

# 6TH ALL INDIA SALON OF PHOTOGRAPHY

2013



Organised by  
**North Bengal Photography Club**

# Members of NBPC



Ratan Ch. Karmakar



Amitava Das



Debabrata Bhattacharjee



Basudeb Chakraborty



Dr. Shekhar Banerjee



Apurba Sen



Santanu Ranjan Guha



Shuvashish Saha



Tapas Kr. Nanda



Samrat



xxxxxxx Mahanta



Goutam Biswas



Vivekanda Sarkar



Jhulan Mahanta



Ram Prasad Pramanick



Suvabrata Sikdar



Niladri xxxxxxxxxxxx



Goutam Dutta



Sabyasachi Gupta



Biswajit Choudhury



Raajani xxxxxxxxxxxx



Kousik Moitra



Ganesh Sarkar



# **6th All India Salon of Photography**

**2013**

Organised by

## **North Bengal Photography Club**

*C/o - Motive, S.P.Sarani, Bidrohimore, Raiganj, Uttar Dinajpur, 733134*

### ***Panel of Jury***

***Abhoy Nath Ganguly (ARPS, EFIAP, FFIP)***

***Swapan Mukherjee (EFIAP, FFIP)***

***Amitabha Sil (EFIAP, ARPS, Hon FCOS, Hon FIP)***



### ***Inagourated by***

***Mr Ratan Chandra Karmakar (LIIPC, FFIP, AFIAP)***

***President, NBPC, Raiganj, Uttar Dinajpur, W.B.***

**Cash Award : K.G.Maheswari Foundation (for Monochrome Print)**

**Others : Basanti Memorial Awards (Medals) for All Section**

***Exhibition Venue : Raiganj Coronation High School***

## **President's Report**

**Dear Friends,**

I on behalf of my club NBPC feel immense pleasure in expressing my heartfelt thanks to all participants, patrons, well-wisher and viewers of Raiganj for making the 6th. All India Salon Of Photography 2013 a grand success. I also wish my thanks to our members for their utmost dedication to make the salon success by overcoming all adverse situations.

I am also very much thankful to our honourable Judges Dr.AbhoyNath Gunguli, ARPS, EFIAP, FFIP, Mr.Swapan Mukherjee, EFIAP, Mr.Amitabha Sil, EFIAP, ARPS, HON. FCOS, HON. FIP.for allotting their valuable time for selection of photographs for our salon and despite this they also share their outstanding valuable knowledge in unveiling the secrets of photography before all participants in a workshop for Basic, Nature and Macro Photography.

I am also thankful to Mr. Anil Risal Singh, MFIAP, ARPS,FFIP, AIIPC, Hon.FIP for making his time for attending a workshop which was arranged by us at Raiganj and which was attended by photoartist from all around West Bengal. A photography tour was also arranged to Gour Malda for a whole day.

Overwhelming response has been seen this year from photo artists all over India sending their high quality photographs for making our salon a grand success.This year outstanding performances in the National and International salon has been achieved by our members which raised honour of our club .

NBPC belongs to North Bengal and North Bengal is full of natural resources and cultural heritage and it is our responsibility to save this eternal property through our photography.

In this high -tech modern age it is easy to send our photographs to participate in National and International salon and also to exchange our views through Face Book . So we must take this opportunity for making good quality photographs.

Lastly I must again thank all members as without their dedication and whole hearted support we shall not be able to achieve our goal.

**Ratan Chandra Karmakar**  
**President, NBPC**

## Statistics of Salon

Section	Received Entries	Accepted
Monochrome	225	66
Colour Pictorial	299	81
Nature	225	83
Photo Travel	235	62
Photo Journalism	98	30
<b>Total</b>	<b>1082</b>	<b>322</b>

## Name of Participating Clubs

Raigaj Photographic Society  
 Lucknow Camera Club  
 Aranyak  
 Photographic Association of Coochbehar  
 Mathabhanga Photography Club  
 YPS  
 Frame  
 Kakinada Camera Club  
 PSI, Mumbai  
 Himalaya Camera Club  
 Society of Camera Arts  
 Persona International Club  
 Light and Shadow  
 Photographic Association of Ranaghat (PAR)  
 Photographic Association of Pune  
 Photographic Association of Dum Dum  
 Retina  
 Photographic Association of Chunsarah  
 NPPA  
 Camera Club of Machlipattnam  
 Rup- o - Rekha  
 Photo India  
 Khammam Photo Arts Organisation  
 North Bengal Photography Club (NBPC)

# Award List

## Monochrome

- 1st : SUBRATA DAS (TRIANGLE # 1), KGM Cash Aw 2000/-  
2nd : K.G. MAHESHWARI (GUILLESS)  
3rd : AMITAVA DAS (TREESCAPE), KGM Cash Aw 1500/-  
CM : T. SRINIVASA REDDY (SMILE OF FACE), KGM Cash Aw 500/-  
CM : SHIRISH S. JHAVERI (ME AND MY PAST), KGM Cash Aw 500/-  
CM : SUBRATA KAR (BURO - IV), KGM Cash Aw 500/-

## Colour Pictorial

- 1st : WAJE RAJESH SHANTARAM (SETAL LOOK)  
2nd : JHULAN MAHANTA ( RHYTHM )  
3rd : DHRITIMAN HORE (FORMATION)  
CM : ARUP GUHA (UNDER WATER)  
CM : DATTA SAWANT ( DANCER )  
CM : SUBRATA DAS (TOWARDS ETERNITY)

## Nature Print

- 1st : SURWARNA R . GAWDE (AFRICAN ELEPHANT)  
2nd : SANJOY SARKAR (DAMSELFLY MATING)  
3rd : R.K.MADHU (INDIAN DHOOL WITH KILL)  
CM : RIPAN DEB (PREY)  
CM : V MADHUSUDANA D RAO (GALLOPING BLACK BUCK)  
CM : AMITAVA DAS (SNAKE)

## Photo Travel

- 1st : DIPANKAR GHOSH (DREADFUL KHUMBU)  
2nd : NEMJI MURJI CHHEDA (CONNECTIVITY IS THE "KEY")  
3rd : SANKET. S. RATHOD (PADWA)  
CM : KALPANA DEEPAK SHAH (NIAGERIA)  
CM : PRASAD PAWASKAR (KASHMIR VALLEY)  
CM : T. SRINIVASA REDDY (PERSPECTIVE)

## Photo Journalism

- 1st : SHUVABRATA SIKDAR (JEEP ACCIDENT)  
2nd : CH. V.S. VIJAYA BHASKARA RAO (PUSHING)  
3rd : T. SRINIVASA REDDY (NO ESCAPE)  
CM : NAGESH R. SAKPAL (MORAYA)  
CM : SHIBU BHUSAN DAS (FIRE IN FOREST)  
CM : TARUN DEBNATH (SAVE ME)

**Best Entrant**  
**T.Srinivas Reddy**



# **Storage and display of Photographic Images**

Anil Risal Singh, MFIAP, ARPS, Hon.FIP

## **Storage Conditions**

Given the inherent stability characteristics of a particular type of print, slide, or negative, and assuming careful processing and handling, the ultimate useful life of a photograph will be determined by the conditions of storage and display.

Quite often many photographic collections were stored in unsuitable places, and the damaging effect of excessive heat and extreme dampness often went unrecognised until irreversible damage had occurred. It has been noticed when files of negatives become inactive they are relegated to damp basements, hot attics, or other equally unsuitable storage locations, and then extremes of temperature and relative humidity may go unobserved and unchecked. Such neglect certainly results in the loss of important photographic images or may require the use of special conservation techniques that would otherwise not be necessary.

One of the greatest difficulties facing the custodians of photographic collections is the sheer magnitude of the task. Many collections consist of hundreds of thousands of photographic images. Most of the time to deal adequately with the maintenance of such numbers of the images beyond the physical and financial capabilities of even many institutions. A painful conclusion which is inescapable is that some of the collections should be reduced by careful selection of the best and most meaningful material.

## **Relative Humidity and Temperature**

The moisture content of the air must always be considered in relation to its temperature. The higher the temperature the higher the weight of water air can hold. At any particular temperature, the amount of the water in the air, described as a percentage of the maximum that the air will hold at that temperature, is the relative humidity.

Gelatin coatings, photographic paper, and film base absorb moisture from the air to greater or lesser extent, depending on the nature of the material. A negative or a print surrounded by dry air will give up moisture to the air, while one surrounded by the damp air will absorb moisture until a balance, or equilibrium, is reached. The quantity of moisture held by photographic material at equilibrium depends on the RH of the surrounding air. At a high RH – 60 percent or more, the moisture content of the material reaches the upper limit of safety if physical damage and biological attack are to be avoided. The desirable limits of RH in storage rooms are 25 to 50 percent, in archival storage it should be between 25 to 30 percent. In normal storage 20 to 60 percent can be tolerated, provided the condition is temporary.

Dampness or high RH, accelerates the effect of any residual processing chemicals that happen to be in the material and causes gelatin to be soft, sometimes to the point where it sticks to negative envelopes or anything else that may be in contact with it. The high RH may cause irreversible size change, a particularly important matter in the storage of

motion picture films and black and white separation sets from colour originals. There are always fungus spores in the air, and at RH values above 60 percent, they will germinate and the fungus will spread. In humid atmosphere, gelatin in contact with any very smooth material, such as plastic negative enclosures, becomes glazed.

The effects of dryness, or low RH, are not very serious unless the condition prevails for several weeks at a time. RH below 25 percent may result in brittleness of film and paper, as well as excessive curl. Acetate films will shrink markedly if stored in a dry environment. However this effect is usually reversible, and size may be recovered on re-humidifying. Gelatin tends to become brittle in very dry condition and it may leave the support in flakes. This effect is most often seen with old glass negatives. Also mounting boards tend to curve under low RH condition.

Generally speaking, temperature is not so crucial as relative humidity, but as stated before, two conditions must be considered in relation to one another. Temperature exceeding 24°C coupled with RH greater than 60 percent are the most damaging of all conditions, but a high temperature can be tolerated for a considerable period of time if the RH remains less than 40 percent. This remark do not apply to the storage of films on cellulose nitrate base, because the rate of decomposition of this material approximately doubles with each 6 ° C increase in temperature.

Low temperature is not damaging in itself, in fact a storage temperature of 10°C is preferable to one of 21° C if relative humidity can be controlled.

Colour material is recommended to be kept at about 2° C temperature and 25-30% RH, for colour films and prints storage temperature generally is the most significant factor in determining rate of image fading and staining, here the relative humidity is comparatively less important than it is with black and white photographs. Each 6°C reduction in temperature will approximately double the life of colour material

### Light

Any small amount of the light that might reach black & white material in storage are not a factor responsible for deterioration. However, constant exposure to light yellows gelatin and tends to make it brittle, paper also yellows with exposure.

### Air Purity

Pure air oxidizes paper, acetate film, and other photographic material only at a very slow rate if the temperature and relative humidity are normal. Some chemical impurities in the material themselves or in the surrounding air may accelerate the oxidation process. Today, one of the serious problems in preservation is the relatively large quantities of oxidation gases in the atmosphere in certain areas.

The problem is, of course, most acute in areas of dense population where traffic is heavy and industry is concentrated. Coal-burning industry, gasoline and diesel engines, oil and gas-burning heating systems, contribute to general air pollution. In addition, local areas of high pollution exist in the vicinity of busy streets and areas where paints, lacquers, enamels, and varnish are being used – automobile shops and furniture factories, for example.

Oxidizing gases present in the air in greater or lesser concentrations according to the locality are hydrogen sulfide, sulfur dioxide, and to a lesser extent oxides of nitrogen, peroxides, formaldehyde and ozone etc.

The severity of attack by various gases in the atmosphere depends on the concentration of the gases, or fumes, on the presence of residual processing chemicals in the materials, and on the levels of temperature and relative humidity. If there are residual chemicals present, moisture alone may precipitate their attack on an image. Since effect of oxidation on silver image are similar, regardless of the cause, it is difficult to determine in any particular case to what extent atmospheric condition were responsible for the deterioration. In most of the cases, there is no single cause of fading and staining of a material; the effect is due to a combination of several factors..

The effect of oxidizing gases is usually yellow and fade the silver image. Acidic gases that are often present in the air tend to degrade gelatin, the paper base of the print, and film base of the negative.

### Fire Prevention

A great deal has been said about protecting photographs from deterioration by chemical agencies, but this kind of damage is relatively slow and it can be prevented or arrested if observed in time. Damage by fire and water used to extinguish fire is usually sudden and total.

As far as possible, non-combustible materials should be used in construction of storeroom as well as for the fitting and fixtures. Fire prevention is particularly important when any considerable quantity of nitrate-base film is stored.

### Flood and Water Damage

Quite often when fire breaks out, as much damage is done by the water used to extinguish the fire as by the fire itself. Sprinkler systems are constant threat. Consequently, storage containers should be capable of protecting the contents without being airtight. Under no circumstances should boxes or containers of photographs be stored on the floor. Boxes and containers of the photographs and lower drawers of the filing cabinets must be raised at least 8 inches above the floor. Water pipes and drainpipes should not pass through the storage area, because a leaky pipe could cause serious damage and might be unnoticed for a considerable time.

Basements should never be used for the storage of photographs, because air in basement is very often damp, but also there is an ever-present risk of burst water pipes, sewers that back up during a rainstorm, or flooding during heavy and prolonged rains.

### Control of dust

In the storage of the photographs, the question of dust is often overlooked, but it is probable that some forms of deterioration can be attributed, fungus spores are associated with dust particles. Dust therefore be controlled by filtering the incoming air.

Often people are responsible for significant amount of dirt. They track it into room and move it about as they move. Good housekeeping will minimize dirt from these sources. Smoking, eating and drinking should be prohibited in a storage area.

## **Air Conditioning**

When atmospheric conditions in the storeroom can not be maintained within the recommended tolerances of temperature and relative humidity, some form of air conditioning should be installed. Here air conditioning means the use of any appliance to cool, humidify, dehumidify, or clean the air.

Humidification is rarely necessary unless the relative humidity in the storeroom falls below 15 percent for extended period. In situation where the temperature remains at 10-16 C for long periods, the relative humidity is likely to be 60% or even higher and then dehumidification required, when the relative humidity approaches the acceptable maximum, a dehumidifier is necessary. An electrical, refrigeration-type dehumidifier controlled by humidistat is most suitable unit.

The use of silica gel or other desiccants is not recommended for permanent installations unless there is no alternative. Desiccants create the risk that fine dust, either abrasive or reactive, may come in contact with the stored material. Also, they require constant renewal or treatment. However silica gel can be used to protect small quantity of material from dampness. Such an occasion might arise when a small quantity of negative is transported from one location to another in a very damp climate.

The most satisfactory system in complete air conditioning with equipment that is capable of maintaining the proper levels of temperature, relative humidity, and freedom from contaminants.

## **Storage Materials**

A number of material often used in the storage of negative and print are detrimental to the image. Unfortunately, the choice of containers and packaging material is limited, and there is no easy way to determine whether or not a material is suitable for long-term storage unless it has an extensive history of stability.

### **Unsafe Material**

Among the material known to be detrimental to photographs are wood and wood products, such as plywood, hardboard, chipboard, strawboard and low grade paper. Also detrimental are nitrate and formaldehyde-based plastics, polyvinylchloride, and acrylics, including acrylic lacquer and acrylic enamel. These materials contain plasticizers, solvents and residual catalysts that volatilize. Damage to photographs is greatest when they are in direct contact with these materials, but also occurs when the volatile elements contaminate the air in the immediate vicinity or in enclosed containers. Other sources of trouble in storage are rubber, rubber cements, and hygroscopic adhesives or those containing iron, sulfur, or other impurities. Pressure sensitive tapes, acid inks, and marking pens that use water base dyes should also be avoided.

The substances just mentioned can, singly or in combination, cause staining and fading or other degradation of photographs.



## **Recommended Materials**

The number of the material that can be used with safety is limited. Cabinets, drawers and storage boxes should be made up of stainless steel, anodised aluminium, or steel with baked-on synthetic enamel coating.

High alpha-cellulose paper is safe, enclosures and interleaves made from cellulose acetate with no surface coating can be used with paper prints, non-cellulose material such as lignin, waxes and resins are very harmful, these materials oxidise or break down in time to produce acids. Polyethylene and polyester sheets can also be used as an interleaving material for paper prints.

Mounting boards should be made from acid-free alpha-cellulose, and mounting with dry-mounting tissue is recommended. Heat sealing and mechanical sealing are preferred if the material permits. Well-buffered Polyvinyl acetate (PVA) can be used with paper.

Heat-sealable envelopes made of thin aluminium foil coated with pure polyethylene on the inside and laminated to a pure paper on the outside can be used as a sealed container. This type of envelope is similar to those used to enclose unexposed film.

Two very critical aspects of paper envelopes are the position of the glued seam and the adhesive used to seal it. Mostly envelopes are made with the seam in the centre, and it is usually sealed with a hygroscopic animal or vegetable glue. As the consequence, the glue absorbed moisture from the air, which caused a band of stain to form across the negative or print in a position corresponding to the seam of the envelope. The adhesive used to manufacture the envelope should be non-hygroscopic and non-reactive. Seam of the envelope should always be on the sides and size of the envelopes should be bigger than the print or negative.

## **Display Conditions**

All photographs on long-term display should be framed under the glass to protect them from flying insects, such as houseflies, which may land on them and leave deposits of excrement and dirt. Glass provides the best atmospheric protection, it is cheap, easily available, easy to cut, non-reactive, chemically inert and resistant to scratches. However, it should not be used for travelling exhibitions or for very large prints where breakage could occur. For these applications, standards clear Plexiglass is recommended.

Although some people suggests that illumination level should not exceed beyond 50 lux, but in my opinion this is very low illumination level and I doubt that photographic prints can be adequately seen and appreciated when illuminated at 50 lux level. For museums, galleries, and archives, approximately 300 lux of incandescent tungsten or glass-filtered quartz halogen illumination is recommended. Light level below 300 lux is insufficient for proper visual appreciation of photographs, specially colour. We should always remember that photographic copies of original photographs only be displayed not the original one, but if we have to display original photograph, illumination level could be 50 Lux.

There is no minimum illumination level at which colour print fading does not occur. Accumulated display time must be limited to prevent excessive fading. Prolonged and unnecessary exposure should be avoided.

## **Kulik the place of Open Bill**

Apurba Sen (DFO & Member of NBPC, Raiganj)

Raiganj wildlife sanctuary popularly known as Kulik bird sanctuary is one of the smallest sanctuary in West Bengal located near Raiganj, the district headquarters of Uttar dinajpur District. But this is one of the biggest heronries in India. The most important phenomena of the sanctuary are the five species of the bird viz. Asian Openbill Stork, Night Heron, Little Egret, Little Cormorant and Cattle Egret breeds in same season i.e. from May. Last year around sixty thousand of birds breed here. The surprising animal behavior that is surviving within own offspring or to flow the gene in future generation forgetting territoriality and all the competition that needs to survive is uniqueness of the sanctuary. The birds of the five spp. Starts pairing during May, and built nest, lays eggs, finally departs during December after making their offspring. The parental care is above all competition & jealousy of life. The breeding of the birds in the sanctuary is the perfect phenomena of psychological pollution free cosmopolitan aggregation.

This small patch which is 1.3 sq.km. is also an eco-sensitive area owing to interaction of mainly four biomes like forest, lentic (River Kulik), Lotic (Wetland) and paddy land. This creates a considerable edge effect and holds a good quantum of biodiversity. This complex ecosystem of the sanctuary harbours good numbers of Aquatic and terrestrial avian fauna and holds one of the largest breeding ground of the Asian Openbill Stork in our country. The tourists get amused as the nesting, nuptial behavior, breeding and assiduous parental care can be observed very closely.

Openbill Stork having no sexual dimorphism during June started nesting in the trifurcate branches of the trees mainly Jarul, Pitali, Hizal trees. The nest is boel shaped around 8 to 10 inch dia. Nest is built by hard twigs & water plants like hyacinth, Pistia etc. During nest building mating is observed. Duration of mating is normally 20 to 35 second. Eggs are laid during late August or early September. The clutch size is normally three or two rarely four. To keep temperature down birds spray water on the eggs, water is collected from near water body. Both male female participate in parental care, the bring food in between beak & bill, feeds the hatchlings. In scorching sun the parents protect the hatchling by spreading the wings to get shade on the hatchlings. Finally during December last, the new generation become fit for survival. The local migration of Openbill depends on the rain as they feed on shallow water. The habitat comprised of wetland & artificially regenerated forests. There is an ox-bow lake which is the prime source of food of birds. The river Kulik itself an important part of the habitat, during rainy season over flowing of Kulik flashes the main ox-bow lake and canals within the sanctuary. The river kulik itself also a food reserve for the birds.

Another interesting feature may be called an unique adaptation of Asian Openbill observed here that the nesting is profuse near the nation highway that intersects the sanctuary. The nesting frequency is less as you go distant from the national highway. The colonization is also more around the staff quarters

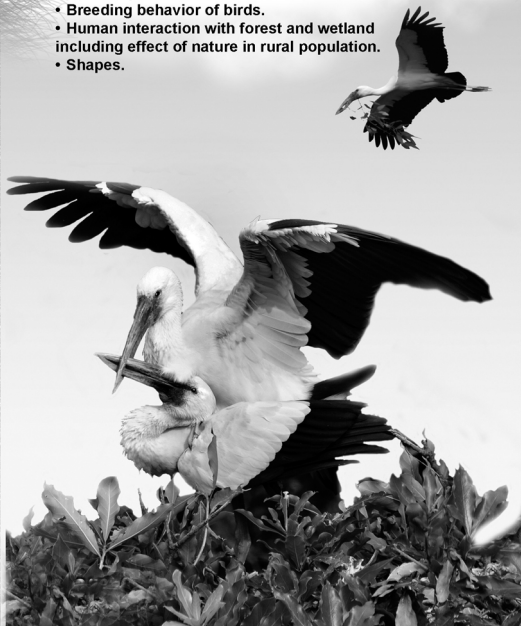
of the sanctuary. This depicts that bird favours the place where it find well protected.

The sanctuary has a very bright future in conservation of biodiversity because of its uniqueness of ecosystem.

This considerable diversity of nature, bird behavior, butterflies, insects makes this place a paradise for the photographers.

The following subjects are of interest of the photographers.

- Bird and other fauna.
- Flora
- Landscape of the wetland.
- Breeding behavior of birds.
- Human interaction with forest and wetland including effect of nature in rural population.
- Shapes.



## Accepted List

1. ALOK AVINASH, PURULIA  
GOAT FIGHTING (MP)
2. AMISH H PATEL, GUJRAT  
A REAL KILLER (NP)
3. AMITAVA DAS, NBPC, RAIGANJ  
SWEET SMILE (MP)  
AVISEKH (MP)  
TREESCAPE (MP) 3RD AW.  
PATTERN # III (CP)  
MAN SCAPE (CP)  
PRAYING MANTIES (NP)  
KINGFISHER AT HOME (NP)  
SNAKE (NP) CM  
AT KALAKHAM (PTP)
4. ANIRBAN DUTTA, COOCH BEHAR  
QUITE & CALM (MP)  
I AM WAITING (NP)  
NATURE FROM GARUCHIRA (PTP)
5. APURBA SEN, NBPC, RAIGANJ  
LUNCH TIME (NP)  
PAINTED LADY (NP)
6. ARPAN MUKHERJEE, RETINA,  
KRISHNAGAR  
IT'S MINE (NP)
7. ARUP GUHA, PAC, COOCHBEHAR  
TRIBUTE (CP) CM  
UNDER WATER (CP)  
PURPLE SUNBIRD FEMALE # 1 (NP)
8. AVIJIT CHAKRABORTY, RANAGHAT  
TOWARDS BOAT (MP)  
WITH NET (MP)  
FISHING TIME (CP)  
RITUAL OFFERING (CP)  
PRAYER AT DAWN (PTP)  
BHUIBASA (PTP)
9. BARUN RAJGARIA, PURULIA  
FOGGY MORNING (MP)  
PAINTER (MP)  
NEELGAY FEEDING YOUNG (NP)
- INDIAN ROLLER (NP)
10. BASANTI BHAUMIK, KOLKATA  
CHIAROSCURO (CP)
11. BASUDEB CHAKRABORTY, NBPC,  
RAIGANJ  
QUEER (MP)  
HAND CRAFT (MP)  
ALONE (MP)  
KITTEN'S PLAY (MP)  
KINGFISHER WITH CATCH (NP)  
SAND PIPER (NP)  
INDIAN ROLLER (NP)  
MOCK FIGHT IN FOLK (PTP)
12. BHASKAR SEHANABISH, COOCH  
BEHAR  
GENUINE PLEASURE (MP)  
MOTHER'S LOVE # 1 (NP)  
WELCOME (NP)
13. BIBHUTI BHUSAN NANDI  
FREEDOM (MP)  
TIME MACHINE (CP)  
UNAVAILED (CP)  
JUST BORN (NP)  
SPIDER WITH PREY (NP)  
BIRTH PLACE OF PLANT  
HOPPERS (NP)  
HAPPY PAIR (NP)
14. BIDYUT GOSWAMI, RANAGHAT  
CREATION (MP)  
HORSE DANCE (PTP)
15. BISWAJIT CHOUDHARY, NBPC,  
RAIGANJ  
MOTH (NP)
16. CH. VIJAYA BHASKARA RAO  
VIJAYAWADA  
SMILE (CP)  
TAKE OFF (NP)  
MERA TIRANGA (PTP)  
BLAST (PJP)  
ON DUTY (PJP)  
PUSHING (PJP) 2ND AWARD



## Accepted List

COP CHARGING (PJP)

17. DATTA SAWANT, PSI, MUMBAI  
ON THE WAY (MP)  
DADIMA (CP)  
TANVI (CP)  
DANCER (CP) CM  
SPITI VALLEY (PTP)  
VIEW OF SPITY (PTP)

18. DEBABRATA BHATTACHARJEE,  
NBPC, RAIGANJ  
RHINO (CP)  
SILK WORM (NP)  
ZERO POINT (PTP)

19. DEBABRATA SARKAR, RAIGANJ  
SULTAN TIT WITH INSECT (NP)  
STARLING WITH LIZARD # 2 (NP)  
STARLING PAIR (NP)

20. DEEPAK BARTAKKE, PSI, MUMBAI  
TRAVELAR (MP)  
ZOOM - 2 (MP)  
SUFFER (CP)  
TOWARDS THE DESTINATION (CP)  
ON MY TABLE (CP)  
KEY GUMFA (PTP)  
ARCHES (PTP)  
MEHARAN GAD (PTP)

21. DHRITIMAN HORE, COOCH BEHAR  
TRIBAL LADY (MP)  
DRUMMER # 1 (MP)  
MUSICIAN (MP)  
BLESSED (CP)  
THE TRAMP (CP)  
FORMATION (CP ) 3RD AW.  
PURPLE SUNBIRD (NP)  
RUFIOUS-NECKED HORNMILL (NP)  
TAKE-OFF (NP)  
WREATHED HORNBILL (NP)

22. DIPANKAR DASGUPTA, KOLKATA  
BEACH WALK (MP)

23. DIPANKAR GHOSH, HOWRAH

DESCEND (CP)  
CRACK (CP)  
SNAKE (NP)  
RAMPART (PTP)  
DREADFUL KHUMBU (PTP) 1ST AW.  
KHUMBU ICEFALL (PTP)  
OVERHANG CLIMBING (PJP)  
CHIMNEY (PJP)  
THE GREAT WALL (PJP)  
SKY IS THE LIMIT (PJP)

24. GANSESH SARKAR, NBPC,  
RAIGANJ  
CAMEL MARCH PAST (PTP)  
RISKY WAY (PTP)  
FROZEN FALLS (PTP)

25. GAUTAM BHAUMIK, KOLKATA  
PLAYFULL MOODCP A  
WORK & STUDY CP A

26. GOUTAM KUMAR DUTTA, NBPC,  
RAIGANJ  
DEDICATION (PTP)

27. HUSSAN KHAN, ANDHRA PRADESH  
WORKING WOMAN (MP)  
JOYFUL (CP)

28. INDRAJIT MITRA, KOLKATA  
HEAVEN (PTP)  
THE PIECE VALLY (PTP)

29. J.P. SHARMA, LUCKNOW  
PLUGHING IN HILLS (CP)  
TOWER (CP)  
PALACE (CP)  
SKING (PTP)

30. JHULAN MAHANTA, NBPC,  
RAIGANJ  
CREATION (MP)  
LOOKS (MP)  
RHYTHM (CP) 2ND AW.  
CIRCUS (CP)  
BLUE WAVE (CP)  
OLD LADY (CP)  
DESERT SAFARI (PTP)  
RAJASTHANI DANCER (PTP)

## Accepted List

- BUS ACCIDENT (PJP)**
31. K.G. MAHESHWARI, MUMBAI  
 GUILLESS (MP) 2ND AW.  
 HOME AT LAST (MP)  
 HOW TO CATCH (MP)  
 INCREDIBLE (MP)
32. KALPANA DEEPAK SHAH, PSI ,  
 MUSIC (CP)  
 VOYAGE (CP)  
 STAYING TOGETHER (NP)  
 FATHER & SON (NP)  
 NIAGERIA PTP (CM)  
 MARCHING (PTP)  
 JAJURI (PTP)
33. KALYAN BHATTACHARYA, CHINSURAH  
 STRUGGLE (MP)  
 BEFORE STORM 2- 1 (MP)  
 GOSSIPING (MP)  
 CHOU DANCE - 2 (PTP)  
 TRIBAL DANCE - 2 (PTP)  
 LORD JAGANNATH (PJP)
34. M. VENKATESWARA RAO,  
 CONCENTRATION ON WORK (MP)  
 DUST LOADING (MP)  
 AFFECTION (CP)
35. NAGESH R. SAKPAL, PSI , MUMBAI  
 JOURNEY THROUGH ROCKS (MP)  
 BALANCED UMBRELLAS (CP)  
 HUGE DHUNVADHAR (PTP)  
 CHANDRATAL LAKE - I (PTP)  
 TRAPING THE BULL (PJP)  
 NAMAJIS (PJP)  
 MORAYA (PJP) CM
36. NEMJI MURJI CHHEDA, PSI ,  
 COSMIC CONNECTION (CP)  
 AUTUMN GLORY (CP)  
 AN AMPHI THEATRE (NP)  
 SILENT MODE (NP)  
 LUNAR SCAPE (PTP)  
 CONNECTIVITY IS THE "KEY" (PTP)  
 2ND AW.  
 MOUNTAIN MAGIC (PTP)
37. PRABIR KUMAR DAS, L & S,  
 HOOGLY  
 LONELINESS (CP)  
 CRITICAL BALANCE (CP)  
 JAI JAGANNATH-3 (PTP)  
 MUHARRAM-1 (PJP)
38. PRAKASH REVDEKAR, PSI ,  
 MUMBAI  
 GRANNY (MP)  
 ROMANCE (NP)  
 PRAYING MANTIS (NP)  
 VARI RINGAN (PTP)  
 RAJA (PTP)
39. PRASAD PAWASKAR, PSI ,  
 MUMBAI  
 WOMAN IN SELDON (MP)  
 MOTHER (CP)  
 GLAMOUR (CP)  
 MANDU - I (PTP)  
 GATE WAY OF INDIA (PTP)  
 KASHMIR VALLEY (PTP) CM
40. R.K.MADHU, KARNATAKA  
 S.G.BARBET FEEDING (NP)  
 INDIAN DHOOL WITH KILL (NP)  
 3RD AW.  
 STRIPE NECKED MUNGOOSE  
 WITH FISH (NP)  
 WI LD BOAR WITH KILL (NP)
41. RAMPROSAD PRAMANICK,NBPC,  
 GREEN BEETLE (NP)  
 FLYING OPEN BILL STORK (NP)
42. RANJIT CHAKRABORTY, ARANYAK,  
 CHEER (CP)
43. RANU ROY CHOUDHURI,  
 RUP-O-REKHA, HOWRAH  
 ABSORPTION (CP)  
 BY THE PUB (CP)  
 FISHING NET (CP)  
 BLIZZARD BY TE LAKE (CP)
44. RATAN CHANDRA KARMAKAR,  
 MOTHER AND CHILD MP  
 BEATLES NP

## Accepted List

### TRIBAL DANCE - 2 PTP

45. RIDDHI MUKHERJEE, RETINA,  
KRISHNANAGAR  
ME & MY SHADOW (NP)  
THE ATTACK (NP)

46. RIPAN DEB, RAIGANJ  
HUNTER (NP)  
MOMENT (NP)  
PREY (NP) CM  
SACRIFICE (NP)  
ON THE WAY - 1 (PTP)

47. RITUPARNA LAHIRI, NBPC,  
FEEDING HER CHILD (NP)  
BEAUTIFUL MUNIA BIRD (NP)

48. SANJOY SARKAR, MPC,  
DAMSEFLY MATING (NP) 2ND AW.  
MATING (NP)  
BUTTERFLY MATING (NP)

49. SANKET. S. RATHOD, PSI , MUMBAI  
SPITI VALLEY (PTP)  
PADWA (PTP) 3RD AW.

50. DR SEKHAR BANERJEE, NBPC,  
SHAPE - II (CP)  
UNIVARSAL MOTHER (NP)

51. SHANTANU SAHA, ARANYAK,  
SLICED BOATMAN # 1 CP  
GRASSHOPPER MATING NP  
A BUG'S LIFE NP  
WOODPICKER AT WORK # 1 NP  
JOURNEY THROUGH THE  
MOUNTAINS # 1 PTP

52. SHIBU BHUSAN DAS, KOLKATA  
FIRE IN FOREST (PJP) CM

53. SHIRISH S. JHAVERI, MUMBAI  
EVE (MP)  
EVE AND THE SNAKE (MP)  
VOID (MP)  
ME AND MY PAST (MP) CM  
OH MARIA (CP)

SLY (CP)  
YAWNING LION (NP)  
AIREAL NAIAGRA (PTP)  
TWIN FALLS AMERICAN NAIAGRA (PTP)  
SIDDI DANCE (PJP)

54. SHUVABRATA SIKDAR, NBPC, RAIGANJ  
LONELY BARN OWL (NP)  
GREAT EGRET WITH CAT FISH (NP)  
INDIAN MAGPIE ROBIN (F) (NP)  
DON'T DISTURB (NP)  
NORTH SIKIM (PTP)  
JEEP ACCIDENT (PJP) 1ST AW.  
ROAD BLOCK AT LATAGURI (PJP)  
GIVE THEM SOME SPACE (PJP)

55. SHUVASHIS SAHA, NBPC, RAIGANJ  
CHATAK (CP)  
LEADER (NP)  
FALLS (PTP)

56. SITANATH PAUL, CHINSURAH  
QUEST FOR LIFE (MP)  
HOMECOMING (MP)  
STEPS (CP)  
SIKARA (PTP)  
RUNNING TRAIN (PTP)  
MIRIK MONASTERY (PTP)

57. SOUGATA LAHIRI, PIC, RANAGHAT  
RUNING AWAY (MP)  
CHILDHOOD (MP)  
ALERTNESS & UNAWARENESS (CP)  
COLOUR OF LOVE (CP)  
SERENITY (PTP)  
AGAINST THE TIDE (PTP)

58. SOURAV BISWAS, KOLKATA  
DESERT SAFARI - 1 (MP)

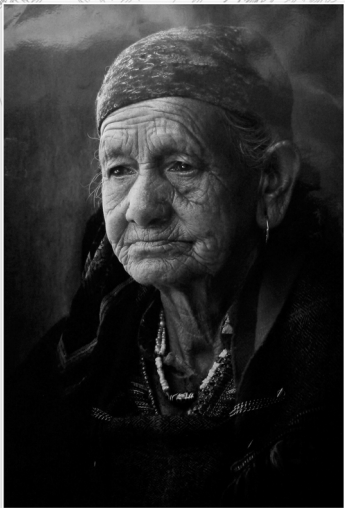
59. SUBIR DATTA, MPC, COOCH BEHAR  
VOYAGE FOR FUN (PTP)

60. SUBRATA DAS, PAC  
EYES (MP)  
LAKE (MP)  
TRIANGLE # 1 (MP) 1 ST AW.  
GRACEFUL # 1 (MP)

## Accepted List

- TOWARDS ETERNITY (CP) CM  
 ETERNAL (CP)  
 MISTAKE (CP)  
 DROUGHT (CP)  
 PAIR (NP)  
 OSPREY # 1 (NP)  
 MATING BULLFROG (NP)
61. SUBRATA KAR, HCC, SILIGURI  
 BATH (MP)  
 BURO - IV (MP) CM  
 BURO - V (MP)  
 GOUR (CP)  
 JUMP (CP)  
 LAVA (PTP)
62. SUJIT HALDAR, FRAME, RAIGANJ  
 WITH KILL (NP)  
 RUBBERFLY MATING (NP)  
 BEE AT WORK (NP)
63. SUNIRBAN SARKAR, PAR,  
 TRIBUTE TO GANGES (CP)  
 AMOROUS DALLIANCE (NP)
64. SURWARNA R . GAWDE, PSI ,  
 TANVI - I (MP)  
 IN THE AIR (CP)  
 SPEED (CP)  
 GALLS IN FLIGHT (NP)  
 AFRICAN ELEPHANT (NP) 1 ST AW.  
 BEAUTY OF NATURE (PTP)  
 CELEBRATION (PTP)
65. T. SRINIVASA REDDY, VIJAYAWADA  
 SMILE OF FACE (MP) CM  
 SPRING (MP)  
 DUSTY (MP)  
 SMOLDERS (CP)  
 FOR BREAD AND BUTTER (CP)  
 TO BRUISE (CP)  
 BACK TO HOME (CP)  
 STICK ANSTICK (NP)  
 PERSPECTIVE (PTP) CM  
 EQUIVALENT (PTP)  
 NO ESCAPE (PJP) 3RD AW.  
 GOD IS GREAT (PJP)  
 DELIBERATE (PJP)  
 PURITY (PJP)
66. T. VEERABHADRA RAO, KCC, (A.P.)  
 RURAL JOURNEY (MP)  
 GOING TO FIELD (MP)  
 LATE WINNOING (MP)  
 INNOCENCY (MP)  
 MORNING WORK (CP)  
 SUNSET AT REST (CP)
67. TAPAN SAHA, PAC, HOOGLY  
 MAKING OF EARTHEN TILES (CP)  
 EXPRESSION (CP)  
 RATHJATRA (PTP)  
 IMMERSION-2 (PJP)  
 FIESTA (PJP)
68. TARUN DEBNATH, RPS, RAIGANJ  
 SAVE ME (PJP) CM
69. ULLAS B.S. SHANBHAG,  
 FORMATION NP  
 OUR MOTHER NP  
 CATCH ME NP
70. V MADHUSUDANA D RAO, YPS,  
 KATHAK DANCERS (CP)  
 TRICOLOUR BY SURYAKIRAN TEAM (CP)  
 GALLOPING BLACK BUCK (NP) CM  
 GREEN BEE-EATER WITH BEE (NP)  
 PELICAN SCOOPING WATER (NP)  
 PREPARING FOR THE RACE (PJP)
71. V.K.R.S SARMA, ANDHRA PRADESH  
 REMOVING OF YASH (MP)  
 PERFORMING POOJA (MP)  
 TWILIGHT (CP)  
 JOURNEY THROUGH CLOUDS (CP)  
 EARLY SHAIRNG-II (CP)  
 PLAYING CORT (CP)  
 DASARA SARADA (PJP)  
 MAKING BRIKS FOR LIFE (PJP)  
 WOOD CUTTERS (PJP)
72. VIVEKANANDA SARKAR, NBPC,  
 FROG MATING (NP)  
 FROG FIGHT (NP)
73. WAJE RAJESH SHANTARAM, PSP, PUNE  
 CHAIRMAN CHAIR (MP)  
 UADDAN (CP)  
 SETAL LOOK (CP) 1 ST. AW.  
 BHAGASHRI (CP)





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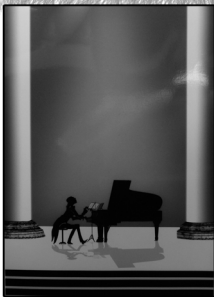
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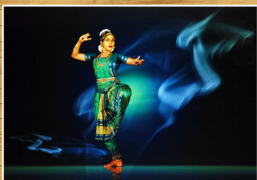


T. srinivasa Reddy

**M/s. D. R. D. Associate**



ARUP GUHA-TRIBUTE-CP



DATTA SAWANT-DANCER-CP



DHRITIMAN HORE-FORMATION-CP-



RAJESH WAJE- SEJAL LOOK-CP



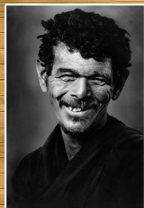
JHULAN MAHANTA-RHYTHM-CP



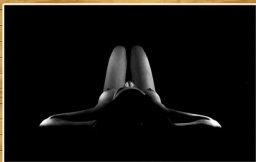
SIRISH S JHAVERI-ME AND MY PAST-MP



SUBRATA DAS-TOWARDS ETERNITY-CP



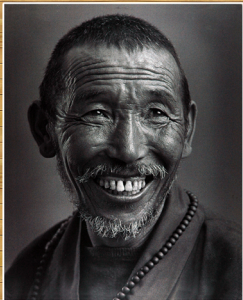
SUBRATA KAR-BURO IV-MP



SUBRATA DAS-TRIANGLE#1-MP



R K MADHU-INDIAN DHOLL WITH KILL-NP



K G MAHESHWARI-GUILELESS-MP



T. SRINIVASA REDDY-NO ESCAPE- PJP



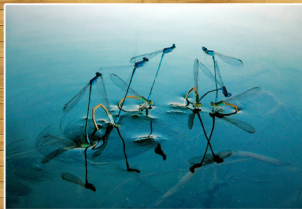
T. SRINIVASA REDDY-SMILE OF AGE



AMITAVA DAS- TREESCAPE-MP



**AMITAVA DAS- SNAKE PAIR V-NP**



**SANJOY SARKAR-DAMSEL FLY MATING-NP**



**DR. SUWARNA R. GAWDE  
-AFRICAN ELEPHANT-NP**



**V MADHUSUDANA D RAO-GALLOPING  
BLACK BUCK-NP-CMa**



**RIPAN DEB-PREY-NP**



**CH.V.S.VIJAYA BHASKARA RAO  
-PUSHINA- PJP**

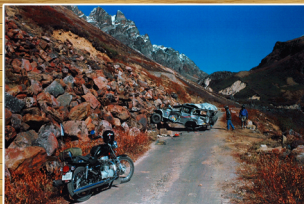




**SHIBU BHUSAN DAS- RIRE IN FOREST - PJP**



**TARUN DEBNATH-SAVE ME -PJP**



**SHUBHABRATA SIKLDER-JEEP ACCIDENT-PJP**



**SHIBU BHUSAN DAS- RIRE IN FOREST - PJP**



**NAGESH SAKPAL-MORAYA-PJP**



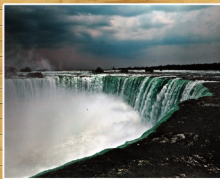
**T. SRINIVASA REDDY-  
PERSPECTIVE-PTP**



**VERI RINGAN - PRAKASH REVDEKAR**



**SANKET RATHOD-PADYA-PTP**



**KALPANA D. SHAH-NIAGERIA-PTP**



**DIPANKAR GHOSH-DREADFUL KHUMBU-PTP**



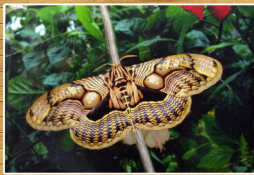
**PRASAD PAWASKAR-KASHMIR VALLEY-PTP**



**NEMJI MURJI CHHEDA-CONNECTIVITY IS THE 'KEY'-PTP**



**TRIBLE DANCE - RATAN C. KARMAKAR**



**MOTH - BISWAJIT CHOUDHURY**



**RISKEY WAY - GANESH SARKAR**



**GREEN BEATLE - RAM PRASAD PRAMANICK**



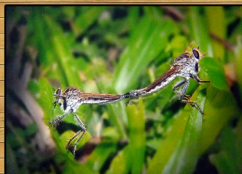
**FROG MATING - VIVEKANDA SARKAR**



**STARLING PAIR - DEBABRATA SARKAR**



**PAINTED LADY - APURBA SEN**



**RUBBER FLY MATING - SUJIT HALDAR**





**FEEDING HER CHILD -  
RITUPARNA LAHIRI**

**N**

**B**



**CHATAK - SHUVASISH SAHA**



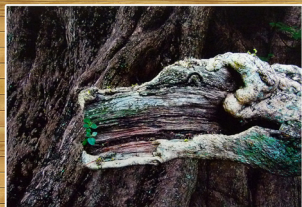
**SHAPE II - DR. SHEKHAR  
BANERJEE**

**P**

**C**



**STEPS - SITANATH PAUL**



**RHINO - DEBABRATA BHATTCHARJEE**

**KITTEN'S PLAY -  
BASUDEB KR. CHAKRABORTY**

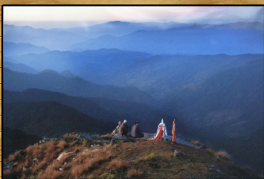




**BLIZZARD BY TE LAKE**  
**RANU ROY CHOUDHURY**



**BLAST - CH.V.S.VIJOYA**  
**BHASKARA RAO**



**PRAYER AT DAWN-AVIJIT CHAKRABORTY**



**DEDICATION - GOUTAM KR DUTTA**



**TRIBLE DANCE-2, KALYAN BHATTARJEE**



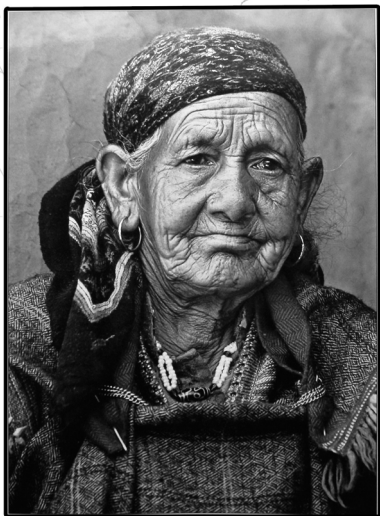
**JOY JAGANATH-3, PRABIR KR DAS**



**BIRTH PLACE OF PLANT HOPPER -**  
**BIBHUTI BHUSAN NANDI**

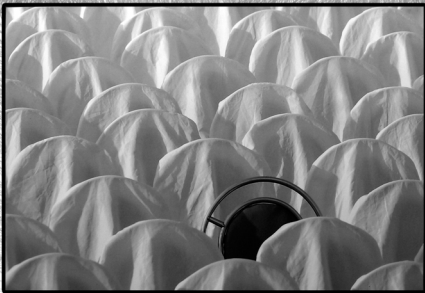


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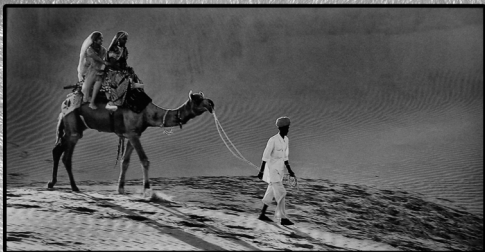


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