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# Smart PHOTOGRAPHY

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Vipin Gaur

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**ARCHIVING  
AND RETRIEVING  
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**SPECIAL**

## Profile

Yaseer Alaa Mobarak

## Interview

Agnisoonu K.

## Also Reviewed

Xiaomi Redmi Note 4







**Panasonic**

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# WELCOME

# Smart PHOTOGRAPHY

**INDIA'S NUMBER 1 IMAGING MAGAZINE!**



**T**his month, a lot of the space in the magazine is devoted to the 12th **SP Awards** held in association with our sister publication, **T3**. These awards showcase the best that the industry had to offer in the previous year and are the end result of intensive work put in, not only by our editorial team but also by our very capable jury.

We assure our readers that any product from the **SP Awards** list would make a credible buy and give users immense satisfaction. So, enjoy our choice. Congratulations once again to the highly deserving winners.

**H. S. Billimoria**

## HERE'S WHAT #1 MAKES US

**WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY**

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

**WE'RE IMPARTIAL**

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

**OUR TESTS ARE CONDUCTED BY EXPERTS**

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

**WE ARE HERE TO HELP YOU**

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

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Editor - Hoshang S Billimoria



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Kaleidoscope



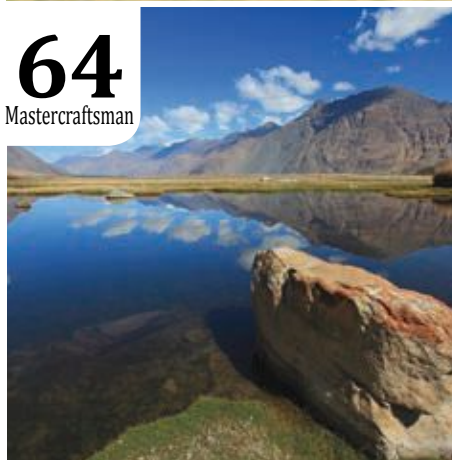
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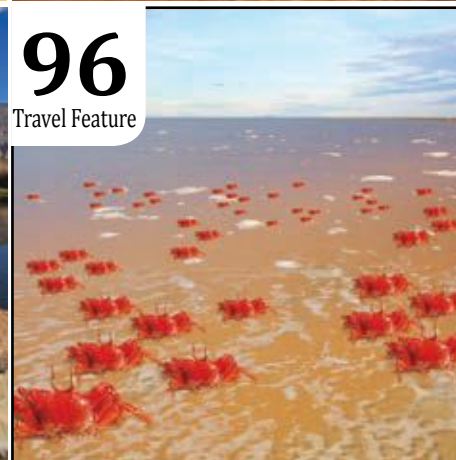
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**Just a moment!**

Readers can find the updated Buyer's Guide, log on <http://smartphotography.in/news/monthly-special>

Smart Photography thanks the readers who participate in the *Picture of the Month* contest. We would like to bring to your attention a few changes in the rules for submission. From now on, you may send in your images with the longer side measuring atleast 17 inches. Please note that the images have to be horizontal. This permits readers to submit panoramic shots, which was not possible with the current size of 17 x 11 inches.

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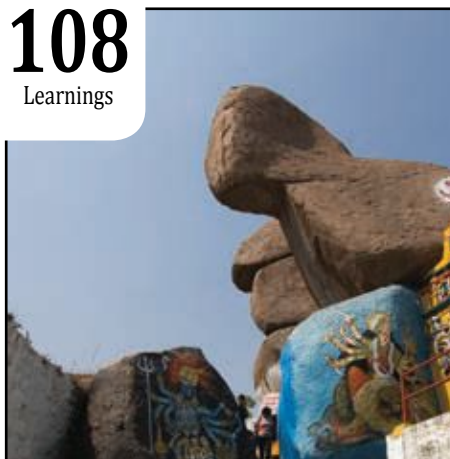
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### Interesting Stories

Dear Editor,

This refers to your superb February issue of **Smart Photography**. I loved the interview with Arun Bhat - 'Landscapes in all its glory'. It reveals the fact that since the beginning, and even today, landscape photographers have always been motivated by beauty of nature and driven by the desire to save its pristine purity. Keep up the good work, hope you will continue to give us many such interesting stories in this new year.

Regards,

*Vinod C. Dixit, Ahmedabad, Gujarat.*

### Simplifying Technicalities

Respected Editor,

I have been a reader of **Smart Photography** since a very long time. Back then, when I was just starting to learn the basic nuances of a photography, **SP** was like my guide and I am thankful to the editorial team for simplifying the complex technicalities of the subject.

Yours faithfully,

*Nishit S., Bhopal, Madhya Pradesh*

### Magnificent

Dear Editor,

The February 2017 issue of **Smart Photography** was beautiful. I loved the review of the coffee-table book, *Lights! Camera! Travel!* By Dr. Harsh Wardhan. Also the picture of the month by Debarpan Datta was magnificent. Kudos to the team for such bringing such interesting content every month.

Warm Regards,

*Deekshith M., Mumbai, Maharashtra*

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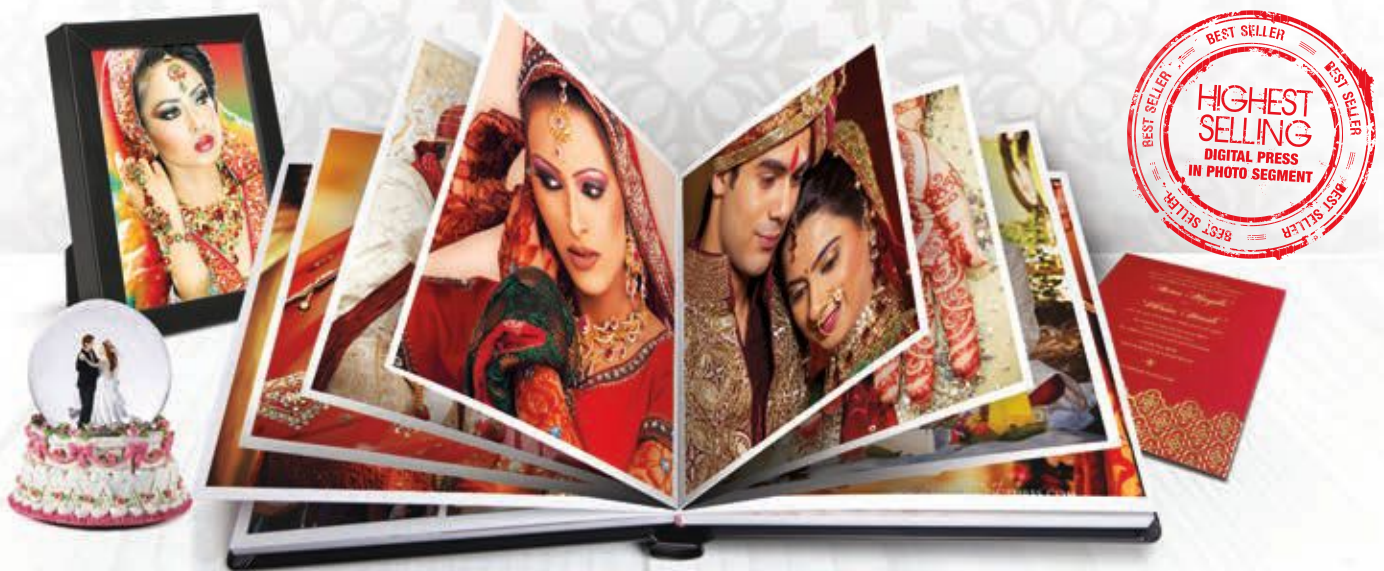
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## Snippets

**Sony** and **LG Electronics** to discontinue the production of 3D TVs due to dropping demands, similar to the move made by Samsung in 2016. Market researches suggest that consumer focus is more towards the HDR TVs.

**Vivo**, Chinese manufacturer, launched the revolutionary Vivo V5 Plus in Southeast Asia and in India. Featuring 20 MP dual front camera, selfie spotlight and sophisticated image processing algorithm.

**Sony** unveils the prototype projector that can project crisp 4K images and videos, as well as browse magazines. Users can call up a grid of magazine covers as easily as a channel grid. It gets enlarge on selection and users can virtually turn the pages.

**Apple Inc.** sells 78.29 million iPhones globally in the first quarter of 2017, more than any other company. Apple's services business generated 7.7 billion in revenue during the quarter.

## Panasonic launches the AG-AC30 camcorder

**P**anasonic Corp. announced the development of a new HD resolution camera recorder, the AG-AC30, equipped with a 20x zoom lens. The AG-AC30 features a 1/3.1" HD resolution, back illuminated MOC sensor, three manual rings for adjusting zooming, focussing and iris, XLR microphone/line input terminal and HDMI interface, 5-axis image stabilization and LED video light. Two kinds of filters of color temperature changing and dispersion filter are available with the camcorder. The 20x



zoom lens covers from 29.5mm to 590mm in terms of 35mm format. The captured images are recorded on SD memory cards. The camcorder is equipped with two slots of SD cards, relay recording or simultaneous recording

are possible. It features a battery that lasts upto 8 hours and a half, for continuous recording. The compact handheld camcorder will be available in March, 2017 at suggested list price of 180,000 yen.

## Cosina to launch Zeiss Milvus Series interchangeable lenses

**C**osina Co. announced that it will launch three new Zeiss Milvus series lenses for D-SLR cameras in the Japanese market. The following three lenses, Milvus 2.8/15, Milvus 2.8/18 and Milvus 2/135 have been marketed in foreign markets. The company has launched compatible mounts for Canon EF and Nikon. The super wide-angle Milvus 2.8/15 features Distango type optical design with a detachable lens hood. The lens construction is 15 elements in 12 group, filter

thread 95mm and the closest shooting distance is 0.25m. The suggested list price of the new lens is 282,000 yen. The super wide-angle lens Milvus 2.8/18 too, features the Distango optics design consisting of 14 elements in 12 group. Its suggested list price is 241,000 yen. The Sonar type telephoto lens 2/135 is available at the suggested list price of 226,500 yen. The lens construction includes 11 elements in 8 group, with the closest shooting distance of 0.8m.





# Tokina to market Samyang interchangeable lenses

**K**enko Tokina Co., the marketing partner of Samyang Optics Co. of Korea, launched four models of interchangeable lenses in Japan. The lenses include: A super-wide-angle AF lens, the AF 14mm f/2.8 FE for Mirrorless cameras with the Sony E mount. The closest shooting distance it provides is 0.2m. The 35mm f/1.2 ED AS UMC CS features a large

aperture MF lens for APS size Mirrorless lens with mounts of Sony E, Canon EF-M and Fujifilm X. The 20mm f/1.8 ED AS UMC is for full-frame D-SLR or Mirrorless cameras with mounts Nikon F, Canon EF, Pentax K, Sony A, Canon EF-M, Fujifilm X, Sony E and Micro Four Thirds. The XP85mm f/1.2 is MF type for full-frame D-SLR cameras with Canon EF mount.



## Sekonic launches Speed Master L-858D

Sekonic Co. announced the launch of the Speed Master L-858D. The L-858D, which is equipped with a 2.7-inch touch screen LCD and works by 2 AA batteries, was first introduced at last Photokina 2016 and the company now announced the availability and suggested price for 75,000 yen. It can

measure flashing time in the range of 1/40 sec to 1/5500 sec and reset from t0.1 to t0.9 by t0.1 step at the flashlight analyzing mode. The L-858D also is able to control the strobe light electric wave. By connecting the optional transmitter "RT-

EL/PX" to the meter, controlling of amount of flashlight and remotely operating the flash unit can be possible. The Speed Master L-858D can be used with the Cine camera mode and HD cine camera mode.



## Sony announces new G lenses and mid-telephoto lens

**S**ony Corp. recently announced the introduction of new lenses in the G Master Series, the FE 100mm f/2.8 STF G PSS, for achieving the first-rate level of bokeh effect. The lens is employs the newly developed Apodization (APD) optical element to achieve smooth gradation for the out-of-focus parts providing excellent bokeh effects. The lens will be available in the market by April, 2017 at a suggested list price of 188,000 yen. The company has also launched the E PZ 18-110mm f/4 G OSS. It is the most suitable standard focal length zoom lens for 4K videos with super 35mm and APS-C formatted cameras. The lens is constructed with 18 elements in 15 group, including 6 aspherical, 3 ED lenses to attain high optics ability in the entire zooming areas. Zooming can be operated electronically or manual. With its original SMO mechanism, breathing and such deviations

as focussing and optical axis can be minimized. The lens is equipped with optical vibration correction system and will be available in April, 2017 at a suggested list price of 444,000 yen. The FE 85mm f/1.8 is for full-frame cameras with E lens mount. The mid-telephoto lens features sharp expression and bokeh effect. The lens construction is 9 elements in 8 group, including an ED glass element. It allows correction of chromatic aberration and

maximizes spherical aberrations to achieve natural bokeh effect. The lens utilizes double liner motor to drive AF operation for quiet focussing. The lens has a focus hold button on the side of the lens barrel to customize focussing from the camera body. The lens is tightly sealed to prevent from dust and splash and will be availability in April, 2017. Suggested list price of the FE 85mm f/1.8 is 74,000 yen.



# Ricoh Imaging Co. launches Pentax KP

**R**icoh Imaging Co. announced the launch of a new, middle-range compact digital SLR camera—the Pentax KP. It is equipped with a newly developed APS-C size CMOS image sensor in 24.3MP resolution, the PRIME IV image processing engine and an accelerator unit using the latest technology to achieve high speed operation and high-quality image capture. The ISO sensitivity is ultra-high ranging up to

819,200. Other features include a 27-point SAFOX 11 AF system with 25-point cross type in the center and a 5-axis image stabilization system built-in the body. The Pentax KP is equipped with Real Resolution System and low-pass selector. It offers shutter speeds of 1/6000 sec with a mechanical shutter or 1824000 sec by an electronics shutter. It also features a 3.0" tilting LCD monitor, and is dust and splash-proof. The camera

features a low temperature durability down to -10 degrees Celsius and full HD video capture with 60i/30P. The Pentax KP is available in two colours - black and silver. The camera is now available at a street price of 140,000 yen (approx).



# Panasonic to launch 4K Mirrorless D-SLR camera

**P**anasonic Corp. announced the launch of digital single lens

camera Mirrorless camera, the LUMIX DC-GH5, which was first introduced at the last Photokina 2016. The company has not suggested its retail price but industry observers estimate it to be around 240,000 yen the body only, and approx. 270,000

yen for the lens kit with the LUMIX G Vario 12-60mm F3.5-5.6 ASPH. Power O.I.S. interchangeable lens. The flagship model in the LUMIX series, the GH5 mounts a newly-developed Live MOS sensor with effective pixel count of 21.3 million, Venus image processing engine, fast AF function of 0.05 sec with space recognition AF system and fast burst shots of 12 fps and image stabilization by 5-axis Dual I.S.2. For the movie functions, it features

a 4K resolution at 60p, and 4:2:2 10bit 4K 30p quality video recording on SD card. As the camera has a double slot for SD cards, it can record video as long as the memory capacity lasts to fit for video contents production purposes. The camera also features a newly-developed 6K PHOTO which records continuously 30fps in 18MP quality and the user can pick-up an image at critical moment as a still image and make a print.



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# Panasonic launches Compact LUMIX FZ85

**P**anasonic Corp. announced the launch of 60x zoom lens-mounted Lumix FZ85, which was introduced at Photokina 2016. A successor of the FZ70, the Lumix FZ85 will be available in markets from March, 2017. The FZ85 features a 1/2.3-inch 18.1MP MOS image sensor, 60x zoom lens (20-1200mm in terms of 35mm), fast AF function with DFD (Depth from Defocus) technology and a high-quality contrast AF system, providing AF speed of 0.09 sec in the wide-end and 0.10 sec in the tele-end.

The camera offers three types of modes: 4K photo mode to take 30 fps continuous shots, 4K continuous shot (S/S) mode and 4K Pre-continuous shot mode. The camera also is equipped with the Focus Select & Focus Composing mode. Other features include: the movie mode of 4K 30p, 3.0" touch screen monitor, Wi-Fi, 22 different kinds of filter effect by Creative Control mode and USB recharging system. The FZ85 will be available in the markets in March, 2017. The expected street price of the Lumix FZ85 is 47,000 yen.



## Panasonic to Market SDXC UHS-II Memory Card

Panasonic Corp. has launched the new SDXC UHS-II memory card which will be available in markets starting on March 23, 2017. It is compatible with the Video-Speed Class V90. It offers a fast data transfer speed of max 280 MB/sec and writing speed of max. 250MB/sec. The SD card comes in two models: the RP-SDZA128JK with 128GB and the RP-SDZA64GJK with 64GB. These memory cards are suitable for high-end DSLR cameras and other 4K compatible movie capable devices.

# Fujifilm announces the launch of M-F GFX 50S

**F**ujifilm Corp recently announced the launch of its medium-format mirrorless camera, the GFX 50S, which was first introduced at the Photokina 2016. The GFX 50S will be available in the markets by March, 2017. The GFX 50S is mounted with a medium-format size (43.8 x 32.9mm) CMOS image sensor and provides 51.4MP resolution in the Bayer-type. The GFX 50S is about 40% smaller than an SLR camera mounted with a medium-format image sensor, measuring 147.5 x 94.2 x 91.4mm. The camera weighs about 825g or 920g with the EVF unit. Along with the GFX 50S, Fujifilm also announced six models of newly developed medium-format lenses in the new G mount.



Out of newly announced lenses, three models of 63mm, 32-64mm and 120mm macro lenses will be released simultaneously with the camera body. The company will also launch mount adapters for lenses for view-cameras and Fujinon HC series, as its dedicated accessory. Lenses

which are to be launched simultaneously are Fujinon GF63mm f/2.8 R WR at 195,000 yen, Fujinon GF32-64mm f/4 R LM WR at 299,500 yen and Fujinon GF 120mm f/4 R LM OIS WR Macro at 349,500 yen. The shipping of the GFX 50S was expected to begin by March and the camera body is expected to be sold at a price less than 1 million yen.

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# Sony discloses financial result for nine months

**S**ony Corp. reported a declined sales for the nine months ended December 31, 2016. It dropped to 9.3% year-on-year to 5,699.6 billion yen primarily due to the impact of foreign exchange rates. The company's operating income decreased 192.8 billion yen to 194.3 billion yen, mainly due to a significant deterioration in the operating results of Sony's Pictures and

Semiconductor segments. Net profit plunged to 45.6 billion yen as compared to the previous year's 236.1 billion yen. Operating profit in the electronics segment combining smartphones and gaming businesses is expected to increase to 166 billion yen. The TV business turned favorable owing to stronger market performance of large-screen 4K models.

## Results by Segment:

Sales of the Imaging Products & Solution segment dropped significantly to 424.7 billion yen, a 19.9% fall, due to the impact of foreign exchange rates as well as decreased sales unit. Operating profit amounted to 43.5 billion yen.

The Semiconductor segment's sales amounted to 5720 billion yen, a 3.2% decline and operating income posted a

loss of 20.6 billion yen.

Game & Network Service segment posted a 2.6% gain in sales, totalling up to 126.8 billion yen with operating profit of 113.1 billion yen.

## Outlook for fiscal year ending March 31, 2017:

Sales 7,600 billion yen, operating income 240 billion yen and net income 26 billion yen.

# Panasonic reports profit gains

**P**anasonic Corp. recently disclosed its financial reports for nine months ended on December 31, 2016. The company posted a 9.5% gain in net profit to 175.4 billion yen on consolidated sales of 5,350 billion yen, denoting a 5.7% year-on-

year fall. The operating profit sank to 24.9%. The company attributed the net profit gain to the devaluation of yen against foreign currencies. Sales of imaging products, of Panasonic AVC Networks, increased by 14.5% and operating profit amounted to

53.9 billion yen. The company estimates that sales of camera modules and sensors for vehicles will increase. But in order to keep uptrend growth, it will be needed to restructure of non-profitable businesses such as solar cell panels, and rechargeable

batteries for personal computers as the markets continue to shrink.

## Outlook for the full year ending on March 31, 2017:

Sales 7,350 billion yen, operating profit 265 billion yen and net profit 130 billion yen.

# Canon reports declined revenue

**C**anon Inc. disclosed the financial reports for fiscal 2016. The company recorded a 35.6% year-on-year fall in operating profit of 228.9 billion yen on total revenue of 3,401.5 billion yen, indicating a 10.5% fall. The net profit declined by 31.6% amounting to 150.7 billion yen. The company attributed these stagnant results to overall stagnancy in the global market. Although the U.S. economy has shown trends of recovery, the economy remained weak in Japan due to

weak consumer spending. The company expects an improved demand for interchangeable lens digital cameras. Canon projects 5.3 million units sale for interchangeable lens cameras and 3.5 million units of compact cameras. The company also expects the impact of the acquisition of Toshiba Medical Systems Corp. to contribute favorable results.

## Results by Segment:

Within the Imaging System Business Unit, sales declined by 13.3% dropping to 1,095.3

billion yen. The operating profit amounted to 144.4 billion yen, a 21.3% decline.

The sales volume for interchangeable lens cameras grew as compared to the previous year owing to a healthy demand for the EOS-1D X Mark II and EOS 5D Mark IV. Canon sold 5.67 million interchangeable lens cameras, denoting a 2% gain.

As for the compact models, sales volume declined to 4.04 million units (a 38% fall) along

with the ongoing contraction of the market.

As for inkjet printers, sales in Japanese markets boosted, for models equipped with large-capacity ink tanks.

## Outlook for Fiscal 2017:

The company reported a consolidated net sales of 4,000 billion yen, a year-on-year increase of 17.6%; operating profit of 255.0 billion yen, an 11.4% gain and net profit of 170.0 billion yen, a 12.8% increase.



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# Canon launches EOS 800D and EOS 77D in India

Canon recently announced the launch of two new cameras – the EOS 800D and EOS 77D. Canon also introduced the new EF-S 18-55mm f/4-5.6 IS STM lens which is scheduled to be available in early April 2017 for an estimated retail price of INR 16700 (approx). The EOS 800D and EOS 77D both feature an optical viewfinder with a 45-point All Cross-type AF system. In live view mode, both cameras utilize Canon's Dual Pixel CMOS AF delivering a fast autofocus speed of 0.03 seconds. Both models also have built-in Wi-Fi, NFC and Bluetooth technology. The

models are compatible with the Canon Connect Station CS100 device

## Canon EOS 800D

The EOS 800D features a 45-point, all cross-type AF system within the Optical Viewfinder. It features a Dual Pixel CMOS AF with Phase-detection and it is also the first with in the series with a DIGIC 7 Image Processor. The 800D is scheduled to be available in April 2017 for an estimated retail price INR 50000 (approx) for the body only, INR 60000 (approx) with the new EF-S 18-55mm f/4-5.6 IS STM lens and INR 87000



(approx) with the EF-S 18-135mm f/3.5-5.6 IS STM lens.

## Canon EOS 77D

The EOS 77D D-SLR camera features the 7650-pixel RGB+IR Metering Sensor, similar to the one found in the EOS 80D and an Anti-Flicker shooting mode. The EOS 77D also features a top LCD panel and quick control dial for



easier access to changing and controlling settings on the camera. The Canon EOS 77D is scheduled to be available in April 2017 for an estimated retail price INR 60000 (approx) for the body only, INR 70000 (approx) with the new EF-S 18-55mm f/4-5.6 IS STM lens and INR 100000 (approx) with the EF-S 18-135mm f/3.5-5.6 IS USM lens.

# Hussain Nalwala's solo exhibition announced

Acclaimed photographer, Hussain Nalwala, will be exhibiting his photographs at the Jahangir Art Gallery, Mumbai. The solo exhibition titled - 'Through My Eyes' will be held from the 5th to 11th April, 2017, between 11am to 7pm. The exhibition will be inaugurated on 5th April at 5:30 pm by Rohinton Mehta, Technical Editor, Smart Photography. Hussain Nalwala has visited several countries and captured countless mesmerizing moments through his lens. Nonetheless, his trip to the continent of Africa has been the most magical. The images captured by him are beautiful and diverse.

**THROUGH MY EYES**  
PHOTOGRAPHY EXHIBITION

by **Hussain Nalwala**  
(Award winning, 1970s-1980s African Wildlife)

Venue: Jahangir Art Gallery (Tiranga Gallery)  
161 Kalaghoda, Mumbai.

Wednesday 5<sup>th</sup> April 2017  
to  
Tuesday 11<sup>th</sup> April 2017

Exhibition Timing: 11am to 7 pm

Inauguration by:  
**Mr. Rohinton Jai Mehta**  
(Renowned photographer from Mumbai)

## First Pentax Click-A-Thon concluded

Ricoh Imaging Company announced the conclusion of its first Pentax Click-A-Thon, a Pentax user event. The event was held in Bangalore and Bandipur on the



17th and 18th of December, 2016. The activities at the event included the Pentax photo-contest. A touch and try activity was also held at Bangalore Lalbaug, Somnathpura Temple and Bandipur wildlife park, where the participants could try their hand at all the Pentax gear and experience it first-hand. The Pentax Click-A-Thon concluded with the user interaction with Ricoh Japan President Noboru Akahane and General Manager, Strategic Sales Area Head Kenya Ito.



# World Press Photo Jury awards AFP photojournalist

**T**he 2017 World Press Photo jury recently awarded prizes to three AFP photo journalists. Ameer Alhalbi, a 21 year old Syrian photojournalist, received the first prize in the Spot News-Stories category for a series of images taken in Aleppo, Syria, from April to

November 2016. His images reflected the aftermath of airstrikes, with civilians and UN relief workers trying to rescue people from collapsed buildings. Abd Doumany was awarded the second prize in the Spot News Singles category for an image of a wounded child in a makeshift hospital

in the city of Douma following a government air raid. His portfolio of images of child victims of Syrian government air raids in Douma received prizes at the CHIPP 2015, the Word Press Photo 2016 and the Istanbul Photo Awards in 2016. Noel Celis, a 33-year-old Filipino photographer based

in Manila, received third prize in the General News-Singles category for his images of an overcrowded prison in Quezon City, the Philippines. The prison was built to hold 800 inmates but has almost 4,000 prisoners crammed into cells and the prison yard, leaving them no room to move.



## Exhibition by Bengal Photography Institute concluded

**B**engal Photography Institute recently concluded a photography exhibition at Gaganendra Shilpa Pradarshasala, in Kolkata. The exhibition was held from 23rd January-27th January, 2017. Inaugurated on 23rd January, the event was attended by wildlife photographer Sabyasachi

Chakraborty, who was the chief guest for the evening. Wasim Kapoor, an eminent Indian painter, was the guest of honour for the event and Rajarshi Banerji (wildlife photographer) was invited as the special guest at the inaugural programme. The Director and Chief Course Coordinator of Bengal Photography Institute,

Sanjoy Bhattacharya (EFIAP, FFIP, GPU Cr, Nation Rep. of GPU) was also present in the event. The focus country of 2017's exhibition was France. The motto of the exhibition was to promote art-photography and create awareness among the general mass through the photo-works of the students of the institute.

## Corning Inc. to collaborate with Micromax

Corning Incorporated recently announced a collaboration with Micromax for its Vdeo smartphones, the first in India to incorporate Corning Gorilla Glass. The Vdeo range of smartphones are designed for Indian consumers and includes 4G VoLTE, Android Marshmallow, great battery performance, HD display and is equipped with premium metal body. Talking about the collaboration, John Bayne, vice president and general manager, Corning Gorilla Glass said, Value-segment smartphone customers typically spend a significant portion of their income buying a device. Many of these first-time smartphone users simply cannot afford to repair or to replace a damaged device. That's why it's essential to protect these devices with a material such as tough, damage-resistant Corning Gorilla Glass.



# Canon announces the launch of EOS M6

**C**anon Inc. announced the latest addition to its EOS M series – the Canon EOS M6 interchangeable lens digital camera. The new EOS M6 features a 24.2 Megapixel APS-C CMOS image sensor, DIGIC 7 image processor and Dual Pixel CMOS AF with Phase-detection. The EOS M6 provides High-speed Continuous Shooting at up to 7.0 frames per second. It features a built-in Wi-Fi, NFC and Bluetooth technology. It is compatible with EF1, EF-S1 and EF-M Lenses & select EOS System Accessories. The Canon EOS M6 features an in-camera 5-axis digital image stabilization to help reduce camera shake while shooting videos. When shooting with a

compatible lens featuring IS the EOS M6 leverages both the optical IS in the lens as well as the in-camera digital IS through a Combination IS system, to help record smoother videos. EOS M6's three-inch touch screen tilts approximately 180 degrees up and 45 degrees down for easy use when surfing the menus, composing an image, viewing images and videos or even taking a selfie. The EOS M6 is scheduled to be available in black and silver models in April 2017, for an estimated retail price of INR 52200 (approx) for the body only. It will also be sold as part of body-and-lens kits



with EF-M 15-45mm/F3.5-6.3 IS STM zoom kit lens with an estimated retail price of INR 60200 (approx), and with the

EF-M 18-150mm f/3.5-6.3 IS STM lens for an estimated retail price of INR 86000 (approx).

## Asus Zenfone 3S Max now available in India

**A**sus expanded its Zenfone 3 series with the launch of Zenfone 3S Max. The company recently announced its availability in the Indian market. The newest Zenfone features a 5.2inch HD IPS display along with a sleek metal body. It offers a 5000mAh battery and a fingerprint sensor that supports 5 finger recognition and 360 finger detection. The Zenfone 3S Max features a 13MP PixelMaster rear camera with Phase Detection autofocus, and an 8MP front camera with 85 wide capture angle. Priced at INR 14,999, it is now available at all retail outlets

and e-commerce portals. Commenting on the launch, Peter Chang, Region Head South Asia & Country Manager for ASUS India said, The dependence on smartphones in today's fast-paced world has increased manifold. Their role has moved beyond being simple communication devices to being the preferred medium

for entertainment, internet browsing, shopping, travel and accessing social media. An extended battery life is extremely crucial to support the users 24/7 smartphone usage. The all-new Zenfone 3S Max has a powerful battery, along with tasteful aesthetics and superb camera making it well-suited for the needs of today's users.



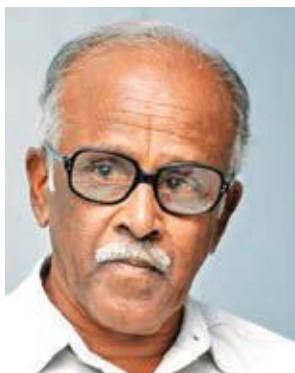
## Nikon cancels launch of the DL Series

Nikon Corp. recently announced that it will not be launching three models of the DL series, premium compact digital cameras. The company will be canceling the launch of the DL18-50 f/1.8-2.8, DL24-85 f/1.8-2.8, and DL24-500 f/2.8-5.6. Nikon had announced earlier that the three models will be launched in June, 2016. But the company found a deformity in the image processing IC and thus decided to postpone the launch. Nikon now has decided to cancel the launch of all the three models owing to the increased development expenses. The company believes that it would be difficult to secure a targeted number of sales units plus expected decline of retail prices, in the light of shrinking market.

# Wildlife photographer TNA Perumal passes away

**E**minent wildlife

photographer TNA Perumal passed away on the 8th of February, 2017. Thanjavur Nateshacharya Ayyam Perumal (84 years), was known for his quiet and humble nature, is the recipient of more than 200 awards, including the Lifetime Achievement Award for Wildlife Photography and the Karnataka Lalit Kala Academy award for Nature Photography. His knowledge of animal psychology was extraordinary. He is also the author of 'Reminiscences of a Wildlife Photographer'. The book contains the best of his photographs. He was one of India's best photographer and his work will always remain valuable in guiding amateur photographers.



## ASUS wins 15 iF Product Design Awards

**S**etting a new record for the number of wins, ASUS recently won 15 prestigious 2017 iF Product Design Awards. The company won awards spanning across three product categories – Telecommunication, Computer and Audio. The award-winning products were selected from a competitive field of 5,575 entries from 59 countries. An independent jury of 58 experts from all over the world assessed the products and selected the winners. The winners in the

Telecommunication category were ZenFone 3 Deluxe and ZenFone 3 Deluxe View Flip Cover; ZenFone 3 and ZenFone 3 View Flip Cover; and ZenFone 3 Ultra and ZenFone 3 Ultra Folio Cover. In the Computer category, Asus won awards for the ZenBook 3 and ZenBook 3 Deluxe ultraportable laptops; the ZenScreen MB16AC portable monitor; the VivoMini VC66 Series of mini PCs; ROG GR8 II, the smallest gaming PC built for VR; the ZenBook Flip



(UX360UA) convertible laptop; the ROG G31 Edition 10 gaming desktop; the Chromebook C202 educational computer; the Transformer 3 Pro (T303) and Transformer 3 (T305) detachable 2-in-1 PCs; the ROG XG Station 2 external graphics-card dock; and the Designo Curve MX Series monitors. ASUS Audio Pod won an award in the Audio category.

## Canon India launches the imagePROGRAF PRO SERIES

Canon India Pvt. Ltd, announced the launch of its Professional Printing Domain. The company unveiled the highest number of product in the last eight years. The company launched an array of large Format printers, featuring inkjet and LED technology, diversified applications for graphic arts industry and photographic industry. The imagePROGRAF PRO SERIES includes the 12-Color imagePROGRAF PRO-520 and imagePROGRAF PRO-540, 8-color imagePROGRAF PRO-540S and imagePROGRAF PRO-560S. Canon also launched the 5-Color imagePROGRAF 671E. Another large format printer announced at the launch included the Océ ColorWave 700, designed for wide range of graphic arts applications like Wallpapers, In shop brandings, Signage etc. The company also launched the imagePRESS C8000VP. Present at the inauguration, Kazutada Kobayashi, President & CEO, Canon India, said, "Being the world leaders in imaging, at Canon we consider it our primary responsibility to push the boundaries of the photography and printing landscape. As we embark on the landmark journey of our third decade of existence in the country, we have further amplified our commitment, across both B2B and B2C segments. As part of our 'Vision 2020', we are stepping up our propositions to ensure that innovation leads the strategy for all our offerings."

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**Picture  
of the  
Month**

Photograph by  
**Manabendra Dey**

## **PICTURE OF THE MONTH**

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

- a. You have to guarantee that the picture was shot by you
- b. If there are people in the picture who can be identified, we'll need a model release
- c. The picture should not have been printed elsewhere (magazine newspaper, or offered to any publication)
- d. Mark the entry as "Picture of the Month" and rename the file using your name
- e. You may send images via print/e-mail to: Next Gen Publishing Ltd., 2nd Floor, C Wing, Trade World, Kamala Mills Compound, Senapati Bapat Marg, Lower Parel (W), Mumbai 400013 (or) [sphoto.india@gmail.com](mailto:sphoto.india@gmail.com)



Camera: Nikon D7100  
Aperture: f/9  
Shutter Speed: 1/800 sec  
ISO: 400



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# The Jungle Book

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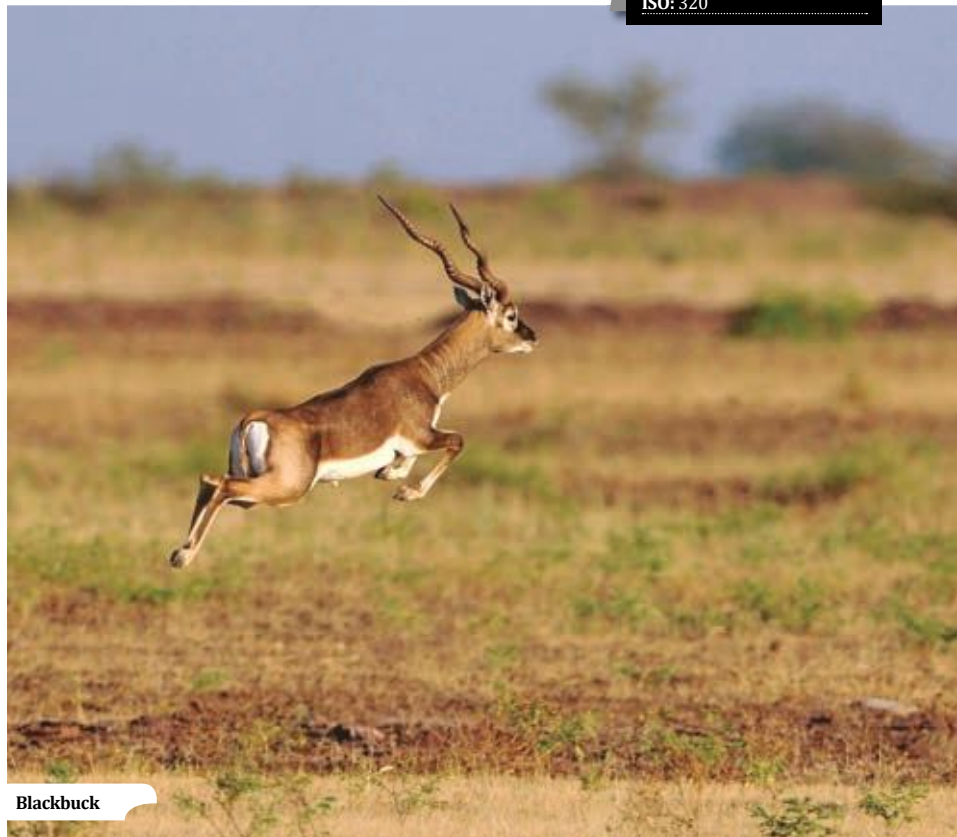
Camera: Nikon D90  
Aperture: f/6.3  
Shutter Speed: 1/1600 sec  
ISO: 320



Nishant Shah

**N**ishant Shah is an IT professional and a passionate photographer. Nishant's stint with photography dates back to 2010 when he bought his first

camera. The long zoom of his Fujifilm bridge camera enabled him to capture wildlife images which laid the foundation of his photographic career. Soon after that, Nishant upgraded to a Nikon D-SLR. Taking out time from his busy schedule, Nishant manages to go for vacations and spend time at nearby forests or national parks, photographing the flora and fauna. In Nishant's words, "There's never a dull moment in nature. You always find something or the other if you can remain quiet and observe the surroundings". **|SP**



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Indian Jackal



Indian Leopard

Camera: Nikon D90  
Aperture: f/6.3  
Shutter Speed: 1/1000 sec  
ISO: 400





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Grey Heron



Camera: Nikon D90  
Aperture: f/6.3  
Shutter Speed: 1/800 sec  
ISO: 400

Green Bee-eater



Camera: Nikon D7100  
Aperture: f/7.1  
Shutter Speed: 1/1250 sec  
ISO: 400

Osprey



Camera: Nikon D90  
Aperture: f/7.1  
Shutter Speed: 1/1600 sec  
ISO: 400

Great Cormorant



Camera: Nikon D700  
Aperture: f/7.1  
Shutter Speed: 1/1600 sec  
ISO: 400

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Bengal Tiger



Camera: Nikon D4  
Aperture: f/6.3  
Shutter Speed: 1/500 sec  
ISO: 640



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Barn Swallow

Camera: Nikon D4  
Aperture: f/6.3  
Shutter Speed: 1/1250 sec  
ISO: 400



Whiskered Tern

Camera: Nikon D500  
Aperture: f/6.3  
Shutter Speed: 1/2500 sec  
ISO: 800

Smart Photography  
March 2017

## Most Trusted Name in Photographic Accessories

### Digitek Studio Light, Video & Flashlight



INTELLIGENT  
TRIGGERING  
SYSTEM  
TO CONTROL  
ALL THE FUNCTION  
OF STUDIO FLASH

Output  
**400**  
Watt

**Studio Flash**  
**DSF-400 PRO PLUS**

Guide No.  
**54**

High  
Speed  
Sync

Buzzer  
Prompt



**Foldable LED Video Panel Light**  
**LED - D1000 FS/FB**

58W  
Power  
output

Battery  
capacity  
**14.8V**

ILLUMINATION  
**7680**  
Lux/m



**Electronic Flash Speedlite**  
**DFL-044**

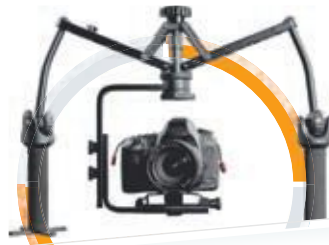
G.N.  
**38**  
ISO 100

Wireless  
Distance  
up to  
**100** Mts.

**16**  
Channels

2.4G  
Inbuilt Receiver

### Digitek Tripod, Slider & Stabilizer



**DSLR Hand Stabilizer DST-002**  
for DSLR Camera's with Non Slip Rest



**Dual Way Slider DSR-55**  
Double Distance Slider

Slide Length  
**760mm**  
Mounted

Max Load  
**5 Kg.**

Drive Type  
**Belt**



**Professional DV Tripod**  
**DTR-510VD**

3 Way Head with  
Adjustable Pan

Bubble Head to Adjust  
Horizontal Position

Multipurpose Head with  
Quick Release

### Other Accessories



**Video Ball Head DKS-5P/10P/40P**

Hydraulic  
Dumping Base

360°  
Rotation

+90°~-70°  
Adjustable  
Pitch Knob



**7" Inch Clip-on Color HD Monitor**  
**DLM-007**

HDMI  
Input & Output  
with AV Socket  
& DC Input

For DSLR  
& Video  
Camera's



**Wireless eTTL / iTTL Transceiver**  
**DRM-004**

High  
Sync Speed  
**1/8000s**

iTTL/eTTL  
Flash

2.4G  
Global Radio  
Frequency

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Lighting Conditions & Theme of Event demands a plus from you now..

A little Creativity can do Wonder with your Lighting Upgrades.



Flash Speedlite **DFL-1000T**

Power  
Zoom  
18-180mm

G.N.  
**58**

eTTL  
& iTTL  
Speedlite

Run  
on AA  
Ni-Mn  
Batteries



Wireless Studio Flash **600 II Pro Plus**

All the functions of **DSF-600 II PRO PLUS**  
Can be controlled with a Remote Transmitter.



LED Video Light **LED-D300**

18w  
Max  
output

Beam  
Angle  
**60°**

LED  
quantity  
**300pcs**



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Camera: Canon EOS 6D  
Aperture: f/2.8  
Shutter Speed: 1/500 sec  
ISO: 100

# Photographic Journey

As told to **Unnati Sagar**



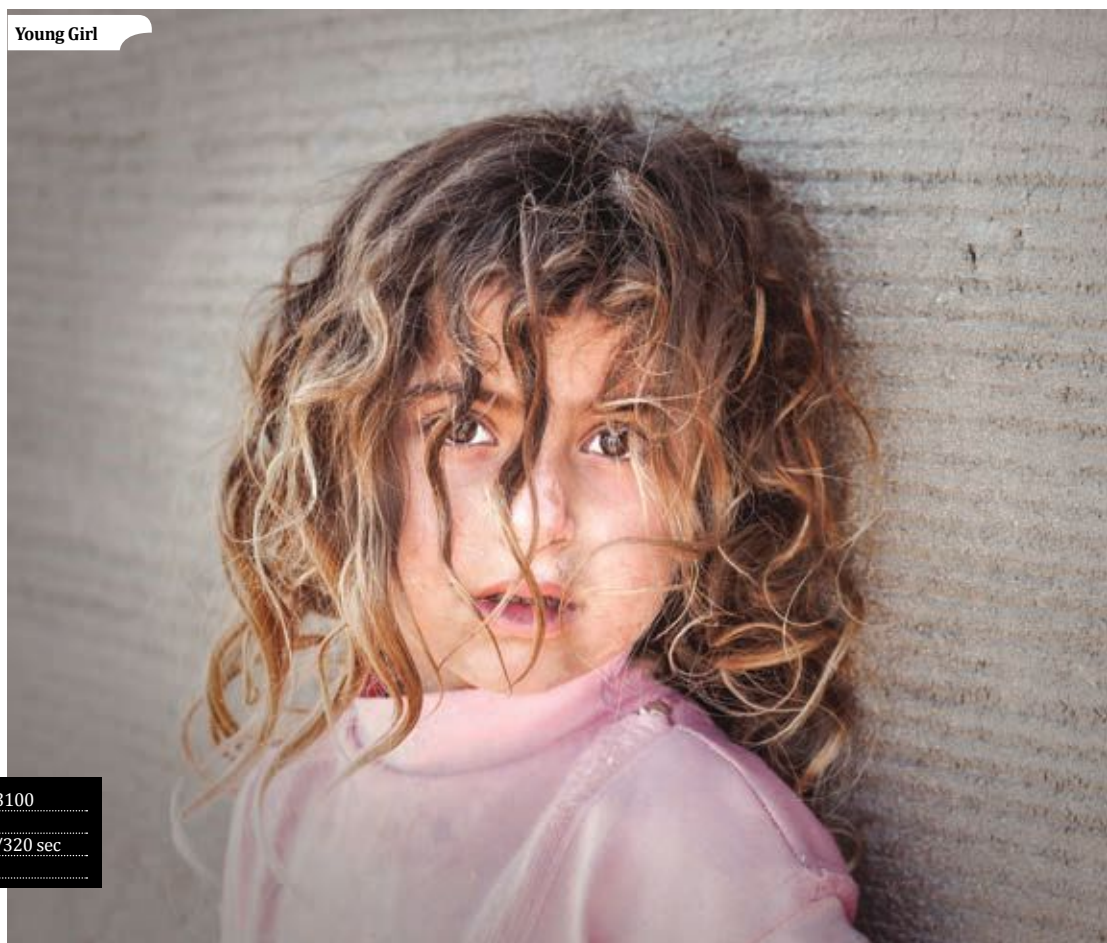
**Yasser Alaa Mubarak**

Yasser Alaa Mubarak, an instructor at Delhi College of Photography, is an award winning Egyptian photographer based in Delhi, India. He is a Sony World Photography Awards commended photographer. He has won laurels from The International Federation of Photographic Art, National Geographic Egypt, Photographic Society of America and Prix De La Photographie Paris. Yasser's work has been featured in various publications. He is a holder of AFIAP distinction from the International Federation of Photographic Art and holder of Associateship from Image Colleague Society International. Yasser has also judged the Adobe Youth Voices Awards, Romania's National Creativity Contest as well as The Photographic Angle. To view his work, follow him on Instagram @yasseralaaamobarak



**Shali Town, Siwa Oasis**

**Young Girl**



Camera: Nikon D3100  
Aperture: f/2.8  
Shutter Speed: 1/320 sec  
ISO: 100





Monastery of Saint Pishoy, Beheira

Camera: Nikon D800  
Aperture: f/11  
Shutter Speed: 1/3 sec  
ISO: 800





Tailor in El-Souk, Luxor

Camera: Nikon D3100  
Aperture: f/2.8  
Shutter Speed: 1/60 sec  
ISO: 100

Camera: Nikon D3100  
Aperture: f/6.3  
Shutter Speed: 1/125 sec  
ISO: 100



Shali Town, Siwa Oasis

Nubian Village, Aswan



Camera: Nikon D3100  
Aperture: f/2.8  
Shutter Speed: 1/250 sec  
ISO: 100



Camera: Nikon D800  
Aperture: f/11  
Shutter Speed: 1/6 sec  
ISO: 800



Monastery of Saint Pishoy, Beheira

Egyptian Woman



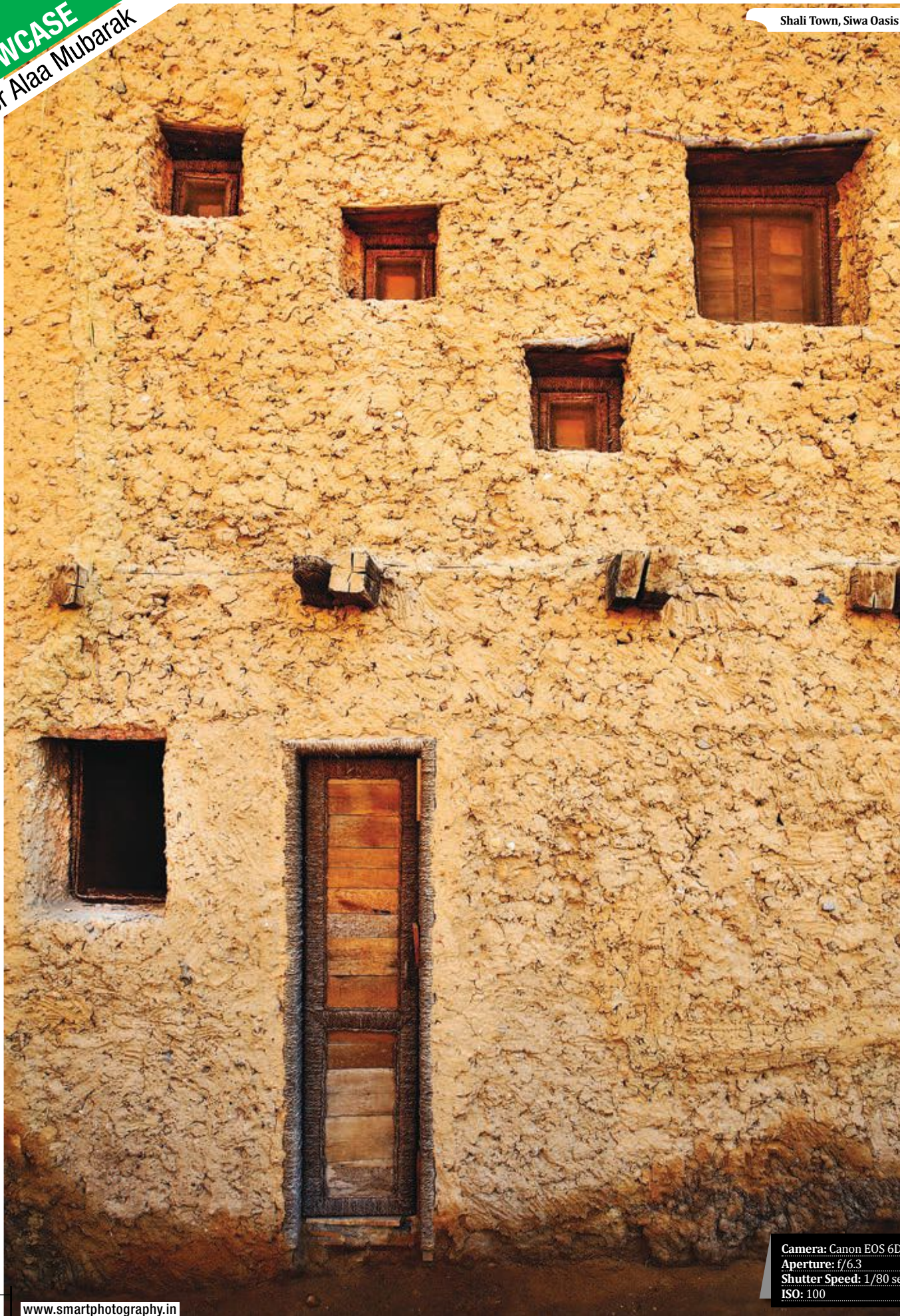
Camera: Nikon D3100  
Aperture: f/5.3  
Shutter Speed: 1/100 sec  
ISO: 400

Mazaher Band, Cairo



Camera: Nikon D3100  
Aperture: f/2.8  
Shutter Speed: 1/15 sec  
ISO: 100









It's that time of the year again! The 12th Edition of the *Smart Photography Awards*, conducted in conjunction with our sister publication *T3 India*, were announced on February 10 at Mumbai. The next few pages give you a glimpse of this event.

Mr. Hoshang S. Billimoria,  
Chief-Next Gen Publishing Pvt. Ltd. &  
Editor-Smart Photography,  
addressing the gathering.

# SMART STORAGE SOLUTION OF THE YEAR



*Vishal Parekh, Marketing Director-India, APAC Business Division, Kingston Technology receiving the award for Smart Storage Solution of the Year from Amit Rane, Director, Outbound Expeditions, DCP Expeditions*



The MobileLite Wireless not only lets you wirelessly back-up data from a smartphone or memory card, but can also act as a WiFi router

AND THE  
WINNER IS...

**KINGSTON  
MOBILELITE  
WIRELESS  
G3 PRO**



## THE CONTENDERS



**KINGSTON MOBILELITE  
WIRELESS G3 PRO**



**PNY DUO-LINK**



**SANDISK IXPAND**



# BEST LAPTOP FOR PHOTOGRAPHERS



*Sudhir Nair, Product Technologist Consultant, Client Solutions Group, Dell, accepting the award for the Best Laptop for Photographers from Girish Sheth, General Manager, Next Gen Publishing*



A processing powerhouse with a 4K infinity display, the Dell Precision 5510 is ideal for a professional photographer

AND THE  
WINNER IS...

**DELL  
PRECISION  
5510**



## THE CONTENDERS



DELL PRECISION 5510

# BEST MONITOR FOR PHOTOGRAPHERS



*Rajeev Singh, Managing Director, BenQ India Pvt. Ltd., receiving the award for the Best Monitor for Photographers from Perseus Master, Product Manager, Smart Photography and T3*

AND THE  
WINNER IS...

**BENQ  
SW2700 PT**



The 2700 PT offers hardware calibration and 99 percent Adobe RGB gamut for uncompromising colour reproduction

## THE CONTENDERS



BENQ BL3201 PT



BENQ SW2700 PT



# BEST PHOTO QUALITY PRINTER OF THE YEAR



Anant Jere, Area Head – Channel Sales, Epson India Pvt. Ltd., receiving the award for the Best Photo Quality Printer Of The Year from Stephen D'Lima, CFO, Next Gen Publishing.



The SureColor P 607 features three different black inks along with long-lasting images for stunning lab-quality prints

AND THE  
WINNER IS...

EPSON  
SURECOLOR  
P607



## THE CONTENDERS



EPSON SURECOLOR P607

# BEST SELFIE CAMERA IN A SMARTPHONE



*Representative of OPPO Mobiles India Pvt. Ltd. accepting the award for the Best Selfie Camera in a Smartphone, from Marzban Jasoomani, Publisher, Automotive Division, Next Gen Publishing*



The F1 S offers the best front camera and selfie features at a very affordable pricing

AND THE  
WINNER IS...

**OPPO F1 S**



## THE CONTENDERS



OPPO F1 S



HONOR-5X



OPPO\_F1\_PLUS



# BEST PREMIUM SMARTPHONE CAMERA OF THE YEAR



Deepti Jadhav accepting the award on behalf of Google for the Best Premium Smartphone Camera of the Year from Rajen Nandwana, Managing Director, Kalabhai Karson Pvt. Ltd.



When pitted against the best premium smartphone cameras in the market, the Pixel XL emerged a clear winner

AND THE  
WINNER IS...

GOOGLE  
PIXEL XL



## THE CONTENDERS



SAMSUNG GALAXY-S7-EDGEV



GOOGLE PIXEL XL



HTC 10



iPHONE 7 PLUS



HUAWEI-P9



ONEPLUS-3T

# BEST INNOVATION IN IMAGING



*Ajitesh Swarup, Zonal Business Manager – West, Panasonic India Pvt. Ltd., receiving the award for the Best Innovation In Imaging, from Fawzan Husain, Photojournalist and Documentary Photographer*



Panasonic took Optical Image Stabilisation to new heights with corrections along 5 axis, which was subsequently adopted by competitors

AND THE  
WINNER IS...

5-AXIS IMAGE  
STABILISATION  
FROM  
PANASONIC



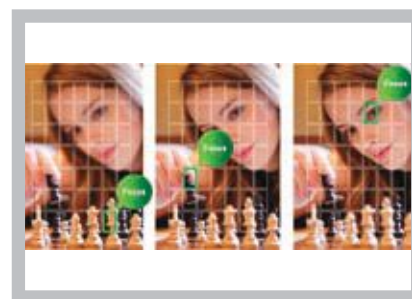
## THE CONTENDERS



5-AXIS IMAGE STABILISATION  
FROM PANASONIC



HUAWEI DUAL CAMERA



PANASONIC POSTFOCUS



# BEST PRIME LENS OF THE YEAR



Hiroyuki Tokuno, Head - DI Marketing, Sony India Pvt. Ltd., receiving the award for the Best Prime Lens Of The Year from Ian Pereira, Professional Commercial Photographer



Producing pleasing bokeh and unmatched sharpness, the Sony 85mm GM lens is one of the best portrait lenses we have reviewed

AND THE  
WINNER IS...

SONY FE 85MM  
F/1.4 GM



## THE CONTENDERS



AF S NIKKOR 50MM F18



SONY FE 85MM F/1.4 GM



SIGMA 50MM F 1.4 DG HSM



ZEISS SONNAR SEL55F18Z  
SONNAR T FE 55MM

# BEST STANDARD ZOOM LENS OF THE YEAR



*Hiroyuki Tokuno, Head – DI Marketing, Sony India Pvt. Ltd., receiving the award for the Best Standard Zoom Lens Of The Year from Arko Datta, Photojournalist and Founder, Udaan School of Photography*

AND THE  
WINNER IS...

**SONY FE  
24-70MM  
F/2.8 GM**



The Sony 24-70mm GM lens produces excellent sharpness throughout the zoom range for its wide range of apertures.



## THE CONTENDERS



AFS NIKKOR 24-70E ED VR



CANON EF S18-135 F3.5-5.6 IS USM



SONY FE 24-70MM F/2.8 GM



# BEST TELEPHOTO ZOOM LENS OF THE YEAR



*Seshan, Director, Shetala Agencies accepting the award for the Best Telephoto Zoom Lens Of The Year on behalf of Sigma Corporation from Prof. Jehangir B. Mistry, Dean, Xavier Institute of Communications*



Sigma Art lenses have been terrific performers, and the 50-100mm is no exception

AND THE  
WINNER IS...

**SIGMA  
50-100MM F/1.8  
DC HSM ART**



## THE CONTENDERS



PANASONIC 100-400MM  
G SERIES LENS



SIGMA 50-100MM F/1.8 DC HSM ART



PENTAX 21330 HD PENTAX D FA

# BEST WIDE-ANGLE ZOOM LENS OF THE YEAR



*Eddie Udagawa, Vice President – Consumer Imaging and Information Centre, Canon India Pvt. Ltd. receiving the award for the Best Wide-Angle Zoom Lens of the Year from Dilip Yande, Professional Fashion Photographer*

AND THE  
WINNER IS...

**CANON 16-35MM  
F/2.8L III USM**



This is the third edition of a successful lens and a weather-sealed mount along with superior performance makes it a great choice



## THE CONTENDERS



CANON 16-35MM F/2.8L III USM



TOKINA AT-X 14-20MM F/2 PRO



# BEST INTERCHANGEABLE LENS MIRRORLESS CAMERA OF THE YEAR



*Yogesh Kunte, Deputy Manager - DSC and Abha Xess, Manager - Corporate Branding, PR and Media Relations, Fujifilm India Pvt. Ltd. receiving the award for the Best Interchangeable Lens Mirrorless Camera of the Year from Vimal Parmar, DGM, Marketing, Technova Imaging Systems*



The Fujifilm X-series has been a rage with retro styling, excellent build quality and superior optics. The X-PRO 2 certainly lives up to it.

AND THE  
WINNER IS...

FUJIFILM  
X-PRO II



## THE CONTENDERS



CANON EOS M5



NIKON 1 J5



FUJIFILM X-PRO II



SONY ALPHA 7S



OLYMPUS OM-D EM10 MARK II

# BEST SUPERZOOM COMPACT OF THE YEAR



*Hiroyuki Tokuno, Head - DI Marketing, Sony India Pvt. Ltd., receiving the award for the Best Superzoom Compact Of The Year from Sujith Gopinath, Assistant Editor, Smart Photography*

AND THE  
WINNER IS...

SONY  
CYBER-SHOT  
RX10 III



It is rare for a super-zoom compact to hold sharpness throughout the zoom range. The RX10 III does this and more.

## THE CONTENDERS



SONY CYBER-SHOT RX10 III



PANASONIC LUMIX DMC FZ300



PANASONIC LUMIX DMC FZ2500



# BEST PRO-COMPACT CAMERA OF THE YEAR

AWARDS

2017



Eddie Udagawa, Vice President – Consumer Imaging and Information Centre, Canon India Pvt. Ltd. receiving the award for the Best Pro-Compact Camera of the Year from Vishal Bhende, Director, Symbiosis School of Photography

AND THE  
WINNER IS...

CANON  
POWERSHOT  
G7X MARK II



The G7X Mark II leaves all others behind with superior image quality and a very competitive price.



## THE CONTENDERS



SONY CYBERSHOT DSC RX1R II



CANON POWERSHOT G7X MARK II



SONY CYBERSHOT DSC RX100 V

# BEST TRAVEL ZOOM CAMERA OF THE YEAR



*Ajitesh Swarup, Zonal Business Manager – West, Panasonic India Pvt. Ltd., receiving the award for the Best Travel Zoom Camera of the Year from Girish Mallya, Publisher, Smart Photography and T3*



Compact and lightweight, the TZ100 is an ideal companion for a travelling amateur photographer

AND THE  
WINNER IS...

PANASONIC  
TZ100



## THE CONTENDERS



PANASONIC TZ100



# BEST BEGINNERS' D-SLR OF THE YEAR



*Rohit Kamat, Manager - Large Format Retail, Nikon India Pvt. Ltd. receiving the award for the Best Beginners' D-SLR Of The Year from Ronny Sequeira, Professional Fashion Photographer*



The D3400 is one of the best D-SLRs to begin your photographic journey with

AND THE  
WINNER IS...

NIKON D3400



## THE CONTENDERS



NIKON D3400



CANON POWERSHOT G7X MARK II

# BEST APS-C D-SLR OF THE YEAR



*Rohit Kamat, Manager - Large Format Retail, Nikon India Pvt. Ltd. receiving the award for the Best APS-C D-SLR of the Year from Rajeev Asgaonkar, Professional Commercial Photographer*



If speed is your poison, the D500 is your option in the APS-C segment

AND THE  
WINNER IS...

NIKON D500



## THE CONTENDERS



CANON EOS 80D



NIKON D500



PENTAX K3 II



# BEST FULL FRAME D-SLR OF THE YEAR



The result is a tie and both the winners are equally deserving in their own way. Canon continued the iconic line of the 5D with a state of art Mark IV. Pentax entered the full frame market with a bang. No wonder the judges were torn between the two.

*Eddie Udagawa, Vice President – Consumer Imaging and Information Centre, Canon India Pvt. Ltd. and Bishwarup Mallick, Business Head, Camera and Binocular Division, Ricoh India Ltd. receiving the awards for the Best Full Frame D-SLR Of The Year from Girish Mistry, Dean, Shari Academy of Professional Photography and Digital Imaging*



## THE CONTENDERS



CANON EOS 1D X MARK II



CANON EOS 5D MARK IV



PENTAX K1



NIKON D5

# SMART PHOTOGRAPHY CAMERA OF THE YEAR



AND THE  
WINNER IS...

CANON 5D  
MARK IV



*Hoshang S. Billimoria, CEO, Next Gen Publishing presenting the award for the Smart Photography Camera of the Year to Eddie Udagawa, Vice President – Consumer Imaging and Information Centre, Canon India Pvt. Ltd. in the presence of Ravindra Rao, representative of Mazars*

## THE JURY



*L to R: Arko Datta, Amit Rane and Prof. Jehangir Mistry*



## THE CONTENDERS



CANON EOS 1D X MARK II



CANON 5D MARK IV



NIKON D5



NIKON D500



PENTAX K1



Hoshang S. Billimoria



Rohinton Mehta (L) and Sujith Gopinath

↓  
2017

AWARDS

# THE WINNERS





# AWARDS

↓  
2017





# A milestone for **Shari**, a celebration for **photography!**

**F**ebruary 5th, 2017 marked the 25th anniversary of one of India's premiere photography institute - The Shari Academy of photography run by Mr. Girish Mistry. This is a milestone that he believes is not just for him, but for the entire photography industry. Mistry promises a national celebration not only for photographers, but also for everyone who is even a little inclined towards photography.

This year, The Shari Academy, situated in the picturesque Colaba area of Mumbai, will be providing specialized workshops not only to photographers, but also to enthusiasts, students, bloggers and recreational photographers who just want to learn how to take a good shot with their phones. As mentioned earlier, this is not just a year to celebrate Shari, but to celebrate photography as whole. The 5000 square foot studio will accommodate a series of free and subsidized courses to help people understand the art better.

The year, long activities to celebrate the Shari Academy Silver Jubilee are as follows...

**1.** Free workshops at our academy premises on Camera Handling, Cell phone photography, Art of Seeing, Composition, Light room and Photoshop, Portfolio review, Fine art photography, Photo walk, etc. These workshops will be held on 2nd and 4th weekends and will be open to anybody who has a camera or cell phones.

**2.** The same above workshops will be offered to photography clubs, colleges, senior schools, housing societies and corporates.

**3.** 6, bi monthly competitions for amateurs and beginners. Cameras and cell phones.

**4.** An exhibition of the best of the Alumnus work, at the Jehangir Art Gallery in November.

**5.** Launching the website featuring images of all the alumnus, like Black Book.

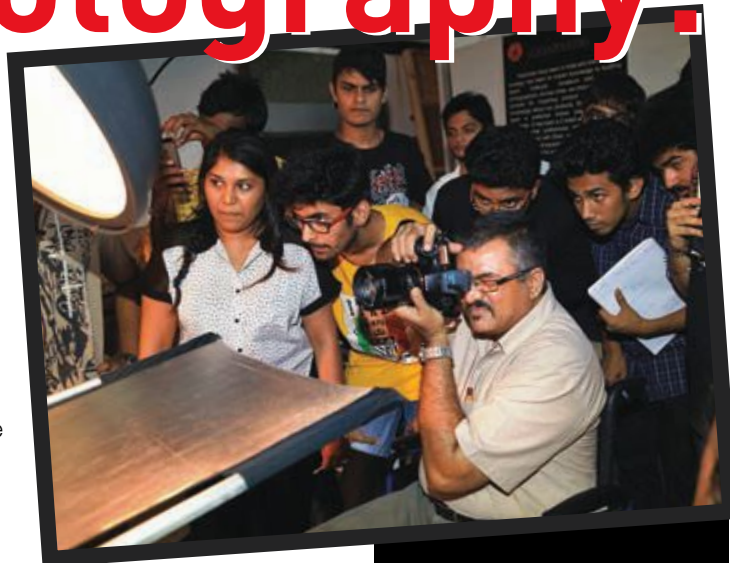
**6.** CSR activities for social and civil awareness.

**7.** Interschool Photography Festival. Photography schools and Applied Art Schools which has a curriculum in Photography.

**8.** Free/subsidized Professional workshops by brand name photographers.

Special workshops will be held for bloggers and individuals who are passionate about fashion, food and the outdoors and like sharing their experiences with different audiences.

Apart from the workshops, Shari will spread the joy with a special initiative called 'Click for Passion' on their Facebook page ([www.facebook.com/shariacademy](http://www.facebook.com/shariacademy)). It is a unique initiative to extend and give an opportunity to people who like to commemorate their passion with the art of photography. It is an invitation to everyone to share a photo of their passion with a brief explanation of its catalyst.



Along with its sponsors, Shari will be selecting three winners who will receive exclusive merchandise like action cameras, bags, tripods and other photography equipment.

'My passion for photography has gotten me through some of the toughest time and is probably the reason that I am alive today. Everyone has a fire burning inside them. I want people to share that passion with us because I understand the power of that passion and believe that it can do wonders for people' said Mistry with a nostalgic smile.

Click for Passion also gives people a platform to share their passion with the world. With this initiative, Mistry intends to reach to every corner of the country and include them in what he calls celebrate photography.

**The workshops and contests will begin on the 1st of March and will run throughout the year till the end of February 2018. A schedule of the free and subsidized courses till July are:**

11th March - Camera Handling and composition.

25th March - Composition and art of seeing.

8th April - Camera Handling and social media for photographers.

22nd April - PEP ASIA

13th May - Camera Handling and Photo and Craft for kids.

27th May - Phone Photography and Light painting.

10th June - Camera Handling and Lightroom and Photoshop.

24th June - Phone Photography and Review of Images.

To register for a course or for more details on the same, you can write in to [hridgandha@gmail.com](mailto:hridgandha@gmail.com)

For more details on the contests, log on to [www.facebook.com/shariacademy](http://www.facebook.com/shariacademy)



# GIRISH MISTRY'S SHARI ACADEMY

## OF PROFESSIONAL PHOTOGRAPHY AND DIGITAL IMAGING

Presents

Shari Academy's year long Silver Jubilee celebrations

# #clickforpassion

## The prizes

1st - **SONY** Action Camera.  
HDRAS200V/WCE35



2nd -  **Manfrotto**  
bag and pixi tripod



3rd -  **Kingston**  
goodie bag



A photography competition where  
we would like you to share your one passion  
with us in the form of a photograph  
that has helped you change the way you perceive the world.

For further details visit  /shariacademy/

Free workshops to be organised

Camera Handling • Mobile Photography • Basics of picture enhancement

For registrations contact : 9820907025, 02222825291.

**25**  
SILVER JUBILEE  
SHARI ACADEMY OF  
PROFESSIONAL  
PHOTOGRAPHY

CONTACT: SHARI ACADEMY

Address: 20-21, 2nd Pasta Lane, Colaba Market, Colaba, Mumbai 400005.

Phone: 9820907025, 22825291 Email: info@shariacademy.com,

Web: www.shariacademy.com www.shariblog.com

# Hues of Horion

As told to **Unnati Sagar**



A software engineering from Kerala, Agnisoonu K. is a passionate photographer. A web designer by profession, Agni spends his leisure hours travelling into the wilderness, photographing the bountiful landscapes. He believes in making use of each and every opportunity that comes along his way. While photographing in the wild, Agni gets his inspiration from the vibrant hues of nature and follows his instincts. To view his work, follow him on Instagram [@agnimax](#).



Agnisoonu K.

© Agnisoonu K.

**Tell us about the moment that you decide you wanted to pursue landscape photography.**

Since my childhood days, I was fond of painting and sketching, which helped me gain a sense of framing. Different colours of nature have always fascinated me. But it was a few years back, that I was introduced to digital photography. A colleague of mine encouraged me to participate in a photography competition organised within my office. So I borrowed his camera, took a few pictures and submitted them to the panel. It was maybe the beginner's luck, I won first place in portrait photography. Thereafter, I continued using my friend's camera for pursuing photography. It was five years back I bought my first camera, a Canon A420. In the year 2008, I bought my first D-SLR, Canon 400D. This was the time when I started taking photography seriously. I also started sharing my work on social media portals which turned out to be very helpful as the comments and praises I received for my work were indeed very inspirational. This is how my career as a photographer took flight.

**Who were your mentors who helped in shaping your**



© Agnisoonu K.



© Agnisoonu K.



© Agnisoonu K.





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Smart Photography  
March 2017





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© Agnisoonu K.





### photographic skills?

I don't have just one person whom I can call my mentor, but it was A. Y. Ashok who inspired me to improve my skills and taught me how to be persistent at my work. I have also been inspired by a lot of fellow photographers whom I am connected with via social media. My brother too is an excellent artist and a brilliant painter. And I believe that it was through him, that I learnt a lot about colours and composition.

### What according to you, is the key to making a great landscape photograph?

Composition is the first thing that is required to create a good landscape photograph. Other things that make a picture perfect are the light quality, and a suitable environment. By environment I mean - the time at which a photograph is taken, the season, the climatic conditions, etc. Also, a lot of people believe that to achieve great pictures, one needs to use the latest or the most advanced camera. But this is not entirely true. The creative vision of a photographer also plays a very important role in achieving a great picture. However, even the best of photographers, without adequate tools, might not always be successful.



© Agnisoomu K.

### What are the greatest

**challenges that one has to face while pursuing landscape/travel photography?**

The greatest challenge faced by an outdoor photographer, according to me, is to be in the right place at right time. Sometimes it so happens that a photographer has to visit the same place again and again, just to get the desired shot. The climatic changes and other environmental factors play an important role here. Even if a fraction of second is wasted, a beautiful photo opportunity is missed. This can be quite challenging when a photographer is travelling to a particular location for a very limited time.

**What are some of the countries or regions you would like to visit, and photograph, in the coming years?**

I truly wish to visit Norway, Greenland and photograph the Northern Lights. That is one of my dreams. I would also love to travel the whole of India, visit each state and photograph the people and streets.

**What kind of tools do you use for post processing?**

Canon provides a free RAW editor called Digital Photo Professional. Most of my post processing is done with Canon DPP. Then I use Gimp to watermark my images. |**SP**



© Agnisoornu K.



# Quit Smoking



Rishish Pandey

Rishish Pandey is a web strategy expert and an entrepreneur by profession. He is also a hobbyist photographer, and portraiture is his favourite genre of photography. Based in Lucknow, Rishish creates concept portraits; to view his work, follow him on *Instagram* @ [rishish.info](https://www.instagram.com/rishish.info)

As told to **Unnati Sagar**



American photographer—Elliot Erwitt once said, “The whole point of taking pictures is so that you don’t have to explain things in words”. It is indeed simple and indisputably true. The photo series - ‘Quit Smoking’ presented by Rishish Pandey, aims at putting forth a gruesome reality, not in words but through his photographs. Drag by drag, people who smoke cigarettes are descending towards self-destruction. Rishish has tried to visually capture this message through his ‘Quit

Smoking’ campaign. He shared with us how he conceptualised the idea. Here’s what Rishish has to say about his photo series...

## THE CONCEPT

“For a photoshoot last summer, I was to meet with a model, a young 20-year-old man. Since he was having difficulty locating my office, I went to pick him up. When I arrived, I found him smoking with one of his friends. As we discussed what kind of concept shoot we may want to do, the idea to create

a series—Quit Smoking dawned upon me. To begin with it, we talked about why and when he started smoking. He, like many others, bought into the idea that smoking is ‘cool’, because that’s the way it is advertised. However, when we got together six months later for this concept shoot, I was thrilled to learn that he had quit smoking.

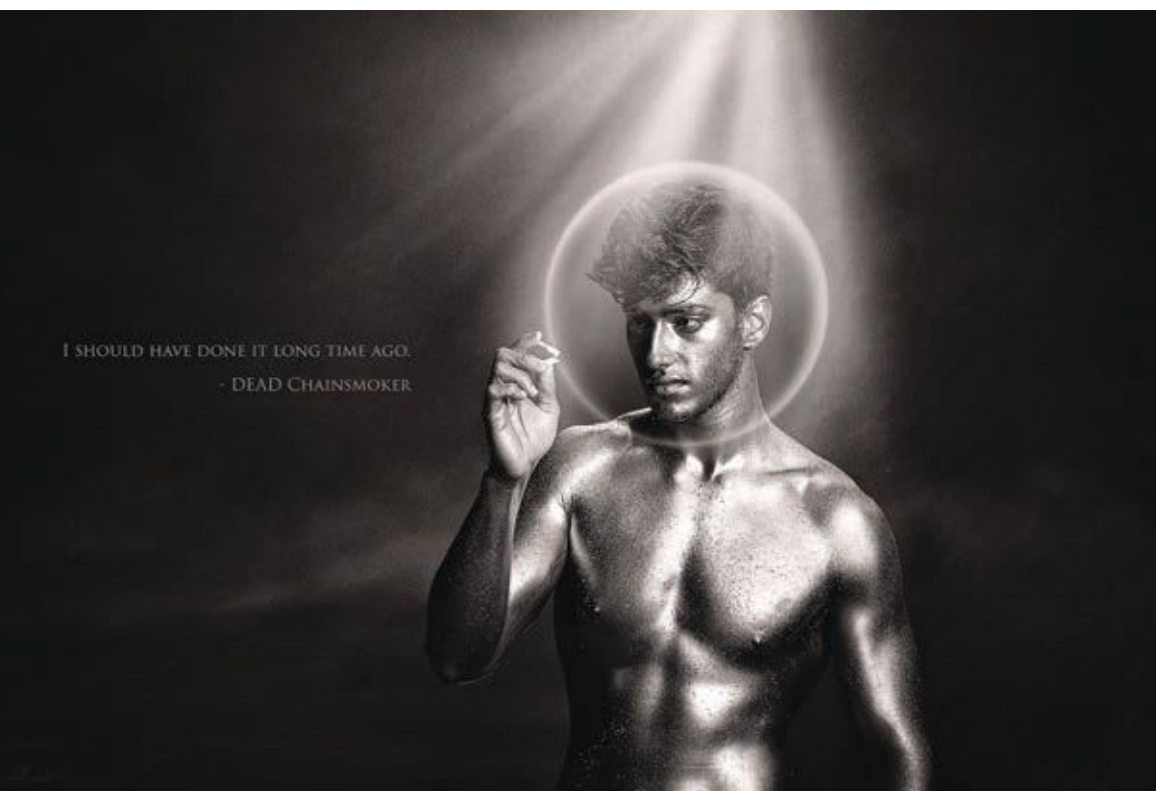
The specific idea with this concept shoot was to convey that our body is made of gold – beautiful, light and pure – but smoking destroys us from the







SMOKING MAY FEEL LIKE HEAVEN  
BUT IT'S A FREE TICKET TO HELL FOR YOUR BODY



I SHOULD HAVE DONE IT LONG TIME AGO.  
- DEAD CHAINSMOKER

inside, like a dirty coal factory. The next week I met with another model to conclude the series. This model is a fitness fanatic. During the drive to the location, I learned he had been a chain smoker for four years, starting at the age of 16. His love for fitness was the reason why he quit."

### THE MESSAGE

"The shoot was aimed at portraying a man's anger – at cigarettes and at himself – wondering why did he ever lit his first cigarette to begin with! Even though in today's world, it is presumed to be cool and sexy, smoking is a slow form of suicide. My 'Quit Smoking' series is a way to counter that message, showing beauty contrasted with the very truth that smoking is deadly." | **SP**









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# Expressions in B&W







**Vipin Gaur**

Vipin Gaur is an ace photographer based in Mumbai and Delhi. His genre of photography ranges from beauty and fashion to advertising. His works also include jewellery and products photography. Vipin believes that it is the art of perfect framing that entices him while photographing inside the studio as well as outside. Talking about his love for photography, Vipin says, "The lens has always fascinated me. And for as long as I remember, during my growing up years, I would always visualize things around me, through the viewfinder."







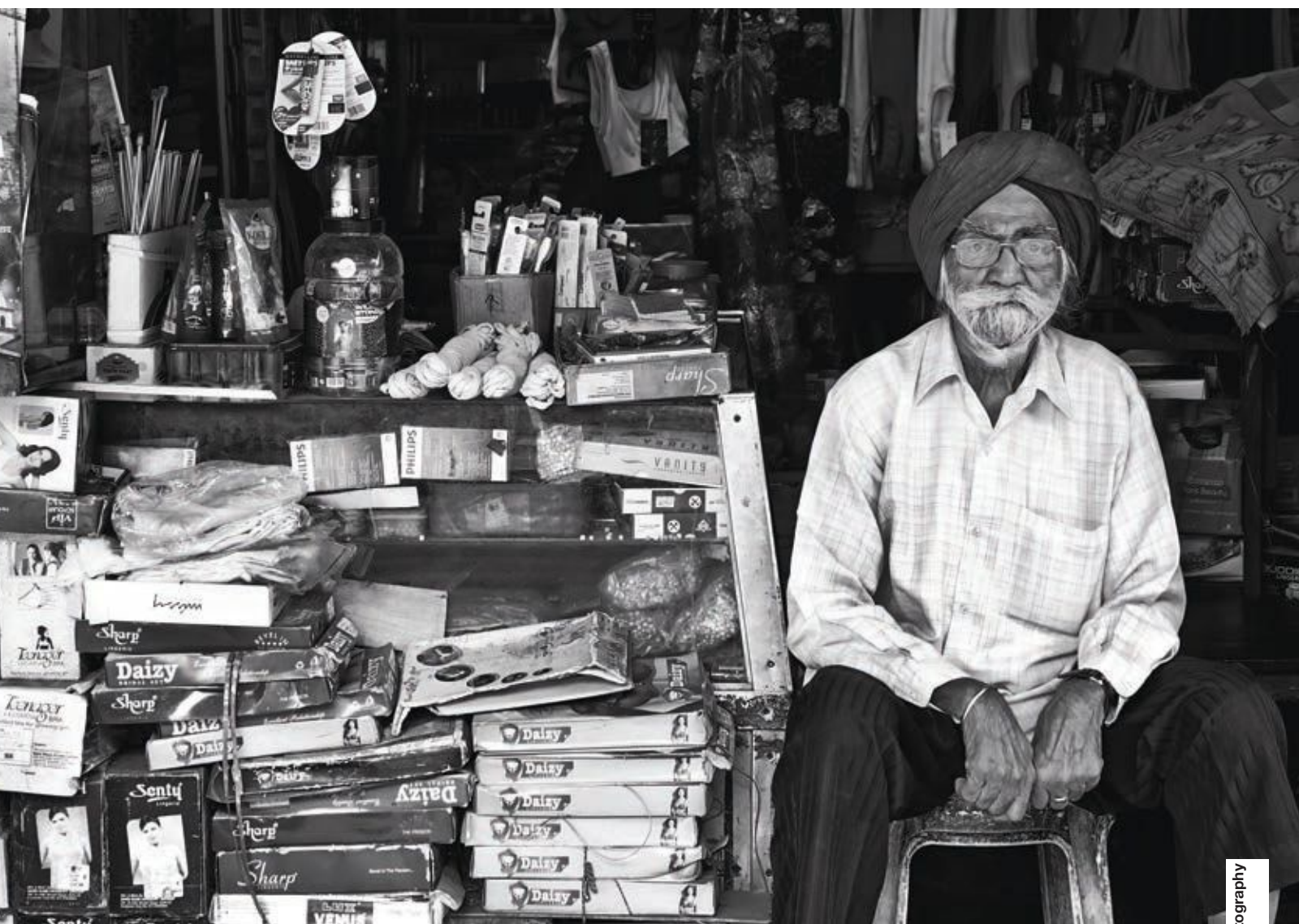
# Daily Affairs

As told to **Unnati Sagar**



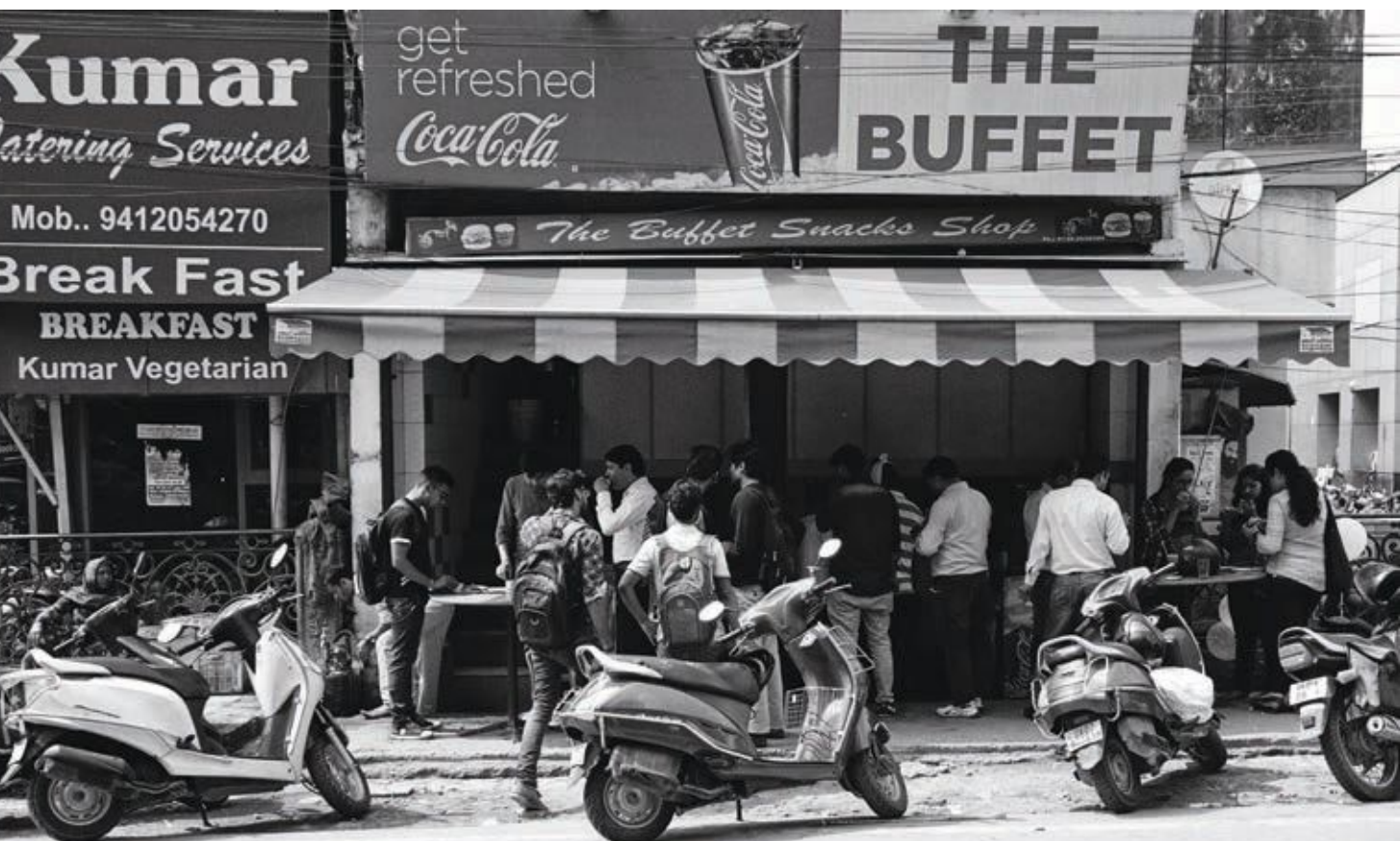
Tanvi Joshi

Born in Dehradun, Tanvi Joshi is a PR consultant and a very enthusiastic photographer. Along with her family, Tanvi has travelled to various cities in India, and currently resides in Mumbai. After completing her masters degree, Tanvi worked as a Public Relations consultant and a visual executive for various firms. Her passion for photography grew when she started capturing people and faces on the streets. Her passion transcended into a profession when she got an opportunity to work as an assistant with photographer Riddhi Parekh. Tanvi studied photography at Shari Academy and won many accolades for her work. A trained lifestyle and travel photographer, Tanvi has embarked upon her photographic journey and believes in exploring different avenues that come along her way.

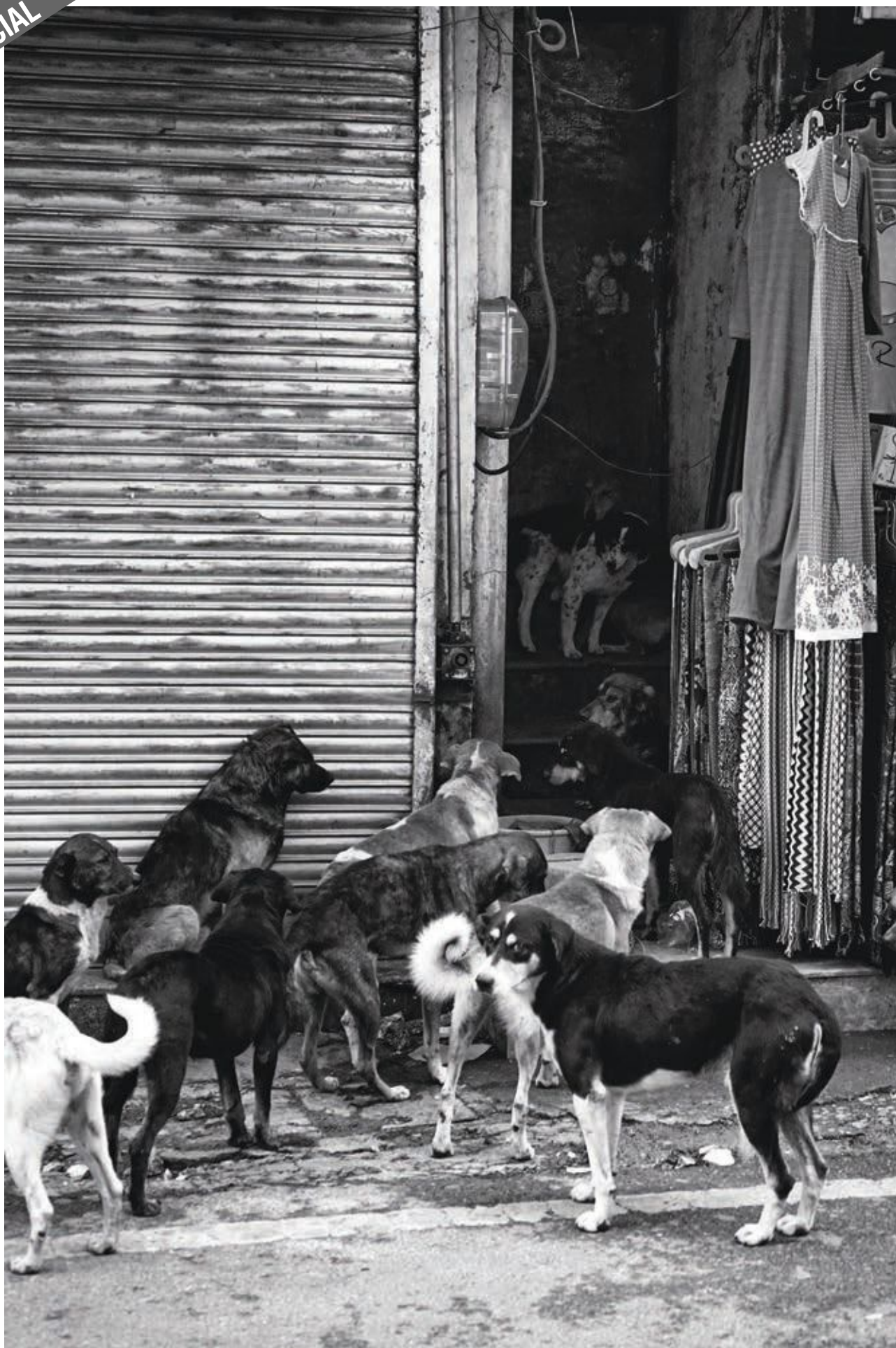




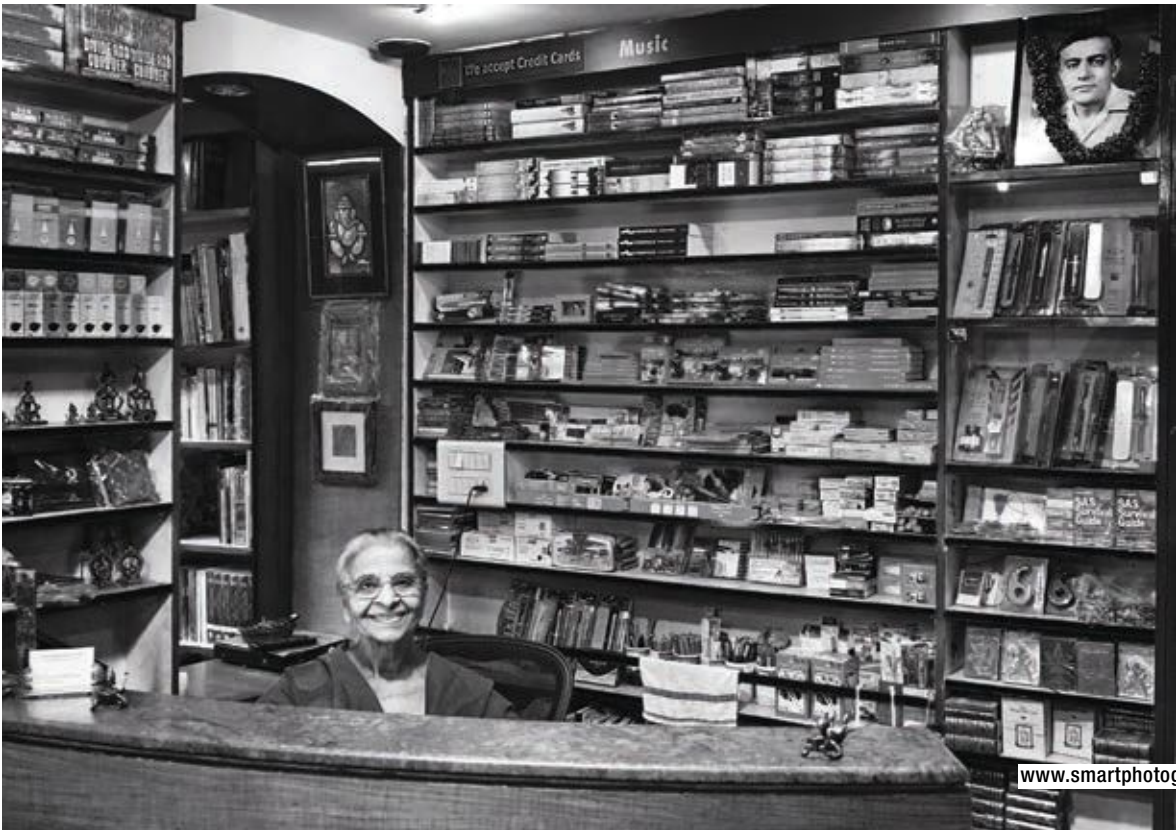
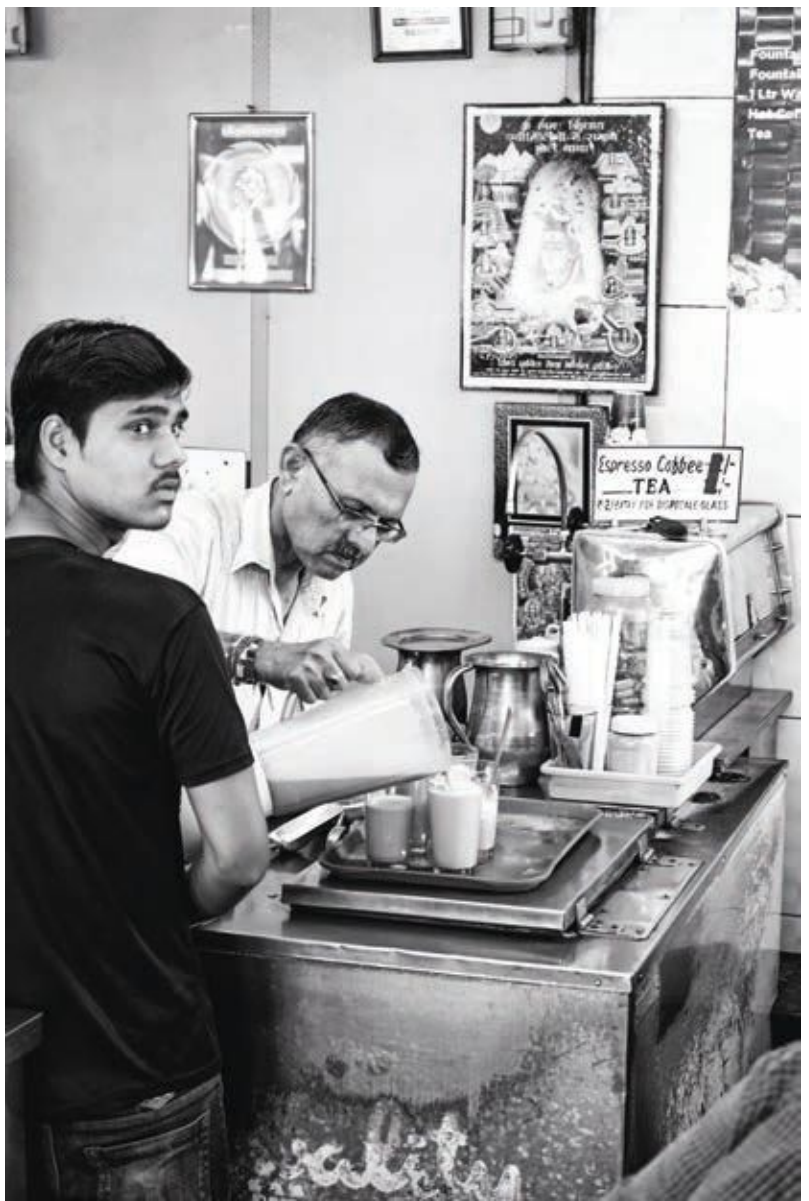














# Kingdom of Mountains

As told by **Unnati Sagar**



**Avishek Majumder**

Avishek Majumder is an avid traveller and a passionate photographer whose love for nature and fine observational skills are depicted in his photography. Travel and street photography are his favourite genres. In his leisure time, he hits the street with his camera, capturing people, their emotions, nature and all her beauty through his lens. As it is rightly said, "A picture is worth a thousand words", he tries to narrate a story through his pictures.





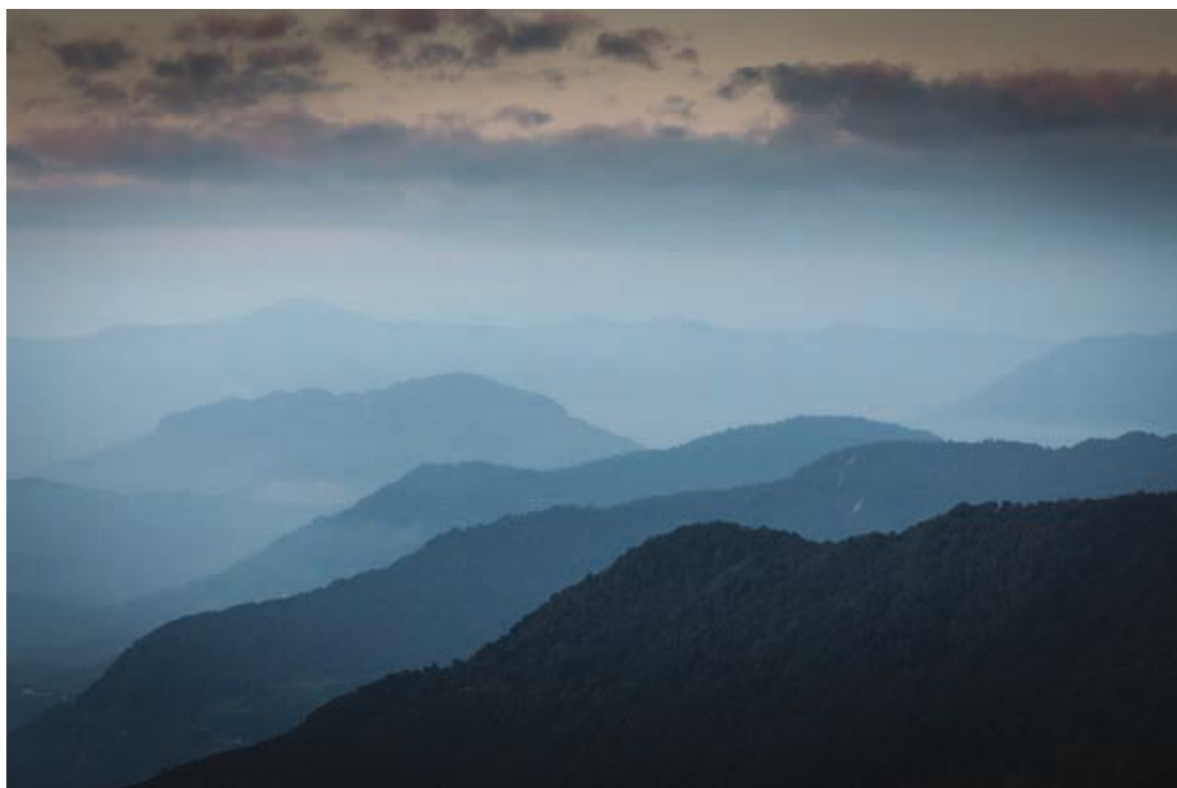
**“W**hen you plan to visit Sikkim, be prepared to rise before the sun does”, says Avishek Majumder, as he narrates his experience of visiting the ‘Kingdom Of Mountains’. Avishek, along with his friends, recently travelled to the Himalayan state of India—Sikkim. Bordered by Tibet, Bhutan and Nepal,

this Northeastern Indian state is home to dramatic landscapes.

Their journey began soon after their driver knocked at their door at the crack of dawn. They were forewarned that even a bit of a delay could deprive them of the majestic view of Mount Kanchenjunga (the third highest

mountain in the world - 8586 metres) at sunrise. They marched their way, heading to Gnathang valley en route Zuluk. Located on the ancient Silk Route, Zuluk is a quaint Sikkimese village. It is also a significant spot from where one can enjoy panoramic view of Mount Kanchenjunga.

On ascending further, Avishek and his



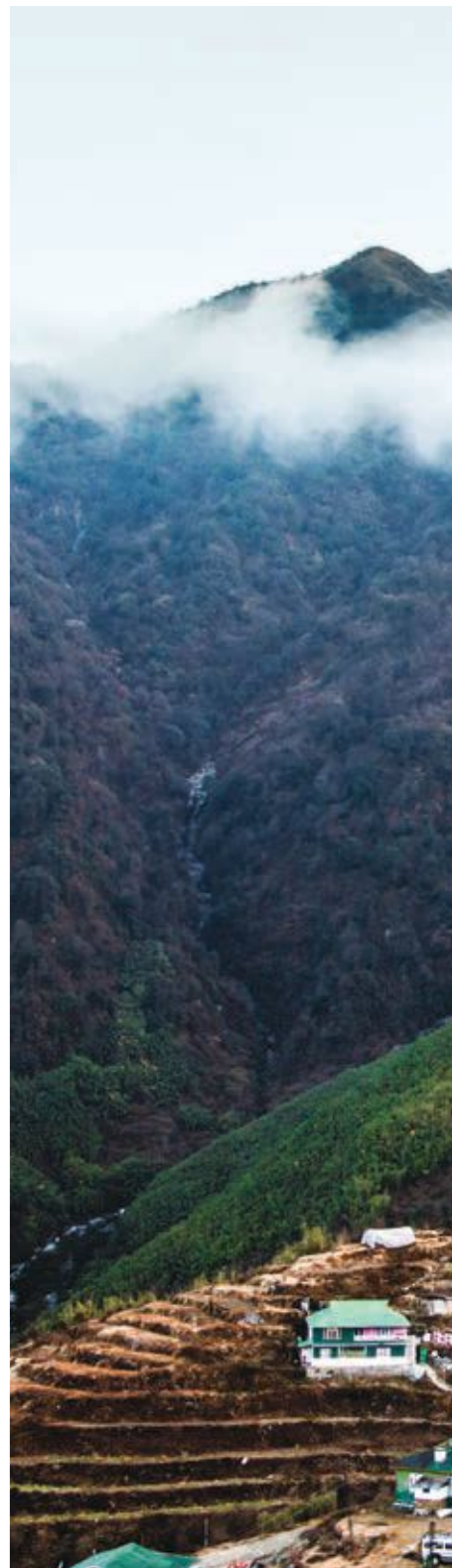
friends drove through the unique zigzag routes in the mountains. This 95-turn zigzag road is the most beautiful place in the Silk Route. Reminiscing the memories of his journey, Avishek says, "As we stopped at a tea shop, we saw what lay ahead of us. Emerging through the smoky haze of the wintry morning, stood the pristine mountain with its

snow capped peaks draped with red velvet of the morning sun."

By noon, Avishek reached his destination, the Gnathang (aka Nathang) valley. Located at an altitude of approx. 13,000 feet above sea level. This beautiful valley appears in different hues at different times of the year. In

autumn it looks golden when the grass dries up; in rainy season it's covered in flowers and in winter it is buried in 5 feet of snow! Avishek and his friends decided to call it a day and spent the rest of the afternoon enjoying the surrounding serenity.

Finding accommodation in the village





was not much of a task as the local villagers had made a few homestays with the help of government aids. Talking about the cold nights at the valley, Avishek says, "The temperature drops to -3 to -4 degree Celsius by night. Fortunately, sufficient arrangements were made to combat the cold. The homestay where we were accommodated

had a 'chulha' (stove) which kept us warm throughout the wintry night".

The village where they stayed was small and tidy; its main attraction being the sunrise. "Our whole trip would have been a waste, had we missed the beauty at 5 am the next morning", says Avishek. Gnathang valley is very close (just 20 mins away)

to the best sunrise view points like Lungthung and Eagle's Nest Bunker. The sun rises over Bhutan and parts of China and reaches Mt. Kanchenjunga, turning its peak crimson. Sikkim, the land of Himalayas, is also home to glaciers, alpine meadows and thousands of varieties of wildflowers. Its scenic beauty is a photographer's paradise. |SP







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Odisha Tourism



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SMART TRAVEL  
CONTEST

# Chasing Lights

As told by **Unnati Sagar**



**Nakul Sharma**

Born and brought up in New Delhi, Nakul Sharma is an avid traveller and a professional photographer. Exploring different corners of the world, Nakul believes in sharing different stories from around the world. His greatest inspirations, he says, are his fellow travellers and the varied people he meets during his journeys. According to him, the only difference between a common man and a photographer is that, a photographer can capture the inexplicable beauty through his lens which is beyond the sight of a common man. His

world expedition began in the year 2014. He has so far visited 9 countries and hopes that this adventure continues indefinitely.



Kirkjufell waterfall

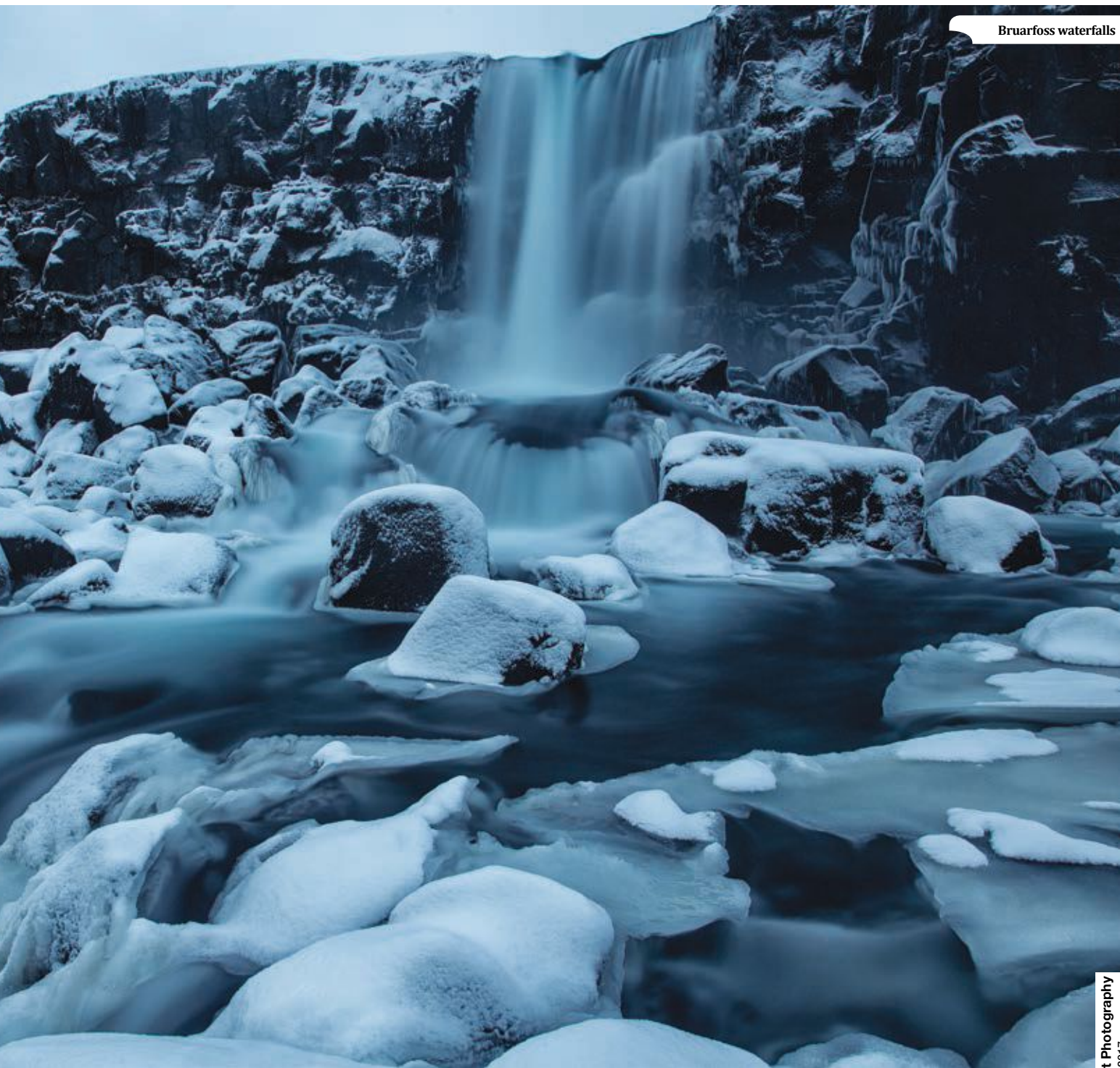




One of nature's most spectacular shows can be witnessed in the form of Northern Lights. Starting from the month of October till March, the Aurora Borealis dances across the night sky displaying a mesmerizing wisp of green light. As irregular, uncertain and highly unpredictable as the Aurora

activity is, the sight of it is breathtaking and photographing it is every photographers' dream. Four years ago, when Nakul Sharma started pursuing photography professionally, he too saw that dream of chasing the green lights. His dream finally came true, and the outcome is truly awe-inspiring.

Nakul Sharma went on an expedition to Iceland, to hunt and photograph the Northern Lights. He came back with a slice of heaven, captured through his lens. Nakul shared with us his experience as well as a glimpse of the paradise he witnessed. Being a passionate traveller, Nakul truly



Bruarfoss waterfalls



SPECIAL









Last light in the sky

believes that, "Job can wait, travel can't". His journey to Iceland was not only exciting but also challenging. Talking about it, Nakul says, "Travelling to Iceland was my dream. But when my journey began, I wasn't aware that it would be one of the toughest

and the most challenging journey of my life". The best place to view the Northern Lights is far from light pollution and cities. Nakul's journey began in December 2016. Starting from Reykjavik, he travelled 4000 kms in 15 days, chasing and photographing

the Aurora Borealis. "I had to work very hard, day and night to make this dream come true. I figured the best and the cheapest way to travel in Iceland is to travel on sharing basis. Sharing accommodation, sharing rides with fellow travellers and so on."





Nakul admits that as beautiful as the pictures of the Northern Lights appear to be, the process of creating them is challenging and the journey is perilous. The weather in Iceland is extremely unpredictable and changes frequently. Climatic extremities include heavy winds, freezing temperature,



Ice cave

snow storms, hail storms and very cloudy skies. Overcoming all these obstacles, Nakul captured some stunning photographs of the ice caves, frozen waterfalls and the spectacular Northern Lights. However, his journey wasn't easy. Nakul faced disappointments, discontentment and a near death experience as well. While photographing

the Kirkjufell waterfall, his foot slipped on the ice and he fell into the freezing water. "Fortunately, the fellow photographers helped me getting out of the water but the experience of standing face-to-face with death is unforgettable," says Nakul.

One of the biggest challenges in the

entire trip was hunting the Aurora and for the first few days, luck worked against Nakul's favour. After facing wrath of unforgiving climate and facing days of disappointment, Nakul's patience finally paid off. On the last day of his trip, after hunting and waiting for about 45 minutes, he finally spotted the Aurora activity. It was crisp, bright and lasted for hours. This gave Nakul enough time of photograph its spellbinding beauty. Talking about his overwhelming experience of spotting the Northern Lights, Nakul exclaims, "The whole sky suddenly turned green and the lights came out dancing, moving and changing colours. I set my tripod and clicked everything my eyes could see. The only word I could utter was—AWESOME! Despite of my freezing fingers at -12 degree Celsius, the joy of clicking those pictures was warmer than any anything I have ever felt before." |SP



# ODE TO ODISHA

A random selection of destinations from the land that is an amalgamation of the ancient and the modern, says R Srinivasan.

**R Srinivasan**

**T**here are far too many must-watch destinations in Odisha, so let's take a look at some random sight-seeing options for the avid tourist...

## Aryapalli

The vast Aryapalli beach at Berhampur with its green casuarina plantations is a charming getaway destination. If you prefer to lounge in the shade of a palm or casuarina tree while looking out at the open sea with

only the sound of crashing waves and choose to be surrounded by a carpet of silvery fish along the sand of this quaint fishing village, then Aryapalli is apt for you. The best time to visit is from October to June. Berhampur is around 160 km from Bhubaneswar, the nearest airport, and is located on the Kolkata-Chennai route for road and rail access.

## Gopalpur

The Gopalpur jetty was once part of

a trade route and ships would begin their journey to Indonesia and Rangoon across the Indian Ocean from here. Nearly 16 km from Berhampur and near the Andhra Pradesh border, the Gopalpur beach is now a major tourist attraction, popular beach resort and is also known as a place from where cashew nuts are processed and exported. From the Gopalpur lighthouse one can get a panoramic view of the entire town. It is also

Aryapalli







Barkul

famous for its annual 'beach festival'. Here one can also see hundreds of blood red crabs scampering across the sandy beach. In terms of water sports one could choose wind surfing, rowing, scuba diving or water scooter rides.

### Barkul

Barkul has a water sport complex with paddle boats, water scooters etc, and it is a common sight to see people trying to book boat trips. On the other side is the general jetty with many local motor boats meant for ferrying people. The distance from Bhubaneswar to Barkul is over 200 km.



Deomali

### Deomali

The best time to visit the highest mountain peak of Odisha, at an altitude of 5,400 feet in Koraput district, is in monsoon and winter. To get here one could hire a taxi from Semiliguda or stay at Jeypore in Koraput, which is 84 km away from Deomali. Since there are no eateries in or around Deomali, it would be better to carry enough water and eatables but camping here at night is not advisable.

### Khandadhar Falls

Situated amid lush





Khandadhar Falls

green forests, the Khandadhar falls at Bonaigarh in Sundergarh district is the 12th highest waterfall in India. The falls are about 104 km from Rourkela via Bonaigarh, 54 km from Kendujhar and about 153 km from Bhubaneswar.

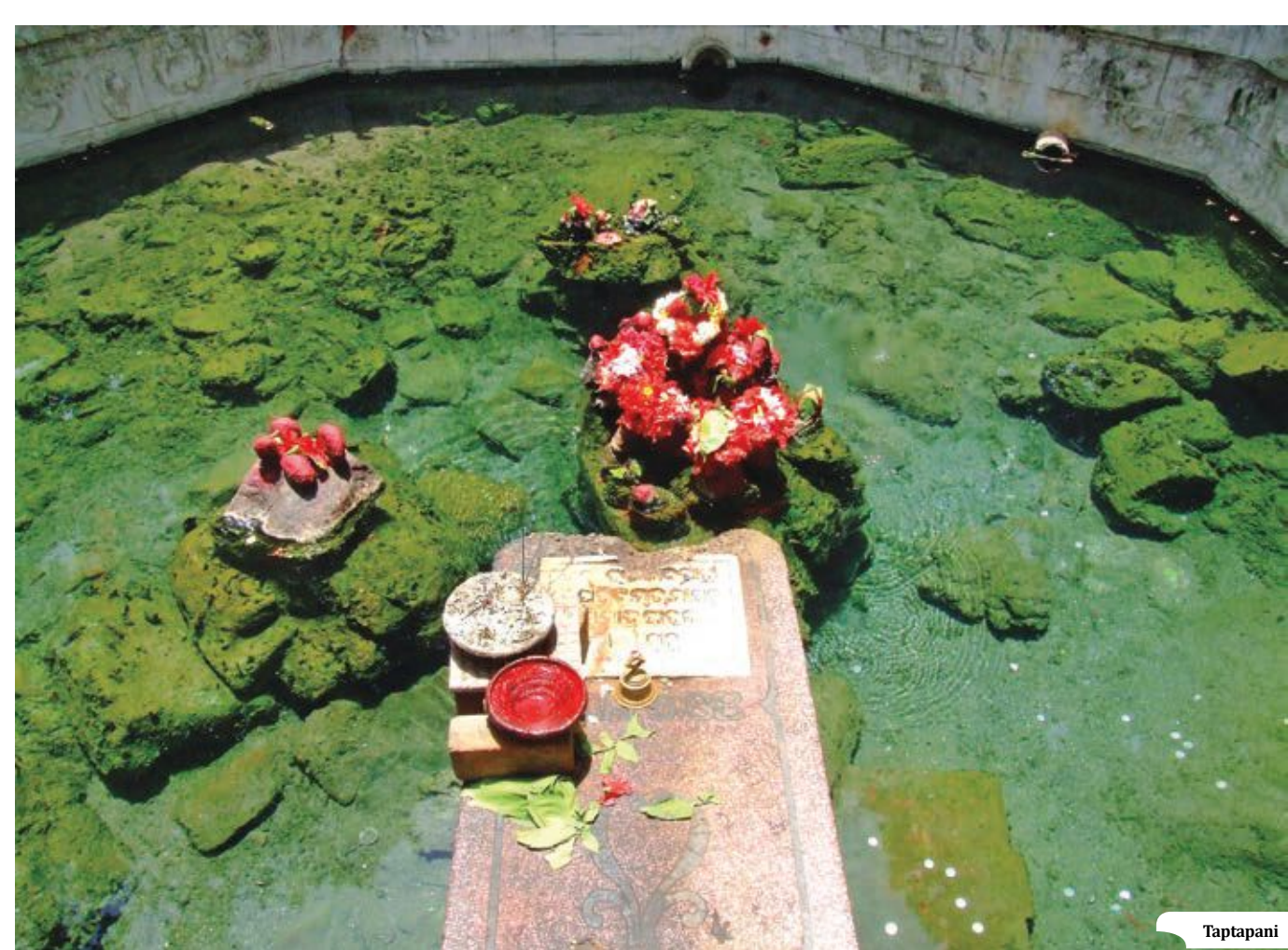
### Raghurajpur

Raghurajpur village, a heritage art and craft village and a major rural tourist destination, can be reached by cab from Puri (10 km) and from Bhubaneswar (50 km). The artisans here create handicraft items such as

Raghurajpur







Taptapani



Red Crabs

Pattachitra paintings (made over a piece of cloth or dried palm leaves), stone carvings, papier mache toys and masks and wooden toys. At a time when modernisation looked all set to consume rural traditional artisans and artists, the need to promote and preserve them was rightly felt and the village was declared to be a heritage site. A visit to Odisha would be incomplete without a visit to this village.

### Taptapani

About 60 km away from Berhampur, the nearest railway station and set amid thick evergreen forests, the hot sulphur water spring derives its name from 'Tapta' (meaning hot) and 'pani' (meaning water) and is said to have medicinal properties. The OTDC has organised for the hotel bath tubs to be directly connected to the hot spring.

### Conclusion

Odisha is a perfect getaway for the religious-minded, adventure lovers, lovers of architecture, connoisseurs of dance forms, shutter-bugs and nature lovers. So come gather memories for a lifetime. |SP





# My Life with Cameras...

□ Prof. J. B. Mistry

**M**y passion for photography was continuously fed by my passion for science and arts...sketching, painting and computer graphics. It helped me develop a trained eye searching for photo- opportunities, analysing light, colour and shade to capture still moments telling a story.

Inspired by my dad's Rolleicord TLR and Yashica Electro 35 rangefinder camera, I started with Agfa Click 3 and Hotshot cameras (1960's) and then onto the medium format Rolleicord. My real interest in photography shot up in 1974 (London) when I bought the Asahi Pentax Spotmatic F with a 55mm f/1.8 Takumar SMC lens, Soligor telephoto 350mm f/3.5 prime, Vivitar 3x teleconverter, filters, extension rings and a sturdy tripod. Loading bulk film into 35-frames cassettes, I shot table tops, portraits, nature and candid groups. I loved my Pentax...at that time considered the "Mustang" (Ford) of cameras! I still treasure it. I also bought the Polaroid SX-70 camera but it did not give good prints in our tropical weather.

Being a Physics Professor at Xaviers, I used my photographic gear for recording physics experiments, optics, microscopy, astrophotography and my laser research set up (1986 BARC). The highlight was photographing the Total Solar Eclipse (TSE) in



Yashica Electro 35



October 1994 with Diamond Ring, Flash Spectrum and Corona! I built up a good dark- room experience on a 'Diamond' enlarger, developing prints with May & Baker's fine-grain Promicol developer. In 1990's we taught 3D Computer Graphics and it was thrilling to electronically create the full scene ---objects, lighting, camera views and render it on the PC screen. It was like a mini photo-studio! I also used very high speed Polaroid camera to record the trace of a fast laser pulse on a Tektronics Oscilloscope screen.

My knowledge was enhanced by Professor Sam Khambata, former PSI President with whom I worked on Raman Spectra with self-made spectrometer and camera. I am a life member of PSI since mid 70's and I really appreciate their annual Exhibition at Jehangir Art Gallery. Earlier I was a die-hard Pentax fan. I soon got familiar with the Nikons (FM2, F100, D80, D100, D300S, D600 full-frame) and Canon cameras (EOS 30-eye control, 400D, 40D, 7D, 6D full-frame). By nature I am interested in instrumentation and these cameras





Asahi Pentax Spotmatic F



Nikon FM2



Adapting a Rodenstock lens to Sony A7



Polaroid SX - 70



Voigtlander Bessa - T

were masterpieces in their own way, improving and adding features as each model grew. My experience with various camera bodies and lenses helped me understand the finer points of the equipment.

The digital world has widened the field of photography but I look at post-production (Photoshop etc.) as a last resort and try to get it right in the camera itself. The beauty of lenses cannot be stressed enough and I have experimented with some fantastic old lenses adapting them to modern digital

camera bodies... DSLR and Mirrorless. Recently the Rodenstock XR-Heligon 75mm f/1.1 lens was adapted to the E-mount Sony Alpha 7 body!

My foray into digital photography started late with Nikon Coolpix S-4 and the D100 and now D600. I use Canon EOS 6D since the last two years. In 2007 I bought the one-of-a-kind Sony DSC R1 (with great CZ lens) and now I have the Sony Alpha7. Over the years I built up a collection (as it always happens) of cameras ( Zeiss-Ikon, Kodak Brownie, Voigtlander

Bessa-T, Minolta Maxxum, Canon 1V, Nikon F5....to Hasselblad 500C ) and lenses (Fish-eye to 500mm) which I often use for teaching photography. Currently my favourites are the OM-D EM5 Micro Four Thirds camera and the Nikon Coolpix P900 with super zoom!

Photography is a beautiful hobby/ career. Since the last ten years I have been training people for basic photography...aesthetics and technology, mostly to media students. My long experience from pin-hole camera photography to film and digital imagery with a range of cameras and lenses keeps my passion fully alive! The joy of students growing in photography and sending me their latest work is enough satisfaction for a teacher. **|SP**

# The Ones that Did Not Make it...

## Part X

□ H. S. Billimoria

**T**he photography industry has been through a highly exciting but tumultuous century. During this period, many corporates have entered and exited the camera business. The industry has been severely competitive in the nineteen sixties, seventies and eighties and this inevitably took its toll. SP tracks those companies that did indeed play a part in the fortunes of the industry, but for a variety of reasons were forced to exit the business.

### VIVITAR

The brand 'Vivitar' was owned by Max Ponder & John Best who began their operations in the US by importing and selling German photo equipment in the US market. After World War II, the focus shifted to the Far East. Top lens manufacturers like Kino Precision were commissioned to produce good quality lenses at keen prices. Big success came with the Vivitar Series 1 lenses which

Vivitar 285



Vivitar Series 1 lens



Vivitar V3800 N

were produced for Vivitar by Kino. Soon thereafter, Vivitar SLRs and rangefinders appeared and these were made by Cosina. Flash units were sourced from National Panasonic. The Vivitar 283 and 285 were the best selling flashguns in the 1970s. After the death of the founders and the advent of autofocus in the mid eighties, Vivitar lost its way and bankruptcy followed. Today, the brand Vivitar is owned by Sakar Corporation of the US which uses it to brand photo accessories and equipment. The days of the Series 1 lenses are surely over.

### CIMAKO & CIMKO

Cimako & Cimko lenses were made by Cima Kogaku Ltd which also manufactured the last Topcon RE models. Cima also made lenses for European and American importers like Photax and Hanimex. Cima also had its own patent to make adapters to fit

Cima Topcon



various bayonet mounts and this came in useful.

Chinon also used Cima as an OEM lens supplier for their camera bodies. Cima now



Cima Chinon

manufactures and distributes ophthalmic products like intraocular lenses.

### KOMURA

The KOMURA brand belonged to Sankyo Koki KK, a Japanese optical company based in Tokyo. Before using the Komura brand, the 'Chibanon' brand was used for a limited period. Apart from making lenses for SLR cameras with different mounts, Sankyo Koki also made lenses for 4x5 and 6x9

Komura



cameras, notably for Bronica. In the seventies, the Company also started using brand names other than KOMURA viz Komuranon and Telemore. Komura lenses were known for their contrast and high bokeh. Severe competition in lenses meant that Komura had to file for bankruptcy in 1980.

### SUNAGOR

Sunagor was a Japanese manufacturer of optical products, notably binoculars. In the early 1970's, the Company was bought out by Trans-World Trading of London which introduced Sunagor products to the world market. The range of products continued to be lenses for SLR cameras, compact zoom



Sunagor



binoculars and full zoom binoculars. Little has been heard of Sunagor in the last few years.

## KOWA

The Kowa Company was based in Nagoya in Japan and started making leaf shutter rangefinders in 1959. The boom in the SLR market got Kowa to launch several SLR models along with a range of lenses. The cameras used an interchangeable Kowa bayonet lens mount. After the SLR boom ended in the seventies, Kowa withdrew from the camera market and concentrated on binoculars, spotting scopes and telescopes. In recent times, it has entered the camera

market again by launching three lenses with a Micro Four Thirds mount viz an 8.5mm f2.8, 12mm f1.8

Kowa



and a 25mm f1.8.

Other lens brands which have fallen by the wayside include Komine, Sankor (mainly cine lenses), Cosmocar (mainly security lenses) and Mitsuki (originating from TOKINA) **ISP**

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I, Girish Mallya hereby declare that all particulars given above are true to the best of my knowledge and belief.

Date: February 10, 2017

Sd/  
Girish Mallya  
Signature of the Publisher

# Ask Uncle Ronnie



## A Mixed Bag

During the days of film photography, we used to get film with various ASA (50, 100, 125, 200, 400 etc) and we used to adjust the aperture and the shutter speed, depending on the lighting situation.

1) We were able to take pictures of moving subjects (like birds etc) at shutter speeds of 1/125sec or 1/250sec at apertures like f/16 or f/11.

2) We could change the film as per the lighting conditions.

3) We could attach tele-converters to our 'fast' lenses (like f/1.2, f/1.4, f/2).

So my questions are:

a) With digital cameras, I find that the f/numbers we see, besides the usual ones are f/7.1, f/6.7 etc. Why is that so?

b) What might be the sensitivity grade of SD cards? Are there any different grades?

c) Can we still use a lens if after attaching a tele-converter, the f/no goes to f/11?

*Debabrata Sengupta, by email*

*(The queries above have been re-worded by us)*

1) Using the proper ASA (now known as ISO), we can still take pictures of flying birds etc at 1/250 or 1/125sec at f/11 or f/16. I think the reason for this query is that these days you may be reading the exposure data (known as EXIF data) with very high shutter

speeds. In the film days, the most used films had sensitivity ranging from ISO 100-400, whereas with digital, we can use very high ISOs (like ISO 3200 and over) which allow us to use faster shutter speeds to stop action. The faster the shutter speed, sharper the image (assuming that your focus is spot on). This is an advantage that we did not have in the film days because then, the 'fastest' films were ISO 800 or 1000.

**(In my over 40 years of experience, I have used only two ISO 800 films, and that too, only for testing!)**

2) Changing film as per the lighting condition had quite a few problems; the changing part wasn't that simple and almost always resulted in scratches on the film. With digital cameras, you merely turn a knob or press a button to change the ISO sensitivity!

3) We can still attach tele-converters to our lenses.

a) Digital cameras allow us to configure the camera as we like. You can set the camera to display the apertures either in full f/stops (2.8, 4, 5.6, 8.0 etc) or 1/2 f/stops (2.8, 3.5, 4, 4.5, 5.6, 7.1, 8.0 etc) or 1/3 f/stops (2.8, 3.2, 3.5, 4, 4.5, 5.0, 5.6, 6.3, 7.1, 8.0 etc). So, the aperture numbers that you see on your digital camera will depend on whether you have it set to display the aperture in full stops, 1/2 stops or 1/3 stops.

b) I think you are referring to the 'Class' (Class 1, Class 3, Class 10 etc). These Classes indicate the read/

write speed of SD cards. Normal SD cards are classified as Class 2, Class 4, Class 6 and Class 10. Class 2 SD cards deliver minimum data transfer rates of 2MB per second, Class 4 has minimum transfer speeds up to 4MB per second, going up to 10MB per second for Class 10 SD cards. However, please note that the mentioned speed typically denotes the 'read speed' of the cards since this is usually higher than the 'write speed'. The latest standards involve UHS (Ultra High Speed) interface, which defines minimum writing speeds for videos. UHS Class 1 (U1) offers a minimum writing speed of 10MB per second and works only with a device with a UHS-I interface. UHS Class 3 (U3) SD cards offers a minimum writing speed of 30MB per second and requires a UHS-II bus, and is optimal for 4K videos.

c) Most autofocus cameras will autofocus with lenses having the widest aperture of f/5.6 (or faster) though some modern ones will autofocus even up to f/8. If the aperture drops to f/11, you will not be able to autofocus; if your eyes are in prime condition, you could try manual focus, but it won't be easy.

## Photography on a Low Budget

**Can you please tell me how I can start photography on a very low budget of Rs.10,000-12,000? Please suggest which type of camera is suitable for me to learn basic photography.**

*Pradnya Bageshwar, via email*



Nikon D7s



Canon 300D



Canon D60



In view of tough competition from smartphone cameras, you may find it difficult to get a 'standard' camera within the budget you have mentioned. However, you may look out for one of the first generation D-SLRs (like the Nikon D100, D70 or a Canon D60, 300D)), which I think you should be able to get along with a 18-55mm kit lens within your budget. You could possibly find some Point & Shoot models within 10-12K, but many such P&S models are totally automatic in operation, which will not allow you to learn the basics. It might help if you have someone knowledgeable to inspect the older model before you purchase it.

Since your budget is limited, I cannot suggest you to join some photo course. You can however go through the earlier **Smart Photography** magazines and refer to books/articles related to photography on the Web.

The next step is to take pictures regularly. Review each photo and see why you like certain images and why you don't like some others. A pattern will gradually form which will give you a good idea of what type of photos to take, which angles to shoot from, how your images will look different when shot from varying camera to subject distances and so on. If you have the will, you can certainly learn by yourself!

## P&S for Industrial Photography?

**Please recommend a compact camera with all exposure modes: A, S, P, M & others. BSI image sensor, Digital zoom +12x is preferred. It is for industrial photography.**

*Manish Sitlani, via email*

I have mentioned this before, and I will mention it again; readers need to be more specific in their queries if a meaningful answer is required.

First and foremost, industrial photography is not done using a compact camera (though it may be possible to get good results under certain lighting conditions). Here are my reasons for not using a compact for industrial photography:

1. The imaging sensor of compacts is generally too small. This can lead to poor dynamic range and greater digital noise, especially as the ISO increases.
2. Lenses cannot be interchanged; you have to make-do with whatever angle of view the fixed lens offers.
3. The optical quality of compact camera lenses is generally not as good as on D-SLRs.

If you are going on a recce, and want to take some quick shots to further study the images and then decide on the equipment to take on the main shoot, then a compact camera could be useful.

My suggestion is to use a D-SLR / Mirrorless (full-frame recommended) camera for such assignments.

**Gift for her Brother**  
**My brother is an amateur photographer. His birthday is in April and I want to give him a gift that would be useful to his photography. Any suggestions?**

*Arnavaz, via email*

So thoughtful of you! It would have helped if you had to mention the genre of photography he is interested in and how much are you willing to spend.

Here is a list of few gifts suitable for a photographer:

1. Macro lens (if he is interested in photographing details within flowers etc and creepy-crawlies). Depending on your budget, consider a 50/60mm or 100/105mm macro. Ensure that you get the correct 'mount'.



Macro lens

2. A small flash-gun or LED light (again assuming that he likes macro photography)



LED light

3. A suitable size 'diffuser' to soften strong light from the sun/flash (very useful for outdoor portraiture/macro)



Diffuser

4. A suitable size 'reflector' to reflect some ambient light back to the subject (again, very useful for outdoor portraiture or photographing flowers)



Reflector

5. A pen-drive



Pen Drive

6. A hard-disk for external storage of his images



Hard Disk

7. A camera bag

8. A Circular Polariser and Neutral Density/ Graduated ND filter



ND Filter



Camera Bag



Tripod

9. A hand-blower to blow away dust that's settled on the camera sensor

10. A good sturdy tripod

## Change of Lenses

I am a freelance photographer. I currently own a Nikon

D5200. I had 55-300mm lens and 35mm f/1.8 lens. I sold them because I want to buy 18-300mm f/3.5-6.3 lens. I would like to know whether its a good choice or I should buy some other lens? I am also planning to buy a 50mm f1.8 after buying the Nikkor 18-300mm f/3.5-6.3. Please give your suggestions.

Syed Hamzah, via email

The 18-300mm from Nikon is f/3.5-5.6 and not f/3.5-6.3. You mentioned that you are a freelance photographer but what kind of photography do you mostly do? Why did you sell your 55-300mm and 35mm lenses? What is it that you think you will be able to achieve that you couldn't with the lenses you sold? As I see it, you wanted a wider lens and the 18mm enticed you.

Also, you wanted a 'one lens does all'. You want to know whether your decision to get a 18-300mm is a good choice. The problem lies

at this point; there are many users who find the 18-300mm okay for their work; there are some (like me) who are sticklers for sharpness (one may argue that sharpness is not the only requirement for a good picture and up to a point, I would agree) and a 18-300mm does not suit my particular individual requirements. I am not saying that the Nikon 18-300mm lens is a bad choice; it's just that it does not work for me.

I would opt for a 'faster' lens (f/2.8 or f/4) but again, I cannot suggest the focal length since I am unaware of the genre of the work that you do.

**|SP**



Nikkor 18-300mm f3.5-6.3



Nikon D5200



# Image Editing

- PART 4

Robinson Mehta

Let's first recap what we learned in the earlier issues about image editing:

**Part 1:** How to set-up Photoshop for optimum performance (December 2016)

**Part 2:** Setting the optimum screen resolution on your computer; What are you looking for from Photoshop?; Using 'Levels' the wrong way; using 'Levels' the right way; The Tool Box; Using the Ruler Tool to straighten tilted horizon (January 2017)

**Part 3:** 'Curves' (February 2017)

In Part 4 of this 'Learning' we will see how to use some of the 'Cleaning-up Tools'. We will learn about the **Spot Healing Brush**, **Healing Brush**, **Patch Tool** and the **Clone Stamp Tool**. Please see the printouts showing the various 'cleaning tools'. On the right bottom of the icon for most tools, you will see a small arrowhead. This means that there are other tools nested there. You place the mouse cursor over a group of tools, click and hold the cursor to see the other tools nested therein. Remember, you will see displayed in the Toolbox the last tool that you have used. For example, if you have used the Patch Tool, then the Toolbox will show the Patch Tool, if the last tool you used was Spot Healing Brush, the toolbox will display the Spot Healing Brush.



## Spot Healing Brush

Simply select the tool, adjust the brush size and click over the area that needs fixing (there is no need to define a source).

**Tip (1)** This tool works very well in areas of low-detail like sky and clouds. Use it along with the Healing Brush.

**(2)** When using the Spot Healing Brush, make sure that you select **Proximity Match from the Options Bar** at the top.

As the name suggests, the Spot Healing Brush Tool helps us to get rid of spots. It uses itself as small out-of-focus blobs. The Spot Healing Brush Tool can also get rid of marks due to fine hair-like structures sticking to the imaging sensor. If you love to photograph people, the Spot Healing Brush Tool will help you to get rid of pimples and other small skin defects.



Let's take an example. Image 1. On this image you can see (simulated) marks due to dust on the imaging sensor. I have actually created those marks to represent dust spots.

• First, make a duplicate copy of the Background (in the Layers panel) by dragging the Background layer to the 'Create a new layer' icon (the second icon from the right in Photoshop CS6). The new layer will be seen as 'Background copy'.

• Pick up the Spot Healing Brush. Adjust the brush size (use the square bracket keys on the keyboard, the left bracket key - to reduce the brush size, the right bracket key - to increase the brush size).

• Also adjust the Hardness of the brush from the Options Bar (the second bar from the top).

Keeping the brush 'soft', set hardness to 0%.

Set it to 0%. This will ensure that the brush does not leave any hard edge marks.

• Now go over the spot that you want to get rid of, and nearly click on that spot. In a split second, the offending spot will vanish. If required, you may click the mouse again till the blemish goes away.

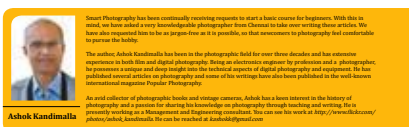


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## Image Editing - Part 4

# Learnings



Ashok Karmali

## Archiving & Retrieving Your Images

Digital technology has brought countless advantages to photography. Unfortunately, it has also introduced one huge problem. There are no recurring costs like film in digital photography and as a consequence photographers tend to take a great number of photographs. This is sometimes necessary for example, to capture the peak action in sports and wildlife. However, it is more often done to cover up sloppy techniques. Whatever may be the reason, this has given rise to what is called 'spray and pray' practice which means taking a huge quantity of pictures with the hope that one or a few will be good. While this certainly increases the probability of getting a good image (though it does not guarantee one), it also results in a humongous number of images.

You need to store all your images safely. Not only that, you should be able to find that one image you want in those thousands (or even hundreds of thousands) of images when needed. These are not easy tasks. The solution is to store (archive) them systematically so that you can retrieve what you want, when you want. That is precisely the subject of this article. Let us first define the steps for this so that we can examine each one in detail later.

- Getting your hardware ready
- Copying images from the memory card
- Taking a backup
- Retrieving files

**Getting your hardware ready:** The first step is to copy the images from the memory card to a hard disk for long term storage. Let us call this the Primary hard disk. This can be internal to your computer (either a laptop or a desktop) or external. I suggest the latter as your images will be a lot more portable and also when you change or upgrade your computer, you need not copy all the images from the internal hard disk. This method is also recommended if you plan to use Lightroom for post-processing. You also need to have another hard disk called the Secondary hard disk. More of this shortly.

Connect your Primary hard disk and create a folder on this disk called the **Image Master**. You need to do this only once. The **Image Master** folder will contain all your images and hence is your Image Library. You can store images in this folder in many ways but here is one recommended folder structure. Keep one sub-folder within the **Image Master** for each year. So, you will have

folders like **Year 2016**, **Year 2017** and so on.

**Copying images from the memory card:** While you can connect your camera directly to the computer to transfer images, this is not recommended for two reasons - it is generally slower and you may accidentally damage the camera USB connector. Also, if the USB cable should get disconnected due to any reason while the transfer is on, the memory card could get corrupted. Instead, invest in a good high speed card reader. These are quite inexpensive and far more convenient. If you are a pro who takes an enormous number of images, you might want to consider a faster USB 3.0 reader provided your computer has a compatible port for this.

If you look at the folders on the memory card, you will find that (in most cameras) the images will be stored in a single folder. After you make sure that there is enough space on the hard disk, copy just that one folder from the memory card into the folder corresponding to the current year. That is Year 2017. If you have used multiple folders, you need to copy each one of them similarly. This is a lot more convenient than affecting the individual files and also more reliable as you might

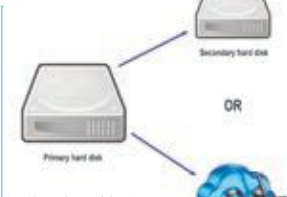
inadvertently not select all the files.

Rename the folder that you have copied with a meaningful name. Please make the name unambiguous even if it is a bit long. Here is one way of doing it. Have one sub-folder (within the Year folder) for each session or related sessions and name them accordingly. For example, you can name them as - 2016-02, Malakh Wedding, 2016-05, Ramthambore, 2016-04, 1st and Birthday, 2016-03, Zoo Park and 2016-04, Zoo Park, etc. Please take care when you are naming as even simple errors (like spelling errors or typos) can make it difficult for you to find the folder you want later. Once you can't find the folder, finding the image itself will be a lot harder.

If you observe, we are adding year and month as a prefix to the sub-folder name. You might get a doubt on why we should do this as we are already having the folder with the year mentioned. This is for two purposes. If, while you are copying, a sub-folder gets into a wrong folder say Year 2015, you will immediately realize that it was done due to a mistake. By adding the month, you will be able to distinguish between multiple sessions at the same location that took place within the same year. You can even add the date apart from year and month to make it more precise but that is up to you.

Delete unwanted images at this stage from the hard disk. If you shoot both raw and JPEG, delete both versions of the unwanted image. Optionally you can also separate raw and JPEG files into two different sub-folders. This will help in browsing as most viewers display JPEGs much faster than raw images. Also, you will save yourself from the annoyance of looking at two files of the same image one after another.

**Backing up the Primary hard disk:** Keeping the images on a hard disk is a very effective way as this stores a huge number of images, all easily accessible. However, it is also a case where you are keeping 'all the eggs in one basket'. If by any chance the hard disk becomes unreadable, you could lose thousands of images and many of them could be



Picture 1: Two copies of images in an absolute must!

irreplaceable. Years of work could get instantly wiped out.

Hence, it is prudent that you backup your Primary hard disk. You can do this on DVDs. This is a low-cost solution but DVDs are cumbersome to store. Hence, I suggest you purchase a 2nd hard disk. You can call this the Secondary hard disk. Now just copy 'one to one' (that is with the same folder structure) from the Primary to the Secondary hard disk. This way you will have two copies and even if one gets lost you will have all the images intact. Two copies (Picture 1) are not a luxury; they are an absolute must. Under no circumstances should you ignore this!

There is one more secondary storage option available. This is online archiving on the cloud. Many companies offer this facility on a subscription basis. This works well if you have a reliable and high speed internet link. The main advantage is that the backup done on the Cloud is very reliable as most storage companies follow several internationally set standards which guarantee data availability, integrity and security. Also, the Primary hard disk and Cloud storage will usually be physically very far apart. So, even if a serious calamity occurs, at least one copy will surely be available. An added advantage is that the images are available wherever you go so long as a link is available.

Before you proceed, you must confirm that the backup of Primary hard disk is completed. Only now should you format the memory card. If you are a Lightroom user, you can import images into Lightroom at this stage.

**Retrieving Images:** This is perhaps the toughest part but the systematic procedure we have followed so far will help you. There is really only one way if you want an efficient method to retrieve images. For that you need to create suitable keywords, attach them to each image file and then use a database package to identify the images using the keywords. While this can be a standalone system, a simpler way would be to use a standard software like Lightroom which has a library manager. The process for this was very well documented in the article, Lightroom Tutorial - Part 2 (Smart Photography, Sept. 2015 issue). If you are a Lightroom user, I suggest you refer to this. First, you can adopt the following procedure.

You can search for an image easily if you know the image file name but knowing that is almost impossible. However, most of us can identify the image we want at least roughly if we

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## Archiving & Retrieving Your Images

# Image Editing

## - PART 4

□ Rohinton Mehta

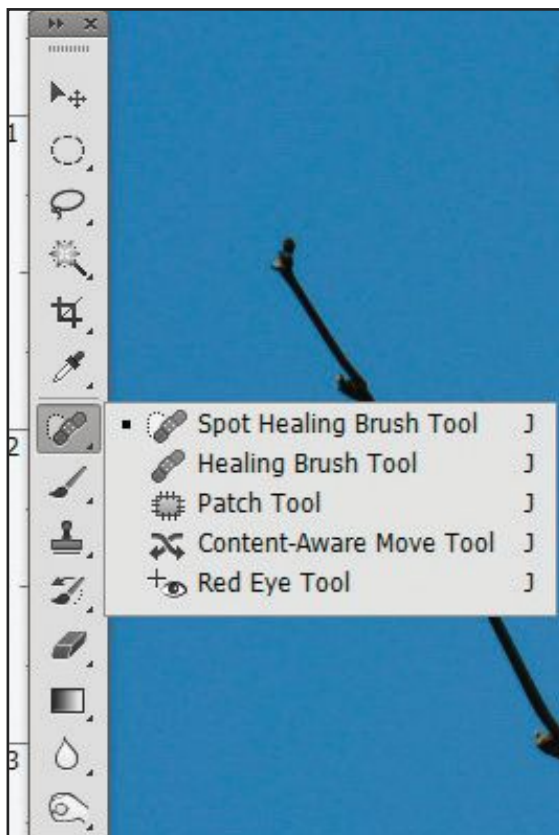
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### Spot Healing Brush ( )

Simply select the tool, adjust the brush size and click over the area that needs fixing (there is no need to define a source)

**Tip: (1)** This tool works very well in areas of low-detail like sky and clouds. Use it along with the Healing Brush.

**(2)** When using the Spot Healing Brush, make sure that you select **Proximity Match** from the *Options Bar* at the top.

As the name suggests, the Spot Healing Brush Tool helps us to get rid of spots due to dust on the imaging sensor; no matter how careful you are, dust will eventually settle on the sensor and will show itself as small out-of-focus blobs. The Spot Healing Brush Tool can also get rid of marks due to fine hair-like structures sticking to the imaging sensor. If you love to photograph people, the Spot Healing Brush Tool will help you to get rid of pimples and other small skin defects.





Image 1

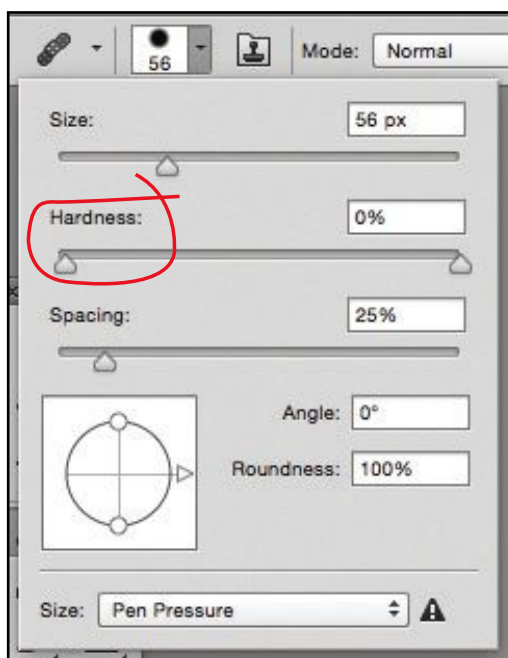
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- Pick up the Spot Healing Brush. Adjust the brush size (use the square bracket keys on the keyboard; the left bracket key – to reduce the brush size, the right bracket key – to increase the brush size).

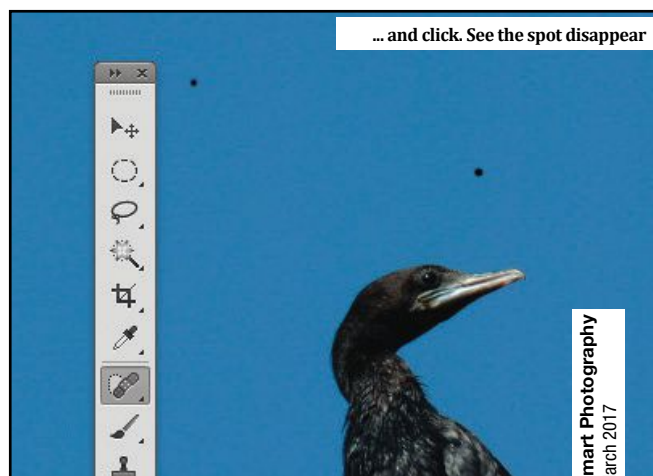
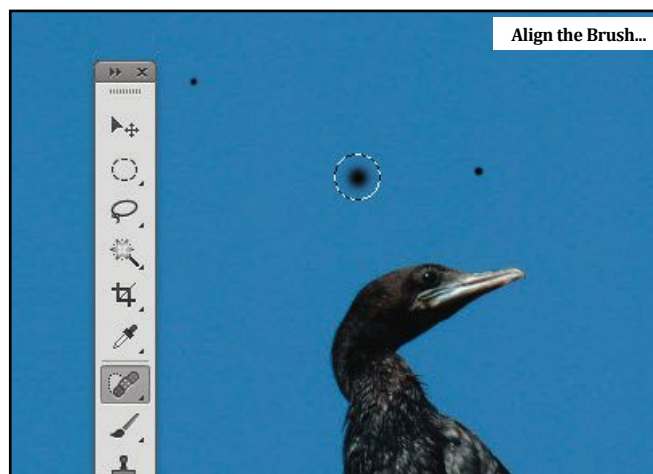
- Also adjust the Hardness of the brush from the Options Bar (the second bar from the top).

Keeping the brush 'soft' - set hardness to 0%



Set it to **0%**. This will ensure that the brush does not leave any hard edge marks.

- Now go over the spot that you want to get rid of, and nearly click on that spot. In a split second, the offending spot will vanish. If required, you may click the mouse again till the blemish goes away.



## Healing Brush ( )

This works very similar to the Clone Tool. The difference is that the Healing Brush copies the texture of the source area and also blends the colours. This generally results in a natural looking correction. The Healing Brush is especially helpful in areas of sky and clouds.

**Note:** The Healing Brush does not work too well near edges and strong contrast areas.

When using Healing Brush, make sure that Source – ‘Sampled’ is checked and ‘Pattern’ is un-checked.

In the Sample box, tick ‘All Layers’. Tick ‘Aligned’ (most of the time). This helps to avoid repeated patterns.

What’s the difference between the Spot Healing Brush and the Healing Brush? When using the former, you

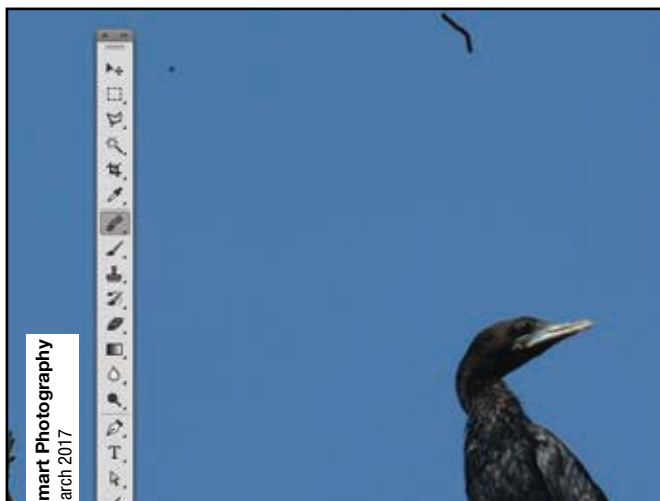
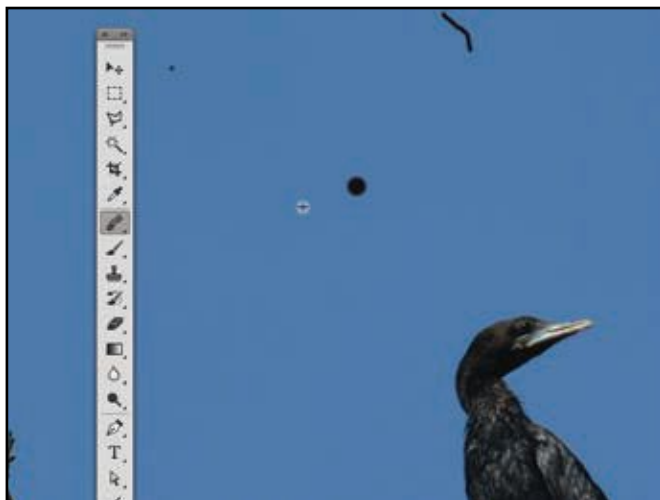
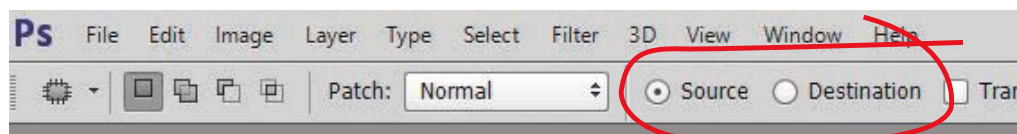
don’t have to press the Alt key; you place the cursor directly over the spot that you want to get rid of, and click. With Healing Brush, you need to select a source area while pressing the Alt key, release the Alt key and then click on the spot you need to get rid of.

## Patch Tool ( )

The Patch Tool can be used in two different ways: **Source** or **Destination**. When using *Source*, select the area to be repaired, and drag it to a new area. When using *Destination*, first select a clean area from where you want to pick up, and drag it onto the damaged area.

When you select the Patch Tool,

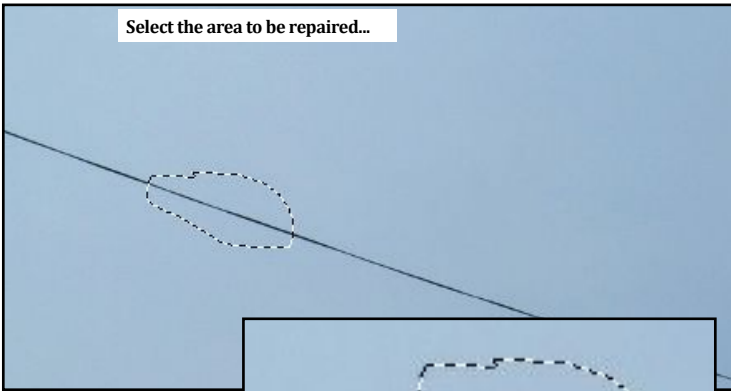
you will notice on the Options Bar a choice between ‘Source’ and ‘Destination’. Let’s first use the Source option. Here is a photo in which I want to get rid of the cables. I select the *Source* option. When selecting the *Source* option, you need to first select a part of the cable which you want to eliminate. Then drag the selection over to a clean area of the sky and let go of the mouse. Photoshop will automatically clean up the selected area. Ctrl + D to deselect. Now carefully observe the edited ends of the cable. You will see that the edges are smudged. This is an issue related to the Patch Tool; the Patch Tool should not be used where you want a clean, smudgeless edit.





#### WHEN SELECTING 'SOURCE'

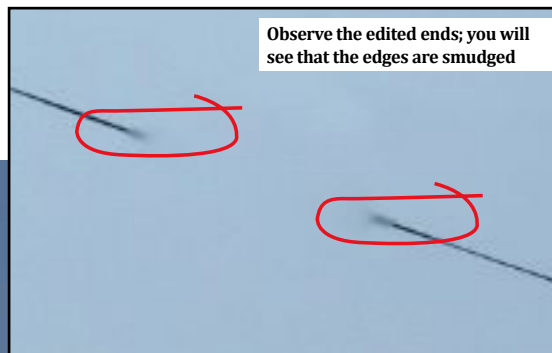
Select the area to be repaired...



...And drag it to a clean area

Now we will use the *Destination* option. First select a clean area of the sky and drag this over the part of the cable that you want to get rid of. Again observe that the edges of the cable are smudged. So, I'll repeat the earlier warning – the Patch Tool should not be used where you want a clean, smudgeless edit. Then how do we get a clean smudgeless edge? The answer is to use the Clone Stamp Tool.

Observe the edited ends; you will see that the edges are smudged



#### WHEN SELECTING 'DESTINATION'

Select a clean area...





...And drag it to the area you want to edit

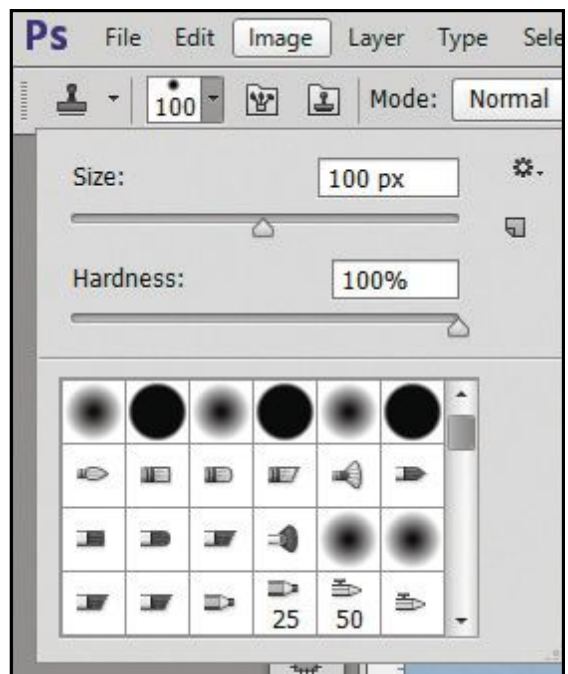


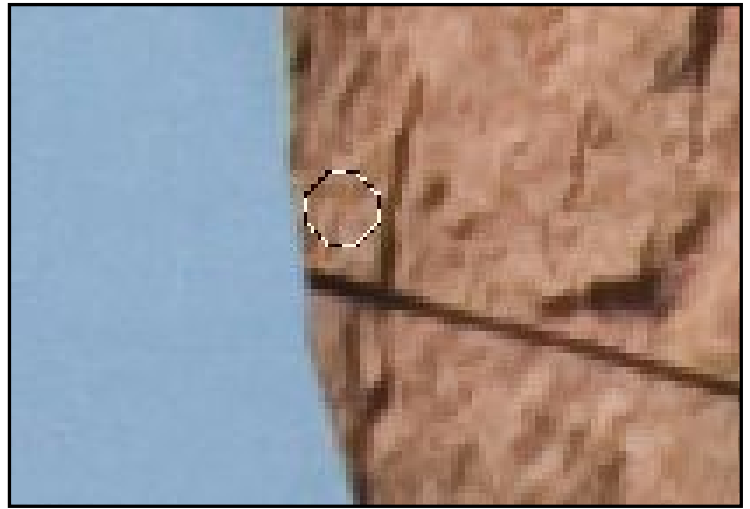
the Patch Tool or the Healing Brush Tool will leave smudged edges. The solution is to use the Clone Stamp Tool, which allows you to harden (or soften) the brush edge. Select the **Clone Stamp Tool**. Set the brush's hardness level to 100% as shown below and select the brush size

### Clone Stamp Tool ( )

The Clone Stamp tool copies pixels from point A (source) to point B (destination). On the Options Bar at the top, In the Sample box, tick 'All Layers'. Turn 'on' 'No Adjustment Layers' (this is the small half-black, half-white circle with a line running across it. When you turn it 'on' there will be a border around it  ). Tick 'Aligned'  ). This helps to avoid repeated patterns. Remember, the Clone Tool picks up from the point where you have the + sign.

Let's say that we have now eliminated most of the cable using the above methods and come close to the rock. You now know that using





using the square bracket keys on the keyboard. Keeping the **Alt** key pressed, sample the area of the sky close to the rock - see above (Alt + click the required area of the sky). Align the edge of the brush with the beginning of the rock (enlarging the image to 100% or more will help) and click. You should get rid of the cable without any smudging/softening on the rock surface.

Now sample an area of the rock (Alt + click the required area on the rock) and click on the part of the cable passing over the rock. (Top image on the right). The trick is to sample an area that will match the area that you are editing. Continue till you eliminate the entire cable.

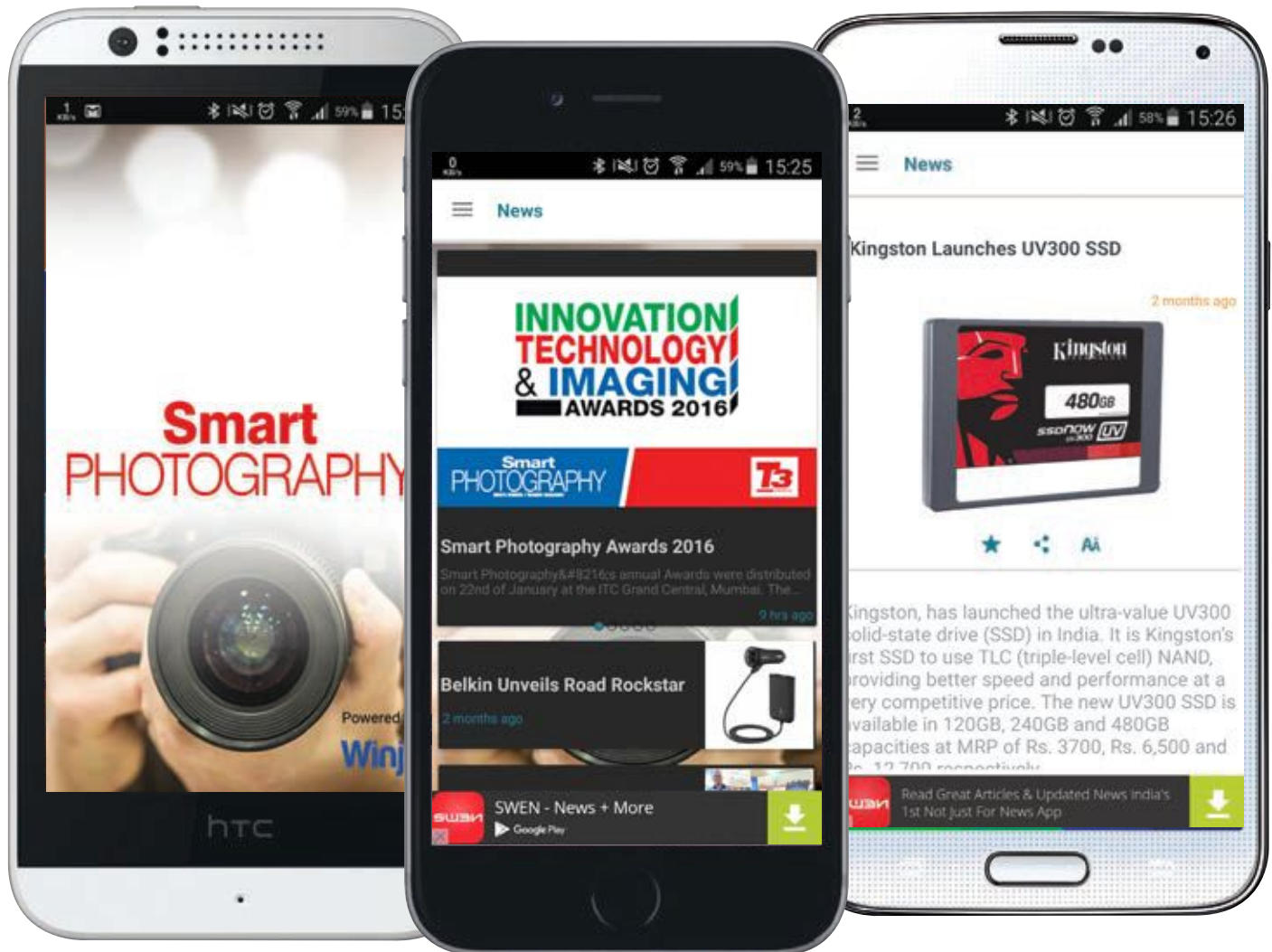
After the job is complete, enlarge the image to 200% and then inspect carefully the entire image for any area that you may have missed attending to. When any image is enlarged, you can keep the **Space Bar** pressed and the cursor will turn to a Hand Tool which will allow you to move the image as desired. Once you are satisfied with your edits, you may save the file using the Save As command. |SP



Final image



# Smart Photography app



## Download now!



Ashok Kandimalla

Smart Photography has been continually receiving requests to start a basic course for beginners. With this in mind, we have asked a very knowledgeable photographer from Chennai to take over writing these articles. We have also requested him to be as jargon-free as it is possible, so that newcomers to photography feel comfortable to pursue the hobby.

The author, Ashok Kandimalla has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published several articles on photography and some of his writings have also been published in the well-known international magazine Popular Photography.

An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is presently working as a Management and Engineering consultant. You can see his work at [http://www.flickr.com/photos/ashok\\_kandimalla](http://www.flickr.com/photos/ashok_kandimalla). He can be reached at [kashokk@gmail.com](mailto:kashokk@gmail.com)

# Archiving & Retrieving Your Images

Digital technology has brought countless advantages to photography. Unfortunately, it has also introduced one huge problem. There are no recurring costs like film in digital photography and as a consequence photographers tend to take a great number of photographs. This is sometimes necessary, for example, to capture the peak action in sports and wildlife. However, it is more often done to cover up sloppy techniques. Whatever may be the reason, this has given rise to what is called 'spray and pray' practice which means taking a huge quantity of pictures with the hope that one or a few will be good. While this certainly increases the probability of getting a good image (though it does not guarantee one), it also results in a humongous number of images.

You need to store all your images safely. Not only that, you should be able to find that one image you want in those thousands (or even hundreds of thousands) of images when needed. These are not easy tasks. The solution is to store (archive) them systematically so that you can retrieve what you want, when you want. That is precisely the subject of this article. Let us first define the steps for this so that we can examine each one in detail later.

- Getting your hardware ready
- Copying images from the memory card
- Taking a backup
- Retrieving files

**Getting your hardware ready:** The first step is to copy the images from the memory card to a hard disk for long term storage. Let us call this the Primary hard disk. This can be internal to your computer (either a laptop or a desktop) or external. I suggest the latter as your images will be a lot more portable and also when you change or upgrade your computer, you need not copy all the images from the internal hard disk. This method is also recommended if you plan to use Lightroom for post-processing. You also need to have another hard disk called the Secondary hard disk. More of this shortly.

Connect your Primary hard disk and create a folder on this disk called the **Image Master**. You need to do this only once. The **Image Master** folder will contain all your images and hence is your Image library. You can store images in this folder in many ways but here is one recommended folder structure. Keep one sub-folder within the **Image Master** for each year. So, you will have

folders like **Year 2016**, **Year 2017** and so on.

## Copying images from the memory card:

While you can connect your camera directly to the computer to transfer images, this is not recommended for two reasons – it is generally slower and you may accidentally damage the camera USB connector. Also, if the USB cable should get disconnected due to any reason while the transfer is on, the memory card could get corrupted. Instead, invest in a good high speed card reader. These are quite inexpensive and far more convenient. If you are a pro who takes an enormous number of images, you might want to consider a faster USB 3.0 reader provided your computer has a compatible port for this.

If you look at the folders on the memory card, you will find that (in most cameras) the images will be stored in a single folder. After you make sure that there is enough space on the hard disk, copy just that one folder from the memory card into the folder corresponding to the current year, that is **Year 2017**. If you have used multiple folders, you need to copy each one of them similarly. This is a lot more convenient than selecting the individual files and also more reliable as you might



inadvertently not select all the files.

Rename the folder that you have copied with a meaningful name. Please make the name unambiguous even if it is a bit long. Here is one way of doing it. Have one sub-folder (within the Year folder) for each session or related sessions and name them accordingly. For example, you can name them as - **2016-02-Mahesh Wedding, 2016-05\_Ranthambore, 2016-04\_Vinod Birthday, 2016-03\_Zoo Park and 2016-04\_Zoo Park**, etc. Please take care when you are naming as even simple errors (like spelling errors or typos) can make it difficult for you to find the folder you want later. Once you can't find the folder, finding the image file itself will be a lot harder.

If you observe, we are adding year and month as a prefix to the sub-folder name. You might get a doubt on why we should do this as we are already having the folder with the year mentioned. This is for two purposes. If, while you are copying, a sub-folder gets into a wrong folder say **Year 2015**, you will immediately realize that it was done due to a mistake. By adding the month, you will be able to distinguish between multiple sessions at the same location that took place within the same year. You can even add the date apart from year and month to make it more precise but that is up to you.

Delete unwanted images at this stage from the hard disk. If you shoot both raw and JPEG, delete both versions of the unwanted image. Optionally, you can also separate raw and JPEG files into two different sub-folders. This will help in browsing as most viewers display JPEGs much faster than raw images. Also, you will save yourself from the annoyance of looking at two files of the same image one after another.

#### **Backing up the Primary hard disk:**

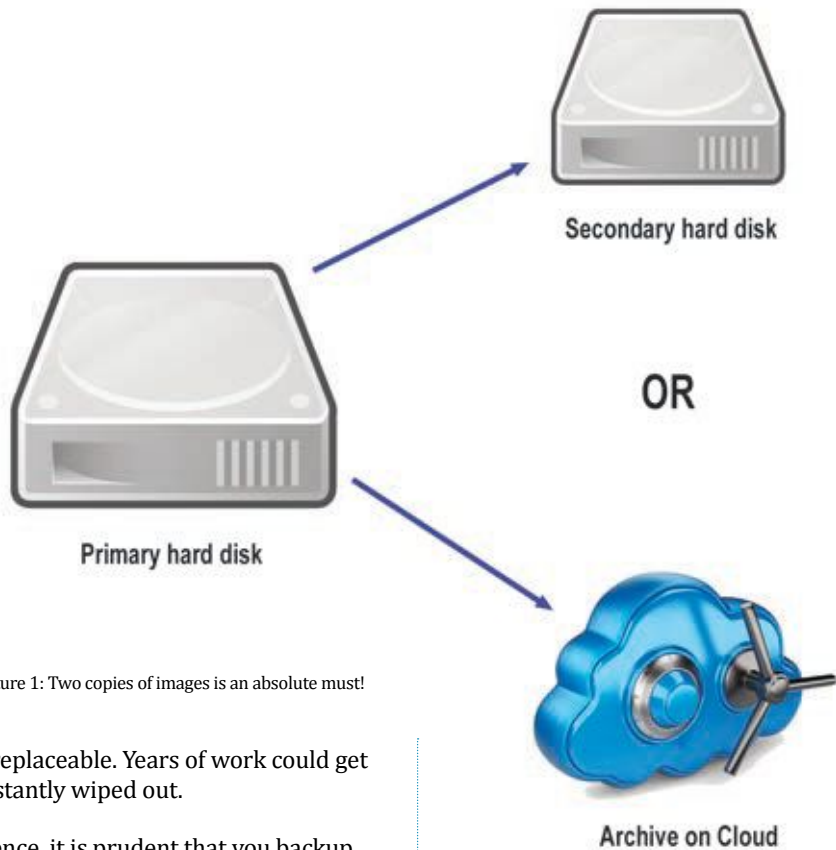
Keeping the images on a hard disk is a very effective way as this stores a huge number of images, all easily accessible. However, it is also a case where you are keeping 'all the eggs in one basket'. If by any chance the hard disk becomes unreadable, you could lose thousands of images and many of them could be

Picture 1: Two copies of images is an absolute must!

irreplaceable. Years of work could get instantly wiped out.

Hence, it is prudent that you backup your Primary hard disk. You can do this on DVDs. This is a low-cost solution but DVDs are cumbersome to store. Hence I suggest you purchase a 2nd hard disk. You can call this the Secondary hard disk. Now just copy 'one to one' (that is with the same folder structure) from the Primary to the Secondary hard disk. This way you will have two copies and even if one gets lost you will have all the images intact. Two copies (Picture 1) are not a luxury; they are an absolute must. Under no circumstances should you ignore this!

There is one more secondary storage option available. This is online archiving on the cloud. Many companies offer this facility on a subscription basis. This works well if you have a reliable and high speed internet link. The main advantage is that the backup done on the Cloud is very reliable as most storage companies follow several internationally set standards which guarantee data availability, integrity and security. Also, the Primary hard disk and cloud storage will usually be physically very far apart. So, even if a serious calamity occurs, at least one copy will surely be available. An added advantage is that the images are available wherever you go so long as a link is available.



Before you proceed, you must confirm that the backup of Primary hard disk is completed. Only now should you format the memory card. If you are a Lightroom user, you can import images into Lightroom at this stage.

**Retrieving Images:** This is perhaps the tough part but the systematic procedure we have followed so far will help you. There is really only one way if you want an efficient method to retrieve images. For that you need to create suitable keywords, attach them to each image file and then use a database package to identify the images using the keywords. While this can be a standalone system, a simpler way would be to use a standard software like Lightroom which has a library manager. The process for this was very well documented in the article, Lightroom Tutorial - Part 2 (Smart Photography, Sept. 2015 issue). If you are a Lightroom user, I suggest you refer to this. If not, you can adopt the following procedure.

You can search for an image easily if you know the image file name but knowing that is almost impossible. However, most of us can identify the image we want at least roughly if we

look at it. The Windows Explorer can display thumbnails of images to help you identify an image. However, this is cumbersome as you need to move from folder to folder, display the thumbnails and then eyeball them to identify.

Instead, I suggest creating thumbnails of images, folder wise. You have already seen how to create a thumbnail image file through Lightroom Print module (Smart Photography, February 2017 issue). I will show you how to do the same with Photoshop. Just follow the steps given here. It is really very simple.

From the main menu of the Photoshop, choose **File > Automate > Contact Sheet II**

**This will pop up a menu (Picture 2).**

1. Select **Folder** as the option from the drop-down box.

2. Select **Choose** and through browsing select the folder for which you want to create the index file.

3. Check box **Include Subfolders** must be checked.

4. Next, you need to determine the physical size of the file. Choose inches for **Units**. Keep **Width** as 12 inches and **Height** as 8 inches and **Resolution** as 300 dpi if you want to print an index file. Otherwise keep it only at 72 dpi.

5. You should also specify the number and hence the size of thumbnails that you want to fit on a sheet by specifying the grid. I have chosen 10 **Columns** by 6 **Rows** as I have a large 24 inch monitor. If you are using a smaller monitor I suggest you experiment and see what suits you best.

6. Check box **Rotate For Best Fit** can be checked if you want all the images to be placed uniformly. However, due to this many images will be rotated and hence I recommend against it.

7. Check box **Use Filename as Caption** must be checked as this is needed to print the file names which are absolutely needed for identification. I have used **Arial Regular** font at 10 points here for the filename text but you can choose what you like.

8. Check box **Use Auto spacing** must be unchecked. Here, I have given **Vertical** spacing of 0.1 inch and **Horizontal** spacing of 0.05 inch for a pleasing appearance. You can alter these numbers to suit your taste. Keep all other options at their default settings.

9. Click on **OK** and the index files will be generated (Picture 3). Since you have given a grid of 60 cells, any images beyond 60 in number will go to the 2nd index sheet and so on. However, this operation is automatic and Photoshop will generate as many index sheets as are required to accommodate all the images in the folder. The process of generating index sheets takes time. So, please be patient.

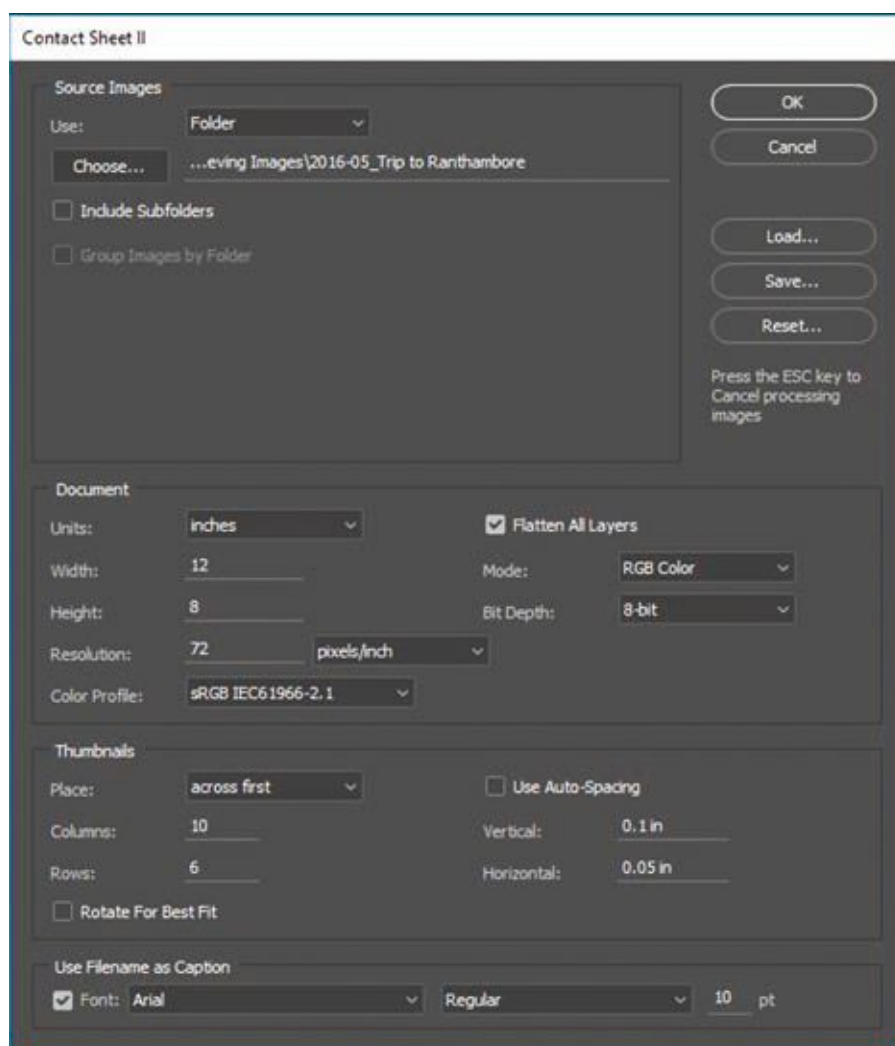
10. Photoshop automatically names the index sheets as **ContactSheet-001** and

so on (if the thumbnails don't fit on one sheet) for each folder.

11. Select index sheets in Photoshop one by one and save them as JPEG files. If you save them as it is, they will have names like **ContactSheet-001.jpg**, **ContactSheet-002.jpg**, etc. These names are too generic and will lead to confusion later. To avoid that, you must rename the files as per the folder as you save them, using **File > Save As** command. Alternatively, you can press **Shift + Control + S** keys). For example, you can name them as **2016-05\_Ranthambore Index-001.jpg**, **2016-05\_Ranthambore Index-002.jpg**, etc. We will call these as **index files**.


**Organizing index files:** Keep all these index files in a single folder on

Picture 2: Photoshop screen for creating Index files. Numbers shown here correspond to the steps given in the text.





the internal drive of your computer for fast access. Alternatively, you can print index files and make an index album which you can look at even without a computer. Now, all you need to do is to check the index files, either JPEG files or prints (Picture 3), for the image you want. Since the index file name gives you the folder and the name of the image file is also right there, you can locate it instantly through Windows Explorer search facility.

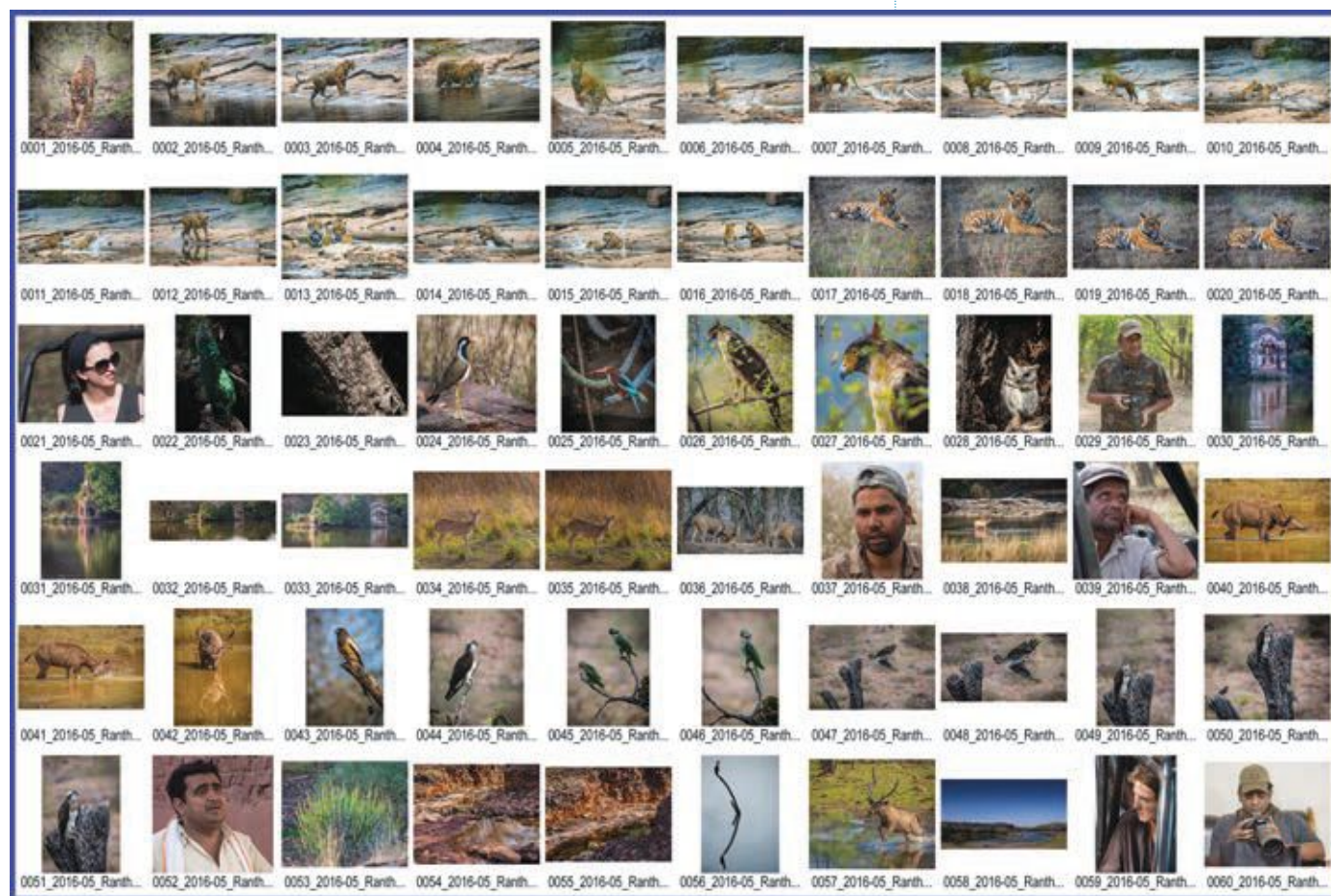
**Locating the image:** To find the image you have identified in your image library, invoke Windows Explorer by pressing the keys –  +E

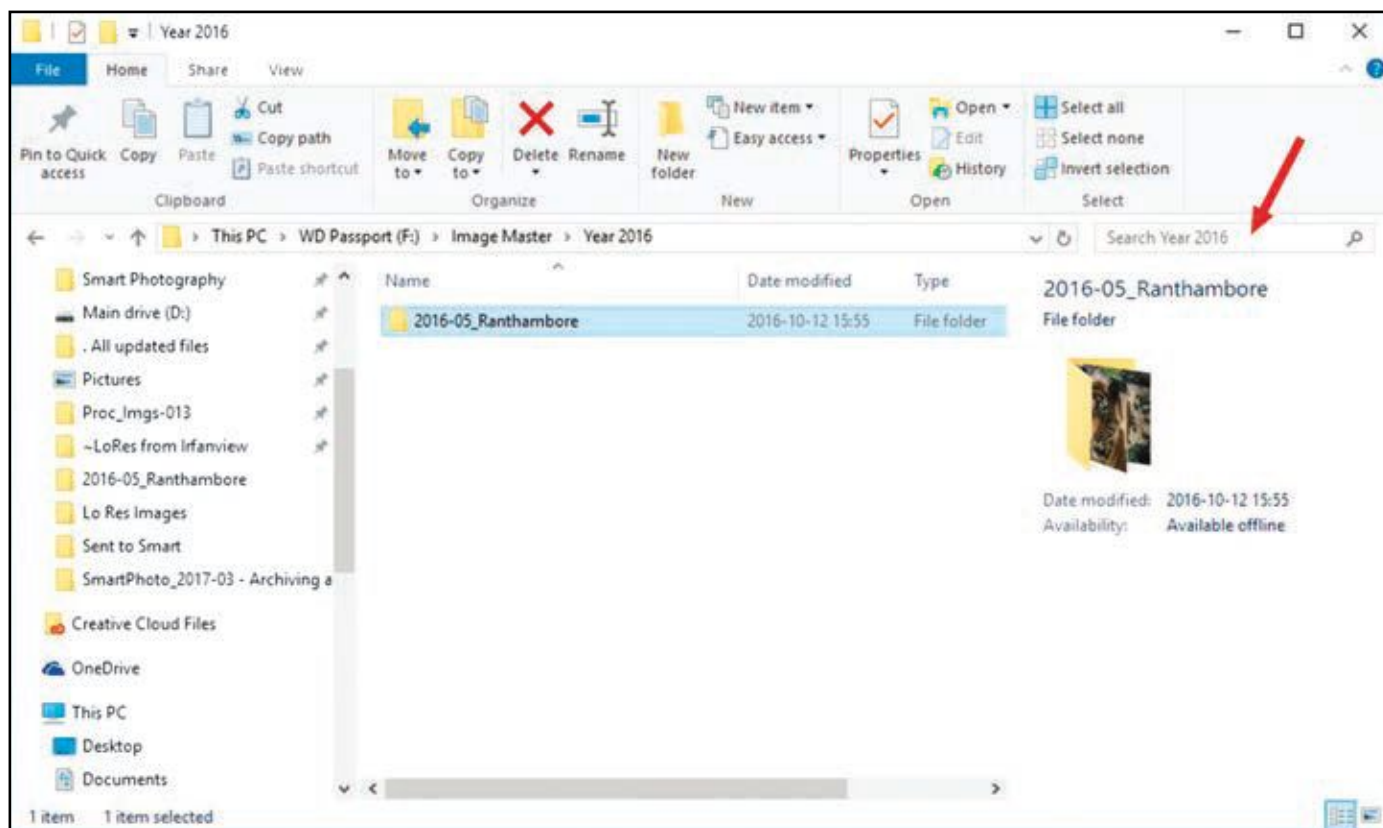
Go to the identified folder and simply type the name of the file in the **Search** field (top right corner of the screen, Picture 4, red arrow) of the Windows Explorer. Press Enter key. Your computer will find the image file you are looking for and display its location (in which sub-folder, etc.). If there are

## More tips and some precautions:

- Never delete images in the camera itself.
- While not terribly important, buy Primary and Secondary hard disks made by two different manufacturers. This ensures that you will not store images on two hard disks which may have the same manufacturing defect.
- Keep the Primary and Secondary hard disks in two different locations.
- Hard disks must be kept in hard shell cases for protection against drops and bumps.
- Always use meaningful names for folders.
- Maintain consistency in naming and make sure that you spell the same items always the same way. For you, Ranthambore and Rantambore may be the same but for a computer it is not.
- Use YYYY-MM-DD as your date format. This will ensure proper sorting order of folders.
- You must format the card only in the camera where it is going to be used and never in the computer.
- If you are using Lightroom or Photoshop for post-processing files, you can easily imprint the file name discretely on the processed image itself. This will greatly help future retrieval.
- If you are planning DVDs as secondary storage, you can print index files on a paper of size 12.2 cm by 12.2 cm. This size will allow you to insert the index print inside the DVD jewel box for your ready reference.

Picture 3: An Index file. Note how the file names have also been printed beneath the thumbnails





Picture 4: Search field in Windows Explorer. Enter the image file name in the search field (red arrow) and press return key to locate the image.

multiple files with the same name, all will be picked up and their locations displayed. You can pick up the file you want for further use.

**Tip:** One of the problems you will face is that the thumbnail will look the same whether it is a raw file or a JPEG of high resolution or low resolution.

While you can identify a raw file through its extension, you cannot differentiate between JPEG files of different resolutions. The solution here is to name the files properly so that you can make out the resolution from the name itself (as it appears on the Index file). I use various suffixes in the file name for this purpose.

Here are a few examples but you can improvise some of your own.

- Images with 2000 pixels on the long side for HDTV viewing: file name\_tv.jpg
- Images with 1024 pixels on the long side for web: file name\_lr.jpg
- Image for printing 8X12 inches: file name\_8X12.jpg
- And so on. |SP

## CONCLUSION

Did the procedure explained look a bit elaborate to you? That may be true but nevertheless it is important. An often ignored advice regarding image storage is maintaining discipline. By this we mean following a standard procedure (like the one explained) without fail. It is absolutely necessary that you spend time in organizing your images carefully and also always keep two copies. Follow the procedure given here and you will be safe. You will also be able to retrieve the image you want when you need it. And remember an image that you cannot find is as good as lost. Further, I will guarantee you that the time you spent in organizing your images will be rewarded in more than one way.



# 120

## D-SLR Review

### Nikon D5600



# 124

## Lens Review

### Samyang 14MM F/2.8 ED AS IF UMC

# 126

## Lens Review

### Samyang 7.5mm f/3.5 Fisheye lens



# 128

## Smartphone Review

### Xiaomi Redmi Note 4

# Reviews

### Change in Rating System

**Smart Photography's** new rating system exercises stricter evaluation in view of improvements in the overall performance of photographic equipment. Marks will be awarded for the following parameters...

### Final Rankings

Recommended .....75-80%  
Best Buy .....81% and above

### D-SLR CAMERAS

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Metering.....	(out of 5)
Noise control.....	(out of 5)
Distortion/Sharpness.....	(out of 5)
LCD/Viewfinder.....	(out of 5)
Auto White Balance.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

### LENSES

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Sharpness.....	(out of 5)
Distortion control.....	(out of 5)
Aberrations.....	(out of 5)
Darkening of corners.....	(out of 5)
Extra Features.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

### COMPACT CAMERAS

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Metering.....	(out of 5)
Noise control.....	(out of 5)
Distortion/Sharpness.....	(out of 5)
LCD/Viewfinder.....	(out of 5)
Auto White Balance.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

### Inside the Box

- ✓ Nikon D5600 body
- ✓ DK-25 rubber eyecup
- ✓ BF-1B body cap
- ✓ EN-EL14a rechargeable Li-ion battery (with terminal cover)
- ✓ AN-DC3 strap
- ✓ MH-24 battery charger



**N**ikon has been quite strong in entry level D-SLRs even with strong competition. The D5600 is an upgrade to the D5500, with new features such as SnapBridge connectivity enabled by NFC and Bluetooth Low Energy, along with time-lapse video mode. Read on to see what the new camera has to offer.

### Design and Build Quality

If you hide the model number from the cameras, both D5500 and D5600 look and feel identical. Constructed with similar polycarbonate materials, finished with identical controls and screen, the exteriors have not changed at all. Both have deep textured rubber grips too. The only give-away seems to be the yellowish piece within the AF illuminator. The camera has a solid build quality and both the lens mount and tripod receptacle are metal.

### Key Features

The D5600 uses a 24.2 megapixel DX format (23.5 mm x 15.6 mm) CMOS sensor and EXPEED 4 image processing engine. The camera

Nikon D5600

**₹ 53,450**  
(Body only)

 Sujith Gopinath

# Moulting of a Camera!

autofocusses with AF-S, AF-P, and AF-I lenses. It uses Nikon Multi-CAM 4800DX autofocus sensor module employing TTL phase detection. The device uses 39 focus points including 9 cross-type sensors. Lens servo option include Single-servo (AF-S), Continuous-servo (AF-C), Auto AF-S/AF-C selection (AF-A) and Manual focus (MF). AF Area mode provides options such as Single-point, 9, 21, 39- point dynamic-area AF, 3D-tracking and auto-area AF. LiveView uses Contrast-detect AF.

The D5600 makes use of an electronically-controlled vertical-

travel focal-plane shutter, providing shutter speeds from 30 to 1/4000 seconds along with Bulb and Time modes. Metering is handled by a TTL system using a 2016-pixel RGB sensor. Metering methods include Matrix, Centre-weighted and Spot. Exposure can be compensated up to +/-5 EV in steps of 1/3 or 1/2 EV. Sensitivity ranges from ISO 100 to 25,600 in steps of 1/3 EV. Active D-Lighting provides options of Auto, Extra high, High, Normal, Low and Off. Picture Control modes include Standard, Neutral, Vivid, Monochrome, Portrait, Landscape and Flat.





**Aperture:** f/5.6  
**Shutter Speed:** 1/100sec  
**ISO:** 400

reduction, slow sync, slow sync with red-eye reduction, rear-curtain with slow sync, rear-curtain sync and off. Flash exposure can be compensated up to -3 to +1 EV in 1/3 or 1/2 EV steps. The 5600 also features an ISO 518 hot-shoe with sync and data contacts and safety lock. The camera supports Nikon Creative Lighting System (CLS).

Drive modes include S (single), CL (continuous low), CH (continuous high), Q (quiet shutter) and Self-timer (along with interval timer). The camera offers maximum continuous shooting of up to 5 fps for JPEG and 12-bit Raw and up to 4 fps for 14-bit Raw. The self-timer can be set to 2, 5, 10 or 20 sec for up to nine exposures. White Balance options are Auto, Incandescent, Fluorescent (7 types), Direct sunlight, Flash, Cloudy, Shade and Preset manual.

Still images can be captured in NEF (Raw) or JPG format with a maximum size of 6000 x 4000 pixels. Raw can be 12 or 14 bit. You can record both Raw and JPEG simultaneously. Videos can be recorded in MOV format at the best quality of 1920 x 1080 at 60p, 50p, 30p, 25p or 24p. Shooting modes available are Auto, Program (P), Shutter-priority auto (S), Aperture-priority auto (A), Manual (M), Scene and Special effects. Scene modes include Portrait, Landscape, Child, Sports, Close up, Night portrait, Night landscape, Party/indoor, Beach/snow, Sunset, Dusk/dawn, Pet portrait, Candlelight, Blossom, Autumn colours

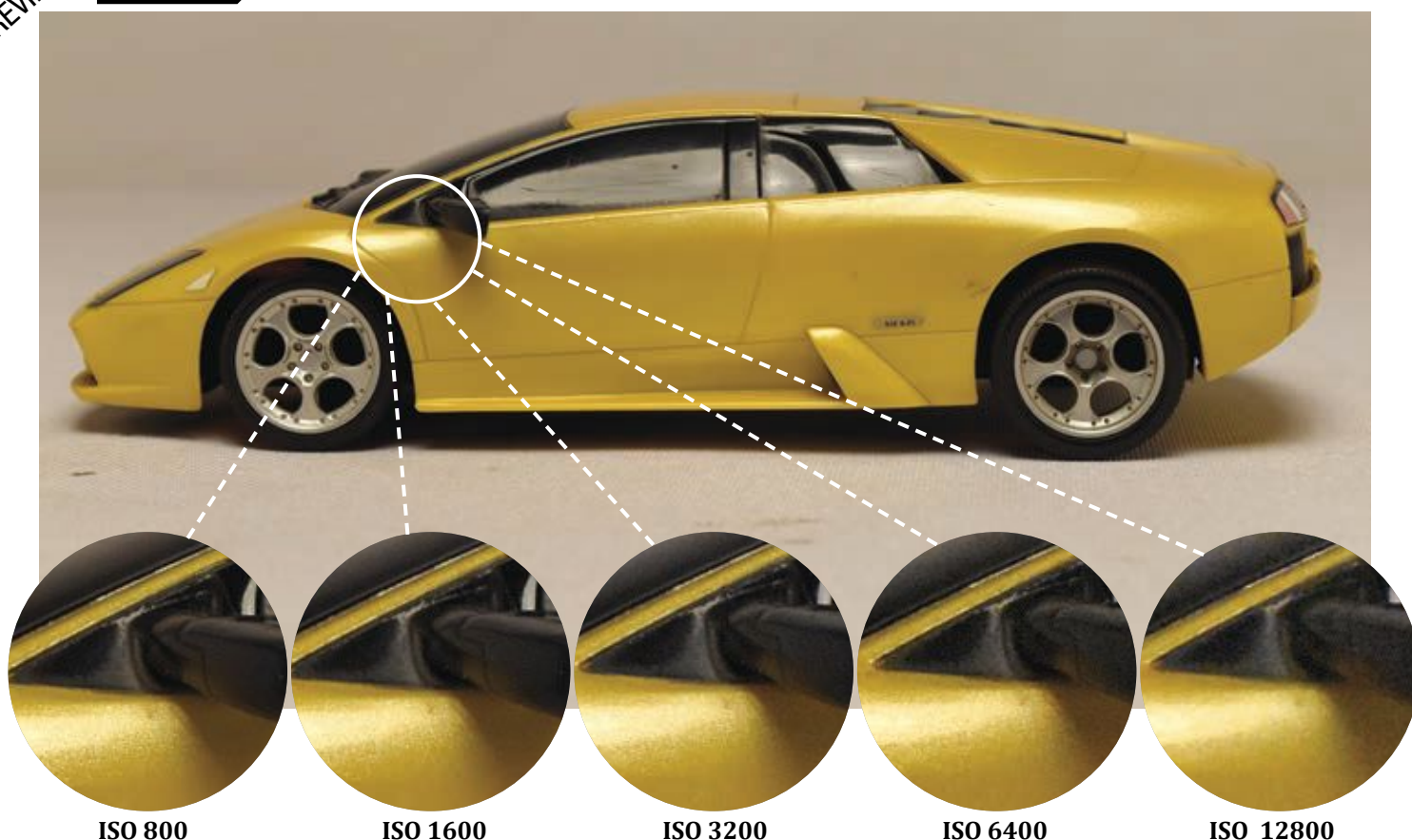
The camera accepts a single SD/SDHC/SDXC (UHS-I compliant) memory card. The D5600 incorporates an eye-level pentamirror single-lens reflex viewfinder and a 3.2-inch approximately 1037k-dot TFT vari-angle touch screen LCD with 170 ° viewing angle. The built-in flash has a Guide Number of 12m at ISO 100. The flash synchronises with the shutter at 1/200 sec or slower speeds. Flash control is through i-TTL flash control utilising 2016-pixel RGB sensor along with i-TTL balanced fill-flash and standard i-TTL flash with spot metering. Flash modes include Auto, auto with red-eye reduction, auto slow sync, auto slow sync with red-eye reduction, fill-flash, red-eye

## JPEG Compression



*JPEG, Fine Quality,  
100% (12.2 MB)*

*JPEG, Basic Quality, 100%  
(3.5 MB)*



ISO 800

ISO 1600

ISO 3200

ISO 6400

ISO 12800

and Food. Special effects modes available are Night vision, Super vivid, Pop, Photo illustration, Toy camera, Miniature, Selective colour, Silhouette, High key and Low key.

The camera provides Hi-Speed USB interface with Micro-USB connector, Type C HDMI connector and Stereo mini-pin jack (3.5 mm). Wireless connectivity options are Wi-Fi, NFC and Bluetooth. The device is powered by one EN-EL14a rechargeable Li-ion battery (supplied). The camera weighs 465g with battery and memory card and has dimensions of 124 x 97 x 70 mm.

Here is a list of key features that have changed in the D5600, compared to the D5500. Highlights indicate changes, though not necessarily improvements.

Feature	Nikon D5500	Nikon D5600
<b>No. of Pixels</b>	24.2 million	24.2 million
<b>Still Image format</b>	JPEG, Raw (12, 14 bit)	JPEG, Raw (12, 14 bit)
<b>Image Sensor Type</b>	DX format (23.5 x 15.6 mm)	DX format (23.5 x 15.6 mm)
<b>Processor</b>	EXPEED 4	EXPEED 4
<b>Memory card</b>	1 SD card	1 SD card
<b>Max. Continuous Speed (Full Resolution)</b>	5 fps	5 fps
<b>Shutter speed</b>	30 to 1/4000sec	30 to 1/4000sec
<b>Highest Video Quality</b>	Full HD 1920 x 1080, 60 fps	Full HD 1920 x 1080, 60 fps
<b>Video Recording Format</b>	MOV	MOV
<b>AF Points</b>	39	39
<b>Sensitivity</b>	ISO 100 to 25,600	ISO 100 to 25,600
<b>Focus Method</b>	Phase/Contrast detect	Phase/Contrast detect
<b>Monitor</b>	3.2-inch, 1037k-dot vari-angle touch screen	3.2-inch, 1037k-dot vari-angle touch screen
<b>Wi-Fi</b>	Yes	Yes
<b>NFC</b>	No	Yes
<b>Bluetooth</b>	No	Yes
<b>GPS</b>	No	No
<b>Dimensions (W x H x D)</b>	124, x97, x70mm	124 x 97 x 70 mm
<b>Weight</b>	470g	465g





From the table, it is clear that the D5600 is essentially a re-packaged version of the D5500. The additional features NFC and Bluetooth help, but

do you really care?

## Ergonomics

The D5600 has a deep grip with a textured rubber lining, which allows for superior handling. The thumb rest is also large and rubberised. There is only one command dial, which is accessible with your

thumb. All controls are well within reach. A fully articulated LCD expands the possibility to explore various perspectives. The body is light and easy to carry around.

## Performance

We received the D5600 along with the 18-55mm kit lens. The camera focussed fast enough even with this slow lens, and the system locked on to the subject even under low light. Autofocus points light up on achieving focus. The metering modes performed as expected. Out-of-the-box JPEG images were sharp, though the kit lens delivered soft images close to 55mm end.

The viewfinder is nothing to be proud of except that it does the job well. Images appeared crisp on the LCD.

The camera reproduced noise-free images up to ISO 800, and the images were usable up to ISO 6400 at reasonable enlargements. Auto White Balance reproduced images with true-to-life colours under natural light. Any minimal cast produced under artificial light sources were easily removable in post processing. Videos appeared punchy.

## Value for Money

The D5600 body retails at an MRP of Rs.53,450, while the basic kit with AF-P 18-55mm VR lens carries a price tag of Rs.58,950. An increase of Rs.6000 for the addition of Bluetooth and NFC does not seem to be a great idea. **JS**

## FINAL SCORE



73%

## KEY SPECIFICATIONS

<b>No. of Pixels:</b> 24.2 million
<b>Still Image format</b> NEF (Raw): 12- or 14 bit, compressed JPEG (Raw+JPEG possible)
<b>Image Sensor Type:</b> DX format (23.5 x 15.6 mm)
<b>Processor:</b> EXPEED 4
<b>Metering method:</b> Matrix, Centre-weighted, Spot
<b>Shooting modes:</b> Auto, Program (P), Shutter-priority auto (S), Aperture-priority auto (A), Manual (M), Scene; special effects modes (night vision; super vivid; pop; photo illustration; toy camera effect; miniature effect; selective color; silhouette; high key; low key)
<b>Scene modes:</b> Portrait, Landscape, Child, Sports, Close up, Night portrait, Night landscape, Party/Indoor, Beach/Snow, Sunset, Dusk/Dawn, Pet portrait, Candlelight, Blossom, Autumn colours, Food
<b>Memory card:</b> SD/SDHC/SDXC card (UHS-I compatible)
<b>Max. Continuous Speed:</b> 5 fps
<b>Shutter speed:</b> 30 to 1/4000sec
<b>Video Recording Format:</b> MOV
<b>Best Video Quality:</b> Full HD 1920 x 1080, 60 fps
<b>AF Points:</b> 39
<b>Sensitivity:</b> ISO 100 to 25,600
<b>Focus Method:</b> Phase/Contrast detect
<b>Monitor:</b> 3.2-inch, 1037k-dot vari-angle touch screen
<b>Wi-Fi:</b> Yes
<b>NFC:</b> Yes
<b>Bluetooth:</b> Yes
<b>GPS:</b> No
<b>Dimensions (W x H x D):</b> 124 x 97 x 70 mm
<b>Weight:</b> 465g

## Design and Build Quality 16/20



## Key Features 15/20



## Ergonomics 15/20



## Performance

Autofocus 3/5

Metering 5/5

Noise Control 3/5

Sharpness 3/5

LCD/EVF 4/5

Auto WB 4/5

**Sub-Total 22/30**

**Value for Money 5/10**



## PLUS

- NFC
- Bluetooth
- SnapBridge connectivity

## MINUS

- Only modest upgrade to D5500

## VERDICT

If you are looking for a new camera, the Nikon D5600 might interest you, but if you can compromise on Bluetooth and NFC, the D5500 will serve you well. In fact, this will leave you with additional money to buy the basic kit lens. If you are tempted by SnapBridge connectivity, this also seems patchy according to reports.

## Inside the Box

- ✓ Lens
- ✓ Front cap
- ✓ Rear cap
- ✓ User Manual
- ✓ Soft case for lens
- ✓ Quality Certificate card

**S**amyang, the South Korean lens manufacturer has been around for some time. It mainly manufactures manual focus lenses. In recent years, however, Samyang has transformed itself into a quality lens manufacturer and its products now compete with the best in the business. The lens that we received for review had a Nikon mount. Let's see how this lens fares on our test bench...

### Design & Build Quality

The Samyang 14mm f/2.8 ED AS IF UMC is a manual focus lens designed for full-frame 35mm cameras. Samyang designs this lens for various mounts – Canon EF and EF-M, Fujifilm X, Nikon F, Olympus/Panasonic Four Thirds and Micro Four Thirds, Pentax K, Samsung NX, Sony A and E. Build quality appears to be good. The lens mount is made of metal and has 5 contacts for transferring data between the body and the lens. A flower-shaped lens hood is permanently fitted to the lens. The front element is bulbous and hence filters cannot be used. The lens is made in Korea and weighs approximately 520g without the end caps.

### Key Features

The lens is constructed with 14 elements in 10 groups (includes 3x High Refractive index elements, 2x ED elements, 1x Aspherical glass element and 1x Hybrid Aspherical element). Ultra Multi Coating (UMC) layers are applied to the elements to reduce flare and ghosting but Samyang does not specify which elements are thus coated.

An aperture ring is provided with



**SAMYANG 14MM  
F/2.8 ED AS IF UMC**

**₹ 31,442**

**Rohinton Mehta**

# Wide-Angle, Narrow-Cost

detents at every half-stop. Apertures range from f/2.8-22. The lens uses 6 circular blades for a smooth bokeh. The rubberised focussing ring is about 2cm broad, is textured for good grip and has the right amount of damping. The 14mm f/2.8 lens offers a diagonal angle of view of 115.7°.

### Ergonomics

We reviewed this lens on a Nikon D750 body. The lens balanced perfectly and was easy to use, though, often, I wasn't sure if the subject was in critical focus (This is true of all ultra-wide-angle lenses because the in-focus indicator in the camera viewfinder can turn 'on' – due to the tremendous depth of field – even when absolute focus is not achieved).

### Performance

Since this make of lens is comparatively new to the Indian market, the first thing that most readers would like to know is 'how sharp is this lens'? Wide open at f/2.8, the lens is quite sharp, with sides and corners showing visually less sharpness than at the centre. One stop down from the widest aperture, at f/4, the sides and the corners definitely improve in sharpness. By f/5.6, it is difficult to see any loss in sharpness between the centre and the sides/corners. On our sample piece, we felt that, overall, f/8 and above were all very sharp.

Darkening of corners was easily noticeable at f/2.8, f/4 and f/5.6. At f/8, the corner darkening was





Mahesh Reddy

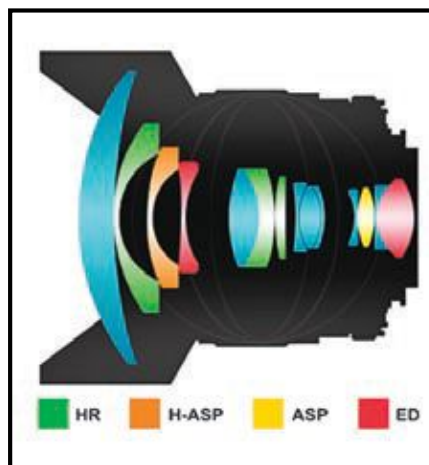
very little and would be difficult to notice in day-to-day shots. In terms of corner darkening, f/11 had the least darkening. F/16 and f/22 also exhibited some darkening. It was also observed that the left side had more darkening than the right, indicating an issue with lens elements centering/aligning.

Barrel distortion was noticed when the lens was used up to approximately 22 feet from any subject. It should be noted that most ultra-wide-angle lenses exhibit this kind of distortion. Flare was observed in shots that included the sun but we saw no chromatic aberration.

Overall, we would consider the performance of this lens as 'good'.

### Value for Money

The Samyang 14mm f/2.8 ED AS IF UMC lens is available at an MRP of Rs.31,442. Thou you'll find better build quality and sharpness from some top-end manufacturers, you are not likely to get the quality that this lens offers at this price. I wouldn't hesitate to recommend this lens to anyone. **JS**



### KEY SPECIFICATIONS

**Lens Constructions:** 14 elements in 10 groups (includes 3x High Refractive index elements, 2x ED elements, 1x Aspherical glass element and 1x Hybrid Aspherical element)

**Min. Focus Distance:** 0.92 feet (0.28 meters)

**Filter:** Not possible to attach

**Aperture blades:** 6

**Max. Diameter:** 87mm

**Weight:** Approx. 520 g (Nikon mount, without end caps)

Aperture: f/11  
Shutter Speed: 1/400sec  
ISO: 200

### FINAL SCORE



#### Design and Build Quality 16/20



#### Key Features 15/20



#### Ergonomics 16/20



#### Performance

Autofocus (the lens is manual focus) 0/5

Sharpness 4/5

Distortion control 3.5/5

Aberrations 4/5

Darkening of corners 3.5/5

Extra features 2.5/5

**Sub-Total 21/30**

**Value for Money 8/10**



### PLUS

- Good value for money
- Very useful as an ultra-wide-angle lens
- Lightweight

### MINUS

- No autofocus
- Filters cannot be used

### VERDICT

Every man-made thing in life is compared to the amount one pays for it. In the case of Samyang 14mm f/2.8 ED AS AF UMC lens, at an MRP of Rs.31,442, we say that this is a good buy. Recommended!

### Inside the Box

- ✓ Front lens cap
- ✓ Rear lens cap
- ✓ User manual
- ✓ Warranty card

**S**amyang has been a pioneer in manufacturing highly affordable lenses which brought exotics like ultra wide and high speed lenses within the reach of many. Interestingly, Samyang makes only prime lenses and has been expanding their range of lenses rapidly of late. Also, Samyang lenses are often re-branded and sold under the name Rokinon.

Samyang manufactures lenses in all the standard D-SLR/CSC lens mounts. They make cine lenses too. This particular lens being reviewed, was designed exclusively for the popular Micro Four Thirds (MFT or Micro 4/3) format which is an open standard. Manufacturers that support MFT format are Olympus, Panasonic and a few others.

### DESIGN & BUILD QUALITY

The Samyang 7.5mm f/3.5, has a polycarbonate body but the mount is metal. The finish is good. The lens has two rings – one for focusing and the other for setting aperture. It also has a cosmetic red metallic band that gives it a very smart look. The build quality is solid, without any wobbling of the barrel. The lens is ultra-compact - it is perhaps the smallest fisheye lens in the world. As you can expect with a fisheye lens there is no filter thread but there is a non-removable built-in petal shaped lens hood. The lens is available in either in black (shown) or silver finish. The supplied front lens cap is deep and snaps on positively. Due to its depth, it is different from conventional lens caps and you might not get a replacement easily!

### KEY FEATURES

As noted the Samyang 7.5mm f/3.5 is a fisheye lens specifically designed for the MFT format. The small size of the MFT format (it has a crop factor of two) in



Samyang 7.5mm f/3.5  
Fisheye lens

₹ 25,567

(indicative)  Ashok Kandimalla

# No Frills, Low Cost

turn has resulted in a very compact and light lens. It will easily fit in your pant pocket!

This is a manual focus only lens. The focus ring has scallops for grasping and is quite broad. Distance scale is marked in both metres and feet, in two different colours for increased legibility. However, depth of field scale is absent. There is an aperture ring which is a bit narrow but is usable. This lens no built-in electronics at all! Hence, there are no electronic contacts. This means that there is absolutely no communication between the lens and the body. This imposes certain limitations as you will see shortly. It does not have any image stabilisation but this is not a major issue as many MFT bodies have this feature built in.

### ERGONOMICS

This lens was tested on the popular Olympus OM-D E-M5 camera body. This lens/body combination balances well as both are light and compact. The pair is ideal for travel, street and architectural photography as well as for fun. The focusing is smooth, taut and is damped

nicely. Being an MF only lens, you need to focus manually but this is not difficult due to the enormous depth of field (DOF) this lens has. Plus, most Compact System Cameras offer focusing aids like electronic magnifiers and focus peaking.

However, setting the lens at its hyper focal distance (HFD) will obviate the need for focusing all together. For example, at an aperture of f/4.5 and the distance set to 4 feet (this being the HFD for f/4.5), the DOF extends from 2 feet to infinity! In fact, you can set this lens at this aperture and distance and leave it there for good! Since the lens has distance scales, setting the lens to HFD is not difficult.

Lack of electronic contacts means that the aperture can only be set with the aperture ring. While this is a bit inconvenient the positive click stops at both full and half f/ stop positions make the task easy.

Also, due to lack of contacts some MFT cameras may refuse to work with this lens unless there are told that a lens has been mounted. Generally speaking,



Aperture: f/11  
Shutter Speed: 1/400sec  
ISO: 200

## FINAL SCORE



### Design and Build Quality 17/20



### Key Features 15/20



### Ergonomics 18/20



### Performance

Autofocus		0/5
Sharpness		4/5
Distortion control		5/5
Aberrations		4/5
Darkening of corners		3/5
Extra features		3/5

### Sub-Total 19/30

### Value for Money 9/10



## PLUS

- Smallest, lightest and cheapest fisheye lens
- Excellent lens for travel, street, architectural and fun photography
- Well built
- Very good optical performance
- Clear distance and aperture markings
- Great value for money

## MINUS

- Only MF
- Lack of electronic coupling between lens and camera imposes limitations on operations.

## VERDICT

This lens is basically a no frills, low cost fisheye lens for MFT users. It is the most compact and also the cheapest fisheye lens available today. It is ideal for MFT users who want to experiment with a fisheye lens and don't want to bust their wallet in the process.



Ashok Kandimalla

manual and aperture priority modes can be used with this lens on all MFT cameras. Some cameras may also allow shutter priority mode. Since in this case the aperture is not under control of the camera, it will have to change the ISO value to get the shutter speed you have set. You need to check your camera manual for the exact operation. This topic is generally covered under the section "Non-CPU lens usage".

## PERFORMANCE

This is a simple lens that shows good sharpness. While you cannot expect the same level of performance from fisheye lenses that cost several times more, it is reasonably sharp, especially around f/5.

Distortion is of course a characteristic of any fisheye lens and this lens has heaps of it. However, do not let this put you off as it can be used creatively. Also, the distortion is concentrated at the edges and towards the centre it diminishes considerably. So, if you compose carefully you can get excellent ultra wide angle images. I have used this lens even for architectural images. Finally, you can reduce distortion in post-processing. Both Lightroom and Photoshop ACR have profiles available for this lens now and they will correct distortion to a great extent with some loss of sharpness at the edges. Since barrel distortion is an inherent quality of a fisheye lens, this is one type of lens where we need to consider it as a positive feature. Chromatic distortion (Chromatic aberration) was present but

can be ignored from around f/5.6. This lens should not be used at apertures narrower than f/8 due to softness that arises out of diffraction. Flare control was excellent, a real achievement considering the extremely wide angle of view.

Fisheye lenses are excellent for making 360° panoramas as you can complete the full spherical coverage with minimum number of images. However, in general these are specialised devices that need some practice to be used optimally.

## VALUE FOR MONEY

The indicative price is Rs. 25,567 in India. Most fisheye lens cost a bomb but this lens is an exception. Hence, it is an excellent choice if you want to experiment and have fun with a fisheye lens. **[SP]**

## KEY SPECIFICATIONS

<b>Focal Length:</b> 7.5mm
<b>Aperture Range:</b> f/3.5 to f/22
<b>Lens Construction:</b> 9 elements in 7 groups
<b>Picture Angle:</b> 180° diagonal
<b>Closest Focusing Distance:</b> 4 inches or 10 cm
<b>No. of Diaphragm Blades:</b> 6
<b>Filter/Attachment Size:</b> Not applicable
<b>Lens Hood:</b> Built in
<b>Diameter x Length:</b> 2.36" x 1.90" (6.0 x 4.83 cm)
<b>Weight:</b> 197gms



It goes without saying that Redmi Note 3 was one of the best-selling phones for Xiaomi in 2016. The phone basically opened up the sub-15k Indian smartphone market and sold about 36 lakh units in one year alone, which is a testament to how popular the device was. Now the company is following up with the Redmi Note 4, which tries to overcome some of the shortcomings of the Redmi Note 3 and bring in some additional specs. We've been playing with the device for a few weeks now and this is what we think.

### Design and Build Quality

Design-wise, there are subtle but important changes that sets the Redmi Note 4 apart from its predecessor. The back looks more refined due to the metal design and clean anodised aluminium separation lines. The tapered edges make the phone look slimmer despite being just 0.2mm thinner than the Redmi Note 3 and seamlessly blends with the front, thanks to the 2.5D curved glass that protects the display panel.

Another design change in the Redmi Note 4 is the placement of the loudspeaker. The speaker grilles are now moved to the bottom of the device from the back, a welcome move that enables better sound dispersion. If we talk about the physical keys and port placements, the front is still covered by the display and the touch-sensitive buttons beneath it. On the left side, we've got a hybrid SIM slot that allows users to use two SIMs at once or a microSD card and a SIM card (needs a dedicated microSD slot, to be honest). The power and volume keys are on the right whereas the top side hosts the 3.5mm headphone jack along with an IR blaster to use as a universal remote. The bottom has the microUSB port next to the speakers.

### Key Features

The Redmi Note 3's processing

**Xiaomi Redmi Note 4**

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**Kunal Gangar**

# Worth Every Penny

chops was handled by Qualcomm's Snapdragon 650 processor coupled with a 2GB or 3GB RAM. However, its successor is handled by the latest Snapdragon 625 chip with 2GB, 3GB or 4GB RAM (depending on the variant you choose). Now ideally, Snapdragon 650 should be superior to Snapdragon 625, but that is not the case here. And that's because the latter has been produced using the 14nm FinFET fabrication process. In simple words, that means the octa-core processor is more power efficient than the Redmi Note 3 without compromising performance.

The display size on the phone is a 5.5-inch one with a Full HD resolution support. The display seems largely unchanged and offers sharp, crisp image and text quality. Xiaomi also allows you to adjust the colour temperature of the display by making it cooler or warmer, depending on your preference. Additionally, there's a night display and a Reading mode that adds a filter to cut down the blue light which reduces eye fatigue.

Another interesting change comes on the camera front. In comparison with the Redmi Note 3, the Redmi Note 4 has a lesser megapixel count at 13MP. However, it features an improved sensor that affords a 25 per cent larger pixel area and better image signal processor (ISP). There are a variety of picture modes to enhance the image. On the video side, it supports full HD resolution recording.

The Redmi Note 4 runs on MIUI 8 based on Android 6 Marshmallow, which means it's more or less the same if you've used a Xiaomi phone in the last few months. The new MIUI comes with features like dual apps, second space, scrolling screenshots and lots more. While the company is testing the MIUI Nougat build, there's no clear indication as to when it'll release the final build for retail devices.

### Ergonomics

The phone fits nicely in the hand, thanks to the curvy sides. Long story short, we

### Inside the Box

- ✓ Redmi Note 4 device
- ✓ Power Adapter
- ✓ USB Cable
- ✓ Warranty Card/User Guide
- ✓ SIM Insertion Tool



Aperture: f/2  
Shutter Speed: 1/298sec  
ISO: 200

device cleaned up the image a bit in Low Light mode without overdoing the noise reduction part. Auto White Balance performed quite well. The images were reasonably sharp, though, as we mentioned before, don't expect top-end results from this budget smartphone.

On the front, the phone is equipped with a 5MP sensor and comes with 17 real-time filters and 36 beauty profiles.

## Value for Money

The Redmi Note 4 retails at Rs.9,999 (2GB/32GB); Rs10,999 (3GB/32GB) and Rs12,999 (4GB/64GB) for various variants. Clearly, this is good value for money.**ISP**

## FINAL SCORE



86%

### Design and Build Quality 18/20



### Key Features 16/20



### Ergonomics 17/20



### Performance 18/20



### Value for Money 17/20



## PLUS

- Excellent battery life
- Reasonably good camera
- Competitive pricing

## MINUS

- Hybrid SIM slot

## VERDICT

The Redmi Note 4 is just like its predecessor, a practical and a value-for-money device with an impressive battery life and decent camera



Maresh Reddy

wouldn't say the Redmi Note 4's design is breathtaking or innovative but it sure is practical and certainly better than what the Redmi Note 3 offered.

## Performance

Now let's talk performance. In our constant use of calls, music, videos and data, we were able to get two days of battery life from its integrated 4100mAh battery before plugging it into the charging slot. Use it sparingly and you'll easily break two days of run time on a single charge.

Moreover, our 4GB variant ensured apps ran buttery smooth and handled high-end games like Asphalt pretty well. The Redmi Note 4 delivers better images even in low-light areas and focus is a speedy 0.1s with Phase Detection Autofocus. Admittedly, the shots won't compare with a top-end Galaxy S7 edge

or Pixel but it does its job well for its price. Low-light images were quite good, though the camera employs aggressive noise-reduction at high ISOs. At normal size, you can use up to ISO 1600 without worrying too much about noise. ISO 3200 was noisy in normal mode, but the

## KEY SPECIFICATIONS

<b>CPU:</b> Snapdragon 625 octa-core 2GHz
<b>RAM:</b> 2GB/3GB/4GB
<b>Internal Storage:</b> 32GB/64GB
<b>Display:</b> 5.5-inch
<b>Resolution:</b> Full HD (1920x1080)
<b>Micro SD Card Slot:</b> Yes
<b>Main Camera:</b> 13MP
<b>Aperture:</b> f/2.0
<b>Front Camera:</b> 5MP
<b>Battery:</b> 4100mAh non-removable
<b>Dimensions:</b> 151x76x8.45mm
<b>Weight:</b> 145g



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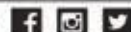


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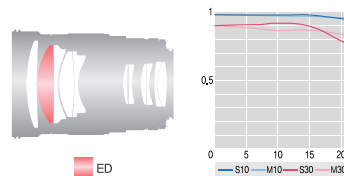
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