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Smart Photography

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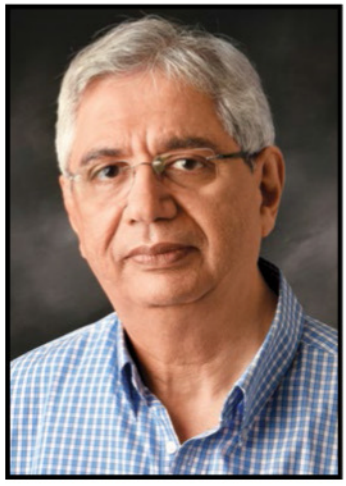

A good photograph is one that creates a lasting impression and not a fleeting one. If a little extra time is spent on studying the subject, composing the picture and exposing it correctly, the end result would be much better in most cases.

With this issue, Smart Photography enters its TWENTIETH YEAR of publication. The last nineteen years, have been witness to radical changes in technology and SP has captured them all. I would like to thank our loyal readers, both print and digital, our advertisers and our dedicated team of writers and photographers

Like every year, this issue carries the SMART PHOTOGRAPHY AWARDS. Our heartiest congratulations to Nikon!!

H. S. Billimoria

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WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY

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!

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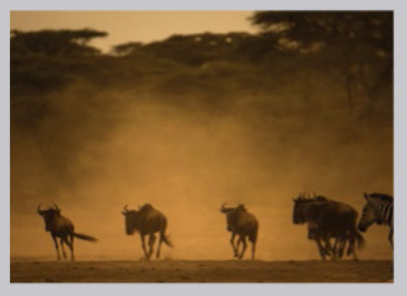

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The Innovation, Technology, and Imaging Awards are back with its 2023 edition, and here are our winners from the imaging space

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Ricoh GR III, Fujifilm X100VI face shortages

The compact camera market sees a resurgence, with Ricoh and Fujifilm struggling to meet demand for their popular models. Ricoh's GR III, despite being over five years old, remains highly sought after, leading Ricoh to stop accepting new orders for various GR III models last week due to overwhelming demand. This move reflects challenges in managing interruptions to product availability, a trend also observed with Fujifilm's X100VI. Global shortages are evident as all GR III models are either out of stock or back-ordered at major retailers like B&H Photo and Adorama. Ricoh has not provided a timeline for resuming orders but promises updates via their website.

The sustained high demand for compact cameras contradicts the industry's previous assumptions, which favoured smartphone advancements over this segment. Yet, the success of models like the GR III and X100VI highlights the enduring appeal of premium compact options among photographers. This resurgence offers an opportunity for other manufacturers.

Nothing unveils Phone (2a)

Nothing has introduced Phone (2a), its latest smartphone offering, designed to elevate the daily smartphone experience. Building upon the success of its flagship Phone (2), Phone (2a) focuses on core user needs while incorporating Nothing's expertise, engineering, and craftsmanship.

Phone (2a) boasts a powerful Dimensity 7200 Pro processor co-engineered with MediaTek, delivering unparalleled performance and optimal power efficiency. With a 20 GB RAM and innovative optimizations, it ensures swift multitasking, offering a 13% boost in power and 16% improved efficiency compared to its predecessor.

In addition, Phone (2a) features a robust 5,000 mAH battery with enhanced longevity, maintaining over 90% capacity after 1,000 charging cycles. It supports rapid 45W Fast Charging, ensuring quick power-ups without compromising battery life. For photography enthusiasts, Phone (2a) sports a flawless dual 50 MP rear camera powered by the TrueLens Engine, delivering lifelike image quality. The device also incorporates a stunning 32 MP front camera for impeccable selfies. With a 6.7" flexible AMOLED display offering vivid colours and a refresh rate of 120 Hz, Phone (2a) provides an immersive viewing experience with smooth interactions. Its innovative design, including the placement of cameras inside the NFC coil, enhances durability and aesthetics.

Nothing OS 2.5, based on Android 14, offers an intuitive user experience, complemented by new widgets and AI-powered features. The device also introduces the Glyph Interface, encouraging users to interact with light and sound patterns for key information.

Phone (2a) prioritises sustainability, featuring recycled materials and plastic-free packaging, aligning with Nothing's commitment to environmental responsibility. Available in Black, White, and Milk variants, Phone (2a) comes in three models, catering to diverse preferences. Pre-orders began in March, with global availability via nothing.tech and partners. For US customers, Phone (2a) is available through the Developer Program, offering exclusive perks and feedback opportunities. A full list of specifications and features can be found on nothing.tech.

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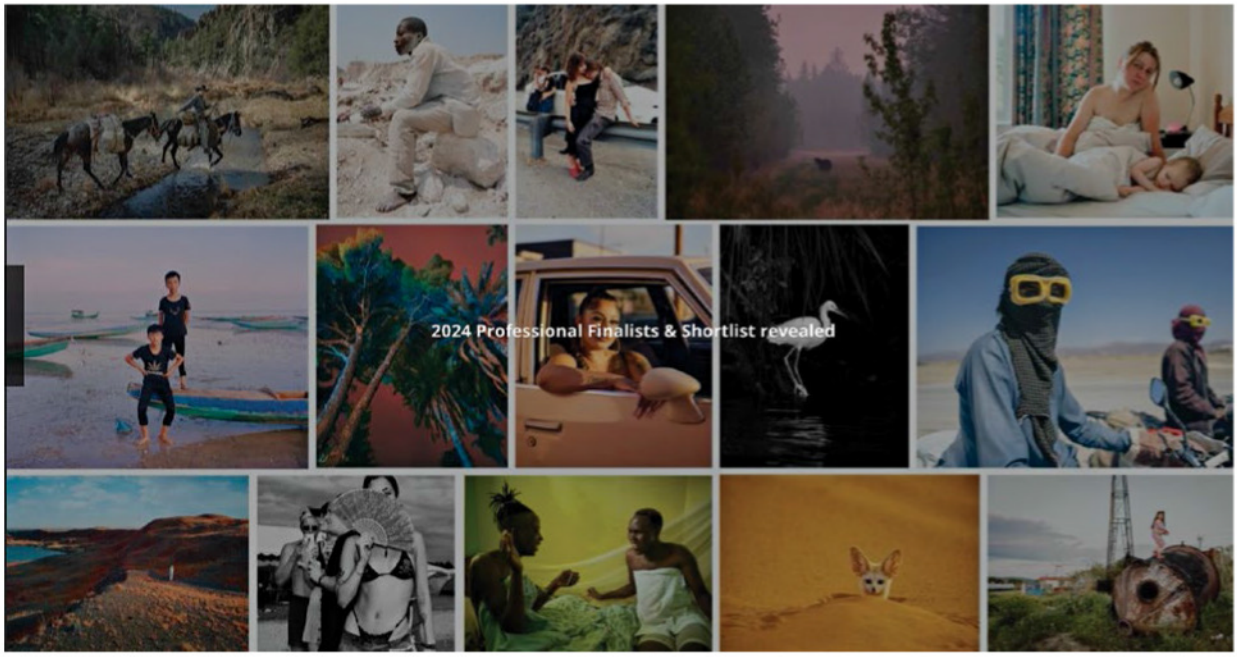

Sony World Photography Awards 2024: Professional finalists

The World Photography Organisation has unveiled the finalists and shortlisted photographers for the esteemed professional competition of the Sony World Photography Awards 2024. Celebrating its 17th year, this competition honours exceptional series of work distinguished by technical expertise and innovative narrative approaches.

A remarkable surge of creativity marked this year's submissions, with over 395,000 images flooding in from more than 220 countries and territories, setting a new record for the Professional category.

The coveted title of Photographer of the Year 2024 will be bestowed upon one outstanding finalist, with the announcement scheduled for April 18. The recipient of this prestigious accolade will be awarded a substantial $25,000 (USD) cash prize along with a suite of cutting-edge Sony digital imaging equipment. Furthermore, they will have the privilege of showcasing their work in a solo presentation at next year's Sony World Photography Awards exhibition, providing a platform for further development and career advancement.

An array of images by the finalists and shortlisted photographers will be prominently displayed at the Sony World Photography Awards 2024 exhibition at Somerset House, running from April 19 to May 6, 2024, before embarking on a journey to various locations worldwide.

Monica Allende, Chair of the Jury, lauded the compelling narratives captured by the submissions, which encapsulate both the triumphs and trials of human existence across the globe. She remarked, "We were thrilled by the diverse, high-quality, and creative spectrum of photography styles on display." For the complete list of finalists, visit worldphoto.org.

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Highlights from CP+ 2024

CP+ 2024 (International Camera and Photo Imaging Show), held in February 2024 at the Pacifico Yokohama Convention Plaza, saw a significant turnout, hosting approximately 50,000 photography and imaging enthusiasts over four days. This marked a vibrant return to pre-pandemic attendance levels for the largest domestic event in the field, which adopted a hybrid format combining in-person and online experiences.

The exhibition, featuring the participation of 88 companies and organisations, showcased a diverse range of offerings, from leading camera manufacturers to photography equipment creators. Digital cameras took centre stage, with exhibits also highlighting products and services related to film photography. The event provided a platform for both domestic and international manufacturers to display their latest innovations, catering to a wide spectrum of interests within the photography community.

Reflecting on industry trends, the event highlighted the growing prominence of mirrorless cameras in the premium market. According to the Camera & Imaging Products Association (CIPA), mirrorless cameras experienced a significant 18.6% year-on-year growth in 2023, driving the industry forward with their lightweight design and advanced features, including enhanced autofocus capabilities and video recording functionalities. While Japanese manufacturers traditionally dominate the global camera market, Chinese manufacturers showcased notable growth at the exhibition, presenting products such as interchangeable lenses and lighting fixtures. The evolving landscape of the camera industry has prompted Japanese manufacturers to adapt and innovate, with companies like Sony leading in image sensor technology and Canon diversifying into medical equipment.

Despite the absence of significant product announcements from industry giants Nikon and Canon, the event underscored the competitive dynamics shaping the photography market, particularly in the realm of mirrorless technology. With the global camera industry undergoing transformative changes, innovation and adaptation remain essential for manufacturers to stay relevant in an increasingly competitive landscape.

Meike 24-35-50 mm f/1.4 Autofocus Primes

Meike has revealed plans for the development of three additional autofocus Full Frame lenses tailored for the Sony E and Nikon Z mount systems. The newly announced lenses include:
AF24mm f/1.4 MIX full frame
AF35mm f/1.4 MIX full frame
AF50mm f/1.4 MIX full frame

These additions expand Meike's autofocus prime lens lineup, offering photographers greater versatility in capturing a variety of scenes with different focal lengths and wide apertures. Additionally, Meike has already made available the AF85mm f/1.4 MIX full frame lens on Amazon US & EU and BHphoto. While specific details such as the release date and pricing remain undisclosed, it is anticipated that the pricing for these new lenses will be similar to that of the AF85mm lens.

EOS M series to be phased out in UK and US

Canon enthusiasts witnessed a significant development as the renowned camera manufacturer unveiled its full-frame mirrorless EOS RF system in October 2018. This launch, featuring a new lens mount, sparked speculation about the fate of the Canon EOS M series. Recent actions indicate the series' discontinuation.

In the UK, Canon EOS M mirrorless cameras and EF-M lenses are notably absent from the Canon UK online store, with major retailers like WEX and Park Cameras listing most EF-M lenses as out of stock. Although a few EF-M lenses remain available through platforms like Amazon and smaller retailers, the window for prospective buyers is closing. The discontinuation of popular models like the Canon EOS M50 and M50 Mark II in Japan last year has exacerbated the scarcity of new equipment, although second-hand options remain.

As Canon shifts its focus towards newer technologies, the future of its mirrorless camera lineup remains uncertain, intriguing photographers and enthusiasts alike.

Xiaomi 14 Ultra launched

The Xiaomi 14 series made its global debut at an event in Barcelona, unveiling two models: the Xiaomi 14 and Xiaomi 14 Ultra. While the former was launched in India on March 7th, both phones boast Leica optics and are powered by the Qualcomm Snapdragon 8 Gen 3 SoC. Now, a video teardown of the Xiaomi 14 Ultra has surfaced, shedding light on the Ultra's internal design.

The Xiaomi 14 Ultra bears a striking resemblance to its predecessor but undergoes several internal modifications. Removing the back panel of the phone is straightforward, facilitated by easily removable glue when exposed to the appropriate amount of heat.

It also retains the sleek leather finish of its predecessor, lending it an appealing aesthetic. Internally, the phone features a slightly larger motherboard casing, accommodating the new wireless charging coil that supports rapid 80W charging. Enhanced heat dissipation is

achieved with a larger heat dissipation film positioned beneath the charging and NFC coil, addressing potential overheating concerns, particularly during intensive tasks or gaming sessions.

The device is equipped with an IP68 rating for water and dust resistance, with rubber gaskets protecting entry points such as the SIM tray section. The teardown video by WekiHome on YouTube highlighted key components of the phone, including storage and battery. Furthermore, it compares camera samples of the Xiaomi 13 Ultra and 14 Ultra, showcasing notable improvements in long-range zoom shots, attributed to the 'Ultra-Zoom' feature. Additionally, a battery charging test reveals the impressive capabilities of the 5,300mAh battery, achieving a full charge in just 41 minutes with a maximum charging speed of 73.6 watts via USB Type-C.

Display measurements demonstrate remarkable brightness levels, reaching up to 1045 nits in full-screen mode. Powered by the Qualcomm Snapdragon 8 Gen 3 chipset, the Xiaomi 14 Ultra delivers impressive performance in gaming and general tasks. In India at the time of publication, the Xiaomi 14 is available at Rs. 69,999, while the Ultra 14, competitively priced at Rs. 99,999, can be reserved.

New Chinese lenses coming soon for Nikon

Photography enthusiasts can anticipate the arrival of four new Chinese lenses designed for Nikon cameras, promising to expand creative possibilities.

- **Venus Optics** is preparing to unveil the Laowa 15mm f/5 FFII Cookie lens, boasting a full-frame design and an impressive 110° super wide field of view. Compatible with multiple mounts including M/E/R/Z/L, this lens is poised to offer photographers a versatile tool for capturing expansive scenes.

- **NiSi Optical** introduces the 250mm f/5.6 folding lens, inspired by the Minolta 250mm f/5.6 lens. Featuring a minimum focusing distance of 2m and compatibility with various mounts such as E/R/EF/Z/F/GFX/X, this lens is anticipated to retail for around $400. Additionally, NiSi will debut three cinema lenses – Athena 18mm T2.2, Athena 40mm T1.9, and Athena 135mm T2.2 – in the first half of the year.

- **The SG-IMAGE** 25mm f/1.8 APS-C Manual Focus lens offers photographers a retro-inspired design with modern features. With 7 elements in 5 groups, a minimum focusing distance of 0.25m, and compatibility with various mounts including E/Z/X/R/M/MFT/L, this lens delivers versatility at an affordable price.

- The **Brightin Star** 12mm f/2 Mark III Ultra Wide-Angle Lens presents photographers with an 18mm equivalent view on APS-C cameras. Weighing just 277 grams, this lens offers a maximum aperture of *f*2 and a minimum focusing distance of 20cm, making it an attractive option for photographers seeking an entry to mid-range ultra-wide lens.

Sony launches 5G portable data transmitter

Sony has introduced the PDT-FP1, a portable data transmitter equipped with a unique antenna structure enabling high-speed still image and video data transmission over 5G networks. Designed to enhance professional workflows for broadcasting and news coverage, this wireless communication device facilitates real-time transfer of photos and videos, along with seamless live streaming via 5G.

According to Yang Cheng, Vice President of Imaging Solutions at Sony Electronics Inc., the PDT-FP1 offers numerous benefits across various applications, including live events, newsgathering, sports, weddings, and more. It enhances efficiency and productivity for photographers and videographers on the go, ensuring swift upload and transfer from the field to the editor.

Key features of the PDT-FP1 include its ability to capture and transmit media from virtually anywhere, utilising 5G connectivity to transfer still and video content directly from compatible Sony cameras. Additionally, the device supports wireless livestreaming and offers optimised battery efficiency for prolonged use in challenging environments.

With an array of features such as high-quality, low-latency video transmission, visual monitoring of network conditions, and compatibility with select Sony cameras, the PDT-FP1 simplifies data transfer workflows and enhances operational flexibility.

The PDT-FP1 is set to be available in the United States in early summer 2024, with an expected price of approximately $1099.99 USD.

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Picture of the Month

Photograph by
Dr Rahul Baxi

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

A note to our readers

1. The picture has to be horizontal.
2. Kindly ensure that the longer side measures at least 17 inches, at 300ppi.
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.

Sony Upbeat!
Number One Player in 2024?

Smart Photography *interviews Mukesh Srivastava, Business Head-Digital Imaging at Sony India on the occasion of the launch of the Sony A9 III camera.*

As told to Ellora Dasgupta

Mukesh Srivastava

The Sony A9 III is the latest high-end camera from Sony. Amongst all the Sony camera models, where does the A9 III fit in?

The launch of Alpha 9III marks the beginning of a new era in professional photography with it being a game changer with just the central upgrade of global shutter image sensor, which makes it the fastest camera in the entire Alpha range. The camera is designed to allow its customers to take advantage of the unmatched shooting speed. Featuring the world's first full-frame Global Shutter, this camera has shutter speed of 1/80000 second, 120fps with RAW, blackout free images and flash sync at any possible speed. Its latest feature called Pre-Capture, allows the customer to go back up to 1 second and record the moment before pressing the shutter. It has 4-axis LCD touchscreen, a new mappable C5 button, an improved shutter key and a lock function for the drive mode dial. Design-wise, the camera is built for a more responsive experience for professionals and content creators.

What are the unique features of the Sony A9 III?

The Alpha 9 III boasts of revolutionary features, spearheaded by the world's first global shutter image sensor, offering exceptional still image performance. Its 24.6MP stacked CMOS sensor with built-in memory, coupled with the BIONZ XR engine, enables blackout-free continuous shooting at up to 120 fps with AF/AE tracking. High-density focal plane phase detection AF and Real-time Recognition AF ensure precise subject tracking. With 8.0 stops of 5-axis in-body image stabilization, distortion-free shots are guaranteed, even at a maximum shutter speed of 1/80000 second.

For videographers, the global shutter sensor ensures distortion-free 4K 120p video recording without cropping, alongside high-resolution 4K 60p videos with 6K oversampling.

Efficient workflow tools include a playback image filter and function menu accessible during playback, simplifying image selection and delivery. For those who use the camera for a longer period, the grip has been improved and ergonomically designed to avoid straining of hands.

What are Sony's plans for the year 2024 and 2025?
We have introduced a range of cutting-edge products to meet customer demands. This year started with two stand-out releases, SEL300F28GM and Alpha 9III. The SEL300F28GM is the world's lightest 300mm telephoto prime lens with an F2.8 aperture, boasting supreme detailing and high-speed AF performance. Its lightweight design enables sharp, handheld shots of fast-paced subjects. Meanwhile, the Alpha 9III is the world's first full-frame image sensor camera with a global shutter, capable of capturing up to 120fps RAW images and distortion-free shots.

Our latest addition, BURANO, joins the CineAlta family of digital cinema cameras. It is tailored for mainstream cinema, OTT and web series, advertising, and documentary production, offering exceptional image quality and mobility. Notably, it is the world's first digital cinema camera with PL-Mount and in-body image stabilization.

We are dedicated to pioneering technology and innovation to exceed customer expectations. As the industry evolves in both gear and content creation styles, we aim to equip creators with the latest technology for unprecedented results.

Who is your target audience? How does the A9 III cater to their needs?
The addition of Alpha 9III in the Sony Camera line-up has elevated the world of high-speed action. By combining high-speed performance of up to 120fps RAW with highly accurate subject recognition performance, it is possible to easily photograph significant scenes and moments that cannot be captured with the naked eye. The camera proves to be a game-changer in the situation where decisive moments are ample such as wildlife and sports. In cases such as when the bird is about to take a flight or any important moment is about to take place, the latest feature called pre-capture comes handy, where professionals capture the moments 'before they happen'.

The ability of the camera to flash sync at any shutter speed, open new creative possibilities for flash-based photography, especially in wedding and fashion. For flash sync, customer can use the highest shutter speed which is 1/80000 second. Additionally, Alpha 9III is the first camera in Alpha series to record 4K 120p video without cropping. The Alpha 9 III is equipped with 8.0 stops of optical 5-axis in-body image stabilisation, allowing for high-quality image rendering. The camera efficiently combines the photography and videography related features, making it easier for professionals to creatively explore new avenues.

How is the A9 III different from the other mirrorless cameras in terms of design and ergonomics?
With Alpha 9 III, Sony has taken cognizance of feedback from professional photographers and therefore created operability and reliability that supports professional image makers. The shape of the grip is improved and ergonomically designed so that it can be easily held in the palm to avoid straining even when using a telephoto lens or using it for a prolonged period.

The VG-C5 vertical grip (sold separately), provides the same operability and versatility even when shooting horizontally; the customer can comfortably support long shooting sessions. The grip and shutter button area share the same design as the main body, allowing image capture without feeling uncomfortable, with the same operability as the camera.

The Alpha 9 III is equipped with a 4-axis multi-angle LCD monitor which allows for intuitive operation using the latest touch menu. The electronic viewfinder uses a 9.44 million-dot Quad XGA OLED and achieves high visibility with the same brightness as the α7R V and a magnification of approximately 0.90x. Also, a custom button is placed on the front of the camera and the continuous shooting speed can be changed by operating the custom button assigned with Continuous Shooting Speed Boost with the finger holding the grip, allowing for highly immediate operations. It supports professional photographers when shooting in all environments.

The Sony A9 III is feature-filled. What role does Artificial Intelligence play in enhancing the user experience and in capturing the diverse scenes with precision?
The new Alpha 9 III is equipped with high-density focal plane phase detection AF. A designated AI processing unit uses Real-time Recognition AF (autofocus) to recognise a wide variety of subjects with high precision. The AI processing unit supports enhanced human, animal, bird, insect, car/train and airplane recognition. In the car/train category, it is now capable of recognising helmets, such as those worn by the drivers of formula race cars.

By combining high-speed performance of up to 120fps with RAW and a highly accurate subject recognition performance, it is possible to easily photograph decisive scenes and moments that cannot be captured with the naked eye. The AI processing unit in the Alpha 9 III supports movies as well as stills with accurate subject form and movement recognition. It provides a significant improvement in human eye recognition performance with Real-time Recognition AF and Real-time Tracking automatically recognising, tracking and focusing on the eyes of a specified subject.

Chinese lenses have started coming to India. Compared to the MRPs of lenses from all manufacturers, Chinese lenses are a fraction of the cost. You may say that Sony lenses are superior – which we agree – but what impact will the Chinese lenses have on the sales of Sony lenses?
Every day we see advancements happening in the camera performance and we believe it is essential for lenses to evolve to remain ahead of the curve. At Sony, we have a very clear vision of cameras of the future and hence our lenses are redefined accordingly. The third-party lenses are made based on the current situation, which may not be relevant, hence the quality of Sony lenses will always surpass those lenses. For instance, apart from Sony no other lens can manage the kind of speed required for 120fps with RAW feature of Alpha 9III. |**SP**

POSTCARDS FROM SOUTH TAMILNADU

One of the many canals that bring fresh water from the Tamirabarani – one of the major rivers in South Tamilnadu

Srini Swaminathan calls himself an Explorer, Educator and a Golden Retriever (because he is 'fur'ever curious about the world!) Having started his career in the oilfield rigs and platforms, Srini has tra'well'ed to 44 countries – some for work, some for marathons and some for satiating his curiosity. A leisure ultramarathoner and cyclist, Srini has cycled Kashmir to Kanyakumari and Bhuj to Assam. He is also an author and translator. He lives in Chennai and wishes to take his street Indie dog Oreo in a backpack around the world. He is @srini091 in Instagram and X (formerly Twitter)

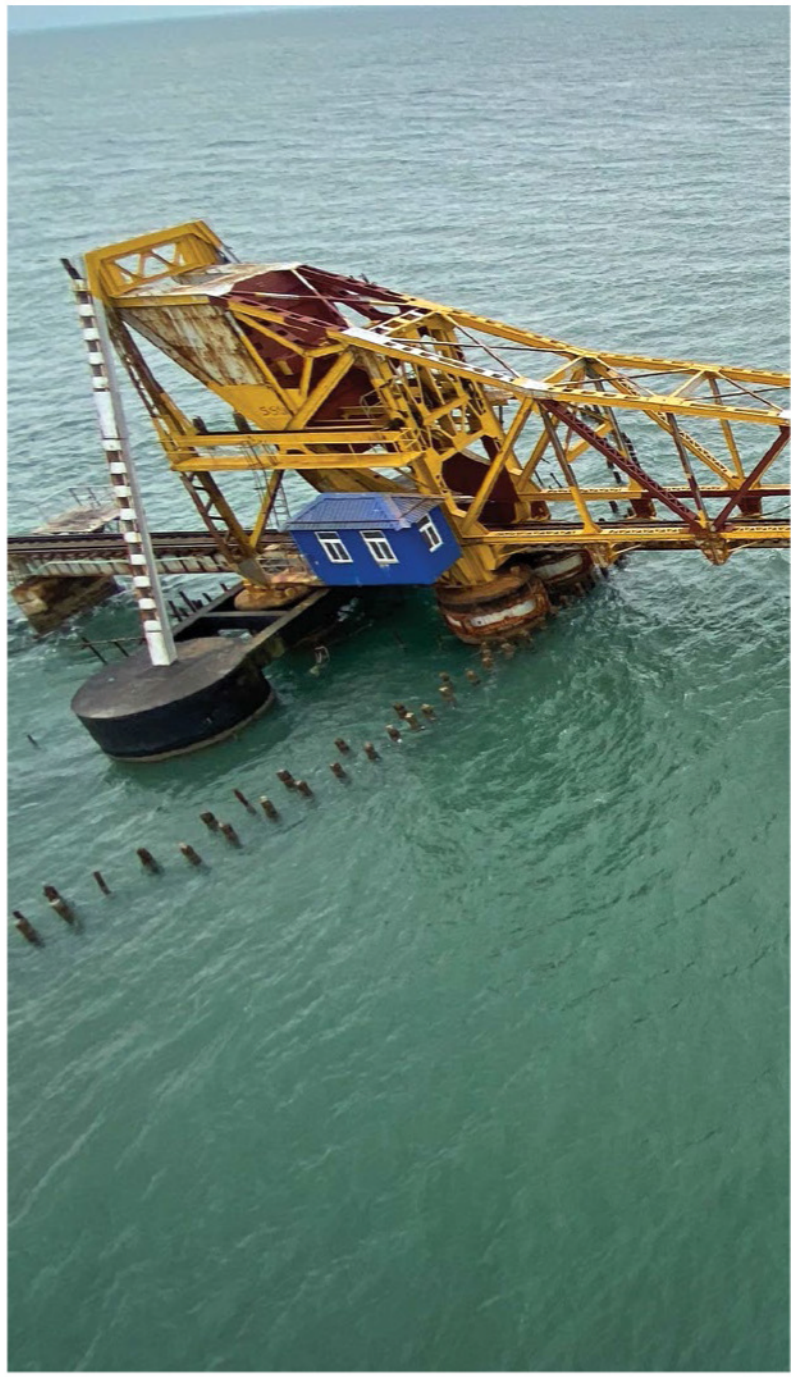
The fantastic road that leads to the tip of South Tamilnadu – Land's End in Dhanushkodi, a ghost town that was destroyed in the 1964 Cyclone.

Gooseberries (Nellikaai in Tamil) soaked in salt and chilli powder are an ubiquitous snack in tourist spots of Tamilnadu.

Marudaani (Mehendi paste) is applied in such a pattern by a lot of women during festive days or even just as a simple decoration.

A fishing boat being built from scratch near Mandapam Town in Rameswaram

The midway section of the majestic Pamban Rail bridge that connects Rameswaram with mainland India.



Safely watching the annular solar eclipse
from Rameswaram town with eclipse goggles.

One can find many such shops selling
brass and copper vessels near temples

A dilapidated gopuram (tower) of a temple in Dharasuram, South Tamilnadu

A majestic palace house in the Devakottai town of Chettinad

A place to relax and watch the world go by – called 'thinnai' in Tamil.

A shuttered (!) photo studio
in Chidambaram town

Popularly known as a "laandhar velakku"
this is still used in many villages.

Colorful paper tokens given as proof of purchase for tea/coffee/parcel/milk

BELLES

Aniruddha Das

Aniruddha Das is a Kolkata based photographer. He studied fashion photography under his mentor Arghya Chatterjee. Aniruddha has over 600 awards from participating in various national and international photo contests. In 2019 he achieved the distinction of AFIAP from The Federation of Indian Photography (FIP), followed by EFIP in 2020; and AFIAP in the year 2021. Since then, Aniruddha has won other awards as well. Aniruddha has over 600 awards from participating in various national and international photo contests. In 2019 he achieved the distinction of AFIAP from The Federation of Indian Photography (FIP), followed by EFIP in 2020; and AFIAP in the year 2021. Since then, Aniruddha has won other awards as well. Aniruddha has over 600 awards from participating in various national and international photo contests. In 2019 he achieved the distinction of AFIAP from The Federation of Indian Photography (FIP), followed by EFIP in 2020.

Priti Bar

Susmita Das

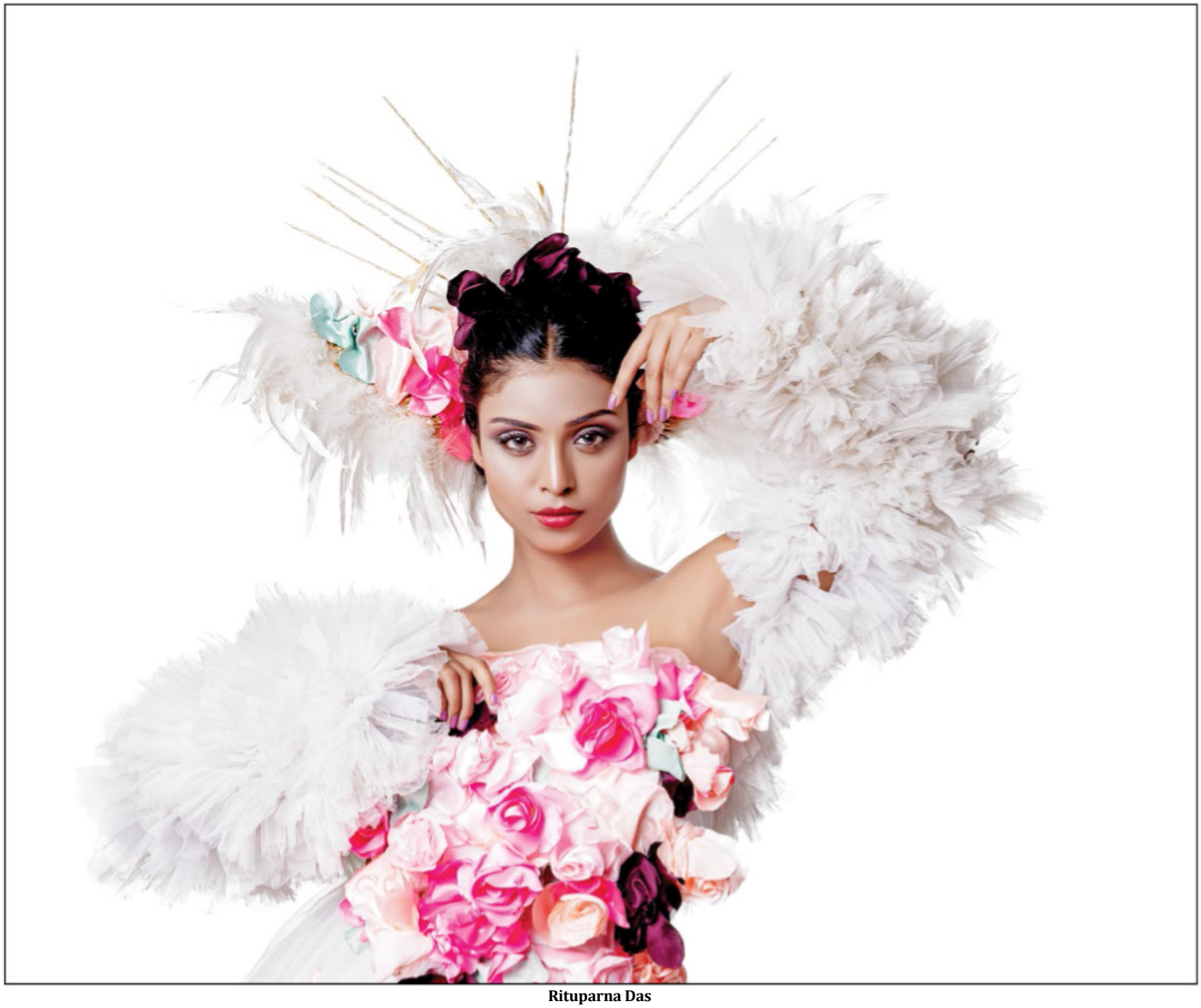
Rumeo Saha

Titas Das

Rumeo Saha

Rituparna Das

Priti Bar



Rituparna Das

MY **HIDDEN** GEMS

Part 2

I will in a series of articles give you all my best places to get great photos and experience in from all over the world.

Tom Svensson, lives in Sweden on the west coast in a small fishing village called Fjällbacka, not far from the Norwegian border. He is a conservationist who picked up the camera to make a difference. Tom is a person who puts a lot of feeling into his photos, and that is why big brands within the photography world want to be associated with him.

Photo by L.Brundin

Tom Svensson

tomsvensson1
tomsvensson.conservationphotographer

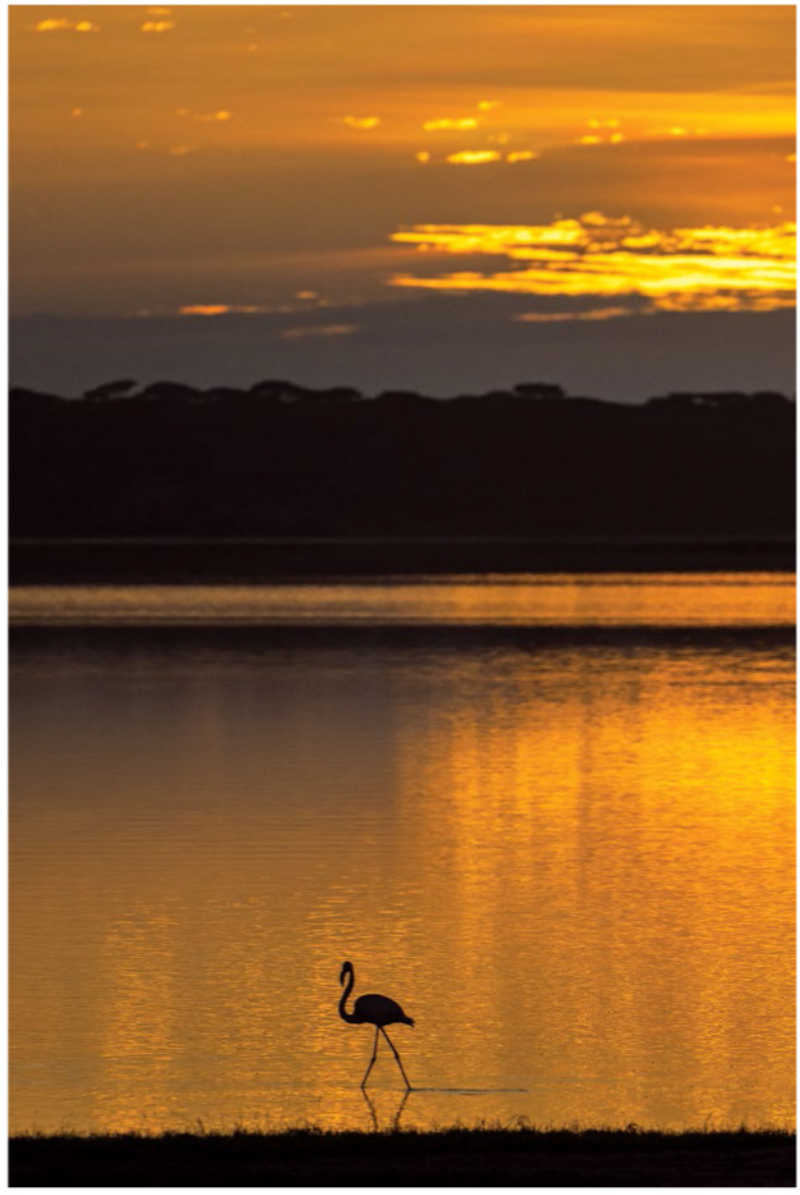
As Told to **Girish Mallya**

In this article I will take all to the place where the great migration ends up in and where all these animals give birth and this amazing place is called Ndutu. This section of the park is made up of rolling grasslands peppered with alkaline lakes that attract flocks of flamingos, as well as acacia woodlands.

In February the wildebeest herds are calving on the verdant grassy plains: thousands upon thousands of baby animals are born every day,about 8000 every day, attracting the attention of cheetah, lion and hyena. And there are so many cats there like leopard, lion, cheetah, caracal, African wildcat and serval.

This is one of these special places, yes I have seen the migration many times and it is a big thing but imagien all these anomals are all going for this place in the south. All are gathering here to give birth so the number is so much biger than you will find any where else.

It is just breath taking to see these enormous amount of animals and also seeing how the carnivors are having a feast during this period. This is a must place for those who hasnt been to africa



before or even just seen the migration. And the guest I have had with me there are all stunned what they see and experince. ”Amazing” ”Stunning” ”Didnt expect this” ” I must come back” is just some of what they have been saying.

Facts:

The Ndutu Region forms part of the northern section of Ngorongoro Conservation Area and stretches to the unfenced southern reaches of the Serengeti National Park, a meeting point between these two incredible wilderness areas.

The area is covering 8000 square kilometers going from Ngorogoro crater up to Serengeti NP Big area but small compared to Serengeti. Serengeti means never ending planes, due to it is so big and seams never to end

Photo equipment:

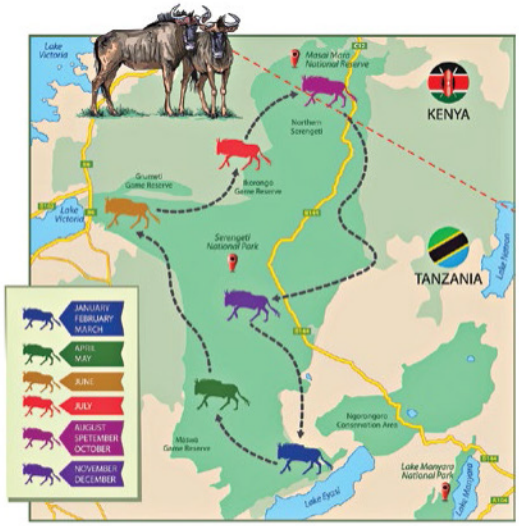
Since one is using the jeeps mostly you would recommend you to bring long lenses and tripod when you stand and wait for say an elephant to stand up on its backleggs it will be very heavy to stand with a long lens up and wait. You could also use a monopod with a gimbal on it.

Something I use a lot when out in field. I will use my new Canon 200-800mm since I love to compose my photos when taking them and not after in computer. But also bring wideangle if you want to take night shots. Since there is very little light pollution in this area the milkyway is really nice to take photos of up there. So important to bring a good tripod with good ballhead. Also bring remote trigger so you could put out the camera around camp when say elephants walks and you could get some nice photos then. I also allways bring one extra camera if something happened to your main house you have a second to use. I have never had that problem but I bet you if I didn't bring that extra it would happened, so better safe than sorry.

When to go: To see and experince the big number of animals then it is feb mars time you need to go. It is still nice rest of year but not at all so many animals

Other equipment:

Other things to bring is mosquito repellent since when we eat at night many mosquito tend to come then. Also bring long shirt and long leg trousers that will also help during night not to get bitten. I also bring a towel out when driving to cover my camera and lens when driving since it is very dusty during that period of the year and your gear will be very dusty and make sure to clean it every night especially the lens so you don't get loads of small dots on the photos. If you do night shots you must make sure your lens is clean. |SP

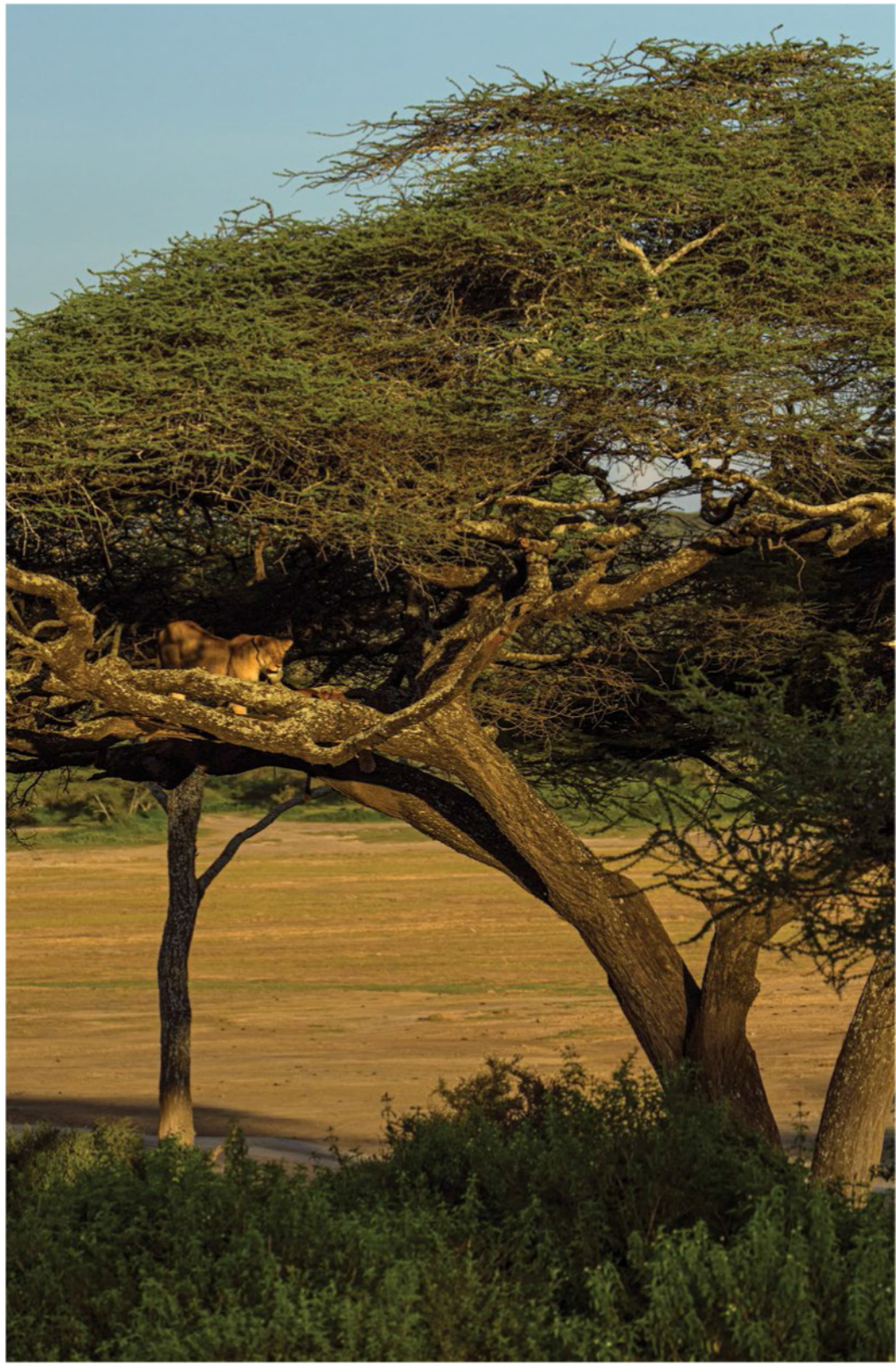


How to get there

Ndutu is relatively accessible by both road and air. The journey typically starts from Arusha.The road to Ndutu is initially paved up to the main gate of the Ngorongoro Conservation Area, followed by a gravel road. The gravel road is generally decent, but after heavy rains, it can be rough.By road, the direct drive from Arusha to Ndutu takes approximately 4-5 hours. Many visitors combine Ndutu with other parks to break up the journey.

Where to stay

There are so many lodges in all different prices classes so not very hard to get a lodges that suits you and your prices range. But if you can try to stay as close you can to the forest area in Ndutu



ZOOM PHOTO TOURS

Shapoorji Pallonji

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INNOVATION TECHNOLOGY & IMAGING AWARDS 2024

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Smart Photography AWARDS 2024

Market data coming in from Japan for 2023 gives us reason to be optimistic about the future of mirrorless cameras. Data released by CIPA, Japan indicate that the camera market, excluding smartphones expanded by 5.37 % in value over 2022. The total retail value of cameras hit 16 billion dollars. Mirrorless cameras now account for more than 81% of the market up from 69% in 2022. DSLRs are fast dying out. Companies like Nikon have seen the writing on the wall and have already discontinued several of their DSLR models and lenses. Canon, Sigma and Tamron are following suit. Compact cameras are rapidly becoming a niche market. Wisely, companies like Leica, Hasselblad and Zeiss have started working with smartphone companies like Xiaomi, Oppo and One Plus and Vivo respectively. Canon is also reported to be exploring a partnership with a smartphone maker. Of course, CIPA does not take into account increasing camera and lens production from China.

Like before, the SP Awards are awarded only to products that have been reviewed by the magazine. As members of EISA, SP acknowledges the input of several EISA technical experts in producing our magazine.

Here is a list of previous winners of the awards dating back to 2006

THE MOST PRESTIGIOUS CAMERA OF THE YEAR AWARDS SO FAR

2006 : **Nikon D 200**

2007: **Canon EOS 400 D**

2008 : **Nikon D 300**

2009 : **Panasonic Lumix DMC G 1**

2010 : **Canon EOS 5 D Mk II**

2011 : **Canon EOS 60 D**

2012 : **Olympus PEN E-P 3**

2013 : **Nikon D 600**

2014 : **Olympus OM-D E-M1**

2015 : **Sony Alpha 7**

2016 : **Canon EOS 5 Ds**

2017 : **Canon EOS 5D Mark IV**

2018 : **Sony Alpha 7 Mark III**

2019 : **Sony Alpha 7 R IV**

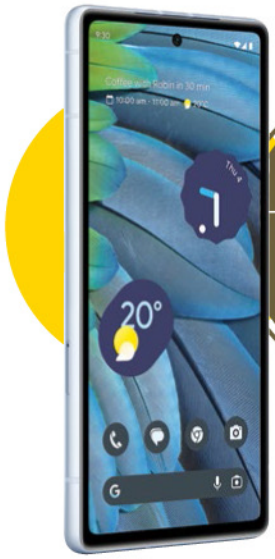
2020 : **Canon R 6**

2021 : **Nikon Z 9**

2022 : **Sony Alpha 7 R V**

AWARDS 2024

BEST VALUE FOR MONEY SMARTPHONE CAMERA OF THE YEAR



AND THE WINNER IS...

GOOGLE PIXEL 7a

The Pixel 7a clinches the prestigious Best Value-for-Money Smartphone Camera Award of the Year with its unparalleled photography capabilities, offering exceptional value for most users, powered by Google's Tensor G2 processor, delivering top-notch performance and features akin to its predecessor, the Pixel 7.

FLAGSHIP SMARTPHONE CAMERA OF THE YEAR

AND THE WINNER IS...

iPHONE 15 PRO MAX

The iPhone 15 Pro Max offers the best set of cameras (48-megapixel main camera, a 12-megapixel wide-angle camera and a 12-megapixel telephoto camera) with exceptional image quality. The phone is loaded with fantastic features and can shoot in RAW, HEIF and JPEG.

BEST INNOVATION OF THE YEAR

AND THE WINNER IS...

GLOBAL SHUTTER FROM SONY

Sony surprised the world with its first-ever Global Shutter System in the A 9 III. The conventional shutter system records images sequentially from the topmost row of pixels to the bottom. This leads to possible distortions when photographing fast-moving subjects. The global shutter system reads all the pixels at the same time, thus ensuring that there is absolutely no image distortion of fast-moving subjects.

BEST PHOTO MONITOR OF THE YEAR

The BenQ SW272U earns the Best Photo Monitor Award of the Year, standing out as BenQ's pinnacle creation for photographers, boasting exceptional colour accuracy, uniformity, and image quality comparable to pricier alternatives in the market.

AND THE WINNER IS...

BENQ SW272U

BEST STANDARD PRIME LENS OF THE YEAR

Whilst zoom lenses have improved dramatically in the last few years, prime lenses have moved the bar further. Sony's new FE 50 mm f/1.4 GM is not only biting sharp, it also reproduces images with good colour balance and without distortion or chromatic aberrations. Bokeh is also smooth. If you own a Sony body or are intending to purchase one, look no further.

AND THE WINNER IS...

SONY FE 50 MM F/1.4 GM

AWARDS 2024

AWARDS 2024

BEST WIDE-ANGLE PRIME LENS OF THE YEAR

AND THE WINNER IS...

SIGMA 16 MM F/1.4 DC DN

The Sigma 16 mm f/1.4 DC DN lens is designed for Sony E-mount camera bodies. Compact, lightweight, and very much affordable, this lens provides very good image quality.

BEST PORTRAIT LENS OF THE YEAR

Nikon had never offered a portrait lens with an aperture of f/1.2 before. The new Nikkor Z 85 mm f/1.2 S lens from Nikon is a stunner! Super sharpness across the frame, good ergonomics in spite of its weight, very fast autofocus and smooth bokeh are some of the characteristics of this gem of a lens. Nikon is on to a winner with this one!

AND THE WINNER IS...

NIKKOR Z 85 MM F/1.2 S

BEST STANDARD ZOOM LENS OF THE YEAR

Camera manufacturers are becoming increasingly innovative in designing new focal ranges for their lenses. Sony's FE 24-70 mm F/ 4 G provides a wider focal length than other standard zooms on the market. In addition, the Sony provides excellent sharpness across the entire zoom range, is reasonably compact (in spite of a f/ 4 maximum aperture throughout the range) and is weather sealed. An outstanding lens!

AND THE WINNER IS...

SONY FE 20-70 MM F/4 G

N|O|M|I|N|A|T|I|O|N|S

Panasonic Lumix 20 – 60 mm F/ 3.5 / 5.6

BEST WIDE-ANGLE ZOOM LENS OF THE YEAR

AND THE WINNER IS...

TAMRON 20-40 MM F/2.8 DI III VXD

This is the new avatar of a wide-angle zoom that Tamron had introduced two decades ago. A fast f/2.8 aperture, fast and accurate focussing and tracking and very high image quality combine to make a very attractive wide-angle zoom. The lens comes with a USB-C port and the Tamron Lens Utility Software allows customisation of lens functions and updation of software.

AWARDS 2024

AWARDS 2024

BEST TELEPHOTO ZOOM LENS OF THE YEAR

AND THE WINNER IS...

SONY FE 70-200 MM F/4 MACRO G OSS

Sony has updated its 70 - 200 mm f/4 zoom and the results are awesome! Superb autofocus, state of the art image stabilisation and enviable picture quality make the Sony an irresistible buy. Smaller and lighter than its predecessor, the Sony lens also has a macro feature. Excellent build quality and weather sealing complete the picture.

NOMINATIONS

Leica Vario-Elmar 100-400 mm f/4-6.3

BEST MICRO FOUR THIRDS CAMERA OF THE YEAR

Panasonic's latest launch in the Micro Four Thirds market comes with Phase Hybrid Autofocus and a Dual Image Stabilisation system. Solid build quality, weather sealing and top class video performance are some of its attributes. The G 9 II is a true hybrid camera with special appeal for those shooting video and passionate about wildlife photography.

AND THE WINNER IS...

PANASONIC LUMIX G9 II

BEST APS-C CAMERA OF THE YEAR

The Sony a 6700 is a substantial improvement over the 6600 and provides improved performance in a compact, lightweight body. Great stills and video performance, improved autofocus and image stabilisation make the Sony the most desirable APS -C camera in the market today.

AND THE WINNER IS...

SONY A 6700

BEST BEGINNERS' CAMERA OF THE YEAR

AND THE WINNER IS...

CANON EOS R100

The Indian market has been crying out for a reasonably priced camera for beginners. Canon heard them first and the R 100 is the answer. The R 100 is compact, lightweight and provides very good autofocus capability. Overall performance is also very good. Yes, the plastic body and the lack of weather sealing may be factors to consider. However, all criticism vanishes when you consider the attractive pricing.

AWARDS 2024

AWARDS 2024

BEST FULL FRAME CAMERA OF THE YEAR

AND THE WINNER IS...

NIKON Z8

Nikon surprised the photographic world with the Z 8, a powerful hybrid camera that offers most of the capabilities of the award winning Z 9 but in a more compact and less expensive body. The Z 8 boasts excellent build quality, great ergonomics and exceptional image quality. Fast and accurate autofocus, lag and blackout free electronic viewfinder and impressive video quality complete the picture. The recent firmware upgrade makes it an even better buy.

BEST MEDIUM FORMAT CAMERA OF THE YEAR

AND THE WINNER IS...

FUJIFILM GFX 100 II

The extra-large (43.8 x 32.9 mm) 102-megapixel (effective) imaging sensor on the Fujifilm GFX 100 II is about 1.7 times the size of the standard 35 mm format sensor and produces mindboggling amount of details with Fujifilm's outstanding-quality G-mount lenses.

MOST PRESTIGIOUS CAMERA OF THE YEAR

AND THE WINNER IS...

NIKON Z8

AWARDS 2024

The most prestigious camera of the year award goes to Nikon Z8 for its outstanding features, superb build quality, smaller form factor (compared to the Z9) and being comparatively less expensive than its close-competition.

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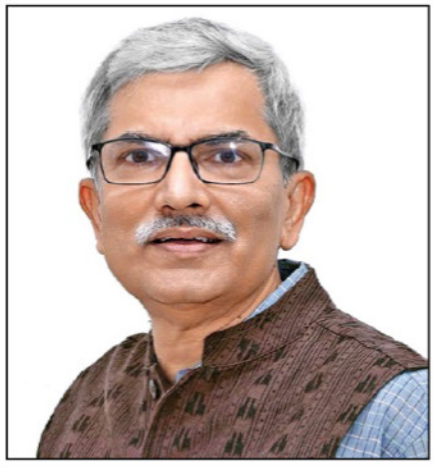
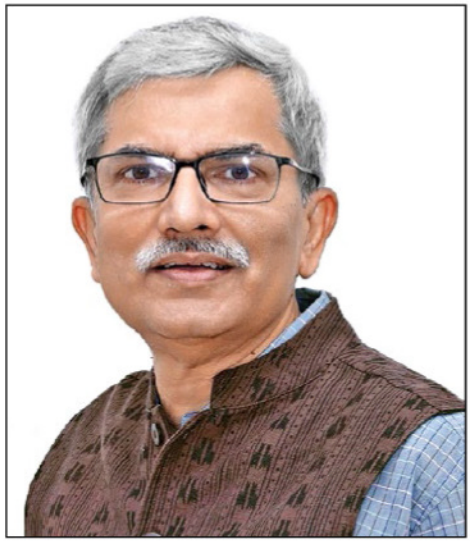
PRINTING AND BEYOND



VIMAL PARMAR, Digital Print Evangelist

ANANTH KAMAT



Vimal Parmar
An independent marketing consultant and digital print evangelist with over 40 years of experience in the imaging industry.
@vimalparmar

Enhance Your Photography Journey Through the Power of Print

Dear Readers,

Embarking on the journey of spotlighting both amateur and seasoned photographers who have ventured into the world of self-publishing photobooks has been a thrilling experience. The enthusiasm emanating from our readers, in the form of inquiries on how to create their photobooks or requests for consideration in featuring their works, has been truly heartening.

Expanding our horizons, I am contemplating broadening our scope to include not just photobooks but also the work of those who transform their images, paintings or digital art into exquisite fine art prints for exhibitions, for their walls at home and workplace, or to sell the same.

We also plan to feature the commercial aspect of prints, where creative individuals produce postcards, photo stickers, photography backdrops, wrapping papers, custom t-shirts, vehicle wraps, baggage tags, zines, and an array of other printed products, primarily for marketing purposes. Indeed, the space of print holds boundless opportunities for those with a creative inclination, providing a gateway for those aspiring to venture into small business endeavours. The resounding truth is that print sells!

For photographers yet to delve into the world of print, there lies a missed opportunity to elevate their images to new heights and relish the unparalleled satisfaction that accompanies this artistic process. Throughout each feature, I have shared the Instagram handles of the talented individuals we showcase. I encourage you to connect with them, explore their journeys, and glean insights into the transformative power of bringing their images to life through print.

In this issue, I am delighted to present the work of Ananth Kamat, hailing from Bangalore. His recently published photobook promises to captivate your senses, and I am certain you will find his insights as interesting as his visual storytelling.

Warm Regards,
Vimal Parmar

From Coding to Clicks: The Remarkable Journey of a Software Development Manager turned Award-Winning Photographer

ANANTH KAMAT

Bengaluru, Karnataka
For macro and water droplet photography: @ananth_kamat
For travel photographs: @travellerkamath

Born in Bengaluru, I grew up in Bijapur, Belgaum, Vadodara, and Mumbai. Currently residing in Bengaluru, I graduated from Gogte Institute of Technology, Belgaum, and work as a Software Development Manager at Philips. In 2009, while in Mumbai, I discovered photography through a workshop at my IT job. Despite lacking a camera, I joined weekend photo walks, sparking a passion for observing the world. This marked the start of my photography journey. In 2011, I moved to the USA for work where I obtained my first digital camera, and began travel photography, capturing diverse subjects inspired by colours, people, skyscrapers, spiders, food, and temples. Perfection is not my main goal, but I am committed to learning through my photography experiences.

In 2016, after relocating to Bengaluru, I stumbled upon the Youth Photographic Society (YPS) via Instagram. Attending a YPS photography talk revealed its potential for honing my skills, sparking a new chapter in my photographic journey. Engaging in discussions, receiving critiques, and joining photo walks enhanced my photography. I now delve into serious macro and water droplet collision photography. Professionally a Software Development Manager, photography persists as a passionate pursuit, although I have not actively pursued selling my work beyond an initial attempt.

In November 2023, the Tourism Department of Goa recognized my photography in the "Goa through my lens" contest. I have garnered 100+ awards and 1200+ acceptances in national and international salons. In 2022, I earned the esteemed EFIAP and EFIP distinctions from the Fédération Internationale de l'Art Photographique (FIAP) and the Federation of Indian Photography (FIP) respectively. During the same year, I secured the second prize in the ICICI iShine Photography Contest for my macro photograph.

"Travel Diaries," my photobook published in November 2023, highlights my global journeys with captivating images from 12 countries. Measuring 9x12 inches, the hard-bound book contains 50 photos — 35 colour and 15 monochromes — taken with a Canon EOS 80D using 10-18mm or 18-135mm lenses. Each picture, classified as art, includes captions specifying landmarks and countries. As travel fuels my creativity, this collection serves as a vibrant source of inspiration, encapsulating diverse cultures and landscapes in 21 pages. The photobook invites viewers to experience the world through my lens, offering a condensed glimpse of my adventures.

The idea originated in December 2022, inspired by a YPS program on photo printing, I aimed to make a photobook showcasing my award-winning photos. However, I was dissatisfied with the chaotic arrangement of multiple pictures covering diverse themes in a single book. A shift in approach, numerous rounds of shortlisting photos, layout design and feedback from my mentors at YPS increased my confidence. Consequently, I successfully printed my photobook in November 2023.

Talking about inspiration, I have been actively involved in two photography clubs located in Bengaluru - YPS and Creative Nature Photography (CNP). Both groups advocate for the practice of printing photos and often discuss various challenges and technicalities involved in printing. These gatherings have left a lasting impact on me, fostering a profound appreciation for print.

I created a single copy for my personal use and this was printed at Photokina, in Bengaluru, on HP Indigo Digital Press. After sharing it with friends and family, there has been a notable demand for additional copies and hence I intend to print a few more copies. In terms of substrate, I opted for non-tear media from TechNova called NovaLife. I personally designed the layout using Canva Pro.

During the book design, I shared my nearly finished work with my 7-year-old daughter. Surprisingly, she provided constructive feedback, advising removal of some photos and suggesting additions. I valued her input and incorporated her ideas into the final version, creating an unexpected and genuine collaborative experience.

Creating a cohesive photo narrative, especially within the constraints of limited images, proves challenging. Tourist spots often offer overused perspectives, prompting me to meticulously curate this book for unique viewpoints. My aim is to leave a lasting impression by presenting distinctive perspectives and original compositions. Procrastination initially hindered my photobook project due to perceived layout complexity and pressure for a flawless first attempt. However, in hindsight, designing proved enjoyable and less intricate than feared.

Challenges included shortlisting photos, sequencing for narrative flow, and retouching some in Adobe Lightroom. To prototype, I used Microsoft PowerPoint and opted for a one-week Canva Pro subscription for the final design, which includes a cover, borders, and page numbers. The result was exported to a CMYK PDF for printing.

During consultation, the printer suggested a 9x24 inch size for the print PDF with side-by-side photos per spread, excluding the first and last pages. They noted an issue with my sequential format, prompting a quick adjustment. After spending a few hours ensuring alignment, I shared the final version. The next day, I received confirmation that the photobook was ready.

Shortlisting photos, especially from memorable travels, is challenging. After exploring the Louvre in Paris and Marina Bay in Singapore for long hours, I faced the daunting task of eliminating most pictures. Despite the invested effort, I prioritized the viewer's perspective, keeping images that convey grandeur, vibrant colours, and a unique perspective. The resulting photobook offers three takeaways: travel inspiration, a distinctive view of travel photography, and an appreciation for printed photographs. Encouraging feedback pours in from friends. One, a photographer, captivated by details, expressed a willingness to buy the photobook. Another proposed a calendar with these images. Friends commend my dedication, boosting credibility as a serious photographer. This marks my fourth photobook, following three focused on family photos.

I recently printed a 5x5 inch soft-bound photobook with 20 pictures of my daughter. In 2014, I made my first photobook after a family trip, with 35 pictures of selfies and tourist attractions. Apart from photobooks, I usually print 5x7 inch photos for my album.

In today's digital age, my strong preference for print centres around the profound value I attach to physical photographs. Sharing a tangible photo album with loved ones surpasses digital viewing on a laptop, evoking emotions and nostalgia that screens may not capture. Older family members struggle with laptop photos, but a physical photograph encourages detailed examination, memory sharing, and meaningful conversations. Despite digital conveniences, I argue that a printed photo collection can elevate an artist's status in the photography community. Experiencing my work in a touchable format was thrilling, invoking a mix of joy, pride, nostalgia, and inspiration. The photobook felt like a magical portal, instantly transporting me back to specific moments. Overall, the entire process, from creating the image to printing, was deeply satisfying and emotional. Regarding my upcoming project, I have completed my nature macro photography photobook and will print it soon. Lately, I have taken up Water Drop Collision photography, a type of high-speed photography focused on capturing exact and brief moments of moving water droplets. This too will end up in the creation of another book.

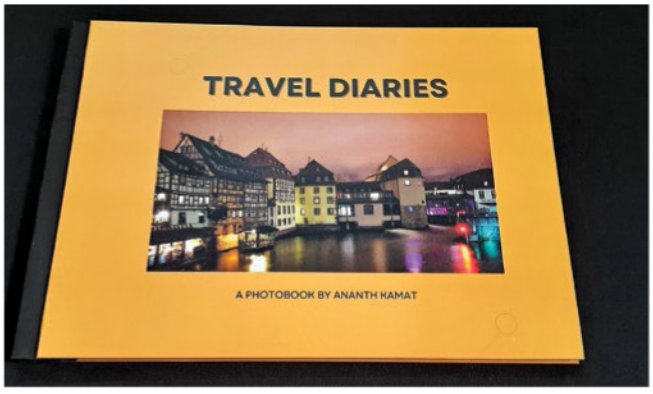
When it comes to advising photographers looking to print their work, I would like to share that I have faced frustration but persisted to create a successful photobook. Sharing with peers and receiving mentor critiques helped. I suggest collaborating with the printer for optimal results. For cost savings, one could consider a soft-bound cover.

For those who have not printed their work or prefer a digital environment, I would like to emphasize that, for a richer, lasting experience, choose a physical photobook over digital options. Unlike digital files prone to tech issues, printed photos endure, becoming timeless keepsakes. Crafted with care, a photobook fosters a deeper connection to our images, making it a cherished heirloom for generations.

I would also like to mention YPS, which has played a crucial role in developing my skills. In 2016, I joined YPS, participating in Photo walks, meets, and exhibitions. Later I assumed volunteer roles, earning the YPS Service Award in 2020. Currently, as a Director on the Executive Committee, I contribute to YPS's bi-monthly newsletter, Drsti. YPS places significant value on printed photographs, considering them to enhance the art form. It believes, printing enhances awareness of composition and message conveyed in the frame. According to YPS, printing aids understanding of colors, exposure, and refining a photographers' body of work.

To wrap up, I would like to share a quote from Elliott Erwitt (1928 – 2023), a French-American photographer known for his black and white candid photos capturing ironic and absurd moments in everyday life. Erwitt, a member of Magnum Photos since 1953, once remarked, "The whole point of taking pictures is so that you don't have to explain things in words," a sentiment that resonates with my book, where descriptions for each image are intentionally kept to a minimum. |**SP**

Browsing the photobook along with family members



Front cover of the photobook

Back cover of the photobook

Various photobooks and prints

Inside pages of the photobook

LEARNING

Portrait Photography

Part II

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 consutant. He can be reached at **kashokk@gmail.com.**

The initial segment of this article, which was published last month, delved into the intricacies of portrait photography, providing in-depth insights. Now, it is time to apply that knowledge in practice. This concluding section of the article will guide you through the step-by-step process of creating a portrait using the classic Rembrandt approach to lighting.

Before you start, make sure of the following:

- Use a lens with a focal length between 85 mm and 100 mm (for a full-frame camera). If you are using an APS -C sensor D-SLR/Mirrorless, use a focal length of 50 mm at least.
- Switch on the histogram and highlight warning tools. These will be in the Playback menu.
- Set your camera to Manual exposure mode using the mode dial.
- The metering mode (matrix or center weighted, etc.) is not relevant since you will be determining the exposure with the help of the histogram display.
- Set the aperture to around f/5.6 for adequate depth of field (DOF). You can use a wider aperture if you want a shallower DOF.
- Set your camera to the base ISO (usually ISO 100) for the best picture quality.
- Use the RAW format for best quality. If you do not want to use RAW for whatever reason, use JPEG with the highest pixel count (large setting) with the least compression (fine setting).
- If you are using JPEG format, set saturation, contrast, and sharpness to minimum levels. It is easy to enhance any of these in post-processing but difficult to reduce them in a JPEG. If you are not going to do any post-processing, set the camera Picture Controls (or Picture Styles) to "Portrait". This will help in getting good skin tones.
- We will be using the general term 'light' which can be any source like a continuous light source (LED bulbs or arrays) or a studio strobe, or a portable strobe. If you are going to use any of the latter two, you will need a radio trigger as the light source will be off-camera. You should also set your camera's shutter speed to X-Sync.
- Set the White Balance (WB) as per the light you are going to use. If possible, take a test shot with a gray card as this will help you correct the WB accurately in post-processing.
- Mount your camera on a sturdy tripod.

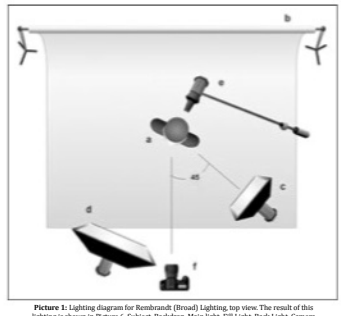
Setup and Lighting

Refer to Picture 1. Set up the subject (a) with a medium toned gray background (b) Position the subject so that his shoulders are approximately at 45º to the camera lens axis as shown. The background must be at least 3 feet away from the subject so that no shadow will fall on it. If your subject is a tall person you may have to move the background further away. Next, is to position the lights.

The Main light and its positioning: In the case of Rembrandt lighting, the main light is placed at 45º to the lens axis as marked, at a slightly higher position than the subject's head and pointing downwards (Picture 1). While positioning the main light observe how the triangular highlight is being formed on the cheek away from the light. Also, pay close attention to the catchlights in the eyes of the subject. These need to be at 1 O'clock or 11 O'clock position depending on whether you are using broad lighting or short lighting. Here are a few more tips to help you place the light.

- You should use a diffuser to soften the shadows. However, while placing the light remove the diffuser so that the triangle is more distinctly visible. You can put the diffuser later once the position is fixed.
- If the light is too high, it makes the eyes look like dark sockets due to the shadow of the brow. If this is the case lower it.
- If the light is close to the lens axis, the light will become more frontal and flatter. If it is moved at an angle greater than 45º, it will produce a nose shadow. There will be no triangular highlight in either case.

The Fill light and its positioning: In the case of Rembrandt lighting, the fill light is kept close to the lens axis, as compared to the main light which is kept at 45º (Picture 1). It is also kept on the opposite side of the main light at the lens height. It is usually kept at -1 EV (or half the power) compared to the main light



Picture 1: Lighting diagram for Rembrandt (Broad) Lighting, top view. The result of this lighting is shown in Picture 6. Subject, Backdrop, Main light, Fill Light, Back Light, Camera

The Back light (or Rim light) and its positioning: Placed behind the subject (Picture 1). Usually but not always on the same side of the subject as the main (key) light. This is usually kept at -1 EV to -2 EV (that is one to two stops) less compared to the main light, else will look too bright.

Broad lighting or Short lighting: To get broad or short lighting, you need not change the position of the main or fill lights. You can simply have your subject turn such that in the former case the side of the subject facing the main light will also face the camera. In the case of short lighting, the subject must turn to the other side so that the side lit up is not facing the camera.

Procedure: Once you have the lights in place, you need to set the lighting ratio. For classic Rembrandt lighting, a lighting ratio is 3:1 is used commonly. That is, the combined light of the main light and the fill light must be two stops greater than the fill light alone.

Setting this ratio can be done best with an external incident light meter. However, not all of us have one. The next best is to have two identical lights whose power can be controlled. This way you can set the power level you need. To get the 3:1 ratio just described, you need to keep the fill light less intense than the main light. It should be half as bright or in other words -1 EV (one stop) less in intensity. If you are using diffusers or any other light modifiers, the measurement must be done after they are in place.

If you don't have lights whose power can be changed, you can use the distance as a measure of the power. This is based on the universal inverse square law that you studied in your high school physics. You can make your light less bright by one stop if you increase the distance by a factor of 1.4. For example, say your main light is at 4 feet from the subject. If you keep an identical light as your fill light at 4 X 1.4 = 5.6 feet, then at the subject, it will have an intensity one stop less compared to the main light. This way you can control the relative brightness of the lights by moving them suitably.

Picture 2: A histogram for an image with no blocked shadows or blown highlights.

Tip: *When you are positioning the lights or adjusting their brightness, it is a good practice to check the effect of each of them independently rather than switch on all three lights simultaneously and then try to manipulate them. Here, I have shown the effect of each light – main, fill, and back/rim (Pictures 3, 4, and 5) independently. Observe the effect of each of these lights and see what the final result is when all of them are switched on (Picture 6).*

Setting exposure: In this digital age (and a cooperating subject) it is not difficult to set exposure even if you don't have a meter. This is best done using the two tools viz., histogram and highlight warning, built into your camera. When setting exposure, you need to switch on all the lights simultaneously. Hence, it is best to set the exposure after you position and set the brightness level of all lights. Take a test picture, playback your image, and check for any blown highlights. If they exist, this indicates overexposure. If this is the case, you need to reduce exposure (choose a narrower aperture) or decrease the power of the lights. Blown highlights are most likely to occur if the subject is wearing light toned or shiny clothes.

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Portrait Photography

Part II

Ashok Kandimalla

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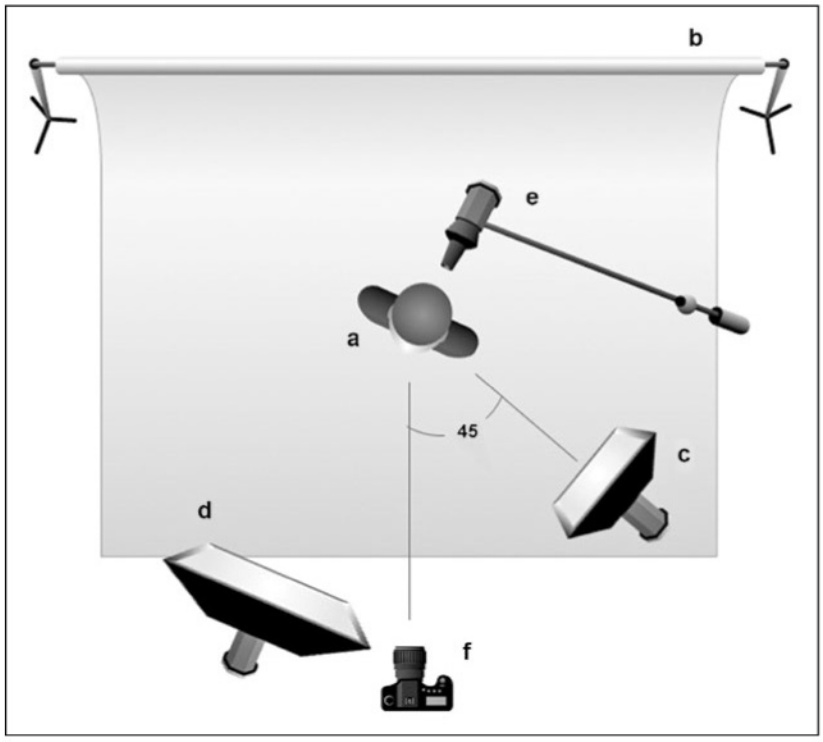

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After you set up the lights and exposure you are all set to take the portrait. Make

Picture 2: A histogram for an image with no blocked shadows or blown highlights.

sure that the subject relaxes and focus on the eyes. Release the shutter when you see the right expression. You can try several variations like broad/short lighting (Pictures 6 and 7), different lighting ratios (Pictures 7 and 8), and so on. Later you can view the images on the LCD monitor of your camera or your computer and choose the best.

Picture 3: This is how the subject looks when only the main light is used. Note how the shadow is very deep since there is no fill.

Picture 4: The effect of fill light. This being a very diffused light has evenly illuminated the entire subject. However, it is not bright enough to provide enough overall illumination.

Picture 5: Here only the rim light was fired. A snoot was used to limit the spread of light.

Picture 6: The final image with all three lights in operation. Compare this with Pictures 3, 4 & 5 and observe what effect each light had. Picture 6 alone will not give you a clear idea of the role each light had played.

Picture 7: Here a lighting ratio of 3:1 was used.

Picture 8: Compared to Picture 7, the fill light output was reduced by about one stop, resulting in deeper shadows

Some tips and guidelines

While there are no rules in portraiture there are a few generally accepted guidelines that over time have proven to give a pleasing look. Here is a listing of a few of these along with a few tips.

- Since the face is the most important part of the body, it is natural that the face generally occupies the most important place in a portrait. It is generally positioned looking at the photographer to provide an element of engagement with the viewer.
- Eye contact is most important when one converses with anyone. Consequently, the eyes in the portrait should make contact with the photographer and later with the viewer of the image. Due to the importance of the eyes, they must be rendered sharp. Hence, in a portrait make sure that you focus on the eye which is closest to you. If your camera's AF point does not overlap the subject's nearest eye then choose an AF point that overlaps. Or lock the focus on the eye and recompose before you release the shutter.
- The maximum impact is created when the eyes are positioned as per "rule-of-thirds" position – specifically, they should be one-third down from the top of the frame. The thumb rule is – the center line of the frame must pass through one of the eyes.
- Make sure that there are catch lights in the eyes regardless of the type of lighting you use. A portrait without catchlights appears lifeless!
- Remember you are taking a portrait and not a mug shot! So, don't keep the person squarely facing you with the shoulders parallel to the camera! It is best if the shoulders are approximately 45º to the lens axis. Also, avoid a part of the ear or eye being shown.
- Don't mix lights - that is don't use a mix of say daylight with tungsten lamps. Such mixing will cause color casts. These will be very difficult or even impossible to correct in post-processing. Also, don't forget to set the right white balance. If possible, make a custom setting of WB or take a photograph of a gray card. The latter will help you to correct color casts in post-processing. A red flower may not look bad with a slight color cast but the skin will look very bad. Please pay particular attention to this aspect.
- Portraiture is not just reality that is, faithfully reproducing the likeness of a person. It should also have an element of improvement over the original. By this, I do not mean manipulating the image in post-processing so that all blemishes are removed. A good portrait should combine techniques to make a person look better and thus involves some photographic flattery! This is normally done by closely studying the physical features of a person and then choosing appropriate lighting and camera angles to deemphasize the appearance of the not so desirable features. Here are some tips to help you.
- **Double chin:** This may be a sign of prosperity but unfortunately is not very photogenic. You can reduce the visibility of this by asking the subject to raise the chin upwards and using a higher than normal camera position.
- **Reflections from spectacles:** You can eliminate most of them by moving the fill light laterally a little. Generally, broad lighting is better to reduce reflections from specs. Or simply make the person wear a pair of specs without glasses!
- **Baldness:** Make sure that there are no reflections from the bald patch. Make the subject wear light toned clothes and use a dark background. This will give the needed separation. Alternatively, you can use a background of color or tone that decreases the separation between the head and background so that they merge. This in turn will hide the appearance of baldness. Use a slightly lower camera angle too.
- **Prominent and large nose:** Use a lower camera position and main light. Also, make the subject face the camera more directly rather than at an angle.
- **Prominent ears:** Keep the subject more angled so that the ears do not stick out. Keep the ear in the shadow by using a gobo (also called a cutter) if needed.
- **Facial Defects:** If the subject has facial defects like injury marks or scars, keep them on the shadow side.|SP

CONCLUSION

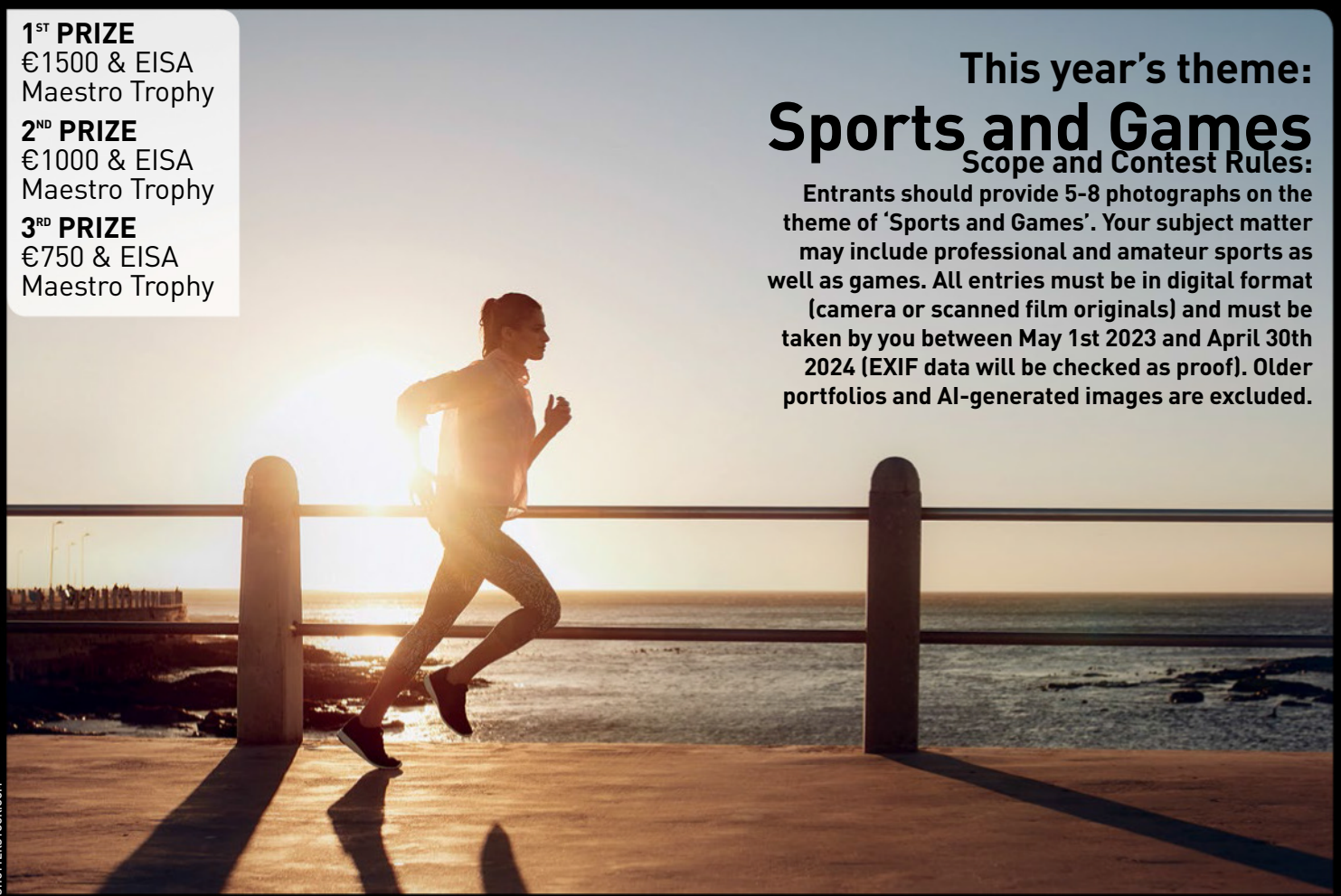
This two part article has given you all the fundamentals needed for creating a good portrait. Now it is time to try the techniques described and take some nice portraits of your family members or friends. Don't feel that you cannot proceed unless you have three lights. You can start with window light and a simple reflector. Once you master this you can start with one light and a reflector and then add more lights as you gain confidence. Remember it is not the equipment but capturing the right expression with proper lighting, correct exposure, and sharp focus is what is important. Good luck.

THE EISA PHOTOGRAPHY MAESTRO CONTEST 2024

1ST PRIZE
€1500 & EISA Maestro Trophy

2ND PRIZE
€1000 & EISA Maestro Trophy

3RD PRIZE
€750 & EISA Maestro Trophy



SHUTTERSTOCK.COM

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.

NATIONAL DEADLINE: MAY 1ST 2024
All entries must be received by this date. The 1st, 2nd and 3rd 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.

EISA Maestro Photo Contest 2024 Sports and Games

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 15th 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 and www.smartphotography.in/maestro2024

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.

72

Mirrorless Review
Fujifilm GFX 100 II

77

Mirrorless Review
Canon EOS R50

81

Lens Review
Sony FE 50mm F 1.4 GM

83

Smartphone Review
Nothing Phone (2a)

86

Smartphone Review
Oneplus 12

Inside the Box

- ✓ Camera body + body cap
- ✓ Detachable Electronic Viewfinder (EVF-GFX3)
- ✓ Battery
- ✓ USB-C Dock/Charging adapter
- ✓ USB C to USB-C cable
- ✓ Converters
- ✓ Hot-shoe cover
- ✓ Neck strap
- ✓ User Manual

Fujifilm GFX 100 II body (black)	₹799,999
GF 45 mm f/2.8 R WR lens	₹157,000
GF 63 mm f/2.8 R WR lens	₹139,500

Par Excellence

Rohinton Mehta

The Fujifilm medium format GFX 100 II was launched in India in October 2023. Technically speaking, it isn't 'medium format' but let's leave it as Fujifilm claims it. Fujifilm is known for its several medium format cameras but the GFX 100 II is the flagship. But why have a medium format camera when we have hoards of 35 mm formats, which are easier to carry and are also less expensive? Read the review and you'll realise why.

Design & Build Quality

The GFX 100 II body is handsome-looking and appears well made. The top-plate sub-LCD has a 11-degree tilt to make it easier to view. The body is covered in BISHAMON-TEX leather, with traditional Japanese-inspired imprint to make it slip proof. Besides, it also offers a deep hand-grip. A Still/Movie switch is provided next to the Mode Dial. The camera is weather sealed and made in Japan. It weighs 1030 g including its battery, interchangeable electronic viewfinder and memory card.

Key Features

(Not all features of the camera can be covered in this review. A detailed 500-page 'Owner's Manual' can be downloaded from the web – gfx100ii_manual_en_s_f.pdf)

The GFX 100 II is a 102-megapixel Mirrorless medium format camera from Fujifilm. It uses Fujifilm's X-Processor 5 combined with a new CMOS II HS sensor that is 43.8 x 32.9 mm in size – approximately 1.7 times larger than the sensor on a full frame 35 mm format camera. The body incorporates a sensor-shift image stabiliser.

It also offers various types of shutters -- Mechanical / Electronic / Mechanical + Electronic / Mechanical + Electronic front-curtain shutter. The GFX 100 II's shutter speed range varies according to the shooting mode and the type of shutter used whilst taking the shot. Accessory camera mounted flash and studio flash can be synchronised up to 1/125 sec. A flash sync terminal is provided to connect studio flashguns to the body.

The GFX 100 II offers blackout free 5.3 fps Burst speed when using its electronic shutter. With mechanical shutter, in 35 mm format mode, the max fps rate is 8.7. The camera can shoot in RAW, TIFF, JEPC and HEIF format. The HEIF image format (10-bit) delivers superior image quality compared to 8-bit JPEG and at the same time, HEIF files are 30% smaller than JPEGs. The camera offers improved Subject Tracking and the camera can detect several subject types besides humans – animals, birds, automobiles, motorcycles, bicycles, airplanes and trains.

The Mode Dial at the top left has the following modes: Program, Shutter Priority, Aperture Priority, Manual, and C1 to C6 Custom settings. A dial lock is provided to prevent inadvertent changes to the settings. In all, the GFX 100 II has eight Custom settings (six via Function Buttons, two via the menu) that can be

Camera: Fujifilm GFX 100 II
Aperture: f/2.8
Shutter Speed: 1/3000 sec
Focal Length: 63.0 mm
ISO: 400

© Rohinton Mehta

Camera: Fujifilm GFX 100 II
Aperture: f/16
Shutter Speed: 0.5 sec
Focal Length: 45.0 mm
ISO: 80

© Rohinton Mehta

Camera: Fujifilm GFX 100 II
Aperture: f/8
Shutter Speed: 1/15 sec
Focal Length: 63.0 mm
ISO: 400

© Rohinton Mehta

programmed by the user as per his/her preference. A Drive button located at the rear left corner allows you to choose between (when shooting 'stills') Single frame, High-speed burst, Low-speed burst, ISO Bracket, White balance Bracket, Exposure Bracket, Multiple exposure, Pixel-shift Multi-shot Accurate Colour and Pixel-shift Multi-shot High resolution + Accurate Colour. When shooting movies, the Drive button allows you to choose between Frame size, Aspect ratio and Frame rate.

The GFX 100 II has two Command dials -- Front command dial and Rear command dial, each allowing you to perform different tasks. The Touch-Screen LCD monitor, which allows you to choose between several tasks, can be tilted for easy viewing. Fujifilm warns users not to touch the connecting wires between the screen and the camera body.

The EVF (Electronic View Finder) incorporates a hot-shoe, and dioptre control (to adjust viewing sharpness). Using an optional Tilt-Adapter (EVF-TL1), the viewfinder can be swivelled left or right +/- 45 degrees, or up or down -- between 0 and 90 degrees. The standard display on the rear LCD can be customised (37 settings).

The Subject Detection AF in the GFX 100 II uses deep-learning AI technology to detect and track human faces/eyes/animals/birds/cars, motorcycles, bicycles, airplanes and trains.

A feature that I love (found on various cameras) is the Pixel-Shift Multi-Shot. When set, the camera takes 4 or 16 shots, by moving the image sensor by half a pixel between each frame and recording each frame in the RAW format. The frames can then be combined in a computer (using Fujifilm Pixel Shift Combiner) to create a high-resolution RAW photo of nearly 400MB. Note that your subject has to be absolutely still and there should be absolutely no movement of the camera during the exposures.

As with other Fujifilm cameras, the GFX 100 II also offers Film Simulation modes where the user can simulate the effect of different kinds of film (14 simulations available).

Video: Fujifilm is an old hand in the realm of video and produces some of the finest (and most expensive) lenses for broadcast and cinematography use. While every current MLC offers some sort of video capability, the GFX 100 II differs due to its larger sensor, which is bigger than what is used even in the most expensive cameras meant for professional cinema. The main benefit this brings is the much superior DOF control that is not possible even with full-frame let alone Super 35 cameras.

The GFX100 II video options will need several pages to cover comprehensively. However, we will try to give a summary as follows:

Formats (internal): H.265 (4:2:2 10-bit MOV, up to 720 mbps), H.264 (8 bit MOV or MP4 up to 360 mbps), ProRes 422 HQ, ProRes 422, ProRes 422 LT (10-bit).

Formats (external through HDMI): Raw format using Atomos and Blackmagic Design recorders. Support for 4:2:2 (both 8 and 10 bit).

Many cropping (aspect ratio) options are also available depending on the resolution. These are 2.76:1, 1.38:1, 16:9, 17:9, 2.35:1 and 3:2. So, the user can record as per the end use requirement (like HDTV or theatre). This is a very useful feature.

Resolutions supported:
8K: 8192 x 4320, 7680 x 4320, 8192 x 2968
4K: 4096 x 2160, 3840 x 2160
2K: 2048 x 1080, 1920 x 1080

Frame Rates: 60P, 50P, 30P, 25P, 24P. In addition, high speed movies (for slow motion) are supported with frame rates of 60 fps (when using 4K) and 120 fps (with full HD).

Audio recording is the standard 2-channel, LPCM audio. Both stereo headphone and microphone jacks (3.5 mm) are provided.

Ergonomics

Surprisingly, the GFX 100 II is not too heavy. But it is bulky. This can pose a problem while travelling. On the other hand, the GFX 100 II is a pleasure to use. Needless to say that to extract the maximum image quality out of this high-megapixel camera, you need to use a sturdy tripod which will prevent the loss in image quality due to handshake.

Performance

I shall limit the discussion to how the Fujifilm GFX 100 II fares in stills image quality and video rather than go into the nitty-gritty of its technical specifications. We had received two Fujifilm GF lenses – 45 mm f/2.8 and 63 mm f/2.8 – and both were used for the purpose of this review.

The Fujifilm GFX 100 II is the best digital camera that I have ever used when it comes to the details and colours that it can capture in 'still' photography. This is not a surprise since its imaging sensor is about 1.7 times larger than a 35 mm full frame camera's sensor. Add to this the excellent quality of Fujifilm lenses, and we have a winner. A point to note here is that the GFX 100 II supports 16-bit RAW format when shooting in Single-shot mode. When you shoot RAW in continuous firing mode (Burst mode), the camera shoots in 14-bit rather than 16-bit mode. To most users though, this will pose no problem as 14-bit also collects vast amount of data – enough data to create stunning high-resolution photos.

Autofocus was fast and accurate most of the time and at those times when I felt that the AF was lacking in accuracy, could be due to an improper setting or not having enough practice with the machine. When shooting video of fast moving subjects, I sometimes felt the focus go in and out a bit. Video quality (8K, 4K) is good, even though it shoots in 12-bit mode (not 14 or 16-bit mode like it can do with 'stills'). Dynamic range improves when using Fujifilm's F-Log 2. Does the camera overheat? I have not tried shooting video for extended time, so I cannot opine. But since Fujifilm offers a cooling fan (to be purchased separately), I presume that the camera does overheat when recording high-resolution video for extended time.

The GFX 100 II offers a native image size of 11808 x 8754 pixels when shooting in 16-bit RAW. That's good enough to make high quality prints of 39.36 x 29.18 inches in size without any interpolation. And if you were to print at 240 dpi,

print size will increase to 49.2 x 36.47 inches without any noticeable loss in image quality.

The ISO range of the GFX 100 II is limited to a maximum of ISO 12,800. Overall, digital noise performance of the GFX 100 II was good – but as expected, higher ISOs did show some amount of noise. However, in the recent times, I have stopped worrying about digital noise because we now have so many excellent noise reduction software available. I tried using Topaz Photo AI on a file shot at ISO 12,800 and it got rid of almost all traces of noise. |SP

VERDICT

If you are a serious (and rich) landscape / table top / portrait / architectural photographer who needs the ultimate image quality irrespective of the price, then the Fujifilm GFX 100 II is for you. However, do keep in mind that no camera is perfect for every genre of photography and the same can be said of the GFX 100 II.

The image quality is impressive – just out of this world, and colours are very pleasing. Currently, there are not many lenses available (total of 17 lenses are available and a 500 mm f/5.6, equivalent to approx. 400mm in 35 mm format, is expected next year) but the ability to crop extensively and still have abundant image quality is a great plus point. The GFX 100 II offers great dynamic range -- we have no scientific method to measure how many stops of practical DR -- but pragmatically seeing how much detail the sensor picks up in the highlights as well as in the shadows in the same single exposure -- is enough proof of the superb dynamic range of the Fujifilm GFX 100 II.

When photographing landscapes, we generally need foreground to background sharpness. But having an extra-large imaging sensor means limited depth of field, even at the narrowest aperture. Is that a disadvantage of having a medium format camera? The answer depends how you look at it. If you ponder over it, landscapes do look beautiful with a sharp foreground and a slightly 'softer' background; in fact that's the way we see it. But if that's not the way you think, then the alternative is to focus stack your shots and then blend them in a computer. Yes, this calls for some extra effort on your part, but that's the way to do it. Portrait photographers and even those taking close-ups of flowers and the like, will love the soft 'bokeh' that the large sensor provides. Also, Fujifilm has announced tilt/shift lenses that will allow you to control depth of field effectively but you should expect them to be priced very high.

As mentioned earlier, the RAW files are humongous – 11808 x 8754 pixels. That itself should give you an idea of the data it can collect. The camera has a limited ISO range and a limited frames per second performance which may not be enough for wildlife photographers, especially those who are used to 35 mm format D-SLRs or Mirrorless cameras. On the other hand, if your wildlife subject is stationary, or moving slowly, then you'll be amazed at the captured details from this medium format camera. The very large file sizes mean that your hard disk will fill up fast but in a way, that can be considered an advantage since it will limit the 'spray & pray' tendencies that lots of photographers have. Looking at the image quality it produces and the ease of use, I have no hesitation in awarding the Fujifilm GFX 100 II a 'Best Buy'!

KEY SPECIFICATIONS

Lens Mount: Fujifilm G mount
Image sensor: 43.8 x 32.9 mm GFX 102MP CMOS
Effective pixels: 102 million pixels
Image Processor: X-Processor 5
EVF: 9.44 million dots
Storage media: SD card (UHS II compliant) x 1, CFexpress card (Type B) x 1
Recording format: JPEG / HEIF / RAW / TIFF
ISO sensitivity: *Still images:* Standard output: Auto1/2/3; ISO 80-12,800, *Movies:* Standard output: Auto; 100-12,800
Exposure control: TTL 256-zone. Multi / Spot / Average / Center-weighted
Exposure modes: P / A / S / M
Exposure compensation: Still: +/- 5EV; Movies: +/- 2EV
Image stabilizer: Stills: 5-axis image sensor shift, 8 stops (CIPA standard) (Pitch and Yaw shake only, with GF 63mm f/2.8 WR lens), Movies: Digital IS
Shutter type: Focal Plane
Bracketing: AE / Film Simulation / Dynamic range / White Balance / Focus Bracketing available
Multiple Exposure: Available
Pixel Shift Multi Shot: Available
Focus: Single AF / Continuous AF / MF
Face/eye detection: Yes
Dimensions: 152.4 (W) x 117.4 (H) x 98.6 mm (D)
Weight: 948 g including battery and memory card (without the EVF)

FINAL SCORE

Design and Build Quality ★★★★☆
Key Features ★★★★☆
Ergonomics ★★★★☆
Performance ★★★★★
Value for Money ★★★★☆
Overall ★★★★☆

PLUS

- Exceptional 'still' image quality
- Superb colours
- Great dynamic range – better than any 35 mm format can offer
- Ability to crop extensively and still retain very good image quality
- Easy to setup and use
- Twin memory card slots (SD, UHS II compliant, and CFexpress Type B)
- Supplied with a very comfortable neck strap

MINUS

- Very expensive
- Bulky (though not too heavy)
- Limited lenses
- Large files will fill your hard drives much faster
- Need high performance computers for post-processing

Canon EOS R50 **₹75,995**

Fun and Easy

Rohinton Mehta

The Canon EOS R50 was released in India on 8th February 2023. It is the successor to the EOS M50 Mark II. The camera body is compact, lightweight and easy-to-setup-and-use. The R50 is designed for beginners on a low budget, for vloggers and content creators, and for those coming in from smartphones. Let's see how the R50 measures up on our testbench…

Design & Build Quality

The Canon EOS R50 is a neat-looking mirrorless camera. The body appears to be made of plastic, and being small, may be appreciated by users having small hands. The grip, naturally, is also on the smaller side. The R50 is made in Taiwan. We received the R50 with the 18-45 mm f/4.5-6.3 IS STM kit lens.

Key Features

The 24.2 megapixel Canon R50 is a compact and lightweight mirrorless APS-C sensor camera that's easy to set-up & use, and comfortable to carry along the whole day. It is available in black or white body colours, and with two kit options: With RF-S 18-45 mm f/4.5-6.3 IS STM lens, or with RF-S 18-45mm f/4.5-6.3 IS STM + RF-S 55-210 mm f/5-7.1 IS STM.

The body layout is simple, though the buttons are a bit too tiny for my liking. The Mode Dial is on the right and has the following nine shooting modes: A+ (Scene Intelligent Auto), Hybrid Auto, Special Scene, Creative Filters, Movie Recording, Manual exposure, Av (Aperture Priority), Tv (Shutter Priority), and P (Program). The Scene Mode include Self-portrait, Portrait, Smooth skin, Group Photo, Landscape, Panorama shot, Sports, Kids, Panning, Close-up, Food, Hand held Night Scene, HDR Backlight Control, and Silent Shutter.

The heart of the R50 is a DIGIC X image processor. The metering system uses 384-zone metering while its autofocus system offers Spot AF, 1-point AF, Expand AF area, Flexible Zone AF 1/ 2/ 3, Whole Area AF and Face+ Tracking AF. The camera does not incorporate IS for 'stills' but has Digital IS for Movies.

Despite its 'entry level' label the R50 has very good video capability. It supports H.264/H.265/MPEG-4 codecs and resolutions from HD (up to 120 fps) to UHD (up to 30 fps). Several fps options are also available for both these resolutions. External recording is possible though a micro-HDMI port. For audio, there is the standard 3.5 mm stereo mic input. It can capture 4K 30p video without cropping when the 'Movie Digital IS' (image stabilisation for movies) is not turned 'On'.

I would advise the users to download the Advanced User Guide from the Net

Inside the Box

- ✓ Camera body
- ✓ Body cap (R-F-5)
- ✓ Accessory shoe cover
- ✓ Battery (LP-E17)
- ✓ Battery Charger (LC-E17/LC-E17E)
- ✓ Strap
- ✓ Basic Instruction Manual

Ergonomics

One of the easiest mirrorless cameras to setup and use, but users with larger hands/fingers might inadvertently press the wrong buttons if not careful since the buttons are small and too close to each other. I often pressed the wrong button on the 4-way controller at the back of the camera.

Performance

The Canon EOS R50's autofocus was fast and accurate. Subject tracking was very good as well. When photographing birds and animals, I was able to autofocus on the eyes without difficulty. White Balance was satisfactory. I was happy with the 'burst speed', especially considering that the R50 is more of a beginner's camera. Video performance

Camera: Canon EOS R50
Aperture: f/9
Shutter Speed: 1/100 sec
Focal Length: 45.0 mm
ISO: 400

© Rohinton Mehta

Camera: Canon EOS R50
Aperture: f/6.3
Shutter Speed: 1/800 sec
Focal Length: 45.0 mm
ISO: 400

© Rohinton Mehta

was good. If you shoot 4K video for a long time, the camera can overheat. The LCD has a thermometer icon telling you to wait till the camera cools down. You might see some distortion when shooting fast-moving subjects due to the rolling shutter effect. Some cropping is evident when using the Movie Digital IS.

For my 'stills' tests, I shot the photos in RAW mode. The 18-45 mm kit lens exhibited a good amount of flare, leading to a loss in image contrast. A lens hood was not supplied but even after ensuring the light does not hit the front surface of the lens, the lens exhibited flare. I am not sure if there was a problem with the 18-45 mm kit lens that was supplied with the camera body or if that's the problem with all the 18-45 mm kit lenses for the R50.

The R50 provides a native image size of 13.33 x 20 inches at 300 ppi. Images were reasonably sharp and could be further sharpened easily in post processing. In low- light/high ISO situations, there was a fair amount of noise. I would try to limit the high ISO to between 6400 and 12800.

Note to readers: *Please disable 'Auto Lighting Optimizer'. When shooting in RAW, this feature may mislead you – when you preview the shots, you might feel that your photos are overexposed while it does not actually affect RAW photos.*

Value for Money

The Canon EOS R50 is available at an MRP of Rs.75,995 with RF-S 18-45 mm f/4.5-6.3 IS STM lens, though the street price is bound to be less. The price is in line with the competition. I would consider the MRP fair value for money.|SP

© Rohinton Mehta

Camera: Canon EOS R50
Aperture: f/9
Shutter Speed: 1/125 sec
Focal Length: 45.0 mm
ISO: 200

VERDICT

As mentioned earlier, the Canon R50 is easy to set up and easy to use. I would consider its overall performance as 'respectable'. Its AF system is fast and accurate. And the R50 comes with a reasonable price tag. So far so good. Do remember, currently, there's a limited choice of APS-C RF-mount lenses. However, you can use Canon's full frame, heavier and more expensive RF-mount lenses. EF and EF-S lenses can also be used with an EF-EOS R Mount Adaptor.

One odd issue we found was that the Multi-Function Shoe at the top of the camera does not have the center-point contact. Consequently, radio triggers for activating other strobes cannot be used. Additionally, it is not possible to use even a 'standard' Canon dedicated flashgun, again for the same. To activate a studio flash or a 'standard' flash, you need to purchase a Multi-Function Shoe Adapter AD-E1 (Rs.3595) which can be mounted on the shoe. If you do not intend to shoot in a studio or if you despise using flash, then the above criticism does not apply to you. However, the R50 would be a good choice for those on a low budget or for those wanting to 'upgrade' from a smartphone or for Vloggers. Considering the R 50's very good AF system, good burst rate, good video performance and fair price, I have no hesitation in considering the R50 as a Best Buy.

PLUS	MINUS
• Compact • Lightweight • Very good autofocus • Good 'burst rate' • Built-in flash • Easy to set up and use • Reasonably good low light performance	• Plasticky • Currently, very limited availability of APS-C RF-mount lenses • Slow kit lens • No built-in image stabilization for 'stills' • No weather sealing • No center-pin contact on the Multi-Function Shoe', hence 'standard' flashguns cannot be used without purchasing the AD-E1 Adapter • Limited buffer size – a small hinderance in burst shooting

FINAL SCORE

Design and Build Quality ★★★☆☆

Key Features ★★★★☆

Ergonomics ★★★★☆

Performance ★★★½☆

Value for Money ★★★★☆

Overall ★★★★☆

KEY SPECIFICATIONS

Camera type: Mirrorless
Lens mount: Canon RF mount
Compatible lenses: Canon RF lenses (including RF-S lenses). EF and EF-S lenses can be used with an EF-EOS R Mount Adaptor
Sensor type and size: APS-C CMOS sensor, approx. 22.3 x 14.9 mm
Effective pixels: Approx. 24.2 megapixels
Dual Pixel CMOS AF: Supported
Recording format: Stills: JPEG, HEIF, Raw, C-Raw, Movies: .MP4
AF operation: Stills: One-Shot AF, AI Focus AF, Servo AF, Movies: One-Shot AF, Movie Servo AF
ISO: ISO 100-32000, expandable to 51, 200 equivalent
Metering sensor: 384-zone, Evaluative, Partial, Spot and Centre-weighted
Drive mode: Single shooting, High-speed continuous +, High-speed continuous, Low-speed continuous, Self-timer
Built-in flash: GN: 6m/19.7 feet, at ISO 100
External flash: Available
Battery: LP-E17 x 1
Dimensions: 116.3 (W) x 85.6 (H) x 68.8 mm (D)
Weight: Approx. 375g with battery and card

Inside the Box

- ✓ Lens
- ✓ Lens hood (ALC-SH173)
- ✓ Lens front cap (ALC-F67S)
- ✓ Lens rear cap (ALC-R1EM)
- ✓ Soft case

Sony FE 50mm F 1.4 GM **₹1,49,990**

Super Nifty-Fifty

Hoshang Billimoria

Standard prime lenses are back in popularity and even today promise a quality level that some zooms cannot match. Sony has a number of 50 mm prime lenses available and so does its Zeiss counterpart. We have reviewed the Sony 50 mm f 1.8 lens in the past and this lens, considering its price, was a very good performer. Before us now is the 50mm f 1.4 G Master lens, the GM label indicating very high quality. Is this new lens one more prime lens or is it something special for Sony owners?

Design & Build Quality

The lens design is typical Sony G Master style. 14 elements in 11 groups constitute this lens. Included are two extreme aspherical elements and one extra low dispersion glass element. Sony claim that the lens features an innovative optical design and is the result of high precision manufacturing. The lens is weather sealed and the front element has been given a protective fluorine coating. With dimensions of 80.6 X 96 mm, the lens is fairly compact. At gms, the lens is neither too heavy or too light. The lens supports 67 mm filters. Although the box indicates that the lens comes with a hood, our sample did not have one. Instead, a camera body belt was included in the box. The lens is made in China.

Key Features

The Sony lens features an 11 blade circular aperture. This is designed to achieve smooth bokeh. Sony has designed the lens to offer fast, precise and silent autofocus especially when tracking both in stills and video. The autofocus system employs two XD linear motors. Minimum focusing distance ranges from .41 m in AF mode to .38 m in MF mode. Maximum magnification ranges from .16 m (AF) to .18 m (MF). The lens features an Iris lock switch whereby the aperture ring can be locked. A focus mode switch enables switching from autofocus to manual focus and vice versa. The focus hold button cancels autofocus and holds focus. The angle of view is 47 degrees. The lens does not feature image stabilisation.

Ergonomics

The superior build quality of the lens also translates into superior handling. Coupled with bodies like the A 7 Mk IV, the lens balances well and the smooth aperture and focus rings make the lens easy to use.

Performance

This is clearly one of Sony's best primes. Autofocus is excellent overall and is quick, precise and silent even in low light situations. Images produced were pin sharp even at maximum aperture with best results at F 8. Some vignetting and pincushion distortion was visible but this is easily corrected by the software correction Sony has incorporated in their cameras. The large F 1.4 aperture creates smooth bokeh. Definitely, a high quality lens.

Value for Money

The lens carries an MRP of Rs 149990. Discounts should be available. Sony India also provide a two year warranty. At this price, the lens is a tad expensive. |SP

VERDICT

You get what you pay for. The Sony has excellent build quality and superlative performance. An amazing buy!

FINAL SCORE

Design and Build Quality

★★★★½

Key Features

★★★★½

Ergonomics

★★★★½

Performance

★★★★★

Value for Money

★★★☆☆

Overall

★★★★½

PLUS	MINUS
• Large maximum aperture • Very sharp • Superb autofocus • Smooth bokeh	• Price

KEY SPECIFICATIONS

Focal length: 50 mm (Full frame)
Angle of View: 47 degrees diagonally, full frame format
Elements/groups: 14 elements, 11 groups
Aperture range: F/1.4-16
Aperture blades: 11, circular
MFD: 0.41 m (AF), 0.38 m (MF)
Filter diameter: 67 mm
D x L: 80.6 x 96 mm
Weight: 516 g.

Nothing Phone (2a) **₹23,999 onwards, in.nothing.tech**

A Mid-Range Contender for Photography Enthusiasts

Srini Swaminathan

Nothing, the London-based tech company, has once again ventured into the smartphone market with its latest offering, the Phone (2a). Boasting a sleek design and a plethora of features at an appealing price point, the Phone (2a) aims to distinguish itself in a saturated market landscape.

Unboxing the Phone (2a) reveals a minimalist yet elegant packaging, indicative of the device's design philosophy. Within the box, users will find the phone itself, accompanied by a durable USB-C cable and a visually pleasing sim ejector pin. Notably absent are a charging plug and a phone case, though a factory-installed screen protector adds a layer of convenience.

The Phone (2a) immediately catches the eye with its clean lines, premium materials, and attention to detail. Its unique design elements, such as the curved NFC coil and the subtle branding, contribute to its distinct appearance in a sea of smartphones vying for attention.

Performance-wise, the Phone (2a) delivers a mixed bag. Powered by a MediaTek Dimensity 7200 Pro 5G processor and offering up to 12GB of RAM, it handles everyday tasks with ease. However, occasional lag is noticeable during intensive usage, indicating room for improvement through software updates. The device's 1300 nits, 120 Hz AMOLED display steals the spotlight, offering vibrant colors and deep blacks for an immersive viewing experience. Whether viewing photos, watching movies, or browsing social media, the display impresses with its clarity and contrast.

In terms of photography, the Phone (2a) proves to be a capable contender. Equipped with a versatile camera setup, including a 50 MP main camera, 50 MP ultra-wide camera, and 32 MP selfie camera, it captures crisp and balanced shots in daylight conditions. However, low-light photography reveals some shortcomings, with noticeable lag in capturing and processing images. The default camera app in the Phone (2a) is simple, effective and it is packed with many features and settings that you'd expect from a phone made by Nothing. There is also an Expert mode (under the "more" sub-menu) where you can manually control the ISO, exposure and so on. It is easy to play around with these features and quickly figure out what you want.

The camera lenses in the Phone (2a) capture good (but not great) quality photos in bright daylight - the saturation, dynamic range, contrast and sharpness is balanced and crisp. Same is the case with daylight videos as well. Portrait photos turn out well in good lighting conditions. We also liked the zoom function in the phone though you need stable hands or you'd need to set it up on timer to capture a crisp photo. With the ultra-wide camera, you will see a drop in resolution and more noise.

The Phone (2a) runs on Nothing OS 2.5, providing a user-friendly interface that complements the device's hardware design. With the promise of three years of major Android updates and four years of security updates, users can expect longevity and support from the operating system. |SP

Inside the Box

- ✓ Nothing Phone (2a) w/ pre-applied screen protector
- ✓ USB Type-C to USB Type-C charging cable
- ✓ SIM ejector pin

VERDICT

The Nothing Phone (2a) presents itself as a compelling option for photography enthusiasts seeking a mid-range device. While it may not excel in all areas, its minimalist design, strong performance, vibrant display, and capable camera system make it a noteworthy contender in the smartphone market.

Camera: Nothing Phone (2a)
Aperture: f/1.9
Shutter Speed: 1/33 sec
Focal Length: 5.6 mm
ISO: 1850

© Srini Swaminathan

Camera: Nothing Phone (2a)
Aperture: f/1.9
Shutter Speed: 1/100 sec
Focal Length: 5.6 mm
ISO: 800

© Srini Swaminathan

Camera: Nothing Phone (2a)
Aperture: f/1.9
Shutter Speed: 1/50 sec
Focal Length: 5.6 mm
ISO: 1097

© Srini Swaminathan

FINAL SCORE

Design and Build Quality ★★★★★

Key Features ★★★★☆

Ergonomics ★★★★☆

Performance ★★★★☆

Value for Money ★★★★☆

Overall ★★★★☆

KEY SPECIFICATIONS

Display: 6.7-inch flexible AMOLED display with up to 120 Hz refresh rate
Chipset: MediaTek Dimensity 7200 Pro chipset
Back camera: 50-megapixel f/1.88 aperture lens and 1/1.56-inch sensor size; 50-megapixel ultra-wide angle camera with a 114-degree field-of-view
Front camera: 32-megapixel sensor
Battery: 5,000 mAh battery
Charging: 45 W wired fast charging

PLUS	MINUS
• A well designed 5G phone • Good value for money.	• The lag • Low light photography

OnePlus 12 **₹69,999** **oneplus.in**

Balancing Tradition with Innovation

Inside the Box

- ✓ Phone Case
- ✓ Power Adapter 100W SUPERVOOC
- ✓ USB Cable

Girish Mallya

The OnePlus 12, a testament to the brand's commitment to refinement, offers a sleek design, formidable performance, and enhanced battery life, albeit lacking in advanced AI functionalities and facing a limited support lifespan.

As OnePlus's flagship standard model, the OnePlus 12 maintains its legacy of prioritizing foundational excellence. Positioned as an attractive alternative to the pricier OnePlus Open, this device stands out for its unwavering dedication to core features, a trait cherished by OnePlus enthusiasts. Unlike its predecessors, the OnePlus 12 presents itself without apparent compromises, boasting a robust camera system reminiscent of the OnePlus Open, alongside coveted features like IP rating and wireless charging. However, the absence of notable advancements in AI sets it apart from competitors like the Google Pixel 8 series and Samsung Galaxy S24 series, leaving users without engaging generative AI experience, but this is something that can be brought in later via software update. With speculation that Apple is poised to introduce a myriad of AI functionalities in iOS 18, OnePlus might need to up its act soon.

Staying true to its origins, the OnePlus 12 maintains its design ethos and material choices. Unlike the divergent path taken by the OnePlus Open, this device builds upon the significant changes initiated by its predecessor, the OnePlus 10 Pro and 11. Evolving from the distinctive gas stove-like layout to a circular camera module integrated into the glass rear panel, the OnePlus 12 embodies a refined aesthetic.

Powered by the latest Qualcomm Snapdragon 8 Gen 3 SoC, coupled with up to 16GB of LPDDR5X RAM and 512GB of UFS 4.0 storage, the OnePlus 12 delivers top-tier performance. Despite the absence of storage expansion options, the device offers a reliable in-display fingerprint reader, utilizing optical technology for seamless authentication. It has pristine 2K Display with Aqua Touch, 2K 120 Hz ProXDR Display with advanced LTPO for brighter, more vibrant visuals and Aqua Touch helps you stay swiping, even with wet hands or while using the phone in the rain.

In terms of connectivity, the OnePlus 12 supports Wi-Fi 7, Bluetooth 5.4, NFC, and global satellite positioning systems, ensuring comprehensive connectivity options. With extensive 5G band compatibility, dual nano SIM slots, and dual-5G standby support, the device caters to diverse communication needs.

One of the device's standout features is its power efficiency, complemented by a robust 5,400-mAh battery. Consisting of dual 2,700-mAh batteries, this configuration ensures exceptional battery life, enhancing the overall user experience. This coupled with the 100watt SUPERVOOC fast charging provides a great package.

Drawing inspiration from the OnePlus Open, the OnePlus 12's camera setup uses a 50-megapixel Sony LYT-808 Type 1/1.4 image sensor with an f/1.6 aperture. This means it captures lots of details in photos. Most of the time, it combines pixels to make 12MP images, which are still very sharp. But if you want super high-quality pictures, you can use the Hi-Res mode. While similar to its foldable counterpart, the OnePlus 12 exhibits slight improvements in focusing speed and image processing, attributed to the advanced Image Signal Processor integrated into the new System-on-Chip. It integrates a three-camera Hasselblad Camera System: Primary being 50MP Sony's LYT-808 with OIS, the 64MP 3X Periscope Telephoto for portraits and the 48MP Ultra-wide camera.

However, you can't take RAW photos at full resolution, which is a downside. The 64-megapixel telephoto lens is impressive. It offers 3x optical zoom, giving you clear shots even from far away. OnePlus and Hasselblad have worked together to improve it, making it versatile for different modes like Action mode. Overall, the OnePlus 12's camera is better than before, although there are some issues with details at the edges of photos. The colors can sometimes be too warm, but you can adjust them easily after taking the picture.

VERDICT

In conclusion, the OnePlus 12 strikes a balance between tradition and innovation, offering a compelling option for users seeking reliable performance and essential features.

Camera: OnePlus 12
Aperture: f/1.6
Shutter Speed: 1/100 sec
Focal Length: 6.1 mm
ISO: 160

© Girish Shet

© Rags Raghavan

FINAL SCORE

Design and Build Quality
★★★★★

Key Features
★★★★½

Ergonomics
★★★★☆

Performance
★★★★½

Value for Money
★★★★½

Overall
★★★★½

PLUS

- Impressive battery life and rapid charging
- Vibrant display, outstanding under bright sunlight
- Aqua touch
- 64-megapixel telephoto lens

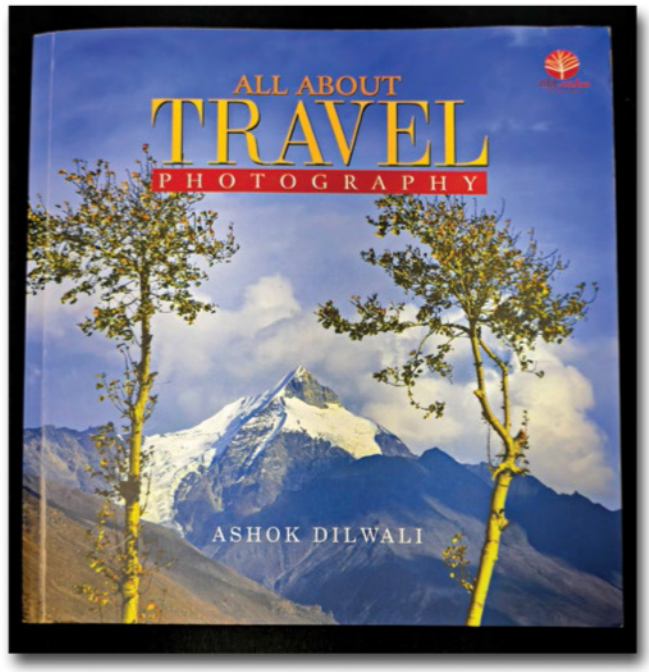
MINUS

- Low-light camera performance
- Rivals offer longer software support

KEY SPECIFICATIONS

OS: OxygenOS
Product Dimensions: 16.4 x 7.6 x 1 cm; 220 Grams
Camera: Hasselblad Camera System: Primary 50MP Sony's LYT-808 with OIS - 64 MP 3X periscope telephoto for studio-level portraits - 48 MP Ultra-wide 114° Fov
Special features: Dual Sim, Camera, Wifi, Fast Charging
Battery Power: Rating 5400mAh

All About **Travel** Photography



Author: Ashok Dilwali

First published in 2023

Rohinton Mehta

Ashok Dilwali needs no introduction, but for the records, Ashok Dilwali, is a world-renowned professional landscape photographer based in Delhi, and an author of 35 pictorial books. In his latest book 'All About Travel Photography', Ashok Dilwali captures the true essence of the craft and art of photography, duly illustrated by his most befitting images. The book is a treasure for beginners in photography and a source of inspiration for advanced photographers. The book is interspersed with valuable philosophical quotes from well-known personalities.

All About Travel Photography is divided in two sections:

- General Tips for Better Travel Photography
- Experiences & Guidance

In General Tips for Better Travel Photography, the author starts with a quote from Pablo Picasso – "Learn the rules as a professional and break them as an artist" - as he mentions his views on landscape and travel photography, since both go together.

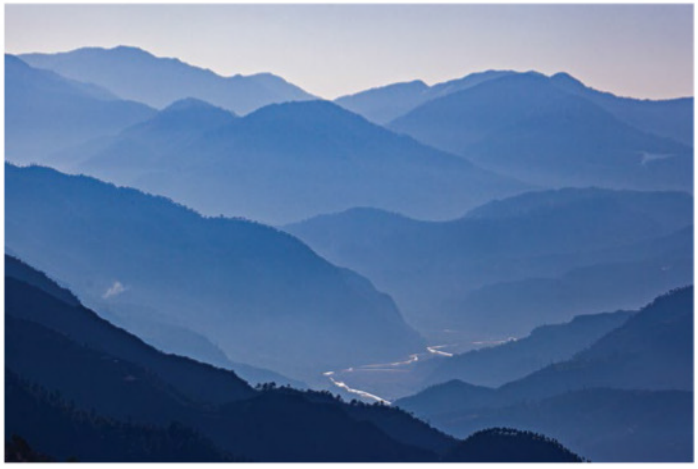
In the first section, Ashok offers 50 general tips on the most-asked questions relating to landscapes, choosing a camera, where and when to go, what basic photo items to carry, trying different viewpoints and several other guidelines that can improve your photography and take it to the next level.

The second section – Experiences & Guidance – has a thought-provoking quote at the beginning of each 80+ experience/guideline tips along with words of wisdom from the Master in his field. The reader is advised to ponder over each quote and try to understand the deeper meaning of the saying rather than just read it like one would read a novel.

All About Travel Photography has approximately 180 photos. To my mind, the book is not just about photography; it is a combination of photography and philosophy. One particular quote that keeps coming back to my mind is "We can only appreciate the miracle of a sunrise if we have waited in the darkness…". I found the text as well as the photographs deeply relaxing – almost meditative in experience.

The book is published by The National Book Trust, India, and printed at Magic International Pvt. Ltd., Greater Noida. The cost is Rs.1295/-

Here is a glimpse of some inspiring photos from the book – just relax and enjoy. |SP



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

LAOWA

	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

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

SIGMA

	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

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

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 **Who leads the world microscope industry?**
a) Zeiss
b) Nikon
c) Olympus
d) Kowa

2 **How much bigger is a full frame sensor compared to a Micro Four Thirds sensor?**
a) 2 X
b) 1.5 X
c) 3 X
d) 3.9 X

3 **Pentax is currently owned by:**
a) Ricoh
b) Sigma
c) Panasonic
d) Olympus

4 **Name the camera company that leads in the mirrorless camera market.**
a) Nikon
b) Sony
c) Canon
d) Fujifilm
e) Panasonic

5 **Name the company that still leads in the declining DSLR camera market.**
a) Nikon
b) Pentax
c) Sony
d) Canon

6 **Name the widest full frame wide angle zoom lens in the market.**
a) 10 – 20 mm f 4
b) 12 – 24 mm f 5.6
c) 8 – 16 mm f 5.6
d) 11 – 24 mm f 4

7 **The Apollo 11 mission to the moon in 1969 took two cameras with them. Which brand were they?**
a) Leica
b) Hasselblad
c) Contax
d) Nikon

8 **If shooting low-key portraits, what should you do?**
a) Use fill-in flash or a studio flash
b) Try an aperture of F 8
c) Use a shutter speed of 1/125
d) Use a softbox modifier

9 **To shoot morning dew:**
a) Use a macro lens with a longer focal length
b) Use a wide aperture like F 2.8 or F 4 to defocus the background
c) Use manual focus
d) Use a shutter speed no less than 1/60 sec

10 **SP's Camera of the Year Award was won last year by:**
a) Canon
b) Nikon
c) Sony
d) Panasonic

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

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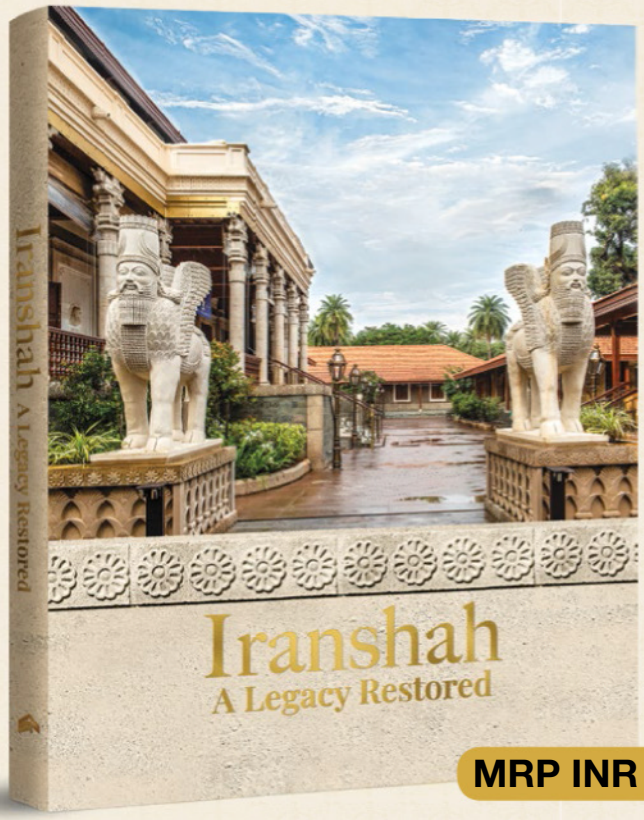

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