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Vol. 29 - No.2

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EDITOR / PUBLISHER
Trilok Desai

GROUP HEAD
Bhavya Desai

DIRECTOR MARKETING
Aruna Desai

**SENIOR
CORRESPONDENTS**
Abhishek Desai
Fred Shippie
Lester Ledesma

NEW DELHI BUREAU
Amitabh Joshi
Toprit Saifi

EDITORIAL TEAM
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**SPECIAL
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DESIGN
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**DY. MANAGER
ADVERTISING**
Kora Ganguly

MARKETING EXECUTIVE
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Laukik Pawar
Ritesh Thakkar (Delhi)

COPY DESK
Sameer Gadkari

PRODUCTION MANAGER
Manoj Surve



BHAVYA DESAI

The Most Influential People in Photography 2017 unveiled *Asian Photography Awards 2017*

In many ways February is the month that most of the industry leaders and consumers look forward to, at least when it comes to our magazine. The reason for this is the unveiling of the winners of the Asian Photography Awards every year, which comprises of the winners of the products category and also the most coveted trophy in the industry, Most Influential People in Photography (MIPP).

Over the years since its inception we have not only continuously improved the manner in which the awards are conducted, but also pretty much perfected it. And I can easily say that it is by far the most authentic manner in which the winners are chosen in the industry. Purely judged on merit, and not on the size of the advertising wallets, the Asian Photography Awards are genuinely loved by the industry. As we let the products and peoples performances do the talking, there is no way of influencing the awards in any manner with an independent jury.

This month we have also featured some very interesting articles around wildlife since it is the perfect time for the photographers to get those fast lenses out and visit the sanctuaries. Keeping with that theme, we have interviewed Dhritiman Mukherjee who has been making waves in recent times with his beautiful work and signature style. Apart from this we have also showcased tips and techs on wildlife for all the readers who are looking to get out and shoot.

As you might know that in 2016, we started to cover important topics that grip the nation and featured many stories in same relation. In this issue, we have featured *Jallikattu* which has been in the news lately with an on-ground feature on the same. The article gives an idea about the celebration of the festival of Pongal, among all the protests, bans and peer pressure..

So Until Next Time.....
Happy Reading!!!!

Bhavya Desai

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MUMBAI OFFICE:
509 & 511, Dilkap Chambers,
Fun Republic Street, Off Veera Desai Road,
Andheri (W), Mumbai - 400 053.
Tel: 91-22-40401919
Fax: 91-22-40401927
E-mail: info@sapmagazines.com

DELHI OFFICE:
F-22, Green Park, New Delhi - 16.
Tel: 91-011-26863028/26532568
Fax: 91-(011)-26532568
E-mail: info@sapmagazines.com

SINGAPORE OFFICE:
SAP Media Singapore Pte. Ltd.
E-mail: k_ganguly@sapmagazines.com
Tel: 0065-90625120



Published by TRILOK DESAI on behalf of Special Audience Publications Pvt. Ltd., 509 & 511, Dilkap Chambers, Fun Republic Street, Off Veera Desai Road, Andheri (W), Mumbai - 400 053. INDIA

Printed by TRILOK DESAI on behalf of Special Audience Publications Pvt. Ltd., 509 & 511, Dilkap Chambers, Fun Republic Street, Off Veera Desai Road, Andheri (W), Mumbai - 400 053. INDIA

Printed at Indigo Press India Pvt Ltd, Plot No 1 C/716, Off Dadoji Kondeo Cross Road, Between Sussex & Retiwala Industrial Estate, Byculla, Mumbai, **Published at** 509 & 511, Dilkap Chambers, Fun Republic Street, Off Veera Desai Road, Andheri (W), Mumbai - 400 053. INDIA

Editor - TRILOK DESAI.

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SPECIAL FEATURE

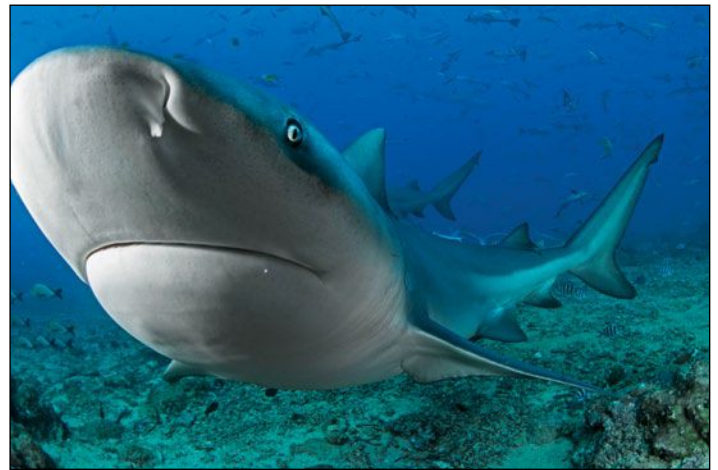
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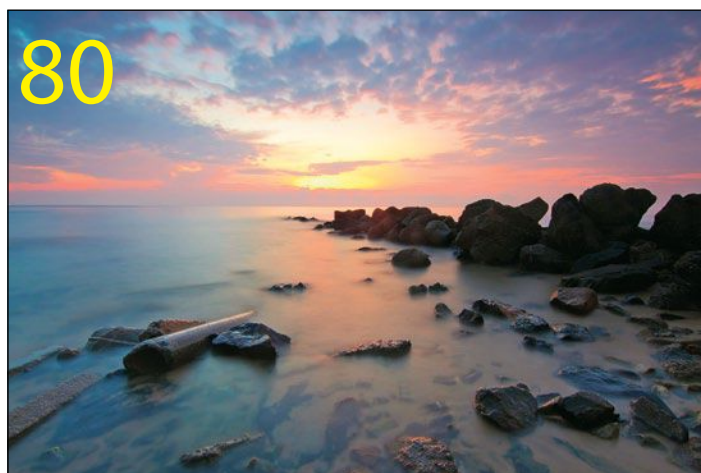


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LETTERS TO EDITOR

Readers' Comments and Suggestions...

Send your letters at apindia.feedback@gmail.com



Dear Asian Photography,

It is great to know that the oldest magazine in the country has reached a milestone of 29 years in the industry. I am quite fortunate to be associated with the magazine since so many years of its inception where the first issue of the magazine was launched at the India International Photography Council in 1988.

I would like to extend my heartiest congratulations to the team and Mr. and Mrs. Desai on the occasion of celebrating this milestone of 29 years of an esteemed magazine like Asian Photography.

Wish your team and you all the success for many more years to come.

**Manar Shah, Hon FIP,
Bochasan (Gujarat)**

Dear Mr. Shah,

Firstly, I would like to thank you for sending a letter with your heartiest wishes and more importantly for taking our readers back in time and making us nostalgic. As you can understand that letters like these take us back in time to give us an idea of the heritage of the brand and its legacy. Honestly most of us in the team today at that point of time would've been in our nappies (if I may say so).

But over the many years that the team has put in at the brand, we try and go back in time to learn as much as we can about where we have come from, which is the reason why we try and bring back the content to the readers by way of articles like Milestones and History of our magazine as well as Blast from the Past.

But it is great to know that you were present at the time when the inaugural issue was launched as we have only seen pictures of those moments in the first edition. It would be great if you could share some more memories if possible on the same as we would love to hear about it.

Dear Editor,

Firstly, let me congratulate you on completing 29 years. I am a reader of the magazine since many years and have been following the anniversary issue since a while. I enjoy reading the magazine and also honestly wait for the magazine every month, especially to read the editorial page to understand the thought process behind the issue. I remember reading the Milestones article apart from the Trends and Predictions one. This year as well I read the Editorial page and found it very interesting.

Also after reading the article for Future of Imaging Technology and Trends where you mentioned about the predictions coming true, I revisited the articles on the e-version and found many of them to actually be accurate. How does a magazine make these predictions and trends?

I must congratulate your team on bringing such a great magazine out every month and putting all the efforts behind this for readers like us. Wishing all of you all the best for the years to come.

**Rakesh Sharma,
New Delhi**

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LETTERS TO EDITOR

Readers' Comments and Suggestions...

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Dear Rakesh,

Thanks for your wishes and hope you have been enjoying the magazine. Well I am not sure if I should be concerned that you went back in time to revisit the articles and check if the predictions made by us were actually true or a question about our knowledge? I'm sure you mean it as a compliment. We are aware of these things, is the reason we put it in the magazine.

There is a lot of hardwork that goes on behind such articles and more than that there is a considerable amount of research, apart from relying on your knowledge. As you can understand that we take the content of the magazine very seriously, everything and each point of such articles are discussed among the team, following which there is a research conducted to validate and find out if the pointers are leading to that direction. Many times what one might think/perceive to be true could just be the same in their eyes itself.

So that largely is the manner in which we do things at AP. I think it might be the case with our magazine in different segments since magazines in this genre don't really do such articles.

Dear Sir,

I am a not a regular reader of the magazine but I buy 5-6 issues a year, especially the Anniversary issue. I make sure that I don't miss the anniversary issue since that has the best articles throughout the year. I read the Jan 2017 issue and it was great, but I also have some complaints regarding the same. I felt that the ads on the cover subdued the impact and the beauty of the cover. I always pick the issue up to look at the cover first and I could see the ads so clearly.

Isn't there a way that you can balance the beauty and the commercial aspects?

Kiran Seth, Rajkot, Gujarat

Dear Kiran,

The question you've asked can spark of an internal debate at most places. But I am going to answer it in the best possible manner as I can, which is to answer it as forthcoming and as honestly as I can. So as part of the editorial team and as the Editor we would like to do a lot of things with the magazine. Whether it is in relation to the content, look, or as an experience towards the reader. However, the bottom line is that with the opportunity of these changes there also comes a cost attached to the same.

While we would like to have a say in many of things when it comes to the magazine, there are also bills to be paid, much like the industry or the business that you might be in. But I am sure our marketing team takes comfort in knowing that the ads on the cover have created a great impact in terms of the visibility for the partnering brands. So while we would like to have the cover as it is to depict its beauty, the fact remains that we need to be a successful business as well for us to go on.

And the way I see it is, that in order for us to continue to bring you a world class magazine, we need to be in business first. Hope this gives you some clarity on your question.

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Ricoh announces camera to deliver up to 24 hours of 360° live video

Ricoh recently announced the industry's first camera capable of delivering up to 24 continuous hours of fully spherical, 360-degree live video streams. Unveiled and demonstrated in Las Vegas at CES 2017, the camera and related technology will be sold as the Ricoh R Development Kit and be available in spring 2017. According to the company, live streaming of fully spherical video is an emerging technology, with content creation, distribution and viewing still largely in their infancy. Following a series of beta tests with a diverse group of customers – ranging from a live concert produced by a leading entertainment company to an internet high school enrollment ceremony where students “participated” via live streaming video on virtual reality (VR) headsets – Ricoh has reportedly determined there is significant business potential for this new technology.

Ricoh thinks that applications for a compact camera capable of continuous, high-quality and fully spherical video streaming are wide ranging, and the company anticipates the new technology will be embraced

by industries including entertainment, gaming, education, scientific research, and many others. For this reason, it is reportedly initially offering the camera as part of a development kit to allow third parties to create applications that will enable its use in a variety of environments and industries. According to the press release, using Ricoh's original fully spherical imaging technology, the RICOH R Development Kit can live stream fully spherical 360-degree image in 2K resolution at

30 frames per second. Another feature of the RICOH R technology is that the video is stitched within the camera in real time to the Equirectangular Projection Format, which is the standard format for fully spherical images. Video is then reportedly output via HDMI or USB and—by using an AC power adapter – continuous, live streaming up to 24 hours is said to be possible. To keep the camera thin and lightweight, it reportedly records onto a micro SD card. According to the press release, the RICOH R Development Kit consists of the camera, camera stand, downloadable software development kit (SDK), plus image-control tools and source code.



Epson launches the SureColor SC-P5000 printer

Epson has launched its new professional photography, fine art and proofing printer, the SureColor SC-P5000 (17-inch). Featuring a PrecisionCore TFP printhead which the manufacturer claims improves precision and colour gamut, the printer also offers two different ink combinations, and completes the SureColor range (which also includes the high-quality, high-resolution SC-P7000 (24-inch) and SC-P9000 (44-inch) models).

The new printer is able to support two different ink combinations, including

one with Light Light Black ink which makes for a smooth tonal quality in black-and-white images. Epson's business manager, Nick White, said that “This is its most notable improvement, and also points out that the pigment of the new photo black is 1.5 times denser than the previous generation” (as with all UltraChrome HDX inks).

Epson claims that the printer will deliver “a wider contrast ratio and improved resin encapsulation technology for superior gloss uniformity and optically clearer, sharper images”.



The other ink combo replaces the LLK with Violet, which Epson says has “a near-perfect color matching of up to 99 per cent of Pantone Solid Coated Colours”. The SureColor SC-P5000 is priced £1795, and the ink £67.71.

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NIKON STRENGTHENS ITS RETAIL PRESENCE IN THE WESTERN REGION OF INDIA



Nikon India inaugurated a new Nikon Experience Zone in the city of Mumbai last month, to bring their products to their customers. Launching the company's 38th Experience Zone in West India, the centre was inaugurated today by Mr. Kazuo Ninomiya, Managing Director, Nikon India and Mr. Sajjan Kumar, Sr. Vice President – Corporate Sales and Strategy, Nikon India inThane (West), Maharashtra.

According to the company, with the ever increasing presence of Experience Zones in the country, Nikon aims to provide a matchless 'touch & feel' experience to its customers, enabling them to make a purchase decision. The company stated that the photography enthusiasts of Solapur will now have greater accessibility to the entire range of Nikon D-SLR cameras along with Nikon's COOLPIX range, Nikon 1 series, select array of NIKKOR lenses, Nikon accessories and Nikon Sport Optics range.

At the store inauguration, Mr. Kazuo Ninomiya, Managing Director,

Nikon India said, "At Nikon, we take pride in enhancing our services to better meet the varied requirements of our customers. The launch of the new Experience Zone in Thane clearly showcases our vested interest in promoting photography in the region. We will continue to expand our presence in the splendid state of Maharashtra to offer the best of camera technology to all photography enthusiasts."

Mr. Sajjan Kumar Division, Sr. Vice President – Corporate Sales and Strategy, Nikon India added, "As a company, Nikon invests heavily in strengthening the retail base, including investments in Tier 2 and 3 cities. The launch of the Experience Zone in Thane reiterates our efforts to continue to support and promote emerging markets. We are confident that today's announcement will boost the demand for both the Compact Camera as well as D-SLR categories by ensuring the direct availability of devices to our esteemed customers in Thane."

Jollylook - The First Cardboard Vintage Instant Camera

A Kickstarter campaign has been started by a Ukrainian startup has taken the vintage camera lovers by storm with its simple fold out camera for analog snapshots, made entirely from recycled paper and cardboard. The camera contains no electronics and is made entirely out of some paper, a pair of lenses and a cartridge for instant mini photos. The startup also claims that it is completely environment friendly and claims that they use less materials than what is used in the packaging of a regular camera. The camera body, the shutter and aperture are made of thick paper and laminated cardboard.

Project co-founder Oleg Khalip mentions, "Once I was showing my son what's inside the analog camera and how analog photography works, I thought then - "what if the package itself transformed and fulfilled the function of the camera and the picture turned out immediately?! There was no problem with instant photo technology, people solved this problem long time ago. What remained to create was an analog camera that would be simple and contained in the package, worked properly and allowed to take photos and get instant results.

I had to study the structure of many analog cameras, before being able to make the shutter - the most difficult part in the development was the shutter (no existing structure worked for Jollylook, so I had to invent a new shutter). After construction and testing of many prototypes we made it, a shutter which works perfectly and consists of only four pieces of thick paper and two tiny circular rubber bands. After picking the right lens and calculating the aperture, we created a folding "accordion" camera body from paper, then the case where the cartridge is placed, and we moved to the design, here there were no doubts - it had to be retro with a little steampunk look. Then we had difficulties with the unit for getting the photo out from the cartridge but after testing many options, we achieved a perfect result, photographs are now developed and pulled with a rotating handle. "

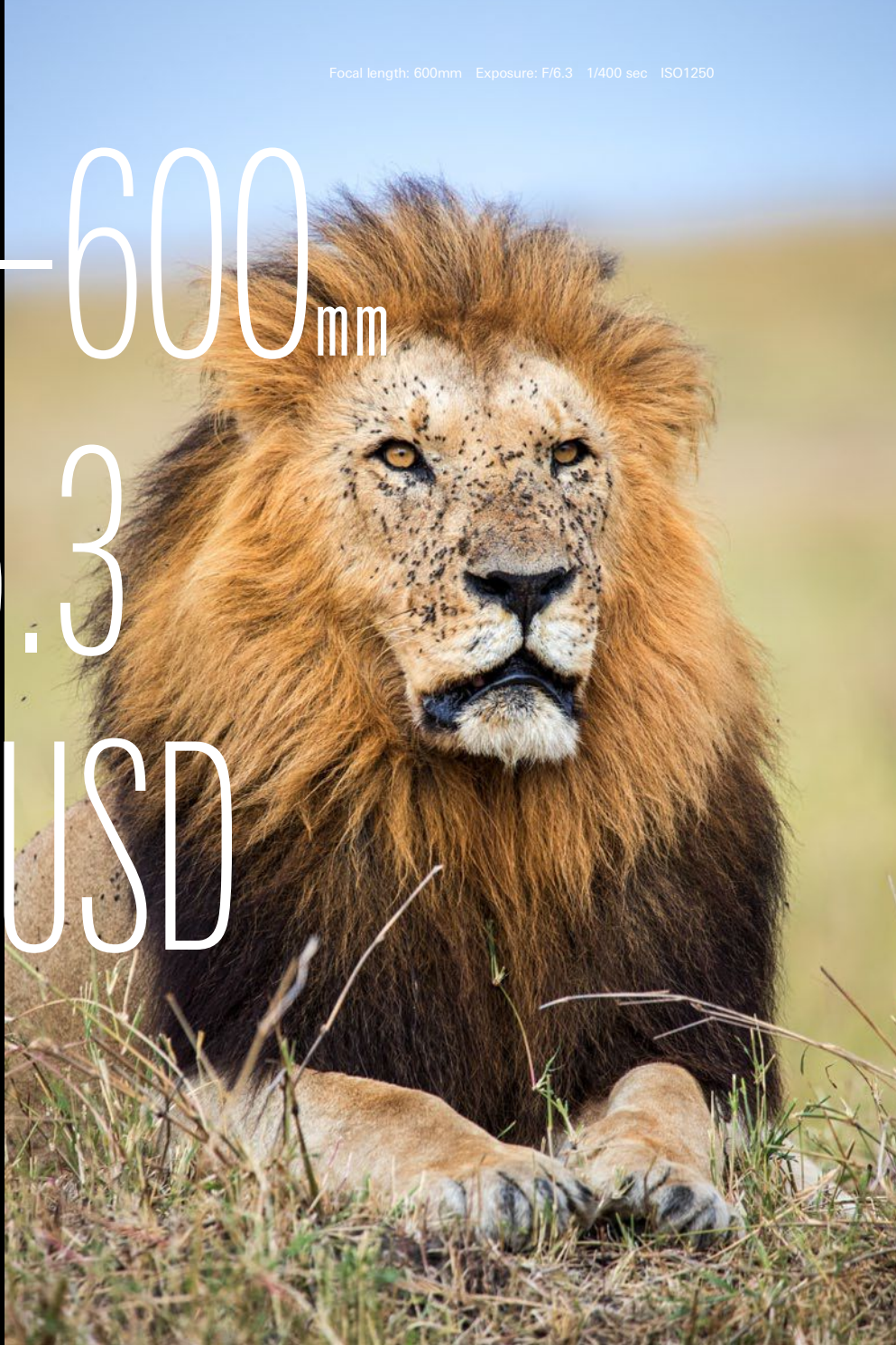
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SanDisk has recently come up with their new Extreme SDHC/SDXC UHS-I range of cards for photo enthusiasts using DSLR, advanced digital or HD video camera who need the speed and capacity to capture high quality 4K Ultra HD, and Full HD video, high-speed burst mode and still photos even under extreme conditions. According to the company these cards deliver eight times the speed of ordinary memory cards at UHS Speed Class 3 (U3) in capacities up to 128GB for uninterrupted shooting and production efficient workflow in cards engineered to stand up to environmental extremes.

The cards deliver the speed and capacity one needs to capture 4K Ultra HD video, with the the Extreme 128GB and 256GB having up to 60 MB/s write speed and 90MB/s read speed, and 64GB and lower capacity cards having a write speed of 40MB/s, for faster shot to shot performance. The company says that these cards are the highest SD



card video recording performance with both Class 10 and UHS Speed along with class 3 (U3) ratings to capture Full HD and 4K Ultra HD (3840 x 2160p) video. The cards also have up to 256 GB capacity for longer video shoots and uninterrupted photo sessions. SanDisk also stated that the card was built for and tested in harsh conditions and is temperature proof, water proof, shock proof, and x-ray proof.

The manufacturer also said that the cards will be available in storage capacities from 16GB to 256GB with read speeds up to 90 MB/s to move files fast and these cards are compatible with SDHC/SDXC supporting devices

and will come with a lifetime limited warranty.

These cards can handle 4K Ultra HD (3840 x 2160p) or Full HD (1920x1080p) recording while being used with compatible cameras/host devices. At 30MB/s sustained guaranteed speed while recording video, this UHS Speed Class 3 (U3) imaging card is reportedly three times faster than UHS Speed Class 1 (U1).

SanDisk claims that the card delivers to catch more shots in burst mode with extreme continuous shot-to-shot performance with up to 60MB/s, and fast file transfers of up to 90MB/s. The cards are engineered with Ultra High Speed (UHS-I) bus architecture. The card also has a writeable label for easy identification and organization and comes with a jewel case to protect your card for storing and archiving. The Rescue PRO Deluxe data recovery software is also downloadable and offers to recover accidentally deleted images. The card also comes with a lifetime limited warranty (US only).

Light shaping with Andrea Belluso

Profoto, a company specialising in photographic lighting and lighting accessories organised a workshop on 'Light Shaping' in Mumbai this January. The workshop was conducted by Andrea Belluso, a renowned Italian photographer based in London. Andrea Belluso started working in London in 1983 when he did his first job for Italian Condé Nast. Feeling at home both in the studio and on location his long list of international clients has made him travel all over the world on commissioned shoots. Andrea also works as film director, producer and editor with many broadcasted television hours worldwide. The workshop focused on lighting using external lights and different ways and techniques to use and control the amount of lighting for a desired result. Andrea also elaborated about various equipment which are available in the company's lineup and usage of each in different situations. The workshop was attended by many professionals, students of various photography institutions



and enthusiasts from the photography fraternity, as well as from the industry. The main emphasis of the workshop was on understanding lighting techniques and how photographic lighting when used produces incredible results. Andrea also emphasised on the fact that there are many photographers who do not use external lights just because they find using lights problematic, and don't have proper knowledge about lights.

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PENTAX K-1

While inheriting PENTAX's traditional compact, durable body design, the K-1 adds essential values to the 35 mm full-frame format, such as state-of-the-art high-resolution technologies drawn from PENTAX's development of medium-format models, an array of exclusive shooting features, and remarkable environmental adaptability in the field. True to its number 1 name, the PENTAX K-1 signifies the arrival of a new era in 35 mm full-frame digital SLR cameras.

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Moving Art Spaces project by Pune Biennale

Pune Biennale Foundation inaugurated the 'Moving Art Spaces project', a key participatory project of Pune Biennale 2017. The Moving Art Spaces or the shipping containers project is based on the theme of 'Migration – To Be And Not To Be' which has been curated by the renowned Bina Sarkar Ellias, editor and publisher of International Gallerie. These shipping containers converted into art galleries are can be spotted at SSPMS ground, Shivaji Nagar, house works of international and national photographers from India, Pakistan, Bangladesh, Nepal and Sri Lanka. The series of photographs showcase chronicles of migrants whose histories have been chequered with hope, loss, struggle and sometimes fulfillment. Together with this, film documentary and poetry on Migration are also being showcased at these shipping containers.

Exploring the meaning of one's existence in life's different spheres, through the concept of migration, minorities and movement, 'Moving Art Spaces' is one such unique project of



Pune Biennale 2017. Visual art isn't always about aesthetics; it's also about involving the community for social change. In this project, discarded shipping containers are being used to create alterative art galleries that will house curated works of art (photography, film and installations) centered on the concept of 'MIGRATION' –To Be AND NOT To Be. These shipping containers has always been symbolic with movement and migration.

The exhibition can be spotted at the Shri Shivaji Preparatory Military School (SSPMS) ground at Shivaji Nagar, Pune during the course of Pune Biennale.

LEXAR UNVEILS 512GB CFAST 2.0 MEMORY CARD

Lexar announced doubled capacity for the Lexar Professional 3500x CFast 2.0 memory card, providing the capacity and speed thresholds needed for cinematographers, filmmakers, and content creators to capture the highest-quality 4K and ProRes video and RAW photos. The new 512GB capacity card is designed to address the exacting demands of today's top content innovators. Jennifer Lee, product marketing director said that "As professional imaging technology continues to advance, it's crucial that memory storage formats keep pace with ever-evolving data needs. When shooting 200 FPS on a high-end, production-level camera, it's easy to fill up an entire 256GB card with content in just 17 minutes. Comparatively, the new Professional 512GB 3500x CFast 2.0 card can capture up to more than twice that time. It's essential that professional content creators shooting in bandwidth-heavy applications such as RAW, 4K, burst-mode, time-lapse, and beyond



have access to increasingly higher capacities and faster transfer speeds. The 512GB Professional 3500x CFast 2.0 card is said to provide write speeds up to 445MB/s and with read transfer speeds up to 525MB/s. The Lexar Professional 3500x CFast 2.0 card includes a lifetime copy of Image Rescue software to recover most photo and select video files, even if they've been erased or the card has been corrupted.4 The card is also backed by expert technical support and a limited lifetime warranty. The new card capacity will be available in first quarter of 2017 with an maximum selling price of \$1699.99. The Lexar Professional 3500x CFast 2.0 card line is also available in 32GB, 64GB, 128GB, and 256GB capacities. In addition, the Professional 3600x CFast 2.0 card line is available in 128GB and 256GB capacities.

GoPro's Karma returns

GoPro, Inc. announced the company's drone and versatile stabilisation solution, Karma, is now on sale at GoPro.com and select U.S. retailers. Initial shipments will be limited but production is expected to ramp quickly. Karma will be available

in international markets in the spring. Karma features a compact, fits-in-a-small-backpack design and includes an image-stabilization grip that can be handheld or worn. Karma makes it easy for anyone to capture amazingly smooth, stabilized video during almost any activity.

GoPro had voluntarily withdrew Karma in November 2016 after a small number of cases where batteries disconnected during flight, resulting in a loss of power and crashing of the drone. GoPro identified the issue as related to the latch mechanism which secured the drone's battery. A redesigned battery latch has been incorporated into the updated Karma drone to solve the issue.



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Canon celebrates 20 glorious years in india; rolls out vision 2020 with a growth target of ₹3500 cr

Canon marked its 20th anniversary in India with a steadfast plan for the country across its enterprise, commercial, consumer and social initiatives. According to the company, which is celebrating two decades in the country, it's reaffirmed its commitment to India with the announcement of its 'Vision 2020', by Ms. Noriko Gunji, President & CEO, Canon Singapore and Mr. Kazutada Kobayashi, President & CEO, Canon India.

Canon India's Vision 2020 reportedly charts its next phase of growth in India. According to the press release, the company in the next three years, aims to penetrate further in the country with its offerings, augment the photography culture in India and introduce technological advancements across business and consumer products. Canon also stated that vision 2020 will set a growth target of ₹3500 crore for Canon India, to be achieved by consistently attaining a year on year double digit growth. The company kick-starts its year-long celebrations to commemorate the 20 years with its business partners, vendors, consumers and employees.

Visiting India to commence the celebrations. Ms. Noriko Gunji, President & CEO, Canon Singapore (Regional headquarters of South and Southeast Asia) said, "At Canon, we are embracing the challenge of new growth through a grand strategic transformation. India is a key market in Canon's global development and having successfully completed two decades in the country, we would like to thank all our partners, consumers and vendors for their support. Together with every team member and business partner, we will scale this height to achieve our goal of continuous growth in Asia. We are in prime position to ride on this wave of growth. I'm confident that India, as a market, will be a vital contributor to this future success."

Expressing his delight on the

company's 20 years of remarkable presence in India, Mr. Kazutada Kobayashi, President & CEO, Canon India said, "It is a privilege and a proud moment for us to complete 20 year of delighting our customers in the country. Over the years, Canon has grown steadily to make its presence felt across the nation. With everlasting commitment of our employees and partners, the company has attained a strong leadership positioning in the Indian imaging industry. 2016 marks yet another successful year for our journey in India, as we register a growth of 9%, with our revenue aggregating to ₹2348.6 cr."

"As we celebrate success today, we are gearing up for the next big leap towards our 'Vision 2020', capable of achieving new growth. In the coming years, we will focus on our retail footprint and on growth across all businesses to achieve a double digit growth each year. By 2020 we envision to reach revenues of ₹3500 cr," added Mr. Kobayashi.

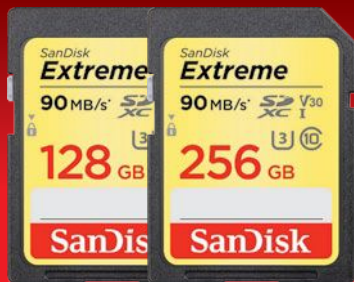
Canon also stated that they have launched several advanced products over the years in both B2B and B2C categories. Progressing forward, the company wishes to promote the culture of the photography by penetrating deeper into the country. Presently, operating 214 CIS (Canon Image Square) stores across 103 cities in the country, the brand reportedly envisions to double the count of its CIS stores by the end of 2020. Through its initiatives like Canon Photomathon, EOS Nation Seminars and Photography Workshops, the brand wishes to continue to engage and educate customers. According to Canon, for the inkjet division, the prime focus would be to build greater shelf share in the top resellers and concentrate on expansion to new vertical markets with SOHO & Pro Products. The Laser segment would reportedly strengthen its outreach towards the enterprise and government

sector, along with progression towards value products with focus on customer lifetime management. Streamlining office processes and maximizing business efficiency, the Business Imaging Solutions vertical will be reportedly expanding its portfolio in 2017, aligned with the Government's vision of 'Smart Cities'. The press release also states that taking its products and strategies to smaller towns, the Professional Printing domain (PPP) is strengthening its channel partner's outreach to double its presence, across the country.

Canon also stated that its success over the years has been a joint effort by the employees, partners and customers at large. The imaging company marked its 20th anniversary by unveiling a new logo for the year. The company also ran a digital campaign across the country. Canon also said that the steady growth of the company to make the brand's presence felt across the nation has been made possible by the partners. Partners and vendors were also reportedly felicitated for supporting the brand in its constant endeavour of customer delight.

Canon stated that it takes pride in not only bringing quality products to the market; but also contribute to the community, under its CSR projects with the focus on '4E' comprising of Eye Care, Education, Environment and Empowerment. According to previous media reports, the company has adopted 4 villages across the country under its flagship CSR programme – 'Adopt a Village' and have also partnered with SOS Children's villages under their 'Support a Life' campaign. As part of this campaign, Canon employees have reportedly adopted 187 children to take responsibility of their wellbeing. To promote 'skill development' for a skilled India, Canon India is also said to have introduced vocational and Skill development training in their adopted village.

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Bergger Unveils Pancro400, A New ISO 400 Black-and-White Film

Recently Kodak and FILM Ferrania announced the revival of 35mm film rolls which will cater the film requirements of many photographers who still shoot film and those who want to shoot film. Now, a French company called 'Bergger' has announced its latest ISO 400 Black & White film rolls. The French manufacturer is the latest company to further the analog photography resurgence by announcing a new film. It's called BERGGER Pancro400.

BERGGER Pancro400 is a new ISO 400 black and white film they'll be available as sheet film and as 120



and 35mm rolls respectively. The film uses two emulsions (silver bromide and silver iodide) with different grain sizes that provides the film with a wide exposure latitude. Founded over 100 years ago, Bergger is the last remaining French manufacturer of photosensitive materials. The brand produces photo paper, chemicals, and film. GER Pancro400 will be available in Europe in mid-February 2017 and in the United States and Asia in early March 2017. You can also pre-order the new film through the Bergger online store. Details about its pricing and availability in India is not known though.

Sigma 85mm f/1.4 Art lens awarded highest score ever by DxOMark

Model	Launch Price	Launch Date	DxOMark Score	Sharpness	Distortion	Vignetting	Transmission	Chr. aberration
Sigma 85mm F1.4 DG HSM A On: Nikon D810	\$1199	Sep. 2016	50	36	0	-1.4	1.7	2
Carl Zeiss Distagon T* Otus 1.4/55 On: Nikon D810	\$3999	Oct. 2013	48	33	0.2	-1.6	1.6	6
Carl Zeiss Apo Planar T* Otus 85mm F1.4 ZF.2 Nikon On: Nikon D810	\$4490	Sep. 2014	48	35	0.2	-1.3	1.7	3
Carl Zeiss Milvus 1.4/85 ZF.2 On: Nikon D810	\$1800	Sep. 2015	46	36	0.1	-1.9	1.6	4
Tamron SP 85mm f/1.8 Di VC USD (Model F016) Nikon On: Nikon D810	\$750	Feb. 2016	45	36	0.1	-1.6	2.0	6

Sigma is known when it comes to its high-end Art lenses, and recently they received an accolade which is impressive. DxOMark has awarded the new Sigma 85mm f/1.4 Art lens the highest score that the benchmarking company has ever given. The lens beat out a trio of highly regarded Zeiss lenses for the top spot, earning an overall score of 50 while the Zeiss Otus 55mm f/2 received a 48.



limits for an already impressive lineup.

DxOMark stated "The new Sigma is one of the best-performing full-frame 85mm lenses we've seen." "The Sigma has very high and

homogeneous sharpness, even wide-open, where high-speed lenses like this usually struggle." "While all the full-frame Art series lenses are excellent performers optically, the latest model in the range is also its best," says DxOMark in its conclusion. "The lens is pricey and a bit big and heavy, but the Sigma 85mm f/1.4 is a champ when it comes to image quality, sharpness, speed, and build."

500px launches world's largest global photographer directory

Online photo community and portfolio website, 500px has announced the launch of 500px directory, a photographer's directory. Touted as the 'world's largest global photographer directory', the new service is a global photographer directory, searchable by both specialty and location. According to 500px, the Directory is currently under beta and already has 50,000 photographers in more than 11,000 locations representing 191 countries. The directory will offers photographers a chance to connect directly with customers and set their own rates for offline work. The profiles include brief photographer bios, self-selected photo galleries of their work, their availability, the equipment they use, and the languages they speak. When clients find someone they like, they simply click the "Hire" button to initiate a contract discussion.

"The Directory is a natural extension of our world-class photography-on-demand offerings, making 500px the go-to destination for global image buyers to find the right photographer for any custom job, large or small," said Andy Yang, CEO of 500px.com.

Ranger Quadra Hybrid AS RX for Anywhere

Complete with fast recycling times, wireless trigger and remote options via the EL-Skyport, the Quadra Hybrid really is a perfect system for anyone who likes to work away from the mains. With flash power consistency, remote power variation, LED modelling lamp it is truly a feature packed product. Comes with a Lead- Gel battery for low temperature robustness and long life.



HP Inc. installs second Indigo Digital Press at Silver Point

Commercial printers, Silver Point Press Private Limited recently installed the HP Indigo 12000 digital offset press at their integrated plant in Mahape, Navi Mumbai. This is Silver Point's second Indigo digital offset press from HP Inc. By adding the HP Indigo 12000 digital offset press, Silver Point press private limited will be able to enhance the print experience of its new customers across India.

The printer informed that they have installed HP Indigo 12000 Digital offset Press to increase productivity, reducing waste and offer a superior quality of image printing and offer B2 size to the market in digital space. HP Indigo 12000 Digital offset Press has been designed, to produce high quality prints on versatile substrates such as canvas, synthetics and metallized media. Mr. A. Appadurai, Country Manager, Indigo and Inkjet Web Press, HP Inc. India said that, "Silver Point has been one of our most valued customers and we are delighted to be entrusted yet again by them to help



them realize their growth strategy. This will be the first installation of the HP Indigo 12000 digital offset press in the commercial/ offset printing segment. We believe that the 12000 will offer a whole new range of applications possibilities by being able to print on over 3000 different media 's including Plastics and with 7 color possibilities including white ink."

Added to this Mr. Shabbir Muchhala, Silver Point said that, "The HP Indigo

12000 Digital Press will help us in meeting our clients demand for consistent high quality prints and its capability to print high at speed of 4600 sheets per hour and 70gsm to 400gsm will help us in expanding our customer base as well to some unexplored markets as well." They informed that this press now offers something unique for commercial printing and light packaging which is a first among its competitors.

Hasselblad announces change of management structure

Hasselblad recently announced that Perry Oosting, CEO, will step down from his role by the end of this month. The company informed that having guided Hasselblad to stability, strong sales as well as the partnership with aerial camera company DJI, CEO Perry Oosting has accomplished what he was asked to achieve and has decided to step down from his operational responsibilities and return to a role as advisor to the board.

"We would like to thank Mr Perry Oosting for his extraordinary efforts. Under his leadership a foundation for future growth is established and the company has extended its customer base substantially," said the Supervisory Board.

"In the beginning of 2015 I was asked to take the role as CEO to

secure sustainable growth and prepare the business for the next steps in its development. During 2016, we launched several new products and a complete new electronic platform. The market reaction to the strategic direction and its products were overwhelming. I would like to thank all involved and foresee a bright future for the team of Hasselblad." said Perry Oosting.

The Board of Directors has, effective as of Feb 1, appointed Paul Bram, currently Advisor to Hasselblad, as Interim CEO.

"We are happy to announce Mr Paul Bram as an interim CEO. Paul is coming from his position within Hasselblad as Advisor and has a vast leadership experience from his time at Ericsson and Gambro," said the Supervisory Board.

"I am honoured to take on the role as interim CEO for this iconic and much-



loved company. Hasselblad represents outstanding quality, passion for fine art and pioneering technology. Over the coming months we will continue the started path and strategic direction, including accelerating R&D and software development in Gothenburg, Sweden. Going forward I am immensely proud to be part of this continuing journey." said Paul Bram.



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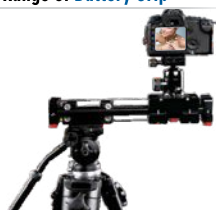
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Answered by
Bhavya Desai
Editor, Asian Photography

Given the developments in the mirrorless range of cameras, would it not be safe to assume that the developments in the world of DSLRs have reached the saturation point? How would you compare the performance of a mirrorless to an entry level DSLR?

Aditya Nath

Dear Aditya,

Well this isn't entirely true. In order for me to give you the answer one needs to first understand why the development of the mirrorless cameras was done. As an invention, mirrorless cameras were always meant to be handy, light and easy to use for the photographers and consumers. But that doesn't necessarily mean that they don't offer similar quality as the DSLRs. Some of them do and some of them don't.

But it wouldn't be right to assume that the development of the DSLRs have reached a saturation point. I don't see that happening for many years. The reason for same is that while mirrorless cameras are light and handy, they aren't always the ones that are used by all photographers even today. Secondly, the development of the DSLR is on-going, with



newer milestones being reached in this front. Take for instance the introduction of Canon's new ME20F-SH Multi-Purpose camera, which features a 2.2 MP CMOS sensor size which can deliver ISO up to 4,000,000.

It's not possible for a mirrorless to deliver this sort of a performance, since it will have to compromise the size of the camera, which defeats the purpose of its existence. It is true that there is great development happening in the mirrorless front, but it is also important to note that the basics of these cameras come from DSLRs.

It's a treasure reading Asian Photography Magazine. I have learned a lot of things reading each and every issue since I have subscribed. I would like to know if The Magic Lantern is safe for my Canon 700D or any other camera. I basically want to use it's intervalometer for time lapse photos. Can it spoil my image quality?

Hiren Patel



Hi Hiren,

While Magic Lantern is a free firmware that opens a lot of doors for your DSLR, there is a reason that the manufacturers do not include the same features in these specific cameras. The cameras are built for performance and the manufacturers push a specific camera and it's sensors and processors to it's limits to know what features to include and what the processors can handle. Even though Magic Lantern opens up a lot of features in your camera there is a small chance that the camera might overheat and the processor might die. This is the reason why most manufacturers clearly mention that their warranty will be void if any external firmware is loaded. They will still fix the camera in their service centers if anything goes wrong, but it will be on a chargeable basis. It is much easier to buy an external intervalometer which costs around ₹3000, considering it will be a long term investment and you will be able to use it with other cameras as well!

I am Anuj Verma from Kolkata, I am planning to buy Nikon D500 and presently I am using D5200 (18-105mm and 35mm prime lens). I wanted to know what lens should I purchase as I am planning to go professional in one and a half years (after taking a 1 year part time course). Please help me understand what happens when an FX lens is used on a DX body

Eg: 70-200mm becomes 105-300mm and 2.8 becomes 3.4 etc which lens should I purchase from (14-24, 24-70, 70-200) (2.8) first. I do all kinds of photography (Is it wise to invest so much on this as I am a lower middle class guy).

Anuj Verma
Kolkata

Dear Anuj,

If you are planning become a professional photographer you need to understand that it is a huge responsibility. Someone's magazine/newspaper/wedding photos etc will depend on how good you shoot and how well you know the subject. I would suggest that you take up a full time course instead of a part time one, specially if you wish to make a living out of this. Coming to your question, you should use your D5200 along with the two lenses you have for the time being, at least until you finish your course. Two reasons for saying that is that you only need a D5200 if you plan to learn photography at the moment. Secondly it will not be wise to invest on expensive cameras and lenses now, you will have to re-invest in a good full frame DSLR when you go professional as there will be newer models available then. All your investment now will go to vein. To answer your second question, you can use an FX lens in a DX body. The downside (Or upside if you use it well) is that your focal length increases by a factor of 1.5/1.6. For example if you are shooting with a 70-200 f2.8 then your 70-200mm lens on the crop sensor DX camera would behave more like a 105-300mm lens on a full-frame camera in terms of field of view. You will learn more in-depth when you start your part time course and we will make sure we have an article on it soon!

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Asian Photography & IMAGING AWARDS 2017

First organised about 18 years ago in 1999, Asian Photography Awards have come a long way and become one of the most important event in the industry's calendar. Being one of the most awaited and prestigious awards in this industry, the idea is to recognise and appreciate the excellence of the photography industry and its individuals who either work behind the cameras or simply create them! With an objective to honour, not only the veterans but also new talent, best products and services of the industry, Asian Photography Awards are divided in the Product Category and Most Influential Person in Photography (MIPP) category, featuring different set of parameters for judgement in each category. Here is the lowdown on the Asian Photography Awards this year.

PRODUCT CATEGORY

Every year our awards are based on the product shootouts, reviews and comparisons that we conduct throughout the year in order to help our readers make an informed decision about investing in new photography gears and accessories. Driven by performance and quality, we at Asian Photography believe in putting products against each other. So who are the winners this year?

Awards in the Media Storage Category

BEST SECURE DIGITAL (SD) MEMORY CARD

Winner: Kingston SDHC UHS-I 32GB



The Kingston consistently performed toe to toe in every test. It tied with the Transcend in the Crystal Disk Mark test and fared quite well in the folder transfer test. The Kingston SDHC UHS-I 32GB Card aced the in camera test with 1.73 shots per second exceeding its competitors' performance significantly. The card comes with a lifetime warranty and is priced at ₹1699 which is significantly lesser than the Transcend. If you are looking for a quality product with a consistent performance at a reasonable price the Kingston SDHC UHS-I 32GB Card, the winner of this year's secure digital (SD) memory card shootout, most certainly is the way to go.

BEST MICRO SD CARD

Winner: SanDisk Ultra 32GB microSDHC UHS-I



In the Crystal Disk Mark test, SanDisk had a better read speed of 34.82MB/s, but a lower write speed of 17.99 MB/s. In the folder transfer test, SanDisk had a slower read time of 87.48 seconds, however, had a faster write time at 71.07 seconds. In the in-camera performance test SanDisk card recorded 4.36fps, performing decently in almost all parameters, and retailing at a low price of ₹750, SanDisk Ultra 32GB microSDHC UHS-I is this year's MicroSD card shootout winner.

BEST CF CARD

Winner: SanDisk Extreme CompactFlash 64GB



The SanDisk card performed consistently throughout the shootout. In the CDM test, SanDisk CF Extreme Pro aced, with read speed of 34.91MB/s and the write speed of 27.23MB/s. In the Folder Transfer test, SanDisk had the best write speed at 48.44 seconds, but a slower the read speed of 30.94 seconds than Kingston. In the in-camera performance test, SanDisk scored 2fps. At the price range of ₹4800, SanDisk is definitely a strong contender and wins the shootout.

Awards in the Printing Category

BEST ALL-IN-ONE PRINTER

Winner: Epson L360



The EPSON L360, performed well in most categories with good quality prints, but in some tests took longer time than the Canon PIXMA G3000. However, Epson's output in most tests was better than the Canon printer, and with a price tag of ₹11,599, it costs less than the Canon G3000 as well, making it the winner of the All-In-One Printer Shootout this year.

Awards in the Rechargeable Battery Category

BEST AA RECHARGEABLE BATTERY

Winner: Uniross 2700mAh Rechargeable



The Uniross 2700mAh Rechargeable performed better all throughout the shootout. Though the counts of the flashes fired were less than the GP batteries but more than what the Envie could deliver, the consistency of the Uniross batteries between the flashes fired after the heat up have been steadier. The price also being about the same, the charge time taken by these batteries is a little lesser, which is 8 hours and 25 minutes. So taking into consideration the charging time and the consistency of the flashes fired; the Uniross performs slightly better than the competition. The shootout this year was extremely close and with a price of ₹900 for four batteries, the Uniross rechargeable wins this year's AA battery shootout.

Awards in the Lens Category

BEST ALL-IN-ONE LENS

Winner: Tamron 18-200 AF18-200mm F/3.5-6.3 DiII VC



The Tamron lens, priced significantly lesser than the Tamron lens at ₹17,900, was quite well built. While we would've liked the focussing ring to be a little wider and have more resistance the lens was very easy and comfortable to use. The colour output of the lens was superior to its competitor and produced least distortion. The Tamron beat it's competitor in the chromatic aberration department as well as produced better colours hands down, thus making the Tamron 18-200 AF18-200mm F/3.5-6.3 DiII VC lens this year's winner for the All-in-one lens shootout.

BEST FIXED FOCAL LENGTH LENS

Winner: Canon 24mm f/1.4L II USM



The Canon 24mm f/1.4L II USM is a balanced lens with a good build quality and great photo output quality. The lens even though a little bigger, is fast to focus and comfortable to use. Even though it lost to the Sony in chromatic aberration test it fared well in the other tests. The Canon, priced at ₹1,12,995 is reasonably priced, given the quality of optics used in them. Keeping in mind the minimum f-number on the lens being 1.4 the lens will be substantially more useful in low light situations. The Canon 24mm f/1.4L II USM also has better and more believable colours which one would expect from such a lens. Overall the lens performed really well compared to the Sony's overall performance, thus making it this month's winner in the fixed focal length category.

BEST DSLR KIT LENS

Winner: Canon EF-S 18-135mm f/ 3.5-5.6 IS USM



Priced at ₹37,995, Canon EF-S 18-135mm f/ 3.5-5.6 IS USM looks very good in terms of construction and optics. The buttons, focus and zoom rings are very smooth to operate and the focussing was quick and precise. Works well with a newer body and delivers good quality images. However, the colours produced are somewhat flat but nothing to be very worried about. The distortion and chromatic aberration was decent and it exhibited the least amount of both. Canon wins the shootout this year.

Awards in the Photo-Imaging Category

BEST INNOVATION IN DSLR/ MIRRORLESS CAMERA TECHNOLOGY

Winner: Panasonic GH5



Panasonic, who have been known for its innovation, produced the Lumix DC-GH5 which boasts of being the first mirrorless single-lens camera in the world with 4K/60p, 4:2:2 10bit recording. The camera can also take 4K-quality still photos (approximately eight megapixels) at up to 60 frames per second, and it can handle 6K images (approximately 18 megapixels) at up to 30 frames per second. The 20.3 Megapixel camera also has a Venus Engine processor and has features like 5-Axis Dual IS2, free angle touch screen, double SD card slot etc. The Dual I.S.2 5-axis stabilization system can coordinate the correction functions of the camera and the lens, while advances in DFD technology have greatly improved the autofocus field recognition capabilities.



BEST ENTRY LEVEL DSLR

Winner: Nikon D3400

It is a tough decision for people who buy their first DSLR, especially beginners who would stick to a brand after they have purchased their first DSLR. Since one has or plans to invest in the same brand eco-system, it is advisable to stick to a brand which you have been using or are probably going to use. Both the Canon 1300D and the Nikon D3400 are great entry level cameras, although the Nikon D3400 had a slight edge over the Canon when it comes to ISO performance and image quality at high ISOs. The Nikon D3400 comes for ₹31,450 (body only) and the Canon 1300D comes with a kit lens (18-55mm) and is priced at ₹29,995 which is lower than the Nikon. If you want image quality and slightly better performance like faster burst mode, go for the Nikon D3400.



BEST SEMI-PROFESSIONAL DSLR

Winner: Canon EOS 7D Mark II

The Canon 7D mark II is a steady performer and the image quality is superior to most of the cameras that are trying to match up with it now. Its image quality was fairly balanced, and it performed really well in the ISO performance as well. The Canon 7D mark II costs ₹128,795 for the body only which is on the higher side but for a camera that is marked by its performance, and hence is a pretty good deal, thus making the Canon win the shootout.



BEST PROFESSIONAL DSLR CAMERA

Winner: Canon 1DX Mark II

The Canon 1DX Mark II comes with a C-Fast card slot and a CF card slot and is priced at ₹4,55,995. The performance of the camera is impressive and the burst mode is brilliant. The image quality and ISO performance which is delivered proves its performance. Although the Canon is slightly higher in price for body-only, the Canon 1DX Mark II proves to be the winner of this professional DSLR shootout.

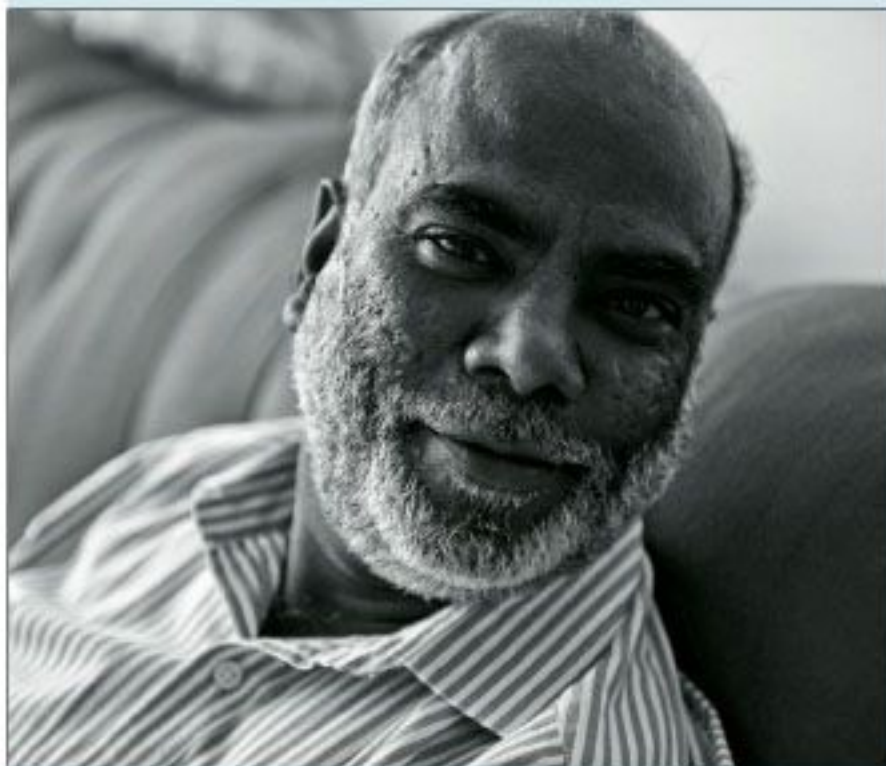


BEST MIRRORLESS CAMERA

Winner: Canon EOS M5

The Canon M5 was underexposed a little for portraits and the skin tones accuracy was average. However, the Canon impressed in low-light and with its colour reproduction which was the closest to the real life situation of the scene itself. The ISO was decent in daylight and usable enough for night time shooting. Priced at ₹81,995 (with 15-45mm IS STM kit lens) it is higher than both the Fujifilm and the Sony but you also get a kit-lens bundled to start off with. The overall performance of the Canon is impressive and so the Canon M5 wins the mirrorless camera shootout this year.

Photographer of the Year



Winner: Sudharak Olwe

Hailing from Akola district in Maharashtra, and overcoming poverty, Sudharak Olwe has been documenting stories around India since 1988. With a career spanning nearly three decades, Olwe's lens has captured the grittiest of stories that narrate accounts of resilience, courage and change. His ground-breaking series on the Mumbai's conservancy workers exposes their inhumane working conditions, whereas his Kamathipura series with the sex workers reveals the city's dark underbelly. His empathetic approach is what is unique in bringing out emotions through photographs. In 2016, he was awarded the Padmi Shri award, one of India's highest civilian honours, for his work. Olwe's work has been featured and exhibited in Mumbai, Los Angeles, Dhaka, Amsterdam, Kassel and Malmö.



100mm

All-metal Auto Focus Lens

With All Sincerity



YN100mm F2

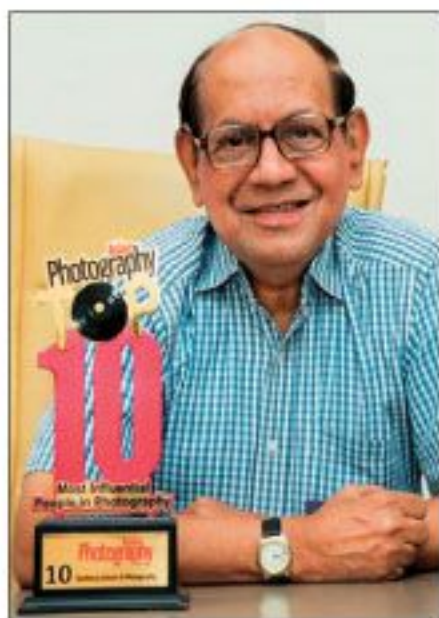
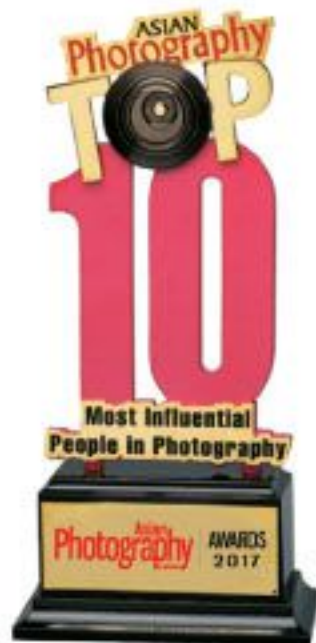
- * The 100mm focal length, which is the equal of 160mm on the APS-C camera, it will let the work generate spatial perspective compressed effect and more close to the background.
- * F2 large aperture, which blur the background and highlight the subject.
- * Supports auto focus (AF) and manual focus (MF) mode, allows you choose the focus mode as needed.
- * The aperture blades up to 8 pieces, which allows you to shoot the near circular defocused spots, appropriately narrow the apertures can shoot the 18 axial effect.
- * Adopts chrome high precision metal bayonet, which effectively improve the goodness to fit the camera body and the bayonet ruggedness, wear and corrosion resistance for durable use.
- * Supports multiple shooting modes and the aperture and data can be displayed in the EXIF information.
- * The whole series products are formed by glass lenses, which with multi-coated and effectively improve light transmittance and the inhibit the ghost shadow and glare in photographing.
- * Adopts gold plating metal contacts effectively improve the signal conductivity and corrosion resistance.



Most Influential People in Photography

MIPP CATEGORY

One of the most sought after award trophies in the industry is the Most Influential People in Photography, organised as part of the Asian Photography Awards ceremony. The category introduces you to the 10 Most Influential people/institutions in the photographic fraternity of India. The process, participants and the jury for this award call for something special. It is adjudged by a jury outside the industry and is tabulated by an independent auditor to ensure the awards are unbiased and impartial. The nominees for these awards are judged not only on the basis of achievements, but also on their contributions and impact towards the industry in the last one year.



Vishal Bhende with the trophy

10

Symbiosis School Of Photography

The objective of Symbiosis School of Photography is to successfully educate and graduate professional image-makers with the technical, artistic and business skills necessary for success. Their programs are presented through a combination of intimate classroom lectures and demonstrations, practical hands-on assignment work in studios and labs, and real-world experience through the fulfilment of actual contract work for clients. They conduct study tours for students to various places across India, one day tours to culture events, and other industrial visits as well. The institute also houses a research lab where hybrid technologies are taught, and students can publish research papers on photography. The institute has a guest faculty from Royal College of Art London who regularly conducts lectures for students, and professionals from Europe who give seminars at the institute. Students also get a chance to conduct their own photography exhibitions. Headed by Vishal Bhende, the institute is redefining photography education.



AP Editor Bhavya Desai hands the AP Most Influential award to Ricoh's Bishwarup Mallick

9

Bishwarup Mallick, Business Head, Camera and Binocular Division, Ricoh India

Bishwarup has been influential in helping Ricoh establish their business in India, widen their customer base, improve sales, create a category which was non-existent during the time it was introduced. He has helped build a strong forum to interact regularly through various social networking platforms, and increase exposure through word of mouth, and customer satisfaction and loyalty. As a marketing head, he introduced a major international marketing activity in India called Photomathon. He's been instrumental in successful introduction of 360 degree image and video category in India, and all India service collection facility for Pentax, Ricoh camera.



AP Editor Bhavya Desai hands the AP Most Influential award to SanDisk's Rajesh Gupta

8

Rajesh Gupta,
Country Manager, India and SAARC, SanDisk

As the Country Manager, Rajesh Gupta has led the SanDisk sales and marketing team to deliver various projects and maintain strong business record for SanDisk in India. He has worked collaboratively with the management at the regional and HQ level to position India as a strong emerging market and get higher visibility for the new launches in India. He also worked closely with the team to build reach for SanDisk in Tier II and III markets across India, in emerging cities through roadshows, incentive programmes for partners, enhanced level of retail visibility and co-marketing programmes to reach out to the channel partners in the upcountry markets.



Tamron's Nitin Goyal receiving the AP Most Influential award from AP Editor Bhavya Desai

7

Nitin Goyal,
President and CEO, Tamron India

Under Nitin Goyal's leadership, Tamron has been able to develop their own set of distributors across India from different industries. He has helped the company with key marketing activities like Dealer Activations, Wedding events, Exhibition Participation, Associations with all imaging committees across India, Mentor programme to bring photographers hidden talent on open platforms like workshops etc. He played a vital role in idea generation, brainstorming, team making and motivation, fine-tuning projects and successfully executing them. These efforts have helped Tamron to penetrate major cities, and has been rewarding in terms of brand recognition, brand visibility and business growth.



Faculty members and students of Udaan pose with the trophy

6

Udaan School of Photography

A conglomeration of photographers and artists, Udaan prides itself on its learning modules, as they are original and created by a common think tank. The renowned institute recently moved to a new expansive premise of over 10000sqft purely dedicated to photography, in the heart of Mumbai. Their aim is

to provide better facilities, huge studios, extensive computer lab, libraries, lounges and even a cafeteria and a proper learning environment to our students, without an increase in fees. The institute has involved many photographers (and even students), from different streams in the management of the institute. The institute is setting high standards in area of photography education.



Sephi Bergerson's AP Most Influential award trophy

5 Sephi Bergerson

Sephi Bergerson has 12 years of experience as a commercial photographer in Israel and 15 years of documentary experience in India. He is an award-winning photographer, and specialises in lifestyle photography, and destination weddings. Sephi's work has been featured in books and publications worldwide and has won international acclaim. His most inspiring photo projects address cultural and humanitarian issues, from polio and HIV to rural development and education. Last year, he helped organise SILK INSPIRE 2016, India's first wedding photography festival, and SILK Awards, India's first-ever recognition platform for documentary series in wedding photography.



Dabboo Ratnani posing with his trophy

4 Dabboo Ratnani

With more than 20 years of experience shooting the Indian entertainment and fashion industry, Dabboo Ratnani is a name to be reckoned with. He has shot numerous Indian and international celebrities including Brett Lee, Chris Gayle, Boris Becker, Nelson Mandela, Michael Jackson, and Dwayne Bravo. He also conducts numerous workshops all over India for aspiring professional photographers. He is part of Nikon's Pro Panel, wherein he conducts seminars and interactive workshops for Nikon School.



Sudhir Shivaram with his trophy

3 Sudhir Shivaram

With his undying love for wildlife, Sudhir Shivaram is among the most well-known and respected wildlife photographers in India. With a strong technical background, Sudhir's work has won various prestigious awards, including the National Geographic's 'Yellow Border Award'. He was a brand ambassador of Canon for a period of 8 years, and is also the founding member of the non-profit photo sharing site India Nature Watch. He has launched an online video based photography tutorials. He also started a photography-related Facebook chats that have gone on to become hugely popular. In the last one year, around 3.5 million people over the world have viewed his various live videos broadcasts on Facebook, including the ones from various National Parks from around India and Kenya/Tanzania. He was the first person in the world to do a live broadcast of the great migration from the Masai Mara on Facebook in 2015.



AP Editor Bhavya Desai hands the AP Most Influential award to Nikon's Kazuo Ninomiya

2

Kazuo Ninomiya, Managing Director, Nikon India

Taking the role as the Nikon MD in 2015, Kazuo Ninomiya has helped the brand reinforce its presence in India. With key projects like Nikon schools, the brand has been able to contribute to the proliferating photography culture in India, and come up with a YouTube channel with tutorials in English and Hindi. He has also worked closely with potential partners, media and corporate consumers, and reinforced Nikon's policy of "consumer first" to evaluate customer feedback, and change for the benefit of the customers. In making social contributions, CSR initiatives to aid students with education, transport and healthcare were undertaken.



Canon's Kazutada Kobayashi with his award trophy

Kazutada Kobayashi, President and CEO, Canon India

With over 36 years of experience with Canon and during this tenure of half a decade with Canon India, Kazutada Kobayashi has played a role in bringing about several changes in the market, customer expectation and technological development, and ensure Canon India has stayed a step ahead of it all. Understanding the brand's DNA, he has led a team that has diligently, towards the growth and success of the brand, and as a leading digital imaging company in India. He has contributed, directly or indirectly, to all of Canon's projects, and helped expand the company's product portfolio and focussed on improving customer education and awareness with pan-India activities like Canon Photo marathon, Photo-walks and photography workshops.

A woman in a purple sari with gold borders is lighting a woodfire. She is leaning over a pile of sticks and logs. In the background, there is a thatched roof and colorful flags strung across the scene. A large metal pot is visible near the fire.

SPECIAL FEATURE

► A family member lights a woodfire in the backyard to boil a pot of milk for Pongal in Alanganallur.

Celebrating PONGAL

Thai Pongal is one of the most important festivals celebrated by Tamilians. A harvest festival, it is a four-day festival according to the Tamil calendar is normally celebrated from January 14 to January 17. A day after the Thai Pongal, Tamils celebrate Mattu Pongal, wherein cattle are recognised and afforded affectionately, and it includes games such as Jallikattu. The game has recently come under a lot of scrutiny, and saw a government ban on the sport. We decided to take a trip down to South India, and document the celebration of the festival in Tamil Nadu.

Tamil Nadu is largely agricultural community where the riches gained from a good harvest gives the economic support to families. The celebration is about the agriculture that happens in Tamil Nadu. It's about four days of harvest fest, and the festival is celebrated grandly by farmers. This is the month where many essential ingredients in Tamil cooking are harvested.

Pongal is also the name of a dish which is sweet in taste, and is made on the special day. It's a happiest celebration of farmers and the people who own cattle. The first day of the celebration and the month is called as Thai Thirunal.

MATTU PONGAL (THE PONGAL CELEBRATION FOR COWS)

Families celebrate with small games such as kola pooti (rangoli) and distribute gifts to the winners of the game. The family members make rangoli outside their house, or in the backyard where the cattle is.

The cow is dressed like a bride on the pongal day and adorned with beautiful ornaments and decorations. The people of believe that the cow is god of the home and the farmers, they stick the god pictures on the cow and make it look fancy and beautiful. They dress the cow to resemble Kaamadhenu (known as a divine bovine-goddess described in Hinduism as the mother of all cows) The milk of the cow is poured on an idol of lord Shiva through a tube from a milk contained bottle. After the cow is ready they bring all the people to praise and do the worshipping.

HOW IS IT CELEBRATED?

People invite all their relatives to fill their home with joy and soundness, and you can see smiles all over the period of the festival. In the villages of interior Madurai and few places in Tamil Nadu, people gather to the nearby temple to worship and celebrate by boiling their pot of pongal with the other people and families. This time we visited the place in Madurai Alanganallur Munniandi temple for the celebration of pongal.

WHAT IS JALLIKATTU?

A day after the Thai Pongal, Tamils celebrate Mattu Pongal, wherein cattle are recognised and afforded affectionately, and it includes games such as Jallikattu. Jallikattu, also known as sallikattu (is derived from salli (coins) and kattu (package), which refers to a prize of coins that are tied to the bull's horns and that participants attempt to retrieve. Jallikattu has been known to be practiced during the Tamil classical period (400-



▶ The bull gets ready to play in a farm field. The thread which is tied in bull nose called as MOOKAN KAIYURU

100 BC). The sport is also known as Yeru thazhuvuthal (bull embracing) and manju virattu (bull chasing). The sport is played by a bull being released in a crowd of people, and participants attempt to grab

the bulls hump and hang on, trying to bring the agitated bull to a stop. The game in recent times has come under a lot of scrutiny, and also saw a government ban on the sport.



▶ The cow is dressed here as a resemblance of Kaamadhenu (a divine bovine-goddess described in Hinduism as the mother of all cows), as milk is poured to a Lord Shiva idol through a tube from a milk contained bottle



► Kids pose for the camera at Alanganallur temple. The kid (center) wears a traditional dhoti having performed a pooja at the temple.

BAN AND PROTESTS

The sport was banned by the Supreme Court in a decision citing animal cruelty based on a lawsuit filed by the animal rights activists group, People for the Ethical Treatment of Animals (PETA), which asserted that the tradition violates the Prevention of Cruelty to Animals Act (PCA). The Supreme Court confirmed the ban on use of bulls for performances. The court also said that cruelty is inherent in these events, as bulls are not suited to them. It observed that forcing bulls to participate to unnecessary pain and suffering, so it ruled that such races are not permitted by law.

The Supreme Court ruling saw several protests erupt in the state of Tamil Nadu in January 2017 against the ban. The pro-jallikattu protests saw numerous leaderless apolitical youth groups protesting in January 2017 in large groups in several locations across the Indian state of Tamil Nadu, with some sporadic smaller protests taking place across India, as well as overseas.

The protesters said that the sport has been happening from several



◄ Crowd of protesters gather to listen to the speech given by one of the protesters

PHOTO: AKHILA ESWARAN

generations, they take pride in participating in the sport, they don't want to stop something that they have been following since their ancestors.

Another reason cited by supporters of the sport is that Jallikattu one of the last available ways to promote and preserve the native livestock because the other uses of native breeds such as ploughing, breeding via mating and milk is on decline due to advancement in mechanisation by tractors, improvement

in artificial insemination and hybrid Jersey cows respectively. According to Karthikeyan Siva Senaapathy, a native breed activist, and Trustee of Senaapathy Kangayam Cattle Research Foundation in Kuttapalayam, Jallikattu is not just a sport that is deeply entrenched in Tamil culture, but it has also inadvertently served as a scientific method of breeding cattle. This view is held among a majority of jallikattu supporters.

BULLS IN ALLANGANALUR:

The thread which is tied in the bull's nose is called Mookan Kaiyuru. Once the thread is opened, the bull comes to know it's play time, and its can be playful for the next few minutes. It is celebrated everywhere, but we found that Alanganallur is one of the best places for the sport. I headed to Alanganallur to check the bulls been trained, and got to know is that the bulls are been taken by the police to avoid the sport this time, and I could only photograph the few that we found.

ALANGANALLUR MUNNIANDI TEMPLE:

The visit of the temple was at the early morning in the Alanganallur, the cleaning



▶ A person pours water and cleans the floor in front of the Alanganallur temple early in the morning on Pongal day

▶ A farmer with his cow at nearby village in Alanganallur



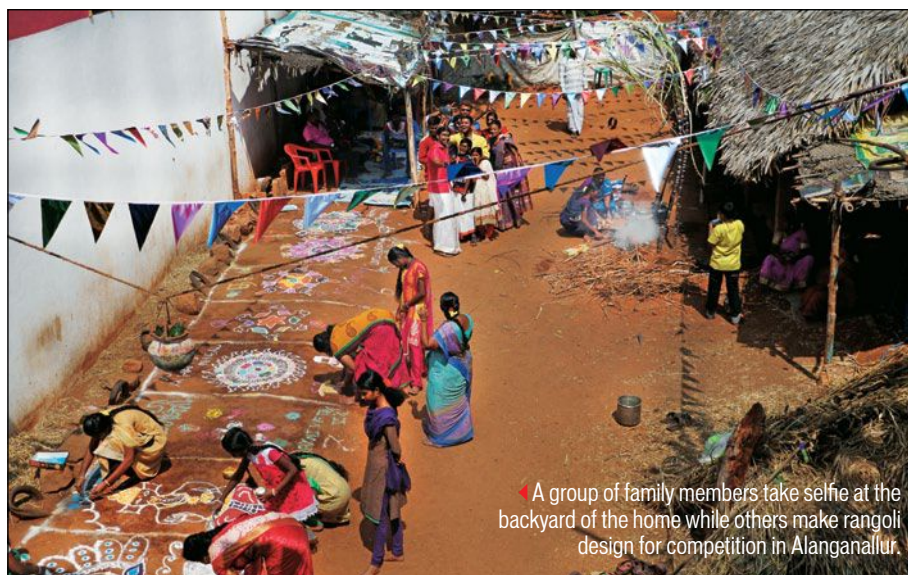


► People carry bundle of sugarcanes to their home early in the morning on the day of Pongal

In our visit and coverage of the festival this year, AP reached the length and breadth of the sport, its people and the celebrations in order to give the readers an idea about what truly the festival and the sport means.

FARMERS ON FIELD:

We saw a farmer with his cow in a farm field, and asked him about the festival celebration. He informed us that he will be celebrating Maatu Pongal the next day tomorrow is the with his cow. He said that the people who own cow brings them to green fields or grass field for the food of the cow and they are taken outside to relax and rest in outer space.



► A group of family members take selfie at the backyard of the home while others make rangoli design for competition in Alanganallur.

process of the temple was happening on the Pongal day. A person was cleaning the floor in front the temple pouring water. As soon as the sun rose, the kids from Alanganallur and near places reached to the temple on the day and started playing in the compound and all over the Muniandi temple.

It is a tradition that the whole family visits few temples on the Pongal day to make their wishes. So people from Madurai and several other places in Tamil Nadu were seen in mini vehicles with their family members. Sugarcane is one of the most important ingredients on Pongal day and is one of the most cultivated crops in Tamil Nadu. People carry bundle of sugarcane to the home in the early day of Pongal festival.


FAMILY MEMBER:

Finally roaming through all the farms near alanganallur, I found the first bull in a farm, it was tied. When I tried to go near the farm, the bull did not allow me near to it. An elderly woman who was working in the farm noticed me, and asked me what the purpose of my visit was. When I informed her, and asked her why the bull was not allowing me inside the farm. She said that I was new to the farm, and the bull is protecting me from you. It won't let you in, until I let him. She explained that the farmers take care of the bull like a family member and it knows that it should not allow an unknown person into the farm.

TEXT AND IMAGES: PAVISH ESWARAN

A large, close-up shot of a shark's head and upper body as it swims through clear blue water. The shark's skin is a mottled grey, and its eye is visible on the right side of its head. In the background, a large school of small, silvery fish swims in the same direction. The bottom of the frame shows a sandy and rocky seabed.

PRO-PROFILE



WITH A LOVE FOR THE OUTDOORS AND WILDLIFE SINCE CHILDHOOD, THIS PHOTOGRAPHER RECOGNISED HIS PASSION AND TURNED IT INTO HIS PROFESSION. WHILE THE JOURNEY WAS NOT AN EASY ONE, HE HAS MANAGED TO GO FROM TEACHING PHYSICS AND MATHEMATICS, TO BECOME AN AWARD WINNING NATURE AND WILDLIFE PHOTOGRAPHER. AFTER HUMBLE BEGINNINGS SHOOTING BIRDS ON A BIRDS WATCHING TRIP, HE HAS MANAGED TO CAPTURE RARE INDIAN BIRDS AND MAMMALS, PHOTOGRAPHED SNOW LEOPARDS IN HIMALAYAS AND SWAM WITH BULL SHARKS IN FIJI. HE IS OVER 280 DAYS OF THE YEAR ON FIELD, AND IS KNOWN TO MOSTLY WORK ON RARE, ENDANGERED AND CHALLENGING SUBJECTS. HIS WORK HAS BEEN PUBLISHED IN PRINT AND DIGITAL MEDIA ACROSS THE WORLD AND HE HAS RECEIVED MANY NATIONAL AND INTERNATIONAL AWARDS AND ACCOLADES FOR HIS WORK. BUT BEHIND ALL THIS IS STILL A WILDLIFE PHOTOGRAPHER FULL OF HUMILITY, WHO SINCERELY SHOOTS FOR HIS LOVE FOR WILDLIFE AND THE OUTDOORS. THIS MONTH, WE SPEAK TO DHRITIMAN MUKHERJEE AND LEARN MORE ABOUT THE MAN BEHIND THE LENS.

For the Love of Nature

Dhritiman was never around photography in his young age, but he had a knack for travelling and being in the outdoors since he can remember. He would travel with his parents in his childhood, and as he entered college, he would travel alone. A student of physics, he was never really involved with zoology or biology. After he finished college, he realised that he was constantly travelling and wasn't doing much with his life. He took a sudden

decision to do his masters in ecology and zoology, and the same year bought a basic DSLR. It was the year 1997, and he was 22 years old. He started using the camera frequently to shoot his immediate environment, doing street and portrait photography. Doing his ecology masters, he started getting interested in wildlife. He joined a birdwatching and a mountaineering club. Using his new camera, he started photographing birds, and soon some wildlife as well.

His earning source at that time was teaching physics and mathematics to students. After a couple of years of shooting, he realised that he was not cut-out for a regular 9-5 job, and if he had to take up photography as a profession, he would not want to do it half-heartedly. Finally, in around the year 2000, he decided to take up wildlife photography full-time.

As he started working as a wildlife photographer, he realised that it was

very difficult to survive in this field. He came from a lower-middle class family, and was the earning member. He decided that he was going to do his best to sustain.” After I took it up full-time, I saw that in India to survive as a wildlife photographer is not easy. I had to struggle for the next 5-6 years. It was quite hard to sail through those days, but I don’t look back at it negatively, as it’s been part of my journey.”

Recalling one of his early assignments to Bharatpur in Madhya Pradesh, Dhritiman said that he was simply mesmerised by the beauty. “I had gone to photograph some birds, and I had a Nikon 240mm tele lens, which now looking back is a very short tele. But I remember that I had studied the behaviour of the birds and I would approach the birds very closely. I was so mesmerised by the place. I saw Siberian cranes there as well, it was one of the last years that they migrated to India. I really fell in love there, and then on I started going to other wildlife areas as well.”

Dhritiman says he was attracted to wildlife photography as it mixed two of his favourite things, being in the adventurous outdoors, and photography. However it was not an easy road for him. He is a self-taught photographer, and he has studied through books, and internet, which was just growing in India at that time. Dhritiman believes that he is not naturally a photographically talented person, and says his way of learning was mathematical. “I am completely self-taught and it was a time-taking, long learning process for me. For me it wasn’t inbuilt, it was acquired. I had to practise a lot, and my way of learning was mathematical. I would review images, and try and understand why people like certain images over others, and what’s the pattern of liking. I’ve come to realise that viewers love surprises. There are no good, bad or best photos, it depends on if you’re exposed to that photo or not.”

Dhritiman also credits some of his work, and getting his name out there, to his approach in his early days of photography. “As I hailed from a lower middle class family, I had no ability to work in heavyweight parks like Kanha and Jim Corbett, as they were expensive.



So I would shoot only in mountainous areas and outside protected areas, and thankfully it went in favour of me. At that time I was not that matured, but later I realised that this was a good decision, because there was no point in repeating the old subjects. All photographers at that time would work on these big mammals, and birds, and known species. I started

working on unknown species, and I got a name because of this. It’s not that I did a great job, but I started photographing subjects which were rare or previously barely photographed. Even now, when I plan for something, I first check if it’s done or not. This is a need for science, as well as conservation. ”

Dhritiman’s work has been published



in various media outlets and brands like BBC, National Geographic, New York Times, Lonely Planet, London Geographic, WWF, UNESCO, Birdlife International etc to name a few. Last year, Dhritiman put together a book named Magical Biodiversity of India, which has about 458 images capturing the biodiversity of the country. "India

a big country, and has so many opportunities, so I started working on the entire landscape of the country. We have seen about 1200 species of birds, and around 500 species of mammals, and so many reptiles and insects. We have so many bio-zones, it's a mini world in itself, with 7000 kilometres of coast, desserts, 2500 kilometers of mountains,



rainforests, mangroves, peninsular India, western and eastern ghats, short hills, semi-arid areas, and as we have diversity in landscape, we have diversity in wildlife too."

Dhritiman is known to be a 'field guy', as he stays more than 280 days a year in the field. We asked him how does he prepare before he goes out in the field, and he said research is the key. "In wildlife photography 'unpredictable' is the word, and, my job is to try and reduce the unpredictability, and increase the predictability. To do this, study

and research is the key." He said that when he decides a subject, he will start gathering and putting together all the information and work done on this subject, and one of his biggest assets is locals. "If I decide to photograph a snow leopard, then I check all the work done on this subject, by researchers, scientists, photographers and other information available on the internet. Then I speak to my local contacts, which are my strongest capital, as it has taken years to build these contacts, and they turn out to be extremely helpful. I get



whatever information I can from them. I study the behaviour of the subjects with this collected information, and it helps me predict the behaviour of the subject to a certain extent."

He stresses that it is always necessary to have a plan. "Many photographers, especially new ones, when they go on a wildlife trip, they just click anything, and don't really have a plan. When you study



a subject, you are prepared for the trip. You become better at predicting certain things. I love to imagine a frame before I go to the location, and then I try to execute that frame on the field. I'm not manipulating nature, but I'm trying to understand nature, so I can be there at the right moment to capture it's beauty."

They say patience is a virtue, and it has never been truer than in wildlife

photography. We asked Dhritiman how that plays a role on the field, and what's the most he's ever had to wait to get a perfect shot. He said that as he works mostly on rare, endangered and challenging subjects, especially in India, he has done many repeat trips. He shared with us an instance of him trying to photograph the elusive Himalayan Brown Bear, for which he has done a staggering 11 treks since

2004, each one about 30 days long, but he is still not disheartened. "The Himalayan Brown Bear is a very rare subject. I have done 11 treks for that since 2004. Once in 2010, I spotted them in Great Himalayan National Park, about five bears. But I couldn't manage good photos, as my porters didn't really allow me to go too close to the bear. They were afraid that the bear might charge me. After that, I've



tried in different areas, and each trek was about a month or so, and spent a lot of money too. In 11 treks, I've spotted only one. But I don't consider this as a failure. Because I'm working on a subject that is hard to find, and every time you go, you learn a new thing. I have trained my mind that this is a longer journey, and it might take me countless treks. I know that this is an ongoing journey, not something that starts and ends. I'm learning, and someday I might get something." He

says that when he returns from a trip without getting a shot that he wanted, he never thinks of them as unsuccessful or a failure, or gets frustrated or disappointed by them.

We asked him if he thinks luck ever plays a role in this, and he said that a wildlife photographer can never depend on that. "Luck is a situation over which you have no control. As a wildlife photographer, you cannot depend on that. Your duty is to do your

research, show up, and ideally increase your chances. The more number of days you spend there, the more your chances increase. There is this famous saying, "wildlife photography is the art of getting lucky". You have to know how to be lucky. To get a picture, you have to be there. I personally will not be that happy if something happens with luck. I will be happier if something happens due to scientific reasons, and that I've studied it. Because then I feel like I have

Memorable Moments

Sharing with us some of his memorable moments, Dhritiman said that when he saw a blue whale first time underwater in Sri Lanka, it was a great experience. When he saw his first Humpback Whale in Reunion Island, and when he shot Bull sharks in Fiji, it was quite thrilling for him too. Last year, he was in Egypt in September, to photograph Oceanic Whitetip Shark and Dugong. Recollecting the shoot, he said that after 10 days of diving he couldn't find a single Dugong. Finally on the last dive on the last day, as he finished photographing a turtle, and he was just about to go back to the surface, to his surprise, he located a Dugong quietly feeding nearby, and spent some time photographing it. There have been many instances when Dhritiman has had to wait a lot to get a picture. During one of his trips in 2014 while working on a bird named Bengal Florican in Pilibhit in Uttar Pradesh, he managed to capture the shy bird only on his 8th day after setting up his hide. He has photographed seven individual Snow Leopards yet. However, the first time he went out to shoot it, it took him 20 days to track the elusive large cat.



contributed to it in some way. If you're a wildlife photographer, and you depend on luck, you're going to end up waiting forever for a shot."

Dhritiman says that besides research, it is also important for one to be open to shoot all kinds of subjects. "We all know predators are attractive, but you have to be open to shoot all kinds of subjects, and be open to the needs of the time and science. Especially from the conservation point of view. It's the

photographer's responsibility to portray the natural world in such a way that the people start taking interest in it. Use your photography to bring attention to wrongdoings like poaching and other growing environmental dangers."

He also talks about how photographers have to be aware that appreciation or likes from people should not inflate one's ego, as tomorrow that might change. "Wildlife photographer, or for that matter any photographer, needs to train their mind to get words like competition, or 'being the best', out of their head. One should be happy when people appreciate their work, and if their work is making some positive impact."

He says that his greatest reward in this profession is being out there working on field. "I get to see new things, and witness our beautiful world. The experience is thrilling to be out

there underwater, in the mountains or in the forest, as it's a new world altogether. When my work helps with the conservation it is an additional benefit."

Dhritiman is currently concentrating on the marine ecosystem, and trying to bring awareness to that. He is working on an ongoing exploration project named '100 Days in Himalayas' with Indian music director Shantanu Moitra. Dhritiman has also started ice diving, and has been shooting in Arctic Russia.

He says that aspiring wildlife photographers must really know and understand why they want to get into this profession, and their approach should be correct. "I have been able to survive in this profession only by making this my entire priority. It is what I love, and whether I earn money or not, I will continue doing this and somehow survive."

TEXT: ABHISHEK DESAI



WILDLIFE PHOTOGRAPHY

IT IS FEBRUARY AND PHOTOGRAPHERS ARE EXECUTING THEIR LONG AWAITED WILDLIFE PHOTOGRAPHY TOURS. THE WINTER CHILLS AND THE EARLY MORNING SAFARI RIDE MAKING UP FOR THE LONG AND ARDUOUS WAIT TO GET THE PERFECT SHOT. FOR THIS REASON, WE DECIDED TO GIVE SOME TIPS ON WILDLIFE PHOTOGRAPHY FOCUSING MORE ON HOW TO USE YOUR LONG LENS TO THE FULLEST TO GET THE BEST PHOTOGRAPHS FOR THE SEASON.

KNOWING YOUR GEAR

Even though many would argue that photography is not related in anyway to how expensive your gear is, try photographing a tiger with a mobile phone camera. While learning photography and shooting certain genres like street, documentary etc where the subject and the content is all powerful, can be done with even mobile phones, wildlife photography requires certain equipments like a good tripod, a quality long lens or zoom lens and a decent DSLR body which has a high burst mode. After you buy your gear, practise shooting high speed subjects. Practising shooting cars on the roads, cricket or football matches etc will help you learn quite a lot of things about your equipment. Changing focus points, changing the ISO, knowing to what limit you can push your ISO, understanding what shutter speed would be ideal for a moving subject etc can be improved through constant practise and these will help you in your experience with wildlife photography. We will talk about using your gear to the fullest at the end of this article.

KNOWING YOUR SUBJECT

It is always important to respect wildlife because of its primitive nature. Safety is paramount and the only way to keep yourself safe is to know about the dangers while shooting. Even a bite from a small poisonous insect can be devastating. Research your subjects well, research about the local flora and fauna before you take a trip to the forests. Learn and read about other photographers' experiences online, take shots for diseases if need be. Protection is extremely important

Being aware of your surroundings and taking precautions accordingly will help you concentrate on your photography without having to worry about other things when you are there. Knowing your subject and how it behaves will also help your photography. How close can you go, what lens will you need, which are the places you can find the animal or insect or bird, what do they eat, how fast do they run or fly etc are indispensable information for a wildlife photographer. You can set camera traps according to their behaviour and get never before seen shots.

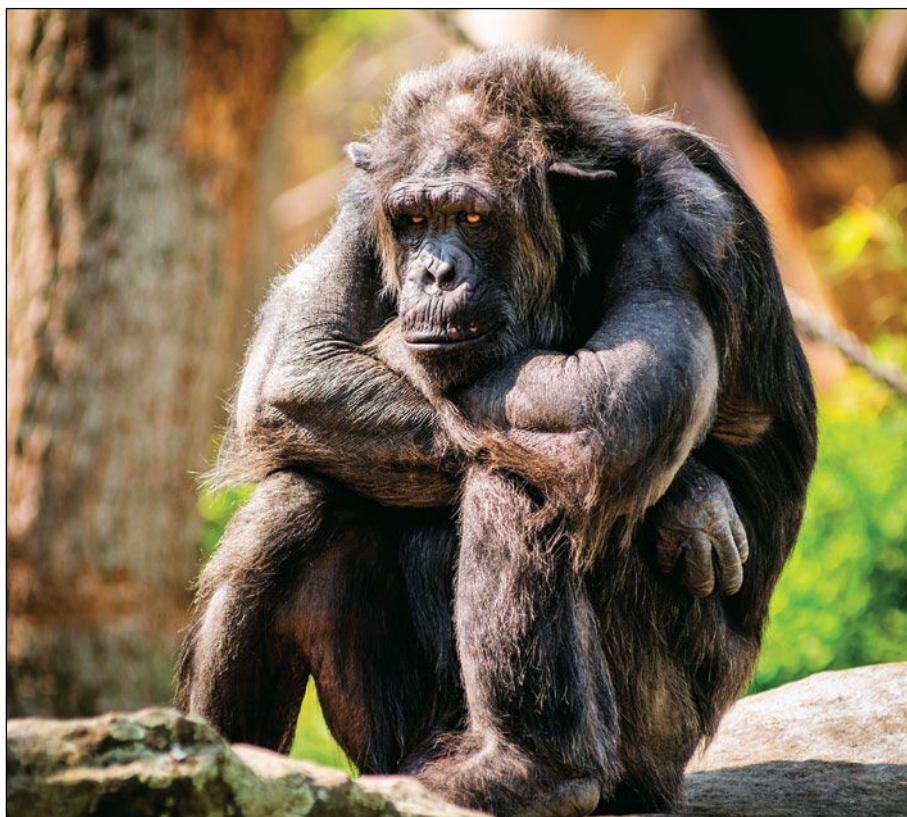
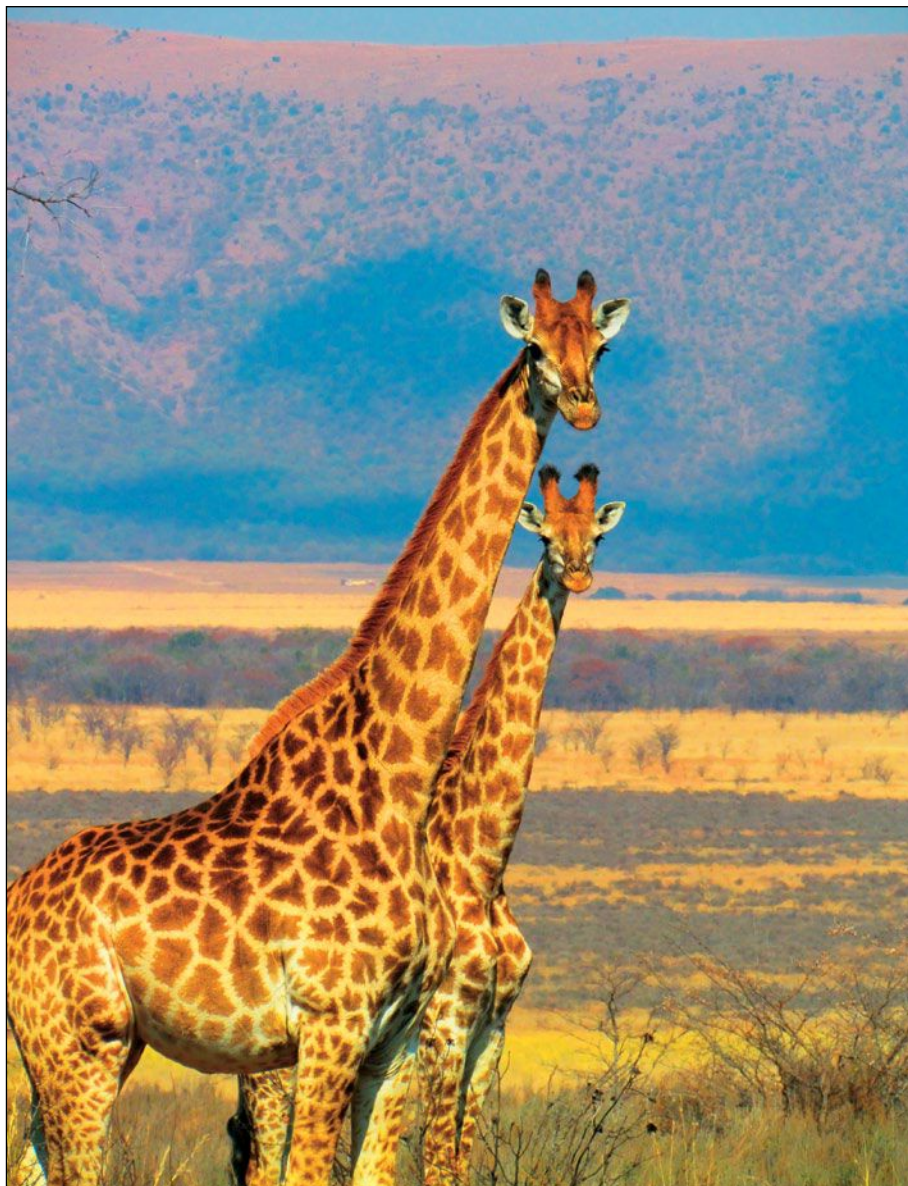


PHOTO: SUDHIR SHIVARAM

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and after a long four months wait one of them had taken the spectacular image. The entire “Planet Earth 2” TV series which focusses on wildlife videography was shot over a period of over 2089 days and the entire crew went on 117 trips to film all the locations across 40 countries. The result was a spectacular show with awe inspiring visuals. Patience and persistence will reward you in wildlife photography. If you are a naturally impatient person try out exercise methods like Yoga or swimming which might help in increasing your patience in the long run.

USING AVAILABLE LIGHT

One of the most unique features of shooting wildlife – unlike documentary, street or photojournalism where you

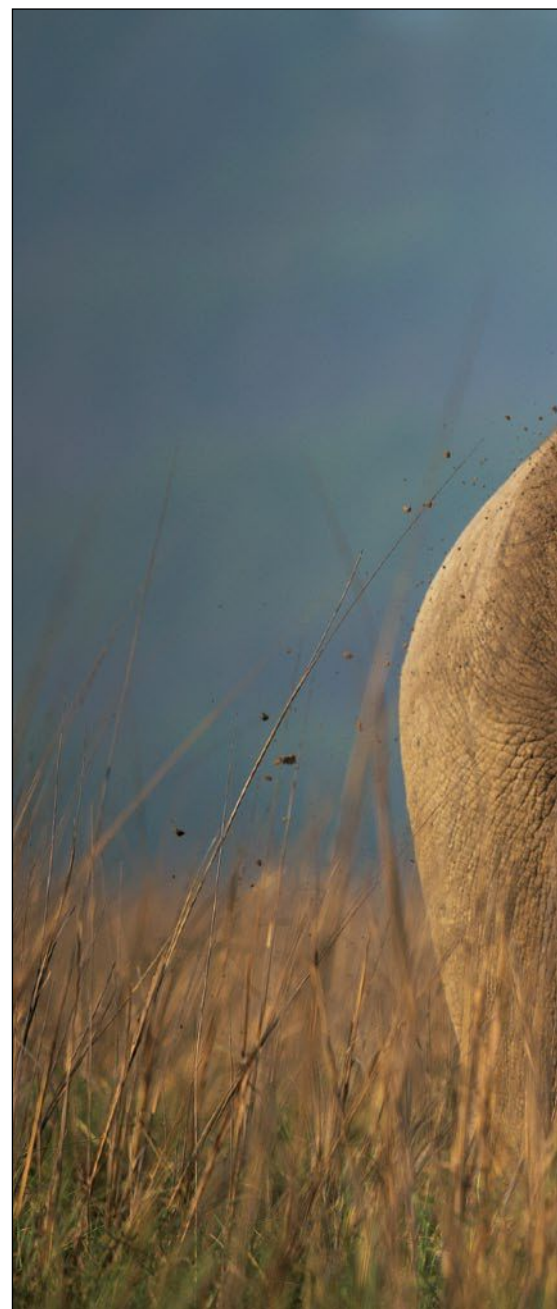
PLANNING

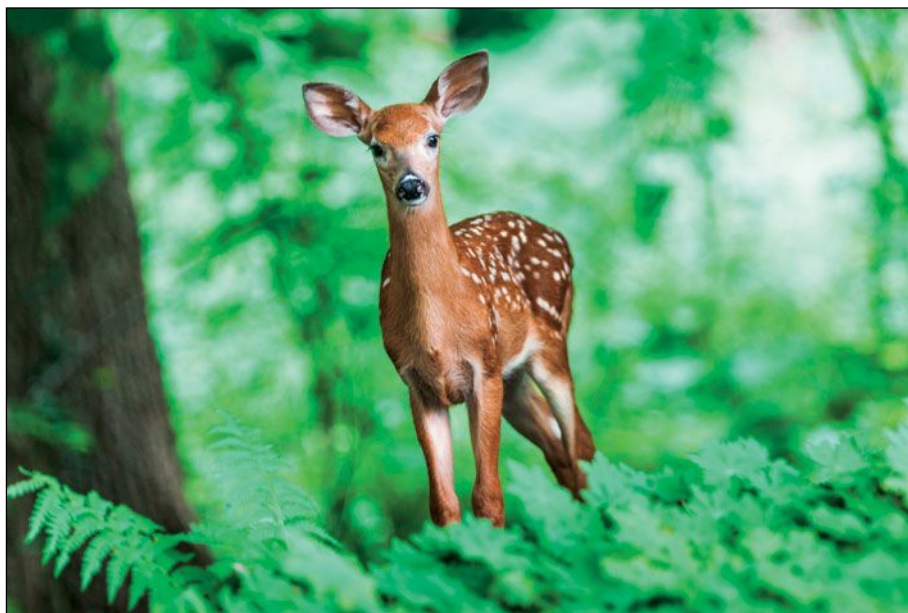
Another important aspect of wildlife photography is planning ahead. Every little detail needs to be looked into before embarking on a journey to shoot wildlife. Wildlife is unforgiving and needs to be treated with respect. Wearing the right clothes for the job is essential, and to do that, one must learn about the weather, the temperature and the environment. If you have a local guide or a forest ranger who will be guiding you throughout the trip, consult with him or her ahead of the trip and pack accordingly. Depending on what you intend to shoot, pack your bags accordingly. If you wish to shoot under water then pack a waterproof camera and case. Make sure your tripod is in

good shape before you leave for the trip. Carry binoculars if you think you will need them. Plan your trips according to the hibernation or migration schedules of animals and birds so that you don’t end up spending a lot of money and not actually seeing or experiencing anything at all.

PATIENCE

Patience is a virtue. It has been proven time and again that patience pays off in the field of wildlife photography. Two very recent examples will prove the point- 42-year-old Nayan Khanolkar from Mumbai, India won the prestigious BBC Wildlife Photographer Awards last year. The image that won was captured by the strategically positioned infrared cameras





can shoot with a flash or fashion, food and advertising photography where you can have a full fledged light setup, this particular genre completely depends on natural or available light. Learning about light and making quick decisions when shooting is what will separate the best shots from the bad ones. Shooting during dusk and dawn is advisable as the golden hours have the best quality of light. Cloudy weathers also make for beautiful soft even light and give you a chance to shoot wider frames. Natural light can be used in the day, and available light can be used during night-time when using infrared cameras. It is the photographer's quick thinking and planning of the camera set-up that differentiates the best from the rest.



PHOTO: SUDHIR SHIVARAM



PHOTO: SUDHIR SHIVARAM

USING YOUR GEAR TO THE FULLEST

One of the most important aspects of wildlife photography is knowing your gear in and out. While buying a gear might be easy, using it to its fullest is not something every photographer does. The camera manufacturers work hard to make taking pictures easier and faster for a photographer. It makes no sense if the photographer pays for the features and ends up missing out on great shots because of not knowing how to use them. Let's explain this with an example : Suppose you are on a wildlife photo assignment and you see some amazing moment happening really far away and you have a 600mm fixed lens and a Nikon 610 which is not enough. A photographer who does not know his camera well will probably shoot with the 600mm lens and try to crop out the image later on but a photographer who knows the features that the camera provides will change the image area to make the camera function like a cropped sensor thus turning the 600mm

effectively into a 900mm lens. There are several such examples and 'hidden in plain sight' features that one can work with in times of crisis. There are features like mirror lock-up, long exposure noise reduction, grid display settings, silent LV shoot etc which can come in handy for any wildlife photography enthusiast.

Some amazing wildlife shots can be made if your choice of lens is correct. Do not just look at shooting close-ups of animals since the environment and surroundings also sometimes make for a beautiful backdrop along with providing insights on the animal's habitat. Try wide lenses if the scenery looks good and there are clouds in the sky or trees that are interesting. A giraffe eating from the top of a tree adds perspective and scale to the image. A tiger drinking from a lake looks much better and adds to the story more than a close-up of the tiger's face. On the other hand a zoom lens can add a lot of characteristics to the image. A well used zoom lens with the close-up of the tiger drinking from the lake along with its reflection can give the viewer a lot

of information without actually showing much. Choosing the correct focal length makes a lot of difference. If you are a serious wildlife enthusiast then investing in a 600mm or 800mm lens can work out well. If you like shooting photos of birds as well then a 420-800 mm lens can help you cover a wider range of subjects from different distances. Two important reasons for using a telephoto lens are – firstly it is impossible to get too close to wild animals both for safety and because the wild animals tend to steer clear of human beings, and secondly because a telephoto adds a shallow depth of field to the photographs that throws the background completely out of focus and lets the viewer concentrate on the subject. The best way to learn is from your mistakes. Yes, you will spend a lot and lose out on a lot of good shots but in the process you will get to know your camera well. We hope you keep these pointers in mind for your upcoming wildlife trips and these help you in shooting better photographs!

TEXT: SOURADEEP ROY

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MODEL RELEASES

In a time when technology and social media have taken over a majority of our lives, we often find ourselves in the middle of liability and licensing claims and cases. Photo theft has become so common and the laws regarding this are so vague that most of the times the photographer gives up on the case. In this chaos one needs to stay safe and on the right side of the law. Model release forms and photo release forms are one way to ensure your own safety regarding licensing. Let's discuss this in details.

WHAT IS A MODEL RELEASE FORM?

A model release is a contract that is signed by the model in the photographs for the photographer allowing the photographer to use and/or sell the shots commercially. A photographer can ask the model to sign the model release even if the model is unpaid. If the model wishes not to sign it, the photographer can look for a different model or ask the model for permission every time he/she wishes to use or sell the photographs. To prevent any disapproval it is best to talk to the model and get it signed before the shoot.

DIFFERENCE BETWEEN MODEL RELEASE FORMS AND PHOTO RELEASE FORMS

Simply put, model release forms are signed by the model so that the photographer can use the photos commercially. Photo release forms are signed by the model so that the model can use the photos and print copies of the work for their portfolio, wedding photos etc. While these are hardly signed by anyone in India and are mostly agreed upon via email, it is imperative that people start signing these forms. Photography in India being a largely unorganised sector has never really followed any rules and many photographers have faced the brunt. In photo-shoots, ideally both the model release forms and photo release forms should be signed. The important aspect is that the photo release forms allow duplication but not publication and selling. In order to do so the client must provide a licensing fee that will clearly be mentioned in the form itself and is often a percentage of the profit made on the sale, or a credit line along with a percentage in case of a publication.

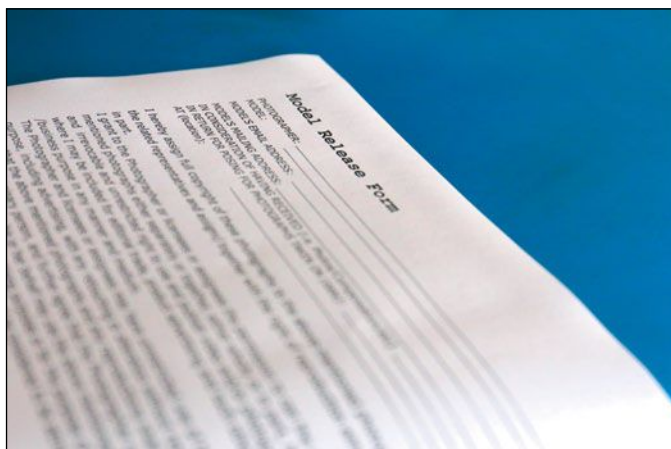
STREET PHOTOGRAPHY AND MODEL RELEASE FORMS

After reading the definition and the difference in the forms, the next question in every reader's minds would be what and how to procure these forms for street photographers. This is an extremely tricky subject as the laws are not too clear on this one in India. While photographing public places is completely legal, in many places you will be stopped by the authority and photographers will be asked to provide id and verification of permission to shoot. These are tricky situations and having model release forms with you can sometimes save you as it gives a sense of ingenuity to your purpose of shooting. In most countries, if you take a photo on the streets it is advised that the main subject of the photograph, or someone who stands out in a photograph with multiple subjects need to sign a model release. These are just safeguards and are not really compulsory in India but it is always advisable that the subject be not shown in bad light. If a photo is used in anything that is offensive, scandalous or harms the image of the people in the photograph, the subject can sue the photographer for defamation. In our country it is best to talk to a subject before or after you have taken a photograph and know from him or her if it is okay for you to use it. Most times, a simple smile is enough approval for you to know that it will be fine if you exhibited the photograph. If you have not taken permission and have exhibited and if later the person finds out and wants you to take the photo down, do so out of respect without going into the legality. Morality plays a big role in Indian lawmaking and legality comes after.









WHAT DO YOU WRITE IN YOUR MODEL RELEASE FORM?

We found the following model release form to be the most comprehensive of the lot, covering a lot of details. You can find many other model releases online. The model release form should look something like this -

Model Release Form

PHOTOGRAPHER: _____

MODEL: _____

MODEL'S EMAIL ADDRESS: _____

MODEL'S MAILING ADDRESS: _____

IN CONSIDERATION OF HAVING RECEIVED (i.e. Photos/ Compensation/etc) _____

IN RETURN FOR POSING FOR PHOTOGRAPHS TAKEN ON (date): _____

AT (location): _____

I hereby assign full copyright of these photographs to the above-mentioned photographer (and the related representatives and assigns) together with the right of reproduction either wholly or in part.

I grant to the Photographer or licensees or assignees the permission to can the above-mentioned photographs either separately or together, either wholly or in part, the perpetual and irrevocable and unrestricted right to use and publish video and/or photographs of me, or where I may be included for editorial trade, product advertising and such other fashion / business purpose in any manner and medium.

The Photographer and licensees or assignees may have unrestricted use of these for whatever purpose, including advertising, with any retouching or alteration without restriction.

I agree that the above mentioned photographs and any reproductions shall be deemed to represent an imaginary person, and further agree that the Photographer or any person authorized by or acting on his or her behalf may use the above mentioned photographs or any reproductions of them for any

advertising purposes or for the purpose of illustrating any wording, and agree that no such wording shall be considered to be attributed to me personally unless my name is used.

I hereby release the photographer named above from all claims and liability relating to images, video or photographs taken of me.

I have read this model release form carefully and fully understand its meanings and implications.

signed: _____ date: _____

Important: If the Model is under 18 year of age, a parent or legal guardian must also sign

parent/guardian: _____ date: _____

In conclusion, these are guidelines of writing and signing a model release form as there is no set rule or form that is provided by the legal system. The wordings can be changed according to the photographer's needs. Also remember to save an electronic copy of the form along with thumbnails of the shoot signed by the model or client as many magazines and publications ask for it. We hope this helps our readers get clarity on the same and we hope they can avoid legal problems by keeping these pointers in mind.



IMAGES: TODD ANTHONY TYLER
TEXT: SOURADEEP ROY

FRAMING YOUR FRAMES



Sometimes there are images that you shoot composing them with, or under, a frame. This frame doesn't mean an actual frame, but any element that acts as a frame. It makes your image and your subject stronger and to the point. Frame within a frame is a very basic and easy way to make your photographs interesting. The photograph's strength depends on the way you decide to fill your image with the several elements from the surroundings, and the use of foreground and background to make the images interesting in visuals. In this article, we will talk about why and how one should use their surroundings to make a frame more vibrant and lead the viewer's eye towards the subject.

WHY?

As a photographer we always try to make our frames unique in our own style, but many of us tend to shoot a subject in the same manner which makes for redundant photographs. To avoid such repetitiveness we try to use certain techniques like reflection, long exposure, silhouettes, etc which require very little knowledge of the technical know-how of the camera but make for very different and eye-catching frames. A frame within a frame is done to draw the viewer's attention to the subject, just like a painting where we tend to ignore the frame, more often than not, and concentrate on the painting itself.

HOW DO YOU SHOOT?

The first step to shooting frame within a frame is to actually look for frames. It can be a gap on a wall, a grill of a balcony, or anything that creates a frame-like scene around the subject. When shooting the subject try to frame them through the gap which will create a virtual frame around it. Sometimes using a wide angle lens try not to go too close to the frame as it will get blurred out. Using a higher f-number will help you keep both the frame and the subject in focus. Always focus on the subject, the frame is secondary.

Using a frame within a frame adds context and depth to the image. Frames can be used in two different contexts. Either on the foreground or



in the background. Repeating frames, like the corridor of an old building with consecutive arches also adds a sense of depth as the depth of field changes gradually and the main subject comes into focus.

When the subject and the element(s) around overlap, they should be differentiated to separate the subject. Remember to convey a story through each picture you shoot. In few scenes the contrast of the subjects completes the frame. In some cases you will be lucky to find perfect frames in your surroundings which will make for perfect imperfections - like a child looking out of an old wooden window which will lead the viewer's attention to your subject i.e. the child. One normally chooses to zoom in and shoot the portrait of a child, but the perspective changes completely when you choose to include the window as well. Make some wide angles to complete the image with the element around the subject. Some images, because of the horizontal lines will get divided to parts which makes for several frames in one image. Get your picture filled up with the elements related to the main subject. Use the patterns and the frames as leading lines if possible to complete the frame. By using such technique one single frame can be







turned into two frames in a single picture with two subjects.

While shooting in streets always make sure that the people who are being captured should get to know that they are not being disturbed. While shooting close-up images converse with people who you are going to photograph. If you are shooting in crowded places like markets or outside the station etc have a relationship with the people who work there, which makes you a

comfortable while shooting your images and comforts them as well so that they are not conscious of your camera. When shooting on the streets the photographer needs to be hyper-aware of his or her surroundings which will help them in successfully identifying the frames and finally shooting through them.

When shooting through a frame, you will have to go close to it; make sure that you do not scratch your camera or damage your camera in any way. Striking

up a conversation with the subject is how you make them feel comfortable and ease up in front of a daunting DSLR. Never worry about the way you produce your image. If you believe lying down on the floor and taking a picture will produce the frame which you desire then do it without fail.

If you're shooting wide angle images of a moving subject, you might end up going very close to the subject. If it's a moving subject, then make sure that you



take care of your gear in such situations. To show the environment the image can be tightly packed so that the impact of the main subject is not lost.

Images shot from top angle give you a good impact throughout whole image. Try to achieve maximum height that can reach, and then you can tighten in on the subject to fill the images with the framing elements. Handle yourself and the camera very carefully in such situations, as one wrong move and you



might be at the risk of falling or your camera slipping from your hands. Once you've decided the subject, click the image as soon as possible, so that the moment will not be missed. Showing the colours in your image make your picture beautiful and attractive. It could be anything, like colours of the walls, or matching clothes etc, that can make the picture interesting.

The perspective of the photograph is to make the interesting element as the

main subject and to show the scenario of the action that's taking place. When you shoot in places where there might be water make sure that your camera is covered with a rain-cover so that the water doesn't spoil it. When you photograph kids, be sure that you don't scare them in anyway. Spending some time will make them comfort and help you patiently capture candid moment.

TEXT AND IMAGES: PAVISH ESWARAN

Guide to Glass

For every picture you take of specific subjects you will need a certain type of lens. The choice and know-how of lenses is as important as knowing what they do when attached to a camera and what type of image will be formed as the result. Knowing about lenses will ease your picture-taking process to an extent and you will know which lens to take along with you when you go to shoot. This month we will share some information on lenses and how you should choose yours.

Lenses are as important as your camera. It does not matter how big the camera is or how many megapixels it is. It's the lens that reflects the scene in the camera to form the image. Lenses can be found in any kind of optical device. A camera is also an optical device which is used to take pictures. Most cameras have their lens fitted to the body of camera, for example a smartphone or a digital camera which has its lenses packed along with the body. There is no way you can detach the lens from the smartphone. In other case, a DSLR or simply an interchangeable lens camera has a mount on which the lens, which is a separate piece of equipment, is mounted. Such

cameras can take different lenses according to the requirement given the mount/attachment on the lens is compatible with the camera body. No matter what, it's not the camera body that is 100% responsible for the formation of the image, it's also the lens which is used. The optical quality of the lens is directly related to the image produced. A 50mm f1.8 lens will be less sharper than the 50mm f1.4 lens even if it is by the same manufacturer owing to the fact that the 50mm f1.4 lens is optically more able and the optics inside the lens is more complex resulting in an increase in the overall price of the lens. An old camera body will still work wonders for you as long as you have a few good lenses.

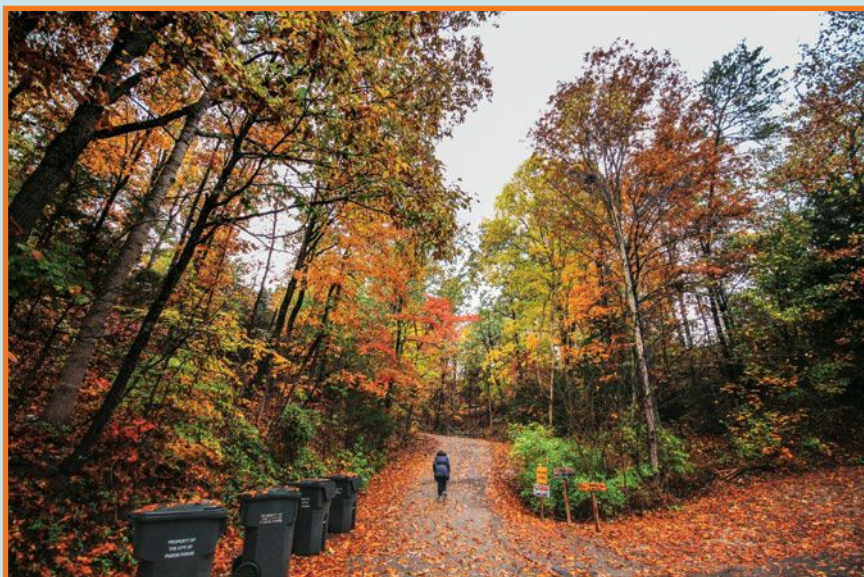


PHOTO: SARATH KUCHI

elements in one frame. On the downside, ultra-wide lenses are subject to moderate or heavy distortion caused because of a large part of the image being squeezed on the sensor. Although it depends from person to person and skills to make use of the lens in the best manner. Wide angle lenses can form interesting and unique compositions when used in situations like street or landscapes. Anything shorter than ultra-wide focal length is called a fish-eye lens, because of the almost circular distortion and looks like a vision of a fish's eye. An example of an ultra-wide lens is the Canon EF-S 10-18mm f/4.5-5.6 IS STM lens.

1. ULTRA-WIDE ANGLE LENSES:

As the name suggests, ultra-wide angle lenses have a very wide angle of view of the scene and their focal length is shorter than the short side of film or sensor. These lenses can start from focal lengths of about 10mm at the wide end and extend up to 24mm usually. There is no fixed focal-length range and it differs from manufacturer to manufacturer. Ultra-wide lenses find their use in times of landscape photography and architectural photography which often requires wide angle of view for fitting many

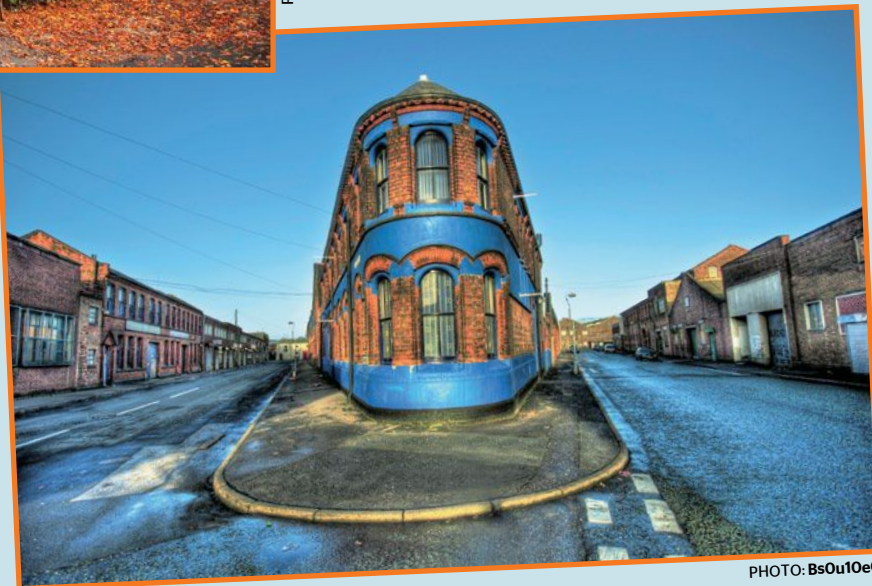


PHOTO: Bs0u10e0

2. WIDE-ANGLE LENSES:

In photography, a wide-angle lens refers to a lens whose focal length is substantially smaller than the focal length of a normal lens (a 50mm lens on a full-frame camera is considered as a normal lens because of its almost similar focal length of the human eye) for a given film plane. This type of lens allows more of the scene to be included in the photograph, which is useful in architectural, interior and landscape photography where the photographer may not be able to move farther from the scene to photograph it. Wide-angle lenses are preferred landscape, architecture and filming which requires medium-wide to near normal focal lengths. Most cameras these days come with kit lenses bundled with. These lenses are designed to allow the user to use both a wide and a normal focal length. Wide lenses are good to use as a walk around lens and can create striking images if used wisely. A commonly used wide angle lens the Canon EF 16-35mm f 2.8 lens which is preferred by many.



PHOTO: MARCO GALASSO



PHOTO: BLINKING IDIOT



PHOTO: MARTIN HRICKO

3. WIDE-ZOOM LENSES:

Wide-zoom lenses are lenses which cover two focal lengths. One is the wide focal length and the other is telephoto which would allow you to zoom from the wide-end. This is why the term wide-zoom. Wide-zoom lenses are the most used lenses as they allow users to carry just one lens which will be enough for a landscape and a portrait as well for example. Wide-zooms are preferred by many as their go-to lens all the time. Walking around with a wide-zoom lens is quite relaxing as you don't have to worry about changing lenses while shooting. All you have to do is turn the zoom ring to go closer or move out of the frame. However, the wide-zoom lenses which come with larger apertures are a bit expensive than many other lenses. This is mainly because of the wide-zoom functionality and the optical and physical build of the lens which is of a higher level. If you have a full-frame camera, a 24-70mm f/2.8 lens will give you ultimate freedom when it comes to shooting without worries.



PHOTO: OMER UNLU

4. MACRO LENSES:

Macro-lenses are lenses which allow you to take a picture unusually close to the subject. For example if you want to shoot a life-sized picture of a tiny insect, you will need a macro lens. Macro lenses have special optics which allow us to go close and focus mere inches from the subject. Macro lenses have different ratios of magnification and the size of the subject is dependent upon the magnification ratio. Most macro lenses have 1:1 reproduction ratios. Some special macro lenses come with ratios of 2:1 but most of them are limited to 1:1. The higher the magnification, the higher the price of the lens. Macro lenses are special lenses which are used to shoot wildlife up close. Small tiny objects and life which cannot be seen with the naked eye. Macro lenses capture all details. Using a this lens is a trick though. Since everything is life-size large, the depth of field becomes extremely shallow. This causes a problem in getting proper focus. Although there are many ways like focus-stacking which macro-photographers use to ensure focus on the subject. Macro lenses can also be used for taking portraits with very shallow depth of field. Macro lenses are special lenses and come at a price which is considerably heavy on the pocket. But if you are someone who shoots macro, a macro lens is a must have in your photography arsenal.



PHOTO: BRUNO SCHALCH

5. TELEPHOTO LENS:

In photography, a telephoto lens is a specific type of a long-focus lens in which the physical length of the lens is shorter than the focal length. In simpler words, a telephoto lens is a lens which has a long focal length. A lens having the longest focal length of 100mm or more can be considered as a telephoto lens. Telephoto lenses are again separated by the type of use that requires choosing it correctly. Telephoto lenses are widely used in areas of wildlife photography, sports photography and also several situations where going close is not an option. Some telephoto lenses are fixed at one focal length along with a larger aperture which makes the lenses very expensive. All though there are cheaper telephoto lenses available, but you will have to sacrifice the wide aperture for it.

Telephoto lenses also create shallow depth of field allowing to isolate the subject from the surroundings and the background. Be aware of where you are going and what you are shooting so that you do not have to unnecessarily carry your telephoto lens.



PHOTO: ZACH DISCHNER



PHOTO: ZACH DISCHNER

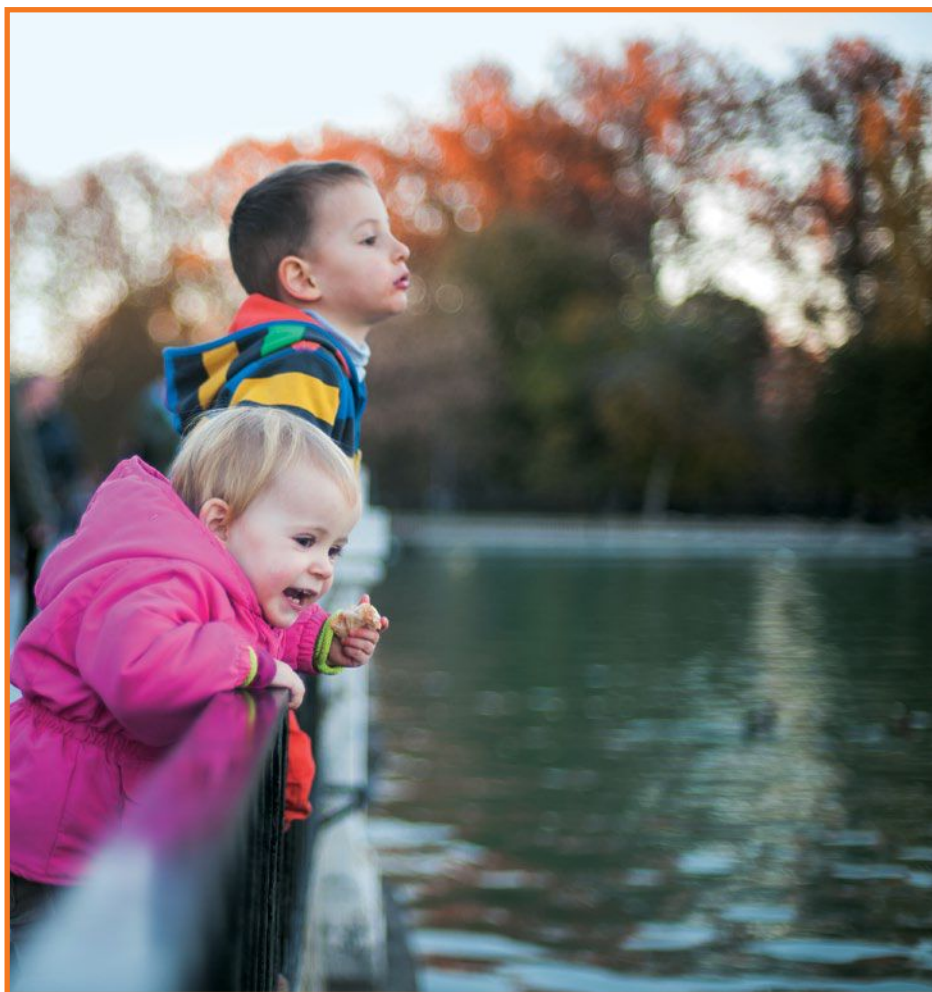


PHOTO: CALVIN SMITH

with a prime lens and some really have a 'prime-lens only' protocol. Using a prime lens is beneficial in a way that one has to move forward or backward to compose his image, and this practice will enhance one's ability to see and frame images according to the mood. A 50mm prime lens is the most favourite buy for the enthusiasts who want to take their photography to the next step. Primes lenses also prove to be wonderful portrait lenses.

In the end it's all about taking pictures and understanding the usage and limitations of the cameras we use and the lenses we prefer. The choice of lenses is very personal and depends from person to person and the genre of photography they are doing. For those who shoot street and documentary, a 24-70mm will do most of their job. Those who like portraits will go for prime lenses and hence according to the specific type of picture, the choice of lens will differ. So now when you plan to add lenses to your photography kit, think about what you would shoot most and what you like, before making the investment, as a good lens might just last long enough to give you good images for life.

6. PRIME LENS:

Prime lens or block lens or simply fixed-focal length lenses are the ones which have a fixed focal length. It means there is no zoom or there is no focal range, and you have only one focal length to work with. The prime lenses usually have bigger apertures or smaller f-number which makes it a breeze to use and focus. Prime lenses due to their wide-open apertures let in more light and are really helpful when the ambient lighting is dim. Another thing that prime lenses offer is shallow depth of field and create 'bokeh' due to the ability to throw things out of focus for anything beyond the focal plane. Prime lenses come in varied focal lengths and you can find fish-eye primes beginning from 8mm to telephoto primes at 400mm. Prime lenses like 24mm, 35mm and 50mm are the most used ones as they are relatively cheaper than other lenses. Many photographers prefer shooting



PHOTO: RODNEY CAMPBELL

TEXT: MRINMOY CHOUDHURY

USING SHADOWS AND LIGHTS FOR COMPOSITIONS

PHOTO: ATILLA KEFELI

As photographers, we will always notice one thing first and that is light. In fact, we often think of light as one of the most important aspects of photography. On the other hand, shadows may seem to be less important or simply a lack of light. This would be a major mistake though, as for light is nothing without shadows. Shadows are not simply a dark mass that borders the light. Rather, shadows are an entity as important as the light. It is the shadows that shape the light, draw attention to the light, and integrate with the light to produce striking photographic opportunities. If we are to reach our full potential as photographers, we must think as much in terms of mastering the shadows, as we do of mastering the light. This article will look into shadows and lights, and how photographs can be created using both the entities.



PHOTO: JONATHAN KOS-READ

A shadow can be broad or soft, or with a feathered almost imperceptible edge. Not only does the quality of light affect shadows, the distance of the light source to the object casting the shadow changes its characteristics, as well as the distance of the object casting the shadow to the object the shadow falls upon. Soft light usually creates even lighting and soft skin tones. If the light is harsh, the shadows created are very harsh and

solid, marking definite looking shadow areas and light areas in a picture. We're often taught to avoid taking pictures in sunny conditions as the harsh light has a tendency to ruin photos. However, you can capture some of the most dramatic shadows if you shoot in strong sunlight. Typically strong shadows and light can be used to create the following: Contrast and drama, Focus, Directing the attention, Revealing form, and Revealing texture.

CONTRAST AND DRAMA: One of the most powerful uses of shadows is for the creation of contrast to produce a dramatic effect in the photograph. If you don't know what contrast is actually, "Contrast is the difference between the lightest and the darkest part of the image, in simpler words the visible difference between the highlight parts and the shadow parts of an image. A viewer's attention is automatically drawn to areas of high tonal contrast. However, tonal

contrast cannot occur without shadows. Thus, it is the mix of light and shadows that creates the attention grabbing contrast.

FOCUS: Shadows can be effectively used to draw a viewer's attention towards the main subject of the photograph. The shadows help focus the viewer's attention by removing detail from the less important parts of the image. An example of this would be a dramatic portrait that uses light to illuminate the eyes of the subject but allows the rest of the face to fall into deep shadow. The shadow would help to hide the detail of the face. Thus, the viewer's attention would be drawn to the eyes of the subject.

DIRECTING THE ATTENTION: Shadows can be used to direct the viewer's attention and it's because shadows often have a shape. When a shaped shadow points to the center of interest in a photo, the shadow will direct the view-



PHOTO: MRINMOY CHOUDHURY

er's attention to the center of interest. In either case, the photo is strengthened as the center of interest is directed towards by the use of shadow.

REVEALING FORM: One of the most

common uses of shadows is for revealing the form. This often involves the sun, at a low angle to the horizon, casting long shadows across the terrain. Any irregularities in the shape of the subject or terrain will be magnified. Thus shad-



PHOTO: MISHA SOKOLNIKOV



PHOTO: JAMIE GONZALEZ

ows can be used to define form of the subject in a picture.

REVEALING TEXTURE: Shadows can be used to reveal texture. This is usually when the light falling on the textured subject is at a certain angle. The result is the shadows which are created on the surface of the subject.

The main difference is that the photographer moves in close to emphasise the texture of an object rather than the form.

If you are thinking to go and shoot some interesting images with strong shadows and lights, you have to keep a few things in mind. Some simple observations which will increase your chances of encountering shadows and

turning them in dramatic compositions.

LOOK AROUND CAREFULLY: In general, you are going to see shadows on the ground or against walls and other surfaces. This requires a bit of a different approach, since as photographers we tend to look around, not down, to compose images. Observation is the skill required here as there can be any visible or not-so-visible places where shadows fall and create patterns. So the next time you are out with your camera try to push yourself to actively look around for shadows and see what you find.

WAIT FOR DRAMATIC LIGHT: The best shadows are created by light that is lower on the horizon, which creates strong, long, and dramatic shadows. You will notice this type of light outdoors closer to the time of sunrise and sunset, when the sun is lower in the sky. If you are photographing indoors you can use a lamp without the shade to create a strong light source, which will result in strong shadows. The closer your light source is to the ground, the longer the

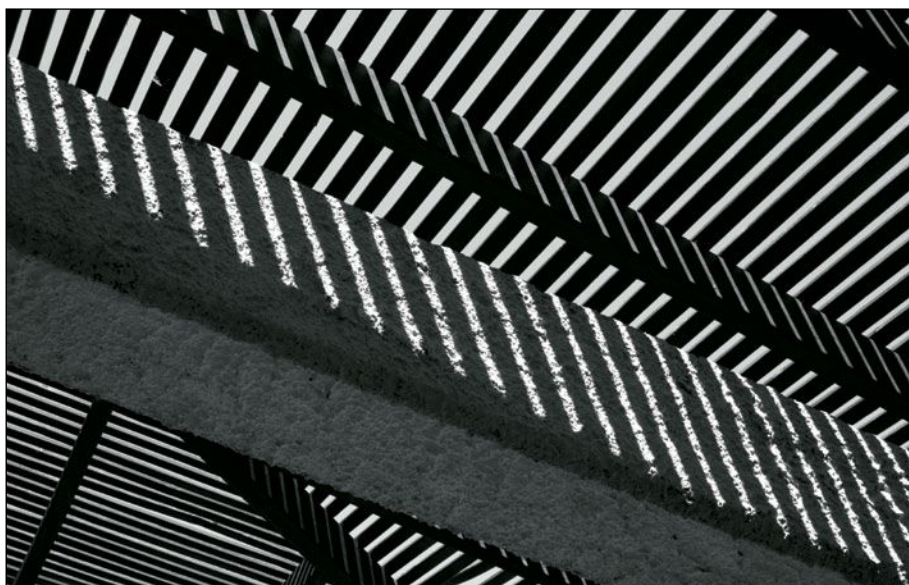


PHOTO: PROCSILAS MOSCAS



PHOTO: MRINMOY CHOUDHURY

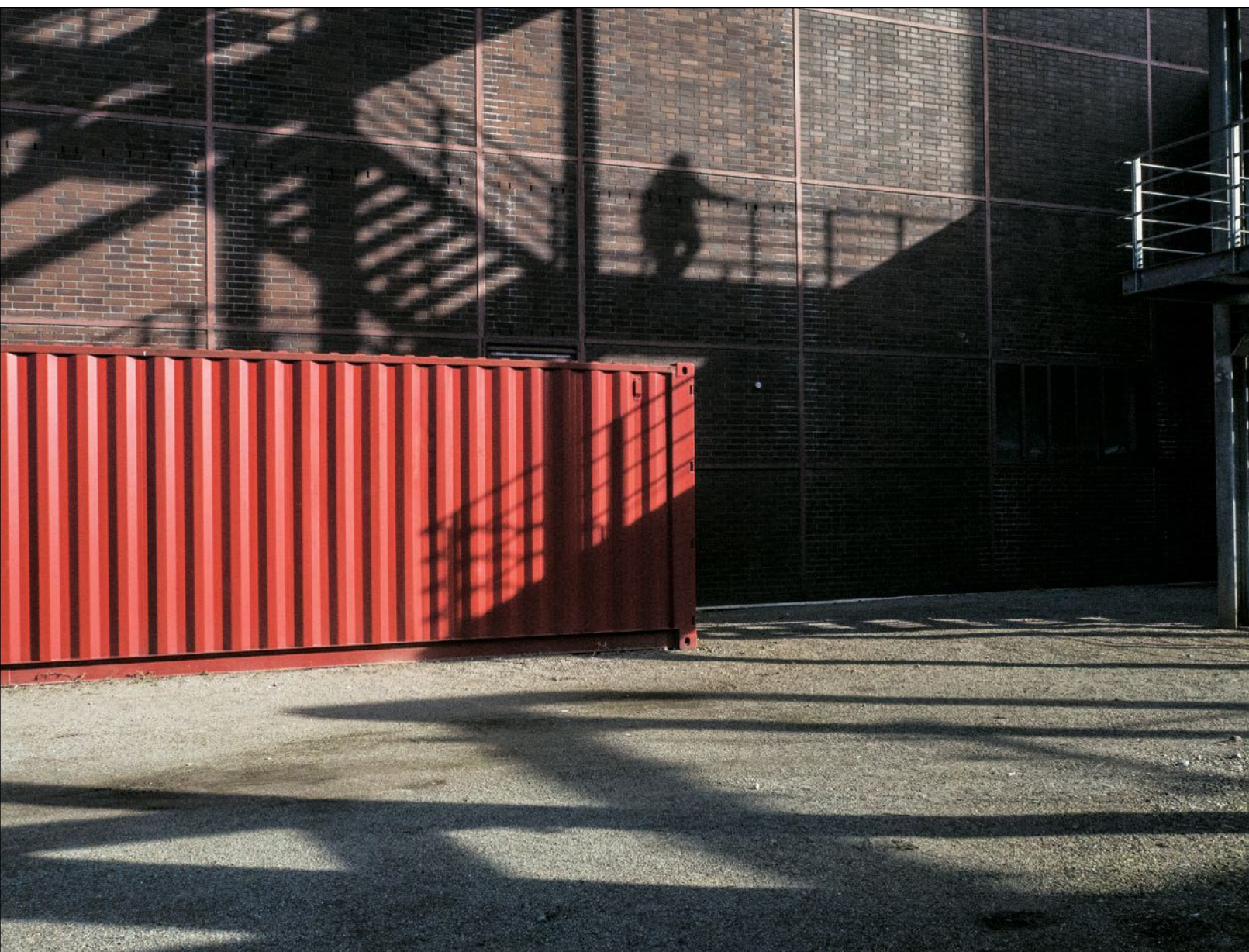


PHOTO: GEORGIE PAUWELS

shadow you will end up with. In the end the light is what creates the shadows and so a thorough recce of the light falling at a place or anywhere you are shooting is very important so that you can plan and frame your shots accordingly.

INCLUDE A SUBJECT: Whether to include the subject within the photo or not is a personal choice and primarily depends on the type of image you want to create. Including the subject tells the viewer what the photo is about, while leaving the subject out tends to add more mystery as the viewer will be guessing who or what is casting the shadow. You can try both approaches

and then decide which result creates a better final image.

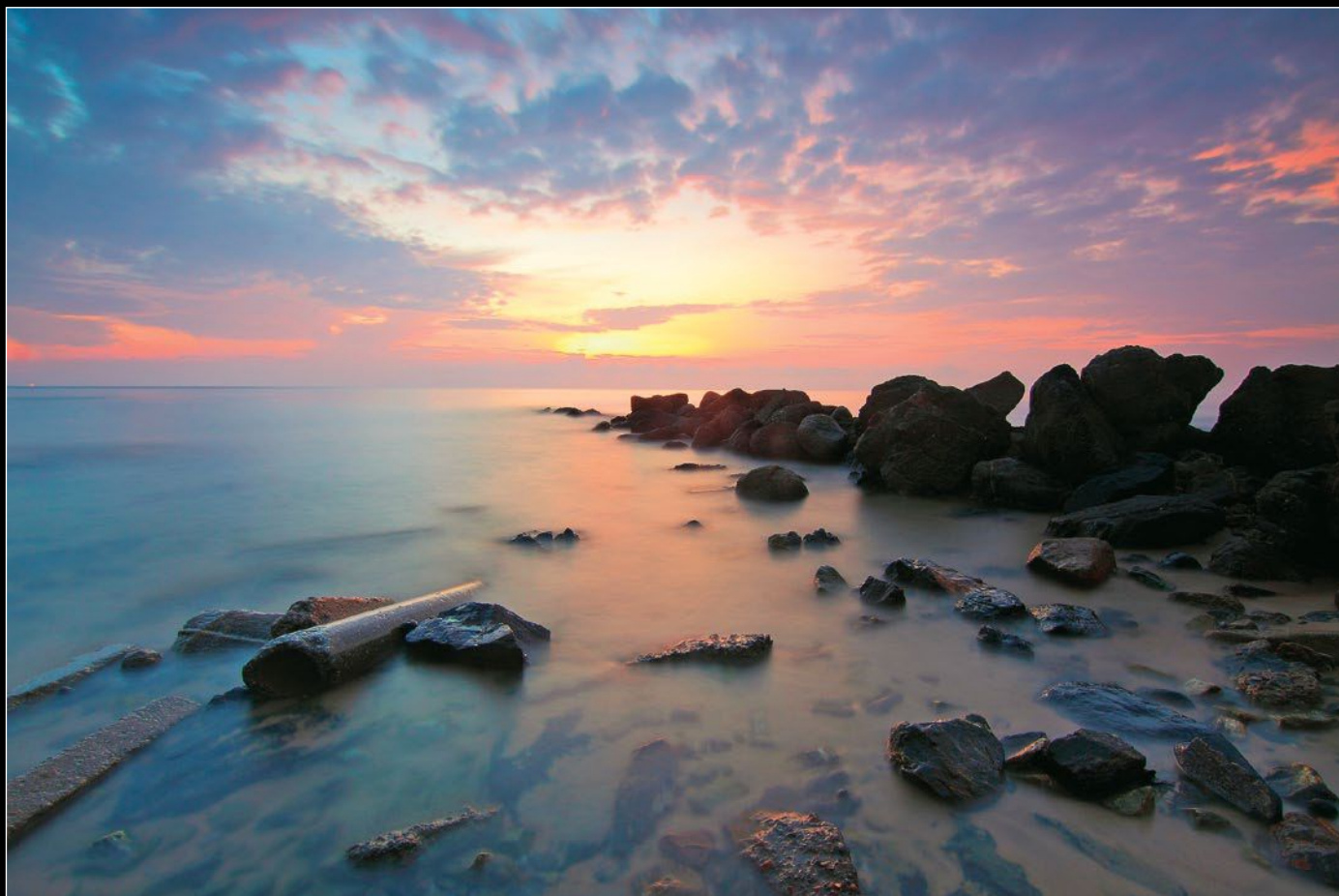
FIND PATTERNS: The images that combine shadows and patterns can turn out very dramatic and thus keep an eye out for any patterns and shadows that you can capture on camera. Patterns exist everywhere, so it is just a matter of being aware of them and identifying photographic opportunities.

EXPOSURE: As long as you are comfortable, try using the manual mode in your camera, as it will give you more control over the exposure. The automatic exposure meter on most cameras

will attempt to 'lighten' the shadows, or say balance the exposure between the 'highlights' and 'shadows' resulting in an overexposed image or an image with a balanced exposure. So if you are using manual mode to set the exposure, you can set exposures specific to the scene and not have to worry about the exposure change in the same scene. Also shooting slightly underexposed creates a lot of drama in the images where strong shadows are evident. Shadows can create beautiful images and we need to observe our surroundings very carefully and attempt in creating some beautiful images with some drama.

TEXT: MRINMOY CHOUDHURY

DEVELOPING YOUR CREATIVE STYLE



When we look at photographs on the internet or in magazines and newspapers sometimes some photos instantly grab our attention. 'Something different' we say. In a world where millions of photographs, maybe more, are taken every year, it is becoming increasingly difficult to stand out in terms of subject matter, editing styles, finding inspiration and so on. So, how do we stand out? The answer is in finding your own creative style.

MASTER THE BASICS

One needs to learn how to walk before they can run. The basics are

the foundation to photography. Before getting all philosophical and artsy about creative styles and everything else, a photographer needs to learn the basics like framing, composition, using a DSLR, depth of field, ISO, shutter speed, aperture etc. How does that help, one might ask. The simplest explanation is comparing a human being from the early 1980s and a human being from 2017 trying to do the same task on a smartphone. The person from the present will be able to do it much faster and efficiently- in fact the person can have more time to do the job at hand and also some other things in the

stipulated time given. This means that if a photographer knows the basics of photography he or she can concentrate on the creativity, take more number of shots from different angles etc without having to guess the shutter speed, aperture and all. The basics should be on the edge of your fingertips, so that for all kinds of lights – be it natural, ambient or artificial set-ups, you can instantly guess the correct camera settings and start shooting right away. Photography being a mix of science and arts needs special attention and care, and mastering your basics will help you do just that!



GET INVOLVED

Now that you have learned the basics well and can shoot without having to keep on calculating and guessing the exposure in the back of your mind try to go on the field and start shooting. Try out every genre and see which one attracts you. If you feel the need for different equipments for different genres then ask your friends for a lens that suits your needs. Don't invest a lot of money to shoot one genre before trying out everything as you might lose interest in the genre after a little while. Once you have extensively shot for all genres, and known the genres in and out, you can make a decision then. When you start feeling good about a genre, start getting involved in it. Learn about it, work on it. For example, if you feel you feel good shooting wedding photos then start shooting for weddings professionally. Intern from a well-known and experienced photographer in the field. It is the best and also the fastest way to learn from the best.

ANALYSE YOUR IMAGE

Just as shooting an image is important, analysing the shots later on is important too. Make sure you do not chimp while you shoot as there is a high possibility that you will miss out

on a few frames. Analyse your images and look for mistakes. Look at the composition, the framing, the exposure, the moment and try to ask yourself how you could've made it better and made the photograph stronger. Do not just



analyse if the image is good or bad. Go into the details and try to understand how it would have been better. From imagining adding foregrounds or a different background, to considering a shallower depth of field or changing the angle. Learning from your own mistake is the best way to learn. Remember that it is okay to make mistakes as long as you learn from it. You can only analyse your images if you know the basics well. You can always break the basic rules of composition as long as you can justify it with a valid reason. Try to work on a series of photographs and test yourself. Shooting single images is good but shooting a photo essay will improve your storytelling. See if your content is strong or not, try to find extremes. For example if you are doing a story on the visually impaired, find an interesting angle like the village in Maharashtra where a large percentage of the population is visually impaired. Since photographs are a visual medium it is always best to find extremes.

FIND YOUR INSPIRATION

Many great people have worked hard in every field and have set examples for people to follow. Photography has also seen some forefathers who have paved the way for other photographers. Finding an inspiration is a good way to not lose hope when, at one point in your life, you will face a creative block. Look at photos in your genre of interest which are shot by

masters. Try to look at their composition, their framing and their 'treatment' of the image so to speak. In the age of the internet it is extremely important that you surf the web and see what other

photographers in the genre are doing – both so that you can get inspired by them as well as you know what other styles contemporary photographers have adopted. Do not try and imitate them as you will just become a clone of the photographer. Try to draw inspiration and make your own style. We will talk about what a 'style' is in the next pointer.

STYLE OF SHOOTING

What fonts are to words is what style of shooting is to photographs. It does not necessarily affect the content of the photograph but makes it more appealing and adds a little bit of personal touch to them. Your style of shooting is what will separate you from the rest of the photographers. Emulating other people's style is not going to work as your body of work will start resembling other photographs. Try to find your style of shooting – whether playing with colours is your thing, or playing with shapes, patterns, repeating a certain object or





idea in every frame. Make it relatable so that the common people understand. Storytelling should be straightforward. If you want to be contemporary then try to be different in that as well. It's fine if others are shooting staged portraits and you feel one of your stories require that. Keeping the base idea similar, it is okay as long as your approach and your final output is not eerily similar.

STYLE OF EDITING

Another important aspect of finding your own style is the post processing. Professional photographers often employ other post processing professionals to edit their photographs. But for a beginner or a new professional who is just starting to find their own style of photography and discover the different aspects of it, post processing your own photographs become extremely important. Keeping the style and tone similar for all photographs can be beneficial in a sense that people who look at a photograph can associate you with it. It becomes like a signature, which is unique for everyone. Try playing



with your photographs in Photoshop or any other editing software and see which editing style best suits you. The correct amount of shadow, highlight, mid-tones, contrast, offset etc in all your photographs will definitely create that signature that you were looking for!

TEXT: SOURADEEP ROY





TECHNIQUES THAT AMATEURS MUST TRY



PHOTO: MICHAEL NUGENT

it. It's all about practice and how much one shoots to polish his/her skills in photography. So those who are looking forward to expanding their photographic knowledge and skills, we have discussed a few techniques that one must try.

HDR PHOTOGRAPHY

HDR stands for High Dynamic Range. Dynamic range is nothing but the difference between the lightest light and the darkest dark that you capture in an image. Once your subject exceeds the camera's dynamic range, it becomes difficult for the camera to hold all the details in the highlights and the shadows. An HDR image is commonly made by taking three photos of the same scene, each with different shutter speeds. The result is an underexposed, rightly exposed and an overexposed image. A software processing is then required to combine all the three images to bring in the details of the shadows and highlights. HDR photography has its applications and several limitations as well. Landscapes and interior photographs look good in HDR as they have a lot of details in the shadows and highlights. Moreover, it is not always possible to get all the details correctly in a single exposure. HDR images have to be done very carefully as a wrong processing of the images can give them a very saturated and unreal look making it worse. There are several software available in the market for HDR processing and each one of them is aimed towards making unreal looking HDR images. If done correctly HDR images can look wonderful however there are limitations, for example, HDR done on human portraits do not always look too impressive.

LONG EXPOSURE

If you ask what long exposure is, this is the definition: long-exposure, time-exposure, or slow-shutter photography involves using a long-duration shutter speed to sharply capture the stationary elements of images while blurring, smearing, or obscuring the moving elements. Long-exposure photography captures one element that conventional photography does not: time.

Photography as a whole might seem very consolidated in one word, but the genres and applications of photography is very vast. Photography does not mean only taking pictures but there are many things to know and consider before beginning with photography as a hobby, or if looking

forward to taking it as a profession. In a common note, those who know titbits about photography will know about fashion, editorial, photojournalism, wildlife, wedding and documentary styles of photography. Similarly there are many techniques that one must attempt before selecting a genre and sticking to



PHOTO: DAVID D'AMICO

Basically in long-exposure photography, you choose places and subjects which have part of it as moving and part stationary i.e. not moving. A perfect example of this will be a waterfall or a busy highway with cars going past. In both the situations, the water flowing and the cars moving are the only moving objects in your frame. The rest of the frame i.e. the landscape surrounding the waterfall and the highway and its surroundings is still. When you keep the shutter open for a long duration for shooting the frame, the water and the moving cars (the lights of the moving cars) will be registered as a trail of light or a series of blur on the sensor of your camera. The rest of the steady parts of the images will be as it is. The resulting image is a long-exposure of cars on a highway and a waterfall which infuses a sense of motion in the image making it look real to some extent. Long exposure photography is not limited to just shooting cars and waterfalls but many scenarios. Long-exposure photography is a base for astro-photography and

star-trails which includes stacking up of several long-exposure shots of the night sky with stars. Many have mastered the art so well that they use exposures of 1 second or less to blur objects and people in street or documentary photography. In short once you master this long exposure, you can try various forms and content which can make interesting images.

DOUBLE EXPOSURE/MULTIPLE EXPOSURE

In photography and cinematography, a multiple exposure is the superimposition of two or more exposures to create a single image, and double-exposure has a corresponding meaning in respect of two images. However, the exposure values of the two images may or may not be identical to each other. In other simple words, your



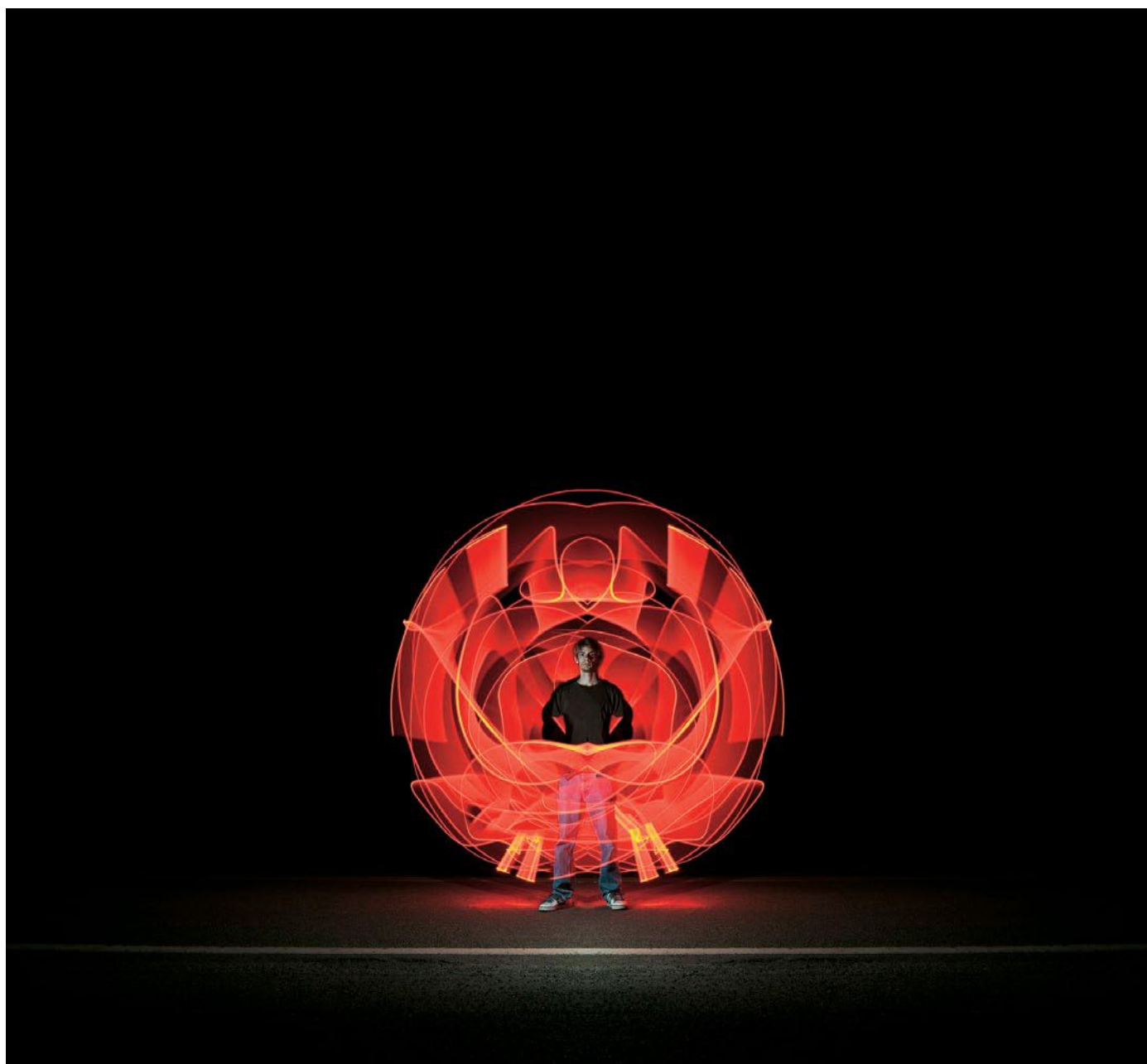
PHOTO: NICK

camera takes two images and merges them into one as an in-camera action or you manually create the double-exposure image using a software. Many DSLRs and compact camera these days come with the function of creating in-camera double exposures, ie. the two images that you take is processed inside the camera itself to give you a single double-exposure image as the output. If done properly, in-camera double exposure is quick and leads to various surreal compositions. Create some interesting and confusing images using double-exposure. Sometimes more than two images can be merged into one and so comes the term Multiple-exposure.

LIGHT-PAINTING

As the name suggests, it's painting with a source of light. Light painting or light-drawing is a photographic technique in which exposures are made by moving a hand-held light source while taking a long-exposure photograph, either to illuminate a subject or shine a point of light directly at the camera, or by moving the camera itself during exposure. In simple terms, if you are taking a long exposure in complete darkness and you use a torch to lighten up a subject or the parts of the frame while the shutter is open, it can be termed as light painting. Light

painting can be done in many forms be it portraits, landscapes or product shots. Light painting usually depends upon how much ambient light is available and measures are taken to cut or restrict the ambient light from hitting the camera's sensor. Only parts which have to be lit are projected or painted with light and the rest of the areas remain dark. As the process involves the shutter being open for longer durations, the setup consists of a tripod to support the camera and to keep it still. Light painting is very interesting and there are so many ways to make amazing surreal composition with light painting.





PANNING

The idea behind panning as a technique is that you pan (move) your camera along in time with the moving subject and end up getting a relatively sharp subject, but a blurred background. This gives the shot a feeling of movement and speed. The focus should be on the subject all the time and thus ensuring proper sharp subject. The blur caused in

the background is due to the movement of the camera. For panning, the shutter speed is very important. The shutter speed is set relative to the speed of the moving subject. For example if you are panning a speeding car, the shutter speed will have to be somewhere around 1/200 or 1/250th of a second. This will ensure that you do not get a blurred subject and the horizontal movement of the camera

which you make while tracking the car will create the background blur in the direction of the movement giving it a sense of speed and motion. Similarly to pan a slow moving subject like people walking, you will need a shutter speed of around 1/40 to 1/60th of a second. The slower the subject, the steadier you have to be while tracking the moving subject. Panning is an important part of photography and panning technique can be used in many situations which can give interesting photographs.

All the techniques mentioned above are the most tried and tested ones, which have been done by most of the people who associate themselves with photography and like to take pictures. Some are very basic, and require little or almost no homework to do them correctly. However, to master these techniques, you need to gather more and more information on the execution of these techniques. To take good images you have to try and try as many times until you are satisfied with your own image. So those who are looking forward to spend some more time with their newly acquired camera, do try these techniques and let your creative self flow.

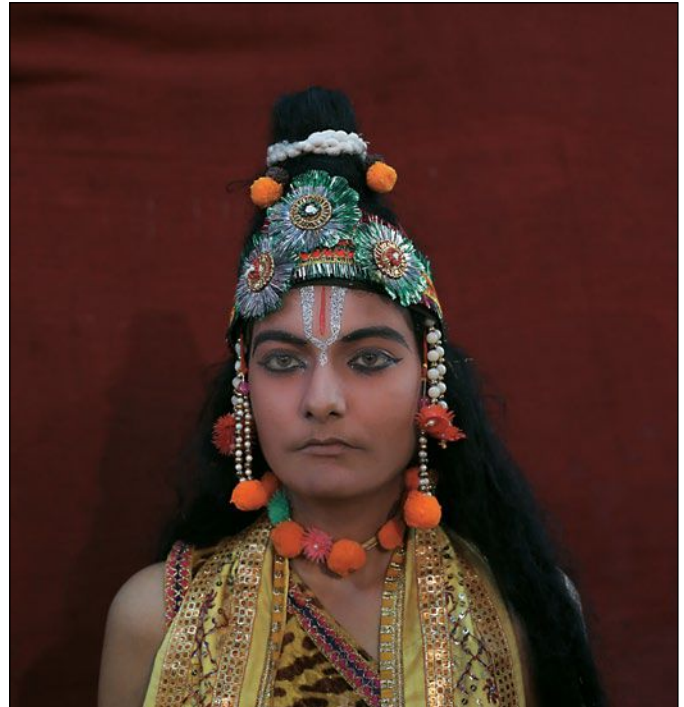
TEXT: MRINMOY CHOUDHURY



How to retouch skin tone



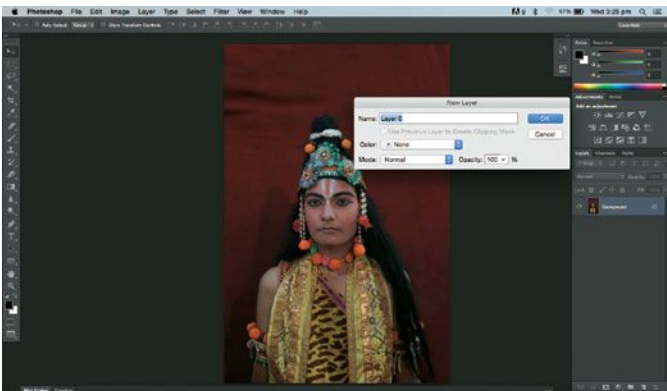
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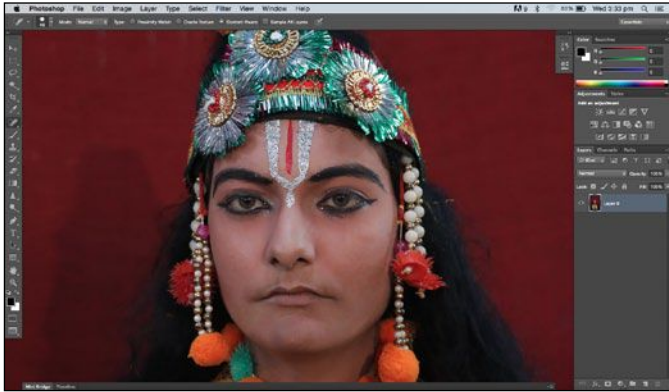
The topic of this article has baffled many of our readers for years, as they have seen masters editing images to make them perfect and 'spotless' so to speak. In this article, we will discuss the tricks to editing skin tone to turn a simple image into something extraordinary and professional looking.

For this article we will be using Adobe Photoshop CS 6 (Other versions may vary in terms of some features) and the image that we will use is a portrait that I had shot for *Ramleela* in Mumbai. The first step is to import the file on to photoshop. You will see some blemishes and marks on the skin which needs to be removed. The eye needs to be sharpened and the skin overall needs to be smoothened for the photo to look good.

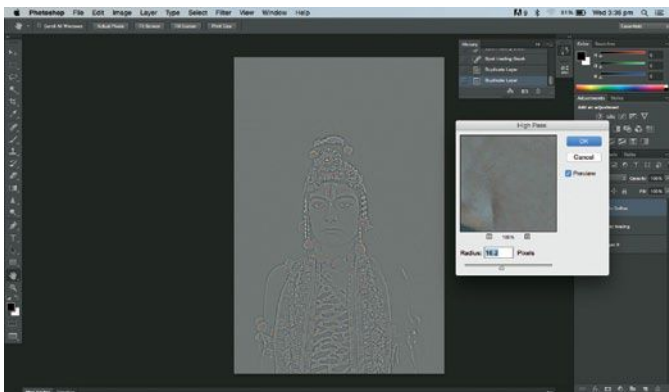
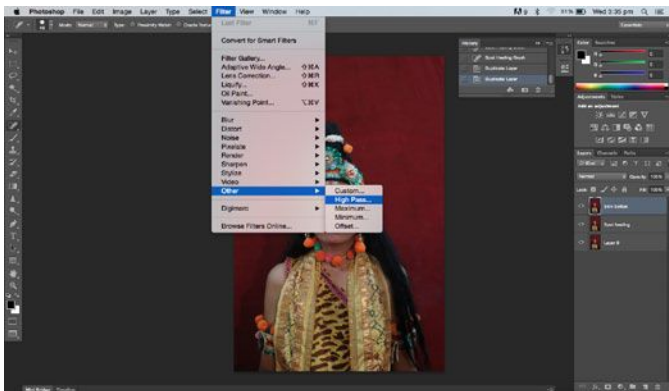


So let us begin with the first step. First, double-click the background layer and create a duplicate layer. This will prevent the original image to be edited and changed thus making a copy of your image. You can rename this layer to 'Spot healing' as that is what we will do on this particular layer.

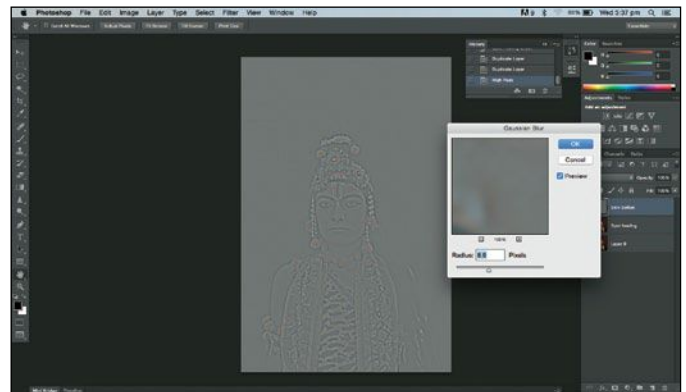
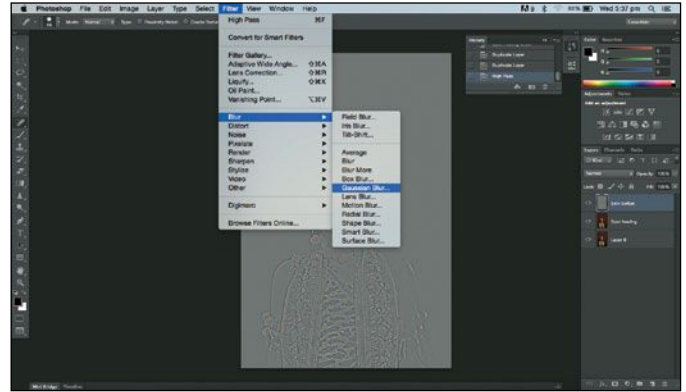
The next step is to use the spot healing tool from the toolbar and remove the spots on the skin. Select the spot healing tool, set the spot healing to 'content aware'. This allows photoshop to analyse the pixels and decide the replacement texture. You can change the size of the spot healing brush to fit the area you want to heal. Once you have the right size zoom in on the image and just click on the problem areas and photoshop will do the rest.



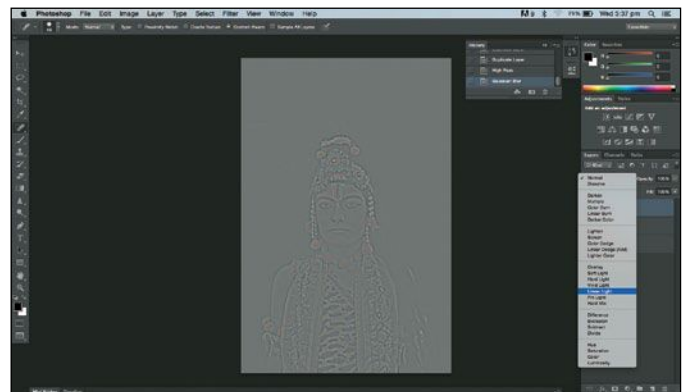
Now that the marks have been removed, the next step is to smoothen and soften the skin. Duplicate the 'Spot Healing' layer and rename it to 'skin soften' or something that helps you understand whatever the layer has been worked on. This layer will be used to soften the skin and this process involves a lot of steps. Go to Filter menu > Other > High pass filter. The High Pass filter helps to sharpen an image by looking at the edges of the image and sharpening the pixels around them. But for this particular instance we will use this filter to soften the photo instead of sharpening it. Now change the radius value. The lower the value the finer details it will detect.



Now we need to apply the Gaussian Blur filter to the High pass layer. Go to Filter > Blur > Gaussian Blur. Change the Radius to approximately one third of the value of the High Pass radius value that you had previously entered. It is not compulsory to have a one third value. The high pass effect will now look much softer.



Now change the layer blend to Linear Light from Normal. This will change the photo to a more contrasty and sharpened image. Even though it seems like we are making it worse, it will look much better in the end!



So, now that we have sharpened the image as much as we can, we need to now invert the layer properties. For the next step go up to the Image menu at the top of the screen, choose Adjustments, and then choose Invert. The image will now look extremely blurry with halos around the edges.

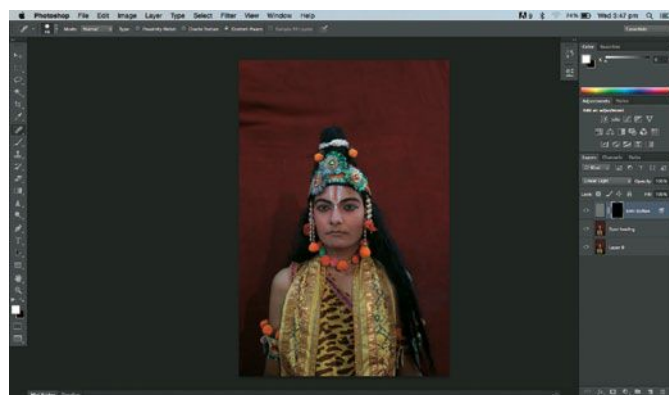


Go to blending options on the upper right hand corner of the layers panel which will open the layer style dialogue box. At the bottom half of the dialogue box will be the “This layer” slider. This slider allows us to change how the currently selected layer blends with the layers under it. You will see the actual sliders below either end of the horizontal gradient bar. The one on the left is for controlling the darker areas of the image and the one on the right is for controlling the lighter areas. Even though these sliders look like little triangles we can split them into two. If we move the triangular sliders as-is, we will create a more distinguishable transition in between the layers. But if we split the little triangle into two and work on these separately we can create a much smoother and unnoticeable blend between the layers.

To reduce the lighter halos we will now press the Option (Mac) / Alt (Windows) key and click the left side of the slider on the right and drag it towards the left. Do the same for the right side of the slider on the right and drag it towards the right. Keep an eye out on the image and see how it changes. It will look something like this:



Now that the image is super smooth you will see that everything else, along with the skin has become soft and smooth as well. Obviously we don't want that to happen. So that brings us to our last and final step. Press and hold the Option (Mac) / Alt (Win) key on your keyboard and click the Add Layer Mask icon at the bottom of the Layers panel. You will notice that the softening effect is hidden as we create the layer mask.



Now select the brush tool and set your foreground colour to white. Brush the entire skin area in the photograph. Make sure you don't brush over the hair or the eyes which you would want to be sharp. Now reduce the layer with the layer mask's opacity to 50% or so and we are done!



You can also make the eyes pop by using the dodge tool. Reduce the exposure of the brush, reduce the size and change the Range to shadows. Then zoom in on the photograph and brush over the eye to make it look brighter and more appealing.



This kind of editing should be primarily restricted for people shooting any genre other than photojournalism and documentary as it compromises the image editing ethics. Editorial photography allows manipulation to some extent and it is always better to edit as less as possible. When shooting in a controlled environment cover the marks on the skin using good make-up and clever lighting techniques. Use post-processing as last resort.

TEXT AND IMAGES : SOURADEEP ROY

PHOTOSCAPE

PHOTO

SCAPE

Send in your entries to photoscape at asianphotographyindia@gmail.com



NAME: Mayukh Ranjan Das
CAMERA: NA
f- STOP: NA
EXPOSURE: NA
ISO: NA
FOCAL LENGTH: NA





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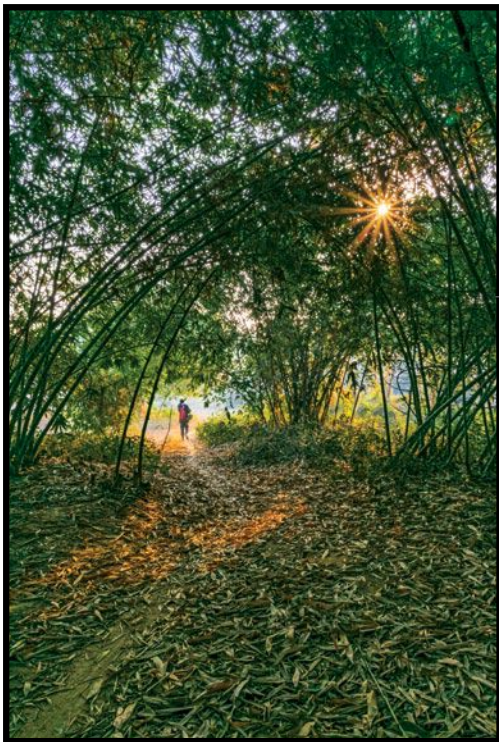
NAME: Chetna Chandra
CAMERA: NA
f- STOP: NA
EXPOSURE: NA
ISO: NA
FOCAL LENGTH: NA



NAME: Dr. Anupam Sen Choudhury
CAMERA: CANON 7D
f- STOP: f5.6
EXPOSURE: 1/1000sec
ISO: 2000
FOCAL LENGTH: 17mm



NAME: Hardik Patel
CAMERA: NA
f- STOP: NA
EXPOSURE: NA
ISO: NA
FOCAL LENGTH: NA



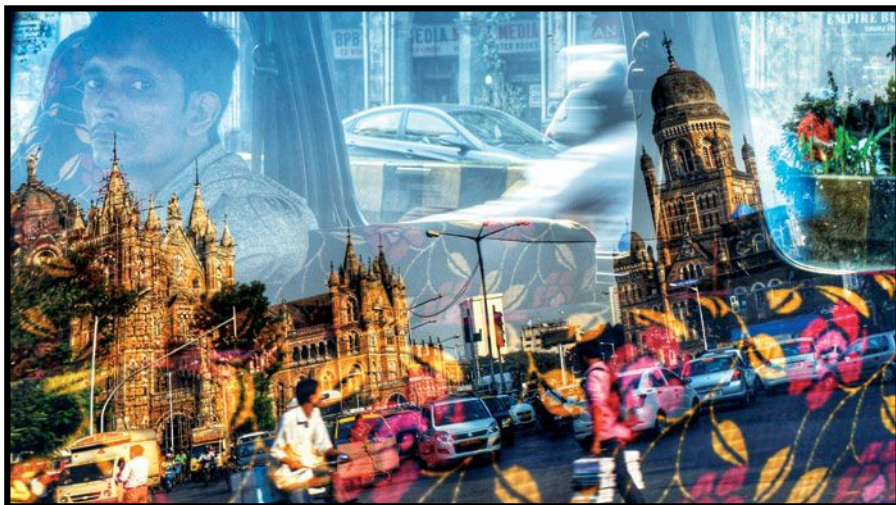
NAME: Subhankar Das
CAMERA: NIKON D3300
f- STOP: f22
EXPOSURE: 1/15sec
ISO: 100
FOCAL LENGTH: 18mm



NAME: Krishna Kumar
CAMERA: NIKON D3100
f- STOP: f5.6
EXPOSURE: 1/15SEC
ISO: 800
FOCAL LENGTH: 18mm



NAME: Monoj Biswas
CAMERA: NIKON D5300
f- STOP: f11
EXPOSURE: 1/100
ISO: 200
FOCAL LENGTH: 26mm



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NAME: Muhammed Shaikh
CAMERA: Sony ILCE-3000
f- STOP: NA
EXPOSURE: NA
ISO: NA
FOCAL LENGTH: NA



NAME: Navin Vatsa
CAMERA: Sony SLT-A77V
f- STOP: f22
EXPOSURE: 30sec
ISO: 50
FOCAL LENGTH: 11mm



NAME: Nilesh Charde
CAMERA: CANON 760D
f- STOP: f5.6
EXPOSURE: 1/640sec
ISO: 200
FOCAL LENGTH: 400mm



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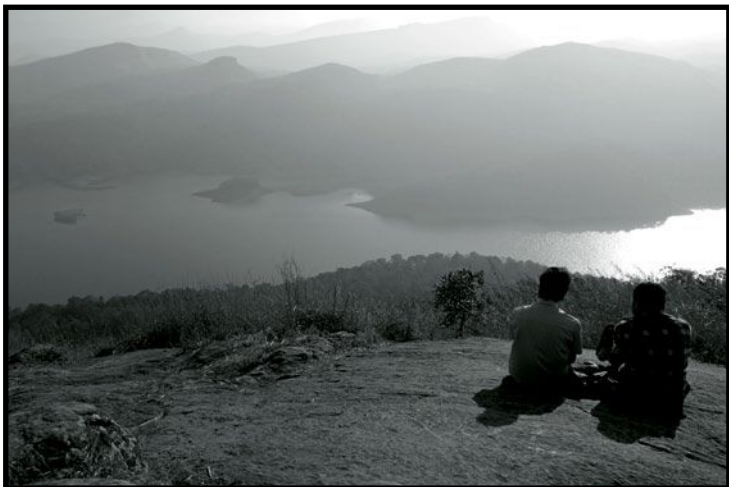


As a landlocked district situated in high altitudes, Idukki is one of the most nature rich areas of Kerala. Idukki is famous for its high ranges and wooded valleys. The River Pamba has its origin here. Idukki is a famous tourist destination, it offers diverse attractions like Wildlife sanctuaries, Hill stations, Dams, Spice plantation tours, Mountain trekkings, Elephant rides etc. The very sound of the word Thekkady conjures up images of elephants, unending chains of hills and spice-scented plantations. In the Periyar forest of Thekkady is one of the finest Tiger wildlife reserves in India and spread across the entire district. Idukki is picturesque in plantations and hill towns that hold great opportunities for treks and mountain walks and sight seeing. It is also a wonderful destination for photography too

Renjith M S,
Thiruvananthapuram
Kerala



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