



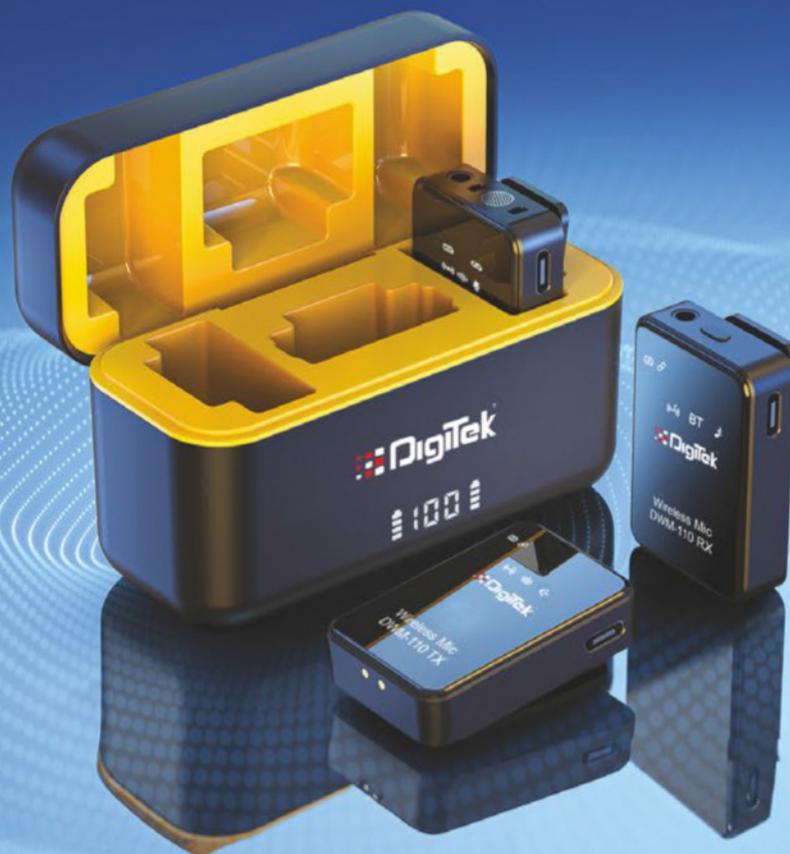
# Smart Photography

**Photo Feature****Postcards from Iceland****Showcase****Through the Lens of a Wildlife Photographer  
A Naturalist from the City of Joy****Special****Surajkund 'Mela', Haryana****Tutorial****Memory Cards - Part I  
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With the SP Awards done and dusted, the focus has now shifted to the EISA Awards and the Maestro Awards. The jury rounds of the EISA Awards are in full swing and, as in previous years, the winners will be declared in August. As far as the Maestro Awards are concerned, Indian entrants did not bother to read the terms and conditions and consequently a number of entrants got disqualified. The Maestro Awards will also be announced in August. It will be interesting to learn the jury's choice.

**H. S. Billimoria**

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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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Surajkund 'Mela', Haryana

# Z 6 III



Image Courtesy: WeddingNama

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How does a camera or lens manufacturer keep interest alive in the brand and its products? One way is to set up websites containing gossip and rumours relating to the brand. SP sifted through some of these sites and is happy to share some of our findings.

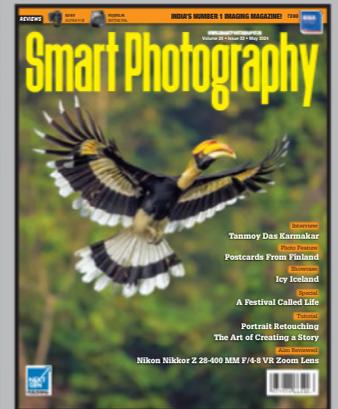
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## Fujifilm, Sony dominate May 2024

Japan's leading retailer, MAP CAMERAS, has unveiled their top-selling cameras for May 2024. Fujifilm and Sony models dominate the list, showcasing their popularity among Japanese consumers.



- Fujifilm X-100 VI
- Sony A 7 IV
- Nikon Zf
- Sony A 7 C II
- Sony A 7 R V
- Fujifilm X-T 5
- Sony ZV-E 10
- Canon EOS R 6 II
- Nikon Z 8
- Canon Powershot SX 740 HS

The Fujifilm X-100 VI leads the rankings, followed closely by Sony's A 7 IV. Nikon, Canon, and other Fujifilm models also feature prominently, reflecting diverse preferences in Japan's camera market.



## Sirui joins Micro Four Thirds System

Guangdong Sirui Optical Co. Ltd. (Sirui), renowned for its diverse range of camera lenses and equipment, has officially joined the Micro Four Thirds System. This system was announced by Panasonic and Olympus—now OM System—back in 2008. The Micro Four Thirds System has grown substantially since its inception, boasting over 60 members and continuing to expand.

Sirui, commonly known for its innovative lens designs, including the Night Walker, Saturn, Sniper, Venus, and Jupiter series, is set to introduce a new line of Micro Four Thirds-compliant products. These will encompass optical lenses, lighting equipment, and other accessories tailored to support filmmakers and photographers.

While Sirui already produces lenses compatible with various camera systems, including Micro Four Thirds, Super35, APS-C, and full-frame mirrorless cameras, their official entry into the Micro Four Thirds System signifies a strategic move to deepen their commitment and broaden their offerings within this ecosystem.

Currently, Sirui offers Micro Four Thirds shooters options like the Night Walker T1.2 cinema lenses, featuring focal lengths ranging from 16mm to 75mm, and 1.33x anamorphic lenses specifically designed for Micro Four Thirds. These lenses cater to the unique demands of Micro Four Thirds users, leveraging the system's two times crop factor effectively.

Joining the Micro Four Thirds System presents Sirui with numerous advantages, including access to crucial research and development resources. This membership is expected to bolster Sirui's capabilities in developing autofocus lenses, an area where the company aims to expand further. Although Sirui already offers autofocus lenses for other systems, it currently lacks options specifically for Micro Four Thirds cameras.

Sirui's membership in the Micro Four Thirds System coincides with other recent additions, such as Logitech's introduction of the Mevo Core Micro Four Thirds streaming camera in March. This expansion underscores the system's vitality and relevance in the digital imaging industry.

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**19** G-Master  
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**73** E-mount

**G MASTER**

# Canon unveils EOS C400 cinema camera

Canon U.S.A. has announced the new EOS C400 cinema camera, designed with a native RF-mount and a 6K full-frame, back-illuminated stacked CMOS sensor, catering to the film and live production markets. Alongside this, Canon also introduced the first MOUNT ADAPTER PL-RF and an RF-mount version of the award-winning CINE-SERVO 17-120mm cinema lens.

The EOS C400 features a newly developed 6K full-frame, back-illuminated CMOS sensor with triple-base ISO settings of 800, 3200, and 12,800, enabling stunning imagery across various lighting conditions. This sensor supports Canon's next generation Dual Pixel CMOS Autofocus, Dual Pixel AF II, which improves light-capturing efficiency and autofocus capabilities. The camera records in 6K full-frame up to 60p in 12-bit Cinema RAW Light and offers 4K RAW up to 120fps and 2K RAW up to 180fps. Additionally, the EOS C400 includes Canon's XF-AVC codec, recording in 10-bit 4:2:2 with oversampling from the 6K sensor.

For live production, the EOS C400 provides extensive connectivity options, including a dedicated 12-pin lens terminal, mini-XLR audio inputs, DIN



connectors for time code, genlock, and return video, 12G-SDI and 3G-SDI monitor outputs, a full-size HDMI output, built-in Wi-Fi, and Ethernet. The camera supports SRT protocol for IP streaming and remote control through Ethernet or Wi-Fi, compatible with Canon's Multi-Camera Control app and RC-IP100 or RC-IP1000 controllers. It also supports frame-by-frame metadata for virtual production workflows and is ready for 180-degree VR shooting with the Canon RF5.2mm F2.8 L dual fisheye lens.

Canon's MOUNT ADAPTER PL-RF allows the use of a wide range of PL mount lenses on the EOS C400, maintaining Cooke i/Technology metadata communication and including locking plates for maximum mount

strength. Brian Mahar, senior vice president and general manager of Canon U.S.A., Inc., stated, "Canon is proud to provide filmmakers and videographers with a variety of tools to capture high-quality and visually stunning images. The new camera and lens strengthen Canon's already impressive lineup of cinema products."

**Pricing and Availability:** The Canon Cinema EOS C400 Full-Frame RF Mount Camera will be available in September 2024 for an estimated retail price of \$7,999. The CINE-SERVO 17-120mm lens will be available in October 2024 for an estimated retail price of \$23,850. The MOUNT ADAPTER PL-RF will be available in September 2024 for an estimated retail price of \$1,599.

## Nikon to invest \$160M in new lens factory

Nikon Corporation has announced plans to invest \$160 million in a new lens factory aimed at producing high-end lenses. The investment will involve the demolition of some existing structures and the construction of two new buildings at Nikon's subsidiary, Tochigi Nikon Corporation.

As part of Nikon's Medium-Term Management Plan, the company is committed to investing approximately 100 billion yen by 2030 to enhance its production facilities across all business areas. The new buildings



will bolster the manufacturing system for interchangeable lenses for digital cameras and microscope objectives.

Construction is set to begin in fiscal year 2025 and is expected to be completed by fiscal year 2027.

The new buildings will be constructed at Tochigi Nikon Corporation, located at 770 Midori, Otawara City, Tochigi Prefecture in Japan. The project involves the erection of two buildings with a total floor space of approximately 20,000 m<sup>2</sup>. These facilities will primarily focus on the production of interchangeable lenses for digital cameras, microscope objectives, and various optical components.

## Vivo X Fold3 Pro launched in India

Vivo has introduced its first foldable smartphone, the Vivo X Fold3 Pro, to the Indian market, expanding its footprint in the foldable device category previously exclusive to China. Initially released in China in April, the Vivo X Fold3 Pro debuts in India with robust specifications. It features a Snapdragon 8 Gen 3 SoC and is highlighted by a Zeiss-branded triple rear camera system and a durable carbon fibre hinge capable of enduring up to 100 folds per day for over 12 years. The camera setup includes a 50MP main sensor with OIS, a 64MP telephoto sensor offering 3x zoom, and a 50MP ultra-wide sensor. It also features 32MP selfie cameras on both screens.



Available in Celestial Black, the Vivo X Fold3 Pro is priced at Rs 1,59,999 for the 16GB RAM + 512GB storage variant. Pre-bookings are open via the Vivo India website, Amazon, and Flipkart, with sales commencing in June.

The launch of the Vivo X Fold3 Pro marks an ambitious step for Vivo into India's premium smartphone market, targeting tech enthusiasts and early adopters of foldable technology.



## BenQ unmaskes SW242Q monitor

BenQ has unveiled the SW242Q monitor, designed to meet the stringent colour accuracy and precision demands of professional photographers, videographers, and creative artists.

The SW242Q harnesses BenQ's proprietary AQCOLOR technology to achieve an impressive 99% Adobe RGB, 98% DCI-P3, and 100% sRGB colour gamut coverage. Its 16-bit 3D LUT,  $\Delta E \leq 1.5$  colour accuracy, and Calman Verified certification ensure the industry-standard colour precision that creative professionals depend on. The monitor's anti-glare, finely coated panel enables accurate soft-proofing, allowing photographers to preview printed colours faithfully on-screen

before final printing. To ensure colour accuracy, BenQ's third-generation Uniformity Technology precisely calibrates colour and brightness across hundreds of screen zones, ensuring flawless consistency from corner to corner. The monitor's HDR10 support and compatibility with various video formats such as 4:4:4, 4:2:2, and 4:2:0, along with compatibility with AJA and Blackmagic SDI devices, cater to the sophisticated needs of professional videographers.

The BenQ SW242Q monitor is priced at Rs. 38,500 and is available for purchase at the BenQ India E-store, Amazon India and leading photography retail outlets across India.

## Tamron's new 50-300mm lens debuts

Tamron has unveiled its latest zoom lens, the 50-300mm f/4.5-6.3 Di III VC VXD (Model A069), designed for full-frame Sony mirrorless cameras. This new addition responds to photographers' requests for a bit more zoom range, expanding Tamron's lineup of full-frame telephoto zooms, which includes the 28-200mm f/2.8-5.6, 70-180mm f/2.8, and 70-300mm f/4.5-6.3 lenses. The 50-300mm lens stands out by offering an extra 20mm on the wide end compared to the 70-300mm model. While it is slightly heavier at 665 grams (1.5 pounds) and marginally longer at 150 millimetres (5.9 inches), this new lens provides greater versatility with its extended focal length.

A key feature of the 50-300mm lens is its half-macro shooting capability. It achieves a maximum magnification ratio of 1:2 at 50mm and 1:3.1 at 300mm, significantly improving upon the 70-300mm lens' 1:5.1 ratio at the telephoto end and 1:9.4 at 70mm. The Tamron 50-300mm f/4.5-6.3 Di III VC VXD lens will be available for full-frame Sony E-mount cameras on June 27th for \$799, which is \$200 more than the current price of the 70-300mm lens. This new lens pairs well with Tamron's 17-50mm f/4 Di III VXD lens, priced at \$699, offering complete coverage from 17mm to 300mm with just two lenses, an impressive feat for full-frame cameras.





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## Lumix S9 announced

Panasonic has unveiled the Lumix S9, positioning it as the smallest and lightest full-frame camera in its S-series lineup. Designed to appeal specifically to young creators accustomed to smartphone photography, the S9 merges the desirable features of the S5II into a significantly smaller body.

Eschewing an electronic viewfinder (EVF), the Lumix S9 opts for a vari-angle



rear screen to facilitate flexible shooting from various angles. Weighing approximately 403 grams (0.89 pounds), it aims to integrate seamlessly into the mobile creator's workflow. The camera features a full-frame 24.2-megapixel sensor, akin to the S5II, paired with Panasonic's latest engine for detailed content capture and natural colour tones.

Key features include in-body image stabilisation with 5-axis dual IS 2, offering up to 6.5 stops of stabilisation when used with compatible lenses. The S9 also boasts phase detection autofocus for precise subject tracking. Notably, it introduces MP4 Lite video recording, optimised for smartphones, and includes a Real Time LUT function for in-camera colour grading.



## World's first F1.8 full-frame mirrorless zoom lens

SIGMA has unveiled the groundbreaking SIGMA 28-45mm F1.8 DG DN | Art lens, marking a significant milestone as the world's first\* F1.8 full-frame mirrorless zoom. Known for its pioneering large-aperture zoom lenses like the SIGMA 18-35mm F1.8 DC HSM | Art and the SIGMA 24-35mm F2 DG HSM | Art, SIGMA continues to push boundaries with this new addition to its Art lineup.

The SIGMA 28-45mm F1.8 DG DN | Art not only offers unprecedented brightness but also ensures exceptional sharpness and clarity comparable to prime lenses across its entire zoom range. Featuring fast and precise autofocus and superior operability, this innovative optic redefines the possibilities for zoom

lenses in both film-making and still photography realms. The lens is poised to inspire filmmakers with its capabilities for full-frame video production, while also providing unparalleled versatility for photographers seeking high-quality stills. SIGMA's commitment to innovation and optical excellence shines through in the design and performance of the new 28-45mm F1.8, setting a new standard in the world of zoom lenses.

This latest addition reinforces SIGMA's dedication to advancing optical technology and meeting the evolving needs of creative professionals. Among full-frame interchangeable lenses for mirrorless cameras with a maximum aperture of F1.8 as of June 2024, based on SIGMA's research.

## Panasonic unveils LUMIX GH7

Panasonic has announced the launch of the new LUMIX GH7, the latest flagship model in its Micro Four Thirds mirrorless LUMIX G Series. The LUMIX GH7 is designed to deliver exceptional video performance and enhanced AF capabilities, featuring a newly developed 25.2MP BSI CMOS sensor and Phase Detection Auto-Focus (PDAF).



AF performance and real-time autofocus recognition for airplanes and trains.

- Improved image stabilisation with perspective distortion

correction for videos and a High mode in Active I.S. for enhanced compensation when shooting on the move.

- Enhanced Video Quality and Optimised Workflows:
- Internal recording of 5.7K 30p ProRes 422 HQ and ProRes RAW HQ.
- Allows loading of original LUT files and application of new colour looks directly to videos and photos with REAL TIME LUT.

**Availability:** The LUMIX GH7 will be available for purchase in July 2024.

# DxO enhances support for Fujifilm X100VI, Leica SL3

DxO Labs has unveiled expanded optical support for several new cameras and lenses, including the Fujifilm X100VI compact, the professional-grade Leica SL3, and a variety of lenses catering to different photography genres.

The highlight of this update is the addition of optical support for the Fujifilm X100VI, a favourite among street, travel, and documentary photographers for its robust sensor and fixed focal length 23mm f/2 lens.

In addition to the X100VI, DxO's latest Optics Modules now include compatibility

with lenses such as the Panasonic Lumix S 28-200mm Macro, Sigma's 17mm and 24mm primes for L mount, the high-performance Sony FE 300mm F2.8 GM OSS, and a selection of Viltrox lenses. These updates are now available in the latest versions of all DxO software products, including DxO PhotoLab, DxO PureRAW, DxO ViewPoint, DxO FilmPack, and Nik Collection. Each DxO Optics Module is meticulously crafted by an independent team of professional technicians to ensure precise and accurate correction profiles.



Photographers using the Fujifilm X100VI, Leica SL3, or any of the newly supported lenses can now leverage DxO's advanced optical corrections to enhance their image quality and

workflow efficiency. For more information on the updated DxO Optics Modules and supported cameras and lenses, visit DxO Labs' official website or update your DxO software today.

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## Fujifilm aims to advance to No. 2 in global sales

During the launch event in Italy for their latest products including the Fujifilm X-T50, XF16-50mmF2.8-4.8, GFX100SII, and GF500mmF5.6, renowned photographer Andrea Cimini shared insights on Fujifilm's ambitions to elevate its market position. Cimini highlighted Fujifilm's current standing as the third-best-selling camera brand worldwide and their aspiration to surpass the current second-place holder. While the specifics of Fujifilm's ranking were discussed, Cimini noted potential considerations involving Fujifilm's Instax division in these rankings. This inclusion, though technically part of Fujifilm's imaging division, raises questions similar to including motorbike sales in automotive rankings, potentially influencing comparative market analyses.

Cimini also addressed the global shortages affecting Fujifilm products, citing widespread unavailability of models like the Fujifilm X100VI and inventory issues across their X/GFX camera lines. These shortages have persisted globally, affecting regions previously unaffected and causing extended order stoppages.



## KODAK leads with compact models

**K**ODAK has made a significant mark in the digital camera industry, capturing a 22.5% sales share in April 2024 across the overall digital camera market, including compact digital cameras, mirrorless single-lens cameras, and single-lens reflex cameras. This achievement marks the first time KODAK has secured the top spot in monthly market share by manufacturer since data collection began by the BCN Ranking, which analyses actual sales data from major electronics retailers and online stores.

From maintaining a market share around 5% in 2021, KODAK's rise began notably in 2022, surpassing 10% and continuing to compete closely with industry giants like Sony and Fujifilm. The turning point came in March 2024 when KODAK's market share surged to 20.1%, ultimately reaching 22.5% in April, surpassing competitors like Canon to claim the leading position in BCN's rankings. Key to KODAK's success were three standout products: the PIXPRO

FZ55, PIXPRO FZ45, and PIXPRO WP22, all ranking in the top 10 best-selling digital camera series for April 2024. The PIXPRO FZ55 particularly stood out, capturing over 10% of the market share with its affordability—priced under 20,000 yen—and ease of use, making it accessible to a wide range of consumers. While major camera manufacturers have shifted focus towards higher-end mirrorless and single-lens reflex cameras, KODAK's strategy of catering to the demand for affordable and user-friendly compact digital cameras has proven highly successful. This segment has seen renewed interest, driven by social media trends and a resurgence in popularity among younger demographics, contributing to KODAK's rapid market expansion.

The BCN Research Institute's data underscores KODAK's ability to leverage niche market demands effectively, positioning itself as a formidable contender in the competitive digital camera landscape.

## 2024 BCN Awards: Japan's imaging market leaders

The 2024 BCN Awards, reflecting annual sales in 2023, have been announced, showcasing the leading brands in the Japanese market across various categories of imaging and optical equipment.

- **DSLR Cameras:** Canon has emerged as the dominant force in the DSLR category with a commanding market share of 77%. Nikon follows with 17.1%, while Pentax holds 5.8% of the market.
- **Mirrorless Cameras:** In the rapidly growing mirrorless camera segment, Sony leads with a 34% market share. Canon secures the second spot with



- 28.3%, and OM Digital rounds out the top three with 12.5%.
- **Digital Video Cameras :** Sony also tops the digital video camera category, capturing 38.7% of the market. Panasonic is close behind with a 36.4% share, and DJI holds 19.6%.
- **Interchangeable Lenses :** Sigma leads the interchangeable lenses

category with a 17% market share, followed by Tamron at 15.4% and Sony at 15.2%.

- **Action Cameras:** In the action camera segment, GoPro maintains a significant lead with 53.7% of the market. Shenzhen Arashi comes in second with 18.1%, and DJI takes third place with 15.9%.
- **Binoculars:** Kenko Tokina dominates the binoculars category with a 31.2% market share. Vixen holds 19.8%, and Nikon follows closely with 19.1%. The BCN Awards provide valuable insights into market trends and brand performance in Japan.

## Xiaomi 14 CIVI - #CinematicVision launched in June

Xiaomi unveiled the 14 CIVI smartphones in India during an event held in New Delhi mid-June. Co-engineered with Leica, the device is a highly anticipated addition to Xiaomi's lineup, introduced as a rebadged version of the Xiaomi CIVI 4 Pro launched in China earlier this year.

The 14 CIVI, with its focus on 'Cinematic Vision', aims to redefine smartphone photography and videography, building upon the success of Xiaomi's 14 Series. It promises to enhance visual storytelling capabilities through its advanced imaging features.

### Key Specifications

Priced at Rs 47,999 for the 12GB + 512GB variant, and Rs 42,999 for the 8GB + 256GB variant with bank offers reducing the effective price to Rs 39,999, the Xiaomi 14 CIVI features a flat 6.55-inch 1.5K AMOLED screen with a 120Hz refresh rate. It is powered by Qualcomm's Snapdragon 8s Gen 3 chipset running on Android 14-based HyperOS.

The smartphone is equipped with a Leica-backed triple rear camera setup and dual 32-megapixel front cameras, highlighting its photography capabilities. The launch of the Xiaomi 14 CIVI underscores Xiaomi's commitment to offering innovative technology and premium smartphone experiences to the Indian market, catering to users seeking advanced multimedia capabilities and stylish design.



## Nikon unveils Z6III

Nikon has unveiled its latest innovation, the Z6III camera, at a spectacular event held at the Eros Hotel, Nehru Place, New Delhi. The event was graced by Mr. Sajjan Kumar, Managing Director of Nikon India, and Mr. Keizo Fujii, Managing Director of Nikon Singapore PTE. LTD. The Z6III boasts impressive video specifications and an unprecedented still image capturing speed of up to 120 fps, establishing itself as a leading hybrid camera in its segment.

Mr. Sajjan Kumar expressed his excitement, stating, "We are thrilled to introduce the Z6III, a high-performance full-frame mid-segment camera that inherits the spirit of innovation from our esteemed Z8 and Z9 models. With its exceptional features and unrivalled performance, the Z6III is ready to redefine the videography and photography realm for professionals and enthusiasts. This compact-sized professional camera features the world's first-ever partially-stacked sensor, making it one of the best inventions in imaging technology. Additionally, we have introduced the industry's brightest Electronic View Finder (EVF) with a staggering resolution of 5.7M. The camera also offers superior video resolutions of up to 6K/60p, Full HD 240p, along with in-built N-Log and N-RAW support for high-quality video production. The new Nikon Z6III will become an integral tool for the creator community with its autofocus precision and the ability to freeze fleeting

moments with blazing-fast 120fps Pre-Release Capture and an impressive 20fps continuous shooting rate."

Mr. Keizo Fujii shared his enthusiasm, noting, "At Nikon, our passion for visual storytelling and relentless pursuit of innovation drives us. Aligned with our vision, we are excited to introduce the Nikon Z6III, an imaging masterpiece that exemplifies remarkable agility and readiness for action anytime, anywhere.

The Nikon Z6III empowers users to capture fleeting moments with precision and clarity, thanks to the groundbreaking lightning-fast EXPEED 7 processing engine. Inheriting superior performance and functionality from Nikon's top-tier models, the Z6III excels in low-light conditions and backlit scenes. It can detect up to nine subject types and not only offers improved autofocus performance but also enhances AF accuracy beyond its predecessors. With superior low-light performance and exciting new functions that expand creative horizons, the Z6III is the perfect partner for photographers and videographers ready to push boundaries and tell their stories with stunning visuals.

### Availability

The Nikon Z6III camera body will be available by the end of June 2024 at INR 2,47,990 (Body Only) across India at Nikon outlets. For more information on the new Z6III and other Nikon products, please visit Nikon India.

# Through the Lens: Capturing Wildlife's Majesty

Sony 300mm F2.8 GM

**Dhritiman Mukherjee**, an explorer and distinguished Indian nature photographer, has pushed boundaries in wildlife and conservation photography for 25 years. His work, honored with awards like NHM WPY and NaturesBest, also includes the prestigious RBS Earth Hero and the Kirloskar Vasundhara Mitra awards. He judged the Natural History Museum London's Wildlife Photographer of the Year 2022 and India's 6th National Award for Photography. He co-authored 'Magical Biodiversity of India' and 'The Land of Mosaic,' and serves as ambassador for RoundGlass Sustain and a Sony Explorer.



**Dhritiman Mukherjee**

**Dhritiman**, a seasoned field expert, spends 300 days annually in the wild, researching diverse species and habitats across 50+ countries, focusing on India. His expeditions range from tracking Himalayan snow leopards and brown bears to photographing Arctic ice formations and navigating Brazilian streams for anacondas. He explores caves worldwide, including the hunt for troglitic blind fish.



**F**or conservation and animal welfare photojournalists, step into the realm of capturing with the exceptionally lightweight, fast, and compact Sony 300mm GM f/2.8 lens. Its size and weight make it an easy addition to any photographer's gear, despite its powerful 300mm focal length. Weighing just 1470g without the tripod mount it's incredibly compact. Sony's weather-sealed construction

and fluorine-coated front element ensure durability and ease of maintenance, with a reversible lens hood and a simple button attachment mechanism for added convenience.

Internally, the lens features advanced optical design with ED and Super ED elements that effectively minimize chromatic aberration, delivering sharp images even at the edges. It



Camera: Sony ILCE-1 | Lens: Sony 300mm F2.8 GM  
Exposure: 1/40 sec at f/5.6 (ISO 4000)

*“I frequently engage in nighttime photography, requiring me to hold a torch at a distance to capture nocturnal animals. The Sony SEL300GM lens is exceptionally lightweight, allowing me to comfortably manage the camera in one hand and the torch in the other, facilitating easy solo operation of my work.”*

Camera: Sony ILCE-1 | Lens: Sony 300mm F2.8 GM  
Exposure: 1/3200 sec at f/11 (ISO 4000)



Camera: Sony ILCE-1 | Lens: Sony 300mm F2.8 GM  
Exposure: 1/500 sec at f/4.0 (ISO 4000)



Camera: Sony ILCE-1 | Lens: Sony 300mm F2.8 GM  
Exposure: 1/1200 sec at f/4.5 (ISO 4000)



Camera: Sony ILCE-1 | Lens: Sony 300mm F2.8 GM  
Exposure: 1/800 sec at f/2.8 (ISO 100)

boasts five toggle switches for precise control over autofocus, image stabilization modes, and manual focus adjustments, enhancing usability in various shooting scenarios. Despite its compact size, it supports up to 2 meters of close focusing distance, catering to diverse photographic needs particularly in the space of wildlife.

In real-world use, the lens delivers sharpness, handles chromatic aberrations effectively, and maintains high image quality at wider apertures. It minimizes flare and aberrations, ideal for capturing wildlife with pleasing bokeh.

The three image stabilization modes offer stability equivalent to approximately 5 stops, enabling effective handheld shooting in challenging

conditions. Autofocus is swift and responsive, utilizing XD Linear Motors for minimal vibration and quiet operation.

Although lacking a focus preset feature and an Arca-Swiss compatible tripod foot, its overall performance, size, and weight make it an outstanding choice for professionals seeking top-tier telephoto capabilities.

With its versatility and impressive performance across various applications, specifically in wildlife photography, the Sony 300mm f/2.8 GM OSS stands out as a worthwhile investment despite its premium price tag. Its ability to accommodate 1.4x and 2x extenders further enhances its utility, making it a cost-effective alternative. For photographers prioritizing portability and uncompromising image quality, this lens proves to be a compelling choice. **|SP**

# Nitin Goel, President & CEO, Tamron India Pvt. Ltd., in conversation with *Smart Photography*



Nitin Goel

As told to **Rohinton Mehta**

- **Welcome to Industry Voice. Tamron is a well-established third-party lens manufacturer. Please tell us some more about the Company and in which countries are Tamron lenses manufactured?**  
TTAMRON is a global manufacturer of optical equipment that offers premium quality products for many different industries. TAMRON is focussed on the future. We are committed as an optical specialist to create new value and direction in optics with our long-accumulated optical technologies. TAMRON leverages its expertise in optics to make a far-reaching environmental and social contribution. Tamron has its manufacturing facilities at four locations.

Our Hanoi (Vietnam) plant is latest and is one of the advanced where we see production share growing year-on-year. Our biggest manufacturing unit is based in Foshan (China) and the other factories are based in Hirosaki and Namioka (Japan).

- **What is Tamron's market share in the photography industry worldwide and in India?**

Globally, Tamron has a significant market share, showcasing strong performance and brand recognition. Especially, Tamron is known for its unique, compact and affordable lens line-up. In India, we are actively and positively pursuing to enhance our market share and strengthen our presence in the photography industry.

- **Tamron also makes lenses for Sony E-mount, Nikon Z-mount and Fujifilm X-mount. How many models of E-mount, Z-mount and**

- **X-mount are currently made by Tamron?**

We are catering to the diverse needs of photographers through our lenses made for Sony, Nikon, Canon and Fujifilm. Currently Tamron offers a vast range of 16 models for Sony E-mount covering all focal length segment from ultra-wide-angle to super- telephoto. In Nikon Z-mount systems we have four lenses covering from wide-angle to super-telephoto range. For Fujifilm-X mount camera systems we are covering from ultra-wide-angle to super-telephoto range through our four models. We are still offering lenses for Nikon and Canon D-SLRs as well through our five models available from wide-angle to super-telephoto. Details are available at [www.tamron.in](http://www.tamron.in)

- **Is Tamron likely to be making lenses for other camera**

**manufacturers, other than Sony, Nikon, and Fujifilm ?**

Recently we announced development of our first RF lens (for Canon) to be launched in 2024. Beside it, for Sony mirrorless cameras, we have a large range already and developing continuously; for Nikon systems currently, we have four models and it is increasing gradually. For Fujifilm, four lenses already exist.

- **Tamron’s 90 mm macro lens for D-SLRs has been a favourite of several thousands of photographers worldwide. Is the Company planning macro lenses for Mirrorless cameras?**

We are constantly evolving our product offerings for mirrorless cameras as well to meet the demands of modern photographers, and we positively consider developing lenses in most of the categories. Currently we offer some lenses in Sony E-mount that have a reproduction ratio of 1:2.

- **Do you perceive any threats to Tamron India’s business due to the Chinese lenses now being available in India?**

Yes, we are observing that Chinese-origin optical brands have made noticeable demand share in tier-II and tier-III towns, which we hope over the time, will help brands like ours, as this has made photographers aware to switch from kit lenses to evolve their photography. We understand that every range has its own clientele. Tamron is a Japanese-origin global brand which has a legacy of gaining consumer trust due to its quality products and policies for the consumers. It has been 15 years since Tamron has setup Tamron India to facilitate customers with better sales and service network. And it is our firm belief that due to a vast sales and service network in India, we have gained trust among a good recurring loyal customer base and every day, acquiring



new customers due to new products. We believe here, in our country, people will consider our presence and strong service network as well as our strong points more than the cheap offerings. We have also observed that professional photographers work only with dependable lenses on their assignments. We remain committed to providing top-quality products and services despite the evolving market dynamics.

- **Can you look into your crystal gazing ball and tell us what new is expected from Tamron in 2024/25?**

For imaging industry, as the market demands are rapidly changing as per user needs, we are very much aligned with consumer needs and keep our product innovations well in advance to meet such needs. As for future innovations, I invite you to stay tuned as we continue to push boundaries and bring exciting new products to the market in 2024/25. |SP



Camera: Nikon D90  
Focal length: 66.0 mm  
Aperture: f/5.3  
Shutter Speed: 1/400 Sec  
ISO: 100



# Spiti Valley

## A High-Altitude Desert



**Maneesh Sahu**

### Maneesh Sahu

hails from Prayagraj in Uttar Pradesh and is a graduate in journalism from the Allahabad University.

He is a passionate solo traveller and travel photographer who loves to capture vivid portraits of cultures, landscapes and beauty of mother nature. With an insatiable wanderlust and an eye for detail, Maneesh traverses different parts of the plain and the Himalayan regions of India, seeking out hidden gems and iconic landmarks alike. With these images, he takes us to Spiti valley in Himachal Pradesh, which is a high-altitude desert mountain valley renowned for its breathtaking landscapes, traditional villages, ancient monasteries, and vibrant culture.



Camera: Nikon D90  
Focal length: 18.0 mm  
Aperture: f/14  
Shutter Speed: 1/200 Sec  
ISO: 100

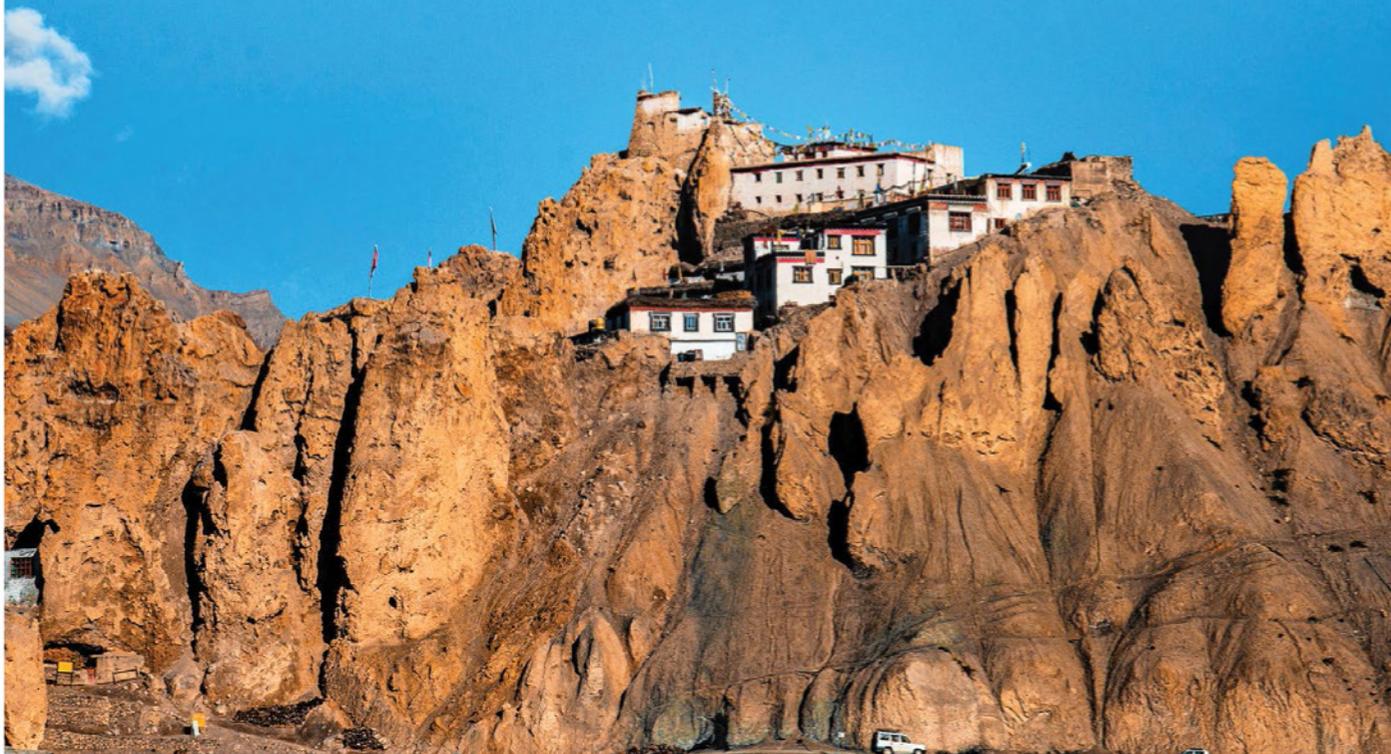


Camera: Nikon D90  
Focal length: 92.0 mm  
Aperture: f/5.6  
Shutter Speed: 1/160 Sec  
ISO: 320



Camera: Nikon D90  
Focal length: 42.0 mm  
Aperture: f/11  
Shutter Speed: 1/400 Sec  
ISO: 125

Camera: Nikon D90  
Focal length: 80.0 mm  
Aperture: f/13  
Shutter Speed: 1/400 Sec  
ISO: 160



Camera: Nikon D90  
Focal length: 105.0 mm  
Aperture: f/7.1  
Shutter Speed: 1/400 Sec  
ISO: 125





Camera: Nikon D90  
Focal length: 18.0 mm  
Aperture: f/11  
Shutter Speed: 1/400 Sec  
ISO: 200



Camera: Nikon D90  
Focal length: 42.0 mm  
Aperture: f/11  
Shutter Speed: 1/400 Sec  
ISO: 125

# POSTCARDS FROM **ICELAND**



**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 Bhubaneswar to Assam. He is also an author and translator. He lives in Chennai and wishes to take his street Indie dog Oreo in a backpack around the world. He is @sridhar091 in Instagram and X (formerly Twitter)



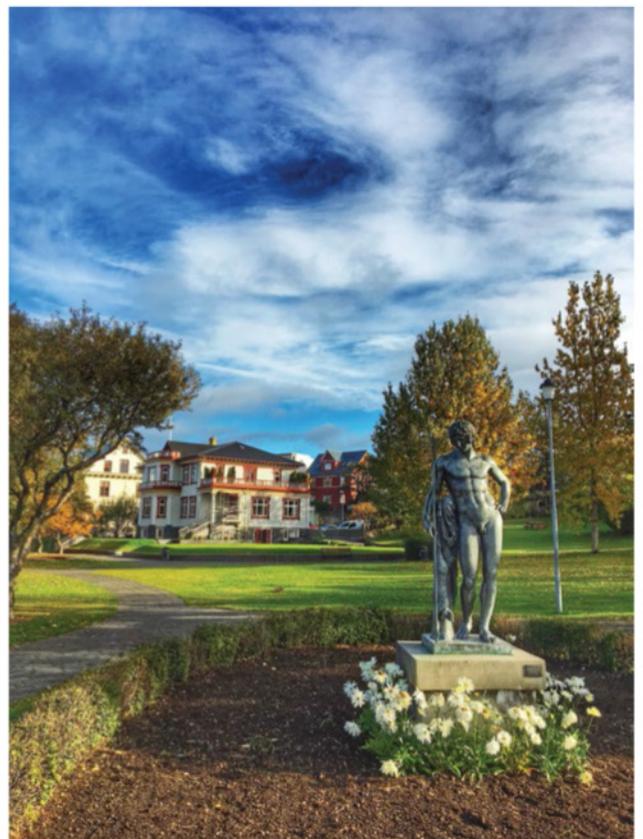
Many such wooden structures dot the rural landscape of Iceland



A scene from the capital of Iceland, Reykjavik



A familiar scene when you travel in rural Iceland - curious and fluffy Icelandic horses



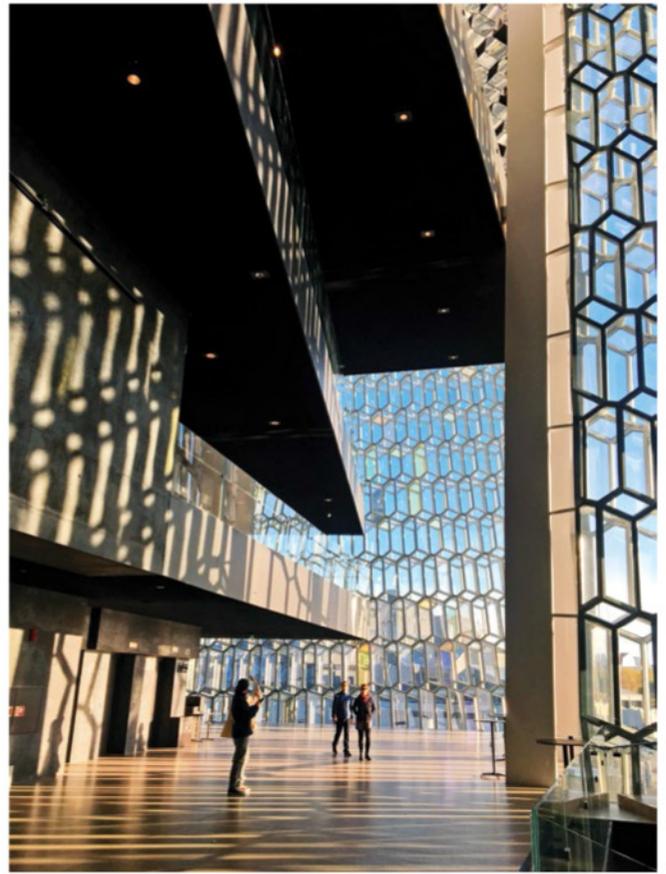
The lovely houses of Reykjavik



A rainbow welcomes us to the geysirs of Iceland



Reykjavik has many such running and cycling lanes



The stunning Harpa concert hall and conference centre in Reykjavik



The famous Gulfoss ("Golden Falls") waterfalls in Iceland



The Heradsskolinn Guesthouse located at the historical old school building at Laugarvatn Lake.



One of the many small hot springs built by the government (where the hot water bubbles from the layers of earth below). Anyone can dip their feet and hands to refresh themselves in the biting cold days of Iceland.

Dog sled by huskies is very popular across Iceland

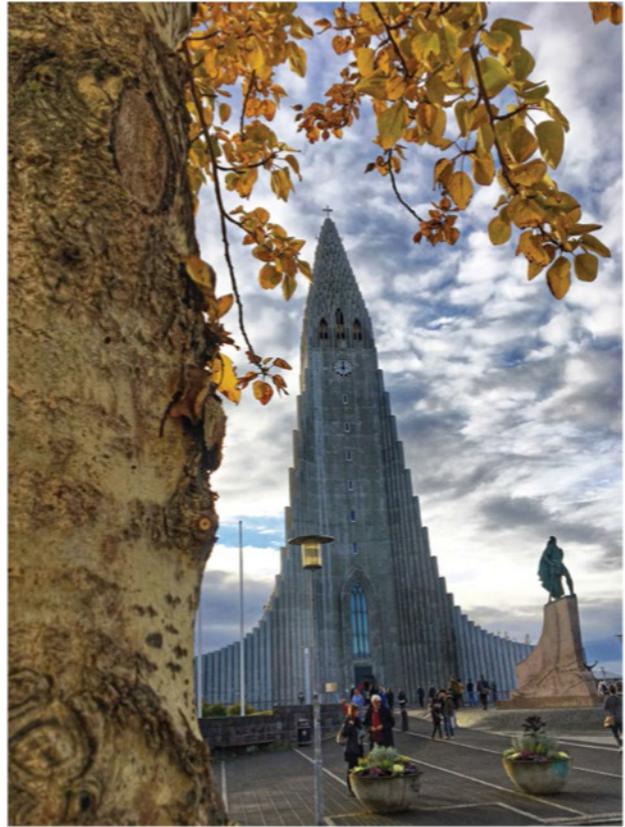


Iceland is a country of dramatic skylines, wherever you go



There are many such hiking areas in Iceland. Summer is the best time for hikes.

The 244ft tall Hallgrímskirkja Church in Reykjavik is a popular tourist attraction



One of the volcanic stones at a lakeside. Iceland is a treasure for people who love geology



One of the many gorgeous Icelandic horses you will encounter as you go around the country. Icelandic law prevents horses from being imported into the country and exported animals are not allowed to return.

# THROUGH THE LENS OF A WILDLIFE PHOTOGRAPHER



Sarus crane

**Ananda Banerjee** hails from Kolkata. He has been in the professional photography space since the last 15 years. Besides other genres, Ananda derives immense pleasure in photographing wildlife and is a passionate wildlife conservationist. In 2020, he published his book, named Keoladeoscope: A Pictorial Journey of Keoladeo National Park. His work has been recognised internationally by 35 Awards, The Wild Forum and National Geographic. He has been published in Sanctuary Asia, Saevus and Environ.



**Ananda Banerjee**

**Oriental Darter**







Pied Kingfisher



Little Grebe



Neelgai



Great White Pelicans



Common Kingfisher



Bar-headed Goose



Grey Heron

# A NATURALIST

## FROM THE CITY OF JOY

The Other Tigers



**Debarpan Datta** hails from the City of Joy – Kolkatta. Debarpan was initiated into photography after seeing the movie 'Born Free'.

He is a naturalist by profession and a storyteller by heart. Says Debarpan, "Working as a field personnel and research fellow in various environmental and ecological projects in different landscapes of India has given me the opportunity to observe wildlife from close quarters. But over time I have felt that scientific understandings are best accepted by people when conveyed in a popular language. So, I observe, my gears speak for me, and I love when a frame connects with people with all the stories said silently. A significant time of the year I stay close to the forests, living every moment like magic. Back home in the City of Joy, I live looking at my frames, they bring back the memories, those memories of which I can talk about forever with a smile on my face".



Debarpan Datta

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 Mobile no.: +91-7908480316 / +91-8942980876



Peek-a-boo



An Ode to Colours



Wings of Fire



Splash



Noodle on Breakfast



Feast

**The Queen of Hearts**





A Sunrise Very Different

# Surajkund 'Mela', Haryana



**Prasad Mantri**

**Prasad Mantri**, now retired, used to work as an in-house photographer with Mazagaon Dock Shipbuilders Ltd. Besides photography, Prasad loves to paint and travel as well. He is a life-member of The Photographic Society of India (PSI). He also organises photography tours.

**S**urajkund is an ancient man-made reservoir of the 10th century in Faridabad -- in the state of Haryana -- that has an historical background. A fair ('mela' in local language), started by the Haryana government, is held there every year between the 1st and 15th of February. The fair covers an area of approximately 40 acres.

Surajkund 'mela' is partner-sponsored by Uzbekistan, where 20-25 countries participate, along with artisans from almost all the states of India. The 'mela' has special participants from countries like Uzbekistan, Kazakhstan, Azerbaijan, and Tanzania. Around 1200 shops are set up at this event. Here, you can see merchandise that you rarely see in other markets.

Another attraction of this fair are the two open auditoriums where folk dances are performed by artists from all over India and from abroad. 'Palkhi' dance from India's Konkan region is also performed. Not everyone can go abroad to see such beautiful folk dances and the local culture but here you can witness and be

amazed by the charming dances performed by 17-18-year old graceful girls.

Photographers from all over the world flock here to photograph these awesome dances. A make-up room for the artists is kept right next to the stage and you can take as many photos as your heart desires; the beautiful ladies are always ready to pose.

About three – four days spent here is a great way to refresh the mind and the body. This is a great chance to enhance your skills in portraiture, candid, cultural and abstract photography. You must visit this colourful festival at least once in your lifetime.

Surajkund is 32 km. from Pahargang in New Delhi. It is convenient to stay at Paharganj and go to the fair in the morning and come back in the evening. Buses are available from Chhatrapati Shivaji Stadium, Paharganj to Surajkund Mela. **|SP**

All text and photographs by Prasad Mantri.  
Mobile: 9969472411, Email: prasadmantri63@gmail.com



Fire dance of Siddi dhamal, Junagadh, Gujrat.



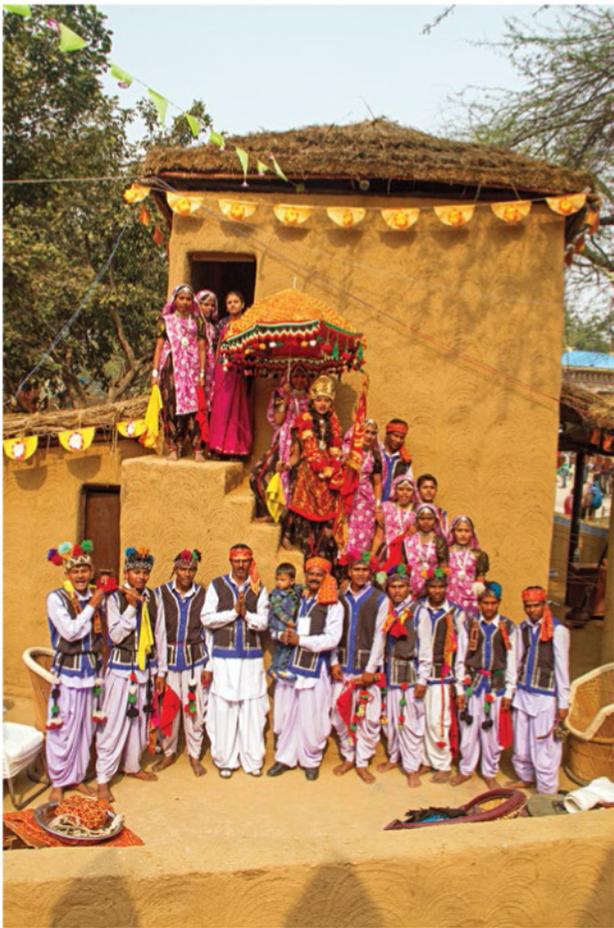
Some Gupshup in between performance.



Blue girl with Kathiyawadi dancers.



Videographer in between photographers.



Haryana ladies police takes some rest in between security duty.



Gujarat artist giving pose to photographers.



Yellow dress dancers.



Karnataka artist plays govinda dance.



Siddi dhamal dance, Junagadh, Gujrat



Hariyana young dancer at Surajkund Mela.



Radhe-Krishna nrutya from Mathura artist.



Beautiful dancers.



Russian dancers performing their traditional dance.



Chhattisgarh dancers giving pose to photographers.

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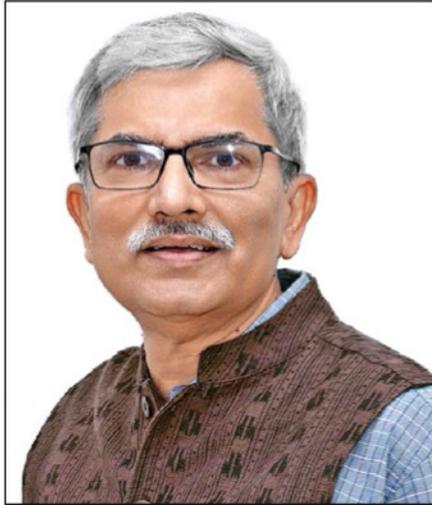
# PRINTING AND BEYOND



A portrait of a street-side shopkeeper, printed on A4-sized inkjet photo paper and gifted. This is an activity I regularly carry out

**VIMAL PARMAR**

Digital Print Evangelist



**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)

# Transforming Digital Moments into Tangible Memories - The Joy of Printing

**Dear Readers,**

*In the past couple of issues, I have highlighted several individuals who have created photo books for themselves. The feedback from our readers has been incredibly encouraging, with many expressing interest in creating their own photo books. It is heartening to see such enthusiasm, as it underscores the timeless appeal of printed photographs.*

*Printing photographs is not just about preserving memories; it is about bringing those moments to life. A printed photograph transforms a digital image into a tangible keepsake, creating a lasting connection that a screen can never replicate. The tactile experience of holding a photo, feeling its texture, and seeing its vibrant colours up close adds a layer of emotion and permanence that digital images often lack.*

*A photo book need not be limited to travel or people-focused themes; it can encompass any topic under the sun! The beauty of photo books lies in their versatility and personal touch. Whether it is documenting the changing seasons in your garden, capturing the architectural beauty of your city, or exploring the nuances of abstract photography, the possibilities are endless. As someone passionate about abstract*

*photography, I have created a photo book on this topic, which I will share in one of my forthcoming articles. This project has allowed me to delve deeper into my interests and present them in a curated, artistic format.*

*If any of our readers have created a photo book, I would be delighted to consider featuring here. Sharing your work can inspire others and showcase the diverse ways in which photography along with printing can be used to tell stories. Please connect with me on my Instagram handle @vimalparmar and message me about the kind of photo book you have created for consideration. Your contributions could offer fresh perspectives and encourage more people to explore the joys of creating their own photo books.*

*In this month's write-up, I have made a case for why every family needs to have an inkjet colour printer at home. From enhancing educational experiences to boosting home office productivity, a colour printer is an invaluable tool. I hope you enjoy reading it and feel inspired to bring your digital memories to life through the power of printing.*

**Warm Regards,  
Vimal Parmar**

# WHY EVERY FAMILY NEEDS A COLOUR PRINTER AT HOME

In today's digital age, the traditional concepts of office work and classroom learning have undergone significant transformations. With remote work and online education becoming more prevalent, the need for a well-equipped home office has become paramount. For families, particularly those with school-going children, having a printer that is capable of printing in colour, is no longer just a luxury—it has become a necessity. This article delves into why every family should invest in a reliable and cost-effective colour printer, and what features to look for to ensure it meets both professional and educational requirements.

## Enhancing Educational Experiences

Children today benefit from diverse educational resources that extend far beyond conventional textbooks. Many of these resources—ranging from worksheets to creative projects—require printing. A printer with the ability to print in colour can significantly enhance these educational experiences. While a basic black-and-white printer suffices for routine document printing, a colour printer with a built-in scanner is much more advantageous for obvious reasons:

- **Interactive Learning:** Colourful worksheets and diagrams are more engaging for children. Visual aids such as geography maps, biological diagrams, and historical timelines in colour help students better understand and retain information. The vivid colours make learning more interesting and dynamic, encouraging children to engage more deeply with the material.
- **Creative Projects:** School projects, from art assignments to science fair presentations, often require a splash of colour to bring ideas to life. A colour printer allows children to produce vibrant, eye-catching presentations that stand out. This not only enhances their creativity but also boosts their confidence as they present their work.
- **Learning Aids:** Printable educational tools such as flashcards, puzzles, and games are far more effective in colour. These tools can assist younger children with skills like alphabet recognition, basic math, and even early language learning. Colourful materials make learning fun and can significantly improve a child's educational development.

## Boosting Home Office Productivity

For parents working from home, a colour printer is an indispensable tool that can enhance productivity and efficiency in various ways:

- **Professional Documents:** A colour printer allows you to produce polished business proposals, reports, and presentations. High-quality colour prints convey professionalism and attention to detail.



A variety of inkjet photo papers that were used for this project

- **Marketing Materials:** If your job involves marketing or if you run a home-based business, having the ability to print marketing materials such as flyers, brochures, and proposals in colour is helpful. This capability saves you both the cost and time of outsourcing certain printing jobs, giving you more control.
- **Visual Aids:** Creating visual aids such as charts, graphs, and mind maps can be incredibly useful for meetings and presentations. A colour printer lets you print these materials clearly and vividly, helping you convey complex information more effectively and making your presentations more engaging.

## Choosing the Right Inkjet Paper

To maximize the benefits of your colour printer, selecting the right type of inkjet paper is crucial. Different projects and documents require specific paper types to ensure the best quality prints:



Difference between printing on standard copier paper and inkjet photo paper.



Another example of printing on standard copier paper (left, which looks dull) versus inkjet photo paper (right). The latter has better contrast and brighter colours



Posters printed on inkjet photo papers

- **Standard Copier Paper:** Ideal for everyday printing needs such as documents, homework, and drafts. Standard paper is affordable and suitable for text-heavy prints. While A4 size (210x297 mm.) paper in 70 or 75 gsm (grams per square metre) is good for routine work, a marginally thicker 100 gsm paper may be suitable for certain printing applications.
- **Inkjet Photo Paper:** For printing photographs, choose glossy or lustre photo paper. Glossy paper enhances the vibrancy and sharpness of images, making it perfect for photo printing and high-quality prints. Lustre finish paper, on the other hand, reduces glare and fingerprints. These papers are usually available in weights ranging from about 130 gsm to 275 gsm—the higher the gsm, the thicker the paper. They are readily available in A4, 5x7 and 4x6 inch sizes. The latter is ideal for making smaller-size prints when an A4-size photo print is not required.
- **Specialty Paper:** Depending on your needs, you might also consider speciality papers that are suitable for

inkjet printing such as textured papers, tinted papers, self-adhesive papers for stickers, or translucent papers for overlays and creative projects and a variety of other substrates.

Choosing the right print media ensures that your prints not only look professional but also stand up to their intended use, whether it is a school project, business presentation, or creative endeavour. However, remember to test the paper for the intended application. Read and follow the instructions that come with the printer and the details mentioned on the paper pack to get the best results.

### Features to Look for in a Family Printer

To ensure that your printer meets the diverse needs of both home office tasks and children's educational requirements, here are some key features to consider:

- **Inkjet Technology:** Inkjet printers are versatile and capable of producing true photo-quality colour prints. They are ideal

for both text and images, making them suitable for a wide range of tasks. Whether you are printing detailed diagrams, simple documents or professional-quality photographs, an inkjet printer can handle it all.

- **A4 Size Printing:** Most home and educational needs can be met with an A4 size printer. It is a standard size that accommodates most documents and projects you will need to print, ensuring that your printer is versatile and practical. A4 size inkjet printers can also print smaller and popular 4x6 and 5x7 inches photo papers
- **4-Colour Printing:** A printer with four colours (cyan, magenta, yellow, and black) offers a wide range of colours and is sufficient for most home printing needs. This setup ensures that your prints are vibrant and accurate, whether you are printing photos, documents, or educational materials. If one prints more of photographs compared to documents, one can opt for dedicated inkjet photo printers, that come with six colours instead of four. The additional light cyan and light magenta inks provide better skin tones, smoother gradients, and a marginally extended colour gamut.
- **Ink Tank System:** Traditional ink cartridges can be expensive and inconvenient. Instead, opt for a printer with an ink tank system. These tanks can be refilled, making them more cost-effective in the long run. They also hold more ink, reducing the frequency of refills and lowering the cost per page. This feature is particularly beneficial for families with high printing demands. Additionally, always opt for original inks.
- **Built-in Scanner:** A multifunction printer with a built-

in scanner adds significant value. You can easily digitize important documents, scan homework, or even copy important paperwork. This feature saves space and money by combining multiple functions into one device. In short, this makes the entire device capable of printing, scanning and copying.

- **Brand:** Epson, HP, and Canon all make excellent inkjet printers. Visit their respective websites to explore the various models available and understand the features each one offers. |SP

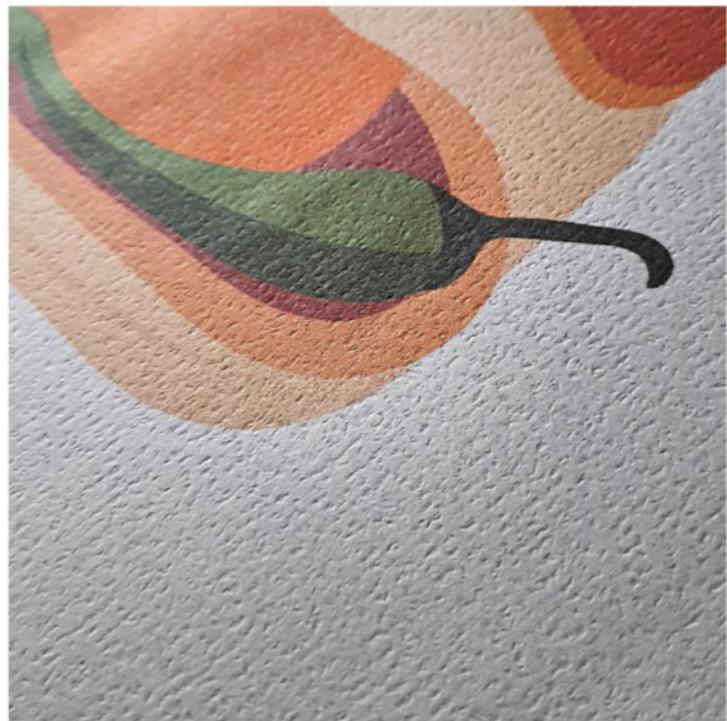
## CONCLUSION

A printer is an invaluable addition to any family home, enhancing both educational development and productivity. It supports children's learning by making it more engaging and interactive while also improving the efficiency and professionalism of a home office. Adults will also find it indispensable for various personal and practical tasks. When selecting a cost-effective model equipped with essential features like an ink tank system and built-in scanner, families ensure they have a reliable tool to meet their diverse needs. Readers, however, are advised to make their own informed judgments before investing, to suit their individual needs.

What one can scan and print is limited only by imagination. Shown here are a few printed examples to showcase some possibilities. All prints were made at home on an A4 size inkjet printer. I used a Canva ([www.canva.com](http://www.canva.com)) subscription account to create these. Several free templates are also available online. One can search for 'free printables.' In subsequent issues, I will share more examples.



A poster printed on textured paper and framed



Close-up view showcasing the paper's texture



A zine printed on standard copier paper



Children's activity sheet printed on standard A4 copier paper



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# LEARNINGS

## LEARNING

### Memory Cards

#### Part I



Ashok Kandimala

Ashok Kandimala 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 hobby photographer, he provides 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 Century website. He is presently working as a Management and Engineering consultant. He can be reached at ashokk@gmail.com.

You know that a modern camera is a marvelous high-tech gadget. You press the shutter button of your digital camera and after a few moments, the captured image appears on the monitor. While that sounds simple the camera takes many steps unknown to us at an astonishing speed to achieve that.

While we need not go into all the arcane details, the image captured (or a video stream) will finally be stored on the memory card. This we can retrieve, read the contents, and then do all the downstream work like post-processing, printing, sharing, etc. Hence, the memory card plays a very crucial role. For both good and bad, there are many types of them with a bewildering range of specs that confound even the experienced. The purpose of this article is to clarify what all those types and specs mean and what you should look for when purchasing one, how to handle them, and some useful tips.

The function of a memory card The imagery or video feed captured by the sensor initially is in the form of analog electrical signals. These signals undergo conversion into digital format and are then processed (refer to Picture 1). Subsequently, the resulting digital data, whether still images or a live video stream, is directed into a FIFO (First-In-First-Out) buffer. FIFO denotes that the data is retrieved in the same order it was received. This buffer serves as a rapid and temporary storage

mechanism (essentially a 'data conduit'), facilitating simultaneous dumping of sensor data while enabling reading and writing to the memory card. Although oversimplified, this explanation suffices for our purposes.

Efficient unloading of data from the buffer into the memory card is imperative. Failure to do so swiftly results in the buffer becoming full, rendering it incapable of receiving further data. In such a scenario, the camera will cease or reduce recording speed to prevent buffer overflow, effectively 'choking'. Consequently, the memory card must be equipped to handle this influx. Specifically, it must possess sufficient write speed to prevent overflow of the buffer or swiftly clear it as it gets full, ensuring uninterrupted operation.

Finally, the data must be stored reliably on the memory card, even when the power is not applied to it. This is what we call the 'non-volatile' storage. This will enable the photographer to remove the card from the camera and read the contents for further downstream work.

Computer memory, commonly called RAM, is fast but volatile. That is, when the power is removed from the memory chips, the data vanishes. This is obviously of no use to us photographers, as an image storage device. On the other hand, the 'flash memory' technology which is the basis for memory cards,

allows fast, nonvolatile storage that is rugged with no moving parts. Flash memory technology was invented by Toshiba. The same technology is used in USB pen drives and in the cameras to store the firmware.

Important specs of memory cards To maintain compatibility, certain standards have been formulated. These ensure that memory cards from different manufacturers can be used interchangeably. This in turn will help us as it will promote more competition and help bring better products at a lower cost.

The important specs are the type, capacity, and data transfer speeds. Each type has a name and different specs are defined for each type. The specs contain the physical form factor (including the dimensions) as well as the electronic interface definition. The latter includes the description of signals, type of connectors, power requirements, and many more such details.

Then we have the capacity specification, usually specified in gigabytes (GB) or terabytes (TB), which is the easiest to understand.

Even within the same type, different cards can have different write and read speeds and one needs to choose the appropriate one depending on the applications. Adding to the confusion, there are several ways of specifying these speeds!

Types: Since their introduction, many types of memory cards have been introduced. Quite a few are now defunct. Examples are SmartMedia, Miniature Card, xD Picture Card (by Fuji), Memory Stick (by Sony), etc. We will not deal with these anymore as they are no longer relevant. The following is the list of various cards (Picture 2) that are currently being used along with a brief description.

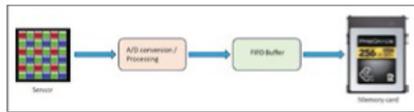
CompactFlash: Commonly called a CF card, these were introduced by Sandisk. This is the granddaddy for all memory cards as it was the first one to enter the market. Many changes have been introduced in their design to improve performance, but the never-ending



Picture 2: Different types of memory cards.

- Micro SD with an SD adapter
- SD card (Type I)
- CompactFlash II Type
- CompactFlash II Type
- SD card (Type II)
- CompactFlash II Type

Note: The relative sizes of the cards. The correct scale represents one such unit and will help to get an idea of the physical size of the cards.



Picture 1: Data flow in a camera.

## LEARNING

### HOW TO CAPTURE LIGHTNING



By Rohinton Mehta

The rains have started and many of you may want to photograph lightning. Lightning photos can be awesome, especially when you capture multiple lightning bolts. Before we discuss how to capture lightning, please note that you should take extreme care since lightning can be dangerous. Do not stand under tall structures or tall trees or open grounds. Take cover inside a building. It also goes without saying that you should not be standing in water or even on wet surfaces.

Note: It is assumed that you'll be taking the lightning shots after the sky gets dark.

Your camera exposure meter cannot measure the exposure for lightning strikes as the strikes last for an extremely brief time. Hence calculating the exposure is a bit of trial and error:

Try this:

ISO: 100

Shutter speed: 15 seconds

Aperture: Say, between f/8 and f/11

Shooting Mode: RAW

# Memory Cards

## Part I



**Ashok  
Kandimalla**

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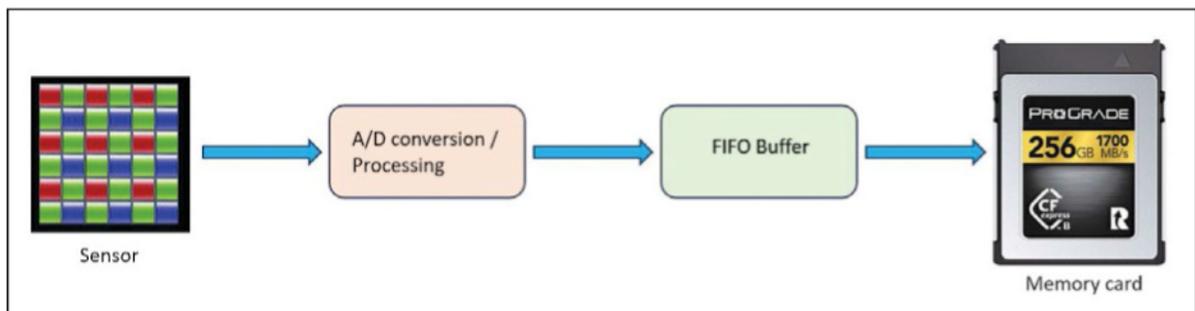
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**Picture 2:** Different types of memory cards.

- Micro SD with an SD adapter
- SD card UHS-I Type
- CompactFlash CF
- CFast
- SD card UHS-II Type
- CFexpress (Type A)
- XQD
- CFexpress (Type B)

*Note the relative sizes of the cards. The arrow mark represents one inch or approximately 25 mm and will help to get an idea of the physical size of the cards.*

demands for faster speeds and higher capacities were beyond what the CF cards could provide. Hence, they are being superseded by other types and none of the new cameras introduced in the recent past use these cards. One can say that they are on the way out.

**SD Cards:** SD is short for Secure Digital. This card is the joint development of three major companies

SanDisk, Panasonic (Matsushita Electric), and Toshiba. These companies also founded the SD Association to define SD Card Standards. The SD Card is by far the most popular today and is used by nearly all the P&S cameras and most DSLRs and Mirrorless cameras. Even in the 'flagship' top-end models, barring a few exceptions, one of the two memory slots will support an SD card.



**Picture 3:**  
A Micro-SD card with an adapter.

SD Cards also have an alternate form factor that is smaller in size. Called the MicroSD, it is seldom used in cameras but is popular with smartphones. Micro SD cards are generally cheaper than the normal SD cards. However, these are generally slower and are not preferred for photographic use though they can be useful as backup devices in a pinch. One interesting point is that they can be used in the standard SD Card slots with the help of an adapter (Picture 3).

Now, the confusing part! There are a great number of variations within the SD cards, viz SD, SDHC, SDXC, UHS-I, UHS-II, etc. What do these mean and how are they important to you? Let us look at this aspect.

The SDHC or Secure Digital High Capacity, is the updated standard (Year 2006) that offers capacities from 4 GB to 32 GB. The SDXC or Secure Digital Extended Capacity is based on a further updated standard (Year 2009) that increases the capacity to 2048 GB (or 2 TB). Another important change is that SDXC is compatible with Microsoft's exFAT file system. All variations of the SD cards (other than the MicroSD) have the same form factor. However, they can be distinguished by the symbols on the card label (Picture 4).

An important and common feature of SDHC and SDXC cards is the Ultra High-Speed Bus (UHS). There are variations here too, these being designated UHS-I and UHS-II. UHS-I supports bus speeds up to 104 MB/sec, with the speed rising to 312 MB/sec for the UHS-II. The latter has an extra row of contacts (Picture 5) and is suitable only for cameras that specifically support these cards. The UHS type of the card is specified on the label of the card, next to the SD card symbol as



**Picture 4:** Symbols of different types of SD cards.

a Roman numeral (I, or II). UHS-II cards can be used on cameras that support only UHS-I. However, they will not be able to use the 2nd row of contacts and thus the speeds will be limited to that of UHS-I. Conversely, you can also use a UHS-I card in a slot designed for UHS-II but the performance will be limited as the card will have only one row of connectors.

One unique feature of the SD card is that there is a small switch on the side (Picture 6) which when slid makes the card write-protected. While you should

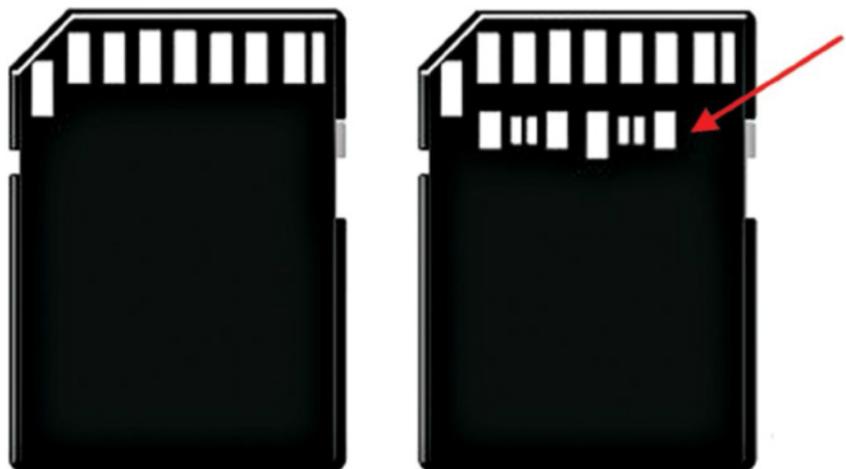
not activate this feature when the card is inside the camera (once you do this, your camera cannot write any images on it), it does provide enhanced safety and prevents unwanted viruses from sneaking in.

Finally, due to the very high production volumes, SD cards, especially the UHS-I type are the lowest priced and are available easily compared to all the other types.



**Picture 6:** What do different symbols and words on an SD card label tell you?

- Write protect switch. Moving it down towards the lock symbol (below) will prevent writing.
- The symbol for Speed Class 10. This means that the card can support a minimum sustained write speed of 10 MB/Sec.
- The symbol for UHS Speed Class 3. This means that the card can support a minimum sustained write speed of 30 MB/Sec.
- V90 indicates Video Speed Class 90.
- This is an SDXC-type card.
- The Roman numeral II means that it is a UHS-II Type card.
- Capacity.
- Speed. (Here both read and write speeds are specified).



**Picture 5:** UHS-II type cards (right) have two rows of contacts (arrow) whereas UHS-I type has only one.



Picture 7: The metal frame and heat sink of an XQD / CFX card

**CFast (also called CompactFast):** As the frame rate and pixel counts of cameras went up, the existing memory card designs were found wanting in terms of performance. Thus, new standards were developed and one such is the CFast which uses a serial interface. Technically this is a variant of the CF card but is not compatible with it either physically or electronically. Very high bus speeds up to 600 MB/sec (for Version 2) are possible with CFast. Unfortunately, CFast proved to be a short-lived standard and once again no major camera manufacturer is using them currently, though Canon used it for a brief time. I would recommend at this stage not to buy cameras that use CFast cards exclusively, as the availability of cards might decrease in the future.

**XQD:** This is another standard developed by SanDisk, Sony, and Nikon with the final specification drawn by CFA (CompactFlash Association) in 2011. This card is physically smaller than the CF card but offers very high bus speeds up to 1 GB/sec. The storage capacity can go beyond 2 TB. This type has a metal frame and a more robust build than CF or SD cards. The metal part also serves as a heat sink (Picture 7) to handle the heat that will be generated at higher data speeds (like 8K video and beyond). Though supported by CFA, XQD cards are physically not

compatible with either CF or CFast cards. Nikon and Sony used them for a brief period but the XQD standard was quickly superseded. However, do not worry as it has been reincarnated!

Table 1 summarizes the differences:

Table 1			
Type	Size in mm	Number of Data lanes	Data Transfer Speed
Type A	20 x 28 x 2.8	1	1000 MB/sec
Type B	38.5 x 29.8 x 3.8	2	2000 MB/sec
Type C	54 x 74 x 4.8	4	4000 MB/sec

**CFexpress (or CFX):** This is another new standard (Picture 8), introduced by CFA in 2016 as a successor to the XQD! To add to the confusion there are no less than three types of CFX cards, called Types A, B, and C (Picture 9). All types use the standard NVMe protocol on a PCIe 3.0 interface with 1 to 4 data lanes with each lane giving a data transfer rate of 1000 MB/sec per lane.

Currently, the Type A CFX cards are being used only by Sony, though more may follow. The Type B is the most popular and is used by Canon, Nikon, Panasonic, Red, etc. Currently, as we go to press, Type B cards are available with speeds going up to 1700 MB/sec. The Type C card though the fastest (up to 4000 MB/sec) is very large and no camera manufacturer has adopted it yet.

You have just read that XQD was reborn. That is because the Type B CFX card has a **100% identical** form factor and construction (including the metal frame and heat sink) as the XQD but there are differences in the interface.

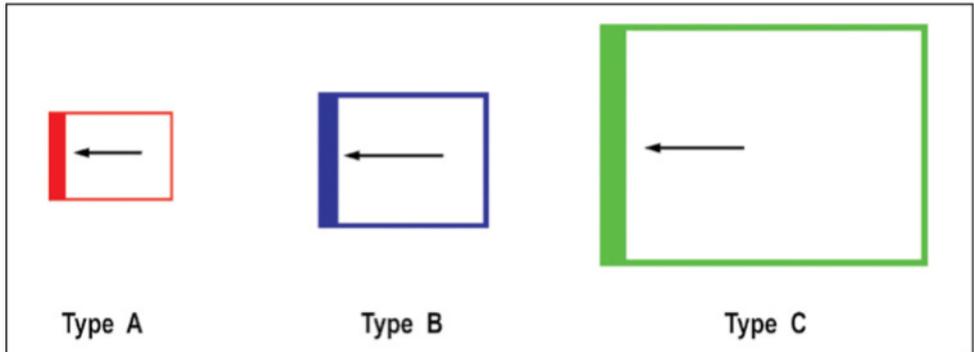
Manufacturers like Nikon who earlier equipped their cameras with XQD slots have issued firmware updates for their cameras so that they now allow CFexpress cards to be used in the **same** slots while getting the full performance benefits of the CFX cards. Problem solved! Support for the XQD card is also retained thus giving dual card compatibility. If you are buying a camera that takes XQD cards make sure that the firmware of the camera has been updated to accept CFexpress cards. The Type A CFexpress cards are smaller and support slower data rates. These cards look like the SD cards (Picture 2, E, and F) but are slightly smaller and a little thicker in dimensions and are not the same. One interesting point is that it is possible to design a slot in the camera that supports both CFexpress Type A and SD cards in the same slot though not simultaneously. This is an interesting approach and presently only some Sony cameras have this feature. |SP

**NEXT MONTH**  
We will look at factors that you need to consider when determining capacity of memory cards you need, understanding the speed specifications of memory cards, how to handle and take care of them, tips, best practices, etc. So, do not miss!

All text, diagrams, and images © Ashok Kandimala.



Picture 8: CFexpress card logo.



Picture 9: The outlines of different types of CFX cards showing the relative sizes.

# HOW TO CAPTURE LIGHTNING



Ken Lew

By Rohinton Mehta

**T**he rains have started and many of you may want to photograph lightning. Lightning photos can be awesome, especially when you capture multiple lightning bolts. Before we discuss how to capture lightning, please note that you should take extreme care since lightning can be dangerous. Do not stand under tall structures or tall trees or open grounds. Take cover inside a building. It also goes without saying that you should not be standing in water or even on wet surfaces.

*Note: It is assumed that you'll be taking the lightning shots after the sky gets dark.*

Your camera exposure meter cannot measure the exposure for lightning strikes as the strikes last for an extremely brief time. Hence calculating the exposure is a bit of trial and error.

**Try this:**

**ISO:** 100

**Shutter speed:** 15 seconds

**Aperture:** Say, between f/8 and f/11

**Shooting Mode:** RAW

**Lens:** Whilst wide-angle lenses will cover a vast area (thus making sure that the lightning strikes will be within your frame), the visual impact will not be what you may expect since the lightning bolts may appear too small and far away. On the other hand, selecting a long tele lens (like 300 mm and above) will make it very difficult for you to get the lightning bolts within your frame. I suggest you try a 100-135 mm lens on a full frame 35 mm camera.

**Note:** *Depending on the atmospheric pollution and light pollution levels, you may have to modify the suggested exposure settings. Some amount of trial is usually needed.*

**White Balance:** I always set my WB to 'Daylight' (same as 'Direct Sunlight'). If I need to, I can always change the WB with one click in post-processing without any loss in image quality.

**Focus:** Set the camera to Manual Focus. Set focus to infinity. If your lens does not have an infinity mark, focus on something bright far away from the lens.

**Image Stabilisation:** Off

**Tripod:** A steady tripod is a must. A carbon

fiber or a wooden tripod is recommended for reasons of safety.

Look for areas where you see several lightning bolts and position your camera accordingly. Press the shutter release button and wait. Hopefully, lightning strikes will occur within your set shutter duration. In case it doesn't, repeat the procedure.

But won't the sky overexpose because the shutter remains open for a very long period? No. Remember, you'll be shooting to capture the lightning bolts after the sky has darkened.

You can also capture lightning using what is known as a Lightning Trigger. It is an electronic device, which, when set, it will automatically take the photo when lightning strikes anywhere within your selected frame. For casual lightning shots, the investment in a Lightning Trigger would not be justified.

The lightning photos in this 'Learning' article have been taken by Kane Lew and Sangram Govardhane, both members of DCP Expeditions. Thank you Kane and Sangram. **|SP**



Sangram Govardhane

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# 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.



74

**Lens Review**  
Tamron 35-150mm  
F/2-2.8 Di III VXD

78

**Monitor Review**  
BenQ SW242Q



Tamron 35-150mm F/2-2.8 Di III VXD (Model A-058)

₹1,64,000

# Impressive

## In the Box

- ✓ Lens
- ✓ Lens hood
- ✓ Front & rear lens caps
- ✓ User manual/ instructions were not supplied



## ▣ Rohinton Mehta

Tamron is one of the leading third-party lens manufacturers. They offer two modern lenses having focal length of 35-150 mm (4.3x zoom ratio) --- one for Sony E-mount and the other for Nikon Z-mount. Both, Sony as well as Nikon have taken a wise step in permitting Tamron to make lenses for their respective camera bodies. We received the Z-mount lens for review.

## Design & Build Quality

The Tamron 35-150mm f/2-2.8 Z-mount lens is beautifully crafted. The outer body material is engineering plastic and has a deep, lavish black finish. The lens mount is made of metal. There are three customisable function buttons – one at 12 O'clock, one at 6 O'clock and one at 9 O'clock position. Towards the camera body side, a USB-C connection is provided for future firmware updates. A 'Brand Ring' can be seen on the lens mount. Filter diameter is 82 mm. The lens has a moisture-resistant

construction. The lens is designed in Japan and is made in China.

## Key Features

The Tamron 35-150mm f/2-2.8 is a full frame lens designed for the 35 mm format. On APS-C mode that would be equivalent to 52.5 - 225 mm. Its widest aperture is f/2 (at 35 mm) and reaches f/2.8 by the time you zoom to 135 mm and beyond. These wide apertures make it a very useful lens in low-light conditions. AF/MF switch is provided, as well as a zoom-lock, so that the lens may not accidentally extend during travelling, thus preventing it from damage.

The lens is constructed with four LD (Low Dispersion) and three GM (Glass Moulded Aspherical) lens elements. These special elements help to minimise

aberrations and provide superior image quality, both in 'stills' as well as in video. The lens utilises a linear motor focus mechanism (VXD – Voice-coil eXtreme-torque Drive) to achieve high speed and precise autofocus. The lens offers accurate focus tracking enabling you to sharply capture sudden subject movements. The USB-C connection on the lens allows you to easily customise functions and update firmware using the Tamron Lens Utility software (available for free download, from Tamron India's website).

A very useful feature of the Tamron 35-150 mm f/2-2.8 lens is the A – B Focus. Using the Tamron Lens Utility software, you can pre-assign focus to two subjects (A and B) at different distances from the lens. Once set, you can alternate the focus simply by pressing the Lens Function button.

Vibration Correction (VC) is available – which can be set to either Mode 1, 2 or 3. Mode 1 provides a balance between the vibration reduction effect seen in the EVF and the captured image. Mode 2 is used for panning. Mode 3 gives priority to the stabilisation of the captured images but does not stabilise the image in the

## Ergonomics

At 1165 g, the lens is neither too heavy, nor light and users with smaller/lighter camera bodies may find the lens front heavy, especially when extended. The view through the EVF appears bright due to its superior light gathering power. The lens extends by approx. 42 mm when going from 35 mm to 150 mm setting. The review piece had a smooth focussing ring, but the zoom ring was harder to rotate, especially between 50- and 150-mm settings. I noticed that sometimes, my left hand under the lens that supports the lens, inadvertently pressed the function button, making me wonder if that button position is optimal.

Camera: Nikon Z8  
Lens: Tamron 35-150mm F/2-2.8 Di III VXD  
Aperture: f/4  
Shutter Speed: 1/400 sec  
Focal Length: 150 mm  
ISO: 400



Rohinton Mehta

## Performance

I reviewed the lens using a Nikon Z8 body. Vignetting control and distortion control was enabled. Pictures were shot in RAW as well as in highest quality JPEG. The overall performance of this lens was top-notch. Images were very sharp at the center, even when the lens was used at wide open apertures (f/2 and 2.8). Sides and corners were also good, though a tad 'softer' when compared to the central areas. I say that most users may not be able to notice the difference unless they pixel-peep at 150 mm at the sides/corners. Those using this lens on APS-C sensor cameras (or full frame cameras set to APS-C format) will be even more pleased since they'd be using more of the central areas of the imaging sensor where the sharpness is always greater.

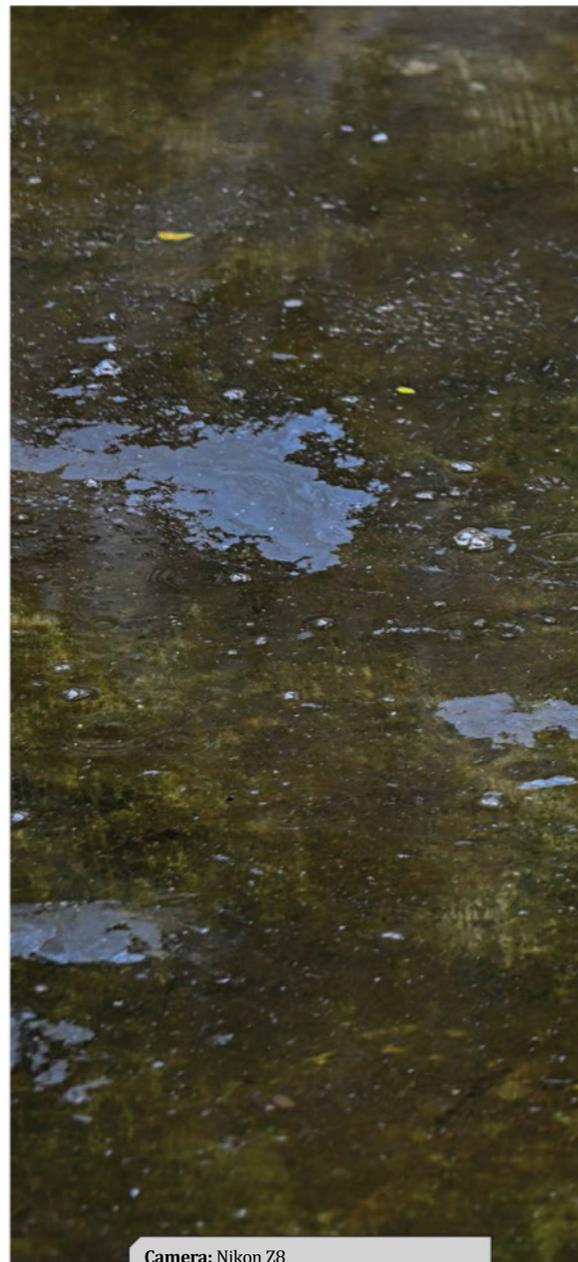
At the 35 mm end, the lens is f/2 and gradually changes from f/2 to f/2.8 as the focal length increases towards 150 mm. At 75mm it is f/2.2; at 85 mm it is

f/2.7 and 135 mm onwards, it is f/2.8. I did notice some darkening at the sides/corners with the lens wide open. I did not notice any chromatic aberration worth mentioning. Video quality was good (also has to do with the body used) but 'focus breathing' was noticed when the lens (focussed on infinity at 150 mm) was brought to focus on its minimum focussing distance. The lens did not exhibit any colour cast due to its coatings – which is a good thing. Autofocus was fast and accurate (Here too, the camera body plays an important role). The lens offers built-in vibration compensation.

Overall, a great lens.

## Value for Money

The Tamron 35-150 mm f/2-2.8 Z-mount lens has an MRP of Rs.1,64,000/- I would consider this to be a bit on the higher side but remember, this is a 'fast' lens, offering very accurate and speedy AF even in low light. |**SP**



## VERDICT

For several Nikon users, the Tamron 35-150 mm Z-mount lens may be the only lens they'll need for day-to-day shooting. The 'fast' f/2 and f/2.8 maximum aperture makes this lens suitable for use in low light situations, whilst the focal range from 35 mm to 150 mm means that the lens is very versatile – can be used for weddings, birthday parties, indoor sports, landscapes, wildlife (limited usage), architecture, family photos, et al.

The lens is very sharp in the center, even wide open. There is some fall-off in sharpness at the sides/corners – but this is true of almost every lens and is not something to be worried about. I felt that the lens is a tad sharper towards the 35 mm end compared to the 150 mm end. The optimum apertures were around f/4-5.6 depending on the zoom position. There was a fair amount of 'focus breathing' – which may not be appreciated by vloggers/some video creators.

Rohinton Mehta



Camera: Nikon Z8  
 Lens: Tamron 35-150mm F/2-2.8 Di III VXD  
 Aperture: f/4.5  
 Shutter Speed: 1/50 sec  
 Focal Length: 150 mm  
 ISO: 400

Camera: Nikon Z8  
 Lens: Tamron 35-150mm F/2-2.8 Di III VXD  
 Aperture: f/4  
 Shutter Speed: 1/400 sec  
 Focal Length: 150 mm  
 ISO: 400



**FINAL SCORE**



**Design and Build Quality**



**Key Features**



**Ergonomics**



**Performance**



**Value for Money**



**Overall**



**KEY SPECIFICATIONS**

**Focal length:** 35-150 mm

**Max Aperture:** F2-2.8

**Angle of view:** 63° 26' (35 mm) - 16° 25' (150 mm) -- Diagonal

**Lens construction:** 21 elements in 15 groups

**MOD:** 0.33 m (13" W / 0.85 m (33.5") T

**Max mag ratio:** 1:5.7 (W); 1:5.9 (T)

**Filter dia.:** 82 mm

**Aperture blades:** 9

**Weight:** 1165 g

**PLUS**

- Lens designed for full frame 35 mm cameras
- 'Fast' maximum aperture at both ends
- Very sharp, even at wide open aperture
- Fast and accurate AF
- Very useful focal range
- Good bokeh
- Tamron Lens Utility - a proprietary software tool - available for lens function customisation

**MINUS**

- Manual focus is a bit jumpy.
- Focus breathing
- No lens collar
- Odd-size 82 mm filter
- Function button at the lens bottom not in a good position

BenQ SW242Q ₹38,500 [benq.com](https://benq.com)

# The Ultimate Tool for Photographers and Videographers



## In the Box

- ✓ 1.8m Power Cable
- ✓ HDMI Cable
- ✓ Hotkey Puck G2
- ✓ Calibration Report
- Warranty Card and QSG

▣ Ravi Parmar

**T**he BenQ SW242Q is a 24.1-inch 16:10 WQXGA IPS monitor crafted for professional photographers and videographers. It promises exceptional color accuracy and performance, making it a good option for creative professionals.

## Stellar Color Accuracy and Reproduction

With an impressive 99% Adobe RGB, 98% Display P3, and 100% sRGB color gamut, the SW242Q ensures vibrant and true-to-life colors. The Delta E ≤ 1.5 guarantees minimal color variation, providing reliable color precision essential for photo

and video editing. BenQ's AQCOLOR technology, uniformity technology, and ICCsync work together to deliver consistent and accurate colors across the screen. This monitor is also Calman Verified, Pantone Validated, and Pantone SkinTone Validated, further cementing its reputation for superior color accuracy. All of these certifications and validation provide a lot of reassurance to the photography or designer, that the output would produce true-to-life results.

### Advanced Features for Professional Editing

BenQ's uniformity technology adjusts color and brightness across hundreds of sub-regions, maintaining screen-wide accuracy. The fine-coating panel with TUV anti-reflection certification minimizes reflections, ensuring you remain focused on your work. The SW242Q also supports HDR10 and HLG standards, providing a broader range of colors and greater detail in both bright and dark areas of your images and videos.

### Effortless Calibration and Connectivity

The BenQ Palette Master Ultimate software offers intuitive hardware calibration, making it easy to maintain color accuracy. The 90W USB-C port allows for fast data transfer and power delivery, streamlining your workspace by reducing the need for multiple cables. The monitor's compatibility with Thunderbolt 3 or 4 ensures seamless connectivity with a wide range of devices.

### Enhanced Viewing Experience

The monitor's simulated print preview feature offers near-identical previews of printed copies, ensuring your edits translate perfectly to print. Its ergonomic design includes tilt, swivel, and pivot adjustments, providing optimal comfort during long editing sessions. The premium leatherette base adds a touch of elegance to your workspace.

### Versatile Video Capabilities

For videographers, the SW242Q supports various chroma sampling formats (4:4:4, 4:2:2, and 4:2:0) and offers compatibility with SDI devices for stable and high-quality video signal transmission. The monitor also supports Calman and Lightspace video calibration software, ensuring precise 3D LUT adjustments for accurate video output.

*In conclusion, the BenQ SW242Q monitor is a good investment for professional photographers and videographers seeking top-tier color accuracy and a range of advanced features and it's priced at Rs.38,500 which does not break the bank. While it comes at a premium price, the exceptional quality and performance it delivers make it well worth the cost. In the new AI world with a lot of automation likely to come for pictures which are generated by humans or AI, it's going to be important to fine-tune the finished product, and this is not possible without a true-to-life and calibrated monitor. |SP*



**Design and Build Quality**



**Key Features**



**Ergonomics**



**Performance**



**Value for Money**



**Overall**



**KEY SPECIFICATIONS**

<b>Item Height :</b> 46.07 Centimeters
<b>Item Width :</b> 53.98 Centimeters
<b>Standing screen display size:</b> 24.1 Inches
<b>Resolution :</b> 2560 x 1600 Pixels Per Inch
<b>Refresh Rate :</b> Up to 60Hz
<b>Response Time :</b> 3ms - 6ms
<b>Panel Type :</b> IPS
<b>Aspect Ratio :</b> 16:10

<b>Connectivity :</b> HDMI, DISPLAY PORT
<b>Display :</b> WQXGA
<b>Product Dimensions :</b> 31.14 x 53.98 x 46.07 cm
<b>Number of USB 3.0 :</b> Ports 2
<b>Number of HDMI :</b> Ports 2
<b>Voltage :</b> 240 Volts
<b>Item Weight :</b> 7.8kg

**BENQ'S SCREENBAR HALO MONITOR LIGHT**

BenQ's ScreenBar Halo Monitor Light is an innovative lighting solution, seamlessly integrating into any workspace with its sleek and minimalist design. Unlike traditional desk lamps, the ScreenBar Halo mounts effortlessly on top of monitors, saving valuable desk space and eliminating clutter. Powered by a USB connection, it's both convenient and energy-efficient, consuming a maximum of just 6.5 Watts.

The light's standout feature is its integrated backlight design, which enhances eye comfort by reducing glare and minimizing screen reflection. Users can customize brightness and color temperature via a smart wireless controller, ensuring optimal lighting conditions tailored to individual preferences. With three distinct modes—Front, Back, and Front & Back Light—the ScreenBar Halo adapts effortlessly from work to leisure environments.

Durability and longevity are also noteworthy, with BenQ boasting an impressive lifespan of up to 50,000 hours for the LED lights. This translates to over 17 years of use if operated for 8 hours daily. The ScreenBar Halo's compatibility is equally impressive, fitting monitors with bezel widths greater than 0.25 inches and accommodating curved monitors up to 1.5 inches thick.



In conclusion, BenQ's ScreenBar Halo Monitor Light combines aesthetic appeal with functional excellence, offering a sophisticated lighting solution that enhances productivity and comfort. Whether for professional tasks or recreational use, this accessory proves invaluable in creating a visually optimal and ergonomic workspace.



Fujifilm Instax Mini 99 ₹17,999 Price on Amazon

# Blend of Classic Charm and Modern Features

□ Ellora Dasgupta

The The Fujifilm Instax Mini 99 is the latest addition to Fujifilm’s popular line of instant cameras, blending nostalgic charm with modern functionality. The Instax Mini 99 boasts a retro-inspired design that is both stylish and ergonomic. Its compact size and lightweight build make it perfect for on-the-go photography. Available in one colour – Black. Notably, the Mini 99 features two shutter buttons, facilitating easier landscape orientation shooting. Additionally, it includes an exposure dial, colour effect dial, viewfinder, LCD display, and a manual vignette switch on the lens for applying a creative dark border to images.

The Instax Mini 99 stands out with its instant print capability, using the widely available Instax Mini film to provide physical prints that develop in seconds. This model offers enhanced image quality with better exposure control, resulting in clearer, more vibrant prints. It also introduces several new features that add to the fun of instant photography. A dedicated selfie mode, activated by pulling out the lens barrel, adjusts focus and exposure for close-up shots, but the model lacks the built-in selfie mirror which otherwise would have helped for perfect framing. The camera’s automatic settings detect optimal brightness,

adjusting the shutter speed and flash accordingly, making it user-friendly for beginners. The Mini 99 also introduces new creative modes, including double exposure and a macro mode for close-up photography, adding versatility to

exposure settings ensure well-balanced images in various lighting conditions. The camera is powered by rechargeable lithium-ion NP-70S battery, charged through USB-C, which offer decent longevity through several packs of film, making it convenient for extended outings.



It’s an excellent choice for capturing and cherishing memories in a tangible format, making it particularly suited for social gatherings, events, and creative photography projects but it lacks on digital storage. The Mini 99 is a creative and advanced analog camera in Fujifilm’s series, catering to both casual and professional photographers. It offers a significant upgrade in control and creativity while maintaining a fully analog system. Inheriting features from the discontinued Mini 90, it adds new and innovative options, notably the vignette and colour effects applied by a physical iris and internal LEDs. This

shooting options. Two control dials allow for exposure compensation and switching between six new colour effects: Light Leak (LL), Sepia (SP), Soft Magenta (SM), Light Blue (LB), Warm Tone (WT), and Faded Green (FG). These features, combined with five levels of exposure control, offer a range of creative possibilities.

makes the Mini 99 capable of handling a broader range of conditions from light to dark. While composition with the basic optical viewfinder is still a weak point, the camera provides sufficient control to achieve a variety of effects.

The Instax Mini 99 performs reliably, delivering consistent results. Its automatic

The Fujifilm Instax Mini 99 is available in one colour – Black at INR 17,999 and are available at Amazon or can buy directly online at <https://www.instax.in/products/mini-99>. |SP

## CANON

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
EF-M 11-22mm f/4-5.6 IS STM	62,652	15	55	61	58.2	220
EF-M 15-45mm f/3.5-6.3 IS STM	45,512	25	49	60.9	44.5	130
EF-M 18-55mm f/3.5-5.6 IS STM	TBC	25	52	61	61	210
EF-M 18-150mm f/3.5-6.3 IS STM	36,995	25	55	60.9	86.5	300
EF-M 22mm f/2 STM	18,995	15	43	61	23.7	105
EF-M 28mm f/3.5 IS STM Macro	24,990	9.7	43	60.9	45.5	130
EF-M 32mm f/1.4 STM	69,564	23	43	60.9	56.5	235
EF-M 55-200mm f/4.5-6.3 IS STM	25,495	100	52	60.9	86.5	260
RF 14-35mm f/4L IS USM	1,55,995	20	77	84.1	99.8	540
RF 15-35mm f/2.8L IS USM	2,20,995	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	26,995	13	43	69.2	40.1	165
RF 24-70mm f/2.8L IS USM	2,20,995	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	1,18,995	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	36,995	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	81,995	50	72	80.4	122.5	750
RF 28-70mm f/2L USM	2,86,995	39	95	103.8	139.8	1430
RF 35mm f/1.8 IS STM Macro	44,995	17	52	74.4	62.8	305
RF 50mm f/1.8 STM	17,995	30	43	69.2	40.5	160
RF 50mm f/1.2L USM	2,23,995	80	77	89.8	108	950
RF 70-200mm f/2.8L IS USM	2,57,995	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	1,66,995	60	77	83.5	119	695
RF 85mm f/1.2L USM	2,57,995	85	82	103.2	117.3	1195
RF 85mm f/1.2L USM DS	2,94,995	85	82	103.2	117.3	1195
RF 85mm f/2 Macro IS STM	52,995	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	1,34,995	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	58,995	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	2,72,995	90	77	94	208	1530
RF 600mm f/11 IS STM	74,995	450	82	93	200	930
RF 800mm f/11 IS STM	94,995	600	95	102	282	1260

## FUJIFILM

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
XF 8-16mm f/2.8 R LM WR	1,99,999	25	N/A	88	121.5	805
XF 10-24mm f/4 R OIS WR	1,04,999	24	72	77.6	87	385
XF 14mm f/2.8 R	85,999	18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ	TBC	13	52	62.6	44.2	135
XF 16mm f/1.4 R WR	95,999	15	67	73.4	73	375
XF 16mm f/2.8 R WR	38,990	17	49	60	45.4	155
XC 16-50 f/3.5-5.6 OIS II	TBC	30	58	62.6	98.3	195
XF 16-55mm f/2.8 R LM WR	1.19,999	60	77	83.3	106	655

XF 16-80mm f/4 R WR OIS	77,999	35	72	78.3	88.9	440
XF 18mm f/1.4 R LM WR	1,03,999	20	62	68.8	75.6	370
XF 18mm f/2 R	TBC	18	52	64.5	40.6	116
XF 18-135mm f/3.5-5.6 R LM OIS WR	90,999	45	77	75.7	97.8	490
XF 18-55mm f/2.8-4 R LM OIS	69,999	18	58	65	70.4	310
XF 23mm f/1.4 R	66,080	28	62	72	63	300
XF 23mm f/1.4 R LM WR	93,999	19	58	67	77.8	375
XF 23mm f/2 R WR	47,999	22	43	60	51.9	180
XF 27mm f/2.8	38,000	34	39	61.2	23	78
XF 27mm f/2.8 R WR	40,999	34	39	62	23	84
XF 33mm f/1.4 R LM WR	84,999	30	58	67	73.5	360
XF 35mm f/1.4 R	59,999	28	52	65	54.9	187
XF 35mm f/2 R WR	43,000	35	43	60	45.9	170
XC 35mm f/2	20,999	35	43	58.4	46.5	130
XF 50mm f/1 R WR	1,79,999	70	77	87	103.5	845
XF 50mm f/2 R WR	48,999	39	46	60	59.4	200
XF 50-140mm f/2.8 R LM OIS WR	1,58,999	100	72	82.9	175.9	995
XC 50-230mm f/4.5-6.7 IS II	34,999	110	58	69.5	111	375
XF 55-200mm f/3.5-4.8 R LM OIS	69,999	110	62	75	118	580
XF 56mm f/1.2 R	96,490	70	62	73.2	69.7	405
XF 56mm f/1.2 R WR	1,04,999	70	62	73.2	69.7	405
XF 60mm f/2.4 XF R Macro	50,998	26.7	39	64.1	70.9	215
XF 70-300mm f/4-5.6 R LM OIS WR	88,999	83	67	75	132.5	580
XF 80mm f/2.8 R LM OIS WR Macro	1,14,999	25	62	80	130	750
XF 90mm f/2 R LM WR	90,999	60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR	1,84,999	175	77	94.8	210.5	1375

<b>LAOWA</b>						
	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
4mm f/2.8 Fisheye	15,521	8	N/A	45.2	25.5	135
7.5mm f/2 MFT	38,919	12	46	50	55	170
9mm f/2.8 Zero-D	38,919	12	49	60	53	215
10mm f/2 Zero-D MFT	TBC	12	46	54	41	125
17mm f/1.8 MFT	11,621	15	46	55	50	160
25mm f/0.95 APO MFT Argus	31,119	25	62	71	86	570
33mm f/0.95 CF APO Argus	38,919	35	62	71.5	83	590
50mm f/2.8 2x Ultra Macro APO MFT	31,119	13.6	49	53.5	79	240
65mm f/2.8 2x Ultra Macro	31,119	17	52	57	100	335
9mm f/5.6 FF RL	62,317	12	N/A	62.4	66	350
10-18mm f/4.5-5.6	54,518	15	37	70	90.9	496
11mm f/4.5 FF RL	54,518	19	62	63.5	58	254
14mm f/4 FF RL	42,818	27	52	58	59	228
15mm f/2 Zero D	58,417	15	72	66	82	500

# MIRRORLESS LENS GUIDE

15mm f/4.5 Zero-D Shift	93,514	20	N/A	79	103	597
20mm f/4 Zero-D Shift	85,715	25	82	91	95	747
35mm f/0.95 FF Argus	70,116	50	72	76.8	103	755
45mm f/0.95 FF Argus	62,317	50	72	76.8	110	835
85mm f/5.6 2x Ultra Macro APO	35,019	16.3	46	53	81	291

## NIKON

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
16-50mm f/3.5-6.3 VR Nikkor-Z DX	26,450	30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor-Z DX	26,999	20	62	73	90	315
50-250mm f/4.5-6.3 VR Nikkor-Z DX	31,450	100	62	74	110	405
14-24mm f/2.8 S Nikkor-Z	1,99,995	28	112	88.5	124.5	650
14-30mm f/4 S Nikkor-Z	99,950	28	82	89	85	485
20mm f 1.8 G ED Nikkor Z	65450	20	77	84.5	108.5	505
20mm f/1.8 S Nikkor-Z	83,990	20	77	84.5	108.5	505
24-50mm f/4-6.3 Nikkor-Z	39,995	35	52	73.5	51	195
24-70mm f/2.8 S Nikkor-Z	1,90,000	38	82	89	126	805
24-70mm f/4 S Nikkor-Z	78,450	30	72	77.5	88.5	500
24-120mm f/4 S Nikkor-Z	97,995	35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor-Z	68,995	70	67	76.5	114	570
24mm f/1.8 S Nikkor-Z	83,995	25	72	78	96.5	450
28mm f/2.8 Nikkor-Z	21,995	19	52	70	43	155
28-75mm f/2.8 Nikkor-Z	89,995	19	67	75	120.5	565
35mm f/1.8 S Nikkor-Z	52,748	25	62	73	86	370
40mm f/2 Nikkor-Z	21,500	29	52	70	45.5	170
50mm f/1.2 S Nikkor-Z	1,79,995	45	82	89.5	150	1090
50mm f/1.8 S Nikkor-Z	38,986	40	62	76	86.5	415
50mm f/2.8 MC Nikkor-Z	58,995	16	46	74.5	66	260
70-180mm f 2.8 Nikkor Z	119995	27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor-Z	2,04,995	100	77	89	220	1360
85mm f 1.2 S Nikkor Z	257995	85	82	102.5	141.5	1160
85mm f/1.8 S Nikkor-Z	52,766	80	67	75	99	470
100-400mm f/4.5-5.6 Nikkor-Z VR S	2,41,995	75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor-Z	89,995	29	62	85	140	630
135mm f 1.8 S Plena Nikkor Z	242995	82	82	98	139.5	995
180-600mm f 5.6-6.3 VR Nikkor Z	169995	130	95	110	315.5	1955

## SAMYANG

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
7.5mm f/3.5 UMC fisheye MFT	30,999	9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	TBC	30	n/a	60	64.4	290

12mm f/2 NCS CS	26,990	20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	TBC	38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	TBC	50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	TBC	65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	23,320	90	58	73.7	64.5	320
12mm f/2 AF	29,990	19	62	70	59.2	213
14mm f/2.8 AF	48,806	20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	31,034	25	58	63.5	60.5	145
24mm f/1.8 FE AF	37,490	19	58	65	71.5	230
24mm f/2.8 FE AF	26,490	24	49	61.8	37	93
24-70mm f/2.8 FE AF	77,915	35	82	88	128.5	1027
35mm f/1.4 FE AF	38,606	30	67	75.9	115	645
35mm f/1.4 FE AF II	TBC	29	67	75	115	659
35mm f/1.8 FE AF	31,544	29	58	65	63.5	210
35mm f/2.8 FE AF	25,400	35	49	61.8	33	86
45mm f/1.8 FE AF	31,034	45	49	61.8	56.1	162
50mm f/1.4 FE AF	39,900	45	67	73.5	97.7	585
50mm f/1.4 FE AF II	54,517	40	72	80.1	88.9	420
75mm f/1.8 FE AF	28,993	69	58	65	69	230
85mm f/1.4 AF	52,300	90	77	88	99.5	568
135mm f/1.8 FE AF	77,915	69	82	93.4	129.6	772

<b>SIGMA</b>						
	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
14mm f 1.4 DG DN A	138000	30		101.4	149.9	1170
16mm f/1.4 DC DN   C	36,990	25	67	72.2	92.3	405
16-28mm f 2.8 DG DN C	95000	25	72	77.2	100.6	450
18-50mm f/2.8 DC DN   C	46,210	12.1	55	61.6	76.5	290
20mm f 1.4 DG DN A	92500	23	82	87.8	111.2	635
24mm f 1.4 DG DN A	83000	25	72	75.7	95.5	520
30mm f/1.4 DC DN   C	28,990	30	52	64.8	73	140
56mm f/1.4 DC DN   C	39,499	50	55	66.5	59.5	280
14-24mm f/2.8 DG DN   A	1,23,443	28	n/a	85	131	795
20mm f/2 DG DN   C I-series	TBC	22	62	70	74.4	370
24-70mm f/2.8 DG DN   A	1,05,032	38	82	87.8	122.9	835
24mm f/2 DG DN   C I-series	TBC	24.5	62	70	74	360
24mm f/3.5 DG DN   C I-series	45,300	10.8	55	64	48.8	225
28-70mm f/2.8 DG DN   C	75,626	19	67	72.2	101.5	470
35mm f/1.2 DG DN   A	1,09,112	30	82	87.8	136.2	1090
35mm f/1.4 DG DN   A	80,034	30	67	75.7	109.5	645
35mm f/2 DG DN   C I-series	55,162	27	58	70	65	325
45mm f/2.8 DG DN   C	46,571	24	55	64	46.2	215
50mm f 1.4 DG DN A	92000	45	72	78.2	109.5	670
60-600mm f 4.5-6.3 DG DN OS S	205000	45	105	119.4	281.2	2485

# MIRRORLESS LENS GUIDE

65mm f/2 DG DN   C I-series	62,404	55	62	72	74.7	405
85mm f/1.4 DG DN   A	96,004	85	77	82.4	94.1	630
90mm f/2.8 DG DN   C I-series	TBC	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS   C	1,39,293	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro   A	78,990	29.5	62	74	133.6	715
150-600mm f/5-6.3 DG DN OS   S	1,18,990	58	95	109.4	263.6	2100

## SONY

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
E 10-18mm f/4 OSS	76,490	25	62	70	63.5	225
E 16mm f/2.8	10,900	24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	22,290	25	40.5	64.7	29.9	116
E 16-55mm f/2.8 G	1,08,990	33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	55,490	35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	TBC	25	49	62	60	194
E 18-105mm f/4 G PZ OSS	47,490	45	72	78	110	427
E 18-110mm f/4 G PZ OSS	2,86,990	40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	55,490	45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	77,490	50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	1,05,990	30	67	93.2	99	649
E 20mm f/2.8	37,990	20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	92,990	16	49	63	65.6	225
E 30mm f/3.5 Macro	25,490	9	49	62	55.5	138
E 35mm f/1.8 OSS	41,490	30	49	62.2	45	155
E 50mm f/1.8 OSS	22,690	39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	21,190	100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	80,990	110	67	77	142	625
FE 12-24mm f/2.8 GM	2,99,990	28	n/a	97.6	137	847
FE 12-24mm f/4 G	1,51,990	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	TBC	25	n/a	83	99.8	460
FE 16-35mm f/2.8 GM	1,92,990	28	82	88.5	121.6	680
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	89,990	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	1,24,990	23	72	80.5	88.1	353
FE 20mm f/1.8 G	89,490	18	67	84.7	73.5	373
FE 20-70mm f 4 G	124990	30	72	78.7	99	488
FE 24mm f/1.4 GM	1,29,990	24	67	75.4	92.4	445
FE 24mm f/2.8 G	63,500	24	49	68	45	162
FE 24-70mm f/2.8 GM	1,59,990	38	82	87.6	136	886
FE 24-70mm f 2.8 GM II	199990	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	79,900	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	94,990	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	79,990	50	72	80.5	118.5	780
FE 28mm f/2	34,500	29	49	64	60	200
FE 28-60mm f/4-5.6	44,990	30	40.5	67	45	167

FE 28-70mm f/3.5-5.6 OSS	34,990	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	2,17,990	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	1,17,990	30	72	78.5	112	630
FE 35mm f/1.4 GM	1,64,990	27	67	76	96	524
FE 35mm f/1.8	55,490	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	57,990	35	49	61.5	36.5	120
FE 40mm f/2.5 G	66,990	28	49	68	45	173
FE 50mm f/1.2 GM	2,28,990	40	72	87	108	778
FE 50mm f 1.4 GM	149990	38	67	80.6	96	516
FE 50mm f/1.4 ZA Planar T*	1,30,990	45	72	83.5	108	778
FE 50mm f/1.8	19,130	45	49	68.6	59.5	186
FE 50mm f/2.5 G	63,500	35	49	68	45	174
FE 50mm f/2.8 Macro	42,990	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	68,990	50	49	64.4	70.5	281
FE 70-200mm f/4 G OSS	1,12,490	100	72	80	175	840
FE 70-200mm f 4 Macro G OSS II	170990	26	72	82.2	149	794
FE 70-200mm f/2.8 GM OSS	1,89,990	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	2,44,990	40	77	88	200	1045
FE 70-300mm f/4.5-5.6 G OSS	1,03,990	90	72	84	143.5	854
FE 85mm f/1.8	53,069	80	67	78	82	371
FE 85mm f/1.4 GM	1,29,990	80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	65,990	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	1,40,990	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	2,27,500	98	77	93.9	205	1395
FE 135mm f/1.8 GM	1,85,990	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	1,77,990	240	95	111.5	318	2115
FE 600mm f 4 G	1377990	4.5 metres	40.5	163.6	449	3040

## TAMRON

	MOUNT	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
14-150 F/3.5-5.8 Di III	MFT mount	55,500	50	52	63.5	80.4	285
11-20mm F/2.8 Di III-A RXD	Sony APS-C	67,500	15	67	73	86.2	335
17-50mm f 4 Di III VXD	Sony E-mount	66,500	22	67	74.8	114.4	460
17-70mm F/2.8 Di III-A VC RXD	Sony APS-C	67,500	19	67	74.6	119.3	525
17-70mm F/2.8 Di III-A VC RXD	Fujifilm X	73,000	19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	Sony APS-C	55,200	50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	Sony APS-C/ Fujifilm X	65,000	15	67	75.5	125.6	620
20mm F/2.8 Di III OSD M1:2	Sony FF	32,000	11	67	73	64	220
24mm F/2.8 Di III OSD M1:2	Sony FF	32,000	12	67	73	64	215
35mm F/2.8 Di III OSD M1:2	Sony FF	32,000	15	67	73	64	210
17-28mm F/2.8 Di III RXD	Sony FF	85,000	19	67	73	99	420
28-75mm F/2.8 Di III VXD G2	Sony FF	82,000	18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	Sony FF	64,500	19	67	74	117	575
35-150mm F/2.0-2.8 Di III VXD	Sony FF	164,000	33	82	89	158	1165

# MIRRORLESS LENS GUIDE

50-400mm f 4.5-6.3 Di III VC VXD	TBA	181665	25	67	81	149	810
70-180mm F/2.8 Di III VXD	Sony FF	99,900	85	67	81	149	810
70-300mm F/4.5-6.3 Di III RXD	Sony FF	50,000	80	67	77	148	545
150-500mm F/5-6.7 Di III VC VXD	Sony FF	120,900	60	82	93	209.6	1725

## TOKINA

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
atx-m 23mm f/1.4 X	42,750	30	52	65	72	276
atx-m 33mm f/1.4 X	35,905	40	52	65	72	285
Firin 20mm f/2 FE MF	55,417	28	62	69	81.5	490
Firin 20mm f/2 FE AF	39,999	28	62	73.4	81.5	464
atx-m 85mm f/1.8 FE	34,161	80	72	93.2	80	645
Firin 100mm f/2.8 FE Macro	47,990	30	55	74	123	570

## VOIGTLANDER

	PRICE (RS)	MIN FOC (CM)	FILTER THREAD (CM)	DIAMETER (MM)	LENGTH (CM)	WEIGHT (G)
10.5mm f/0.95 Nokton	1,49,207	17	72	77	82.4	585
17.5mm f/0.95 Nokton	58,417	15	58	63.4	80	540
25mm f/0.95 Nokton II	54,517	17	52	60.6	70	435
29mm f/0.8 Super Nokton	1,36,410	37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	TBC	23	58	64.3	74.6	571
60mm f/0.95 Nokton	58,417	34	77	82.5	87.7	860
23mm f/1.2 Nokton Aspherical	TBC	18	46	59.3	43.8	214
35mm f/1.2 Nokton X	50,617	30	46	59.6	39.8	195
10mm f/5.6 Hyper Wide Heliar	74,015	50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	54,517	30	58	66.4	62.3	294
21mm f/1.4 Nokton	77,915	25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	82,751	20	52	62.8	39.9	230
35mm f/1.2 Nokton SE	68,556	30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	TBC	30	58	67	39.6	262
35mm f/2 Apo-Lanthar	89,614	35	49	62.5	67.3	352
40mm f/1.2 Nokton	66,216	35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	62,316	35	58	66.5	51.9	340
50mm f/1.2 Nokton	70,116	45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	62,316	45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	81,815	45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	74,015	31	67	78	91.3	625
110mm f/2.5 Macro Apo-Lanthar	TBC	35	58	78.4	99.7	771

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# RUMOURS, RUMOURS, RUMOURS.....

*How does a camera or lens manufacturer keep interest alive in the brand and its products? One way is to set up websites containing gossip and rumours relating to the brand. SP sifted through some of these sites and is happy to share some of our findings.*



## ▣ Hoshang Billimoria

**T**he Nikon Z 6 III has been announced and should be with us shortly. This was one camera from Nikon awaiting a refresh and the Mark III version makes it a formidable competitor for video. Chinese manufacturers have kept on releasing a steady stream of lenses for the Nikon mount. AstrHori has announced a 28 mm f 13 90 degree periscope lens for Nikon with a 360 degree rotating base. Yongnuo has released a 56 mm f 1.4 DA DSM WL PRO APS-C lens for Nikon. Not to be left behind, TT Artisan has released a 56 mm f 1.8 lens for Nikon cameras.

Sony is the brand that sees the most action in mirrorless cameras. All the Japanese and Chinese lens manufacturers make lenses for the Sony FE mount. Two new full frame mirrorless cameras are expected from Sony before the year ends.

Canon's R 5 Mark II is around the corner. Canon has finally relented and licensed its R mount to Sigma for a number of lenses and Tamron for one lens. Meanwhile, Canon is expected to launch hybrid lenses in its 'L' range.

Expected soon are 24 mm, 35 mm and 50 mm lenses with an aperture of f 1.4.

Panasonic shook the market with the launch of the full frame S 9. A black and silver body is promised for the Asian market. Currently, the S 9 comes with a pancake 26 mm f 8 lens. A 18-40 mm f 4.5/6.3 will be released shortly. The S9, however, comes without a viewfinder. Yet another release from Panasonic is the MFT GH 7. It is expected to be the best Micro Four Thirds camera to date.

Fujifilm is basking in the glory that the huge sales of the X-100 VI has delivered. Chinese manufacturer Sirui is expected to launch five lenses for the Fujifilm mount. The focal lengths are 16 mm, 23 mm, 33 mm, 56 mm and 75 mm all with a maximum aperture of f 1.2.

Pentax Ricoh are going back to film cameras and a half frame Pentax 17 is expected to launch shortly. Ricoh is also expected to launch the GR IV. Finally, Sigma's 28-45 mm f1.8 lens is expected shortly. A new compact f 1.2 portrait lens is also expected in Sony and Panasonic mounts. |SP

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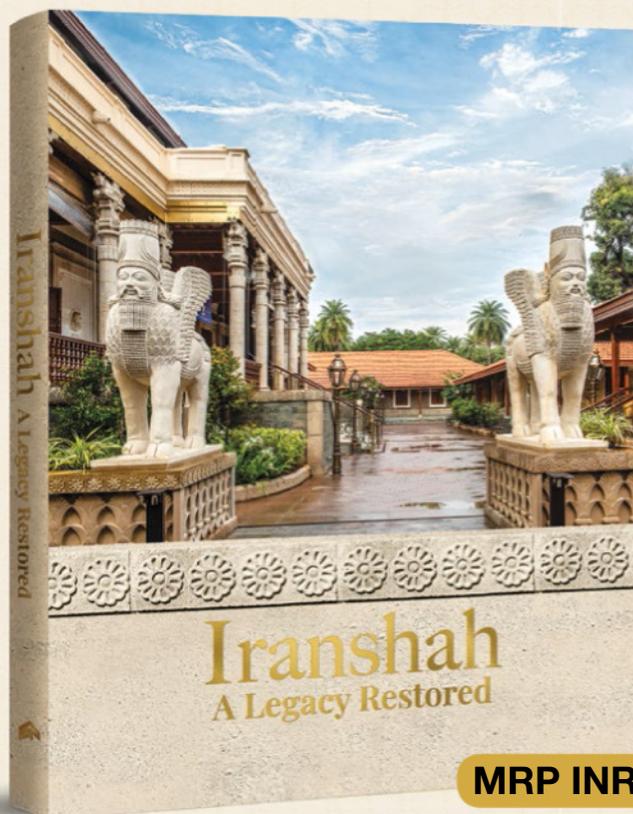
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