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VOLUME 12 | ISSUE 8 | NOVEMBER 2016

Interview

Praveen Purohit

Profile

Bhaskar Athavale



Special Feature

Trends in Wedding Photography

Planning a Wedding Shoot

Learnings

**USING DRONES
FOR PHOTOGRAPHY
POWER OF RAW**

PREVIEWED

Apple iPhone 7 Plus

Professional soft light makes **more natural, more gentle**



YN600 Air

- * YN600 Air adopts SMD LED light source. With ultra large illuminating angle and light panel, it's more suitable for light filling.
- * YN600 Air is made up of 96 SMD LEDs of 5500K and 96 SMD LEDs of 3200K with super large light-emitting area. In the equivalent power consumption, the luminous intensity is higher. The color temperature of YN600 Air can be adjusted between 3200K and 5500K as needed.
- * YN600 Air adopts SMD LEDs of ultra-high CRI (color rendering index); its RA average value is greater than 95, which makes it close to natural light and perfectly restores the color of the subject.
- * YN600 Air introduces new dual encoder for light dimming. It's more convenient than the luminous intensity of the color temperature can be directly adjusted without switching the color temperature.
- * YN600 Air adopts double mains input, which supports batteries of NP-F series and external DC main of 8V and 5A.
- * YN600 AIR adopts YONGNUO proprietary LED constant current driving technology which does great help to effectively avoid corrugation and stroboscopic flash.
- * On the LED digital display screen of YN600 AIR, the display effect is more stereoscopic and the parameter of the power output is more intuitive.
- * The special handle this LED video light equipped is firm and practical.



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DESIGN

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PRODUCT MANAGER
Perseus Master

HEAD OFFICE - MUMBAI

2nd Floor, C Wing, Trade World, Kamala Mills Compound,
Senapati Bapat Marg, Lower Parel (W), Mumbai 400013
Tel: + 91 22 43525252
Email: sp@nextgenpublishing.net

CIRCULATION AND SUBSCRIPTION

Hemant Birwadkar (Head Circulation - West and South)
Kapil Kaushik (Manager Circulation (North & East))
Sachin Kelkar (Subscription Supervisor)

Tel: + 91 22 43525220

Email: subscriptions@nextgenpublishing.net

Apple Newsstand & Magzter Queries:

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MARKETING OFFICES

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Fax: + 91 80 41472574

Chennai: Cenotop Elite, No.5, 1st street, Teynampet, Chennai-600018.
Tel: + 91 44 4210 8421/ 4217 5421

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Fax: + 91 11 4234 6679

Pune: 401B, Gandhi Empire, 2, Sareen Estate, Kondhwa Road, Pune 411040. Tel: + 91 20 26830465
Fax: + 91 20 26830465

Hyderabad: Srinivas Gangula, Territory Sales Incharge (Circulation), Mobile no. 09000555756

Kolkata: Vidyasagar Gupta Territory Sales Incharge (Circulation), Mobile no. 09804085683

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Every camera manufacturer operating in India endeavours to capture the wedding photography segment as this is the single largest segment of the professional photography market. The market, however, is currently in a state of flux. Dominated in the recent past by two of the big D-SLR players, a change is visible on the horizon with full-frame mirrorless cameras also getting a look-in. To add to the competition, action cameras produced by companies like GoPro and Black Magic are entering the scene. With still photography and video converging, a single camera that can produce both high quality video and high quality still images would very much seem to be the ideal product. Just in time for this issue is Canon's new EOS 5D Mark IV which features high quality 4K video and seems to be the answer for perfect wedding photography. One recent feature in extravagant weddings is the use of drones to get unusual view points of the bridal couple and the guests.

H. S. Billimoria

HERE'S WHAT MAKES US #1

WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY

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

WE'RE IMPARTIAL

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

OUR TESTS ARE CONDUCTED BY EXPERTS

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

WE ARE HERE TO HELP YOU

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

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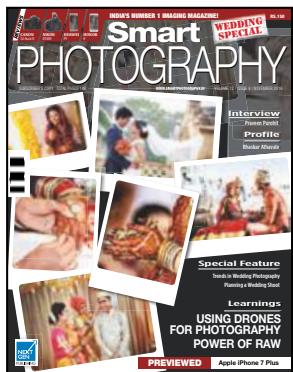
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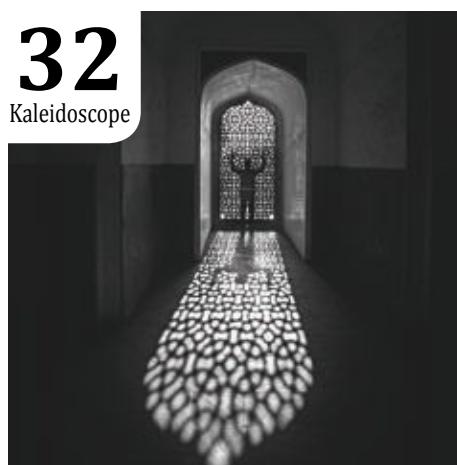
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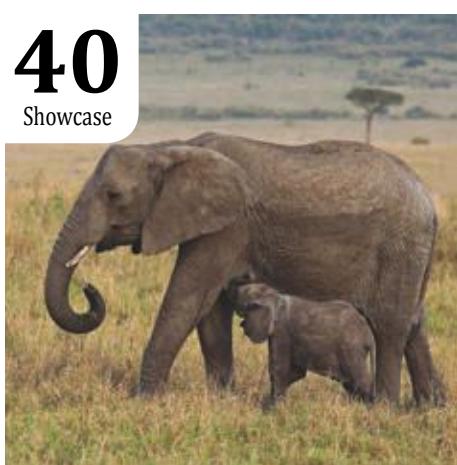
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Readers can find the updated Buyer's Guide, log on <http://smartphotography.in/news/monthly-special>

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

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India's Number 1 Imaging Magazine

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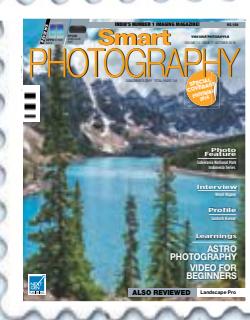


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Kudos

Dear Editor,

Kudos to SP for a very beautiful article "Navratri Reverence & Revelry" (October). It reveals the fact that Navratri is associated with the propitiation of the feminine aspects of the Almighty. Every new issue of SP is superior in content and presentation than the earlier and is more reader friendly, soothing to the eyes and interesting.

The overall get-up and the page design are indeed elegant, stylish and contemporary. It is aesthetically very appealing. Kudos to your editorial team for doing a great job. Looking forward to seeing many more of them.

Regards,
Vinod C. Dixit; Ahmedabad, Gujarat

Breathtaking

Dear Editor,

I have been reading Smart Photography since last four years. Every issue of the magazine is interesting and informative. I would specially like to mention that the images from Canada were breathtaking and mesmerizing. I thoroughly enjoyed seeing the beautiful landscapes.

Thanks and Regards,
Amit Prasad; Mumbai, Maharashtra.

Informative

Respected Editor,

I am a reader SP magazine since I started pursuing photography. I am writing to thank you for the detailed article on astrophotography. It has given me a lot of information and useful tips. I am looking forward to use these tips and hope to send you my pictures soon.

Thank you.

Regards,
Vimal G.; Indore, Madhya Pradesh.

Erratum

On page 110 of the October issue, in the article 'A Primer on Astrophotography', the words 'Longest shutter speed = 500 / focal length' was mistakenly represented as 'Longest shutter speed = 500focal length'. We regret the error.

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Snippets

Nikon released the iOS version of SnapBridge that is now available for download on iTunes. SnapBridge is compatible with the following cameras (the latest Coolpix models will need a firmware update):

Nikon D500 (firmware 1.10)
 Nikon D3400 (firmware 1.10)
 Nikon Coolpix B500 (firmware to be updated)
 Nikon Coolpix A300 (firmware to be updated)
 Nikon Coolpix W100 (firmware to be updated)

Epson partners with drone maker DJI to create augmented reality smart glasses solution for piloting unmanned aerial vehicles. With the partnership, the companies aim at enhancing safety modules and other capabilities of DJI drones using Epson MOVERIO BT-300.

Sony is looking forward to add TV shows and movies to its PlayStation VR gaming headset and is in discussions with the production companies for initiating the move. This will enhance the experience of the users.

GoPro has announced its first drone, Krama, a light-weight quad-copter that folds up providing greater mobility. The drone comes along with a remote control and a mount that fits selected GoPro cameras.

BenQ showcases 32" 4K UHD high dynamic range monitor

BenQ America, recently showcased its new 32" 4K UHD high dynamic range monitor along with the award-winning 27-inch SW2700PT QHD display. Its wide gamut SW320 offers 99% Adobe RGB and 100% sRGB/Rec. 709 color space coverage, and 10-bit panels should ensure smooth gradients. Its display has built-in tools that integrate with color calibrators, allowing them to access the 14-bit internal LUT. Technicolor Color-Certified PD3200U and PD2700Q are packed with

robust features to maximize workflow efficiency. Showing for the first time, the 32-inch PD3200U offers exceptional 4K ultra-high-definition resolution. Each of the creative canvases features 10-bit depths of color, 100-percent sRGB and Rec. 709 to represent a wider range of more than 1 billion colors. These panels expand the working space and offer a wider viewing angle (178 degrees in both horizontal and vertical planes) with crystal-clear clarity at all angles. Three premium display modes are tailor-made for designers

to easily configure settings to best fit their preferences, including a Dark Room mode for dimmed environments, a CAD/CAM mode for superior image contrast and an Animation mode providing 10 levels of display brightness to enhance details in dark shadows. Furthering workflow optimization, each monitor offers DualView capabilities that allow users to divide the monitor for side-by-side window viewing. The 32-inch QHD version (PD3200Q) will be released in January 2017.



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The sand is exactly as white as shown in this picture.
The ocean of white sand stands out stark and pristine in its
colourlessness, interrupted only by passing hoards of camels.
On moonlit nights, the desert reveals another colour.
Something that can hardly be described in words.

Khushboo Gujarat-ki

Which colour of Kutch will catch your eye?

Maybe one that I couldn't find!

Amitabh Bachchan

Amitabh Bachchan



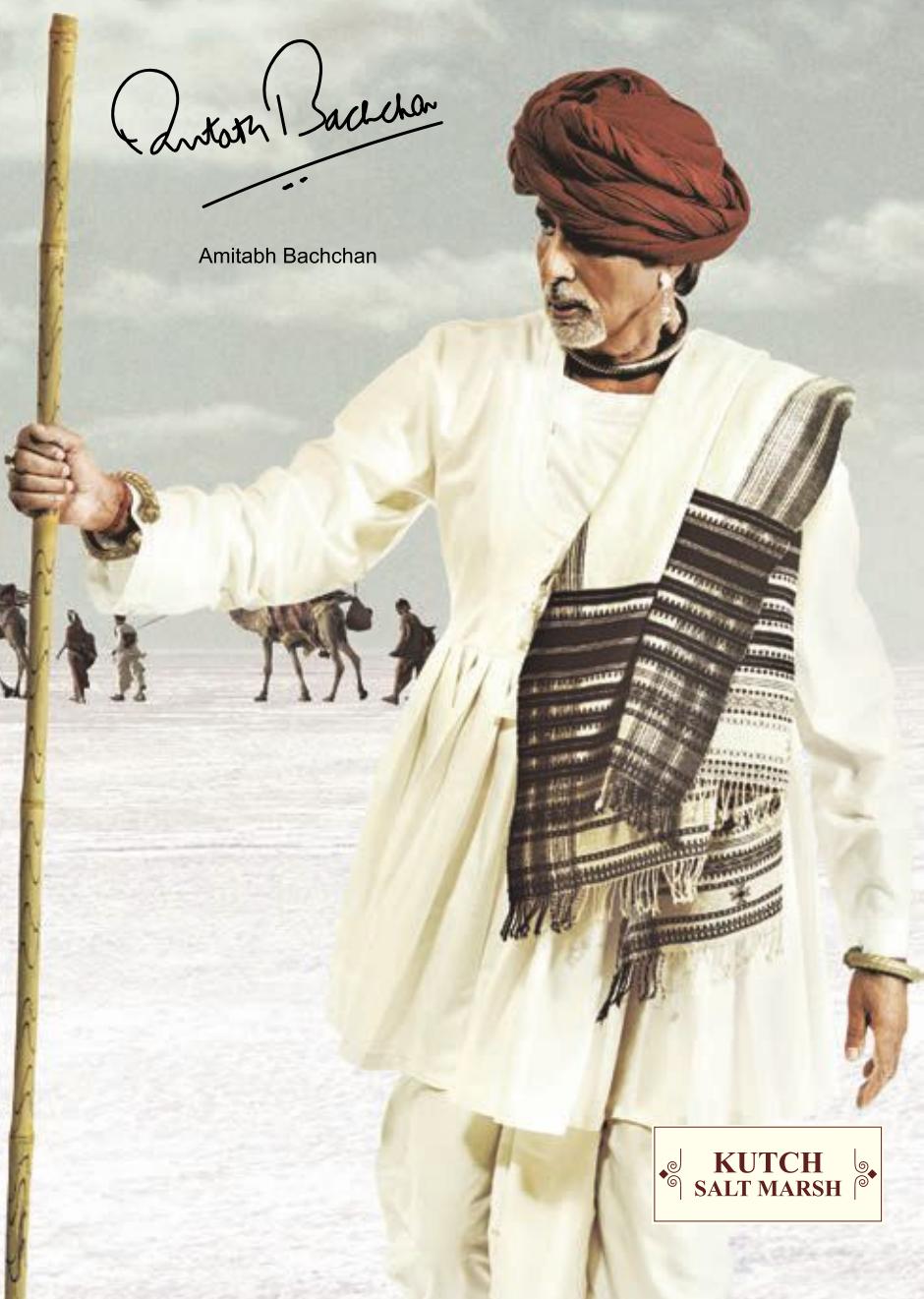
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MeFoto launches its Air Series

MeFoto announces a colourful line up of tripods with the MeFoto Air series. The company showcased its new collection at the Photokina 2016. This new range of tripods offer a new leg lock design it's called HyperLock, which uses a single locking point for each leg in an effort to simplify setup and break down. By removing the center column of the tripod and attaching an included phone clamp, the tripod can be converted into a selfie stick. A Bluetooth remote attaches to the handle so the user can remotely trigger his or her mobile device. The Air series will be available in various colours and a variety of sizes, including a monopod starting from November.



SONY



Launch of the all new Kodak Ektra

Kodak makes a comeback with the newly launched the Kodak Ekrtra smartphone. Though the camera has Kodak's brand name, it is launched by the Bullitt Group, one of the companies licensing the Kodak brand name. The phone is named after the 1941 Kodak Ektra rangefinder and the phone's design too mimics the look of a vintage camera. The back of the device features a small camera grip and is covered in leatherette. There is also a two-stage shutter-button and optional accessories include a range of retro-style leather pouches and cases. The

camera comes with a 21MP sensor, F2.0 aperture and optical image stabilization. Along with a 26.5mm equivalent lens, if can record videos in 4K and comes with a dual-tone flash and a 13MP front camera. The camera app features manual control over most shooting parameters and a wide range of filter effects for both videos and still images. The phone also features a 5" 1080p screen, Helio X20 chipset, 3GB of RAM and 32GB of internal storage that is expandable via a microSD

slot. The phone is backed by a 3000mAh battery to last all day long. It will be available in the UK this year around December



for £450. The company also plans to make the device available in the US in early 2017.

Kodak PIXPRO 4KVR360 launched

Kodak recently launched PixPro 4KVR360. The camera has been built with two fixed-focus lenses that record 360-degree 4K footage. It can shoot upto 20 MP and it features a CMOS sensor. The PixPro can be connected with any smart device through the Wi-Fi and NFC that is integrated into its body. It works in conjunction with an app that's available for iOS and Android platforms. The



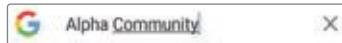
new model follows the SP360 4K VR that was announced last year. Like that model, the 4KVR360 will ship with a free version of the PIXPRO Editing and Stitching program for both Mac and PC. "The decision to continue expanding our award winning 360° VR camera line

up with the new KODAK PIXPRO 4KVR360 was a natural progression," said Mariame Cisse, Marketing Director for JK Imaging Ltd., Europe. "We are committed to the interactive 360° video format and want to give yet another option to consumers when it comes to choosing a quality 360° VR camera based on their specific needs." The model will launch in the first half of 2017 although pricing is yet to be announced.

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Sony to launch new flagship camera—A99 II

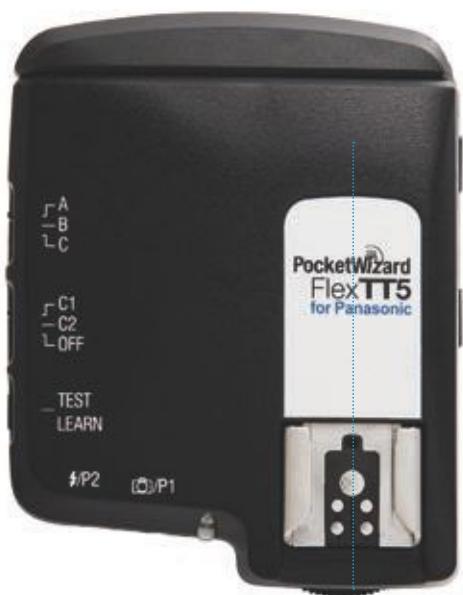
Sony Corp. announced the launch of the newly developed flagship digital camera, the A99 II. The camera features an innovative Hybrid Phase Detection AF system incorporating 79 accurate hybrid cross points and offering continuous shooting up to 12fps with continuous AF tracking. The Sony A99 II features full-frame 42MP Exmor CMOS sensor, BIONZ image processing engine and newly designed shutter unit to enable continuous shooting at impressive speeds of up to 12fpm with AF/AE tracking. Due to its large buffer, these images can be viewed immediately after shooting, even when in high-speed continuous shooting mode. Its Translucent Mirror Technology, with no moving mirror, ensures steady, continuous AF operation and live image preview during both still image and movie shooting. The precision AF

system also performs exceptionally in low-light conditions, as it will function properly in brightness levels as low as EV-4. The standard ISO range of the camera is 100-25600, expandable to ISO 50-102400. It can also record 4K at 100Mbps (using XAVC) with full sensor read-out and no pixel binning, both stills and video supported by 5 axis image stabilization system. Sony A99 II Hybrid AF system with 300 + 79 AF points. The new back-illuminated full-frame 42.4MP Exmor R CMOS sensor in the new A99 II model features a gapless-on-chip design that allows for fast readout of large volumes of data and maximizes light gathering ability. The new camera has also been designed without an optical low-pass filter, ensuring that



all of the finest natural details and textures can be captured with unprecedented depth and realism. Both compressed and uncompressed RAW files are readily available based on user preferences. The A99 II will ship this November to

authorized Sony retailers and will be sold for about \$3,200 US and \$4,200 CA. Sony also announced that the camera will be debuted in Japanese market from November 25, 2016 onwards at expected street price of 390,000 yen.



First TTL radio system for Panasonic's mirrorless camera

LPA Design launched the first TTL radio system specifically for Panasonic's mirrorless cameras, giving Lumix shooters access to PocketWizard's TTL, HSS and

HyperSync technology. The company is developing a Panasonic remote camera cable which will trigger a remote camera with their FlexTT5 or any other PocketWizard radio. For now, the FlexTT5 is compatible with the GH4 and DMW-FL360L and DMW-FL580L flashes. Other cameras and flashes will be added in the future through

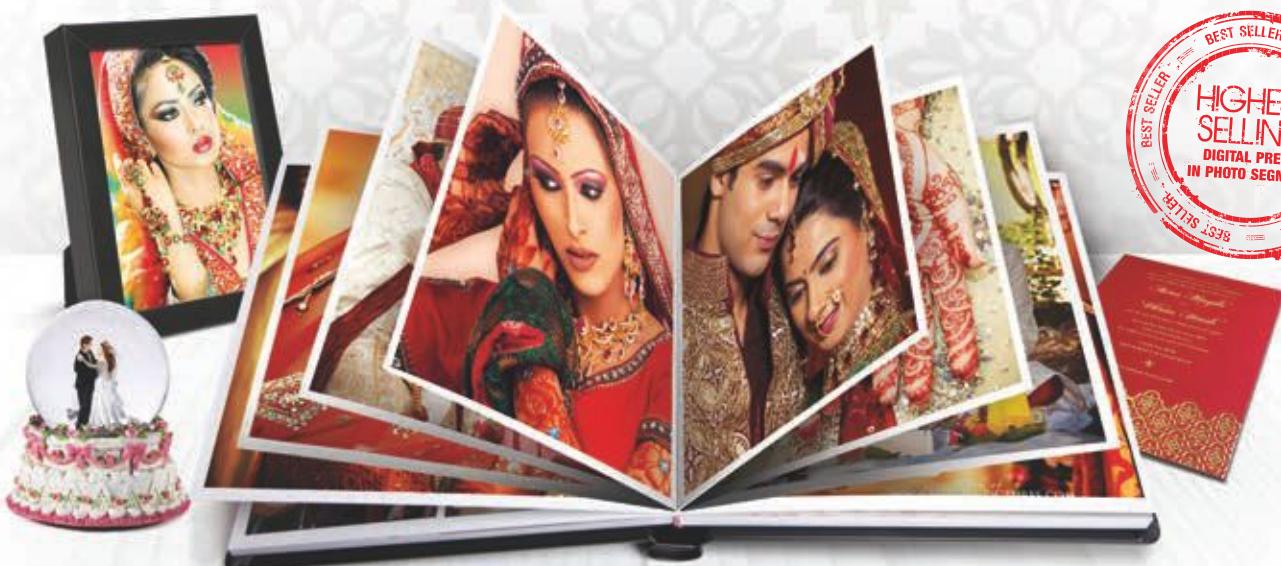
firmware updates. The FlexTT5 for Panasonic is compatible with existing PocketWizard transceivers such as the Plus IV and Plus III in manual trigger mode. It also communicates with all PocketWizard-enabled photo gear. The FlexTT5 will be made available at the end of October. It will retail for \$186 for a single radio or \$299 for a two-pack.



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PrimaLuceLab's Nikon D5500a for astrophotography

PrimaLuceLab, an Italian astrophotography equipment brand, is selling a version of the Nikon D5500 that it has adapted for long exposures using a custom cooling system that manages the temperature of the camera's sensor. The PrimaLuceLab Nikon D5500a Cooled uses dual Peltier cells to create a thermoelectric cooling effect that allows users to maintain the temperature of the sensor and to cool it by as much as 27°C

(49°F) below the ambient air temperature. Keeping the sensor cool allows long exposures to take place without the sensor heating up and creating image noise. This allows long shutter openings with reduced noise. The camera system also prevents air moisture from condensing on the surface of the cooled sensor. Its Anti-Dewing systems heats the front filter over the sensor but not the sensor itself. The infrared-cut filter of the Nikon D5500

has been removed and replaced by a filter that allows longer red wave lengths, specifically those beyond the H-alpha line, to pass and be recorded. The system also allows to set up sequences of different exposures with brackets



of up to 900 seconds. The PrimaLuceLabs Nikon D5500a is available at USD 2420 (approximately).

Ricoh adds Theta SC to its 360-degree camera series

Ricoh recently announced an addition to its 360-degree camera series - the Theta SC. It offers the same twin spherical lenses as Theta S, with 14MP sensors behind them, but it only provides a five minute limit on Full HD video capture. The new Theta SC comes with no HDMI

port. Its 360-degree images can also be viewed in VR headsets such as the Samsung Gear VR, and the 8GB of built-in memory can store up to 1600 images. With a high-performance CMOS image sensor, larger aperture and dual lenses, the Theta SC is light in weight and will be available from the coming

month in beige, blue, pink and white colours. The new Theta SC will be marketed at a price of USD 299.



Irix launches its first product

Irix, a young Swiss Company launched its first product, the Irix 15mm f/2.4 lens, for full frame D-SLR cameras. Providing a focal length of 15mm, this new lens model is ideal for outdoor and indoor photography. Its optical construction and special neutrino



Leica announces special edition M-P designed by Rolf Sachs

Leica introduces a special M-P (Typ 240) in red table tennis bat rubber kit that has been designed by the artist Rolf Sachs. The system includes a Summilux-M 35mm f/1.4 ASPH lens and SF40 flash unit. Not only is the body-cover red, but the company has used red paint in the engraved markings on the top plate dials as well as on the distance scale and

focal length markings on the barrel of the lens. Sachs says on his website, 'Our primary goal in designing the camera was driven by a utilitarian approach, seeking a specialist grip material that would respond to the scale of the camera with millimetre precision. Following in-depth research into materials that have strong 'gripping' properties and are traditionally

applied in other manufacturing industries, we decided on a red 'ping pong' rubber, usually used on table tennis bats. This material adds practical tactility to the camera, while simultaneously creating an entirely new haptic experience.' With a limited number of kit produced world-wide, the camera will be marketed at a price of USD 14,950.

coating formula reduces colour aberration, ghosting and flare effects to bare minimum. With a minimum focussing distance of 0.28 metre (0.92 ft) and 9 rounded shaped aperture blades, the lens stands for supremely smooth out-of-focus areas. The design of the lens allows the use of 95 mm screw-in filters at the front and gelatin filters at the back of the lens.

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Samsung to discontinue Note 7 smartphone

Samsung Electronics have officially decided to pull the plug on its troubled device, Note 7, after repeated issues. There have been multiple complaints regarding device catching fire.

Recently one incident was reported wherein a burning device led to the evacuation of a Southwest Airlines plane. With one of the best available camera, the device was considered to be one of the

best android phone. Samsung has pulled the plug on the Note 7 entirely, stopping all production and marketing of the device. With the Note 7 now pulled from the market, many owners are wondering

what to replace it with. Speculations are being made on online forums and portals and some of the suggested replacements for the Note 7 includes the Google Pixel and LG V20.

Google to shut down Panoramio

Panoramio, Google Inc's website for sharing photos of the world, will now be shut down. With the integration of photo-uploading feature with Google Maps and Local Guides, the company has planned to shut down the website. Panoramio is a web destination for photographers to share location specific

images. This enables anyone to search for a location on the world map and view the available images of that particular location. With the same feature now available with Google Maps, the company decided on discontinuing the portal. According to the company, users with their Panoramio accounts linked with

their Google account will have their photographs uploaded automatically to Google Album Archive at full resolution. In addition, Panoramio users will retain access to their account photos (within Panoramio) until November 2017, though new uploads and interactions with photos will be restricted. In 2014, the company had

already announced that they will be moving forward with the closure of Panoramio. The users will initially unhappy with the company's decision to close down Panoramio. According to the recent announcement made by the company, the shut down has been finalised and will take place in November 4th.

Sigma to enter cinema lens market

Sigma Corporations announced that it will now expand its outreach, entering the cinema lens market. The company recently launched its Cine Lens series specifically for cinematography. Sigma announced the the release of two zoom lenses in Japan and USA for the EF and E mount camera systems. The company also said that they will be launching another zoom lens as well as 5 prime lenses, which will be released in the market in the year 2017.

Samsung to sell off its printing division to HP

Samsung Electronics has recently announced that the company will be selling its printing division to HP (Hewlett Packard) for USD 1.5 billion. The transaction is slated to be completed within a year's

time. The move will enable HP to expand into multifunction printer industry. The acquisition will provide HP with a broader portfolio across the printer and copier markets. It also provides HP with vertical integration and

6500 patents from Samsung's printing portfolio. Samsung Electronics has also agreed to make USD 100-300 million open market investments in HP's stocks towards the closure of the acquisition.

Sony to collaborate with TEPCO for Smart Home Business

Sony Mobile Communications and Tokyo Electric Power Company (TEPCO) Energy Partner announced that both companies will collaborate in the smart home sector to control and monitor electronics appliances.

TEPCO has about 20 million subscriber network for electric power and Sony will provide for sensors using AI technology. Details of the new services will be further discussed. Sony will attach sensors on the distribution

board of each house to survey and control home appliances or monitor elderly people or children remotely. Sony's intention of entering the housing business is to get recurring profit from specific regular customer bases.

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iPhone 7 uses Sony sensors

A report published by patent and technology consultancy, Chipwork, the company has revealed that that front and rear image sensors on the new Apple

models are supplied by market leader Sony. The company has used Sony censors in earlier models of iPhone too. Though Chipwork's teardown of iPhone 7 does not specify which exact

sensor model has been deployed in the rear camera. What we do know is that the 12MP chip uses the Exmor RS technology platform, a Bayer RGB color filter array and on-sensor phase

detection. The resolution of the FaceTime front camera has been increased to 7 MP. The Sensor is also a second generation Sony Exmor RS model and measures 5.05 mm x 3.72 mm (18.8 mm²).

Hasselblad to collaborate with Motorola

Hasselblad and Motorola have teamed up to design an imaging experience that completely transforms mobile photography. The Hasselblad True Zoom with 10x Optical Zoom adds an advanced imaging experience to the Moto Z smartphone. Users can capture detailed

photos from a distance without affecting resolution or the image quality. The built-in Xenon flash lights up the subject evenly, giving crisp, blur-free pictures in any environment. It feature also the Phocus, a free image processing software, for streamlined editing control and the highest quality output,

delivers the best quality RAW file processing. The powerful image processing software Phocus has been updated and expanded with new features that work seamlessly with the H6D. A new graphic user interface offers a clean and uncluttered workflow, making it easier for users to find their

way around more quickly and simpler than before. The flatter design helps users concentrate on the job in hand and makes simplifies navigation. Some new tools for enabling finer control of the editing process and ensure the very highest quality output from the files are added.

Profoto collaborates with Sony

Profoto and Sony recently announced their collaboration stating that the move is targeted at expanding markets for professional and serious photographers. The collaboration enables Sony and Profoto photographers to create final images faster and turn their ambition into reality. The collaboration makes it possible for optimized compatibility with Profoto flashes and Light Shaping Tools and Sony ILC (Interchangeable Lens Camera) products, as Sony has licensed technical

specifications of its certain ILC products to Profoto. Both the companies have together launched Profoto AirTTL for Sony α users. Profoto Air Remote TTL-S is a small, wireless radio transmitter that can be attached to the Sony camera's hotshoe. The remote offers full TTL and HSS capability with Profoto's Pro-10, D2, B1, and B2 flashes. Profoto enables a lean work flow by making it possible to wirelessly integrate the camera with flash. The Air Remote TTL-S will be

available in early 2017. ("Profoto is very pleased to enter into this partnership with Sony, a front runner of groundbreaking digital imaging. This collaboration between two industry leaders in photography and light shaping provides a unique platform that will enable future innovations for the world's best and most ambitious photographers. We are happy to announce the first step, the highly sought-after Profoto AirTTL for Sony α users," says Anders Hedebark, CEO of Profoto.)

Hitachi Maxwell to release compact and lightweight projector

Hitachi Maxwell Co. will release a compact and lightweight short-focal length projector, SP-Ji in October. It weighs about 1.2 kg and measures 198 x 265 x 65 mm, which makes it portable. It can display images from 36-50 inches. The three colour LEDs and Hitachi's original image processing technology, the HDCR (High Dynamic Contrast Range) allows the projector to produce high quality images. It features a built-in NFC function and is compatible with smartphones, tablets and other devices via wireless connections.

Leica develops a business unit

Leica has created a new Professional Business Unit, which has been designed to expand and

combine integrated product solutions and innovative applications for professional photography and video

production. From September 1, 2016, Stephan Schulz was named the Global Director of Professional Business Unit.



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Honor celebrates 2nd anniversary in India

Honor, Huawei's smartphone e-brand has launched its latest flagship Honor 8 along with two other smartphones, Honor 8 Smart and its first 'Make in India' phone Honor Holly 3. The Honor 8 features a 12MP dual-lens camera, comprising of a RGB and a monochrome lens. It has a 8MP front camera. It features double-sided glass design with a first from Honor - a Sapphire blue colour, the Honor 8 runs Android™ 6.0 and Huawei's Emotion UI 4.1. The smartphone is powered by a 16 nanometer Kirin950 chip that reduces power consumption and enhances overall performance. Featuring a 3000mAh battery, the smartphone has a 4GB RAM and external memory support

up to 128GB. For a heightened functionality, Honor 8's dual-function advanced fingerprint reader redefines the 3D fingerprint scanning. The Honor 8 Smart is a 5.2 inch, aircraft grade aluminum alloy framed compact smartphone. Using the brand-new 13 million pixel stack sensor camera of SONY IMX214, Honor 8 Smart features a 13MP rear and 8MP front camera. It is equipped with a long battery life with 3000mAh battery combined with the energy-efficient design of the excellent Kirin650 chipset and the brand-new smart electricity technology of EMUI4.1. Honor Holly 3, company's first 'Make in India' smartphone, features a 5.5 inch screen, equipped with a 3100 mAh battery for longer life along with a 13MP rear and 8MP front camera. Honor would



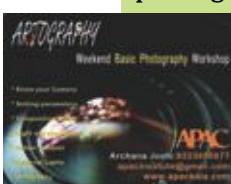
be providing its customers with regular software updates to ensure access to latest and most up-to-date product experience. Underlining its customer-centric approach, Huawei Consumer Business Group will also expand its distribution network by partnering with more than 50,000 retail outlets by the

end of 2016. Honor 8, Honor 8 Smart and Honor Holly 3 will be available for INR 29999, 19999 and 9999 respectively. Honor 8 comes in three new colours including: Pearl White, Sapphire Blue, Sunrise Gold. Whereas Honor 8 Smart and Honor Holly 3 will be available in Black, White and Gold colours.

APAC and Smart Photography organises photography workshop

Smart photography and Apac photography institute have organised a photography workshop—Basic Photography Indoor

and Outdoor certified workshop. The workshop will be held only for freshers and amateurs. The workshop will be helpful for photography enthusiasts, wherein they will get to know their gear and learn basic photography. The registration fees for the workshop is INR 11744. The participants will also receive one year free subscription of Smart Photography magazine along with a copy of the book, Artography - Lagnachi Photo Goshta. For registration: www.apackala.com



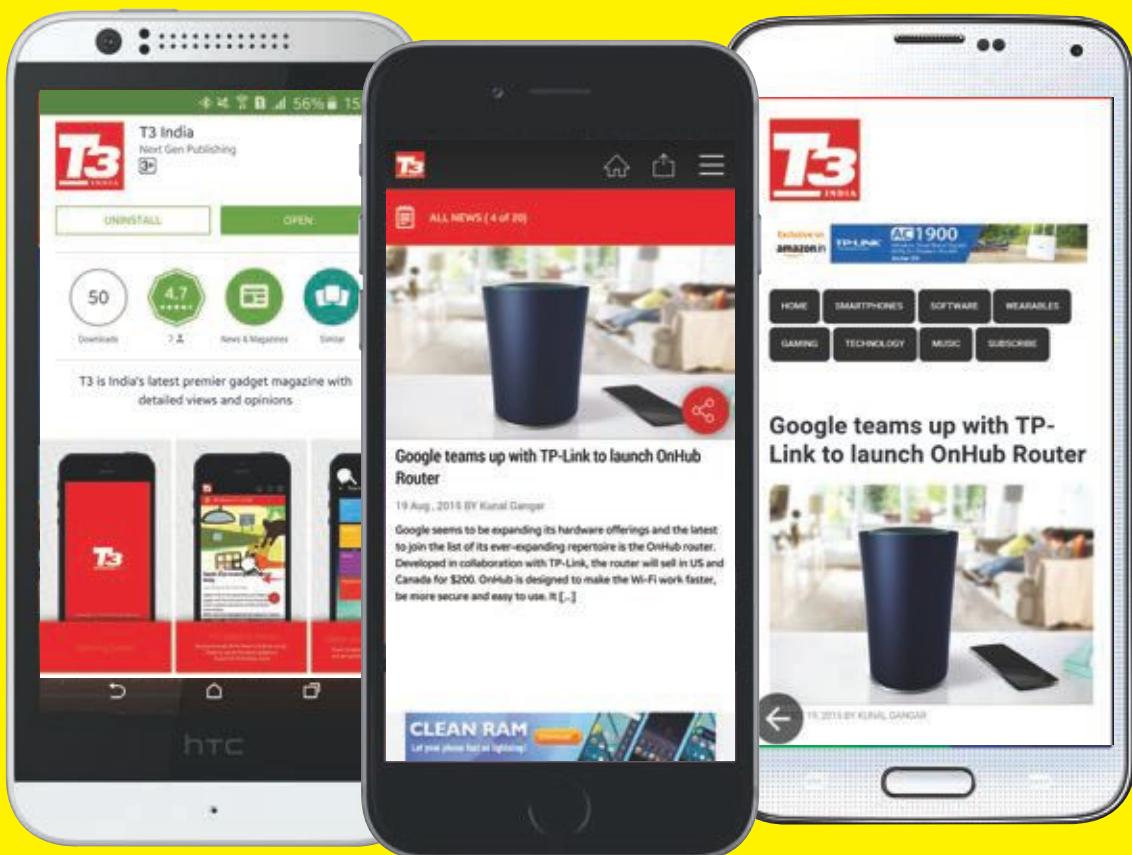
Asus Zenfone 3 Laser now available in India



The Zenfone 3 Laser is ASUS' latest offering from the Zenfone 3 range and it will now be available in Indian markets at INR 18899. The company announced that the smartphone will initially be available on Flipkart for a month. Post that, it will also be available on other leading e-commerce sites and in leading retail stores & Asus Exclusive Stores across India. Along with a 3000 mAh battery, this Zenfone features a massive 4GB RAM and Snapdragon octa-core 64-bit processor. With a 13MP/8MP (rear + front) camera, the Zenfone 3 Laser has the next generation PixelMaster 3.0 with a 13MP sensor, large f/2.0-aperture lens and 0.03 seconds laser auto-focus ability, it is 'the' device for the photography enthusiast in anyone."



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OnePlus launches online shop in India

Global mobile technology startup, OnePlus, has announced the launch of an exclusive e-commerce website in India. After making its mark in the smartphone segment in world market, OnePlus has created an exclusive website, providing a better and personalised shopping experience for the users. To make it more rewarding for early supporters, OnePlus is

also bringing its latest range of exclusive merchandise and is offering limited-time offers for existing users. To avail these offers, users just have to register the IMEI details of their smartphones on the portal and get shopping. Commenting on the launch, Vikas Agarwal, General Manager - India, OnePlus said, "We are very excited to bring the globally acclaimed OnePlus shopping experience to

our fans in India. With the new platform, our users will find it easier to purchase genuine OnePlus products and fan merchandise, right from the comfort of their homes. The e-commerce platform marks yet another major milestone in our India journey and reiterates our long term commitment towards

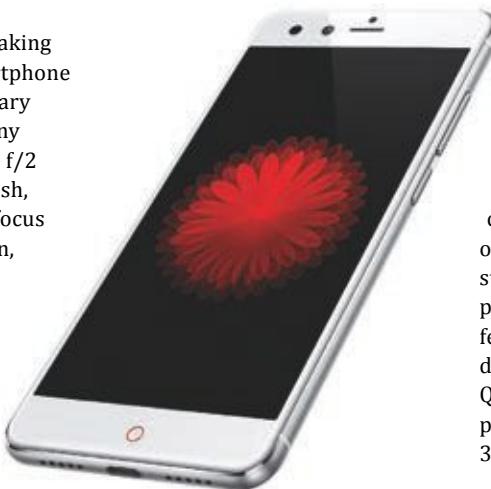
the Indian market and our fan community here". OnePlus has so far been successful in achieving a grand userbase and fan base. It an exclusive shopping portal, it seems likely that the users will be able to purchase genuine OnePlus products.



Nubia launches Z11 Mini in India

Earlier part of ZTE Corporation, Nubia has now gone stand-alone with its first mid-budget phone, Z11 Mini, which will be exclusively available for Indian customers on Amazon at Rs 12,999. Originally priced at Rs 14,500, the phone features a brand-new NeoVision 5.8 DSLR-level photography system, Clone Camera and a good fingerprint sensor which can be used as a camera

shutter button or for taking screenshots. The smartphone features a 16 MP primary (rear) camera with Sony IMX298 sensor and an f/2 aperture. With LED flash, phase-detection, autofocus and 3D noise reduction, the phone features an 8MP front camera. It comes with a 2800 mAh battery like other phones available in the similar range. The



company is the first to integrate smartphone photo shooting functions, including electronic aperture, slow shutter and live bulb exposure, and claims fool-proof camera operations like 'one-click star trail shooting' and light painting. Nubia Z11 mini features 2.5D Arc Glass design, 64-bit Octa-core Qualcomm Snapdragon 617 processor, 3GB RAM and 32GB ROM.



Launch of Case Kitchen app

Case Kitchen is an all new app that allows the users to create customised mobile phone cases. With an array of varied categories to choose from, the app provides users with mobile covers for all brands. It allows the users to play with different colours, text, and images. Images from social media accounts can be imported for creating a customised design. The app also provides a virtually unlimited image resource

through a dedicated web search feature. The phone cases are created using 3DDi technology that works on embedding print images into the case surface and ensures that the case looks as good as new always. The phone cases come with a scratch resistant luxury smooth matte finish with ultra slim fit design adding less than 10 g of weight. Case kitchen delivers the customised case within 24 hours.

Kodak plans a comeback in India

The iconic Kodak, best known for its photography and film products, is considering its a come-back in Indian market. The company is targeting one of the "biggest film markets in the world", even as it looks to target the analog film segment for a niche audience in the country. In a telephonic interaction on the sidelines of Indywood Film Carnival 2016, Christian Richter, Kodak's director of sales and marketing EMEA & Asia Pacific Region Motion Picture and Entertainment said, "We would want to bring films back to India as it is one of the biggest film markets in the world. There is tremendous talent." Reports suggest that Kodak will be partnering with Hyderabad-based Prasad Studios for their



upcoming film laboratory. "Prasad Group intends to open a film laboratory in Chennai, which will not only offer film processing

for newly-shot film projects, but also on archival market," said Christian. In the year 2012, Kodak filed for bankruptcy

protection, but in January 2013, the court approved financing for Kodak to emerge from bankruptcy by mid-2013. The company now describes itself as a "technology company focused on imaging". The company has made the decision after studying the Indian industry for the past eight months and here's what Christian has to say about the scenario of the markets for imaging and photography in India: "India has several independent markets within the country. More than 1,500 feature films are shot in India every year. The majority of the European box office is controlled by the content from the US, whereas in India, the local industry rules. Moreover, the industry in India is very fast-paced".

Canon predicts a leap in Indian D-SLR market

Canon Inc. is looking forward at immense growth in the imaging industry, especially in the D-SLR segment, in the months to come. Despite the blooming market for smartphones with high-end cameras, Kazutada Kobayashi, President and CEO, Canon India, believes that Indian photography market is on its verge to take a significant leap. With over 1,100 registered patented technologies in digital cameras, 2,300 in inkjet printers, 5,600 in multi-functional printers (MFPs) and more than 200 in scanners, Canon has emerged as one of the leading global technology innovators in the

digital imaging space. The camera division of Canon India contributed about 44 per cent of the revenue during the first half of the 2016. Talking about the market growth, Kobayashi said, "India is one of the fastest-growing economies of the world. I am more than happy that we are running the business successfully with D-SLR cameras in the country despite the onslaught of camera-specific smartphones. We are witnessing a healthy growth rate of around 8-9 per cent in the camera market." Canon's research and development centre "ISDC" is located in Bengaluru and works on product development and research in the area of

system LSI design and verification, embedded operating system (OS) and middleware technologies for cameras, multifunction printers, network surveillance cameras and healthcare modalities. The centre produces software not only for D-SLR cameras but also for security cameras and printers. According to Kobayashi, the Indian market is different as the need is dynamic. He added, "You can't take a break in India as the market



keeps moving. This year, we aim to finish at around Rs 2,350 crore compared to Rs 2,158 crore last year in overall revenue for Canon India". With customer experience as its priority, Canon has opened a record 200 Image Square stores in India till date and the company further aims at expanding their customer outreach by adding 40 more stores.

Celebrate Diwali with Asus

With the 'Incredible Diwali' offer, Asus is all set to make the festive season special for its user with great offers and discounts. 100 lucky consumers will have the chance to win a 100% cashback voucher on the purchase of a Zenfone 3 from 18th to 22nd October, 2016. In addition, another 100 people will also get the chance to win an ASUS ZenPower. To be eligible for the offer, consumers have to buy a Zenfone 3 ZE520KL & ZE552KL specifically from any ASUS Authorized Partners

and register the purchase on the microsite www.z3n.asus.in/zенfone3_diwalioffer.

Selected through a lucky draw, the winners will get the cash they spent on the purchase completely back in the form of a voucher, thus winning a free Zenfone 3 in the process, as well as a chance to win an ASUS ZenPower. The last date to register for the offer is 4th November, 2016. Winners of the offer will be announced by November 10th, and will get duly notified by ASUS on email. The offer also extends to Notebook buyers. Notebook

buyers stand a chance to win assured gifts worth INR.11,000 & an Microsoft Xbox One Controller worth INR 4000. The customers will also be able to avail interest free EMI offers on purchase of all Core series products (i3/i5/i7 & Core m) during the offer time-frame. Users can visit the offer website: www.asusdiwalioffer16.com



for redeeming gifts and for further details.

Apple Watch Nike+ now available in India

Apple's fitness-focused Apple Watch Nike+ smartwatch will be now available in India. The smartwatch will be available in two variants: 38 mm at INR 32,900 and 42mm at INR 34,900. Apple Watch Nike+, like all Apple Watch Series 2 models, features built-in GPS to track pace, distance and route, so users can run without an iPhone, packs two-times-brighter display, 50 metres water resistance, a powerful dual-core processor and watchOS 3. Apple Watch Nike+ also includes



exclusive Siri commands and iconic Nike watch faces along with deep integration with the new Nike+ Run Club app for motivation to go for a run, coaching plans that adapt to your unique schedule and progress, and guidance from the world's best coaches and athletes.

Winners of Photofry contest announced

APAC photography institute recently concluded the award ceremony for the winners of the Photofry contest as well as the Wedding Artography exhibition. The winners for all three categories of the contest (abstract, light and colour, and street) were awarded for their brilliant photographs which were exhibited at the event. The chief guests for the event were Mukesh Parpiani (Head of Piramal Art Gallery), Hemant Birwadkar (Smart Photography) and Ram Jagtap (Sr. Editor, Diamond Publication). The following is the list of winners:

Abstract Photography:
Dr. Subhash Parihar

Light and Colour Photography:
Sushmita Kulkarni

Street Photography: Dr. Subhash Parihar

APAC institute has announced that the exhibition will be repeated at

Kala Bhavan at Thane, Mumbai. The event will be repeated on the 5th and 6th of November due to public demand. The opening ceremony will take place at 11 am wherein the photographers will be addressed by the chief guest—Sujith Gopinath, Assistant Editor, Smart Photography. The institute has also announced the subject for the upcoming Photofry contest:

November 2016 — WATER

December 2016 — TOUCH

January 2017 — SMILE

The contest will be held on national and international levels. Open judging will be held in the second week of February 2017 after the winners will be announced and awarded in the second week of March, at Piramal Art Gallery, Mumbai. For all the information regarding the contest terms and conditions, and for registration and participation you can visit the institute's website: www.apacphotofry.com

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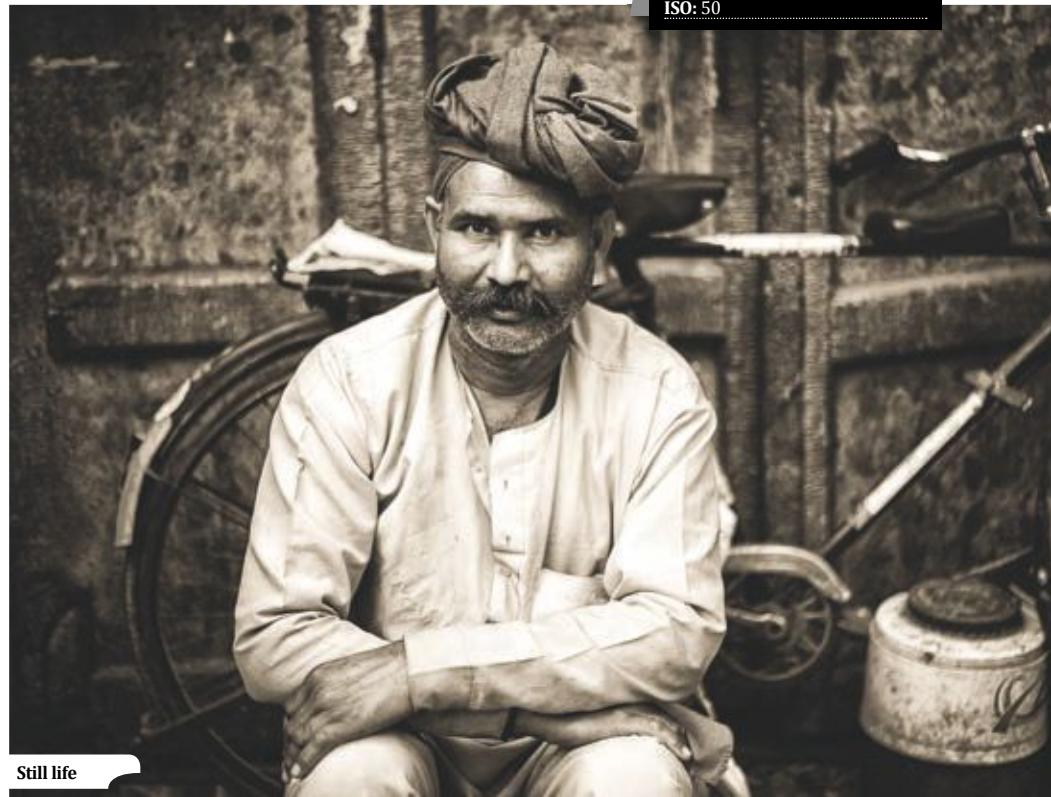
The Candid Moments

□ As told to **Unnati Sagar**



Ankit Narang

Ankit Narang, a passionate photographer, started his photographic journey from the streets of Chandani Chowk in Old Delhi. After finishing his graduation, Ankit started his career in the hospitality industry. He soon discovered his fascination for photography. He started pursuing his passion and acquired professional training in photography. Ankit truly believes that photography has changed his perspective and how he looked at various people, places and other things. Ankit completed his postgraduation from the prestigious Light and Life academy in Ooty, under the guidance of Iqbal Mohammad in the year 2011. Ankit loves to travel & capture fine art, landscapes, people, grey-scale, portraits & also document weddings. His life and work revolves around the mantra - "keep it simple, keep it honest & keep it you". To view his work you can visit his website: www.animage.co.in or check his Instagram profile @ankitnarang297. |SP

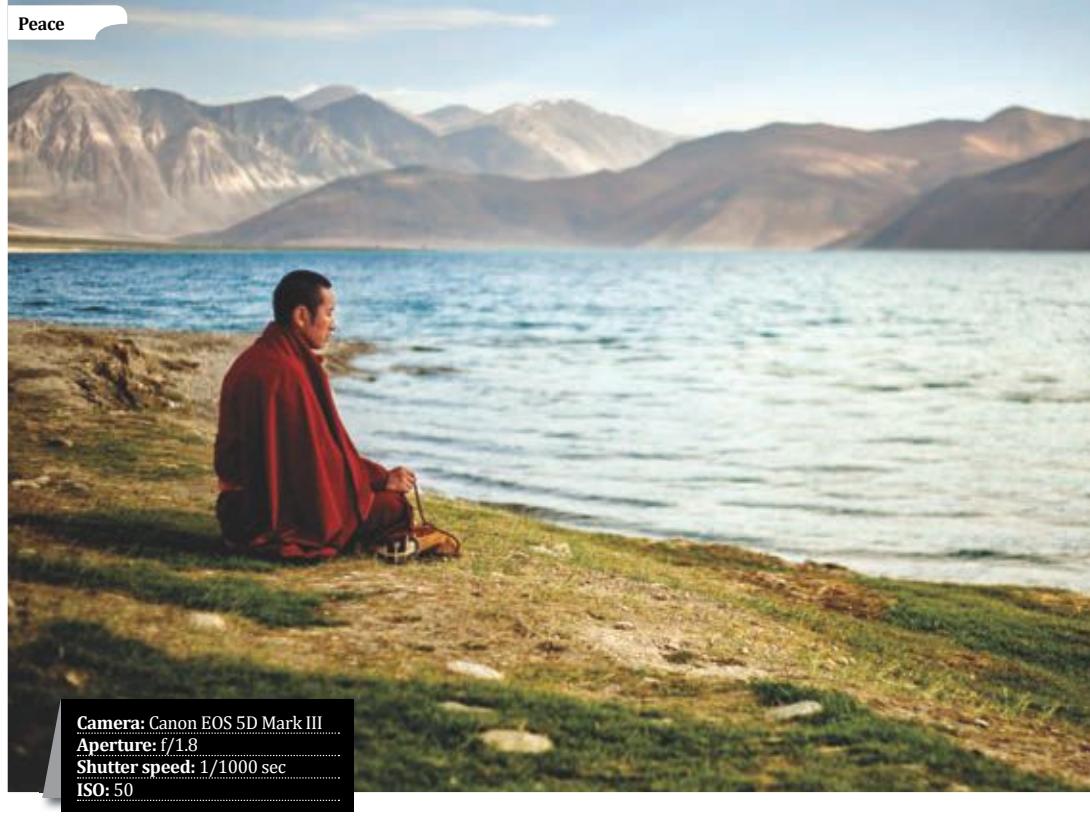


Camera: Canon EOS 5D Mark III

Aperture: f/1.8

Shutter speed: 1/200 sec

ISO: 50



Camera: Canon EOS 5D Mark III

Aperture: f/1.8

Shutter speed: 1/1000 sec

ISO: 50

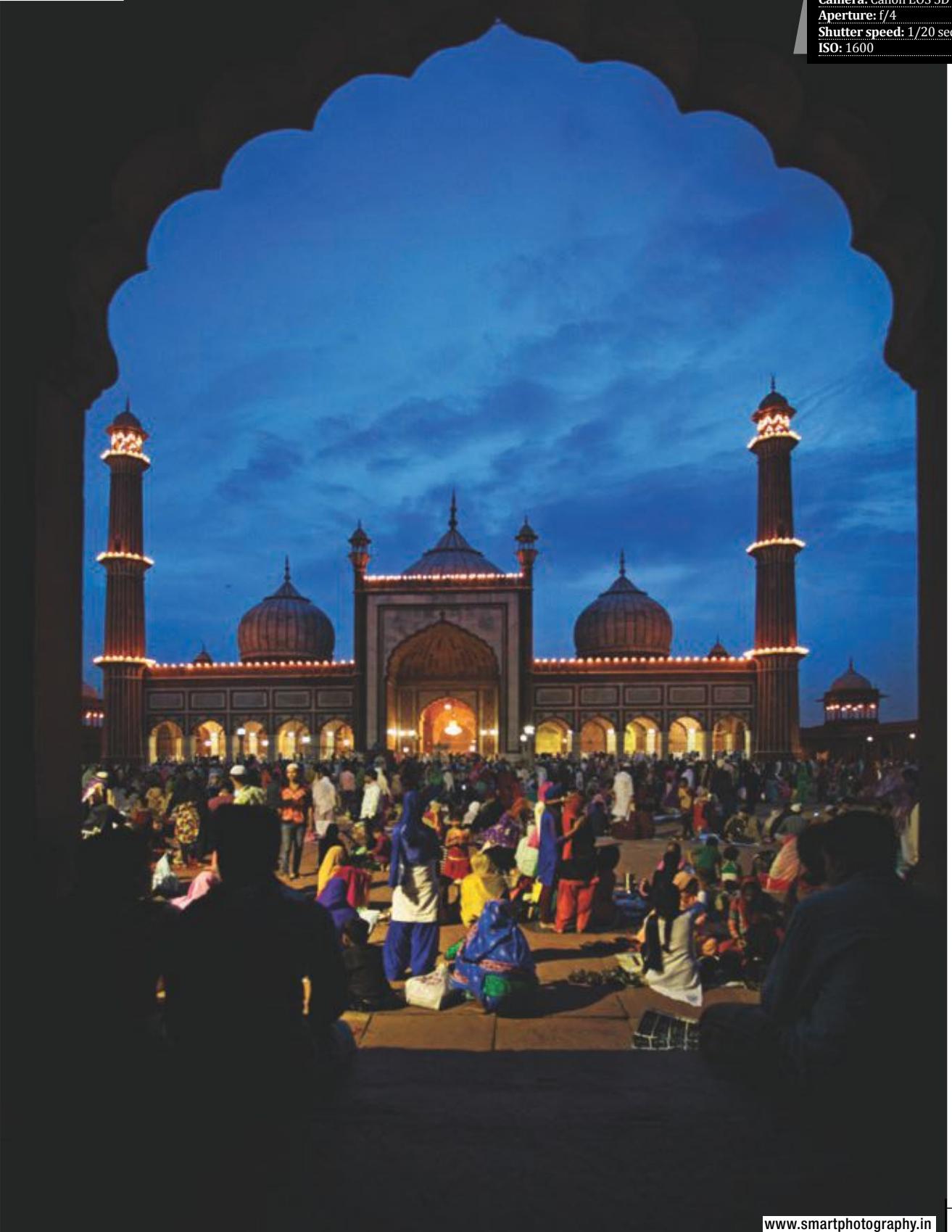
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Camera: Canon EOS 5D Mark III
Aperture: f/4
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Camera: Canon EOS 5D Mark III
Aperture: f/4
Shutter speed: 1/500 sec
ISO: 400



Shadows

Camera: Canon EOS 5D Mark III
Aperture: f/4
Shutter speed: 1/50 sec
ISO: 2500



Elements of nature



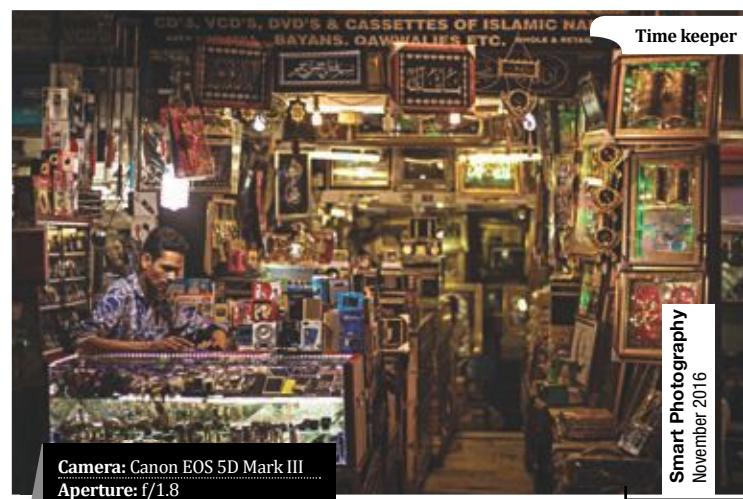
Camera: Canon EOS 5D Mark III
Aperture: f/4
Shutter speed: 1/1600 sec
ISO: 50

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4. We do not check images on online galleries.
5. Kindly ensure complete contact/address details are provided.
6. Please make sure that your picture does not have your name/logo on it.

**Picture
of the
Month**

*Photograph by
Anusal Pillai*



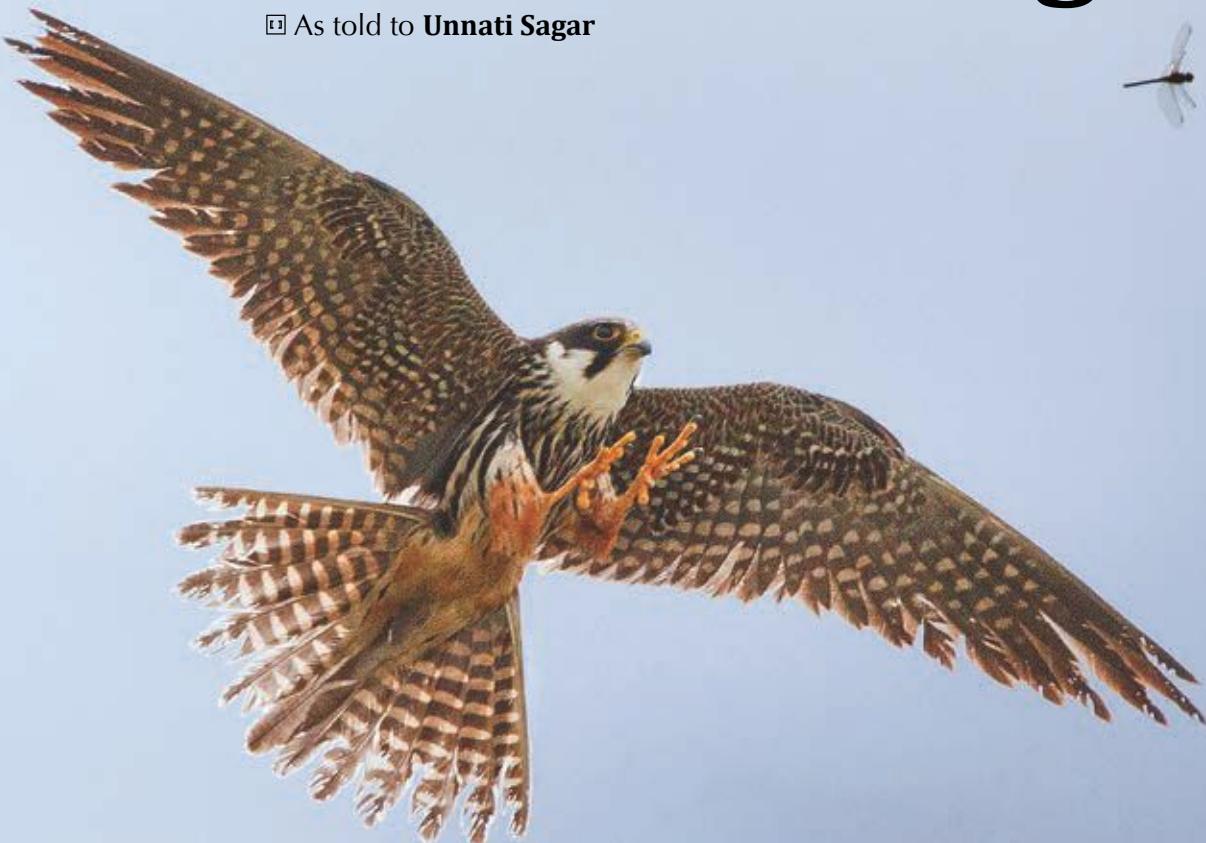
PICTURE OF THE MONTH

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

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

Locked on target

□ As told to **Unnati Sagar**



Camera: Canon EOS 5D Mark II
Aperture: f/8
Shutter Speed: 1/8000 sec
ISO: 800

Falcon aerial attack



Bhaskar Athavale

Bhaskar Athavale is an instrumentation engineer by profession. He started his journey in the field of photography around 15 years ago, under the guidance of Late photographer—Sharad Devare. Along his way, Bhaskar had the opportunity to learn and work with many eminent photographers including Yuwraj Gurjer, Amit Rane, Kane Lew and also Vishwas Morye who pursued him to exhibit his work and participate in competitions. This helped him brush up his photography skills and showcase his work on a bigger platform. He has received various awards and honours in photography including the FFIP (Fellowship - Federation of Indian Photography in Year 2014) and APSI (Artist - Photography Society of India - nature category in Year 2015). He currently spends his leisure time travelling in and around India and abroad to capture the beauties of nature and wildlife.

Eagle with its kill



Camera: Canon EOS 5D Mark II
Aperture: f/9
Shutter Speed: 1/2000 sec
ISO: 640

Catching the falling fish



Camera: Canon EOS 7D Mark II
Aperture: f/8
Shutter Speed: 1/3200 sec
ISO: 640

SHOWCASE

Bhaskar Athavale

Saw scaled viper



Camera: Canon EOS 5D Mark II
Aperture: f/13
Shutter Speed: 1/200 sec
ISO: 400

Camera: Canon EOS 5D Mark II
Aperture: f/6.7
Shutter Speed: 1/350 sec
ISO: 640

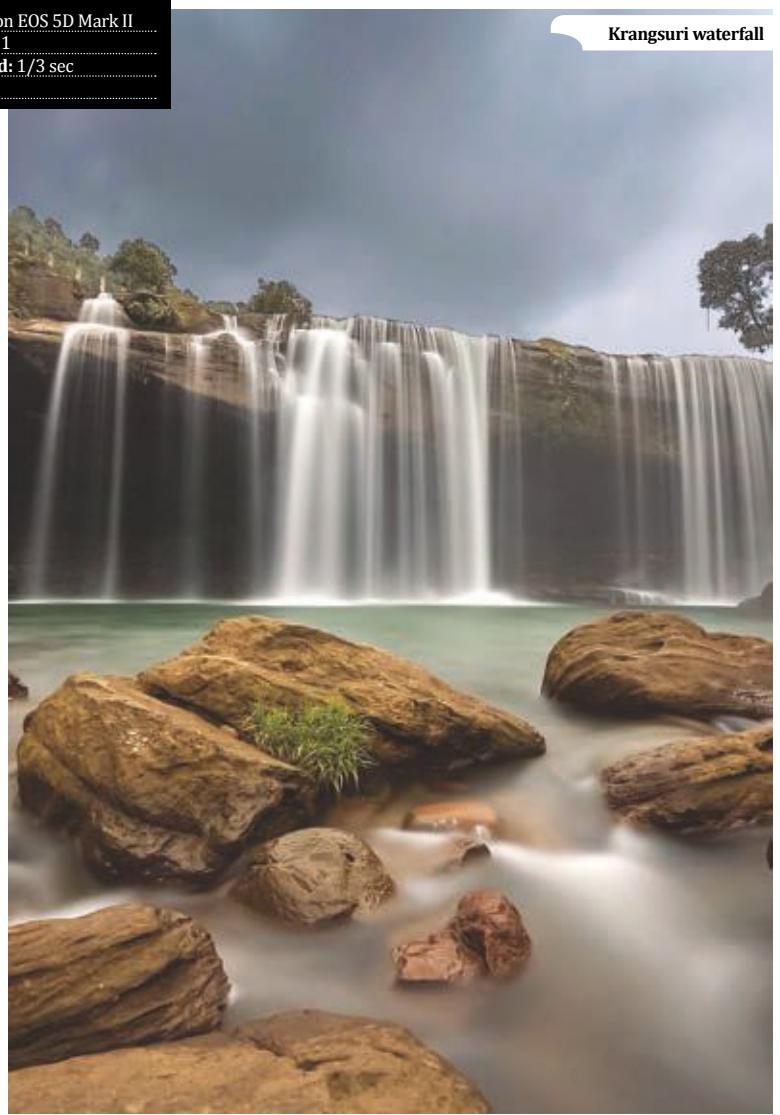
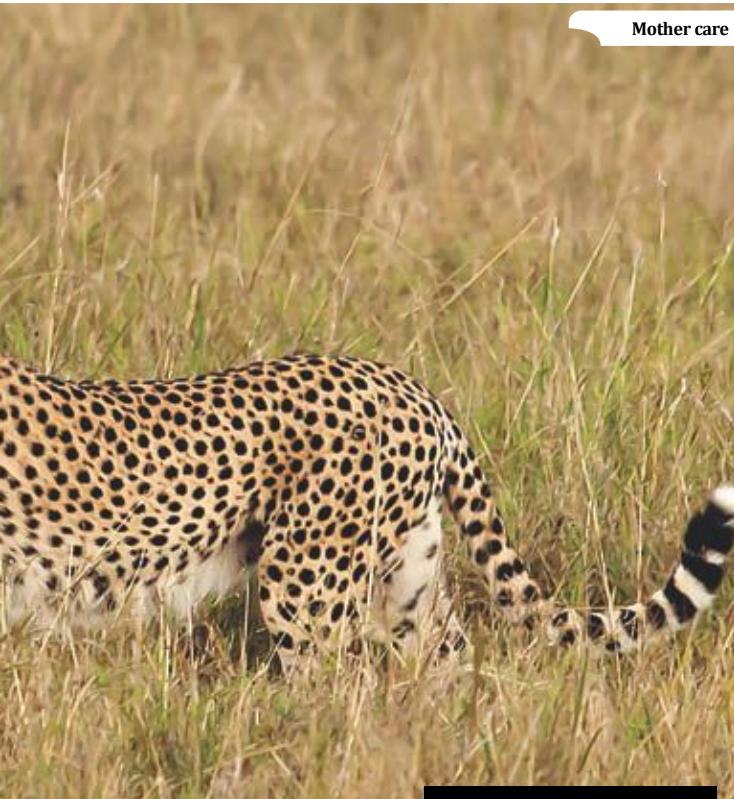
Locked on target



Camera: Canon EOS 5D Mark II
Aperture: f/11
Shutter Speed: 1/3 sec
ISO: 160

Krang suri waterfall

Mother care



Camera: Canon EOS 5D Mark II
Aperture: f/8
Shutter Speed: 1/320 sec
ISO: 800

Camera: Canon EOS 5D Mark II
Aperture: f/16
Shutter Speed: 1/8 sec
ISO: 50

Scape at Dhaintelene





Feeding the baby

Camera: Canon EOS 5D Mark II
Aperture: f/8
Shutter Speed: 1/320 sec
ISO: 800

Land of mystery - Ladakh



Camera: Canon EOS 5D Mark II
Aperture: f/13
Shutter Speed: 1/750 sec
ISO: 200

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Rock bunting

Into the wild and wilderness

□ As told to **Unnati Sagar**



Praveen Purohit

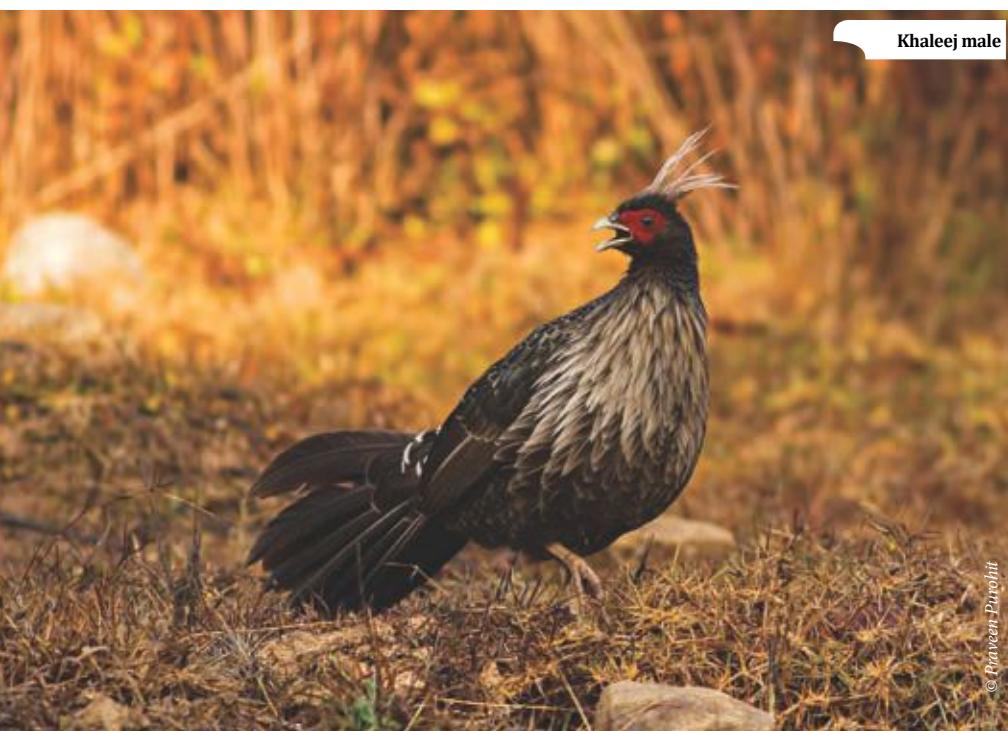
Praveen Purohit is nature and wildlife photographer based in Uttarakhand and is in love with the culture and beauty of the Mighty Himalayas. He specializes in capturing the majestic landscapes and beautiful birds of the region.

He loves trekking to the remotest corners of the Himalayas, staying for days in villages for his shots. Currently staying in a small town in Srinagar, Uttarakhand, he is constantly exploring the region for Biodiversity hotspots.

When and how did your journey in nature and wildlife photography begin?

I have been in love with nature ever since I was a kid. I belong to the Himalayas and as a kid I used to desperately wait for summer holidays. I loved trekking in the forests surrounding our village and

was mesmerized by the million stars which were so clearly visible from the terrace of my village home. It was only when our family's old Nikon point and shoot camera malfunctioned in the year 2011 that I seriously thought of purchasing a better D-SLR. I began reading about cameras on internet, one thing led to another and even



before deciding on my camera I had decided that wildlife photographer is what I want to be. I became obsessed by reading anything and everything about photography, took an 8 week crash course in nature and wildlife photography, started exploring areas and eventually in the year 2014 started doing photography full time.

Who or what is it that inspires you and your work? Which photographer's work influences you the most?

Mother Nature has been the greatest of all my inspirations. Those divine sunrises and sunsets on the Himalayas, the rustling sound in the forests as wind blows past the trees, the gushing sound of the water streams, the noisy yet so calming presence of birds, the alarm calls of mammals, the millions of stars in the chilly skies, and finally the immense calm and peace my heart experiences when in nature is something which no words can describe. Nature inspires, and has given me this tremendous opportunity, to present to the world, its beauty in the most beautiful way humanly possible. I have learned a bit from a lot of highly respected and revered nature and wildlife photographers namely Dr. Caesar Sengupta, Suraj Ravindra Das, Yuwaraj Gurjar, Anup Sah and Amit Rane to name a few.

What the various difficulties that you face as a wildlife photographer? What are the different challenges it involves?

I shoot mostly in the Himalayas, and shooting in these rough terrains present a lot of challenges. Almost all the places which are rich in wildlife diversity are remotely located and involved a lot of trekking. Trekking with extremely heavy telephoto lenses and camera gears is highly challenging, then the weather here is extremely chilly and one has to be prepared for extreme cold. The Himalayan birds though comfortable to human presence, are mostly very small in size and on top of it they are extremely fast, hopping from branch to branch in less than a second. Getting close to them to get an acceptable shot takes a lot of patience and good knowledge of their behaviour. The



Himalayan Mammals are extremely shy to Human presence and avoid human beings at all costs. Just seeing mammals in the Himalayas is extremely difficult, let alone shooting. Till date I have managed to shoot only Himalayan Thars and in getting close to them, they thoroughly tested all my stalking skills and patience.

What are your views about wildlife photography tours, involving a self

driven vehicle?

Personally speaking, I have never been a fan of shooting wildlife in safaris. Instead of going on safaris, I prefer trekking in the wilderness of the Jungles. Safaris are great for someone who has never witnessed wildlife in open. It's a great opportunity for anyone to see wildlife up and close without any bars in between you and the subjects you see. But if you really want to experience nature and Wildlife

and grow as a photographer, it's better to ditch safaris and go to places where wildlife is not used to Humans. I have trekked a lot in the Himalayas of Uttarakhand and I have experienced a lot of pleasant surprises which would have been impossible to witness if I was doing it in a Safari.

While photographing in the wild, what are the different points one must keep in mind to ensure that no







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disturbance or harm is caused to the wildlife or the surrounding nature?
We wildlife photographers are nature lovers first and then photographers. Our first and foremost concern should be wellbeing of our wildlife subjects. Wildlife subjects are always under a lot of stress due to the fact that they have to constantly forage for food, and are always living under fear of predators. Whenever I shoot wildlife, I use the ever green technique of camouflaging myself in the environment and then wait for hours at a location which I know is rich in wildlife (Birds or Mammals). In this way I am able to get really close to my wildlife subjects without disturbing them.



© Praveen Purohit

Red billed blue magpie



Rufous breasted accentor

Which has been your favourite destination for photography so far and why?

India is very rich in terms of biodiversity, from the Western/Eastern Ghats to the Himalayas, the beauty of Indian flora and fauna is indescribable. Every place is beautifully endowed in its own respect. If I however have to pick up one place of all, I would always pick the Himalayas. The beauty of Himalayas is unparalleled, from the beautiful mountains and snow clad peaks to the rich number of the most beautiful song birds. During Sunrise and sunsets, the Himalayas are bathed in the most beautiful hues of pinks, oranges, and yellows. Himalayas are also richly endowed with the most varied, colourful and beautiful bird species.

What are some of the important post-processing tips that you would like to give to budding nature and wildlife photographers?

My guru Dr. Caesar Cengupta always maintains that one should present only his best work to the world. Post processing is one tool that is indispensable to getting the best out of camera RAW files. I am quite fascinated by the details RAW files of today's cameras can capture. I have taken a lots of shots during sunrise and sunsets in the Himalayas, and the camera has almost always failed miserably to reproduce the beauty which I saw and experienced at the place. Processing the image later has helped me reproduce faithfully the colours as I saw them. I am however not a fan of using plugins to unnaturally enhance my images. I do very minimal post processing of my images, adjusting mostly White balance, Exposure and do some sharpening. My favourite tool in post processing is however Curves, I feel curves is a magical tool that by itself can add so much more to the image. One must however be very careful not to over-process his/her images and end up with something that looks very unnatural. |SP

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Sailing through the tides

A compelling tale of Fujifilm's innovative comeback

□ Unnati Sagar



Shigetaka Komori
— Chairman and Chief Executive Officer of FUJIFILM Holdings Corporation

In 1963, Mr. Komori joined Fuji Photo Film Co., Ltd. after graduating from the University of Tokyo with a B.A. in economics. During his tenure, he gained extensive experience in the graphic systems and recording media businesses. From 1996 until 2000, he served as Managing Director of Fuji Photo Film (Europe) GmbH. In 2000, he became President, Representative Director of Fuji Photo Film Co., Ltd., and in 2003 he was appointed President and CEO.

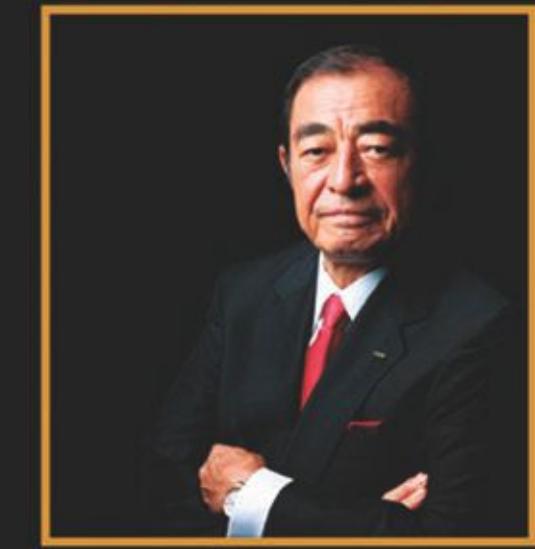
Innovating Out of Crisis - how Fujifilm survived (and thrived) as its core business was vanishing - by Shigetaka Komori, FUJIFILM Holdings Corporation Chairman and CEO, unfolds and narrates a story of how he was inspired to lead Fujifilm's journey from the brink of extinction to its current path of prosperity and growth – thus giving the company a new direction.

The global market for photographic products and supplies has been stormy in recent times. Digital photography has taken many companies by surprise, torpedoing their business along the way. In 2000, photographic film products made up 60% of Fujifilm's sales and up to 70% of its profit. With the advent of digital cameras, the business was damaged to the point of no return. In 2012, Kodak filed for bankruptcy. Yet Fujifilm boasted record profits and continued strong. Komori writes, "Photography is an indispensable part of human culture, and Fujifilm takes as its mission to protect the photographic culture. We cannot stop producing film simply because the market has shrunk."

Both Kodak and Fujifilm had similar businesses, dominated by the sales of photographic film and processing supplies. Kodak was the much bigger player and yet, just over a decade later, Fujifilm had transformed and reported record profits whilst Kodak filed for bankruptcy. However, in the book, the

Innovating Out of Crisis

How Fujifilm Survived (and Thrived)
As Its Core Business Was Vanishing



SHIGETAKA KOMORI

CHAIRMAN AND CEO, FUJIFILM HOLDINGS CORPORATION

FUJIFILM

Value from Innovation

chairman does not narrate a war tale of 'us versus them'. Instead, Innovating Out Of Crisis recounts the changes incorporated by the company in order to regain momentum in declining market conditions.

Understanding the need of hour, the Chairman who was armed and ready to take the bull by its horns writes, "It was clear to me that this was not the time for makeshift measures. Our only choice was to initiate radical reform, including the downsizing of our photography-related businesses. Had we delayed by just another year or two, we would have been right in the middle of the devastating financial downturn of 2008 and the company might not have been able to survive this double punch."

The Chairman narrates in his book how and what happened that led to the company's downfall, what did Fujifilm do in order to sail steady in the hardest of all storms, what were the highest peaks he climbed as a leader in order to lead a team that was broken and unmotivated due to the crisis. He also talks about what kind of employees can help businesses thrive in the future. "The transformation was coming, and it would be profound," writes Komori introducing the first chapter of the book. He says, "The transformation was digital photography, and we were Fujifilm."

With Komori at the helm of Fujifilm, the company's priorities were now to relentlessly captivate the digital age with the following new strategies:

- Develop original digital technology
- Extend the life of photosensitive materials
- Develop new business

The key to Fujifilm's success lies in the structural reforms in their photography-related businesses, bold investments in promising new fields and developing entirely new ventures.

He believes these are the strategies that allowed Fujifilm to thrive in the digital age, helping the company retain its position in the most hardest of times. He explains how he engineered the transformation with organizational innovation and product diversification. One of the key point that brought about the much needed change was Komori's management philosophies. Komori states very clearly in his book that one of the most important measure that needs to be taken whilst in the middle of any crisis is to constantly communicate the prevailing situation to the employees. As a leader, it was his responsibility to take the fall for his company.

Komori says that leaders are not allowed to fail and his constant perseverance was one of the core reasons that Fujifilm managed to avert the crisis.

He lists out the following key points, which he incorporated at Fujifilm, that brought about a dynamic change in their workplace:

- **Reading:** gain accurate understanding of the current state of affairs and based on the readings estimate future changes
- **Planning:** the plan is your script for executing the strategy
- **Communicating:** follow the battlefield briefing techniques (leaders must always communicate with their employees as to: What is happening? What might happen next? Where are we headed? What has to be done next?)
- **Acting:** firmly take charge and see that the decisions are implemented and orders are carried out

Celebrating 50 years of inception in the United States last year, Fujifilm stands strong and dynamic, thriving global force in many markets and industries. The following line that sums up Fujifilm's story of crashing and thriving: "Thanks to this series of reforms, the company was literally reborn." Indeed, Komori's strategies and leadership philosophies have brought about one of the most inspiring and a highly successful turnaround in business history. |SP



Through The Lens

A brief history of vintage cameras

As told to **Unnati Sagar**

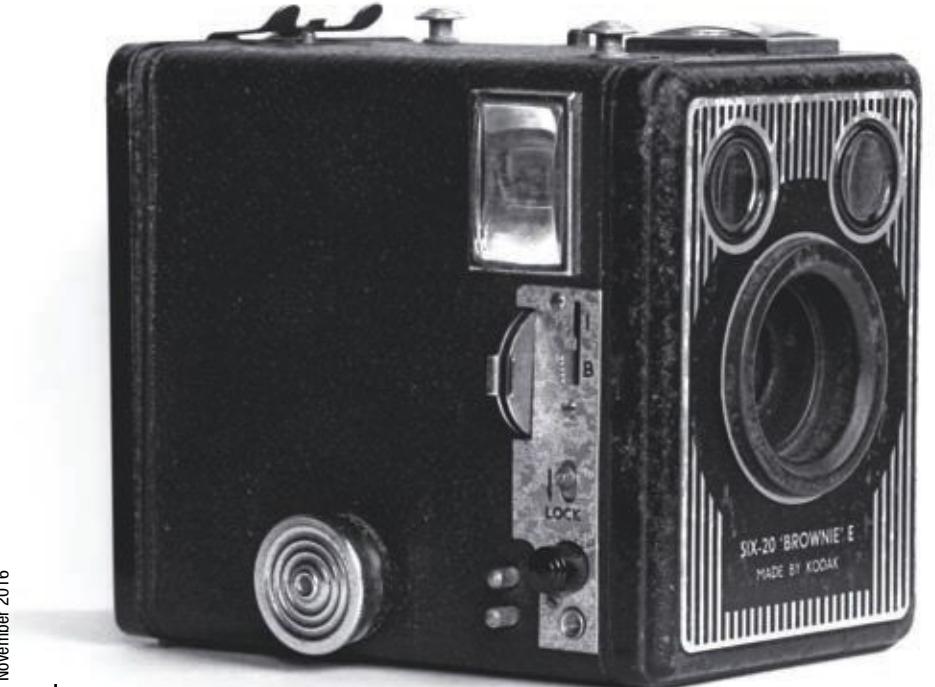
"Photography can only represent the present. Once photographed, the subject becomes a part of the past".
—Berenice Abbott (1898-1991)

With the ever evolving and super pacing technological advents, everyday we wake up to a new invention. And just like in every other aspect of life, we see innumerable and dynamic inventions in the field of photography as well. Pictures that were once developed in dark rooms, can now be viewed in the form of augmented reality.

With photography reaching its summit of digitalization, we would like to take you to the era bygone, giving you

a glimpse of a few vintage cameras. These artifacts that stand obsolete are fancied utmost, even today, by every photography enthusiast. One of them being Pritom Ghosh, an engineer by profession and a photographer by passion. Sharing his story with SP, Pritom gave us a peek into the past, with brief stories about the vintage cameras that he has come across.

Pritom's curiosity to explore the different avenues of photography led him to discover these cameras from



Kodak Brownie Six-20



Pritom Ghosh

Pritom Ghosh is an electrical engineer by profession and a photographer by passion. He loves to travel and narrate his wayfaring tales through his camera. He believes photography is one of the fields which is a combination of arts and science. To become a good photographer, he says, one needs to have a creative head along with a compassionate heart. According to Pritom, a photographer's sensitivity towards his surroundings is manifested in his work, making it rich and soulful. "Simple living and high thinking" is his mantra in life. To view his work kindly visit his Flickr page: www.flickr.com/photos/45116804@N07/

the 1950s to 1980s. Though they may have faded into oblivion due to the lapse in time, these models marked an epoch in the history of camera making. Along with the pictures, Pritom also shares their brief history and stories of how he encountered them. Have a look....

Kodak Brownie Six-20

This is a Kodak Brownie Six-20 Model E, a 69 year old camera, that belonged to my father's uncle—Ronojit Roy who was a professional photographer. Though my father never shared the same passion & interest for photography, he took special care to see that the camera was maintained properly. The camera was introduced in 1947, but its production was discontinued within a decade. These cameras were quite portable as compared to the heavier and humongous cameras of the time. The critics, however, had raised questions about its photo quality. It was in the year 1962 that the last Brownie camera was made.

National - 35 Sprinty C

Next came the National - 35 Sprinty C. This particular camera has always fascinated me. It belongs to my brother's father-in-law.

Knowing about my passion for photography, he was gracious enough to give me his camera. The camera sports a tag—National 35 Sprinty C. It was sold for INR 780 in the year 1977. In the late 1970s, publications like India Today and Sunday carried advertisements for the camera in their issues. Tracing back the history of this particular camera, I came to know that the camera was actually made as a Regular Sprinty C by a not-so-well known German camera manufacturing company called King KG. The company gradually revoked its camera manufacturing business due to intense competition faced by them from competitors in terms of both pricing and quality. In 1977, the designs, tool kits and the entire necessary infrastructure to produce NSP SBC were bought by National Instruments, a Calcutta based Indian company. There are no figures about how many units did the company manufacture and sell, nonetheless, it remains to be India's only attempt at camera manufacturing.

Pentax 35 mm SLR



Pentax 35 mm SLR

The name Pentax is derived from the shape of a prism used in SLRs



National - 35 Sprinty C

(pentaprism). Pentax was initially known as Asahi Kogaku Kogyo G.K., a Japanese manufacturing company founded in the year 1919.

This single lens reflex has a mirror hanging behind the lens. When a photograph is clicked, the mirror gets out of its way. This allows any type of optical device, from microscope to telephoto, to be attached and the photographer can see what the camera sees. This revolutionized photography, after which SLR camera was the preferred choice of hobbyist as well as professional photographers. The camera you see in the photograph belongs to my one of my friend's father who was a hobbyist photographer himself. This camera was widely used between the years 1976 and 1984. The sturdy built and compact size made it every photographer's desired gear. Mere mention of this particular camera, till date, invokes deep nostalgia in the minds of many shutterbugs. |SP

A peek into the lens of a wedding photographer

□ As told to Unnati Sagar



Nikhil Kapur

Ace wedding photographer, Nikhil Kapur, who has worked for Draft FCB Ulka (an international ad agency) before venturing out on his own, is a postgraduate in audio-visual communications. Nikhil Kapur specialises in a photojournalistic style of documenting weddings. Nikhil has shot weddings across the country and internationally, with more than 80 weddings in the last 6 years.



informed about all the latest trends in this field.

Wedding photography has immensely transformed since the last few years. What is in vogue and what is out of style? To give you a brief idea of what's chic in the 'marry-land', we spoke to the man behind the lens—renowned wedding photographer, Nikhil Kapur. In our conversation with Nikhil, we talked about the latest trends in wedding photography. He also shared his experience of photographing a



I'd do' are the two most beautiful words that unite two people in an eternal bond of matrimony. A couple's decision to tie the knot is followed by innumerable other decisions that they need to take. Once you find a suitable date, there are plenitude of other things to decide: from venue to invites, from guests to the perfect dress. While two people prepare to celebrate their connubial bliss, there are too many memories that are being created along the way. And here comes time to take another important decision - selecting the right wedding photographer. The genre of wedding photography is evolving faster than ever before. It has become crucial for the couples to be



Kashmiri Pandit wedding. What makes his story intriguing is the fact that it is the first Kashmiri Pandit wedding in the heavenly valley of Kashmir, taking place after 30 long years. Here are the excerpts from the interview.

There has been an evolution in the styles and themes of photographing the different wedding ceremonies. What are your views about the same? What according to you the most significant changes that have altered the way wedding photography is perceived?

Traditionally, photography at an Indian wedding involved a general and overall coverage of the event, the primary motivation being documentation of guests attending the wedding, along with clicking a few portraits of the couple. If you go through your parents' wedding album, you will get an idea of what I'm talking about. But in today's time, when technology has shrunk the world and opened our minds to trends and opportunities, we see that there has been a dynamic change in the field photography and all its genres. Initially, the photographer at a wedding was considered just another vendor that the family hires.

But with the change in times, wedding photography has its own significance. Couples are looking forward to new and unique styles for documenting their wedding day. Each aspect of the wedding is customised according to couples' preferences. When they give so much attention to details, the next most important thing to do is to make sure that all these elements are captured visually, so as to be remembered and shared with future generations. That is when the wedding photographer comes into picture. Technology has allowed cameras to get cheaper and better, giving more people and opportunity to share their art of storytelling through their cameras.

The Kashimiri Pandit wedding that was photographed by you, is not only unique but it is of great cultural, political and esthetical significance, as it was the first Pandit wedding in the valley since the last 30. As a photographer, how important has this particular wedding been for you?

I was excited about this wedding from the first time I spoke to the couple. Though I have shot a few other Kashmiri weddings, none of them actually happened in Kashmir. As it turns out, the community is

WHAT'S TRENDING

• **Photo-booths at the venue** can be extremely fun if done right. They can be a great ice-breaker for people to mingle and get to know each other. Gives the opportunity to capture some amazing candid moments.

• **Elements which can be photographed**, apart from the people present at the function can be the bride's clothes and jewellery. Both the wedding rings of the couple can be shot in very creative ways. Elements of the décor that would make for an interesting image should definitely be kept in mind. During the pheras the pandit gets the couple and their family to interact with various elements. Understanding the significance of these and documenting them is important.

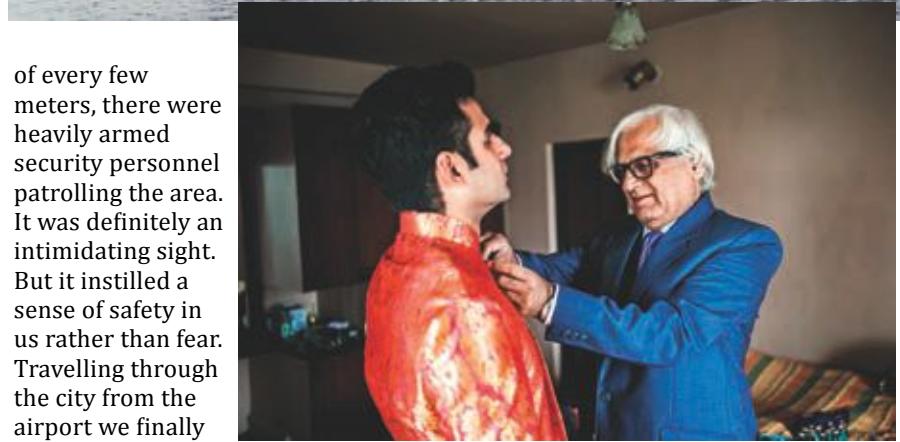
• **Digital photo albums** has been a popular trend considering the ease of use so many various online services provide. Though I insist on including a printed coffee table book as part of my package to couples. But digital online albums are extremely convenient to share photographs with people who were at the wedding and those who couldn't make it. On the internet they are always available for easy access no matter where you are. Sharing on social media is another advantage through these services.

• **Drone photography** is becoming very popular with clients. Drones are becoming cheaper and accessible to more people now and photographers are using them to capture visuals like never before. Another really cool product that I've been creating for my clients are 3D printed miniature replicas. I call them **Mini Klones!** These are exact miniature replica statues of a person/couple, child or pet created using 3D printing technology. These could well be the future of photographs.

quite close knit, and there were a lot of common connections between the multiple weddings I had shot. I had met the bride, Pashmeena at one of these weddings. She called me a couple of years later, to inform me about her wedding plans. She and her then fiancé—Amol, had decided they would get married in Srinagar, no matter what. I consider travelling one of the primary motivation to do the job I do. I had never seen that part of the country and have been given an opportunity to shoot a wedding here has been one of the most fascinating experience of my career.

What were some of the difficulties you had to face, considering the socio-political unrest in the certain parts of the valley?

There were no particular difficulties while shooting once we reached the destination. However there were a few hiccups initially that really made my worries grow. Based on the requirement of the couple I needed to take along a second photographer to be able to cover all functions. This is when I first realized the significance of what I was about to experience. I got in touch with a photographer whose work I find very impressive. After our initial conversations she was on board, dates were confirmed and travel arrangements had been made. Closer to the wedding day I got a call from her saying she may not be able to make it. Her parents, as it so happened, were extremely weary of her travelling to Kashmir, due to the unrest and violence among students of one of the Institutes, as being reported by the media. I laughed it off reassuring her that I'm sure it will be fine. There are 300 wedding guests travelling for the event so there shouldn't be need to worry. Due to family pressures she was requested that I go ahead without her. Until this incident I had paid absolutely no attention to what was happening on the news about Kashmir. But this got me thinking and made me feel extremely disheartened. Eventually I managed to make other arrangements and finally reached Srinagar for the wedding shoot. The first thing I noticed was the fact that at a distance



Tell us about your experience while shooting in the mesmerizing venue in the backdrop of India's most beautiful destination.

Having had the opportunity to shoot here has been one of the most fascinating

of every few meters, there were heavily armed security personnel patrolling the area. It was definitely an intimidating sight. But it instilled a sense of safety in us rather than fear. Travelling through the city from the airport we finally reached the Dal Lake, which was the wedding venue. Whereupon we started with all functions and ceremonies. Fortunately there were no interruptions or troubles and the event was peaceful and merry.



Kashmiri Pandits, a small community of the paradise on Earth, has beautiful customs when it comes to their wedding. A Kashmiri Pandit wedding has many rituals that are unique to the region. One of the unique and beautiful ritual is called 'Posh Puza'

The 'Posh Puza' is a significant ceremony that formally ends the wedding ceremony. A red cloth is placed on the newlyweds' heads, following which everyone present showers them with 'Posh' (flowers) accompanied by Vedic mantras.



experiences of my career till date. With the picturesque backdrop of the lake and snowcapped mountains, I didn't really need to work too hard to create stunning images. The tough part was only to make sure I didn't allow the beauty of the landscape to overpower the bride and groom in my shots.

In the recent past, we have observed that wedding photography, is more than just a pictorial evidence of the ceremonies taking place. It is about documenting the unique love stories of different couples and freezing the most special



moment of their lives. This is often seen through the pre-wedding photographs of the couples. As a photographer, how do you try and capture their stories? What are the different trends in pre-wedding photo shoots?

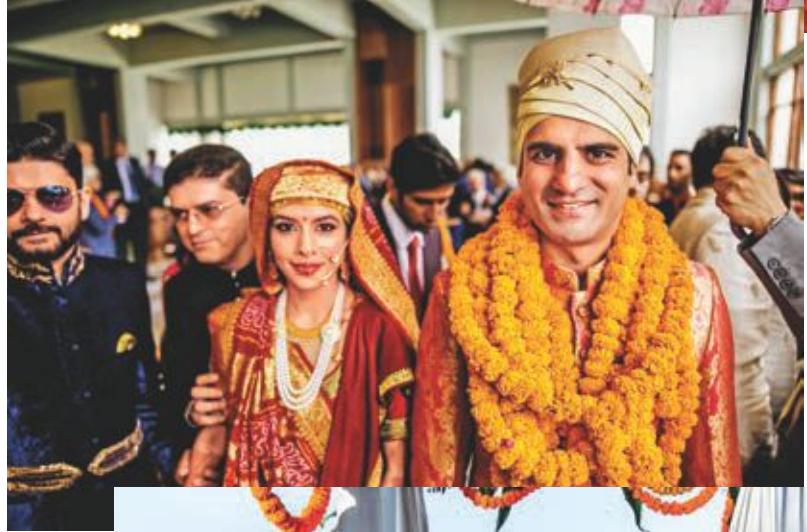
I have always tried to maintain a distance from my subjects while capturing them on camera. This allows me to be privy to moments shared between them that are absolutely natural and uninhibited. Most people are not comfortable when a camera is pointed at their face. Whereas some people are so comfortable in front of the camera that it's impossible to capture their natural expression. I always tell my clients to forget I'm around and just be themselves. It's the most effective way of capturing a forever moment. I try and follow the same approach for pre-wedding shoots as well. When planning the shoot with the bride and groom, I would ask for suggestions regarding locations that may have some significance to them. Or an activity they enjoy doing together. While having a casual conversation, I would try and get some ideas whether they prefer something glamorous or simple, adventurous or laid back. My priority is to make the shoot as personal and meaningful as possible for them. After all it is their moment of celebration.

When a couple selects a wedding photographer they have a certain amount of expectations about the final outcome. What are the few important points that they need to keep in mind, while dealing with

- One of the biggest trend is the return to the **vintage era**. Couples love the rich finish of a vintage look as it has a regal charm to it.
- **Black & White** photography is a huge trend – looks totally chic. Focussing the viewer's attention on the people in the frame without distractions.
- Earlier it was all about staging that perfect pose. Not anymore though. This year the trend is to ditch the pose & keep it **candid**.
- The **selfie fever** isn't away from wedding photography trends either. Selfies can add a fun factor to any wedding.
- **Overhead vantage point** photography or aerial shots is an effective way to capture the spirit of the day and a big trend this year.
- **Wide-angle shots** are a big trend this year too. Capturing pictures from afar encapsulating the entire landscape makes for a beautiful picture.

their clients and working towards the outcome they are expecting?

As a photographer you need to understand your strengths and weaknesses. No one photographer can be an expert at shooting all types of scenarios. Know what you can offer and use that to sell your services to the client. There's no point in over committing or committing to something that you will struggle to achieve. The next step is to work on your weakness and reach a point where you can assure a perfect outcome. Ask your clients to tell you their requirements and what they expect to see highlighted in the photographs. You may have a style of your own but as a wedding photographer you should understand it's not about you. Use your style to tell their story the way they wish to see it. **Keep your focus on the couple but also once in awhile, look around for any interesting shots. There's always something exciting happening at a wedding.** |SP



Nikhil Kapur hails from a family with a cinematic background. His love for cameras and photography started at a very early age. In the last 6 years, Nikhil has photographed more 80 weddings. Here's a glimpse from the beautiful collection of photographs from different wedding shot by him.







SPECIAL



Image by Nigel Fernandes

BEHIND THE STAGE

The making of a perfect wedding shoot...

□ As told to **Unnati Sagar**

Capturing the ordinary moments on the most extraordinary day of a person's life is what wedding photography is all about. Traditional wedding photography represents the order and structure of the day. However, a modern day wedding is photographed in a much more distinct way. It has more of a journalistic style of documenting the lovely unscripted moments of a couple's life, making their day special. From the classic studio portraits to pre-wedding documentaries, we see great evolution in the genre of wedding photography with the lapse in time. In the 'Insta Age' that we live in today, visual storytelling holds a very special place. Each couple has a unique story to tell. And a wedding photographer's job is to narrate this story through his lens. And for making the memories of their 'Big Day' special, couples are willing to go that extra mile.

Other than the classic wedding photography and videography, the couples opt for pre-wedding photo shoots, save-the-date invites with the photo shoots and much more for making their wedding one-of-a-kind. The industry for wedding photography has been blooming since the last couple of years. Photographers need to constantly be updated with the latest trends and newest technologies. To give you an insight on the subject of wedding photography, we spoke to industry expert, Hrid Mistry. A person maybe a skilled photographer, but planning a wedding shoot involves a lot more. The following conversation with Hrid will explain, in depth, the process of planning, conceptualizing and executing a wedding shoot.

How do you plan a wedding shoot?

First of all, you need to be familiar with the different styles and themes



Hridgandha Mistry

Hridgandha Mistry, wife of renowned Indian photographer—Girish Mistry, is a photographer, a mentor as well as a wedding planner. (Girish Mistry is the founder

of Shari Academy of Professional Photography and Digital Imaging, which has now completed 25 years of imparting quality education in the field of photography) Hrid, a faculty at Shari Academy, provides a one-point-source for wedding photography and videography.

that are available for wedding photography. It can be either a classic or a traditional theme, you can select illustrative or photojournalistic style for covering the wedding. You can make it look glamorous or dramatic. The scope is wide and dynamic. The client picks a theme of their choice in the initial discussions and once the theme is finalised, we move on to what comes next - deciding the location for the shoot. This again depends majorly upon the client. However, the location of the wedding plays a major role in wedding photography. The team can work in conjunction with the event management team in case there are any special arrangements needed to be done.

We understand that couples today are ready to go that extra mile to make their wedding day unique and one-of-a-kind. Tell us about what sort of a budget are the couples looking at?

The budget entirely depends on the couple's requirement. It depends on what kind of work they are looking at. The budget varies depending upon the number of photographers involved in covering the event. Filming of video is another cost factor. Some clients request for cranes, use of photography drones, live screening and live mixing etc. Sometimes clients also demand for a camera person to be with the bride or the groom 24 x 7. These are a few factors that determine the budget for a wedding shoot.

Ideally, how many photographers/videographers cover a typical wedding?





conceptualizing to executing a pre-wedding shoot, what are the various things that a photographer needs to keep in mind?

Every couple is looking forward to make unique pre-wedding photos. For a photographer, it becomes very important to understand the needs of the client. Here are some basic tips for pre-wedding photography:



The number of photographers depends on what scale is the wedding taking place. Ideally for about 500 guests, we would have 3 photographers and 2 videographers. This helps us in covering the entire wedding comfortably without missing out on anything. The number of photographers can also vary according to the client's requirement.

Being a 'one-point-source' for providing the necessary services for wedding shoots, what other services do you provided?

Since we have been in the field for such a long time, we can get our clients in touch with some of the best event managers, florists, decorators, caterers, gifting solutions, so on and so forth. This helps our clients get all their needs fulfilled under one roof.

Can you tell us something about the different styles of pre-wedding photo shoots that are currently in vogue? From planning and



Image by Lawrence D'souza

Discussions: Have discussions with the couple before planning a photo shoot. Ask them questions. Talk to them about different styles and themes that are available. Give them unique pre-wedding photo theme ideas. This Q & A session will give you meaningful inputs.

Right theme: The selection of appropriate themes will support your work very much. You need to find a theme that creates a strong impression. For example, the love story of the couple, or how they met for the first time can make up for a

great theme for the shoot. Couples usually have certain ideas in mind. The task of a photographer is to give their technical feedback.

Location: After the theme is decided a location for the pre wedding shoot





Image by Lawrence D'souza



Image by Lawrence D'souza



the main event—the wedding. Amidst all jazz and a plethora of rituals taking place simultaneously, what are all the difficulties you face when you try to shoot the event as it happens? Can you give some tips to avoid blunders that a photographer might create while trying to get the perfect shot?

The problems are manyfold when

is scouted. As the location plays an important part in the making of a final image. If any permissions are supposed to be taken, do the needful before hand. ***There are many photographs that look beautiful due to its location. Make sure that you concept and the shoot location compliment each other. It is better to choose a location adapted to the agreed concept, not just because that location looks beautiful.***

Time: The timing of the shooting is also one of the most important thing

to make a unique pre-wedding photos. It will be difficult to make a nice photo with a bad timing. Don't do the pre-wedding photo session with a narrow interval from the wedding day. 1-2 months prior the wedding will be ideal.

Remember the best hours for outdoor portrait photography is 6-9am in the morning and afternoon at 4pm till 1 hour before the sun goes down. The soft natural light during these hours will provide you with excellent results.

After the pre-wedding becomes

we try to shoot the weddings as it is not only the rituals and the guests. Sometimes the client might hire additional teams for services like videography or traditional photography. This leads to many problems like crowding around the couple, photographers getting in each other's frame, and so on. You can completely avoid this problem by talking to your client beforehand and explaining to them the problems that might occur. You also need to coordinate with the other teams at the venue. Here are some tips to help you work with them:



Image by Nigel Fernandes

- Be friendly – Greet them when you arrive at the venue and exchange a bit of friendly conversation.
- It's not a competition – Don't try to compete with them, instead try to work along with them.
- Split time – Talk with them and come to an understanding how much time each gets to spend with the client, this will ensure both of you get good shots.
- Don't complain- Look at it as a challenge.

One of the biggest problem faced during a wedding shoot is the distortion created by guests coming in the frame to get a shot of the couple from their mobile phones. The way we counter this is by having two or more candid photographers. This helps us ensure that whatever the situation the shot is captured and the moment isn't missed.

It also becomes difficult to get great pictures if the couple getting married is nervous. Break the ice and get them to talk with each other. Crack a few jokes to break the tension. Remind

them they are in the present and most importantly, remind them to have fun. The main challenge is delivering good photos in a stressful environment.

During the wedding, there are shots that cannot be redone, such as the alliance exchange, the official first kiss, funny moments and situations. You need to be constantly alert to what's happening around you.

The other big challenge is being able to manage the low light environments where you shoot. For example, while shooting in a church. There isn't enough light to fix the action. You need to get the right equipment to make sure you get nice results at the end.

What are the latest trends in technology used to cover modern weddings?

With the advent of technology, it has become easier to get shots that were once upon a time deemed difficult or expensive. The best example is aerial photography or videography. But as technology keeps advancing we have to keep updating ourselves as well as keep practicing with the latest equipment. Because at the end of the day it's not the technology that makes

a shot perfect, it's the person using it. Hence familiarizing yourself with the latest device and technology is very important.

How do you ensure your wedding images are free of color casts since video lights and electronic flash have different color temperatures? Do you prefer to shoot in ambient light or you prefer electronic flash and why?

If it is our team that's shooting the video and the photos, the video light and flashes will be white balance checked, and the color temperature of the LED's for video will be matched with that of the flashes. As we always shoot RAW and our systems are color calibrated with SPYDER, our white balances can always be matched even at the post production stage. But we strongly believe in getting the shot right in camera and leaving the least possible requirement for post-processing of the images. In case of selecting lights, the preference changes from situation to situation. But in most of the given situations we would be using both. This helps us in maintaining optimum exposure for our shots which in turn reduces our post production time.

Usually, what is your typical turnaround time and how do you present the images/video to a client? Do you incorporate the latest trends like the 'augmented reality/live videos' in your wedding albums?



"The study of various wedding ceremonies, rituals and customs of different cultures and religions will help photographers gain an insight and understand what's coming next.

Practicing with the photography gear will help them be better prepared in any given situation and they will never miss a shot again."



Copyrighted low resolution images are handed on the very same day of the final event. The client gets to choose the images he needs for the album. Typically, it would take 4 weeks after the client has selected the images and the final images and album is delivered. In case of no album it takes 2 weeks to deliver the final images. Video takes around 6 weeks for delivery with a trailer given to the client in 15 days. We also provide same day edits. Also, we believe in delivering quality to our clients and the LED screens provided

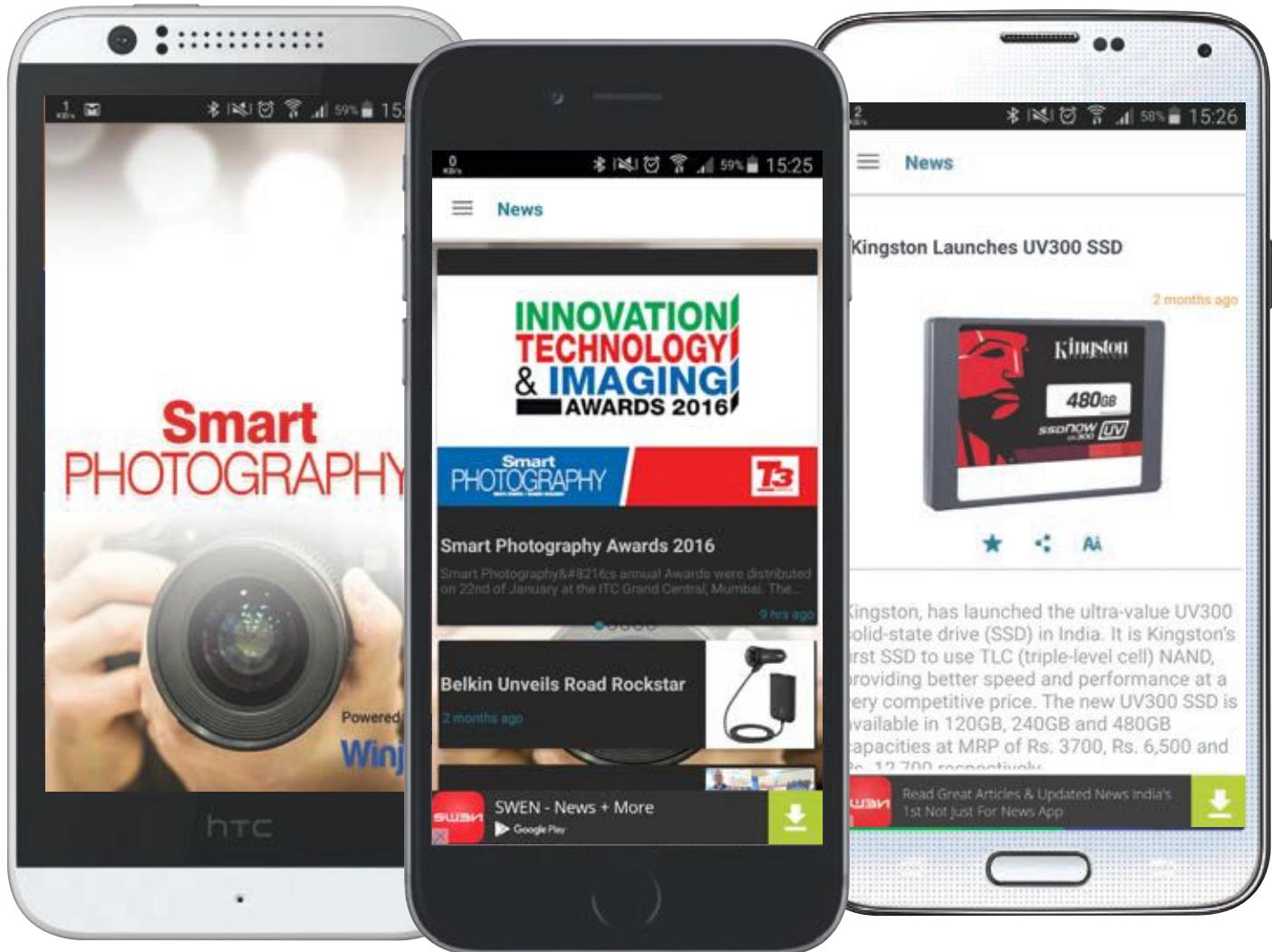
in digital photo albums are not of the best quality and hence they do not do justice. We have also been strong believers in the fact that gimmicks' do not sell and the content matters more than anything else.

Lastly, what are the suggestions that you can provide to budding wedding photographers?

The biggest mistake new photographers commit is shooting on a long lens at a very small f-number. Candid photography is much more than just a blurred background. It is important to study the work of successful national and international photographers and also get a formal education in wedding photography and assist a good photographer for 2-3 years to gain invaluable experience.

When you try to become a wedding photographer, you'll find yourself faced with a bit of a conundrum. You need experience of shooting weddings to get hired, but you can't get experience until you get hired. This is incredibly challenging, and tough for every budding photographer. You may assist an established photographer in order to gain experience or try your luck at a friend's or relative's wedding if they agree. Either way, it takes hard work and perseverance to get that much needed experience under your belt. |SP

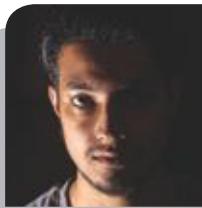
Smart Photography app



Download now!

Street Photography

Candid and alive



Manish Jaisi

Manish Jaisi, a self-trained photographer from New Delhi, is an environmentalist by profession. Taking inspiration from his father, Manish ventured into the world of

photography. His favourite subjects to photograph are people and places. His journey started out with a film camera, a Zenit 12 XP, which helped him learn the basics of photography. However, it was getting a digital SLR camera - a Canon 600D, that gave him the freedom to pursue photography at its best. "Photography for me has been my identity, people know me through my work", says Manish. Photography has helped him express himself. A hobby that transformed into passion, has now become his way of life. Though his favorite genre is street photography, Manish is also involved in portfolio shoots, pre-wedding and wedding photography.

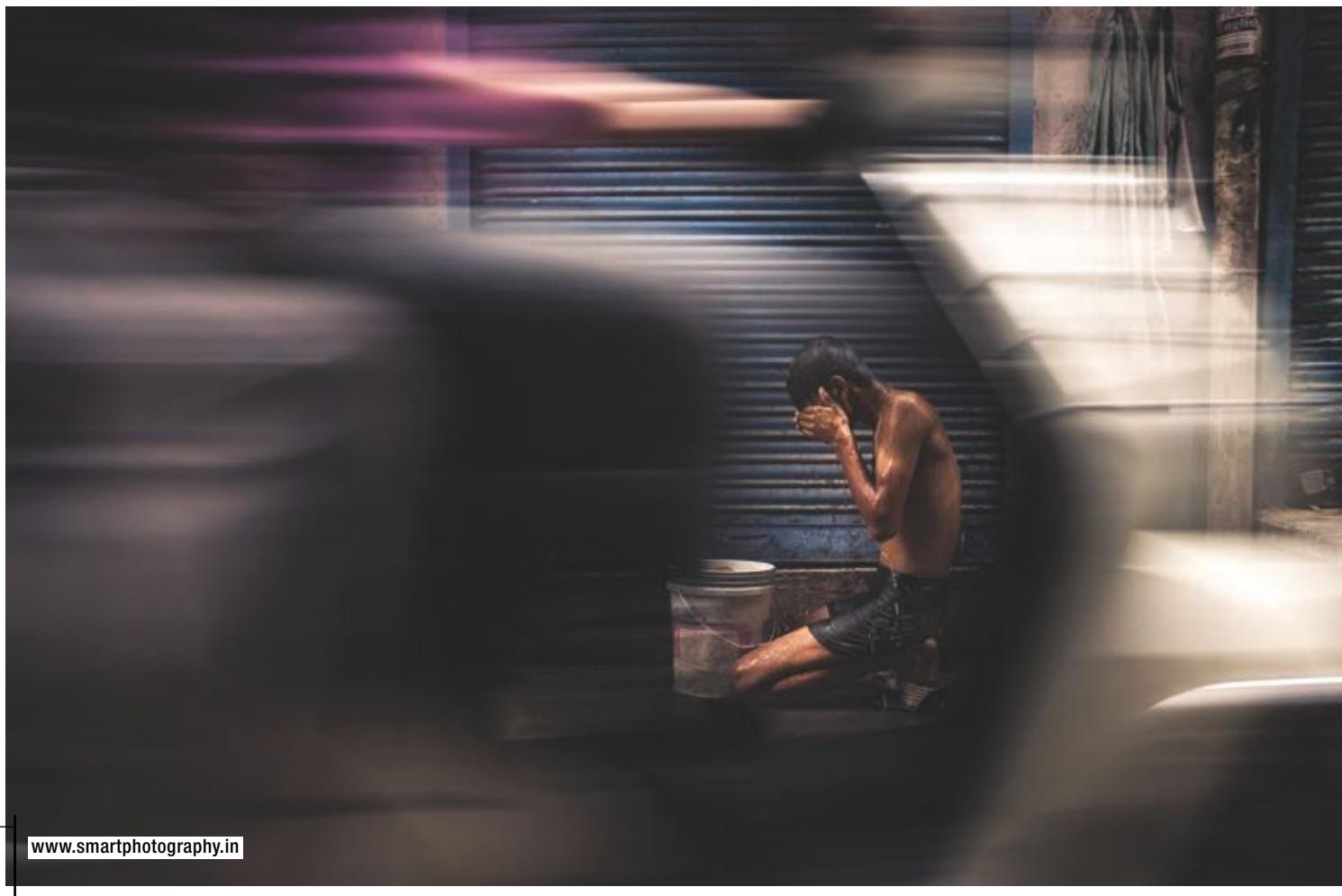
"There is a creative fraction of a second when you are taking a picture. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative. Oop! The Moment! Once you miss it, it is gone forever."

— Henri Cartier-Bresson

Street photography is not only an art form, it depicts the journey of a photographer. It speaks about

the different places he's been to. It shows how a photographer sees and perceives the world around him. The mundane everyday activities become a source of inspiration for him. It is the most candid form of photography, with a plethora of subjects for the photographer to choose from.

Street photography is about documenting the minutest detail of everyday life and making it grand with just one click. Here are some candid photographs, clicked by Manish Jaisi, depicting the beauty and spontaneity of the life on streets. |SP









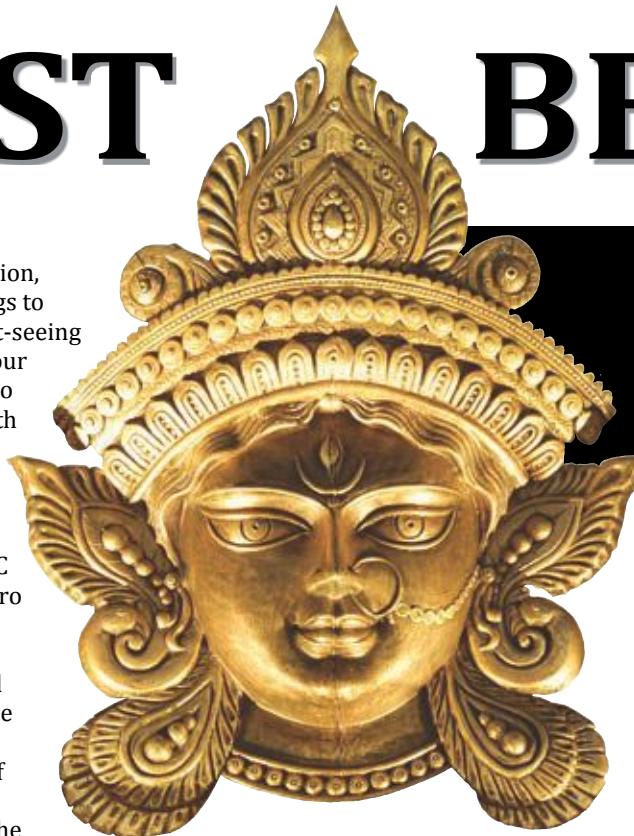
WEST BENGAL

As a travel destination, West Bengal brings to mind a lot of sight-seeing options. For a detailed tour of its capital Kolkata (also known as City of Joy) with its architecturally beautiful and historically significant places, two modes of travel (apart from an A/C cab) are the Kolkata metro rail or trams.

Option 1: The metro rail frequency is good and the fare is reasonable. Also apart from the novelty of travelling by the metro, which incidentally was the first metro rail in the country, it is also a convenient way to travel and avoid traffic jams. But avoid the metro during peak rush hour since it is the most preferred mode of transport by local office-goers.

Option 2: What better way to travel through heritage buildings and streets than trams that date back to a bygone era? Both the pace at which they travel and the fare are reasonable. Incidentally Kolkata is the only city in India to still have a tram network, which adds to its old-world charm.

Now let's take a look at some important tourist attractions in and around Kolkata.



If a tourist is headed for a destination called 'City of Joy', do we need to add how his trip will turn out to be, asks R Srinivasan.

Sightseeing Spots

Dakshineswar Kali temple: The religious minded could visit this beautiful temple, which is close to Dakshineswar railway station, and the famous Kalighat Kali temple. After a spiritual experience and a good darshan, one could sit on the serene banks of the Hoogly river.



Durga Puja

Durga Puja, which is celebrated every year in September-October, is the most awaited, most popular festival celebration and any conversation about Bengal would be incomplete without mention of this vibrant festival. Hindus celebrate this form of Durga worship differently in different parts of India (such as Odisha, Tripura, Jharkhand, Bihar, Uttar Pradesh, Maharashtra and Gujarat, etc) as well as

around the world in countries such as the US, Canada, UK, Australia, Germany, France, The Netherlands, Singapore, Bahrain and Kuwait, among others. But though the festival is celebrated with much gaiety and grandeur in other places, the grandiose scale and manner in which it is celebrated here puts it in another league altogether. In the north, the first nine days of this festival are called Navratri whereas in the east and especially in Bengal people celebrate the last four days (from the seventh till the tenth day i.e., Saptami, Ashtami, Navami and Dashami) as Durga Puja or Durgotsava. Thousands of huge, magnificently decorated temporary structures (called 'puja pandals') mushroom throughout the state. In this festive season people from across the country and from diverse backgrounds, irrespective of their religious beliefs, visit the city. Every night thousands of people go 'pandal-hopping' with family, relatives and friends to seek the blessings of Goddess Durga, to admire the amazing life-like idols, mesmerising art work, beautiful lighting, exquisite fireworks and enjoy the scrumptious food items (such as Rosogolla, Sandesh, Mishti Doi, Luchi, Aloo Dum and especially the delicious bhog) at the various temporary food stalls.

The clay for the massive Durga sculptures called 'Borodebi' (Great Goddess or Supreme-mother) and that of Lord Kartik, Lord Ganesha, Goddess Saraswati, Goddess Lakshmi and demon Mahishasura is collected months in advance. The entire process of creation of the sculptures is as per traditional rituals and even the artisans who paint the eyes follow a very strict code of conduct. As per belief the mode of transportation (boat, elephant, etc) used by the Goddess is a sign of things for the coming year. For example, if the Goddess comes in a boat it signifies a good harvest.

On the last day of the festival (Vijayadashmi), during the Aarti, devotees holding earthen lamps containing smoky and fiery incense dance in front of the goddess amid emotionally charged chanting and drumbeats. The statues are then paraded through the streets before their ceremonial immersion (Bishorjon) in to the rivers. As a final ritual of bidding goodbye to Goddess Durga, before immersion the married Bengali women apply sindoor (red vermillion powder) on the Durga idol and then on other married women, wishing them a happy marital life.

Apart from Durga Puja, some other attractions are Rabindra Jayanti, Kolkata Book Fair, Kolkata Film Festival, etc.



Howrah Bridge: You cannot view the popular tourist attraction and engineering marvel in all its beauty if you are on it so take a cool ferry cruise along the Hoogly from Belur Math to Howrah in the evening hours so that you can see it gloriously illuminated. Interestingly, the bridge is said to be one of the busiest cantilever bridges in the world and also one of the longest of its type in the world. It is amazing to see how this historic British-era iconic landmark is strong enough to cope with today's traffic.

Park Street: A must-visit location in terms of food and night life, it offers a multitude of restaurants, pubs and night clubs that range from the expensive to the affordable and it also has many pavement book-sellers.

College Street: If you prefer the aroma of books to the lure of Kindle, then this reader's paradise is perfect for you. Avid book lovers come here for all sorts of books at affordable rates.

Mother House: Since Mother Teresa was recently canonised as a Saint, those wanting to learn about her inspiring work could head for Mother House. Here one could see Saint Teresa's room and there is a museum dedicated to her life with pictures.

Birla Temple: Though the architecture of this quite recently built temple (dedicated to Lord Krishna) is akin to what can be found in any North Indian temple, its atmosphere exudes peace even though it is situated on a busy street.

Bishnupur: Uniquely, the beautiful terracotta temple architecture is an unusual blend of Bengali, Islamic and Oriya styles. The carvings depict scenes from Hindu epics such as the Ramayana and Mahabharata.

Shantiniketan: This is where Nobel Laureate poet Rabindranath Tagore lived. Shantiniketan (meaning 'Abode of Peace') is also a famous centre for traditional handicrafts.

Mandarmani beach: Fun lovers could head to the popular sea resort Digha, which has a shallow sand beach, or the quieter Mandarmani beach.



Darjeeling: One of India's top 10 hill stations with its lush tea gardens and greenery offers trekking, white water rafting, the toy train etc, and also a stunning view of Mount Kanchenjunga, the world's third highest peak. As a get-away, Kalimpong too is apt and just a few hours from Darjeeling where one could indulge in adventure activities such as trekking etc, or visit the monasteries.

Siliguri: A picturesque and captivating location that offers a spectacular view of the Himalayas, it is also famous for dense forests and tea gardens.

Then for animal or nature lovers, there is the Jaldapara National Park which is home to the rare one-horned rhinoceros that can be seen from up close by opting for an elephant safari. The sanctuary is open from October up to May and it is said that March-April is the best period to see rhinos in their natural habitat.

Sunderbans Tiger reserve: When we speak about Bengal and its wildlife, how could we forget the Royal Bengal Tiger? The Sunderbans, with a massive network of winding rivers and dense mangrove jungles is one of the top national parks in India and home to one of the largest concentrations of tigers. But the Sunderbans can be accessed only by boat and though tiger sightings are very rare, the boat trip through the dense mangroves itself is a unique experience.

Conclusion

Now that we've gone over the multitude of sightseeing places that involve age-old traditions, colonial past, rich cultural heritage, varied folk traditions, wildlife and nature, Bengali cuisine, festivals, etc, would it not be great if one could also visit and see it for themselves? So whether travelling with family, kids or friends, travellers have a lot of options here in terms of local attractions. |SP

Different forms of Durga

The nine radiantly beautiful forms of Devi that are worshipped over nine days are: Durga Shailputri, Brahmacharini, Chandraghanta, Kushmunda, Skanda Mata, Katyayani, Kalratri or Shubhamkari, Maha Gauri and Siddhidatri.

Symbolism of Durga Puja

Durga Puja commemorates the annual visit of Goddess Durga with her children to her parents' home and immersion of the sculptures (on Vijayadashmi) is symbolic of her re-uniting with Lord Shiva at Mount Kailash. An inherent message of the festival is the triumph of good over evil and the importance of women in society.

The Ones that Did Not Make it...

Part VI

□ H. S. Billimoria

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

COSINA

The camera company that we discuss in this article comes with a caveat. Unlike the other players in this series, it still exists and is actively producing lenses for other brands. This Company is the Cosina Company based in Nakano, Japan. The Company used to be called 'Niko' and was set up to manufacture glass and to manufacture lenses. In 1973, it changed its name to Cosina.

Right from the start, the Cosina Company manufactured compacts and SLR cameras both for themselves as well as for others. The Company's CS-2 and CS-3 SLRs were also sold in several markets abroad. The skills of the Company in making low-cost yet good quality cameras attracted the attention of other manufacturers and Cosina started manufacturing for the following:



Nikon FM-10



Canon T-60



Yashica Super 2000



Olympus OM-2000



Konica TC-X



Ricoh KR-5



Vivitar V4000

- For Nikon, the Nikon FM-10 and the FE-10
- For Canon, the Canon T-60
- For Yashica, the Yashica FX-3, the FX-3 Super and the Super 2000
- For Olympus, the OM-2000
- For Konica, the Konica TC-X
- For Ricoh, the KR-5
- For Vivitar, a number of models ranging from the V635 AF to the V4000 in 1992.

In turn, Cosina's CX2 camera was copied by the Russian firm LOMO which called it the LOMO LC-A.

Cosina also made rangefinder cameras for Rollei (the 35 RF), EPSON (R-D1)

as well as for Zeiss (Ikon). The advent of digital resulted in the disappearance of film SLR cameras. Cosina therefore started manufacturing lenses under various brand names. The brand Voigtlander had been acquired by Cosina from Ring Photo in Germany and Cosina quickly launched a range of Voigtlander lenses in the world market. Cosina also manufactured manual focus lenses for Carl Zeiss, Pentax and Canon. Cosina continues to make optical glass and is currently capable of producing both glass and plastic aspherical lenses. **SP**



My Life with Cameras...

□ Ronny Sequeira

My journey in photography started because of my dad's interest in cameras/photography. But my first serious camera was all thanks to my mom who had got this viewfinder camera from Japan in the 1964 Olympics, called Petri and I still have the camera with me! Dad had a background in photography because he grew up in a famous studio in Nagpur called "Acme studio" and helped his uncle with cameras, developing and printing. He carried this forward to Jamshedpur where he did a lot of black & white and colour photography which had a great influence on me.

Very early in life, when I was around 10 years or so, I got my hands on a Minolta manual book, with a lot of cameras described there and their functions; that got me and my friends interested in photography,

When I first shot with the Petri camera, my dad was there to explain the shutter/aperture equation and I distinctly remember an image that I shot of my dog Zico with that first roll of black & white; it was a close up, shot at f/2.8 and it came out brilliant!

Later, when I was in the 7th standard, my dad managed to get a second-hand SLR camera called MIRANDA, which was my first "proper" camera. The meter did not work, so I initially shot with a lot of guess-work and made use of the "sunny day f/16 rule". Shortly, my brother landed his hands on a manual exposure meter that got the guess-work out of the photography. I used this camera along with a Canon AE1 which belonged to a dear friend, till my 12th standard.

When I came to college in Pune, in addition to the Miranda, I had my uncle's Yashica FX3 that I was allowed to keep and use. I got many of my best amateur photos with this one including a few which won some contests in the Times of India, Pune edition. This spurred me on for doing an evening course in Fergusson College that further got my interest cemented in photography. Final year of college saw me shoot many a "mini portfolio" for my pals; a one roll 4/5 changes shoot and they paid for the roll and printing.

When I finally shifted to Mumbai to pursue my career as an assistant photographer, I got a Nikon 801S with the kit lens and a 70-210mm. I quickly sold both these variable aperture lenses and got myself a 80-200mm f/2.8 ED lens. This kit, along with a Nikon F90, was my bread and butter equipment for all my portfolios and fashion work that I did initially. A couple of months before starting out on my own, I got myself a second-hand Mamiya RB67 kit along with 3 lenses, 2 backs and a Polaroid back. This was in 1998. In 1999, I upgraded to a new kit of Mamiya RZ67 with the same configuration. This camera was my "work horse" and I did most of my initial advertising work with it. Then the 645 format craze started and I got myself a non-auto-focus Mamiya 645 with one telephoto lens. This camera was mostly used for my commercial fashion work as it was light and easy to hand-hold.

In 2003, with the digital age looming, I got myself a Kodak 13.4-megapixel camera with the Nikon lens mount. I used this camera a bit but was not too

comfortable with the output, so in six months or so got myself a Contax 645 system with the Phase One 22 megapixel back. This system was my new work horse and along with the Canon 5D Mark 2, was my setup till a few years back. The Contax is one of my favourite cameras till date for its build quality and "feel".

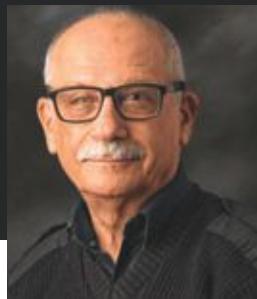
I am currently running the Phase One camera system with Schneider lenses which has been my 'go to' system for the last 5 / 6 years. It is equally robust and solid compared to the Contax and is running the 39 megapixel back.

My next system will be the Canon 5DS, which, at 50.6 MP, offers file sizes big enough for all jobs and the added advantage of a faster focusing system than the medium formats. With age catching up, the autofocus advantage is a big thumbs-up, plus the maneuverability of the smaller format.

In addition to these systems I have also used the Canon PowerShot G-series, namely the G7 and the G12 for a lot of my holiday and travel work. They are wonderful little cameras to have fun with but today their place is taken by the iphone that gets equally if not better images provided one knows to use it.

The digital era has made it easier for more people to shoot and see their pictures immediately but somewhere there is a lack of discipline in the image making; looking through the viewfinder has a different "magical appeal" and I hope that future generations can rediscover some of it. |SP

Ask Uncle Ronnie



Zarwani Waterfalls

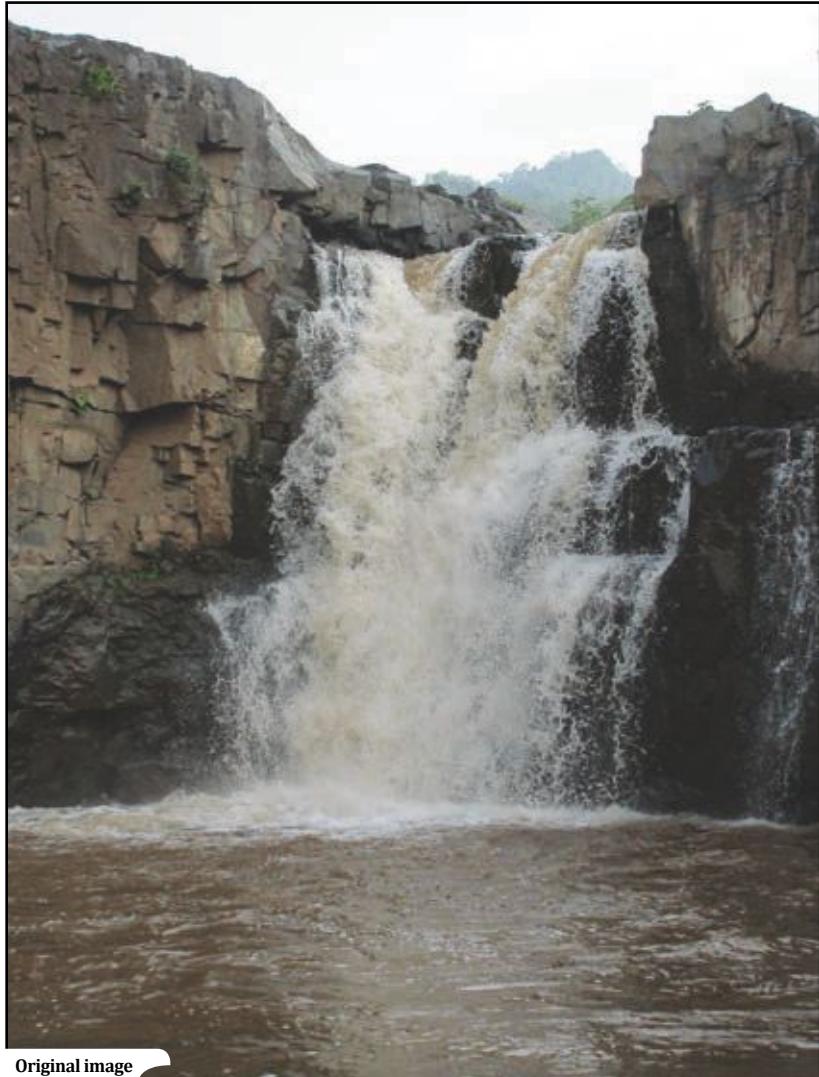
The attached picture is of Zarwani waterfalls at Shoolpaneshwar Wildlife Sanctuary. Please provide your expert advice and tips to further enhance the picture by post processing.

Manish Sitlani, Vadodara

There are two basic ways to photograph waterfalls – (a) the way you have done it, by using faster shutter speeds to freeze the water, or (b) by using slow shutter speeds to convey motion. Both are fine.

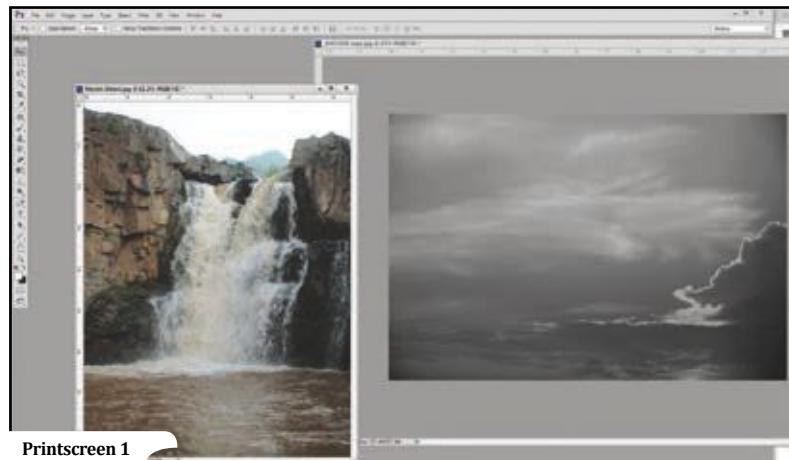
While photographing any subject, one has to be very careful about the background. Generally speaking, bald skies do not add to a picture; rather, they distract attention from the main subject. Post-processing allows us to add a suitable sky to enhance such images. It would help if you have an assortment of sky images to choose from. There are different ways to replace the sky, but here is a simple method which I have followed.

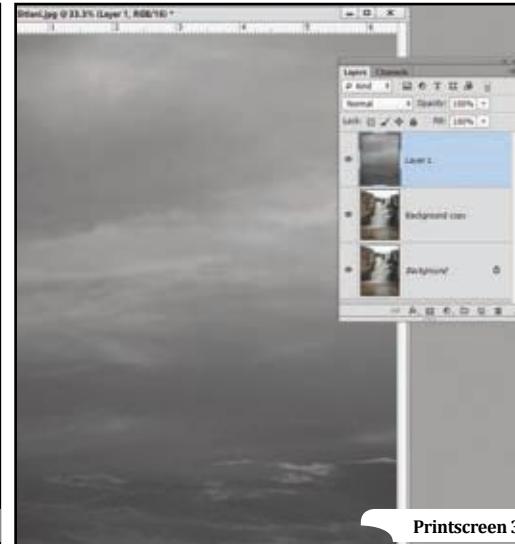
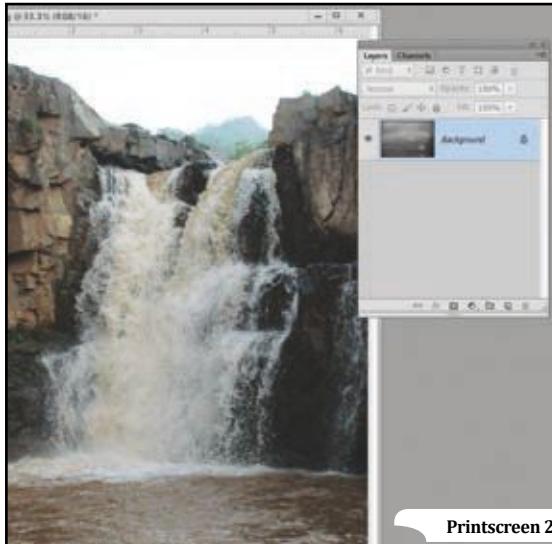
- Open both the images in Photoshop – the sky image and the waterfall image (PS 1). Ensure that the Layers panel is visible (if not, click the F7 key on the keyboard).
- Select the waterfall image. It will show as Background in the Layers panel. (PS 2)
- Duplicate this Background layer by dragging it to the 'Create a new layer' icon at the bottom of the Layers panel. This will show as Background copy in the Layers panel.
- Select the new sky image and using the **Move** tool, drag it over the waterfall image. In the Layers panel, this will show as Layer 1. (PS 3)
- In the Layers panel, using the



computer mouse, drag Layer 1 under the Background copy. When you do that, the waterfall image will be re-visible. (PS 4)

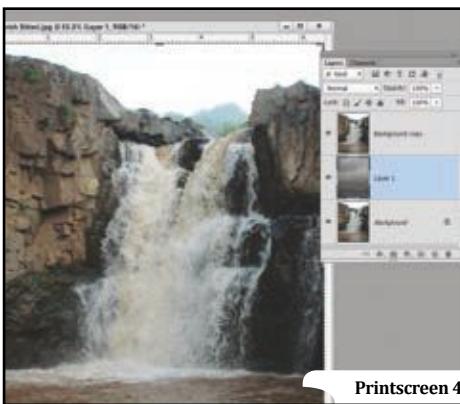
- Select the Background copy layer.





Printscreen 2

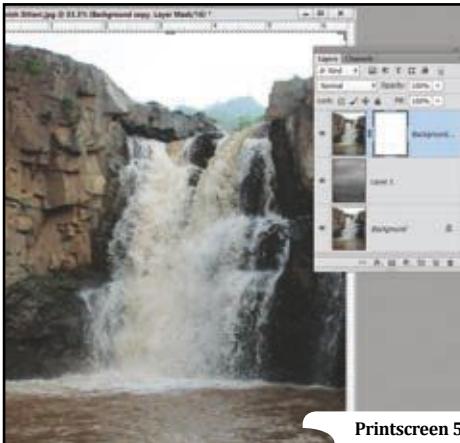
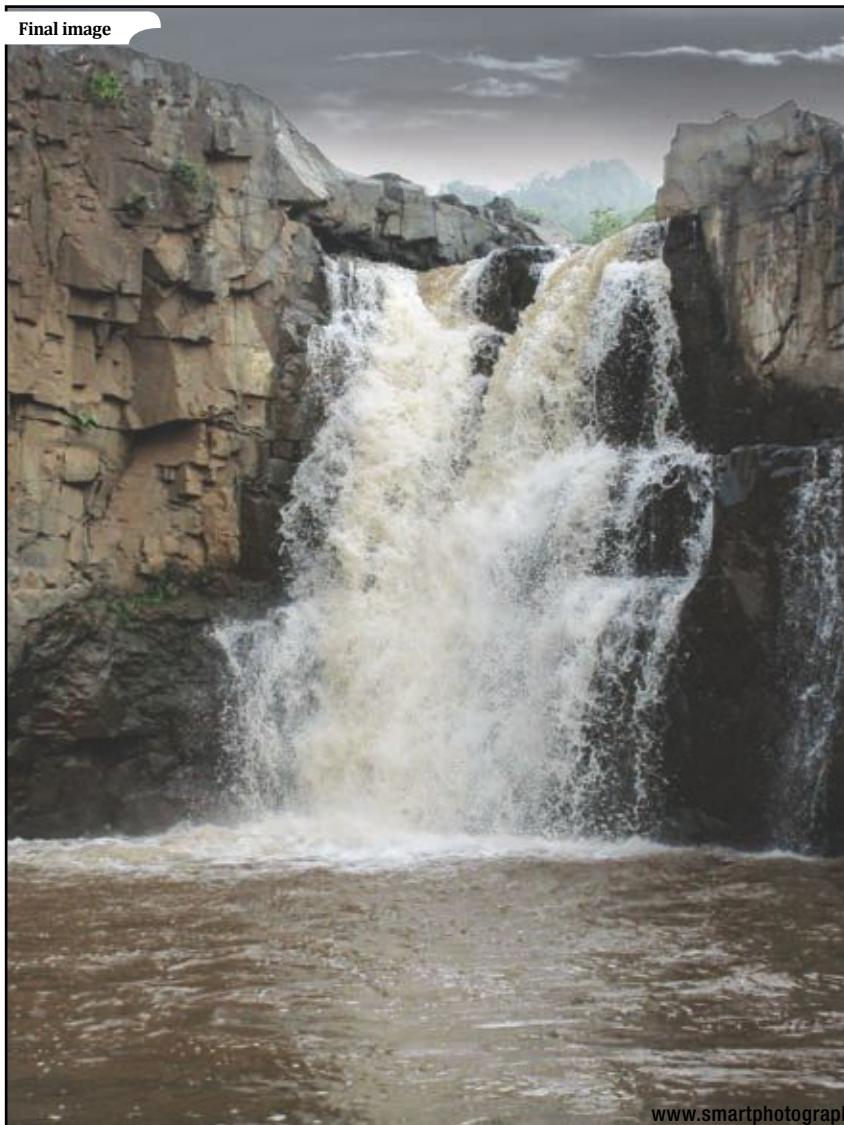
Printscreen 3



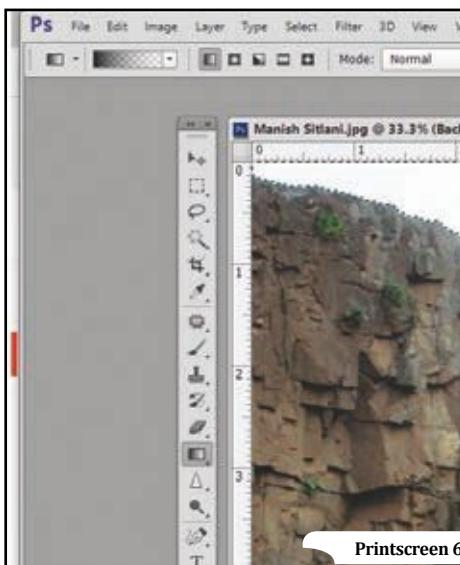
Printscreen 4

- Add a Layer Mask (click on the square with a circle in it, at the bottom of the Layers panel). (PS 5)
- Using the **Magic Wand** tool, select the sky.
- Select the **Gradient** tool (PS 6). Ensure that Linear Gradient and Foreground

Final image



Printscreen 5



Printscreen 6

to Transparent is selected at the top. Also ensure that black is the foreground colour. Drag downwards from the top of the image to cover the sky area.

- Press **Ctrl + D** to deselect.
- In case you want to change the area of the visible sky in the picture, select Layer 1 and move the sky using the **Move** tool.

- Flatten the image and save the file using the **Save As** command.

Note: It is important to select the right sky for a particular scene. For example, if the main subject was photographed during the rainy season (when the sky is usually not blue),

your selected sky should not be blue like what you see in mountainous regions. Also, the direction of lighting should be identical in the original scene and the new sky.

Why two maximum apertures?

Why is it that some lenses have two maximum apertures while others have only one?

Abhyankar Patil, Nagpur

You will only find two maximum apertures on some zoom lenses. Zoom lenses incorporate multiple focal

lengths, as opposed to Prime lenses that have a single focal length. However, there are also zoom lenses that have only one maximum aperture – for example, 70-200mm f/2.8.

Such lenses are also referred to as ‘constant aperture zooms’. An example of a zoom lens having two maximum

apertures is 18-55mm f/3.5-5.6. This means that at the 18mm setting, the lens’ widest aperture is f/3.5 whereas at the other end (55mm in this case), the lens’ widest aperture is f/5.6.

Now, you may ask, what is the need for having two maximum apertures? The short answer is, to keep the cost low. If the 18-55mm f/3.5-5.6 lens (or any other variable aperture zoom lens) was made with a constant maximum aperture (like f/2.8), the cost might almost double!

Depth of Field Issues?

I love landscape photography. I know that small apertures provide greater depth of field. Even when I use f/16 (which is the smallest opening on my 50mm lens), I still do not get that front-to-back sharpness that I see in many other landscape images. What am I doing wrong?

Arun P.S., Assam

It seems to me that the issue lies not in your selection of the aperture, but where exactly you focus. For a landscape, where do you focus?

Do you focus your lens at infinity? If so, that would not be ideal. Even with

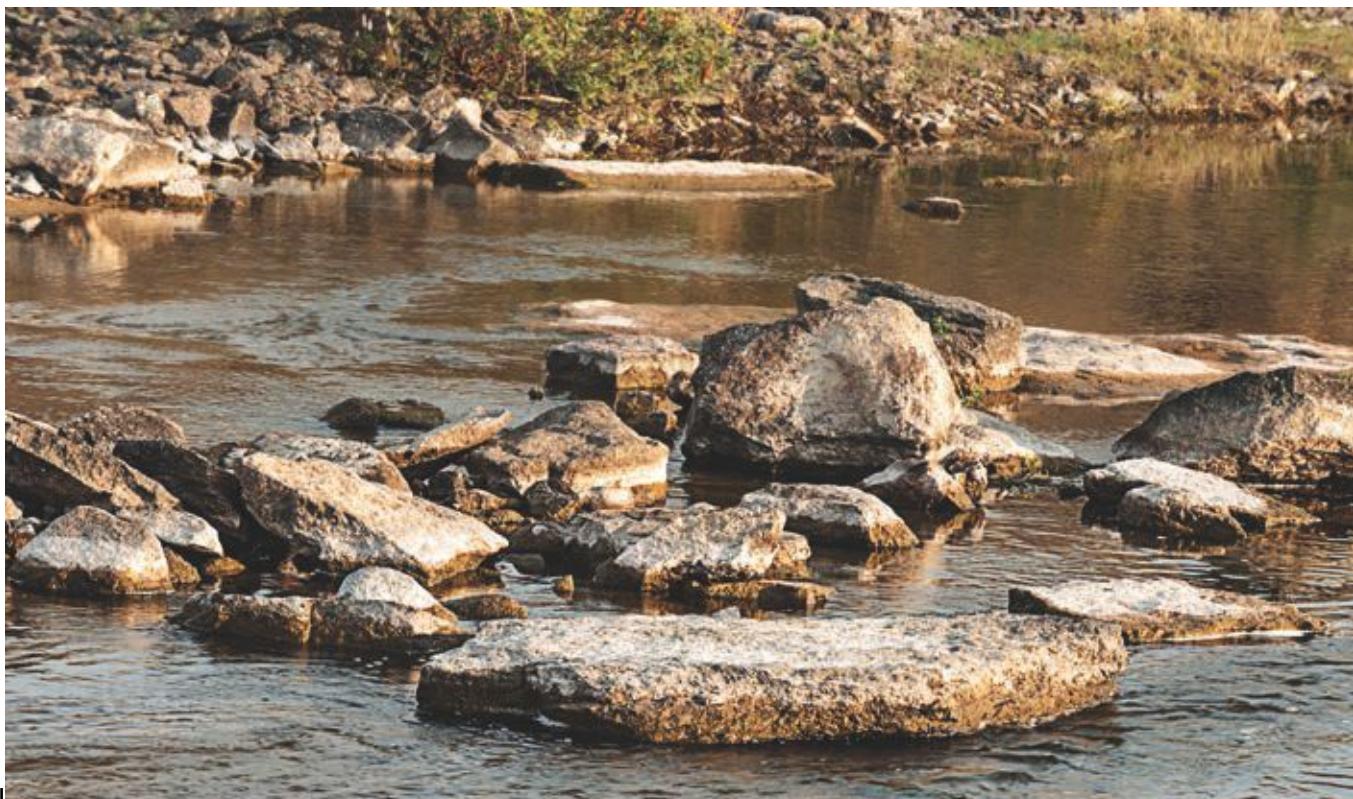
a very narrow aperture, the foreground area will not be sharp enough.

If you focus mid-way into the scene, that would be wrong too (though you may have comparatively better sharpness in the foreground area).

For a general landscape, try focussing about 1/3rd into the scene, along with a narrow aperture like f/11 or f/16.

If you are very close to an interesting foreground element (a rock, a stump of an old tree etc), try positioning your camera (preferably with a super-wide-angle lens) very close to that element, tilt the camera slightly towards the ground, focus sharply on the foreground element and then shoot at f/16 (see image below). The foreground element will be exaggerated in size but will lead the viewer’s eye into the picture. Depending on where exactly you have focussed, the extreme background may not have the same degree of sharpness as the point where you have focussed, but this appears natural to our eyes.

A Tilt & Shift lens could also be used to create stunning foreground to background sharpness. |SP



Raw Power

 Rohinton Mehta



Some photographers, especially beginners, do not take the full advantage of Raw files. Well, they shoot in Raw but in the Raw converter bundled with Photoshop (ACR), they merely click the Open Image button to send the Raw file into Photoshop, where they do certain edits. Doing so, you lose the numerous advantages of the Raw capture.

Main Advantages of Shooting in Raw and Processing the files in ACR

- Raw files (whether 12-bit or 14-bit) contain much more data as compared to JPEG (8-bit) files. This results in final images with greater details
- Let's you process your images in 16-bit mode. Doing so minimises image quality losses during editing as compared to processing in 8-bit mode
- You can change the White Balance as well as the Colour Space

- You can adjust the Exposure (within limits) to bring back details in overexposed highlights (up to 1 – 1.5 stops of overexposure, depending on the make and model of the camera) and underexposed shadows.

- Edits in ACR are non-destructive. Besides these main advantages, you can do in ACR, almost all the edits that you normally do in Photoshop.

Let's take a Raw file and see how simple the editing is. To keep things simple for beginners, I have purposely taken an image that does not require too much editing.

Note: Ensure that you are editing in 16-bit mode. To do that, click on the blue **Workflow Options** link (PS 1) at the bottom of your ACR screen. The Workflow Options dialog box (PS 1A) will open. Select **16-bit** in the **Depth** field. You need to do this only

Printscreen 1

Printscreen 1A

Printscreen 1B

once, unless you want to switch back to 8-bit working (I don't know why you would ever want to do that!).

- Open the Raw file. It will open in ACR. (I am using Photoshop CS6). Ensure that the **Highlight Clipping Warning** and the **Shadow Clipping Warning** are enabled (PS 1B).

We will process our Raw file twice – once for the lighter tones (the window and the curtains) and once for the darker tones (the bed, darker curtains and the side wall). Note that this is possible because the picture was shot in Raw.

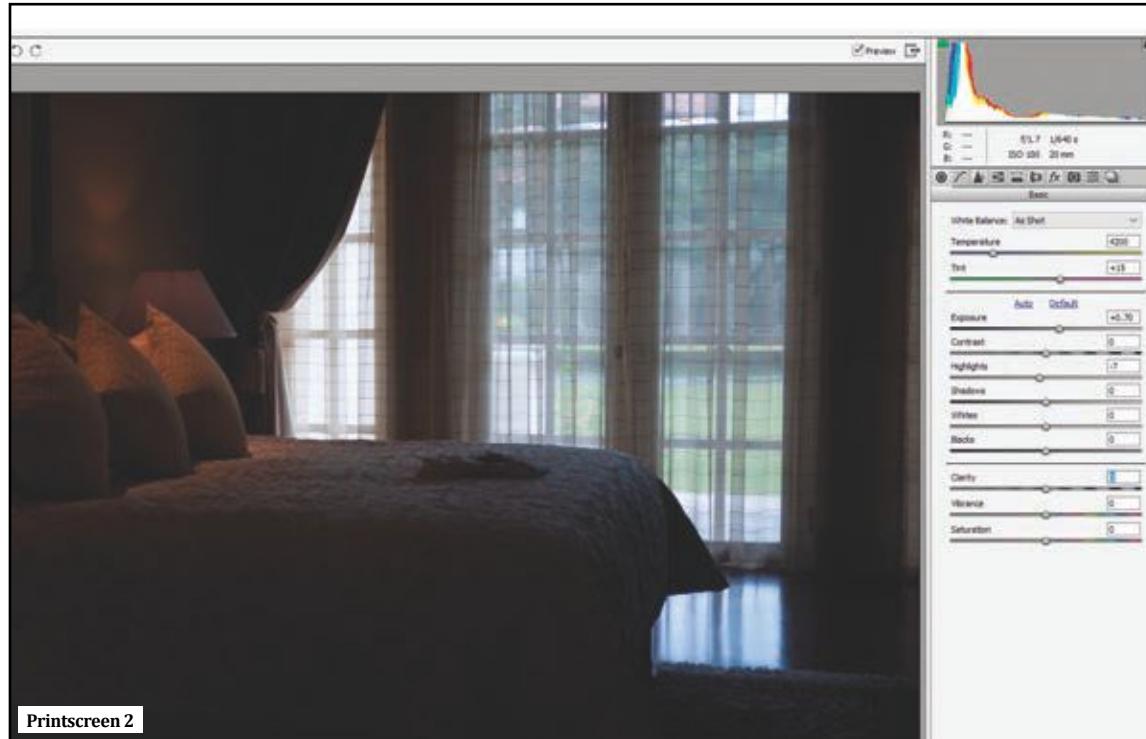
In our picture, there was a slight

overexposure of the highlights (if you enable the Highlight Clipping Warning, you will see the overexposed areas, if any, turn red), which was recovered by moving the Highlights slider to -7 (if you keep the **Alt** key pressed when using this slider, you will be able to see the result in real time). I also moved the **Exposure** slider to + 0.70 stops

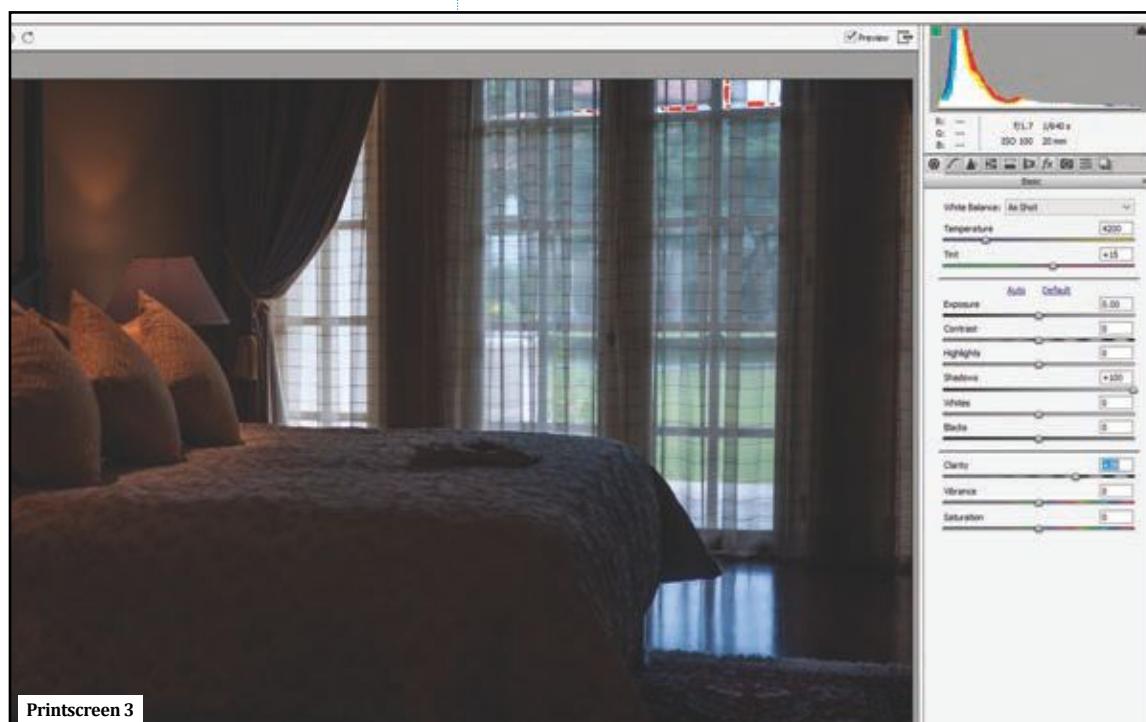
(In Photoshop CS6 and CC, the Exposure slider controls the brightness in *the middle tones*). This made the curtains and the outside area a bit brighter (See Printscreen 2, and compare this with the original image).

- Press and hold the **Shift** key. The **Open Image** field at the bottom right will change to **Open Object**. Click Open Object. The image will open in Photoshop. In the Layers panel, you will see a small square at the bottom right of the thumbnail (this denotes that it is a Smart Object). Don't worry what that is for now). Rename the Layer as **Smart Object 1** (you'll have to double click on the writing to re-name it).

- Now we need to re-open the picture in ACR. Right click where it says Smart Object 1, and from the drop-down



Printscreen 2



Printscreen 3

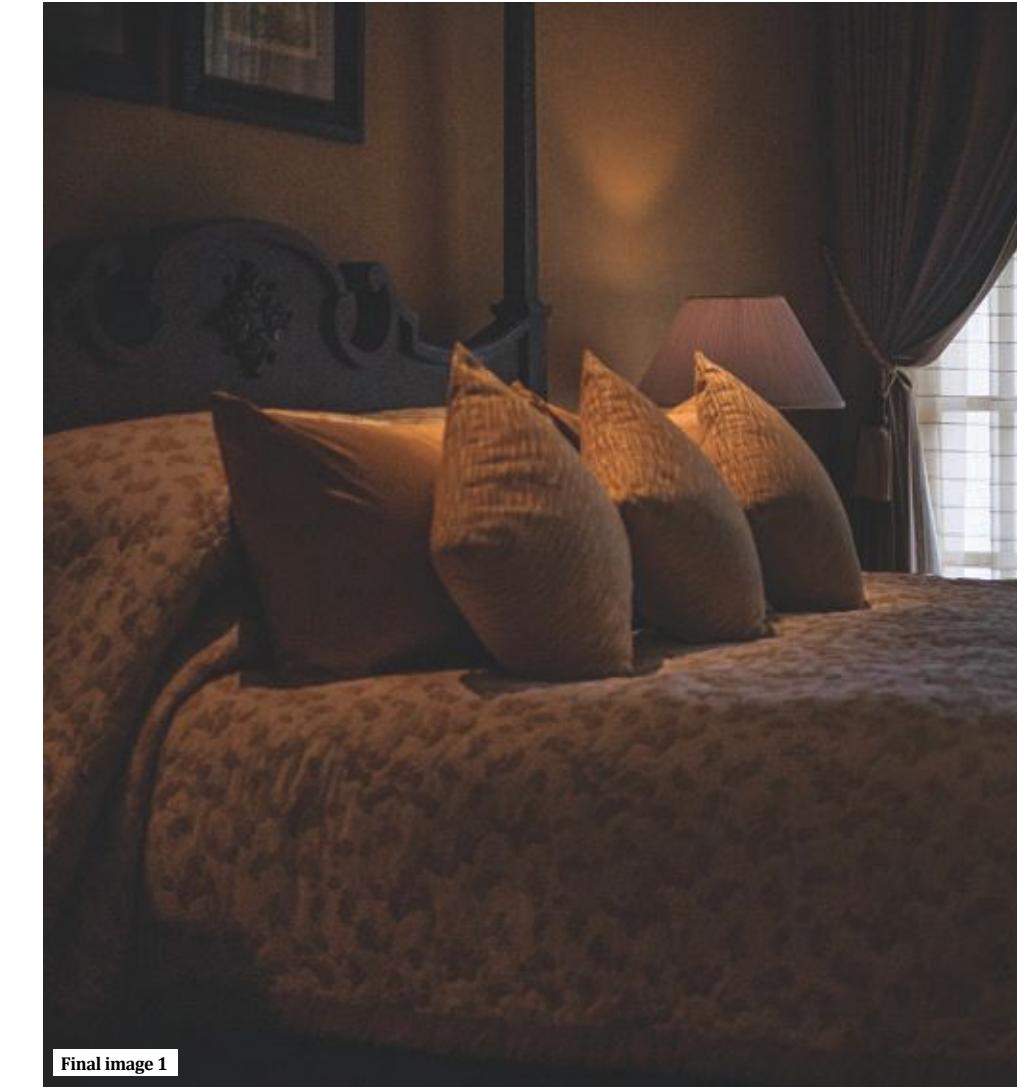
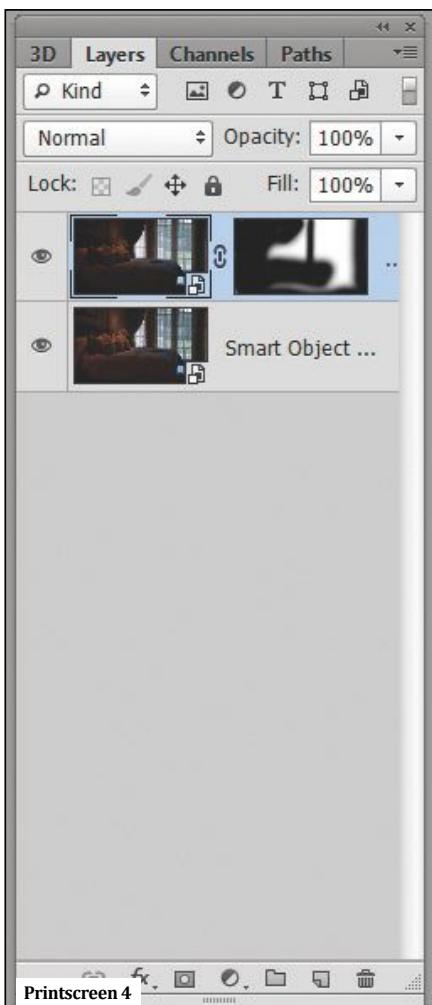
menu, click on **New Smart Object via Copy**. Now double-click on the thumbnail. The image will re-open in Photoshop.

- This time, we shall work on the darker areas. Move the **Shadows** slider to the right till you are happy with the opened-up shadows. I had to push it all the way to +100. I also moved the **Clarity** slider to +39. This brought out some details in the bedspread. Click **OK** (PS 3). Name this Layer as **Smart Object 1 copy**.

- The two images are now one over the other.

In the Layers panel, drag the Smart Object 1 copy, under the Smart Object 1.

- Select Smart Object 1 and create



Final image 1

a **Mask** (click on the square with the circle in it).

- Using a soft-edged **Brush** tool with Black as the Foreground Colour, paint over the curtain, bed and the wall at the right of the image. Note how the Mask shows the area you have painted (PS 4).

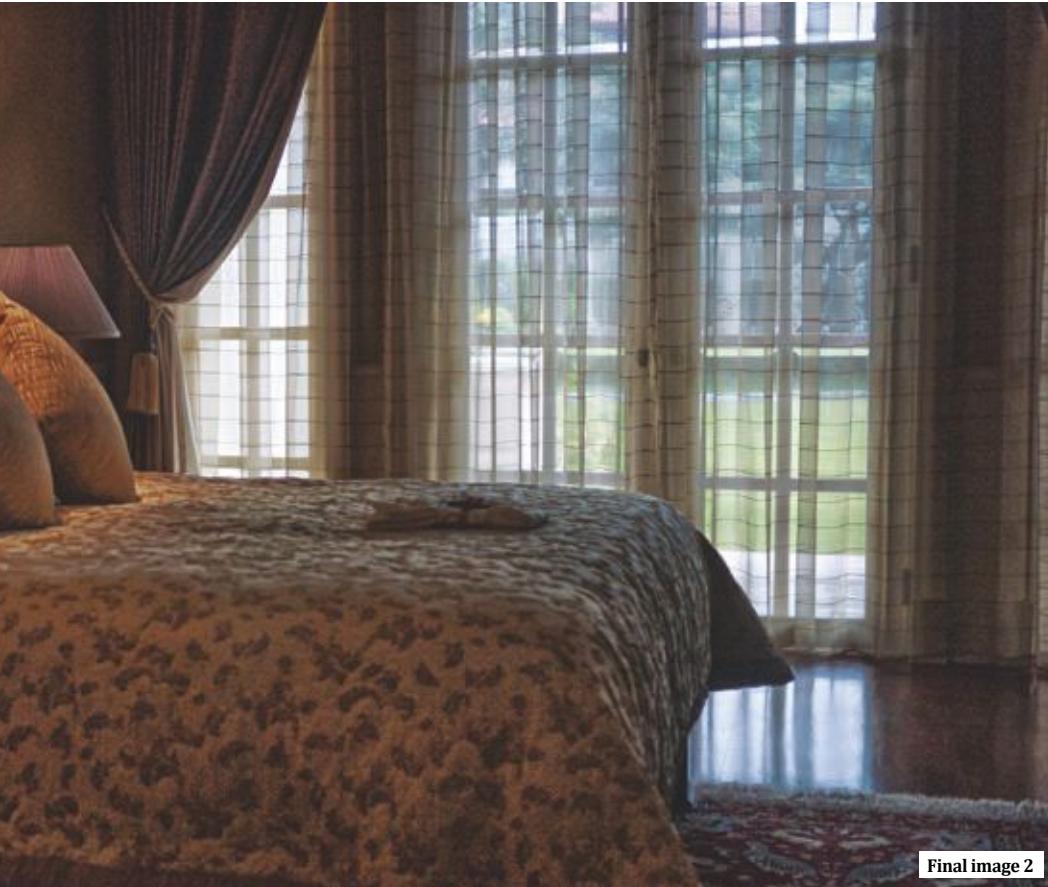
- Flatten the layers and save using the **Save As** command. (Final image 1)

For those who want to take the editing to the next level

a) Make a duplicate copy of the edited image (**Image>Duplicate**).

b) On this duplicate copy, go to **Image > Adjustment > HDR Toning**. In the HDR Toning dialog box, go to the *Preset* field where it says *Default*, and select **Scott5**. The image will turn grungy. Don't worry. Click **OK**.





c) Copy this image and paste it on the other image (**Ctrl A**, **Ctrl C**; go to the other image and **Ctrl V**) You may now close the duplicate copy image because we don't need it any more.

d) In the Layers panel, adjust the **Opacity** till you are happy with the picture (PS 5).

e) If you feel that the shadow areas have 'opened up' too much (which is what gives HDR images a bad rap), you may *tone down* these areas after creating a white Mask (the same way as described in point 6 above) and painting with a soft-edged Brush tool with Black as the Foreground Colour.

f) Save the file (Final image 2) |**SP**



Ashok Kandimalla

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

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

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

Drone Photography

Let us start by looking at what a drone means. A drone is essentially a smart remotely controlled vehicle, usually an aircraft. In this article we will confine ourselves to remotely controlled aircrafts that are meant for photography and videography. This is what we mean, when we refer to a drone hereafter. Photographing with such a drone is called "Recreational Aerial Photography" to differentiate it from other types of aerial photography like photo-reconnaissance and aerial surveying.

A drone system has typically four subsystems viz. the drone itself, a camera, a flight controller and a mobile device like a smartphone or tablet. Let us examine each of these and the role played by them in detail.

Drone: Since most of the users will not have access to long stretches of land for the drone to take off, they are designed for vertical take-off and landing (VTOL operation) like helicopters. For better stability and ease of control most are equipped with four rotors and hence are called 'Quadcopters' (Picture 1). These days (like most other gadgets) drones have become very smart due to the high on-board computational power. Hence, some of them are capable of detecting and avoiding



Picture 1: A quadcopter drone in hover. This is the popular DJI Phantom 4 Model.

obstacles even if the user has missed seeing them. They are also equipped with an on-board GPS receiver. Other features are a memory card slot to store images and videos plus a USB port to connect a computer to download images or videos.

Every drone is controlled from the ground by a Controller which in the hands of the operator who is in reality the 'pilot'. The control and other

communication is through wireless radio links between the drone and the controller. Drones are battery powered. The endurance varies and on an average it is about 20 to 30 minutes. The maximum speed will be of the order of 20m per second (that is, around 72kmph). Amateur drones are restricted to about 500m in altitude internationally due to security and safety reasons. The range from the controller can be up to 5km.



© Akshay Rao D

Picture 2: The drone camera mounted on a gimbal.

Camera: This is of critical importance to us. Most drones come equipped with their own camera that is slung underneath the drone. These use sensors that are smaller compared to the ones that are used in D-SLRs. This is mainly due to weight and size considerations. There are some drones that can accept DSLRs but these are large and expensive.

Here are some of the important

specifications of a typical drone camera:

Sensor: Typically, 2/3 inch

Pixel count: 12 Mega Pixel for still images

Lens focal length: Wide-angle lens corresponding to 24mm equivalent in 35mm

Lens f/ number: f/2.8

Shutter speed: 8 sec to 1/8000 sec

ISO: 100 to 1600

Frame advance: Single and Continuous

up to 7 fps

Other features: Exposure compensation, Bracketing, HDR

Video: 4k up to 25fps and HD up to 120fps

File formats for stills: JPEG and Raw (DNG)

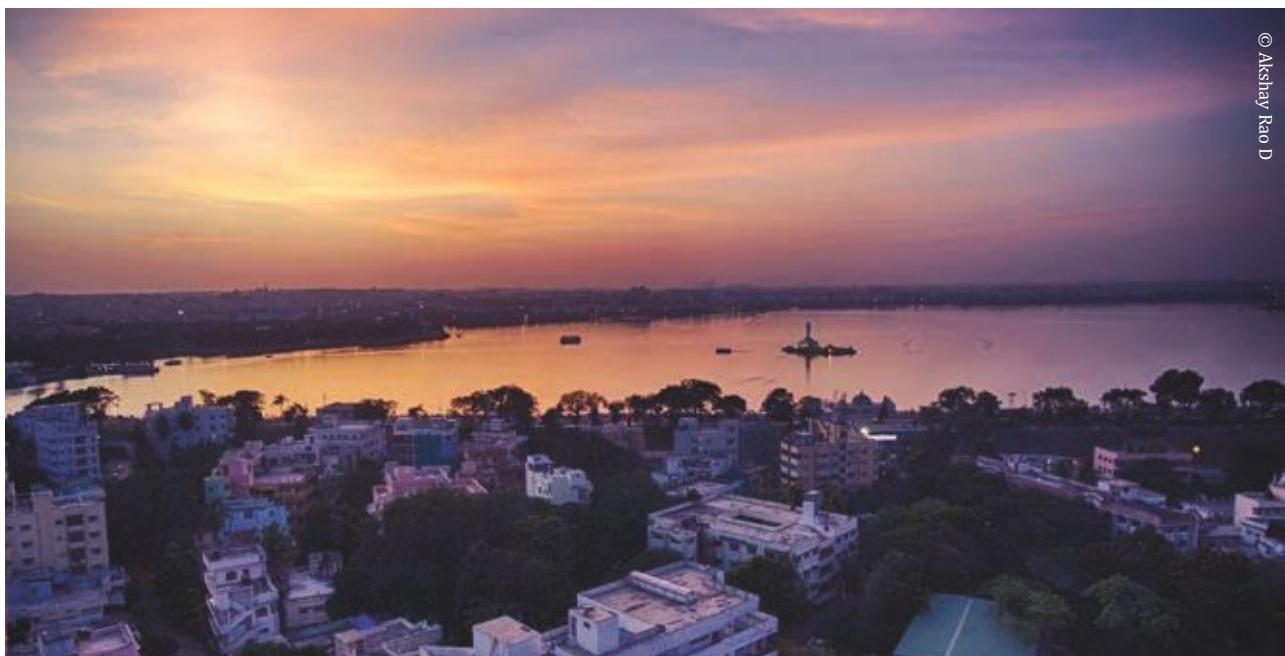
File formats for video: MP4 / MOV

On drones, the camera is fixed on what is called a Gimbal mount (Picture 2). This mount allows easy movement of the camera in various axes enabling the operator to point the camera in any direction. For example, the drone can hover (stay at one position without moving) and take pictures at several angles.

In sophisticated drones, the gimbal mount is also stabilized. This allows the drone to keep the camera pointed steadily at a moving subject. The same feature will also allow the drone to hover and take a series of images without any movement. This feature can be used to create a composite HDR image (Picture 3).

Flight Controller: This is a handheld unit (Picture 4) that the operator uses for controlling the drone. The communication between the drone and the flight controller is via radio

Picture 3: An HDR image taken with a drone. Here, 5 images were merged to generate the final image. The stabilized gimbal mount held the camera steady to give perfectly aligned images.



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Picture 4: A handheld controller with radio links to the drone. Also, shown here is a mobile device connected through the USB port.

links. Typically, there will be two radio links – one to handle the drone control and another to provide a live preview. The flight controller will thus be equipped with two antennae. Several other indicators on the controller help the operator know about the status of various parameters. These include drone battery power, general health of the drone, flight controller battery power, etc. Typically, the radial distance (which is a straight line from the controller to the drone) over which the flight controller can govern the drone is about 5km.

The flight controller will have a full set of controls to operate the drone.

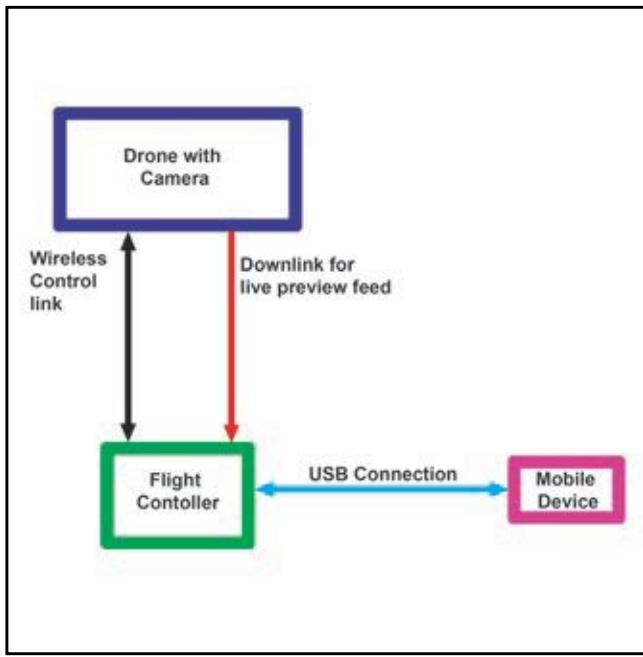
These include two joysticks and several buttons. The joysticks control the orientation and the movement of the drone. The gimbal mount can also be moved and the camera aimed by the controller. The camera parameters that you can set include ISO, shutter speed and aperture.

Finally, there is a bracket to which you can fix the mobile device and a USB port to connect with it.

Mobile Device: While you can use a smart phone or tablet for this purpose, the latter is definitely recommended due to its larger screen. The device is fixed mechanically to the flight controller with

the help of a cradle and electronically connected through the USB port of the flight controller using a cable.

The mobile device has to run an application (supplied by the drone manufacturer) through which several tasks like controlling the camera can be accomplished. The most important function of the mobile device is to display what the camera on the drone sees that is, to provide a live preview. Thus it functions as the viewfinder to the drone camera. Apart from this, the app will allow you to set various parameters (like color space, image size, resolution of video, ISO, shutter speed,



Picture 5: System diagram.

aperture, etc.) of the camera by tapping on the screen of the mobile device. You can also release the shutter and initiate / terminate video recordings. The app also shows several GPS and other wireless signal strengths.

In brief, this is how the whole system works (Picture 5). You control the drone with the flight controller through a wireless link. The controller also receives the live preview feed from the drone via another wireless link and transmits this to the mobile device through the USB port. The mobile device will display the live preview feed thus received and also allows you to control the camera. You can also release the shutter and initiate / stop video recording apart from controlling the camera from the mobile device through an app.

Preventing the drone from getting lost: Every drone owner will have a fear that he may lose control or the battery charge may get depleted and the drone will be irrecoverably lost. While this is a definite possibility, the 'smarts' built into modern drones make this less likely. One of the key enablers for this is the on board GPS.

The position from which you launch the drone is called the **home point**. Just before you launch the drone, you

need to record the home point in the drone with the help of the GPS. You are very safe once this is set. Let us look at two problematic scenarios.

The signal from the flight controller may be lost. This could occur due to obstacles to the signal, the drone suddenly drifting away beyond the signal range under a gust of wind, controller battery running low, etc. If this happens and if the signal is not restored within a safe

period (say around 5sec) then the drone will automatically return to the home point.

Also, the drone continuously monitors its position (using the on board GPS) with respect to the home point and also its battery level. So, it knows how much more flight time it has and how far it is from the home point. If it finds that the battery charge is dropping to a point where it cannot get home, it will abort

its current mission and return. Smart isn't it?

Legal Issues: While the drones used by photographers are small and light weight, they still can cause catastrophic accidents if an aircraft collides with it. Due to this, several restrictions are imposed on drone flying. The ICAO (International Civil Aviation Organization) restricts the max altitude that a drone can reach to 500m (1640ft). There are also several No Fly zones in which you should not fly a drone. These include airports, defence installations, etc. You need to check with the local authorities concerned about these zones before you fly a drone.

While there is still no pan-Indian law on drone flying so far, several states have imposed their own rules. Make sure you read them and understand them thoroughly. In many states you need to take permission even to fly them indoors.

Apart from these there could be privacy laws. Flying a drone over your neighbour's property and taking pictures or a video clip could land you in trouble.

The onus is on you to know and follow the rules. And this is important!! |SP



Drones have taken the world by storm. For us photographers, they have given literally a new angle to photography which was hitherto not possible unless you spent a huge amount of money. A drone is something that flies and for all practical purposes you are the pilot. With that role comes the responsibilities. Before you fly a drone make sure you understand all the legal issues. Keep away from No Fly zones and take all the needed precautions as failure to do so can lead to calamitous accidents and legal issues.

Acknowledgement: Our sincere thanks are due to Akshay Rao who provided us with a drone as well images.

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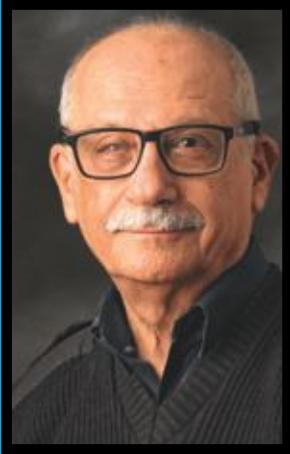
- Send us maximum 4 images, Horizontal pictures with 300dpi. High Image Resolution.
- Please ensure that you send your Complete postal address with telephone number.
- Picture should not have been printed in any magazine / newspaper, or offered to any publication and, if applicable, scanned copy of model release (in case of identifiable portraits) along with the entry.



- Please ensure that you have renamed the clicked image with Full name and the Destination name. This is to ensure that your correct name appears in the magazine along with the image.(e.g: If your name is RAVI SHARMA, rename the entry as RAVI SHARMA_Gateway of India _Mumbai.JPG . This is to ensure that your correct name appears in the magazine along with the image.

SMART TRAVEL CONTEST

If I Were You



E-mail your images at sp@nextgenpublishing.net

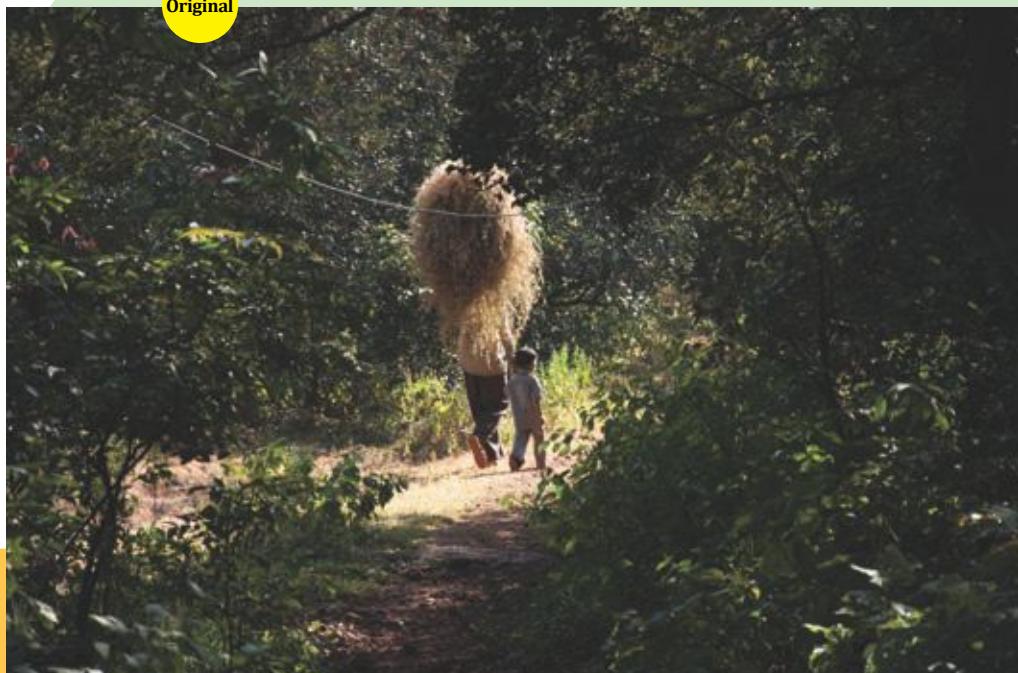
Our Imaging Expert

No one can take a picture that everyone likes. But, almost every picture can have scope of improvement. Often, we are not our best critics, while others can immediately point out the faults. In If I were you, our expert comments on how your pictures could be taken to another level.

Rohinton Mehta,

Technical Editor, Smart Photography

Original



The Hay Carrier

This picture of a hay-carrier comes to us from Prakash G. H. from Mumbai. He has tried his hand at improving this picture, but he says that he did not like his edit. He wants to know how the picture could be improved.

Prakash, the first thing to bear in mind is that you must take pictures when the light is not harsh. With strong contrasty lighting, highlights tend to burn out and shadows become too dark. Since we cannot go back in time, I have tried to improve this image in post-processing.

In Photoshop, I toned down the highlights and opened up the shadows; in short, reduced the contrast. Next, I changed the framing. You need to keep more space in the direction the subject is going. Then, I got rid of the cable by using the Patch tool and the Clone Stamp tool. Finally, I sharpened the image, though very slightly.



Camera: Canon EOS 60D;
Aperture: f/8;
Shutter speed: 1/160sec;
ISO: 200

Edited



Original

Camera: Nikon D5300
Lens: 70-300mm
Aperture: f/8
Shutter speed: 1/160 sec
ISO: 110

The Shepherd

SP reader Madhu Arya, a beginner in photography, wants to hear my comments regarding the framing and post-processing of this picture.

First, let me tell you that I like the picture. Though we generally do not place the centre of interest in the centre of the frame, in this case, I feel it's fine.

I am not too sure if you have already edited the image or you wanted me to explain how this picture could be post-processed. I have edited the original picture in two different ways. One shows a painting-like effect (without altering your composition) and the other, processed as we normally process our images, but with a change in the framing. You may decide which you prefer.

For the 'dreamy' effect (Edited image 1), I have merely reduced the 'Clarity' in Adobe Camera Raw (ACR). For the Edited image 2, I have applied a gradation to darken the foreground (very slightly), sharpened the picture a wee bit, and re-framed the shot.

If I were you, I would have taken few shots with different placement of the shepherd in the frame and later decided which one to choose. Situation permitting, I would also have tried to shoot from a higher viewpoint (the vari-angle LCD of your D5300 allows you to do that very easily).



Edited 1



Edited 2

IF I WERE YOU

E-mail your images at sp@nextgenpublishing.net

Note: If I Were You is meant to encourage and guide readers, and help them improve their photography. Please ensure that the required camera/exposure details are sent to us (or are available in the EXIF data). We shall not accept images for this section if the required data is not available. Readers are requested to send their images at 300ppi for 8 x 10-inch size. If they are too small, working on them is difficult, and hence they may be rejected.

Original



Edited

A Beautiful Monument

This picture showing a beautiful monument comes to us from Wg. Cdr. Suthamally Hariharan Subramanian. He wants to know how this picture could have been improved (a) during the picture-taking (b) during post-processing. He has used a Circular Polariser, but the same was attached to the existing UV filter, and the photo was taken around noon. He further wants to know why the corners are darker in his original picture.

First, the picture is really beautiful.

You could have improved the picture during the capture, by removing the UV filter and only then attaching the CPL filter. Often, due to the thickness of the ring that holds the filter glass, there is a vignetting (darkening) at the corners (the filter ring partially blocks the field of view of the lens). By adding another filter on top of that, you increase the chances of further vignetting.

Attaching two filters also reduce the lens' sharpness (technically speaking, an addition of any filter degrades the image quality, though we often do not notice it. By having two filters, we compound the loss of sharpness).

In post-processing, your picture could be improved by making the whites go whiter without overexposing the highlights. I have also 'opened up' the darker areas (those areas went dark because you shot the picture in strong contrasty afternoon light). I have also tried to even out the corner darkening. |SP

Camera: Nikon D600;
Aperture: f/11;
Shutter speed: 1/160 sec;
ISO: 400



102

D-SLR Review

Canon EOS 5D Mark IV



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Apple iPhone 7 Plus

Reviews

Change in Rating System

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

D-SLR CAMERAS

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

LENSES

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

COMPACT CAMERAS

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

Final Rankings

Recommended	75-80%
Best Buy	81% and above



Inside the Box

- ✓ Canon 5D Mark IV body
- ✓ Body Cap
- ✓ Battery LP-E6N with terminal cover
- ✓ Battery charger LC-E6E
- ✓ Neck strap
- ✓ Interface cable
- ✓ Software CD-ROM
- ✓ Instruction Manual CD-ROM
- ✓ Wi-Fi Function Basic Manual

Many camera manufacturers make successful cameras. Very few camera manufacturers however end up making cameras that become iconic. The 5D series from Canon is certainly an iconic product. It all started with the introduction of the 5D in 2005. It saw immediate success. The 5D Mark II (2009) and 5D Mark III (2012) followed and the success story continued. Past experience suggests that tampering with an extremely successful, nay, iconic product is dangerous. Canon, therefore, had a challenging task with the EOS 5D Mark IV. The Mark IV was released just before Photokina 2016 and SP had an early sample on the test bench. How did it fare? Read on...

Design and Build Quality

Canon has kept the design fairly similar to the 5D Mark III, though there are differences. Viewed from the front, you will immediately notice a distinctive change if you are familiar with the previous versions in the series. The remote terminal has been moved to the bottom right, moving

Canon EOS 5D
Mark IV

₹ 2,54,995

□ Sujith Gopinath

Canon Strikes Back!

the series number to the bottom of the '5D' marking. The smooth round edges give way to a subtle edged contour along the top panel. The back remains unaltered except for the addition of an AF area selection rocker switch below the multi-controller. The side of the grip is marked for the NFC tag.

The 5D has always held out as a weather-sealed body that can withstand all on-field rough handling. Weather sealing has been improved to the standards of the 7D Mark II with the shutter release button, movie dial, lens mount and

battery and memory card lids getting improvement in weather-sealing. The camera has a magnesium alloy chassis and weighs 800g (body only).

Key Features

The 5D Mark IV is essentially an improvement of the 5D Mark II I and not the 5Ds series, which is an ultra-high resolution version of the camera. The new model carries lot of features that trickled down from the development of the flagship 1D X Mark II. To make it simple, we have tabulated the key improvements in the camera versus its predecessor, the 5D Mark III.

Feature	5D Mark IV	5D Mark III
No. of Pixels	Approx. 30.4 million	Approx. 22.3 million
Still Image format	JPEG, Raw (14-bit), Raw+JPEG (Dual Pixel Raw possible)JPEG, Raw (14-bit), Raw+JPEG	JPEG, Raw (14-bit), Raw+JPEG
Image Sensor Type	Full frame (Approx. 36.0 x 24.0 mm) CMOS	Full frame (Approx. 36.0 x 24.0 mm) CMOS
Processor	DIGIC 5+	DIGIC 6+
Memory card	CF (Type I, UDMA Mode 7), SD/SDHC/SDXC (UHS-I cards compatible, UHS-II not supported)	CF (Type I, UDMA compatible), SD/SDHC/SDXC
Max. Continuous Speed (Full Resolution)	Approx. 7.0 fps	Approx. 6.0 fps
Max. Burst	21 Raw, 16 Raw + JPEG, Unlimited JPEG	18 Raw, 7 Raw+JPEG, 16270 JPEG
Shutter speed	30 to 1/8000 sec.	30 to 1/8000 sec.
Highest Video Quality	4K (4096 x 2160)	Full HD (1920 x 1080)
Video Recording Format	MOV, MP4	MOV
White Balance	Auto (Ambience priority), Auto (White priority), Daylight, Shade, Cloudy, Tungsten light, White fluorescent light, Flash, Custom, Colour temperature (approx. 2500-10000 K)	Auto, Daylight, Shade, Cloudy, Tungsten, White fluorescent, Flash, Custom, Colour temperature
Lens aberration correction	Peripheral illumination correction, Chromatic aberration correction, Distortion correction, Digital Lens Optimizer, Diffraction correction	Peripheral illumination correction, Chromatic aberration correction
AF Points	Max. 61 points (Cross-type AF point: Max. 41 points)	Max. 61 points (Cross-type AF point: Max. 41 points)
Sensitivity	ISO 100 - 32000 (Expansion up to ISO 102400)	ISO 100-25600 (Expansion up to ISO 102400)
Focus Method	Dual pixel CMOS AF	TTL secondary image - registration, phase detection
Monitor	3.2-in, 1.62 million dot TFT	3.2-in, 1.04 million dot TFT
Wi-Fi	Yes	No
NFC	Yes	No
GPS	Built-in	No
Dimensions (W x H x D)	150.7 x 116.4 x 75.9 mm	152.0 x 116.4 x 76.4 mm
Weight	800 g (Body only)	860g (Body only)

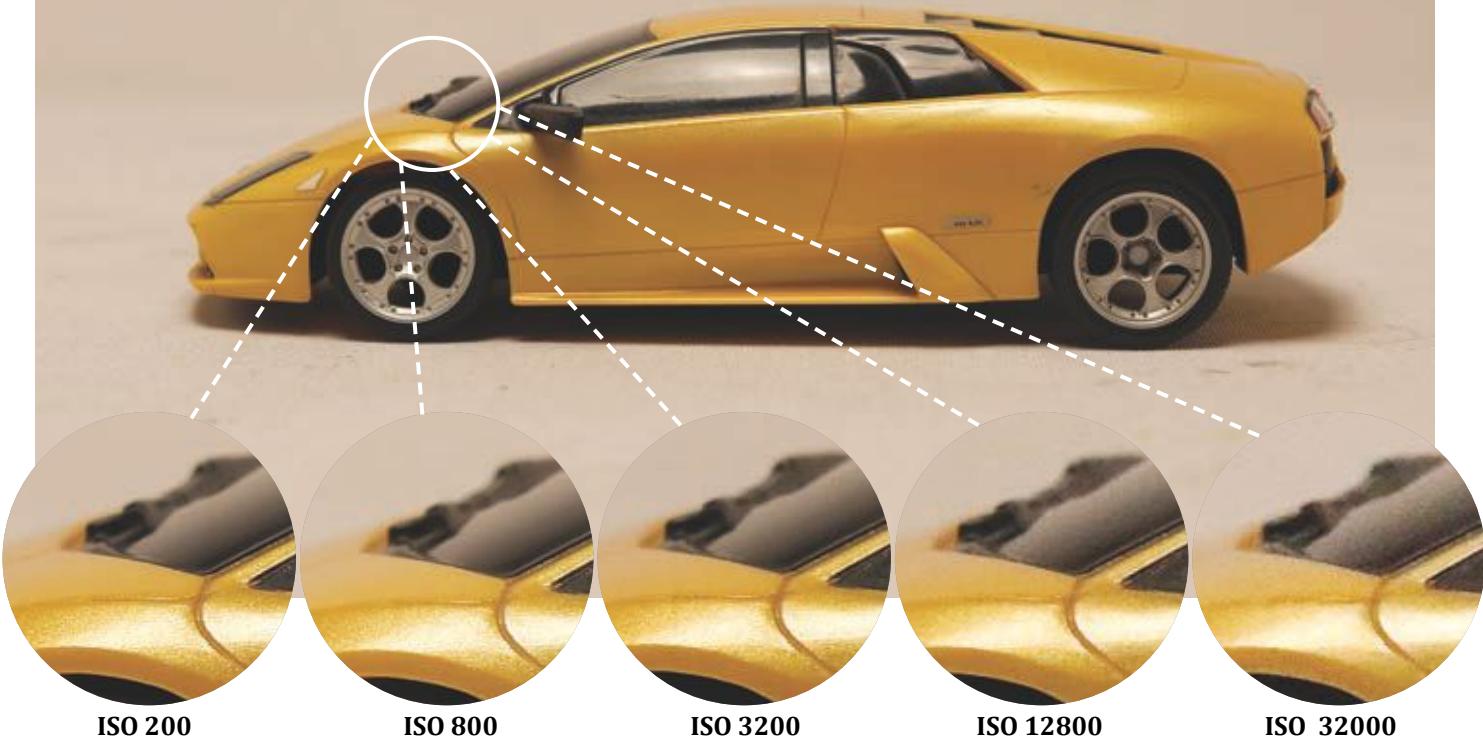
Now let us look at other features of this camera.

The 5D Mark IV is the first D-SLR from

Canon to offer Dual Pixel Raw format. This needs some explanation. The camera features dual pixel CMOS sensor that made its debut on the 80D. In this,

each pixel has two photo diodes, and till now the dual pixel pixel units have been used only for on-sensor Phase Detection autofocus. With the 5D mark

NOISE



ISO 200

ISO 800

ISO 3200

ISO 12800

ISO 32000

IV, the extra photo diode assumes another very important role. In Dual Pixel Raw format, the Raw image stores two sets of data, one from a single diode and the other, the combined data from both the diodes. This allows the camera (or the processing software) to judge the amount of parallax and the defects caused due to parallax. Thus, the extra data allows you to improve sharpness through image micro adjustment, shift and improve bokeh, and reduce flare and ghosting. This can be done using the supplied Digital Photo Professional (DPP) software. Dual Pixel CMOS AF also allows touch-focus in Live View, even when the subject is in dark. This is available even in 4K video recording mode.

The camera records still images with a maximum size of 6720 x 4480 pixels. The dual card slot allows you to set the recording function to Standard (writes to the second card when the first becomes full), Auto switch card, Record separately (write Raw and JPEG

in separate cards). The camera offers a new Fine Detail Picture Style that lets you capture fine detail. The 5D Mark II also has two Auto modes in White Balance—Ambience priority and White priority. The first option keeps the ambient light intact, while the second makes it neutral.

The viewfinder now provides a grid display and an electronic level in addition to the other information displayed. The camera incorporates a quick-return type mirror, which uses a twin cam mechanism and high torque motor to effectively control mirror vibration during shooting. The AF system uses a maximum of 61 points including 41 cross type points (of which 21 are sensitive to f/8 and wider apertures) and dual cross-type AF at five centre vertical points (sensitive to f/2.8). The overall AF area has been extended to cover a larger imaging area. The device uses an approximately 150,000-pixel RGB+IR metering sensor and 252-zone TTL open-aperture

metering. Live View mode now features all the four metering modes—Evaluative, Partial, Spot and Centre-weighted. 4K videos can be recorded at 29.97p, 25.00p, 24.00p or 23.98p. There is also a high frame rate movie mode at 119.9p. 4K still frame grab is available.

The 5D Mark IV features the usual shooting modes such as Scene Intelligent Auto, Program AE, Shutter-priority, Aperture-priority, Manual, Bulb and Custom. The camera uses an electronically-controlled, focal-plane shutter, providing shutter speeds from 30 to 1/8000 sec. The X-sync speed is 1/200 sec. The camera can shoot continuous images at up to 7.0 frames per second, though this depends on the settings. The camera accepts a CF and SD card simultaneously, however, it supports only UHS-I type cards. If you use UHS-II cards, it may even reduce the speed, depending on the type of card. It also supports Eye-Fi cards. The camera is compatible with Canon EX-series Speedlites.



Aperture: f/8
Shutter Speed: 1/320sec
ISO: 400

Wi-Fi and NFC functions allow the camera to seamlessly connect with smartphones and Canon Connect Station and also lets you shoot remotely using EOS Utility. The built-in GPS receiver is compatible with GPS satellites (USA), GLONASS satellites (Russia), Quasi-Zenith Satellite System (QZSS) and MICHIBIKI (Japan).

Digital interface incorporates USB 3.0, HDMI mini OUT terminal (Type C), 3.5 mm stereo mini-jack and Remote control terminal (for N3-type units). The 5D Mark IV is powered by a rechargeable battery pack LP-E6N/LP-E6 (supplied).

Ergonomics

The 5D Mark IV has a thick grip and a person with small hands will find it a little uncomfortable to operate. However, this is the case with most full frame D-SLRs. The grip has a textured rubber finish, which somehow eases the discomfort. The thumb rest offers some additional grip. The controls are all within easy grasp, except the power switch on the left hand side below the mode dial. The viewfinder is bright and information display is legible. The focus point and displayed information

illuminate momentarily in red on achieving focus and the selected points illuminate when you are in AF area selection mode. The AF area selection button is quite useful for easy toggling during a shoot.

Performance

We tested the 5D mark IV with the Canon EF 50mm f/1.2 lens. The combination produced excellent

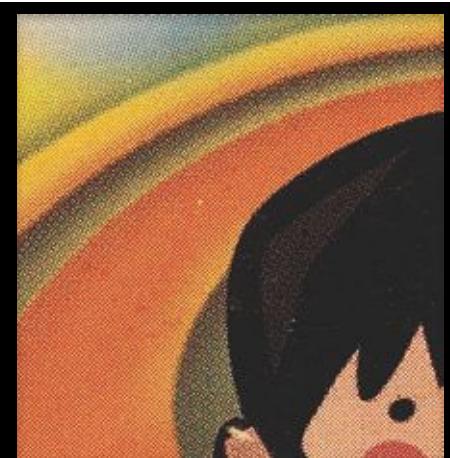
sharpness at the sweet spot. Autofocus was fast and precise with this lens.

Dual Pixel Raw allows some flexibility in terms of micro adjustment, sharpening and bokeh shift. But please note that this is quite different from the post-capture autofocus technology that allows you to focus any area after the image is captured. The micro adjustment only allows to shift the focus on a micro scale. Same is the case with bokeh shift. For

JPEG Compression



JPEG, Fine Quality,
100% (11.8 MB)



JPEG, Basic Quality,
100% (5.9 MB)

doing this, you will have to use Digital Photo Professional (DPP) software supplied with the camera.

Peripheral illumination correction was kept On and so were chromatic aberration and diffraction control. The camera did not produce any darkening of corners even at f/1.2. We observed prominent flare and purple fringing in strong back-lit images at the widest aperture even with chromatic aberration correction feature switched On.

The camera produces images with native print size of 14.93 x 22.4 inches at 300 ppi. At 25 percent screen size, images were free of noise up to ISO 12,800. ISO 25,000 and 32,000 were noisy, yet perfectly usable. At 50 percent enlargement, noise started appearing from ISO 6400 onwards, but were quite usable up to ISO 12,800. Enlarged to 100 percent, the images appeared absolutely clean till ISO 800. A tinge of noise was observed at ISO 1600, and ISO 3200 could be used in an emergency.

The 5D Mark IV features two Auto White Balance settings—Ambience priority and White Priority. If you want to preserve the ambient light tones in the image (such as the warmth of oil lamps), Ambience Priority would be ideal for you. If on the other hand, you want white tones to appear white irrespective of the ambient light, choose White Priority. We used both the modes and they worked absolutely well. You can change these post-capture in DPP.

We used a Sandisk 64GB Extreme PRO SDXC UHS-1 (U3) (95MBPS read, 90MBPS write speed) memory card and the camera could shoot continuously at 7 frames per second (Raw) as claimed by Canon. We could capture 21 Raw images at full resolution in a burst at full speed and the camera took about 6 seconds to write to the SD card. But please note that this holds true only for UHS-I Class 3 (U3) SD cards.

Touch focussing during video recording was a pleasure to use since focussing is gradual and smooth as required for a video. 4K videos were reproduced well and High Frame Rate videos were rendered smooth and pleasant.

KEY SPECIFICATIONS

Recording media: CF cards (Type I, UDMA Mode 7 supported); SD/SDHC*/SDXC* memory cards; * UHS-I cards compatible.
Effective pixels: Approx. 30.4 million
Image sensor: Full frame (Approx. 36.0 x 24.0 mm) CMOS
Compatible lenses: Canon EF lenses (Excluding EF-S and EF-M lenses)
Image type: JPEG, Raw (14-bit Canon original, Dual Pixel Raw); Raw+JPEG simultaneous recording possible
Max. Recorded Pixels (still): 6720 x 4480
AF points: Max. 61 points (Cross-type AF point: Max. 41 points)
Focusing brightness range: EV -3 to 18 (Conditions: f/2.8-sensitive centre AF point, One-Shot AF, room temperature, ISO 100)
Focus operation: One-Shot AF, AI Servo AF, AI Focus AF, Manual focusing (MF)
AF Micro adjustment: All lenses by the same amount, Adjust by lens
Metering modes: EOS iSA (Intelligent Subject Analysis) system (Evaluative, Partial, Spot, Centre-weighted average)
Shooting mode: Scene Intelligent Auto, Program AE, Shutter-priority, Aperture-priority, Manual, Bulb, Custom (C1/C2/C3)
Equivalent Sensitivity: ISO 100 - 32000
Flicker reduction: Possible
HDR Shooting: Auto, ±1, ±2, ±3
Multiple Exposures: 2 to 9 exposures
Shutter: Electronically-controlled, focal-plane shutter
Shutter speed: 30 to 1/8000 sec.
X-sync: 1/200 sec.
Battery: LP-E6N
Dimensions (W x H x D): Approx. 150.7 x 116.4 x 75.9 mm
Weight: Approx. 890 g

Value for Money

The 5D Mark IV retails at an MRP of Rs.254,995. This price is quite competitive for this camera. |SP

FINAL SCORE



87%

Design and Build Quality 19/20



Key Features 19/20

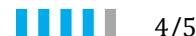


Ergonomics 17/20

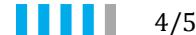


Performance

Autofocus 4/5



Metering 4/5



Noise Control 4.5/5



Sharpness 4/5



LCD/EVF 4/5



Auto WB 4.5/5



Sub-Total 25/30

Value for Money 7/10



PLUS

- Robust build quality
- Dual Pixel Raw
- Smooth 4K videos
- Touch Focus in Live View Videos
- Fast burst shooting
- Wi-Fi and NFC
- Built-in GPS
- Micro Adjustments with DP Raw

MINUS

- Slightly bulky
- No built-in flash

VERDICT

The 5D Mark IV is made for those professionals who prefer a fast full frame D-SLR with excellent features both in stills and video. We can foresee much enthusiasm from wedding photographers and film makers as also from photojournalists. With Wi-Fi, built-in GPS, 4K Cinema with broadcast quality output and other advanced features, the camera is an enormous upgrade from the 5D Mark III.



Inside the Box

- ✓ Nikon D3400 body
- ✓ EN-EL14a rechargeable Li-ion battery
- ✓ MH-24 battery charger
- ✓ DK-25 rubber eyecup
- ✓ BF-1B body cap
- ✓ AN-DC3 strap

Entry-level D-SLRs are the most sought after because of their affordability, and Nikon D3000-series has been one of the best sellers. After a successful run of close to three years, the D3300 was screaming for an upgrade, and Nikon has responded by giving it a new lease of life as D3400. Let us see what are the new life-prolonging upgrades Nikon has incorporated in this camera.

Design and Build Quality

The D3400 carries the same build quality as that of the D3300, which is expected of a budget D-SLR. The exterior is built of engineering plastic and the body is quite light. The LCD is fixed, and nothing has changed from the previous version. The hand grip has a textured rubber finish. The only visual difference as far as we could perceive was the Bluetooth logo on the left side above the interface slots. Both the lens mount and the tripod receptacle are metal.

Key Features

The Nikon D3400 has not many critical changes from the D3300 and hence a tabulated form of feature comparison would seem ridiculous. The camera features the same DX format (23.5 x 15.6mm) 24.2 megapixel CMOS sensor, but the ultrasonic dust reduction system has been removed, probably to cut production cost and make the battery last more. The same EXPEED 4 image processor finishes the images

Nikon D3400

₹ 31,450
Body only

□ Sujith Gopinath

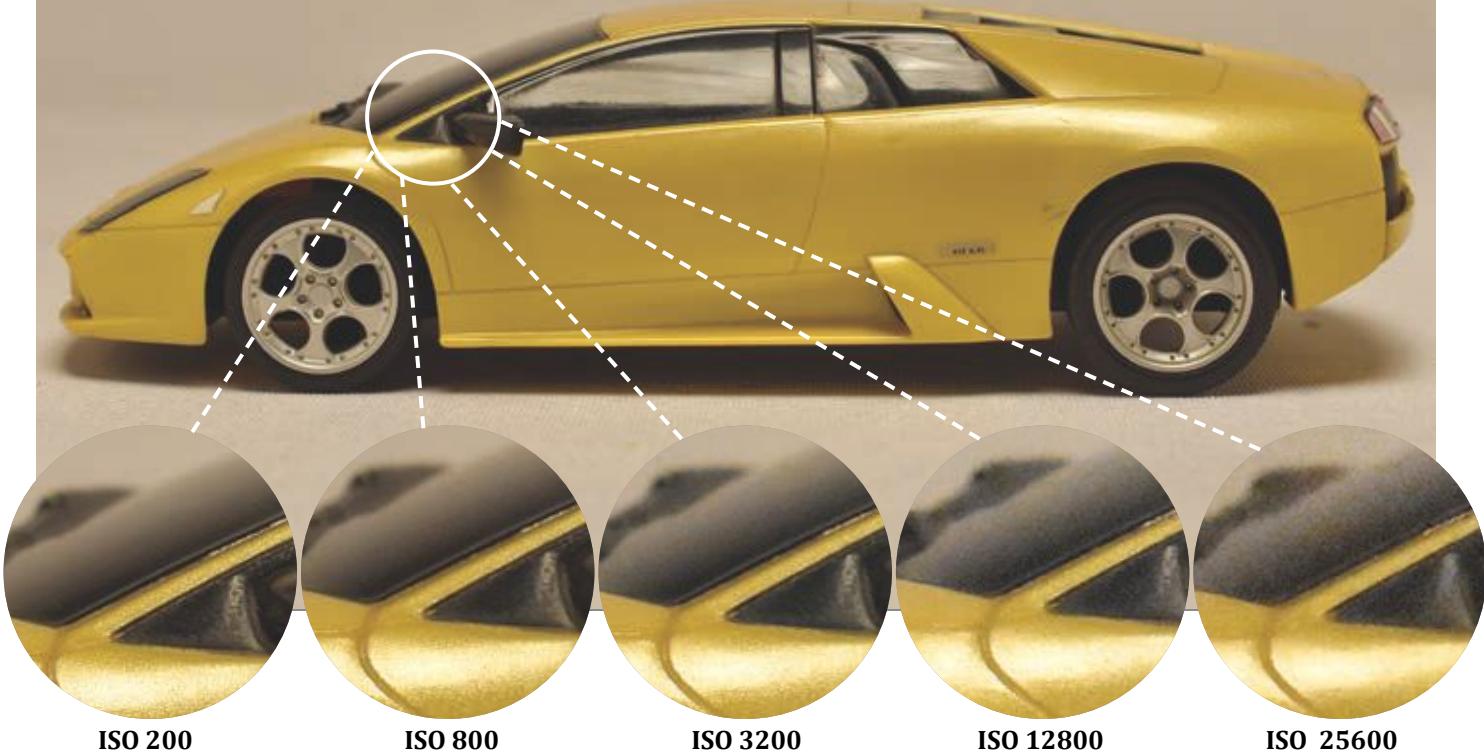
Repainted?

and it accepts Nikon AF-S and AF-P lenses in full compatibility, while other lenses will not autofocus.

The camera uses an eye-level pentamirror single-lens reflex viewfinder with diopter adjustment function and a Type B BriteView Clear Matte Mark VII focussing screen. The D3400 uses an electronically-controlled vertical-travel focal-plane shutter providing shutter speeds from 30 to 1/4000 sec along with Bulb and Time modes. The flash synchronises with the shutter at 1/200 sec or slower speeds. Drive modes include S (Single), C (Continuous), Q (Quiet shutter-release), Self-timer and Remote. The 3400 can shoot at a maximum continuous speed of five frames per second. Shooting modes available

are Auto (auto; auto, flash off), Programmed auto with flexible program (P), Shutter-priority auto (S), Aperture-priority auto (A), Manual (M), Scene and, Special Effects. Scene modes provide options of Portrait, Landscape, Child, Sports, Close-up and Night portrait. Special effects include Night vision, Super vivid, Pop, Photo illustration, Toy camera effect, Miniature effect, Selective colour, Silhouette, High key and Low key.

The D3400 uses Nikon Multi-CAM 1000 autofocus sensor module with TTL phase detection. It utilises a total of 11 focus points including one cross-type sensor at the centre. The AF system is capable of operating from -1 to +19 EV at ISO 100. During Live View, the camera uses contrast detect autofocus.

NOISE

Lens servo options available are Single-servo (AF-S), Continuous-servo (AF-C), Auto AF-S/AF-C selection (AF-A) and Manual focus (MF). AF-area modes include Single-point, Dynamic-area, Auto-area and 3D-tracking.

The 3400 features TTL exposure metering using main image sensor and the metering modes include Matrix, Centre-weighted and Spot. Exposure can be compensated up to +/- 5 EV in steps of 1/3 EV. ISO sensitivity ranges from ISO 100 to 25,600 along with an Auto setting. This is one stop more than the D3300, but does it really matter? The built-in flash has been downgraded and now has a Guide Number of 7m at ISO 100, down from 12m on the D3300. Flash is controlled using i-TTL flash control with a 420-pixel RGB sensor. Flash modes include Auto, Auto with red-eye reduction, Auto slow sync, Auto slow sync with red-eye reduction,

JPEG Compression





Mahesh Reddy

Aperture: f/8
Shutter Speed: 1/125sec
ISO: 800

Fill-flash, Red-eye reduction, Slow sync, Slow sync with red-eye reduction, Rear-curtain with slow sync, Rear-curtain sync and Off. Flash exposure can be compensated by -3 to +1 EV in steps of 1/3 EV. The camera also has an ISO 518 hot-shoe with sync and data contacts and safety lock.

The 3400 provides White Balance options such as Auto, Incandescent, Fluorescent (7 types), Sunlight, Flash, Cloudy, Shade and Preset Manual. All except preset manual can be fine-tuned. Still images are recorded in Raw or JPEG format and the option exists to record both simultaneously at a maximum size of 6000 x 4000 pixels.

Self-timer provides 2, 5, 10 or 20 sec delay options for up to nine exposures. Videos are recorded with a maximum size of 1920 x 1080 (Full HD) at 60p, 50p, 30p, 25p or 24p in MOV format.

The camera incorporates a 3-inch TFT LCD with 170 ° viewing angle and approximately 100% frame coverage. It has a resolution of approximately 921 k-dots (VGA). The 3400 uses a single SD/SDHC/SDXC (UHS-I compliant) card for storage. The camera interface provides a Hi-Speed USB with Micro-USB connector and HDMI output connector. The 3400 uses Bluetooth and SnapBridge for wireless communication, but we have no clue

why Nikon chose Bluetooth over WiFi to transfer output from a 24-MP D-SLR. It could again be for power saving. The 3400 is powered by an EN-EL14a rechargeable Li-ion battery (supplied). The camera measures 124 x 98 x 75.5 mm and weighs 445 g with battery and memory card.

Ergonomics

The D3400 is quite small and could be a little uncomfortable for people with medium to large hands. It has a nice rubber finish at the grip. The buttons are all easily accessible, but small. The display is still a fixed model. The viewfinder, though small, is comfortable to use. The selected focus

point illuminates on achieving focus. There is no grid or level indicator in either the optical viewfinder or the monitor.

Performance

We tested the D3400 with an AF-S Nikkor 50mm f/1.8G prime lens since Nikon was unable to provide the kit lens in time. The D3400 performed well with the lens. Images were quite sharp. Autofocus was slow compared to higher models, but at par with other budget cameras. We tested the 3400 with vignette control and distortion

control turned On. The camera controlled darkening of corners like a champion. We did not observe any darkening even at f/1.4. Auto White Balance performed well with the camera producing colours true to the original under natural light. But under artificial light, it produced slight cast as expected, which was easily removable in post-processing.

The native print size is 20 x 13.33 inches at 300 ppi. At 25 percent of screen size, the images were absolutely free of noise up to ISO 3200. A tinge of noise was seen at ISO 6400, while ISO 12,800 was also usable. Blown up to 50 percent, the slight noise appeared from ISO 1600 onwards. However, the images were usable up to ISO 6400. Viewed at 100 percent, the images were noise-free up to ISO 400 and were usable up to ISO 1600. This is slightly better than D3300, though it is only a minor tweak.

The camera produced prominent flare and purple fringing and there is no correction available for this. In continuous mode, the 3400 shot 17 Raw images in a burst and took about 11 seconds to write them on a Sandisk Extreme Class 10 (UHS-I U3) card. In case of JPEGs, it shot 51 images in a burst and took 22 seconds to write to the card. The camera kept the declared speed of 5 fps.

Value for Money

The Nikon D3400 body retails at an MRP of Rs.31,450, while the AF-P 18-55mm f/3.5-5.6G VR kit costs Rs.36,950. The double zoom kit with

AF-P 18-55mm f/3.5-5.6G VR and AF-P 70-300mm f/4.5-6.3G ED VR carries a price tag of Rs.47,450. The body is more expensive than D3300 by Rs.7000, which is hardly justifiable, going by the rather stingy value addition. |SP

FINAL SCORE



77%

Design and Build Quality 16/20



Key Features 16/20



Ergonomics 16/20



Performance

Autofocus		3/5
Metering		5/5
Noise Control		4/5
Sharpness		4/5
LCD/EVF		3/5
Auto WB		4/5

Sub-Total 23/30

Value for Money 6/10



PLUS

- Good noise control
- Sensitivity boost up to ISO 25,600

MINUS

- No real improvement over D3300
- Flash output reduced
- Image Sensor Cleaning removed
- Increase in price

VERDICT

The D3400 is essentially the D3300 with a one stop digital boost of sensitivity along with Bluetooth and SnapBridge, while discarding ultrasonic dust removal and reducing the flash output by almost half. The bottle and the wine remains the same, but neatly packaged with a new label. In fact, with the removal of ultrasonic dust reduction and reduction in flash output along with the choice of Bluetooth to transfer heavy files, we are wondering whether it is an upgrade or downgrade.

Inside the Box

- ✓ Huawei P9 handset
- ✓ Headset
- ✓ Charging Adapter
- ✓ USB-C Cable
- ✓ SIM Eject tool
- ✓ Quick Start Guide



Smartphones are becoming more intelligent and are fast transforming into serious imaging devices, some times even bettering compact cameras. In fact, we see lot of technological innovation in the smartphone space with every brand trying to outsmart the other. Till about a year ago, serious smartphone imaging was confined, or rather, perceived to be confined to Apple and Samsung. Now more companies are in the fray and Huawei is one company that does not seem to be in any mood to back off. The new Huawei P9 represents a bold stride in smartphone photography with a dual lens system that has been designed in partnership with the legendary Leica optics.

Design and Build Quality

The P9 is carved out of aerospace-class unibody aluminium with diamond cut edges to give a design complete with visual elegance. A 2.5D glass (slightly curved edges) enhances the visual appeal. The back surface, though gives a 'hollow' feel, which takes away the toughness that the front surface communicates very well. The P9 has a 5.2-inch Full HD (1920 x 1080) display that provides high colour saturation and contrast. The highlight of the camera are the two rear camera lenses and the Leica brand name etched within a glass window. The square fingerprint sensor resides below the camera unit. The back surface has a matte texture. The USB Type-C port and the 3.5mm audio jack sit at the bottom surface along with the microphone and speaker holes. The

Huawei P9 ₹ 39,999

□ Sujith Gopinath

With Markings of a Legend

volume rocker button and power button are on the right side.

Key Features

The Huawei P9 is globally available in three variants including two Dual SIM models. However, the Indian edition is a Single SIM model with 32GB ROM and 3GB RAM, officially known as EVA-L 09. At the heart of the device is a 64-bit HiSilicon Kirin 955 Octa-core processor consisting of four 2.5 GHz Cortex A72 and four 1.8 GHz Cortex A53 cores. The P9 is based on Android 6.0 Marshmallow, customised with an EMUI 4.1 skin. The screen is capable of displaying 16.7 million colours.

The P9 uses a dual lens system for its 12 megapixel main camera. Both the lenses have similar specifications including a maximum aperture of f/2.2, but the underlying Back-side Illuminated CMOS sensors execute distinct functions.

One is overlaid with RGB filters to capture all colour information from the image, while the second sensor has a monochrome filter that allows it to record detailed information regarding the amount of light falling at every point. This feeds the Image Signal Processor (ISP) with more information than in a traditional system to process the signals more efficiently. Combined with a separate Digital Signal Processor (DSP), the camera delivers better dynamic range and detail along with excellent monochrome images. A dual tone flash effectively complements the camera. The autofocus system uses a combination of Laser AF and Phase Detection AF for better accuracy and speed. The main camera offers features such as Monochrome, Beauty, Video, HDR, Beauty Video, Panorama, Night Shot, Light Painting, Time-Lapse, Slow-Motion, Watermark, Audio Note and Document Scan. In Beauty mode,

Mahesh Reddy

Aperture: f/2.2
Shutter Speed: 1/999963365sec
ISO: 64



you can turn on the Perfect Selfie mode for face sculpting and fine-tuning options. The camera also has a Depth-of Field mode, which lets you capture an image with shallow Depth of Field. This is helpful when shooting portraits and macro. Another important feature is the ability to re-focus a captured image by touch control.

The PRO mode lets you control parameters such as Metering mode, ISO sensitivity, Shutter speed, Exposure Value (EV), Autofocus mode and White Balance. Shutter speeds range from 30 to 1/4000 sec, while sensitivity can be set from ISO 50 to 3200. Metering modes include Evaluative, Centre weighted and Spot, while focus modes available are AF-Continuous, AF-Single and Manual Focus. The front camera is an 8 megapixel model with an f/2.4 lens. An interesting feature is that the phone reminds you to look into a marked area near the camera while capturing a selfie for eye-contact. Videos

can be recorded up to Full HD (1080p) resolution at 60 fps.

The phone features a virtual triple antenna, which ensures maximum signal reception without worrying about your hand obstructing the antenna while attending a call. The device also features Wi-Fi 2.0, which automatically connects to the strongest available Wi-Fi network by ranking Wi-Fi hotspots automatically. An enhanced fingerprint sensor provides better security according to the company.

The Huawei P9 supports all 4G LTE, 3G and 2G bands operating in India. The device supports NFC and positioning systems such as GPS, GLONASS and BDS. As mentioned earlier, the P9 uses a USB Type C (High Speed USB) interface. The storage can be increased with a Micro SD memory card of up to 128GB capacity. It uses a 3000mAh non-removable battery. The device measures

145 x 70.9 x 6.95 mm (H x W x D) and weighs 144g.

Ergonomics

Huawei has created the phone with user comfort in mind. The size is just about right for an average sized hand, enabling one-hand operation. The full metal back might feel a little too cold, especially in colder environments. The device is a bit slippery, but not quite slippery as the latest glass-backed gadgets that slide off the desk. The display is bright, sharp and comfortable for prolonged viewing. USB Type-C lets you connect the cable in the reverse without worrying about damaging the port.

Performance

The Huawei P9 was a pleasure to use without any noticeable lag in my moderate use (not attempting heavy resource intensive games). I found the fingerprint lock performing well and as expected. Huawei has a very efficient power management system, and it optimises battery consumption like a champion. This doesn't leave the moderate user a chance to complain. However, the heavy-users may find it annoying that the company has not bundled a fast charger with the device. The supplied charger is a 5V, 2A model.

The camera produces images with native print size of 9.9 x 13.2 inches at 300 ppi. At 25 percent of this screen size, images were free of noise up to ISO 800. ISO 1600 could also be used if necessary. Enlarged to 50 percent, the images were noise-free up to ISO 200. Slight noise appeared at ISO 400 and 800, though both were usable. At 100 percent view, all images were noisy, though the images could be used till ISO 200. We would consider this quite good for a smartphone. White Balance performed well with only minimum cast, that too limited to images shot under artificial light.

The P9 heated up with heavy usage. However, we did not observe any lag while using the device. If synthetic benchmarking is anything to go by, the phone scored 78,757 points on AnTuTu benchmarking, which placed it among the mid-level performers. Audio quality could best be described as average. Videos were smooth and punchy

though it appeared a bit jerky during recording, probably because of the slow processing.

Value for Money

The Huawei P9 retails at an MRP of Rs.39,999. Though the device is a flagship with a superior camera, we feel this is quite high, considering that the OnePlus 3 retails for much less than this. |SP

FINAL SCORE



Design and Build Quality 17/20



Key Features 17/20



Ergonomics 18/20



Performance 16/20



Value for Money 15/20



PLUS

- Premium design
- Ergonomically sized
- USB C-Type
- Innovative camera
- Superior imaging

MINUS

- Slow charger
- Not a gamer's delight
- Expensive

VERDICT

The Huawei P9 presents a path-breaking innovation in terms of smartphone imaging, and the results are there to be seen. However, it does not provide a stellar improvement worth celebrating. We wish Huawei had priced it around Rs.30,000.

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Inside the Box

- ✓ Honor 8 handset
- ✓ Headset
- ✓ Charging Adapter
- ✓ USB-C Cable
- ✓ SIM Eject tool
- ✓ Quick Start Guide



Huawei India, has mostly kept a subdued approach with their Honor brand of smartphones. But 2016 has seen a positive change in the company's strategy, with an emboldened stance, first with the release of Huawei P9, followed by the Honor 8. The two brands from the same parent company clearly define the strategy—the Huawei brand name is associated with premium segment with global presence, while Honor represents the value-for-money segment. The Honor 8 might seem like a P9, sans the Leica branding, but... well we will let surprises flow in their natural order.

Design and Build Quality

The Honor 8 is a stunner by the look and feel. The device is crafted with a double glass exterior reinforced with an aluminium alloy bezel sporting rounded corners. Both the front and back glass surfaces are made with heavy 2.5D glass, providing slightly curved edges that seamlessly merge with the bezel. The glass used is made of 15 layers that catch and reflect light rays from within, resulting in a beautiful play of light that enhances the visual elegance. The microphone holes, USB Type-C port and the inlet for 3.5mm audio jack reside at the bottom, while the top has a speaker hole along with a tiny IR window. Both the volume rocker and Power/Screen buttons are on the right, with the SIM/Memory card tray with ejector hole on

Honor 8 ₹ 29,999

□ Sujith Gopinath

Surprise Package!

the left. The dual lenses, Laser emitter window and dual tone flash are lined up along the top of the back panel. The lenses are protected by the back glass panel and hence do not stick out. The back panel also features the clickable round fingerprint sensor button with a silver border.

Key Features

The main feature of the Honor 8 is its dual lens camera system. This is functionally the same as that on the Huawei P9, barring the fact that these do not carry the Leica lineage. One lens has an RGB filter that allows it to capture colour information, while the second lens captures all monochrome data such as details about light. The result is a final image with lots of image detail along with better low-light performance. Together they help you capture crisper, more detailed photos. The underlying imager is a 12 megapixel model. The system uses a hybrid auto-focus that combines Contrast Detection, Precise Depth and Laser autofocus. This helps faster

and more accurate focussing even under complex lighting conditions. The device has built-in dual ISP (Image Signal Processor) to improve focus, speed, and processing time. The camera has a wide aperture mode that lets you blur backgrounds from f/0.95 to 16. The Honor 8 also allows you to re-focus the image even after the image has been taken. The camera modes available are Photo, Pro Photo, Beauty, Video, Pro Video, Beauty Video, Good Food, Panorama, HDR, Night Shot, Light Painting, Time-Lapse, Slow-motion, Watermark, Audio Note and Document Scan. The Pro Camera mode allows you to change parameters such as metering mode, ISO sensitivity, Shutter speed, Exposure Value (EV), Autofocus Mode and White Balance. Sensitivity ranges from ISO 50 to 3200 while Shutter speed can be altered from 30 to 1/4000 sec. Videos can be recorded at up to Full HD resolution at 60 fps. The front camera is an 8 MP device and features Perfect Selfie mode, which lets you customise the beauty settings.

Aperture: f/2.2
Shutter Speed: 1/999963365sec
ISO: 400



The Honor 8 is powered by an octa-core HiSilicon Kirin 950 processor with 4 x 2.3 GHz ARM Cortex-A72 and 4 x 1.8GHz ARM Cortex-A53 cores built on a 16nm architecture. This is supported by an i5 co-processor, which controls the sensors and

other features. The Honor 8 has 4GB of LPDDR4 RAM along with 32GB internal memory, of which 22GB is available for the user. The phone features the latest fingerprint technology that allows you to unlock your device in 0.4 seconds. The auto-learning skills of the fingerprint

The Honor 8 is based on Android 6.0 with an EMUI 4.1. The phone accepts a single nano-SIM and Micro SD up to 128GB for expanded memory. The device has a non-removable Li-Polymer battery rated at 2900mAh (3000mAh typical). The phone weighs

sensor improve the recognition of your fingerprint over time.

The smartphone features a 5.2-inch Full HD display with a 96% high colour gamut (NTSC), colour enhancement and dynamic pixel-level contrast adjustment. It also has an Eye-Care mode that cuts off a portion of blue light to reduce eye strain. The Honor 8 features double antenna, which seamlessly selects the antenna receiving the strongest signal to ensure that your hand does not obstruct the signals. It also uses smart dual-band Wi-Fi switching, which supports 2.4 GHz/5 GHz bands and defaults to the faster 5 GHz band unless the 2.4 GHz signal is stronger. With a built-in infrared module and IR codes for popular products, the Smart Control 4.0 feature allows you to remotely control devices even when you are without an Internet connection.

153g and measures 145.5 x 71.0 x 7.45 mm.

Ergonomics

The all-glass exterior of the Honor 8 is quite slippery. It has the tendency to slide off your desk. So you have to be very careful where you place the phone. However, the optimum size and rounded form factor makes it comfortable to hold and operate. The

fingerprint sensor, combined with the customisable Smart Key button functions provide instant access to apps and features. The display, though not the best we have seen, is quite bright, crisp and legible.

Performance

We were quite happy with the performance of Honor 8. The camera produced superior images with excellent sharpness and superior noise control. Re-focus and depth of field modes were a delight to use. The camera churned out excellent Black and White images and we were equally impressed with the image processing options. The noise suppression excellence resulted in great night shots.

Native print size of images is 9.92 x 13.22 inches at 300 ppi. At 25 percent screen size, the images were absolutely free of noise up to ISO 800. The images were perfectly usable all the way up to ISO 3200, though it was noisy. Enlarged to 50 percent, the images remained noise-free up to ISO 200 and were perfectly usable till ISO 800. Even ISO 1600 could be used if necessary. At 100 percent view, some amount of noise crept into all ISOs, but the images were usable up to ISO 200. In an emergency, you could use up to ISO 800. White Balance performed perfectly well, without any cast, especially in natural light. Even artificial light sources did not produce much cast. Autofocus was quite fast and videos were snappy.

The device (camera module) heated up when using the camera, especially when capturing videos, but we wouldn't be worried because this could be due to the dual processors working hard. The battery lasted for a day with moderate use, which is average. The device supports fast charging with the bundled 9V, 2A charger.

The Honor 8 scored 90,518 points on AnTuTu Benchmark, which is surprisingly very similar to that of the P9 (global variant) and much above the Indian variant. The Smart Control 4.0 feature worked well

with the device able to replace the remote controllers for my Panasonic TV, DEN set-top box and Samsung AC.

Value for Money

The Honor 8 retails at an MRP of Rs.29,999. We feel this is slightly above competitive level for this device. |SP

FINAL SCORE



85%

Design and Build Quality 18/20

Key Features 17/20

Ergonomics 17/20

Performance 17/20

Value for Money 16/20

PLUS

- Beautifully crafted
- Ergonomically designed
- Excellent camera
- Fast Charging
- Feature packed

MINUS

- Single SIM
- Slips on polished surfaces

VERDICT

The Honor 8 is truly a surprise package, shadowing its premium sibling, the Huawei P9. We are still wondering what this device is missing from the P9 not to be treated as equal. If you are looking for a stylish and feature packed single SIM phone that does not stick out of your pocket and delivers great images, you should certainly have a look at the Honor 8. Best Buy without a doubt.

Apple has launched its latest twins, the iPhone 7 and 7 Plus, which, Apple claims, are the best iPhones ever produced and we have no reason to believe otherwise. We have had the iPhone 7 Plus with us for a few days and this is quite short a period for a full-fledged review. Well, here is a sneakpeak into the goodies. Do wait for our full featured review in the our upcoming issue.

Apple has introduced two new finishes for the iPhone 7 and 7 Plus—Jet Black and Matte Black. The Jet Black version has a glossy finish, while the Matte Black has, as the name indicates, a matte finish. The 7 Plus has an aluminium unibody design that is splash and water resistant (not waterproof, though) with an IP 67 rating, a first in an iPhone. Being a little over-sized for an average-sized hand, the phone has the tendency to slip. Both the 7 and the 7 Plus feature a redesigned advanced solid-state Home button that is pressure-sensitive. A new Taptic engine provides tactile feedback, letting you experience a real sense of touch. The Home button embeds an advanced fingerprint sensor that lets you quickly unlock the phone.

The most striking feature of the 7 Plus, though, is the camera. The iPhone 7 Plus uses a dual camera system on the lines of many new smartphones in the market. However, the difference is that these two cameras operate in tandem, producing a 12-megapixel image. One of the cameras sports a wide-angle lens (28mm equivalent) f/1.8 and the other a telephoto (56mm equivalent) f/2.8. The camera interface provides you with the choice of 1x or 2x optical zoom. This is achieved by switching between the two cameras. The end result is a zoomed-in image that retains the same quality as that of the zoomed-out version. The lenses are equipped with optical image stabilisation and feature a 6-element



Apple iPhone 7 Plus

□ Sujith Gopinath

The Siblings are Back

design. The camera unit features a true tone flash. The front camera is a 7 megapixel model. Speaking about the camera interface, the iPhone's native camera interface provides options such as Time-Lapse, Slow motion, Video, Photo, Square and Panorama, without any manual control. Apple is getting ready with a Portrait mode with depth-of-field (bokeh) effect (now in Beta), which promises to provide a better experience with these cameras—another reason to look

forward to our full-feature review. The App Store now has third party apps for professional camera features, thanks to Apple opening up to third party developers. Trust us to bring you the real capabilities of the camera while we put it through its paces. The first impressions are certainly positive with the camera churning out sharp images with lots of detail and colour.

The 7 Plus uses a 5.5-inch Retina HD display, which, according to Apple,



is the brightest and most colourful iPhone display yet with wider gamut and 25 percent more brightness. The display has a native resolution of 401ppi. The iPhone 7 Plus' power centre is the A10 Fusion Chip that

makes the device twice as fast as the iPhone 6 and provides longer battery life. This is achieved by employing two high-performance cores and two high-efficiency cores. The 7 Plus has 3GB RAM and is available in three

variants with 32GB, 128GB and 256GB internal memory.

These iPhones have a stereo speaker system with twice the audio output of iPhone 6s. The speakers reside on the top and bottom portions of the device, providing true stereo experience. As you must have already heard, Apple has done away with the 3.5mm audio jack. But the device is shipped with an EarPod having a Lightning connector. Apple has also included a 3.5mm headphone jack adapter to plug into the Lightning port. I see this as a positive development since it prevents you from listening to music while the device is charging, negating any chance of overheating. As it is, we have not yet experienced any overheating with the phone.

The iPhone 7 Plus is powered by a 3000mAh battery. The

device measures 158.2 x 77.9 x 7.3mm and weighs 188g. The 32GB model retails at an MRP of Rs.72,000 while the 128GB version carries a price tag of Rs.82,000. The 256GB top-end variant is priced at Rs.92,000. |SP

**READERS CAN CHECK THE ENTIRE BUYER'S GUIDE,
THAT FEATURES SPECS AND PRICES OF
D-SLRs, ILCCs, DIGITAL COMPACTS AND LENSES VIDE LINK**

<http://www.smartphotography.in/buyers-guide>





Buyers' Guide - Digital SLRs

CANON EOS -1D X MARK II



Sensor Type/size	: CMOS 36 x 24mm Full-Frame
Effective Pixels	: 20.2 million
File Formats	: JPEG, Raw
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted average
Exposure Modes	: P, Tv, Av, M, Bulb
ISO Equivalence	: 100 – 51,200 (50 – 409600 with boost)
Shutter Speed	: 30 – 1/8000 sec
Video	: 4K capable; MOV, MP4 formats
Storage Type	: Dual slot for CF, CFast cards
Weight	: 1530g (Body only)

Price: Rs.455,995 (Body only)

CANON EOS 5D MARK IV



Sensor Type/size	: 36 x 24.0mm (Full Frame) CMOS
Effective Pixels	: 30.40 million
File Formats	: JPEG, Raw
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted
Exposure Modes	: P, S, A, M, Bulb, Scene
ISO Equivalence	: ISO 100 to 32000
Shutter Speed	: 30 to 1/8000sec
Video	: 4K (4096 x 2160); MOV, MP4
Storage Type	: CF, SD (dual slots)
Weight	: 800g (Body only)

Price: Rs.254,995 (Body only)

CANON EOS 5DS/5DSR



Effective Pixels	: 50.6 million
Sensor Type	: 36 mm x 24mm (Full-Frame) CMOS
Supported File Type	: Raw/JPEG/ MOV video
Exposure Modes	: Program AE, Shutter priority AE, Aperture priority AE Manual , Bulb
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted
LCD Monitor	: 3.2-inch, 1,040,000-dot TFT
ISO Equivalence	: ISO100-6400 (expandable to 50-12,800)
Shutter Speed	: 30-1/8000 sec
Storage Type	: SD & CF dual slot
Weight	: 845g (Body only)

Price: 252,995 / 265,995 (body only)

CANON EOS 6D



Sensor Type/size	: CMOS, 35.8mm x 23.9mm
Effective pixels	: Approx. 20.2 million
Supported File formats:	JPEG, RAW (14-bit, Canon original), RAW+JPEG
Metering Modes	: Evaluative metering (315 zones), Partial, Spot, Center-weighted
Exposure Modes	: Program AE for movie shooting, Manual exposure
ISO equivalence	: 100-25600 (expansion possible to ISO 50, ISO 51200 and 102400)
Shutter Speeds	: 1/4000 to 30 sec.
LCD Monitor/ Dots	: 3.0-inches, 1,040,000 dots
Storage Type	: SD card, SDHC card, SDXC memory card
Weight	: 680g (Body only)

Price: Rs. 1,19,995 (body only)

CANON 7D MARK II



Effective Pixels	: 20.20 million
Sensor Type	: CMOS sensor (22.4 x 15.0mm)
Supported File Type	: JPEG, Raw (14-bit Canon original)
Exposure Modes	: P, S, A, M
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted
LCD Monitor	: 3.0-inch, 1.04 million dots
ISO Equivalence	: ISO 100 - ISO 16000, expandable to H1 (equivalent to ISO 25600)
Shutter Speed	: 30 to 1/8000 sec., Bulb
Storage Type	: CF (Type I, UDMA 7 supported), SD/SDHC/SDXC memory cards
Weight	: 910g (Body only)

Price: Rs. 128,795 (body only)

CANON EOS 80D



Sensor Type/Size	: APS-C Type 22.3 x 14.9mm CMOS
Effective Pixels	: 24.2 million
File Formats	: JPEG, Raw
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted average
Exposure Modes	: P, Tv, Av, M, Bulb
ISO Equivalence	: 100 - 16000 set (ISO 25600 with boost)
Shutter Speed	: 30 - 1/8000 sec
Video	: Full HD (1920x1080); MOV, MP4 formats
Storage Type	: SD, SDHC, SDXC
Weight	: 730g (Body only)

Price: TBA

CANON 760D



Effective Pixels	: 24.2 million
Sensor Type	: 22.3 x 14.9mm (APS-C) CMOS
Supported File Type	: Raw, JPEG, MP4
Exposure Modes	: P, S, A, M
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted
LCD Monitor	: 3.0-inch 1,040,000-dot Capacitive Touch Screen
ISO Equivalence	: ISO100 – 6400 (Expandable to 12,800)
Shutter Speed	: 30 – 1/4000 sec.
Storage Type	: SD/SDHC/SDXC memory card
Weight	: 520g (Body only)

Price: Rs.54,995 (Body only)

CANON EOS 1300 D



Effective Pixels	: 22.3 x 14.9mm (APS-C) CMOS
Effective Pixels	: 18.0 million
File Formats	: JPEG, Raw (14-bit Canon original)
Metering Modes	: Evaluative, Partial, Centre-weighted average
Exposure Modes	: P, S, A, M, Scene, Auto
ISO Equivalence	: ISO 100 – 6400, expandable to H1 (25,600 equivalent)
Shutter Speed	: 30 to 1/4000 sec
Video	: Full HD (1920 x 1080); MOV format
Storage Type	: SD, SDHC, SDXC
Weight	: 440g (Body only)

Price: Rs. 29,995 (18-55mm kit)

Nikon D5



Effective Pixels	: Full Frame (35.9mm, x23.9mm) CMOS
File Formats	: JPEG, Raw
Metering Modes	: Matrix, Centre-weighted, Spot
Exposure Modes	: P, S, A, M
ISO Equivalence	: 100 to 102400
Shutter Speed	: 30 to 1/8000sec
Video	: 3840 x 2160 (4K UHD); MOV format
Storage Type	: XQD, CompactFlash (CF)
Weight	: 1405g (Body only)

Price: TBA

Buyers' Guide - Digital SLRs



NIKON D500



Sensor Type/Size	: DX Type (23.5 x 15.7mm) CMOS
Effective Pixels	: 21.5 million
File Formats	: Raw, JPEG
Metering Modes	: Matrix, Centre-weighted, Spot
Exposure Modes	: P, S, A, M
ISO Equivalence	: 100 – 51200 (50 to 1640000 with boost)
Shutter Speed	: 30 to 1/8000sec
Video	: 3840 x 2160 (4K UHD); MOV format
Storage Type	: 1 XQD and 1 Secure Digital (SD)
Weight	: 860g (Body only)

Price: TBA

NIKON D610



Sensor Type/Size	: CMOS sensor (35.9 x 24.0 mm)
Effective Pixels	: 24.3 million
File Formats	: NEF (RAW)/JPEG
ISO Equivalence	: ISO 100-6400 in steps of 1/3 or 1/2 EV
Exposure Modes	: Auto; scene; programmed auto with flexible program (P); shutter-priority auto (S); aperture-priority auto (A); manual (M)
Metering Modes	: Matrix, Center-weighted, Spot
Shutter Speeds	: 30 sec to 1/4000 sec
LCD Monitor/ Dots	: 3.2-inch/ approx. 921k-dot
Storage Type	: SC/SDHC/SDXC
Weight	: 850 g (Body only)

Price: Rs. 1,29,950 (Body only)

NIKON D810



Effective Pixels	: 37.09 Million
Sensor Type	: 35.9mm, x24.0mm CMOS
Supported File Type	: JPEG, RAW (12 or 14 bit), TIFF
Exposure Modes	: Program with flexible program (P); shutter-priority (S); aperture-priority (A); manual (M)
Metering Modes	: Matrix, Centre-weighted, Spot
LCD Monitor	: 3.2-inch, approx. 1229k-dot TFT
ISO Equivalence	: 64-12800 (Expandable to 51,200)
Shutter Speed	: 30 – 1/8000 sec
Storage Type	: CF (Type I, UDMA compliant), SD/SDHC/SDXC (dual slot)
Weight	: 980g (Body, with battery and card)

Price: Rs. 1,99,950 (Body only)

NIKON D750



Effective Pixels	: 24.93million
Sensor Type	: 35.9mm, x24.0mm CMOS
Supported File Type	: JPEG, RAW (12 or 14 bit)
Exposure Modes	: Auto, Scene, Special Effects, Program with flexible program (P); shutter-priority (P); aperture-priority (A); manual (M)
Metering Modes	: Matrix, center-weighted, or highlight-weighted
LCD Monitor	: 3.2-inch, approx. 1229k-dot tilting TFT
ISO Equivalence	: 100-12800 (expandable to 51,200)
Shutter Speed	: 30 – 1/4000 sec
Storage Type	: SD/SDHC/SDXC (Dual Slots)
Weight	: 840g (Body, with battery and card)

Price: Rs. 1,34,450 (body only)

NIKON D3400



Sensor Type/Size	: 23.5 x 15.6 mm (DX Format) CMOS
Effective Pixels	: 24.72 million
File Formats	: JPEG, Raw
Metering Modes	: Matrix, Centre-weighted, Spot
Exposure Modes	: Auto, P, S, A, M, Scene
ISO Equivalence	: ISO 100 to 25,600
Shutter Speed	: 30 to 1/4000sec
Video	: Full HD (1920 x 1080); MOV format
Storage Type	: SD, SDHC, SDXC
Weight	: 445g (Body only)

Price: Rs. 31,450 (Body only)

NIKON D5500



Effective Pixels	: 24.2million
Sensor Type	: Nikon DX format (23.5 x 15.6mm) CMOS
Supported File Type	: NEF (Raw); 12- or 14 bit, JPEG
Exposure Modes	: Auto, P, S, A, M, Scene, Special effects
Metering Modes	: Matrix, Centre-weighted, Spot
LCD Monitor	: 3.2-inch, approx. 1037k-dot TFT
ISO Equivalence	: ISO 100-25600, Auto
Shutter Speed	: 30 to 1/4000 sec, Bulb, Time
Storage Type	: SD, SDHC (UHS-I compliant), SDXC (UHS-I compliant)
Weight	: 470g (Body only)

Price: Rs. 54,450 (body only)

Nikon D7200



Effective Pixels	: 24.2 million
Sensor Type	: Nikon DX format (23.5mm, x15.6mm) CMOS
Supported File Type	: Raw, JPEG, MOV
Exposure Modes	: Program AE, Shutter priority AE, Aperture priority AE Manual
Metering Modes	: Matrix, Centre-weighted, Spot
LCD Monitor	: 3.2-inch 1,229,000-dot TFT
ISO Equivalence	: ISO100 – 25,600
Shutter Speed	: 30 – 1/8000 sec
Storage Type	: SD/SDHC/SDXC dual slots
Weight	: 765g (Body only)

Price: Rs.86,450 (Body only)

PENTAX K1



Sensor Type/Size	: 35.9 x 24.0mm (Full Frame) CMOS
Effective Pixels	: 36.40 million
File Formats	: JPEG, Raw
Metering Modes	: Multi-segment, Centre-weighted, Spot
Exposure Modes	: P, S, A, M, Bulb, Scene
ISO Equivalence	: ISO 100 to 204,800
Shutter Speed	: 30 to 1/8000sec
Video	: Full HD (1920 x 1080); MOV format
Storage Type	: SD, SDHC, SDXC
Weight	: 925g (Body only)

Price: TBA

PENTAX K3 II



Sensor Type/Size	: APS-C Type (23.5 x 15.6mm) CMOS
Effective Pixels	: 24.35 million
File Formats	: Raw, JPEG
Metering Modes	: Multi-segment, Centre-weighted, Spot
Exposure Modes	: Green, P, Sensitivity, S, A, S and A, M
ISO Equivalence	: 100 to 51200
Shutter Speed	: 30 to 1/8000 sec
Video	: Full HD(1920x1080); MOV, AVI
Storage Type	: Dual slots: SD, SDHC, SDXC, Eye-Fi, FLU card.
Weight	: 785g (Body only)

Price: Rs. 90,995 (Body only)



Buyers' Guide - ILCCs (Mirrorless)

CANON EOS M3



Sensor Type/Size	: APS-C Type (22.3 x 14.9mm) CMOS
Effective Pixels	: 24.2 million
File Formats	: JPEG, Raw
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted average
Exposure Modes	: P, Tv, Av, M
ISO Equivalence	: 100 – 12800 (ISO 25,600 with boost)
Shutter Speed	: 30 – 1/4000 sec., Bulb
Video	: 1920 x 1080 (Full HD); MP4
Storage Type	: SD/SDHC/SDXC
Weight	: 366g (Body only)

Price: Rs.49,995

CANON EOS M10



Sensor Type/Size	: APS-C Type (22.2 x 14.8mm) CMOS
Effective Pixels	: 18 million
File Formats	: JPEG, Raw
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted average
Exposure Modes	: P, Tv, Av, M
ISO Equivalence	: 100 to 12800 (25600 with boost)
Shutter Speed	: 30 to 1/4000 sec.
Video	: 1920 x 1080 (Full HD); MP4, MPEG-4 AVC / H.264
Storage Type	: SD/SDHC/SDXC
Weight	: 301g (Body only)

Price: Rs.39,995

FUJIFILM X-PRO 2



Sensor Type/Size	: 23.6mm x 15.6mm X-Trans CMOS
Effective Pixels	: 24.3 million
File Formats	: JPEG, Raw
Metering Modes	: Multi, Spot, Average, Centre-weighted
Exposure Modes	: P, S, A, M
ISO Equivalence	: ISO 200 to 12,800
Shutter Speed	: 4 to 1/3200sec
Video	: Full HD (1920 x 1080); MOD format
Storage Type	: SD, SDHC, SDXC
Weight	: 495g (Body only)

Price: TBA

FUJIFILM X-T1



Sensor Type/Size	: 23.6mm x 15.6mm X-Trans CMOS
Effective Pixels	: 16.3 million
File Formats	: JPEG, Raw
Metering Modes	: Multi, Spot, Average
Exposure Modes	: P, S, A, M, Bulb, Scene
ISO Equivalence	: ISO 200 to 6400
Shutter Speed	: 30 to 1/4000sec
Video	: Full HD (1920 x 1080); MOV format
Storage Type	: SD, SDHC, SDXC
Weight	: 440g (Body only)

Price: Rs.119,999 (Body only)

Nikon 1 J5



Sensor Type/Size	: CX Format (13.2 x 8.8mm)
Effective Pixels	: 23.01million
File Formats	: Raw, JPEG
Metering Modes	: Matrix, Centre-weighted, Spot
Exposure Modes	: P, S, A, M
ISO Equivalence	: ISO 200 to 12800
Shutter Speed	: 30 to 16000 sec
Video	: 1920 x 1080, MOV format
Storage Type	: microSD, microSDHC, microSDXC
Weight	: 265g (Body only)

Price: Rs.25,950

OLYMPUS OM-D E-M5 II



Effective Pixels	: 16.1 million
Sensor Type	: 4/3 Live MOS Sensor (17.3 x 13.0 mm)
Supported File Type	: JPEG, Raw, MPO
Exposure Modes	: iAUTO, P, A, S, M, Bulb, Time, Scene select, Art Filter, My Set
Metering Modes	: Digital ESP, Centre-weighted average, Spot
LCD Monitor	: 3.0-inch vari-angle
ISO Equivalence	: ISO 100-25,600
Shutter Speed	: 60 to 1/8000 sec, Bulb, Time
Storage Type	: SD, SDHC, SDXC (UHS-I, II compatible), Eye-Fi Card compatible
Weight	: 469g (Body only)

Price: Rs. 74,990 (body only)

OLYMPUS OM-D E-M10 II



Sensor Type/Size	: 17.3 x 13.0 mm (4/3 Type) Live MOS
Effective Pixels	: 16.1 million
File Formats	: JPEG, Raw
Metering Modes	: Digital ESP, Centre-weighted average, Spot
Exposure Modes	: P, S, A, M, Scene, Art
ISO Equivalence	: ISO 200 to 25600 (Expandable from 100)
Shutter Speed	: 60 to 1/4000 sec
Video	: Full HD (1920 x 1080); MOV, AVI
Storage Type	: SD, SDHC, SDXC, Eye-Fi
Weight	: 390g (Body only)

Price: Rs. 44,990 (Body only)

OLYMPUS PEN E-PL7



Effective Pixels	: 16.1 million
Sensor Type	: 4/3 Live MOS Sensor
Supported File Type	: RAW, JPEG
Exposure Modes	: iAuto, P, A, S, M, Bulb, Time, Scene select, Art Filter
Metering Modes	: Digital ESP, Centre-weighted average, Spot
LCD Monitor	: Approx.1037k-dot, 3.0-inch tilting
ISO Equivalence	: ISO 100 - 25600
Shutter Speed	: 60 – 1/4000 sec
Storage Type	: SDHC, SDXC, UHS-I compatible
Weight	: Approx. 357g with battery and Memory card (Body only)

Price: TBA

OLYMPUS OM-D E-M1



Sensor Type/Size	: CMOS sensor (17.3 x 13 mm)
Effective Pixels	: 16MP
ISO equivalence	: 100-25600 in 1/3EV or 1EV increments
Supported File	: JPEG/Raw (ORF)/ MPO
Exposure Modes	: Auto/Program, Shutter Priority, Aperture priority, Manual, Art filter/ SCN, Movie
Metering Modes	: Multi, Center-weighted, Center-weighted, Spot
Shutter Speeds	: 60 sec to 1/8000 sec
LCD Monitor/ Dots	: 3-inch 1037 k-dot
Storage Type	: SD/SDHC/SDXC , Eye-Fi
Movie	: MPEG-4 AVC/H.264/ Motion JPEG
Weight	: 497 g (Body only)

Price: Rs. 1,05,000 (Body only)

Buyers' Guide - ILCCs (Mirrorless)



PANASONIC DMC G7



Sensor Type/Size	: 17.3 x 13.0 mm (4/3 Type) Live MOS
Effective Pixels	: 16.00 million
File Formats	: JPEG, Raw, MPO
Metering Modes	: Multiple, Centre-weighted, Spot
Exposure Modes	: P, S, A, M
ISO Equivalence	: ISO 200 to 25,600 (Expandable from 100)
Shutter Speed	: 60 to 1/16000 sec
Video	: 4K (3840x2160); AVCHD, MP4
Storage Type	: SD, SDHC, SDXC
Weight	: 410g (Body only)

Price: TBA

PANASONIC DMC-GH4



Effective Pixels	: 16.05 million
Sensor Type	: Live MOS Four-Thirds (17.3 x 13.0 mm)
Supported File Type	: JPEG, Raw, MPO, MOV, MP4, AVCHD
Exposure Modes	: P, A, S, M
Metering Modes	: Multi-pattern, Centre-Weighted, Spot
LCD Monitor	: 3.0-inch free angle OLED screen, 1,036,000 dots
ISO Equivalence	: ISO 100 (Extended) to 25600
Shutter Speed	: 60 to 1/8,000 sec, Bulb
Storage Type	: SD/SDHC/SDXC card (UHS-I compatible)
Weight	: 560g (Body only)

Price: Rs. 111,990 (Body only)

PANASONIC DMC-GM5



Effective Pixels	: 16 million
Sensor Type	: 17.3 x 13.0 mm (Four Thirds) Live MOS
Supported File Type	: Raw, JPEG, AVCHD, MP4
Exposure Modes	: P, S, A, M
Metering Modes	: Multiple, Centre-weighted, Spot
LCD Monitor	: 3-inch 921,000-dot TFT
ISO Equivalence	: ISO100 – 25,600
Shutter Speed	: 60 – 1/16,000 sec
Storage Type	: SD/SDHC/SDXC
Weight	: 211g (Body only)

Price: TBA

PANASONIC GX8



Sensor Type/Size	: 17.3 x 13.0 mm (4/3 Type) Live MOS
Effective Pixels	: 20.30 million
File Formats	: JPEG, Raw, MPO
Metering Modes	: Multiple, Centre-weighted, Spot
Exposure Modes	: P, S, A, M
ISO Equivalence	: ISO 200 to 25,600 (Expandable from 100)
Shutter Speed	: 60 to 1/16000 sec
Video	: 4K (3840x2160); AVCHD, MP4
Storage Type	: SD, SDHC, SDXC
Weight	: 487g (Body only)

Price: TBA

PANASONIC GX80



Sensor Type/Size	: 17.3 x 13.0 mm (4/3 Type) Live MOS
Effective Pixels	: 16.00 million
File Formats	: JPEG, Raw, MPO
Metering Modes	: Multiple, Centre-weighted, Spot
Exposure Modes	: P, S, A, M
ISO Equivalence	: ISO 200 to 25,600 (Expandable from 100)
Shutter Speed	: 60 to 1/16000 sec
Video	: 4K (3840x2160); AVCHD, MP4
Storage Type	: SD, SDHC, SDXC
Weight	: 426g (Body only)

Price: TBA

SONY ALPHA 7R II



Effective pixels	: 42.4 million
Sensor Type/size	: Full frame (35.9×24.0mm), "Exmor" CMOS
Supported File Type	: JPEG, Raw
Video Format	: XAVC S, AVCHD, MP4
Best Video	: 4K (3840 x 2160)
Storage Type	: MS PRO Duo/PRO-HG Duo, SD/SDHC/SDXC (UHS-I compliant)
Exposure modes	: AUTO, P, A, S, M, Movie, Sweep Panorama, Scene
ISO equivalence	: ISO 100-25600, expandable from ISO 50 to ISO 102400
LCD Monitor	: 3.0-inch 1,228,800-dot TFT
Shutter Speed	: 30 to 1/8000 sec, Bulb
Weight	: 582 g (Body only)

Price: Rs.239,990 (Body only)

SONY ALPHA 7S II



Sensor Type/Size	: Full frame (35.6 x 23.8 mm), Exmor CMOS
Effective Pixels	: 12.2 million
File Formats	: JPEG, Raw
Metering Modes	: Multi-segment, Center-weighted, Spot
Exposure Modes	: Auto, P, A, S, M, Scene Selection, Sweep Panorama, Movie / HFR
ISO Equivalence	: 100-102400 (expandable to ISO 50-409600)
Shutter Speed	: 30 to 1/8000 sec
Video	: 4K: 3840 x 2160; XAVC S, AVCHD, MP4
Storage Type	: Memory Stick, SD
Weight	: 584g (Body only)

Price: Rs.2,34,990

SONY ALPHA 7 II



Effective Pixels	: 24 Million
Sensor Type	: Full Frame (35.8 x 23.9mm)
Supported File Type	: JPEG, Raw, XAVC S, AVCHD, MP4
Exposure Modes	: AUTO, P, A, S, M, Movie, Sweep Panorama, Scene
Metering Modes	: Multi-segment, centre-weighted, spot
LCD Monitor	: 3.0-inch 1,228,800-dot TFT
ISO Equivalence	: ISO 100-25,600, expandable up to 50
Shutter Speed	: 30 to 1/8000 to 30 sec, Bulb
Storage Type	: Memory Stick PRO Duo/PRO-HG Duo/XC-HG Duo, SD/SDHC/SDXC memory card (UHS-I compliant)
Weight	: 599g (Body only)

Price: Rs. 134,990 (Body only)

SONY ALPHA 68



Effective Pixels	: 23.5 x 15.6mm (APS-C type) Exmor CMOS sensor
Effective Pixels	: 24.2 million
File Formats	: JPEG, Raw
Metering Modes	: Multi segment, Spot, Centre weighted
Exposure Modes	: P, S, A, M, Sweep Panorama, Scene
ISO Equivalence	: ISO100 to 25,600
Shutter Speed	: 30 to 1/4000 sec
Video	: Full HD (1920 x 1080); XAVC S, AVCHD, MP4
Storage Type	: Memory Stick, SD, SDHC
Weight	: 596g (Body only)

Price: Rs.55,990 (Body only)

Compact Cameras

Canon PowerShot G7X



With a 1-inch Type 20.2-megapixel BSI CMOS sensor, the PowerShot G7 X is expected to deliver superior image quality in this category of compact cameras. It has a 24 – 100mm equivalent f/1.8 – 2.8 lens along with Wi-Fi and NFC capabilities.

Canon PowerShot G3X



Canon PowerShot G3X uses a 1-inch Type sensor to deliver superior low-light performance than traditional small-sensor compacts. With a 24–600mm lens, the camera takes competition to a different level. Assisted by a DIGIC 6 processor and capable OIS, the camera delivers good image quality throughout the zoom range.

Fujifilm Finepix X100s



The Fujifilm Finepix X100s comes with a 16 MP APS-C size CMOS sensor, paired with a 35mm equivalent f/2 lens and a 2.8" LCD screen. The X100's noise control and hybrid viewfinder are very impressive and it produces pleasing pictures with good accuracy.

Nikon Coolpix P7800



The Coolpix 7800 is Nikon's top professional compact. It features a 12.2 megapixel 1/1.7-inch Type CMOS sensor, a 28-200mm f/2.0-4.0 lens, a 3" articulated LCD monitor and an EVF. Overall, the Coolpix 7800 produces very good results, with an impressive Auto White Balance system.

Nikon Coolpix P900



The Coolpix P900 is a 16.0-megapixel super-zoom camera with 83x optical zoom equivalent to 24-2000 mm. This features Optical Vibration Reduction along with Wi-Fi connectivity. The lens is constructed with 5 ED and 1 super ED lens elements for superior image quality.

Panasonic Lumix LX100



Featuring a Four Thirds sensor, this point-and-shoot offers manual modes along with 4K Ultra HD videos. The 12.8MP camera has a fast Leica DC Vario-Summilux 24-75mm equivalent f/1.7-2.8 lens and an integrated accessory shoe.

Panasonic DMC-FZ330



The DMC-FZ330 is a weather-proof camera with a Leica zoom lens with a constant f/2.8 maximum aperture. The lens provides a focal length of 25-600mm equivalent range along with 4K video recording and Raw format.

Sony Cyber-shot DSC RX10 M3



The RX10 M3 is an improved version of the RX10 II with an extended optical zoom and improved video and low-light performances. The camera sports a magnesium alloy chassis. It uses a 20.1 megapixel 1.0-inch Type Exmor RS Back-illuminated Stacked CMOS sensor and houses a ZEISS Vario-Sonnar T* 24-600mm equivalent f/2.4 – 4.0 lens.

Sony Cyber-shot DSC RX1



The RX 1 is the world's first compact camera with a full frame 24.3 MP CMOS sensor. It has a Carl Zeiss Sonnar 35mm f/2 lens that can be switched to macro mode. There is a built in 3" LCD screen. Anyone wanting a compact camera that produces high quality results should look at the RX1.

Sony Cyber-shot DSC RX100 M4



The fourth generation of the RX100 series, this camera offers 20.1 megapixel imaging with a 1.0-inch Type Exmor RS stacked CMOS sensor. The sensor unit is coupled with a DRAM chip for high-speed processing, useful for 4K video recording. Coupled with a 24-70mm equivalent ZEISS Vario-Sonnar T* f/1.8-2.8 lens, this camera is a winner all the way.

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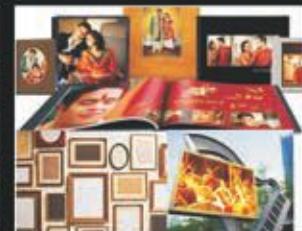
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K9 Camera Bag - 26 L & 32 L



Wulfpro K9 camera backpack bag is a unique world class bag as it is built by photographers for photographers. After several years of trying different bags which are generally made to cater all fields of photography, we wanted to create a bag that is good also for nature and wildlife photography. Nature and wildlife photography needs a bag that is rugged, safe, waterproof, dust resistant, easy access and comfort.

The 32 L bag is suitable for carrying upto two 800mm lenses or 1 camera body with upto 500mm Lens, battery pack and provisions for keeping additional lens, Flash and other accessories. 15 inch Laptop, Memory Cards, Cables, Battery, Mobile Charger, Mobile Phone, Wallet and Travel Documents.

LLB - Long Lens Bag - 25" & 31"



Long lens bag with attached convertor and Pro DSLR. Convenient use for top loading and front loading when lying flat.

Available in 25 inches for up to 500 mm with 2X convertor and Pro DSLR and 31 inches for up to 800 mm with 2X convertor and Pro DSLR.

25 inch LLB takes open hood up to 500 mm with Pro body and convertor 2X, 600/800 mm with hood turned backwards with body and convertor 2X.

31 inch LLB takes open hood 600/800 with Pro body and convertor 2X.

M1 - Camera Bag



The Wulfpro M1 camera bag is a versatile everyday camera bag. It can be operated by opening a smaller zipper flap for urgent use of a DSLR with lens. The larger zipper flap safely stores away any extra camera body, lenses or camera accessories. It is a convenient camera bag for its size and utility.



Messenger Bag

Wulfpro Messenger bag is ideally suited for photographers who have to be quite quick in their utility or carry light photography equipment.

The bag is made in such a way that it can be used for regular purpose also.

The bag has a laptop compartment, an accessories and stationery compartment, a large compartment at the rear of the bag and two open compartments one on each side of the bag.



K1 - Camera Bag

Wulfpro K1 is a versatile bag which is useful on field bag especially for press photographers, street photographers and macro photographers where one need smaller lenses to be interchanged or accessed. The rest of the equipment can be kept in upper portion of the bag while the quick access equipment can be kept in the swivel lower portion bag. This swivel portion of the bag can also be used independently as a waist bag. The waist bag and the rest of the bag has its own independent rain/dust covers also.



Back Pack

One needs a backpack besides the camera bags to carry all the other essentials like protective clothing, nutrition supplements, water bottles, IDs, sunglasses, the list is endless so why not go for something that fits right in to the jungle environment.



B2 - Bean Bag

Waterproof material all around, Top is canvas with quick dry coating inside, middle portion for positioning is rubber polythene mix and is waterproof and anti skid.

Wide top for extra balance, canvas top to provide more friction for stability, handles all around for quick grab, YKK zipper, buckles to tie it around

ACCESSORIES



Jacket

After testing many different vests, we have decided to go for a cotton outer and mesh inside, for its advantage of being breathable and staying cool in hot and humid Indian summers. 6 sizes XS, S, M, L, XL, XXL Unisex shape as not a tight fit.



Rain Cover

Wulfpro rain cover with carrying pouch. It fits up to 800 mm lens with camera body. The carrying pouch is with a clip for easy transport. It is very lightweight.



Storage Accessories

Biggest issue with most photographers is to organize the different charging adapter, cables, tools and this set of three pouches will be very useful in organizing the accessories equipment.



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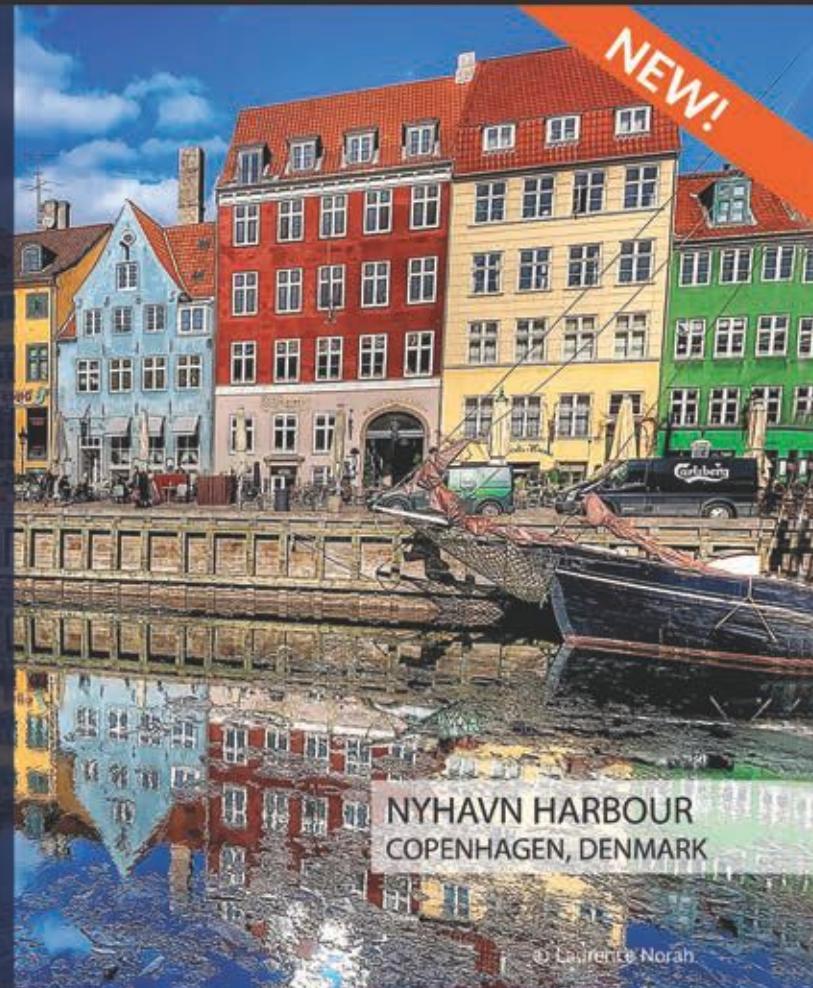
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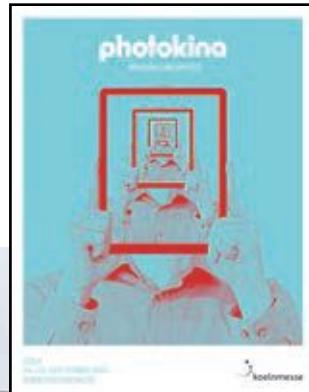
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After Photokina...

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With Photokina 2016 behind us, let us examine certain trends that emerged during this expo and which will keep the industry busy in the ensuing year.

For one, the movement towards mirrorless seems irreversible. This also seems to be the considered opinion of specialist imaging magazines. Whether the transition from D-SLRs to mirrorless takes 5 years or 10, is only a matter of timing. Canon seemed to confirm this position with its belated but strong assault on the mirrorless market

with the EOS-M5. Fuji and Olympus made their mirrorless announcements as well. Sony continues to consolidate its strong position in the mirrorless market. Panasonic disappointed with the postponement of the launch of the GH 5. However, when it comes early next year, the rumoured specification of 33MP and 8K will make it a world beater. Nikon was the only company that had nothing to say on the mirrorless front.

Secondly, more and more manufacturers are linking their cameras and their

recording systems to web services and other peripherals. Images can be output not only on displays but also on paper, glass, fabric or wood.

Nearly 80% of the pictures taken worldwide are with smartphones. The remaining 20% is shared between D-SLRs, mirrorless cameras and compact cameras with the smartphone serving as a link to the internet. In the compact camera segment, the wi-fi capable travel zoom, the superzoom bridge cameras and the high-end semi professional compact

cameras are three segments that still show promise.

Innovations like 4K have captured the imagination of buyers. Action cameras and drones have created new growth opportunities. Virtual Reality action cameras have only scratched the surface yet.

Overall, however, the sobering fact is that worldwide sales of digital cameras are expected to decline to approximately 36 million units. Challenges are many but opportunities are there for those willing to grab them. |SP

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