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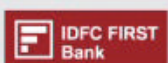
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2013	Nikon D600
2014	Olympus OM-D E-M1
2015	Sony Alpha 7
2016	Canon EOS 5Ds
2017	Canon EOS 5D Mark IV
2018	Sony Alpha 7 III

2019 ?

The winner of the '**Smart Photography Camera of the Year**' will be declared at our Annual Awards function at Pride Plaza, New Delhi Aerocity, NCR, on 5th February 2020.

*ENTRY BY INVITATION ONLY

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Work on the Smart Photography Awards is on at a feverish pace. The shortlisted nominees have been vetted and reviewed by an eminent jury who have cast their valuable votes. The final winner, however, will be known only on February 5. We extend our best wishes in advance to all the SP Award winners.

The next three months promise a lot of excitement with a flurry of new launches before Photokina in May. Be sure to get your copy of SP.

 **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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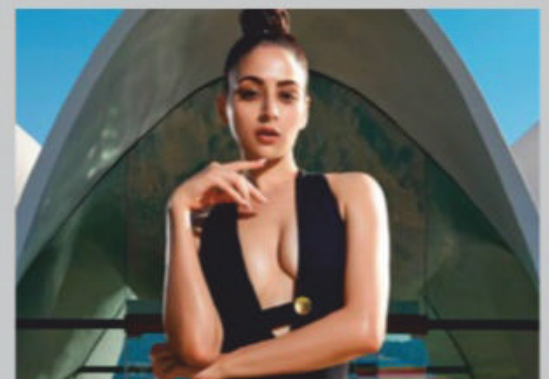
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Kingfisher Calendar 2020

We take a peek when the king of good times visits yet another location with four beauties



Just a moment!

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

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

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Photographer: Atul Kasbekar
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Make-up: Kapil Bhalla
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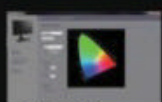
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Motivating

Dear SP,

Thank you for publishing your piece on Celebrating Success with ADAPT in the January issue. It was so moving and inspiring to read about how these 'warriors' overcame their challenges and went on to become achievers in their respective fields. It occurred to me that more often than not most of us tend to give up on our dreams just because the path isn't an easy one or because we face some minor setbacks. Instead of trying harder again, we just complain. The article really made me think harder about this sad reality and has definitely inspired me to overcome whatever roadblocks that may come my way. I would also like to congratulate Photoquip for completing 60 years. I look forward to reading such inspiring content in future too.

Thanks again!

Regards,

Jia Sarma, via email

SP Makes Us Better Artists

Dear SP Team,

I have always admired the Learning section you deliver. Each article is a Master class and it has increased my knowledge of photography to a large extent. I know I speak for all photography enthusiasts out there who have not been fortunate enough to be able to pursue professional photography when I say that SP has been instrumental in making us better photographers. Therefore, on everyone's behalf I thank Ashok Kandimalla Ji and Rohinton Mehta Ji.

Like always, I look forward to your next issue.

Warm Regards,

Swaraj Deshmukh, via email

Great Platform

Hello SP,

My son and I are regular readers of your magazine and am happy to share that he has taken up photography as a hobby. We really enjoy going through the images you share and personally, I think that this is a great platform for any photography lover to showcase their talent. Keep it up!

Regards,

Joy Karmakar, via email

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Canon Debuts Robotic Camera System

Canon has announced the Robotic Camera System CR-S700R, a remote-control system for still image shooting. This system has been built extensively for sports photographers and media correspondents to capture still images from different angles that may not be achievable with conventional photography.



The system uses a small and lightweight IP camera controller (CR-G100) and a camera remote application (CR-A100), enabling users to control multiple cameras from a PC, display live-view images, remotely trigger a camera or

simultaneously shoot with multiple cameras. It comes with a remote pan head that rotates around a central axis perpendicular to the optical axis of the lens that enables functions such as zooming, panning, tilting, and rolling with minimal weight and

balance shift. The remote operation allows the device to follow high-speed objects with a turning radius of 260 mm and comes with a licensed PC software (sold separately) to control the camera using the IP camera controller CR-G100.

At the time, this Camera system is compatible only with the EOS-1D X Mark II and EOS-1D X Mark II bodies and lenses such as EF 11-24 mm f/4L USM, EF 16-35 mm f/2.8L III USM, EF 24-70 mm f/2.8L II USM, EF 70-200 mm f/2.8L IS II USM, EF 24-105 mm f/4L IS II USM, and EF 100-400 mm f/4.5-5.6L IS II USM.

Fujifilm Adds Two New Lenses to GFX Series Roadmap

Fujifilm Corporation has announced a new development roadmap for interchangeable GF lenses for use with the GFX Series of large format mirrorless digital cameras. Newly added to the development roadmap this time are the large-diameter standard lens, Fujinon GF 80 mm f/1.7 R WR and the wide-angle prime lens Fujinon GF 30 mm f/3.5 R WR.

Since the launch of the Fujifilm GFX 50S in 2017, Fujifilm has steadily expanded the line-up of GFX series. In 2019, the company released the GFX100, featuring the world's highest 102 million pixel sensor. The latest move to add the GF 80 mm f/1.7 R WR and GF 30 mm f/3.5 R WR to establish a line-up of 13 GF lenses will cater to the diversifying users' needs.



Venus Optics Unveils Laowa 12 mm Cine lens

Venus Optics has announced the price for the newly launched Laowa 12 mm T2.9 Zero D-Cine lens, claimed to be the world's widest T2.9 cinema lens covering Vista Vision/Full frame sensors. It is an updated version of its 12 mm f/2.8 Zero-D Photo lens.

The Laowa 12mm comprises of 16 elements in 10 groups, including 2 aspherical elements with a 45 mm image circle supporting both full-frame sensors as well as larger Vista vision sensors found in RED Monstro and Arri Alexa LF cameras. The 'Zero-D' in the name stands for 'close to zero distortion' and the lens works as a 17 mm equivalent lens on Super35 sensors. The focus ring (270 degree) and aperture come with standard 0.8 mod gears for ease of operation.

The lens is 87 mm long and weighs 675 g. It is currently available on Venus Optics online shop for \$1500 but the pricing may vary as per region.

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Fujifilm Launches X-T200 Mirrorless Camera

Fujifilm has announced the addition of the Fujifilm X-T200 to the line-up of the X series of compact and lightweight mirrorless digital cameras. The X-T200 is scheduled to be released in late February 2020.

The X-T200 is a mirrorless digital camera that inherits the central viewfinder style, adopted by the popular X-T Series such as the Fujifilm X-T3. The compact and lightweight camera body, weighing 370 g, is equipped with an APS-C sensor packing 24.24 million pixels and a high-performance image processing engine. The use of the unique colour reproduction technology, nurtured over many years, recreates “memory colours” or colours as one remembers in one’s memory, such as naturally beautiful skin tones, vivid lush greens of early summer and deep blues of the sky on a bright sunny day.

The camera’s AF performance has been enhanced with on-sensor phase detection pixels across the sensor and a further evolved algorithm. This enables

outstanding AF tracking of a moving subject and AF on faces / eyes, as well as giving the ability to attain focus quickly and accurately even in low light conditions. A bright and large vari-angle widescreen LCD monitor provides intuitive touchscreen operations. The camera extended the array of video functions so that users can record smooth 4K video at 30 fps or HDR movie providing expanded tonal range. Full-HD video can be recorded at the rate of 120fps, providing smooth video even in slow-motion replay of a fast moving subject.

The camera boasts continuous shooting of 8 fps. It is combined with the fast and accurate AF capability to capture a decisive photo moment. The X-T200 offers 11 variations of Fujifilm’s unique Film Simulation Modes including Velvia and Provia, making it possible to choose from different colour tones and expressions according to the subject or scene as if users are opting to use different photographic film.



Clarity Filter has been added to bring the total number of Advanced Filters to 20. The X-T200 has a built-in pop-up flash, integrally designed into the viewfinder section. The camera automatically controls light output according to each scene and distance to the subject, so as to prevent highlight clipping for a natural presentation of the subject in flash photography. It will be the first Fujifilm digital camera to feature the Digital Gimbal Mode. It uses gyro sensors to accurately detect even the slightest of vibrations to control camera shakes during video recording.


Laowa 4 mm Launched in Fuji, Sony, Canon Mounts

Venus Optics has added new Fuji X, Sony E and Canon M variants to the Laowa 4 mm f/2.8 Circular Fisheye lens. Laowa 4 mm f/2.8 Fisheye lens is a fisheye prime specially designed for mirrorless cameras with APS-C and MFT sensors. Unlike the Laowa ‘Zero-D’ wide angle lenses, the new 4 mm fisheye



is designed to create an extremely distorted circular fisheye perspective. The lens features an ultra-wide 210° angle of view, enabling photographers to take advantage of the dramatic field of view and capture a full 360 degree panorama, using just two images as opposed to shooting six or more images

with conventional fisheye lenses. It comes with an f/2.8 aperture making it ideal for shooting in lowlight conditions. The lens can focus as close as 8 cm from the sensor and the MFT version of the lens is compatible with DJI Inspire X5 drones. The lens is 45 mm long, weighs 135 g and offers high depth of field. The lens is currently available at Venus Optics official website (<http://www.venuslens.net/>) at an ex-VAT retail price of USD 199.



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60W
OUTPUT POWER

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Fujifilm Debuts GF45-100 mm f/4 R Lens

Fujifilm North America has launched the Fujinon GF45-100 mm f/4 R LM OIS WR. The lens is designed for the GFX large format camera system.



The GF45-100 mm f/4 has an equivalent focal length range of 36-79 mm on a smaller 35 mm format system. It fits between the other GF Zoom Lenses—the GF32-64 mm f/4 R LM WR and the GF100-200 mm f/5.6 R LM OIS WR.

Combining rugged construction with high-performance optics, GF45-100 mm f/4 R LM OIS WR is ideal for capturing nature, landscapes and portraits. The lens features 5-stop image stabilisation, one super ED lens element and a near-silent, high-speed autofocus motor. Its dust- and weather-resistant construction allows the lens to operate in temperatures down to -10 degree Celsius.

The GF45-100 mm f/4 R LM OIS WR lens is constructed with 16 elements in 12 groups, including three aspherical, one Super ED and one ED to effectively control spherical aberration, field curvature and chromatic aberration. The lens uses an internal focusing system, minimising the size and weight of the focusing group.

The GF45-100 mm f/4 R LM OIS WR lens will be available at a suggested retail price of USD 2,299.95.

Nikon Announces New Lenses for F, Z mounts

Nikon has announced two new lenses on the sidelines of CES, Las Vegas. The new Nikkor Z 70-200 mm f/2.8 VR S is the latest in the ever-expanding Z mount lens line, while the new AF-S Nikkor 120-300 mm f/2.8E FL ED SR VR is aimed at professional sports and wildlife photographers.

Equipped with a versatile focal range, fast f/2.8 aperture and five stops of built-in optical VR image stabilisation, the NIKKOR Z 70-200 mm gives mirrorless shooters the flexibility to capture astoundingly sharp images and videos in a variety of scenarios. A reduced minimum focus distance (0.5 m wide, 1.0 m telephoto) vastly increases versatility for photos and video. When used in combination with the in-body stabilisation of the Nikon Z6 and Z7, the Nikkor Z 70-200 mm f/2.8 promises unparalleled stability with additional optical stabilisation. Like other S line lenses, the Nikkor Z 70-200 mm f/2.8 boasts a premium optical design complete with a 9-blade diaphragm as well as Anti-Reflective Nano Crystal and ARNEO coatings.



The new Nikkor Z 70-200 mm f/2.8 VR S and AF-S Nikkor 120-300 mm f/2.8E FL ED SR VR are the first Nikon lenses to feature the newly developed SR (Short-Wavelength Refractive) lens element, a specialised-dispersion glass lens featuring characteristics that greatly refract light with wavelengths shorter than that of blue.

The all-new AF-S Nikkor 120-300 mm f/2.8E FL ED SR VR is a versatile, professional lens for the Nikon F mount with a large focal range and fast constant aperture. With Nikon's reliable weather-sealed construction, the

Nikkor 120-300 mm f/2.8 is equipped to handle any shooting scenario whether on the sidelines or in the wilderness.

Users will appreciate the constant f/2.8 aperture which offers incredible low-light capability and depth of field that draws emphasis to a subject.

The Nikkor Z 70-200 mm f/2.8 VR S lens will be available at a suggested retail prices (SRP) of US \$2,599.95, while the AF-S Nikkor 120-300mm f/2.8E FL ED SR VR will be available for a suggested retail price of US \$9,499.95.

Voigtlander Nokton 21mm f/1.4 for Leica M Systems

Voigtlander has announced the release of its new Nokton 21 mm f/1.4 Aspherical VM lens for Leica M-mount camera systems. The lens, which uses an identical design to its Sony E-mount counterpart that is already in the market,, is constructed

of 13 elements in 11 groups, has an aperture range of f/1.4 through f/16 and uses a 12-blade aperture diaphragm. It has a 62mm front filter thread, a minimum focusing distance of 50cm and features a rangefinder interlocking mechanism.

The 21 mm f/1.4 features a Bayonet-type VM mount that can be used with Vessa and M-mount cameras (not including the Bessa L and R). The lens carries a suggested retail price of ¥150,000. International pricing has not been announced till going to press.



Image Courtesy: Ankita Asthana



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Hasselblad Launches XCD 4/45P Medium Format Lens

Designed to further the capabilities of all X System cameras by taking high quality imaging even further out into the world, Hasselblad has launched the new XCD 4/45P. Designed for the utmost in portability, the XCD 45P stands as the most lightweight and compact member of the XCD lens family. Weighing only 320 g and 47 mm deep, the XCD 45P is the world's lightest digital medium format autofocus lens on the market today.

The XCD 45P allows photographers to bring high quality optics on any adventure, ranging from travel photography across deserts and up mountains to urban exploration and documentary. Minimal weight combined with superior image quality, the XCD 45P coupled with the X1D II and Phocus Mobile 2 lets creatives go physically further with their creative visions with lighter gear in their kit and a highly portable workflow.

The XCD 45P features an optical design incorporating two aspherical elements, resulting in state-of-the art optical performance within compact dimensions. The XCD 45P has been designed with discreet portability in mind and thanks to evolved designs, both the autofocus motor and leaf shutter have been quieter.

The XCD 4/45P is available for an MSRP of Euro1199 (£1030).



Nikon Unveils Coolpix P950 Compact

Nikon has released the Coolpix P950, a 16-megapixel superzoom bridge camera with a 24-2000 mm lens. The Coolpix P950 packs an advanced feature-set complete with Nikon's renowned Nikkor optics and advanced stabilisation technology with 5.5 stops of VR image stabilisation.

The camera features Target Finding AF capabilities, 7 fps continuous shooting and ISO sensitivity up to 6400. A 2359k-dot EVF and dedicated Bird-Watching and Moon Modes allow photographers to effortlessly capture their chosen subjects. The new P950 also adds Raw (NRW) photo recording, an enhanced high-resolution electronic



viewfinder and Nikon SnapBridge2,3,4 to seamlessly share images or remotely control the camera.

The P950 is also equipped with an accessory shoe to enable compatibility with a variety of useful

accessories, including the optional DF-M1 Dot Sight, which helps users locate subjects and compose shots from far-away distances.

The camera is available for a suggested retail price of \$799.95.

Edelkrone Introduces JibONE Motion Control Gear

Edelkrone launches its new mobile app-controlled motorised head support JibOne. The jib enables the movement of the withholding equipment in any direction up to 50cm (19.6inch), including loop motions. It is a compact model that can easily be fitted into a backpack.

Engineered out of CNC machine aluminium and stainless steel, the equipment measures 61 x 17 x 15cm (24 x 6.7 x 5.9in) when folded and weighs about 5.5kg (12lbs) when used with the 1kg (2.2lbs) counterweight (company recommended setup load is less than 5 kg (11lbs)). The JibONE can be powered using LP-E6 and NP-F batteries. Although, the battery life

depends on the type of battery being used, when used with a Canon LP-E6 14.4wh batteries, two hours of non-stop operability at full speed or up to 12,000 images in time-lapsed mode can be expected.

The device is Bluetooth LE enabled and connects to an iPhone with iOS 11 or newer or an Android handset with version 5.0 or newer. The mobile app comes with a user-friendly interface for recording poses, setting up motion loops, adjusting speed and other functions. The jib can also be manually adjusted for precise placements.

The JibONE head support is available at a price of US \$1000.



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Model Sheetal Mallar's Debut Photography Exhibition in Mumbai

Former super-model turned photographer, Sheetal Mallar launched her debut photography exhibition 'Transients' on the occasion of Mumbai Gallery Weekend 2020.

This is Mallar's first solo exhibition and is being held at Art Musings, Colaba, curated by Ranjit Hoskote. The exhibition opened on the 9th of January and will continue up to the 10th of February. It showcases a total of 25 photographs



An image from the exhibition

including a recreation of World War II Calcutta, a fire-ravaged film studio and even a murder scene from a film-set. Her photographs of contemporary India is a glimpse into evolving cultures, changing landscapes of Indian Cinema as well as everyday topography. A pictorial narrative of the fleeting relationships between people and places, her photographs are themed around transience, making the title both apt as well as appealing.

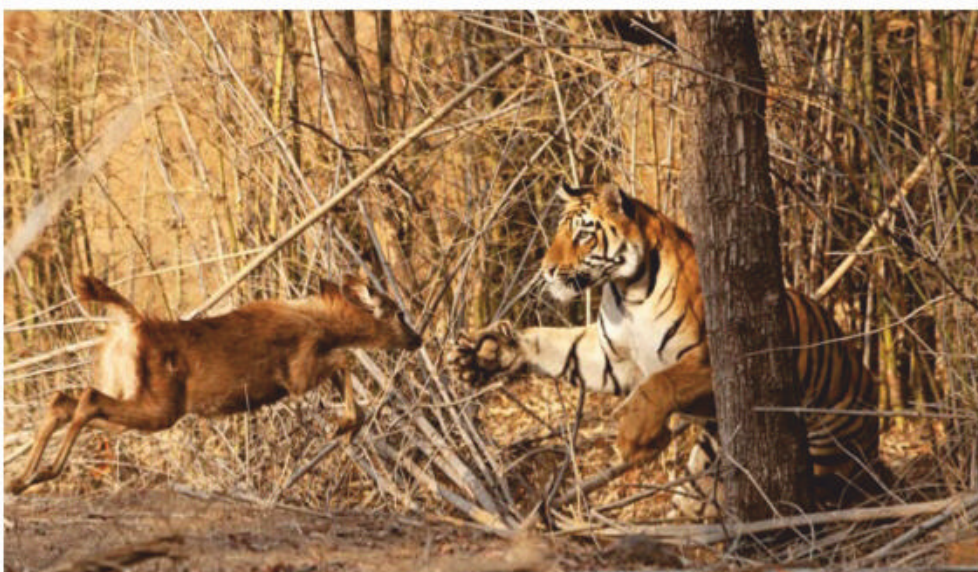
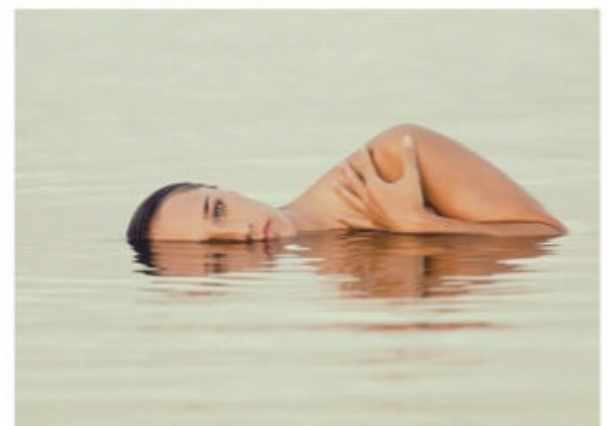
PSI Holds 18th International Photography Exhibition

The Photographic Society of India showcased its 18th International Exhibition of Photography from the 17th - 20th January 2020 at The Jehangir Art Gallery at Kalaghoda, Mumbai.

The exhibition was inaugurated by the eminent heritage and nature photographer, Kakubhai Kothari. Over 700 photographs from all over the world were accepted by the judges – Samir Mohite, Dr. Avanish Rajan, Bhaskar Atavale and Vijay Rawale. 200 accepted photographs were displayed. All the accepted images were also continuously displayed digitally on a TV set. A photo booth was created against the backdrop of the beautiful Taj Mahal, where the visitors could have their own photos taken. Prizes were awarded to the competition winners. The exhibition was also a good learning opportunity for all the visitors.



Kakubhai Kothari inaugurating the exhibition





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2020

Movement

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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 4th 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 4th 2020



For further details, terms and conditions visit www.eisa.eu/maestro and www.smartphotography.in

Canon Unveils D-SLR EOS-1D X Mark III

Canon India has announced the launch of EOS-1D X Mark III, its flagship D-SLR in the Canon EOS range. The camera offers Face + Eye + Head detection along with superior low-light imaging capabilities.

The 1DX Mark III uses a newly developed 20.1MP Full Frame CMOS sensor. This sensor features a new 16-point low-pass filter (as opposed to a traditional 4-point low-pass filter), offering much improved sense of resolution and sharpness as well as reduced moire effects. The sensor also provides better low-light performance with a standard sensitivity range of ISO 100 to 102,400. The 1D X Mark III is the first EOS camera to feature the latest generation DIGIC X imaging processor. The new processor provides improved image quality, processing speed and enhanced functionality. The DIGIC X includes a new Image Sharpness Processing Engine, new Noise Reduction Processing, improved Digital Lens Optimiser and 5.5K cinematic video recording at 60p. The processor has reduced power consumption, offering

a significant increase in battery life as compared to its predecessor EOS-1D X Mark II. The 1D X Mark III is claimed to be the fastest D-SLR in the market with a continuous shooting speed of up to 20 fps in live view. It also offers up to 16 fps continuous shooting speed with viewfinder shooting. The camera also features the latest iteration of Canon's proprietary Dual Pixel CMOS AF. This technology enables smooth continuous autofocus and subject tracking during live view still shooting and video recording. The newly developed algorithms enable not only Eye Detect and Face Detect autofocus, but also Head Detect autofocus.

The EOS-1D X Mark III features a new autofocus system designed and developed by Canon. This technology employs square pixels as AF sensors, instead of the traditional line sensor, increasing the AF sensitivity and sensor density, and offering a higher number of Cross-Type AF points. This allows the EOS-1D X Mark III to feature an ultra-high resolution 191-point autofocus system. With 155



cross-type AF points the EOS-1D X Mark III maintains constant autofocus on even high speed subjects with erratic movement patterns. Of the total AF points, 65 are cross-type even at f/8, which would be of interest to wildlife photographers who use extenders.

The camera has dual CF Express card slots. It offers fast action and slow motion at Full HD, 120p. The camera body is built of magnesium alloy and the shutter has been tested for 500,000 cycles.

The EOS 1D X Mark III is priced at an MRP of INR 575,995 for the body, including 512 GB CF Express card and reader. It will be available from mid-February onwards at select outlets.

Nikon Launches D780 D-SLR

Nikon has launched the D-SLR D780 in India. This model delivers refinements in image quality, performance and versatility. The 24.5-megapixel D780 comes with improved battery life and 4K UHD video recording with full pixel readout.

The D780 offers two AF systems to suit different situations. It provides smoother and faster AF accuracy with the advanced 273-point hybrid AF, which automatically switches between focal-plane phase detection AF and contrast-detection AF, that covers approximately 90% of the image area. The D780 claims to provide enhanced accuracy with Eye-detection AF. For viewfinder shooting, the camera uses a 51-point AF system with 15 cross-type points employing an algorithm equivalent to the Nikon D5. It is equipped with a 180K-pixel RGB sensor, EXPEED 6 processing engine and improved AF fine



tuning. The D780 is suitable for low-light illumination AF detection down to -5.0 EV and -7.0 EV. It provides high-speed continuous shooting at up to 7 fps with both viewfinder and live view.

The silent photography mode uses full pixels up to approximately 12 fps. This camera's focus shift automatically takes images while moving the focus position from the starting point to infinity (max. of 300 shots) for focus stacking. The camera provides high sensitivity at ISO 51,200 (expandable to ISO 204800).

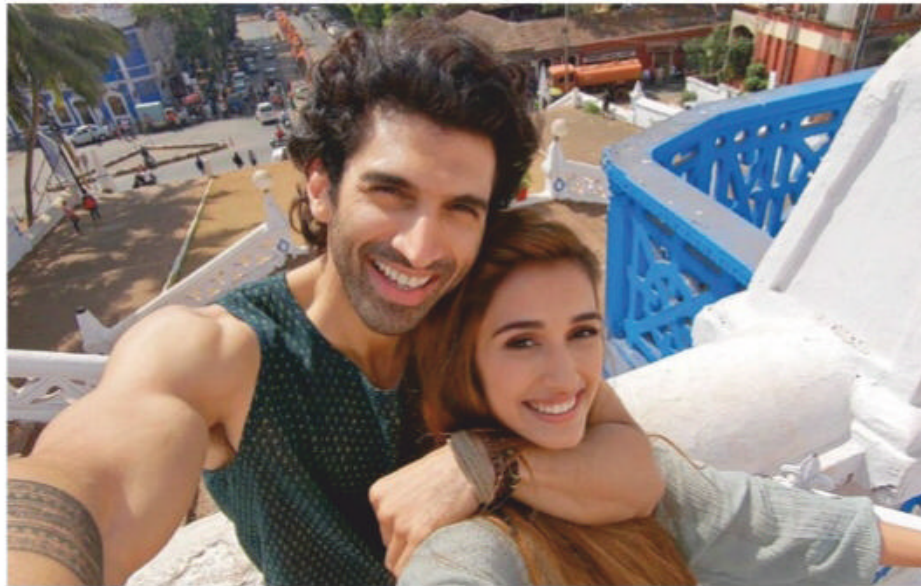
The D780 can extend its shutter speed up to 900 seconds and the camera's retouch menu allows the user to adjust the in-camera image overlay to lighten or darken even after shooting. The camera features an energy-saving design that supports longer shooting time and a double memory card slot compatible with UHS II SD cards.

The Nikon D780 body is available at an MRP of INR 198,995 while the D780 kit with 24-120 mm VR lens is available at an MRP of INR 242,495.

GoPro Enters B'wood With 'Malang'

GoPro, the popular action camera brand, has made its Bollywood debut with Mohit Suri-directed 'Malang'. The classic, tumultuous love story is packed with hair-raising action.

The crew used GoPro's HERO7 Black action camera to capture the film's endearing love moments to the crazy adventurous outings such as kite surfing in picturesque waters and cruising on scooters, all of which characterises the chemistry between lead actors Aditya Roy Kapur and Disha Patani. The Hero 7's rugged, waterproof design paired with HyperSmooth stabilisation delivers cinematic footage that brings the action and adventure to



Aditya Roy Kapur and Disha Patani on the sets

life as the film travels across iconic destinations in Goa and Mauritius.

Director Mohit Suri, says, "Malang is as much about fun, travel and adventure as it is about action, romance

and intense drama. We have managed to capture a lot of this adventure and excitement using the GoPro cameras. A versatile camera like this lets us get up close and personal with the action happening and almost makes the viewer

feel like they are a part of all the fun. I am sure the audience will love this unique perspective which we were able to get by using GoPro cameras"

Outside of the adrenaline-fueled moments, Aditya Roy Kapur's character is also shown documenting his life experiences on a GoPro. "GoPro enables people to capture and share their passions," says Todd Ballard, Chief Marketing Officer for GoPro. "Our cameras not only let you capture extreme outdoor and sports activities but also are capable of recording more personal, travel experiences and simple daily life adventures. A GoPro camera goes places where a smartphone or DSLR cannot."

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HP Releases Indigo 7eco at Pamex 2020

HP has launched the HP Indigo 7eco Digital Press at Pamex 2020 held at Bombay Exhibition Centre, Mumbai. The digital press has a capacity of up to 5 million prints per month and uses factory-recycled parts for 40% of its manufacture. It promotes sustainable development by offering carbon-free production and full oil recycling system.

The digital press comes with an access to software applications through HP PrintOS cloud platform to support automation and boost efficiency. The key features of HP Indigo 7eco Digital Press are wide application range, digital off-set colour technology, accuracy of colour, sustainable solution and HP Print OS site flow. Backed by LEP technology, it provides printing solutions over a wide range of applications including general commercial print, photos, labels, flexible packaging and folding cartons. The press can print up to 160 colour pages per minute with its Enhanced Productivity Mode (EPM), that allows simulation of four colour printing using only C/M/Y and use of three colour separations which increases colour printing productivity by 33%.

Fujifilm Unveils Z5000 With Rotatable Lens

Fujifilm India has announced its debut in projector industry with the launch of Fujifilm Projector Z5000, an ultra-short throw projector with the world's first folded two-axial rotatable lens that enables omnidirectional image projection without moving the main projector unit.

The projector comes with a total of 22 pattern variations. The unit projects images not only on a wall or screen but also on the ceiling or floor, and can easily switch between vertical and horizontal orientation. The ultra-short throw, with wide lens shift and rotatable lens, makes it suitable for places with space constraints. Fujifilm's ultra-short throw lens makes it possible to project images on a 100-inch screen from the close-up distance of just 75cm.

The lens can be shifted up to 82% vertically and 35% horizontally, making it possible to adjust the position of projected images across a wide range without having to move the projector's main unit or change the lens's direction. It uses large-diameter spherical and aspherical lens elements, based on Fujifilm's optical design, to minimise image distortion



typically seen at edges in short-throw lenses as well as aberration that often arises while shifting the lens. The use of a highly-durable laser light source enables stable image projection at a high luminosity of 5000 lm and reduces workload and costs associated with maintenance. It supports both vertical and horizontal positioning and comes in a compact body measuring 108 mm in thickness. This design approach allows the lens and the main projector unit to fold into a box shape for added portability.

Fujifilm Holdings on 2019 CDP A List

Fujifilm Holdings Corporation has announced that it has achieved a place on the "CDP Climate Change A List," winning the highest level of recognition awarded to companies for their efforts against climate change. Fujifilm Holdings is one of 179 high-performing companies out of over 8,000 companies that were scored.

CDP's annual environmental disclosure and scoring process is widely recognized as the gold standard of corporate environmental transparency. In 2019, investors with over US\$96 trillion in assets requested companies to disclose data on environmental impacts, risks and opportunities through CDP's platform. It is also used in environmental

assessment for the world's major Socially Responsible Investment (SRI) indices, indicators for ESG (Environmental, Social and Governance) investment. In 2017, Fujifilm was named on "CDP Water A List" for its action following on water resources management, the company said.

Under its Corporate Social Responsibility initiative 'Sustainable Value Plan 2030 (SVP2030),' the company strives to reduce the CO2 emissions across the entire lifecycle of its products and at the same time, contribute to CO2 emissions reduction across the society by encouraging wider use of the company's low-emission products and services.

CP+ Show From Feb 27

The CP+ exhibition, conducted by the Camera and Imaging Products Association (CIPA), will be held from February 27 to March 1, 2020. The event will be held daily from 10:00 to 18:00 hrs except on the opening day. On the opening day, the exhibition will start at 12:00 hrs and will be open till 17:00 hrs.

As usual, the exhibition will be held at Pacifico Yokohama (Exhibition Hall, Annex Hall and Conference Centre) and Osanbashi Hall, Yokohama, Japan.

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Picture of the Month

Photograph by Shreenivas Yenni

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

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

A note to our readers

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







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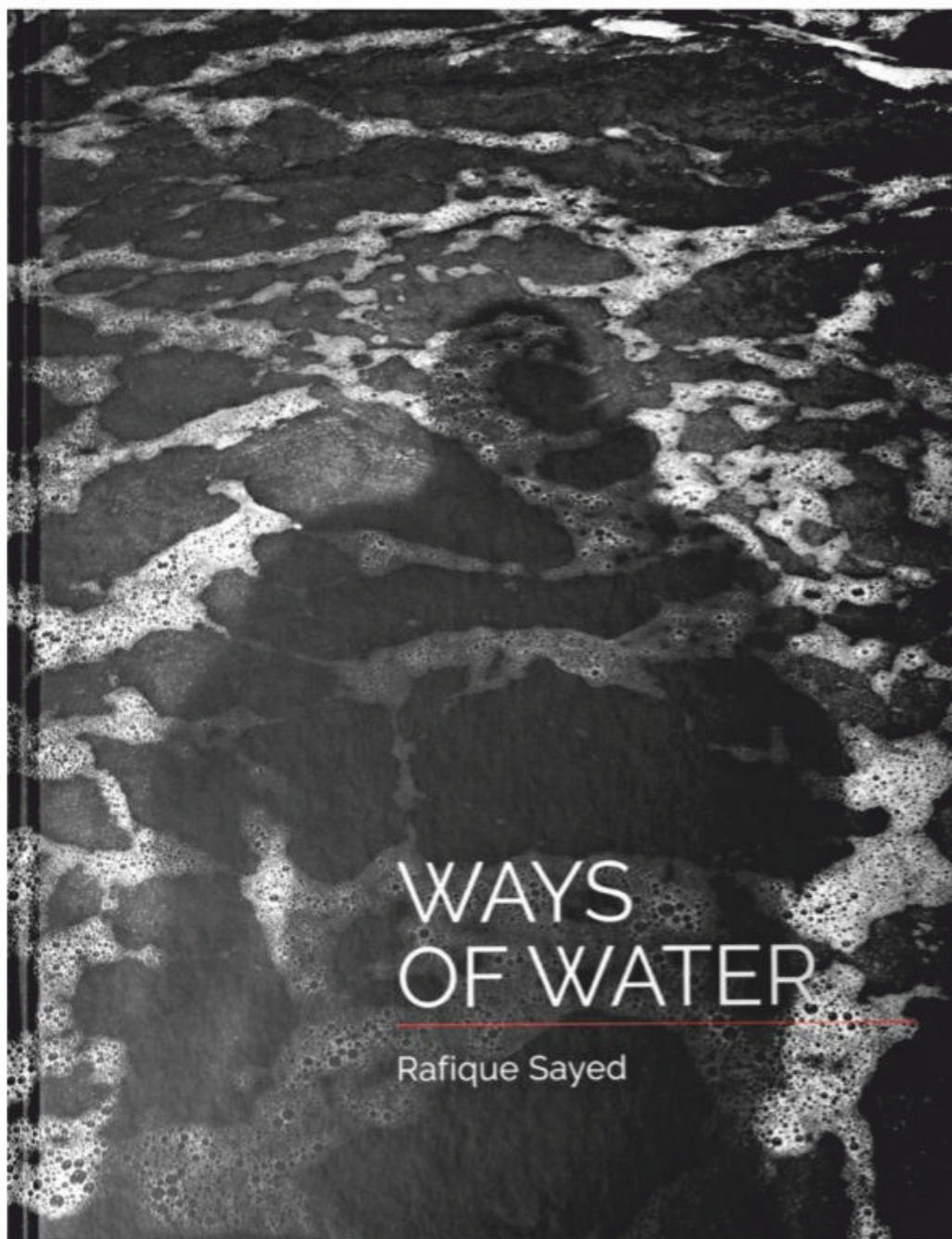
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Ways **of Water**

(by **Rafique Sayed**)

■ **Sweta Baruah**

Water is not only the source of all life on earth, it is a creator of livelihood, a major source of energy, a facilitator of transport and a fundamental component of civilization. And for all its importance, we still don't completely understand it.

This book, *Ways of Water*, is a collection of images by professional commercial photographer Rafique Sayed, who takes the readers on a mystical journey of water in its most natural form, seen through his lens.

Sayed came into professional photography by chance rather than by choice. He is one of the biggest names in fashion photography and has won





several accolades for his work behind the camera.

His transition from fashion to reality is significant of his own journey for the search of 'naked truth'. He spent a major part of his life pursuing fashion photography, gaining fame and fortune on the way, until one morning, when he decided to discard the 'fashion photographer' tag and went on to shoot portraits of real people, nature, still life, landscapes, concrete structures and so on.

In *Ways of Water*, he has brilliantly captured the raw beauty of water, sights perhaps so mundane that it is missed by the naked eye, hence raising the ordinary to the extraordinary. Each picture carries within itself an emotion of deep introspection and chaos masked by nonchalance. The erratic flow of water reflecting the stillness of the sky, the sharpness of water mocking the softness of the clouds, white waves crashing against black rocks and bright rays of the Sun breaking out through a dark stratus of clouds.

The images are shot in monochrome, sparing its readers the distraction of colour. When asked about his preference for black and white theme, he says that black and white carries the truth around itself and never fades away while a colour picture goes through a series of changes throughout its lifetime.



He actively seeks for areas to improve and polish his work and says that despite the general perception, B & W photography is actually quite difficult and involves anticipating the end result even before clicking the actual picture.

The foreword given by writer and photographer Gangadharan Menon mentions that in every one of Rafique's images, there

are always two people, himself and the reader, at times walking together and walking their own separate ways, eventually meeting at the sea of tranquillity.

The book has been sponsored by Prakash Pralhad Chhabria, Executive Chairman of Finolex India Ltd. (FIL) and Ritu Prakash Chhabria, Managing Trustee of Mukul Mahadev Foundation (MMF), printed by JAK Printers and published by FIL. 50% of sale proceeds from this book will be used for providing clean water to a handful of communities across Maharashtra through MMF. The book also contains images that shed light on the need for conservation and is a testimony to the philosophy of the patrons and signifies their efforts of making sanitised water accessible to communities across Maharashtra. |SP





Life on Juhu Beach

(A collection of photographs by **Moulik Kotak**)

Rohinton Mehta

When a lady from Chitraklekha messaged me to say that Maulik Kotak, Chairman of Chitraklekha Group, would like to send his coffee table book on photography (presumably for review), I was happy because I had not reviewed a photography book for quite a while. But when the book arrived, I was taken aback by the title. I said to myself “What can one photograph at the Juhu Beach, other than a few mundane subjects?”

Well, I was wrong. Very wrong!

The book is dedicated to Maulik’s family, especially his mother Madhuri and his son Manan, who encouraged him to publish this book. Approximately 11.5 x 9-inches in size, this photo-album has



95 pages of everyday moments, beautifully captured in the last 18 years! Maulik says the book “is a glimpse into dreams, aspirations, rituals and lives of millions of people from all walks of life.” The first photo, rightly so, is of our Elephant God, Lord Ganesha, the remover of obstacles.

This is followed by a foreword by Uddhav Thackeray, the current Chief Minister of Maharashtra. He himself is an eminent photographer. He says “ A good photograph requires a camera but more than that it needs ‘the eye’ of the photographer; the photographer’s unique artistic thought articulated through his/her craft. We are constantly surrounded by innumerable moments and incidents and the ability to hand-pick just the right ones, capturing them as they unfold, with the right technique, is what differentiates the best from the rest. The lack of this ability renders even the most expensive and advanced photography equipment useless.”

Next is the Preface by the author wherein he shares his childhood memories about how his parents inculcated the spirit of photography in him and how his mother taught him the basics of photography after his father passed away when he was only nine years old.

This photo-journalistic coffee-table book has stolen my heart. Not only are the photos captured at the right moment, they each tell a story – a story that we all can relate to in our daily lives. There is another reason for me to love these images – personally speaking, I don’t like to see images of death, destruction and poverty – though they are a part and parcel of our daily lives. Maulik has captured 68 photo-journalistic images, and almost all of them show happiness or a funny situation. And that requires a happy mind-set and “the eye” of the photographer, as Uddhav ji mentioned in his foreword.

The prepress and printing of this beautiful coffee table book is done by Reproscan, Mumbai, and is published by Chitralkha. All India distribution is done by Prakash Books India Pvt. Ltd. The book is available at the following stores in Mumbai:

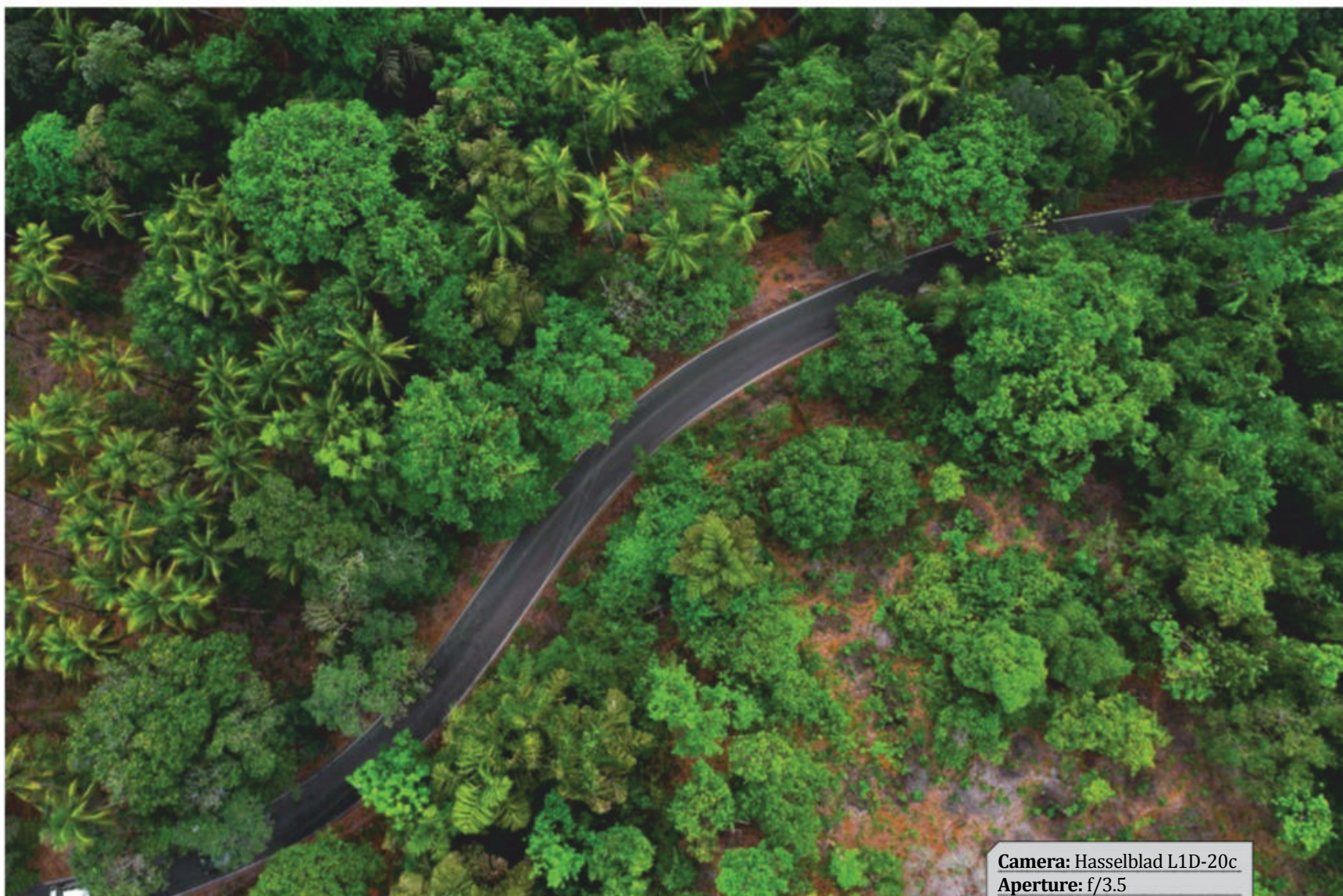
- **Book Lovers**, Andheri, Lokhandwala Kitabkhana, Fort
- **Granth Book Store**, Juhu & JW Marriot Hotel
- **Title Waves**, Bandra
- **Also available through Flipkart**

Cost: Rs.1200/-|**SP**



**Kyle D'Souza**

Kyle is a cinematographer and photographer from Mumbai. "Photography started off as a hobby for me and continued as a hobby while I pursued my masters in Geology from St Xaviers, Mumbai. Soon after graduating I worked for a year as a food photographer with a food consulting agency known as Lensplate. After that I joined Ting, a digital ad agency in Mumbai as a videographer and senior editor. During this period I shot and directed multiple product shoots for companies like Sachin Tendulkar's company Smaaash, Avenudus, Youtube, Amazon audible, Belif, etc," Kyle says. Soon he started freelancing and is currently travelling the country. "I am now exploring the mysterious regions of Northeast India while photographing tribals and landscape."



Camera: Hasselblad L1D-20c
Aperture: f/3.5
Shutter Speed: 1/160 sec
Focal Length: 10.3 mm
ISO: 100

Landscapes in a Backpack

Camera: Nikon D3200
Aperture: f/4.0
Shutter Speed: 1/640 sec
Focal Length: 50.0 mm
ISO: 100





Camera: Nikon D3200
Aperture: f/3.5
Shutter Speed: 1/400 sec
Focal Length: 18.0 mm
ISO: 100



Camera: Fujifilm X-T3
Aperture: f/4.0
Shutter Speed: 1/125 sec
Focal Length: 40.7 mm
ISO: 320



Camera: Canon EOS 70D
Aperture: f/5.6
Shutter Speed: 1/125 sec
Focal Length: 50.0 mm
ISO: 100





Camera: Fujifilm X-T3
Aperture: f/3.2
Shutter Speed: 20 sec
Focal Length: 21.4 mm
ISO: 200



Camera: Nikon D3100
Aperture: f/2.8
Shutter Speed: 1/8 sec
Focal Length: 50.0 mm
ISO: 100



Camera: Fujifilm X-T3
Aperture: f/4.0
Shutter Speed: 1/640 sec
Focal Length: 18.0 mm
ISO: 80



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Debjyoti Sarkar is a small business owner who lives in Bangaon, in North 24 Parganas, Kolkata. He has been a nature lover since childhood and started with photography about ten years ago. His priority is photographing wildlife but he is also very interested in people & landscape photography.



Debjyoti Sarkar

Camera: Nikon D5200
Aperture: f/6.3
Shutter Speed: 1/1600 sec
Focal Length: 600.0 mm
ISO: 500



Camera: Nikon D7500
Aperture: f/6.3
Shutter Speed: 1/2000 sec
Focal Length: 600.0 mm
ISO: 800



Camera: Nikon D7500
Aperture: f/6.3
Shutter Speed: 1/2000 sec
Focal Length: 500.0 mm
ISO: 800



Camera: Nikon D7500
Aperture: f/6.3
Shutter Speed: 1/2000 sec
Focal Length: 600.0 mm
ISO: 800



Camera: Nikon D5200
Aperture: f/6.3
Shutter Speed: 1/1600 sec
Focal Length: 600.0 mm
ISO: 1250





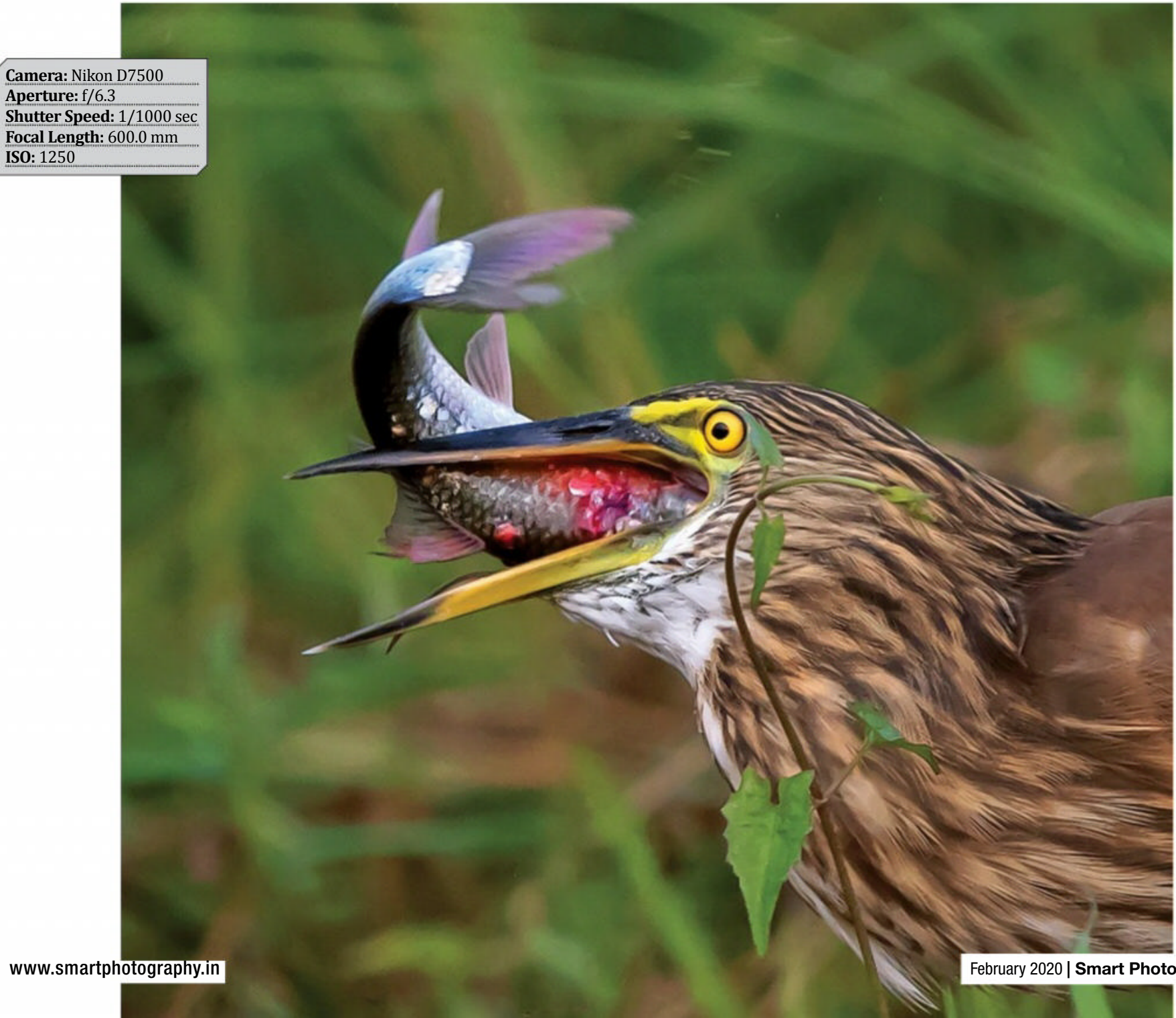
Camera: Nikon D5200
Aperture: f/8
Shutter Speed: 1/1250 sec
Focal Length: 600.0 mm
ISO: 1250

Camera: Nikon D7500
Aperture: f/6.3
Shutter Speed: 1/1250 sec
Focal Length: 600.0 mm
ISO: 1250





Camera: Nikon D7500
Aperture: f/8
Shutter Speed: 1/2000 sec
Focal Length: 600.0 mm
ISO: 400



Camera: Nikon D7500
Aperture: f/6.3
Shutter Speed: 1/1000 sec
Focal Length: 600.0 mm
ISO: 1250



Waves



**Prakash
Dudhalkar**

Prakash Dudhalkar is a retired Deputy Secretary to the Government of Maharashtra. He used to indulge in bird and nature photography whenever he got some spare time from his routine office work. But after his retirement, he seriously took up photography as an art. His interest lies mainly in nature, pictorial and bird

photography. Soft-spoken and always courteous, Prakash has contributed to several articles on nature in magazines and newspapers. Prakash recently concluded a photo exhibition at the Jehangir Terrace Art Gallery along with his friend Vaibhav Jaguste, whom we shall feature in the next issue of Smart Photography.



As told to **Rohinton Mehta**

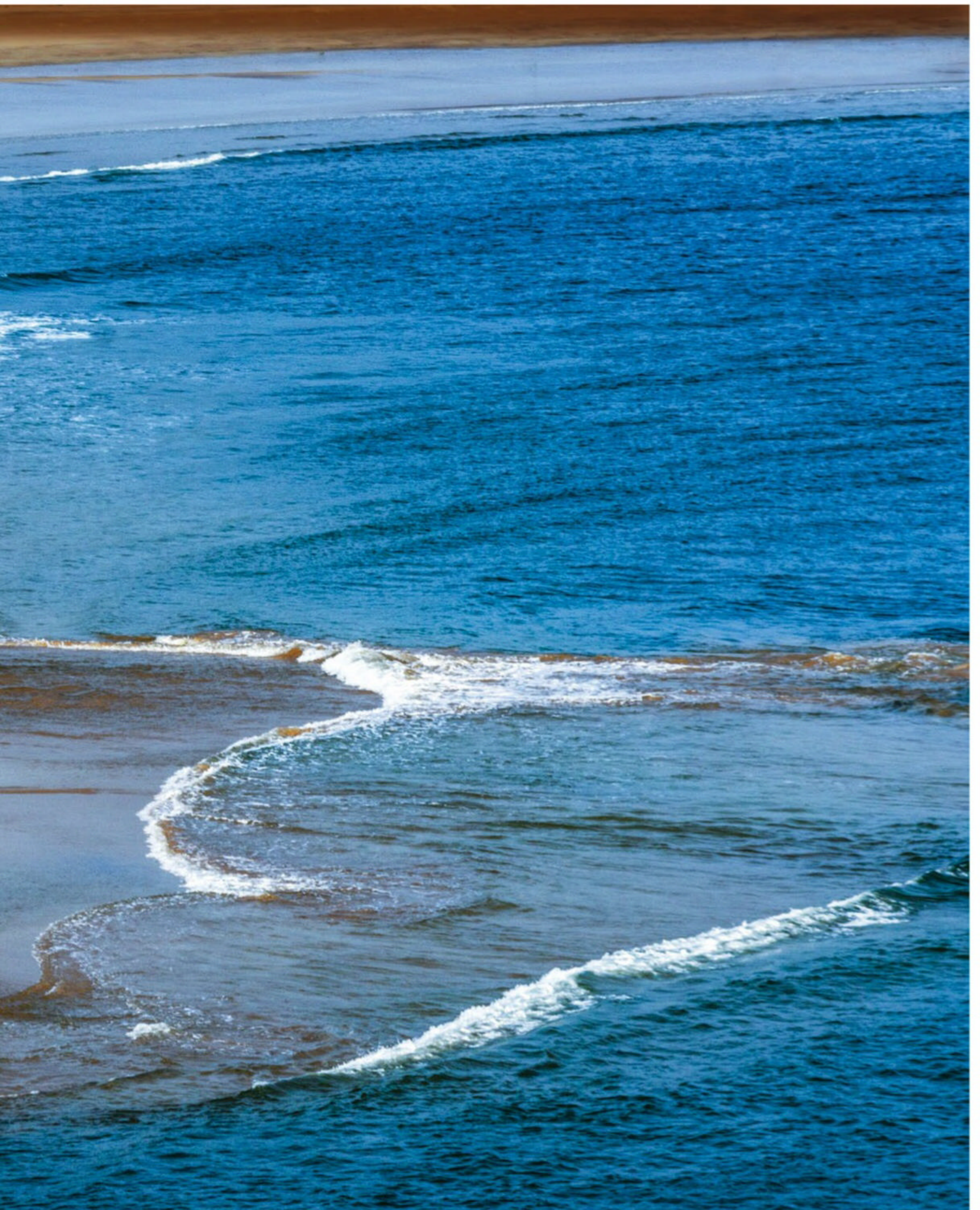
■ **Please tell us about your journey into photography.**

At my native place Warora, in District Chandrapur in Maharashtra, there was a photo studio on the way to my school. I used to see a middle-aged person always doing something on a 3" x 3" semi-transparent plastic piece, using a pointed pencil. Sometimes I saw some odd-looking images on that plastic sheet and that middle-aged person was

colouring on it with red colour. While going to and fro from school, that particular spot had become my favourite. Sometimes that person took objection to my lingering there. One day when he was not at his seat, I stepped up in to the studio and peeped-in through a black curtain at the entrance. I noticed three/ four high-voltage bulbs flooding light on a couple sitting on the bench and the middle-aged person doing something with a metal box put up on a wooden tripod. That

is the moment I got attracted to photography. At that time, the financial condition of my family could not permit me to even think about photography as a hobby, but at the same time I was good at drawing and painting which got me several awards in school competitions. After completing my graduation, I got a job as an accountant at Nagpur and I got my first camera – an Agfa Isoly II. One day while wandering around, I got an old book on photography for three rupees. That was my first





'guru' in photography. I then started covering family functions and tours. I used to buy the required chemicals from a photo store, and at night, used to develop my films in my bathroom. I also did black and white contact prints using a table lamp. That was my humble beginning in photography.

■ **Are you self-taught or did you undergo training in any genre of photography?**

Due to the nature of my job I could not join any photography class. I am a self-taught photographer. Whatever knowledge of photography I have is from some books of photography and magazines like Smart Photography and Better Photography.

■ **What is the one thing you wish that you had knowledge of when you started photography?**

I wish I had a good working knowledge of my first camera – the Agfa Isoly II. Its focussing ring was not linked to the lens. The focussing ring had distances marked on it. You had to guess (or measure) the subject distance and turn the focusing ring to that distance. If your judgement was right, you would have a sharp picture; if wrong, a fuzzy picture! If I remember correctly, there were only two aperture settings – f/8 and f/11. You had to guess the light conditions and choose the appropriate aperture. Shutter speed choice was limited too – 1/30 sec, 1/100 sec or B. I used this camera for four years. Then I bought my first SLR camera, a Russian-make Zenith. This camera had a screw mount 50 mm lens. That lens was very nice and I got good results. This is the point from which I started seriously thinking about proper exposures.

■ **Any particular photographer that has influenced you and boosted your love for nature photography?**

Yes, that photographer was the late Sharad Devare. I saw his exhibition on wildlife and nature photography and my interest zoomed-in.







- **Your pictures often appear like fine-art paintings. Give us an idea as to how you go about visualising the effect that you are after.**

Before entering the field of photography I was engaged in water colour painting. I got my first trophy for landscape, using water colour, at the age of fifteen. I did some portraits too. I am a self-taught water colour painter. Being a painter from school life I see every frame as a painting. I think that is the reason my pictures often appear like fine-art paintings.

- **Post-processing is a given for all genres of photography. What is your opinion on editing images?**

- **How far would you go in editing an image?**

I think post-processing is an essential part of photography. In the analogue era, we were doing it in a dark room. But we shouldn't do any extreme changes in the original image. I believe that there is no alternative for accurate exposure.

- **According to you, what is more important: Shooting technique, correct exposures or composition?**

I think all the three things are equally important.

- **Which is your favourite lens for photographing patterns of water?**
No particular lens. It depends on

how much area you have decided to cover – wider lenses for greater coverage, telephotos for narrower coverage. The next point to consider is, whether the chosen area is easily reachable. This will also decide the focal length. I have mostly used zoom lenses, Nikkor 18-140 mm, Nikkor 24-120 mm and Nikkor 70 – 300 mm. Sometimes I have used a 50 mm prime lens and 105 mm macro lens too.

- **What advice would you like to give to budding photographers?**
Please plan well before you decide to go anywhere for photography. Be alert at all times about what is happening around you. Think before you click the shutter. | **SP**



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(SOURCE: Q1 IRS 2019. COMPARISON: WITH IRS 2017.)



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Consumer Electronics & Imaging Fair 2020

The world's third-largest Consumer Electronics & Imaging Fair was held at Bombay Exhibition Centre (BEC), Mumbai, from 08 - 10 January 2020. The show was organised by the All India Photographic Trade and Industry Association (AIPTIA).

CEIF was spread over an area of 15,000 square metres and 150+ exhibitors displayed their products. Major brands like Nikon, Sony, Fujifilm, Epson, HP, Digitek, Tamron, Samsung, Konica Minolta, Manfrotto, and Zeiss, participated in the show, which witnessed a footfall of over 35000 visitors.

Here are some glimpses from the CEIF 2020.





(L-R) Hitoshi Murata, General Manager, Corporate Planning, Nikon India Pvt. Ltd., Rohinton Mehta, Technical Editor, Smart Photography, Sajjan Kumar, MD, Nikon India Pvt. Ltd., Jitender Chugh, VP-Imaging, Nikon India Pvt. Ltd., Perseus Master, Product Manager, Smart Photography



(L-R) Perseus Master, Product Manager, Deepa K Ghadi, Asst-Marketing Manager, Rohinton Mehta, Technical Editor, Smart Photography with Nimesh Thakkar, Assistant Manager-Product Marketing, Gaurav Tiwari, Product Marketing, Shounak Mondal, Assistant Manager- Product marketing, Mehul Padhariya, Assistant Manager, Sony India Pvt. Ltd.



(L-R) Perseus Master, Product Manager, Smart Photography, Amit Saraf, Managing Director, IMS Mercantiles Pvt. Ltd., Rohinton Mehta, Technical Editor, Deepa K Ghadi, Asst. Marketing Manager, Smart Photography.



(L-R) L. Centhlnathan, Senior Vice President, Photo Imaging Division, Fujifilm India Pvt. Ltd. with Perseus Master, Product Manager, Smart Photography.



(L - R) Rohinton Mehta, Technical Editor, Smart Photography, Arun Babu, General Manager, Electronic Imaging and Optical Device, Fujifilm India Pvt. Ltd., Perseus Master, Product Manager, Smart Photography.



(L) Mukul Kashyap, Regional Sales Director, Indian Subcontinent & Middle East, Lino Manfrotto India (Vitec) with Perseus Master



Perseus Master with Rishabh Aggarwal, Marketing Manager, Consumer Optics, Carl Zeiss India Pvt. Ltd. (R)



(Second from L) Nitin Goyal, President & Chief Executive Officer, Tamron India Pvt. Ltd. with Smart Photography Team.



Perseus Master with Vikas Samania, Manager Pre Sales-PP & IP Marketing Division, Konica Minolta Business Solutions India Pvt Ltd. (R)



Perseus Master with A. Appadurai, Country Manager, Indigo & Inkjet Presses, Graphics Solutions Business, HP India (R)



Perseus Master with Manish Vohra, MD, Red Moments Gifting Pvt. Ltd. (R)



Epson stall



R. Vijayakumar, Group CEO, Srishti Digilife Pvt. Ltd.



Samsung stall



Lacie booth



Nikita Distributors booth



Perseus Master with Vijay Pal Singh, Jagdamba Enterprises (R)

Kingfisher Calendar 2020

The Kingfisher Calendar is back with its 18th edition featuring four models Aditi Arya, Aishwarya Sushmita, Pooja Chopra and Zoya Afroz. The calendar has been shot in the picturesque South African city of Cape Town. Here is a sneak peek into the Kingfisher Calendar 2020.



Photographer: Atul Kasbekar
Stylist: Allia Al Rufai
Make-up: Kapil Bhalla
Hair: Marianna Mukuchyan

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ADITI ARYA

Aditi hails from Chandigarh. She grew up in Delhi, and worked as a business analyst for Ernst and Young, while enrolled with the Indian School of Business's 'Young Leaders' program, before she transitioned into the entertainment world. She won the Miss India contest in 2015 and represented India at the Miss World pageant. She signed her first Telugu film immediately after her contest and since then has done several web series and regional films. She strongly believes in educational equity and says that the access to internet can enhance access to high quality education for rural India and has been working towards creating tools to enable that while balancing her acting and modelling career.

THE KINGFISHER EXPERIENCE

"I felt precious, shooting for the Kingfisher calendar. I have put in a lot of discipline into my fitness and training to get comfortable with the camera over the years. This shoot was my opportunity to let all that hard work show up in the results. The team is full of perfectionists who draw the best out of you and the models were a dream girl gang to hang out with. The location, the cultural vibrance, the weather and that sense of empowerment and freedom in the bikinis all added to an experience I will never forget."









AISHWARYA SUSHMITA

Aishwarya earned her spot as the Kingfisher Calendar girl in 2016 after winning the KF supermodel 3. She has endorsed multiple brands like Titan Eye Plus, Jabong, Whirlpool, and Volkswagen and walked the ramp for all major designers like Manish Malhotra, Manish Arora, Anita Dongre, Rohit Bal and Tarun Tahiliani. Born in Bihar, she has made it far in her career. Along with a vibrant modelling career, Aishwarya is also a national level badminton player. She holds a master's degree in philosophy from the University of Delhi.

THE KINGFISHER EXPERIENCE

"I have lots to thank Kingfisher for. I started my modelling journey with the 2016 Kingfisher calendar. As someone who has grown up following Kingfisher calendars over the year, it was a dream come true when the opportunity came knocking. It is due to Kingfisher team's belief and support that I have been able to build a career full of learning and great experiences since then. To me, it came full circle when I was given an opportunity again to feature in the 2020 calendar, on the cover page this time. Through my career in this industry, I have found a new self-confidence, made new friends and met other wonderful people and pushed the boundaries on learning. Beyond work, I have also been able to focus on my passions of travelling around the world and creating art that people admire. In the end I can say, I am truly grateful for where I am and excited about where I'm going."

POOJA CHOPRA

Pooja is the title winner of Femina Miss India, 2009 and has endorsed brands like Tata Docomo, and Bajaj Allianz. She also won the 'Times Powerful Woman' award in 2017 in the field of acting, and was featured in India's most beautiful faces. After making her acting debut in the 2011 Tamil film, 'Ponnar Shankar', Pooja has come a long way, having worked in films such as 'Fashion' and 'Heroine' and was recently seen in Vipul Shah's 'Commando' in her first lead role. She also starred in the critically acclaimed short film 'Ouch', directed by Neeraj Pandey and received widespread appreciation for the performance. In association with Akshay Kumar, Pooja Chopra launched the Asian Heart Initiative 'Happy Heart India' campaign for underprivileged children in 2018. Pooja was also invited by the Brihan Mumbai Corporation to lead the campaign 'EkChammachKam' alongside Farhan Akhtar, to spread awareness about non-communicable diseases.

THE KINGFISHER EXPERIENCE

"I never saw myself as a Kingfisher calendar model ever, as I have only been refusing bikini endorsement shoots. Not because I wasn't confident, but I wasn't sure how the end product will look. When Atul Kasbekar asked, I didn't think twice as there is no one in the country who can shoot the swim wear as well as him. The final outcome, the way the team made me look, was splendid. My mum and sister also appreciated and even told me that I should do more shoots like these. We had the best crew and had the best of time. Great food with fresh avocado and toast, blueberries, strawberries for breakfast, astounding location and perfect weather — it didn't feel like work, the experience was great. When we weren't shooting, we were clicking pictures for ourselves."









ZOYA AFROZ

Zoya started her career as a child artist in Sooraj Badjatya's multi starrer film Hum Saath Saath Hain, Rohan Sippy's Kuch Na Kaho and TV shows like Son Pari on Star Plus. At the age of 18, Zoya was chosen from her college to participate in Miss India. She won the title of Miss India Indore 2013 in the state pageant and thus got a wild card entry in Miss India. Later she won the crown of Miss India International 2013 at the age of 19. Same year, she debuted with her first film as a lead in The Xposé and was also seen in the film Sweetiee Weds NRI. Zoya is a brand ambassador for a lot of brands such as Ponds, LG and Nexa P1 Race. She is shooting for her next film currently which will release in 2020.

THE KINGFISHER EXPERIENCE

"It was sheer joy and gratitude when I got a call saying I was selected for the Kingfisher Calendar 2020. The team was greatly involved in the creative process. The outcome has totally lived up to to what the iconic calendar has been about — beauty, stature, class, all in one. I had never visited Cape Town before and being there, I could experience something different. Beauty of Cape Town cannot be expressed in words. Atul was very supportive in providing the girls with confidence, and that in itself felt uplifting. His humour, bonding with the girls, all in all was a great experience." | **SP**

If art is to nourish the roots of our culture, society must set the artist free to follow their vision wherever it takes them.

*John F. Kennedy,
former American President*

Traditional Arts of Kerala

■ Deepa K. Ghadi

South India is known for its traditional arts and culture. Kerala is known for its diversified forms of performing arts and is also referred to as the land of festivals. Performing arts has its special connection between the people and its culture. Whether the art is performed on stage or at a roadside, it has its very own significance. What steals the limelight is the artist with their expressions and make-up that gives 'life' to the performance. Here are some of the traditional and classical art forms of Kerala which will mesmerise you with their electrifying art and performance: Mohiniyattam, Kathakali, Theeyaattam, Kummattkkali, Pulikali, and Kalaripayattu.





Vishnu Vijayan from Pixabay

Theeyaattam

Theeyattam or Theeyattu is an ancient and multi-hued cult in which the beginning is untraceable in the pages of history. A traditional ritual in dance form, theeyattam

is performed by the members of Theeyaattunni or Thiyaadi Nambiar community of Kerala. The dance usually commences at night and is performed by a male theeyattunni.

Bhadrakali theeyattu is performed mostly in the South and central districts of Kerala, including Pathanamthitta, Alappuzha, Kottayam and Ernakulam.



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Pulikali

Puli Kali which is also known as Kaduvaakali is an art form of Thrissur district of Kerala. It is a folk art performed during the annual harvest festival of Onam, which is celebrated to welcome the spirit of King Mahabali who was a demon (asura) but during his reign it is said that Kerala was a prosperous and happy state. In the Pulikali dance form, the mighty tiger symbolises the mighty king. The term 'Puli' means tiger and Pulikali is the play of the tigers portraying of tiger hunting, practiced in Thrissur district of Kerala. It is performed in different parts of Kerala during the festival of Onam. From children to elders, all take part in Puli kali. The performers wear masks of tiger's face and the body is painted in black and yellow. Tiger faces are also drawn on bellies.

Kalaripayattu

The first references to a form of martial arts and warfare, called Kalaripayattu, originated in southern India from the Sangam literature era between 300 BC and 300 AD. Kalaripayattu is a battlefield and combat art form, originated in Kerala and practiced in northern and central parts of the state. Kalaripayattu martial art is one of the oldest surviving fighting art form in the world and famous for its attacking and defensive postures. It was once customary in Kerala to have all children above the age of seven to obtain training in kalaripayattu.



keralatourism.org

Mohiniyattam

Mohiniyattam, also spelt as Mohiniattam, is the traditional dance form of Kerala performed exclusively by women. Mohini is the female avatar of the Hindu God Vishnu and involves various rhythms. The term Mohiniyattam comes from the words 'mohini', meaning a woman who enchants onlookers and 'aattam' meaning graceful and sensuous body movements. The attire is always white or cream white, comprising a sari with gold border and a matching blouse. The other adornments include various ornaments and ankle bells and a spray of jasmine flowers in the hair, tied into a bun behind the head. The dance is characterized by suggestive hand movements (mudras), rhythmic footwork and lyrical music.

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Kummattikali

Kummattikali or Kummatti Kali is the famous colourful mask-dance of Kerala, prevalent in Thrissur District, Palakkad District and parts of South Malabar. During the festival of Onam, Kummattikali performers move from house to

house collecting small gifts and entertaining people. These performances are thoroughly enjoyed by everyone, especially the children. The dancers cover their body with grass and the theme is mostly taken from the stories of Ramayana.

Kathakali

Kathakali is a spectacular classical dance form of Kerala. It is a combination of drama, dance, music and ritual. Kathakali is one of the oldest theatre forms in the world. Kathakali translates to 'storyteller' in the native language. It blends music, choreography, hand gestures, and vocal narratives to tell stories. The stories are told by three groups of performers: the actors (who do not speak), the percussionists, and the vocalists. The Pachcha characters usually wear a jacket of either purple, blue or yellow colour. The red-beards wear a red jacket and the white-beards wear a white jacket. Coming from the Southern region of the country from Kerala, Kathakali is considered one of the most renowned and religious dance forms of India.



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LEARNINGS

LEARNING

Tilt and Shift Movements

Part I



Ashok Kandimalla

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

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

Do you want all elements in a landscape or a tabletop photograph in sharp focus? Keep just a slice of the image in focus for an arty product image? Correct leaning verticals of a building? Create a panorama stack easily? Avoid reflection in a mirror? All these are possible by either tilting or shifting the optical axis of a lens. These operations are collectively called 'movements' in photographic parlance and are great techniques to solve various problems.

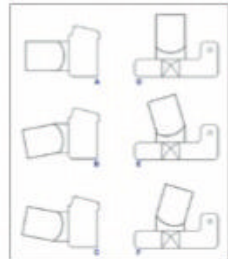
In this article, we will note the correct nomenclature of movements, observe what effect each of these has on your images in a systematic way and finally see how they can be used to solve problems that you encounter in the field. So, read on!

Movements in detail

A conventional lens is designed so that, when it is properly mounted on a camera, its axis is perpendicular (90°) to the sensor plane and also the center of the lens is positioned exactly over the center of the sensor. The plane of focus, that is, what is in perfect focus will be parallel to the sensor and lens planes. In practice there will be some area before and after the plane of focus and this you

may recall is called depth of field or DOF. Once you have composed a picture and hence focal length and subject distance are fixed, the primary control you have on DOF is through aperture. Narrower apertures (larger *f/* numbers) give more DOF and wider apertures do the opposite. However, there are practical limits on how much you can narrow the aperture since this will need slower shutter speeds that may not be always possible or force you to use higher ISO settings which degrade the image quality. Narrow apertures also cause diffraction and consequent loss of sharpness.

The solution is to tilt the lens which involves inclining the lens axis so that it is angled to the sensor plane at an angle other than 90°. Once this is done the plane of focus is changed bringing a lot more area into focus. Here is one arcane point. Technically speaking what has been done is not the same as increasing the DOF! If you stop down now, more area on either side of the plane of focus will be sharp. This is increasing DOF. On the other hand, shifting involves moving the lens so that its center is not positioned over the center of the sensor. While shifting, the lens plane and sensor plane (also called the focal plane) are held parallel to one another. Well, all that



Picture 1: This schematic shows two views of a camera with the lens tilted in various ways. The A, B, and C show the side view and D, E and F show the top view of the camera. See text for more details.

might sound a bit confusing but it will be all clear as you proceed.

While tilt and shift (or T/S for short) operations convey that there are only two movements, strictly speaking, there are four movements with each, in turn, having two directions. Thus, there are totally eight ways in which tilt and shift movements can occur. These are viz.,

1. Tilt - forward and back
2. Tilt- left and right (known as left swing and right swing)
3. Shift - up and down (known as rise and fall)
4. Shift - left and right.

The first two are achieved by tilting the lens axis from the sensor and the latter two by shifting the lens axis from its center position. Tilt operations are angular and hence are specified in degrees whereas shift operations are linear and are specified in millimeters (mm). Movements can be understood better with schematics.

Let us look at the tilt schematic (Picture 1) first. Picture 1-A shows the normal position of the lens without any tilt, as seen from the side. In this position, the lens axis is exactly perpendicular (at 90°) to the sensor plane. Pictures 1-B and 1-C show the lens tilted forward and back. Likewise, Picture 1-D shows the normal position of the lens as seen from the top.

Pictures 1-E and 1-F show the lens tilted left and right. These movements are called left swing and right swing.

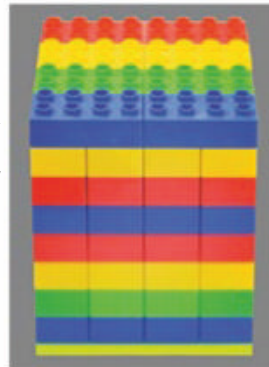
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cube with colored plastic blocks. Now, in the controlled environment of a studio, all the movements can be seen very clearly.

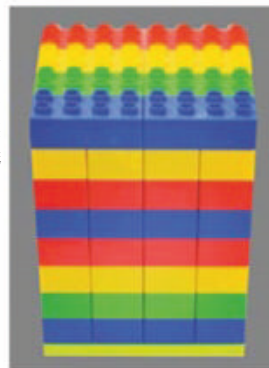
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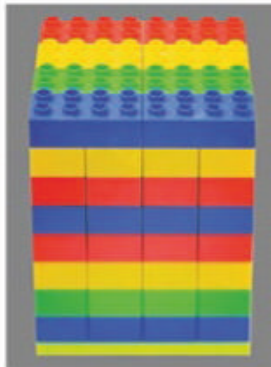
Picture 2: Picture of a cube with the lens in the normal position (Picture 1-A and Picture 1-D) without tilt. See that the front top edge of the cube, closest to the camera is in focus left to right.



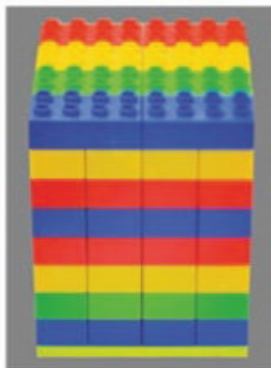
Picture 4: With back tilt (Picture 1-C). Once again, the plane of focus has changed with the lens becoming more parallel to the front surface of the cube, pulling it into sharper focus.



Picture 3: With forward tilt (Picture 1-B). Here the plane of focus (don't confuse this with the focal plane which is the plane of the sensor) has changed with the lens becoming more parallel to the top surface of the cube, thus making it sharper. This movement is often used in tabletop and landscape photography to increase sharpness over the entire image.



Picture 5: Lens has been given a right-swing (Picture 1-F). This has caused the plane of focus to be altered. It is now skewed, causing only a 'wedge' to be in sharp focus. The result is that only the left part of the top edge is in focus (compare with Picture 2). This movement is used in product and fashion photography where only a part of the subject is kept in sharp focus. A similar result but in the opposite direction (not shown) can be achieved by left-swing (Picture 1-E).



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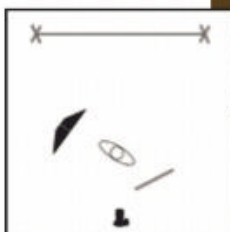
Studio Lighting

Pramod Kumar started with photography very early in life and without any formal training. His undying passion and commitment towards photography made him an inevitable part of the industry where images speak louder than words. After freelancing for several years, Pramod started his own little agency - Pink Penguin Productions. Pink Penguin reflects his passion and his determination for perfection in photography. Says he, 'Pink, as a colour, reflects my unconditional love for photography, while Penguin reflects the self-discipline, strength and determination that the profession demands for delivering the best'.



Pramod Kumar

Pramod strongly believes that photography as a profession requires self-discipline, strength and determination. He believes in capturing emotions, messages, expressions, and weave them in a story in a winsome manner with all beautiful elements included. He prefers shooting with a single light; its dramatic effect has become his style. But he adds "that totally depends on the concept and the client's requirements". Since the beginning of his career he has used Elinchrom lights in almost all his shoots, be it indoor or outdoor. He has sometimes tried using other brands also but has always returned to Elinchrom. He uses Rotalux strip softbox and Elinchrom lights with Rotalux Deep Octa softbox for better control over the lighting. **ISP**



Camera: Canon EOS 5D Mark III
Lens: Canon 70-200 mm f/2.8L IS II USM
Shutter speed: 1/200 sec.
Aperture: f/7.9
ISO: 100
Light: Elinchrom D-Lite RX 2
Light Modifier: Rotalux Strip (Main Light)

We placed an Elinchrom D-Lite RX 2 with a Rotalux strip softbox, a little behind and to the right of the model, to sharply define her facial features. This was our main light. A white reflector was carefully placed facing the shadowed side of the face to provide a sliver of fill-in light.



Model: Shreya Singh, full time model

Model: Aashish Sachdeva.

Aashish started his acting career in a recently launched movie 'Bedhab'. Again, this was a single light set-up. We used an Elinchrom D-Lite RX 2 studio flash with a Rotalux Deep Octa softbox (main light) from the top (slightly to the model's left) to create what is called 'butterfly lighting'. A white reflector was also placed to the model's left.



Camera: Canon EOS 5D Mark III
Lens: Canon 70-200mm f/2.8L IS II USM
Shutter speed: 1/200 sec.
Aperture: f/13
ISO: 100
Light: Elinchrom D-Lite RX 2
Modifiers: 1 Rotalux Deep Octa (Main Light), White Reflector (Fill Light)

Tilt **and** Shift Movements

| Part I |



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Kandimalla**

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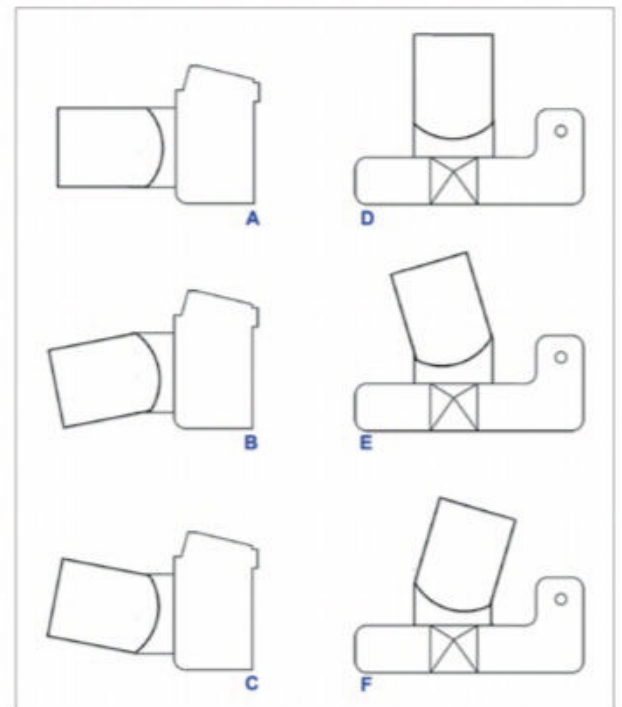
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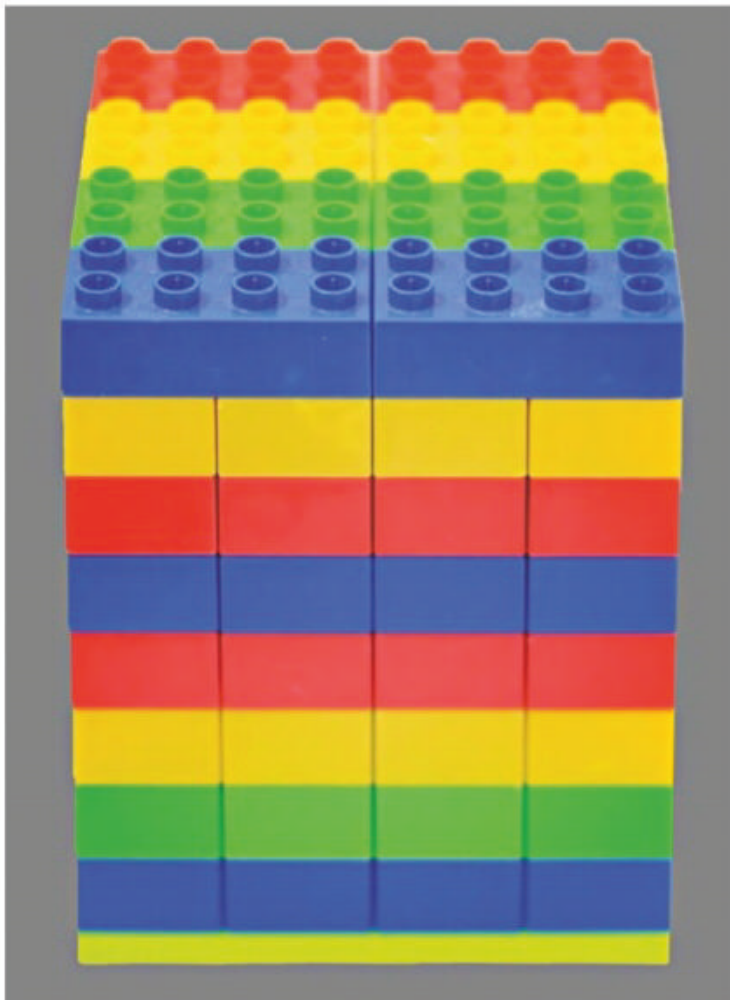
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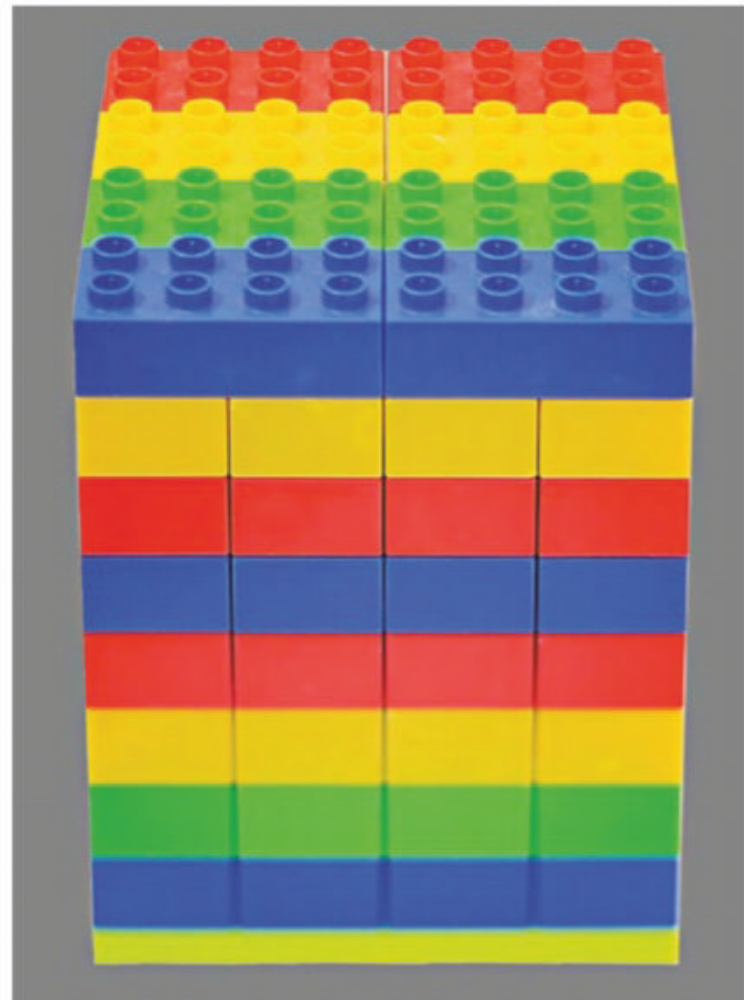
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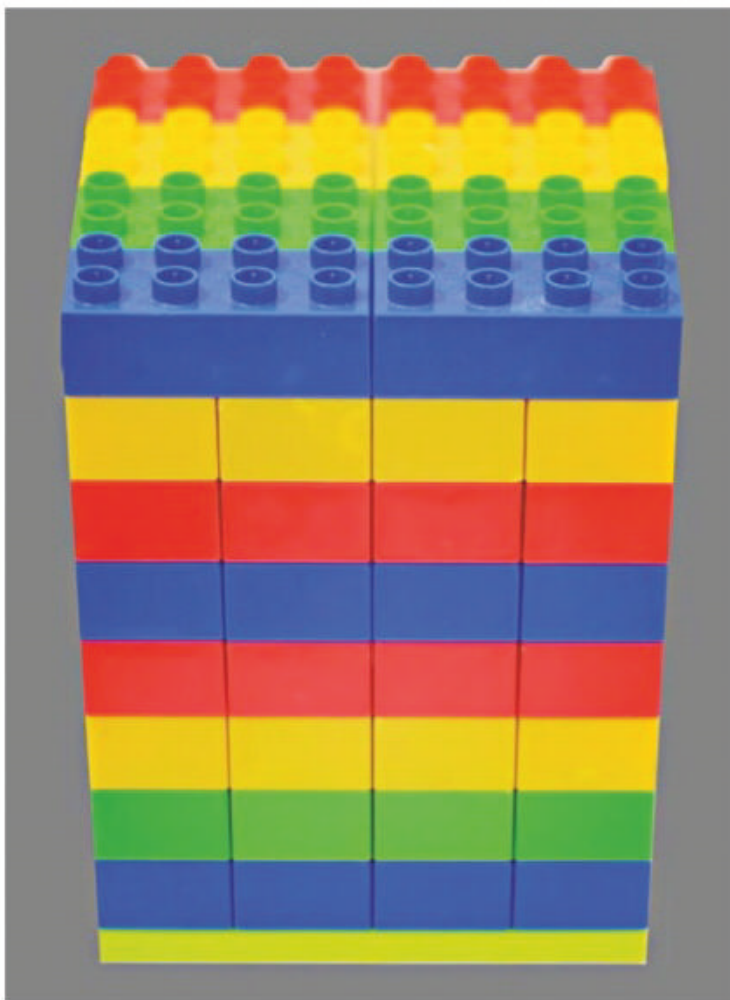
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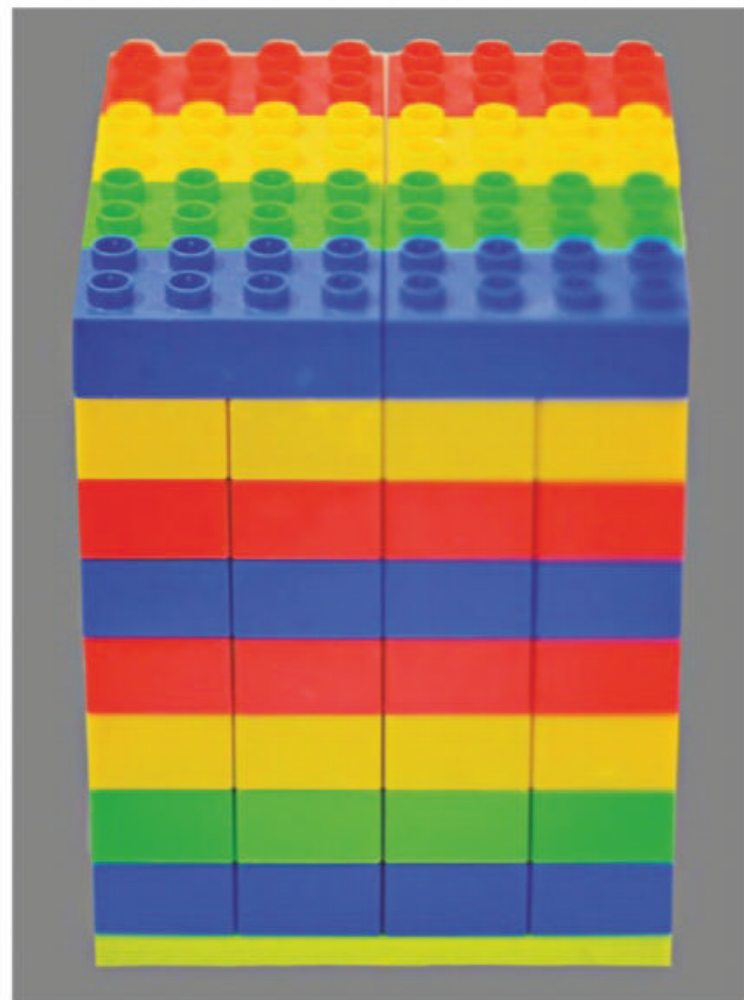
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Picture 4: With **back tilt** (Picture 1-C). Once again, the plane of focus has changed with the lens becoming more parallel to the **front** surface of the cube, pulling it into sharper focus.

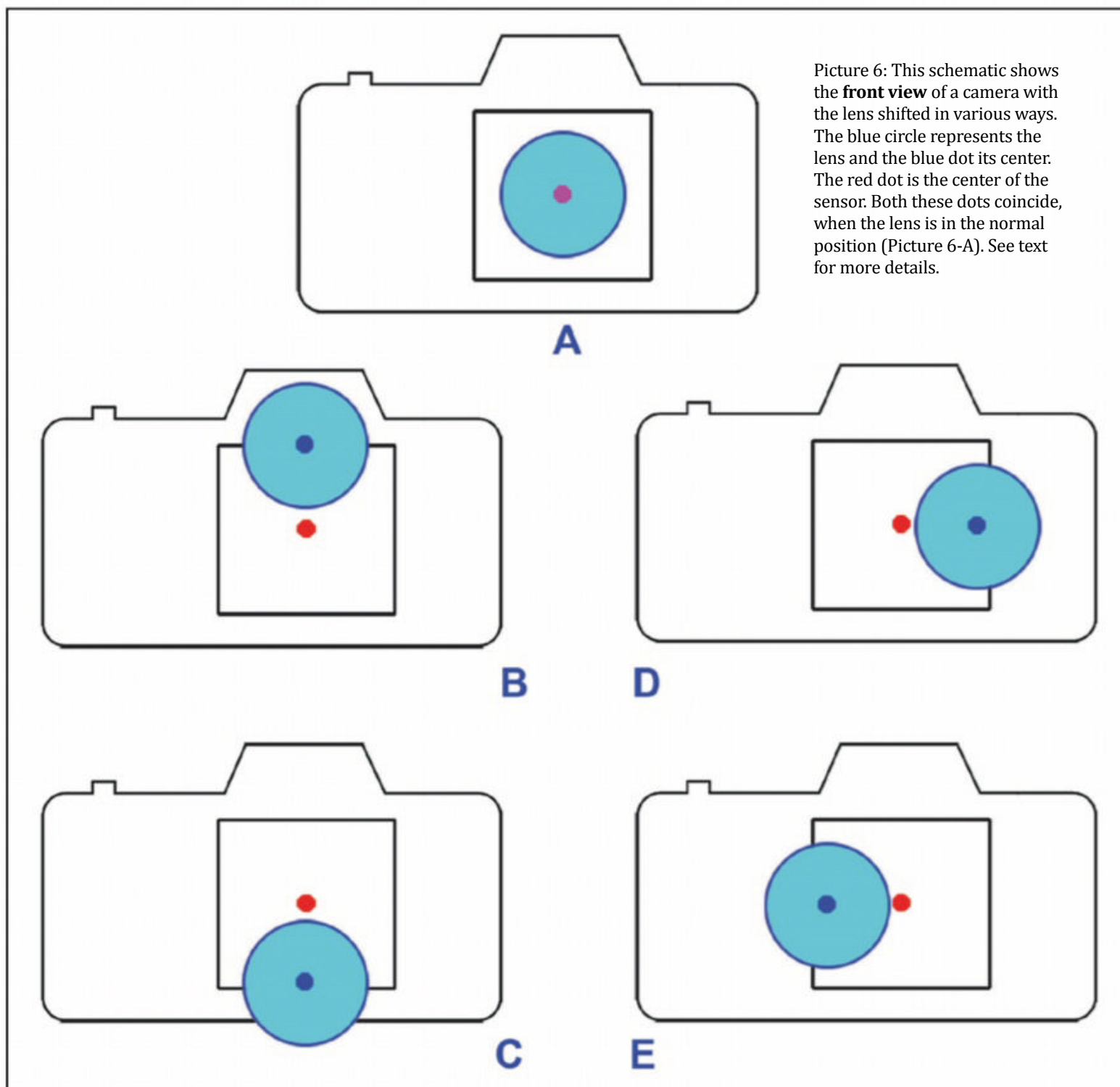


Picture 5: Lens has been given a **right-swing** (Picture 1-F). This has caused the plane of focus to be altered. It is now skewed, causing only a 'wedge' to be in sharp focus. The result is that only the left part of the top edge is in focus (compare with Picture 2). This movement is used in product and fashion photography where only a part of the subject is kept in sharp focus. A similar result but in the opposite direction (not shown) can be achieved by left-swing (Picture 1-E).



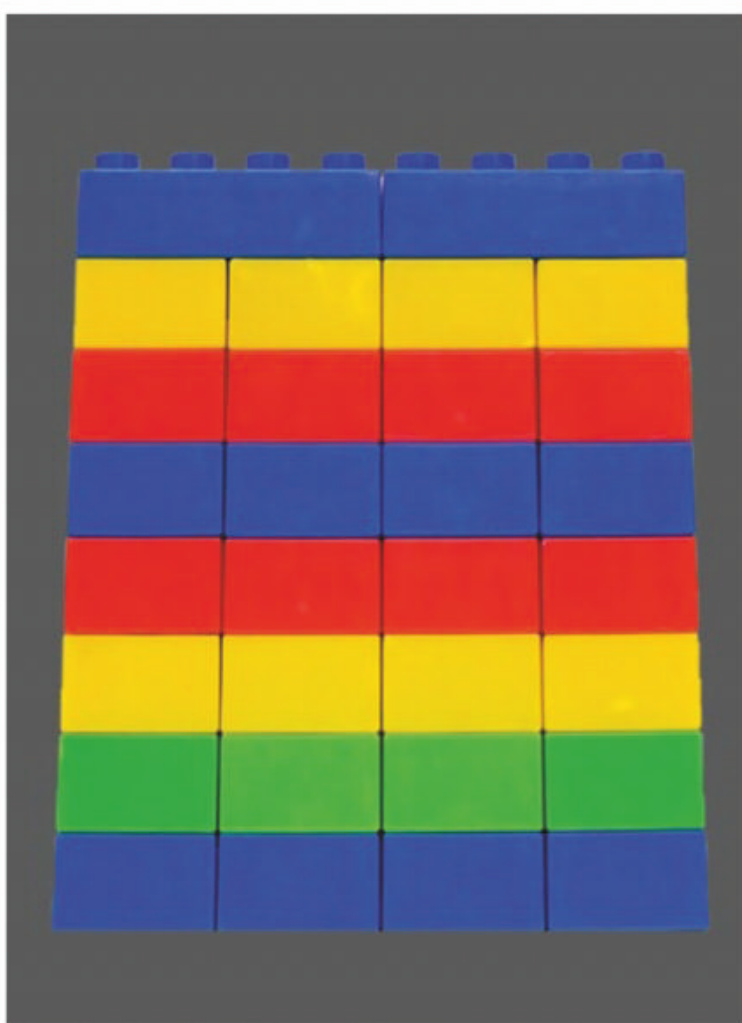
Now that you have an idea of how tilt movements work, let us see how shift operates. Picture 6 shows the shift schematic (as viewed from the front of the camera). Picture 6-A shows the lens in the normal or unshifted position. Pictures 6-B and 6-C show the positions of the lens shifted up and down. These two movements are called rise and fall respectively. Similarly, Picture 6-D and 6-E show the positions of the lens shifted to left and right.

Also, note that when shift movement is in operation, the plane of focus does not change and hence there is no change in focus.

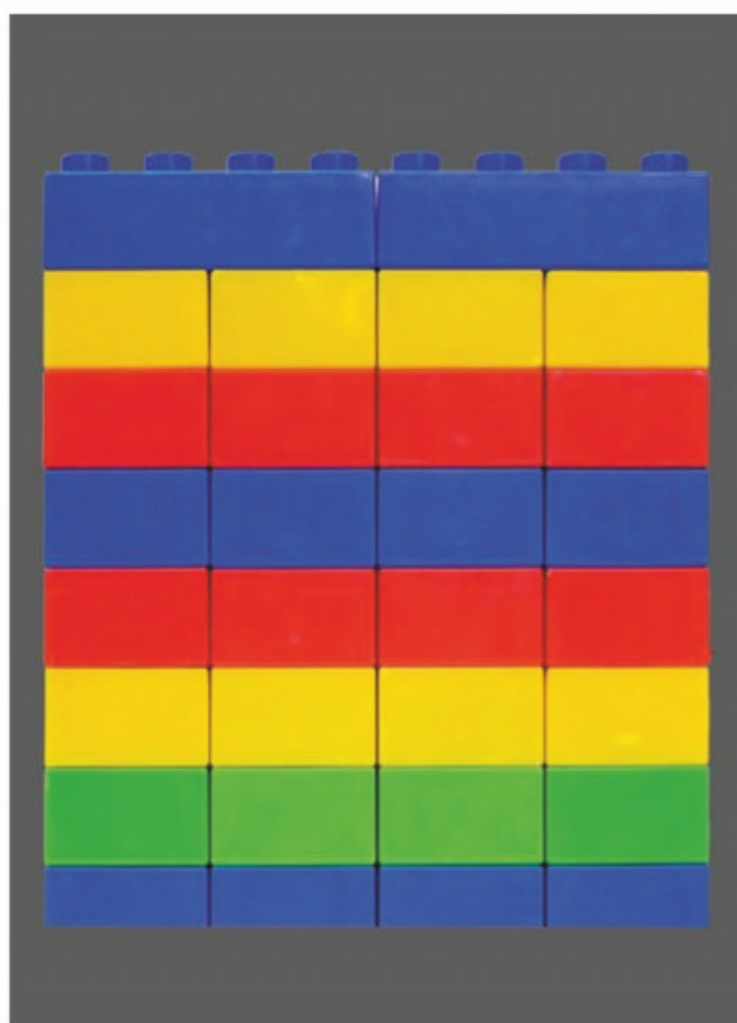


Picture 6: This schematic shows the **front view** of a camera with the lens shifted in various ways. The blue circle represents the lens and the blue dot its center. The red dot is the center of the sensor. Both these dots coincide, when the lens is in the normal position (Picture 6-A). See text for more details.

Picture 7: A problem often faced by photographers is when they point the camera upwards to cover a tall object usually a building or a tower. This causes parallel lines of the sides to converge at the top. This happens due to perspective (this is not distortion as it is often erroneously said) making the object appear as if it is leaning backward. This picture shows the situation just described. In this case the lens has not been shifted (Picture 6-A), but the camera has been pointed upwards.



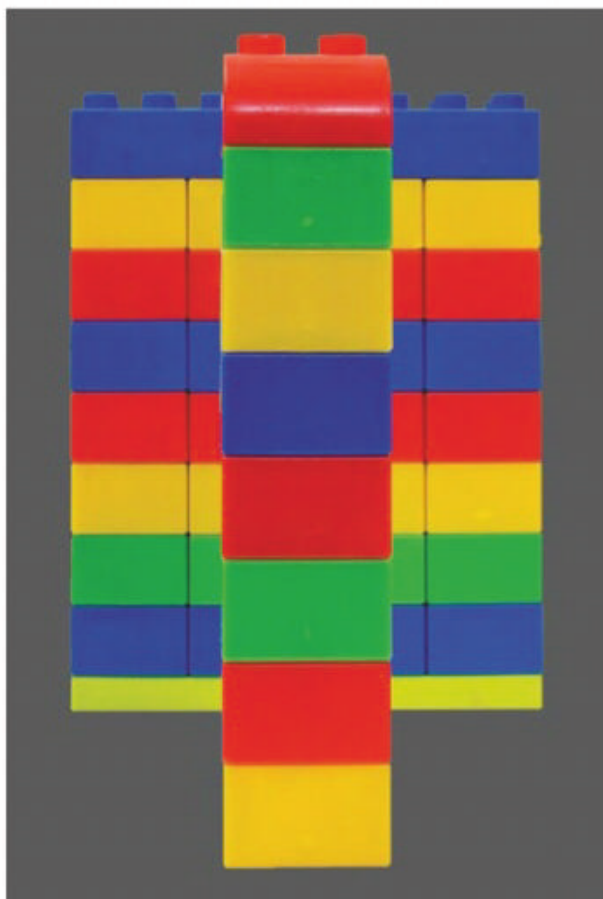
Picture 8: The problem as shown in Picture 7 can be effectively solved with the rise movement (Picture 6-B) as it corrects perspective. One important precaution to be followed is that the camera must be perfectly parallel to the face of the building. This movement is perhaps the most widely used of all shift movements.



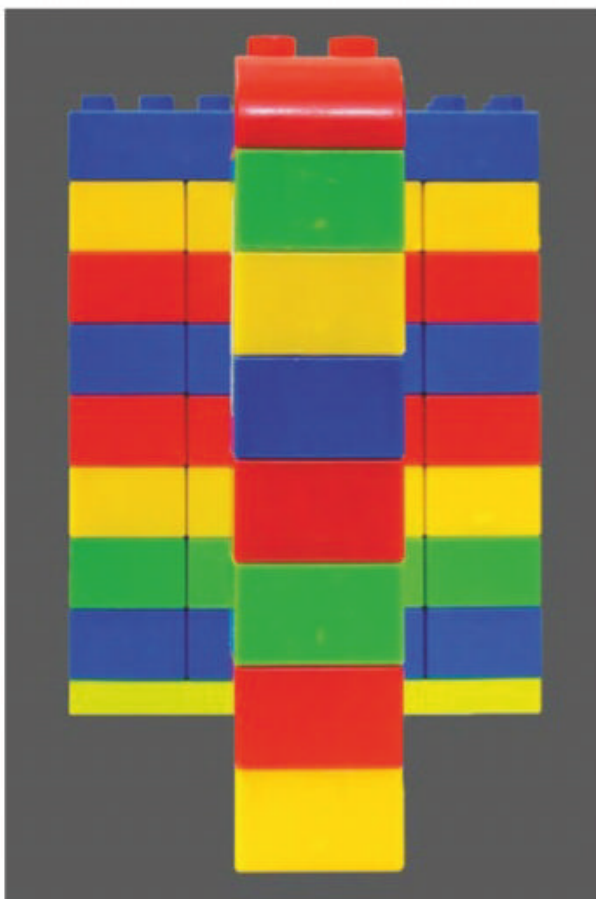
To explain shift movements further and to aid our understanding, I have kept a

column of blocks in front and away from the cube at a distance. This will help us to visualize how

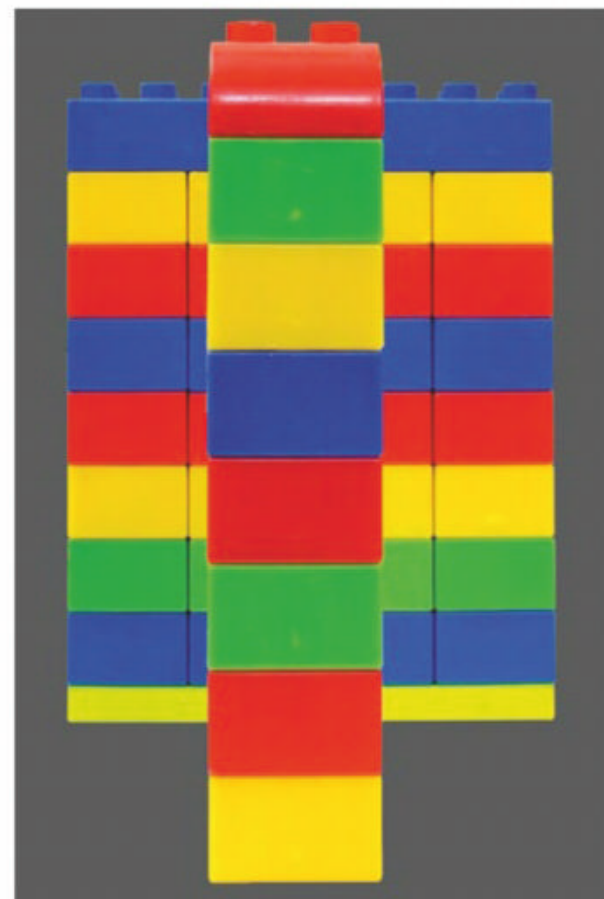
the spatial relationship between different elements will change when a lens is shifted.



Picture 9: Here the lens is in its normal position (Picture 6-A). Note the position of the column with reference to the cube.



Picture 10: Lens with **left-shift** movement (Picture 6-D). Carefully compare the position of column vis a vis the cube using Picture 9 as the reference. The important point here is that the spatial relationship between the cube and the column is altered as the point of view has changed due to shifting.



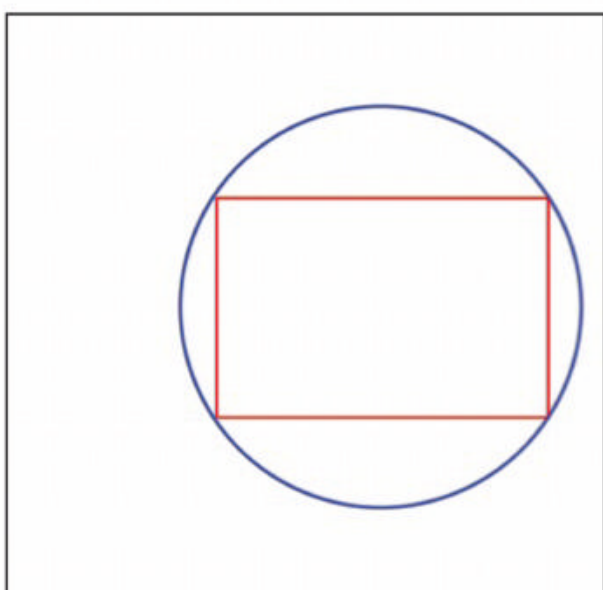
Picture 11: Lens with **right-shift** (Picture 6-E) movement. Here too, you will see a change in the position of the column vis a vis the cube but in the opposite direction compared to Picture 10. Though not shown, similar effects can also be observed with rise and fall movements.

Equipment to achieve movements

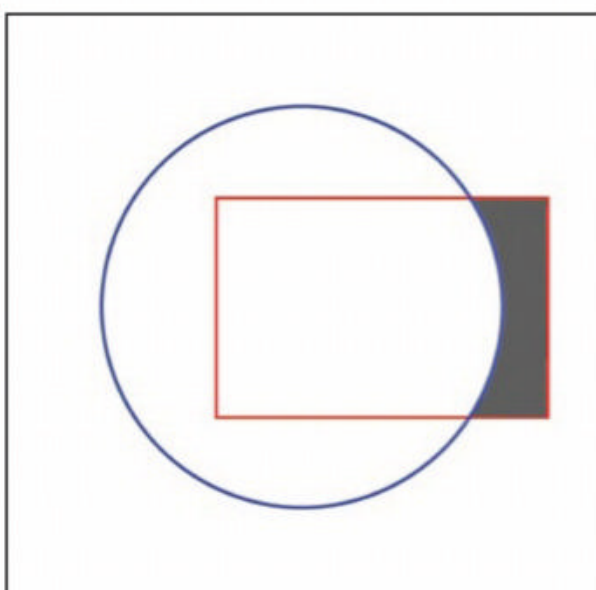
There are many cameras, lenses, and accessories that provide movements. Before we take a deep dive into this topic, there is one fact that you need to be aware of before you choose equipment and this concerns the lens coverage.

Lens coverage: Any lens designed for a particular camera will project an image circle large enough to completely cover the sensor of that camera. Thus, a lens designed for a full-frame camera will fully cover the full-frame sensor which is 24 x 36 mm in size (Picture 12). However, movements cause a problem as the image circle will be moved and may not cover the

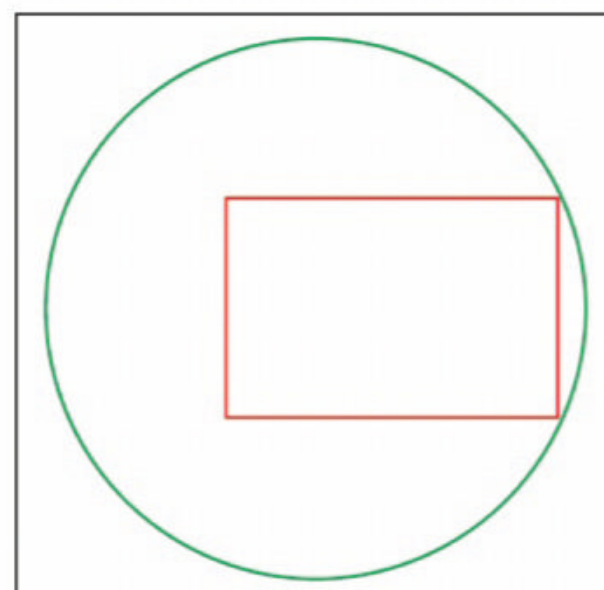
sensor fully (Picture 13). This results in vignetting. Lenses can be designed to provide larger image circles but these would be more expensive. T/S lenses designed specifically to provide movements also project larger image circles and so do lenses intended for medium format (MF) cameras (Picture 14) whose sensors are larger than that of full-frame cameras.



Picture 12: Image circle of the lens (blue circle) covers the complete area of a full-frame sensor (red rectangle).



Picture 13: Once moved the image circle is not large enough to cover the full area and vignetting will occur (shown in gray).



Picture 14: A T/S or an MF lens has a larger image circle (green circle) and will cover the sensor even after shifting when used on a full-frame camera.

Now, let us look at the equipment that can achieve these movements.

Technical cameras

The cameras that can perform movements best are the technical cameras (Picture 15), as these are equipped with flexible bellows. These are also known as the view or studio cameras. Typically, they use large format films though some digital backs are now available. With these cameras, not only can you tilt and shift the lens you can even do the same with the back which holds the film/sensor. This gives practically limitless flexibility. These are expensive, specialized instruments that need an expert hand to operate.



Picture 15: A technical camera.

T/S adapters with bellows: There are also adapters available for ILCs (interchangeable lens cameras that is, DSLRs and mirrorless cameras) that use bellows and hence offer the same level of flexibility as technical cameras. These adapters are once again expensive as they are modular in construction accepting many types of lenses and camera bodies. Novoflex and Cambo are two well-known brands that make such adapters (Picture 16).

While these bellows adapters may fit your existing ILC, please note that your lenses that mount on your camera directly will not allow focusing to



Picture 16: A bellows tilt/shift adapter (made by Cambo) fitted with a Nikon mirrorless camera. The latter acts as a digital back. The lens is specifically designed to give infinity focus and a large enough image circle.

infinity as the interposing bellows will act as an extension tube. Also, the image circle of your existing lenses may not be large enough to cover your camera's sensor after movements. Hence, these adapters need costly lenses specifically designed to overcome these problems adding to the already high cost. Just like technical cameras, they are also very bulky. Nevertheless, they are used as a substitute to the even larger and more expensive technical cameras as they offer high level of flexibility while using commonly available ILC bodies.

T/S lenses: Another way to give your ILC T/S movements is to mount a T/S lens (Picture 17). These lenses are

also expensive (usually above Rupees one lakh) and hence have not seen widespread use.

Major camera manufacturers like Canon and Nikon offer several models each for their own cameras. Third-party lens companies like Samyang and Schneider also offer lenses with several different mounts. The focal lengths available vary from 17 mm (for landscapes and architectural work) to 85 mm (for product, fashion and portrait photography). A typical T/S lens designed for a full-frame ILC will give a tilt of around ± 8 degrees and shift of ± 12 mm. As mentioned earlier, T/S lenses not only have mechanisms to perform tilt and shift, they also project a large enough image circle to cover the sensor fully when movements are made, thus avoiding the problem described.

T/S adapters without bellows: There are adapters available for ILCs that do not use bellows. While they do not give the same amount of flexibility as bellows-based adapters, they are reasonably priced, compact and offer an entry into the realm of T/S photography.

There are two types of these adapters available. Some offer only tilt, while some are more versatile offering both tilt and shift. The former type is lower in cost - only a few thousand Rupees whereas the latter are more expensive, typically around Rs. 35,000/-. There are many manufacturers who make these adapters but the most popular ones are made by Kipon and Fotodiox. These are



Picture 17: A Tilt/Shift lens. This image shows a T/S lens in its 'zero' position, that is without any tilt or shift (left) and with both tilt and shift movements engaged (right).

available for both DSLRs and mirrorless cameras.

The issues of lens coverage and infinity focus mentioned earlier are valid with these adapters too. Recall that your existing lenses that fit your camera directly cannot be used with adapters. Let us see how we can overcome these problems. Let us take the case of DSLRs first. What we discuss here is valid for both full-frame and cropped models. Any DSLR will have a large flange back distance (this is the distance between the lens mount and the sensor plane). However, for medium format (MF) SLRs, this distance is even more. So, it is possible to make an adapter that provides movements (Picture 18). These adapters will take an MF lens one side and you can mount your DSLR at the other end. The depth (thickness) of the adapter will neutralize the difference in the flange back distances and thus focusing of the lens will not be disturbed. There will be no vignetting either since MF lenses will have image circles large enough to cover a full-frame sensor (Picture 14) even after movements. Contrary to what many think, good MF lenses are available at reasonable prices if you scout around. The only issue is MF lenses with focal lengths less than 40 mm are not freely



Picture 19: Two views of a T/S adapter (by Fotodiox) that allows full-frame Nikon F mount lenses to be mounted on Sony E mount ILCs. The picture on the left shows the tilt and the one on the right, shift movements in operation. Both movements can also be activated simultaneously.

available so you may be limited in choice for wide-angle lenses. However, lenses with focal lengths around 80 mm, which are very easily available are excellent for tabletop work and portraiture where tilt operation can add interesting effects to the images.

For mirrorless cameras, where the flange back distance is very less, there are even more choices available. Apart from MF lens adapters similar to ones described and the corresponding advantages, you can also get smaller and lighter adapters (Picture 19) that can even use the standard, abundantly available and low cost 35 mm or full-

frame DSLR lenses. Be aware that when you use the latter type of lenses, you may get vignetting due to the smaller image circle. You may have to crop the image if you want to eliminate this or use your full-frame camera in the cropped mode. Despite this limitation, these adapters are gaining in popularity due to their low cost and wide availability of lenses.

There is one important point to note regarding adapters, in general. Because each end of an adapter is specifically designed for a particular lens mount, you need to specify the mounts on both sides. Note that these adapters are not interchangeable. You need to buy a separate one for every combination – one each for the given camera and lens. As an example, if you want to adapt a Mamiya 645 MF lens to a Nikon DSLR, you need to specify the adapter as “Mamiya 645 lens to Nikon F mount”. Here is one more example - if you want to mount a Nikon lens on a Sony mirrorless camera, you need to specify as “Nikon F lens to Sony E mount” adapter. Not all of these adapters are offered in our country so please check various web sites or your local camera dealer for their availability.

How can these movements help us photographers? Some of them can solve certain photographic problems whereas some can be used to produce artistic effects. On the whole, there are a great many things that you can do. We will look at a few of these next month. So, stay tuned! **|SP**



Picture 18: A T/S adapter that takes MF lenses and allows them to be mounted on a DSLR. This one is made by Fotodiox. Similar adapters offering the same features are also available for various mirrorless cameras.

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Studio Lighting

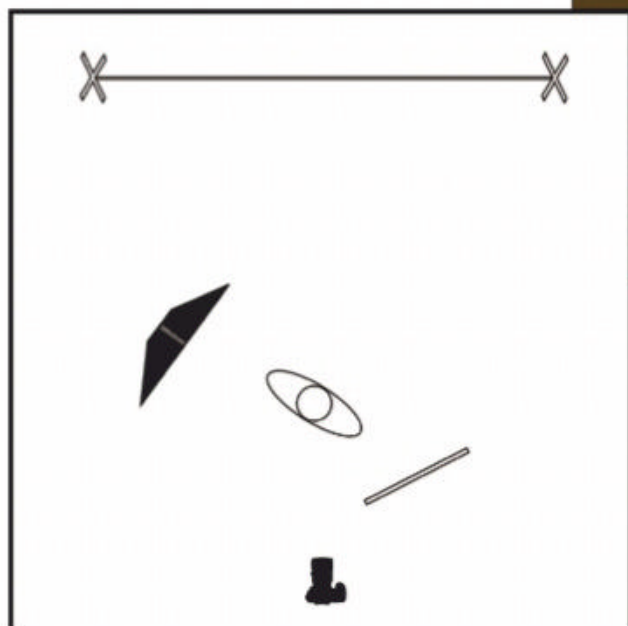
Pramod Kumar started with photography very early in life and without any formal training. His undying passion and commitment towards photography made him an inevitable part of the industry where images speak louder than words. After freelancing for several years, Pramod



Pramod Kumar

started his own little agency – Pink Penguin Productions. Pink Penguin reflects his passion and his determination for perfection in photography. Says he, “Pink, as a colour, reflects my unconditional love for photography, while Penguin reflects the self-discipline, strength and determination that the profession demands for delivering the best”.

Pramod strongly believes that photography as a profession requires self-discipline, strength and determination. He believes in capturing emotions, messages, expressions, and weave them in a story in a winsome manner with all beautiful elements included. He prefers shooting with a single light; its dramatic effect has become his style. But he adds “that totally depends on the concept and the client’s requirements”. Since the beginning of his career he has used Elinchrom lights in almost all his shoots, be it indoor or outdoor. He has sometimes tried using other brands also but has always returned to Elinchrom. He uses Rotalux strip softbox and Elinchrom lights with Rotalux Deep Octa softbox for better control over the lighting. |**SP**

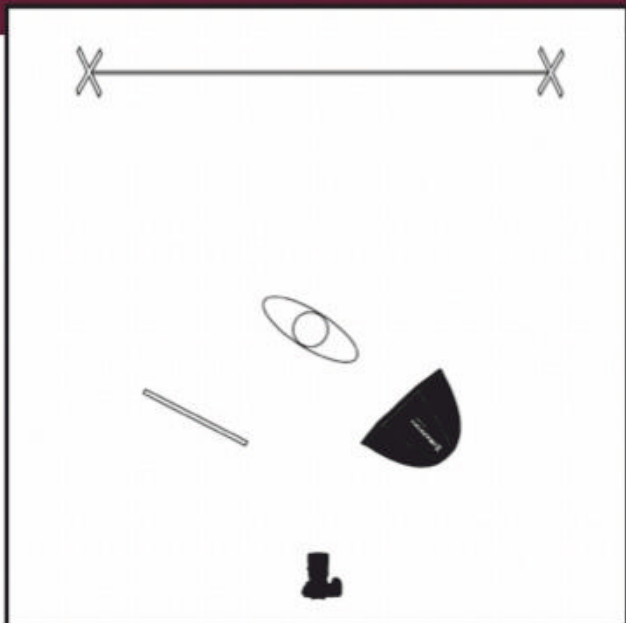


Camera: Canon EOS 5D Mark III
Lens: Canon 70-200 mm f/2.8L IS II USM
Shutter speed: 1/200 sec
Aperture: F//9
ISO: 100
Light: Elinchrom D-Lite RX 2
Light Modifier: Rotalux Strip (Main Light)

We placed an Elinchrom D-Lite RX 2 with a Rotalux strip softbox, a little behind and to the right of the model, to sharply define her facial features. This was our main light. A white reflector was carefully placed facing the shadowed side of the face to provide a sliver of fill-in light.

Model: Shreya Singh, full time model

Aashish started his acting career in a recently launched movie 'Bedhab'. Again, this was a single light set-up. We used an Elinchrom D-Lite RX 2 studio flash with a Rotalux Deep Octa softbox (main light) from the top (slightly to the model's left) to create what is called 'Butterfly lighting'. A white reflector was also placed to the model's left.



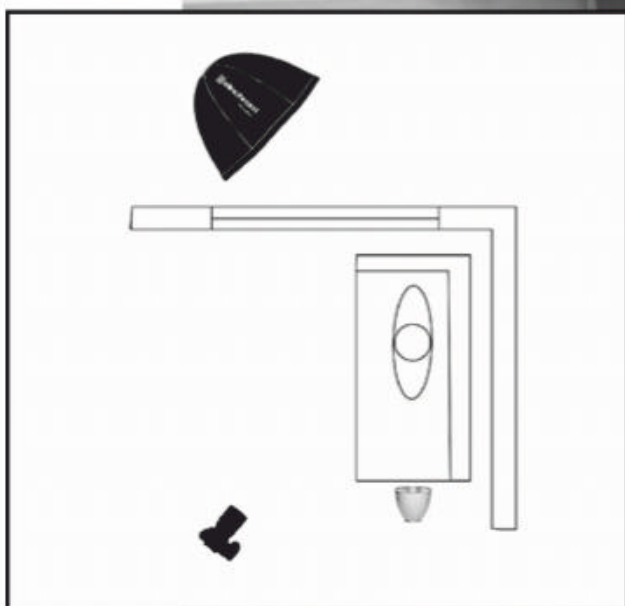
Camera: Canon EOS 5D Mark III
Lens: Canon 70-200mm f/2.8L IS II USM
Shutter speed: 1/200 sec
Aperture: F/13
ISO: 100
Light : Elinchrom D-Lite RX 2
Modifiers : 1 Rotalux Deep Octa (Main Light), White Reflector(Fill Light)



This was a shoot for kids-wear brand, Giggle Buns. As per the requirement of the shoot, we used a 5-light setup for this image. One Octa (main light) was placed above the kid but slightly in front, two soft boxes were used, one on either side of the model as fill-in light at low power, two strip lights lit the backdrop, one from each side.



Camera: Canon EOS 5D Mark III
Lens: Canon 24-70mm
Shutter speed: 1/160 sec
Aperture: F/13
ISO: 100
Lights : Elinchrom D-Lite RX 2
Light Modifiers : One Rotalux Deep Octa (Main Light), two Rotalux Strip lights (for background), two Portalite Square (Fill Light)



Camera: Canon EOS 5D Mark III
Lens: Canon 50 mm
Shutter speed: 1/160 sec
Aperture: F/1.8
ISO: 100
Lights: Elinchrom D-Lite RX 2
Light Modifiers : One Rotalux Deep Octa (Main Light), One Standard Reflector (Fill-in light)

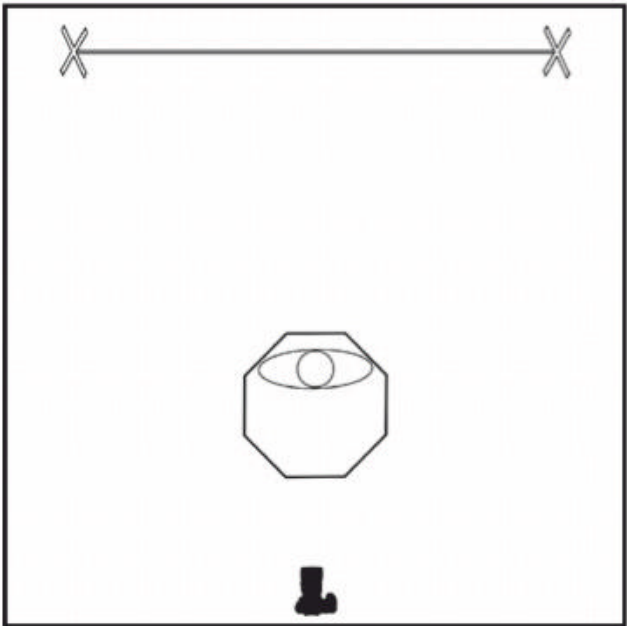
Model: Himani Sharma, full time model



This is one of my favourite shots. It was an outdoor shoot during the monsoon season at Delhi. The ambient light was low as compared to the summer months. So, after removing the two light-diffusers from a Rotalux Deep Octa softbox (Main light), we placed the light outside the window, and angled it so that the light could fall through the blinds to create a bright daylight effect. And to apply a little fill-in to the shadow side of her face, we used another light with a standard reflector and honeycomb diffuser on low power.

Camera: Canon EOS 5D Mark III
Lens: Canon 24-70mm
Shutter speed: 1/100 sec
Aperture: F/13
ISO: 100
Lights: Elinchrom D-Lite RX 2
Light Modifiers: One Rotalux Deep Octa (Main Light)

Model: Mohit Kasana, Fit'n'Fine Gym Owner



A single light set-up again, but an interesting one. It's tricky when you have to do a body-shoot. For this shot, it was all about balancing the light on the model's body; a slight change in light position could un-balance the lighting. We used a Rotalux Deep Octa softbox from the top – straight over the head – and positioned it to make the light fall on his lower back.



REVIEWS

RATING SYSTEM

Final Rankings

Recommended75-80%
Best Buy81% 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)



90

Mirrorless Review
Panasonic Lumix DC-G95



94

Compact Review
Sony RX100 VII



102

Smartphone Review
Realme X2 Pro

Lens Review
Sigma 35 mm f/1.2
DG DN Art

98



Panasonic Lumix DC-G95 ₹94,990

Still and Video Expert

Inside the Box

- ✓ Camera body
- ✓ Lens
- ✓ Body Cap
- ✓ Hot Shoe Cover
- ✓ Battery Pack
- ✓ Battery Charger
- ✓ AC Adaptor
- ✓ USB Cable
- ✓ Shoulder Strap
- ✓ Lens Cap
- ✓ Lens Hood
- ✓ Lens Rear Cap

■ **Sujith Gopinath**

Panasonic has released its latest video and still capable mirrorless camera for enthusiasts, and we have it on our test bench. The Panasonic Lumix DC-G95 is touted as the ultimate photo and video model with a dust and splash proof construction along with 5-axis in-body image stabilisation.

Design and Build Quality

The Lumix G95 is constructed with magnesium alloy and engineering plastic. While the front half of the body is crafted with magnesium alloy, the back uses engineering plastic. This makes the camera both sturdy and lightweight. The camera has a deep grip and the grip is enhanced by textured rubber linings. The device has two command dials on top along with a vertical control dial at the back.

Key Features

The 20.3 megapixel Panasonic Lumix G95 uses a Four Thirds (17.3 x 13.0 mm) Live MOS sensor. The sensor unit features a supersonic wave filter to shake off dust particles. The camera incorporates a sensor-shift type image stabilisation system, providing up to five stops of shutter speed advantage along five axes.



Still images are captured in JPEG or Raw format at maximum dimensions of 5184 x 3888 pixels. JPEG compression options include Fine and Standard. Motion pictures can be recorded in MP4 format at up to 4K (3840 x 2160), 30p. High speed videos can be recorded at up to 120 fps and rendered at Full HD (1920 x 1080), 30p. You can record Full HD video clips (AVCHD format) for up to 50 min while 4K clips can be recorded in MP4 format for up to 45 min. The camera offers a maximum burst speed of approximately nine frames per second. It allows you to capture more than 45 images in Raw format and more than 300 images in JPEG format.

The camera uses Contrast AF system along with Depth From Defocus (DFD) technology for focussing. It includes

the usual focus modes such as AFS (Single AF), AFF (Flexible AF), AFC (Continuous AF) and MF (Manual). AF methods available are Face/Eye Detection, Tracking, 49-Area, Custom Multi, 1-Area and Pinpoint. The G95 has an autofocus detection range of EV -4 to 18 (ISO100 equivalent). The camera uses 1728-zone multi-pattern exposure metering system with the usual three metering modes — Multiple, Centre-weighted and Spot. The system can function at illuminations from EV 0 to 18. Exposure modes include Program, Aperture Priority, Shutter Priority and Manual. ISO sensitivity ranges from ISO 200 to 25,600 for stills (expandable to ISO 100) along with Auto and Intelligent ISO settings. Video mode provides sensitivities from ISO 200 to 6400 (expandable up to ISO 100) along

Camera: Panasonic DC-G95
Aperture: f/5.1
Shutter Speed: 1/80 sec
Focal Length: 33.0 mm
ISO: 400



Mahesh Reddy

with an Auto option. Exposure can be compensated up to ± 5 EV for still and ± 3 EV for motion picture. White Balance options available are AWB, AWBc, AWBw, Daylight, Cloudy, Shade, Incandescent, Flash, White Set (4 settings) and Colour temperature (4 settings). White Balance can be adjusted on Blue/Amber or Magenta/Green bias. Colour temperature can be set from 2500 to 10000K in 100K increments.

The G95 uses a mechanical focal-plane shutter along with electronic and electronic first curtain shutter. The mechanical shutter provides a shutter speed range of 60 to 1/4000 sec in still mode along with Bulb setting. The electronic first curtain provides 60 to 1/2000 sec shutter speed range, while electronic shutter allows you shutter speeds from 1 to 1/16,000 sec. In motion pictures, you can use shutter speeds from 1/25 to 1/16,000 sec.

The camera offers Photo Styles such as Standard, Vivid, Natural, Monochrome, L. Monochrome, L. Monochrome D (Dynamic), Scenery, Portrait, Custom, Cinelike D, Cinelike V and V-LogL. The device also offers creative filters such as Expressive, Retro, Old Days, High Key, Low Key, Sepia, Monochrome, Dynamic Monochrome, Rough Monochrome, Silky Monochrome, Impressive Art, High Dynamic, Cross Process, Toy Effect, Toy Pop, Bleach Bypass, Miniature Effect, Soft Focus, Fantasy, Star Filter, One Point Colour and Sunshine.

Self-timer can be set to 10 sec or 2 sec. Auto exposure can be bracketed for 3, 5 or 7 images in 1/3, 2/3 or 1 EV step up to ± 3 EV. Aperture can be bracketed for 3 or 5 frames or all positions in 1 EV step. Focus bracketing can be set for 1 to 999 images in 10 levels. White Balance can be bracketed for three images in blue/amber axis or in magenta/green axis.

The camera offers Time Lapse and Stop Motion Animation. The G95 uses a TTL built-in-flash with a Guide Number of 6.4 m at ISO100. Flash modes available are Auto, Auto/Red-eye Reduction, Forced On, Forced On/Red-eye Reduction, Slow Sync., Slow Sync./Red-eye Reduction and Forced Off. The flash synchronises with the shutter at 1/200 seconds or less shutter speeds. Flash exposure can be compensated up to ± 3 EV in 1/3EV steps. It offers first and second curtain sync.

The camera sports a 2,360 k-dot OLED Live View Finder along with a Free-angle, 3.0-inch, approx. 1,240-k dot TFT LCD with static touch control. It accepts an SD/SDHC/SDXC memory card (UHS-I / UHS-II U3 compatible) and offers additional features such as Level Gauge, Real-time Histogram, Guide Lines (3 patterns), Centre Marker, Highlight display and Zebra pattern. Wired connectivity options include USB 2.0

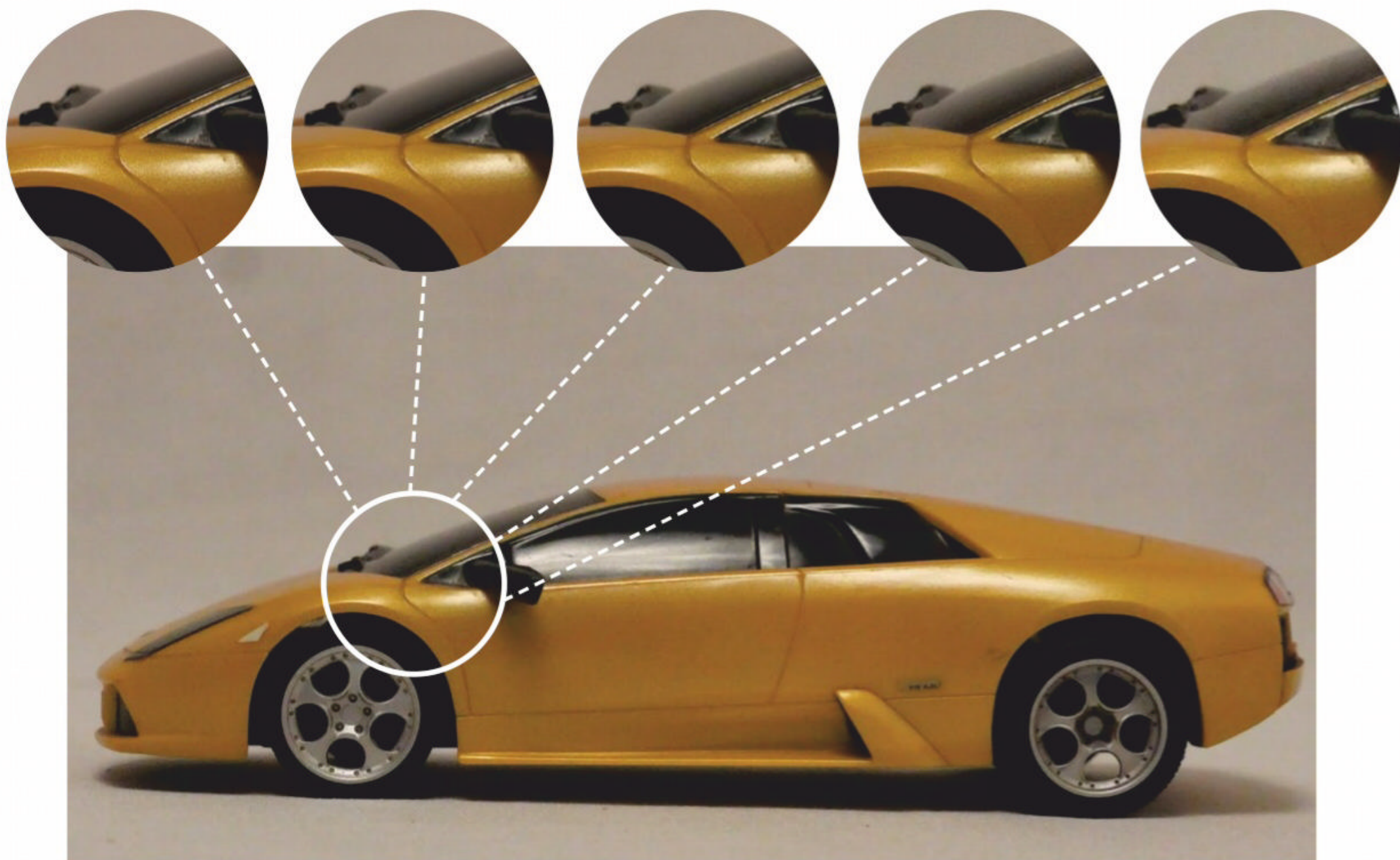
ISO 800

ISO 1600

ISO 3200

ISO 6400

ISO 12800



Micro-B, HDMI, microHDMI Type D, 2.5 mm remote input jack, 3.5 mm external microphone jack and 3.5 mm headphone output jack. Wireless options include Wi-Fi and Bluetooth v4.2 (Low Energy).

The G95 is powered by a 1200 mAh Li-ion battery pack (Included). The camera measures 130.4 x 93.5 x 77.4 mm (W x H x D) and weighs 536 g with SD card and battery.

Ergonomics

As mentioned, the G95 provides excellent grip. With the deep hand grip, the protruding thumb rest and the rubber lining, the camera is very easy to handle. The buttons and dials are large and are optimally damped, providing great tactile response. A large and bright EFV and a brilliant, fully articulated LCD enhances its user-friendliness along with three customisable function buttons.

Performance

The G 95 performed quite well in our tests with the 12-60 mm f/3.5-5.6 kit lens. Autofocus was fast and the system did not have any problems, latching on the subject even in low light. Images were quite sharp overall. Please note that sharpness also depends on the optical quality of the lens.

The camera could capture 430 JPEG Large images in 46 seconds in a single burst before the device slowed down to clear the buffer. This translates to nine frames per second, which is the claimed maximum burst speed. After switching to Raw, the G95 could capture 35 images in a single burst in 4.6 seconds, providing 7.5 frames per second speed. Auto White Balance reproduced colours true to the original under shade. We observed prominent red cast under incandescent light and flash. Under direct sunlight, the images displayed a yellow cast in Auto White Balance. These casts could surely be corrected in post-processing.

We checked the sharpness of the images using a Full HD monitor. At 25% of the screen size, images were noise-free up to ISO 3200, while it remained usable up to ISO 6400. ISO 12,800 and 25,000 were not usable. Enlarged to 50%, the images were free of noise up to ISO 1600 and were usable up to ISO 3200. Viewed at 100% screen size, the images showed noise at all ISOs, though we wouldn't

hesitate to use those up to ISO 800. Videos were smooth.

Value for Money

The Lumix DC-G95 retails at an MRP of Rs.94,990 with the 12-60 mm kit lens. Another kit option is the 14-140 mm, which carries a price tag of Rs.109,990. This is fair price for this camera. |**SP**

KEY SPECIFICATIONS

Effective pixels: 20.30 million
Sensor size: 17.3 x 13.0 mm
Sensor Type: Live MOS
Lens mount: Micro Four Thirds
Dust reduction system Supersonic wave filter
Image stabilisation: Sensor shift type (5-axis / 5.0-stop), Dual I.S.
Recording file format: Still: JPEG, Raw
Motion picture: MP4
Max. recorded pixels Still: 5184 x 3888
Best video quality: 4K (3840 x 2160), 30p
MP4 [4K/30p, 4K/25p]: Approx. 45 min
Viewfinder: Approx. 2,360-k dots OLED Live View Finder
Eye sensor: Yes
Monitor: Free-angle, 3.0-inch, approx. 1,240-k dot TFT LCD with static touch control
Focus Type: Contrast AF system
DFD technology: Yes
Focus modes: AFS (Single), AFF (Flexible), AFC (Continuous), MF
AF modes: Face/Eye Detection, Tracking, 49-Area, Custom Multi, 1-Area, Pinpoint
AF detection range: EV -4 to 18
Starlight AF: Yes
AF assist lamp: Yes
AF lock: Yes (AF/AE LOCK button)
Metering system: 1728-zone multi-pattern
Metering modes: Multi, Centre-weighted, Spot
Metering range: EV 0 to 18
Exposure modes: Program, Aperture Priority, Shutter Priority, Manual
ISO sensitivity: Still: Auto, Intelligent ISO, ISO 200 to 25,600 (expandable to ISO 100)
Video Mode: Auto, ISO 200 to 6400 (expandable up to ISO 100)
Exposure compensation: ±5EV (±3 EV for motion picture)
White Balance: AWB, AWBc, AWBw, Daylight, Cloudy, Shade, Incandescent, Flash, White Set (4 settings), Colour temperature (4 settings)
Shutter type: Focal-plane shutter
Shutter speed: Still: 60 to 1/4000 sec, Bulb
Electronic first curtain: 60 to 1/2000 sec, Bulb
Electronic shutter: 1 to 1/16,000 sec
Motion picture: 1/25 to 1/16,000 sec
Self timer: 10 sec, 2 sec
Power: 1200 mAh Li-ion battery
Size (W x H x D): 130.4 x 93.5 x 77.4 mm
Weight: 536 g (with SD card and battery)

FINAL SCORE

82%



Design and Build Quality 18/20



Key Features 17/20



Ergonomics 18/20



Performance

Autofocus		4/5
Metering		4/5
Noise control		3/5
Sharpness		4/5
LCD/EVF		4/5
Auto White Balance		2/5

Sub-Total 21/30

Value for Money 8/10



PLUS

- Sturdily built
- Great handling
- Fully articulated LCD
- Good burst speed
- In-body image stabilisation
- Competitive price

MINUS

- Auto White Balance far from perfect
- Undesirable noise levels

VERDICT

The Panasonic Lumix DC-G95 is a good choice for enthusiasts and vloggers looking for a sturdily built, feature-rich, unobtrusive camera that has some serious video capabilities. The deal gets sweeter after considering the street price and discounts available on various sales platforms. Certainly, a Best Buy.



Inside the Box

- ✓ Camera
- ✓ Rechargeable battery pack (NP-BX1)
- ✓ AC adaptor
- ✓ Micro USB cable
- ✓ Wrist strap
- ✓ Strap adapter
- ✓ Instruction Manual

Sony RX100 VII ₹96,990

The **Mini** Mighty

Rohinton Mehta

The lightweight, shirt-pocketable 20.1 megapixel advanced compact camera – RX100 Mark VII – was launched in India on 21st October 2019. With a powerful Zeiss Vario-Sonnar T* 24-200 mm equivalent zoom lens, backed by a newly designed 1-inch Type stacked CMOS imaging sensor and the latest BIONZ X imaging processor, the RX100 Mark VII is a formidable carry-around compact for day-to-day use. Let's see how it performs on our test bench.

Design & Build Quality

Beautifully finished, the Sony RX100 VII is a delight to hold. Weighing under 300 g with the battery and memory card, it is a great compact camera to lug around the whole day. The camera, with its tough metal exterior and the base made with engineering plastic, appears adequately strong. The camera is made in China.

Key Features

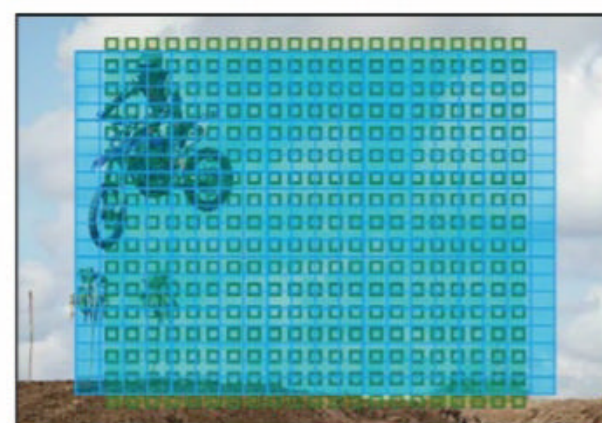
The RX100 Mark VII is very sleek. In 'off' position, the maximum thickness is just 42 mm. When the lens is extended fully to the telephoto position, it measures

approximately 98 mm from the camera back to the front of the lens. The 'on/off' button is slightly recessed to cut down chances of unintentional operations. The electronic viewfinder (2.35 million-dot XGA OLED True-Finder) is hidden; to use it, you have to press down the tiny switch marked FINDER on the left side of the camera. You won't see the built-in flash either. It too is hidden and to use it, you need to slide the small flash switch to the right which will pop up the flash. Once the camera is put 'on', the lens can be set to W (wide) or T (telephoto) as required. The 3" display monitor has a resolution of 921,000 dots. It can be tilted upwards by 180° and downwards by around 90° to suit the shooting situation. It can be angled to face the subject in case of a selfie. The monitor cannot be swung sideways.

The camera offers a 24-200mm equivalent f/2.8-4.5 Zeiss Vario-Sonnar T* zoom lens with 15 elements in 12 groups that include eight aspherical elements (four are Advanced Aspherical lens elements) and two Extra Low-Dispersion (ED) glass elements that help to maintain superb image quality

throughout the frame. The lens can autofocus between 8 cm - infinity (W) and 100 cm - infinity (T). A knurled ring on the lens allows you to set the required aperture. A newly developed BIONZ X image processor works in conjunction with a 1-inch Type stacked CMOS sensor to offer speedy operations. The RX100 VII can shoot up to 20 frames per second with AF and AE tracking (black-out free shooting) even when the subject is moving erratically. The camera even offers a new Single Burst Shooting function in which the camera can take seven shots in quick succession with selectable speeds of 90/60/30 fps.

As per Sony, the RX100 VII can autofocus in 0.02 second using its 357 focal-plane phase-detection points and 425 contrast-detection AF points. Other Focus Area modes are: Zone, Centre, Flexible Spot (S/M/L), Expanded Flexible Spot, Tracking (Wide/Zone/Centre/Flexible Spot/Expanded Flexible Spot). Its Real-time Tracking uses colour,



357 focal-plane phase-detection points and 425 contrast-detection AF points

brightness, subject distance and face/eye information to track moving subjects in 'still' as well as video shooting. This works amazingly well for keeping sharp focus on human as well as animal eyes.

Metering modes on the Sony RX100 Mark VII include Multi-pattern, Centre-weighted, Spot, Entire Screen Average and Highlight metering. ISO sensitivity can be set to Auto, or between ISO 100-12,800 (can be extended to ISO 64 equivalent). Available White Balance modes are: Auto, Daylight, Shade, Cloudy, Incandescent, Fluorescent (four types), Flash, Underwater Auto, Colour Temperature/Filter, and Custom.

Shutter speeds available are 30 seconds - 1/32,000 sec, but vary depending on the shooting mode and the type of shutter used. Bulb mode is also available. Lens aperture range is between f/2.8-11. Drive mode can be set to Single Shooting, Continuous Shooting: Hi, Single Burst Shooting: Mid, Self-timer (Single): 2 sec, Self-timer (Continuous) 10 sec 3 images, Continuous Bracket: 0.3EV 3 images,

Single Bracket: 0.3EV 3 images, White Balance Bracket: Lo, DRO Bracket: Lo.

The RX100 VII offers a 4-stop image stabilisation (at 200 mm equivalent setting) for hand-held shooting in less than adequate light. Its anti-distortion electronic shutter can shoot at up to 1/32,000 second while almost eliminating rolling shutter effect with fast-moving subjects. The camera also offers silent shooting which can be very important under certain shooting conditions. Portrait photographers will love the Soft Skin Effect that reduces facial wrinkles.

For video, the RX100 Mark VII supports internal 4K video recording (3,840 x 2,160) with full pixel readout but without pixel binning. Using the Active mode in SteadyShot image stabilisation, you can record 4K movies even while walking. Movie editing is possible using the Image Edge Movie-Edit add-on app. The camera also supports S-Log 3 and S-Log 2 Picture Profiles. Time-lapse images can be viewed on the camera or assembled

into a movie on your computer. Using Hybrid Log Gamma (HLG), you can view High Dynamic Range (HDR) images on a compatible Sony TV.

Ergonomics

The RX100 VII is fun to use. Due to its light weight and compact size, it can stay comfortably in your shirt/pant pocket at all times, giving you the opportunity to capture that fleeting moment which you might have missed because you did not want to lug around your heavy D-SLR.

Performance

Before we get into the nitty gritty of its performance, let me tell you that in good light, using the Raw capture and ISO 100, it is possible to make excellent quality 16 x 24" prints at 300 ppi from the RX100 VII; you would be hard pressed to find faults.

- **Autofocus:** AF was very fast and accurate, with 'still' as well as video, even in less than perfect light.
- **Digital noise:** The native image size from the RX100 VII is 18.24 x 12.16" at 300ppi. At 25-percent screen size,



Camera: Sony DSC-RX100M7
Aperture: f/4.0
Shutter Speed: 1/125 sec
ISO: 800

I would not worry about digital noise at any available ISO sensitivity (I have tested up to ISO 6400. Even with a full frame camera, I do not use such high ISOs). At 50-percent screen size, slight noise was noticed at ISO 1600 but was very much usable. At ISO 6400, a bit more noise was visible, but I would use it if necessary. At 100-percent screen size, I would avoid ISO 6400 and 3200, but would use ISO 1600 in a pinch.

- **Sharpness:** The RX100 VII provided sharp images with enough contrast and detail and pleasing colours throughout the zoom range.
- **Auto White Balance:** AWB performance for Sun, Shade, Fluorescent light and Flash was really superb. AWB for Incandescent light was off the mark but in all fairness, most cameras perform poorly when it comes to incandescent light, as the

bulbs change colour with age and wattage over time.

- **Distortion:** The Sony RX100 VII performed very well. We did not notice any distortion worth mentioning.
- **Darkening of corners:** Darkening of corners (lens wide open at 24 mm equivalent) was very well controlled. We could see just a bit of corner darkening at f/2.8 and by f/4, it was not worth talking about.
- **Flare and CA:** While some flare was visible in shots that included the sun, chromatic aberration was very well controlled. We had to search hard to notice a sliver of purple fringing.
- **Real Time Tracking AF:** Personally, I feel that this is one of the most useful features of the RX100 VII. During our

tests ('still' as well as video), the AF stayed on the target, even when the subject was moving haphazardly.

- **Exposure:** Our tests were mainly done with Centre-weighted metering. Though it was spot-on most of the time, under some circumstances, the highlights seemed to burn out.
- **Video:** This little bundle of joy produced sharp and pleasing video, better than some of the models currently in the market.

Verdict for Performance

For my kind of work, I am generally apprehensive about the performance of cameras with 1" Type sensors. However, I must mention here that the Sony RX100 VII satisfied my hunger for image quality, of course keeping in mind the limitations of a smaller sensor size. Overall, the RX100VII performed admirably well and

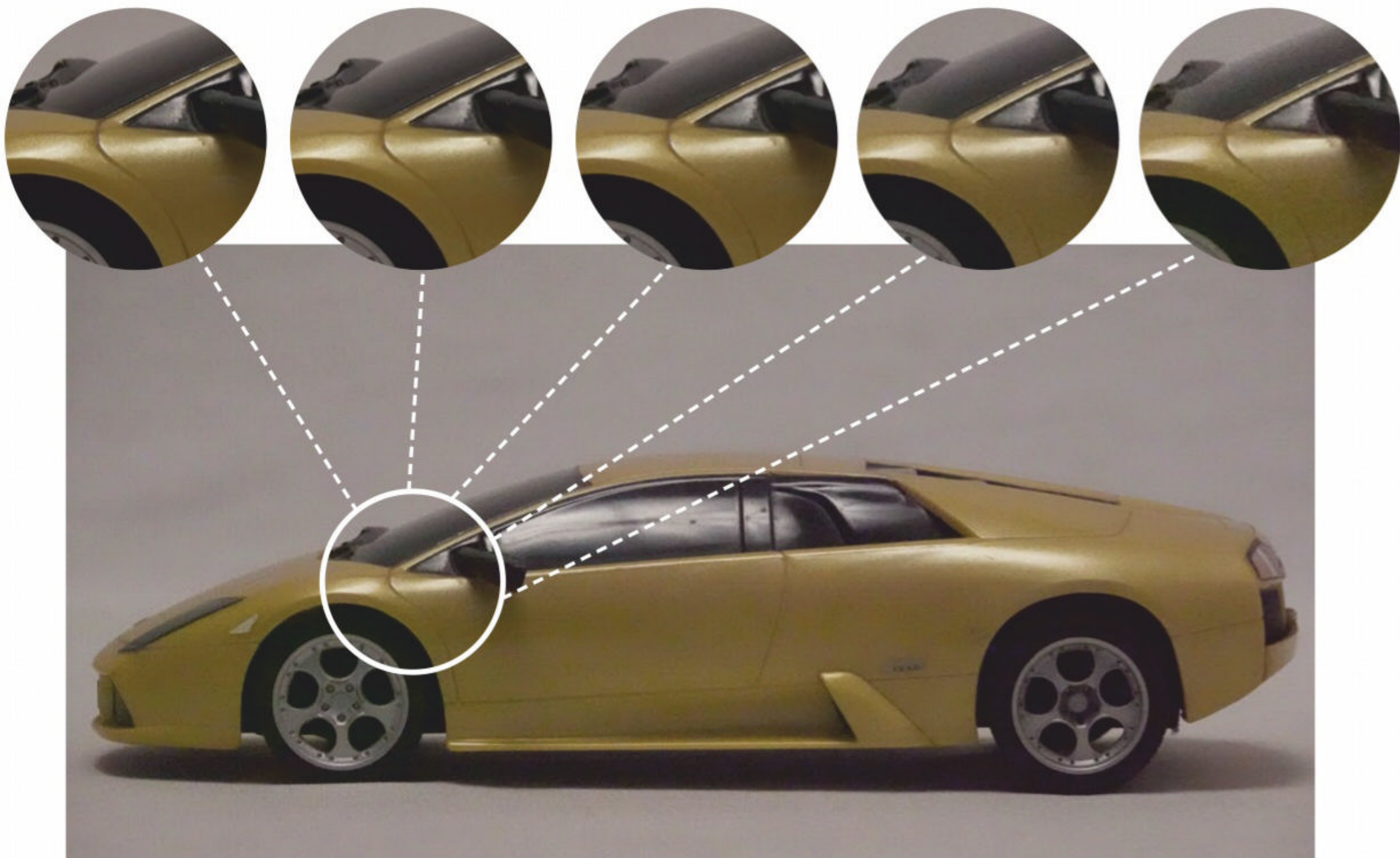
ISO 800

ISO 1600

ISO 3200

ISO 6400

ISO 12800





Camera: Sony DSC-RX100M7
Aperture: f/4.5
Shutter Speed: 1/320 sec
ISO: 400

FINAL SCORE

84%



Design and Build Quality 13/15



Key Features 13/15



Ergonomics 13/15



Performance

Autofocus	5/5
Metering	4/5
Noise control	4/5
Sharpness	4/5
Darkening of corners	4/5
Flare & CA	4/5
Distortion	4/5
LCD/Viewfinder	4/5
Auto White Balance	5/5

Sub-Total 38/45

Value for Money 7/10



KEY SPECIFICATIONS

Effective pixels:	Approx. 20.1 million
Sensor size/type:	1-inch Type (13.2 x 8.8 mm), Exmor RS CMOS sensor
Lens:	Zeiss Vario-Sonnar T* 24-200 mm equivalent f/2.8-4.5
Lens construction:	15 elements in 12 groups
AF points:	357 focal plane phase detection, 425 contrast detection
Focus area:	Wide, zone, centre, flexible spot, expanded flexible spot, Tracking
Focus tracking and Eye AF:	Real Time
Normal ISO range:	100-12,800
Exposure comp.:	+/- 3EV, 1/3 EV steps
White Balance:	Auto, Daylight, Shade, Cloudy, Incandescent, Fluorescent (4 types), Flash, Underwater Auto, Colour Temperature/Filter, Custom
Recording format:	Stills: Raw, JPEG
Movie:	XAVC S, AVCHD (Ver:2 compatible)
Power:	Rechargeable battery pack (NP-BXT)
Dimensions:	4 x 2 3/8 x 1 11/16"
Weight:	Approx 300 g with battery and memory card

with the 24-200 mm equivalent lens, the camera is capable of satisfying even the most demanding users.

Value for Money

The Sony RX100 Mark VII is available at an MRP of Rs.96,990/-. Albeit, that's a lot of money for a compact camera. So let me try to justify the cost by mentioning few of the benefits:

- Zeiss Vario-Sonnar T* 24-200 mm equivalent lens
- SteadyShot (4-stop equivalent)
- 357 Phase-Detect and 425 Contrast-Detect AF points
- Excellent Eye AF and Focus Tracking
- Control over rolling shutter effect
- 20 fps AF and AE tracking
- Small and lightweight bundle

Yes, you could possibly buy a compact at a lesser price, but would you get all the bells and whistles of the RX100 VII and would you get its image quality? |SP

VERDICT

Don't let the small size of the RX100 Mark VII fool you. It offers great image quality at lower ISO sensitivities when used in good light. In low light conditions, at higher ISO sensitivities (above ISO 1200), due to its comparatively smaller imaging sensor, it cannot compete with the larger sensor models. The lightweight camera is easy to use and easy to carry along the whole day. Its Zeiss Vario-Sonnar T* 24-200mm equivalent zoom lens offers very good sharpness throughout the frame and takes care of most day-to-day photographic situations.

The Sony RX100 Mark VII has great features, but to use the camera to its full potential, I urge the readers to spend enough time to study the camera and keep practising with it. You will be surprised at what this tiny tot can do! It is not perfect (which camera is?) but in its class, it is probably the best. Best Buy!

PLUS	MINUS
<ul style="list-style-type: none">LightweightVery good build qualityVery sharp 24-200 mm equivalent zoom lens in a tiny packageSuperb image quality at lower ISOs	<ul style="list-style-type: none">Adjusting viewfinder dioptre is a bit clumsy. Need to be careful when the lens is fully extended (to prevent any possibility of damage)ExpensivePoor battery life



Inside the Box

- ✓ Lens
- ✓ Petal type lens hood with lock (LH878-02)
- ✓ Front lens cap (LCF III), 82 mm dia.
- ✓ Rear lens cap (LCR II)
- ✓ Instructions leaflet



mm. The lens is made in Sigma factory in Japan and weighs 1090 g.

Key Features

The lens is constructed with 17 elements in 12 groups that include three Special Low-Dispersion (SLD) Glass elements and three aspherical elements (in which, one is double-sided aspherical). A Hyper Sonic Motor (HSM) supplies the torque needed to smoothly and efficiently autofocus the lens. The lens' optical design favours correction of certain aberrations (inherent flaws) like sagittal coma flare, resulting in overall better images.

Sigma's Super Multi-Layer Coating suppresses flare and ghosting.

The lens is provided with an aperture control ring with a range from f/1.2 – f/16. Between each marked aperture, you have three click-stops, each equivalent to 1/3rd stop. This makes it easy for the 'stills photographer' to change the f/stops by feel, while

concentrating on the subject. But what about the 'videographer' – would not the noise from the click-stops between apertures be picked up by the built-in microphone? Yes, that could be the case and hence the lens has a CLICK OFF/ON switch. The videographer can simply put this switch off and the aperture changes would be absolutely noiseless!

The aperture ring also has a position marked 'A'. By setting the ring position 'A', you can then use the Control Dial at the back of the camera to change the aperture (instead of changing the aperture via the aperture ring). The wide f/1.2 aperture with 11 rounded diaphragm blades provides an attractive background blur to close-by subjects. The supplied lens hood also has a lock to avoid inadvertent falling off of the lens hood.

On the left, under the Focus Mode switch, is the AFL (Auto Focus Lock) button. While the autofocus is operating, you can stop (lock) the autofocus by keeping this button pressed. The Sigma 35 mm f/1.2 Art lens does not offer any image

Sigma 35 mm f/1.2 DG DN ART ₹1,39,900

Top Performer

Rohinton Mehta

The Sigma 35 mm f/1.2 DG DN Art lens is available in two mounts – Sony E-mount and L-mount (the L-mount is jointly created by Leica Camera, Sigma and Panasonic alliance). The lens is developed on Sigma's Art line concept "pursuit of ultimate image quality". The letters DG in the lens' nomenclature denotes that the lens is designed for full frame sensor camera bodies while the letters DN denotes that the lens is optimised for Mirrorless cameras. The lens under review is for the Sony E-Mount system. Let's see how this lens performs on our test bench.

Design & Build Quality

The lens is designed for Sony mirrorless interchangeable lens cameras. The visual feel of the lens and its all-black construction is a delight to see and hold. The lens feels solid (as all Sigma Art lenses do). The lens mount is made of brass and plated. A rubberised ring at the lens mount prevents dust/water splashes from getting into the lens. The lens is dust and splash-proof (this does not mean that it can be used continuously in rain). Besides this, the front surface of the lens is coated with a special water & oil repellent coat that can prevent (to some extent) smudges and finger-prints from adversely affecting the image quality. Filter diameter is 82



stabilisation. This makes sense, because this lens is meant for use on Sony mirrorless camera bodies which provide in-body image stabilisation.

Ergonomics

We reviewed this lens on a Sony A7 II body. The total weight, including the lens hood, is 1745 g. Despite this, the balance seemed good and the lens was a pleasure to use. The lens is pretty long for a 35 mm lens (measures 136.2 mm in length). The 40 mm wide rubberised focus ring has just the right amount of damping while the aperture ring (closer to the camera body) is also easy to operate.

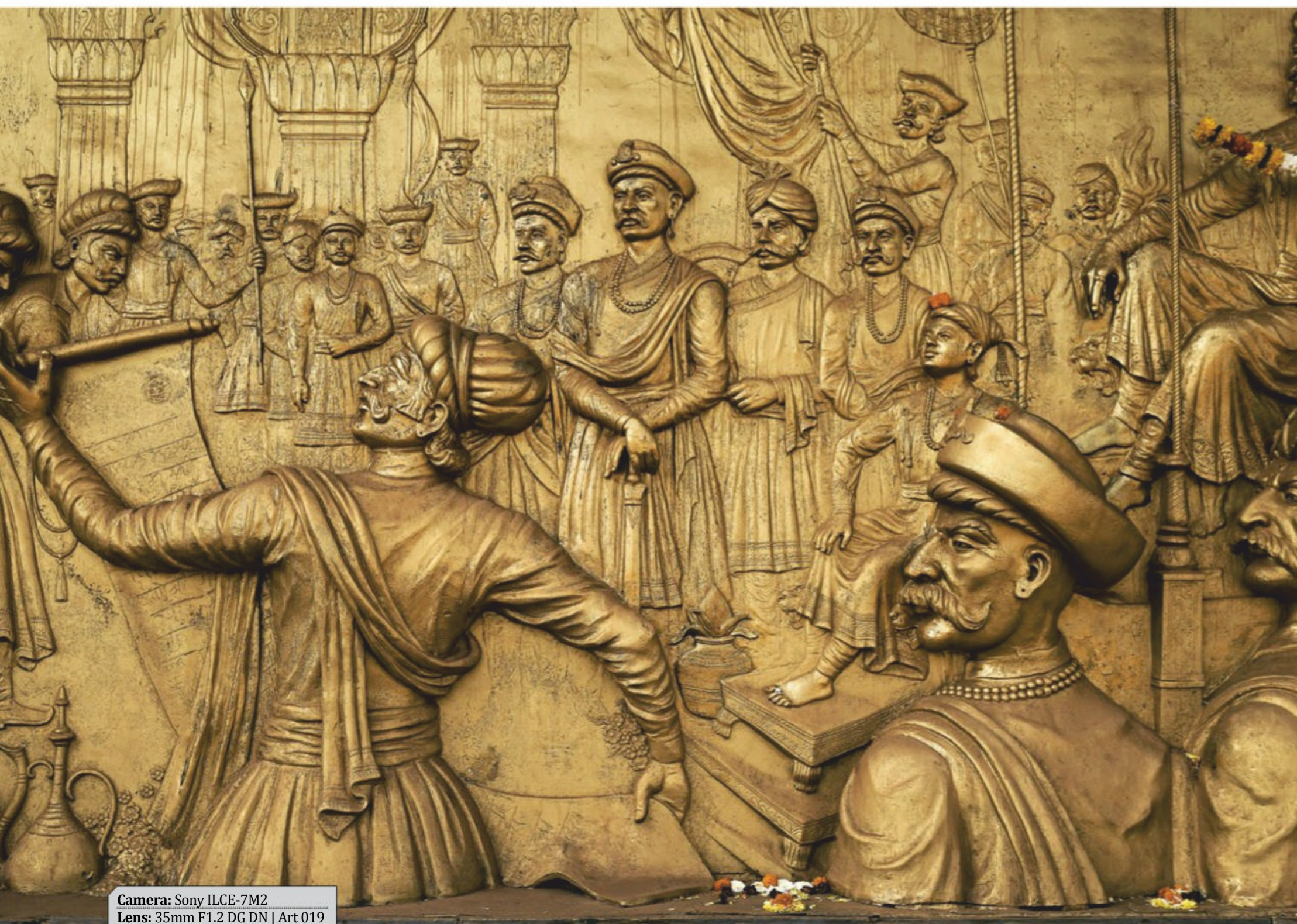
Performance

- **Sharpness:** We were impressed by the overall sharpness of this lens. Our test for lens sharpness was conducted at a subject distance of eight feet. At 100-percent screen size, with the lens wide open at f/1.2, centre sharpness was very good while sides/corner sharpness was still impressive. Closing down the lens, we felt that the maximum sharpness was achieved at apertures of f/4, f/5.6 and f/8. We were surprised that even at f/11 and f/16, the loss of sharpness (due to diffraction of light) was rather difficult to tell.

- **Corner Darkening:** We noticed some darkening up to f/4.
- **Distortion:** Very impressed. We could not see any distortion (barrel or pin cushion distortion).
- **Flare and Chromatic Aberrations:** Flare could be seen in against-the-light scenes that included the sun. We did not notice any chromatic aberration, which is very good.

Verdict for performance

The Sigma 35 mm f/1.2 DG DN Art lens performed to our complete satisfaction. We would consider it to be one of the best 35 mm lenses available today.



Camera: Sony ILCE-7M2
Lens: 35mm F1.2 DG DN | Art 019
Aperture: f/4.0
Shutter Speed: 1/800 sec
ISO: 100

Mahesh Reddy



Camera: Sony ILCE-7M2
Lens: 35mm F1.2 DG DN | Art 019
Aperture: f/6.3
Shutter Speed: 1/200 sec
ISO: 800

Mahesh Reddy

FINAL SCORE



Design and Build Quality 17/20



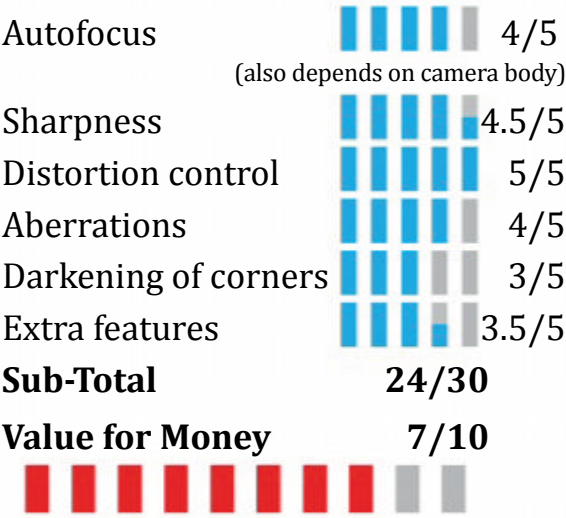
Key Features 17/20



Ergonomics 18/20



Performance



VERDICT

The Sigma 35 mm f/1.2 DG DN Art is a superb lens to have in your kitty. It will serve you well for wedding / function photography, landscapes, fashion, environmental portraits, photo journalistic work, family photos or for any type of photography in low-light situations. Yes it is on the heavier side, bulkier than most 35 mm lenses, and rather expensive, but all that is a small price to pay for a high-quality lens that offers stunning performance. Best Buy!

KEY SPECIFICATIONS

Focal length:	35 mm
Lens construction:	17 elements in 12 groups
Angle of View:	63.4 degrees
Aperture range:	F/1.2 – 16
Diaphragm blades:	11 (rounded)
Min. Focussing Distance:	30 cm (0.98 feet)
Magnification:	1:5.1
Filter size:	82 mm dia.
Dimensions (D x L):	87.8 x 136.2 mm (3.46 x 5.36")
Weight:	1090 g

Value for Money

The Sigma 35 mm f/1.2 DG DN Art lens is available at an MRP of Rs.1,39,900. Unless you have deep pockets, you will find this lens expensive, but ‘super quality’ and ‘cheap’ don’t go hand-in-hand. The Sigma 35 mm f/1.2 DG DN lens is the end-result of excellent technology combined with great build quality and a desire to give the ultimate tool to the photographer. |**SP**

PLUS

- Solid construction
- Very sharp images, with no easily visible drop in image quality even at very narrow apertures.
- Good bokeh (with close-by subjects and wider apertures)
- No distortion

MINUS

- Heavy (1090 g)
- Expensive?

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Inside the Box

- ✓ Realme X2 Pro
- ✓ Type-C cable
- ✓ Flash charge adapter
- ✓ Phone protection case
- ✓ SIM card needle
- ✓ Quick start guide
- ✓ Product literature (including Warranty Card)

display supports Full HD+ resolution and while it doesn't jump on the resolution bandwagon, it focusses on delivering picture quality and fast refresh rate. The Super AMOLED panel is HDR10+ certified that enables playback of HDR content and a refresh rate of 90 Hz, making it at par with the latest OnePlus phones. The display supports DCI-P3 colour space, brightness that reaches up to 1000 nit and a contrast ratio 2,000,000:1. The display is also certified by TÜV Rheinland for its blue light protection.

Fast is what Realme is going for, which is why you will find Qualcomm's top-of-the-line Snapdragon 855+ under the hood. Coupled with 8GB of RAM, the phone handles everything without breaking a sweat. Realme is also selling another variant that comes with 12GB of RAM. As far as storage is concerned, there is no way to expand but comes with decent 128GB in the starting variant and doubles it up in the top one. Moreover, it comes with vapour cooling to keep the temperature in check when you are playing an intense session of PUBG or CoD.

Realme X2 Pro ₹30,000

Realme's Xtreme

by Kunal Gangar

Realme started its Indian operations in 2018 and since then, the company has been selling devices to consumers who want a device with the best possible hardware at an affordable price. While the same strategy still applies for the recently launched Realme X2 Pro, is it good enough? We find out.

Design and Build Quality

A glance at the Realme X2 Pro and we won't be surprised if you mistake it for another lower-priced Realme phone. Although the back boasts a curved 3D glass that gives the phone a premium feel when you hold it, the X2 Pro doesn't look premium. It could be because of the colour, but we feel Realme needs

to adopt a new design soon. Also, we wouldn't mind seeing the phone in other subtle looking colours, in addition to the current Neptune Blue and Lunar White. Dual Corning Gorilla Glass 5 protects the front and back and despite weighing 199 g, the phone's weight distribution is apt, making it comfortable to use. If we talk about the port and key placements, there's a dual SIM slot on the right along with the power button; volume buttons on the left; and USB Type-C, loudspeaker and a 3.5 mm headphone jack at the bottom.

Key Features

Displays can make or break a device and we are happy to report, Realme X2 Pro boasts one of the best displays you can ask for in this price range. The 6.5-inch

The phone runs ColorOS 6.1 based on Android 9 and if you have used a Realme device in the past, you know what to expect from the software. The third fast feature and our personal favourite is the battery. It packs in a 4000 mAh battery. Realme bundles the phone with a 50 W SuperVOOC charger and it is one of the fastest chargers in the market today.

Handling the camera duty is a quad-camera setup headed by a 64MP sensor followed by 13MP telephoto, 8MP ultra-wide and 2MP depth sensors. The main sensor captures images at 16MP resolution by default to give you detailed shots with good colour reproduction and contrast. However, there is a dedicated 64MP mode, in case one wants to shoot in full resolution. The 13MP telephoto



lens is useful for long-range shots. Just like other Realme phones, the X2 Pro has Chroma Boost and Nightscape that improves low-light capabilities. Interestingly, the front 16MP selfie camera also supports Nightscape mode. On the video side, the phone can record videos in up to 4K resolution at 60 fps and comes with features like video bokeh support and wide-angle video.

Ergonomics

The phone has a very good feel to it. It offers super smooth scrolling. We would have preferred a quick toggle to change the refresh rate in the notification panel or change automatically according to the app but it is an issue to tackle for another day. It also integrates a fingerprint sensor, which is really quick. The ColorOS comes with its own set of bells and whistles and is usable but we feel there is a scope for improvement to make it clutter-free. The phone comes with lots of pre-loaded apps that could put you off, for a phone that is trying to project a premium experience.

Performance

The X2 Pro packs some serious features for the price. Equipped with Goodix's

G3.0 fingerprint scanner, the phone can be unlocked in under 0.25 seconds. The phone provides great battery life and easily delivers over a day of battery life with moderate use and display refresh rate set to 90 Hz. But the fun part is when you connect the phone to the charger for a refill. Realme claims it charges the phone from 0 to 100% in just 35 minutes and we tend to agree.

The camera captures decent photos at 5X hybrid zoom but understandably takes a hit when zoomed full at 20X. However, still life and larger-sized text, shot with full zoom a few hundred metres away were still legible. At the native focal length, all the cameras performed very well, especially under good lighting conditions. Images were tack sharp and colours were true to the original. Skin tones were reproduced quite well and the device produced pleasing bokeh. Extreme low-light images exhibited some noise at times, but not so much to be of concern. Videos were smooth.

Value for Money

The Realme X2 Pro is priced at Rs. 30,000. This is quite competitive for a phone with such advanced specs. **|SP**

FINAL SCORE



83%

Design and Build Quality 15/20



Key Features 17/20



Ergonomics 16/20



Performance 18/20



Value for Money 17/20



VERDICT

Is the Realme X2 Pro worth it? There is no doubt that it is an aggressively priced phone that not only competes with Xiaomi's Redmi K20 Pro but also the OnePlus 7T. If you can make do with the design, the Realme X2 Pro shines with its fast performance, display and even faster battery charging.

PLUS

- Fast operation
- Superior image quality
- Excellent display
- Good battery life
- Ultra-fast charging
- Competitive price

MINUS

- Dated design

KEY SPECIFICATIONS

Screen: 6.5-inch dew-drop Super AMOLED
Screen resolution: 2400 x 1080 pixels
Cover glass: Corning Gorilla Glass 5
Camera: 64MP Quad Camera
Lenses: 64MP Ultra-Clear Primary, 115°Ultra-wide Angle, Telephoto, Portrait
Best video: 4K video at 30fps/60fps
RAM: 8GB/12GB
Internal memory: 128GB/256GB
Battery: 4000 mAh
Charger: 50W SuperVOOC Flash Charge
Dimensions: 161 x 75.7 x 8.7 mm
Weight: 199 g

Digitek Platinum Professional Video Head DPVH 120

Professional on a Budget

■ **Sujith Gopinath**

If you are a professional videographer who uses heavy equipment for your work, you would certainly require a video head that provides flexibility and is sturdy enough to handle a heavy load. However, such professional heads don't come cheap. The Digitek Platinum Professional Video Head DPVH 120 is probably a rugged, yet value-for-money solution to your requirement.

The DPVH 120 weighs 1.13 kg and can carry up to 10 kg of load. It provides 360

degree rotation along with a horizontal bubble level. This head has an Arca-Swiss type quick release plate and provides 1/4 and 3/8-inch mounting screws. The pan handle can be mounted on either side.

The Digitek Platinum Professional Video Head DPVH 120 is distributed by IMS Mercantiles Pvt. Ltd at an MRP of Rs.4,995. It is available through popular online and offline channels. |**SP**



Digitek Platinum Monopod DPMP-172B

Multi-legged Monopod

■ **Sujith Gopinath**

Monopods are one of the most understated accessories in photography, being less appealing compared to their three-legged siblings. However, it is probably the most convenient support device for heavy cameras for travel photographers, light to carry around and requiring minimum space to set up.

The Digitek Platinum Monopod DPMP-172B is a professional monopod offering excellent features at a great value for money. The monopod weighs 1,295 g and has a folded height of 675 mm. It can bear a maximum load of 10 kg, which makes it suitable to accommodate even fast super telephoto prime lenses such as a 600 mm f/4. The operating height of the 172B can be adjusted from 675 mm

to 1,700 mm. The four-section aluminium monopod has a pipe diameter of 32 mm.

The monopod has a padded top section, which allows you to carry it even in freezing cold weather. It has a detachable leg section, which includes three foldable leg segments, which when locked into position, can provide a sturdy base to support your mounted equipment like a tripod. A ball bearing above the foot section lets you tilt the monopod for added flexibility. A control knob allows you to adjust the tension on the ball bearing.

The Digitek Platinum DPMP-172B monopod is distributed by IMS Mercantiles Pvt. Ltd and carries an MRP of Rs.3,995. It is available through popular online and offline channels. A padded carry bag is included in the package. |**SP**



Godox V1 Speedlite and AK-R1 Accessories Kit

Modular Speedlite System

■ Sujith Gopinath

Godox is a Chinese company that specialises in photography lighting solutions. The Godox V1 is their latest camera-mounted speedlite and it is available for Canon, Fujifilm, Olympus, Pentax, Nikon and Sony. The V1N version, which we received, fits Nikon cameras.

The Godox V1 has a round flash head, which provides even lighting from centre to the peripheries. The flashgun can be used both for camera-mounted or off-camera use. The flash offers horizontal



adjustment from 0 to 330 degrees and vertical adjustment from -7 to 120 degrees. The device provides a power output of 76Ws and coverage equivalent to 28 to 105 mm. Flash duration ranges from 1/300 to 1/20000 sec. It provides TTL auto flash (including i-TTL and E-TTL in case of Nikon and Canon respectively). Flash exposure can be compensated up to +/-3 EV in 1/3-stop increments.

The speedlite features first-curtain sync, second-curtain sync and high-speed sync up to 1/8000 sec. Wireless function is available and the flash can be connected in Master or Slave mode with four groups. It provides 32 channels of communication and has a transmission range of approximately 100 m. The built-in modelling flash can be fired with the camera's depth-of-field preview button. The flash provides a colour temperature of 5600K +/- 200K, while the modelling flash has a colour temperature of 3300K +/-200K. The flash is powered by a 2600 mAh rechargeable

Li-ion battery. The flash recycles in approximately 1.5 sec. The V1 speedlite measures 76 x 93 x 197 mm and weighs 530 g with battery. The kit includes battery, battery charger, USB charging cable, protective bag, mounting stand and user manual.

The AK-R1 accessory kit includes filters and light modifiers that can be attached magnetically to the V1 or other Godox flashguns with the H200R round flash head. The kit includes snoot, four-way barndoors, honeycomb grid, 180-degree dome diffuser, wide lens, and bounce card. This can be attached to regular camera mounted flashes with the Godox S-R1 Bracket. You can stack the modifiers magnetically one over the other for endless combination of effects. The kit also includes six colour filters.

The Godox V1N retails at an MRP of Rs.17,990, while the AK-R1 accessory kit carries a price tag of Rs.3890. For details, contact Nikita Distributors on +91 20 66050605 or visit <https://imaginext.co.in> . | **SP**



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FEATURES

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- Auto memory and recovery of adjusted panel settings
- Quickly installs various light modifiers such as softbox

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SK400II



FEATURES

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- Quickly installs various light modifiers such as softbox
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