



Smart Photography

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Maestro
National
Results**

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Megh Roy Choudhury

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Showcase

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* Compared to interchangeable-lens digital cameras. As of the November 2023 product announcement. Sony survey.

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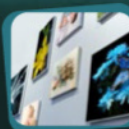
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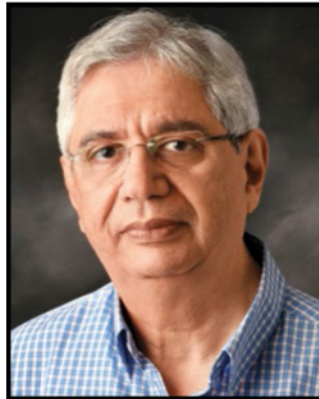
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WELCOME

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INDIA'S NUMBER 1 IMAGING MAGAZINE!



We had barely stopped raving about Fujifilm's X - 100 VI when Panasonic burst out of the blue and announced the S 9, a full frame, interchangeable lens compact mirrorless camera with in-built image stabilisation. Will this set off a new trend? Well, let's see. On the lenses front, the onslaught of Chinese lenses has become a wave. In India, they are primarily available through websites and 'distributors' but internationally the marketing is much better organised. In several markets, Chinese lenses take a near 20% market share. With their quality steadily getting better and with most brands now offering autofocus, they will soon pose a challenge to the established brands.

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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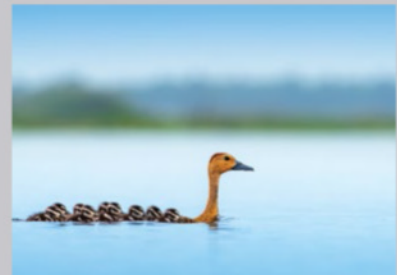
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Z 8



Image courtesy - Richa Maheshwari

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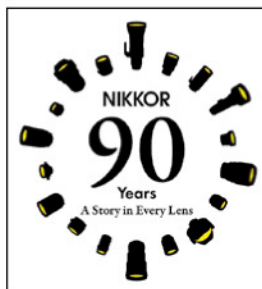
Nikon hits 120 Million milestone for NIKKOR

Nikon India Private Ltd. proudly announces the production milestone of 120 million NIKKOR lenses for Nikon interchangeable lens cameras, achieved as of April 2024. As a standout among global manufacturers initiating production from optical glass, Nikon delivers NIKKOR F lenses for single-lens reflex cameras and NIKKOR Z lenses for mirrorless cameras. Marking the 90th anniversary of NIKKOR in 2023, Nikon remains dedicated to advancing imaging culture, drawing from its rich heritage of technological innovation.

The legacy of NIKKOR began in 1932 with the registration of the NIKKOR trademark, followed by the introduction of Aero-Nikkor aerial photographic lenses in 1933. Upholding strict quality standards from design to production,

NIKKOR lenses are synonymous with exceptional optical performance and superior quality. NIKKOR F lenses, introduced in 1959, have continually integrated cutting-edge technologies such as aperture control, autofocus, and vibration reduction (VR). NIKKOR Z lenses, designed for Nikon mirrorless cameras, have further expanded optical performance possibilities through innovative design. Nikon's commitment to excellence and innovation has solidified NIKKOR's position as a globally recognised brand, offering high-performance lenses that cater to diverse creative needs.

With this achievement, Nikon reaffirms its dedication to pushing the boundaries of imaging excellence, setting the stage for continued innovation in the years to come.



Top 10 Cameras, April 2024 from MAP Cameras

Map Camera is one of Japan's largest retailers has released its list of best selling cameras for April 2024.

- Fujifilm X-T 5
- Nikon Z f
- Sony a7C II
- Sony VLOGCAM ZV-E10
- Sony A7 IV
- Canon EOS R 6 II
- Sony a7R V
- DJI Osmo Pocket 3
- OM System OM-1 II
- Nikon Z 8

Sony again tops the list with 4 appearances in the Top 10. Nikon follows with 2. Fujifilm, DJI, OM Digital and Canon have 1 model each in the Top 10



Panasonic unveils Lumix S9

Panasonic has announced the launch of Lumix S9, marking its smallest and lightest full-frame camera within the S-series range. This compact device, available in four colours, encapsulates many features of the popular S5II within a significantly smaller body. Designed to cater to young creators accustomed to smartphone photography, the Lumix S9 replaces the electronic viewfinder with a versatile free-angle rear screen, facilitating shooting from various angles. Weighing approximately 403 grams, it aims to seamlessly integrate into the mobile creator's workflow.

Featuring a full-frame 24.2-megapixel sensor akin to the S5II, the Lumix S9 promises high-detail content capture and natural tones with its latest engine. Boasting in-body image stabilisation and phase detection autofocus, it ensures smooth handheld video and accurate subject tracking. Panasonic's focus on smartphone users is evident with in-camera colour grades and the introduction of MP4 Lite, a format optimised for mobile usage. The Lumix Lab app further empowers users to craft original content with ease. Despite sharing internals with the S5II, the

S9 forgoes active cooling, limiting extended recording capabilities due to heat generation. Notably, it lacks a physical shutter, opting for IBIS (In-Body Image Stabilisation) to maintain its compact form.

Scheduled for debut at the 2024 VidCon in Anaheim, California, from June 26 to 29, the Lumix S9 will hit the market in late June at a price of £1,499.99. This release underscores Panasonic's strategic approach to target the evolving needs of content creators.



Nikon acquires RED Cinema for \$85 Million

Earlier this year, Nikon made headlines by acquiring US-based RED Cinema, marking a significant move into the professional video market. Nikon has now disclosed the acquisition cost as ¥13.167 billion, or approximately \$85 million, in its 2023-2024 financial report. The acquisition followed a lawsuit filed by RED against Nikon, alleging patent infringement related to Nikon's Z9 camera. Nikon decided to purchase RED rather than pay potential licensing fees and damages.

In its announcement to shareholders, Nikon highlighted RED's pioneering role in digital cinema, noting that the acquisition would combine Nikon's strengths in image processing and optical technology with RED's expertise in cinema cameras and compression technology. This strategic move aims to expand Nikon's presence in the professional digital cinema market and foster the development of innovative products. Nikon also indicated future plans to create its own cinema lenses and potentially integrate the Z-mount into RED cameras.



Canon announces EOS R1 flagship camera

Canon Inc. has announced the development of the EOS R1, a full-frame mirrorless camera, set to be the first flagship model for the EOS R SYSTEM with RF mounts, aiming for a 2024 release. Designed for professional use, the EOS R1 promises to combine Canon's latest technology with top-tier performance, durability, and reliability. The camera will enhance both still images and video, meeting the high demands of professionals in sports, news reporting, and video production.

The EOS R1 will feature the newly developed DIGIC Accelerator image processor alongside the existing DIGIC X, paired with a new CMOS sensor. This new system will enable high-speed data processing and significant improvements in Auto Focus (AF) capabilities. Enhanced

by deep learning technology, the camera will offer high-speed and accurate subject recognition, making it ideal for complex scenarios like team sports. The "Action Priority" AF function will dynamically shift focus to capture critical moments in sports action.

Canon's advanced image processing system will also improve image quality, incorporating noise reduction technology directly into the camera to support creative endeavours. Canon is currently conducting field tests with the EOS R1 and plans to use it to capture key moments at upcoming international sporting events. The company aims to expand the EOS R SYSTEM with new cameras and RF lenses, continuing to advance the fields of photography and video.

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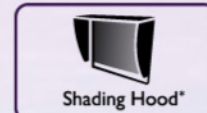
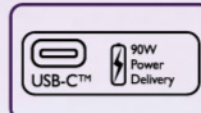
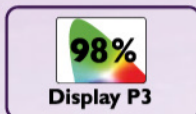
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TAMRON announces first CANON RF mount

Tamron announces the development of TAMRON's first CANON RF mount lens, 11-20mm F/2.8 Di III-A1 RXD (Model B060), an ultra wide-angle zoom lens for APS-C mirrorless cameras.

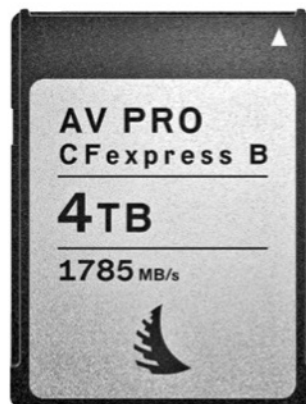
TAMRON's lenses after receiving many requests from customers to offer lenses compatible with the CANON RF mount, TAMRON made the decision to develop a lens for the CANON RF mount under a license agreement. The 11-20mm F2.8 is a fast-aperture zoom lens covering a focal length range from ultrawide-angle 11mm to 20mm, with a maximum aperture of F2.8 across its full range of focal lengths. With a surprisingly compact and lightweight design for a fast, ultra wide-angle zoom lens, the lens feels well balanced when attached to a compact APS-C mirrorless camera body, making it ideal for regular use.



Srishti Digilife's Angelbird tie-up

Srishti Digilife who holds Pan-India distributorship for several major product lines from Manfrotto, Gitzo, Profoto, Lowepro, Ilford, Tether Tools, etc. has entered into a strategic partnership with Angelbird products. Hailing from Austria, Angelbird is synonymous with crafting camera-specific media tailored for creative production. Known for its innovative and high-performance storage solutions, Angelbird has established itself as a trusted name among professional photographers, videographers, and content creators worldwide. Their products are designed to meet the rigorous demands of modern digital workflows, ensuring reliability, speed, and efficiency.

This association enables Srishti Digilife to enhance its product offerings and reach a broader audience. Customers can now access Angelbird's exceptional media solutions, including their renowned SDXC (UHS-I and UHS-II), CFast, and CFexpress (Type A and B) cards, which are essential tools for professionals who demand the best in digital media storage. In addition,



professional audio and video SSDs are also offered. Capacities offered are as follows: SDXC cards from 256 GB to 1 TB, CFexpress Type A 1 TB, CFexpress Type B cards from 330 GB to 4 TB.

Apart from these Angelbird offers custom memory solutions for well-known

manufacturers like Arri, Red, Atomos, etc. Another unique product from them is the Match Pack (each with two identically matched memory cards) for peak performance, specific to manufacturers.

By combining Srishti's extensive distribution network and market expertise with Angelbird's innovative products, Srishti Digilife aims to set new standards in the imaging arena in India.

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Nikon secures six Red Dot Awards for 2024

Nikon triumphs as six of its products clinch the prestigious 2024 Red Dot Award for Product Design. Among the notable winners:

- **Nikon Z8:** Offering the high functionality and performance of the Z series' flagship model, the Z8 caters to photographers and image creators seeking expressive potential across various genres.
- **NIKKOR Z 135mm f/1.8 S Plena:** An S-Line lens, it maximises the potential of the Z mount system for exquisite bokeh and sharpness, ideal for portraits and landscapes.

- **Z f + NIKKOR Z SE Lenses:** This full-frame mirrorless camera merges heritage design with cutting-edge optical technologies, enabling users' self-expression throughout the creative process.
- **NIKKOR Z 600mm f/6.3 VR S:** This super-telephoto prime lens offers superior optical performance and portability, making it perfect for capturing fast-moving subjects with ease.
- **Nikon Digital Imaging Microscope:** Designed for medical use, it supports pathologists with digital

observation solutions, reducing physical and mental burden during long-term observation.

- **Nikon ECLIPSE Ji:** An innovative imaging system for drug discovery research, integrating AI for ease of use and efficiency.
- **The Red Dot Award:** Products Design is a prestigious accolade based on nine criteria including innovation, functionality, and durability. Nikon's success reaffirms its commitment to design excellence and innovation in the imaging industry.

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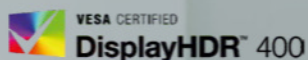
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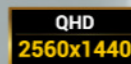


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Sony releases firmware update for a6700



Sony enthusiasts rejoice as the tech giant releases a much-anticipated firmware update for its acclaimed a6700 mirrorless camera, introduced to the market in July 2023. This compact and lightweight camera has already garnered praise for its impressive array of features, including 4K video recording at up to 120 frames per second and Full HD recording at up to 240p.

The latest firmware update, version 1.03, addresses several issues reported by users, demonstrating Sony's commitment to listening to customer feedback. Among the improvements are fixes for movie recording glitches under certain shooting conditions and camera restarts during simultaneous

face recognition. Additionally, the update ensures that the timecode is retained after power restarts and enhances exposure stability when using extended ISO during movie recordings. While the update may not introduce groundbreaking new features, it significantly enhances the overall stability and reliability of the camera, which is paramount for professional and amateur photographers alike. Users can conveniently download the firmware directly from Sony's official website or through the user-friendly Sony Creators' App, available for both Android and Apple smartphones. Stay tuned for further updates as Sony continues to refine its cutting-edge camera technology.

Fujifilm's camera profits soar thanks to Instax, X100 Series

Fujifilm's financial report for April 2023 to March 2024 reveals a significant rise in revenue for its professional imaging division, hitting 172.1 billion yen (approximately £1.1 billion), a 20% increase year over year. This surge is largely attributed to the success of the X100 series and the continued growth of Instax.

The company's overall business saw growth, with revenue up across multiple sectors, but the camera division stood out. Fujifilm's Imaging Division, divided into consumer (Instax) and professional (digital cameras like the X-S20 and GFX100 II), experienced a combined revenue increase of 14.5% and a 39.9% rise in operating income over the period. Instax remains a major revenue driver, accounting for over 63% of the division's operating income, although its share has slightly decreased due to the rapid growth of the professional imaging segment. The X100 series, particularly the X100V and X100VI, played a crucial role in this growth, along with models like the X-S20 and GFX100 II.

This impressive performance highlights Fujifilm's understanding of market demands, contrasting with other camera manufacturers who have struggled against the rise of smartphone photography. Fujifilm's ability to meet consumer needs has clearly paid off, positioning it strongly in the competitive camera industry.



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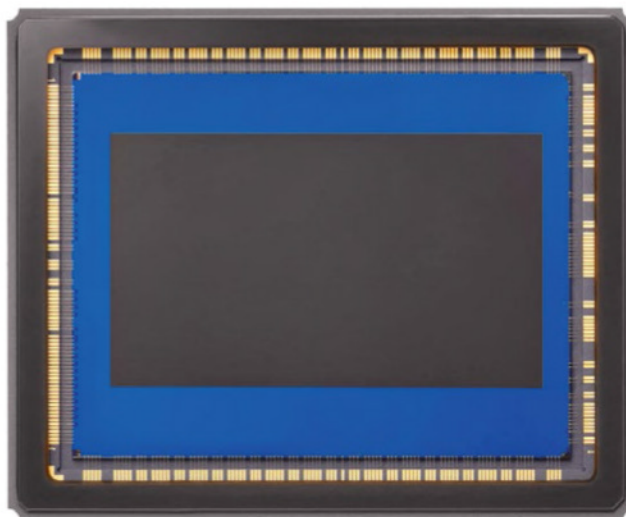
Fujifilm Medium Format Version of X100VI in 2025?

Fujifilm, building on the success of its highly acclaimed X100VI, is set to introduce a medium format version of the camera in 2025.

This groundbreaking model will be the first digital fixed-lens medium format camera, marking a significant advancement in camera technology.

Despite facing production challenges with the X100VI due to its high demand, Fujifilm is determined to push forward with this innovative addition to its lineup. The new medium format camera is expected to attract professional photographers and enthusiasts alike, seeking superior image quality and unique features.

Details on the specifications of the new model have not yet been released. However, this move underscores Fujifilm's commitment to innovation and leadership in the camera market. Meanwhile, competitors like Sony, Nikon, and Canon have yet to respond with similar offerings in the fixed-lens camera segment, despite the clear market interest sparked by the X100VI's popularity.



Canon's Full Frame Shutter Sensor Lineup

Canon has introduced a new addition to its full-frame global shutter CMOS image sensor lineup with the launch of the 19-megapixel Canon LI5030SA. This new sensor is now available and boasts impressive features.

The LI5030SA is a 19-megapixel CMOS image sensor with a global shutter. Like other global shutter sensors, it exposes all pixels simultaneously, eliminating banding and rolling shutter artifacts. This ensures high-quality images without the distortions that can occur with rolling shutters.

One of the standout features of the 19-megapixel sensor is its high sensitivity and strong low-light

performance, addressing a common challenge for global shutter sensors. The sensor includes a large 6.4µm pixel size, contributing to its superior performance in various lighting conditions.

Canon suggests that the LI5030 series is well-suited for a wide range of applications, including microscope cameras, automation, traffic surveillance, and drone vision. Additionally, the sensor is designed without a filter in front, making it particularly suitable for scientific applications.

With this release, Canon continues to expand its presence in the global shutter sensor market, offering advanced solutions for diverse imaging needs.

Fujifilm unveils X-T50 digital camera body

Fujifilm introduces the highly anticipated Fujifilm X-T50 Digital Camera Body, blending top-tier stills and video capabilities in a sleek, hybrid design enriched with physical dials. Weighing just 438g, including a single SD card and battery, the X-T50 promises portability without compromising performance. Boasting 20 Film Simulation modes, including the new Reala-Ace, users enjoy instant access via a dedicated Film Simulation dial.



Under the hood, the X-T50 sports a high-resolution 40.2MP X-Trans CMOS 5 HR sensor coupled with the fifth-generation X-Processor 5. This dynamic duo powers AI-powered Autofocus, delivering fast 8fps continuous burst shooting and prolonged battery life. For video enthusiasts, the X-T50 supports a wide range of formats, including 6.2K/30p and 4K/60p, with 4:2:2 10-bit colour depth. Connectivity options like built-in frame.io, headphone and mic jacks,

HDMI, WiFi, and USB-C PD support cater to diverse content creators. Key features of the Fujifilm X-T50 include a 2.36 million-dot OLED viewfinder, a 3-inch 1.62 million-dot 2-way tilt touch LCD, and up to 7.0-stops in-body stabilisation. Photography and video-making tools, along with a comprehensive selection of X mount lenses, ensure creative freedom and versatility. Compact, portable, and packed with cutting-edge technology, the Fujifilm X-T50 promises to elevate both stills and video content creation to new heights.

Tamron reports record Q1 profits, plans 7 new lenses for 2024

Tamron's Q1 financial report reveals a significant increase in operating income, nearly doubling year-over-year, resulting in record-high profits. The interchangeable lens market has experienced double-digit growth in both volume and value, reflecting the strong performance of the camera market.

Sales data by region show that Asia and Japan are driving the growth, with sales figures reaching 8.836 billion yen and 2.07 billion yen respectively. Meanwhile, Europe and North America saw a decline in sales, with North American sales falling from 1.412 billion yen to 1.307 million yen, and European sales decreasing from 1.417 million yen to 1.299 million yen. Tamron's outlook remains positive, with the company forecasting double-digit sales growth for both its own-brand and OEM products.



Despite rising raw material costs, Tamron plans to achieve double-digit operating income growth through high profitability.

In addition to its strong financial performance, Tamron has announced

plans to launch seven new lenses in 2024. Two of these lenses, the 28-75mm Z-mount and the 11-20mm RF-mount, have already been announced. The remaining five lenses are expected to include new Z, X, and RF mount versions of current E-mount lenses, as well as some exciting new E-mount lenses based on patents from recent years. Potential new lenses could include a 24-110mm f/4.0, 25-50mm f/2.0, 28-100mm f/2.8, 28-120mm f/4.0, 28mm f/1.4, 30mm f/1.4, 35mm f/1.4, 40mm f/1.4, 50mm f/1.4, 75mm f/1.4, 60mm f/2.0 macro, 70-130mm f/2.0, 90mm f/2.8 macro, 135mm f/1.8, 150mm f/2.8 macro, 180mm f/3.5 macro, 350mm f/4.5, 200-400mm f/4.0, 200-800mm f/5.6, 13mm f/1.8 (APS-C), 18-55mm f/3.5-5.6 (APS-C), and 18-500mm f/3.5-6.5 (APS-C). Enthusiasts are hopeful that 1-2 of these designs will be released in 2024.

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Pioneering Precision

A Conversation with BenQ India's MD on Advanced Photography Monitors

As told to **Ellora Dasgupta**

- **What are the key strategies BenQ India is implementing to stay competitive in the highly competitive but relative small photography monitor segment?**

At BenQ India, we stay competitive in the niche photography monitor market through a combination of high-quality products, targeted marketing, and superior after sales service. We believe in delivering products with precise colour reproduction, featuring Adobe RGB colour space, Uniformity Technology and hardware calibration, which are crucial for professional photographers.

We offer the most diverse portfolio of monitors tailored to different levels of photographers, from enthusiasts to professionals. This flexibility ensures we can meet the needs of various segments within the market, maintaining a competitive edge by catering to both entry-level and experienced photographers.

To effectively reach the target audience, we engage in targeted marketing by participating in industry events, conducting workshops, and partnering with photography communities and influencers. This direct engagement allows us to demonstrate the advantages of our monitors to creative professionals.

- **How does BenQ India plan to address emerging trend of photographers moving to rental and subscription models in a big way?**

We plan to address this emerging trend by exploring strategic partnerships with rental services. By collaborating with these services, we aim to make our high-end monitors more accessible to the photographers.



Rajeev Singh

We are the first Brand to introduce affordability scheme for our professional Photography monitors in partnership with Bajaj Finserv Ltd that's available at all key Photo & IT retail outlets. This approach offers greater flexibility, especially for budding photographers who may not have the resources to purchase expensive monitors outright.

- **Can you share insights into BenQ India's plans for product innovation and development in the coming year to address photographers and creators?**

We recently launched SW242Q, a 24.1-inch 2K display (2560 x 1600) with 99% Adobe RGB for professional photographers, videographers, and creative artists who demand high color accuracy and precision. All our PhotoVue monitors come with the Palette Master Ultimate software, an exclusive software developed by BenQ for hardware calibration and convenient color management. As a

leader in display technology, we are committed to incorporating cutting-edge advancements into our monitors.

Furthermore, we always emphasize feedback-driven development. By continuously gathering insights from professional photographers, we aim to refine and innovate our product line-up, ensuring it meets the evolving demands of the photography community. This approach helps us to stay ahead of industry trends and maintain our reputation for high-quality, reliable monitors.

- **Could you provide information on BenQ India's sustainability initiatives to position the brand?**

At BenQ India, we are dedicated to sustainable electronics, adhering to stringent environmental standards and health-centric innovations. We prioritize eco-friendly practices in product development, reflecting our commitment to environmental responsibility.

Certified with ISO 14001 and OHSAS 18001, we ensure robust environmental and occupational health management. Our waste management emphasizes recycling and waste reduction, minimizing our environmental footprint.

Our displays prioritize user eye-care and health with flicker-free technology, blue light filters, and germ-resistant screens using nano-ionic silver. BenQ Professional Monitors feature eco-friendly technology, recycled materials, and energy-efficient design, with housings made from 85% PCR materials.

Aligned with the United Nations' Sustainable Development Goals, we target good health, quality education, and sustainable innovation. We uphold responsible production practices, contributing to a healthier, more sustainable future.

- **How does BenQ India plan to expand its market presence and reach in India?**

We are committed to expanding our market presence across the country through strategic initiatives. Our goal is to make our innovative products more accessible by enhancing distribution, leveraging e-commerce, and tailoring our marketing efforts. Firstly, we have launched our own D2C website which we are regularly updating and are also strengthening our presence on e-commerce platforms like Amazon and Flipkart, offering a seamless online shopping experience, and catering to the growing digital market in India. Secondly, we are expanding our distribution channels to cover more cities and towns, ensuring our products reach even remote areas. Thirdly, we are tailoring our marketing campaigns to regional markets and vernacular languages, building stronger relationships and increasing brand loyalty by connecting strongly with local customers.

Through these efforts, we are dedicated to broadening our reach,



enhancing customer engagement, and solidifying presence in the Indian market.

- **How is BenQ addressing the creator market, which is the fastest growing segment for imaging and photography industry?**

In the competitive world of content creation, maintaining top-notch quality output is essential for success. Creators need tools that offer precision and reliability to produce outstanding work that stands out. Our Professional monitors are designed with these creators in mind, offering exceptional features like high color accuracy, resolution & our proprietary AQCOLOR technology for precise color reproduction. We also ensure our monitors support HDR and hardware calibration to meet advanced creative demands.

Additionally, we are partnering with these creators to demonstrate how our products can enhance their workflows, allowing us to reach a wider audience and showcase the tangible benefits of our professional monitors. This approach reinforces BenQ's commitment to providing high-quality, reliable tools that empower the creative community.

- **How does BenQ plan to market its accessories for the monitor category, given consumer behaviour of not accessorising**

after initial purchase. Is bundling the only solution or does BenQ has other plans to market them?

While bundling is a viable option, we have a multi-pronged approach to tackle this consumer behaviour. Beyond bundling, we engage in after-sales strategies, run promotional campaigns, and partner with retail and online stores to market our accessories effectively. By creating educational content, we highlight the benefits and uses of these accessories to encourage purchases.

The Shading Hood, for example, reduces glare and screen reflections, providing photographers with more accurate color representation. The IdeaCam S1 Pro offers high-quality video conferencing with features tailored for creators, such as flexible mounting and superior image clarity. Our ScreenBar series provides optimal lighting without causing screen glare, reducing eye strain during long editing sessions. We are also looking at the possibility of bundling Calibrator with our Photography monitors.

We believe in providing comprehensive solutions, and our accessories play a crucial role in delivering an optimal and personalised experience for our customers. With strategic marketing efforts, we aim to educate and inspire consumers to accessorise their setups for unparalleled productivity. |SP

Street Photography Lover



Aniket Das

Aniket Das is a professional photographer specialising in street photography. He says "My journey began in the heart of Kolkata, where the vibrant chaos and raw energy of the streets ignited my passion for photography. I found myself drawn to the everyday moments – the fleeting expressions, the intimate gestures, and the unspoken stories etched on the faces of passers-by".

Aniket has travelled far and wide in the country. He tries to showcase the soul of India – the resilience of the people, the richness of its cultures and the beauty that lies in everyday details.

Camera: OnePlus 9 5G
Focal length: 6.1 mm
Aperture: f/1.9
Shutter Speed: 1/8000 Sec
ISO: 400





Camera: Canon EOS 700D
Focal length: 123.0 mm
Aperture: f/5.6
Shutter Speed: 1/160 Sec
ISO: 500



Camera: Canon EOS 700D
Focal length: 123.0 mm
Aperture: f/6.3
Shutter Speed: 1/250 Sec
ISO: 800



Camera: Canon EOS 700D
Focal length: 60.0 mm
Aperture: f/5.6
Shutter Speed: 1/250 Sec
ISO: 400

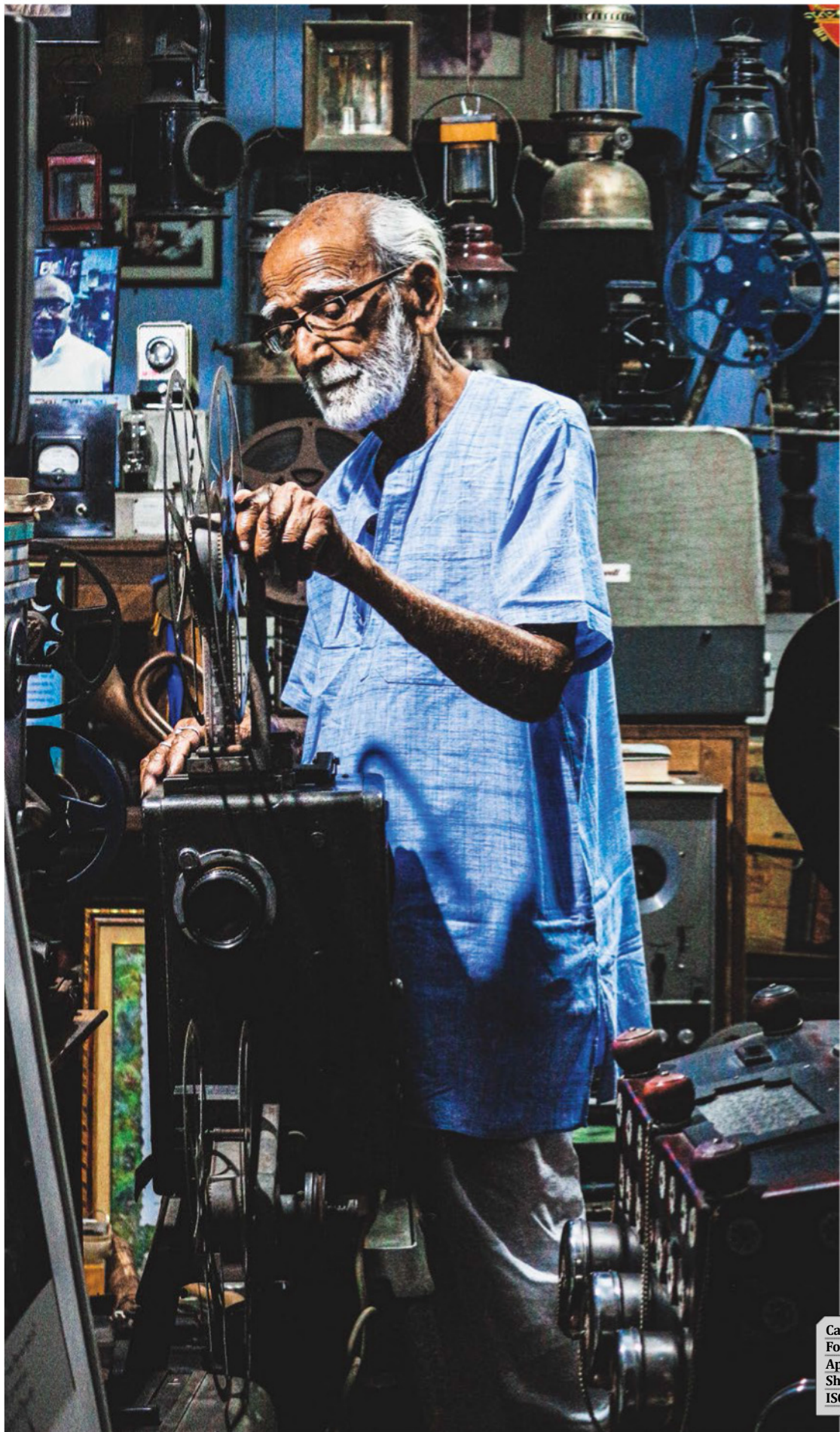


Camera: Canon EOS 700D
Focal length: 70.0 mm
Aperture: f/6.3
Shutter Speed: 1/60 Sec
ISO: 200



Camera: Canon EOS 700D
Focal length: 65.0 mm
Aperture: f/4.0
Shutter Speed: 1/100 Sec
ISO: 160





Camera: Canon EOS 700D
Focal length: 55.0 mm
Aperture: f/4.0
Shutter Speed: 1/80 Sec
ISO: 6400

ARTISTRY ILLUMINATED BY **NATURAL LIGHT**



Nikkita Savita

Nikkita Savita is a photographer who finds her inspiration in the captivating allure of natural light. Since childhood, photography has been her avenue for storytelling. Mesmerised by the interplay of sunlight and shadow, she has dedicated her life to mastering the art of harnessing natural light in her work. As she continues to grow as an artist, she remains committed to pushing the boundaries of her craft, hoping to inspire others to see the world through the transformative lens of natural light.



Camera: Canon EOS 700D
Focal length: 23.0 mm
Aperture: f/7.1
Shutter Speed: 1/64 Sec
ISO: 400



Camera: Canon EOS 5D Mark IV
Focal length: 40.0 mm
Aperture: f/4.0
Shutter Speed: 1/64 Sec
ISO: 640



Camera: Canon EOS 700D
Focal length: 27.0 mm
Aperture: f/6.3
Shutter Speed: 1/400 Sec
ISO: 100

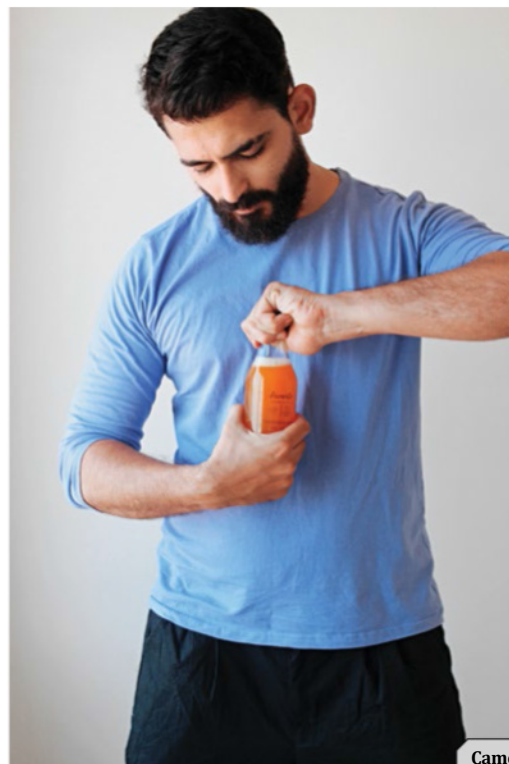


Camera: Canon EOS 700D
Focal length: 29.0 mm
Aperture: f/6.3
Shutter Speed: 1/400 Sec
ISO: 100

Camera: Canon EOS 5D Mark IV
Focal length: 24.0 mm
Aperture: f/5.6
Shutter Speed: 1/64 Sec
ISO: 500



Camera: Canon EOS 700D
Focal length: 36.0 mm
Aperture: f/4.5
Shutter Speed: 1/100 Sec
ISO: 200

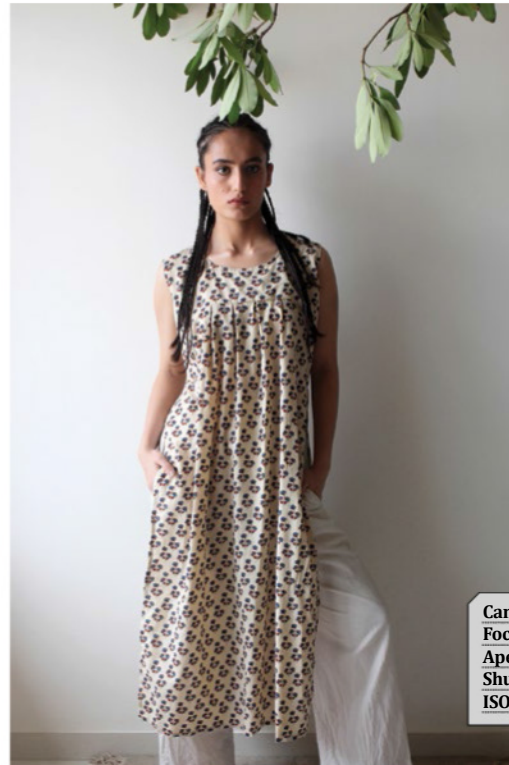


Camera: Canon EOS 700D
Focal length: 42.0 mm
Aperture: f/5.6
Shutter Speed: 1/80 Sec
ISO: 400

Camera: Canon EOS 5D Mark IV
Focal length: 50.0 mm
Aperture: f/4.0
Shutter Speed: 1/64 Sec
ISO: 200



Camera: Canon EOS 700D
Focal length: 18.0 mm
Aperture: f/7.1
Shutter Speed: 1/64 Sec
ISO: 400



Camera: Canon EOS 700D
Focal length: 24.0 mm
Aperture: f/5.6
Shutter Speed: 1/64 Sec
ISO: 200



Camera: Canon EOS 700D
Focal length: 24.0 mm
Aperture: f/5.6
Shutter Speed: 1/64 Sec
ISO: 200



Camera: Canon EOS 700D
Focal length: 25.0 mm
Aperture: f/4.5
Shutter Speed: 1/125 Sec
ISO: 100

POSTCARDS FROM KONKAN



Sridhar Swaminathan calls himself an Explorer, Educator and a Golden Retriever (because he is 'fur'ever curious about the world!) Having started his career in the oilfield rigs and platforms, Sridhar has tra'vell'ed to 44 countries – some for work, some for marathons and some for satiating his curiosity. A leisure ultramarathoner and cyclist, Sridhar has cycled Kashmir to Kanyakumari and Bhuj to Assam. He is also an author and translator. He lives in Chennai and wishes to take his street Indie dog Ore in a backpack around the world. He is @sridhar091 in Instagram and X (formerly Twitter)



The Khokari Tombs of Amboli or as ASI classifies them – Khokari Gumbaj. Built in the Indo-Saracenic style, there are 3 main tombs here and 50 other tombs of nobility and other important people of the Siddi empire.

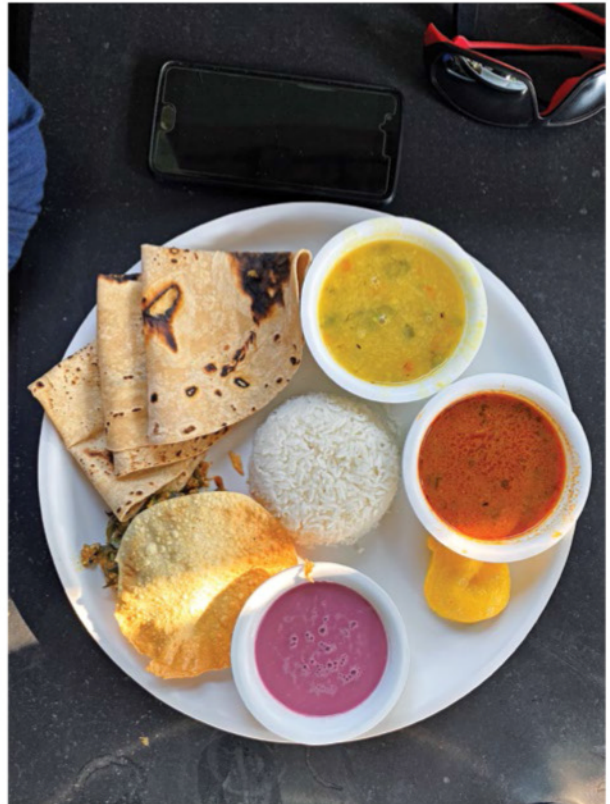


One can imagine these Konkan roads to be surrounded by lush green on both sides right after the monsoon. It is a delight to drive or cycle on these roads.

One of the many ponds covered in lily or lotus flowers



Fishing boats at the Murdi Jetty near the Anjarle Creek Bridge



A vegetarian konkani thali with sol kadi sans fish or meat



One of the many simple but ancient temples that dot the Konkan Coast



One of the many old buildings constructed with sandstone and laterite rocks in the Konkan coast.



The striking Ahmedganj Palace on the Revdanda Murud road

A stunning sunset at the Anjarle Beach

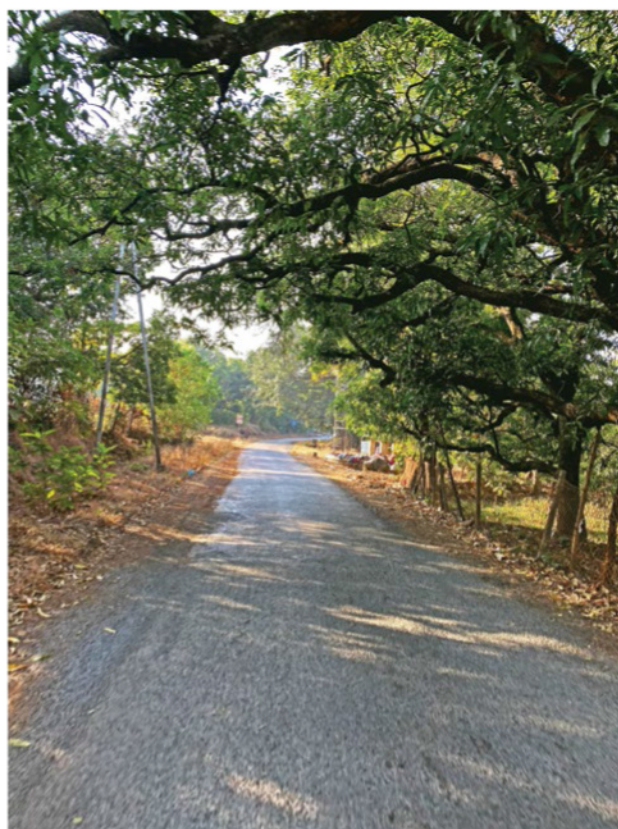




The River Savitri meanders her way
around near the Bankot Jetty



Horses wait for tourists at
the Kashid Beach



One of the many tree lined roads in
the Konkan Coast



Sunset at the famous Alibaug Beach



One of the many rural Konkan roads - perfect for a run or a leisurely cycling trip



The bridge that leads to Mandivali

PHOTO FEATURE

The laterite rock that is ubiquitous in the Konkan coast. The temple in the background was entirely built using this rock



The porous red laterite rock dominates the Konkan region and is used to construct everything from compound walls to houses and temples and forts.



One of the numerous jettys that dot the Konkan region to ferry people and vehicles.



A temple built entirely with local laterite rocks

AN ENVIRONMENTALIST & **NATURE LOVER**



Crowned
Lemurs

Megh Roy Choudhury, a renowned award-winning wildlife photographer in India, serves as the Director of WildSojourn Admodum and Editor-in-chief of "WILD SOJOURNS," a premier online wildlife magazine. As a respected ZEISS Influencer, she founded the "Chinu Datta Gupta Memorial Foundation" and is its Chief Trustee. Holding a Doctorate in English, Megh transitioned from academia and a government job to focus fully on humanitarian service, environmental conservation and wildlife photography. Her guiding principle is "Saving Lives and Conserving Nature."



Megh Roy Choudhury

Instagram & Facebook : [@meghroychoudhury](#)
Website : [www.meghroychoudhury.com](#)

As Told to **Rohinton Mehta**

■ **How did your love affair with photography start? And what were your reasons to pursue wildlife photography?**

My affection for wildlife began with snakes, igniting a path where I defended these misunderstood reptiles as a herpetologist, from 2009 to 2015. A fortuitous trip to Kanha National Park in 2014 transformed my perspective, unveiling a vibrant world beyond scales. This enlightenment expanded my passion to capture the beauty of birds, mammals, enchanting world of underwater and intricate macro life, all driven by a conservationist heart.



Indian eagle owl

As I immersed myself into wildlife photography, it became clear that this art was healing me, and I couldn't do without it. Mother Nature is my sanctuary and healer. Wildlife photography is my love- letter to nature with the primary goal to foster awareness about the enthralling splendour of nature and the pressing urgency of its preservation. I firmly believe that photography is a potent tool for engaging and enlightening the populace.

■ **Your photographs are amazing. Did you undergo any training in photography or are you self-taught?**

Since early days, my love for nature has always been deep rooted. Armed with a simple film camera, I wandered into the wild, capturing its endless beauty. Despite no formal training, I taught myself wildlife photography through trial and error, learning from each shot. Every photo sharpened my skills, with curiosity and creativity steering me. Embracing the thrill of experimentation, I discover something new daily, fueled by my deep passion for the natural world.



Pallas's cat

■ How do you decide and prepare for a wildlife shoot?

A wildlife shoot is much like stepping into an unfolding story where I am both an observer and a participant. I choose my subject, research their behaviours and habitats, and consult experts. Logistics come next, like scouting locations, checking accessibility, weather, and regulations. I prepare my cameras, lenses, tripods, batteries, protective gear etc. Personal readiness involves packing suitable clothing, food, first aid, and cultivating patience and

calm. Most of the time I don't book my return flights. Above all, ethics lead me—ensuring the species' well-being, I follow a strict, non-intrusive code. My approach is one of a silent guest, leaving no trace and taking only memories.

■ Have you ever come across a dangerous or life-threatening situation while photographing in the wild? If yes, please tell us about it.

Known for my adventurous spirit, I often journey solo to remote places.

I've faced thrilling challenges - once surprised by elephants, another time chased by water buffalo in Assam's tall grasses. In Neora Valley, I sensed a leopard outside my tent. After major surgery, I still photographed the elusive Pallas's cat in Hanley, relying on oxygen and Diamox for 11 days. I'm cautious in wildlife photography, avoiding unnecessary risks to ensure safety for both wildlife and me. Respect fosters harmony; if we don't threaten animals, they usually don't create danger.



Madagascar Pimple nosed Chameleon



Red-shanked Douc



Yellow
cheeked
gibbon



Chlorosomma



Leopard Cub



Cheetah Hunt



Ochlandra bush frog



Red panda



■ **Do you prefer to shoot stills' or video?**

In a world captivated by motion and dominated by video, I cherish the beauty of still photographs. A single frame whispers volumes, evoking timeless nostalgia and intimate stories. While I appreciate the power of video to capture dynamic moments, I find solace in the silent strength of stills. Each decision, whether to use video or photography, hinges on the essence of the moment and the story I aim to tell.

■ **As a woman, have you faced difficulties in photographing wildlife?**

Wildlife photography is my passion, not my profession. The wilderness, with its raw beauty and tough terrain, became a proving ground in the male-dominated field where I assert my presence and abilities. Beyond battling the elements and fugacious subjects, I face perceptions questioning my resilience. Challenges and critics are

part of the journey, but I possess the strength to overcome them. As a resolute and strong-willed person, I refuse to be deterred. Coming from a family with a rich administrative heritage, I learned perseverance from my grandmother, late Smt. Chinu DG, and my father, Sri Asoke RC. With support from my partner, Dr. Prasanna AV, a neurosurgeon, I am empowered to pursue both my photography and philanthropy.

■ **Can you tell us something about WildSojourns and your Trust?**

At WildSojourns Admodum LLP, we lead in promoting harmony with nature through our "WildSojourns Nature Awards," a premier wildlife photography contest in Asia. Our WildSojourns Nature Festival in July 2024 in Kolkata will offer global photography exhibitions, workshops, discussions, and film screenings. As the founder of the "Chinu Datta Gupta Memorial Foundation" we focus on human welfare and nature conservation. Our self-funded foundation supports environmental

projects and aids marginalised communities, maintaining transparency and integrity as a registered trust with 80G affiliation.

■ **For the benefit of the readers, could you please explain in short, the importance of nature conservation?**

From my perspective, preserving nature is crucial for several reasons. It supports biodiversity, balances ecosystems, fights climate change by trapping carbon dioxide, and provides health benefits. Protecting nature isn't just about the Earth—it's about our own survival and happiness. Without it, we risk our extinction.

■ **What advice would you like to give to budding wildlife/nature photographers?**

Success has no shortcuts. Remember that staying resilient through challenges is the key. Perseverance, patience, and practice will always help you to stay focussed and refine your goals. **[SP]**

THROUGH THE LENS OF A **NATURE LOVER**



Mainak Halder

Mainak Halder is currently a government employee at India Post and hails from Kolkata. He started with photography in 2009 with a point-and-shoot camera. He learned photography techniques and image editing by trial and error. He loves capturing the mesmerizing activities of birds and animals.



Purple heron with snake catch taking off



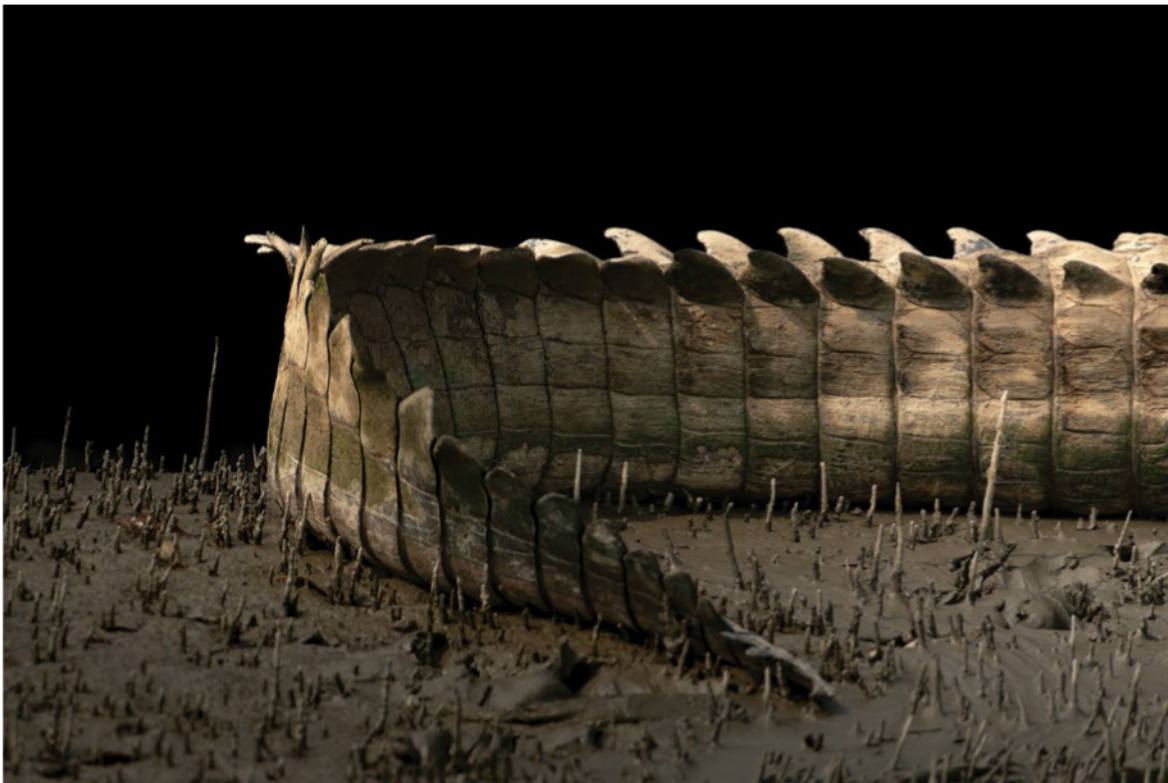
Green tailed Sunbird female hovering



Little grebe carrying a baby on its back



Lesser whistling
duck with 9 babies



Salt water
crocodile tail
pattern with
mangrove roots



Leopard at bush jhalana

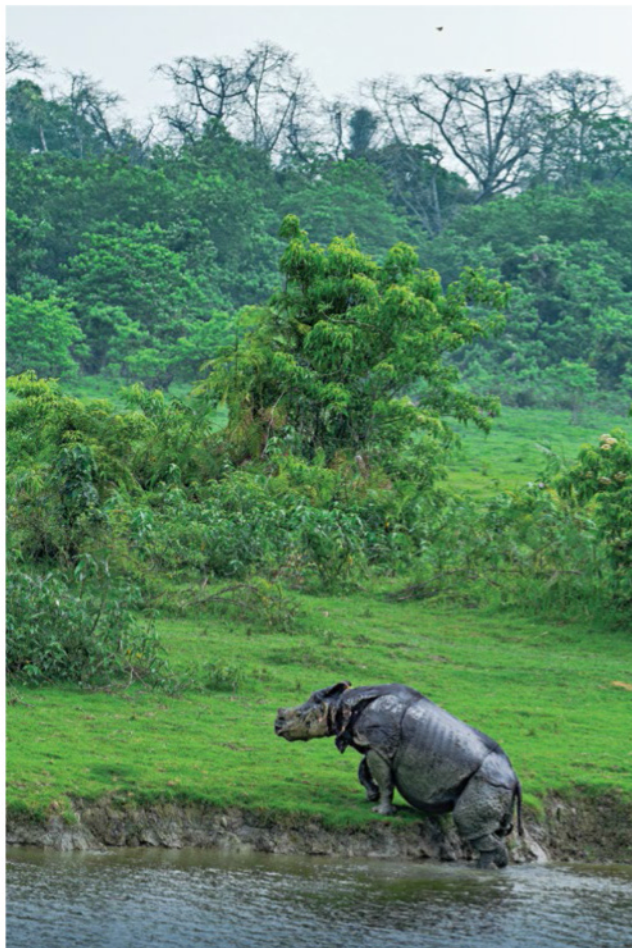


Spotted deer under canopy





Spotted owlet couple



One horned
rhino coming
out from canal

Greates egret
taking off



EISA PHOTOGRAPHY MAESTRO CONTEST 2024

The Maestro Photography Contest (India Edition) concluded with only one winner due to a combination of stringent entry requirements and the overall quality of submissions. The contest stipulated that all photographs must have been taken within the last year, and this needed to be verifiable through the embedded EXIF data, which records the date and technical details of each image. Many participants either failed to meet this criterion, submitting images that were taken outside the specified timeframe, or their entries lacked the necessary EXIF data, rendering them disqualified. Additionally, among the qualifying entries, the judging panel found that only one photograph met their high standards of excellence, creativity, and technical proficiency. As a result, there were no second or third place winners, emphasizing the contest's commitment to maintaining a high caliber of photographic artistry and adherence to its rules.

1st**SHUBHABRATA BOSE, KOLKATA**



PRINTING AND BEYOND



VIMAL PARMAR, Digital Print Evangelist



DHEERAJ PAISA



Vimal Parmar

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

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

From Photographs to Photo Books

Dear Readers,

I am delighted to feature the work of Dheeraj Paisa from Bengaluru in this issue. On the recommendation of a previously featured friend, he sent me one of his photo books, hoping it could be included. I was impressed at first glance. It is a simple, centre-pinned book made with carefully selected premium-quality paper, minimal text, and captivating visuals.

While most photo books are hardbound, this simple booklet stands out for its impressive quality. It demonstrates that with well-chosen subjects, high-quality images, and flawless printing, a photo book does not need to be hardbound like most coffee table books to make an impact.

Dheeraj has self-published several books documenting lesser-known festivals from his region. His efforts to share these cultural events with a broader audience are commendable. I am truly impressed and glad to have the opportunity to feature his work.

Highlighting both new and experienced photographers who venture into self-publishing photo books has been an exhilarating experience. The enthusiasm from our readers, shown through enquiries about creating their own photo books and requests to feature their work, has been incredibly encouraging.

Looking ahead, as shared earlier, I am considering expanding our focus to include not just photo books but also those who turn their photographs, paintings, or digital art into fine art prints for exhibitions, home, and office decor, or for sale.

Additionally, I plan to explore the commercial side of prints, featuring creative individuals who produce postcards, photo stickers, photography backdrops, wrapping papers, custom t-shirts, vehicle wraps, baggage tags, zines, and other printed products, mainly for sales or self-promotion purposes. The world of print offers endless opportunities for creative minds, serving as a gateway for aspiring small business owners. Indeed, print is a powerful medium that sells!

For photographers who have not yet explored photo printing, there is a vast opportunity to elevate their work and experience the unique satisfaction that comes with this artistic process. In each feature, I have shared the Instagram handles of the talented individuals we showcase. I encourage you to connect with them, discover their journeys, and learn about the transformative power of bringing images to life through print.


Happy reading!

Warm Regards,
Vimal Parmar

An Offshore Structural Engineer's Passion for Capturing Life's Palette and Presenting it Through Photo Books

DHEERAJ PAISA

Warangal, Telangana

 iampaisa

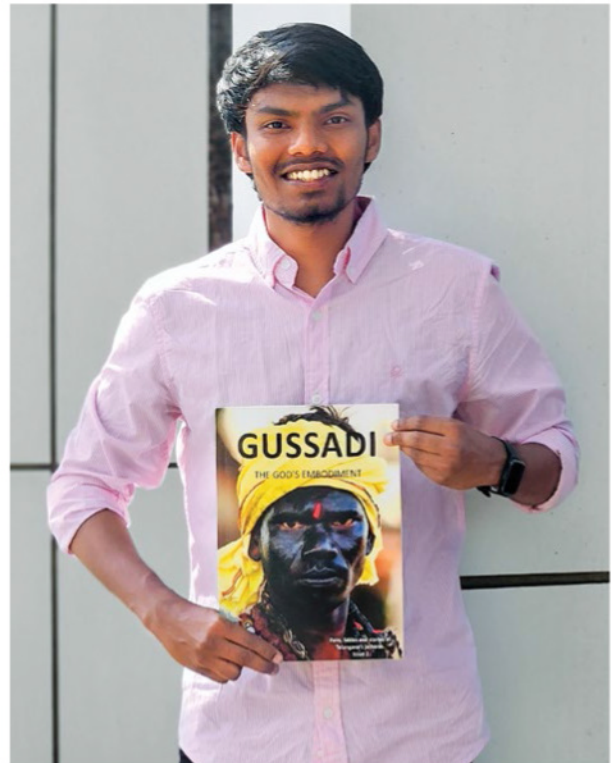
I am an Offshore Structural Engineer with a deep-seated passion for photography. My life revolves around two contrasting worlds: one of steel structures and technical calculations, and the other of vibrant colours and captured moments. Splitting my time between Warangal and Bengaluru, I diligently pursue my career while immersing myself in the art of photography during weekends and holidays.

My photography journey began unexpectedly in 2018 when my parents gifted me a camera as a reward for my academic achievements in college. What started as a simple gift soon blossomed into a fervent passion as I delved into the nuances of capturing regional community events through the lens. I began by exploring the quaint villages surrounding my hometown, driven by a desire to master the art of photography. I am immensely thankful to my parents for giving me the freedom to pursue my passions and indulge in what truly brings me joy.

Two quotes resonate deeply with me: "The Eye Should Learn to Listen Before It Looks" by Robert Frank, and "Twenty years from now you will be more disappointed by the things you did not do than by the ones you did. So, throw off the bowlines. Sail away from the safe harbour. Catch the trade winds in your sails. Explore. Dream. Discover" by Mark Twain. These words serve as guiding principles in my journey, reminding me to stay curious and embrace the unknown.

Photography, for me, is a hobby aimed at enriching my soul. My primary goal is to find joy in exploring new locations, connecting with diverse individuals, and capturing the beauty of life through my lens. While I have not yet earned any awards, I have tasted success in photography contests and even sold some of my work on online platforms.

In 2023, I achieved a milestone by publishing my photobook titled "Gussadi: The God's Embodiment." This project delves into the rich cultural tapestry of the Gond community, focusing on their traditional dance form, Gussadi. The book offers a glimpse into the lifestyle, traditions, and rituals of the Gond people, shedding light on a facet of their culture often overlooked by many.



Dheeraj Paisa

In the initial draft, the book contained 80 pages with roughly 230 photos. However, through subsequent revisions, it underwent reductions to 76, then 64 pages, ultimately settling at 56 pages (28 sheets) featuring 146 photos. Eliminating images was a challenging task for me. I questioned the necessity of capturing so many images when only a select few would be showcased, leaving the rest stored away on my hard disk. Nevertheless, I have pushed myself to narrow down the final selection to approximately 25 pictures for future projects.

I conducted experiments by printing 5-6 trial copies at various stores, each with different configurations aimed at achieving optimal colours and sizes. Once satisfied with the results, I confidently ordered 15 photo books. This book was printed at Printo (www.printo.in) in Bengaluru. The inner pages are printed on 170 gsm paper, while the cover is on thicker 300 gsm paper—a



Family members browsing the photo book

combination I found to be quite effective. All the images featured in the book were captured using my Canon EOS 1300D DSLR Camera, paired with the 18-55 mm and 55-250 mm lenses.

Before “Gussadi,” I embarked on a series of photobooks titled “Fairs, Fables, and Stories of Telangana’s Jatharas,” exploring various cultural festivals and events. However, my relocation to Bengaluru temporarily paused this series. Additionally, I have published books featuring subjects like “The Yakshagana Artist” and “Kandam Kelan Theyyam,” all between 2020 and 2023.

Creating each photobook is a meticulous process that involves curating images, designing layouts, and refining content. The challenge lies in selecting the perfect images that not only showcase technical proficiency but also convey compelling narratives. Despite facing obstacles like printing costs and technical difficulties, the gratification of holding the finished product in my hands makes every effort worthwhile. Along the way, I draw inspiration from fellow photographers, mainly Saurabh Chatterjee and Guru Charan, whose work inspires and motivates me to push the boundaries of my creativity.

For me, the allure of printing photographs lies in their tangible nature. Unlike digital copies that may fade into obscurity, physical prints endure the test of time, evoking emotions that transcend pixels on a screen. Each photo book becomes a tangible artefact, preserving

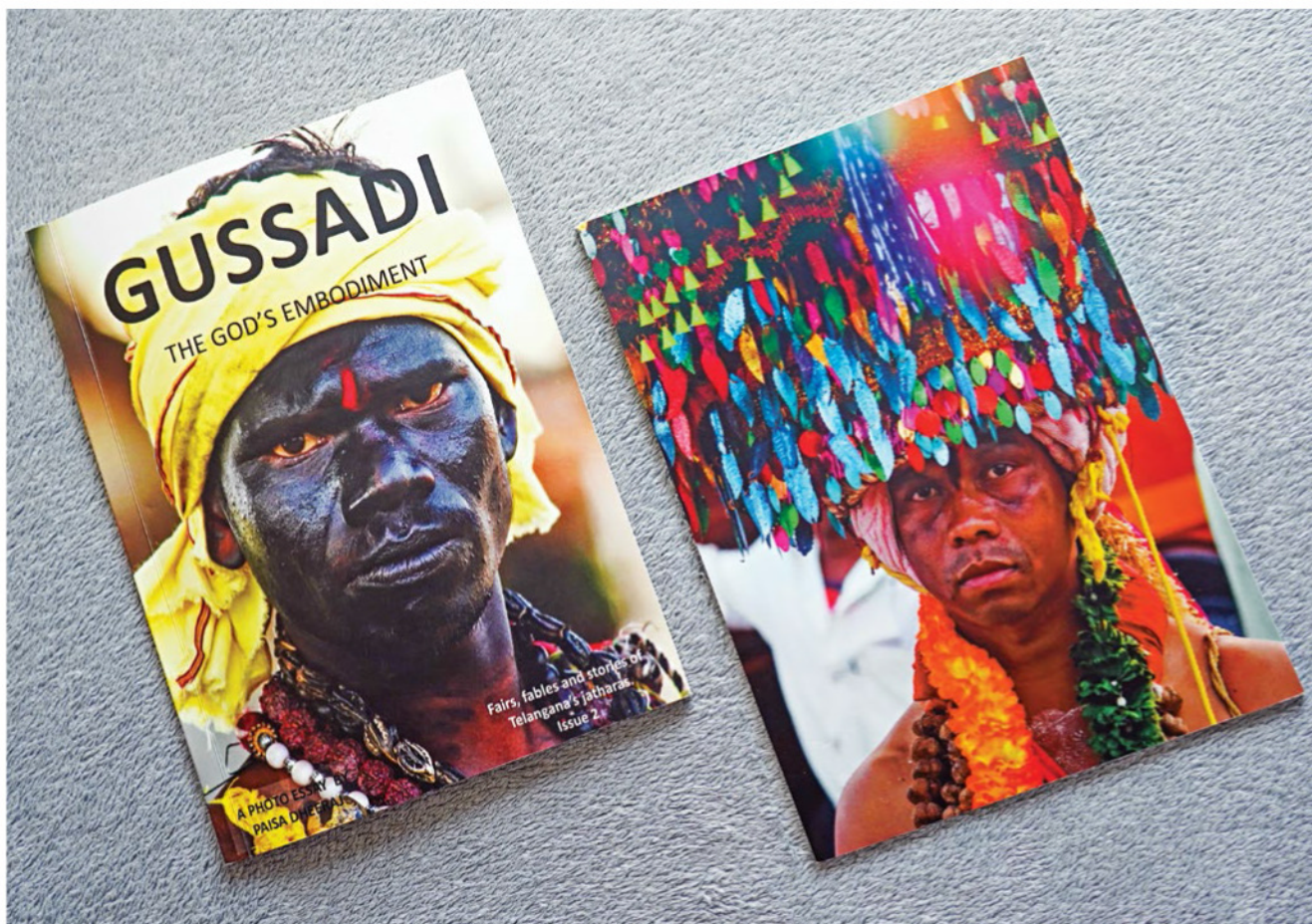
memories and stories for generations. Apart from photo books, I regularly print my images in 4x6 inches in size as it helps me experience my pictures better and sharing with my family and friends.

Looking ahead, I am currently immersed in a project centered around the Bathukamma festival in Telangana. Despite encountering challenges and setbacks, I am determined to capture the essence of this vibrant celebration and share it with the world through my lens.

To aspiring photographers looking to embark on their own print projects, I offer a simple advice: just print. Start by gifting prints to loved ones and observe the joy it brings. Let the satisfaction of seeing your work in physical form fuel your passion for photography and propel you towards greater creative heights.

I must add here that, I have been a member of the Youth Photographic Society (YPS) in Bengaluru for two years now. YPS has significantly enriched my photography journey by regularly organizing webinars, meetings, and exhibitions. Additionally, YPS actively encourages the practice of printing photographs, which I find particularly motivating.

In conclusion, my journey as a photographer is constantly evolving, driven by a passion for storytelling and exploration. With each click of the shutter, I strive to capture the essence of life and share it with the world, one photo book at a time.



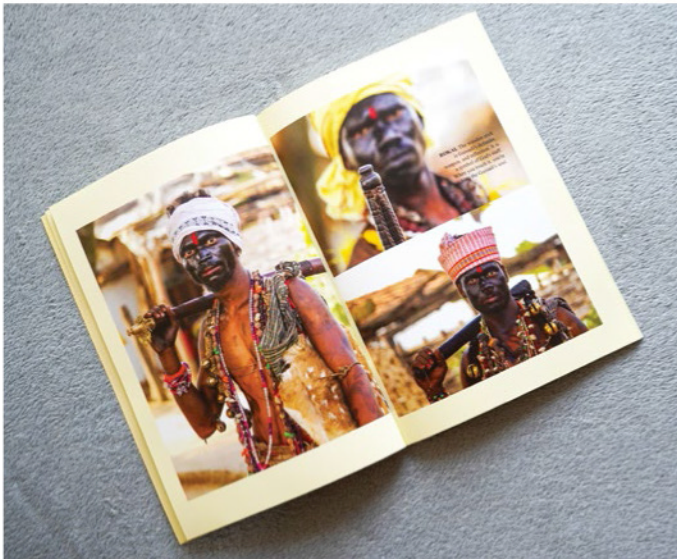
Cover and back cover of the photo book Gussadi



Cover and back cover of the photo book on the Mayana Kollai festival



Inside page of the photo book on the Mayana Kollai festival



Inside pages of the photo book titled “Gussadi: The God’s Embodiment”



LEARNINGS

LEARNING

Making MF lenses Autofocus!



Ashok Kadamnala has been in the photography field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer by passion, a unique and sharp 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 *Digital 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 *Smart Photography* website. He is presently working as a Management and Engineering consultant. He can be reached at ashokk@rediffmail.com.

You may recall that till the time autofocus (AF) technology reached us, the MF (manual focus) lenses were the only type available. Even now many covet the latter since they were solidly and robustly built (mostly with metal) and will last a lifetime. There is no doubt that most will not match the current lenses for absolute sharpness or low aberration levels, but many showed an interesting 'character' in rendering and have a 'charm' of their own. The problem with us photographers is that, as we relied more and more on autofocus, we forgot the art of manually focusing. Consequently, the use of MF lenses slowly went out of vogue thus depriving many of us of the joy of using them.

So, is there a solution? Yes, indeed. Though the title of the article sounds unbelievable, this is very much possible due to modern technology. And it is not with just one brand of lenses, their opening endless possibilities. How this is possible is the subject of the article. Read on to get a glimpse of this interesting development.

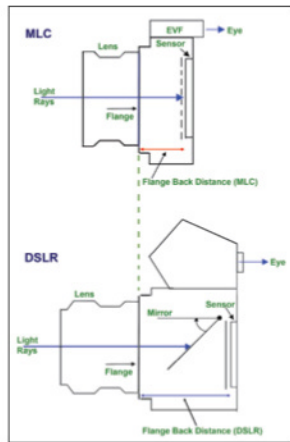
AF lenses have the needed mechanical and electronic hardware built in to

support autofocus. However, the actual detection of the subject and the in or out of focus status are determined by the camera body. The latter then decides how to drive the lens to get accurate focus. This is done in one of two ways depending on the type of lens. In the older method, the camera has a motor to drive the lens focusing mechanism (essentially a helical) through a pin-type linkage (often called the 'screwdriver' coupling). This is now an outdated technology. In the modern method, the motor is inside the lens itself, and the camera in this case just sends the needed signals to the lens via a set of contacts (Picture 1). These are interpreted by the electronics of the lens and then the in-built motor drives the focusing mechanism to achieve the correct focus. This is by far a faster and superior method.

Since an MF lens would have been designed and manufactured in the pre-AF era, it will neither have the AF coupling nor the motor and electronics to interpret and execute the signals from the camera. Hence, there is no way to impart AF capability to an MF lens. Or, that is what we all thought so far!



Picture 1: Electronic contacts of the lens. These receive the signals from the camera body and drive the focusing mechanism.



Picture 2: A drawing showing the relative flange back distances of a DSLR and an MLC.

glass-less tube (a spacer) with suitable mounts on either side (Picture 3) to compensate for the difference in the flange back distances. For an extensive discussion on adapters, see the article 'Smart Adapters' in *Smart Photography*, February 2023 issue.

Sophisticated adapters are also available that allow automatic exposure control and even autofocus, but the catch is that, for the latter to work the lens must be inherently capable of supporting AF. In other words, MF lenses will not autofocus, even if the adapter can support AF!

If you want MF lenses to autofocus, something hereto not possible, you need some very smart adapters (Picture 4). Currently, only a few manufacturers are making them. The one we tried out is made by Techart, model TZM-02.

So, how does this miracle work? Once the camera finds out the 'out of focus' situation, it sends commands to the adapter as it would send to an AF lens. These are interpreted by the adapter. Now, the lens being an MF lens, it lacks the components to support AF. Hence, there is no way the adapter can drive the focus mechanism. The adapter neatly circumvents the problem by moving the entire lens back and forth thus, achieving the correct focus. The needed motor and other elements are inside the adapter! All you need to do is mount the adapter on your camera body and your MF lens on the adapter. That is all and you are ready to go.

The basic adapter has been designed for Leica M mount lenses. As any

lenses that were designed for the latter, can be mounted on the mirrorless cameras with the use of an adapter that, in the simplest form is just a hollow

Picture 3: A simple adapter. But when you use it, it shows the two different mounts on either side.

Indeed, that was the situation till mirrorless technology came and ushered in a revolution. One important characteristic of these cameras is the thin body. Hence, they have a short flange back distance (Picture 2). Compared to this, the DSLR bodies have larger flange back distances as they need to accommodate the swinging mirror.



Picture 4: Two views of the Techart TZM-02 MF to AF adapter from both sides. The contacts of the adapter (red arrows) mate with the camera to send / receive data and commands. The other side interfaces to an MF lens and hence needs no contacts. AF technology is continuously evolving and for DSLR ports (yellow arrow) provided on the specially designed cap can be used to replace the cap of the adapter.

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LEARNING

Monsoon care

Monsoon in India can be furious – but it can be fun if you like the rains. For photographers, monsoon brings in new opportunities as well as risks.

By Rohinton Mehta

I know several photographers who pack away their equipment during the rains – they fear that their expensive gear may get damaged if used during the rainy season. This fear is not unfounded though. Here are some do's and don'ts to keep taking photos even during the rainy season:

- Don't store your gear in a cupboard along with your clothes. Clothes can retain moisture for a long time, and moisture is an enemy of camera gear.
- Don't store your equipment in leather bags for the same reason.
- In your equipment cupboard made from metal, keep a 10/15-watt bulb, always 'on' 24 x 7 to prevent moisture build up. Also remove the lens caps so that light enters the lens elements, which can further prevent mold.
- Don't store your cameras and lenses along with naphthalene balls. The chemicals in these balls will harm your gear.
- Don't store your gear in cupboards/ wooden boxes made from plywood. The glue used in the manufacturing of plywood creates certain gases that can damage your equipment.
- This one is obvious – don't let water get on to your gear. Most cameras and lenses are not waterproof – they can be weather-sealed, but they are not waterproof. An occasional spray of water may not harm the gear but carry a dry hand towel or microfibre cloth and dab away any water spray.
- Avoid changing lenses when out in the rain.
- What about the commercially available rain covers? Several photographers use them, but

I personally don't find them comfortable to use. Moreover, even with these covers, the front element/filter stays exposed. A deep lens hood can help, but it still cannot stop water spray coming on to the front element/filter, especially if the wind is blowing strong.

- A shower cap could help to a certain extent.
- I love photographing during the rains and here's what I do. I wear an oversized raincoat and use a broad umbrella to cover my head and the gear. If the wind starts blowing – and it often does – I tuck the camera into my oversized raincoat for further protection.
- I also wear good waterproof shoes. I find it very uncomfortable to walk around in wet soaking shoes. You may sometimes see an old man wearing gumboots, an oversized raincoat and with a large umbrella – that could be me! I must admit that all the extra weight bogs me down and the least built-up under the raincoat is sufficient for most photographers to stay at home! Not me – I'm crazy enough to love the rain!
- Different photographers use different methods to keep humidity away from their equipment. Humidity can cause the growth of fungus (plural, fungi) within your lens. Fungus is a type of mold that eventually eats away the coatings on your lens elements. Once the coatings are eaten away, the lens doesn't perform as it should.
- The best method to store your expensive gear is to invest in a good Humidity Control Cabinet. These cabinets are commercially available throughout the Country. In my opinion, it is downright foolish to spend lakhs of rupees on your equipment and then try to save a

few thousands by not purchasing such a cabinet.

- One of the issues with such a cabinet is that you cannot take it with you on outstation trips during the rainy season. In such cases, carry along a bunch of newspapers and an electric iron (the one you use to iron your clothes). At night, iron the newspaper to dry away the moisture in it, and then wrap each lens separately in a roll of the dried newspaper and place rubber bands to seal the lens. Repeat this every night. While this method can not be as efficient as a humidity control cabinet, it works in a pinch. *Note: The reader might wonder as to why I have not mentioned the use of silica gel to save the lenses from fungi during the rainy season. In the past, when humidity control cabinets were not available, I have used silica gel (the blue coloured gel) in a closed bottle along with the lens but now I don't use this method. The reason? Silica gel absorbs moisture and turns from blue to pink in next to no time (even when placed in a closed bottle). Once the gel is filled with moisture, it can reverse the process – pass on the moisture from the gel to the lens. Some photographers use dry rice, but for the same reason, I don't use such methods anymore.*

But there are a few more pointers to keep you safe when photographing during the rains:

- Don't stand under any tall structure (tall trees for example) when you can see lightning.
- Try to avoid using an umbrella that has a metal end tip (ferrie).
- This one is obvious – don't get into a water body when you see lightning even though that could be the best spot for your composition.

Now that you are well informed, you could carry on with your beloved hobby even during the rainy season. Enjoy! **SP**

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Making MF lenses Autofocus!



**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 kashokk@gmail.com.

You may recall that till the time autofocus (AF) technology reached us, the MF (manual focus) lenses were the only type available. Even now many covet the latter since they were solidly and robustly built (mostly with metal) and will last a lifetime. There is no doubt that most will not match the current lenses for absolute sharpness or low aberration levels, but many showed an interesting 'character' in rendering and have a 'charm' of their own. The problem with us photographers is that, as we relied more and more on autofocus, we forgot the art of manually focusing. Consequently, the use of MF lenses slowly went out of vogue thus depriving many of us of the joy of using them.

So, is there a solution? Yes, indeed. Though the title of the article sounds unbelievable, this is very much possible due to modern technology. And it is not with just one brand of lenses, thus opening endless possibilities. How this is possible is the subject of the article. Read on to get a glimpse of this interesting development.

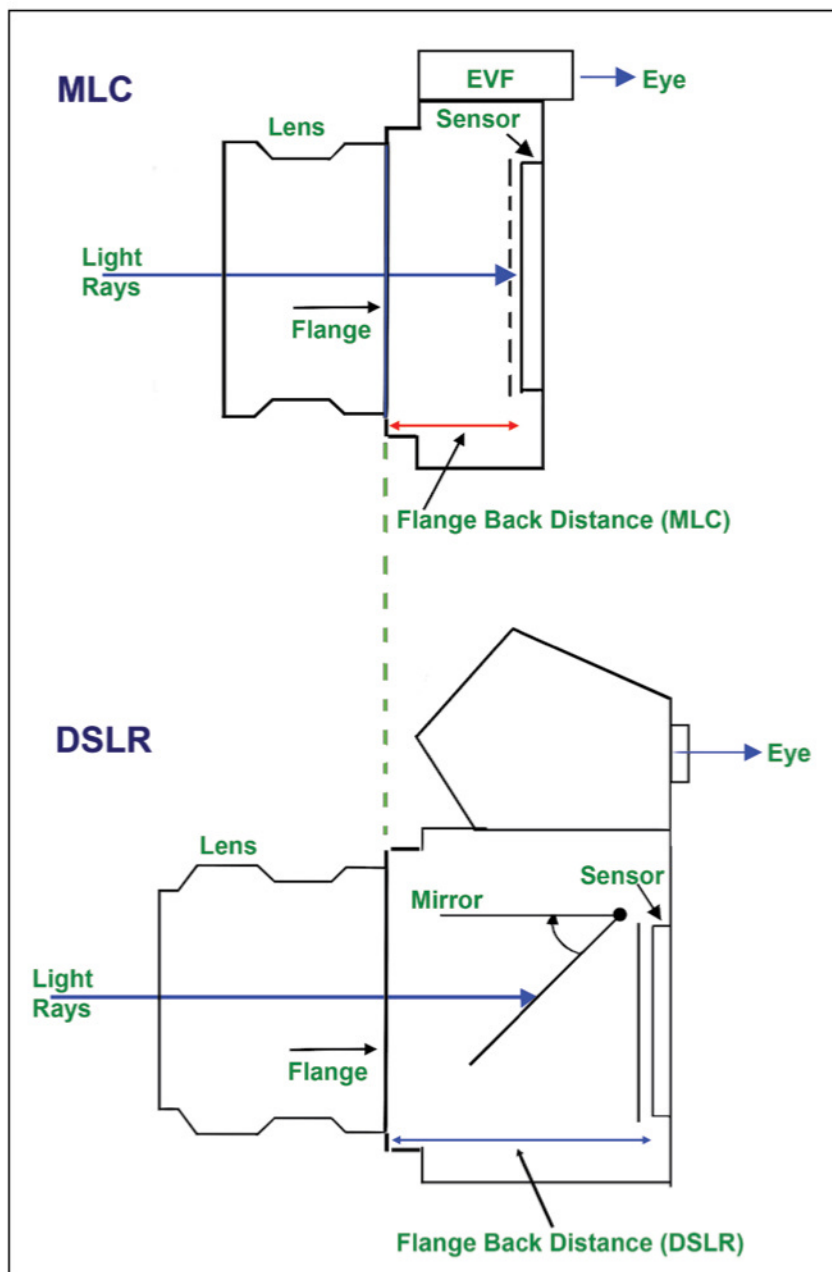
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Picture 1: Electronic contacts of the lens. These receive the signals from the camera body and drive the focusing mechanism.



Picture 2: A drawing showing the relative flange back distances of a DSLR and an MLC.



Picture 3: A simple adapter. Red and blue arrows show the two different mounts on either side.

Indeed, that was the situation till mirrorless technology came and ushered in a revolution. One important characteristic of these cameras is the thin body. Hence, they have a short flange back distance (Picture 2). Compared to this, the DSLR bodies have larger flange back distances as they need to accommodate the swinging mirror.

Lenses that were designed for the latter, can be mounted on the mirrorless cameras with the use of an adapter that, in the simplest form is just a hollow



Picture 4: Two views of the Techchart TZM-02 MF to AF adapter from both sides. The contacts of the adapter (red arrow) mate with the camera to send / receive data and commands. The other side interfaces to an MF lens and hence needs no contacts. AF technology is continuously evolving and the USB port (yellow arrow) provided on the specially designed cap can be used to update the firmware of the adapter.

glass-less tube (a spacer) with suitable mounts on either side (Picture 3) to compensate for the difference in the flange back distances. For an extensive discussion on adapters, see the article 'Smart Adapters' in Smart Photography, February 2023 issue.

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The basic adapter has been designed for Leica M mount lenses. As any



Picture 5: A Leica M4-P camera. The lens is the famed 50 mm Leica M mount, 50 mm f/1.4 Summilux lens.



Picture 6: A Nikon Z6 camera with an AF-capable Techart TZM-02 Adapter along with the same lens as shown in Picture 5.

photography aficionado knows, Leica (Picture 5) is regarded as one of the finest (if not the very best) manufacturers of lenses. Picture 6 shows a (Leica) M mount lens on a Z6 along with the adapter.

The superb optical performance of Leica lenses comes with a corresponding price tag attached, putting them beyond the reach of most of us. So, what is the use of this fancy adapter then? One solution is to buy 3rd party Leica M mount lenses that are now available. These are all MF and are not that costly, but this means new purchases.

Would it not be great if you could use your old Nikon F / Canon FD / Minolta MD / Pentax M42 & K and many other SLR lenses and make them autofocus? Many would feel that the adapter is for Leica M lens mount and none of these can be used, but it is not so! That is because the Leica M mount was made for rangefinder cameras (Picture 5) whose body while thicker than mirrorless cameras is still thinner than that of a DSLR. So, you can stack or use in tandem, two adapters (Picture 7)!

As an example, consider this: Let us say you have a Pentax M42 lens and you want to use this with the AF adapter on a Nikon Z mount camera. For this, you can configure the setup as (Picture 7) -

<Pentax M42 to Nikon Z adapter> can be made up with a <Pentax M42 lens to Leica M adapter> + a <Leica M lens to Nikon Z AF adapter>

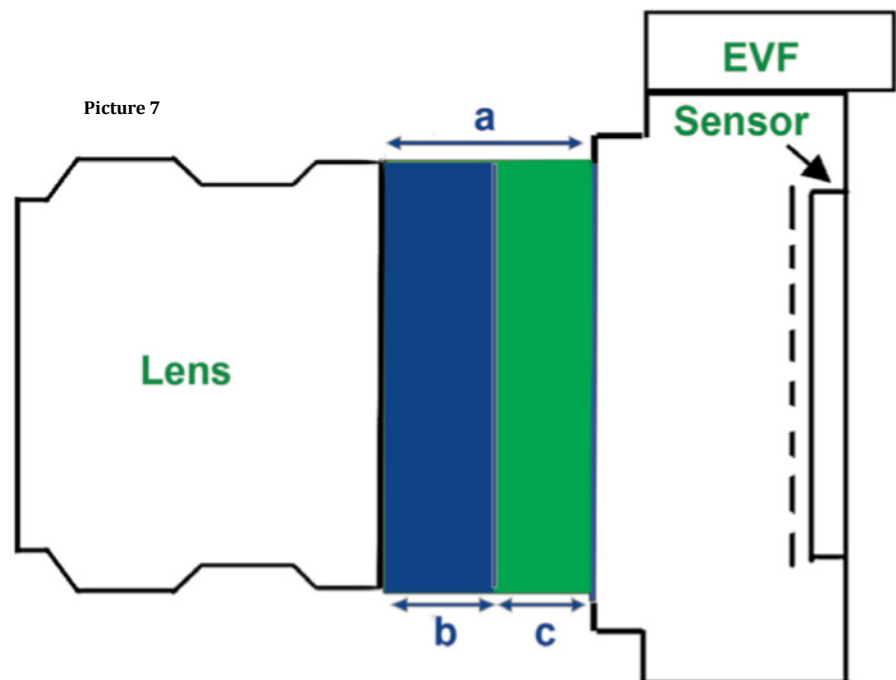
For those who are mathematically inclined (approximate), numbers are (refer to the schematic, Picture 7):

- Pentax M42 to Nikon Z adapter = 29 mm
- Pentax M42 lens to Leica M adapter = 17 mm

- Leica M lens to Nikon Z AF adapter = 12 mm

So (Picture 7), 17 mm + 12 mm (b+c) = 29 (a) mm.

So, what you need is a Pentax M42 lens to a Leica M adapter! These are readily available! Once you stack them as shown in Picture 7, you can now use your old Pentax M42 MF lens, and it will autofocus!! Likewise, you can use Nikon F mount lenses using a Nikon F to Leica



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M adapter. You can extend the same principle to Canon FD and Minolta MD lenses.

Performance

The adapter along with the Leica Summilux 50 mm lens was tested on two Nikon Z mount bodies, the Z6 and the Z8 (with Firmware 2.0). Under normal conditions, the AF was precise, and snappy but not super fast. The speeds surely do not match a purpose designed AF lens, but was convenient to use and way faster than manual focusing, even when using an aid like focus peaking. In addition, we obtained consistently more accuracy in focusing with this adapter, compared to manual focusing. This was the case even with the electronic magnifier enabled. The eye detection feature worked accurately and consistently (Picture 8). And tracking was reasonably sticky when used for portraits, even when the person wore spectacles.

We found that the adapter struggled to achieve focus when there was a brightly lit background and there was hunting during these circumstances. Dialing some negative exposure compensation helped. Stopping down a little say to f/2.0, also helped as this must have given a little more DOF to help achieve focus (since this is an MF lens, the focusing is done at the set aperture).

IBIS worked well too but you must remember to tell the camera through the setup menu the focal length of the lens you are using to get it working correctly.

Limitations

Recall that older MF lenses do not have any contacts to transfer EXIF (aperture, focal length, etc.) information to the camera. So, even though the lens will AF, the images taken will not have the lens-related EXIF data. The lack of contacts on the camera side will also limit the exposure modes to Aperture Priority and Manual.

Note that the focusing is done by moving the entire lens back and forth, not by driving the focus helical, which is not possible as the lens lacks the coupling required. This has two implications. First, there is a 500-gram upper limit on the weight of the lens that can be used. This

will limit the use to normal, wide-angle, and short tele lenses. Second, the AF speed will not match that of a true AF lens but will be usually faster than manual focusing. We felt that this setup is unsuitable for action photography but will work well for landscapes and portraits.

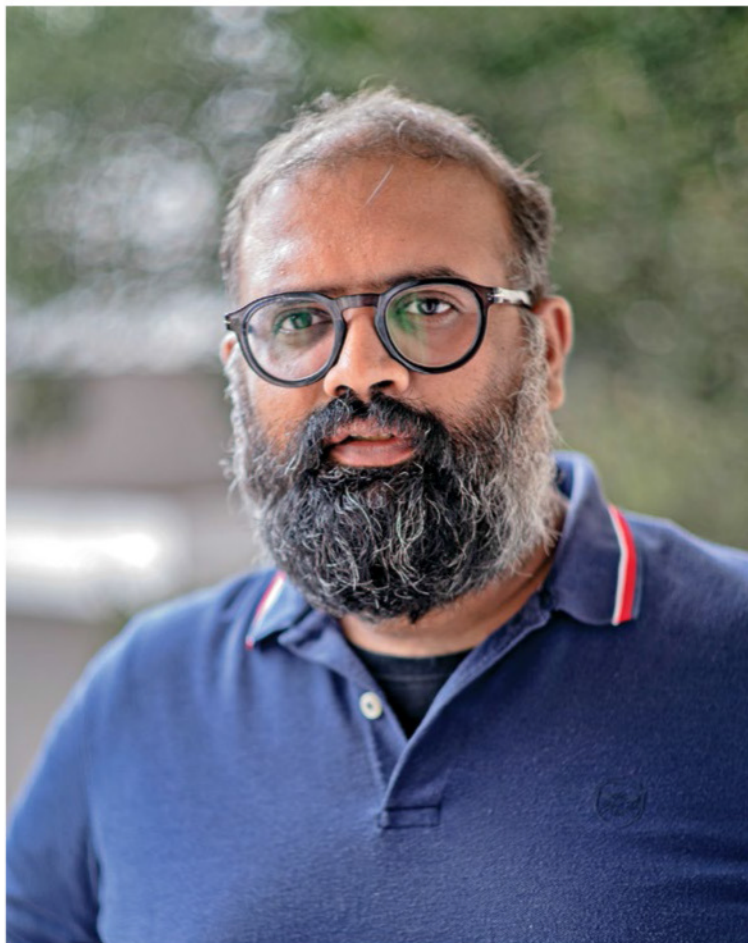
Right now, only two camera families, that is Nikon and Sony MLCs are supported. Depending on the lens you have, if it is not an M-mount lens, then you will need to get an extra adapter for that lens mount to a Leica M adapter. The latter needs to be stacked as explained. The manual (a small leaflet) written in Chinese, is useless! Trial and error and YouTube videos are the only ones that will help.

Note to Nikon users: When Nikon Z Series MLC bodies were introduced, a smart adapter called the FTZ was also announced along with them. This adapter allowed full functionality with the F mount lenses when mounted on the Z bodies including auto-exposure and AF. However, the latter worked only if the lens had a built-in motor. Lenses with this feature

were called the AF-S or AF-P type. Older lenses which were AF or AF-D type that did not have built-in motors did not autofocus with the FTZ and this was a major irritant to the Nikon users. With this TZM-02 adapter, even these AF and AF-D lenses will AF but they will be treated like any other MF lenses implying that there will be no transfer of EXIF data. Also, you will need to get the Nikon F to Leica M adapter and cascade it as already explained. We did not test this configuration. **[SP]**

CONCLUSION

This is an interesting and unusual adapter that brings to MF lenses the autofocus feature that was not possible earlier. Many 3rd party Leica M mount lenses are being made by Chinese manufacturers. However, we do not recommend that you buy new lenses and make them autofocus with this adapter. On the other hand, it will serve well those who already have a sizable collection of older MF lenses, especially the Leica M mount lenses, with them. These photographers can give new life to their M lenses and enjoy their legendary quality with the latest Nikon and Sony cameras.



Picture 8: A portrait taken with the eye detect feature activated. Camera Z8 with a Leica M 50 mm Summilux lens at f/1.4.

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Monsoon care

*Monsoon in India can be furious – but it can be fun if you like the rains.
For photographers, monsoon brings in new opportunities as well as risks.*

By **Rohinton Mehta**

I know several photographers who pack away their equipment during the rains – they fear that their expensive gear may get damaged if used during the rainy season. This fear is not unfounded though. Here are some do's and don'ts to keep taking photos even during the rainy season:

- Don't store your gear in a cupboard along with your clothes. Clothes can retain moisture for a long time, and moisture is an enemy of camera gear.
- Don't store your equipment in leather bags for the same reason.
- In your equipment cupboard made from metal, keep a 10/15-watt bulb, always 'on' 24 x 7 to prevent moisture build up. Also remove the lens caps so that light enters the lens elements, which can further prevent mold.
- Don't store your cameras and lenses along with naphthalene balls. The chemicals in these balls will harm your gear.
- Don't store your gear in cupboards/ wooden boxes made from plywood. The glue used in the manufacturing of plywood creates certain gases that can damage your equipment.
- This one is obvious—don't let water get on to your gear. Most cameras and lenses are not waterproof – they can be weather-sealed, but they are not waterproof. An occasional spray of water may not harm the gear but carry a dry hand towel or microfibre cloth and dab away any water spray.
- Avoid changing lenses when out in the rain.
- What about the commercially available rain covers? Several photographers use them, but

I personally don't find them comfortable to use. Moreover, even with these covers, the front element/filter stays exposed. A deep lens hood can help, but it still cannot stop water spray coming on to the front element/filter, especially if the wind is blowing strong.

- A shower cap could help to a certain extent.
- I love photographing during the rains and here's what I do. I wear an oversized raincoat and use a broad umbrella to cover my head and the gear. If the wind starts blowing – and it often does -- I tuck the camera into my oversized raincoat for further protection.
- I also wear good waterproof shoes. I find it very uncomfortable to walk around in wet soaking shoes. You may sometimes see an old man wearing gumboots, an oversized raincoat and with a large umbrella – that could be me! I must admit that all the extra weight bogs me down and the heat build-up under the raincoat is sufficient for most photographers to stay at home! Not me – I'm crazy enough to love the rains!
- Different photographers use different methods to keep humidity away from their equipment. Humidity can cause the growth of fungus (plural, fungi) within your lens. Fungi is a type of mold that eventually eats away the coatings on your lens elements. Once the coatings are eaten away, the lens doesn't perform as it should.
- The best method to store your expensive gear is to invest in a good Humidity Control Cabinet. These cabinets are commercially available throughout the Country. In my opinion, it is downright foolish to spend lakhs of rupees on your equipment and then try to save a

few thousands by not purchasing such a cabinet.

- One of the issues with such a cabinet is that you cannot take it with you on outstation trips during the rainy season. In such cases, carry along a bunch of newspapers and an electric iron (the one you use to iron your clothes). At night, iron the newspaper to dry away the moisture in it, and then wrap each lens separately in a roll of the dried newspaper and place rubber bands to seal the lens. Repeat this every night. While this method can not be as efficient as a humidity control cabinet, it works in a pinch.

Note: *The reader might wonder as to why I have not mentioned the use of silica gel to save the lenses from fungi during the rainy season. In the past, when humidity control cabinets were not available, I have used silica gel (the blue coloured gel) in a closed bottle along with the lens but now I don't use this method. The reason? Silica gel adsorbs moisture and turns from blue to pink in next to no time (even when placed in a closed bottle). Once the gel is filled with moisture, it can reverse the process – pass on the moisture from the gel to the lens. Some photographers use dry rice, but for the same reason, I don't use such methods anymore.*

But Here are a few more pointers to keep you safe when photographing during the rains:

- Don't stand under any tall structure (tall trees for example) when you can see lightning.
- Try to avoid using an umbrella that has a metal end tip (ferrule).
- This one is obvious – don't get into a water body when you see lightning even though that could be the best spot for your composition.

Now that you are well informed, you could carry on with your beloved hobby even during the rainy season. Enjoy. **ISP**



REVIEWS

FINAL RATING

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

70

Mirrorless Review Fujifilm X 100 VI



74

Lens Review Tamron 70-180 mm F 2.8 Di III VC VXD G2



78

Smartphone Review Vivo V30e





Key Features

New to the Fujifilm X 100 VI is a 5 axis image stabilisation system that offers upto 6 stops of image stabilisation. Also new and a big jump from the Mark V is the 40 MP X Trans 5 HR sensor taken from the X-T5. The new processor is claimed to reduce power consumption by 20%. The X 100 VI uniquely offers a hybrid viewfinder that can be switched between electronic and optical views.

The viewfinder is also slim and fits snugly and features a 2 way tilting touchscreen LCD with 1.62 million dots. The screen, however, does not flip around. You can switch between the viewfinder and the LCD monitor using a switch on the front panel that looks a lot like the self timer switch in older SLR cameras.

At the heart of the Fujifilm X 100 VI is the 40 MP X Trans CMOS sensor. This is a big step up from the 26.1 MP sensor of the X 100 V. Thanks to the sensor, one can use 1.4 and 2 x digital teleconverter options and still get useful resolution levels. The camera continues to remain compatible with the existing wide and telephoto lens converters. Shutter speeds available range from 1/30 sec to 1/4000 in mechanical shutter mode and 1/30 sec to 1/180000 in electronic mode. Sensitivity ranges from ISO 125 to 12800 in standard mode and from ISO 64 to 51200 in extended mode. Four exposure modes viz program, aperture priority, shutter priority and manual are available. Metering options are multi pattern, spot, centre weighted and average. Exposure compensation is available upto +/- 5.0 EV in .3 EV steps. In continuous shooting, speeds upto 11 fps are available; with the electronic shutter, this can be extended to 20 fps but with a crop.

Fujifilm X 100 VI ₹ TBA

Compact Delight!

In the Box

- ✓ Camera
- ✓ NP-W 126S battery
- ✓ .6 m USB cable
- ✓ Lens cap
- ✓ Metal strap clips (2)
- ✓ Clip attaching tool
- ✓ Protective cover (2)
- ✓ Shoulder strap
- ✓ Hot shoe cover

■ Hoshang Billimoria

Analysts and experts on the imaging industry have been forecasting the death of the compact camera and they have been supported by reports of declining sales. Trust Fujifilm to prove them wrong. Through innovative design and canny use of technology, Fujifilm has carved out two solid niches in the medium format and APS-C markets. It has now created a stir in the compact camera market with the X 100 series which is now in its sixth version. The latest model has caught the imagination of the

camera buying public like nothing else and has a huge list of back orders. In fact, in the last two months, the X 100 VI has been the largest selling camera in the United States. This shows that the camera buying public will always patronise products that are innovative, different and at the same time, retro.

Design & Build Quality

There can be no to opinions on the design. Available in black and silver finishes, the design is unique, classical and reminiscent of past rangefinder cameras. The X 100 VI's body is made of metal. The top plate and bottom plate are made from aluminium. All the knobs and dials are the end results of finely machined metal. The camera is weather resistant. The X 100 VI measures 128x74.8x55.3 mm and weighs 521 gms. Incorporation of a body based stabilisation system has added marginally to the size and weight compared to its predecessor, the Mark V, which weighed 473 gms. Fujifilm build this camera at a special facility in China. A 49 mm filter can be attached to the fixed 23 mm f 2 II lens (35mm equivalent).

Camera: Fujifilm X 100 VI
Aperture: f/5.6
Shutter Speed: 1/800 sec
Focal Length: 23.0 mm
ISO: 250



Camera: Fujifilm X 100 VI
Aperture: f/2.2
Shutter Speed: 1/40 sec
Focal Length: 23.0 mm
ISO: 250





In video mode, the X 100 VI can shoot at 6K 30p, 4K 50p or FHD 240p.

Typically for a Fujifilm camera, there are 20 film simulation modes. You can add grain to your pics or achieve a colour chrome effect. Subject detection autofocus results in improved subject tracking. A Wide conversion lens (WCL- X 100 II) and a Tele conversion lens (TCL- X 100 II) can be purchased separately.

The X 100 VI takes a single SD card. The lithium ion battery supplied (NP-W126S) is good for upto 450 shots. A ND filter is built into the lens. On the side, the camera has ports for a mic, USB-C and HDMI. The shutter button accepts a screw-in cable release. A built-in flash is provided.

A lens hood is optional. Since the fixed lens is a prime lens, no zoom options are available.

Ergonomics

Even though the X 100 VI is a compact camera, it is neither too small nor too big. The camera does not have a handgrip but third party grips are already in the market. All the control dials and knobs can be quickly accessed and are easy to use. The dials provide a reassuring click with every change. The introduction of a in-body image stabilisation system in the Mark VI is invaluable and combined with the improved noise reduction algorithms of the X - Processor 5 produced very good images in dimly lit situations with good control over noise.

Compared to the best in the business, the menu is a little slow to navigate. Also the video mode cannot be accessed directly; the drive mode button has to be used. Again, when using the wide and teleconverters with filters, a filter adapter ring is needed.

Fujifilm have provided a nice mix of functionality and style with the X 100 VI.

Performance

There must be something good about the X 100 VI. Thousands of 'would be' owners cannot be wrong in their enthusiasm for the camera. SP is

happy to state that the X 100 VI is a remarkable little camera.

Images were sharp and detailed both at the centre and edges with excellent contrast. No vignetting was visible even at maximum aperture. Colour rendition could be tweaked according to one's taste. Slight noise was visible above ISO 12800 but nothing to write home about.

Autofocus was remarkably quick and silent and focus tracking posed no problems.

The addition of in-body image stabilisation is a positive move and images were rock steady even at low shutter speeds.

Dynamic range was good and can be extended by using the three different DR settings.

Video shot at 6K was sharp and street scenes were excellently rendered.

Overall, an admirable performance from a compact camera.

Value for Money

The Fujifilm X 100 VI is available at circa 1500 pounds in the UK. Huge demand elsewhere has compelled Fujifilm to defer the Indian launch to June. An Indian price will therefore be announced in June. Yes, the UK price seems expensive but consumers around the world don't seem to mind. The price may ease once Fujifilm is able to meet the backlog of orders. **|SP**

PLUS

- Gorgeous design
- Excellent image quality
- In-body image stabilisation
- Great for street and travel photography
- Improved video

MINUS

- Menu navigation not the best
- Expensive
- If you want a zoom lens, look elsewhere

Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



KEY SPECIFICATIONS

Effective pixels:	40.2 million
Sensor type/size:	APS-C (23.5 x 15.7 mm)
X-Trans	CMOS 5 HR
Image processor:	X-Processor 5
Storage media:	SD/SDHC/SDXC
Aperture range:	F/2-16
Focus range:	Approx. 10 cm (3.9") – infinity
Shooting modes:	P/A/S/M
Metering modes:	TTL 256-zone, Multi/Spot/Average/Center-weighted
Viewfinder:	EVF 0.5" OLED. Approx. 3.69 million dots
LCD monitor:	3" tilting, touchscreen, approx. 1.62 million dots
Film simulation:	20 modes available
Dimensions:	128 (W) x 74.8 (H) x 55.3 mm (D)
Weight:	Approx. 521 g including battery and card

VERDICT

Cameras rarely create strong emotions. The X 100 VI does. It is a camera that you can fall in love with at first sight. Bereft of emotions, the X 100 VI comes with excellent image quality, faster autofocus, very effective image stabilisation and better video. It is a camera that is difficult to resist. **BEST BUY**, of course. Expect competition to follow.



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The winning entries from each of the 16 participating EISA countries will then be judged together at the Association's General Meeting in June 2024. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in Sept 2024 and revealed, online, alongside the EISA product Awards on Aug 15th 2024

The winning photographs will be published in the Sept/Oct issues of all 16 EISA photo magazines/websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2024



For further details, terms and conditions visit www.eisa.eu/maestro and www.smartphotography.in/maestro2024

Tamron 70-180 mm F 2.8 Di III VC VXD G2 ₹1,15,000

A New Avatar

In the Box

- ✓ Lens
- ✓ Front cap
- ✓ Rear cap
- ✓ Lens hood
- ✓ USB Cable

Hoshang Billimoria

Tamron has benefited immensely through its close association with Sony. Because of Sony owning part of Tamron, Tamron has been able to launch Sony E mount lenses sooner than competition. Sony's dominance of the mirrorless market has also meant substantially increased sales for Tamron. The 70 – 180 mm f 2.8 lens in its original version was positioned as a value-for-money alternative to the Sony G Master 70 - 200 mm f/2.8. It had a shorter telephoto end at 180 mm but this mattered little because it was significantly cheaper and results were very good.

Tamron has now launched the | second generation version of the 70 – 180 mm lens. Tamron claim that this is the world's lightest tele zoom. SP had it on our test bench to judge how much of an improvement it was on the original version.

Design & Build Quality

On the date of launch, the 70 -180 mm f/2.8 Version 2 was the smallest and lightest f/2.8 tele zoom. Design wise, it is similar to the older version and although plastic, feels solid in the hands. The lens is a little heavier than the original version (855 g v 815 g). At 156.5 mm length and 83 mm maximum diameter, the Tamron is compact. The lens accepts 67 mm filters in common with several other Tamron lenses. The lens is moisture



resistant and the front element is fluorine coated. Our sample of the lens was made in Japan.

Key Features

The new version comes with two powerful new features. The first is vibration control or image stabilisation. Here, Tamron uses its own proprietary mechanism. Secondly, the lens comes with fast and precise autofocus along

with improved tracking performance. 20 elements in 15 groups are used to manufacture this lens. Multiple special lens elements have been used including an extra low dispersion element, three low dispersion elements, two glass moulded aspherical elements and one hybrid aspherical element. Nine aperture blades have also been used.

Minimum object distance is 0.3 m and increases to 0.85 m at 180 mm.

Tamron has used their BBAR-G2 (Broad Band Anti Reflective generation 2 coating technology to avoid reflections and flare.

The lens is compatible with Tamron's Lens Utility Software . Using a cable (not supplied), the latest firmware can be installed.

The VXD designation of the lens signifies a Voice Coil Extreme Torque Drive which uses a linear motor mechanism for the highest levels of autofocus speed and precision.

In addition, the lens has a Focus Set button and a Custom Switch with three settings.

A lens hood is standard.

Ergonomics

Since the lens is relatively compact and lightweight (compared to competition), it follows that it is easier to handle. The addition of Vibration Compensation (Image Stabilisation) has made the lens usable hand held. There is no provision for a tripod collar. With good image stabilisation, Tamron perhaps did not see the need for one. Finally, like the original version, there are no teleconverters available for this lens.

Performance

Version 1 of this lens was a very good performer (I have one). Happily, the G 2 is even better. The autofocus is definitely



Camera: Sony ILCE-7M3
Lens: Tamron 70 -180 mm F 2.8 Di III VC VXD G2
Aperture: f/9
Shutter Speed: 1/3200 sec
Focal Length: 70.0 mm
ISO: 1000

Hoshang Billimoria

faster and the image stabilisation allows you to take pictures which otherwise would have been difficult. Sharpness is very good across the frame at 70 mm f/2.8; this continues even at 120 mm. Corners are a little weak at f/2.8 but sharpness rapidly improves f/4 onwards. For best results, stick to f/8. Very little flare was seen when shooting against light and hardly any aberration. Some

vignetting was visible at 70 mm f/2.8 but this rapidly disappears and at f/4, there was no vignetting. Likewise, a little pin cushion distortion was visible at 180 mm.

The lens is excellent for portraiture and the minimum focusing distance of 30 cms comes in useful. Bokeh is also very good. Video performance with IS was a little jerky but still very good.

Overall, the G 2 acquitted itself very well.

Value for Money

The G 2 version of the lens carries a retail price of Pounds 1350. In India, the MRP is Rs 1,15,000. This makes it considerably cheaper than the 70 -200 mm f/2.8 from Sony. Of course, you lose 20 mm at the telephoto end but does that matter to you? **|SP**

FINAL SCORE



Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



PLUS

- Better autofocus
- Vibration Compensation (IS)
- Compact and lightweight
- Can be upgraded
- Overall good performer

MINUS

- No teleconverters available
- Currently, only for Sony E-mount

KEY SPECIFICATIONS

Mount: Sony E-mount
Optical construction: 20 elements in 15 groups
MOD: 0.3 m (W); 0.85 m (T)
Max magnification ratio: 1:2.6 (W); 1:4.7 (T)
Vibration Compensation: Yes
Aperture blades: 9, circular diaphragm
Filter size: 67 mm dia.
Dimensions: 156.5 (L) x 83 mm (D)
Weight: 855 g

VERDICT

The G 2 version of a popular lens from Tamron is also a much improved performer thanks to improved autofocus and the incorporation of image stabilisation. The lens is compact and lightweight. What more could you ask for? Heavily recommended.



Camera: Sony ILCE-7M3
Lens: Tamron 70 -180 mm F 2.8 Di III VC VXD G2
Aperture: f/9
Shutter Speed: 1/6400 sec
Focal Length: 169.0 mm
ISO: 1000



Hoshang Billimoria



Vivo V30e ₹27,999 onwards

Feature packed midrange phone

Inside the Box

- ✓ Handset
- ✓ Earphone
- ✓ Type-C to USB Cable
- ✓ USB Power Adapter
- ✓ SIM Ejector
- ✓ Protective Case
- ✓ Protective Film (applied) and Documentation

Apurva Choudhary

Following the launch of the Vivo V30, Vivo has introduced a mid-range successor, the V30e, priced below Rs 30,000. Available

in two striking variants – Silk Blue and Velvet Red – the device boasts impressive specifications. For this review, we tested the 8GB Silk Blue version with 256GB of storage, weighing 179 grams. The Velvet Red version is slightly heavier at 188 grams.

The Vivo V30e immediately captivates with its design and feel. It features a dual-tone back panel with a 75% matte finish and a glossy surface, effectively resisting fingerprint smudges while enhancing aesthetics. Emulating high-end devices, the V30e flaunts a curved screen, with a USB-C port and dual-SIM card slot positioned at the bottom, and speakers flanking its sides. The power and volume buttons are conveniently

located on the right side. Included in the package is a 44W charger, a screen guard, and a transparent mobile cover. Unfortunately, the screen guard proved to be flimsy, peeling off within the first week.

The device sports a generous 6.78-inch AMOLED panel with a smooth 120Hz refresh rate and a crisp 2,400x1,080 pixel resolution. Its in-display fingerprint sensor stands out for its swift responsiveness, a feature rarely seen in devices within this range. The screen is complemented by a peak brightness of 1,300 nits for comfortable outdoor viewing.

The V30e features a circular camera with an accentuated silver ring that adds to its design aesthetics. It comes with a 50MP Sony IMX882 OIS main camera supported by an 8MP ultra-wide lens, and on the front, it sports a 50MP Eye AF selfie camera. The camera includes an Aura light, which is now a standard feature in all Vivo V series devices, aiding low-light photography, especially in portrait mode. The main camera can shoot videos at 4K 30fps, and surprisingly, the front camera can also shoot videos at 4K resolution.

However, despite its promising camera hardware, the V30e's performance falls short in certain scenarios, with occasional graininess in photos, especially in wide-angle shots. The device's software, while offering a variety of filters, tends to overly correct colours post-capture, resulting in subdued vibrancy. In low-light conditions, the camera's performance is average, consistent with other devices in its range.

Under the hood, the V30e houses a Snapdragon 6 Gen 1 SoC, delivering satisfactory performance for everyday tasks. Nevertheless, extended gaming sessions may induce minor lag and heating after about 20-30 minutes of gameplay. Running on FunTouch OS 14 atop Android 14, the device comes preloaded with apps like iManager and V Appstore, and Browser, which cannot be uninstalled, alongside

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June 2024*

Camera: Vivo V30e
Aperture: f/1.8
Shutter Speed: 1/8 sec
Focal Length: 4.8 mm
ISO: 3217



FINAL SCORE



Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



popular platforms such as Facebook, Netflix, Snapchat, and LinkedIn, which can be uninstalled.

One of the V30e’s standout features is its robust 5,500 mAh battery, ensuring all-day usage even under heavy loads. Accompanied by a 44W charger, it’s disappointing to note the absence of reverse charging capability, which could have been a valuable addition given its impressive battery life. |SP

PLUS

- The 5500 mAh battery lasts throughout the day with heavy usage
- The device is visually appealing and feels great to hold
- The device is pretty light

MINUS

- Camera performance is disappointing even in daylight
- Photos clicked are less vibrant
- Lack of NFC

VERDICT

The Vivo V30e caters to consumers seeking a visually appealing mid-range device. While its aesthetic charm and enduring battery life are commendable, shortcomings in camera performance and the absence of NFC may sway potential buyers towards competing options like the Nothing 2a.

KEY SPECIFICATIONS

48MP+8MP+2MP+2MPMP AI Quad rear camera with super night mode, ultra stable video, art portrait video, super macro, bokeh portrait | 32MP+8MP front facing camera
16.36 centimeters (6.44-inch) FHD+ LIV (E3) Super AMOLED with 2400 x 1080 pixels resolution
Memory, Storage & SIM: 8GB RAM, 256GB internal memory expandable up to 512GB | Dual SIM (nano+nano) dual-standby (4G+4G)

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QUIZ

- 1** Name the most pre-ordered camera in photo history.
 - a) Nikon F
 - b) Fujifilm X 100 VI
 - c) Olympus OM 1
 - d) Pentax K 1000
- 2** What is the size of the Fujifilm X 100 VI sensor?
 - a) Full frame
 - b) APS-C
 - c) MFT
 - d) 1 inch
- 3** What does the Fujifilm X 100 VI have that the X 100 V did not?
 - a) New lens
 - b) New metering system
 - c) Image stabilisation
 - d) Weather sealing
- 4** Fujifilm branched out into making cameras and lenses in:
 - a) 1938
 - b) 1945
 - c) 1969
 - d) 1972
- 5** Under what brand name did Fujifilm first sell its cameras?
 - a) Fuji
 - b) Fujica
 - c) Fujicarex
- 6** The name Fujicarex was changed to Fujica in:
 - a) 1962
 - b) 1967
 - c) 1971
 - d) 1972
- 7** Which was Fujifilm's top SLR?
 - a) Fujica ST 705
 - b) Fujica AZ-1
 - c) Fujica AX 5
 - d) Fujica ST 901
- 8** In 1985, Fujifilm changed the name of its SLRs. What was the new name?
 - a) Fujifilm
 - b) Fujinon
 - c) Fuji
 - d) Fujicarex
- 9** Which mount did early Fujifilm SLRs use?
 - a) Pentax K mount
 - b) Praktica/Pentax M 42 screw mount
 - c) Nikon F mount
- 10** Which was the best selling camera in the United States in March 2024?
 - a) Sony A 7 IV
 - b) Nikon Z 8
 - c) Fujifilm X 100 VI
 - d) Sony A 6700

ANSWERS: 1 (b), 2 (b), 3 (c), 4 (a), 5 (c), 6 (c), 7 (c), 8 (c), 9 (b), 10 (c)

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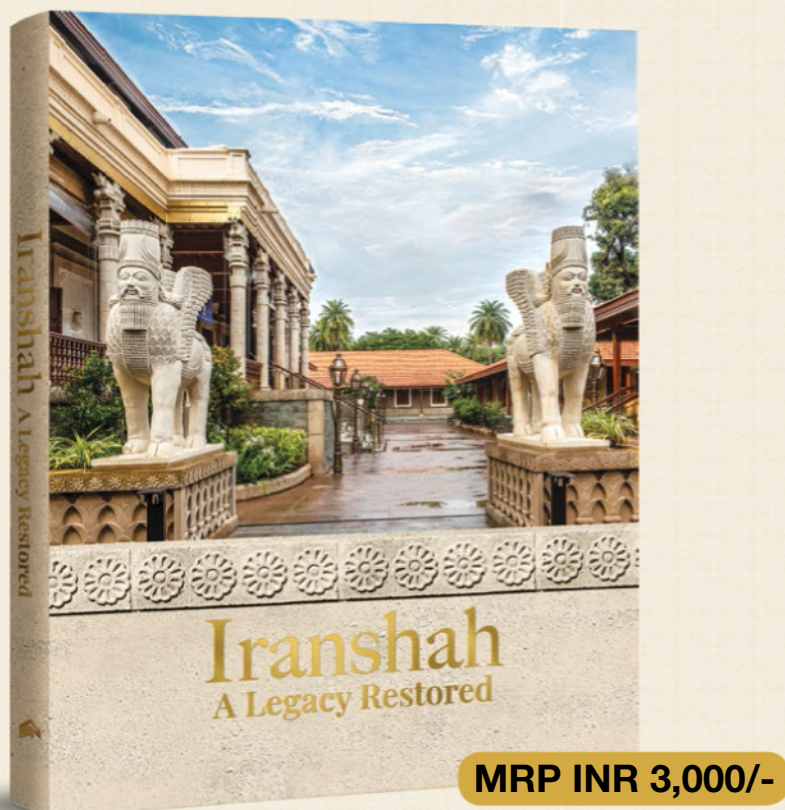
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