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Volume 19 • Issue 10 • January 2024

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Profile

Neeta Kolhatkar

Special

Beyond the Surface by Mats Alfredsson

Printing & Beyond

Turning Clicks into Prints

Tutorial

A Guide to Lens Buying, Part II

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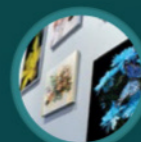
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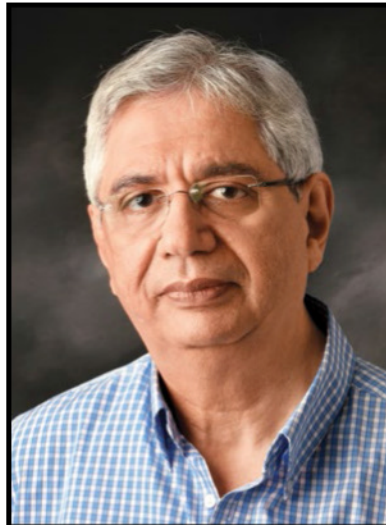
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The recent reports of images of celebrities like Katrina Kaif being morphed raises several ethical questions. Manipulated images have been used worldwide to influence public opinion and, in some instances, can have serious repercussions. We are now in the era of 'deepfakes', a new AI avatar that can lead to widespread scepticism from the public about the authenticity of audio and video.

Let's face it. Cameras do not lie. Photographers, with the array of tools at their disposal, do. The need for images with credentials has never been greater.

Smart Photography wishes all our readers, advertisers and well wishers a happy, healthy and prosperous 2024!

**H. S. Billimoria**

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Our team is updated with all the benchmarks and road blocks that the field of photography and imaging across the globe experiences. This helps us record the changes in the global perspective, thus making us the first to predict which products will be a rage in the Indian markets.

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All equipment go through a series of tests at the hands of our experts. Our reviewers are experts in the field of photography across the country and have many years of experience. That gives us the foresight to distinguish between a passing trend and a big change in the field of photography and imaging. And finally, our reviews are not extended to just fill up the pages!

**WE ARE HERE TO HELP YOU**

There is no debate on why we are here. Our sole goal is to provide you options and better your judgement in product purchase while, sharing tips and tricks to improve your images. Our biggest joy is in building a bridge between you and your perfect picture!

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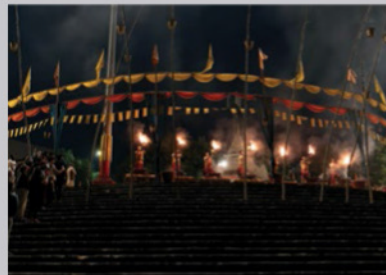
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Photographer: Neeta Kolhatkar



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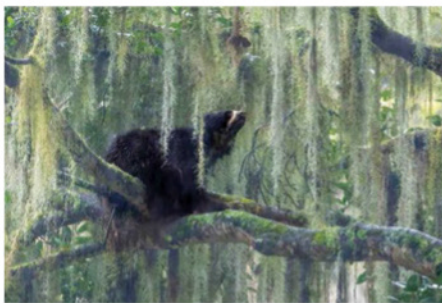
## Nature Photographer of the Year

In a prestigious global recognition, Canadian photographer Jacquie Matechuk has secured the title of Nature Photographer of the Year 2023. The accolade was bestowed upon her for her captivating image titled "He Looks to the Heavens," featuring a rare spectacled bear captured in the stunning landscapes of the Ecuadorean Andes.

Apart from claiming the overall Nature Photographer of the Year title, Matechuk also emerged victorious in the competition's Mammals category. In another triumph, photographer Thomas Vijayan clinched the top spot in the Landscape category for his striking image capturing the Austfonna Ice Cap in Svalbard, Norway.

Originally an architect hailing from Kerala, India, Vijayan spent his formative years in Bangalore and currently resides in Canada.

For more on this year's awards, check out [naturephotographeroftheyear.com](http://naturephotographeroftheyear.com).



## World's lightest 300mm F2.8 G Master OSS lens

Sony introduced the FE 300mm F2.8 G Master OSS, claiming the title of the world's lightest large-aperture telephoto prime lens. This full-frame  $\alpha$  (Alpha) E-mount lens features a groundbreaking design, combining high depiction performance and high-speed, high-precision autofocus (AF). The FE 300mm F2.8 G Master OSS, weighing approximately 1470g (excluding tripod mount), offers photographers a lightweight yet powerful tool for capturing dynamic moments. The lens's excellent weight balance enables handheld shooting, making it ideal for fast-paced scenarios like sports or wildlife photography.

Paired with the Alpha 9 III full-frame camera, the lens facilitates high-speed continuous shooting with AF/AE tracking, reaching up to an impressive 120 frames per second. This capability ensures precise tracking of subjects with complex movements, providing photographers with a versatile tool for various shooting environments. Notable features of the FE 300mm F2.8 G Master OSS include its G Master Telephoto Lens design, incorporating advanced technology to deliver high-resolution

performance and beautiful bokeh. The lens's optical design includes Super ED glass elements, effectively minimizing chromatic aberration and achieving outstanding resolution and contrast across the entire frame.

The lens's 11-blade circular aperture mechanism contributes to smooth rounded bokeh, enhancing the subject-background separation. Individual calibration during manufacture optimizes bokeh quality, ensuring a consistent and appealing visual experience. The AF system employs two XD (extreme dynamic) Linear Motors and advanced control algorithms, resulting in high-speed, high-precision, and low-vibration AF performance. When used with the newly announced Alpha 9 III, the lens enables dynamic subjects to be captured without missing crucial moments.

Designed with professionals in mind, the FE 300mm F2.8 G Master OSS prioritizes mobility and comfortable operability. Extensive weight reduction measures, durable magnesium alloy construction, and an optimized weight balance contribute to the lens's stability during shooting.

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## Nikon debuts compact 600mm lens

Nikon has introduced the latest addition to its esteemed PF lens lineup, the NIKKOR Z 600mm f/6.3 VR S. Catering to the needs of wildlife, aviation, and motorsport photographers, this S-Line prime lens offers impressive reach in a compact and lightweight design. Designed for spontaneous versatility and fast, precise focus, the NIKKOR Z 600mm f/6.3 VR S stands out as the lightest in its class, weighing approximately 1,390g (3lbs) with a total length of about 11 inches (278mm). This lens eliminates the need for a monopod, providing superior optical performance and portability.

Let's look at some key features of the NIKKOR Z 600mm f/6.3 VR S:

- Chromatic aberration significantly reduced with PF and ED glass elements.
- Adoption of Nano Crystal Coat for effective reduction of ghost and flare.
- Equipped with Normal VR mode (5.5-stop stabilization) and Sport VR mode for continuous shooting.
- Synchro VR function achieves up to 6.0-stop stabilization when paired with a compatible body.
- Stepping motor (STM) ensures fast and quiet autofocus.
- Dust- and drip-resistant with excellent anti-fouling performance through fluorine coat.
- Four customizable lens buttons and memory recall function for instant focus position recall.
- Designed with video recording

## Firmware updates for older Sony cameras

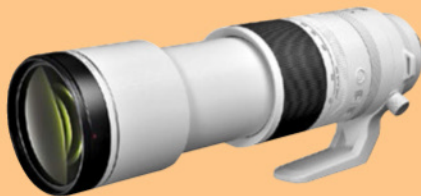
In a significant move, Sony has revealed plans to update select older camera models with new features through firmware updates. This announcement came during the presentation of the groundbreaking a9 III full-frame camera, equipped with a global shutter sensor. Addressing a longstanding concern among Sony photographers, the company has responded by offering meaningful updates to the a1 and a7S III, showcasing a commitment to improving workflow for existing users.

For the a1, the firmware update includes Sony's breathing compensation relay playback technology, enhancing both still and movie shooting experiences. Meanwhile, the a7S III will benefit from breathing compensation during DCI 4K video recording at 24p. Both cameras will receive multiple IPTC presets, stored in-camera for user convenience, allowing seamless swapping as needed. The "protect and transfer" function has been streamlined into a single action, ensuring high-priority transferring without queuing.

## First full-frame super telephoto zoom

In early November, Canon introduced the groundbreaking RF200-800mm f/6.3-9 IS USM, a super telephoto zoom lens extending up to 800mm—unmatched in the market. This compact lens delivers edge-to-edge quality, weather-sealing, and affordability for full-frame cameras.

With unprecedented versatility, the RF200-800mm covers a focal range previously requiring multiple lenses. Whether capturing distant birds or dynamic sports moments, the 200mm to 800mm range ensures seamless



transitions between close-ups and wide shots without lens changes. The RF Extender 2x extends coverage to 1600mm (2560mm on APS-C), ideal for close-ups of celestial bodies like the moon. Despite its expansive reach, the 2,050g RF200-800mm remains mobile and comparable in size to 600mm

counterparts. Handheld shooting is a breeze, thanks to the built-in 5.5 stops' IS, correcting camera shake at long focal lengths and ensuring sharp, stable images even at 1/20 second.

Driven by Nano USM, the lens excels in high-speed action photography. Fast, accurate focusing for stills and smooth, quiet focusing for videos, coupled with Focus Breathing Correction, makes it a versatile tool. Designed for outdoor durability, the RF200-800mm features dust- and drip-resistant sealing akin to L-lenses.

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## Micro Four Thirds sensors for smartphones

The smartphone imaging landscape is on the brink of a significant transformation, with reports pointing toward the integration of Micro Four Thirds sensors. Representing a breakthrough in videography, this shift could redefine not only smartphones but the entire camera market.

Sources reveal that a new generation of Micro Four Thirds sensors, ranging from 44 to 100 megapixels, is poised to enter the market and find its way into smartphones. Key specifications shared by resources like Weibo outline different sensors for smartphones, varying in megapixels and advanced features.

However, challenges lie ahead, including the implementation of these relatively large sensors within the confines of a smartphone body and the effective management of heat generated by the powerful processor. Overcoming these hurdles will likely require sophisticated heat management solutions.

Micro Four Thirds, named for the size and format of its image sensor, was developed by Olympus and Panasonic. Unlike traditional 35mm film sensors, it features a 4:3 ratio, making it distinct. Historically used in DSLRs and various camera systems, its application in smartphones could revolutionise videography. The potential introduction of Micro Four Thirds sensors follows the trend initiated by Sharp's AQUOS R6, equipped with a 1-inch sensor in 2021. Other manufacturers, such as Canon and Nikon, have also embraced the 1-inch sensor trend, achieving impressive capabilities in dynamic range and resolution. However, Apple, a notable player in the smartphone arena, seems to focus on refining image technology rather than adopting larger sensors for now.



## Acer Swift Go 14 debuts Meteor Lake Chip

In an exciting development for tech enthusiasts, Acer has announced the latest iteration of its ultraportable laptop, the Swift Go 14. Notably, this release marks Acer's pioneering venture into Intel's Meteor Lake chip technology, bringing cutting-edge AI-powered audio and video features to the forefront of its laptop capabilities.

The Swift Go 14 is set to provide users with a seamless computing experience, harnessing the power of Intel's innovative Meteor Lake chip. This marks a significant leap forward in processing capabilities, promising enhanced audio and video performance through the

integration of artificial intelligence. The ultraportable laptop is now available for purchase on the official Acer store, with prices starting at \$800 and above. This release caters to users seeking a combination of portability and advanced technological features, making the Swift Go 14 a compelling choice in the competitive laptop market.

Acer continues to push the boundaries of laptop technology, and the inclusion of Intel's Meteor Lake chip in the Swift Go 14 further solidifies the company's commitment to delivering cutting-edge solutions for the modern computing era.

## New NIKKOR lens in the works?

In the realm of photography enthusiasts, anticipation is building as rumours circulate about Nikon's latest venture into the optics arena. The company is said to be on the verge of unveiling the NIKKOR Z 28-400mm f/3.5-6.3 ultra-zoom full-frame lens, distinguished by its notable exclusion from the S-line series.

While the exact aperture range remains shrouded in speculation, sources suggest a potential variation of a half-stop in either direction. Enthusiasts



and professionals alike are eager to discover whether this lens will offer a slightly faster or slower performance on both ends of the aperture spectrum.

The official announcement of the NIKKOR Z 28-400mm lens is expected to take place in 2024, with a slim possibility of an earlier reveal in 2023. Photography aficionados are advised to stay tuned for forthcoming updates as Nikon prepares to set a new standard in the world of ultra-zoom lenses.



# Nikon Wedding Film Awards

Nikon India is set to host the third edition of its highly anticipated Wedding Film Awards, an annual digital contest designed to showcase the exceptional talent of wedding cinematographers. Under the theme 'Candidly Yours,' the contest invites both professionals and enthusiasts to exhibit their visual storytelling prowess. Running from December 1st to January 15th, 2024, participants stand a chance to win prizes collectively valued at INR 6 lakhs. The contest aims to solidify Nikon's position as the brand of choice for wedding videographers. Entries are now being accepted, offering a platform for individuals to gain industry-wide recognition.

Mr. Sajjan Kumar, Managing Director of Nikon India, expressed enthusiasm about acknowledging the skillful efforts of videographers and fostering a network within the community. He emphasised the contest's role in uniting India's passionate videography



community and inspiring them to showcase their artistic brilliance using Nikon cameras.

The distinguished jury, featuring renowned professionals such as Mr. Rig Biswas, Ms. Simran Kaur, and Mr. Akash Agarwal, will meticulously evaluate entries from both seasoned professionals and emerging talents.

Participants can submit their entries through the Nikon India website or on Instagram using the hashtag #WFA3CandidlyYours. Entries should

feature up to 60 seconds of video shot with Nikon cameras and lenses, accompanied by a maximum 100-word caption explaining the unique essence captured in the wedding footage.

In addition to the prestige of nationwide recognition, winners will be awarded prizes such as the Nikon Z f, Nikon Z 6II, and Nikon Z 50, each coupled with carefully selected lenses. The total prize pool is an impressive INR 6 lakhs. The announcement of the winners is scheduled for mid-February 2024.

Through the Wedding Film Awards, Nikon India seeks to empower videographers, elevate their careers, and contribute to the continued advancement of the art of wedding cinematography. The contest not only recognizes outstanding talent but also serves as a platform for professionals and amateurs alike to enrich their portfolios and make a lasting impact on the world of cinematic storytelling.

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## Sony unveils $\alpha$ 6700 camera, ECM-M1 mic

Sony breaks new ground with the release of its cutting-edge APS-C mirrorless camera, the  $\alpha$ 6700 (ILCE-6700). This powerhouse combines the latest Alpha™ and Cinema Line series technologies with the compact design of the  $\alpha$ 6000 series, establishing itself as Sony's most advanced APS-C mirrorless camera.

The  $\alpha$ 6700 features a 26.0MP Exmor R CMOS sensor and BIONZ XR processing engine, ensuring exceptional imaging performance in a compact form. With support for 4K video at 120fps, 14+ stops dynamic range, and S-Cinetone™ profile, it promises high-quality visuals without the need for colour grading.

For content creators, Sony simultaneously releases the ECM-M1 shotgun microphone, offering eight sound pickup modes, including stereo, and noise reduction features. The microphone enhances audio quality



in diverse recording scenarios.

With a user-friendly design, vari-angle LCD monitor, and 5-axis in-body image stabilisation, the  $\alpha$ 6700 prioritises mobility and operability. It also supports seamless uploads to cloud services through the Creators' App.

Environmentally conscious, Sony has incorporated recycled materials in the

camera body, reducing environmental impact. The camera is equipped with a Screen Reader function for accessibility.

The ECM-M1 microphone, the world's first with eight dial-selectable audio recording modes, provides a compact and lightweight solution for high-quality audio capture.

It seamlessly connects to compatible cameras via the Multi Interface Shoe, eliminating the need for extra cables or batteries.



## NIKKOR lenses celebrate milestone

Nikon India is excited to mark the 90th anniversary of the iconic NIKKOR lenses. In honour of this significant milestone, Nikon is launching initiatives to reinforce and elevate awareness of the esteemed NIKKOR brand.

As part of the celebration, Nikon has unveiled an exclusive 90th-anniversary logo, paying tribute to the enduring legacy of NIKKOR. The logo elegantly showcases silhouettes of lenses that have played pivotal roles in the history of imaging since the inception of the NIKKOR brand, alongside symbolic lenses of the present era. The 90th-anniversary logo is accompanied by the resonant message, "A Story in Every Lens." This expression encapsulates the distinctive qualities and meticulous craftsmanship inherent in all NIKKOR lenses.

## Samsung's 200MP camera

A recent leak from industry insiders has unveiled Samsung's ambitious venture into groundbreaking camera sensor technology. The South Korean tech giant is reportedly in the advanced stages of developing a revolutionary 1-inch camera sensor boasting an unprecedented 200 megapixels. If these rumours prove accurate, Samsung is poised to set a new benchmark in the imaging industry. Initial reports indicate that the Samsung 1-inch sensor is sized at 1/0.98 inches, positioning it as a substantial component for

primary cameras. Noteworthy in this development is the remarkably compact pixel size of 0.8 $\mu$ m, underscoring Samsung's dedication to pushing the boundaries of image resolution and quality.

A standout feature of this cutting-edge sensor is its capability to support 4x zoom, unlocking a realm of possibilities for capturing intricate details even at a distance. The sensor is also rumoured to incorporate Horizontal and Vertical Dual Pixel Autofocus (H/V DPAF), a feature

designed to enhance its capacity for rapid and precise subject focusing.

Despite the exciting details leaked about the sensor's capabilities, crucial information regarding the timeline for mass production remains undisclosed. The complexity involved in bringing such advanced technology to fruition necessitates meticulous testing and optimization. This underscores the challenges and precision required in achieving groundbreaking advancements in camera sensor technology.



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**Picture  
of the  
Month**

*Photograph by*  
**Neeta  
Kolhatkar**

We are sure that all of you have a few pictures that you think are prize worthy. It happens very often that you don't know where to send the image that could put a feather in your cap. If you have such images (we're sure you have many!), send us ONE such horizontal image. If it qualifies, we shall publish it as a double-spread.

- a. You have to guarantee that the picture was shot by you
- b. If there are people in the picture who can be identified, we'll need a model release
- c. The picture should not have been printed elsewhere (magazine, newspaper, or offered to any publication)
- d. Mark the entry as "Picture of the Month" and rename the file using your name
- e. You may send images via e-mail to: [sphoto.india@gmail.com](mailto:sphoto.india@gmail.com)

**A note to our readers**

1. The picture has to be horizontal.
2. Kindly ensure that the shorter side measures at least 10 inches at 300 ppi (approximately 3000 pixels).
3. Low resolution images will not be accepted.
4. We do not check images on online galleries.
5. Kindly ensure complete contact/address details are provided.
6. Please make sure that your picture does not have your name/logo on it.

# Capturing Eternity: A Tale of Love through the Photographer's Eye

## Sony FE 16-35mm F2.8 GM II

**Ritin Kumar**, an engineer by education and a seasoned wedding videography expert, has dedicated over a decade to the wedding industry. As a prominent Sony Pro Support Member, he brings a unique blend of technical expertise and creative flair to his profession.



**Ritin Kumar**

As the Director at CineLove Pvt. Ltd, a renowned wedding photography production house, Ritin passionately crafts moments, known as 'The Unforgettables,' for couples in India and over 19 countries. His photographic journey, inspired by his father's work, started as a hobby. Today, his dedication and passion shine in capturing the beauty and emotions of weddings, establishing him as a distinguished professional.



Camera manufacturers often offer high-quality f/2.8 zoom lenses covering wide angles, general-purpose ranges, and telephoto focal lengths, which are highly sought after. Sony has recently introduced version II updates to their flagship f/2.8 GM zoom lens

trio, completing the series with the FE 16-35mm F2.8 GM II Lens.

It also earns the distinction of being the world's smallest and lightest full-frame AF wide-angle zoom lens, featuring high-performance AF and



*“Sony FE 16-35mm F2.8 GM II lens has consistently been our preferred choice for every occasion. Its rapid focusing, outstanding stabilization, and additional features make it ideal for capturing the subtle moments in every wedding.”*



impressive optical quality. The optics of this zoom have undergone enhancements to deliver superior resolution, clarity, and bokeh quality.

The 16-35mm focal length range is an excellent choice for wide-angle photography at weddings, family events, and other gatherings. Great for capturing wide shots of the ceremony, group photos and stunning landscape images.

The breathtaking resolution and exceptional image quality result from the advanced optics of Sony's G Master series lenses. These lenses prioritize high spatial resolution, capturing fine details for sharp and defined images, particularly in dynamic wide-angle scenes within the 16-35 mm zoom range.

The lens maintains exceptional resolution in expansive, varied scenes, which is crucial for photographers working in dynamic environments or capturing wide landscapes. Its impressive resolution at maximum aperture is vital for achieving a shallow depth of field and gathering more light.

The AF systems of the FE 16-35mm F2.8 GM II are powered by Quad XD Linear motors, providing faster speed, improved precision, and reduced noise during focusing. Ensuring accurate focus is essential, especially when capturing slow-motion or 4K/8K movies. The FE 16-35mm F2.8 GM II seamlessly integrates with  $\alpha$ -series bodies, utilizing four XD Linear Motors and advanced control technology. This synergy guarantees reliable focus acquisition and tracking of fast-moving subjects, resulting in remarkably smooth, quiet, and precise auto-focus performance for movie shooting and thus becomes wedding photographers first choice.

Being an "FE" lens, the Sony FE 16-35mm F2.8 GM II Lens is compatible with all Sony E-mount cameras, spanning both full-frame and APS-C sensor format models.

Overall the Sony FE 16-35mm F2.8 GM II Lens stands out for its optical excellence, earning its place as a valuable addition to the most advanced camera kits. |SP

# POSTCARDS FROM MYANMAR



**Srini Swaminathan** calls himself a curious explorer. Having started his career in the oilfield rigs and platforms, Srini has traveled to 44 countries – some for work, some to run marathons and some for satiating his curiosity. Srini has also cycled from Kashmir to Kanyakumari and from Bhuj to Assam. He lives in Chennai and wishes to take his street Indie dog Ore in a backpack around the world. He is @srini091 in Instagram and X (formerly Twitter)



One can fly over the temple town of Bagan in Burma in a hot air balloon





A coffee roastery outside a temple built in Tamilnadu style in Yangon, Burma



The magnificent and sacred Shwedagon Pagoda in Yangon, Burma is being restored.



At sunrise, many hot air balloons rise up in the Bagan sky



One of the many Buddhist Pagodas/monuments being restored with the help of Archaeological Survey of India in Bagan, Burma

Out of the 1000s of dilapidated temples  
in Burma, some big ones have been restored.





Artisans painstakingly hand make and paint paper umbrellas in Patheingyi, Myanmar



A variety of masks made with different materials in Patheingyi, Burma



A hot air balloon takes at least 30 minutes to get flight ready



Beautiful handmade paper umbrellas



Bamboo is a magical gift for the Burmese – endless products made with Bamboo and grass.



The idyllic ancient temple town of Bagan is a must when visiting Burma



# ALTERNATE LENS



Neeta Kolhatkar

Neeta Kolhatkar is a photo-journalist with over 35 years of experience in broadcast, print and digital. She has been capturing nuances of Mumbai through her lens, be it photographs or videos.





CSMT building undergoing repairs



The BrihanMumbai Municipal Corporation building clicked from CSMT



Ways of discovering Mumbai city, on foot is best, or as depicted in the painting in the background. Picture clicked from the third way to explore, the taxi



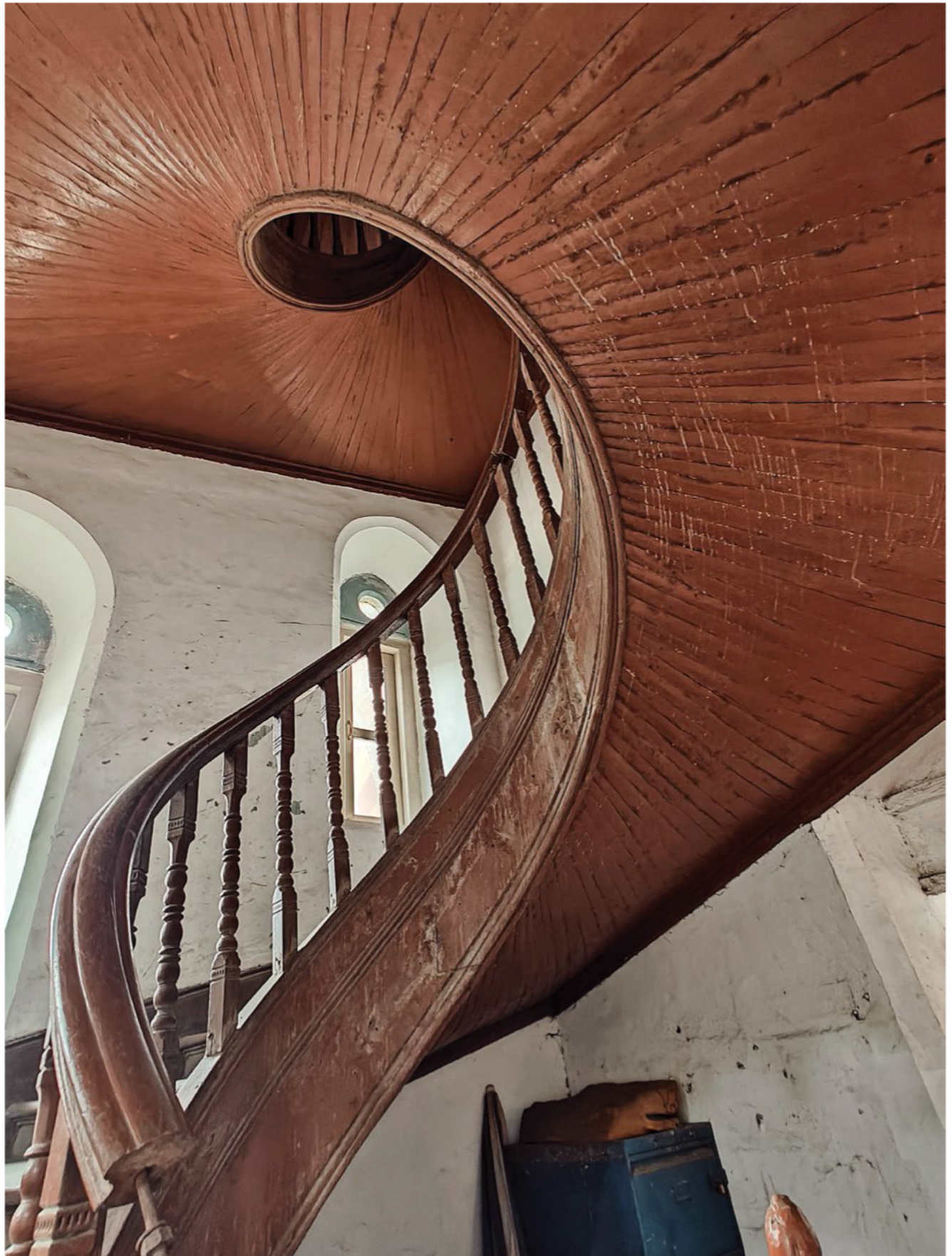
Platform, at Sandhurst Road



The intricate carving of the gorgeous dome Chhatrapati Shivaji Maharaj Terminus



Rays of the Sun setting fall on the newspapers kept for public reading at the Asiatic Society library



Some secret ways inside CSMT Museum



Sir JJ hospital complex



Two lads walking arm in arm on the day of Eid, at Mohammed Ali road, during the national lockdown in 2020, for Covid-19



Clean air and blue skies of Mumbai



# BEYOND THE SURFACE

## Street Photography as a Window to Life



**Mats Alfredsson**  
Street photographer

**Mats Alfredsson** is one of Sweden's leading street photographers and lecturer in Street Photography. He has been deeply involved in the development of street photography both in Sweden and internationally for 18 years and has run workshops and arranged photography trips to cities such as London, Berlin, Amsterdam, Lisbon and Chicago. He has done several major solo and collective exhibitions in both Sweden and the USA (Chicago Sweden American Museum) and published the photo book "Chicago Streetwalk".

Mats Alfredsson is also one of the founders of the Gothenburg Street photo Festival, which is being held this year for the fourth time. A festival that attracts both Swedish and international visitors. He has a close collaboration with Zoom Fotoresor, which conducts workshops all over the world.

During the latter part of the 70s and most of the 80s, he was active as a photographer and journalist in the daily and weekly press. He is also a trained brand strategist and copywriter with almost 30 years in the communications industry.

 [Matsstreetphoto](#)  
 [Mats Alfredsson Streetphoto](#)  
 [www.matsalfredsson.com](http://www.matsalfredsson.com)



These photographs were captured during a workshop on street photography organised by Zoom Photo Tours between November 2nd to 11th. Participants were from Sweden and Norway. The workshop started in New Dehli, then moved to Jaipur and it ended at Varanasi.

Together all participants worked on the challenge of isolating small interesting events and stories in a crowd of people. A life that is very different from those of participants in Scandinavia. |SP











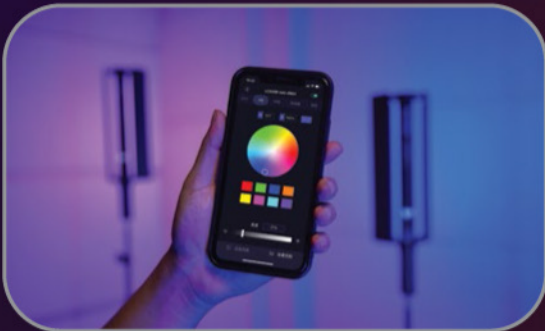
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# THE EISA PHOTOGRAPHY MAESTRO CONTEST 2024

## 1<sup>ST</sup> PRIZE

€1500 & EISA Maestro Trophy

## 2<sup>ND</sup> PRIZE

€1000 & EISA Maestro Trophy

## 3<sup>RD</sup> PRIZE

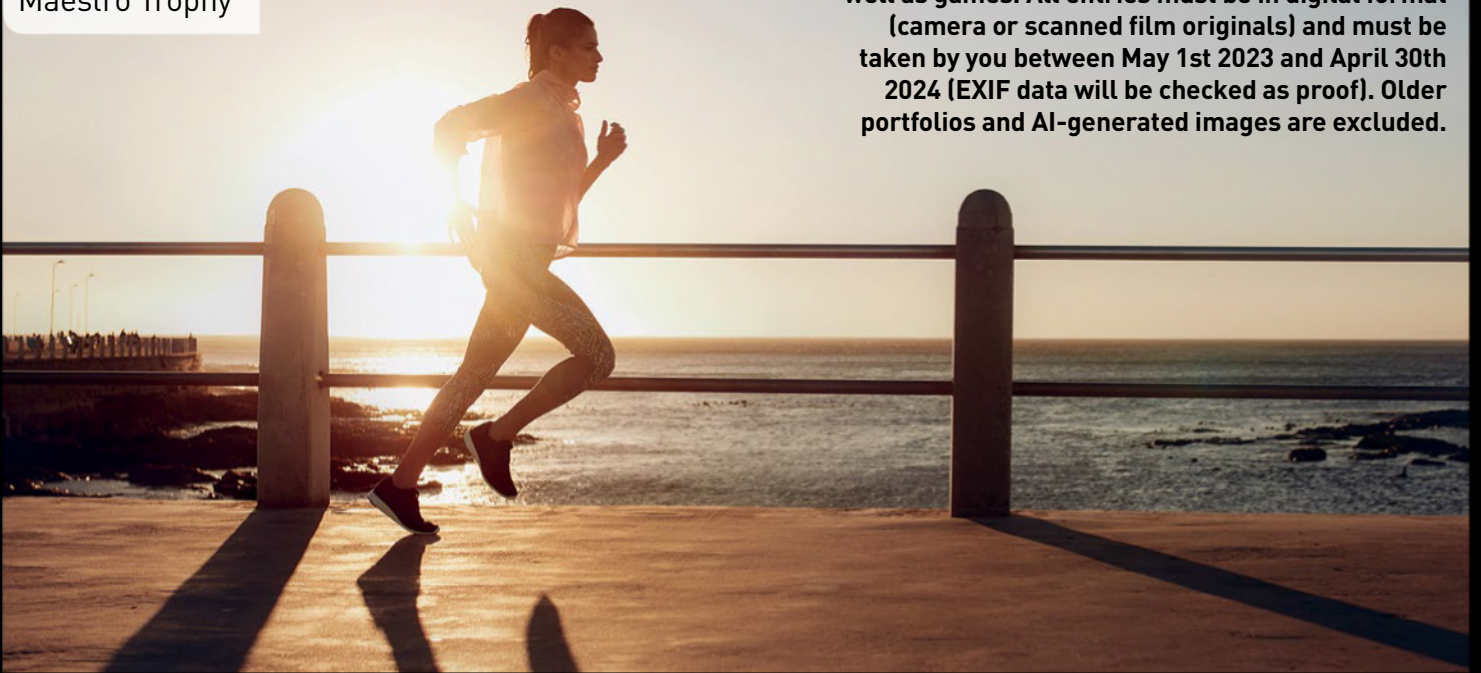
€750 & EISA Maestro Trophy

This year's theme:

## Sports and Games

Scope and Contest Rules:

Entrants should provide 5-8 photographs on the theme of 'Sports and Games'. Your subject matter may include professional and amateur sports as well as games. All entries must be in digital format (camera or scanned film originals) and must be taken by you between May 1st 2023 and April 30th 2024 (EXIF data will be checked as proof). Older portfolios and AI-generated images are excluded.



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### NATIONAL DEADLINE: MAY 1<sup>ST</sup> 2024

All entries must be received by this date. The 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> prizes will be chosen by the editorial staff of Smart Photography and the National results will be published in the June issue.

### INTERNATIONAL JUDGING: JUNE 2024

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for the winner: €1000.



The winning entries from each of the 16 participating EISA countries will then be judged together at the Association's General Meeting in June 2024. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in Sept 2024 and revealed, online, alongside the EISA product Awards on Aug 15<sup>th</sup> 2024

The winning photographs will be published in the Sept/Oct issues of all 16 EISA photo magazines/websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2024



For further details, terms and conditions visit [www.eisa.eu/maestro](http://www.eisa.eu/maestro) and [www.smartphotography.in/maestro2024](http://www.smartphotography.in/maestro2024)



# PRINTING AND BEYOND



**VIMAL PARMAR**, Digital Print Evangelist



**Create-Your-Own Desk Planner**



**Personalised Bookmarks**



**Spreading Happiness,  
One Photo at a Time**



**Stories to Share via  
the Medium of Zines**



**Vimal Parmar**  
An independent marketing consultant and digital print evangelist with over 40 years of experience in the imaging industry.  
 [@vimalparmar](https://www.instagram.com/vimalparmar)

## Turning Clicks into Prints: A Resolution for the New Year

Embrace the magic of print to narrate your visual tales this year

**Dear Readers,**

*Happy New Year 2024 to you and your loved ones! As we step into the new year, I encourage you to embrace the timeless joy of printed photographs. Instead of just scrolling through your digital memories, consider unlocking the potential of your smartphone images by creating tangible photobooks, postcards, calendars, bookmarks, and more.*

*I appreciate your continued support in reading my articles and sharing the diverse photo prints you have made. For those without a home printer, now is an opportune time to consider this as a valuable investment. A printer, especially with refillable bulk ink tanks, can be a practical and cost-effective addition to your creative toolkit. An entry-level 4-colour A4 inkjet printer with a built-in scanner is an excellent choice,*

*and if you find your needs growing, advanced models are also available.*

*As we bid farewell to 2023 (time truly does fly!), I am excited to share this month's article, highlighting some interesting photo print products I created last year. For want of space, I am just sharing a few. I hope this inspires you to embark on your printing journey with photographs you have captured. Numerous options await you, whether it is exploring online print platforms, visiting a copier outlet, colour lab, or photo studio, or seeking guidance from a professional photographer or graphic designer.*

*Wishing you a joyful new year once again and happy reading!*

**Warm Regards,**  
**Vimal Parmar**



A collage of my abstract images printed on resin-coated (RC), A4, 270 gsm., True Photo Glossy, Compu Color inkjet paper.

## Create-Your-Own Desk Planner

A desk planner has been a constant in my life, and for the past several years, I have opted to print my own instead of buying from stores. This simple process allows me to tailor the planner to my preferences, including a Monday-start format, a year-at-a-glance sheet, blank pages for notes, and personalized covers with my photos. Here is my process: I find printable calendar templates online and print them on A4 (210x297 mm) size, 75 gsm copier paper using my home inkjet printer. Additionally, I create a collage of my favourite photos for the front and back covers, which, in this case, I printed on resin-coated (RC), 270 gsm., True Photo Glossy, Compu Color inkjet paper. Occasionally, I include extra pages with motivational quotes. After organizing everything, I take it to a nearby copier shop for wire-o binding. If you do not have a printer at home, you can easily complete this process at a local copier outlet. I suggest you give it a try – it is a satisfying experience. You can also personalize planners for family members or create thoughtful gifts.



The final look of the desk planner after binding along with inside pages.



Several bookmarks printed on 260 gsm., 5x7 inches, Photo Glossy, VMS Imperial Premium RC inkjet paper.

## Personalised Bookmarks

I make planners annually, but my constant go-to DIY project is bookmarks, which I create multiple times a year. I print them at home, either for personal use or as gifts. I use whatever inkjet media I have on hand. What I appreciate most is the chance to print in an aspect ratio of super panoramas though smaller print sizes. I prefer opting for a slightly larger 5x7 inches size photo paper instead of the standard 4x6 inches. This provides extra length on each side. Finally, I round off the corners to give it an elegant finish. The prints featured in this article were done on 260 gsm., Photo Glossy, VMS Imperial Premium RC inkjet paper.



The final look of each bookmark after cutting, round-edging and with a ribbon in a few of them.



Their joy on receiving the photographs is difficult to put in words.

## Spreading Happiness, One Photo at a Time

**F**or a long time, I have had this habit of capturing moments with ordinary people I have never met before. I take their pictures during my walks, whether I am exploring new places or just strolling around in my city, Mumbai. The subjects of my photos are often hawkers, small shop owners, or random strangers.

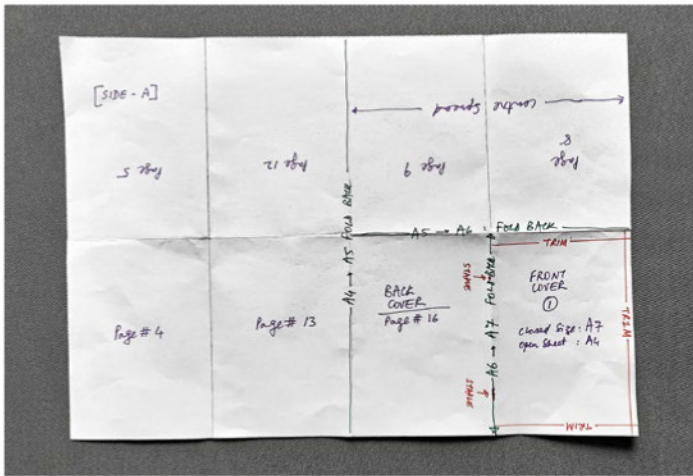
What makes this practice special is what comes next—I turn these photos into prints and either personally gift them or send them by post. When I meet these individuals, I strike up conversations to learn more about them before asking for permission to take their portraits. If I am travelling, or if my subjects are

from out of town, I send the prints to them later. Sometimes, I do not have their address, like when I photographed a gardener at the Shalimar Gardens in Kashmir. In such cases, I print the gardener's photograph on the cover and write the address as "माली / Gardner, Shalimar Gardens, Srinagar, J&K" on the cover, hoping that the local postman or the garden's office can identify and deliver the print.

This process is particularly convenient in Mumbai, my home. I return from my photo walks, print the images in A4, 4x6, or 5x7 sizes, and go back to hand them over in a week or two. The photos accompanying this article, for instance, are 4x6 inches and

were printed using the DNP Digital Photo Printer model QW410, generously provided by Nippon Enterprises South for testing. While giving the gift, I placed these photographs in an elegant-looking, self-standing photo frame manufactured by Vallabh Enterprise.

For me, this is a way of giving back to society through the medium of photography and printing. I encourage you to try it. The entire experience, from starting conversations with strangers to capturing their images, getting prints done, and finally handing them over, is incredibly satisfying. Witnessing the joy on their faces is a reward in itself.



Page template, front and back.



Printed sheet.

## Stories to Share via the Medium of Zines

A zine, short for ‘magazine,’ is an informal and often non-commercial publication born out of a passion for a specific interest. I recall creating handwritten zines in the late ‘70s before the term became widely known. Zines, characterized by modest production and independent publishing, provide a creative platform for expressing viewpoints, sharing imaginative works, and connecting with like-minded individuals. Typically, zines have a distribution of fewer than 500 copies, emphasizing a do-it-yourself (DIY) philosophy and community involvement. The advent of photocopiers and, subsequently, the ease of home printing gave birth to many zinesters. India too has a thriving zine culture. Having recently created several zines, all printed at home, I invite you to explore this expressive medium. The possibilities are virtually limitless right from the kind

of content, paper selection, and the way you fold the sheet to getting the entire printing outsourced or the option of printing at home.

Consider involving children in the process to foster creativity at home. To start, search online for zine ideas (or #zine and #minizine on Instagram) and discover the joy of creating and sharing your unique perspectives. On a side note, watch the movie “Moxie” on Netflix, where a 16-year-old starts a zine.

Here, I share a glimpse of my recent zines to inspire you in this artistic endeavour. My starting point was an A4 (210x297 mm) size sheet folded thrice to get an A7 (74x105 mm) size sheet. My earlier zines were in A5 and A6 sizes.



Three finished approx. A7 size zines after folding, stapling and trimming. The pen and ruler are for scale.





# A Guide to Lens Buying

## Part II

Continued from last month



**Ashok  
Kandimalla**

**Ashok Kandimalla** has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published more than a 100 articles on photography and some of his writings have also been published in the well-known international magazine *Popular Photography*. An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is the only Indian photographer to be featured on the Nikon Centenary website. He is presently working as a Management and Engineering consultant. He can be reached at [kashokk@gmail.com](mailto:kashokk@gmail.com).



**Picture 1:** A macro lens.

Macro lenses are available in focal lengths starting from around 50 mm and going up to 200 mm. Short focal length macro lenses are meant for copying work and are not good for general purpose work. Longer focal length macro lenses give the same magnification at a greater subject to camera distance. For example, a 200 mm lens will give a greater working distance than a 50 mm lens for the same magnification. This can be useful in nature photography. After all, you would not want to photograph a scorpion from 2 inches!

In the recent past many manual focus (MF) macro lenses have appeared and some of these go even beyond the normal 1:1 magnification. You can consider these if such magnification is needed for your work.

You can also look at a low-cost solution if you are an occasional macro photographer. For example, if you are a

### Macro

If you are serious about this genre, there is only one type of lens to buy – a dedicated macro lens (Picture 1). Internally a macro lens has a modified focusing mechanism (called a helical) to help some lens elements move farther than the usual designs thus giving close focusing abilities. Many zooms claim to have ‘macro’ capability but that is more due to marketing departments’ description rather than true optical performance. Even if the lens focuses close to 1:3 or even 1:2, it cannot be termed as a macro lens as lenses dedicated to this purpose have flat field performance and are corrected for image capture at very short subject distances (Picture 2).



**Picture 2:** An image taken with a macro lens.

© Srinivasa Rao B





Picture 6: A street portrait taken with an 85 mm f/1.8 lens.

The amount of blurriness is defined by the depth of field (DOF) which is determined primarily by the image magnification and aperture (plus many other minor factors). The former in turn depends on focal length and subject distance (taken together and never individually). The distance of the background from the subject, while not a controlling factor also plays a role.

While a lens of any focal length can be used to create a portrait there are some restrictions. If you are taking a head and shoulder portrait, then lenses with shorter focal lengths (say up to 50 mm) will force you to go close to the subject causing the face to look 'distorted' due to the resulting perspective. Hence, focal lengths of 85

mm or above (up to 135 mm) are better suited for portrait photography.

If this genre is of primary interest to you, you should look at an 85 mm lens. These lenses are usually available with apertures of  $f/1.8$ ,  $f/1.4$ , and  $f/1.2$ . The cost difference between these is huge as already discussed. The main reason to go for superfast lenses in portraiture is to get the needed bokeh though such lenses can be useful for low light photography as well.

Lenses longer than 85 mm, and up to 135 mm are also used in portraiture. However, at fast apertures, they become very large. Longer focal lengths also put more distance between the subject and photographer making interaction difficult.

## Street

Travel photography surely involves some street photography and extending the same logic, an all-in-one lens is a good starting point. However, these lenses tend to be a bit big and may attract attention. For this reason, many street photographers prefer prime lenses with moderate focal lengths. Famous street photographers have used focal lengths like 28, 35, 50, and 85 mm. All have the advantage of being small and discrete. The shorter focal lengths (28 and 35 mm) are preferred by some as you can go close to the subject to get a more intimate view. If you are a shy photographer then look at slightly longer focal lengths. The 85 mm of moderate speed like  $f/1.8$  is wonderful for street portraits (Picture 6).

Prime lenses are usually faster than

zooms and hence better for low light. If you use only one focal length then you will get familiar with the AOV of that lens and in due course you will be able to photograph without even bringing the camera to your eye!

## Wildlife and Sports

While sports photography may not be a popular genre, the lens and camera requirements are like that of wildlife photography where long distances and fast-moving action are involved. So, we will treat the requirements as the same. Lenses for wildlife photography especially if you are into bird photography, are an expensive affair with lenses going even into seven figures! Perhaps no genre needs more expenditure than this. So, before you plunge and spend your hard earned mega bucks on these lenses, think of the following.

Exotic telephoto lenses (examples are 400 mm f/2.8, 600 mm f/4, 800 mm f5.6, etc., Picture 7) give superlative results and have price tags to match. Not only do these lenses give the highest level of image quality they also excel in AF speed, a feature needed to capture fast action like birds in flight and motorsports. They are also very heavy. A feature that is becoming popular is equipping lenses with built teleconverters that can be engaged or disengaged. This gives enormous flexibility to a photographer as he can change the focal length instantly with a flip of a lever giving a zoom lens like flexibility with very little loss of quality.

Unless you have a big budget or you are a pro look at alternatives to these lenses. If you have an urge to use them occasionally, think of renting them. This helps in two ways – reduces your investment if you are an occasional user and allows you to try out super expensive lenses without buying them.

However, there are now good alternatives for those with less budgets. All major OEMs are now producing at least three telephoto zoom lenses whose focal lengths are typically in the range of 70-300 mm, 100-400 mm, and 200-600 mm (Picture 8) or around that. These give excellent results and are good for



**Picture 7:** Exotic lenses like this 800 mm can be hired to reduce capital expenditure.



**Picture 8:** Long focal length zoom lenses (like this 200-600 mm) lower cost and give more flexibility.

even large prints. They are generally lighter too. Though perhaps not at the same level as the exotics in terms of performance both optically and AF wise, they are nevertheless, worthy substitutes. Many 3rd party solutions are also now available in the same focal length ranges giving photographers even more choices. These lenses offer one more advantage.

Most of the wildlife photography in our country takes place from a vehicle and hence the movements needed to get proper framing or coverage are severely restricted. Here, zoom lenses can be very helpful. Also, sometimes animals can be very close, and having a shorter focal length on tap is useful as well.



**Picture 9:** An action photograph at a high ISO of 4000. Nikon Z6 using the 200-500 mm lens with a 1.4x TC, for an effective focal length of 700 mm

The biggest disadvantage is mostly in terms of lens speed. Those zooms that go 500 mm and above usually have speeds as slow or slower than  $f/5.6$  maximum apertures. Plus, the light generally is low when the quality of light is at its best, plus you need to use high speeds to stop action. Remember that image stabilization only reduces your handshake and does nothing to freeze action. All these demands mean that you need to use high ISO settings

on your camera (Picture 9). This is a penalty that you need to pay for all the conveniences. Fortunately, the low light (high ISO) performance is improving continuously and you will not have much loss of quality with the new generation cameras.

Another useful accessory is the teleconverter (Picture 10). Also known as Tele-extenders these are not lenses as they cannot be used independently

by themselves. They are mounted between the lens and a DSLR body and are available with multiplication factors of 1.4x, and 2x generally. When using a teleconverter, you need to remember the following.

The 1.4x, and 2x teleconverters increase the focal length of the lens by a factor of 1.4, and 2 respectively. However, there will be a corresponding light loss. You will lose 1, and 2 stops of speed

respectively. As an e.g., if you use a 400 mm f/2.8 lens with a 2x tele-extender You will get 800 mm in focal length. Unlike cropping, this is a real increase in focal length, but your lens speed will decrease by two stops from f/2.8 to f/5.6.

Unless it is a very high quality tele-extender (and these are not cheap) there will be a reduction in the image quality. However, you can expect the latest 1.4x converters to cause only a minimal loss but avoid 2x models. Also, tele-extenders work best with prime lenses rather than zooms but I have used tele-extenders quite successfully coupled even with slower zoom lenses on MLC bodies. AF will slow down but the combination will be usable (Picture 9).

### Kit Lens

If you are a DSLR or a CSC user, chances are that you have purchased your camera as a “kit” that is the camera was bundled along with a lens commonly called the “kit lens.” As the lens is a part of the kit, you pay a lot less for it whereas the same lens when bought separately will be priced considerably higher. These are usually zoom lenses. While many look down on the kit lenses, they perform quite well optically. The main reduction in cost comes from somewhat light-duty construction (for example – a polycarbonate lens mount) but I have seen such lenses withstand the rigorous use by professional event photographers quite well. The maximum aperture is not too great either. One welcome trend is that of late we are finding excellent high-quality lenses being bundled in kits with higher end camera bodies. It is highly recommended that you buy a bundle as it comes with a lens offering decent performance with very little extra money. The focal length range of these kit lenses is usually from a moderate wide-angle to short telephoto thus covering the landscape to portrait genres and many in between.

### The 28 mm lens

Are you a keen phone photographer? Then look at a 28 mm lens as this corresponds to the AOV of most phone cameras. If you are used to this



Picture 10: A 1.4x teleconverter.

AOV, and you have a camera equipped with a 28 mm lens, then you can quickly switch from a phone to a camera (without the need for recomposing) when the situation demands (e.g., low light, capturing without lag, high image quality needed for large prints, etc.). You can use a zoom lens set at 28 mm too, but that is an extra step to ensure that it is indeed at the needed focal length.

#### Here are some general tips:

- Do not hesitate to leave focal length gaps – not every focal length needs to be covered.
- Do not be snobbish (sorry)! Almost every modern lens is a pretty good performer optically even if it is low in cost. In other words, do not just stick to premium brands and OEMs.
- Further to the above, some 3rd party lenses are quite good and many OEM lenses are produced by 3rd party vendors though that is not told in public.
- Do not be hung up on the latest!

Even lenses that are a generation behind are very good performers.

- If you do not want to spend too much on exotic lenses, think of renting them. This is especially useful if you are not sure which genre you want to pursue or are mostly into one genre but would like to occasionally practice others.
- Saving money is in the interest of everyone. Look at used lenses from reliable sources. Sometimes you can get good bargains.
- You must have heard this several times but let me repeat it once again. Invest more in quality lenses rather than high end camera bodies and lower grade lenses. Apart from the fact lenses have a greater impact on image quality, they have a longer lifetime. It is not uncommon to see splendid images shot with vintage lenses, some more than half a century old! Consequently, investment in lenses gives a better return for money compared to camera bodies. A common saying in photographic circles is ‘**date your camera and marry your lenses!**’!SP

## CONCLUSION

No lens satisfies the condition ‘one size fits all.’ Just stop looking for one. Identify your needs, prioritize them, set a budget, and then choose one that best satisfies your requirements currently. Also, remember that these may change just as your interests might in the future. Fortunately, investment in lenses is better preserved. Ultimately, there is only one person who can advise you correctly and that is yourself. That is because no one understands your requirements better than you do. What is recommended here is based largely on my personal experience. This implies that alternate solutions are also available and you should think of those too. I have also not covered all the genres. However, I hope that this article will help to make the decision based more on your real needs rather than emotions and other factors. Good luck!

# A Short Field Guide for Landscape Photography

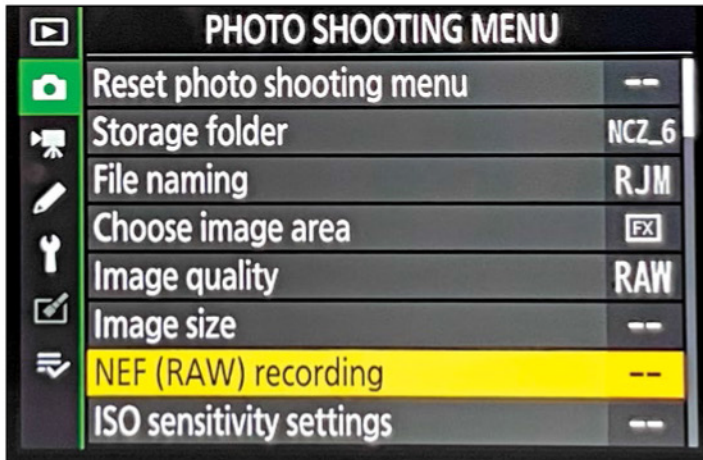
Here are a few tips to improve your landscape photos. This is not meant to be a comprehensive guide but a quick refresher for instant recall. The tips are in random order.

## ▣ Rohinton Mehta

- **Equipment Familiarity:** As is the case with most things, you need to be familiar with your equipment. You should know the different features of your camera and to use the most appropriate ones according to the scene in front of you.
- **File Format:** Shoot in **Raw** for the best image quality. This does not mean that high quality JPEGs will not provide good images, but Raw files offer the highest image quality.
- **White Balance:** Set WB to either Auto or Direct Sunlight (Daylight). Since you'll be shooting in Raw, you can easily change the WB, if necessary, in Adobe Camera Raw.
- **ISO:** Set your camera to its lowest ISO for superior image quality. This is usually **ISO 100**.
- **Metering Mode:** If you are not familiar with the metering modes, set the metering mode to **Evaluative / Matrix**.
- **Autofocus Area Mode:** Set the AF mode to **Single-point AF**.
- **Shooting Mode:** Set the Shooting mode to Aperture Priority (If you are comfortable with Manual exposure mode, you may use that mode).
- **Aperture:** Generally with landscape photos we want the whole scene sharp, from foreground to infinity. Use **f/11**, or **f/16** if the foreground is too close to the lens. In this shooting mode, the camera will automatically select the appropriate shutter speed. Pay attention the auto selected shutter speed — if it is too slow for handholding the camera, you may open up the aperture by a stop or so or increase the ISO from 100 to 200. Alternately, use a steady tripod. The Rule of the Thumb for safe shutter speed when handholding the camera is 1/the focal length in use (though I prefer to use a shutter speed of 2x the focal length, especially with modern high resolution cameras).
- Move your camera so that an AF point overlaps the most important feature of your scene. Half press the shutter release to obtain focus at that point. Keep the shutter release half pressed to keep the focus locked, recompose and gently press the shutter release button all the way down till it fires.
- Check the image on the camera screen (or better still, check the 'histogram' if you know how to use it). If the image appears too dark (underexposed), take another shot of the same scene using plus (+) Exposure Compensation. If the image on the screen appears too bright (overexposed), use minus (-) exposure compensation.
- **Composition:** To keep the writeup concise, we will not be going into the art of composition but needless to say that good composition (framing) will enhance an ordinary shot but poor composition can ruin what could otherwise have been prize-winning shot.
- Soft to medium-soft angular light is considered best for landscapes (early mornings/late evenings) though overcast/stormy weather skies also produce great landscape shots.
- Reach your destination at least 30 minutes before you intend to start taking the shots. This will give you some time to find the best vantage point (the correct position to take the shot). Remember the words of Ansel Adams — "A good photograph is knowing where to stand".
- Take several shots (but I don't mean that you take 50-60 identical pictures), shoot horizontally as well as vertically, depending on the scene in front of you.
- **Learn Post-processing:** A good knowledge of using image-editing programs will take your images to a new higher level.

Enjoy your photography. | **SP**





File Format



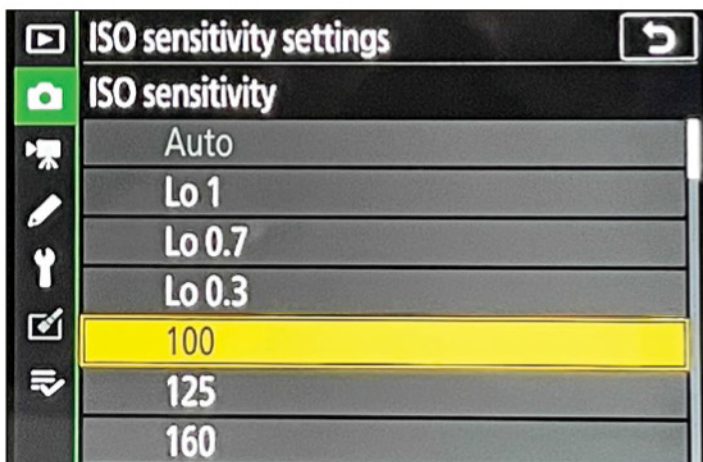
Metering mode



White balance



AF area mode



ISO



# EXTENSION TUBES

▣ Rohinton Mehta

**C**loseup and macro photography are two amongst the most sought-after genres of photography. One does not have to travel to exotic destinations to pursue this genre – closeup and macro shots can be taken in your own backyard or at least close to your home. There are several ways to go about doing this.

- Closeup filters (also known as supplementary lenses)
- Lens reversal rings

- Extension tubes
- Extension bellows
- Tele-extenders
- Macro lenses
- Stacking lenses

In this short writeup, we shall see how extension tubes help us to achieve our goal.

### Advantages of extension tubes:

- Relatively inexpensive
- No loss in image quality



RJM9141 : Both the extension tubes side-by-side.



RJM9163 : The 11 mm extension tube attached to the 24-70 mm lens.



RJM9165 : The 18 mm extension tube attached to the 24-70 mm lens.



RJM9162 : The 11 + 18 mm extension tubes attached to the 24-70 mm lens.



Picture A



Picture B



Picture C



Picture D

**Disadvantages of extension tubes:**

- Loss in illumination reaching the imaging sensor due to the extension
- Not as user friendly as compared to a macro lens (once attached, you cannot focus towards infinity unless you take off the extension tube/s)

Extension tubes come in different sizes (measured in millimeters) and are specific to different camera bodies. The extension tube (you can use multiple tubes if you want greater magnification) is placed between the camera body and the lens – the more the extension you create, the greater the magnification (but greater the light loss). If the extension equals the focal length of the lens being used (lens focussed to infinity), you'll achieve a magnification of 1:1 or life size. For example, if you attach a 50 mm extension tube to a 50 mm lens that's focussed to the infinity setting,

you'll achieve a magnification of 1:1. Of course if the lens is focussed closer (rather than at infinity), the magnification will be greater.

Conversely, as the focal length increases, for the same extension, the magnification decreases! For example, under the same conditions detailed above, a 100 mm lens with a 50 mm extension gives only 1:2 or half life size.

Let's look at the extension tubes that I have. It is an Auto Extension Tube set (2 tubes, one 11 mm and the other 18 mm) and is made by a Company called Meike. These tubes allow us to use auto apertures as well as autofocus.

Extension tubes can be cascaded (used together) to give more extension, which in turn will provide even greater magnification. In our example the two extension tubes give us a total extension of  $11+18 = 29$  mm. So, if we

now use a lens at 29 mm focal length (at infinity), we can get a magnification of 1:1. And at 58 mm focal length the magnification would be 1:2.

For this article, I will use my Nikkor Z 24-70 mm f/4.0 lens for demonstration. I will also use a tripod to avoid any camera shake.

So, how do the results look at different magnifications? Pictures A to D show how a wristwatch will appear at 1:4, 1:3, 1:2 and 1:1 magnification (approximately). A ruler has been included (marked in mm) to give you a sense of scale.

Though not as convenient to use as a dedicated macro lens, extension tubes save us the cost of purchasing an expensive (macro) lens, reduces the overall weight of our camera kit and above all, provides images without any loss of image quality. **|SP**

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# AVAXHOME-

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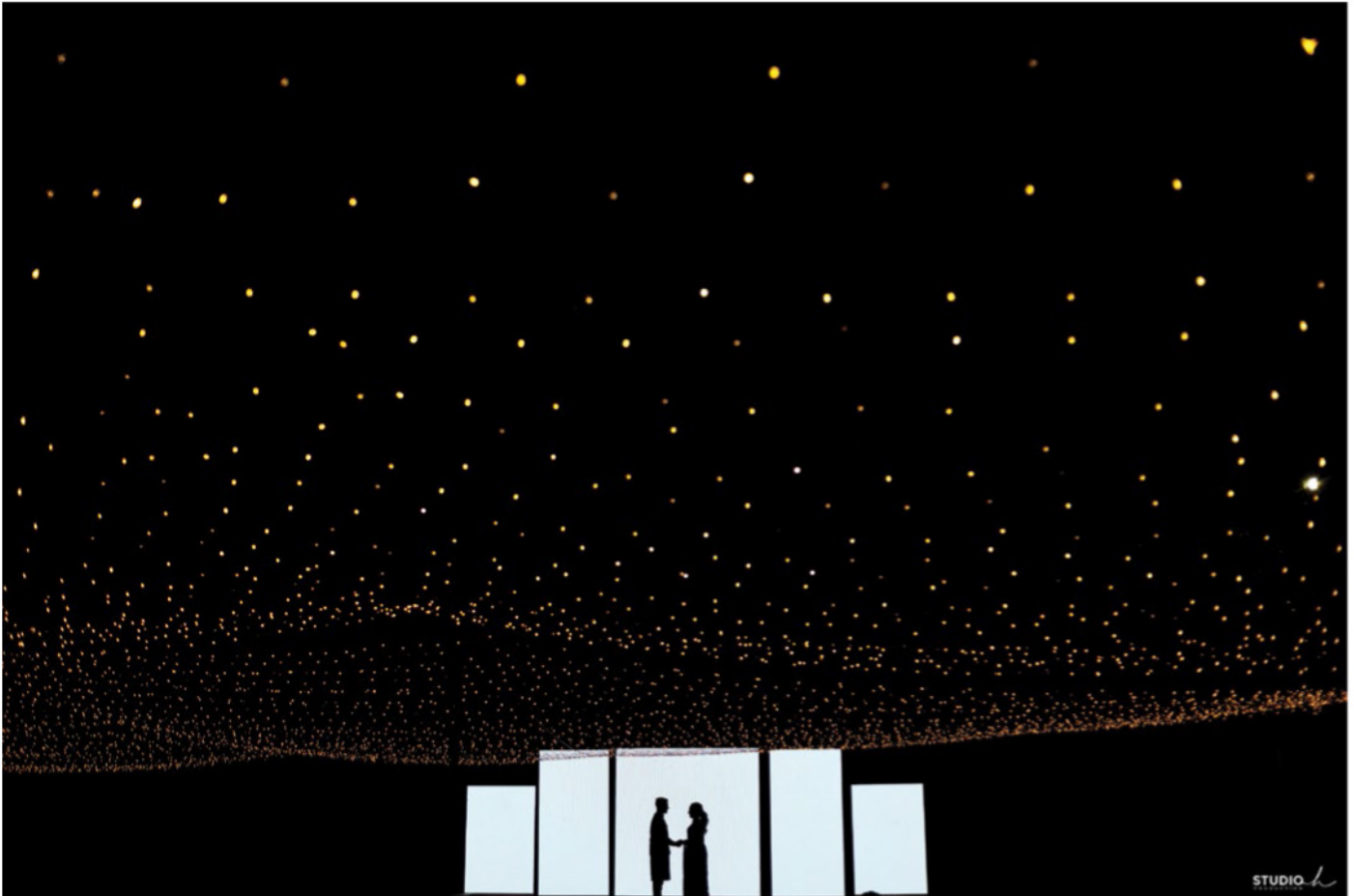
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# WEDDING MOMENTS



Capturing the perfect moment is a skill, an art requiring dedication and technique, a mastery that is exemplified by Harsh Mevada, the creative head, and Tanvi, his wife and co-founder of Studio H Production. While initially exploring commercial photography, Harsh's passion shifted when he photographed a wedding and discovered a love for storytelling. Motivated to bring smiles to clients' faces and spread joy, he embarked on his journey. Studio H Production, led by Harsh's dedication and genuine love, has grown significantly. The entire team is devoted to seizing candid moments, ensuring clients' memories remain vivid and unforgettable. With an artistic touch and premium quality, Studio H Production offers more than just photos and videos; it provides cherished memories that last a lifetime.



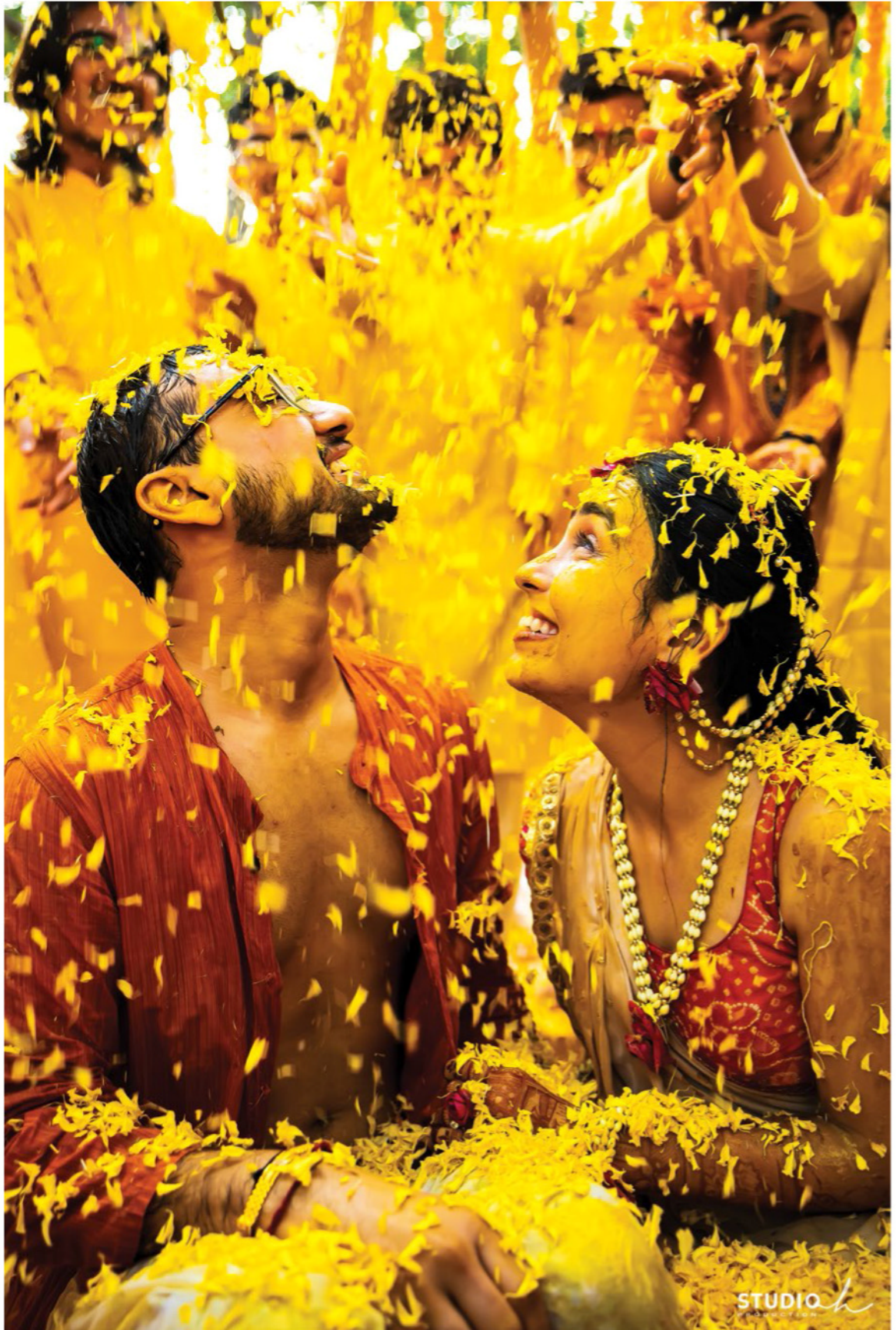
**Harsh Mevada**

The couple walking in front of the LED screen created a unique and mesmerising effect. The shades they cast and the LED lights in the sky added an extra touch of magic. I couldn't resist capturing this enchanting scene and preserving it forever. Moments like these make love stories come alive!

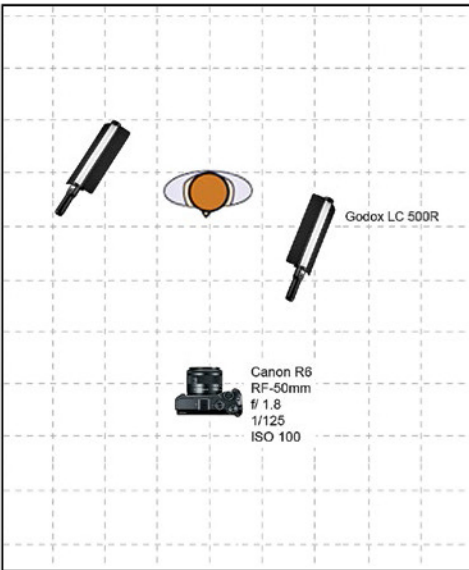
This picture is all about the joyous 'varmala ceremony' on stage. As the bride prepares to place the varmala on the groom, the groom's mischievous brother lifts him up on his shoulders. It was quite a challenge for the bride, but she managed with some difficulty. The beautiful sunset casting a lovely glow from behind, creating the perfect backdrop for this incredible shot. It's all about capturing those priceless, spontaneous moments that make a wedding truly unforgettable!



This picture captures the magical moments of the wedding 'haldi ceremony'. The couple, seating close to each other, gazes upwards as a shower of vibrant yellow flowers rains down on them. It created a playful and joyous atmosphere, and the pictures turned out stunning! It's all about preserving those precious, candid moments that truly reflect the love and happiness of a wedding celebration.







This portrait of the couple holds a special significance because it was taken at 12:30 am, right after the marriage rituals. Despite the busy schedule, the couple wanted to ensure that they had a dedicated moment for their portraits. They went the extra mile, freshened up, and returned just to capture these beautiful couple photos. It truly shows their love and dedication to creating lasting memories.

The bride, standing in that spot where the light and shadows create a brilliant effect, thanks to the beautiful architectural lighting, must have been a stunning sight. When she asked me why should I stand there? I assured her and she trusted my artistic vision. And when she saw the results, she absolutely fell in love with the pictures! It's all about capturing those magical moments and creating beautiful memories that will last a lifetime.





Capturing the wide-angle picture of the valuable Sindur ceremony is such a great choice. It's a significant moment in Hindu weddings, and the expressions of the couple, along with the people clapping and giving their blessings, make it even more special. And with the fireworks happening in the front, it adds an extra touch of magic and excitement to the shot. I can imagine how stunning and memorable this picture for couple must be!



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# REVIEWS

## FINAL RATING

The final ratings given in the reviews are not an indication of the performance or features of the reviewed device in isolation. It is a combination of all parameters including the price of the product.



76

**Mirrorless Review**  
Canon EOS R8



79

**Mirrorless Review**  
Panasonic Lumix S5 II

Canon EOS R8 ₹159,000 (body only)

# Lightweight Wonder!



## Inside the Box

- ✓ Camera body
- ✓ Body cap
- ✓ Battery
- ✓ Strap
- ✓ 24-50 mm f/4.5-6.3 IS STM lens
- ✓ Lens caps, front & rear
- ✓ User instructions

▣ Hoshang Billimoria

The R 8 is Canon's 'budget' full frame mirrorless camera. Although a late entrant to the mirrorless market, Canon has responded with a flurry of launches. Launched in mid 2023, the R 8 boasts 24.2 megapixels and comes with 4 K video and Canon's DIGIC X image processor. SP had the R 8 on our test bench. Set out below are our findings.

## Design & Build Quality

First things first. The R 8 is Canon's lightest full frame camera. The body weight with the card and battery is a mere 461 g. The dimensions of 132.5 x 86.1 X 70 mm indicate how diminutive the camera is. The camera body is weather sealed. The R 8 has been designed to operate between 0 – 40 degrees Celsius and less than 85% humidity. The body is a combination of aluminium alloy and polycarbonate resin with glass fibre. Build quality is good. The R 8 came to us with Canon's 24 – 50 mm f 4.5 – 6.3 IS STM lens. The R 8 is built by Canon in Japan.

## Key Features

The R 8 sports a 24 MP CMOS full frame sensor with a built-in low pass filter.

Canon has used their Dual Pixel CMOS AF II system in the R 8. In autofocus mode, the autofocus points cover 100% of the screen. Autofocus modes include



One Shot AF, Servo AF, AI Focus AF and AF Tracking. In AF Tracking mode, humans, animals and vehicles can be recognised. Picture styles include Auto, Standard, Portrait, Landscapes and Monochrome amongst others.

ISO speeds range from 100 – 102400 and can be extended to ISO 50 and ISO 204800. With video, this ranges up to 25600 and is extendable to 102400.

384 zones help the R 8 to meter images. Evaluative, partial (5.9%), spot (3%) and centre weighted average are the metering modes available.

Shutter speeds range from 30 sec – 1/4000 sec plus Bulb. Both Exposure Compensation and Auto Exposure bracketing are available for up to + or – 3 EV in 1/3 or ½ stop increments.

The OLED colour fully articulating viewfinder comes with 2.36 million dots and gives 100% coverage along with .70 X magnification. The 3 inch LCD monitor

likewise gives 100% coverage and features 1.62 million dots. Touchscreen operation is available.

On the video front, the R 8 can shoot 4K video at 60p. FHD video can be shot at upto 180p. Slow motion options are available. A 30 fps burst mode is available. Maximum movie recording time is 2 hours or the battery life whichever lasts longer.

Other features include a single SD card slot, built-in stereo microphone, USB 3.2 port, HDMI port and a headphone port. Both Wi-Fi and Bluetooth are available and so are 22 custom functions. Multiple options are available for achieving High Dynamic Range. The R 8 takes Canon's LP-E17 battery which is good for 150-370 shots depending on the power usage.

The R 8 does not feature sensor shift stabilisation, does not have a built-in flash and cannot perform dual card recording.





FINAL SCORE



**Ergonomics**

The small size and light weight make the R 8 very easy to carry around. The large, textured grip make it easy to hold. Canon’s menu system is intuitive and easy to get to grips with. The joystick which aids navigation is missing in the R 8. The LCD screen is fully articulating, has full touch functionality and is bright enough to combat glare on sunny days. A basic guide to the camera is included in the box. The Advanced Guide can be accessed on the web.

**Performance**

With its full frame sensor, the R 8 delivers crisp, detailed images with good dynamic range and colour. Noise is also well controlled.

Autofocus is also first class especially in tracking mode. The R 8’s metering, which is linked to the autofocus system also works very well.

The ability to shoot 40 fps with the electronic shutter is another plus point.

The RF 24-50 mm F4.5- 6.3 IS STM lens which comes as a kit lens features a collapsible design. The limited

focal range and slow maximum aperture can be a hindrance. The lens however is a good performer for the price. Given the R 8’s light weight, prime lenses and lightweight zooms should suit it the most.

Video performance is also very good given the camera’s price. The camera does however warm up a bit while shooting video. Use of a tripod whilst shooting video is advisable.

**Value for Money**

The R 8 is available at an MRP of Rs.142,995 but available on amazon.in for Rs 131,199. With the 24 – 50 mm lens, the amazon.in price is Rs 159,000. For a full frame camera, this is a competitive price. Bear in mind that the competitors of the R 8 are the Sony A 7 III and the Nikon Z 5, both of which have been released much earlier. |SP

**VERDICT**

**If you want full frame and do not desire to carry heavy loads around your neck, look no further. The R 8 will give you a pleasant surprise. Both autofocus and image quality are top class. BEST BUY!**

**Design and Build Quality**



**Key Features**



**Ergonomics**



**Performance**



**Value for Money**



**Overall**



**PLUS**

- Lightest full frame camera
- Very capable autofocus especially in tracking mode
- Excellent image quality

**MINUS**

- Poor battery life
- No third party AF lenses
- No IS in body

**KEY SPECIFICATIONS**

<b>Effective Pixels:</b> 24.2 MP, Full frame
<b>Processor:</b> DIGIC X
<b>AF Modes:</b> One-Shot AF, AI Focus AF (stills), Servo AF/Movie Servo AF
<b>AF Point Selection:</b> Spot AF, 1-point AF, Expand AF area, Flexible Zone AF 1, 2, 3, Whole area AF
<b>AF System Points:</b> Max. 1053 AF frame zones (stills/movies)
<b>Effective ISO:</b> Stills: 100 – 102,400 (L:50 / H: 204, 800), Movies: 100 – 25,600 (H: 102,400)
<b>Still Image Format:</b> JPEG, HEIF, Raw, C-Raw
<b>Battery:</b> LP-E17
<b>Weight (Body only):</b> 461 g





*NOTE: Panasonic supplied us the camera only with the charger and battery; hence there is no 'In the Box' section.*

Panasonic Lumix S5 II ₹189,990 (body only)

# A Compelling Proposition!

by Hoshang Billimoria

Panasonic pioneered the mirrorless market with its G1 camera that sported a Micro Four Thirds mount. The G1 also won Panasonic its only SP Camera of the Year Award. The success of mirrorless was never in doubt. However, the 64 million dollar question was whether mirrorless cameras should have smaller sensors (read Micro Four Thirds), medium sized sensors (read APS-C) or full frame sensors (read 35mm equivalent). The success of Sony with its full frame sensors opened the doors to others. Panasonic decided to hedge its bets and in 2019 launched the full frame S1 and S1 H. The cameras boasted excellent build quality and advanced video capabilities. However, their large size and weight combined with an average autofocus system limited their success. The S5 launched later was lighter and cheaper but autofocus remained an issue. Panasonic has

rectified the autofocus issue with the new S5 II and S5 II X. SP had the S5 II on review and the results are detailed below. The S5 II X is aimed at videophiles and has even more advanced video facilities in the form of compatibility with recording format Black Magic B-RAW and streaming functionality.

The S5 II we received was coupled with the new Lumix 20 -60 mm f 3.5 – 5.6 zoom that accepts 67 mm filters.

## Design & Build Quality

It would be correct to call the Lumix S5 II a semi professional camera. The design is typical Panasonic full frame viz angular and rectangular. The camera has been manufactured from full die cast magnesium alloy and looks and feels rugged. Measurements are 134.3 x 102.3 x 90.1 mm. The body is weather sealed and weighs 740 g. The S5 weighed 714 g. The fan vents are lodged in the viewfinder hump. In appearance, the

MFT Lumix G9 II bears an uncanny resemblance to the S5 II.

## Key Features

The S5 II uses a newly designed 24.2 megapixel full frame CMOS sensor without a low pass filter. 96 MP is available in High Res mode. Newly introduced and very welcome is the 779 point phase hybrid autofocus system. Seven autofocus modes are available. New is a 8 way joystick that can move focus points vertically, horizontally and diagonally. This system also utilises Panasonic's Depth From Defocus (DFD) AF technology. Likewise, the S5 II introduces Active I.S. which utilises the power of a new processor, developed with Leica. Active I.S. works by deploying algorithms that can detect and anticipate camera motion. Metering is done through a 1728 zone multi pattern sensing system. Centre weighted and spot metering is also available. ISO speeds range from 100 – 51200. The electronic viewfinder has 3.68 million dots. The 3 inch touchscreen is vari angle and has 1.84 million dots. With its electronic shutter, the S5 II will allow a maximum burst speed of 30 frames per second. This is limited to 7 fps with a mechanical shutter in continuous focus mode with a capacity to shoot up to 200 frames. The S5 II has both Wi-Fi and Bluetooth connectivity. The S5 II will accept SD/SDHC/SDXC cards in two slots. A subject detection system that can recognise and track both humans and animals is included. The BLK – 22 battery promises upto 370 shots and can go upto 1500 shots in power save mode.

If it's a Panasonic, there has to be a strong focus on video. The S5 II is capable of shooting 6K video at 30 fps. In 4K, the camera will shoot upto 60 fps with no limit on recording time. Included are headphone and microphone sockets as well as a HDMI socket and a USB – C port. The S5 II also has the ability to load LUTs in the camera and record pics with a specific look.

## Ergonomics

The S5 II handles well. The handgrip is correctly shaped and the controls are easy to access. In spite of its open vents, the camera can be used in rain. The menus are logical and well sequenced.





### Design and Build Quality



### Key Features



### Ergonomics



### Performance



### Value for Money



### Overall



The 3 inch articulated screen can take selfies. Additionally, the camera has 200 frames of RAW and JPEG buffer. With a compatible lens, the S5 II offers up to 6.5 frames of image stabilisation. The Slow and Quick modes can be very useful whilst shooting video. The ability to load Look Up Tables ( LUT ) in the camera and record pictures with a specific look is a definite plus point.

### Performance

The S5 II does not disappoint on the performance front.

Autofocus is both swift and sensitive and very impressive in the continuous AF mode.

The 15 available Photo Styles are sufficient for most photographers and produce very good results.

Pictures in still mode are detailed with great dynamic range.

Colour rendition is towards neutral and if you like vivid, saturated images, you will need to tweak the settings.

We noticed no noise even at ISO 12800.

The maximum shutter speed of 60

seconds + Bulb comes in useful for night shots.

It is however on the video front that the S5 II excels. Videos are crisp, detailed and of excellent quality.

The 20 – 60 mm f 3.5 – 5.6 lens is a neat performer and combines well with the S5 II body.

Overall, an exemplary performance from a full frame Panasonic.

### Value for Money

The S5 II body is available at an MRP of Rs.189,990, but is available on amazon.com for Rs 183999. At this price, the camera is attractive especially given its video capabilities. Special offers are available. **|SP**

### VERDICT

**With the S5 II, Panasonic has become a serious contender in the full frame market. It can give a run to its competitors like the Sony Alpha 7 MK IV and the Nikon Z 6 Mk II. Sony, of course has many more lenses to offer; currently there are 14 Panasonic lenses, 13 Leica lenses and 21 Sigma lenses available in the L mount. Samyang is expected to join as well. It is suffice for us to say that the S5 II makes for a compelling proposition if you are looking for a Full Frame camera. BEST BUY!**

### PLUS

- Much improved autofocus
- 6.5 frames of Image Stabilisation
- Unlimited video recording
- Image quality both in stills and video
- Clever cooling fan to prevent overheating
- Value for money

### MINUS

- Rubber flaps flimsy
- Images could do with more saturation
- Lens range not as extensive as Sony
- No built-in flash

### KEY SPECIFICATIONS

**Lens mount:** L-mount

**Effective pixels:** 24 MP (full frame)

**Autofocus:** Contrast Detect, Phase Detect, Multi-area, Centre, Selective single point, Tracking, Single, Continuous, Touch, Face Detection, Live View

**Latitude:** 14+ stops (V-Log)

**Focus type:** Contrast AF

**Focus Points:** 779

**Light metering:** 1,728-zone multi-pattern

**Shutter speed range:** 60 sec – 1/8000 sec

**Storage:** SD, SDHC, SDXC (UHS-II supported), two slots

**Weight:** 740 g (including battery)

## CANON

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
EF-M 11-22mm f/4-5.6 IS STM	62,652	15	55	61	58.2	220
EF-M 15-45mm f/3.5-6.3 IS STM	45,512	25	49	60.9	44.5	130
EF-M 18-55mm f/3.5-5.6 IS STM	TBC	25	52	61	61	210
EF-M 18-150mm f/3.5-6.3 IS STM	36,995	25	55	60.9	86.5	300
EF-M 22mm f/2 STM	18,995	15	43	61	23.7	105
EF-M 28mm f/3.5 IS STM Macro	24,990	9.7	43	60.9	45.5	130
EF-M 32mm f/1.4 STM	69,564	23	43	60.9	56.5	235
EF-M 55-200mm f/4.5-6.3 IS STM	25,495	100	52	60.9	86.5	260
RF 14-35mm f/4L IS USM	1,55,995	20	77	84.1	99.8	540
RF 15-35mm f/2.8L IS USM	2,20,995	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	26,995	13	43	69.2	40.1	165
RF 24-70mm f/2.8L IS USM	2,20,995	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	1,18,995	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	36,995	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	81,995	50	72	80.4	122.5	750
RF 28-70mm f/2L USM	2,86,995	39	95	103.8	139.8	1430
RF 35mm f/1.8 IS STM Macro	44,995	17	52	74.4	62.8	305
RF 50mm f/1.8 STM	17,995	30	43	69.2	40.5	160
RF 50mm f/1.2L USM	2,23,995	80	77	89.8	108	950
RF 70-200mm f/2.8L IS USM	2,57,995	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	1,66,995	60	77	83.5	119	695
RF 85mm f/1.2L USM	2,57,995	85	82	103.2	117.3	1195
RF 85mm f/1.2L USM DS	2,94,995	85	82	103.2	117.3	1195
RF 85mm f/2 Macro IS STM	52,995	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	1,34,995	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	58,995	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	2,72,995	90	77	94	208	1530
RF 600mm f/11 IS STM	74,995	450	82	93	200	930
RF 800mm f/11 IS STM	94,995	600	95	102	282	1260

## FUJIFILM

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
XF 8-16mm f/2.8 R LM WR	1,59,999	25	N/A	88	121.5	805
XF 10-24mm f/4 R OIS WR	94,999	24	72	77.6	87	385
XF 14mm f/2.8 R	85,148	18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ	TBC	13	52	62.6	44.2	135
XF 16mm f/1.4 R WR	78,999	15	67	73.4	73	375
XF 16mm f/2.8 R WR	38,990	17	49	60	45.4	155
XC 16-50 f/3.5-5.6 OIS II	TBC	30	58	62.6	98.3	195
XF 16-55mm f/2.8 R LM WR	94,999	60	77	83.3	106	655

XF 16-80mm f/4 R WR OIS	TBC	35	72	78.3	88.9	440
XF 18mm f/1.4 R LM WR	91,999	20	62	68.8	75.6	370
XF 18mm f/2 R	TBC	18	52	64.5	40.6	116
XF 18-135mm f/3.5-5.6 R LM OIS WR	90,999	45	77	75.7	97.8	490
XF 18-55mm f/2.8-4 R LM OIS	TBC	18	58	65	70.4	310
XF 23mm f/1.4 R	66,080	28	62	72	63	300
XF 23mm f/1.4 R LM WR	TBC	19	58	67	77.8	375
XF 23mm f/2 R WR	45,900	22	43	60	51.9	180
XF 27mm f/2.8	38,000	34	39	61.2	23	78
XF 27mm f/2.8 R WR	TBC	34	39	62	23	84
XF 33mm f/1.4 R LM WR	79,999	30	58	67	73.5	360
XF 35mm f/1.4 R	58,470	28	52	65	54.9	187
XF 35mm f/2 R WR	43,000	35	43	60	45.9	170
XC 35mm f/2	20,900	35	43	58.4	46.5	130
XF 50mm f/1 R WR	1,49,999	70	77	87	103.5	845
XF 50mm f/2 R WR	44,999	39	46	60	59.4	200
XF 50-140mm f/2.8 R LM OIS WR	1,48,000	100	72	82.9	175.9	995
XC 50-230mm f/4.5-6.7 OIS II	34,990	110	58	69.5	111	375
XF 55-200mm f/3.5-4.8 R LM OIS	67,990	110	62	75	118	580
XF 56mm f/1.2 R	96,490	70	62	73.2	69.7	405
XF 56mm f/1.2 R APD	TBC	70	62	73.2	69.7	405
XF 60mm f/2.4 XF R Macro	50,998	26.7	39	64.1	70.9	215
XF 70-300mm f/4-5.6 R LM OIS WR	TBC	83	67	75	132.5	580
XF 80mm f/2.8 R LM OIS WR Macro	94,999	25	62	80	130	750
XF 90mm f/2 R LM WR	74,000	60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR	1,89,990	175	77	94.8	210.5	1375

<b>LAOWA</b>						
	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
4mm f/2.8 Fisheye	15,521	8	N/A	45.2	25.5	135
7.5mm f/2 MFT	38,919	12	46	50	55	170
9mm f/2.8 Zero-D	38,919	12	49	60	53	215
10mm f/2 Zero-D MFT	TBC	12	46	54	41	125
17mm f/1.8 MFT	11,621	15	46	55	50	160
25mm f/0.95 APO MFT Argus	31,119	25	62	71	86	570
33mm f/0.95 CF APO Argus	38,919	35	62	71.5	83	590
50mm f/2.8 2x Ultra Macro APO MFT	31,119	13.6	49	53.5	79	240
65mm f/2.8 2x Ultra Macro	31,119	17	52	57	100	335
9mm f/5.6 FF RL	62,317	12	N/A	62.4	66	350
10-18mm f/4.5-5.6	54,518	15	37	70	90.9	496
11mm f/4.5 FF RL	54,518	19	62	63.5	58	254
14mm f/4 FF RL	42,818	27	52	58	59	228
15mm f/2 Zero D	58,417	15	72	66	82	500

# MIRRORLESS LENS GUIDE

15mm f/4.5 Zero-D Shift	93,514	20	N/A	79	103	597
20mm f/4 Zero-D Shift	85,715	25	82	91	95	747
35mm f/0.95 FF Argus	70,116	50	72	76.8	103	755
45mm f/0.95 FF Argus	62,317	50	72	76.8	110	835
85mm f/5.6 2x Ultra Macro APO	35,019	16.3	46	53	81	291

## NIKON

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
16-50mm f/3.5-6.3 VR Nikkor-Z DX	26,450	30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor-Z DX	26,999	20	62	73	90	315
50-250mm f/4.5-6.3 VR Nikkor-Z DX	31,450	100	62	74	110	405
14-24mm f/2.8 S Nikkor-Z	1,99,995	28	112	88.5	124.5	650
14-30mm f/4 S Nikkor-Z	99,950	28	82	89	85	485
20mm f 1.8 G ED Nikkor Z	65450	20	77	84.5	108.5	505
20mm f/1.8 S Nikkor-Z	83,990	20	77	84.5	108.5	505
24-50mm f/4-6.3 Nikkor-Z	39,995	35	52	73.5	51	195
24-70mm f/2.8 S Nikkor-Z	1,90,000	38	82	89	126	805
24-70mm f/4 S Nikkor-Z	78,450	30	72	77.5	88.5	500
24-120mm f/4 S Nikkor-Z	97,995	35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor-Z	68,995	70	67	76.5	114	570
24mm f/1.8 S Nikkor-Z	83,995	25	72	78	96.5	450
28mm f/2.8 Nikkor-Z	21,995	19	52	70	43	155
28-75mm f/2.8 Nikkor-Z	89,995	19	67	75	120.5	565
35mm f/1.8 S Nikkor-Z	52,748	25	62	73	86	370
40mm f/2 Nikkor-Z	21,500	29	52	70	45.5	170
50mm f/1.2 S Nikkor-Z	1,79,995	45	82	89.5	150	1090
50mm f/1.8 S Nikkor-Z	38,986	40	62	76	86.5	415
50mm f/2.8 MC Nikkor-Z	58,995	16	46	74.5	66	260
70-180mm f 2.8 Nikkor Z	119995	27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor-Z	2,04,995	100	77	89	220	1360
85mm f 1.2 S Nikkor Z	257995	85	82	102.5	141.5	1160
85mm f/1.8 S Nikkor-Z	52,766	80	67	75	99	470
100-400mm f/4.5-5.6 Nikkor-Z VR S	2,41,995	75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor-Z	89,995	29	62	85	140	630
135mm f 1.8 S Plena Nikkor Z	242995	82	82	98	139.5	995
180-600mm f 5.6-6.3 VR Nikkor Z	169995	130	95	110	315.5	1955

## SAMYANG

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
7.5mm f/3.5 UMC fisheye MFT	30,999	9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	TBC	30	n/a	60	64.4	290

12mm f/2 NCS CS	26,990	20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	TBC	38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	TBC	50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	TBC	65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	23,320	90	58	73.7	64.5	320
12mm f/2 AF	29,990	19	62	70	59.2	213
14mm f/2.8 AF	48,806	20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	31,034	25	58	63.5	60.5	145
24mm f/1.8 FE AF	37,490	19	58	65	71.5	230
24mm f/2.8 FE AF	26,490	24	49	61.8	37	93
24-70mm f/2.8 FE AF	77,915	35	82	88	128.5	1027
35mm f/1.4 FE AF	38,606	30	67	75.9	115	645
35mm f/1.4 FE AF II	TBC	29	67	75	115	659
35mm f/1.8 FE AF	31,544	29	58	65	63.5	210
35mm f/2.8 FE AF	25,400	35	49	61.8	33	86
45mm f/1.8 FE AF	31,034	45	49	61.8	56.1	162
50mm f/1.4 FE AF	39,900	45	67	73.5	97.7	585
50mm f/1.4 FE AF II	54,517	40	72	80.1	88.9	420
75mm f/1.8 FE AF	28,993	69	58	65	69	230
85mm f/1.4 AF	52,300	90	77	88	99.5	568
135mm f/1.8 FE AF	77,915	69	82	93.4	129.6	772

<b>SIGMA</b>						
	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
14mm f 1.4 DG DN A	138000	30		101.4	149.9	1170
16mm f/1.4 DC DN   C	36,990	25	67	72.2	92.3	405
16-28mm f 2.8 DG DN C	95000	25	72	77.2	100.6	450
18-50mm f/2.8 DC DN   C	46,210	12.1	55	61.6	76.5	290
20mm f 1.4 DG DN A	92500	23	82	87.8	111.2	635
24mm f 1.4 DG DN A	83000	25	72	75.7	95.5	520
30mm f/1.4 DC DN   C	28,990	30	52	64.8	73	140
56mm f/1.4 DC DN   C	39,499	50	55	66.5	59.5	280
14-24mm f/2.8 DG DN   A	1,23,443	28	n/a	85	131	795
20mm f/2 DG DN   C I-series	TBC	22	62	70	74.4	370
24-70mm f/2.8 DG DN   A	1,05,032	38	82	87.8	122.9	835
24mm f/2 DG DN   C I-series	TBC	24.5	62	70	74	360
24mm f/3.5 DG DN   C I-series	45,300	10.8	55	64	48.8	225
28-70mm f/2.8 DG DN   C	75,626	19	67	72.2	101.5	470
35mm f/1.2 DG DN   A	1,09,112	30	82	87.8	136.2	1090
35mm f/1.4 DG DN   A	80,034	30	67	75.7	109.5	645
35mm f/2 DG DN   C I-series	55,162	27	58	70	65	325
45mm f/2.8 DG DN   C	46,571	24	55	64	46.2	215
50mm f 1.4 DG DN A	92000	45	72	78.2	109.5	670
60-600mm f 4.5-6.3 DG DN OS S	205000	45	105	119.4	281.2	2485

# MIRRORLESS LENS GUIDE

65mm f/2 DG DN   C I-series	62,404	55	62	72	74.7	405
85mm f/1.4 DG DN   A	96,004	85	77	82.4	94.1	630
90mm f/2.8 DG DN   C I-series	TBC	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS   C	1,39,293	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro   A	78,990	29.5	62	74	133.6	715
150-600mm f/5-6.3 DG DN OS   S	1,18,990	58	95	109.4	263.6	2100

## SONY

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
E 10-18mm f/4 OSS	76,490	25	62	70	63.5	225
E 16mm f/2.8	10,900	24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	22,290	25	40.5	64.7	29.9	116
E 16-55mm f/2.8 G	1,08,990	33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	55,490	35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	TBC	25	49	62	60	194
E 18-105mm f/4 G PZ OSS	47,490	45	72	78	110	427
E 18-110mm f/4 G PZ OSS	2,86,990	40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	55,490	45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	77,490	50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	1,05,990	30	67	93.2	99	649
E 20mm f/2.8	37,990	20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	92,990	16	49	63	65.6	225
E 30mm f/3.5 Macro	25,490	9	49	62	55.5	138
E 35mm f/1.8 OSS	41,490	30	49	62.2	45	155
E 50mm f/1.8 OSS	22,690	39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	21,190	100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	80,990	110	67	77	142	625
FE 12-24mm f/2.8 GM	2,99,990	28	n/a	97.6	137	847
FE 12-24mm f/4 G	1,51,990	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	TBC	25	n/a	83	99.8	460
FE 16-35mm f/2.8 GM	1,92,990	28	82	88.5	121.6	680
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	89,990	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	1,24,990	23	72	80.5	88.1	353
FE 20mm f/1.8 G	89,490	18	67	84.7	73.5	373
FE 20-70mm f 4 G	124990	30	72	78.7	99	488
FE 24mm f/1.4 GM	1,29,990	24	67	75.4	92.4	445
FE 24mm f/2.8 G	63,500	24	49	68	45	162
FE 24-70mm f/2.8 GM	1,59,990	38	82	87.6	136	886
FE 24-70mm f 2.8 GM II	199990	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	79,900	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	94,990	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	79,990	50	72	80.5	118.5	780
FE 28mm f/2	34,500	29	49	64	60	200
FE 28-60mm f/4-5.6	44,990	30	40.5	67	45	167



FE 28-70mm f/3.5-5.6 OSS	34,990	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	2,17,990	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	1,17,990	30	72	78.5	112	630
FE 35mm f/1.4 GM	1,64,990	27	67	76	96	524
FE 35mm f/1.8	55,490	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	57,990	35	49	61.5	36.5	120
FE 40mm f/2.5 G	66,990	28	49	68	45	173
FE 50mm f/1.2 GM	2,28,990	40	72	87	108	778
FE 50mm f 1.4 GM	149990	38	67	80.6	96	516
FE 50mm f/1.4 ZA Planar T*	1,30,990	45	72	83.5	108	778
FE 50mm f/1.8	19,130	45	49	68.6	59.5	186
FE 50mm f/2.5 G	63,500	35	49	68	45	174
FE 50mm f/2.8 Macro	42,990	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	68,990	50	49	64.4	70.5	281
FE 70-200mm f/4 G OSS	1,12,490	100	72	80	175	840
FE 70-200mm f 4 Macro G OSS II	170990	26	72	82.2	149	794
FE 70-200mm f/2.8 GM OSS	1,89,990	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	2,44,990	40	77	88	200	1045
FE 70-300mm f/4.5-5.6 G OSS	1,03,990	90	72	84	143.5	854
FE 85mm f/1.8	53,069	80	67	78	82	371
FE 85mm f/1.4 GM	1,29,990	80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	65,990	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	1,40,990	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	2,27,500	98	77	93.9	205	1395
FE 135mm f/1.8 GM	1,85,990	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	1,77,990	240	95	111.5	318	2115
FE 600mm f 4 G	1377990	4.5 metres	40.5	163.6	449	3040

## TAMRON

	MOUNT	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
14-150 F/3.5-5.8 Di III	MFT mount	55,500	50	52	63.5	80.4	285
11-20mm F/2.8 Di III-A RXD	Sony APS-C	67,500	15	67	73	86.2	335
17-50mm f 4 DiIII VXD	Sony E-mount	58,190	22	67	74.8	114.4	460
17-70mm F/2.8 Di III-A VC RXD	Sony APS-C	67,500	19	67	74.6	119.3	525
17-70mm F/2.8 Di III-A VC RXD	Fujifilm X	73,000	19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	Sony APS-C	55,200	50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	Sony APS-C/ Fujifilm X	65,000	15	67	75.5	125.6	620
20mm F/2.8 Di III OSD M1:2	Sony FF	32,000	11	67	73	64	220
24mm F/2.8 Di III OSD M1:2	Sony FF	32,000	12	67	73	64	215
35mm F/2.8 Di III OSD M1:2	Sony FF	32,000	15	67	73	64	210
17-28mm F/2.8 Di III RXD	Sony FF	85,000	19	67	73	99	420
28-75mm F/2.8 Di III VXD G2	Sony FF	82,000	18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	Sony FF	64,500	19	67	74	117	575
35-150mm F/2.0-2.8 Di III VXD	Sony FF	164,000	33	82	89	158	1165

# MIRRORLESS LENS GUIDE

50-400mm f 4.5-6.3 Di III VC VXD	TBA	181665	25	67	81	149	810
70-180mm F/2.8 Di III VXD	Sony FF	99,900	85	67	81	149	810
70-300mm F/4.5-6.3 Di III RXD	Sony FF	50,000	80	67	77	148	545
150-500mm F/5-6.7 Di III VC VXD	Sony FF	120,900	60	82	93	209.6	1725

## TOKINA

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
atx-m 23mm f/1.4 X	42,750	30	52	65	72	276
atx-m 33mm f/1.4 X	35,905	40	52	65	72	285
Firin 20mm f/2 FE MF	55,417	28	62	69	81.5	490
Firin 20mm f/2 FE AF	39,999	28	62	73.4	81.5	464
atx-m 85mm f/1.8 FE	34,161	80	72	93.2	80	645
Firin 100mm f/2.8 FE Macro	47,990	30	55	74	123	570

## VOIGTLANDER

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
10.5mm f/0.95 Nokton	1,49,207	17	72	77	82.4	585
17.5mm f/0.95 Nokton	58,417	15	58	63.4	80	540
25mm f/0.95 Nokton II	54,517	17	52	60.6	70	435
29mm f/0.8 Super Nokton	1,36,410	37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	TBC	23	58	64.3	74.6	571
60mm f/0.95 Nokton	58,417	34	77	82.5	87.7	860
23mm f/1.2 Nokton Aspherical	TBC	18	46	59.3	43.8	214
35mm f/1.2 Nokton X	50,617	30	46	59.6	39.8	195
10mm f/5.6 Hyper Wide Heliar	74,015	50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	54,517	30	58	66.4	62.3	294
21mm f/1.4 Nokton	77,915	25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	82,751	20	52	62.8	39.9	230
35mm f/1.2 Nokton SE	68,556	30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	TBC	30	58	67	39.6	262
35mm f/2 Apo-Lanthar	89,614	35	49	62.5	67.3	352
40mm f/1.2 Nokton	66,216	35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	62,316	35	58	66.5	51.9	340
50mm f/1.2 Nokton	70,116	45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	62,316	45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	81,815	45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	74,015	31	67	78	91.3	625
110mm f/2.5 Macro Apo-Lanthar	TBC	35	58	78.4	99.7	771

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# Photo QUIZ

- 1 The first SLR camera from Nippon Kogaku was the Nikon F. Which year was it launched?
  - a) 1955
  - b) 1956
  - c) 1959
  - d) None of the above
- 2 The Nikon F was an immediate success with professionals. Nikon however was on the lookout for a camera aimed at enthusiasts. Who did Nikon turn to for help?
  - a) Canon
  - b) Konica
  - c) Minolta
  - d) Mamiya
- 3 The Nikkorex 35 made its debut in 1960. Where was the Nikkorex 35 manufactured?
  - a) At the Mamiya Factory
  - b) By Nikon
  - c) By Petri
  - d) By Miranda
- 4 The Nikkorex 35 initially used a shutter made by :
  - a) Seikosha
  - b) Citizen
  - c) Copal
  - d) Deckel
- 5 An engineer cofounded Mamiya along with Koki Seisakusho. Name him.
- 6 Which of the following types of camera did Mamiya produce?
  - a) Rangefinders
  - b) Medium format
  - c) SLRs
  - d) Twin lens reflexes
- 7 In which year was Mamiya born?
  - a) 1939
  - b) 1940
  - c) 1941
  - d) 1942
- 8 The first Mamiya SLR was the Prigmat NP. What was a Mamiya lens called?
  - a) Sekor
  - b) Zuiko
  - c) Planar
  - d) Tessar
- 9 The Prigmat NP design was used by Mamiya to make cameras for others. Which ones?
  - a) Nikkorex F
  - b) Argus 35
  - c) Ricoh Singlex
  - d) Reflexa
- 10 Mamiya also had a brief collaboration with a Japanese camera company to make lenses. Which one?
  - a) Pentax
  - b) Canon
  - c) Miranda
  - d) Yashica

ANSWERS: 1 (c), 2 (d), 3 (a), 4 (b), 5 (Seichi Mamiya), 6 (all), 7 (b), 8 (a), 9 (all four), 10 (b)

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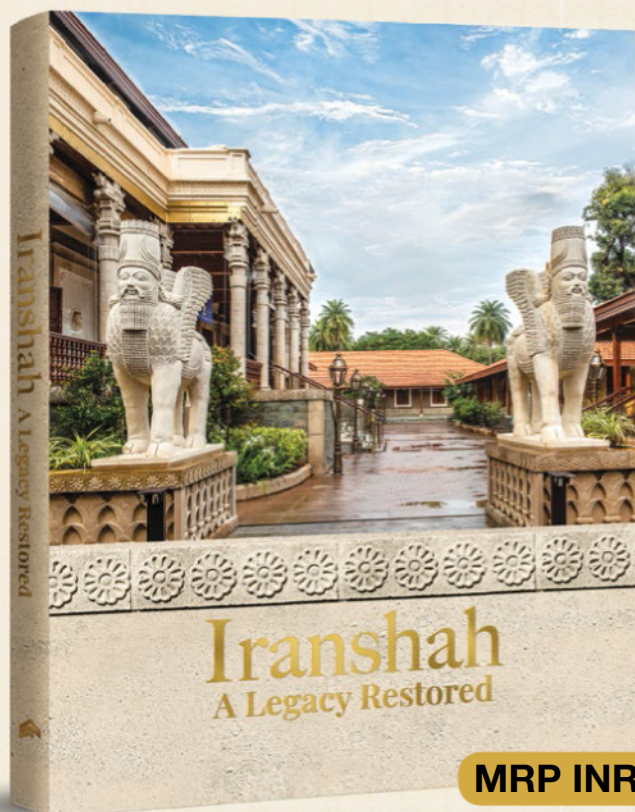
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