



Smart Photography

**ANNOUNCED**

- **EISA Awards**
- **EISA Maestro Awards**

Showcase

- **Fahim Sayed**
- **Mohit Ghatak**
- **Gunjan Patro**

Did you know?**What's in a brand?****Printing & Beyond****Perspectives, by Vimal Parmar****Learning****Luminar Neo**

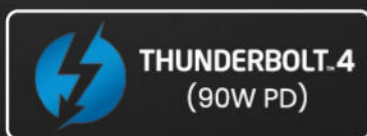
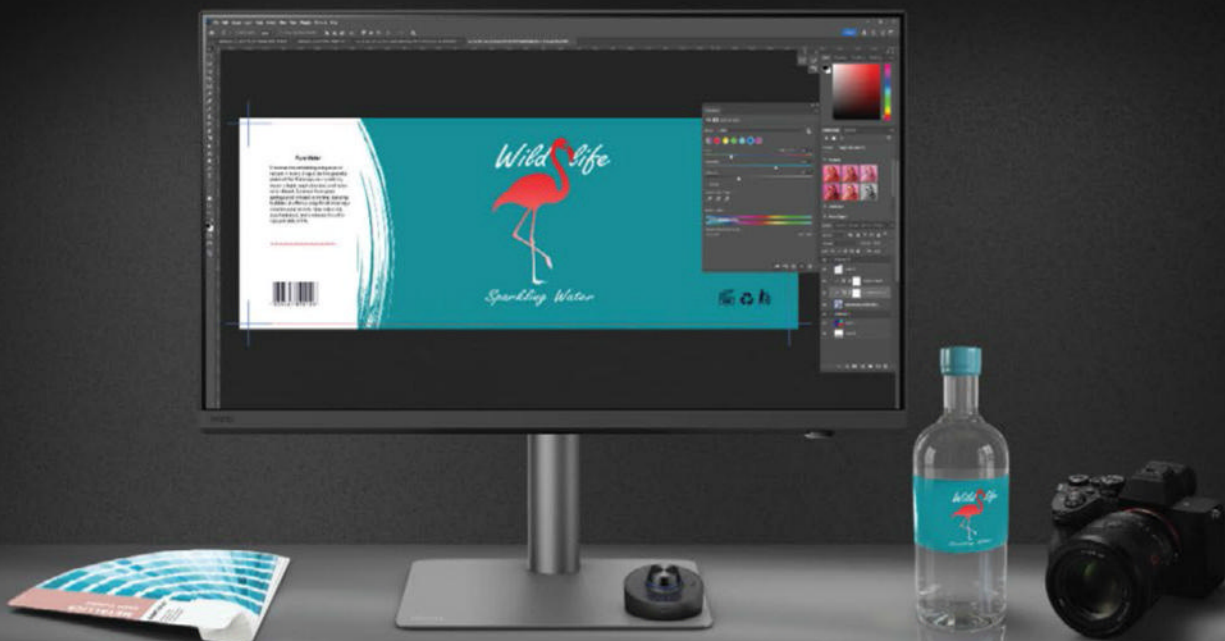


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WELCOME

Smart Photography

INDIA'S NUMBER 1 IMAGING MAGAZINE!

With the advancements in technology and artistic trends over the recent years, photography is undergoing a transformation. New tools with astonishing algorithms are making their ways to make the difficult part of photography easier for everyone.

Take for example focus stacking – normally a task that involves taking several shots with a slight change in the focused area and then merging all the images on a computer to produce end-to-end sharpness – whether the subject is macro or a landscape. Today, we have some cameras that can do this task effortlessly in the camera itself.

Computational photography along with the use of artificial intelligence can accurately predict focus tracking, improve dynamic range of the imaging

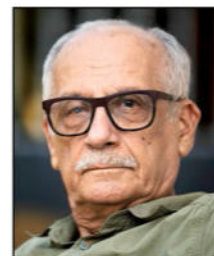
sensor, plus more. No longer are we afraid

to use cameras with smaller sensors – without worrying too much about digital noise and lack of adequate details in the shadows as well as highlights in the same single exposure.

Today, we are not afraid to use higher ISO sensitivities as we have some fantastic noise-removal software available.

What will the future bring?

This month we have the winners of the EISA Awards and the EISA Maestro Awards. You can also view the winners of these awards on www.smartphotography.in



Rohinton Mehta

HERE'S WHAT MAKES US #1

WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY

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

WE'RE IMPARTIAL

Loyalty towards our readers is a given, and their best interests are always on our mind. Every verdict is honest and not influenced by advertisers or personal favourites. So when we say a product is a 'BEST BUY', then, it is just that!

OUR TESTS ARE CONDUCTED BY EXPERTS

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

WE ARE HERE TO HELP YOU

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

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Editor – Hoshang S Billimoria

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fresh from the oven

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Meet **Deepak Pande**, who believes every meaningful photographic journey should culminate in a beautifully printed photobook.



Photographer : Mohit Ghatak



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Panasonic Lumix L10. **Hoshang Billimoria** reviews what is probably the best fixed zoom compact camera in the market today.

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SNIPPETS

- Canon has released a firmware update for the recently released EOS R 6 V. The firmware version 1.1.0 provides external flash support allowing photographers and videographers to use speedlites with the R 6 V.
- Tamron has improved close focusing for its 25-200 mm F 2.8/ 5.6 Di III VXD lens via a firmware update.
- Tamron claims it now has a 60 % market share in the third party lens market. 41% of Tamron's lens production is for other brands.
- Within 3 months of launching the 100-400 mm FE F 4.5 GM OSS lens, Sony has now announced a 100-400 mm F 5.6-8 OSS lens that is smaller, lighter and cheaper!
- Sony and Taiwan Semiconductor Manufacturing Co. are planning to begin mass production of next generation image sensors in south western Japan. This can happen as soon as early 2029. Sony will own 60% of the new venture and TSMC 40%.
- Action camera brand Insta 360 is working on two mirrorless cameras that should see the light of day next year. Earlier, Go Pro had also announced such a move.
- Google has launched the Pixel 11 with bigger sensors that promise up to 56% more of light sensitivity on its 48 MP cameras.
- The TOP 4 retailers of imaging products in Japan are:
 1. Yamada Denki
 2. Bic Cameras
 3. K's
 4. Yodobashi
- Nikon has released new firmware updates for the Coolpix P 1000 and Z 5II cameras.
- Panasonic is rumoured to be launching a new APS-C camera, a first for the company. Whether this means abandoning MFT is not clear.
- TT Artisan has launched 85 mm F 1.8 Neo lens for the Nikon Z mount at an astonishing price of just 99 Dollars!



FUJIFILM opens first House of Photography in Mumbai

Fujifilm has opened the Fujifilm House Of Photography in Andheri West Mumbai. This is the company's first photography and imaging destination in India and 11th in the

world. The centre opened on World Photography Day i.e. 19th August and covers a total area of 5975 square feet. All of Fujifilm's products and services are available for viewing.



MAP Camera sales for July 2026

The following are the TOP 10 in sales for the month of July 2026 according to MAP Camera of Japan.

1. Sony a7V
2. Fujifilm X - 100 VI
3. Sony a7C II
4. Nikon Z 5 II
5. Ricoh GR IV
6. Canon PS SX 740 HS
7. Ricoh GR IV



8. Canon EOS R 5 II
9. Canon EOS R 6 II
10. Fujifilm X-E 5

SNIPPETS

- The Dutch Grand Prix has decided to allow only fixed lens cameras at their event. Any other camera requires special permission.
- The Japanese Ministry of Economy, Trade and Industry shared some statistics that indicated that whilst the camera industry was recovering, video cameras were not. Customers apparently prefer hybrid rather than pure video cameras.

2026's Best-Selling Mirrorless Cameras Revealed

BCN has just released its list of best selling mirrorless cameras for the first half of 2026.

1. Canon EOS R 50
2. Sony ZV-E 10 II
3. Canon EOS R10
4. Sony ZV-E 10
5. Sony A 6400
6. Nikon Z 50 II
7. Fujifilm X-T 30 III
8. Sony A 7 V
9. Olympus PEN E-P
10. Nikon Z 50



New lens from SG-Image

SG-Image has just launched an SA 35 mm F 2.2 Classical Edition lens for Panasonic's L mount. The lens consists of 7 elements in a 5 group optical stack and accepts 52 mm filters. Weighing just 163 gms, the lens should be great for street photography.



CONTEMPORARY
16-300mm F3.5-6.7 DC OS

SIGMA

HP Unveils new large-format printer

HP recently introduced the DesignJet XT870 24-inch large-format printer in India at Photo Video Asia 2026 (August 30–September 1), positioning it as an accessible entry point into professional photo printing. The new model joins HP's DesignJet Z6 and Z9 series, expanding its large-format portfolio across different business requirements.

Designed for in-house production, the XT870 supports applications including photographs, posters, glossy prints and canvas. Its integrated multi-size printing capability supports media sizes from A4 to 24×36 inches through an input tray, eliminating the need to manually switch between roll and sheet media.

The printer uses HP Flex Tech pigment inks and offers claimed print speeds of up to 21 seconds per A1/D-size page. HP Click software provides print preview, automatic error detection and driverless printing, while nesting, drag-and-drop and automatic source selection simplify job preparation.

According to Vitesh K. Sharma, Head – Large Format Printing Business, HP India, the XT870 responds to growing demand from photographers and photo-printing businesses seeking to expand their services and bring more professional printing capabilities in-house. Sustainability features include at least 45 per cent



recycled plastic and 10 per cent recycled metal. HP says automatic on/off scheduling can reduce energy consumption by up to 60 per cent, while routine printhead cleaning uses up to 95 per cent less ink. Packaging is polystyrene-free, and cartridges can

be recycled through HP's Planet Partners programme. Priced at an MRP of ₹2,09,988, the XT870 is positioned as an entry-level option for photographers, smaller photo labs and print businesses looking to add large-format production.

SONY

Sony licenses

Sony, which is seeking to acquire Tamron, has announced that it has licensed its E mount to the following companies: Carl Zeiss, Cosina, Fujifilm Holdings, Kenko Tokina, L K Samyang, Sigma, Tamron, Cooke Optics, UK, Thales Las France SAS.

Intriguingly, none of the Chinese brands like Viltrox, Meike, TT Artisan etc are included in this list.

Sony India Launches Fifth-Generation RX10 V Super-Zoom Camera

Sony India has launched the RX10 V, its fifth-generation all-in-one bridge camera featuring a ZEISS Vario-Sonnar T* (Transmissions-Belag) 24–600mm F2.4–4.0 lens. Driven by a 20.1 MP 1.0-type stacked Exmor RS sensor and the BIONZ XR engine, the camera introduces advanced AI-powered Real-time Recognition AF and blackout-free continuous shooting up to 30 fps with full AF/AE tracking. For video creators, it supports 4K 120p recording, Active Mode stabilization, S-Cinetone, and S-Log3.



Modernized with Alpha-series ergonomics, a Quad-VGA OLED viewfinder, and an upgraded NP-FZ100 battery offering up to 630 shots, it delivers extended field performance. Highlighting its versatility, Mukesh Srivastava, Head of Imaging & Professional Solution Business at Sony India, stated that the camera combines an expansive 24–600mm range with AI subject recognition and 30 fps burst shooting to give creators total flexibility across wildlife, sports, and daily photography.



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*Shot by OM SYSTEM Brand Ambassador Nitin Chandra on
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Olympus is now OM SYSTEM

Reaching Farther, Traveling Lighter

Sony FE 100–400mm F5.6–8 OSS

Sony Lens : SEL100400



Jayanta Guha

Jayanta Guha is a wildlife photographer and photography mentor from India, renowned for his creative approach to wildlife photography, with a strong emphasis on light, composition, behaviour, and visual storytelling. Through his workshops and field expeditions, he mentors photographers to move beyond conventional wildlife imagery and develop a more distinctive visual perspective. His goal is to help participants identify creative opportunities in the field and create images with the quality, originality, and impact needed for award-level recognition.



Sony has expanded its full-frame telephoto lineup with the FE 100–400mm F5.6–8 OSS (SEL100400). Designed for wildlife enthusiasts and travel creators, this lens delivers impressive super-telephoto power in a body built for everyday mobility.

Its defining advantage is a surprisingly lightweight frame. Tipping the scales at just 654 grams (23.1 oz), it is one of the lightest super-telephoto zooms in its class. Paired with a compact barrel length of 164.5 mm, it removes the strain of long handheld shooting sessions and fits easily into standard camera bags for outdoor adventures.

Despite its portable size, there is no compromise on image quality. The optical design includes two Extra-low Dispersion (ED) glass elements and two aspherical elements. In tandem, these elements ensure razor-sharp image quality across the entire frame while minimizing chromatic aberration, paired

with a 9-blade circular aperture that produces smooth, natural bokeh.

Powered by Sony's dual linear motor system, focusing is swift, silent, and precise, allowing you to lock onto erratic birds in flight or sprinting animals effortlessly. Built-in Optical SteadyShot (OSS) image stabilization compensates for hand movements, making handheld shots look steady and crisp even at full 400mm zoom.

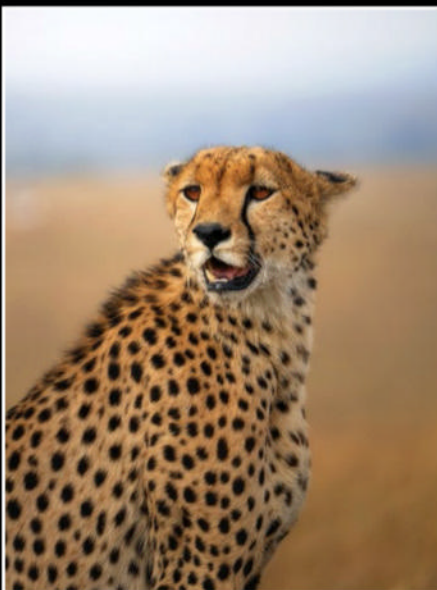


Practicality shines in the field with a dust and moisture-resistant design, a focus hold button, and a zoom lock switch to prevent the lens from creeping downward while walking. For extra reach, it supports 1.4x and 2.0x teleconverters, stretching focal reach up to 800mm.

For creators wanting super-telephoto range without carrying a heavy, bulky setup, the Sony FE 100–400mm F5.6–8 OSS is an exceptionally versatile choice. **[SP]**



“From the Masai Mara grasslands in Kenya to the forests and wetlands of West Bengal, the Sony 100–400mm lens offers remarkable versatility. Its 100mm end captures rich environmental landscapes, while 400mm seamlessly isolates wildlife with surprisingly smooth bokeh. Coupled with responsive autofocus and reliable OSS stabilization for both photos and video, it is an ideal companion in the wild.”
— Jayanta Guha





EISA Awards 2026-27

EISA, the Expert Imaging and Sound Association has revealed the winners of its 2026-2027 Awards and being the sole representative of EISA in India, Smart Photography is pleased to bring you the results in real-time.

For over 40 years, EISA has been selecting the most innovative, cutting-edge products for its prestigious awards. The Awards are debated and voted upon by groups of specialist judging panels, covering the full spectrum of consumer

electronics products, including Hi-Fi, Home Theatre Audio and Video, In-Car Electronics, Photography and Mobile Devices. The key to the success and relevance of the annual EISA Awards lies in the evolution of its categories, always reflecting the changing trends and technologies of the consumer electronics world.

To win an EISA award, all products undergo a comprehensive multi-step judging process. EISA hosted no fewer than 40 webinars that put new technologies, and brands in front of our

expert editorial audience. This, combined with regular video conferences for our Expert Groups, and the shipment of products between member countries, allowed our judging to extend over many months, fuelling lengthy and highly informed discussions. EISA's democratic voting process was reinforced, establishing a consensus of excellence that ultimately determined the winning products.

Our editor, Hoshang Billimoria is a jury member for the photography product awards.

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EISA Camera of the Year 2026-2027

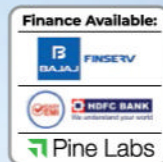
Sony Alpha 7 V

The Sony Alpha 7 V is a weather-sealed full-frame camera that's suitable for virtually any application. It combines tried-and-tested features such as 5-axis image stabilisation with cutting edge photographic technology. Its partially stacked Exmor RS CMOS image sensor delivers 33 megapixels while enabling shooting at 30 frames per second to provide blackout free continuous shooting. It employs Sony's latest BIONZ

XR2 processor, with an integrated AI processing unit that supports autofocus with real-time subject recognition including human pose estimation. It's also a very good video camera that's capable of 4K recording at 60fps, or 120fps with a Super-35 crop. Whether in the studio or outdoors, the Sony Alpha 7 V is a reliable and high performance camera for discerning photographers.



× LK SAMYANG



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EISA Best Buy Camera 2026-2027

FUJIFILM X-T30 III

The Fujifilm X-T30 III packs classic centre-viewfinder handling and Fujifilm's celebrated colour science into a compact body weighing just 378g. Its 26.1MP APS-C X-Trans CMOS 4 sensor is paired with the latest X-Processor 5. This brings AI-powered subject-detection autofocus to the X-T30 line for the first time, with reliable tracking of people, animals, birds, vehicles and more. A newly added Film Simulation dial offers quick access to 20 film-inspired looks plus three custom recipe slots, while video steps up to 6.2K/30p and 4K/60p. A built-in flash, contoured grip and one-touch Auto mode make it welcoming for newcomers, yet it's capable enough to reward enthusiasts, too. It is an ideal step up from a smartphone.



EISA APS-C Camera 2026-2027

FUJIFILM X-E5

The Fujifilm X-E5 brings the company's flagship imaging core to its rangefinder-style line, combining a 40.2MP APS-C X-Trans CMOS 5 HR sensor with the X-Processor 5. It is the first X-E model to feature in-body image stabilisation, offering up to 7 stops of compensation, while its AI-driven autofocus detects and tracks people, animals, birds and a wide range of vehicles. Beneath a machined aluminium top-plate sits a new Film Simulation dial, giving instant access to Fujifilm's 20 colour profiles plus three custom recipe slots. The camera records 6.2K video and adds a digital teleconverter for extra reach. Compact, beautifully built and effectively an interchangeable-lens take on the popular X100VI, it is a photographer's delight for street, travel and everyday shooting.





EISA Professional Camera 2026-2027

Sony Alpha 7R VI

With this high resolution camera, professional photographers gain a highly capable tool that enables them to deliver their projects and assignments to the highest standard. When detail is paramount, a brand-new full-frame Exmor RS CMOS sensor delivers 66.8MP resolution. This is supported by the BIONZ XR2 processor with an integrated AI processing unit, which enables continuous shooting at 30 frames per second, 8K video, and dramatically improved subject recognition and tracking. The camera offers enhanced RAW formats, flexible focus area settings, excellent video functionality, a longer-lasting battery and two card slots, which accept both CFexpress Type A and UHS-II SD cards. Image quality is outstanding, with exceptionally wide dynamic range.



EISA Photo/Video Camera 2026-2027

Nikon ZR

With the ZR, Nikon has created a dedicated video camera packed with attractive features at a reasonable price. Incorporating advanced video codecs and colour technology from Nikon-owned RED, videographers get a unique tool with access to the expansive Nikon Z system. Impressive video quality, excellent audio, built-in 7.5-stop image stabilisation, Nikon's advanced subject-tracking autofocus, and a huge, bright 4" screen provide solo creators and ambitious videographers with a complete, highly capable tool with extensive production potential.





EISA Compact Camera 2026-2027

Panasonic LUMIX DC-L10

The Lumix L10 is an advanced compact camera that's designed for enthusiast photographers. It employs a 20.4MP Four Thirds sensor, with a unique multi-aspect ratio design that encourages creative composition. This is combined with a 24-75mm equivalent, f/1.7-2.8 optically stabilized lens that's ideal for everyday photography, even in low light. The camera can also record 5.6K video at 60fps, and 4K at 120fps. Other highlights include fast and accurate subject detection autofocus, a high-quality electronic viewfinder, a fully articulated screen, and a large, long-lasting battery. The stylish design offers plenty of manual control, including an aperture ring on the lens. It's probably the best zoom compact camera yet made.

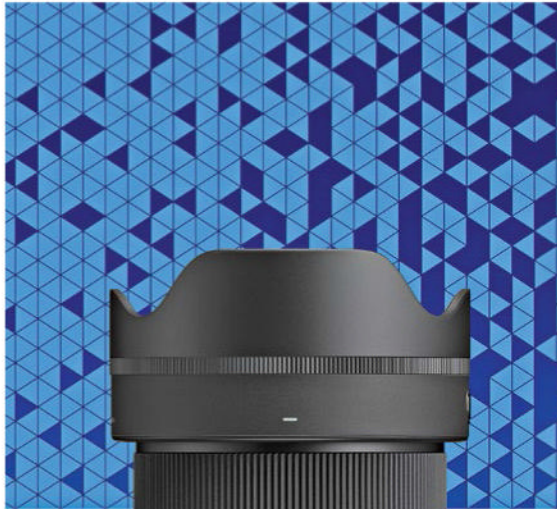


EISA Lens of the Year 2026-2027

Nikon NIKKOR Z 24-70mm f/2.8 S II

Nikon has improved its fast standard zoom lens in a number of impressive ways. The Nikon NIKKOR Z 24-70mm f/2.8 S II is 130 grams lighter than its predecessor, and it's better suited for video thanks to internal zoom construction, which makes it easier to operate on a gimbal. Focusing has become even faster with minimal breathing, while sharpness has been improved at shorter distances. The anti-reflective coating is improved and is now class leading. Overall, this results in a top-class professional lens without any weaknesses. It's true workhorse for professionals and a real investment in image quality for photo enthusiasts.





EISA Wide Angle Lens 2026-2027

Sigma 35mm F1.4 DG II | Art

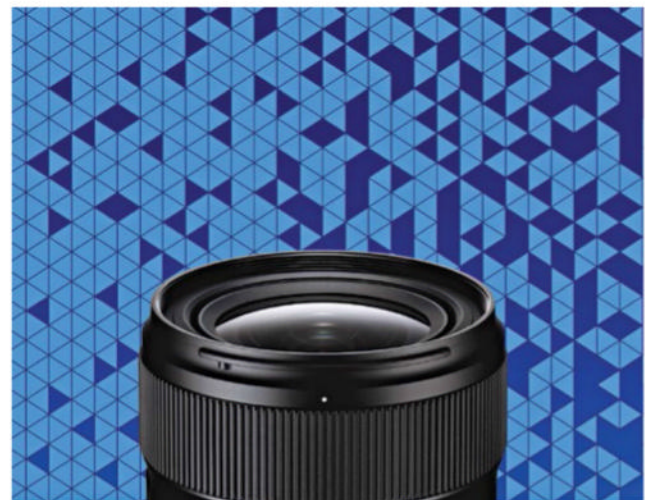
The Sigma 35mm F1.4 DG II | Art is not the fastest 35mm lens Sigma makes, but it offers superior portability and is more affordable compared to its F1.2 sibling. Sigma managed to make this new 35mm lens substantially lighter and smaller than its predecessor, while at the same time improving the image quality, which was already very good indeed. Autofocus is fast and the bokeh is very pleasing. Build quality is excellent and the aperture ring can be declicked for video. With its relatively affordable cost, this 35mm lens raises the bar for other lenses in its class.



EISA Wide Angle Zoom Lens 2026-2027

TAMRON 16-30mm F/2.8 Di III VXD G2

The TAMRON 16-30mm F/2.8 Di III VXD G2 (Model A064) is an outstanding ultra wide-angle zoom that combines excellent optical performance with remarkable portability. Expanding the zoom range while maintaining a compact, lightweight design, it delivers consistently sharp, high-contrast images across the frame and throughout the focal range. Its fast, constant F2.8 aperture, rapid and accurate VXD (Voice-coil eXtreme-torque Drive) linear motor focus mechanism, and close-focusing capability make it equally at home with landscapes, architecture, interiors, travel, video and creative close-up photography. Moisture-Resistant Construction, internal zoom mechanism and compatibility with TAMRON Lens Utility application further enhance its versatility, make this lens an exceptional choice for demanding photographers and content creators alike.





EISA Standard Lens 2026-2027

Nikon NIKKOR Z DX MC 35mm f/1.7

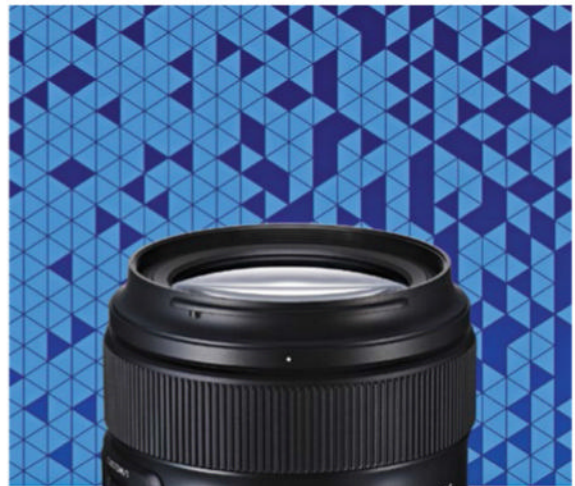
The Nikon NIKKOR Z DX MC 35mm f/1.7 is a real jewel in Nikon's lens range. The optical construction is designed for DX (APS-C) sensors, and it functions as both a macro lens for close-ups, and a standard lens with relatively high brightness. Compact size, low weight and great sharpness are among its many attractive features. Linear distortion is almost unnoticeable and there's little vignetting either. Other practical features are weather sealing and inner focusing. The lens covers the same subject area as a 1:1 macro lens for full frame. It's the perfect second lens for owners of DX-format mirrorless Nikon cameras.



EISA Standard Zoom Lens 2026-2027

TAMRON 35-100mm F/2.8 Di III VXD

The TAMRON 35-100mm F/2.8 Di III VXD (Model A078) is a compact standard zoom lens designed for full-frame Sony E-mount and Nikon Z mount mirrorless cameras. It covers the focal lengths that are most commonly used in portrait photography, 35mm, 50mm, 85mm, and 100mm, while maintaining a relatively fast F2.8 aperture throughout. The VXD (Voice-coil eXtreme-torque Drive) linear motor focus mechanism operates extremely effectively, supporting Hybrid AF and Eye AF systems. The lens has a very high resolution at both the centre and edges of the frame, while delivering beautifully smooth bokeh. Other practical features include Moisture-Resistant Construction and a USB Type-C Connector Port which allows for customization and firmware updates via the TAMRON Lens Utility application.





EISA Telephoto Lens 2026-2027

Sigma 200mm F2 DG OS | Sports

This remarkable telephoto lens combines a large aperture and robust build with premium optics. Designed for full-frame mirrorless cameras, it comes in Sony E-mount and L-Mount versions. The super-bright aperture means it excels for indoor and low-light work, while providing excellent subject isolation. But it's built for outdoor shooting too, with dust- and splash-resistant construction, and thermal insulation paint that minimizes heat build-up on sunny days. Autofocus is fast and accurate, and optical stabilization is built in. Image quality is truly outstanding, with the lens producing impressively sharp results even at maximum aperture. It could be the perfect choice for sports and event photographers.



EISA Telephoto Zoom Lens 2026-2027

Nikon NIKKOR Z 70-200mm f/2.8 VR S II

This second-generation professional telephoto zoom boasts an impressive array of improvements over its already excellent predecessor. The Nikkor Z 70-200mm F2.8 S VR II is significantly lighter, focuses faster and closer, is perfectly balanced and ideal for both video and stills. With the uncompromising quality of Nikon's S series, improved coating and 11 aperture blades, this zoom delivers superb image quality and strikingly fine bokeh, whether you're shooting portraits or following fast athletes. The detachable tripod foot is now Arca-Swiss compatible, while the optical image stabiliser provides 6 stops shake compensation while working together with the camera's in-body stabilisation. It's Nikon's best zoom yet.





EISA Wildlife Lens 2026-2027

OM System M.ZUIKO DIGITAL ED 50-200mm F2.8 IS PRO

Zuiko lenses have always been known for their sharpness and contrast, and the new OM System 50-200mm F2.8 IS PRO does not disappoint. Focusing is fast and accurate, while optical image stabilisation gives a 7-stop advantage when used on an OM body. It delivers sharp images throughout the focal range, which along with the large aperture, allows shots to be taken in low light without any loss in image quality. The lens is weather sealed and has good close-focusing ability with a magnification of 0.25x. It's also compatible with 1.4x and 2x teleconverters for even longer reach. This all makes it an excellent choice for wildlife photographers.



EISA Travel Zoom Lens 2026-2027

Sigma 20-200mm F3.5-6.3 DG | Contemporary

The Sigma 20-200mm F3.5-6.3 DG | Contemporary is a 10x zoom for full-frame cameras. However, where similar lenses start at 24mm, this one uniquely starts at 20mm, which makes it more versatile. That extended ultra-wide view isn't just useful for such things as landscape and interior photography, but also for video, where it helps maintain a truly wide view in cameras that offer active stabilisation. On top of that, the lens is lightweight, compact and dust- and splash-resistant, and offers very respectable image quality. This makes it perfect for travelling, as it can replace two or three lenses in your kit bag.





EISA Macro Lens 2026-2027

Sony FE 100mm F2.8 Macro GM OSS

The Sony FE 100mm F2.8 Macro GM OSS is a true gem, as it's an almost perfect lens without any real weaknesses. The lens provides 1.4x magnification and is also compatible with teleconverters. Using a 2x teleconverter, magnification can be extended to 2.8x, allowing extremely small subjects to fill the frame. The lens also features weather sealing, fast autofocus powered by four XD Linear Motors, and improved image stabilisation that now works across five axes. With excellent sharpness from corner to corner, this is a lens that clearly deserves its premium 'G Master' designation.



EISA Portrait Lens 2026-2027

Sigma 135mm F1.4 DG | Art

This unique lens from Sigma is the world's first to combine a 135mm focal length, a large F1.4 maximum aperture, and autofocus. Built for full-frame cameras in Sony E-mount and L-Mount, it provides a beautiful look for portraits, with flattering perspective and pleasingly blurred backgrounds. Image quality is superb, with excellent sharpness even at maximum aperture, and barely any colour fringing. It has all the controls photographers could want, too, including an aperture ring that can be set to either smooth or clicked operation. Dust- and splash-resistant build rounds off a truly superb, and very desirable portrait lens.





EISA Photo/Video Lens 2026-2027

Canon RF 20-50mm F4L IS USM PZ

The Canon RF 20-50mm F4L IS USM PZ is a true hybrid lens, constructed for both video and stills photography. Thanks to a motor-assisted zoom ring, the lens provides both a smooth zoom action for video, and quicker zooming for stills. Its 20-50mm focal length range and constant f/4 aperture provides huge flexibility. It offers premium image quality, while focus breathing is optically suppressed. Weighing just 420g, the lens offers up to 8 stops of image stabilisation, enabling comfortable hand-held shooting and photography. The Nano USM system provides fast, quiet, and precise focusing. It's a lens that's ideal for vlogging, filming interiors, and capturing wide-angle shots and landscapes.



EISA Best Buy Lens 2026-2027

Canon RF 45mm F1.2 STM

Lenses with very large apertures are attractive, but they usually come with significant price tags. However, Canon has managed to design a standard lens with an impressively bright f/1.2 aperture at an affordable price. The Canon RF 45mm F1.2 STM is an excellent lens for those who want to take sharp portraits with a lovely creamy background blur. It is also very suitable for reportage photography in low light. Despite its brightness, the lens is very portable, measuring just 75mm in length and weighing 346g. This bright standard lens is a great complement to Canon's affordable zoom lenses.





EISA Photo & Video Smartphone 2026-2027

OPPO Find X9 Ultra

(shared with Mobile Devices Expert Group)

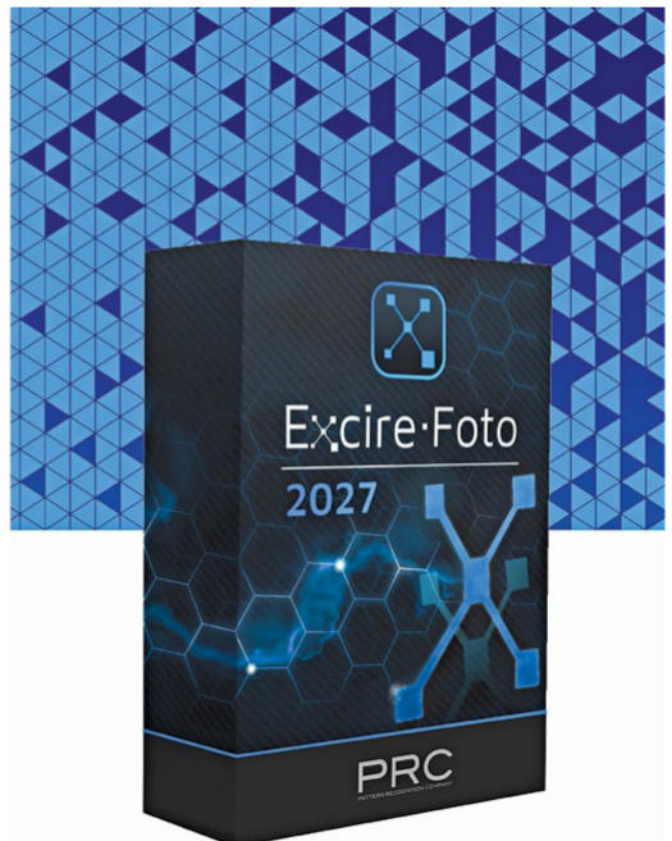
OPPO's Find X9 Ultra raises the bar for smartphone photography with its uncompromising approach. An innovative camera system, developed in collaboration with Hasselblad, offers a 14mm–230mm focal length range for outstanding versatility, while the 230mm telephoto lens opens new creative possibilities for mobile photography – adding the optional teleconverter extends focal length to an exceptional 300mm. Thanks to this flexibility, plus intelligent shooting and image processing technologies, OPPO's flagship model is a competitor to super-zoom cameras. For photographers seeking the ultimate range, image quality and creative freedom in a smartphone, this is the place to look.

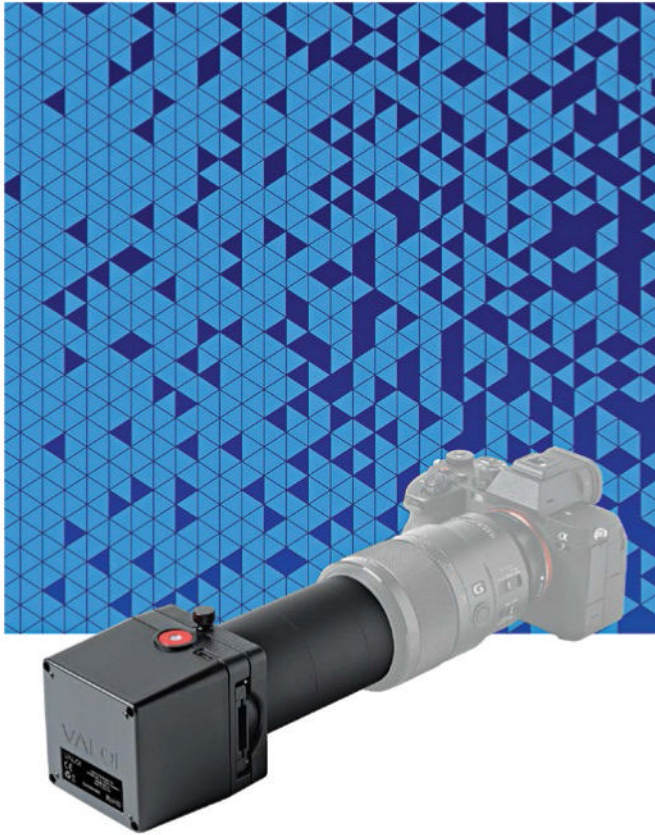


EISA Photo Software 2026-2027

Excire Foto 2027

Excire Foto 2027 demonstrates how AI can make managing large photo libraries both faster and more intuitive, while keeping photographers fully in control of their data. Running entirely on the local computer without cloud processing or subscriptions, it combines privacy with powerful content recognition. Features such as intelligent text recognition, an integrated world map, a visual timeline and a refined interface significantly accelerate image retrieval and organization. Smart culling and evaluation tools further streamline the workflow, helping users identify and select their best photographs with remarkable efficiency. It's an outstanding solution for enthusiasts and professionals seeking intelligent, secure and highly effective digital asset management.





EISA Analog Accessory 2026-2027

VALOI easy35 v2

With all the valuable negatives and colour slides found in people's homes, and the growing interest in analogue film photography, the new Valoi easy35 V2 is an ideal solution for scanning your own 35mm film using a camera. The device is designed so that you don't need a tripod, just a digital camera with a macro lens. With a new patent-pending LED light source, the film surface is illuminated with 99% uniformity. Its colour temperature is tuned to counteract the typical orange mask of negative colour film and better preserve the natural colours, aided by a colour rendering index (CRI) of 95+. It's a far more efficient way to digitise images than traditional film scanning.



EISA Analog Camera 2026-2027

Lomo MC-A 35 mm Film Camera

A growing number of people are taking up analogue photography, which means that the prices of well-functioning pre-owned 35mm cameras have reached new heights. As brand-new analogue cameras start to emerge, the LOMO MC-A from Lomography stands out as the best news in a long time. This compact camera is solidly made of metal, and it can be used either automatically or manually, which makes it practical for both beginners and experienced photographers. With a built-in optical viewfinder, multiple exposure facility, and a flash with effects filters, the camera encourages creative photography. Supporting DX-coded film, it sports a good autofocus Minotar II 32mm F2.8 wide-angle lens that delivers sharp images.





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EISA MAESTRO CONTEST RESULTS

The results of EISA's Maestro International Photography Contest for 2026 have been declared. The theme for the year was 'Travelling.' SP congratulates all the winners.

SINGLE

RADOSLAV SVIRETSOV (Bulgaria_Greece)

In a traditional incense village in Vietnam, bundles of incense sticks are laid out to dry under the open sky. Seen from above, the scene transforms into an abstract composition — a vibrant red field divided by a pale pathway, along which a solitary figure moves. It is a visual rhythm of manual labor passed down through generations, where color, scent, and movement merge into a quiet story of patience, spirituality, and everyday life.



About Radoslav Sviretsov

Radoslav Sviretsov is a Bulgarian architect, award-winning photographer, and explorer whose work explores the connection between people, landscapes, and culture. Blending artistic vision with documentary storytelling, he seeks to reveal the extraordinary within the everyday.

His photographs have earned numerous national and international awards and have been featured in Forbes, The Guardian, PetaPixel, and Bored Panda. He was shortlisted for the Astronomy Photographer of the Year 2024 by the Royal Museums Greenwich, received the Sofia City Award for Culture, was named among The Most Outstanding Young People of Bulgaria in 2025, was among the winners in the World Food Photography Awards in 2025 and 2026, and was recognized as the 35AWARDS Aerial Photographer of the Year in 2026. Now based in Iceland since 2025, Radoslav documents remote landscapes and diverse cultures while believing photography can inspire connection and positive change through visual storytelling.

2nd

RYSZARD LOMNICKI

Ireland

Lower Antelope Canyon, Arizona, USA
This photo captures Lower Antelope Canyon in Arizona, one of the most photogenic places in the world. Carved by water and wind through red sandstone, the narrow slot canyon captivates with its fluid, almost sculptural forms. Warm shades of red and orange contrast with the intense blue sky visible through the crevices overhead. Natural light streaming into the canyon highlights the undulating lines of the rocks, creating a dramatic interplay of light and shadow that lends the scene an abstract character.

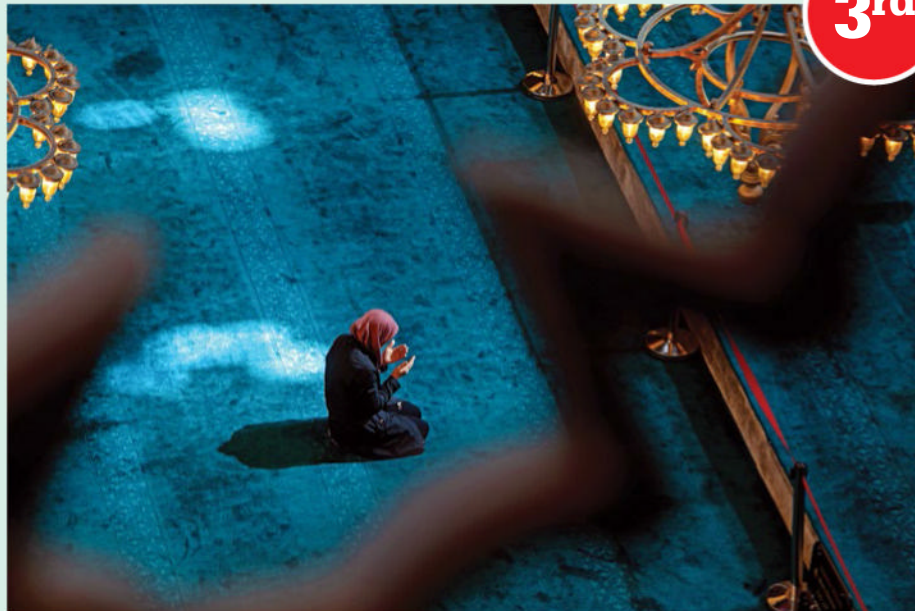


About Ryszard Lomnicki

Ryszard was born in Poland, but has lived for many years in Galway, on the west coast of Ireland. He specialises in landscapes and long-exposure photography, and is passionate about

travel, discovering new places, and capturing the beauty of nature through images. 'Through my photography, I

strive to show the world not only as it is, but also as I experience it — full of emotion, harmony, and wonder,' he says.

3rd

DANILO CARRIGLIO

Italy

I sought to capture the essence of that gesture of extreme intimacy that is prayer; the woman, veiled and secluded amidst the blue carpets of the magnificent Hagia Sophia mosque, whispers in a gesture of humble,

personal supplication, her open hands turned towards divine benevolence.

I wanted to frame the woman at prayer within the iron railings of the upper level where I stood as a visitor and a non-Muslim, seeking to convey the sense of a moment that, by necessity, had to be stolen, almost snatched

with a telephoto lens; yet, not without some hesitation, I ultimately decided to capture it in a few shots, because I perceived it as intensely powerful and, therefore, unmissable.

About Danilo Carriglio

Born in 1971, I hold a degree in Natural Sciences and live in the province of Taranto; I have worked in academic and environmental settings as a marine biologist, diving guide and consultant for the public sector; I am currently a teacher of Natural Sciences at a sixth-form college.

My passion for photography began around 25 years ago, with film and black-and-white printing, whilst attending FIAF courses and activities in my town. In the years that followed, I devoted myself to a number of landscape and reportage photography projects, winning several awards in competitions and making my images available for publications and exhibitions; for the past few years, I have been devoting myself assiduously to travel photography.

<https://dcarriglio.wixsite.com/danilocarriglio>

SERIES

MARIIA KHRISTOSENKO
Netherlands
What Is Already There

Sometimes we travel far to experience a sense of wonder, whilst others live right next to the same beauty and hardly notice it anymore.



This series explores that contrast between discovery and familiarity. Taken in Turkey, Italy, Montenegro and the Netherlands, the photographs show what is an everyday view for someone else. One of the photographs was taken in Cefalù, at the home of a local host who apologised because, in his opinion, the room didn't have a particularly good view, even though the sea filled the entire window. In Taormina, I stayed at a family-run B&B, where the owner's elderly parents prepared breakfast every morning. They had lived there all their



lives, always with the sea in view, but had never learnt to swim. The story behind every photo reminds me that travelling

isn't just about seeing new places, but also about rediscovering the ability to marvel at 'what is already there'.

About Mariia Khristosenko

I am a photographer based in the Netherlands with a passion for travel photography and cityscapes. I used to work as a pastry chef, and during the COVID-19 pandemic, I took up photography as a hobby. It became such a big part of my life that it eventually turned into my profession.

I pay close attention to composition, and to the way in which lines, shapes, colours and small details can make a scene visually interesting. For me, photography is also a way of remembering not only what a place looked like, but also how it felt to be there: the feeling of a moment, an unstaged slice of life. I try to capture that in my street and travel photography, but also in my work for clients, where I specialise in portrait photography in urban settings.

@rainbomash





2nd

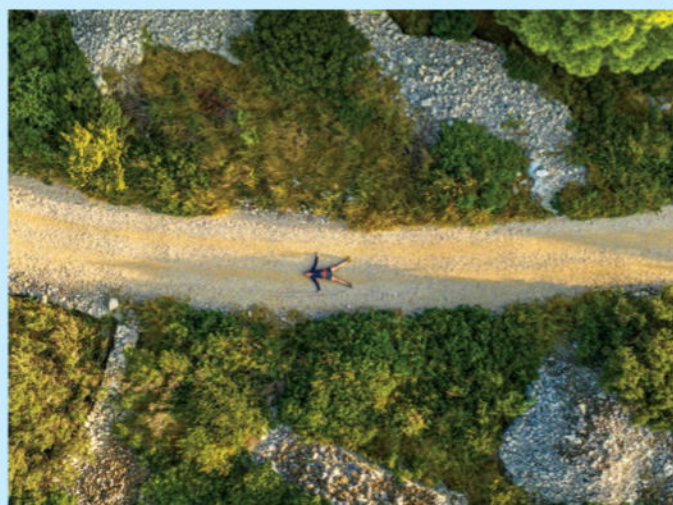
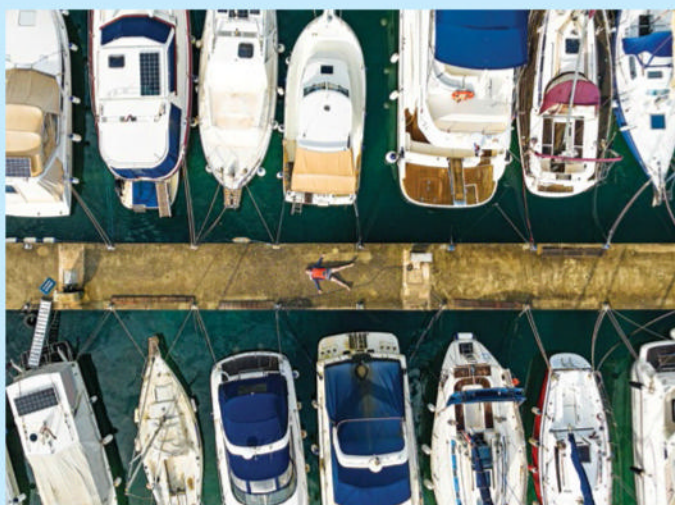
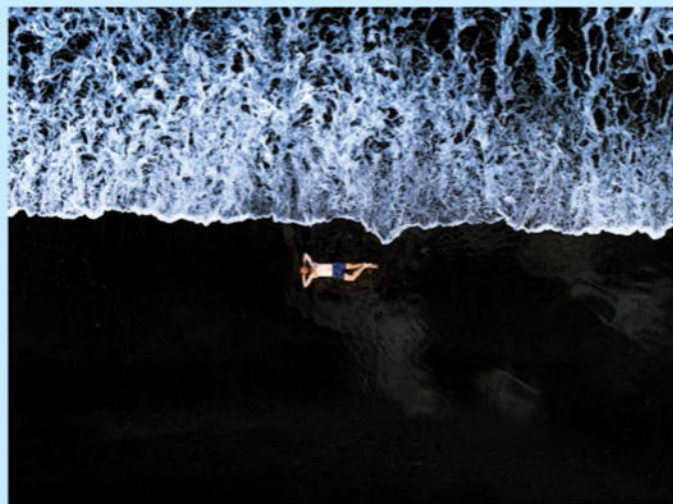
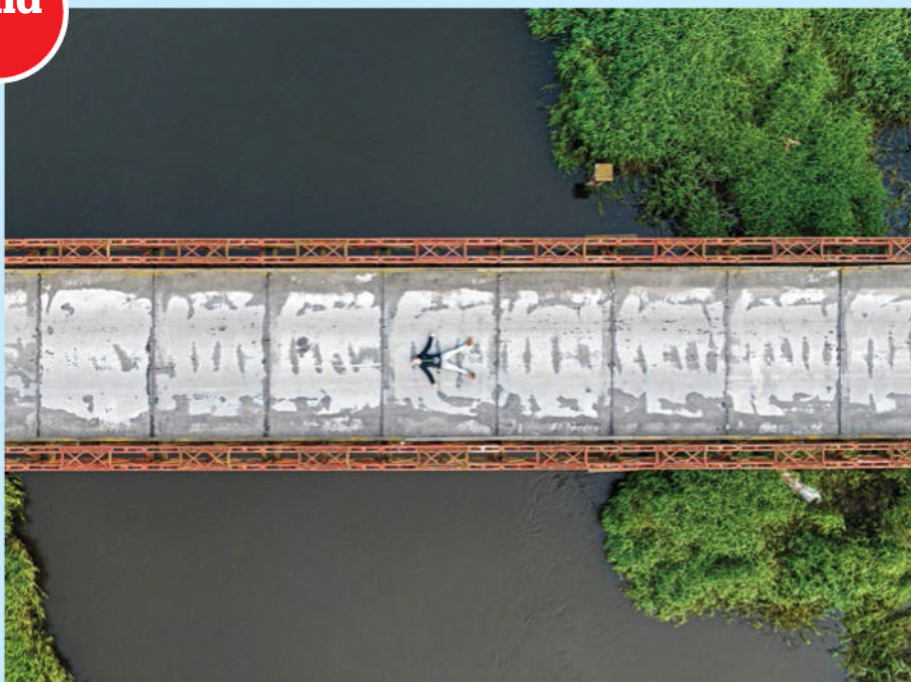
ALEKSANDRA WILK

Germany

From Above

Aleksandra Wilk has submitted a truly enchanting series comprising a total of seven drone photographs. The images show the photographer herself or her husband from a perspective looking straight down, as they lie on the ground in various locations whilst on holiday, on hikes or during their cycle rides: On the black beach at Seixal in Madeira, as well as in the harbour at Kukljica in Croatia or on a steel bridge in Nieprovice, Poland. This is not only a highly creative interpretation of the travel theme but also demonstrates that drones can be used for conceptual work.

Instagram: @mummy_has_a_hobby





3rd

FRANTIŠEK SIMAK

Sweden

I love street photography, and these images were taken at different times while walking through the city or traveling. I always carry a camera with me, which makes it easy to capture people on the move. They might be traveling by boat, train, subway, bus, or simply passing through the city's central railway station.

About František Simak

František Simak is an amateur photographer based in Stockholm, Sweden, who has been passionate about photography since 1980. His work focuses on portraiture, street photography, and black-and-white imagery, guided by the belief that every picture tells a story. His photographs have been published several times in Fotosidan Magazine, and he has also achieved notable success in the Fotosidan Master and Fotosidan Photo Cup competitions.





PUBLIC'S CHOICE MAESTRO CONTEST

SINGLE PHOTO CONTEST



DAVY GILON (Belgium),
photographing under the artist name Da Vyni.

SERIES PHOTO CONTEST

MARCIN BUJAKOWSKI
(Poland)



“A Close Journey – Up Close”

During our journey, we focus on visiting monumental buildings, castles, waterfalls, and wonders of both human and natural history. Today, I’m taking you to the other side of this story, admiring up close a person who, during their travels, undertakes small, everyday, walking, and micro-expeditions.







A Celebration of Womanhood



Fahim Sayed is a Mumbai based photographer dedicated to the art of storytelling through the lens. His diverse body of work, encompassing street, landscape, and documentary



Fahim Sayed

styles, serves as a chronicle of the human experience. Fahim is particularly drawn to themes of social issues and memory, believing that every photograph contains a hidden narrative. Acknowledged for his distinct vision, Fahim's work has been published in Asian Photography Magazine and honored with a Fearless Photographers Award. His photographs have also been featured in the "Cycle Diaries" exhibition at the Museum of Goa. His photo story titled 'On the edge' was part of the group exhibition held by Chhavi Bombay collection in Dec '2025. Also a single entry was exhibited at the prestigious Chennai Photo Biennale in Apr 2026.



















Water Lily- circles

Mùa nước nổi (Floating Season), in Vietnam



Mohit Ghatak

Mohit Ghatak from Singapore is a businessman as well as an enthusiastic photographer. His love for photography extends to several genres, be it travel, nature, enjoying a lazy afternoon in thickly wooded forests, et al.

Text and photos by Mohit Ghatak

Mùa nước nổi literally breaks down as mùa (season), nước (water), nổi (to float/rise) — so “the season when the water rises” or “the floating water season.” It’s the standard Vietnamese term for the annual Mekong Delta flood season, when the river overflows into the fields from roughly May/June through October/November, submerging the rice paddies and turning them into the ponds and canals these images were shot in.

It’s not a poetic or invented phrase — it’s what people in the Delta call this time of year.

Here in Mộc Hóa, Long An, a couple hours from Sài Gòn, the rains come back in May,

and the women go out before sunrise for water lilies. Their hands find the stems before my eyes do. By nine the arms are shaking. A good bundle sells for maybe twenty thousand dong. Not much, but for three months it’s the only money coming into the house.

Down the canal her neighbor cuts reeds. Further on, a man wades all morning for water mimosa. None of us call it tradition. It’s just what the season gives you to do.

Her daughter helps on weekends. This is not the life her mother wants for her. But when she comes home sunburned with her share laid out to dry, there’s pride in it. She earned that with her own hands. **SP**



Water Lily - Vertical



Water Lily- water splash



Water Lily boats- star formation



Water Lily- boats - diagonal



Water Mimosa



Water Lily - eye level - Two workers watering the Lily



water Lily- solitary woman - water splash



Water Lily- solitary boat - arranging reeds



Watering reeds

A Glimpse into a Commercial Food Photographer's Work



Gunjan Patro

Gunjan Patro's professional world began in technology, where he works as an IT professional. Photography, on the other hand, started simply as something he explored out of curiosity—a creative escape that gradually became a deeper obsession with light, composition, and storytelling.

Over time, that hobby evolved into a way of seeing the world. Today, his work lives at the intersection of design, storytelling, and commercial photography. He collaborates with hospitality brands to create visual experiences that are as thoughtful as the menus they serve. Every photograph is part of a larger conversation about identity—how a brand looks, how it feels, and how it is remembered.

Whether he's crafting a campaign, photographing a signature dish, or defining the visual direction of a new restaurant, his goal remains the same: to create imagery with purpose, character, and lasting impact.

















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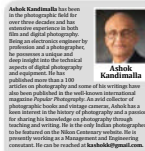




LEARNINGS

LEARNING

LUMINAR NEO, A SMART EDITOR!



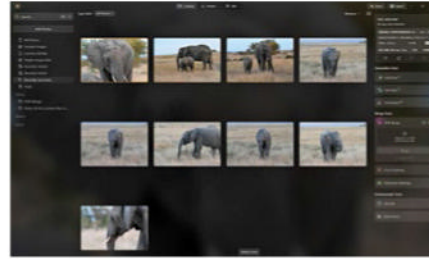
Ashok Kandimala has been in the photographic field for over three decades and has extensive experience in both television and print photography. Being an electronics engineer by profession and a photographer by passion is a unique and strong insight into the workflow of digital photography and equipment. He has published more than a 150 articles on photography and some of his writings have also been published in the well-known international magazine *Smart Photography*. An accumulation of photographic books and online content, Ashok has a long history 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 Customer Connect. He is presently working as a Management and Engineering consultant. He can be reached at kashokk@gmail.com.

While not as well known as its competitors from Adobe and Capture One, the new generation Luminar Neo helps photographers to post-process images using the cutting edge of technology. It comes from Ukraine, a relatively unknown software power. However, it is well known to the photo aficionados due to its earlier products namely Helicon Focus (focus stacking software) & Luminar 4. Neo improves on the Version 4 release, adding many more sophisticated features.

The idea behind Luminar Neo (Picture 1) is to bring to users a highly advanced software that should be easy to use. It does so by relying heavily on Artificial Intelligence (AI) that takes over tasks that need many hours of manual work. It also offers a perpetual licence (meaning that you need not pay every month) and supports JPEG, PNG, TIFF and RAW (with support for over 1200

cameras) file formats. Like Lightroom, the editing is non-destructive.

Following is an overview of Luminar Neo while comparing and contrasting it with Lightroom Classic (hereafter we shall call it just Lightroom) and Photoshop. Luminar Neo uses the concept of a catalogue like the former. It also has an asset manager (like the Library module), though it is less powerful. One feature that I found useful is that unlike Lightroom, whenever you copy a new image to a folder that is in the catalogue, it is automatically imported. A much more useful feature is the simple natural language-based search through item description without the need for attaching any keywords. Thus, you can search by giving descriptive words like, people, elephants, bridges, waterfalls, birds, mountains, etc. (Picture 2). It even worked when search had two words like birds and



Picture 2: Result of a search with the word "elephants"

bridges. We found that while this is not perfect, it really helps in finding those elusive files. Luminar Neo also allows for what are called **Albums** which are conceptually similar to Collections in Lightroom.

One major difference in the user interface (UI) is that, in Lightroom there is a masking panel from which you can select one of the many types of masks, and then you use tools available for that mask. In Luminar Neo, you first need to access the tool and by default it applies to the complete image. However, each tool has its own masking panel available that you can use to confine the effect to the masked area. Masks available are brush, linear gradient, radial gradient, luminance and colour. There are two more called Mask AI and Object AI. Both these are based on AI technology and are more automated like Subject Detection in Lightroom.

When it comes to image editing features, Luminar Neo offers several tools, which are segregated into groups and subgroups. The latter in turn have several sliders for the ultimate control of various

parameters. These are listed below with a short description.

1. **Image Quality:** Covers two tools — noise-reduction plus sharpening, and both are based on AI technology.
2. **Essentials:** This is somewhat similar to the 'Basic' group of sliders in Lightroom and offers sliders for exposure, contrast, highlights, shadows, blacks and whites, white balance corrections, vibrance and saturation, etc. It also allows for application of profiles, and has an automatic development button for one click editing. In addition, distortion correction and transformation tools are available, the former for rectifying lens defects and the latter for geometric corrections of perspective.
3. **Landscape:** This group has a set of tools that are mostly AI based. These include Sky replacement, Skytoppy, Twilight Enhancer, Atmosphere, Water Enhancer and a sub-tool set strangely named Landscape again!
4. **Creative:** These are more artistic in

nature and provide tools to create special effects like glow, tuning (colour grading), etc. There is also a tool called Mood which can be used to apply different LUT (Look Up Tables). Many are supplied with Luminar Neo and some examples are Cross Processing, Cine Toning, Portrait, etc.

5. **Portrait:** Similar to the Landscape set of tools, there is one dedicated to Portraits as well. There are several sliders available with most of them using AI. Some of these are Boleb, Face, Skin, Body, High Key, etc. Under Skin, there is a slider removed which I found to be very useful.

6. **Professional:** This is the final group with just 4 tools none of which are AI based. These are Super-contrast (you can apply contrast based on tone), Colour Harmony, Dodge and Burn and Clone.

In addition to above, Luminar Neo has three advanced AI based features — **Generative, Merge, and Enhancement**. These are accessible from the Catalog workspace. A brief description follows:



Picture 1: The screen of Luminar Neo. It is simple and free of clutter

LUMINAR NEO, A SMART EDITOR!

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.



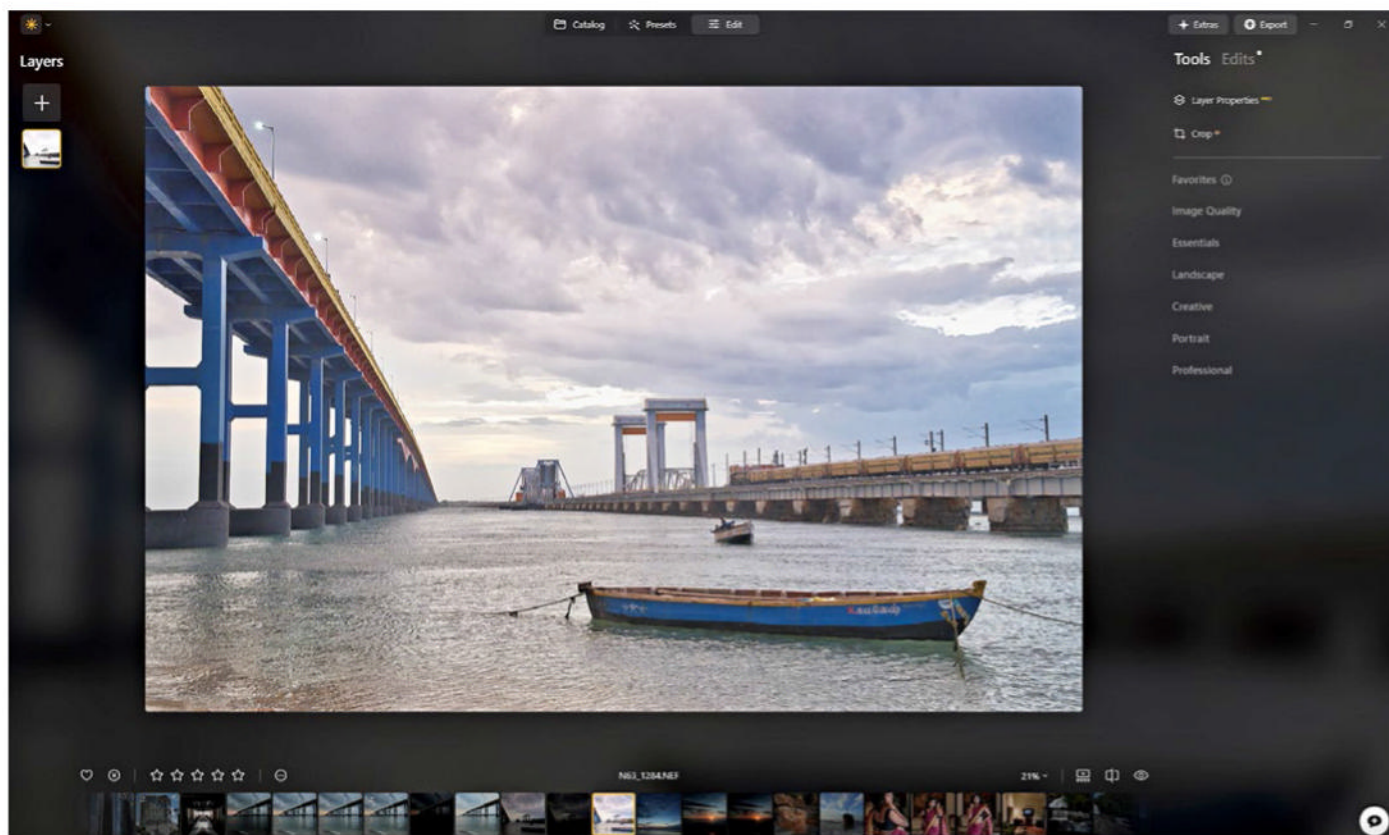
**Ashok
Kandimalla**

While not as well-known as its competitors from Adobe and Capture One, the new generation Luminar Neo helps photographers to post-process images using the cutting edge of technology. It comes from Ukraine, a relatively unknown software power. However, it is well known to the photo aficionados due to its earlier products namely, Helicon Focus (focus stacking software) & Luminar 4. Neo improves on the Version 4 release, adding many more sophisticated features.

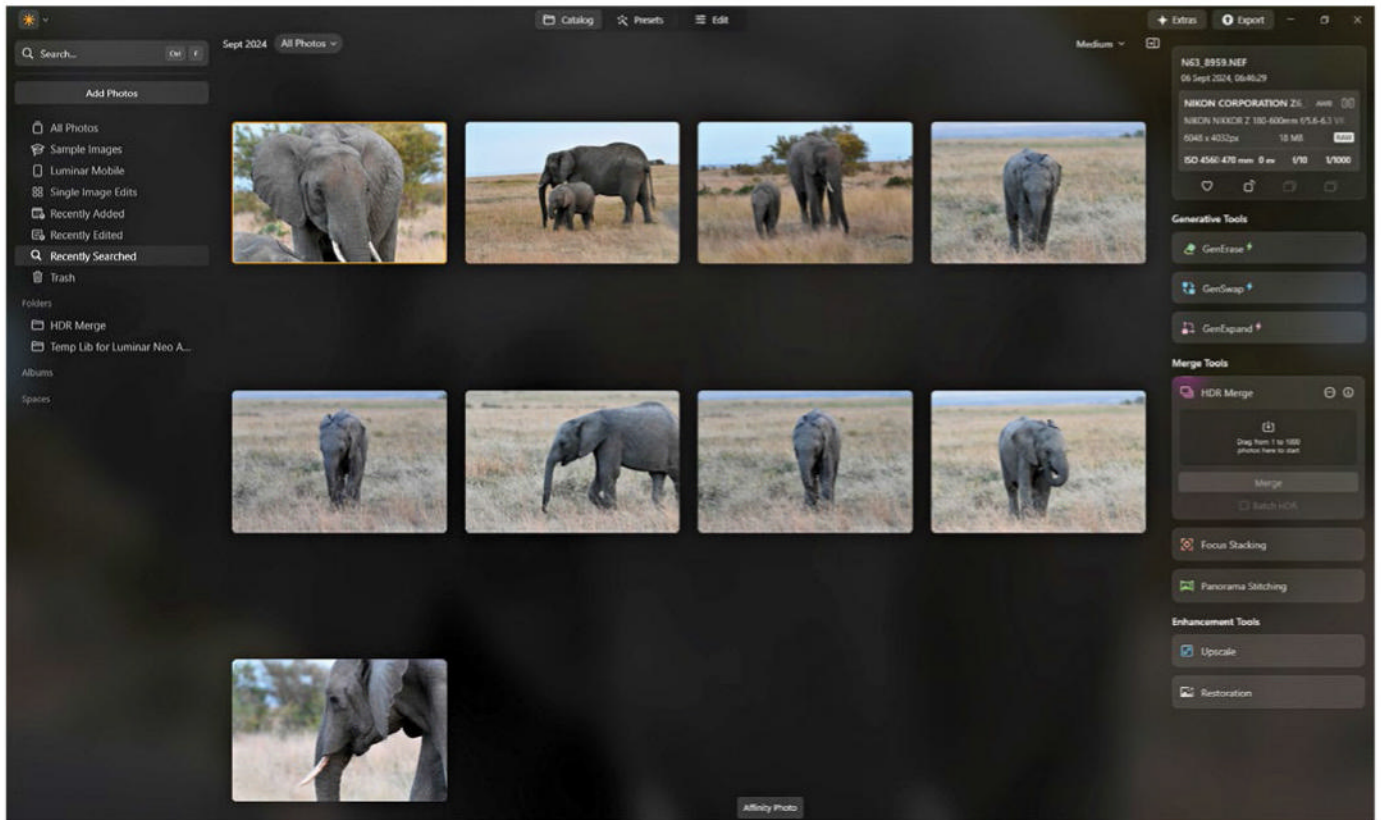
The idea behind Luminar Neo (Picture 1) is to bring to users a highly advanced software that should be easy to use. It does so by relying heavily on Artificial Intelligence (AI) that takes over tasks that need many hours of manual work. It also offers a perpetual licence (meaning that you need not pay every month) and supports JPEG, PNG, TIFF, and RAW (with support for over 1200

cameras) file formats. Like Lightroom, the editing is non-destructive.

Following is an overview of Luminar Neo while comparing and contrasting it with Lightroom Classic (hereafter we shall call it just Lightroom) and Photoshop. Luminar Neo uses the concept of a catalogue like the former. It also has an asset manager (like the Library module), though it is less powerful. One feature that I found useful is that unlike Lightroom, whenever you copy a new image to a folder that is in the catalogue, it is automatically imported. A much more useful feature is the simple natural language-based search through item description without the need for attaching any keywords. Thus, you can search by giving descriptive words like, people, elephants, bridges, waterfalls, birds, mountains, etc., (Picture 2). It even worked when search had two words like birds and



Picture 1: The screen of Luminar Neo. It is simple and free of clutter.



Picture 2: Result of a search with the word “elephants”.

bridges. We found that while this is not perfect, it really helps in finding those elusive files. Luminar Neo also allows for what are called **Albums** which are conceptually similar to Collections in Lightroom.

One major difference in the user interface (UI) is that, in Lightroom there is a masking panel from which you can select one of the many types of masks, and then you use tools available for that mask. In Luminar Neo, you first need to access the tool and by default it applies to the complete image. However, each tool has its own masking panel available that you can use to confine the effect to the masked area. Masks available are: brush, linear gradient, radial gradient, luminance and colour. There are two more called Mask AI and Object AI. Both these are based on AI technology and are more automated like Subject Detection in Lightroom.

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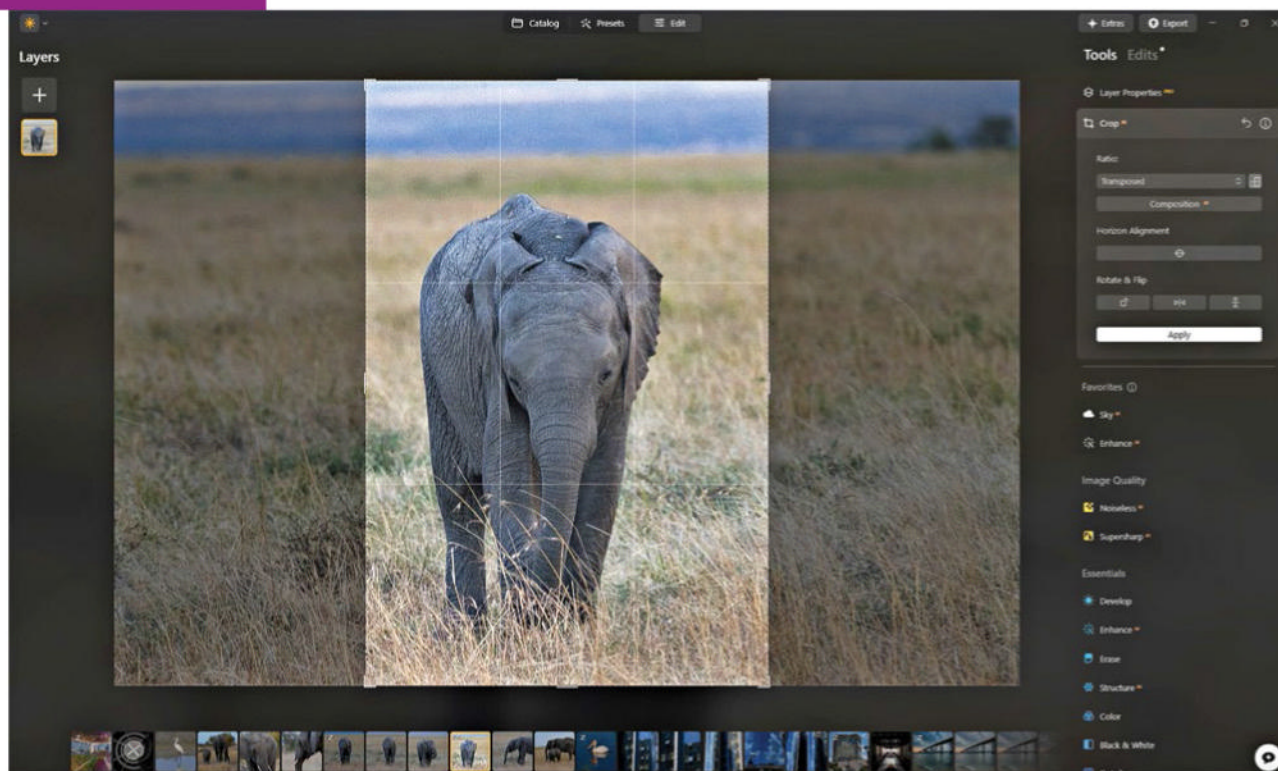
parameters. These are listed below with a short description:

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4. **Creative:** These are more artistic in

nature and provide tools to create special effects like glow, toning (colour grading), etc. There is also a tool called Mood which can be used to apply different LUT (Look Up Tables). Many are supplied with Luminar Neo and some examples are Cross Processing, Cine Toning, Portrait, etc.

5. **Portrait:** Similar to the Landscape set of tools, there is one dedicated to Portraits as well. There are several sliders available with most of them using AI. Some of these are Bokeh, Face, Skin, Body, High Key, etc. Under Skin, there is shine removal which I found to be very useful.
6. **Professional:** This is the final group with just 4 tools none of which are AI based. These are Super-contrast (you can apply contrast based on tone), Colour Harmony, Dodge and Burn and Clone.

In addition to above, Luminar Neo has three advanced AI based features—**Generative, Merge, and Enhancement**. These are accessible from the Catalog workspace. A brief description follows:



Picture 3:
Crop
suggested
by the
Composition
feature.

Generative Tools:

- **GenErase:** Brush over unwanted objects to remove them. This tool is similar to the Remove command in Lightroom.
- **GenSwap:** Brush over an area and describe the object (for example, a dog) you want to place there. Note that you have no control over which dog is inserted!
- **GenExpand:** This is a useful command that extends the image canvas borders with an AI-generated background.

Merge Tools:

- **HDR High Dynamic Range:** Drag and drop the exposure bracketed images and Luminar Neo does the rest.
- **Panorama:** Drag and drop the images that form a panorama sequence to stitch a panorama. We found that the results to be more distortion free compared Lightroom's output.
- **Focus stacking:** This feature is not available in Lightroom but can be found in Photoshop. You need to create a stack with multiple images, each focused at a different point, from the closest to the farthest. Drag and drop this stack and Luminar Neo will

merge them produce an image that is sharp image from front to back. This is very useful for both landscape and macro photography.

Enhancement Tools:

- **Upscale:** This is similar to the Super Resolution tool in Lightroom. However, it can upscale by 2x, 4x or even 6x. However, there is a limit on the maximum output dimensions, restricted to 32000 pixels on the long edge.
- **Restoration:** This is an interesting tool and is meant for restoring old photographs. It can be used to add lifelike colour to monochrome images and also detect and remove scratches.

A nice touch is the **Edits** panel. When invoked, it shows a list of all adjustments the user has applied to the photo. Each adjustment is stored and is non-destructive, so the user can go back and tweak or remove it anytime. This is analogous to the History Panel in Lightroom.

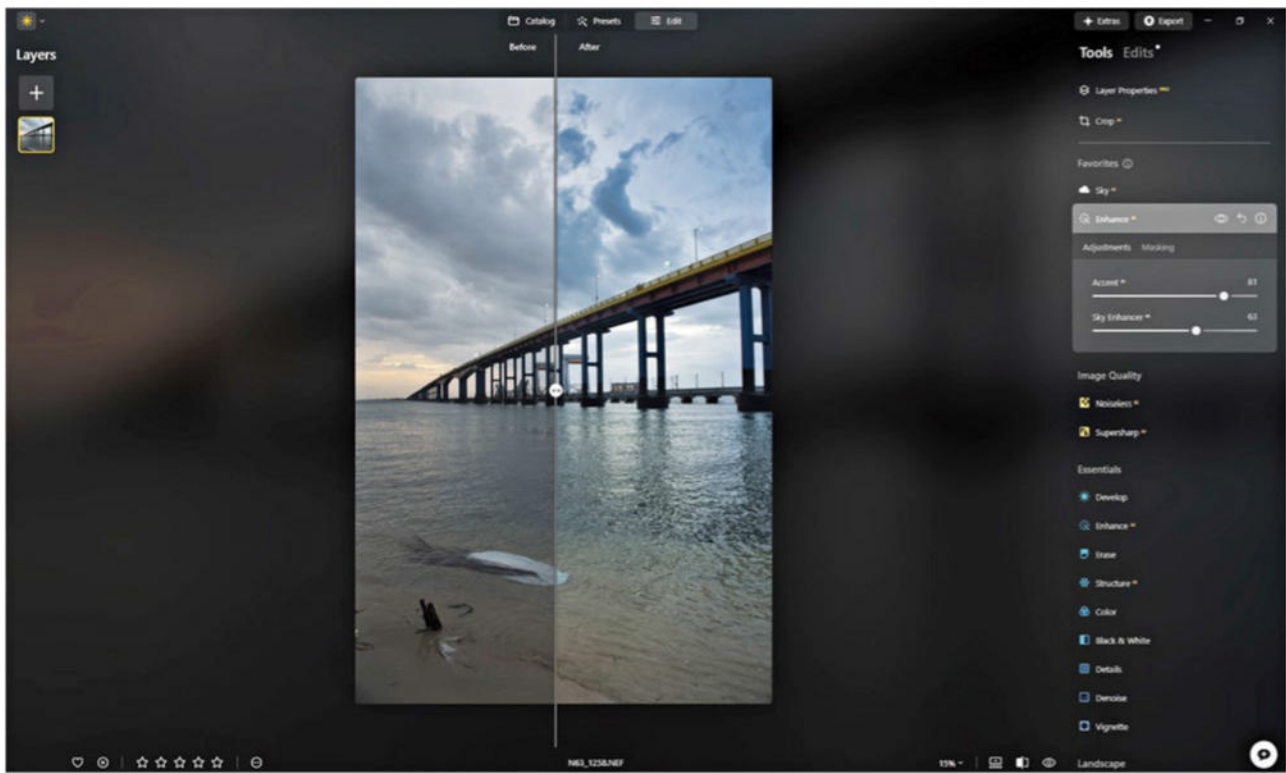
Luminar Neo excels when you invoke AI based tools. Each of these has a small suffix **AI** to indicate its underlying technology. Perhaps it is also a subtle reminder that AI driven tools can occasionally produce unexpected

results. Due to shortage of space, it is not possible to show examples of processing by all the tools, so I will show a few of them to give the readers an idea.

The first tool you will see is the **Layers** but it is not as powerful as the Photoshop **Layers** feature but Lightroom does not offer even this much. With this you can keep different RAW files as layers. You can change the opacity or blending. No less than ten blending models are available and you can also mask parts of layers if you wish. Layers is a feature all Lightroom users look for!

Then, there is the usual **Crop** Tool. It can do the normal operations one would expect, but in addition it has an interesting feature called **Composition** based on AI. Once you click on this, the software analyses the image and suggests a crop to improve the composition (Picture 3). The result may or may not be to your liking so, I consider it to be more a fun tool, but no harm in trying it.

There is a useful feature (not found in Lightroom) where you can take your most used tools, bunch them together for quick access in the **Favourites** panel. By default, **Sky AI** (replacement) and **Enhance AI** tools are kept in the **Favourites** panel. Once a sensation, sky replacement is now quite common



Picture 4:
The effect of the **Enhance AI** tool shown in a split screen, before and after application.

so instead of that, we will look at the **Enhance** (Picture 4) tool. This is an amazing tool and has two sliders **Accent AI**, and **Sky Enhancer AI**. All you need to do is to move just these two sliders. Everything else is handled by AI. That is, exposure, contrast, colour, adjustments are applied after the picture has been analysed by Luminar Neo. The **Sky**

Enhancer AI slider gets activated when there is a sky in the image. When you are in a hurry, these two are all you need to get a good result. You can also add a mask to make the processing local. Another nice feature is the **Compare** Tool, which splits the image into two variable parts and shows the original and the edited result (Picture 4).

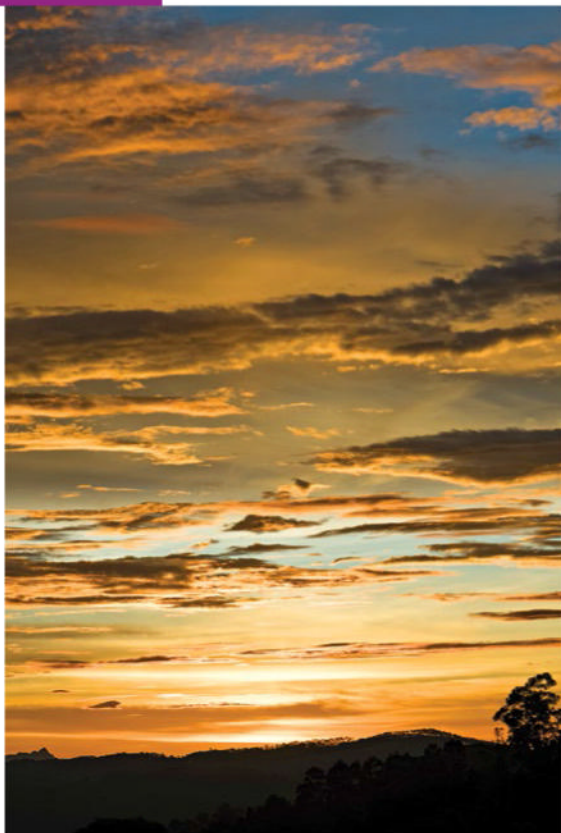
Everyone likes those foggy landscapes but the weather may not be favourable all the time. Luminar Neo has a very interesting AI based tool called **Atmosphere** which allows you to add fog in a variety of ways and with different intensities. Pictures 5 and 6 show the effect of this slider. Instead of fog you can also choose mist and haze.



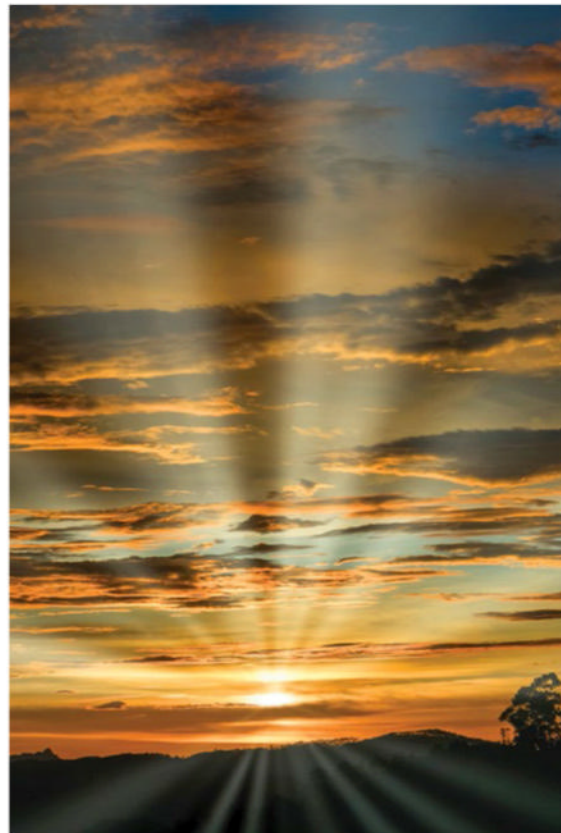
Picture 5:
Before applying the **Atmosphere** tool.



Picture 6:
Same as Picture 5 but after application.



Picture 7



Picture 8:
Same as
Picture 7 but
after adding
sunrays.

God beams or sunrays always add drama, but for that you need the cooperation from the Sun God. Not anymore! The Sunrays feature allows you to add natural looking sunrays while offering control over the position, size and brightness of the sun, number and length of the rays, etc. Pictures 7 and 8 show two images before and after the addition of sunrays.

Luminar Neo vs. Lightroom and Photoshop:

Now, the question you all have is, how does it compare with two of the industry's leading post-processing software packages, Lightroom and Photoshop? Should you use Luminar Neo? Well, the usual answer is, 'it depends' but let us go a little deeper. As it is a general-purpose software, it can be used for post-processing like other tools already in the market. However, Luminar Neo really excels in the ease of use and can produce dramatic results by mostly adjusting only a few tools that are named intuitively or even just one — **Enhance**. Hence, it is ideal for those who are new to post-processing. It is also useful for experienced photographers who do not want to spend too much time in front of the computer. Lightroom with its highly capable, but difficult to understand digital asset manager (the Library module) should be the choice if

you are a high volume and/or a studio photographer as it offers powerful archival, search, and retrieval features along with tethering. You can also geocode your photographs. Add to this the powerful batch processing. While Luminar Neo includes some features of Photoshop not available in Lightroom, it cannot match the extraordinary control (literally at pixel level) the former can offer. Also, if text entry, drawing, etc., are important Photoshop is still the gold standard.

Luminar Neo is not necessarily a replacement for Lightroom or Photoshop for a hardcore pro or an editing expert. However, it offers an appealing alternative for photographers seeking faster and more intuitive editing while adding some features available in neither. It cannot match these two, feature by feature, but can be considered an effective hybrid of both since it combines the most needed tools in a single application. Its sophisticated AI tools can dramatically reduce editing time while delivering impressive results. I found myself genuinely impressed by the results on more than one occasion. Want the best of both worlds? That is simple too. Once you buy a licence for Luminar Neo, you will also get plug-ins

for Lightroom and Photoshop. This will enable you to execute Luminar Neo from within these two Adobe products without disturbing your existing Adobe oriented workflow.

Now, let us come to its biggest advantage — the pricing. Luminar Neo's perpetual licence (you pay only once and own it permanently) is more or less comparable to the annual subscription of Lightroom and Photoshop, making it significantly cheaper. This alone makes it worthwhile as a standalone package for most low budget photographers or those who seek simplicity.**[SP]**

In August 2026, Luminar Neo's name was changed to Luminar.

CONCLUSION

Whether one embraces or questions the growing role of AI in photography, it cannot be un-invented and there is no going back. Luminar Neo stands among the pioneers in harnessing this technology. The result is an easy to use, low-cost software that can be considered as the ideal post-processing app for most photographers, except the very demanding professionals.



PRINTING AND BEYOND



Vimal Parmar

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

 [@vimalparmar](https://www.instagram.com/vimalparmar)

Every Photographer Has a Photobook Waiting to Be Made

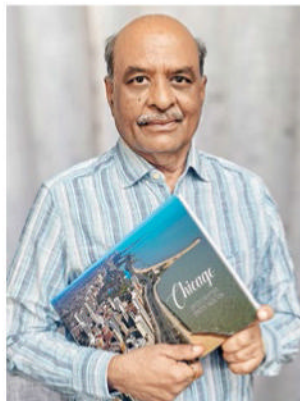
This month's feature reminds us that a photobook isn't just for professionals or award-winning projects. Sometimes, it's simply the natural conclusion to a journey worth remembering.

Dear Readers,

Over the years, I have met countless photographers who have spent decades creating wonderful images. Their computers are full of folders from family holidays, wildlife safaris, pilgrimages, photo walks, festivals and unforgettable journeys. Yet when I ask if they have ever made a photobook, the answer is almost always the same.

"Not yet."

Some are waiting for the "perfect" project. Others believe they need thousands of extraordinary photographs before they deserve a book. Many simply never get around to it.



Deepak Pande

This month's feature tells a different story.

Deepak Pande spent a lifetime balancing engineering, teaching and photography. Like many of us, photography was a passionate hobby rather than a profession. It was only after a memorable stay in Chicago that he decided to transform his photographs into a coffee-table photobook. That one decision changed the way he now approaches every photographic journey.

What I particularly admire about Deepak's story is that there was no grand plan. He didn't set out to create an exhibition or publish a commercial title. He simply wanted to preserve an experience that mattered to him. The result is a beautifully crafted book that will almost certainly outlive every digital

device on which those photographs were originally stored.

His story carries an important reminder. A photobook isn't the reward for becoming a great photographer. It is often the very thing that helps us appreciate our photographs more deeply. The process of selecting images, arranging them into a visual narrative and finally holding them in print allows us to see our own work with fresh eyes.

As you read Deepak's journey, I hope you will think about the photographs you have already made. Somewhere on your smartphone or computer may be a collection waiting to become your first photobook. It doesn't have to be perfect; it simply has to matter to you. Because every meaningful photographic journey deserves an ending. And sometimes, that ending is beautifully printed.

Happy Printing,
Vimal Parmar

When a Hobby Finds Its Perfect Ending

For retired engineer and lifelong photography enthusiast Deepak Pande, every meaningful photographic journey now ends with a printed photobook. His beautifully crafted Chicago is more than a collection of images. It is proof that memories gain permanence, stories gain structure and photographs truly come alive when they are printed.



Cover

DEEPAK PANDE, PUNE

- **Instagram:** @deepak.pande.357
- **Title of the Photobook:** Chicago
- **Year of Publication:** 2026

Photography has been a quiet companion throughout my life. It never became my profession, yet it has remained one of my greatest passions for over four decades. While cameras, technology and my own skills have evolved over the years, the excitement of creating an image has never diminished.

I often describe myself as a self-taught hobby photographer. Professionally, I was a mechanical engineer and later spent nearly thirty years teaching engineering before retiring. My academic journey, from a Bachelor's degree in Mechanical Engineering to a PhD in Vibro-acoustics from IIT Bombay, shaped the way I think. Understanding the science behind optics and cameras came naturally to me, while years of teaching instilled in me the patience and discipline to keep learning. My photography has benefited immensely from both.

My journey with photography began in the early 1980s with a simple Agfa Click III camera, followed by the then-popular Hotshot camera. Those cameras offered hardly any controls, and black-and-white film was the norm. Even then, friends appreciated my photographs, particularly my compositions and unusual viewpoints. Owning an SLR was beyond my financial reach, but my fascination with photography continued to grow.

Years later, I purchased my first Nikon SLR, followed by DSLR cameras and eventually the Nikon Z8 mirrorless camera that I use today. Along the way, I attended workshops, joined the Photographic Society of Pune, participated in competitions and read extensively about photography. I have never stopped being a student of the craft.

Travel has always inspired my photography. Whether in Paris, London, Rajasthan, Spiti Valley, the Himalayas or

the magnificent ruins of Hampi, every journey became an opportunity to observe light, colour and human stories. Yet none of those trips resulted in what eventually became my first coffee-table photobook.

Then, quite unexpectedly, came the project that would eventually become my first coffee-table photobook.

My wife and I travelled to Chicago to spend several months with our son and daughter-in-law during the birth of our granddaughter. Photography wasn't the purpose of the visit. However, the moment I first saw Chicago's magnificent skyline, I was captivated. It wasn't merely a city full of skyscrapers. There was an elegance in its architecture, thoughtful city planning, beautiful riverfront, expansive parks and the ever-changing colours of autumn that appealed deeply to me.

Almost every day, I headed out with my Nikon Z8, often walking several kilometres through downtown Chicago. I wandered along the Chicago River, Lake Michigan, museums, gardens and city streets, discovering fresh compositions at every turn. The clean surroundings, architectural grandeur and changing weather constantly challenged me to create images that did justice to what I was witnessing. Looking back, I realise I wasn't merely taking photographs, I was documenting an experience.

Some of my strongest memories from Chicago aren't even photographs. Once, while changing lenses on a roadside platform, I accidentally walked away leaving an expensive lens behind. When I realised my mistake, I hurried back expecting the worst. To my surprise, the lens was exactly where I had left it. Remarkably, the same thing happened with a woollen cap. These incidents left a lasting impression on me about the honesty of people and their respect for others' belongings.

I was equally touched by strangers who voluntarily pointed me towards better vantage points for photography. My visits to the Chicago Public Library and my walk to see Pablo Picasso's famous sculpture outside the Daley Center became memorable experiences that found their way into both my photographs and my memories.

It was only after returning to India that I realised these photographs deserved something more permanent than folders on a computer. Creating the photobook turned out to be as satisfying as creating the photographs themselves.

Selecting the final images wasn't easy. I had returned with hundreds of photographs, and every image carried a memory. Space limitations forced me to make difficult choices. Instead of grouping photographs by subject, I decided to let the book unfold exactly as Chicago had revealed itself to me. It begins with sweeping city panoramas, moves into precious family moments with our newborn granddaughter, and gradually takes the viewer through streets, river walks, museums, parks and skyline viewpoints.

I have always believed in minimal post-processing. I used Nikon NX Studio mainly for small adjustments such as exposure, cropping, haze removal and colour balance. My



Family time with the photobook

objective has never been to transform reality but simply to present it at its best. Printing the book was another learning experience. After consulting fellow photographers, I chose the Bengaluru-based Canvera Digital Technologies and worked closely with their design team. When I finally held the finished coffee-table photobook in my hands, I experienced something that no digital screen could ever provide. The photographs had acquired a new life.

Friends and family admired not only the images but also the experience of slowly turning its pages and reliving the journey. The photobook became far more than a collection of photographs. It became a story that could be shared.

Perhaps my only regret is that I didn't include a few more photographs. Looking back, the additional printing cost would have been insignificant compared to the lifelong satisfaction of preserving more memories.

That experience changed the way I approached photography. Soon after returning from another photographic journey through the remote and spectacular valleys of Gurez, Warwan and Tulail in Kashmir, I created my second photobook. This time there was no hesitation. I already knew how valuable the finished book would become.

Today, I believe every meaningful journey deserves to end with a printed photobook. We spend days planning trips, carrying expensive equipment, waiting patiently for the right light and carefully editing our images. Why should those photographs remain hidden inside a computer, rarely to be revisited?

A photobook allows us to slow down. It lets us relive experiences, share stories with family and friends, and preserve them for future generations. Photography may freeze a moment, but a photobook gives that moment a lasting home.

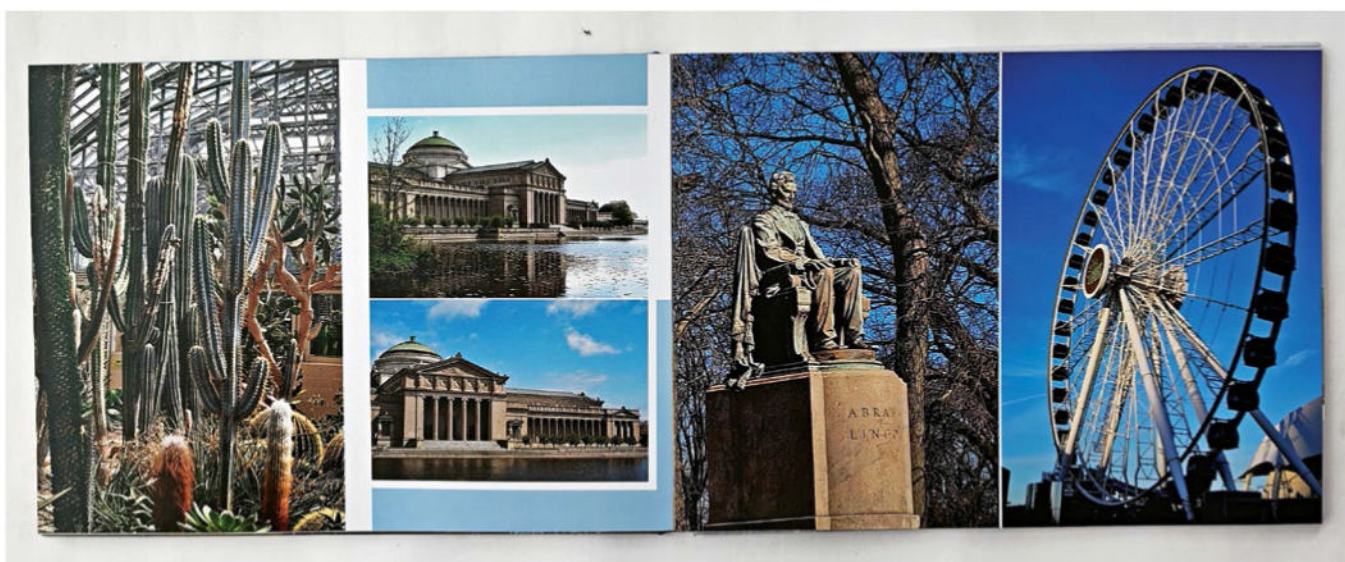
If there is one piece of advice I would offer fellow photographers, it is this: print your work. At least once. Choose a project that truly matters to you and transform it into a beautifully printed photobook. I believe that once you hold it in your hands, you'll never again be satisfied leaving your finest photographs imprisoned inside a computer. **|SP**



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REVIEWS

FINAL RATING

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



78

Camera Review

Panasonic Lumix L 10

Panasonic Lumix L 10 ₹1,79,990/-

Timely launch **by Panasonic****In the Box**

- ✓ Camera
- ✓ Battery
- ✓ Strap
- ✓ Warranty card


 **Hoshang Billimoria**

Compact cameras are back! They are also selling by the bucketloads. It may amaze you to know that the best selling compact camera in the world is a humble point and shoot made by a licensee of Kodak, J K Imaging. Further up the price ladder are the fixed lens compacts sporting a prime lens. A good example is the Fujifilm X-100 VI which has broken all sales records. Panasonic, in the past has had a decent bite of the compact camera market (remember the LX 100?). Enthused by the revival in the market, Panasonic has announced the Lumix L 10, a compact camera with a Micro Four Thirds size sensor and a fixed zoom lens. How good is this new launch from the Panasonic stable? Read on.

Design & Build Quality

The L 10 is available in 3 finishes – silver, gold and titanium. All the three finishes look good and give the camera a retro look. With the titanium version, you get a threaded shutter release, a leather strap and a colour matched auto opening lens cap. The body is well built; the top and bottom plates are made of metal and the front of magnesium alloy. At 127 x 74 x 67 mm, the camera is a little bigger than the LX 100. Along with the battery and card, the L 10 weighs 508g. The fixed zoom is a DC Vario Summilux Leica 24 – 75 mm F 1.7 – 2.8 stabilised dust resistant zoom. The slightly larger size is probably due to the larger battery (DMW-BLK 22) which Panasonic claim gives up to 420 shots.

Key Features

The L 10 is powered by a 26.5 MP MFT BSI CMOS sensor. Coupled with the Leica Summilux 24–75 mm F 1.7–2.8 stabilised zoom, the L 10 indicates that it means business. The lens close focuses to 30 mm at the wide end and to 300 mm at the long end. The lens consists of 11 elements in 8 groups. This includes 5 Aspherical elements. A macro mode (30 mm) is available. Also, the lens sports a 43 mm filter thread. The hot shoe can be paired with smaller flashguns like the Godox iT 32.

The L 10 has a 779 point phase hybrid autofocus system with AI subject recognition. Continuous shooting can be done at 11 fps with the mechanical shutter and up to 30 fps using the electronic shutter. In addition, the L 10 comes with multiple aspect ratios viz 4:3, 3:2 and 16:9. All these ratios can be accessed at the flick of a custom switch. A 3 inch fully articulating screen is provided and the screen is made of 1.84 million dots. The built in electronic viewfinder features a OLED screen containing 2.36 million dots. ISO speeds

range from 50–25600. A single card slot takes UHS-II SD cards.

Very useful are the LUTs which can be downloaded through the Lumix Lab app. On the video front, videos can be shot at 5.6 K resolution up to 60 fps and at 240 fps in slow motion or FHD.

Manual focus is available. A High Resolution 96 MP mode that stacks images is also available. Missing is IBIS and a built in flash.

Ergonomics

The L 10 sits comfortably even in large hands. Optional grips are available. Generally, the camera handles well. However, the sensor size and the optical circle created by the lens limit the effective pixels to 20.4 MP. The retractable design of the lens can slow you down in certain situations. Menu control is adequate but not amongst the best. The red button on the top plate gives direct access to start and stop video. Similarly, a toggle switch on the back plate gives instant change between stills, video and slow and quick motion.



Camera: Panasonic Lumix L 10

Aperture: f/6.3

Shutter Speed: 1/400 sec

Focal Length: 22.2 mm

ISO: 1600



Paromita Deb Areng

Camera: Panasonic Lumix L 10
 Aperture: f/6.3
 Shutter Speed: 1/1000 sec
 Focal Length: 34 mm
 ISO: 1600



Paromita Deb Areng

Performance

At the outset, the Lumix has an advantage. It has a MFT sensor which is larger than the 1 inch sensor to be found on most compact cameras. Secondly, it has a zoom lens, albeit fixed. Thirdly, there are other compact cameras with larger APS-C sensors but these are of pre Covid vintage.

Autofocus on the L 10 is of the phase detection type and therefore a big step forward for Panasonic compact cameras. Although not the best in class, autofocus was precise and quick. Subject recognition also worked well.

Stills produced with the camera were sharp and detailed and colours were both pleasing and punchy. Panasonic's LUTs took care of individual tastes to produce tailor made results. Again, aspect ratios proved to be very helpful in getting the

right image. The L 10 does not use the entire sensor when shooting and this is a limiting factor. Hardly any noise was visible even at ISO 3200.

The L 10 is primarily a stills camera but its video capabilities are still respectable. Video is shot at 5.6K and results are generally competent.

The L 10's battery is a major asset and although rated at around 400 shots, actually delivers much more.

Overall, a very competent performance.

Value for Money

The Lumix L 10 comes with an MRP of Rs 179990. This price is a tad higher than what we expected.

Prices should ease once supply improves. **[SP]**

VERDICT

It is useful to recall that the Panasonic Corporation not so long ago was the largest electronic company in the world. The company has unquestioned manufacturing prowess and its products are generally well built and reliable. However, both market research and marketing have been found to be wanting in the past. The Lumix L 10 is a very good and competitive product and we strongly recommend it. Its success, however, in the market will depend on Panasonic getting their marketing act together. In our opinion, it is currently the best fixed zoom compact camera in the market. BEST BUY!

FINAL SCORE



Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



PLUS	• Attractive design	MINUS	• No IBIS
	• Aspect ratios		• No built in flash
	• LUTs		• Lens takes time to start
	• Sharp Leica lens		

KEY SPECIFICATIONS

Lens: LEICA VARIO-SUMMILUX 24-75mm equivalent, f/1.7-2.8

Lens construction: 11 elements in 8 groups (5 aspherical elements, 5 aspherical surfaces)

Sensor: Four Thirds Type, BSI CMOS Sensor, 17.3 x 13mm, multiple aspect ratios

Effective pixels: Approx 20.4 megapixels

AF: Phase detection (779-point) / Contrast detection (315-area)

Light metering: Multiple / Centre-weighted / Spot / Highlighted weighted

Image stabiliser: Power O.I.S.

Viewfinder: 0.39" OLED LVE, 2360k dots

Monitor: 3.68" 0" free-angle TFT screen (approx. 1,840 dots)

Dimensions: 73.9 (H) x 127.1 (W) x 66.9mm (D)

Weight: 508g (excluding body cap)



What's in a brand?

Part 1

 **Hoshang Billimoria**

Just like the imaging industry, the hi fi sound business, except at the very top end, is also facing a tough period. Let's take a look at what's happened in the last few years.

Televisions

Not so long ago, the Japanese dominated the world TV market. Brands like Sony and Panasonic ruled the roost. Then, the Koreans led by Samsung and LG took over and LG is the world leader in OLED TVs.

The Toshiba TV brand also collapsed and today is licensed to Hisense of China except for Europe where it has been licensed to Vestel.

Hitachi no longer makes TVs but has licensed the brand in certain countries.

Pioneer produced some of the best plasma televisions but suspended

production in 2010. Pioneer has licensed the brand to TCL of China and Compal Electronics of Taiwan.

Mitsubishi stopped making televisions in 2012.

Sharp is now owned by Hon Hai of Taiwan. Sharp make their Aquos brand of televisions in Japan and Asia. In the US, Sharp had, for a short while, licensed the brand to Hisense. In 2024, Sharp announced that it would stop all LCD TV business.

Sansui, the original Japanese company is defunct. Sansui televisions are made in India in a joint venture between PG Electropast and Jaina group called Goodworth Electronics.

Akai, Japan went bankrupt in 2000. Hong Kong based Grande Holdings licensed the brand and now makes

televisions in India in association with Home Tech Digital Ltd.

Both Sony and Panasonic have lost market share. Sony TVs are going to be made in a joint venture with TCL. Panasonic has tied up with Skyworth, a Chinese brand.

Philips no longer manufactures televisions. In Europe, parts of Asia and parts of Latin America, T P Vision has the manufacturing rights. In India, Philips televisions are produced in a partnership between Skyworth of China and Super Plastronics of India. In the US and Mexico, rights to make Philips TVs vest with Funai Corporation of Japan.

Samsung and LG currently lead but are likely to lose out to aggressive Chinese brands like TCL, Hisense and Haier. **[SP]**

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