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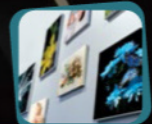
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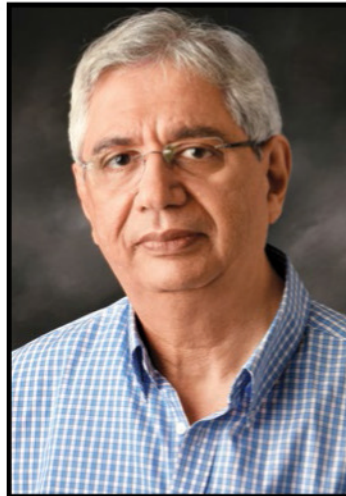
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Most imaging publications tend to ignore fixed lens compact cameras since the market for such cameras is declining worldwide. To prove all the doomsayers wrong, Fujifilm has launched the new X 100 VI to rave reviews throughout the world. The X 100 VI faces a backlog of orders that is unprecedented and which Fujifilm is struggling to fulfil. What does this teach us? Ignore a segment in the market at your peril. Fujifilm led the world with the Instax series and now the X 100 VI is already the best selling camera in the US. Customers want something innovative, iconic and hand holdable. Fujifilm read customer preferences before anyone else.

Congratulations, Fujifilm!

H. S. Billimoria

OBITUARY



HUMAYUN DHANRAJGIR

(2/12/1936 TO 23/4/2024)

NEXT GEN PUBLISHING mourns the sad demise of our beloved former Chairman, Humayun Dhanrajgir. A rare human being, humble and all caring and a perfect gentleman. We will deeply miss him.

May his soul rest in eternal peace!

THE ENTIRE TEAM OF NEXT GEN PUBLISHING

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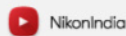
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A few questions to test your knowledge in photography



Photographer: Tanmoy Das Karmakar



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Venus Optics' first autofocus lens

Venus Optics has introduced its latest lens, the Laowa 10mm F2.8 'Zero-D' FF, marking the company's first autofocus lens. However, autofocus functionality is limited to Sony E-mount or Nikon Z-mount cameras, while Canon RF or Leica L-mount users will rely on manual focus.

Promising the world's widest rectilinear lens with a 130° angle-of-view, Venus Optics' 10mm F2.8 boasts 15 elements, including 3 ED and 2 aspherical elements. The lens will be offered with a choice of either 5 or 14-blade apertures, although the latter will require manual focus. With a minimum focus distance of 12cm (4.7") from the sensor and a maximum magnification of 0.24x, the lens accommodates standard 77mm threaded filters. Available next month, the Venus Optics Laowa 10mm F2.8 Zero-D FF comes with a price tag of \$799.

BenQ introduces PD3225U for Mac users

BenQ has unveiled its latest addition to the Pro-Designer series, the PD3225U. This 32-inch 4K UHD designer monitor is specifically tailored for Mac users, aiming to enhance graphic designing and editing workflows with its exceptional features.

One of the standout features of the PD3225U is its use of IPS Black technology, which ensures high contrast ratios and deeper blacks, contributing to an immersive visual experience. This technology complements the monitor's 2000:1 contrast ratio, providing enhanced clarity and detail in both bright and dark scenes.

Designed to meet the demands of professional graphic designers and editors, the PD3225U boasts BenQ's AQCOLOR technology, delivering outstanding image quality with a 98% Display P3 colour gamut coverage and Delta E \leq 2 colour accuracy. This ensures that users can achieve precise colour reproduction, essential for accurate visual representation in design work.

Furthermore, the monitor is certified by industry-standard organisations such as Calman, Pantone, and Pantone Skin Tone, further validating its colour accuracy and reliability for professional use.



To maintain consistent colour accuracy across the screen, the PD3225U incorporates Uniformity Technology. This feature ensures that colours remain consistent from edge to edge, eliminating any variations that may occur in traditional monitors.

In addition to its technical capabilities, the PD3225U prioritises user comfort with its ergonomic design. Adjustable features such as height, tilt, and swivel allow users to customise their viewing experience for optimal comfort, reducing strain during extended periods of use.

With its seamless connectivity options, including USB-C, HDMI, and DisplayPort, the PD3225U offers versatility and convenience for Mac users, allowing for easy integration into existing workflows.

World's first 24-70mm f/2.0 lens

Sony is poised to make photographic history with the imminent announcement of the world's first 24-70mm f/2.0 lens for full frame E-mount cameras.

Reports from reliable sources indicate that Sony is preparing to introduce this groundbreaking lens, marking a significant milestone in photography. With no precedent in photographic history, Sony's offering stands out for its remarkable specifications. While the current Canon 28-70mm f/2.0 lens comes close, Sony's lens surpasses it

with an additional 4mm at the wide end, enhancing its versatility for photographers. Its expansive focal range caters to capturing stunning landscapes and exquisite portraits, catering to a wide range of photographic needs.

Initial insights suggest that despite its impressive specifications, the Sony 24-70mm f/2.0 lens will maintain a comparable size to the Canon counterpart, ensuring practicality and portability without compromising performance. Reports laud its superb image quality and confirm that

achieving a wide aperture of f/2.0 involves no compromises.

While specific details regarding the release date and pricing remain undisclosed, industry insiders speculate that the lens may be unveiled in the coming months, with an anticipated price point of around £3000 or more.

The emergence of this groundbreaking lens signals a new era in lens technology, underscoring Sony's ambition to redefine photographic standards.

Best-selling cameras for March 2024

Yodobashi, a prominent name in Japan's electronics retail landscape, has unveiled its highly anticipated ranking of best-selling cameras for March 2024. Topping the list is the Nikon Z f 40mm f2 kit, showcasing Nikon's continued popularity among photographers. Following closely behind are offerings from Sony, with the A7C II zoom lens kit and A7C II body securing prominent positions on the chart. Sony further solidifies its presence with the A7 IV body and FX 3 body making notable appearances.

Nikon's Z 8 body and Canon's EOS R 6 II body also find themselves among the best sellers, reflecting the diverse preferences of camera enthusiasts in the Japanese market. Interestingly, while Japan favours these high-performance mirrorless and DSLR cameras, the best-selling camera in the United States during the same period was the Fujifilm X100VI, a compact camera known for its portability and advanced features. This divergence in preferences underscores the dynamic nature of consumer demand across different regions, highlighting the importance for camera manufacturers to cater to a wide range of needs and preferences.



Nikon Z8 bags Most Prestigious Camera of the Year award



At the 2024 Smart Photography Awards, Nikon won top honours bagging the Most Prestigious Camera of the Year award for its Nikon Z8. Primarily awarded for its outstanding features, superb build quality, smaller form factor (compared to the Z9) and being comparatively less expensive than its closest competition, the camera comes engineered with top-performance features for both videos and stills.

Congratulations, Nikon!

Panasonic enhances Lumix S5II and S5IIX

Panasonic has announced a significant firmware update for its acclaimed Lumix S5II and S5IIX cameras, enhancing their capabilities and cementing their position as top choices for hybrid mirrorless cameras in the market.

Released in January and June 2023 respectively, the Lumix S5II and S5IIX have quickly gained recognition for their outstanding video production capabilities. The upcoming firmware update promises a plethora of new features, including Frame.io integration, proxy recording, improved electronic stabilisation, enhanced autofocus, and pre-burst shooting. Let's delve into these enhancements:

Proxy Recording: Proxy recording allows users to capture smaller versions of video files simultaneously with full-resolution files, facilitating quicker offloading onto the cloud for remote editing teams. The Lumix S5II and S5IIX support proxy recording with certain limitations on the main video file, ensuring efficient workflow management.

Frame.io Integration: The integration of Frame.io directly into the Lumix S5II



and S5IIX cameras enables seamless cloud storage and team collaboration for photos and videos. Users can link their Frame.io accounts via WiFi or tethered connection to upload proxy videos and RAW/JPEG photos to cloud storage effortlessly.

Autofocus Improvements / Pre-burst Shooting: The firmware update brings notable autofocus enhancements to the S5II and S5IIX, including Animal Eye AF, Car AF, and Motorcycle AF recognition and tracking. Additionally, pre-burst shooting functionality is introduced, enabling the camera to capture frames half a second before the shutter is fully pressed, ideal for capturing fast-moving subjects.

Improved E-Stabilisation: Panasonic's renowned stabilisation technology receives a boost with the introduction of a new 'High' mode setting for electronic stabilisation during video recording. The firmware also incorporates perspective distortion correction when using wide-angle lenses, further enhancing stabilisation performance.



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Nikon launches Z 28-400mm superzoom lens

Nikon has introduced a groundbreaking full-frame superzoom lens, the Nikkor Z 28-400mm f/4-8 VR, for its Z-mount mirrorless cameras. With an exceptional 14.2x zoom ratio, this lens sets a new standard for all-in-one zoom lenses, surpassing its competitors in reach.

Designed primarily for full-frame cameras, the Nikkor Z 28-400mm f/4-8 VR is also compatible with Nikon's APS-C DX cameras like the Z50 and Zfc, providing an effective focal range of 42-600mm on these models.

This versatile lens caters to a wide range of photography and filmmaking needs, offering both wide-angle and telephoto focal lengths in a single zoom. Its compact and lightweight design makes it perfect for travel and everyday use, ensuring users can capture stunning details and distant subjects effortlessly.

Equipped with a stepping motor for fast autofocus and vibration reduction technology, the lens delivers sharp, blur-free images even in challenging conditions. Additionally, its close-up capabilities make it ideal for capturing intricate details with ease.

The Nikkor Z 28-400mm f/4-8 VR is expected to appeal to beginners, content creators, and filmmakers alike, offering unparalleled versatility in a single lens. Priced at \$1,299 / £1,399 / AU\$2,199, it will be available from mid-April, accompanied by a rectangular lens hood.

Canon rumours: What's next for the Company?

Canon continues to captivate with rumours swirling around its latest innovations.

With the expansion of the EOS R series featuring models like the Canon EOS R8 and Canon EOS R100, along with the introduction of the Canon PowerShot V10 vlogging camera, attention turns to what the industry giant has in store for this year.

Canon EOS R1

Amidst the absence of any announcements at CES, CP+, and The Photography Show, speculations are rife regarding the unveiling of the EOS R1 in April, potentially alongside another headline product. Previous rumours hinted at features like 85MP resolution and a global shutter sensor, but recent reports suggest otherwise. Sources now suggest the R1 will sport a 30MP stacked sensor, boasting capabilities of shooting up to 240fps bursts and 6.7K 60p video, with a 1/1,250 sec flash sync time and a fully electronic shutter, possibly integrating Canon's new triple-layer stacked sensor technology. Additionally, whispers of haptic feedback for silent shooting and an improved version of the Canon EOS R3's Eye Control AF add to the anticipation.

Canon EOS R5 Mark II:

Expectations surrounding the successor to the Canon EOS R5 have been fluctuating. Initially thought to precede the R1, then speculated for the latter half of 2024, recent chatter suggests an April unveiling, either preceding



or synchronising with the R1 launch. Positioned as the high-resolution stills and 8K model, the R5 Mark II is rumoured to retain a 45MP sensor, possibly in a new stacked format for enhanced performance. Anticipate advancements in features like 400MP photos via pixel shift technology, improved 8K 60p video with extended recording times, and the potential for 4K 240p capability. Autofocus enhancements, including expanded subject detection and increased burst shooting, are also anticipated, with whispers suggesting a remarkable 60fps continuous shooting capability. As the rumour mill continues to churn, Canon enthusiasts eagerly await the unveiling of these anticipated innovations.

SG-Image launches fast 35mm f/0.95 APS-C lens

SG-Image, a new player in the lens market, recently announced its second offering, the SG-Image 35mm f/0.95 APS-C lens. This release follows the company's introduction of the budget-friendly 25mm f/1.8 prime lens for APS-C cameras in February, priced at just \$40.

While details on pricing for the

new 35mm f/0.95 lens are yet to be disclosed, it's unlikely to match the \$40 mark of its predecessor. According to Sony Alpha Rumors, the lens features a complex optical design with 12 lens elements in nine groups and twelve aperture blades, promising excellent image quality and smooth bokeh. Designed for close-up photography, the lens offers a minimum focusing distance

of 0.35 meters (approximately 13.8 inches). Crafted with an all-metal body, it includes a focus scale, depth of field markers, and an aperture ring. Weighing around 393 grams (13.9 ounces), the lens comes with a 52mm filter thread and will be available in various mounts, including Sony E, Nikon Z, Fujifilm X, Canon EOS-M, Canon R, Micro Four Thirds, and L-Mount.

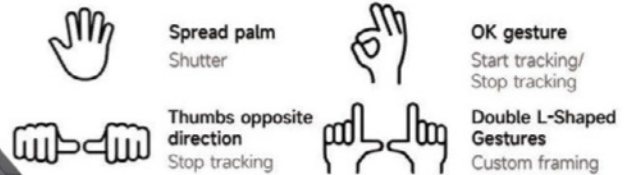
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Smart AI For Intelligent Tracking

The unit features an integrated AI tracking module, enabling intelligent shooting without the need to install additional accessories. Making an 'OK' gesture enables subject tracking, while other gestures provide control over photography, video, and more ensuring you capture every dynamic moment.

Mirrorless/DSLR Camera Gimbal

SCORP-C

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FEATURES

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- Get complete control of the lens weather shooting upright or underslung while filming
- Gimbal is complete within internal holding telron bracket
- 5-way center of gravity adjustment with 3-axis motor lock & center of gravity memory slider
- New professional control panel with multiple buttons and joystick
- Create more possibilities with versatile magic wheel and follow focus
- 18w fast charging 2500 mAh efficient battery for 10-13 hours maximum run time
- Memorize AB trajectory, vision with one key to achieve the set movement



Sony SEL2450G lens with F2.8 aperture

Sony has introduced its latest lens innovation, the SEL2450G standard zoom lens, compatible with 35mm full-frame cameras in the Alpha series. This compact lens, boasting a maximum aperture of F2.8 across its entire zoom range, promises high-resolution performance and impressive bokeh, reflecting the hallmark quality of Sony's G Lens series.

Despite its small and lightweight build, the SEL2450G delivers exceptional image quality, covering a focal length range from 24mm to 50mm. This versatility enables users to capture a wide array of subjects, from everyday snapshots to portraits and video content, all while maintaining high quality. Key to its performance are the four aspherical lenses and two ED (Extra-low Dispersion) glass elements, which work together to minimize aberrations and ensure sharpness from the center to the corners of the frame. The lens also features an 11-blade circular aperture, contributing to the soft and smooth bokeh characteristic of G Lenses. For videographers, the lens offers autofocus tracking for high frame rate 4K 120p or FHD 240p recording, providing critical focus control. It also features in-body Active Mode image stabilization for steady handheld shooting and is compatible with focus breathing compensation for enhanced video expression.

The SEL2450G lens is available at Sony Centers, Alpha Flagship stores, authorized dealers, ecommerce websites (Amazon and Flipkart), and major electronic stores across India since mid-April. Priced at approximately Rupees 1.2 lakhs, it offers photographers and videographers a versatile and high-performance tool for capturing their creative vision.



TAMRON unveils 28-75mm f/2.8 G2 lens

TAMRON has introduced the 28-75mm F/2.8 Di III VXD G2 (Model A063), a fast-aperture standard zoom lens designed for Nikon Z mount full-frame mirrorless cameras. The announcement was made on April 18, 2024.

The 28-75mm F2.8 G2 boasts exceptional optical performance and compatibility with high-resolution digital cameras. Equipped with a linear motor focus mechanism VXD (Voice-coil eXtreme-torque Drive), it ensures fast, precise, and silent autofocus. This lens excels in close-up shooting, offering a minimum object distance (MOD) of 0.18m (7.1in) at the wide end and a maximum magnification ratio of 1:2.7. Moreover, its compact design includes scratch-resistant coatings and a rubber focusing ring for enhanced usability. This launch expands TAMRON's portfolio of compact fast-aperture standard zoom lenses for mirrorless cameras, catering to

the needs of Nikon full-frame mirrorless camera users.

Key Features

- Outstanding image quality with minimal optical aberrations.
- Fast and silent autofocus system for reliable performance.
- Lightweight and compact design for ease of handling.
- Close-up capabilities for creative macro photography.
- Compatibility with TAMRON Lens Utility™ for firmware updates and additional functionalities.
- Enhanced lens design for improved operability and ergonomics.
- Moisture-Resistant Construction and Fluorine Coating for added durability.
- The 28-75mm F2.8 G2 lens is set to become a versatile option for various photography scenarios, including travel, street shooting, and everyday use.

Nikon D6 receives firmware update 1.60

Nikon has rolled out firmware update version 1.60 for its flagship D6 DSLR camera in early April, bringing several enhancements to the device. Here are the key changes included in the update: GNSS module firmware update is now available, improving performance.



Note: The second update is not required if the GNSS module's firmware "G" is already 0.17. Refer to "GNSS Module Firmware Update" for updating

procedures. Firmware for the GNSS module has been updated, enhancing acquisition performance in certain areas where the quasi-zenith satellite "QZSS" can be acquired. Default values for encryption keys and the password displayed after

the camera's default settings are restored have been changed when connecting wirelessly. Despite the update, the Nikon D6 has maintained its original price of \$6,497, with no price drop observed over the years.

Sony FE 16-25mm F2.8 G lens

Sony introduces the latest addition to its full-frame α ™ (Alpha™) E-mount lens lineup with the launch of the FE 16-25mm F2.8 G lens. This large-aperture wide-angle zoom lens maintains an impressive F2.8 maximum aperture across the entire zoom range from 16mm to 25mm, offering photographers and videographers supreme image quality in a compact and lightweight design.



Key Features

- Compact and lightweight design with a filter diameter of ϕ 67mm, maximum diameter of 74.8mm, length of 91.4mm, and weighing approximately 409g.
- High-resolution performance achieved through the effective arrangement of three ED (Extra-low Dispersion) glasses and four aspherical lenses, including one ED aspherical lens, reducing various aberrations such as chromatic aberration.
- 11-blade circular aperture and optimized spherical aberration for beautiful bokeh characteristic of Sony G lenses.
- High close-up shooting capability with a minimum shooting distance of 0.18m and maximum magnification of 0.20x.
- Equipped with two linear motors for high-speed, high-precision, and quiet focusing, supporting high-speed continuous shooting with AF/AE tracking of up to approximately 120 frames per second for the α 9 III full-frame mirrorless camera.
- Smooth tracking for high frame rate

- videos, including 4K120p/FHD240p.
- Linear response MF during manual focus for smooth and high-quality image expression.
- Reduced focus breathing for high-quality movie expression.
- Compatible with α series camera's image stabilization "Active Mode", achieving high image stabilization effects.
- High operability with focus hold button, aperture ring, aperture click ON/OFF switch, and focus mode switch.
- Dust and moisture-proof design with a fluorine coating for added durability.

Pricing and Availability:

The FE 16-25mm F2.8 G Lens will be available at Sony Centers, Alpha Flagship stores, authorized dealers, ecommerce websites (Amazon and Flipkart), and major electronic stores across India starting from April 25, 2024. Priced at approximately Rupees 1.25 lakhs.

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**Picture
of the
Month**

*Photograph by
Shweta
Baxi Tyagi*

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.

SP talks to Sajjan Kumar, Nikon India MD



Mr. Sajjan Kumar,
Managing Director,
Nikon India

By Ellora Dasgupta

- **The Nikon Z 9 and Z 8 are two of your most sought-after mirrorless cameras, used by professionals as well as enthusiasts. What are the features that set them apart from the others?**

The Nikon Z 9 and Z 8 are indeed exceptional mirrorless cameras, offering a plethora of features that set them apart from the competition.

Both cameras boast an impressive 8.3K/60p capable 45.7-megapixel stacked CMOS sensor, ensuring unparalleled image quality and detail. This sensor, combined with the world's fastest scanning speed*, ensures swift and accurate image capture even in challenging conditions.

Moreover, the wide range of AF Subject Detection Types,



Nikon Z8

comprising of 9 variations with the help of AI based algorithm, contributes to enhancing the autofocus performance, enabling precise subject tracking and focusing. This is further complemented by the cameras' ability to achieve continuous image shooting of up to 20 fps in RAW and an impressive 120 fps in jpeg, ensuring that no moment is missed.

One of the standout features of both the Z 9 and Z 8 is the world's first truly blackout-free electronic viewfinder*, providing a seamless shooting experience and allowing photographers to track the subject without interruption.

Additionally, the inclusion of a 4-axis vertical and horizontal tilting monitor enables the users to easily frame their subjects through

smooth and flexible operations, accommodating diverse shooting scenarios. The Auto Capture and Pre-Release Capture functionalities further enhances the camera's usability and assists in capturing precise moments with ease. The incorporation of AI-backed features such as Portrait Impression Balance and Skin Softening adds another dimension to image processing, allowing photographers to achieve stunning results with minimal post-processing.

The Nikon Z 9 and Z 8 stand out for their cutting-edge technology, unparalleled performance, and innovative features, making them the preferred choice for



Excellence recognised - CAMERA OF THE YEAR - Nikon Z8



NIKKOR Z 28-400 mm
f/4-8 VR lens

professionals and enthusiasts alike.

- **Both, the Z 9 and Z 8 don't have a mechanical shutter. What are the advantages and disadvantages of not having a mechanical shutter?** Not having a mechanical shutter in the Z 9 and Z 8 mirrorless cameras brings several benefits. Firstly, they boast a longer lifespan due to fewer moving parts, ensuring extended

durability and reliability. Moreover, they offer significantly faster shutter speeds, reaching up to an impressive 1/32000s with the electronic shutter, surpassing the 1/8000s limit of mechanical shutters. These advancements provide photographers with the flexibility to capture fast-paced action with exceptional clarity and precision.

- **Last month end, Nikon introduced the NIKKOR Z 28-400 mm f/4-8 VR lens. This is likely to be the 'go-to' lens for several users since it covers a massive focal length range — one lens covers it all. Could you tell us something more about this lens? Which is the target audience for this lens?**

The NIKKOR Z 28-400 mm f/4-8 VR lens is indeed an exciting addition to the lineup, offering photographers unparalleled versatility and convenience. Designed with the needs of travel, landscape, wildlife, sports, photographers in mind, this lens caters to a diverse range of shooting scenarios. Its lightweight and portable design makes it an ideal companion for on-the-go photographers, while its dust and drip-resistant construction ensures durability even in challenging environments. What sets this lens apart is its remarkable focal length range, allowing users to capture everything from expansive landscapes to distant wildlife with exceptional clarity and detail. Whether you're exploring the great outdoors or documenting dynamic sporting events, this lens offers unmatched flexibility and performance. |SP



Nikon Z9

Camera: Nikon Z 6 II
 Focal length: 15.0 mm
 Aperture: f/9
 Shutter Speed: 1/500 Sec
 ISO: 800

THE SAGA OF **A LOST CITY**



Sivanantham Govindan

Sivanantham Govindan from Salem, Tamilnadu, is an accountant by profession, photographer by passion, and a traveller by obsession. He is a self-taught photographer. His work has been published on several platforms. Says Sivanantham "I believe photography allows me to capture precious moments of life as frames, portraying each frame with different emotions and feelings."

Camera: OnePlus HD1901
 Focal length: 2.3 mm
 Aperture: f/2.2
 Shutter Speed: 1/1600 Sec
 ISO: 125



Camera: Nikon Z 6 II
Focal length: 35.0 mm
Aperture: f/7.1
Shutter Speed: 1/640 Sec
ISO: 1250





Camera: Nikon Z 6 II
Focal length: 14.0 mm
Aperture: f/3.5
Shutter Speed: 1/400 Sec
ISO: 1250



Camera: Nikon Z 6 II
Focal length: 15.0 mm
Aperture: f/18
Shutter Speed: 1/400 Sec
ISO: 800



Camera: Nikon Z 6 II
Focal length: 14.0 mm
Aperture: f/8
Shutter Speed: 1/320 Sec
ISO: 80



Camera: OnePlus HD1901
Focal length: 2.3 mm
Aperture: f/2.2
Shutter Speed: 1/1250 Sec
ISO: 100

Camera: Nikon Z 6 II
Focal length: 24.0 mm
Aperture: f/7.1
Shutter Speed: 1/640 Sec
ISO: 320



POSTCARDS FROM FINLAND



The Finnish people love their lakeside cottages where they spend their summers kayaking on the lake, foraging for berries and enjoying their evenings around a barbecue or inside their own sauna.



Sridhar 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, Sridhar has tra'vell'ed to 44 countries – some for work, some for marathons and some for satiating his curiosity. A leisure ultramarathoner and cyclist, Sridhar 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 @sridhar091 in Instagram and X (formerly Twitter)



The Uspenski Cathedral is Helsinki's 2nd most famous church. Built in Russian architectural design with bricks, this stunning cathedral, sits atop a small hillock.



Finland's forests are full of berries and wild mushrooms! You can go foraging for blueberries, blackberries and the most famous Lingonberries.



A private sauna in a lakeside summerhouse of a Finnish family. Finns love their Saunas (it is a very cold country!) and even their apartments have mini sauna built in next to the shower room!



Helsinki has a wide tram network and it includes some vintage tram coaches like this one. They even have a mobile bar or pub tram named SparaKoff that runs in Summer months!



The Kamppi Chapel is one of the most popular places of Helsinki. It has won several architecture and design awards and is also known as a the Church of Silence



Like Fika in Sweden, the Finns love their coffee and bakery items.



A viking themed restaurant serves dinner on a sword in the city of Turku, Finland.

This is how a Sauna looks from inside. Family members and friends gather here during the biting cold days and hang out.





Kayaking on one of the many freshwater lakes of Finland.



A creative cycle parking space in Helsinki



The Kanavaranta area in Helsinki has gone through a lot of transformation over the years to become a vibrant neighborhood.



With ten individual lines and millions of trips made every year, the tram network is the main means of transportation in Helsinki.



A vintage smokeless oil heater from early 1900s still in use.



One can see flowers bursting out all around in the summer months in Finland.



One of the many lakeside summer house cottages in Finland.



Late Summer months = lingonberries picking season in Finland (around August to October). Berries and mushroom picking are popular outdoor activities for the Finns.



One of the many dirt roads leading to summer houses by the forest and lake side



Outside view of the famous Kamppi Chapel located on the Narinkka Square of Helsinki, Finland



An idyllic lake side beach by the summer house

BEAUTIFUL BIRDS



Tannoy Das Karmakar

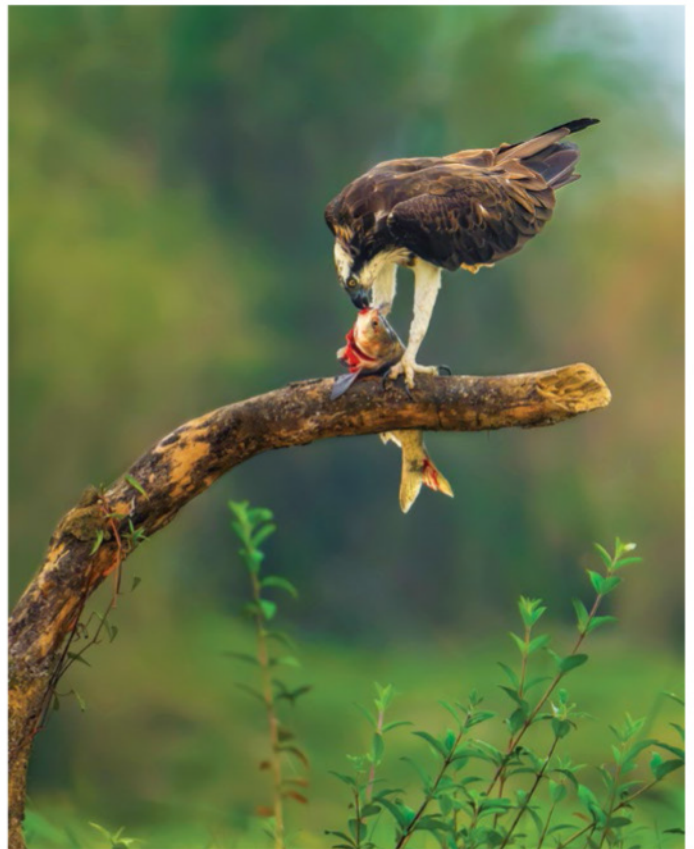
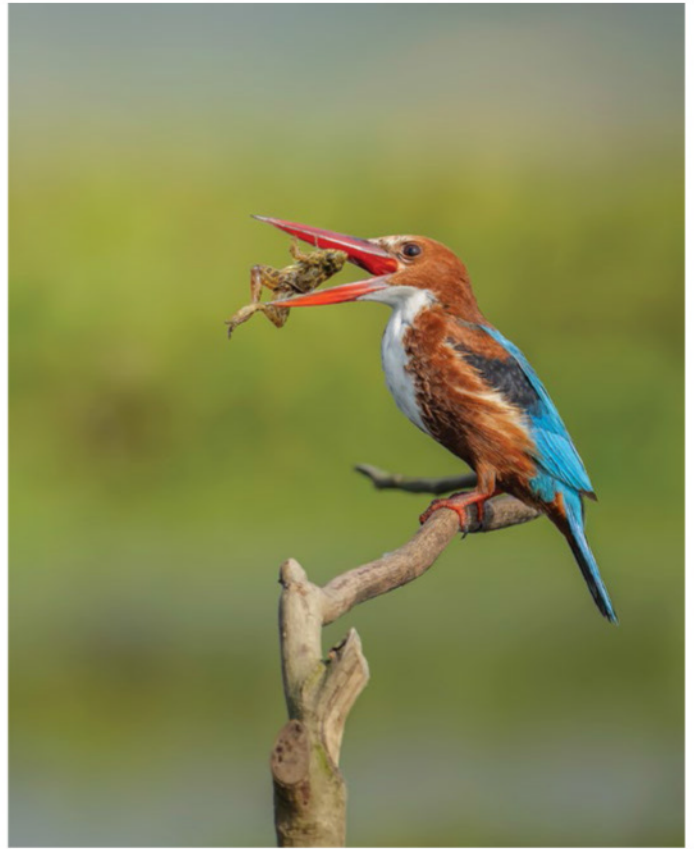
Tannoy Das Karmakar from Kolkata, West Bengal, started with wildlife photography in 2018 and his passion soon turned into capturing 'action moments' of birds and animals. He started following some photographers on Facebook and Instagram and also started participating in photography contests. In 2019 he enrolled with Light & Shadow, a reputable photography institute in Kolkata, followed by subscribing to a well-known wildlife photographer Sudhir Shivaram. He rightly believes that there is no end to learning and consistently tries to improve his photography skills.



▣ As Told to Rohinton Mehta

- **Your wildlife photos are excellent. How did you develop your interest in wildlife photography?** Thank you for your valuable comments and appreciation. I started my photography journey in 2018. Later on I found my passion and interest in birds and wildlife photography, especially action moments. From the beginning I participated in many

photography contests and exhibitions and regularly followed others photographers' work in Facebook and Instagram. Then I made a wildlife photography channel and contacted some of my photographer friends and went to various national parks, bird sanctuaries, and photography exhibitions with them. Gradually I became an expert in birds and wildlife photography and till now I'm learning photography from Google as well as many reputed photographers.









I believe there is no end to learning. Till now I'm trying my photography skills to the best and continue pushing boundaries in the world of photography.

- **Is photography your profession?**
Yes, now I'm a full time birds and wildlife photographer and trying to establish my career in photography.
- **Your photographs show great timing. Could you share your secret - how do you manage to release the shutter at the most**

appropriate moment?

Wildlife photography is all about clicking the picture at the right moment. In my opinion, the camera's frames-per-second (FPS) firing rate, 'buffer' size and 'autofocus tracking' capabilities are the crucial points. Anyone can be a good photographer but using the correct features on the camera can help the photographer in capturing better images. The photographer's skills matter the most but the camera's capabilities are equally important. In wildlife photography nothing is scripted. So

we have to stay concentrated and love nature.

- **Please tell us your plans for your upcoming nature / wildlife shoots.**

In the upcoming summer I've planned to visit Bandhavgarh and Panna tiger reserve. After that I'll visit the Sundarban tiger reserve and many bird photography places. Winter is the best time to capture migratory birds and monsoon is the breeding time for birds, So I'll go there when the season starts.



■ **Post-processing can take photos to a new level. What are your views on editing and how much of editing would you say is acceptable?**

Yes, Post processing plays a vital role in any kind of photography. There is no right and wrong in post processing. According to me, process the photos until the original is lost. But there are several national and international wildlife photography competition organisers who only allow cropping up to 20%. And they also don't allow you to remove or add any element in post processing. Background blur is also not allowed in many photo contests. But if you are editing for your own pleasure, then do whatever it takes to enhance your photos.

■ **Which are your favourite haunts for nature / wildlife photography?**

My favourite place is Purbasthali Bird Sanctuary in West Bengal. Besides that, Sundarban Tiger Reserve, Bandhavgarh National Park, Corbett Tiger Reserve, Panna, Kaziranga, Mahananda Wildlife Sanctuary, and Neora Valley are also my preferred destinations for bird and wildlife photography.

■ **Most modern cameras use AI (Artificial Intelligence) in one form or the other. As you must be aware, we can now literally create 'photos' from a blank document in certain image editing programs.**

Do you think that AI will eventually replace photography? It's true that many modern cameras incorporate AI technology in various forms. This can range from autofocus systems that track subjects to scene recognition algorithms that optimise camera settings for different shooting conditions.

With advancements in AI and image editing software, it's indeed possible to create realistic-looking images from scratch using algorithms. These AI algorithms can generate images based on input parameters and trained datasets.

The question of whether AI will eventually replace photography is complex and subjective. While



AI can certainly generate images, it's important to recognise that photography encompasses much more than just creating images. It involves the artistic vision, creativity, and storytelling ability of the photographer, as well as the technical skills required to capture moments effectively.

AI-generated images lack the human experience, emotion, and intent that often define photography as an art form. While AI can assist photographers in various tasks, such as image enhancement and post-processing, it's unlikely to entirely replace the role of human photographers in capturing unique moments, perspectives, and narratives.

AI has already influenced photography significantly, making

certain tasks more efficient and accessible. For example, AI-powered editing tools can streamline workflows and help photographers achieve desired effects more quickly. However, the fundamental aspects of photography, such as composition, storytelling, and the ability to connect with the subject, remain firmly within the domain of human creativity and expression.

In conclusion, while AI technology continues to advance and play a prominent role in photography, it's unlikely to completely replace the artistry and human element inherent in the craft. Instead, AI is more likely to complement and enhance the capabilities of photographers, allowing them to push the boundaries of creativity and innovation in the digital age. |SP

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ICY ICELAND



Rajiv Ranjan Sinha

Rajiv Ranjan Sinha is an electrical engineer based in Kolkata, specialising in the power sector. His passions include bike rides, exploring new destinations, and capturing moments through photography. He's particularly drawn to the serene beauty of mountains and beaches. Says Ranjan "Photography not only fuels my wanderlust but also inspires me to seek out exotic locales".



A Perfect Morning



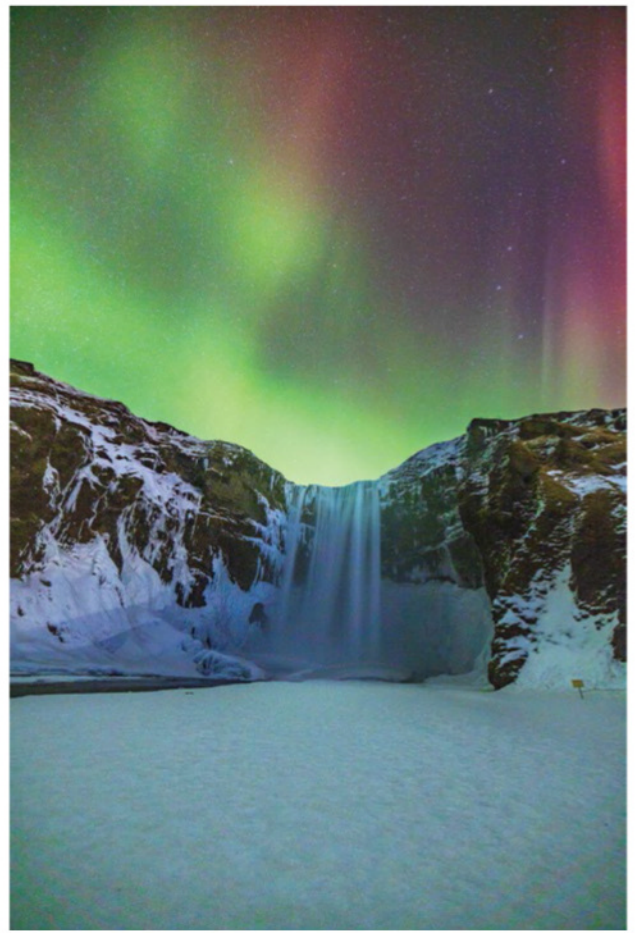
Clouds, Shadows & Trees



Moonlit Kirkjufell Mountain



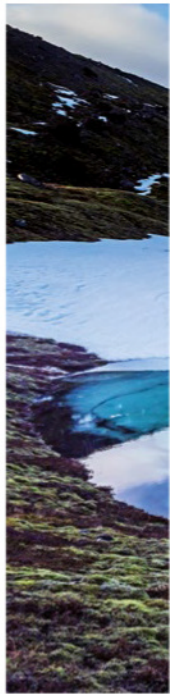
Sky Lit by Aurora



Rainbow



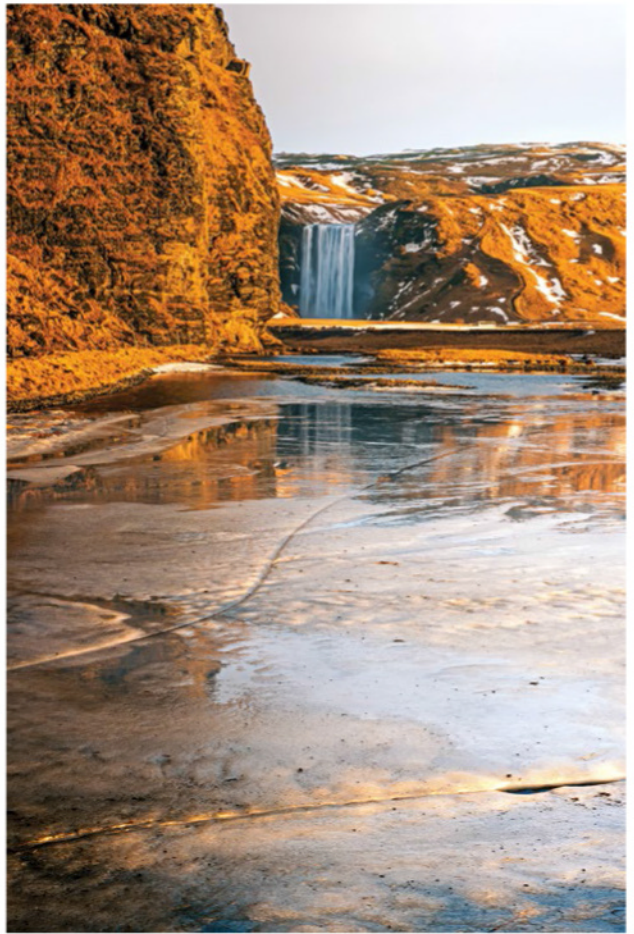
Last Light on Eystrahorn Mountain



Waves leading to Vestrahorn Mountain



A Serene Moment



The Lonely Rock





Skogafoss in Winter



THE EISA PHOTOGRAPHY MAESTRO CONTEST 2024

This year's theme: **Sports and Games**

Scope and Contest Rules:

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



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NATIONAL DEADLINE: MAY 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.



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

A FESTIVAL CALLED LIFE

By KV Leela Koomullil

Theyyam is the Hindu religious art performance of northern part (Malabar) of Kerala including the districts of Kannur, Kasargod, Kozhikkod and Wayanad. Historically this part of the costal belt and hill area is known as Thulunad. Theyyam is also the ritual art of Thulunad.

There are more than 450 Theyyams and they vary as per customs, traditions, the area, performance, myths and beliefs.

Theyyam is also known as Kaliyattam. Some Hindus believe Theyyam is the

way to God and by performing this we get Gods blessings. Theyyam season starts in malayalam month of Thulam and ends in Edavam, October to May-June.

Puthiya Bhagavathy Theyyam is also known as Pothi theyyam or Puthiyothi theyyam. Kannur Alakkode Poovanchal Bhavavathi theyyam is very peculiar for the hill area of Kannur. There is a chain of Kaliyattams in Poovanchal Bhavavathi Temple but the Puthiya Bhagavathy Theyyam is very special. Due to the costume, performance and the ritual factors, a lot of devotees from

various parts assemble there to see it even from midnight. Normaly the ritual performance of Puthiya Bhagavathy "Thiruppurappad" is at 5am after Veeran and Veerkali theyyam.

The 19 th of last February (2024) I have been witnessed the Thiruppurappad in Poovanchal in Kannur. We were little early to get some pictures including Thirumukhathoppikkal (facial makeup), Vachukettal (wearing the costumes and ornaments), Thirumudi vakkal (wearing thirumudi, crown or any head ornaments). |SP



Thirumudi anniyikkal (wearing head gear)



Thirumudi or Vattamudi (head gear) of Bhagavathy, made up of tender coconut leaves, red cotton, silver ornaments, etc and stuffed with natural gum on bamboo frame.

Make up, wearing to kalasam



Pantham kettal (wearing bet)

Thirumuknam nokkal





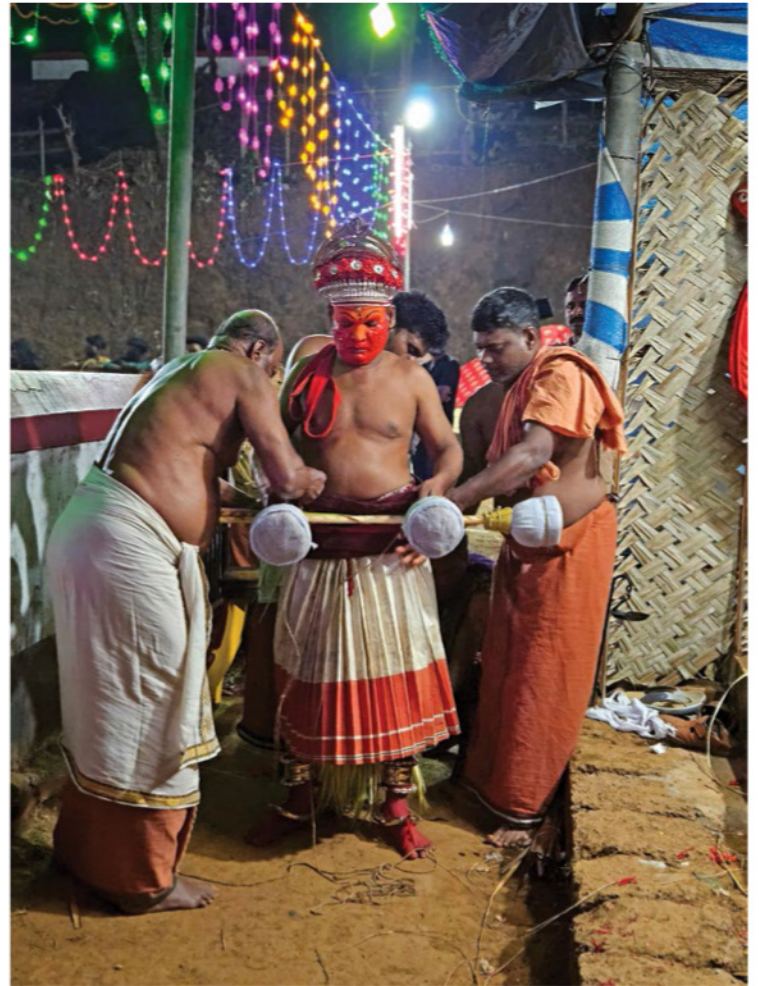
Kalasam







Asurattam (kalasam)



Pantham vachu murukkal (wearing bet)



Oliyattam, kalasam



Purappad back view

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A Journey of Thrills, Adventures, and Unforgettable Memories captured in a photo book

Dear Readers,

For years, I have advocated for the printing of photographs since it benefits us all. Over the last few issues of this magazine, I have highlighted individuals who have created a photo book for themselves. By delving into their backgrounds and motivations, I aim to inspire you, dear readers, to liberate your images from your smartphones and embrace printing as a means of cherishing memories.

This time, we have Bijoy Kumar Y. While adept at creating lavish photo books for his organization, this one is solely for his family and close friends. Recognizing my limitations in introducing him, I have invited his long-time friend and former colleague, Srinivas Krishnan, to do the honours. Srinivas is a former motoring journalist and now a communications professional in the mobility space, and this is what he has to say:

"I was a part of Bijoy's life professionally for over 15 years when we set up Business Standard Motoring magazine. Here, we spent more time together than with our respective wives, and today I continue to be a part of his personal life too. Bijoy Kumar Y defies description, but I will try. To be completely mundane, he is Chief – Mahindra Adventure, an institution he set up for the automotive manufacturer well over a decade ago. Here, he has imparted unforgettable thrills to those who have signed up for his on- and off-road drives. But what he does there is remarkable: he makes participants discover the capabilities not only of the SUVs they drive, but their own too.

Hailing from Thiruvananthapuram, Bijoy always knew the world would be his playground... Or racetrack or highway

or off-road course, if you will. A sporty cadet who marched on Rajpath, an exchange student who lived in rural Canada and remote Himachal Pradesh, and a British Library regular: all these experiences opened up a new universe for this Law graduate, one dominated by mighty machines that were flown, driven, ridden or sometimes even wrestled with. It may be beautiful, but the capital of Kerala was never going to be large enough to accommodate his dreams.

The city that served him as a springboard was Mumbai, as he brought alive and nurtured a world-class automotive magazine called Business Standard Motoring. As editor at BSM, Bijoy would ensure the reader would ride pillion or be strapped along as a co-passenger on all his beautiful journeys on remarkable machines. And – why not? – boring ones too! His wizardry with words and a taste for unforgettable action-packed photographs combined with a powerful passion to create a cult that even today remains undiminished.

How does one capture such an eventful life – filled with experiences as extreme as driving from London to Cape Town, or from Melbourne to Perth, or New York to San Francisco, or on the windswept dunes of the Sahara to the frozen lakebeds of the Arctic Circle, skydiving over New Zealand or handcrafting a roadster from a Fiat chassis – if not for images? If not for these images, how will he and his loved ones share, celebrate, and treasure his passion?"

Over to Bijoy Kumar Y.

**Warm Regards,
Vimal Parmar**

LET THERE BE PRINT

BIJOY KUMAR YATHEENDRANATHAN

Mumbai

Founder editor, Business Standard Motoring
Chief, Adventure Initiatives, Mahindra and Mahindra

 bky911

To those who followed Business Standard Motoring a decade ago will be familiar with the byline Patrique May. Patrique was as French as one could get and was living in with an Air India pilot in Mumbai. Six months of the year he would spend in India and the rest travelling around the world. During his Indian stint, he would pick up the occasional photography assignment and did a commendable amount of work with cars. Being French, he claimed that he knew his wines and would teach the unsuspecting guests how to appreciate wines.

The above paragraph is a total figment of my imagination. Patrique May never existed. It was my photographs that went carrying his name. As for the name, it was a blend of two ace automotive designers, Patrick Le Quement of Renault and James May of Ford. And the legend of Patrique was necessitated by the tragic demise of ace automotive photographer and my dear friend Deepak Tolani. With no other photographer around, it fell upon me to do the shoots for the magazine.

I enjoyed the stint though, so much so that I kept shooting for BSM whenever I got a chance. And I was lucky to see the transformation from film to digital and oh boy, did it make life easier. For once, you could check your image the same second that you took a photograph (well, almost...) and you could change the composition. Well, I relied mostly on composition to bring drama in the pictures and the camera almost always stayed in program mode. I loved experimenting and remembered doing a black-and-white shoot of a Mercedes-Benz C-Class – well, the car was black, and I was not losing much by going black and white. On another occasion I coerced a colleague and his girlfriend to model for a Porsche Boxster shoot – sacrilege, since Porsches are always shown in fast-pans or tracking shots since they are fast cars. Well, I didn't know how to do fast-pans. Period. The legend of Patrique grew over time – fellow motoring journalists wanted to meet him, and young girls wanted me to introduce him to them! Heck, accountants wanted to know why we were not paying this talented 'phirang' doing photography for the magazine. Of course, Patrique was 'officially retired' when I moved on. Needless to add, I enjoyed playing Patrique! And guess what, almost everything Patrique shot has gone on to print.



With the advent of Facebook, I started posting a lot of pictures that I took. It was a blessing since I never took effort in storing my images religiously and lost many pics as I changed laptops and smartphones. So, when I got a chance to make a 'photobook' I jumped at the opportunity. It cost almost nothing, and I had a ready reference of my immediate past that I could share with friends and relatives.

Nowadays 'photobooks' have evolved too – with better reproduction and better-quality paper. While I relied on my posts from Facebook, you can now spend some time and effort to customize 'photobooks' with dedicated captions and design elements.

With relentless advancements of technology, anyone with a smartphone can create exciting pictures that can be preserved in print. For someone like me who took to the camera because of a necessity, this is a boon. Trust me, there is no substitute to print.

I am certain that Patrique May agrees!



Bijoy and his wife Rekha



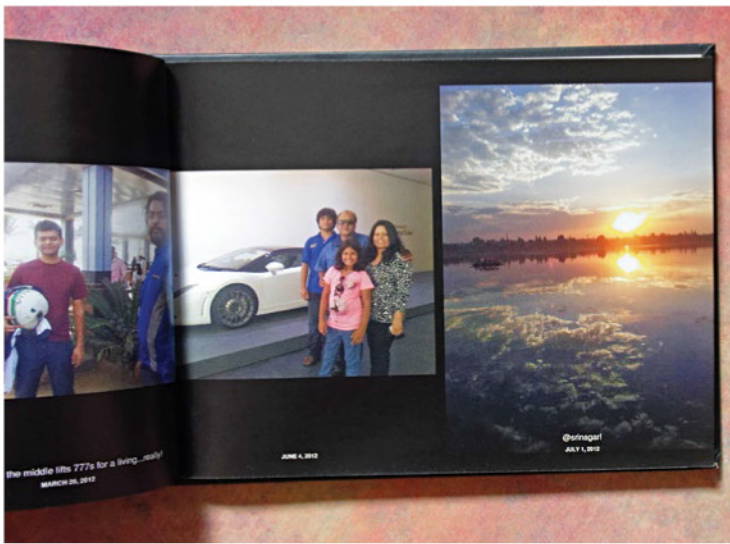
Front Cover



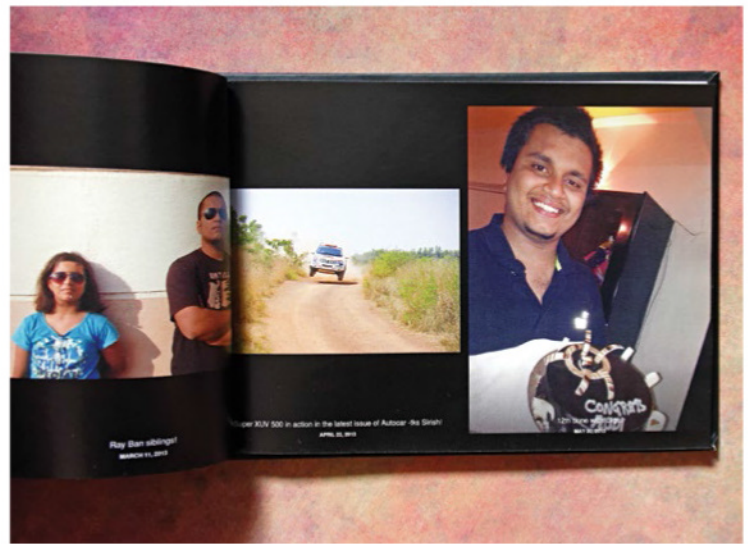
Back Cover



Opening Page



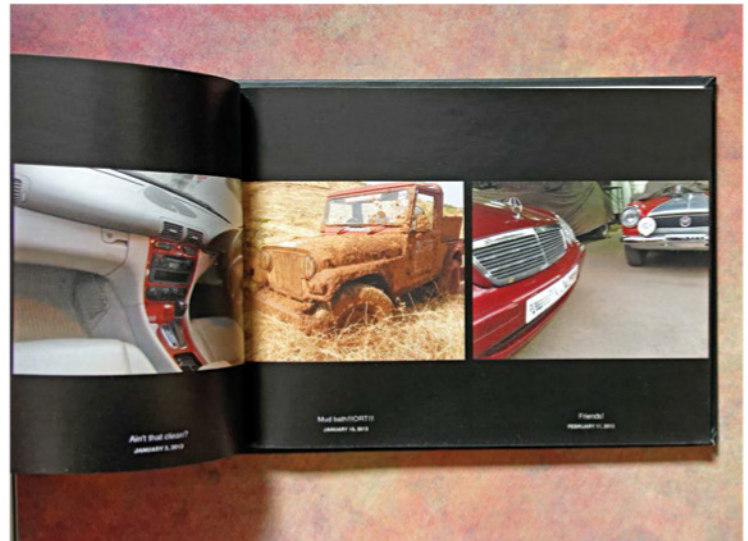
Bijoy's daughter Miura (named after the Lamborghini Miura) has a date with a Lamborghini



Celebrations, work and work-life balance all captured by the photo book



Bijoy's parents celebrating their 45th wedding anniversary with a simple meal



Used cars, modified cars, off-road machines – Bijoy's life revolves around automobiles



Milestones, motorcycles and 'hairy' days of cross-continental rallying (captured and recaptured)



Bijoy with his mentor Adil Jal Darukhanawala – veteran auto journalist and historian. Jump from a plane? Always adventure-ready is Bijoy's wife Rekha



India's fastest rally driver and India's first Formula 1 driver - all in the circle



Friends and family - ingredients of happiness



Birthdays, victories and a 'zen' moment



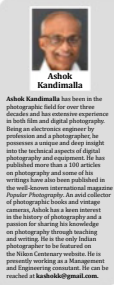
Machines and writing - the twin passions that rules Bijoy's life.



LEARNINGS

LEARNING

Portrait Retouching



Ashok Kandimala

Ashok Kandimala 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 technical aspects of digital photography and equipment. He has published over 100 articles on photography and camera on his website. Some of his writings have also been published in the well-known international magazine *Popular Photography*. He is a collector of photographic books and vintage cameras. Ashok has a keen interest in the history of photography and a passion for sharing his knowledge and experience through teaching and writing. He is the only Indian photographer to be featured on the *Nature* magazine website. He is currently working as a Management and Engineering consultant. He can be reached at ashokk@gmail.com.

actual self, and retouching undeniably aids in this process. However, there is a tendency to go overboard, resulting in a subject appearing wholly flawless. While such retouching may find a place in certain contexts like advertising, it is crucial to avoid excessive perfection. Thus, what constitutes the right amount of retouching is difficult to answer as it depends on the application. In our article, however, we will confine ourselves to basic retouching to improve the aesthetics while making sure that the result is natural.

The prerequisite to achieve an excellent retouching result is to start with a technically good portrait image. That is, it must be correctly exposed, sharply focused, has the correct White Balance, etc. Minor errors in these, if any, are corrected in general post-processing and are not a part of the portrait retouching in the true sense. The same is the case with cropping. However, some changes especially in colour and contrast can be done at the retouching stage to improve the looks. It is crucial to recognize that a portrait with technical deficiencies is a poor starting point, and no amount of retouching can significantly improve it. This is an important consideration not to be overlooked.

In general, a portrait will show a face, its many features, body skin, and clothing. So, retouching must cover each of these features. Let us start by listing them out:

- Skin (facial)
- Skin (other than facial like arms, hands)
- Lips
- Eyes (sclera)
- Eyes (pupil)
- Teeth
- Eyebrows
- Hair
- Hair-facial (beard and moustache)
- Body Hair

Colour of skin
Clothing

The interesting thing here is that most features need to be processed differently. That is, you will have to process teeth, differently from hair, pupil from lips, etc. Skin wherever it appears can be retouched around the same way and the same goes for hair.

Let us see how we can use Lightroom Classic (Develop module) and Photoshop for retouching. Note that we are using screen captures of the former for our article and those of ACR will be similar. First, locate the tool strip. This is located just below the histogram on the right panel and has the following tools:

- Edit
- Crop Overlay
- Healing tool
- Red Eye Correction
- Masking



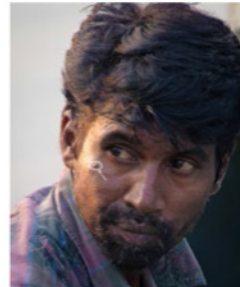
Picture 2: The Healing tool.

The tool on the extreme left is called **Edit**. This is rather simple to use. If you are using any one of the other tools (2 to 5) from the tool strip, then clicking on this will take you to the global edit tool group immediately.

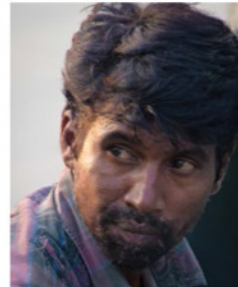
The Healing tool hosts three different tools. Once you click on it, you will see three icons under **Mode** (Picture 2, green arrow).

These are (Picture 2, yellow arrow) from left to right: **Content-Aware Remove**, **Heal**, and **Clone** tools. Of these, the last one is perhaps familiar to you but it is the least sophisticated of the lot. Avoid using it. The best is the former which is AI based. To use it, click on the **Content-Aware Remove** in the **Mode** section (leftmost, Picture 2) and simply point over the area that you want to remove. Lightroom will automatically find the

best area (called source) within the image and will use this to remove and blend the area you marked. We found this tool to work extremely well for removing skin blemishes and highly recommend that you use it. Pictures 3 and 4 show the application of the tool. In case the **Content-Aware Remove** tool is not giving the results you want, you can try the **Heal** tool which allows more control over the selection of the source.



Picture 3



Picture 4

Following the capture of a portrait photograph, it is generally anticipated that retouching will be employed to enhance the overall appearance of the image. In the digital era, this procedure is considered a subset of post-processing, encompassing tasks such as removing imperfections (such as moles, acne, scars, etc.), refining or smoothing the skin's texture, brightening teeth, and more. This article aims to demonstrate how these enhancements can be realised using standard post-processing Adobe software. However, more involved changes, like changing hair colour or enhancing the subject's body contours, are typically considered beyond the scope of retouching, and will not be addressed in this article.

Another aspect to consider is the balance between realism and fantasy. Everyone desires to appear better than their



Picture 1: The tool strip of Lightroom.

LEARNING

The Art of Creating a Story

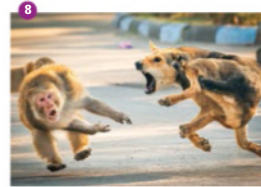


Anuj Jain

Ideally photographs should convey a story. This is the way I would explain it - a tiger, for example, standing in front of a camera in a 'posed shot', but the same tiger doing something - like reaching, yawning, showing its large canines to show its displeasure at the photographer getting too close to it, connecting to long on to its prey - such pictures are story-telling pictures.

Photography reader Anuj Jain from Chennai has sent us a series of story-telling photographs of a fierce monkey being a dog and the subsequent grouping of it being chased away by monkeys. A perfect example of story-telling photos.

Anuj used a Microfour-thirds camera (M43) at a shutter speed of 1/15 frames per second to capture every detail and narrate the story perfectly.



Portrait Retouching



**Ashok
Kandimalla**

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

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Another aspect to consider is the balance between realism and fantasy. Everyone desires to appear better than their

actual self, and retouching undeniably aids in this process. However, there is a tendency to go overboard, resulting in a subject appearing wholly flawless. While such retouching may find a place in certain contexts like advertising, it is crucial to avoid excessive perfection. Thus, what constitutes the right amount of retouching is difficult to answer as it depends on the application. In our article, however, we will confine ourselves to basic retouching to improve the aesthetics while making sure that the result is natural.

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The interesting thing here is that most features need to be processed differently. That is, you will have to process teeth, differently from hair, pupil from lips, etc. Skin wherever it appears can be retouched around the same way and the same goes for hair.

Thus, for best results, retouching must be done feature by feature. This can be treated as a two-step process - identifying each feature and then enhancing it. This process looks a bit tedious and it was so, till very recently. Newer versions of Lightroom Classic Develop Module (V12 and later) and Adobe Camera Raw (V15 and later) now have tools that automatically recognise most of the features listed. Once that is done, individual masks are automatically created for each of them. Readers may recall that a mask, as used in Adobe's terminology, a mask delineates a specific area in the image where any adjustments made are confined. Any number of masks can be created and each can be selected individually. Once a mask corresponding to a portrait feature, for example, hair, is selected, you can apply a whole range of available adjustments to that feature alone

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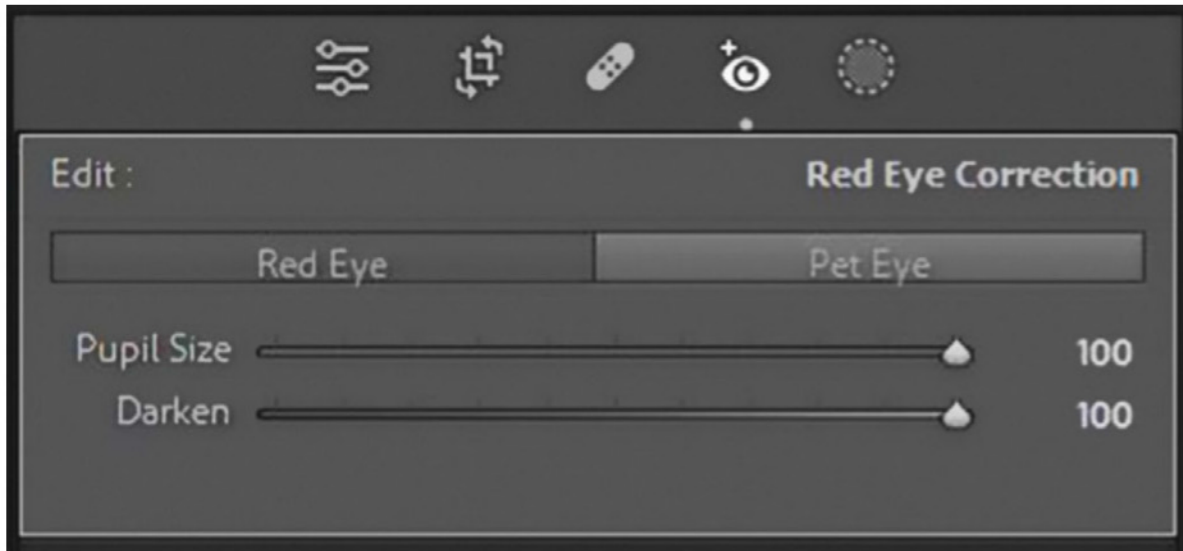
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Picture 3



Picture 4



Picture 5: The Redeye tool (4th from the left).



Picture 6



Picture 7

Next to the Healing tool you have the Redeye tool (Picture 1). You may recall that red eye occurs when the light (usually from a strobe) reflects off the retina. This is not common in our country as we have dark pupils. In case it appears, click on the Redeye tool and then click on the Redeye button that now appears (Picture 5).

Adjust **Pupil Size** and **Darken** sliders till the red eye is eliminated. Pictures 6 and 7 show an image before and after applying the Redeye tool.

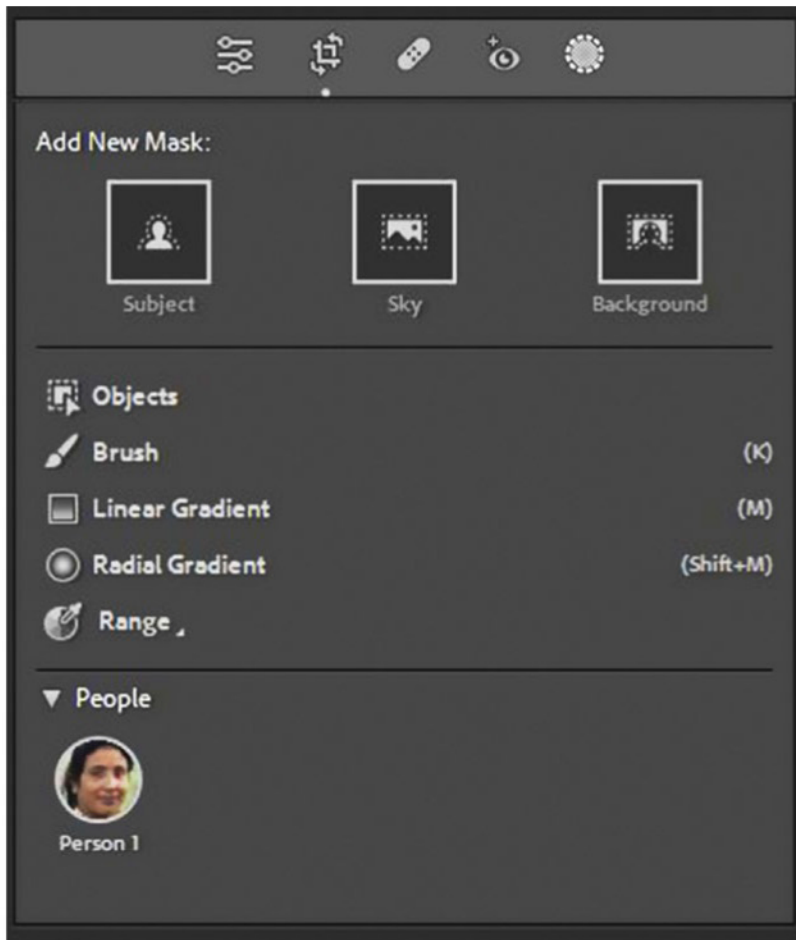
Now, let us go deeper into the retouching process, which involves enhancing specific features in a portrait.

Go to the tool strip (Picture 1) and click on the Mask icon (the last one on the right).

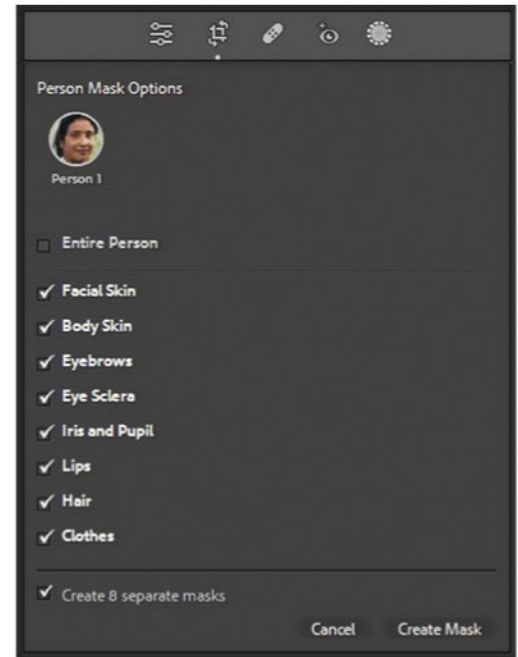
You will now see a list of different types of masks (e.g. Subject, Sky, Background, Objects, Brush, Linear Gradient, Radial Gradient, etc.). However, if there are

human elements, the software will attempt to detect them and you will see a message: **'Detecting People.'** If successful, under the section labeled **People**, you will see the thumbnail of the person in the portrait (Picture 8).

If you click on the thumbnail, the individual features of the person will be detected and shown as a list (Picture 9). In this case, eight features have been detected. Since we want a separate



Picture 8: This shows the various masking tools available.



Picture 9



Picture 10: Masks Panel.

mask for each feature for individual adjustments, click on the checkbox **Create 8 separate masks** and then click on **Create Mask**.

This will create the needed masks and you can see them in the Masks panel that appears as a pop-up window (Picture 10). But there is a catch here! Unlike the list shown in Picture 9, masks created for each feature are just labeled Mask 1, Mask 2, etc. along with a thumbnail. While that might be fine for immediate usage, it is a good practice to rename them for proper identification, like Facial Skin, Body Skin Eyebrows, etc., as it will be easier for you, if you re-edit the image later, say after 6 months.

What if the mask the software has created is not perfect? No problem! Any mask regardless of how it has been created, can be modified with any other mask. This is a general feature in Lightroom and ACR. The modifications can be, for example, addition, subtraction,

intersection, etc. For a comprehensive explanation on the creation of masks and editing them, please refer to the article titled '**Lightroom Ver. 12 and ACR Ver. 15 Updates**', Smart Photography, Dec., 2022, issue.

It is also possible that the software fails to detect a feature. In that case, you can create a mask yourself, using any or any combination of the masking tools available. Naturally, if a feature is not available in the image itself, then no mask will be created. For example, teeth are not visible in our example, and hence the corresponding mask has not been created.

We have earlier seen how blemishes can be removed using the Healing tool and how red-eye can be removed using the Redeye tool. Now, we can enhance each of the identified features using the sliders available. These are shown in the table given here. For completeness, Healing, and Redeye tools have also been added.

Feature	Tools/sliders to be used	Remarks
Skin blemishes	Healing tool with Content-Aware Removal and Healing brush.	The Clone tool can also be used but is less effective in most cases.
Redeye	Redeye tool.	
Facial Skin	Texture, Shadows, and Exposure (midtones) sliders.	For ladies, the skin can be smoothened by giving negative values to the Texture slider. If you want to show more texture (mostly for men) small positive values can be given. Slight opening of shadow areas can be done with Shadows and rarely with Exposure sliders. However, this must be done moderately to prevent the buildup of noise.
Body Skin	Same as above.	Less smoothening compared to the above.
Hair, Eyebrows, and Facial hair and mustache when applicable.	Texture and Clarity sliders. Also, the Healing tool.	While Texture and Clarity sliders may appear to produce similar results, the latter has a much stronger effect. Usually, the former produces a subtler and natural result and is the best for the stated purpose. Any stray hair should be removed to give a tidy look using the Healing tool.
Eye Sclera (white portion of the eye)	Highlights, Whites, Exposure, and Detail sliders.	A slight increase in brightness and sharpness will do wonders but be careful as it is easy to overdo!
Iris Pupil	Shadows, Contrast, or Clarity.	Making the pupil darker with more contrast will make it look better. Slight sharpening will improve the impact.
Lips	Point Colour > Sample Spot Colour	Use the Sample Spot Colour tool on the lips to determine the exact color and then use Saturation and Luminance sliders to adjust as appropriate. Generally, there is no need to use the Hue slider as it changes the colour itself.
Teeth	Highlights, Whites, and Exposure.	Like the sclera, a slight increase in brightness will do wonders but do not overdo it!
Clothing	Texture, Point Colour > Sample Spot Colour	Texture slider can be used to give a tactile feel to clothing and works well for certain fabrics like wool but can be used generally for all. Note that too much saturation of clothing will draw attention away from the person which is undesirable unless you are promoting the clothing itself.

Pictures 11 and 12 show a portrait before and after retouching. See the subtle changes but the very effective results they produce.

A few important points:

- Remember that the eyes are the most important feature of a portrait. So, take extra care when enhancing them.
- Moderation is the key to portrait retouching! A little less is always

better than a little more. Always keep this in mind and do not make the retouching look artificial.

- Be careful not to over-saturate clothing and give it very high detail. This will pull the viewer's eye away from the main subject to the dress.
- Though not a part of portrait retouching, some adjustments to the background can also enhance the overall look of the portrait. |SP

CONCLUSION

It is perhaps not an exaggeration to say that more than 90% of the serious portraits taken are retouched. In most cases, just 5 minutes are enough to greatly enhance a portrait due to the advanced feature recognition and tools that Lightroom and ACR bring to the table. All you must do is control the temptation to ensure that the essence of the portrait is not disturbed. Give it a try and you will realise how easy it is. And do not forget to share your experiences with us.



Picture 11: Before retouching.



Picture 12: After retouching.

The Art of Creating a Story



Anuj Jain

Ideally, photographs should convey a story. This is the way I would explain it – a tiger, for example, standing in front of a camera is a 'record shot'; but the same tiger doing something -- like snarling, yawning, showing its large canines to show its displeasure at the photographer getting too close to it, crouching to leap on to its prey – such pictures are story-telling pictures.

Photos of your pet dog, running, trying to catch the Frisby for example, can also convey a story. In other words, photos that don't need an explanation. Smart

Photography reader Anuj Jain from Chandigarh has sent us a series of story-telling photographs of a fierce monkey biting a dog's leg and the subsequent grouping up of dogs that chased away the monkeys. A perfect example of story-telling photos.

Anuj used a Mirrorless camera (ILC) at a 'burst speed' of 15 frames per second to capture every detail and narrate the story perfectly.

[anujkrjain99](#)

1



2



3



4



5



6



7



8



9



10



11



12





REVIEWS

FINAL RATING

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

76

Mirrorless Review Sony Alpha 9 III



82

Camera Review Fujifilm Instax Pal



84

Lens Review Nikon Nikkor Z 28-400 MM F/4-8 VR Zoom Lens



Sony Alpha 9 III ₹5,29,990/- (Body Only)

The Game Changer

Inside the Box

- ✓ Camera body + Body cap
- ✓ Battery (NP-FZ100)
- ✓ Battery charger (BC-QZ1)
- ✓ Shoulder strap
- ✓ Accessory shoe cap
- ✓ Eyepiece cup
- ✓ Power cord
- ✓ Cable protector

by Rohinton Mehta

The Alpha 9 III is the world's first global shutter system 35 mm full frame camera introduced by Sony. Sony claims that the global shutter ensures that there is absolutely no image distortion when photographing fast-moving subjects. The A9 III offers blackout-free viewing at 120 frames per second speed with full AF/AE tracking using an AI processing unit. Let's see how this beauty performs on our testbench.

Design & Build Quality

The Sony A9 III is a mirrorless full frame interchangeable lens camera. The camera body is sleek as well as sturdy; it uses magnesium alloy for strength and durability. The body is dust and moisture resistant. The camera body weighs 673 g including its battery and memory card and is made in Thailand.

Key Features

(The A9 III, like most modern cameras, has too many features and hence it is not feasible to include every feature in this short review).

The piece-de-resistance of the Sony A9 III is its 'global shutter system' that reads the entire captured data in one go, unlike the 'rolling shutter sensor system' that record the captured data sequentially from the top to bottom of the imaging sensor. Despite the great recent improvements



in 'reading speed' of the rolling shutter system, there is a chance that the image will look distorted when fast-moving subjects are captured with a rolling shutter system sensor. With the global shutter system, there can be no image distortion when photographing fast-moving subjects.

The full frame 24.6-megapixel (effective) Sony A9 III uses a newly developed Exmor RS BIONZ XR CMOS stacked image sensor capable of doing 4K HDR. The camera offers a maximum shutter speed of 1/80,000 second – conditions apply; (1/16,000 second when shooting in continuous burst mode when an aperture larger than f/1.8 is used). As mentioned

in the introduction, the A9 III can shoot continuous bursts at 120fps with full AF/AE tracking, without any viewfinder blackout but with high precision and reliability. Note that the frame rate may vary according to the lens used in AF-C mode. The A9 III does not offer a mechanical shutter.

The camera uses an advanced optical 5-axis image stabilisation. Using gyro sensors and optimised image stabilisation algorithms, the A9 III offers 8-stops compensation against hand movement during exposures – (as measured under CIPA standards, with FE 50 mm f/1.2 GM lens. Roll/Pitch/Yaw shake only).

Camera: Sony Alpha 9 III
Aperture: f/4.0
Shutter Speed: 1/200 sec
Focal Length: 70.0 mm
ISO: 200



© Rohinton Mehta

Camera: Sony Alpha 9 III
Aperture: f/7.1
Shutter Speed: 1/80 sec
Focal Length: 70.0 mm
ISO: 320



© Rohinton Mehta

Camera: Sony Alpha 9 III
Aperture: f/7.1
Shutter Speed: 1/100 sec
Focal Length: 60.0 mm
ISO: 320



© Rohinton Mehta

Another great feature is the Composite Raw Shooting that allows the user to shoot wildlife at high shutter speeds or portraits in low light. The camera captures multiple images (4, 8, 16 or 32, as set) with a single press of the button. The images can then be merged using Sony's Imaging Edge Desktop computer application software. This creates full resolution images with very low noise, even at higher ISO settings.

Next is the Pre-Capture feature. When set, the camera can record the moments before the shutter was released (between 0.005 to 1 second). Real-time Recognition AF (also available in some earlier Sony cameras) is greatly improved. This feature can accurately recognise eyes, body, and head position, even when the subject is facing away from the camera or when the face is

covered. The artificial imaging processor in the A9 III can recognise humans, animals, birds, insects, cars, trains, and even airplanes. It can also recognise helmets worn by racing drivers, and eyes of some small animals.

The A9 III incorporates a high-density focal plane phase-detection autofocus system with 759 phase-detection points that cover approximately 95.6% of the image area. This system offers the precision of contrast-detect AF with the speed and tracking abilities of phase-detection AF. The A9 III also offers 'Customisable Focus Area'.

How well does the Sony A9 III fare in video recording? That same headline-grabbing feature - the global shutter - ensures absolutely no distortion during recording and without a trace of the rolling shutter artifacts. As the sensor has

a pixel count of 24.6 MP, 8K recording is not possible. However, the A9 III records at 6K and down samples to 4K to provide very high-quality UHD 4K footage up to 60 FPS. This is done without cropping. Also supported is a no-crop 4K 120 FPS mode. It can do 10-bit 4:2:2 recording internally and even 16-bit raw recording is possible but this needs an external recorder to be connected to the HDMI port. The latter also supports 8-bit 4:2:2 recording. All the standard codecs like XAVC HS/XAVC S/XAVC S-I 4:2:2/4:2:0 are available at several UHD and HD resolutions. Bit rates up to 600 Mb/s are supported. Fast and slow motion support is built in. The S-Cinetone and Sony S-Log 3 gamma curves are supported. Audio recording is 2-channel 16-bit 48 kHz LPCM Audio. Standard 3.5 mm microphone and headphone sockets are provided to make the A9 III a consummate video recording machine.

Camera: Sony Alpha 9 III
Aperture: f/4.0
Shutter Speed: 1/320 sec
Focal Length: 70.0 mm
ISO: 200



FINAL SCORE



Sony offers optional flash units (model HVL-F60RM2 and HVL-F46RM) that can synchronise at all shutter speeds, but a software update is required. Sony informs users that brightness and colour may change with shutter speeds faster than 1/10,000 sec.

Ergonomics

The Sony A9 III handles very well, but like all high-end cameras, you need to first set it up properly and understand the features and their use. This does take time. Remember, this is not a beginners' camera; it is a high-end camera meant for professionals and enthusiasts.

Performance

We reviewed the camera using a Sony FE 24-70 mm f/2.8 GM lens. I was more than happy with the image quality.

The camera specifications make me believe that the A9 III is basically designed for action photographers (sports, wildlife, and photojournalism) in mind. However, this does not mean that you cannot use the camera for other genres like architecture, portraiture, macro, studio photography etc.

I shot about 860 frames covering the Gudi Padwa festival in Mumbai. Most of the images were pin-sharp and the colours were very pleasing; those images that were not sharp had a lot

VERDICT

The Sony A9 III is a great camera. As mentioned earlier, it is the first 35 mm format focal plane shutter camera with a global shutter – the global shutter captures fast-moving action without any artifacts that one can see in non-global shutter camera fast-action captures. The question then arises, if we could do with the standard shutter for so many years, how does the global shutter suddenly become so important? To several users, the global shutter may not mean much, but to those who aspire for the best in image quality – those who do not wish to have any distortion while capturing fast-moving subjects – for them it does matter a lot. And for those who use electronic flash, the fact that the flash synchronises with the shutter at all shutter speeds, is another feather in Sony's hat.

The A9 III can fire away at 120 frames per second at full resolution with full autofocus and tracking when shooting in RAW. This is of

to do with thousands of photographers and bystanders pushing and shoving each other to get a good spot to shoot from and some frames had people getting in front of the lens just as I released the shutter!

Video clips were satisfactory in their image quality, but it was very difficult to shoot videos with people getting in your way every few seconds!

The A9 III still images are 6000 x 4000 pixels in size, which is good enough for making large, detailed prints. White Balance was very good. Autofocus and Tracking were excellent. Center-weighted metering – which is what I normally use – offered on-the-dot exposures. Digital noise was well-controlled, but images shot at very high ISOs seemed to have some softness (overly aggressive noise reduction algorithms?).

All things considered, the Sony A9 III is a great camera.

Vale for Money

The Sony A9 III body is available at an MRP of Rs. 529,990/-. That's a lot of money, but remember, this is the first camera featuring a global shutter system and a host of other excellent features. As it happens with all other cameras, the price may come down eventually. |SP

great importance for action photographers, including birding and wildlife. At such blistering frame rates, every nuance, every angle, and every action of the subject can be captured. On the other hand, if one constantly shoots at high frame rates, very fast memory cards (read that as very costly) and fast high-end computers will be needed, along with several terabytes of storage.

In my limited use of the A9 III, I can vouch that the autofocus and tracking was excellent, White Balance was almost perfect, and the camera was a pleasure to use. However, I must add a warning -- which I include in almost all my reviews -- that this is a feature-filled camera with an enormous number of settings. It will take some time to get used to its user interface and set the camera for optimum performance.

Without a shadow of doubt, the Sony A9 III is a Best Buy.

Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



PLUS

- Global shutter
- Can shoot at up to 120 fps in RAW
- Superb AF system
- Flash sync up to 1/80000 sec
- 4K 120 video
- Blackout-free viewfinder
- Pre-capture shooting

MINUS

- Base ISO of 250 means higher amount of noise, especially at higher ISOs
- Small size buffer

KEY SPECIFICATIONS

Lens compatibility: Sony E-mount lenses.
Image sensor: Exmor RS CMOS, 24.6 megapixels (Effective) for stills ; 20.3 MP for movies
Memory card: Slot 1 & 2: SD (UHS-I/II, CFexpress Type A)
Metering : 1200-zone Evaluative;
Sensitivity: -5 EV to EV 17
Exp. Compensation: +/- 5 EV
Shutter: Electronic: Stills: 30 sec – 1/80,000 sec, Movies: 1 sec – 1/8000 sec
Battery: 1 x rechargeable battery pack NP-FZ100
W x H x D: 136.1 x 96.9 x 82.9 mm
Weight: 702 g with memory card and battery



Inside the Box

- ✓ Instax Pal
- ✓ USB Type C charger for charging
- ✓ User Guide

especially for those accustomed to battery-powered devices.

In terms of image quality, the Instax Pal excels at short-range photography, delivering sharp and clear images. However, it will struggle with distant subjects, resulting in slightly hazy images even when in focus. Users should also take care to ensure proper positioning of the camera, as its small size can make capturing objects out of focus a challenge.

Despite these minor drawbacks, the Fujifilm Instax Pal offers a delightful way to capture memories on the go. It's a blend of nostalgia and modern convenience, making it a worthy investment for both beginners and experienced users alike. So whether you're exploring new destinations or simply enjoying everyday moments, the Instax Pal is sure to be your faithful companion in capturing the essence of every experience. **|SP**

Fujifilm Instax Pal **₹13,999** Instax.in

Your Pocket-Sized Memory Maker

by Annika Kamath

The Fujifilm Instax Pal, a compact digital camera that seamlessly blends nostalgia with modern convenience, perfect for capturing and sharing cherished moments on the go. With its sleek design and versatile features, the Instax Pal is poised to become your favorite travel companion.

One of the standout features of the Instax Pal is its customizable pre-shutter sounds, allowing users to add a personal touch to their photography experience. Paired with the INSTAX Pal App, users can unlock even more fun features and customization options, making each photo truly unique.

The ability to select specific photos for printing and edit them directly within the

app offers a level of control that enhances the creative process. While some may argue that this detracts from the spontaneity of traditional photography, it opens up new possibilities for artistic expression, especially for those familiar with polaroid cameras.

Remote photography is another highlight of the Instax Pal, enabling users to capture the perfect shot from a distance using their smartphone. This feature, combined with its compact size and portability, makes it an ideal companion for travel enthusiasts.

However, it's worth noting that the Instax Pal requires users to download multiple apps for full functionality, which may be cumbersome for some. Additionally, the need to charge both the camera and printer separately can be inconvenient,

FINAL SCORE



Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall

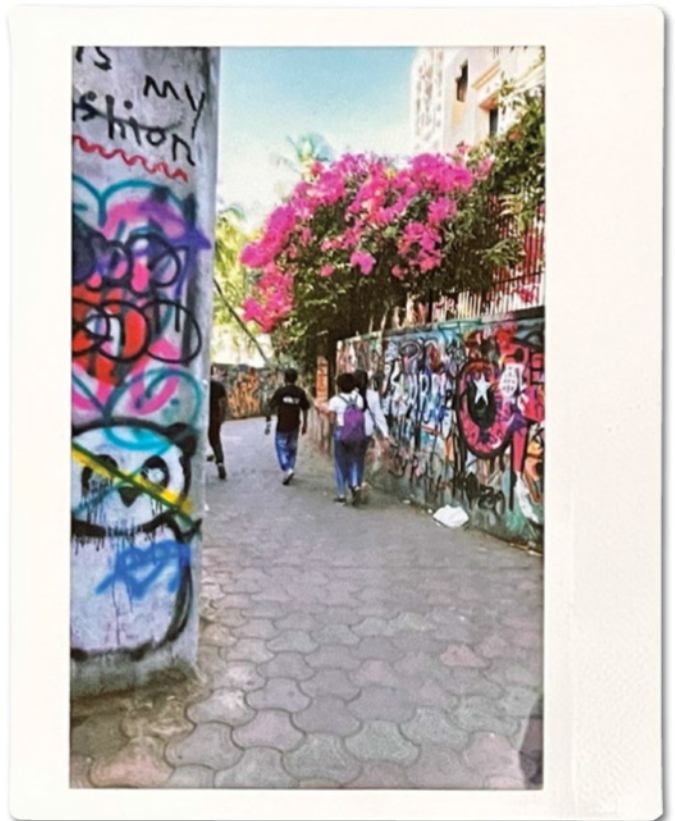


PLUS

- Compact size
- Looks very cool
- Long product life

MINUS

- The price
- Hazy image for distant subjects



Nikon Nikkor Z 28-400 MM F/4-8 VR Zoom Lens ₹1,28,995

The only lens you will ever need!

Inside the Box

- ✓ Snap-on front lens cap
- ✓ Rear lens cap
- ✓ Square-shaped lens hood
- ✓ User manual
- ✓ Soft pouch
- ✓ Warranty card

▣ Ashok Kandimalla

Nikon has a long history of making zooms with long focal lengths and large zoom ratios right from the 1980s. Later in the digital era, it introduced its first and highly successful 'carry only one' lens, the DX 18-200 mm in F mount. That trend continued with Nikon introducing the 24-200 mm lens, its first super-zoom, all-in-one type lens with the Z mount. Not to rest on its laurels, Nikon has now released the 28-400 mm 'hyper-zoom' with a mind-boggling zoom ratio of greater than 14 which is by far the largest for full-frame cameras from any manufacturer.

Design & Build Quality

The lens feels solid in hand with an excellent finish though it is not a part of the premium 'S Series.' The lens is compact, just 142 mm long but that is when it is at 28 mm. It extends as you zoom in and at 400 mm focal length, it has a length close to around 240 mm. The large extension is achieved due to its concentric triple-barrel construction. These barrels have a perfect fit, move smoothly and there is no wobbling anywhere. This fit also prevents the ingress of dust and moisture. The lens is mostly made of polycarbonate. However, the bayonet lens mount is made with a hardened aluminum alloy.



speed reducing to f/4.5 by 35 mm, f/5.6 by 50 mm, and f/7.1 by 70 mm which it retains till 105 mm is reached. The f/8 is touched by 200 mm and is retained thereafter.

Optically it uses 21 elements in 15 groups with 4 ED glass and 3 Aspherical lens elements. Strangely, there is no mention regarding the type of coatings employed on any Nikon website.

Other features are - an electronically controlled diaphragm and a silent stepper (STM) motor. The zoom ring has positions marked at 28, 35, 50, 70, 105, 135, 200, 300 and 400 mm. Compatibility with 77 mm filters is a great help though these are on the expensive side. Nikon has built VR into the lens and it is good for 5 stops. This is a good move as IBIS may not be effective at long focal lengths. A nine bladed diaphragm ensures a nice looking bokeh.

A couple of interesting points. This lens is light, lighter than any other 400 mm full-frame lens on the market, either prime or zoom. The close focusing ability is also impressive with maximum magnification going as high as 0.35X which is greater than 1/3 life size though this be achieved only at 28 mm. Even with the lens at 400 mm, you can focus as close as 1.2 metres.

Nikon says this lens is drip and dust resistant and there is a rubber gasket around the lens mount. There are two rings - one for zooming and the other is a customizable multipurpose one. A lock has been provided to prevent zoom creep. That is all, as there are no other switches or rings. The supplied lens hood has an unusual square shape and is small.

Key Features

The lens has a variable aperture. It starts at a decent f/4 at 28 mm but lands up at f/8.0 at the long end. The change from f/4 to f/8 happens quickly with the lens

Ergonomics

The lens was tested on Z6 and Z8 bodies. The lens-body combination (with both

Camera: Nikon Z6
Lens: Nikon Nikkor Z 28-400 mm
F/4-8 VR Zoom Lens
Aperture: f/8
Shutter Speed: 1/400 sec
Focal Length: 400.0 mm
ISO: 800



Ashok Kandimalla

cameras) is moderate in weight and balances reasonably well. However, you need to keep your left hand under the lens to get good stability. Due to its internal focusing system, the length of the lens does not change when you focus. The zoom ring is wide and comfortable to grip. The angle of rotation needed to turn the zoom ring to traverse the full focal length range is quite short, just about 90°. This speeds up handling greatly.

The multifunction ring can be programmed in three ways – manual focusing (with instant MF override), aperture control, or exposure compensation. Both the rings (zoom and multifunction) are very smooth to turn with no stickiness. The damping of the rings is just right. We felt that the zoom ring was a bit stiff but it may loosen over time. As with most modern lenses, there are no DOF or distance scales. There are

no switches to enable/disable VR or to select AF/MF. Both must be done from the camera menus - slow but livable. A raised white dot helps when mounting the lens.

Performance

The open aperture performance was excellent at the center at all focal lengths especially, considering the extreme nature of this lens. However, there

Camera: Nikon Z6
Lens: Nikon Nikkor Z 28-400 mm
F/4-8 VR Zoom Lens
Aperture: f/4.0
Shutter Speed: 1/400 sec
Focal Length: 28.0 mm
ISO: 100

Ashok Kandimalla



The red square shows the approximate area covered when zoomed to 400 mm

was a loss in sharpness at the open aperture as the one goes towards the edges though it is still good. Stopping down by one stop greatly improves the sharpness and we recommend that you use the lens this way. Relatively good sharpness was maintained over most of the focal length range but there was some drop at the longest focal length. These characteristics are very typical of all consumer grade zoom lenses. Overall, do not expect prime lens sharpness but the lens should be fine for all social sharing and prints up to A3 size.

Residual chromatic aberrations (CA) were minimal and colors had high fidelity. Distortion was negligible and it is hence suitable for general if not critical architectural work. Vignetting was present but was almost fully

corrected with the automatic lens corrections. AF was silent, fast, and sure footed with no hunting whatsoever unless the light was low. The AF lag time was perceptible when there was a large change in subject distance but otherwise, it was very short. The subject tracking with was very good too with tracking reticule sticking to the subject very well.

VERDICT

Nikon has done a commendable job in designing and manufacturing this groundbreaking lens. In the process, it has made some sensible compromises to bring cost, size, and weight under control. Apart from the narrow aperture which sets in early, only a few other minor tradeoffs have been made.

Being reasonably compact, light, and covering a humongous focal length range, it is just the ideal all-in-one or carry-only-one lens for travel and candid photography. However, for street photography, it may be a little indiscreet. It is also useful in dusty environments when one does want to change lenses.

Currently, there are not many 70-300 mm type zoom lenses and those that reach 400 mm are without exception large and heavy. So, even if you do not like the large zoom ratio, it can still find a place in your bag as a light 400 mm lens.

Value for Money

This lens is priced at Rs. 128,995.00/- (MRP). That is high for a consumer zoom but there is no other product from anyone to make a meaningful comparison. However, considering its versatility, the number of lenses it can replace, excellent overall performance, and very good build quality we felt it offers very good value for money. |SP

Camera: Nikon Z6
Lens: Nikon Nikkor Z 28-400 mm
F/4-8 VR Zoom Lens
Aperture: f/8
Shutter Speed: 1/40 sec
Focal Length: 400.0 mm
ISO: 100



Ashok Kandimalla

FINAL SCORE



Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



KEY SPECIFICATIONS

Focal length & coverage: 28 to 400 mm, Full frame (24 x 36 mm)

Aperture range: Max. f/4 to f/22, Min. f/8 to f/45, diaphragm with 9 rounded blades

Lens construction: 21 elements in 15 groups

Picture angle: 75° to 6°10' (diagonal)

Highest magnification: 0.35X@28 mm

Focusing Range: 0.2 m to ∞ @ 28 mm and 1.2 m to ∞ @ 400 mm

Internal Focusing: Yes

Internal Zooming: No

Vibration Reduction: Yes, 5 stops

Filter/attachment size: 77 mm

Lens Hood: Supplied

Diameter x length: 84.5 x 142 mm

Weight: 725 g

PLUS

- A true all in one lens
- Extraordinary zoom range
- Compact for its focal length range
- The lightest 400 mm lens on the market
- Excellent build, fit, and finish
- Very good overall performance

MINUS

- No switches for AF/MF and VR On/Off selection
- Too big as an all-day carry around lens
- Slow maximum aperture

Nikon MC-N10 Remote Grip ₹47,995

A Handy Accessory

by Ashok Kandimalla

This is an interesting and unusual product from Nikon, the first of its kind. Think of a Nikon mirrorless camera and then cut away the grip portion of it, along with the dials and buttons associated with that section. The result is a unique device that is a hybrid of both a grip and a remote-control unit, hence its name, the 'Remote Grip'.

The MC-N10 features the main-command dial, the sub-selector (commonly known as the joystick), AF-ON, Menu, and playback buttons on its rear side. On the top and front, you'll find the sub-command dial, On/Off switch, and shutter release. Additionally, there are recording, ISO, and exposure compensation buttons. Two function buttons, Fn1 and Fn2, located on the inner side of the grip, can be customized. Essentially, all controls accessible to your right hand are replicated and can be accessed remotely. The MC-N10 requires two AA batteries for operation; however, unlike traditional grips, there is no provision for holding extra batteries.

The Remote Grip connects to the camera via a USB-C connection. What is particularly interesting is its physical attachment mechanism. The MC-N10 includes an "Arri Rosette," featuring a serrated surface (refer to the picture) and an M6 screw (as opposed to the standard 1/4" tripod screw). This rosette enables the grip to be affixed to various support equipment, such as cages, gimbals, sliders, shoulder rigs, tripods, and panhead handles. The serrated surface ensures a secure, non-slip attachment while providing flexibility to fix the grip at any desired angle.

The main purpose of this gadget is to facilitate video recording. For instance, when using the camera in conjunction with any of the aforementioned devices, adjusting camera settings typically requires reaching for the camera itself, which can be quite cumbersome. However, by mounting the MC-N10 onto any support device, you gain complete control over the camera, including menu settings, without the need to move your hand.

Can this be used for still photography?

Certainly, yes but be aware of one important point. This grip cannot be attached using the standard tripod socket under the camera for reasons already mentioned. So, you need an adapter or a cage to fix it.

Please check the compatibility of this device with your Nikon Z camera before purchasing.

MRP: Rs. 47,995.
Nikon MC-N10 (and other Nikon products) are available through their authorized retailers. | **SP**



Photo

QUIZ

- 1** Which camera won the SP Camera of the year Award in 2024?
 - a) Nikon Z 8
 - b) Sony Alpha 6700
 - c) Panasonic S 5 II
 - d) Canon R 8
- 2** When did the SP Awards start?
 - a) 2005
 - b) 2006
 - c) 2007
 - d) 2008
- 3** Who was the first winner of the SP Awards?
 - a) Canon
 - b) Olympus
 - c) Nikon
 - d) Sony
- 4** Which company has won the SP Camera of the Year Award the most number of times?
 - a) Canon
 - b) Nikon
 - c) Sony
 - d) Canon and Nikon in a tie
- 5** How many times has Olympus won the award in the past?
 - a) Never
 - b) Once
 - c) Twice
 - d) Thrice
- 6** One company has never won the SP Camera of the Year Award. Which one?
 - a) Fujifilm
 - b) OM Digital
 - c) Panasonic
 - d) Minolta
- 7** How many times has Sony won the SP Camera of the Year Award?
 - a) Once
 - b) Twice
 - c) Thrice
 - d) Never
- 8** Panasonic has won the Camera of the Year once. For which camera?
 - a) Lumix TZ 100
 - b) Lumix DMC G 1
 - c) Lumix S 1 H
 - d) Lumix DMC G 9 II
- 9** Which camera company has won the Camera of the Year Award in 2023 from EISA?
 - a) Sony
 - b) Leica
 - c) Panasonic
 - d) Nikon
- 10** Amateur Photographer, the world's oldest photo magazine, announced its camera awards in March 2024. Who won the Camera of the Year Award?
 - a) Nikon Z 8
 - b) Canon R 6 II
 - c) Sony Alpha 6700
 - d) Panasonic S 5 II

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

MIRRORLESS LENS GUIDE

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

MIRRORLESS LENS GUIDE

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

NIKON

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

SAMYANG

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

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

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

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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

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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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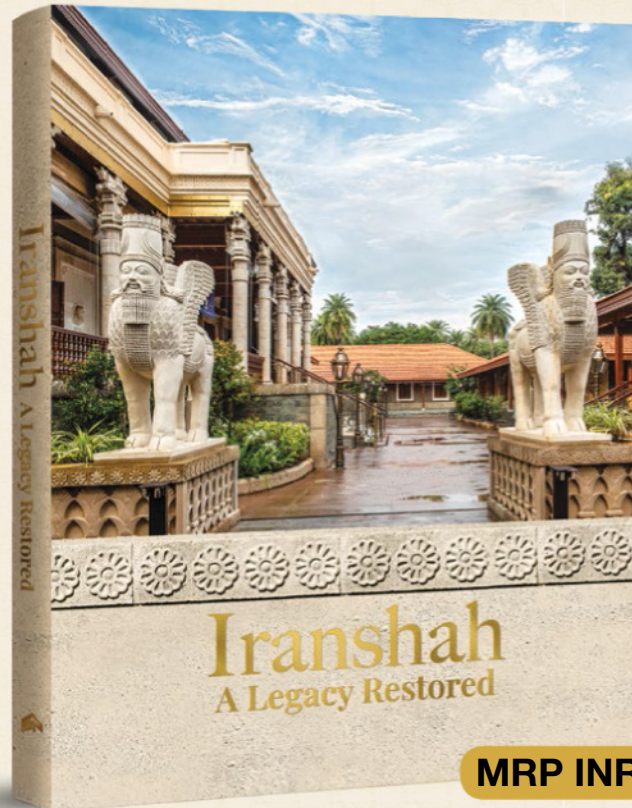
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