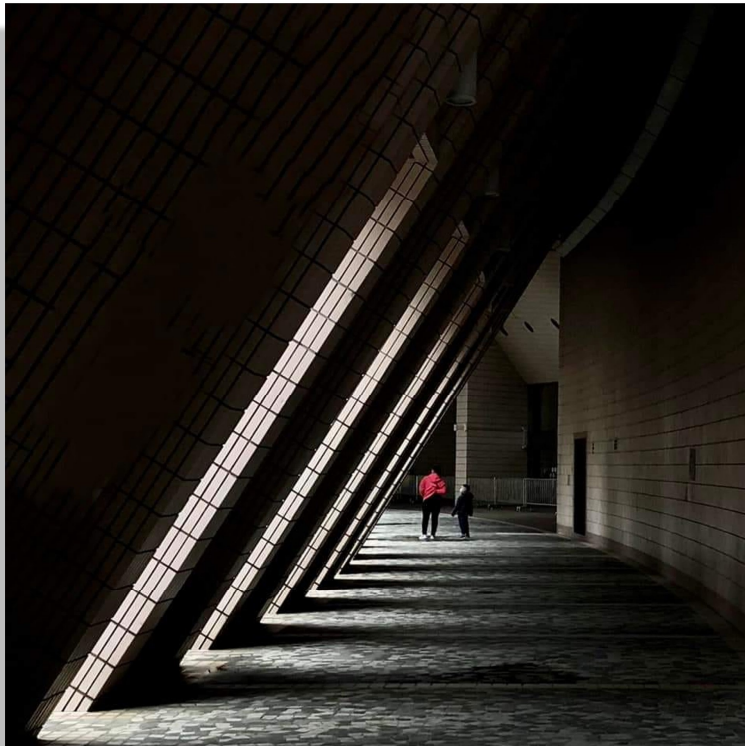
Author : Nilu Bhattacharjee
Date : 24.07.22



Author : Nilu Bhattacharjee
Date : 31.07.22



Author : Neil Everett
Date : 07.08.22



Author : Lam Makmak
Date : 14.08.22



HELIOGRAPHY

Theme based Monthly Contest

Obscura

SPONSORED BY



Obscura - June 2022

Theme - Lonely Traveller

Judge - Sri Tapas Basu



Author: Lam Makmak



59

Obscura - July 2022



Theme - One Color Domination
Judge - Sri Kallol Majumdar



Author: Prabir Kumar Adhikary



60

Our Readers Feedbacks & Testimony



My lens is my eye. My eye is my lens. There are few people on the earth, who can see what others cannot. However, many of them are lost in the crowd of casual and self-proclaimed photographers with high end cameras. This magazine should give ground to those "creative" talents, to bring out their creative aspect. Creativity is natural but proper guidance to a creative soul will add more dimensions to the story they want to say. It's good to see senior members, sharing their acumen at the beginning of the magazine, followed by a series of creative treatise. Jury's selection is an absolute treat to the eyes. Wishing hearty success to this great effort. The show must go on.



Saptarshi Lahiri

*Delivery Manager at TCS and
Photo Enthusiasts from Kolkata, India*

I have always wanted to know why I like one photo and not the other. With my recent associations with several members of Dum Dum Foto Unit, I have at last just started to realize what makes a good photograph, and why.

The Heliography magazine is a gem especially for people like me who are starting off in their photographic journey. I have been able to learn from veterans about such facets of the art that I would otherwise not think of. To top that off, the amazing photos that accompany the articles and competitions are treat to watch!

Looking forward to future editions of the magazine with other interesting topics, ranging from practical tips & tricks for photoshop, to theoretical analysis of photographs.



Sougata Bhattacharya

*Delivery Lead at Storebrand and
Amateur Photographer from Oslo, Norway*

Portrait and POV articles are engrossing and informative, specially to novice photography enthusiasts like me. The introduction to creative photography is superlative. A suggestion would be to translate the Portrait piece by Late Dilip Bose and republish in a later edition because it's such a treasure trove. Also, travelogue can have two sections if possible one in and around Kolkata and the other for different regions. One thing that would help is the contest winners' thoughts on the photographs (intent of photograph) as well as a short note from the Judge highlighting the best features.



Saptak Guha

*Software Advisor at FiServ and
Photography Enthusiast from Kolkata, India*

*Whenever a new magazine gets published, common trend is to congratulate the publishing team. In case of "Heliography E-magazine", I would rather like to congratulate the readers for getting a rare opportunity to read, comprehend and grasp the creative art of photography at an exceptional level. The Special Note on Portrait by legendary Late Dilip Bose is comprehensive and naïve. Articles by Mr Tapas Basu, Mr Sudipta Chakraborty and Dr Subhamay Karmakar will help the photography toddlers a lot in learning and displaying their photography skills. Thank you, mentors, and working team members for bringing this treasure in front of us... congratulations to all the winners. Had it been a 20-25 pager with an increased frequency of publication, readers would possibly be more focused and connected with Heliography. Looking forward to something more engaging for the general readers. At the end, there cannot be any evaluation, review, or assessment of CREATIVITY. **Long live Photography... Long live Heliography...***



Dr. Anirvid Sarkar

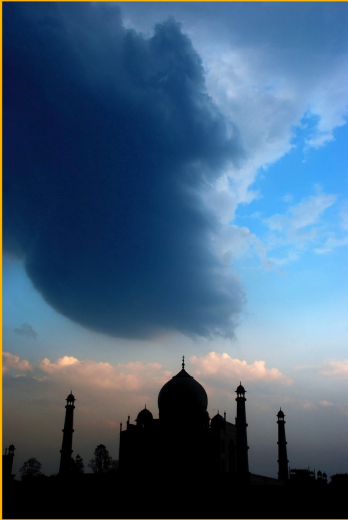
*Serial Entrepreneur and Photography Enthusiast from
Kolkata, India*

Heliography is one exceptional serendipity for me! It can be the birth of a new culture especially for Bengal youth enabled with advanced technology in photography & digital arts while inheriting wisdom of great teachers! Heliography is like an enchanted journey into serenity! A Creation with multi-layer reflections from life: sometime intrigued by nature's mystery, or bewildered at contemporary disruptive changes or awestruck by diversity of human lives!



Sourav Bhattacharyya

*Principal Architect at Cognizant and
Avid Photo lover from Kolkata, India*



Cover Photo Courtesy
Sirsendu Gayen

Scan and visit our website



write a letter to us, we will publish your
letter in the next issue of
Heliography E-magazine

digitalfotounit@gmail.com

Dum Dum Foto Unit

4/1, Babutala Road, Nagerbazar, Kamardanga,
Kolkata, West Bengal 700074

Phone: 094775 51404

DDFU Heliography E-magazine Team

Mentors : Asim Moulik | Anjandev Biswas | Chitresh Biswas

Working Team : Anindya Phani | Samyabrata Chakrabarty
Tanmoy Guha | Manideep Naskar | Neil Basu