

REVIEWS



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# Smart Photography



S P E C I A L

## To Wild and Beyond



SMART  
PHOTOGRAPHY  
AWARDS  
**2020**



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# Smart Photography

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**A**s we go to press, the ominous shadow of the corona virus seems to be spreading its wings. A number of imaging industry players have operations in China and they are bound to get affected. It is also possible that new product launches will get delayed, photofairs may get postponed and demand could take a temporary knock. Of course, the imaging industry is not the only one to take a knock; others are affected as well.

This issue contains detailed coverage of the Smart Photography Awards which were declared on February 5. Our heartiest congratulations to Sony for winning the Award for CAMERA OF THE YEAR for the second year in succession!

**H. S. Billimoria**



## HERE'S WHAT MAKES US

# #1

### WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY

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

### WE'RE IMPARTIAL

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

### OUR TESTS ARE CONDUCTED BY EXPERTS

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

### WE ARE HERE TO HELP YOU

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

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Editor - Hoshang S Billimoria



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Shivendra Kant Tewari loves to capture birds in flight and we hope you do too



### 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 at least 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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Photographer: Dr. Thomas Rajan



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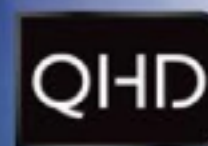


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## SP never disappoints!

Dear SP,

Every month I wait for the magazine to be delivered at my doorstep. I keep telling my wife, "SP never disappoints!" Recently, she has taken to garden photography and every time she captures an image of an insect or a colourful bird she is filled with so much excitement looking at her creation. We spend hours discussing the tricks of the trade that we cleverly pick up from your magazine. We hope we continue learning and polishing our skills with Smart Photography. Looking forward to the next issue.

With warm regards,  
**C K Sharma, via email**

## Recent buy

Greetings from Tamil Nadu,

I am an avid reader of your magazine and a big time photography fanatic. For a very long time I have been toying around the idea of buying a new camera to mark my maiden voyage as a photographer. I recently bought the Canon G5X Mark II and I must say that it's performing beautifully. The camera has already become the centre of attention in my circles. I am eagerly awaiting my trip to Ranchi this April. Very excited to capture some great shots. Can't wait to share the results.

Regards,  
**Abhishek Singh, via email**

## Reminder of cherished memories

Dear Smart Photography,

I really enjoyed reading the latest issue. The photo feature "Feathered Hunters" was especially good and reminded me of the time I used to watch birds of prey hunting their game in National Geographic channel with dad. It is a cherished memory of mine. Thank you for reminding me of it.

Regards,  
**Sruthi K**

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## Nikon Launches 'Trade Up' Program in US

Nikon USA has introduced a limited-time upgrade with its D780 "Trade Up" Program, giving its customers the opportunity to trade any working camera from any brand at a fair value

with an additional US \$300 towards the purchase of the D780, its latest flagship full frame D-SLR. The offer is applicable for both the camera body only kit and lens kit configurations at

Nikon authorised dealers or through the Nikon store.

This offer went live on February 3 and will continue till March 29.

## GoPro Declares Million Dollar Challenge Results

GoPro dropped its second annual Million Dollar Challenge video, a crowdsourced product-highlight video to celebrate its new HERO8 Black and MAX cameras.

Owners of GoPro's new cameras were encouraged to submit inspiring videos of activities or subject matters they are passionate about. The best shots were selected by GoPro to be included in its GoPro Million Dollar Challenge product-highlight video and the featured submitters received an equal share of one million dollars.

Participants from 104 countries sent in their HERO8 Black and MAX content for consideration that resulted in 42,000 video clips.

GoPro's internal video production team selected the best entries and integrated them into a celebratory GoPro anthem. Ultimately, 45 creators were selected for the final video earning \$22,222 a piece i.e. an equal share of \$1 million.

The complete list of GoPro Million Dollar Challenge award recipients is available on GoPro's news page, The Inside Line, as well as its official website.

## Venus Optics Announces Laowa 65mm Macro Lens

Venus Optics unveil the pricing and availability of Laowa 65mm f/2.8 2X macro APO. It is the first macro lens that Venus Optics has designed for mirrorless cameras with APS-C sensors.

The lens offers a 2:1 maximum magnification ratio along with a minimum focusing distance of 6.7 inches and weighs 335g. The Laowa 65mm f/2.8 2X macro has 14 elements in 10 groups with 3 extra-low dispersion glasses to minimize chromatic aberrations across the frame.

It has maximum aperture at f/2.8 and minimum aperture at f/22. The lens is optimized for APS-C systems and the APO feature lifts up the overall clarity, contrast and color fidelity throughout the entire frame.

The Laowa 65mm f/2.8 2X lens is available at an ex-VAT price of US \$399 and comes with Fuji X, Sony E & EOS-M mounts.



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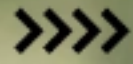
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## Fujifilm Introduces X100V Mirrorless

FUJIFILM announces the launch of X100V, the latest model in its X100 premium compact digital cameras. This is the fifth iteration in Fujifilm's X100 Series and is a significant upgrade over previous X100 line models.

The X100V's body has top and bottom plates milled from single pieces of aluminium, giving it a classic look. Finished with a satin coating, slight enhancements have also been made to the camera's grip, ISO dial, and lens barrel to make it comfortable to hold and operate. The two-way tilting touchscreen LCD screen fits at the back of the camera and provides touch controls.

The X100V features a new 23mm F2.0 lens designed for higher resolution, lower distortion and improved close focus performance. This lens is a significant upgrade from the design used on previous X100 cameras, while maintaining the same overall size and compatibility with legacy WCL/TCL conversion lenses, and retaining its internal ND filter that now features 4 stops.

The X100V also comes with the X-Trans CMOS 4 sensor and X-Processor 4 combination that provides a new algorithm ideal for boosting AF performance with precision face and eye detection down to -5EV. The camera also features an advanced hybrid viewfinder that enables image-makers to quickly and easily choose between the 0.52x magnification optical viewfinder (OVF) or the 3.69M dot OLED electronic viewfinder to make their images. X100V is available in both black and silver at a retail price of USD 1,399.95.



## Ricoh Launches Compact Camera

Ricoh Imaging announced the RICOH WG-70, a durable, lightweight and waterproof compact digital camera that produces high resolution photos and high-definition (HD) video. Equipped with a 5x optical zoom lens with 28mm wide-angle coverage and a large, outdoor-friendly wide-frame LCD monitor, the new model in the rugged WG series is engineered to capture a range of images in extreme conditions, both on land and under the sea.

The RICOH WG-70 adds a number of newly designed features including a digital microscope mode that, when used with the camera's LED macro lights, enables the user to view close-up images. It also features an advanced underwater shooting mode that optimizes colour, contrast and white balance to deliver sharp, true-to-life images. Ricoh has also added a new digital Cross Processing effect option, allowing

the user to give an artistic, altered colour finish to images, similar to result of cross-processing film images.

The RICOH WG-70 camera's back-illuminated CMOS image sensor with approximately 16 effective megapixels and a high-performance imaging engine delivers high-resolution still images and HD video clips. It features triple anti-shake protection to prevent blurred images and videos in all applications. The RICOH WG-70 is waterproof to a depth of 46 feet (14 meters), shockproof against a fall from a height of five feet (1.6 meters) and freeze-proof in temperatures as low as 14°F (-10°C). It also comes equipped with an outdoor-friendly LCD monitor with a brightness level that can be instantly adjusted to the lighting level of a shooting situation. The camera is 4.8 inches wide by 2.4 inches high by 1.2 inches deep and weighs approximately 192 g.

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SHOT ON NIKON Z 7  
IMAGE COURTESY - WANDERLUST BY SUJISHA & RAJEEV

CAPTURE TOMORROW

## Z 7

45.7  
megapixels

493  
AF points<sup>^</sup>

8K  
time-lapse  
movie\*

64 -  
25600  
ISO

Body MRP: ₹ 2 30 450.00

Body + Lens (24-70mm) MRP: ₹ 2 71 450.00

## Z 6

24.5  
megapixels

12  
FPS<sup>^</sup>

4K UHD  
full-frame  
movie

100 -  
51200  
ISO

Body MRP: ₹ 1 56 450.00

Body + Lens (24-70mm) MRP: ₹ 1 97 950.00

Price quoted is for one unit of product. MRP inclusive of all taxes | <sup>^</sup>In FX format with single-point AF. \*8K time-lapse movie production requires third-party software | <sup>^</sup>When using 12-bit RAW | Premium SMS charges applicable | Accessories shown above are only for reference & not provided with the product | **Included:** Jealio Runner Bag with Z 7, 64GB XQD Card with Z 6 & Z 7.

**Conditions apply:** Get 1pc of "Battery EN-EL15b" MRP worth ₹4 250.00 on purchase of Z 6, Z 7 for more offers visit our website.

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# INCREASE THE PROFITABILITY

with less investment through **ALBUM PAPER XS - ULTRA THIN**

**QSS-39**  
SERIES

- Fast Printing
- High Quality Print
- Print Size 12"x36"
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- Low Maintenance

High quality prints from  
RAW image files



## DESIGNED FOR ULTRA THIN ALBUMS **ALBUM PAPER XS-ULTRA THIN** Glossy | Lustre



Album Paper XS  
ULTRA THIN



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**Album Glossy/Lustre - 170µm**  
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**Crystal Archive - 210µm**



# FUJIFILM RAISING A GAME CHANGER IN ALBUM INDUSTRY



**L. Centhlnathan**

Senior Vice President-Photo Imaging Division  
Fujifilm India Pvt. Ltd.

Album Paper XS will be the game changer in the photo album industry due to its superior quality and slimness. Album Paper XS Ultra Thin 135 µm paper is available in Glossy and Lustre surface in the size of 8" and 12" rolls. Especially designed for high-quality photo albums with optimal thickness to print more pages in an album with exceptional Image stability, Color longevity and lamination free options. The advanced UV-layer in the paper surface protects the album from fingerprints and stickiness. Album Paper XS can accommodate 55% more sheets than other photo paper. It is exclusively designed for RA-4 type Chemical minilab and roll-to-roll printers. Album Paper XS is much compatible to print with Noritsu and other large-format machines, and the setup cost is comparatively low. Labs and studios can use this feature of Album Paper XS as a frontline to sell more Slim albums to increase their business revenue. Fujifilm is associated with Noritsu to promote QSS3901G machine along with Album Paper XS to give new printing solutions for the lab and studios to serve their clients.

## Testimonial From Customers

“We upgrade our machines once in every 2 years which helps us in providing high-quality prints and services to build good relationship with studios. A few years back studios used to print albums in traditional Photo paper then a sudden slight shift to synthetic paper happened. My prediction for the next big revolution was slim photo paper. Fujifilm took that revolutionary step and introduced Album Paper XS – Ultra Thin which I spotted in Chennai Expo. We purchased Noritsu QSS 3901G Machine which prints Album Paper XS- ultra thin paper to make ultra-thin albums which do not require any lamination or protection layers. With which we now deliver a new experience for the customers in which they can print more photos than regular photo paper with a quick delivery. It will be a different experience to the photographers too.”



**- M/s Paramount Color Lab  
Trivandrum, Kerala**

“There is a tremendous development in our business! Thanks to Fujifilm for helping us to deliver the best quality and service that the customers are in need of now. We are proud to have Noritsu QSS 3901G machine in our Lab, to improve our business in silver halide paper which matches with 85% of inkjet media and print. Lay flat photo album is a trendsetter in album industry, in that Album Paper XS with Noritsu QSS 3901G has the high-tech features to print ultra-thin photo paper of 135µm. Its excellent colour reproduction and image stability makes Album Paper XS a top choice for photographers. An album made of Album Paper XS is light weight and easy to maintain, the special protection layer in the paper protects the finger prints and stickiness. Features of the Noritsu QSS3901G and Album Paper XS reduce album production cost and time which helps us in serving more customers resulting in increased revenue. Customers are very happy to have such good albums specially printed on Album Paper XS- Ultra thin.”



**- M/s ARD Foto Lab  
Bengaluru, Karnataka**

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 [www.fujifilmprints.com](http://www.fujifilmprints.com)

 Pari: 8939828112

 [Pari.p@fujifilm.com](mailto:Pari.p@fujifilm.com)



# Samsung Introduces Galaxy S20, S20+, S20 Ultra and Z Flip

Samsung has introduced a new range of smartphones that include Galaxy S20, S20+, S20 Ultra and the Galaxy Z Flip offering up to 108 megapixels, 100X zoom and 8K video. These devices come with a 120 Hz OLED display on the front, 3200 x 1440 pixel resolution, and a screen size ranging between 6.2 inches to 6.9 inches. The S20 devices have a 12-megapixel F1.8 main camera with dual pixel AF, a 12-megapixel F2.2 ultra-wide, and a 64-megapixel F2.0 'telephoto' camera. According to reports, all S20 phones come with an improved night mode, with an average of up to 30 frames to decrease noise. The S20 models are all IP68 water-resistant, include wireless charging and have an ultrasonic fingerprint reader. The S20, S20+ and S20 Ultra are available for US \$1000, \$1,200 and \$1,400, respectively. The Galaxy Z Flip is a second-generation folding phone from Samsung



that opens up vertically but, instead of a keyboard at the bottom and a screen at the top the Galaxy Z Flip features a 6.7-inch AMOLED display, which folds along the hinge of the phone. The phone is

powered by a Snapdragon 855 Plus SoC, 8GB of RAM, 256GB UFS 3.0 storage and a 3,300mAh battery. The Galaxy Z Flip is now available at a price of US \$1,380.

## Lomography Launches Petzval 80.5 mm f/1.9 MKII

Lomography has launched the Petzval 80.5 mm f/1.9 MKII Art Lens for Canon and Nikon DSLRs as a part of its twelfth Kickstarter campaign. The lens features a 13-blade stopless aperture diaphragm that goes from f/1.9 to f/16 in addition to the Waterhouse Aperture slot that lets you drop in plates for "unique Bokeh effects" and a modern helicoid focusing mechanism.

Two versions of this lens has been released, a "Basic" version and "Advanced Bokeh Control" version that features a Bokeh Control Ring. This control ring enables users to adjust the swirly bokeh effect of their images across 7 different levels ranging between 'barely noticeable' and 'very distinct'.

The Lomography Petzval 80.5mm f/1.9 MKII Art Lens is available in Canon EF and Nikon F mounts and comes in satin, black painted brass and black anodized aluminium body, with the Advanced Bokeh Control Edition only available in the black aluminium. The lens is available at a discounted price of US \$290 for the basic version and US \$356 for the advanced version, as a part of the Kickstarter campaign. Shipping is expected to start from June.

## Nomad Releases Smartphone Cases With Lens Mount

Nomad has announced new smartphone cases for all Apple iPhone 11 models and Google Pixel 4 in its Rugged line. The new cases feature an integrated mount for Moment lenses.

The lens mount enables the use of any lens from Moment and

comes with an 18mm wide-angle, a 15mm fisheye, an anamorphic lens, a macro lens and a 58mm tele lens. According to reports, the cases can withstand drops from up to six feet height and are available in two colors, black and brown. The Nomad smartphone cases are available now on their official website at a price of US \$50.

## Kenko Releases Flashgun For Canon and Nikon

Kenko has released the AB600-R KAI flashgun for Canon and Nikon hot-shoes. According to reports, the flashgun features an Auto Bounce head that automatically adjusts the head for the optical bounce flash angle. The AB600-R has both landscape and portrait orientation. It features an Auto-Lock function

which saves preferred adjustments for future use.

Other features include optical and wireless control, zoom adjustment, optional battery pack and micro USB port. The AB600-R flashgun is available now for GBP 399.



# Sony Releases New SDK for Developers

Sony has announced the release of a new software development kit (SDK) that enables third party developers and integrators to access control of Sony cameras.

Sony is releasing the SDK based on extensive interest in their camera lineup from commercial customers.

With the new SDK, key camera controls and still image data captured will be available for remote access, including adjustment of camera settings, shutter release and live view monitoring. These control capabilities are appealing to the workflow of a wide variety of industries including security, entertainment and many others.

One of the companies having high expectations from Sony's SDK is Telemetrics Inc., a company that specializes in robotics and camera control systems, selling complete packages including a weather resistant housing unit on a remotely controlled pan/tilt head compatible with select Sony full-frame mirrorless cameras. Telemetrics, Inc. sells to a wide variety of clients including broadcast, production, sports and education companies.

Initially, the Camera Remote SDK will support Alpha 7R IV and Alpha 9 II bodies, with plans to gradually expand the lineup of supported cameras. The Camera Remote SDK is available now and can be downloaded from Sony official website.



## Nikon Releases New Lenses in Z-series

Nikon has announced the release of 20mm F1.8 S and a 24-200mm F4-6.3 S with built-in stabilization. The 20mm F1.8 S is the widest prime lens in the Z-mount series and the 24-200mm F4-6.3 has the widest focal range in its FX Z series.

The Nikon Z 20mm F1.8 S weighs 505 gm and is composed of 14 elements in 11 groups, including three ED and three aspherical elements. It has a nine-blade aperture and Nano Crystal Coating. The Z 20mm F1.8 can mount on 77mm filters. The Z 24-200mm F4-6.3 S comprises 19 elements in 15 groups with two ED, two aspherical and a single aspherical ED element. It has built-in stabilization rated to 4.5 stops and the lens comes with seven-blade aperture. The Arneo coating provides reduced flare and the lens accepts 67mm filters and weighs 570 g.

## Leica Releases 2.0 Firmware Update For Q2

Leica has released a firmware update for its Q2 compact camera that addresses a wide range of features such as shooting modes and mobile transfer speeds.

Leica has added changeable AF field sizes i.e. small, medium and large, that can be activated with a long tap. The new update also contains Touch AF + release feature that makes face detection and AF tracking easier. Other major updates include faster speed and a top menu screen that has adjustable exposure feature.

## X-T3 and X-Pro3 Update Available

Fujifilm has released its update for X-T3 and X-Pro Cameras. The company claims that the latest update provides improved tracking performance of eye AF frame, enabling accurate autofocus on the subject's eye. Additional features of the update include enhanced face detection and improved storage.

## Moondog Labs Launches New Filter Mount

Moondog Lab's new Multi-Camera Filter Mount allows you to attach photo filters such as neutral density or polarising filters, not only with your D-SLR or mirrorless camera lenses but also to your smartphone camera, with a standard 52mm filter holder. The holder can be used with any phone that

fits on bayonet mount cases from manufacturers like Moment, Rhinoshield or Sirui. It is also compatible with large filters that can be attached with a step-up ring.

The Multi-Camera Filter Mount is now available for US \$35 on the official Moondog Labs website.





# The Brilliance of the Sony Alpha 7R III

**Karthik Srinivasan** talks about his foray into photography and why the Sony Alpha 7R III is an indispensable tool in his photographic gear.



**Karthik Srinivasan**

He is one of the sought-after fashion and celebrity photographers in India, and shoots advertising as well. His endeavours in the latter include working with clients like Samsung, HSBC, and Levis, amongst others. He is the Founder of K's Academy of Photographic Arts (KAPA), a school dedicated to teaching professional photography. He is also the Founder of Moonstruck Weddings that offers services for elite, pre and post wedding shoots. Karthik is a Sony Artisan.



**H**aving grown up in Cumbum, a border town in Tamil Nadu, I was surrounded by lush landscapes that helped nurture my eventual interest in photography. Although I started out my career as a model, I worked on several projects where I was a shoot producer, and closely worked with people associated with it. These diverse

experiences provided the required discipline to be individualistic in whatever I set out to photograph, be it advertising, fashion or photographing celebrities.

In the 20 years that I've been in the industry, I have used several film and digital cameras. However, for the last seven years, I have been



Camera: Sony Alpha 7R III  
Lens: FE 70-200mm f/2.8 GM OSS | Exposure: 1/125sec at f/5 (ISO 100)

*“Sony’s G Master lenses provide me with the best colour rendition. Besides, its wider apertures enable me to work in low light and also achieve shallow focus. It is also a plus that the G Master lineup contains all the range of focal lengths required by any professional photographer.”*





Camera: Sony Alpha 7R III | Lens: FE 24–70mm f/2.8 GM  
Exposure: 1/160sec at f/11 (ISO 100)

exclusively shooting with Sony gear. I am fond of the compactness and sturdiness of its cameras—the Sony Alpha 7R III being one of them. Being in advertising, my projects involve shooting for large canvases and billboards, and Sony’s cameras deliver in terms of superlative image quality and details rendered in the images, something you’d expect from medium format cameras. I especially like the dynamic range, the Fast Hybrid AF, and long battery life of the Sony Alpha 7R III. I also appreciate Sony’s R&D service—its delivery of state of the art technology and futuristic updates in all their line-up of gear.**|SP**



Camera: Sony Alpha 7R III | Lens: FE 24–70mm f/2.8 GM  
Exposure: 1/200sec at f/11 (ISO 80)

All photographs by Karthik Srinivasan



# Vazen Launches 28mm Anamorphic Lens For Micro Four Thirds

Vazen has announced the pricing and shipping availability of the Vazen 28mm t/2.2 1.8x Anamorphic Lens for Micro Four Thirds (M43) cameras. The new 28mm is the 2nd member and the widest of their 1.8x anamorphic line-up. The whole set will contain 3 focal lengths (28mm, 40mm and 65mm).

The Vazen 28mm features a compact and lightweight (720g) design. Its compactness allows the lens to be used on gimbals or even handheld shooting without a rig. The lens is designed with a

77mm front filter thread for installing ND filters or diopters easily. The entire lens is made of aluminium and the independent aperture and focus rings are incorporated with 0.8 mod cine gears.

The Vazen 1.8x anamorphic lenses feature a front anamorphic design. It delivers a smooth oval bokeh, signature blue, but not over saturated horizontal flare and the widescreen cinematic look.

The 1.8x produces a cinematic widescreen 2.39:1 aspect ratio to your image when

capturing with 4:3 ratio sensors like Panasonic GH5 and Z-cam E2. It also works with the new 2.8k anamorphic mode on Blackmagic Pocket 4k or capture open gate via an external monitor. The lens features a ultra-wide 72degree horizontal field of view. The closest focusing distance is 2.7 inches from sensor.

The lens is currently available to order from authorized resellers and Vazen official website at a retail price of USD 3,250/pc.

## Olympus Announces OM-D E-M1 Mark III Camera

Olympus announced the launch of Olympus OM-D EM1 Mark III. This compact, lightweight, interchangeable lens camera conforms to the Micro Four Thirds System standard. It comes equipped with various shooting features such as 7.5 shutter speed and a new image processing engine TruePic IX, which enables 50MP handheld high resolution shots.



Other key features include dust-proof, splash-proof and freeze-proof design, high-speed, high-

precision AF systems and versatile shooting features such as Pro Capture mode and handheld 4K video.

## Sony Rumoured to File Patent For a Folding Camera Drone

According to recent reports, Sony has filed a patent for a folding camera drone suggesting that the company might be toying with the idea of entering the drone industry. Sony Alpha Rumors first discovered a patent for the drone in October 2018 and according to them, Sony has submitted another patent with more details which was published

recently. The folding drone features Sony's 'Eye-AF' technology and the images from the patent suggest that the drone will be compact and will contain a range of control features on a touch-screen. Other features include zoom, detachable cover and gesture control. The patent filing is now available for viewing on Scribd.

## Rokinon Announces New Cine Lenses

Rokinon has announced two new carbon fiber lenses, a 16mm T2.6 and a 35mm T1.5 to its XEEN CF Professional Cine Lenses series for Canon EF, PL and Sony E mount camera systems. The 16mm T2.6 and 35mm T1.5 completes Xeen CF series along with the 24mm T1.5, 50mm T1.5 and 85mm T1.5 lenses. The CF in the name suggests carbon fibre used in the manufacture of the barrels and the use of carbon fibre reduces the weight of the lenses compared to metal housing, with the 16mm and 35mm primes weighing 0.9kg and 1.1kg, respectively. The lenses feature an eleven-blade aperture, a 95mm front filter thread, a 200-degree focus throw and dual-side focus scales made of luminescent material for easier viewing in low-light conditions. They also use X-Coatings for control over internal reflections. The pricing and availability information of the lenses have not been disclosed by Rokinon at this time.

## CIPA Cancels CP+2020

Camera & Imaging Products Association (CIPA) announces the cancellation of CP+ 2020 on account of Coronavirus outbreak. The event was scheduled to be held over 4 days at PACIFICO Yokohama from February 27 onwards. CP+ is a trade show wherein the consumers can handle the newest camera and related equipments. The event attracts around 70,000 unspecified visitors thereby increasing the risk of infection.





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Provide 5-8 photographs on the theme of 'Movement'. All entries must be in digital format (camera or scanned film originals) and must be taken by you for the purposes of this competition. Existing portfolios are excluded.

**INTERNATIONAL JUDGING: JUNE 2020**

The winning entries from each of the 16 participating EISA countries will then be judged together at the Association's general meeting in June 2020. The final results of the International Maestro contest will be revealed at the EISA Awards Gala on September 4<sup>th</sup> 2020.

Results will be published in the September or October issues of all 16 EISA photo magazines/websites. All three winners will be invited to Berlin for the official EISA Awards ceremony on September 4<sup>th</sup> 2020



For further details, terms and conditions visit [www.eisa.eu/maestro](http://www.eisa.eu/maestro) and <https://smartphotography.in/maestro2020>



# Leica Introduces M-lens Variations

Leica has introduced three new lenses for the Leica M-System, the silver anodised APO-Summicron-M 75 f/2 ASPH as well as two limited editions, the Summicron-M 28 f/2 ASPH and APO-Summicron-M 90 f/2 ASPH, both of which come in an olive-green 'Safari' finish. The APO-Summicron-M 75 f/2 ASPH is reportedly suitable for portrait photography. The new lens variation features an anodised finish and in contrast to the black-paint variant, the feet markings on the distance scale as well as the focal length engravings are inlaid in red, while all other engravings feature black inlays. The Summicron-M 28 f/2 ASPH and APO-Summicron-M 90 f/2 ASPH come with a olive-green paint finish. Both 'Safari'-edition lenses feature red-inlaid feet markings on the distance scale and red focal length



markings. Only 500 units of the Summicron-M 28 f/2 ASPH Safari edition will be available while the APO-Summicron-M 90 f/2 ASPH Safari edition

will be limited to 250 units. The lenses will be available for purchase from the end of February at a RRP of GBP 3,500 for APO-Summicron-M 75 f/2

ASPH, silver anodised, GBP 3,800 for Summicron-M 28 f/2 ASPH, Safari edition and GBP 4,000 for APO-Summicron-M 90 f/2 ASPH Safari edition.

## Nikon Announces D6 D-SLR Camera

Nikon has announced the release of the Nikon D6 FX-format D-SLR camera. The D6 has reportedly made significant improvements over its predecessor Nikon D5. All focus points in the new, densely packed 105-point AF system utilize cross-type sensors and all are selectable. The AF sensor built into the D6 is approximately 1.6x denser and supports three times the number of selectable cross-type focus points than the D5. The AF option has further evolved with 17 custom arrangements from which users can choose depending upon the way the

intended subject moves. The AF engine enables high-speed continuous shooting at up to approximately 14 fps.

The D6 also features new functions that enable faster transmission of decisive photos. It supports the same 1000BASE-T Ethernet standard as the D5, with an approximate 15% increase in its transmission speed. Another feature adding to the user's advantage is the built-in Wi-Fi capability. The camera comes with a GPS function and also has dust and drip resistance. It also comes with a security slot that supports



connection of anti-theft cables. The D6 supports a rich line-up of NIKKOR F mount lenses ranging between ultra-wide-angle to super-telephoto. It is also compatible with Nikon's

line of creative Speedlights to enhance natural light. The Nikon D6 will be available in April 2020 for a suggested retail price of USD 6,499.95 for the body only configuration.



# Instagram Brings in USD 20 Billion in Advertising

Instagram has allegedly surpassed Youtube and Facebook advertising revenue for the year 2019. According to sources, the platform has become increasingly central to Facebook's future, with users and advertisers flooding the app even as sales growth slows at the main social network. According to Bloomberg,

Instagram's alleged revenue represents more than a quarter of Facebook's 2019 revenue. However, Facebook does not officially disclose Instagram's ad revenue separately from its other products.

Prior to its acquisition by Facebook, Instagram had no model for bringing

in revenue. Now, the app makes money by selling advertisements via posts in the app's main feed and in disappearing "stories". Facebook has increased the frequency of ads on Instagram in the past couple of years, to boost the company's sales as Facebook's own news feed has become saturated with marketing posts.

# Sony Fears Dip in Business Over Coronavirus Outbreak

Sony reportedly told investors that the Coronavirus outbreak in China could disrupt its operations, despite having strong revenue from its image sensor business.

Japanese suppliers of smartphone components are facing huge challenges due to the epidemic and unless these supply chains start functioning normally soon, Sony will not be able to carry out business smoothly since China houses four of its major factories. Despite making huge efforts to gather information about its

factories and workers in China, Sony is still facing difficulty as authorities in Hubei and other provinces have extended the Lunar New Year break to the end of this week.

According to reports, the epidemic outbreak may impact the image sensor business as well as Sony's PlayStation 4 production.

Additionally, Sony Pictures and Sony Music Entertainment may also be impacted if the outbreak results in movie and concert cancellations.

# Fujifilm to Discontinue Film Packs

Fujifilm is rumoured to stop shipping its Fujicolor 100 and Fujicolor Superia Premium 400 film in packs of three by the end of March. However, single rolls of film will still be available for purchase from select retailers and distributors.

The discontinuation has occurred as a result of long term decrease in demand despite having continued growth in analog photography markets.

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CINE STYLE



DRONE STYLE



STREAMING STYLE



GIMBAL STYLE



SNAP STYLE



FIELD STYLE



PORTRAIT STYLE

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# APAC Announces Photofry 8 Winners

**A**PAC photography institute announced the winners of Photofry 8 contest winners. The contest was held at Piramal Art Gallery in Mumbai.

The winners of the Photo Sun title are Abhijit Ghatge (agriculture), Dr. Jayant Jadhav (architecture) and Shilpa Badve (culture). The winning entries were selected and vetted by a panel of judges including Deepshikha Jain, Ravi Kanade and Sandeep Mhatre. The Special Award labeled APAC Lady Photographer Feb 2020 won by Dr. Manisha Talpallikar and the Late Mr. Rajendra Dhure Trophy ASPIRING PHOTOGRAPHER Feb 2020 award was won by Sudha Ramratthinam. The awards were presented to the winners by Chief guests Poornima Oak and Vasudeo Kamath.



## Adityaraj Launches Solo Photography Exhibition

**P**hotographer Adityaraj launched a solo photography exhibition "LIFE n LIGHT" at Jehangir Art Gallery on 19th of February 2020. The exhibition was inaugurated by renowned Wildlife Photographer Kakubhai Kothari

and Radhakrishnan Chakyat, one of India's leading commercial photographers and the founder of Pixel Village. The exhibition was centered around the theme of life and light and continued till 25th of February, 2020.



## OPPO Appoints Elvis Zhou as President

**O**PPPO announced the appointment of Elvis Zhou as the President of its India Operations. In his new role, Zhou will be spearheading OPPO's business strategy in India. Zhou has spent over 11 years with OPPO in various roles starting as the regional manager of OPPO East Guangdong wherein he was responsible for sales in the region. He was a critical player in the global expansion of OPPO to the Indian market in 2013 and has been associated with OPPO India for over 6 years now. He also served as the general manager of OPPO Mumbai.

## PSA Announces Youngest GMPSA

**P**hotographic Society of America (PSA) declared Sunil Marathe as the youngest Indian to be conferred the title of Grand Master (GMPSA). A Scientific Officer by profession, Sunil gained experience and expertise in photography from the Photographic Society of India (PSI). He is a regular participant in most national and international level photo contests across the globe and has received several awards, honours and distinctions from recognised photographic bodies across the globe.





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## Picture of the Month

*Photograph by*  
**Arindam Saha**

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

- a. You have to guarantee that the picture was shot by you
- b. If there are people in the picture who can be identified, we'll need a model release
- c. The picture should not have been printed elsewhere (magazine, newspaper, or offered to any publication)
- d. Mark the entry as "Picture of the Month" and rename the file using your name
- e. You may send images via e-mail to: [sphoto.india@gmail.com](mailto:sphoto.india@gmail.com)

### **A note to our readers**

- 1. The picture has to be horizontal.
- 2. Kindly ensure that the longer side measures at least 17 inches, at 300ppi.
- 3. Low resolution images will not be accepted.
- 4. We do not check images on online galleries.
- 5. Kindly ensure complete contact/address details are provided.
- 6. Please make sure that your picture does not have your name/logo on it.









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Can be powered down to 7 Ws

Illuminated Group Color Indicators

Quick switch from TTL to Manual without losing exposure settings

Pan India Service support with 2 years warranty

Coming soon to India



Camera: Nikon Z 7  
 Aperture: f/5.6  
 Shutter Speed: 1/30 sec  
 Focal Length: 500.0 mm  
 ISO: 500

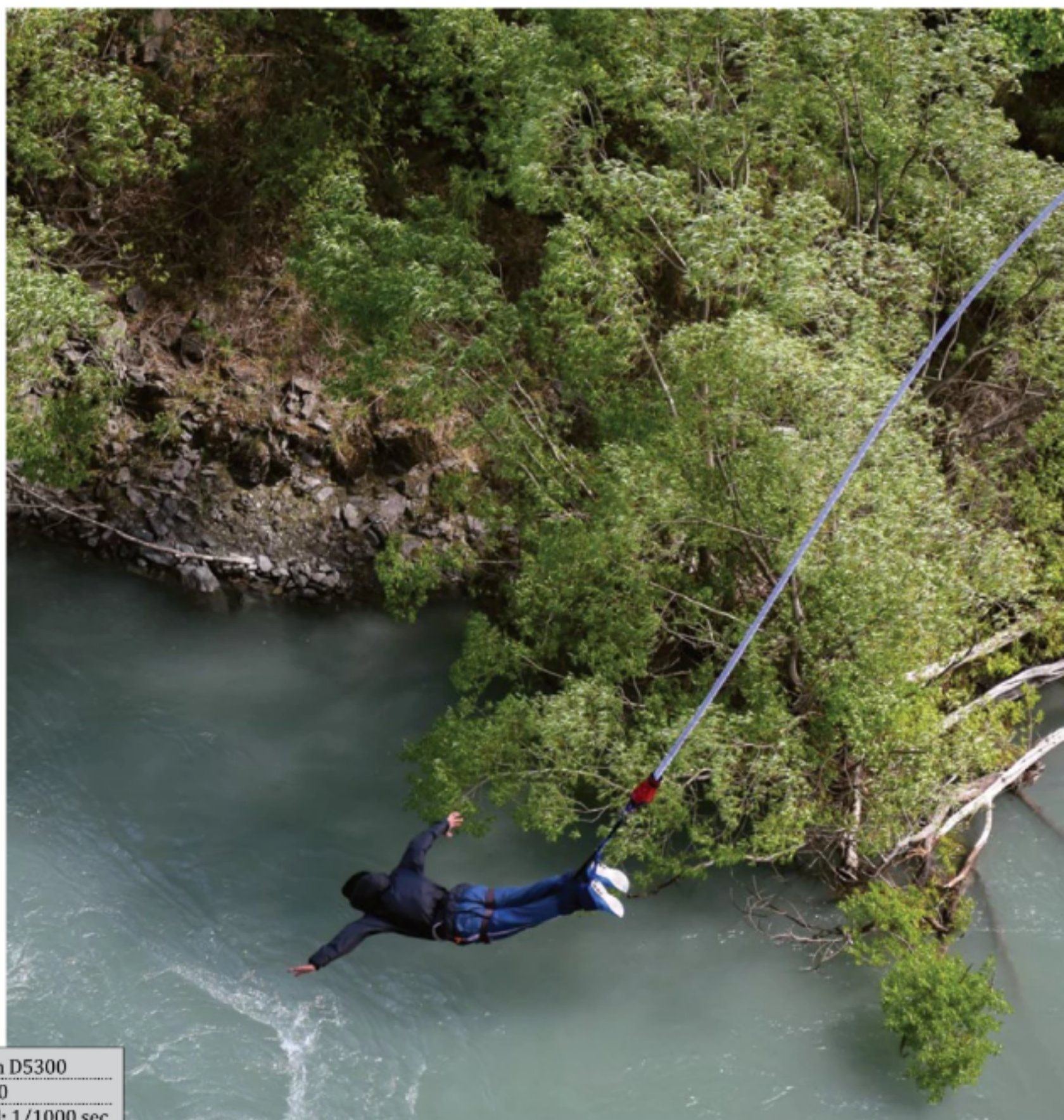


# Touch of Nature

Nitish is an adventurer, traveler, biker, explorer and photographer who believes that hard work, a little dirt under your nails and unlimited patience and persistence will yield amazing results. He is a self taught wildlife and landscape photographer based in Bangalore, India. "I look for mood, emotions and most importantly storytelling in my photography. Photography has helped me accentuate my childlike passion for nature and wildlife," says Nitish.



**Nitish  
 Agarwal**



Camera: Nikon D5300  
 Aperture: f/5.0  
 Shutter Speed: 1/1000 sec  
 Focal Length: 62.0 mm  
 ISO: 640

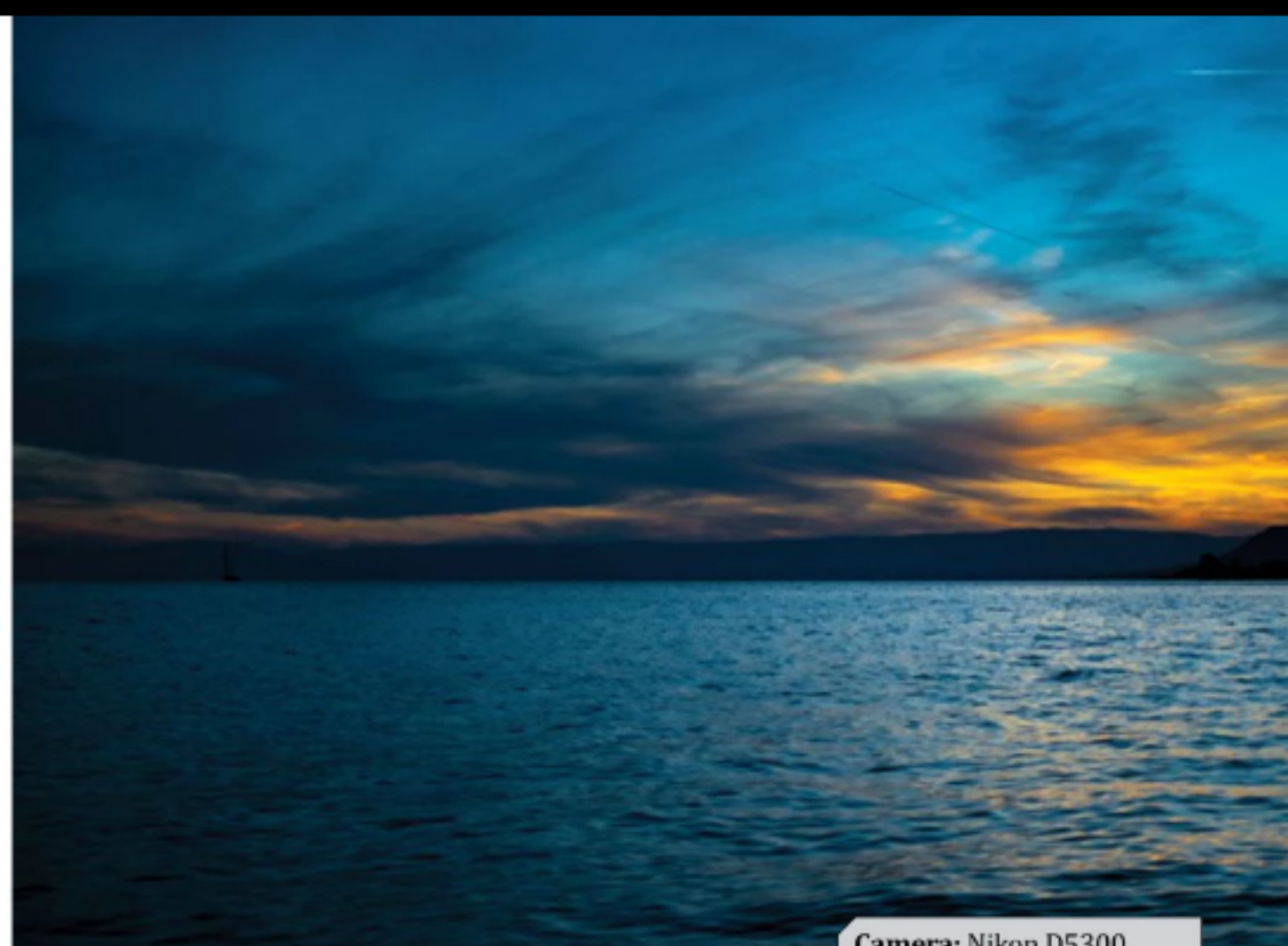




Camera: Nikon Z 7  
Aperture: f/4.5  
Shutter Speed: 1/100 sec  
Focal Length: 600.0 mm  
ISO: 800



Camera: Nikon Z 7  
Aperture: f/4.0  
Shutter Speed: 1/200 sec  
Focal Length: 600.0 mm  
ISO: 500



Camera: Nikon D5300  
Aperture: f/1.8  
Shutter Speed: 1/4000 sec  
Focal Length: 35.0 mm  
ISO: 100

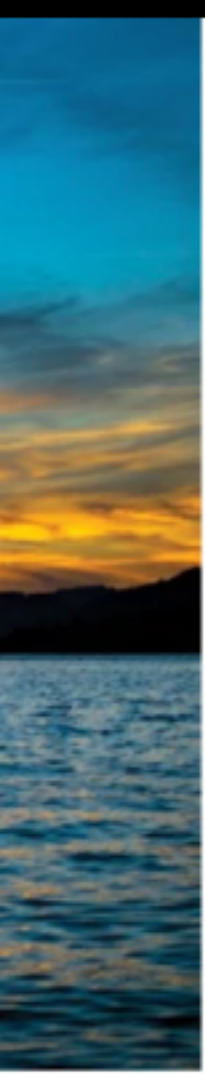
Camera: Nikon Z 7  
Aperture: f/4.0  
Shutter Speed: 1/40 sec  
Focal Length: 600.0 mm  
ISO: 160



Camera: Nikon Z 7  
Aperture: f/4.5  
Shutter Speed: 1/320 sec  
Focal Length: 600.0 mm  
ISO: 800







Camera: Nikon Z 7  
Aperture: f/5.6  
Shutter Speed: 1/80 sec  
Focal Length: 500.0 mm  
ISO: 500



Camera: Nikon Z 7  
Aperture: f/4.0  
Shutter Speed: 1/250 sec  
Focal Length: 600.0 mm  
ISO: 500





On-field mentoring by India's most prominent nature and wildlife photographers and live judgements by eminent jury

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**Smart Photography**  
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P R E S E N T

# WILDERLENSES

A WILD LIFE PHOTOGRAPHY BOOTCAMP  
WITH A DIFFERENCE!

Hospitality Partner





## Welcome to Wilderlenses,

A wildlife photography boot-camp where you train under industry experts, **participate in a live photography contest** and win attractive prizes.

Join us for this thrilling adventure at Bandhavgarh National Park, this April.  
**Register now** to confirm your slot for a 4 day stay at Syna Tiger Resort, Bandhavgarh.

The participation fees is inclusive of accommodation, mentor fees, taxes and permits, 5 safaris, all major meals (breakfast, lunch, dinner) and transportation to and from Jabalpur airport, Katni station or Umaria station.

**Jury Members :** Mr. Rohinton Mehta, Technical Editor, Smart Photography, Mr. Jagdeep Rajput, Eminent Wildlife Photographer, Mr. Alankar Chandra, CEO, Wild Voyager

So pick up your gear and get ready to let your creative juices flow.

### VENUE AND DATE

Bandhavgarh National Park, Madhya Pradesh  
8th to 11th April 2020

### STAY

Syna Tiger Resort, Bandhavgarh

## REGISTER NOW!!!

**E-mail:** [wilderlenses@wildvoyager.com](mailto:wilderlenses@wildvoyager.com)

**Website:** [wildvoyager.com/wilderlenses.html](http://wildvoyager.com/wilderlenses.html)

**Mobile:** +91 9910896665 / +91 9650333543

SCAN TO  
REGISTER



\*Student Concessions

\*Limited Seats



# Blending In

Born and brought up in the beautiful city of Dibrugarh, Assam, Saurav has been fascinated by photography since childhood. He pursued bachelors in engineering from Dr. MGR University in Chennai and now works as an Asst. Manager at a tea estate in Assam.



**Saurav Sarkar**

"My journey as a landscape photographer began during school days. I remember it was the year 2006, when I went for an excursion to Guwahati and Shillong. My grand mother gifted me my first film camera, a Kodak KB10. That was my first step into photography. However, it wasn't until my trip to the Nilgiris that I realised that a combination of nature and work is the perfect sit for me," says Saurav.



Camera: Nikon D7000  
Aperture: f/3.5  
Shutter Speed: 15.0 sec  
Focal Length: 18.0 mm  
ISO: 3200





Camera: Nikon Coolpix P510  
 Aperture: f/3.0  
 Shutter Speed: 1/100 sec  
 Focal Length: 4.3 mm  
 ISO: 100

Exif Data not available









Camera: Nikon D7000  
Aperture: f/18  
Shutter Speed: 25.0 sec.  
Focal Length: 18.0 mm  
ISO: 100





## SHOWCASE



**Camera:** Canon EOS 10D  
**Aperture:** f/10  
**Shutter Speed:** 1/250 sec  
**Focal Length:** 19.0 mm  
**ISO:** 100

**Camera:** Nikon D7000  
**Aperture:** f/8  
**Shutter Speed:** 1/250 sec  
**Focal Length:** 18.0 mm  
**ISO:** 110







**Camera:** Nikon D7000  
**Aperture:** f/3.5  
**Shutter Speed:** 10.0 sec  
**Focal Length:** 18.0 mm  
**ISO:** 100



**Camera:** Nikon Coolpix P510  
**Aperture:** f/4.2  
**Shutter Speed:** 1/100 sec  
**Focal Length:** 18.7 mm  
**ISO:** 160



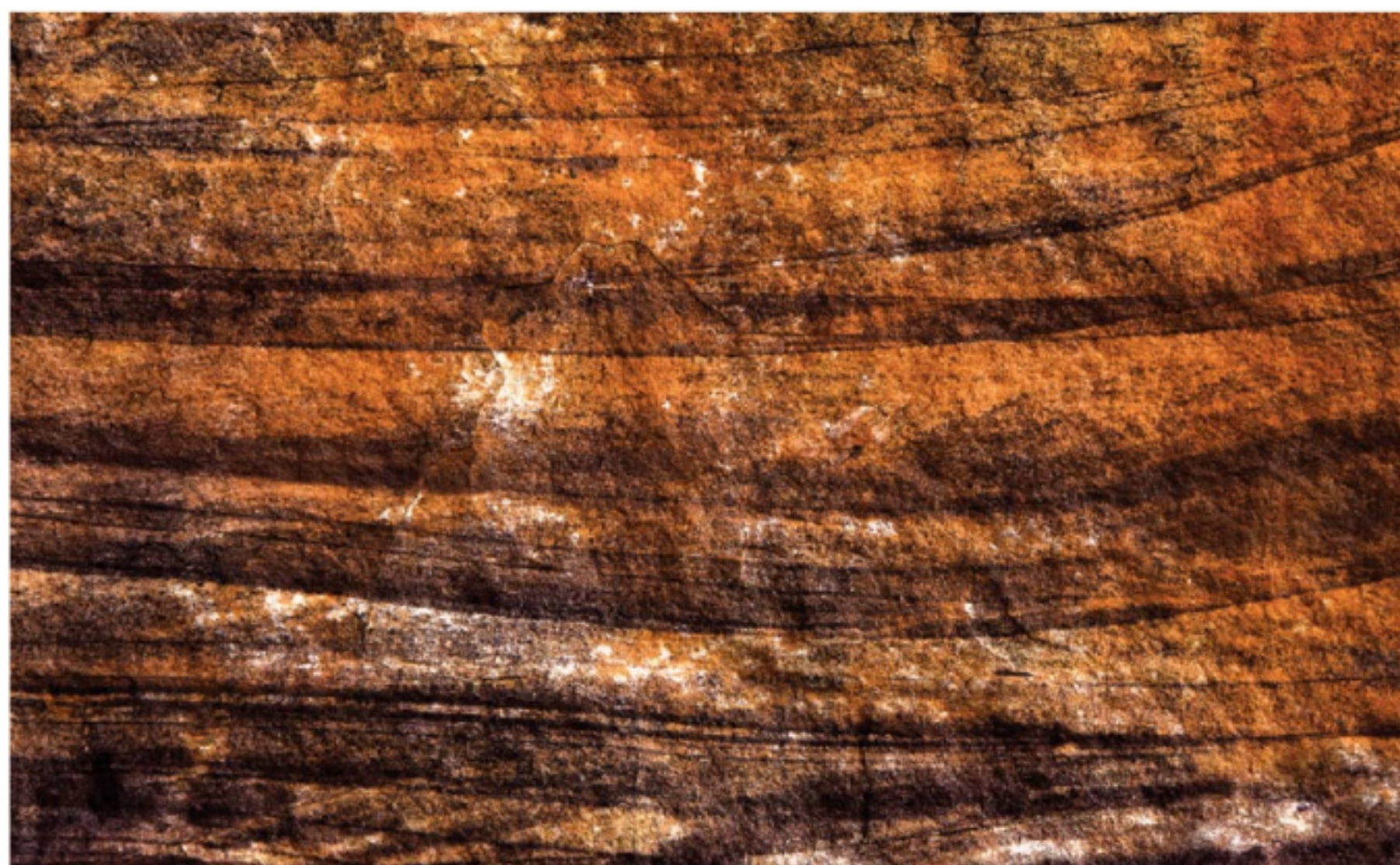
# On The Rocks



**Vaibhav Jaguste**

Vaibhav Jaguste, a Mumbai based photographer, loves to photograph all forms of nature. He notices intricate forms and beautiful natural designs which most of us would have just walked pass by. In this feature, you can see the beauty in the rock formations that Vaibhav has captured. Vaibhav has over 100 awards to his credit, both at national as well as international level.

*(The images you see here – Rocks – were part of the Rocks and Waves photo exhibition by Vaibhav Jaguste and Prakash Dudhalkar at the Jehangir Terrace Art Gallery about two months ago. The ‘rocks’ images are by Vaibhav Jaguste).*



The Reincarnation











Divine stones













As told to **Sweta Baruah**

■ **When did you start photography? Did you have any special training in photography?**

Coming from a humble beginning, my photography journey started when I began capturing simple pictures of nature during my treks in the Himalayas. I loved the idea of being able to capture the beautiful sunlight reaching the mountain peaks and being able to showcase these moments to people who could not be present at the moment with us.

To your second question around training, I am a self-taught photographer, but I believe that observing and watching artwork of different people has helped me evolve and develop my skills. It is fascinating to see the perspective of other artists, and then add your own view to create a completely unique photograph.

■ **What genre of photography interests you the most? What were your thoughts in choosing 'Rocks' as your theme?**

I think I have always been interested in Nature as my focus for photography. Whenever I see a picturesque scene, I try to find the best angle with lighting and form a composition in my head. Once I understand how I want my image to look, I point my camera at the scene and capture. It is a simple technique of observation.

As for rocks as a theme for the exhibition, rocks form the surface layer of our planet and is very essential to our existence. However – Rocks have always been in the background, with no emphasis on their shape or form. When I started this project, I observed they tell a very compelling story about the environment, and usually have a very abstract look.

With Prakash's theme of waves, my theme of Rocks brings a unique contrast of stability against the flowing nature of waves.

■ **Which is your favourite 'rock' image and what is the story**





The Lightning Strikes

## behind the image?

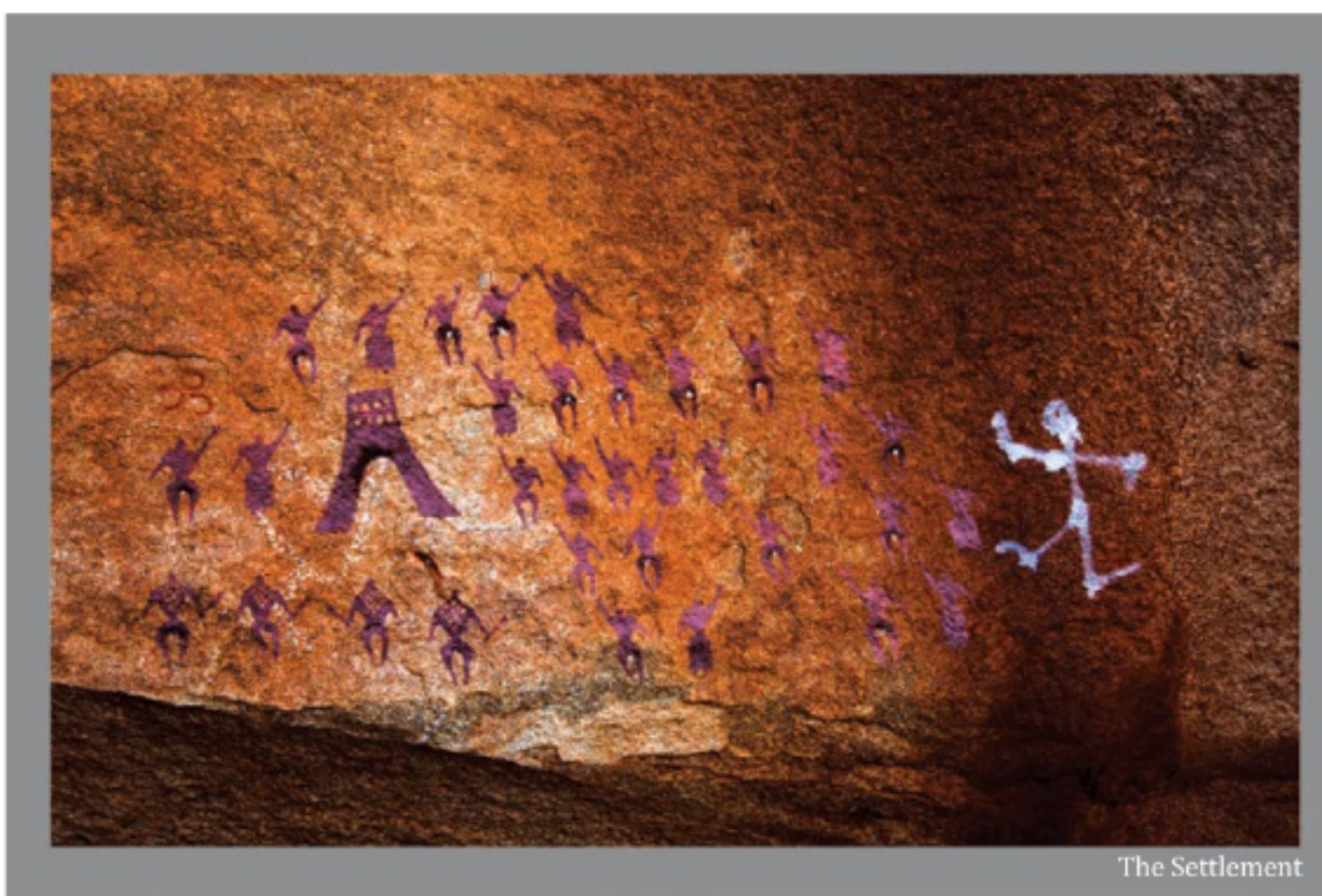
All the images from my exhibition are close to my heart, but if I had to pick one – I think my favourite one would be “The Lightening Strikes”. It has unique blend of colours with blue and a lightening like pattern of orange on it. If you look closely, it also resembles Lord Shiva with his third eye. This image was captured during one of my photography tours in Tirthan Valley when I led a group of photographers through Himachal Pradesh

## What is likely to be your next photo exhibition theme?

For my next photo exhibition, I will be working on similar themes of abstract forms of nature and am aiming to have my exhibition in the next 2-3 years.

## According to you, what role does post-processing play in creating a fine-art print?

With technology, you can edit your image to create various versions of the art. It is up to the artist to choose how he/she wants to represent their artwork. For me personally, I try to



The Settlement

keep post processing to minimal, and do minor corrections to capture nature in its simplest form.

## What advice would you like to give our readers who would like to follow your footsteps?

My only advice to budding photographers would be to observe, explore and keep improving their

skill-set by learning from others and nature itself.

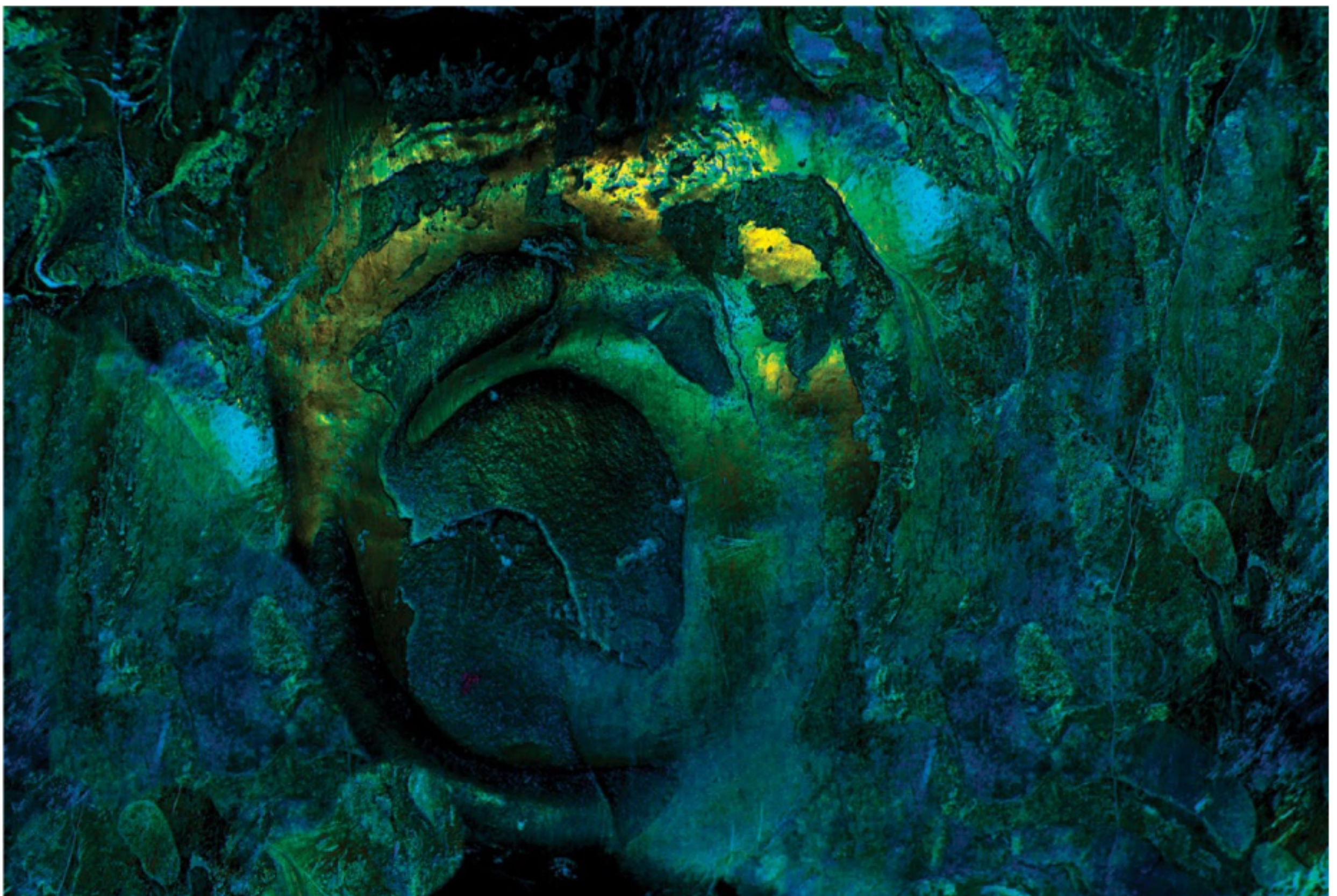
Another suggestion would be to understand that having a camera is not photography. You can have the best camera in the world, but if you do not have your own perspective and skills, you will not be able to capture beautifully composed images. I wish them all the best! **SP**





The Emperor and his court

The Emerald Aisle







Shapoorji Pallonji

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**& IMAGING!**  
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## Speech given by Hoshang S. Billimoria, CEO, Next Gen Publishing Pvt. Ltd. at the 15th Smart Photography Awards, 2020

“ Ladies and gentlemen, Good afternoon and welcome to the 15th Smart Photography Awards. I thank you all for gracing India's premier imaging awards event.

2019 was both an exciting and disappointing year for the imaging industry. Exciting, because of the number of launches in the full frame mirrorless segment. Indeed, 2019 will be recalled as the year of full frame mirrorless cameras. Four major manufacturers are now present in this segment. 2019 was also a good year for innovations.

The year was disappointing for a number of reasons. Compact cameras continued their downward slide in the world market. So did D-SLR cameras, although at a much lower rate. Mirrorless cameras grew but not at the rate many had expected. Premium smartphones saw demand plateauing. Mid priced smartphones, however, did well and especially so, in the Indian market. The Indian camera market in 2019 was at best, stagnant.

What does 2020 foretell? Well, mirrorless will continue to grow. Over 90% of new launches will be in

the mirrorless market. We expect both APS-C and Micro Four Thirds cameras also to fare well. After all, both APS-C and Micro Four Thirds products are much cheaper and therefore will occupy useful niches in the market. As for the Indian market, a lot will depend on the Indian economy and how it fares.

As you may be aware, Smart Photography is the sole Indian member of EISA. In 2019, the jury of EISA met thrice and the Camera of the Year Award went to Nikon's Z6. For the EISA Awards, no member of the jury can vote for a product that has not been reviewed in the member's magazine. The same policy also applies for the SP Awards. If SP has not reviewed the product, it will not be considered for the Awards. Interestingly, no awards were won by D-SLRs at EISA this year.

This year, the SP Jury for the Camera of the Year Awards consisted of the following:

1. Dr. Jehangir B. Mistry, Dean and Member, Board of Directors, Xavier Institute of Communications, St. Xaviers College, Mumbai

2. Rajan Chougule, Director, Bharati Vidyapeeth's School of Photography, Pune
3. Ronny Sequeira, professional commercial photographer
4. Hoshang S. Billimoria, CEO, Next Gen Publishing Pvt. Ltd. and Chief Editor, Smart Photography.
5. Rohinton Mehta, Technical Editor, Smart Photography
6. Sujith Gopinath, Assistant Editor, Smart Photography

The jury met on 5th December in Mumbai and deliberated over the shortlisted products at length. Their votes are lying in sealed envelopes and the Camera of the Year Award will be disclosed at today's event.

Like for the imaging industry and so many other industries in India, 2019 was also a very challenging year for the media industry. I trust that we will all work together and support each other to make 2020 significantly better.

I thank our organisers, sponsors, stakeholders and advertisers and wish you all an exciting afternoon.”





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### INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020

#### BEST PHOTOGRAPHY MONITOR



*Perseus Master, Product Manager, Smart Photography, presenting the award to Akanksha Padha, Product Manager and Gopal Kashyap, Assistant Manager, Marcom, BenQ India Pvt. Ltd.*



AND THE  
WINNER IS...

**BENQ SW271**



A major part of imaging involves post-processing, which makes a good quality monitor a must. The SW271 provides 4K UHD resolution and 99 percent Adobe RGB colour space along with other advanced features.



### BEST CAMERA IN A PREMIUM SMARTPHONE



Girish Mallya, COO, Next Gen Publishing Pvt. Ltd., announcing the winner.

#### NOMINATIONS

- Huawei P30 Pro
- iPhone 11 Pro
- OnePlus 7 Pro
- Samsung Galaxy Note 10+



AND THE  
WINNER IS...

**SAMSUNG  
GALAXY  
NOTE 10+**



An optically stabilised triple camera system, 12GB RAM and 256GB internal memory are some of the premium features of the S10+. Add to it the brilliant images it reproduces, 4K video recording and excellent battery life, and you have a winner.



# AWARDS 2020





### BEST CAMERA IN A VALUE FOR MONEY SMARTPHONE



*Ruhi Singh, Executive Editor, Ideal Home & Garden, presenting the award to Aanchal Wadhwa, PR Manager, Realme.*

#### → NOMINATIONS

**Google** Pixel 3a

**OnePlus** 7T

**Realme** X2 Pro



AND THE  
WINNER IS...

**REALME  
X2 PRO**



*Realme might have been a new entrant in the smartphone segment. But providing premium features in an under-30000 phone is quite an achievement. And the icing on top is the imaging brilliance the device exhibits.*



### SMARTPHONE GIMBAL OF THE YEAR



Manish Kumar, Advertising Manager, SIPD, Delhi, presenting the award to Ankit Saraf, Director, IMS Mercantiles Pvt. Ltd.



AND THE  
WINNER IS...

**DIGITEK  
3-AXIS  
GIMBAL**



Smartphone has become the equipment of choice for most vloggers and on-site reporters. If you are a video creator using smartphones, there is hardly an accessory that is as useful as a gimbal. Digitek's 3-axis gimbal does the job well at nearly half the cost of most professional gimbals.



# AWARDS 2020





### BEST PRIME LENS FOR D-SLRs



*Aditya Arya, Professional Commercial Photographer presenting the award to Gopal Seshan, Director, Shetala Agencies Pvt. Ltd. on behalf of Sigma.*

#### → NOMINATIONS

**Sigma 28 mm f/1.4 DG HSM Art**

**Sigma 40 mm f/1.4 DG HSM Art**

**Tokina Opera 50 mm f/1.4 FF**



AND THE  
WINNER IS...

**SIGMA 28 MM  
F/1.4 DG  
HSM ART**



We always look forward to reviewing Sigma's Art lenses. The Sigma 28 mm f/1.4 DG HSM Art is a beautifully crafted professional quality lens. Images are pin sharp with adequate contrast and pleasing colour rendition. One more feather in Sigma's cap!



### BEST WIDE-ANGLE PRIME LENS FOR MIRRORLESS CAMERAS



Shivendra Kumar, DCP, Delhi, presenting the award to Rahul Yadav, Product Marketing and Nimesh Thakkar, Asst. Manager, Product Marketing, Sony India Pvt. Ltd.

#### ➔ NOMINATIONS

|                             |
|-----------------------------|
| Nikkor Z 35 mm f/1.8 S      |
| Sony FE 35 mm f/1.8         |
| Sony FE 24 mm f/1.4 GM      |
| Sigma 35 mm f/1.2 DG DN Art |



Sony's success in the full frame mirrorless market is for a large part, due to the excellent G Master lenses. Although a number of prime wide-angle lenses were launched in 2019, the Sony stood out with its lightweight, small size and exceptionally sharp images. The winner in this category is the Sony FE 24 mm f/1.4 GM.

AND THE WINNER IS...

**SONY FE 24 MM  
F/1.4 GM**



# AWARDS 2020





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## INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020

### BEST STANDARD PRIME LENS FOR MIRRORLESS CAMERAS



*Girish Mallya, COO, Next Gen Publishing Pvt. Ltd., presenting the award to Sajjan Kumar, MD and Hitoshi Murata, GM, Corporate Planning, Nikon India Pvt. Ltd.*

#### ➔ NOMINATIONS

**Canon** RF 50mm f/1.2L USM

**Nikkor** Z 50 mm f/1.8 S

**Sony-Zeiss** Planar T\* FE  
50 mm f/1.4 ZA

AND THE  
WINNER IS...

**NIKKOR Z 50  
MM F/1.8 S**



The NIKKOR Z 50mm f/1.8 S delivers exemplary sharpness throughout the frame, even when used wide open at f/1.8. It further offers fast, accurate and silent autofocus, thanks to its ultra-quiet stepping motor. It is a one-lens for most photo situations.



### BEST TELEPHOTO PRIME LENS FOR MIRRORLESS CAMERAS



Ashok Dilwali, Professional Wildlife Photographer presenting the award to Akanksha Riya, Product Marketing, while Nimesh Thakkar, Assistant Manager, Product Marketing, Sony India Pvt. Ltd looks on.

#### NOMINATIONS

Nikkor Z 85 mm f/1.8 S

Sony FE 135 mm f/1.8 GM

AND THE  
WINNER IS...

**SONY FE 135  
MM F/1.8 GM**



Both the lenses in this category were exceptionally good. The Sony, however, runs away with the honours because of its overall sharpness, perfect contrast and immaculate build quality. Indeed, a peach of a lens!



# AWARDS 2020





#### BEST STANDARD ZOOM LENS FOR MIRRORLESS CAMERAS



*Jitender Chugh, VP-Imaging and Jogi Francis, GM, Service and Customer Relations, Nikon India Pvt. Ltd. receiving the award from (L) Ravi Dhingra, Professional Commercial Photographer.*

#### ➔ NOMINATIONS

**Nikkor Z 24-70 mm f/2.8 S**

**Nikkor Z 24-70 mm f/4 S**

AND THE  
WINNER IS...

**NIKKOR Z  
24-70 MM  
F/2.8 S**



*Nikon's S-series for full frame mirrorless cameras have impressed all and sundry for their sharp optics. In a category where it is pitted against its own competitor, our choice is the more expensive Nikkor Z 24-70 mm f/2.8 S zoom. This lens is smaller and lighter than its D-SLR counterpart and provides an excellent overall performance.*



### BEST WIDE-ANGLE ZOOM LENS FOR MIRRORLESS CAMERAS



Ellora Dasgupta, General Manager, NGPL, presenting the award to Nitin Goyal, President and CEO, Tamron India Pvt. Ltd.



#### NOMINATIONS

- Nikkor Z 14-30 mm f/4 S
- Sigma 14-24mm f/2.8 DG DN Art
- Tamron 17-28 mm f/2.8 Di III RXD**
- Tokina Opera 16-28 mm f/2.8 FF



AND THE  
WINNER IS...

**TAMRON  
17-28 MM F/2.8  
DI III RXD**



With such formidable competition, choosing a winner wasn't easy. In the end, the lens that won was small, light and very sharp. In addition, it had no noticeable distortion or chromatic aberration. Yes, the winner is the Tamron 17-28 mm f/2.8 Di III RXD.



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#### SUPER TELEPHOTO ZOOM LENS OF THE YEAR



*Girish Mallya, COO, NGPL presenting the award to Gopal Seshan, Director, Shetala Agencies Pvt. Ltd. on behalf of Sigma.*



AND THE  
WINNER IS...

**SIGMA 60-600  
MM F/4.5-6.3  
SPORTS**



*Sigma's 60-600 mm lens can effectively replace two lenses. Dust and water repellent, this rugged lens produces excellent sharpness across the zoom range. The lens is ideally suited for wildlife and sport photography.*



### TELEPHOTO ZOOM LENS OF THE YEAR



Vipin Gaur, Professional Fashion Photographer presenting the award to Gopal Seshan, Director, Shetala Agencies Pvt. Ltd. on behalf of Sigma.



AND THE  
WINNER IS...

**SIGMA**  
**70-200 MM**  
**F/2.8 DG OS**  
**HSM SPORTS**



In 2019, one telephoto zoom lens stood head and shoulders above the rest. This lens is a sturdily built 'Sports' lens and features dust and splash proof construction. Also included are optical image stabilisation, three Autofocus Function buttons and 24 elements in 22 groups. A highly competitive price is the icing on the cake.

Yes, we are referring to the Sigma 70-200 mm f/2.8 DG OS HSM IS Sport.



# AWARDS 2020





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#### APS-C MIRRORLESS CAMERA OF THE YEAR



*Jattin Singh, professional photographer presenting the award to Karan Rishi, Dep. Manager, Sales and Marketing, Tribhuwan Joshi, Lead Brand Communication, PR and CSR, while Arun Babu, GM, Image Capturing Div., Fujifilm India Pvt. Ltd. looks on.*

#### → NOMINATIONS

Fujifilm X-T30

Sony Alpha 6400

AND THE  
WINNER IS...

**FUJIFILM X-T30**



Unmoved by the flurry of new full frame launches in 2019, Fujifilm has stuck to the knitting and produced one good APS-C camera after the other.

The X-T30 is beautifully crafted, solidly built and offers great image quality. Video quality is also high.





### FULL FRAME MIRRORLESS CAMERA OF THE YEAR



*Sujith Gopinath, Asst. Editor, Smart Photography, presenting the award to Dhiraj Paul, professional photographer while Rahul Yadav, Product Marketing, Akanksha Riya, Product Marketing and Nimesh Thakkar, Asst. Manager, Product Marketing, Sony India Pvt. Ltd. look on.*

#### NOMINATIONS

- Canon EOS RP
- Panasonic Lumix S1
- Panasonic Lumix S1H
- Sony Alpha 7R IV

AND THE  
WINNER IS...

**SONY  
ALPHA 7R IV**



This segment had a lot of competition this year. Launches from Panasonic and Canon had to face Sony's late onslaught with the A7R IV. The A7R IV came with 61 megapixel resolution, 15 stop dynamic range and astounding low-light performance. It produced results that were nothing short of phenomenal. We were very, very impressed.





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## INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020

### FULL FRAME VIDEO AND STILL CAMERA OF THE YEAR



*Ellora Dasgupta, General Manager, NGPL, Delhi, presenting the award to Hardeep Singh, Regional Sales Manager (North), Imaging Business Group and Siddharth Arora, Category Marketing Manager, Lumix, Panasonic India Pvt. Ltd.*

AND THE  
WINNER IS...

**PANASONIC  
LUMIX S1H**



The 24.2 megapixel full frame Panasonic Lumix S1H is a boon for video as well as 'still' photographers. With greater thrust towards super-high-quality video, it also offers amazing quality for 'stills'. The S1H is the first digital interchangeable lens mirrorless model to provide a cooling fan to support unlimited video recording. The camera is also dust and splash resistant.



### MICRO FOUR THIRDS VIDEO AND STILL CAMERA OF THE YEAR



Chanchal Aurora, Dep. General Manager, NGPL, Delhi, presenting the award to Hardeep Singh, Regional Sales Manager (North), Imaging Business Group and Hitesh Vig, National Product Trainer, Panasonic India Pvt. Ltd.

AND THE  
WINNER IS...

**PANASONIC  
G95**



In spite of the flood of launches in the full frame sector, Micro Four Thirds players like Panasonic and Olympus held their ground. We were particularly impressed with the Panasonic Lumix G95 which came with a 20.3 megapixel Live Mos sensor, 5-axis/5-stop image stabilisation, 4K video, Wi-Fi, and Bluetooth. If you are keen on both video and stills in that order and have a budget, you can't do better than the G95. Its build quality, ergonomics, feature set and image quality are difficult to beat at the asking price.



# AWARDS 2020





# AWARDS 2020

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### INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020

#### BUDGET FULL FRAME MIRRORLESS CAMERA OF THE YEAR



*Ellora Dasgupta, General Manager, NGPL, Delhi announcing the winner.*



AND THE  
WINNER IS...

**CANON EOS RP**



2019 was clearly the year for full frame mirrorless cameras. At least 10 models were in the market competing for customer attention. The market was however crying out for something more affordable. In came the Canon EOS RP at a price point that was much lower than those of the existing cameras.

Yes, the Canon EOS RP is the Best Budget Full Frame Mirrorless Camera in the market.

For the second year in succession, no representative from Canon India was present to receive the award.



### COMPACT CAMERA OF THE YEAR



*Ronnie Sequeira, Professional Commercial Photographer honouring Nimesh Thakkar, Asst. Manager, Product Marketing and Rahul Yadav, Product Marketing, Sony India Pvt. Ltd.*

AND THE  
WINNER IS...

**SONY  
CYBER-SHOT  
RX100 VII**



#### → NOMINATIONS

**Canon PowerShot G5X Mark II**

**Sony Cyber-shot RX100 VII**



Compact cameras are probably the most affected by the onslaught of smartphones. However, the premium range of compacts have somehow managed to survive, thanks to larger sensors, higher optical zoom and image quality. Sony's RX100-series has served this purpose well, and the latest in this series certainly packs a definite punch.



# AWARDS 2020





# AWARDS 2020

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### INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020

#### BEGINNERS D-SLR OF THE YEAR



*Amit Kohli, Senior Manager, Advertising, Mother & Baby announcing the award.*



For the second year in succession, no representative from Canon India was present to receive the award.



There were very few D-SLR launches in 2019, signifying a declining market. Canon, however, sprung a surprise by launching the EOS 200D II, also known as 250D. A 24.1 megapixel APS-C D-SLR, the 200D II is aimed at beginners and appeals for its simplicity and value for money. It also has better battery life than its predecessor.

AND THE  
WINNER IS...

**CANON EOS  
200D II**



### ACTION CAMERA OF THE YEAR



*Dhiraj Paul, professional photographer presenting the award to (R) Sainath Shetty, Business Manager (Imaging Div.), Creative Peripherals and Distribution Ltd. and a colleague, on behalf of GoPro.*

#### NOMINATIONS

GoPro Hero 8 Black

GoPro Max



Action cameras provide unique perspectives in action sports, and GoPro has been consistently pushing their limits. The GoPro Max provides these unique perspectives along with 360 degree imaging, making it a two-in-one solution for action sports enthusiasts.



# AWARDS 2020





# AWARDS 2020

### INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020

#### PHOTOGRAPHY ACCESSORY OF THE YEAR



*Jagdeep Rajput, Professional Wildlife Photographer presenting the award to Eesh Dewan, National Business Development Manager, Nikita Distributors on behalf of Godox.*

#### NOMINATIONS

**Digitek** Platinum Monopod  
DPMP-172B

**Godox** V1 Flashgun

**Seagate** Backup Plus Slim  
Hard Disk

AND THE  
WINNER IS...

**GODOX V1  
FLASHGUN**



Traditionally, camera-mounted flashguns have been designed with a rectangular head. Godox has reinvented these with a circular flash head, providing a more uniform lighting. The Godox V1 uses a magnetic accessory mounting system that allows you to easily snap on various accessories, and if necessary, stack them together for creative lighting.



### SPECIAL AWARD



*Rohinton Mehta, Technical Editor, Smart Photography presenting the award to (L to R) Dev Patil, Sr. Executive, Sales and Technical Support, Subhash Singh, Sr. Manager, Marketing and Sajjan Kumar, MD, Nikon India Pvt. Ltd.*

AND THE  
WINNER IS...

**NIKON Z6**



We do not normally give special awards. However, one camera was launched in late 2018 and somehow did not get the credit it actually deserved. This was a 24.5 megapixel full frame mirrorless camera with features like 12 frames per second still capture, 4K video capture and exceptional low light performance.

The camera went on to win the EISA Award for Camera of the Year. That camera is Nikon's Z6.



# AWARDS 2020





# AWARDS 2020

## Smart Photography

INDIA'S NUMBER 1 IMAGING MAGAZINE!

### INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020

#### MOST PRESTIGIOUS CAMERA OF THE YEAR



*Hoshang S. Billimoria, CEO, Next Gen Publishing Pvt. Ltd., and Chief Editor, Smart Photography presenting the award to Rahul Yadav, Product Marketing, Akanksha Riya, Product Marketing and Nimesh Thakkar, Asst. Manager, Product Marketing, Sony India Pvt. Ltd.*

#### ➔ NOMINATIONS

Canon EOS RP  
Sony Alpha 7R IV  
Panasonic S1 H  
Fujifilm X-T30

AND THE  
WINNER IS...

**SONY ALPHA  
7R IV**





### JURY MEET



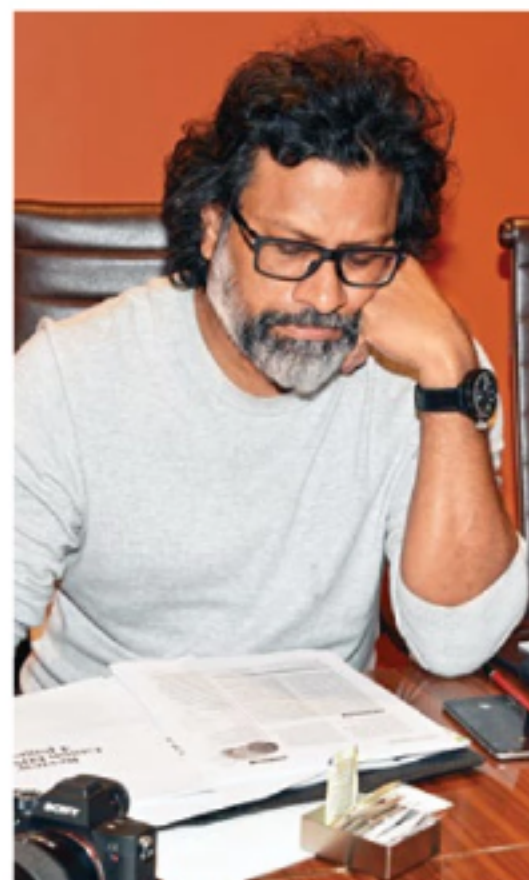
**L to R: Dr. Jehangir B. Mistry, Dean and Member, Board of Directors, Xavier Institute of Communications, St. Xaviers College, Mumbai, Rajan Chougule, Director, Bharati Vidyapeeth's School of Photography, Pune, Ronny Sequeira, professional commercial photographer, Hoshang S. Billimoria, CEO, Next Gen Publishing Pvt. Ltd. and Chief Editor, Smart Photography, Rohinton Mehta, Technical Editor, Smart Photography, Sujith Gopinath, Assistant Editor, Smart Photography deliberating on the Camera of the year award.**



**H. S. Billimoria**



**Rajan Chougule**



**Ronny Sequeira**



**Dr. J. B. Mistry**



AWARDS 2020





# AWARDS 2020

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**INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020**

## THE WINNERS



*Group photo of Award Winners.*





# AWARDS 2020







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## INNOVATION, TECHNOLOGY & IMAGING AWARDS 2020



# AWARDS 2020



King Penguins,  
Falkland Islands

# A Doctor's Passion

Jaguar, Pantanal, Brazil



**Dr. Thomas  
Rajan**

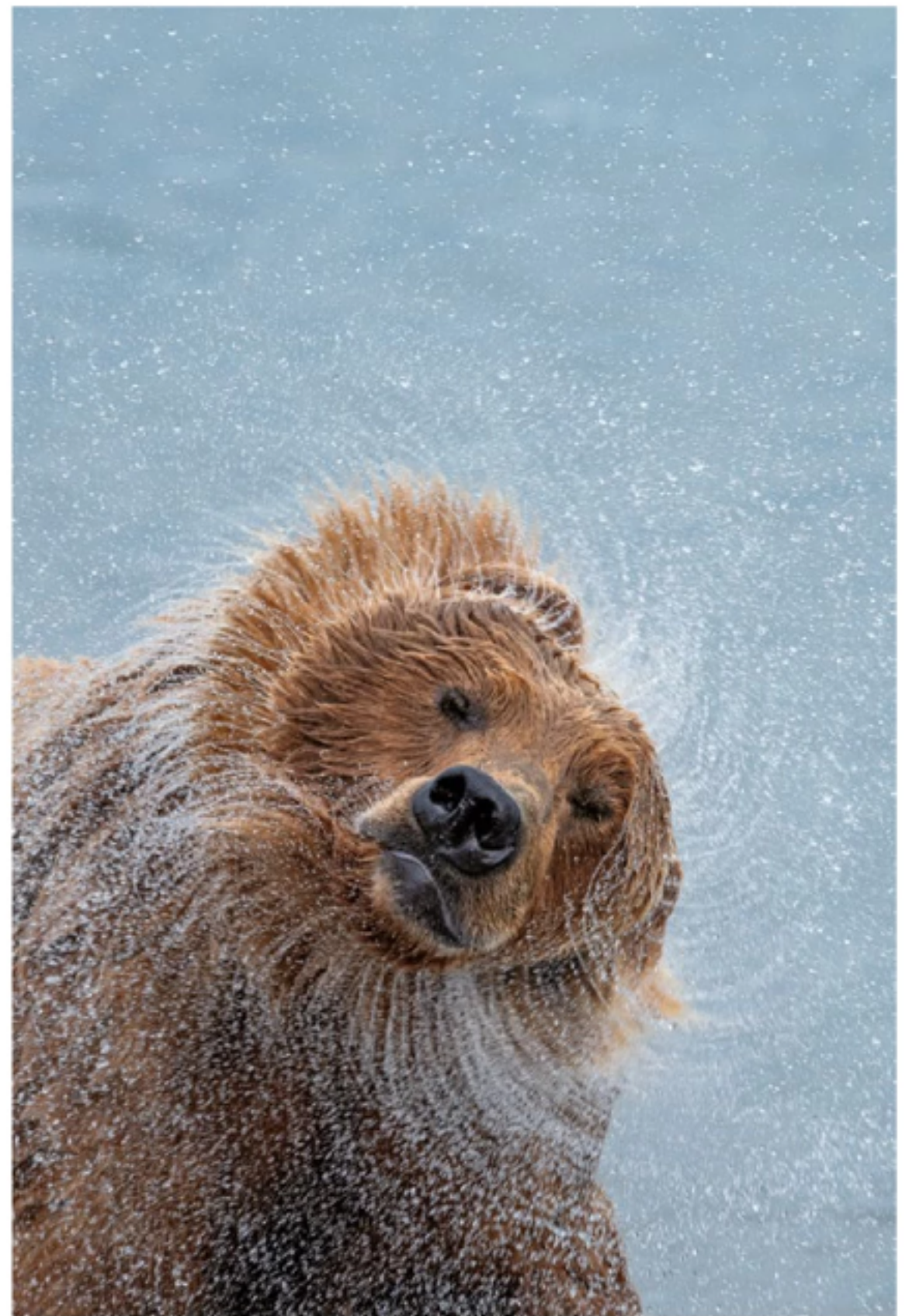
Though a very passionate photographer, Thomas Rajan is a doctor by profession. He graduated from Mysore University in India, did his postgraduate research at Harvard University and followed this by a super speciality training in pulmonary, critical care and sleep medicine from Tufts University in Boston. Dr. Rajan is currently a Director at Northernlight Eastern Maine Medical Centre. His wildlife photographs adorn the walls of his hospital and his patients find solace as they walk through the corridors, seeing his beautiful pictures.







Saffron Toucanet,  
Atlantic forest, Brazil



Grizzly Bear, Alaska







Lion, Masai Mara, Kenya

King Penguins hugging, South Georgia





# CELEBRATING THE YEAR'S BEST PRODUCTS



## GLOBAL AWARDS 2019-20

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EISA is the unique collaboration of 62 member magazines and websites from 29 countries, specialising in all aspects of consumer electronics from mobile devices, home theatre display and audio products, photography, hi-fi and in-car entertainment. Now truly international with members in Australia, India, Canada, the Far East and USA, and still growing, the EISA Awards and official logo are your guide to the best in global consumer technology!





# Bird Watch

Shivendra is an IPS Officer with Delhi Police and is based in Delhi. He has been a nature lover since childhood. His foray into photography began with his travels all across the globe with the President of India. He has been dabbling into all genres of photography, but his favourite genre is wildlife. Photography acts as a stress buster for him, apart from bringing him closer to the nature.



**Shivendra  
Kant Tewari**

Camera: Nikon D500  
Aperture: F/8  
Shutter Speed: 1/800 sec  
Focal Length: 500.0 mm  
ISO: 400



Camera: Canon 1Dx  
Aperture: F/4.5  
Shutter Speed: 1/1000 sec  
Focal Length: 500mm  
ISO: 800





Camera: Canon 1Dx Mark 2  
Aperture: F/4  
Shutter Speed: 1/1600 sec  
Focal Length: 500mm  
ISO: 1250

Camera: Nikon D500  
Aperture: F/7.1  
Shutter Speed: 1/4000 sec  
Focal Length: 750 mm  
ISO: 1000







Camera: Canon 1Dx  
Aperture: F/5.6  
Shutter Speed: 1/1250 sec  
Focal Length: 500mm  
ISO: 640

Camera: Canon 1Dx  
Aperture: F/4  
Shutter Speed: 1/640 sec  
Focal Length: 500mm  
ISO: 200







# LEARNINGS

## LEARNING

### Tilt and Shift Movements

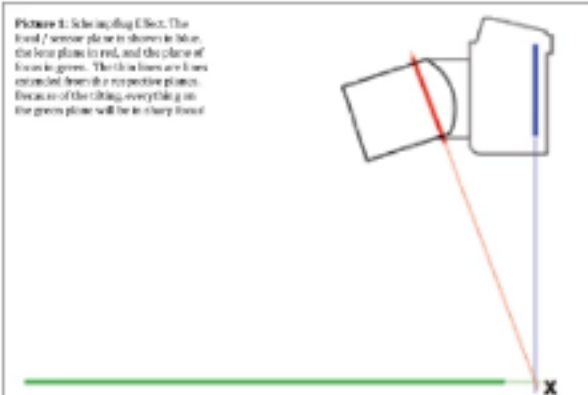
Part II

Ashok Khandhalla has been a professional photographer for over three decades and has extensive experience in both film and digital photography. Being an architect, an engineer, a photographer, and a videographer, he possesses a unique and deep insight into the order and sequence of digital photography and videography. He has published more than a 100 articles on photography and some of his writings have also been published in the top-level international magazines of popular Photography.



Ashok Khandhalla

As an avid collector of photographic lenses and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through writing and editing. It is his desire to share his knowledge with the world and he is currently working as a management and engineering consultant. He can be reached at [ashokkhandhalla@gmail.com](mailto:ashokkhandhalla@gmail.com).



Picture 1: Scheinberg Effect. The focal plane, the lens plane, and the plane of focus intersect at a point. This is the Scheinberg Effect. Focus is of the object, everything on the plane plane will be in sharp focus.



**Recap:** Last month you read about the basics of tilt/shift movements and their effect on images. We also looked at various types of equipment that can offer movements. In this concluding part you can read how tilting and shifting the lens can solve specific photographic problems and also add artistic effects.

#### Applications using tilt:

**Increasing DOF:** This is based on what is called the Scheinberg Effect. This states that if the focal plane and the lens plane are tilted such that they intersect each other and if the plane of focus (also called subject plane) when extended passes through this intersection point, you will get a vastly increased zone of sharp focus. Ok, that sounds a bit complicated but really not so. Just look at Pictures 1 and 2.



Picture 2: Image taken along the lens. The aperture was f/11.



Picture 3: After tilting the lens forward, as shown in the Scheinberg Effect, the DOF has increased.

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## LEARNING



### Wildlife Photography

Robinton Mehta

Who doesn't like photographing wildlife? I mean, most people do. You just have to take a safari to a wildlife sanctuary to find the number of people from all walks of life trying to capture the animals with their cameras. In this short 'help' article, I will try and guide you with some 'do's and don'ts' that could possibly make you a better wildlife photographer. Do keep in mind that not everything is covered and what may work for one photographer may not necessarily work for another.

The first rule of wildlife photography can be summed up in this famous quote by an anonymous wildlife photographer: "If you are running short on patience, forget wildlife photography."

Sorry guys, I just made that up! Even then, the 100-percent rule is: If you are short on patience, wildlife photography is not for you. You may as well try some other activity. You cannot order an animal to do what you may want it to do. For example, you cannot command an animal to look into the camera lens. If you want that animal to look straight into the lens, you will have to wait till it decides to do so. In other words, the name of the game is 'patience'.

You may wait patiently, say for an hour, but then something starts the animal, and off it goes into the thick. Frustration! That's the challenge of wildlife photography; patience does not necessarily equate to a 'natural geographic' shot. Remember, when a wild animal hunts, not every hunt is successful, we need to learn from this fact; we also need to realise that wildlife photography is a very important role in wildlife photography.

The second rule is to learn the habits of the subjects you wish to photograph. Let's take an example of a bird of prey. You are photographing hand-held and wish to catch the action just as it leaves its perch. You frame the bird in your camera and wait. And wait. And wait. Your hands tire and you relax and put away the camera from your eye. Just then the bird decides to take off! You miss the shot. Sounds familiar? If you had studied the habits of the bird, you would know that before it takes off, the bird would face the wind direction and sometimes, flex its wings (and some birds even pee before a take off). So as soon as the bird faces the wind direction (or flutters its wings), that's a signal that it may fly. This subject knowledge, plus some luck, can increase your success rate.

The third rule is to be absolutely quiet when photographing wildlife. Have you ever seen a tiger stalking its prey? In spite of its huge size, it moves stealthily and silently, without making any sound. Shouldn't we photographers learn something from the tiger? Try and relate this to the last time you were in a wildlife sanctuary, were you quiet or were you chatting away with your friends? Most animals and birds have a great sense of hearing and any possible noise could make them go away.

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#### Now let's consider the equipment:

- Camera body:**
- Consider a camera body that is strong enough to withstand the use (and abuse) that a professional wildlife photographer generally meets out.
  - A very important feature to consider is the frames per second (FPS) rate. The higher the camera's FPS rate, the more the chances of capturing different expressions/actions of your subject.
  - Ensure that your camera has a large 'buffer'. If not, it is possible that your camera may lock up when the buffer is full, preventing you from taking further shots till the buffer (or part of it) is cleared.
  - Use a 'fast' memory card. Your camera should also be able to transfer the data quickly from the sensor to the card (most modern cameras do so).
- Lenses:**
- Buy the best lenses that you can afford. A lens plays a more important role than the camera body. Also note

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b) With wildlife photography, a 'fast' lens is preferable to a 'slow' lens. It helps you to use a faster shutter speed to freeze the action without increasing the ISO (which can increase digital noise). A fast lens will also be more expensive! And heavier too!

c) You don't necessarily have to go for the 500 mm and the 600mm primes (although they do help). These days we have the 150-500mm, 200-500mm, 80/100-400mm zoom lenses from different manufacturers which serve us well. These lenses are 'slower' compared to the available prime lenses, but they burn a smaller hole in our pockets!

**Two wonderful helpers:** I don't know about you but I have two wonderful helpers. One is called 'image stabilisation' and the other is known as a 'tripod'.

Image stabilisation is a feature, available in some lenses / camera bodies that allow you to shoot at slow shutter speeds and still obtain acceptably sharp pictures. Having this feature in your lenses / camera bodies would be a plus point. Tip: When photographing at certain shutter speeds (1/100 sec or faster), please switch off the image stabilisation feature. An added advantage of a stabilisation system built into the camera body is that any lens that you attach to that body, becomes stabilised. On the flip side, if you should the in-built image stabilisation (IBIS) stop working, your non-stabilised lenses stay that way.

When it comes to a tripod, please get a sturdy one (not necessarily the lightest). Your shoulders may curse you, but your photos will be free of blur. I hope this short write-up can help you in becoming a better wildlife photographer! **RP**

"If you are a wildlife film-maker and you are going out into the field to film animals, especially behaviour, it helps to have a functional background on who these animals are, how they work and you know a bit about their behaviour!" - Mike de Grey

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# Tilt and Shift Movements

## | Part II |

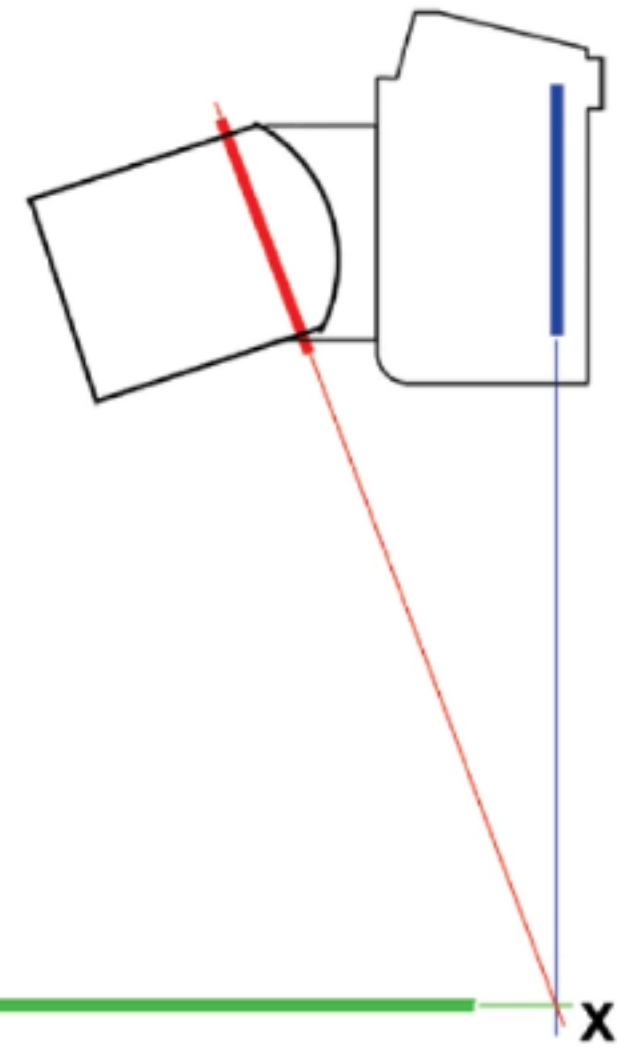
**Ashok Kandimalla** has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published more than a 100 articles on photography and some of his writings have also been published in the well-known international magazine *Popular Photography*.



**Ashok Kandimalla**

An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is the only Indian photographer to be featured on the Nikon Centenary website. He is presently working as a Management and Engineering consultant. He can be reached at [kashokk@gmail.com](mailto:kashokk@gmail.com).

**Picture 1:** Scheimpflug Effect. The focal / sensor plane is shown in blue, the lens plane in red, and the plane of focus in green. The thin lines are lines extended from the respective planes. Because of the tilting, everything on the green plane will be in sharp focus!



**Recap :** Last month you read about the basics of tilt/shift movements and their effect on images. You also looked at various types of equipment that can offer movements. In this concluding part you can read how tilting and shifting the lens can solve specific photographic problems and also add artistic effects.

### Applications using tilt:

**Increasing DOF:** This is based on what is called the Scheimpflug Effect. This states that if the focal plane and the lens plane are tilted such that they intersect each other and if the plane of focus (also called subject plane) when extended passes through this intersection point, you will get a vastly increased zone of sharp focus! Ok, that sounds a bit complicated but really not so. Just look at Pictures 1 and 2.

**Picture 2:** The setup used to photograph Picture 4. See the forward tilt in the lens to get the Scheimpflug Effect.







**Picture 3:** Image before tilting the lens. The aperture was  $f/4.0$ .



**Picture 4:** After tilting the lens forward to utilize the Scheimpflug effect. Note the drastic increase sharpness.





**Picture 5:** In this photograph of a model car, swing movement was used just to keep a slice of the car in focus.



**Picture 6:** Miniature effect is produced by creating a wedge of sharp focus with the help of a tilt movement.

## Creating a wedge of focus

Tilt and swing movements can be used to get only a wedge of correct focus. This is often used in product and fashion

photography to emphasize just a small area by keeping it in sharp focus while the rest is blurred (Picture 5).

The tilt operation can also be used to produce a band of sharp focus in a landscape photography, to create the so-called 'miniature' effect (Picture 6).



**Picture 7:** Image captured with the camera pointed upwards.



**Picture 8:** Image using rise movement. See how the perspective has been corrected.

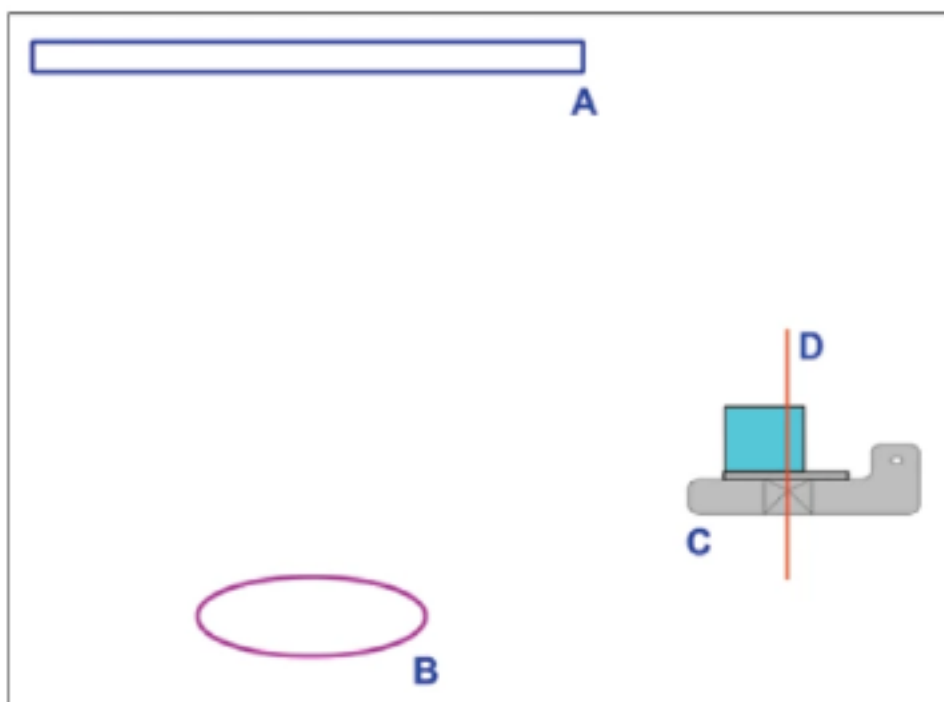
## Applications using shift

**Correcting perspective:** This is perhaps the most widely used application. Pointing the camera up will cause a perspective error making a building appear as if it is leaning back (Picture 7). To avoid this, keep the camera level and parallel to the face of the building and correct the perspective (Picture 8) by using rise movement (Picture 9).



**Picture 9:** This is the setup that was used to capture Picture 8. The lens, a PC (Perspective Control) Nikkor 28 mm allows shifting (up to 12 mm) for correcting perspective errors. This picture shows the lens with rise movement employed.





**Picture 10:** A – Mirror, B- Subject, C- Camera, D-Camera centerline. The camera is positioned to the right of the mirror but lens is shifted to the left from the centerline (D).

**Removing a reflection:** This is an interesting and an unusual application. It is something that cannot be done in post-processing. You often see in photographs, a straight (that is a direct) reflection of a person (or an object) in the mirror. Such a reflection can only be taken with the camera directly behind the subject since angle of incidence is equal to the angle of reflection as per the laws of optics. However, you will not see the camera at all in the reflection! How is this possible? The trick here is as follows:

Keep the camera offset to the mirror in one direction so that its reflection does not appear and then shift the lens in the opposite direction (Picture 10). Then, the mirror and reflection of the subject can be captured without the reflection of the photographer and camera (Picture 11).

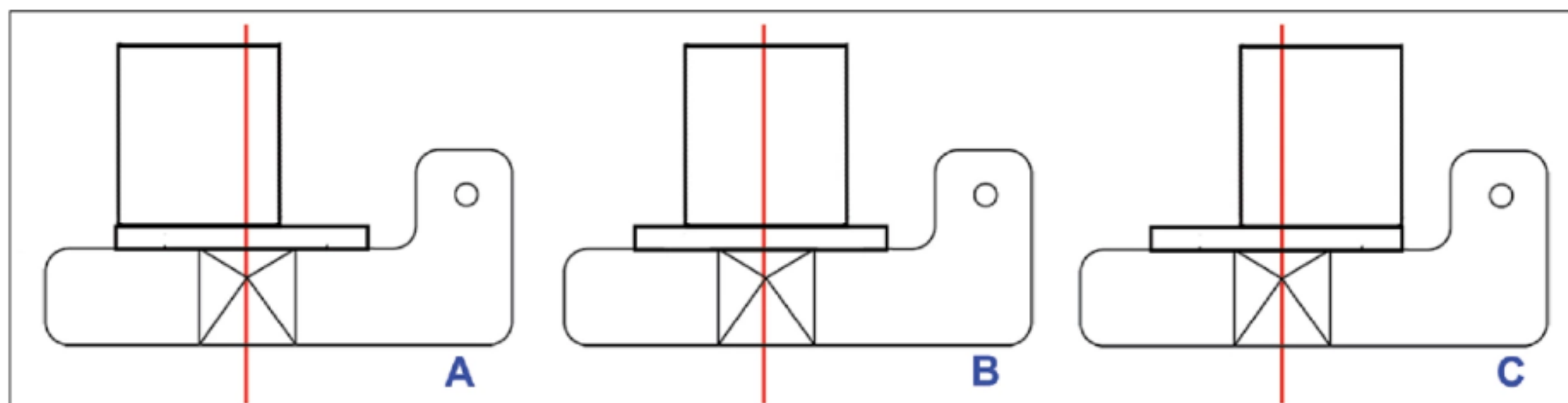


**Picture 11:** The result of the setup shown in Picture 10. The dark border is the frame of the mirror and you are seeing the reflection of the subject but not the camera. It is not possible to replicate this with a conventional lens.

**Making a panorama:** The shift movement can also be used for making panoramic images accurately with very little effort. Panoramas can also be created as you know with conventional lenses but if you use the shift movement, the camera will be stationary and so will be sensor plane and you will be able

to get a much better-quality panorama without the need to rotate the camera. No special hardware like a panorama head is required as this method is inherently parallax free. For those who are more mathematically oriented, look at the following numbers. These have been computed for a shift of 10 mm on

either side (left and right) of center. Use these as a rough guide. On a full-frame camera, a 24 mm lens will give an angle of view (AOV) equal to a 16 mm lens. On an APS-C camera (with a crop factor of 1.5), an 18 mm lens will give AOV equal to a 10 mm lens.



**Picture 12:** Here the centerline of the camera is indicated by a red line. Images A and C show the lens shifted to the left and right whereas B shows the lens centered without any shift.



All you have to do is to keep the camera on a tripod, shift the lens to the leftmost position and take a photograph. Next, take two more photographs with the lens at the center (non-shifted) and with the lens at the rightmost position (Picture 12) to get a perfect panorama stack. This can be processed in any panorama making software to get the complete panorama (Picture 13).

A vertical panorama (called a 'vertorama') can also be created just as easily by using rise and fall instead of left and right shift movements.

**Removing obstructions:** This is an interesting application where you can remove an object between the camera and the subject with the help of a shift movement. See Picture 14. Here the

white flag pole is appearing between the building and the camera. We can use the shift movement to effectively remove the flag pole from the scene (Picture 15). Note however, note that point of view and the spatial relationship has changed due to shifting. Consequently, the foreground has changed and so also the front opening of the building. This is an operation you can't do in software!



**Picture 13:** An example of a panorama created using the technique described.

## Some tips

**Use a tripod:** Tilt and shift movements need accurate positioning and precise alignment. Hence, these operations will yield satisfactory results only when you perform them with the camera mounted on a tripod and not handheld. It is also advisable to use a pan head with independent controls for each of the 3 axes (tilt, pan, and roll) rather than a ball head for accurate control. There are some heads available that have gear mechanisms. These will help you to position your camera very precisely.

**Focusing with tilt movement:** Focusing after tilting is not very straight forward!! Here is the correct procedure. Decide on the two points, the nearest and the farthest that you want to keep in sharp focus. Imagine a plane joining these two. This is your plane of focus. Now, you need to tilt the lens so that the plane of focus intersects the lens plane



**Picture 14:** See how the flag pole is appearing in the scene.



**Picture 15:** It has been effectively moved away with a lens shift.

Image © Harshan Thomas



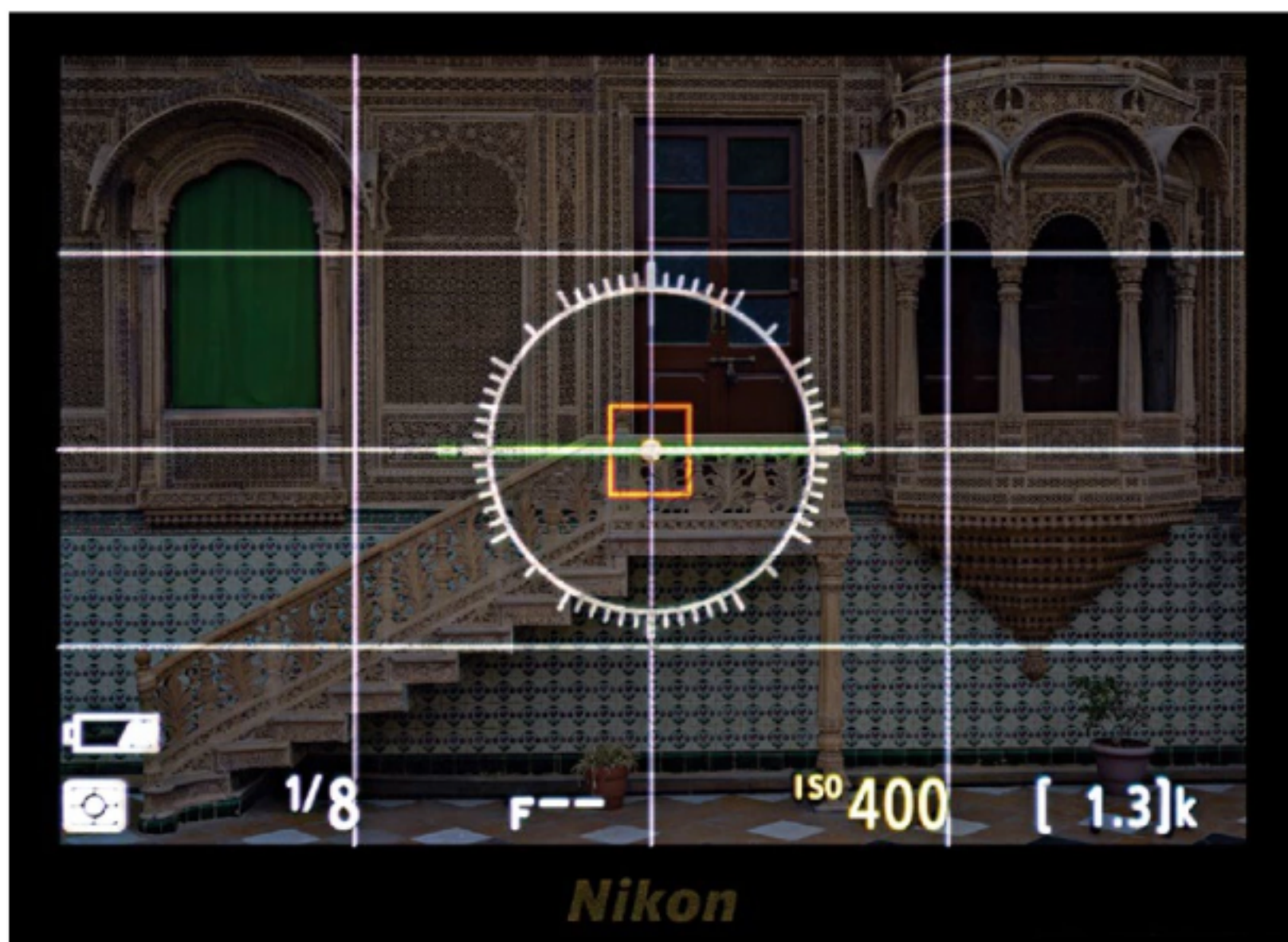
and focal plane (Picture 1). When tilted correctly (this is always towards the plane of focus) everything between these points on the plane of focus will be sharp. If you want to bring elements which are above or below the plane, then you must stop down the aperture. Following are the steps:

1. Keep the tilt at zero degrees (no tilt) and focus on nearest point.
2. Tilt without refocusing, and bring the farthest point into focus. You will now find that the nearest point is out of focus.
3. Keeping tilt angle the same, now refocus to get the nearest point back in focus. The farthest point will go out of focus now.
4. Now, tilt in the **opposite** direction (that is, lessen tilt) compared to step 2 and get the farthest point in focus.
5. Repeat steps 2, 3 and 4 till you get both nearest and farthest points in sharp focus.
6. To get points above and below the plane of focus sharp you need to increase the DOF. This you can only do by stopping down the aperture.

Important! Do these steps by tilting little by little rather than by large amounts and be patient!

**Practice:** Mastering the tilt and shift movements needs a lot of practice as these operations are very technical in nature. They also need precise and accurate adjustments. Don't be in a hurry to complete and practice as much as possible before you take up something serious. Remember that is no scope for any sloppy work here!

Use the aids given in your camera: All mirrorless cameras and many DSLRs have a live view mode. If your camera has this feature, switch it on. This will help you to visualize the scene you want to photograph better. In live view mode, most cameras provide two additional aids, a magnifier, and a grid overlay. These together will help you align vertical and horizontal lines accurately. If your camera also has an electronic



Picture 16: A live view screen showing the grid and level meter overlays.



Picture 17: A shoe-mounted spirit level is a low-cost accessory that can greatly help.

level meter (also called 'Virtual Horizon' by some), switch it on as this can be of help too (Picture 16). If this feature is not available on your camera, simply use a low-cost spirit level that can be mounted on the accessory shoe (Picture 17). These are also generally more accurate than camera's built-in levels.

### Why not use software

Yes, we can do some of these corrections, but not all in post-processing. Also, generally an image which has been thus corrected will lose some sharpness as the missing data has to be interpolated by the software. There is no such problem when we use T/S equipment. |SP

## CONCLUSION

The tilt and shift movements were once possible only with very expensive specialised equipment. That has now changed and you can now get T/S adapters for a reasonable amount. Though there are some limitations, these can be bought for a fraction of the cost compared to the earlier solutions. The number of photographic problems that can be solved using T/S equipment is only limited by our imagination. As always, we at Smart Photography will be happy to hear your experiences.





# Wildlife Photography

■ Rohinton Mehta

*Who doesn't like photographing wildlife? I mean, most people do. You just have to take a safari to a wildlife sanctuary to find the number of people from all walks of life trying to capture the animals with their cameras. In this short 'help' article, I will try and guide you with some 'do's and don'ts' that could possibly make you a better wildlife photographer. Do keep in mind that not everything is covered and what may work for one photographer may not necessarily work for another.*



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Sorry guys, I just made that up! Even then, it's 100-percent true. If you are short on patience, wildlife photography is not for you; you may as well try some other activity. You cannot order an animal/bird to do what you may want it to do. For example, you cannot command an animal to look into the camera lens. If you want that animal to look straight into the lens, you will have to wait till it decides to do so. In other words, the name of the game is 'patience'.

You may wait patiently, say for an hour, but then something startles the animal, and off it goes into the thick. Frustration? That's the challenge of wildlife photography; patience does not necessarily equate to a 'national geographic' shot. Remember, when a wild animal hunts, not every hunt is successful; we need to learn from this fact; we also need to realise that lady luck too plays a very important role in wildlife photography.

The second rule is to learn the habits of the subjects you wish to photograph. Let's take an example of a bird of prey. You are photographing hand-held and wish to catch the action just as it leaves its perch. You frame the bird in your camera and wait. And wait. And wait. Your hands tire and you relax and put away the camera from your eye. Just then the bird decides to take off! You miss the shot. Sounds familiar? If you had studied the habits of the bird, you would know that before it takes off, the bird would face the wind direction and sometimes, flex its wings (and some birds even poo before a take-off). So as soon as the bird faces the wind direction (or flutters its wings), that's a signal that it may fly. This subject knowledge, plus some luck, can increase your success rate.

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#### **Now let's consider the equipment:** **Camera body:**

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*- Mike deGruy*





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# REVIEWS

## RATING SYSTEM

### Final Rankings

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

### D-SLR/ILCC

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)



100

**D-SLR Review**  
Nikon D780

**Mirrorless Review**  
Fujifilm X-A7

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**Lens Review**  
Sigma 14-24 mm  
F/2.8 DG HSM Art

**Monitor Review**  
BenQ PD3220U

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### Inside the Box

- ✓ Camera body
- ✓ Body cap (BF-1B)
- ✓ Rubber eye cup (DK-31)
- ✓ Lithium-ion battery (EN-EL15b) with protective cover
- ✓ Battery charger (MH-25a)
- ✓ Eyepiece cap (DK-5)
- ✓ USB cable (UC-E24)
- ✓ Camera strap (AN-DC21)

**Nikon D780 ₹1,98,995**

# A Brilliant Successor

by Rohinton Mehta

The Nikon D780 was launched in India on 7th January 2020. I am not sure as to why Nikon chose to have another D-SLR when the reading on the wall says that mirrorless is the future. The D780 will eventually replace the D750, which according to me, is currently the best value-for-money D-SLR from Nikon. Looking at the specifications, the D780 has much more to offer and I'm sure Nikon knows what its doing. Let's see how the latest Nikon D-SLR fares on our test-bench.

## Design & Build Quality

The Nikon D780 D-SLR has a very good build quality; it uses lightweight but tough magnesium alloy with carbon fibre for the outer shell. It incorporates a monocoque chassis with a hard rubberised covering, making the camera dust and water resistant. It offers a deep, comfortable grip. The body is made in Thailand.

## Key Features

Let's start with a comparison of the main differences and similarities between the new D780 and the D750.

|                       | D780                              | D750                 |
|-----------------------|-----------------------------------|----------------------|
| Sensor type           | BSI-CMOS                          | CMOS                 |
| Max. Resolution       | 6048 x 4024 (24.5MP)              | 6016 x 4016 (24MP)   |
| Image processor       | EXPEED 6                          | EXPEED 4             |
| ISO sensitivity       | 100-51200                         | 100-12800            |
| Expandable up to      | 50-204800                         | 50-51200             |
| Shutter speed range   | 15 minutes-1/8000sec              | 30 seconds-1/4000sec |
| Burst shooting rate   | 12 fps (Live View)<br>7 fps (OVF) | 6.5 fps, OVF         |
| AF points, Optical VF | 51, Phase Detection               | 51, Phase Detection  |
| AF points, Live View  | 273, Phase Detection              | Contrast Detection   |
| LCD resolution        | 2,359,000 dots                    | 1,229,000 dots       |
| Video                 | 4K UHD, Full HD (120 fps)         | Full HD (60 fps)     |
| Built-in flash        | No                                | Yes                  |
| Scene modes           | No                                | Yes                  |
| Battery               | EN-EL15b                          | EN-EL15              |
| Battery life          | 2260 shots                        | 1230 shots           |
| Weight                | 840 g                             | 750 g                |
| USB connection        | USB 3 Type -C                     | USB 2                |
| Wi-Fi                 | Yes, also Blue Tooth              | Yes                  |

*Highlight denotes advantage.*





Camera: Nikon D780  
Aperture: f/8  
Shutter Speed: 1/50 sec  
Focal Length: 50.0 mm  
ISO: 400

The difference of 0.5 megapixel between the two models is inconsequential, but observe the shutter speed range on the new D780; it goes from a whopping 15 minutes (900 seconds, in M mode) - 1/8000 sec compared to the 30 seconds - 1/4000 sec on the D750! And in Live View, the D780 can fire at a maximum rate of 12 frames per second – almost double that of the D750! The D780 includes a superior processor (EXPEED 6), a higher resolution LCD and much better battery life (as per CIPA standards). And the D780 incorporates a BSI (Back Side Illuminated) sensor which is an improvement over the non-BSI sensor of the D750 (especially in the digital noise department). And while the D780 has 273 Phase Detection AF points in Live View, the D750 uses Contrast Detection, which offers slower AF. The D780 offers higher video quality (4K) while the D750 offers only up to Full HD video. The D750 on the other hand has the advantage of a built-in flash (some don't consider a built-in flash as an advantage but I certainly consider it important), and a lighter body.

The Nikon D780 employs a 24.5 megapixel Back-Side Illuminated full frame CMOS imaging sensor with a Low-pass Filter. The Mode Dial on the top left offers the usual P (Program, including Flexible Program), A (Aperture Priority), S (Shutter Priority), and M (Manual) exposure modes. It further offers AUTO (for rank beginners), user settings modes U1 and U2 and a special effects mode known as EFCT. Underneath the Mode Dial is the Release Mode Dial that allows you to set the camera for Single (S), Continuous Low (CL), Continuous High (CH), Quiet (Q), Quiet Continuous (QC), Self Timer and Mirror-up firing mode.

The camera is powered by the latest generation EXPEED 6 image processor that provides excellent image quality in still as well as video, even when shooting at very high ISO sensitivities. The camera offers shutter speeds ranging from 900 seconds (that's 15 minutes!) to 1/8000 sec, making it an incredible tool for capturing almost any low-light scene/subject that you can think of – be it star trails, surreal

exposures of flowing water or stopping even the fastest creature on earth right in its tracks!

The D780 offers 51 AF points (sensors) in its Optical Viewfinder (includes 15 cross-type sensors) whereas in Live View, it employs 273 phase-detect sensors that covers almost the entire frame. Further, when using Live View, the D780's Eye Detection Autofocus can track and lock focus on your subject's eyes (human eyes) and shoot in full resolution at 12 fps. Pictures can be shot in JPEG, Raw (12 or 14 bit – lossless compressed or compressed) or JPEG + Raw and stored on SD card. There are two slots for the SD cards.

The D780 offers the following Picture Controls: Auto, Standard, Neutral, Vivid, Monochrome, Portrait, Landscape and Flat. Picture Controls allow the user to fine-tune their images by adjusting sharpness, contrast, saturation etc. Each Picture Control can be further fine-tuned as per the user's preferences. The D780 further offers 20 Creative Picture Controls.





Camera: Nikon D780  
Aperture: f/8  
Shutter Speed: 1/1600 sec  
Focal Length: 48.0 mm  
ISO: 400

Mahesh Reddy

The tilting 3.2-inch LCD monitor at the back has a resolution of 2359000-dots, is touch sensitive and has 11-level manual brightness settings. The following White Balance settings are available: Auto (3 types), Natural light auto, Direct sunlight, Cloudy, Shade, Incandescent, Fluorescent (7 types), Flash, Choose colour temperature and Preset manual.

An important feature according to me is the iMenu (found in some other Nikon models too). The users can customise the iMenu to display the settings important to them. The settings you can choose from are: Set Picture Control, Image Quality, Flash Mode, Wi-Fi connection,

AF mode, Choose image area, White Balance, Image size, Metering, Active D-Lighting, AF-area mode, Custom controls, Negative digitiser and Exposure preview (the last two can be displayed only during Live View photography).

Though the D780 is a powerful tool for professionals and enthusiast photographers, it can be easily adapted for beginners as well. By using its EFCT (Effects) mode, the beginner can easily switch between the following ten (scene) modes in Live View: Night vision, Super vivid, Pop, Photo illustration, Toy camera effect, Miniature effect, Selective colour, Silhouette, High key, and Low key.

The D780 can record video in 10-bit N-Log mode (usually, videos are in 8-bit mode) as well as HLG (High Log Gamma) mode but only with an Atomos Ninja V external recorder. The camera can also record Time Lapse movies, perform Interval timer shooting, Multiple exposures and Focus shift shooting.

The camera is powered by a lithium-ion rechargeable battery (EN-EL15b), but the older EN-EL15 batteries will also work.

## Ergonomics

Like all modern cameras, it is necessary to set-up the D780 for optimum performance and personal preferences. Existing Nikon users will find the user interface easy to set up; for first-timers, it would do well to understand the features (at least most of them) to use the camera optimally. The camera was easy to handle.

## Performance

We reviewed the D780 using a 50 mm f/1.4G lens.

- **Sharpness:** Images were sharp and punchy, with pleasing colours, right out of the box.
- **Exposures:** Exposure meters (Matrix, Centre-weighted, Spot and Highlight-weighted) worked to our satisfaction though, under some lighting situations, the highlight-weighted metering gave us darker images than what we would have preferred (the idea behind highlight-weighted metering is that the meter will not allow the highlights to overexpose; hence it reduces the exposure globally and then, boosts the signals only in the shadow areas).
- **Auto White Balance:** AWB for Sun, Shade, Fluorescent and Flash was on the dot; very impressive. AWB for Incandescent light was not at the same level but then, in a room lit by different household bulbs, the colour of the light will depend on the wattage and the age of the bulbs and hence we always disregard the AWB for incandescent light.
- **Noise control:** Please note that 'noise reduction' in the camera was set to 'Normal'. Noise control was



very good. The native image size for D780 is 20.16" x 13.413" at 300 ppi. At 25-percent screen size, though some noise could be seen from ISO 6400 onward, the noise was not objectionable all the way up to ISO 51,200.

At 50-percent screen size, some noise could be seen from ISO 3200 onward, but I would say that all ISOs up to 51,200 were usable.

At 100-percent screen size, some chroma noise was visible too, which was not so easy to observe at 50-percent screen size.

- **Video:** The video quality from the Nikon D780 was very good when a tripod was used. The D780 does not have IBIS and the 50 mm lens used for testing did not have VR. Interestingly, you can use your manual focus lenses which are better suited for video recording.

## Verdict for Performance

The overall performance of the Nikon D780 was very good. Auto White Balance was excellent, digital noise was kept well under control, sharpness was very good throughout the aperture range (sharpness will also depend on the lens used). Images were crisp right out of the box and colours were pleasing. Video quality was great. We also felt that the D780 images were slightly sharper than the D750 images.

## Value for Money

The Nikon D780 body is available at an MRP of Rs.198,995. On the face of it, this price appears high, but please read my verdict below. Also, do keep in mind that prices eventually drop and that dealers offer a good discount on the MRP. **|SP**

## KEY SPECIFICATIONS

|                                                                                                                                                                                                                                                                                                                                               |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Camera type:</b> D-SLR                                                                                                                                                                                                                                                                                                                     |
| <b>Sensor format/Size:</b> Full frame (FX)/ 35.9 x 23.0 mm                                                                                                                                                                                                                                                                                    |
| <b>Effective pixels:</b> 24.5 million                                                                                                                                                                                                                                                                                                         |
| <b>File formats:</b> Raw:12 or 14 bit (lossless compressed or compressed); JPEG: Fine, Normal or Basic; Raw+JPEG                                                                                                                                                                                                                              |
| <b>Storage media:</b> 2 slots. SD/SDHC (UHS-II compliant)/SDXC (UHS-II compliant)                                                                                                                                                                                                                                                             |
| <b>Shutter type:</b> Vertical-travel focal-plane shutter; Electronic Front Curtain Shutter; Electronic shutter                                                                                                                                                                                                                                |
| <b>Shutter speeds:</b> 30 sec-1/8000 sec, extendable to 900 seconds in Manual exposure mode; Bulb, Time (1/200 sec)                                                                                                                                                                                                                           |
| <b>Frame advance rates:</b> CL: Approx. Up to 6 fps, but in Live View, up to 3 fps.                                                                                                                                                                                                                                                           |
| <b>CH:</b> Approx. Up to 7 fps, but during silent photography, the frame advance rates vary with the shooting option selected.                                                                                                                                                                                                                |
| <b>Metering mode:</b> Matrix, centre-weighted, spot, and highlight-weighted                                                                                                                                                                                                                                                                   |
| <b>Shooting mode:</b> Auto, P, S, A, M, User defined U1 and U2, EFCT (special effects)                                                                                                                                                                                                                                                        |
| <b>Exposure compensation:</b> +/- 5 EV (Stills); +/- 3 EV (Movies)                                                                                                                                                                                                                                                                            |
| <b>ISO sensitivity:</b> ISO 100-51200 (can also be set lower or higher); Auto ISO                                                                                                                                                                                                                                                             |
| <b>Bracketing:</b> Available for Exposure and/or Flash, White Balance and ADL                                                                                                                                                                                                                                                                 |
| <b>AF method:</b> Viewfinder photography: TTL phase detection, Live view photography: Hybrid phase-detection/Contrast detection AF                                                                                                                                                                                                            |
| <b>Autofocus mode:</b> AF-S, AF-C, AF-A (for still photography only), AF-F (full time AF) for movie recording only; Predictive AF, MF                                                                                                                                                                                                         |
| <b>Flash control:</b> VF photography: TTL flash control performed by RGB sensor; Live-view photography: TTL flash control performed by image sensor; i-TTL balanced fill flash for digital SLR available with matrix, centre-weighted and highlight-weighted metering, Standard i-TTL fill-flash for digital SLR available with spot metering |
| <b>White Balance:</b> Auto (3 types), natural light auto, direct sunlight, cloudy, shade, incandescent, fluorescent (7 types), flash, choose colour temperature, preset manual                                                                                                                                                                |
| <b>Battery:</b> EN-EL15b                                                                                                                                                                                                                                                                                                                      |
| <b>Weight:</b> Approx. 840 g with battery and SD card                                                                                                                                                                                                                                                                                         |

## FINAL SCORE



84.5%

### Design and Build Quality 17/20



### Key Features 17/20



### Ergonomics 17/20



### Performance

|                    |                                   |
|--------------------|-----------------------------------|
| Autofocus          | 4.5/5                             |
| Metering           | 4/5                               |
| Noise control      | 5/5                               |
| Sharpness          | 4/5<br>(also depends on the lens) |
| LCD/EVF            | 4/5                               |
| Auto White Balance | 4/5                               |

### Sub-Total 26/30

### Value for Money 8/10



### PLUS

- Superb 'still' as well as superb video quality
- Very good build quality
- Quick and accurate autofocus
- Very good noise control

### MINUS

- No possibility of a battery grip with additional firing button for vertical shooting
- No built-in flash
- Some may find it on the expensive side

## VERDICT

In the introduction I mentioned that, in my opinion, the Nikon D750 is the best current value-for-money camera. So how does one justify the increase of almost Rs.77,000 on the MRP of the D780?

This is always a difficult question to answer since different users have different priorities and different likes and dislikes. In my opinion, the extra 77K is justified. Here are some points you may like to consider:

- EXPEED 6 image processor is two generations above the EXPEED 4 found in the D750. With every new iteration, image quality improves, especially on the processing speed and overall performance.
- The BSI-CMOS imaging sensor is superior to the non-BSI (Front-illuminated) CMOS sensor on the D750. BSI (Back-Side Illuminated) sensors are more light-sensitive and produce less digital noise.
- The burst shooting rate is almost double that on the D750 (12 fps - in Live View

Mode - against the maximum of 6.5 fps on the D750.

- Much superior video quality (the D780 can shoot 4K 30p or 1080/120p; the D750 can shoot video at 1080/60p.
- Faster/more accurate autofocus.
- USB 3, Type-C. If I were in the market to buy a Nikon D-SLR, the D-780 would be it; however, please remember that the D750 is still a great camera if you want to save some money and invest in an additional lens.





### Inside the Box

- ✓ Camera body
- ✓ Li-ion battery NP-W126S
- ✓ USB cable
- ✓ 3.5 mm Microphone Adapter
- ✓ Shoulder strap
- ✓ Body cap
- ✓ Owner's manual

Fujifilm X-A7 ₹59,999

# The Small Package

▣ **Sujith Gopinath**

**F**ujifilm has carved a niche in APS-C mirrorless camera market with superior optics and retro design. The X-A7 is a compact and lightweight camera that you can carry around on a gimbal or a portable stand for great videos. The camera has been made simpler by the use of easy sliders to simulate various settings.

## Design and Build Quality

The Fujifilm X-A7 has a polycarbonate exterior with a dual tone finish. The top and bottom have a glossy metallic finish, while the middle section has been given a leather-like textured finish. The camera features a fully articulated LCD. The top panel features an accessory shoe (hot-shoe), mode dial, two command dials, power button and shutter release button. The camera has a metal tripod receptacle.

## Key Features

The Fujifilm X-A7 uses a 24.2 megapixel APS-C (23.5 x 15.7 mm) CMOS sensor with primary colour filter. The sensor unit uses an ultrasonic dust reduction

system. The camera accepts Fujifilm X mount lenses.

The camera uses a TTL 256-zone metering system and provides the usual metering modes — Multi, Spot and Average. Exposure can be compensated up to +/-5.0 EV in 1/3EV steps in still mode and +/-2.0 EV for movies. Still images are captured at maximum dimensions of 6000 x 4000 pixels in Raw (RAF format) or JPEG format with an option to record both simultaneously. Videos are recorded at up to 4K (3840 x 2160) quality (29.97P/25P/24P/23.98P) in MPEG-4 format with H.264 compression. The X-A7 offers a continuous shooting speed of up to 6.0 fps. The camera allows you to record videos continuously for up to 15 minutes. High-speed movie recording is available at 1280 x 720 quality at 1.6x, 2x, 3.3x and 4x speeds.

Focus modes available are Single AF (AF-S), Continuous AF (AF-C) and Manual (MF). AF Area modes available are Single point, Zone, Wide/Tracking and All. The camera provides a total of 425 AF points in a 17 x 25 matrix or 117 AF points in

a 9 x 13 matrix. It features Face and Eye detection AF. The X-A7 offers sensitivity from ISO 200 to 12,800 (extendable up to ISO 100, ISO 25,600, ISO 51,200) along with Auto (3 settings). The X-A7 uses a mechanical focal plane shutter along with an electronic shutter. The mechanical shutter offers a shutter speed range of 30 to 1/4,000 seconds along with Bulb (up to 60 min), while the electronic shutter provides 30 to 1/32,000 seconds. The shutter synchronises with flash at 1/180 seconds or slower shutter speeds. Self-timer can be set to 2 or 10 seconds. There are other options such as Smile, Buddy (LV.1 – LV.3), Group (1-4 subjects) and Face auto shutter.

The camera offers shooting modes such as Program (P), Shutter Priority (S), Aperture Priority (A), Manual (M), SR+ (Advanced Scene Recognition), Advanced filter, Scene Priority, Portrait Enhancer, Landscape, Sport, Night and Motion Panorama. Scene Priority modes include Portrait, Night, Fireworks, Sunset, Snow, Beach, Underwater, Party, Flower, Text, Multiple Exposure and Light Trail. Advanced filters available are Toy camera, Miniature, Pop colour, High-key, Low-key, Dynamic tone, Fish-eye, Soft focus, Cross screen, Partial colour (Red / Orange / Yellow / Green / Blue / Purple), Fog remove and HDR Art. Film simulation mode offers options such as Provia/Standard, Velvia/Vivid, Astia/Soft, Classic Chrome, Pro Neg Hi, Pro Neg. Std, Monochrome, Monochrome+Ye Filter, Monochrome+R Filter, Monochrome+G Filter and Sepia.

The X-A7 features a manual pop-up built-in flash with Guide Number of 4 m at ISO100. The camera uses a 3.5-inch, approx. 2,760 K-dot vari-angle TFT colour monitor. The camera uses an SD/SDHC/SDXC card (UHS-I compatible) for storage. The device offers Wi-Fi and



Camera: Fujifilm X-A7  
Aperture: f/4.7  
Shutter Speed: 1/56 sec  
Focal Length: 31.4 mm  
ISO: 800



Mahesh Reddy



Camera: Fujifilm X-A7  
Aperture: f/7.1  
Shutter Speed: 1/350 sec  
Focal Length: 32.3 mm  
ISO: 800

Mahesh Reddy



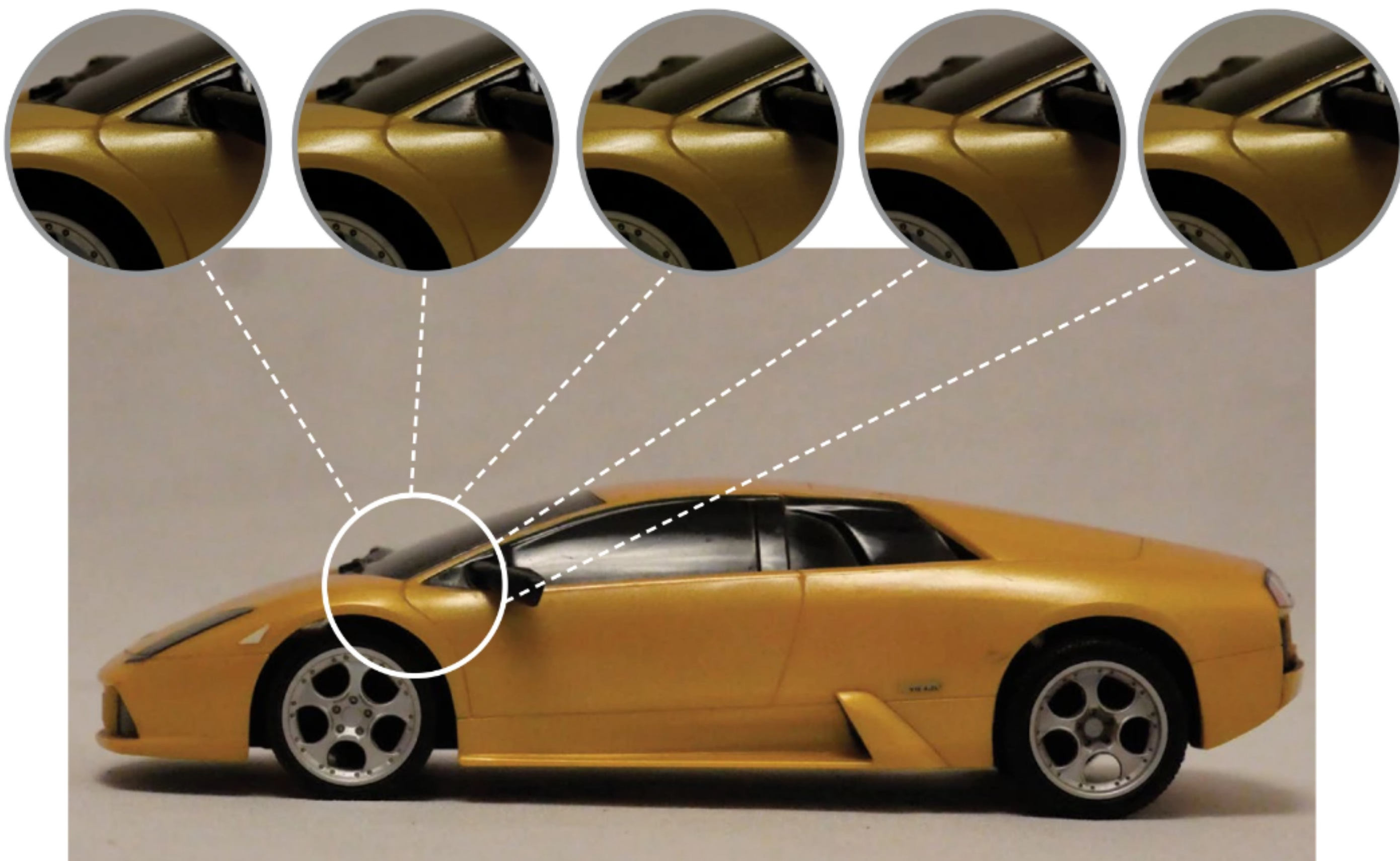
ISO 800

ISO 1600

ISO 3200

ISO 6400

ISO 12800





Bluetooth (low energy) for wireless connectivity. The wired interface include USB Type C, HDMI Micro connector and Microphone/remote release connector (ø2.5 mm 3-pole mini jack). The camera is powered by a rechargeable NP-W126S Li-ion battery. The X-A7 measures 119.0 x 67.7 x 41.1 mm (W x H x D) and weighs 320 g with battery and memory card.

## Ergonomics

The X-A7 has been designed, keeping vloggers in mind, and the compact and lightweight design makes it easy to carry around even while mounted on a camera gimbal. The device offers a quick menu where you can control various parameters with the help of sliders. This is quite useful for those who need a simple camera without bothering about technical details. However, expert users may find it difficult to spot where some of their favourite settings are hidden or left to wonder why some of the features are disabled. To make the camera to work in the normal way, we had to reset it to factory settings. The fact that Fujifilm does not provide a user manual does not help. The fully articulated LCD unit provides complete freedom in framing the shots. The images in the display appeared crisp and touch screen was quite responsive.

## Performance

We received the X-A7 with the 15-45 mm kit lens. The combination performed well during our tests. Autofocus was fast and the face and eye autofocus worked flawlessly. Images were sharp out of the box. The system latched on to the subjects without any trouble. At normal sizes, the images were practically noise-free up to ISO 1600, though usable up to ISO 6400. ISO 3200 and above displayed some chroma noise, while ISO 12,800 was noisy.

Auto White Balance reproduced colours true to the original under natural light. Any cast under artificial light sources could be removed in post processing. The camera could shoot continuously at approximately 6 frames per second. Videos appeared smooth and rich.

## Value for Money

The X-A7 retails at an MRP of Rs. 59,999 with the XC 15-45 mm kit lens. This is on the expensive side for an APS-C camera of this level. **|SP**

## KEY SPECIFICATIONS

|                                                                                                                                                                                                                                                                                                                       |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Effective pixels:</b> 24.2 million                                                                                                                                                                                                                                                                                 |
| <b>Image sensor:</b> 23.5 x 15.7 mm (APS-C) CMOS with primary colour filter                                                                                                                                                                                                                                           |
| <b>Sensor cleaning system:</b> Ultrasonic vibration                                                                                                                                                                                                                                                                   |
| <b>Storage media:</b> SD / SDHC / SDXC Card (UHS-I)                                                                                                                                                                                                                                                                   |
| <b>File format:</b> Still image: JPEG / Raw (RAF format) / Raw+JPEG, Movie: MPEG-4                                                                                                                                                                                                                                    |
| <b>Movie video compression:</b> H.264                                                                                                                                                                                                                                                                                 |
| <b>Audio:</b> Linear PCM Stereo                                                                                                                                                                                                                                                                                       |
| <b>Lens mount:</b> Fujifilm X mount                                                                                                                                                                                                                                                                                   |
| <b>Sensitivity:</b> Auto (3 settings), ISO 200 to 12,800 (extendable up to ISO 100, ISO 25,600, ISO 51,200)                                                                                                                                                                                                           |
| <b>Exposure control:</b> TTL 256-zone metering                                                                                                                                                                                                                                                                        |
| <b>Metering modes:</b> Multi, Spot, Average                                                                                                                                                                                                                                                                           |
| <b>Exposure compensation:</b> Still: +/-5.0EV (1/3EV step)                                                                                                                                                                                                                                                            |
| <b>Movie:</b> +/-2.0EV                                                                                                                                                                                                                                                                                                |
| <b>Face / Eye detection AF:</b> Yes                                                                                                                                                                                                                                                                                   |
| <b>Shutter type:</b> Focal Plane Shutter                                                                                                                                                                                                                                                                              |
| <b>Shutter speed:</b> Mechanical shutter: 30 to 1/4,000 sec., Bulb (up to 60 min), Electronic shutter: 30 to 1/32,000 sec.                                                                                                                                                                                            |
| <b>Flash sync speed:</b> 1/180 sec. or slower                                                                                                                                                                                                                                                                         |
| <b>Max. continuous shooting:</b> Approx. 6.0 fps                                                                                                                                                                                                                                                                      |
| <b>Self-timer:</b> 2 sec. / 10sec. / Smile / Buddy (LV.1 - LV.3) / Group (1-4 subjects) / Face Auto Shutter                                                                                                                                                                                                           |
| <b>Built-in flash:</b> Manual pop-up flash (Super Intelligent Flash)                                                                                                                                                                                                                                                  |
| <b>Guide Number:</b> Approx 4 m (ISO100)                                                                                                                                                                                                                                                                              |
| <b>LCD monitor:</b> 3.5 inch, approx. 2,760 K-dot vari-angle TFT colour monitor                                                                                                                                                                                                                                       |
| <b>Movie recording:</b> 4K (3840 x 2160), 29.97P/25P/24P/23.98P                                                                                                                                                                                                                                                       |
| <b>Movie continuous recording:</b> Up to 15 min.                                                                                                                                                                                                                                                                      |
| <b>Film simulation modes:</b> PROVIA/STANDARD, Velvia/VIVID, ASTIA/SOFT, CLASSIC CHROME, PRO Neg Hi, PRO Neg. Std, MONOCHROME, MONOCHROME+Ye FILTER, MONOCHROME+R FILTER, MONOCHROME+G FILTER, SEPIA                                                                                                                  |
| <b>Scene modes:</b> Portrait, Night, Fireworks, Sunset, Snow, Beach, Party, Flower, Text, Multiple Exposure, Light Trail                                                                                                                                                                                              |
| <b>Advanced filter:</b> Toy camera, Miniature, Pop colour, High-key, Low-key, Dynamic tone, Fish-eye, Soft focus, Cross screen, Partial colour (Red / Orange / Yellow / Green / Blue / Purple), Fog remove, HDR Art                                                                                                   |
| <b>Shooting modes:</b> Shooting, AF, Focus area, Focus mode, Digital zoom, Film simulation select, Adv. Filter select, Portrait enhancement level, touch AF in movie, Touch menu (Portrait Enhancer, Exposure compensation, Aperture, Aspect ratio, AF mode, Touch Function, Bright mode, Help, Quick menu, Playback) |
| <b>Wireless connectivity:</b> Wi-Fi, Bluetooth (low energy)                                                                                                                                                                                                                                                           |
| <b>Interface:</b> USB Type C, HDMI Micro connector, Microphone/remote release connector (ø2.5 mm 3-pole mini jack)                                                                                                                                                                                                    |
| <b>Battery:</b> Rechargeable Li-ion battery NP-W126S                                                                                                                                                                                                                                                                  |
| <b>Dimensions (W x H x D):</b> 119.0 x 67.7 x 41.1 mm                                                                                                                                                                                                                                                                 |
| <b>Weight:</b> 320g (with battery and memory card)                                                                                                                                                                                                                                                                    |

## FINAL SCORE

76%



### Design and Build Quality 16/20



### Key Features 17/20



### Ergonomics 16/20



### Performance

|                    |     |
|--------------------|-----|
| Autofocus          | 4/5 |
| Metering           | 4/5 |
| Noise control      | 4/5 |
| Sharpness          | 3/5 |
| LCD/EVF            | 4/5 |
| Auto White Balance | 3/5 |

### Sub-Total 22/30

### Value for Money 5/10



### PLUS

- Compact and lightweight
- Responsive touch screen
- Good performance

### MINUS

- Not very user-friendly
- No user manual
- Price

## VERDICT

The X-A7 is a nice little interchangeable lens camera that has been crafted for vloggers and amateur photographers in mind. The camera is quite capable and combined with Fujifilm's superior optics, it can deliver excellent image quality. However, the camera is not very easy to set up and the company has not included a user manual in the kit.



Sigma 14-24 mm F/2.8 DG HSM Art ₹1,39,900

# A Tough Competitor

■ Rohinton Mehta

The Sigma 14-24 mm f/2.8 DG HSM Art lens is designed for high-megapixel interchangeable lens mirrorless cameras. Sigma's Art-series lenses provide a very high level of optical performance. The lens under review had a Sony E-mount and hence it was reviewed using a Sony A7II camera body. The lens is also available in Leica L-mount. It is a perfect companion for travel, landscape, wedding, architecture, interior and nature photographers and for photographing in low light.

## Design & Build Quality

The lens under review is designed for Sony E-mount interchangeable lens full frame mirrorless cameras. The lens feels 'professional' all the way with its superb all-black finish and clearly visible white letterings. The outer casing is a mix of metal and polycarbonate and appears strong. The lens mount is made from metal and has a rubber ring to prevent inadvertent splashes of water or dust from getting into the lens. Ten golden contacts convey information to and fro from the lens to the body. The front element is bulbous and hence will not accept the standard screw-in filters. A flower type lens hood is an integral part of the lens. The lens is made in Japan and weighs 790 g without end caps.

## Key Features

The Sigma 14-24 mm F/2.8 DG HSM Art lens is dust and splash-proof. It is constructed with 18 elements in 13 groups that include one FLD glass and five SLD glass elements to effectively suppress chromatic aberrations and three aspherical elements to minimise coma and flare. Certain elements have super multi-layer coating combined with a new Nano Porous Coating (NPC) to further reduce flare and ghosting in against-the-



## Inside the Box

- ✓ Lens.
- ✓ Lens hood is built in.
- ✓ Front/rear end caps
- ✓ User instructions

light shots. The frontmost surface of the lens has a water and oil-repellent coat to avoid/reduce smudges/water drops from adhering to the front surface. Quiet and quick autofocus is achieved using a stepping motor. Though standard filters cannot be used on this lens (the front element is bulbous), the lens offers a rear-filter holder with a fall-prevention lock for attaching gelatine filters.

The zoom ring with textured rubber grip is towards the camera body and is very well damped. It has clear white markings for 14, 16, 18, 20, 22 and 24 mm focal lengths. On the left is a sliding AF-MF switch. Under this switch is the Autofocus Lock (AFL) button that can be assigned various functions to widen the range of operations.

## Ergonomics

The Sigma 14-24 mm f/2.8 DG HSM Art lens was easy to use. The zoom ring was very well damped. The lens plus body combo is on the heavier side but again,

we need to remember that this is an f/2.8 lens. One point you got to keep in mind is that as you zoom from 24 to 14 mm, the front element extends forward and if you are not careful, sunlight may hit the front element causing flare and loss of contrast.

## Performance

- **Autofocus: With A7 II:** AF was silent, fast and on the dot in good light; in low light and with low-contrast subjects, it took a bit longer. AF speed also depends on the camera body used.
- **With an A7 III body:** AF was quicker than with the A7 II, even in not-so-good light.
- **Sharpness:** The lens was sharp, with good contrast, throughout its zoom range. Even wide open, images were sharp at the centre, with the sides/corners a wee-bit softer. At f/22, the effects of diffraction could be noticed.





Camera: SONY ILCE-7M3  
 Lens: 14-24mm F2.8 DG DN | Art 019  
 Aperture: f/2.8  
 Shutter Speed: 1/2000 sec  
 ISO: 200



Maresh Reddy

- **Flare and chromatic aberrations:** The front element is bulbous, and at the same time it extends the maximum at the 14 mm setting. This can cause frontal sunlight to easily hit the front element and cause flare, unless you take precautions. CA was well corrected.
- **Darkening of corners:** Darkening of sides /corners was visible at f/2.8 with the lens at its widest setting of 14 mm setting. This reduced quite a bit by f/5.6.
- **Distortion:** Straight lines remain straight. You would have to really eyeball the image to see any distortion worth talking about.

### Verdict for Performance

Sharpness wise, the lens is very good. Lens distortion is practically non-existing. Chromatic aberrations were well controlled.

### Value for Money

The Sigma 14-24 mm F/2.8 DG HSM Art lens is available at an MRP of Rs.139,900. Its build quality is excellent and the optical performance is very good, though care should be taken to avoid light hitting its front surface. We say that the price is justified.**[SP]**

## VERDICT

The Sigma 14-24 mm f/2.8 DG HSM Art lens is a great performer and should be in your kit bag if you are into landscape/interior/architecture or travel photography. Best Buy!

## KEY SPECIFICATIONS

**Lens construction:** 18 elements in 13 groups  
**Diaphragm blades:** 11 (rounded)  
**Aperture range:** F/2.8-22  
**Min. Focussing Distance:** 28 cm (11")  
**Filter size:** Not applicable  
**Max. Magnification ratio:** 1:7.3  
**Dia x Length:** 85 x 131 mm (3.3 x 5.2")  
**Weight :** 790 g  
**Available in:** Sony E-mount, Leica L-mount

## PLUS

- Excellent sharpness
- Excellent build quality
- Fast (f/2.8)
- Good weather sealing

## MINUS

- A bit on the heavier side
- Rear filter holder (but definitely desirable than not having it)
- Manual focus ring has no stop at both ends



## FINAL SCORE

81.5%

### Design and Build Quality 17/20



### Key Features 16/20



### Ergonomics 17/20



### Performance

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

### Sub-Total 24/30

### Value for Money 7.5/10







BenQ PD3220U ₹79,990

# Imaging **Specialist** Monitor

by Girish Mallya and Ravi Parmar

**B**enQ PD3220U is another specialist monitor from BenQ targeted at photography professionals. It aims to provide all the features desired by photography and Videography professionals/enthusiasts and they do a good job of it. Their pricing is also competitive, about half the price of a comparable monitor from Apple for similar usage requirements.

## Design and Build quality

BenQ has truly upped the design quotient with this monitor, it is significantly better looking (aesthetics) than its previous photo-quality monitors. It has a minimalist design and a sturdy reliable stand to support the large screen size. Like with their previous series of photo-quality monitors, they provide a suite of accessories to help you work in all kinds of lighting conditions.

The PD3220U measures 436.4mm x 740.3mm x 65.6mm without base and accessories and weighs about 12.5kg with the stand.



## Features

BenQ PD3200U's highlight is its 4K UHD resolution (3840x2160), which provides excellent image quality and it works

effectively for both still photographs and videos. 4K UHD resolution offers extraordinary clarity of fine details and depth of subtle textures optimized for motion picture, animation, graphics and still photos.

It covers 100% of sRGB and delivers IPS wide viewing angle technology, minimizing colour shift to inspire design confidence. 100% sRGB colour gamut accuracy adheres to industry standards in digital production.

Each BenQ monitor for imaging purposes is individually factory-calibrated to assure precise Delta-E and Gamma performance. Calibration results are validated against industry colour standards to deliver true and original content.

Its screen size is 32" and display area is 708.4(H)mm x 398.5(V)mm. It uses backlight technology and has an IPS panel. The maximum resolution is 3840x2160, with brightness of 350 cd/m<sup>2</sup> and native contrast(typ.) of 1000:1 and also has great viewing angle.





## Other key features include :

- **Effective multiple window desktop partition** : proprietary BenQ display pilot software splits your desktop into multiple window partitions for easy multitasking.
- **Anti-Glare Display** to Minimize Distracting Reflections.
- **DualView mode** : Improves your workflow and enhances productivity by switching on DualView to showcase designs in two modes (sRGB and CAD/CAM) side-by-side without the need for two screens.
- **Keyboard Video Mouse (KVM) Switch**: KVM Switch function allows users to display and control content from two different PC systems on one screen using just one set of keyboard and mouse to save space and boost work efficiency.

## It has Multiple modes, namely

- **Darkroom mode** : Adjusting image brightness and contrast for superb clarity and detail sharpness, Darkroom mode creates the optimal setting for work in darkened post-processing environments.
- **Animation Mode** : Often problematic for designers working with intricate details in dark images, Animation mode enhances the brightness of

dark areas without overexposing bright regions. The mode provides 10 levels of display brightness to bring out every subtlety clearly in ambient lighting.

- **CAD/CAM Mode** : It offers superior contrast for lines and shapes in technical illustrations, CAD/CAM mode accentuates the finest details to produce incredible display performance.
- **Hotkey Puck** : Switch between CAD/CAM, Animation and Darkroom modes with a simple click of a button on the Hotkey Puck. Customize the buttons to map other modes or OSD settings such as brightness and contrast.

Flicker-free feature on the monitor eliminates flickering at all brightness levels and reduces eye fatigue effectively. Conventional LCD screens flicker at the rate of 250 times per second. Your eyes may not see the flickers but they can certainly feel them. So relieve your eyes from the uncomfortable flickering effect by switching to a BenQ flicker-free monitor.



## Pricing

The pricing of BenQ PD3220U monitor is competitive when compared to other 4K monitors in the segment. It carries an MRP of Rs.79,990 but is currently available on Amazon for Rs.70,500 and similar pricing offers are likely to be available at offline electronic stores too. Monitors like BenQ PD3200U are at the forefront of 4K future in desktop monitors. It performs brilliantly, and the large 32" screen makes it a great accessory for your work desk, especially if our work requires extensive image and video processing and viewing. |SP









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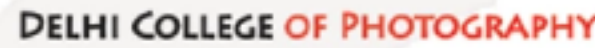
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