Getting more out of your photowalks

Photo Projects

Transform portraits using Photoshop

Making the best of lenses you own

Reasons why a fixed lens camera is the best

Symmetry in compositions

What is Micro Four-Thirds system?

Tips & Techs

Pro Profile

ON THE WILD SIDE

- Connor Stefanison

Awards 2018
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Kingston TECHNOLOGY
Asian Photography Awards 2018

As you might be aware that Jan 2018 was an important milestone for the magazine as we completed a successful 30 years in the industry. It has been an exceptional journey over the years that has experienced a number of ups and downs. But we have managed to navigate them through time and grown to where we are today.

January also marked another successful edition of the Asian Photography Awards, which was a stellar event with all of the industry leaders present to accept the honours. The awards are the most unique property that we conduct and the manner in which it is conducted makes them the most coveted property in the industry. In order to give you some insights of the Panel Discussion and the Awards, we have done a special spread in this edition for you. Check out the winners of the best products in the year.

This edition also provides you with the round up of the recently concluded CEIF 2018 show and the products that were showcased. In the Festivals of India section we have featured International Kite Festival in Gujarat – Uttarayan held in Ahmedabad recently. Participants from different countries show up to fly their creations on 14th January making a wonderful treat of visual delight.

This edition also features some interesting Tips & Techs and reviews for our readers. We hope that you have also looked up our YouTube Channel for some great videos that we have been doing in the past few months.

So Until Next Time!!
Happy Reading.....
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FESTIVALS OF INDIA

- Uttarayan (Kite Festival)

PRO-PROFILE

- Connor Stefanison

CEIF 2018 - ROUND UP

Asian Photography AWARDS 2018
TIPS AND TECHS

- Getting more out of your photowalks
- Making the best of lenses you own
- Photo Projects
- What is Micro Four-Thirds system?
- Symmetry in compositions
- Transform portraits using Photoshop
Dear Sir,
I am a regular reader of the magazine and I am referring to your January 2018 issue where there was information provided about the Darktable for Windows on page 20.

I tried but in return I got a message that says: BLOCKED.

I was unable to download darktable for Windows as mentioned in the aforesaid article on page 14 of January 2018 issue.

Kindly look into the matter and do the needful.

Sunil Mathews

Dear Sunil,
Thank you for writing to us. Yes, we did have an article on darktable for Windows in our January 2018 issue on Page 20. We have checked the darktable website, and the download option for Windows is still available and functioning on the website. Maybe you might be following some other website, or might have some pop-up blocker that might be preventing you from accessing the website. Kindly check that and try again.

Hope it works for you.

Regards
I AM THE NEXT CHAPTER

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Hi Team,
This is Suman and I am a Kolkata based freelance documentary photographer. I always enjoy reading Asian Photography magazine and it has helped me a lot with tips and information. In fact few of my pictures have also been published in the magazine and I am pleased about the same. Thank you so much.

I have a query about a photo-story that I have made on “Headhunters in no men land at Indo-Mayanmar border”. I did mail you the whole story to showcase in your magazine but I didn’t get any response. I would really appreciate if you response me once.

Thanks & Regards.
Suman Das.

Hi Suman,

We are happy to know that the information that we are providing in the magazine has helped you and also that you are finding it useful to develop your skills. We haven’t come across the photo-story that you are speaking about. Maybe you can have the same resend it to us and we can have a look at the same.

Hello Team AP. I am a regular reader of your magazine and like every year this year’s anniversary issue was great. The type of content covered is varied and the reading all of it was quite educating and enjoyable. I hope this goes well with all the upcoming issues and we get more new and great content to read and experiment with.

Wishing you all a very successful year ahead.

Devayan Das

Dear Devayan,

Thank you for your kind words. We here at AP always look for new and interesting content and it has been a trait since a long time. Yes, the anniversary issues are really worked hard upon, and we take care to deliver crisp and informative content to our readers and hoping to receive such words in return. These might just be suggestions for the crowd but for us it’s a permanent source of motivation. Wish you an eventful year ahead.
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Artistique winners felicitated

On the 10th of January, Asian Photography had organised for the awards ceremony for the 2017 edition of Artistique, a photo contest organised by Asian Photography Magazine, India. The event saw a footfall from maximum of people within the photography industry circle. As a part of the awards show, Asian Photography also honoured the winners of the photo contest Artistique 2018. The winners, Prabha Jayesh Patel, Debasish Chakraborty and Amit Vakil were awarded prizes by Vijay Kumar, Managing Director, Srishti Digilife Pvt Ltd, Nitin Goyal, President and CEO, Tamron India Pvt Ltd, R. Venkatesh – Director, Large Format Printers and Mr Vasudevan, Deputy General Manager, Pro-Graphics Products, Epson and Bhavya Desai, Editor and Group Head, SAP Media Worldwide Ltd.

Artistique had the theme ‘Women Empowerment’ and the categories were Black and White, Moments and women at work. Prabha Jayesh Patel who hails from Ahmedabad won the category award for ‘women at work’. Debasish Chakraborty, a resident of West Bengal received the category award for ‘Moments’ and Amit Vakil who hails from Himachal Pradesh won the category award for ‘Black and white’

Like every year Artistique 2017 saw a lot of entries from individuals which shows the enthusiasm of the readers and photography enthusiasts alike.

World’s first 512GB microSD memory card launched

If you want to store a large number of high-resolution photos and videos on your smartphone then you’re in luck because Integral Memory has just announced the world’s largest microSD card that stores a staggering 512GB of data in a memory card the size of a fingernail. Integral, a European company, which announced a monster 400GB microSD card back in August 2017. Integral’s 512GB microSD is an SDXC UHS-I U1 and meets the Video Speed Class 10 (V10) standard. It is suitable for shooting full HD footage with a maximum transfer speed of 80MB/s (a bit short of the 100MB/s read speed of the Sandisk 400GB card).

In addition to providing massive storage capacity for smartphones, drones, and action cameras, the card can be used as a standard SD card in larger cameras using a microSD-to-SD card adapter.

The Integral 512GB microSD card will be available in February 2018, and pricing is yet to be announced.
The future of photography is here.

Presenting Sony α9 with full-frame stacked CMOS sensor.

This revolutionary camera comes with an image sensor that makes conventional cameras obsolete, by achieving speed and performance that are beyond their capabilities. Its pathbreaking full-frame EXMOR RS stacked CMOS sensor with integral memory and BIONZ X with front-end LSI processor let you shoot continuously at 20fps, with AF/AE tracking up to 60 times per second. Moreover, electronic shutter eliminates blackout and allows silent shooting. Simply put, it's a camera that will redefine the way masterpieces are captured.

24.2 Mega Pixels
20 FPS
Silent Shooting
693+25 AF Points
5 Axis Image Stabilization
4K Internal Recording
4D FOCUS

Canon India announces launch of CIS Ver. 3.0

Canon India, recently announced the launch of a Gen-Z version of its retail outlet – Canon Image Square 3.0 in India. Canon claims that the launch makes this a noteworthy milestone in Canon’s India journey because of its transition from an experiential model to an ‘experiential imaging destination’.

The company claims that the Canon Image Square (CIS) 3.0 aims at offering a full-fledged customer experience, with an input to output approach. The idea is to transform retail outlets into a destination, attracting customers to experience a whole new imaging revolution. The objective is to familiarise them with cameras and help them indulge in an extraordinary click-to-print experience with Canon’s new-age technologies and software. Moving beyond just being a product store, CIS 3.0 would reportedly be an ‘imaging store,’ that would allow consumers to make memories and be allured by the magic of photography.

Present at the inauguration, Mr. Kazutada Kobayashi, President and CEO, Canon India said, “Our retail stores across the country, widely known as the ‘Canon Image Square’ provide a perfect amalgamation of our cutting edge technology and customer centric service. Advancing our Imaging stores to the third version, we have stepped into the new era of retail evolution. We had launched our 1st CIS store in 2010 and over the course of these eight years, CIS has supported the two quintessential pillars of our outreach in the country; Innovation and Customer Delight. Moving forward into our 21st year in the country, this launch is in alignment with our future growth plans; including retail expansion and deeper regional penetration into Tier-II, III and Tier-IV cities. We have opened 250 CIS stores, across 200 cities and we envision to strengthen this outreach further with the 3.0 stores.”

“We take pride in being total solution providers in the imaging arena. Taking our approach ahead, today’s launch will be accompanied with the launch of our new service ‘hdAlbum EZ, which will be available at select CIS stores. This intuitive service would enable our customers to select the best design, creative and layout options for their images, which will be printed as photo albums for them on our flagship product, DreamLabo 5000.”

Fuji Xerox and Xerox to combine to become a new Fuji Xerox

Fuji Xerox Holdings Corporation announced recently that the company and Xerox Corporation have entered into a definitive agreement to combine Fuji Xerox Co., Ltd. and Xerox. Fujifilm will own 50.1% stake of the combined company. This transaction has been unanimously approved by the Board of Directors of Fujifilm and Xerox on January 31st, and January 30th respectively.

Founded in 1962, Fuji Xerox is a leading Document Solution Company, and is currently a 75-25 joint venture between Fujifilm and Xerox. Fujifilm and Xerox have fostered an exceptional partnership through the existing Fuji Xerox joint venture for the past 56 years and have deepened their mutual cooperation in technology and other areas, building a relationship of trust. Fuji Xerox is known as one of the most successful cross-border joint ventures. This transaction is the optimal conclusion for both Fujifilm and Xerox, reached after evaluating various options to enhance the corporate value, and is expected to deliver significant synergies. Fuji Xerox operates mainly in Japan and the Asia Pacific, while Xerox focusses on the U.S. and European markets. Fuji Xerox and Xerox revolutionised office work with Xerography, and have been offering a wide range of products and services to support customers in communications and promoting value creation.

The two companies will combine by Fuji Xerox becoming a 100% subsidiary of Xerox, and Xerox will change its name to “Fuji Xerox” (hereinafter “New Fuji Xerox”). Fujifilm will acquire 50.1% of New Fuji Xerox, and the company will maintain its NYSE listing. The combined company will maintain the “Fuji Xerox” and “Xerox” brands within its respective operating regions.

New Fuji Xerox is aimed at becoming a world-leading Document Solution Company by revenue. Under a globally unified management strategy, the combined company will aim to further accelerate its business growth and offer new value to customers. New Fuji Xerox will benefit not only from its size, but also from its solid management resources, including strong brands, state-of-the-art technologies and excellent human resources that support these brands, global marketing capabilities and excellent client base.

Moreover, by leveraging Fujifilm’s vast range of technologies, as well as its experience and knowhow in creating new businesses, New Fuji Xerox will accelerate its transformation, as a leading company not only in the office document business, which it has the No.1 position in, but also in commercial printing, centered around inkjet, as well as various types of industrial printing, and solution services that improve operational processes and productivity.

The combined company is expected to deliver a total of USD $1.7 billion in total annual cost savings by 2022, with approximately $1.2 billion of the total cost savings expected to be achieved by 2020.
Fujifilm X-E3

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X-A10
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For Sales enquirers: Mr.Yogesh Kunte-8291009746 | For Technical enquirers: Sayantan Dutta-8588815127
Fujifilm unveils the X-A5

Fujifilm has just announced the new X-A5 mirrorless camera. A new kit zoom lens, the Fujinon XC15-45mm f/3.5-5.6 OIS PZ lens was also announced at the same time, and this camera and zoom-lens combo is said to be the lightest so far in the X Series lineup.

At the heart of the X-A5 is a 24.2MP APS-C (non-X-Trans) sensor. According to Fuji, it’s the first camera in the X-A line to feature phase detection pixels, which provide an intelligent Hybrid AF system that can lock focus onto subjects at twice the speed as previous X-A models.

There’s also a new image engine that processes photos 1.5 times faster than before. The maximum ISO is now 12800 (extendable to 51200), up from 6400 (extendable to 25600) in the X-A3.

The X-A5 can shoot 4K video however it’s limited to 15fps (for up to 5 minutes) and is available in a feature called the Burst Function. Drop down to HD video resolution, and you’ll be able to shoot at frame rates of up to 59.94fps. You can also shoot at quad speed for slow-motion clips and in a Multi Focus Mode that stacks 4K images while automatically adjusting depth of field. On the back of the camera is a 3-inch, 1.04-million-dot LCD touchscreen that can be tilted to 180 degrees.

Other features and specs of the camera include Fuji’s popular Film Simulation Modes, a pop-up flash, Bluetooth and Wi-Fi connectivity, in-camera RAW processing, a battery life of 450 frames, and a start-up time of up to 0.4s.

The new XC15-45mm f/3.5-5.6 lens announced alongside the X-A5 is the first electric-powered zoom lens for X Mount cameras. It features a minimum working distance of just 2 inches, giving photographers a flexible lens that’s also lightweight and compact.

Pricing and Availability

The Fujifilm X-A5 will be available in three synthetic leather colours (silver, brown, and pink) on February 8, 2018, for $600 bundled with the lens. The lens will also be available for purchase separately starting on March 15th, 2018, with a price tag of $300.

Xiaomi introduces smart delivery option on Mi.com, in partnership with Smartbox

Smartphone brand Xiaomi announced that it will offer a new smart delivery option, powered by Smartbox, on its own ecommerce platform starting 23 January, 2018.

Smartbox platform provides a wide range of digital parcel lockers across Delhi NCR, and would soon expand to other parts of the country. The new delivery option allows users to opt for a smartbox delivery on Mi.com and Mi Store app. It means users can pick Smartbox as a delivery option, and get their online purchase delivered to a digital locker near their location. The locker can be accessed with a unique OTP and users can pick up their purchase anytime as per their convenience within 72 hours.

Xiaomi believes in giving its users choice and the option to have their purchases picked up from a safe, convenient and accessible location is another step in that direction. The end-to-end smart offering gives Mi Fans a service that fits into their lifestyle with the aid of technology.

Mi.com on an average gets over 25 million unique visitors in one month and over 1 million daily active users. Mi Store app on Google Play has over 20 million app installs with more than 10 million organic downloads.

Raghu Reddy, Head – Online Sales, Xiaomi India said, “Our vision is to bring innovation to everyone and our integration with Smartbox is another step forward in this direction. As a global technology leader, we try to bring solutions to our Mi Fans which make for an enjoyable experience. With this new smart delivery option, we hope to provide an even better purchasing experience that is truly smart and user centric.”

Amit Sawhney, CEO, Smartbox Ecommerce Solutions Pvt. Ltd. Said, “We are delighted to get into this partnership with a global leading brand in its category like Xiaomi. Our technology helps solve the most complex part of a parcel’s journey – i.e. the last mile. Our agile platform is a world class solution that solves multiple challenges for ecommerce businesses in India.”
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Canon India expands ink tank printers range by introducing six new PIXMA G Series

Canon India Pvt. Ltd has expanded its portfolio with 6 new models, namely G 1010, G 2010, G 2012, G 3010, G 3012, and G 4010, under its popular PIXMA G series. PIXMA G-series printers feature a front-facing, built-in refillable ink tank system, by making it possible to monitor ink levels and refill when required. Paired with the ink bottle's spill-resistant tops, Canon said that the system is designed to provide seamless and clean usability at home and office. Canon has aimed at improving printer durability, to allow high volume printing businesses with reduced downtime.

In it's release, Canon informed that with Canon's Hybrid ink system the new printers are engineered to achieve high resolution images with incredible photo-quality resulting in vibrant photographs and sharp text documents. The new range of multi-function devices deliver outstanding professional documents, enhancing home and workplace productivity.

Speaking of the latest addition to the organisations' product portfolio, Kazutada Kobayashi, President & CEO, Canon India said, “Owing to continuous innovation and enhancement across our product propositions, we have been able to win our customer’s trust over the last two decades. We are glad to announce that we have closed 2017 with a double digit growth, and this success is credited to the constant support of our key stakeholders; including our customers, partners, employees and the community we operate in. Keeping customer delight at the forefront of all our innovations, this launch of the new PIXMA G series printers is another endeavour to provide superior quality printing experience, complimented with low cost, high performance printing with improved durability. We are optimistic that this new line up of products will become an eminent contributor in supporting our vision of doubling our growth this year.”

He further added, “We are proud to have representatives from our head office present amidst us at the launch of the new series. Their presence further amplifies the technological strength of the new models along with testifying the increasing prominence of Canon India in the global map of our organisation.”

Mr. Eddie Udagawa, Vice President, Consumer Imaging and Information Centre, Canon India said, “As leaders in the imaging industry, we are always focused to enable the growth of the imaging culture in the country. With its improved features, providing high productivity at an effective cost, the new G series is a perfect solution for the student, home and small office set ups to explore their creative self. For truly creative photo printing, we offer our customers the world of ‘Canon Creative Park’, an elaborate bank of creative art work and downloadable 3D paper craft materials that enables the users to print a variety of personalised creations. Further enhancing creativity, this launch is being accompanied with a software called Poster Artist Lite, comprising of over 100 free-to-access templates, photos and clip art. This is an optimal tool for home office and small business customers, enabling them to print professional looking creative posters and flyers. Adding to the existing two models from the G series family; G2000, G3000, we now have eight cutting edge PIXMA G series products to address our customers’ printing requirements.”

Mr. C Sukumaran, Director, Consumer System Products, Canon India, said “Launched in 2015, our PIXMA G series has succeeded in creating a benchmark for itself. Today’s launch is a step ahead in the direction of customer delight and innovation. In today’s constant ‘on the run’ world, it is imperative to empower our customers with the best mobile technology, our new G Series among several other features, enables ‘Direct Mobile Printing’, that enables access to printing on the go. Feeding the appetites of businesses with high print volume demands, the new PIXMA G series is enabled to deliver up to 6,000 black-and-white document pages and 7,000 colour document pages on the bundled set of 4 ink bottles. With improved colour image quality and high yield and low cost of printing, we are optimistic that the new G series would be significant contributor to our existing growth, in the CISS category.”

Accompanying this launch, Canon India is also announcing interesting consumer promotions on G2000 and G2010 to make this further attractive to home consumers. The G series will be accompanied with new range of Canon photo papers available in several variants.

The new G Series printers will be available between the price range of ₹8,195 to ₹17,425.
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HP Design Summit Mumbai attracts over 125 Architects

HP introduces 24-inch HP DesignJet T830 Multifunction Printer

HP Inc. showcased its latest design technologies at the Design Summit in Mumbai in January, in association with ITP Media Group (ITP), one of the largest media companies in the Middle East.

The highlight of the Summit was an interactive session by veteran architect Dr. Anupama Kundoo. She is the force behind the lead Architect firm Anupama Kundoo Architects—an internationally recognised and award-winning architecture practice, that demonstrates a strong focus on material research and experimentation towards an architecture that has low environmental impact and is appropriate to the socio-economic context. She shared her experiences on changes in the architecture and design elements in the last few decades brought about by the innovation in technology.

Speaking at the event, Neil Westhof, Director and GM, Large Format Design Business, APJ commented, “It’s great that we as HP are able to organise the Design Summit here in India. The Design Summit enables us to bring together the AEC specialists and leaders of the industry in a platform to discuss architecture technology trends of today and the future. It is a showcase of the partnership that we have had with the AEC industry for over 26 years. We at HP continuously innovate our solutions to cater towards their needs and will continue to do that for a long time to come, addressing issues and trends in AEC environment related to digitization and collaboration and security. We will continue to develop those solutions and enable our customers to bring design to life.”

These sessions were followed by a panel discussion on “Building the Future: Lead by Design, Innovation and Technology”. Among the group of panelists were veteran architects and industry experts including Rajiv Parekh, Research and Enquiry into Design (reD); Ayaz Busrai, Busride Studio; Chirag Jain, UCJA; Kalhan Mattoo, Planet3 Studio; Sachin Goregaker, GA Designs; Swapnil Sawant, Worksphere Architects and Nilesh Gandhi, Metadesign Pvt Ltd.

HP also introduced new HP DesignJet T830 24-Inch Multifunction Printer, an ultra-compact, versatile large format printing solution for architects, engineers and construction teams to seamlessly collaborate onsite and across sites by printing, copying, scanning and sharing plans with a single device.

HP also showcased Designjet T830 with armor case, multi-function printer which is now available with armoured casing. HP Designjet T830 tough exterior casing makes it a preferred choice for on-site large format printing for the armed forces, disaster management groups, engineering and construction, mining, oil and gas sectors.

Speaking at the event, Devang Karia, Country Manager-Large Format Design, PPS-GSB, HP Inc. India, commented, “HP endeavours to constantly reinvent our printing portfolio to meet the evolving needs of our customers. With large format printing we continue to give them new opportunities to improve productivity at reduced costs. Our large format printers are considered synonymous with exceptional quality, versatility and robustness. The latest HP Designjet portfolio aims to enable architects, engineers and construction teams to unleash their creativity while helping them collaborate seamlessly in designing and building for the future.”

HP informed that the new HP DesignJet T830 24-Inch Multifunction Printer is a compact, versatile large format printing solution for architects, engineers and construction teams to seamlessly collaborate onsite and across sites by printing, copying, scanning and sharing plans with a single device. It offers a convenient solution with a range of communications options that can help increase collaboration. Print, scan, copy, and share drawings, project schedules, renders, presentations, and more.
Mastering every situation.
ZEISS Batis Lenses

// INSPIRATION
MADE BY ZEISS

ZEISS Batis 2.8/18, ZEISS Batis 2/25, ZEISS Batis 1.8/85 and ZEISS Batis 2.8/135

A new era of mirrorless photography.

Whether manual focusing or autofocus – the ZEISS Batis lenses for mirrorless, full-frame system cameras from Sony raise professional photography to a new level. This lens family will impress you not only with its outstanding image quality and innovative design, but also with its OLED display that allows you to optimally set the depth of field.

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West: Aksh Digital, Tel.: 09930302035; Foto Centre Trading Pvt. Ltd., Tel.: 09820946475; Kashish Foto Vision, Tel.: 09892607523; Vibgyor Photos, Tel.: 09820625612; Altaf H. Vali Electronics Pvt. Ltd., Tel.: 9890087577; Gujarat Photo Supplies Private Limited, Tel.: 9825334720; Gujarat Photo Goods, Tel.: 9825037489; South: V. G. Chimalgi, Tel.: 040 23553144; S.V.R. Digital Shoppee, Tel.: 09966389154; Panasonic C. Notified Shop, Tel.: 040 24738885; Tokyo Japan Centre, Tel.: 09866466339; Gowri Camera World, Tel.: 09246677662; Venus Photo Emporium, Tel.: 09440705451; Photo Link, Tel.: 09847062179; Kaia Digital Photo World, Tel.: 09388556066; Babas, Tel.: 09846014000; Video Link, Tel.: 09526424999; Chennai Cameras, Tel.: 09884244369; Foto Trade, Tel.: 044 28547113; Savithri Photo House, Tel.: 09443374065; R K Photoguide, Tel.: 09945031929; Glamour, Tel.: 0821 2520712; Cochin Photo Emporium, Tel.: 9886180022; Admt Rathna, Tel: 9500039620; North: Future Forward, Tel.: 011 41719100; Photo Systems, Tel.: 011 26859173; Shyam Digi Tech, Tel.: 09828024231; Gupta Studio, Tel.: 09814131316; Super Photo Store, Tel.: 09855476575; Radha Trading Company, Tel.: 9872779666, East: Rational Photo, Tel.: 09903602887; Tarvirs Camera Shoppe, Tel.: 09831108152

Carl Zeiss India (Bangalore) Pvt. Ltd.,
Plot No. 3, Bommasandra Industrial Area, Bangalore - 560 099, India
Customer Support: consumeroptics.india@zeiss.com • Tel: 011-45156000

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Hello, How do I choose a new memory card for my DSLR Canon 80D?

Nayan Das, Kolkata

Dear Nayan,

If you are buying a new memory card for your DSLR camera, you need to remember that you can choose between the type of card and its speed. The Canon 80D supports SDHC cards. You can go for a 32GB or higher capacity SD card with at least UHS-1 rating. These cards provide speeds up to 80-90 Mb per second and are very decent in performance. The cost of these range of cards are not too high either and you can get two of them for your use without having to spend a lot. Also check the cards for their manufacturer warranty and any physical damage. Some common brands are SanDisk, Transcend, Kingston etc.
Dear Shivam,
If you are doing portraiture most of the times, it’s better to get a portrait lens for the cause. The reason behind the portrait lens is to make your portraits look more like portraits. A prime lens preferably 50mm or higher is good for portrait photography. The wide open aperture of say f/1.8 or f/2 will allow you to throw the background out of focus and draw attention towards your subject. The Nifty Fifty is a great lens to buy be it from any manufacturer. You can also try any 85mm lens before your purchase to understand and invest wisely.

How regularly should servicing be done for a camera body and lenses?
Arvind Shetty,
Bangalore

Dear Arvind,
Thank you for your question. To begin with the topic of servicing of cameras, let me tell you that most camera and lens manufacturers have one free service included for every piece of lens or camera you buy. This free service is valid for one or two years as per as your warranty details. The free service will include cleaning of the lenses and internals as well as the camera. After that you can approach the service centre as many number of times but it will be chargeable as per their standard rates.

Lenses need to cleaned at least once a year if you are shooting a lot in outdoors. Same goes for camera body. Its totally dependent on the type of use. Its better to keep the lenses and its internals cleaned to allow the lens to perform their best. Also you should opt for the company service as they will be responsible for anything if it goes wrong after the service. There are options in the market where you can get your equipment serviced for cheaper costs but beware that in such cases they will not be responsible if anything goes wrong by bad luck. So its always recommended to go to the authorised service instead of third party. Happy shooting.
Over the years, Asian Photography Awards have come a long way and become an important event in the industry’s calendar, since the kickstart in 1999. Being one of the most awaited and prestigious awards in this industry, the idea is to recognise and appreciate the excellence of the photography industry and its individuals who either work behind the cameras or simply create them! With an objective to honour, not only the veterans, but also new talent, best products and services of the industry, Asian Photography Awards are divided in the Product Category and Most Influential Person in Photography (MIPP) category, featuring different set of parameters for judgement in each category. This year, the Asian Photography Awards were held at the The Fern on Wednesday, 10th January 2018.

This edition of awards saw Basab Paul, CMD, Octaga Green as the Chief Guest. The ceremony was graced by significant people from the photography fraternity including manufacturers and renowned photographers.
Continuing its tradition of hosting a panel discussion at the Asian Photography Awards, the magazine conducted an innovative panel discussion this year, which included the panel interacting with the MDs and CEOs of the industry on the topic of ‘How photographers are monetising the business today’.

The panel comprised of A. Appadurai, Country Head, HP Indigo Business, renowned fashion and commercial photographer Jatin Kampani, and famous Indian Wildlife photographer Sudhir Shivaram. The panel discussion was moderated by Mr. Bhavya Desai, Group Head and Director of Asian Photography and SAP MEDIA Worldwide Ltd.

The panelists presented their opening remarks on the topic, which largely focussed around millennials this year, and how they will change the way photography and strategies are perceived. A. Appadurai stated that ‘every strategy that all the manufacturers are making today will be useless in a year since millennials are lazy and have no brand loyalty.’

Girish Mistry, Dean of Shari Academy who educates the younger generation today in photography also noted that the new generation wants success ‘yesterday’. This was further echoed by Joseph Radhik, the winner of the ‘Photographer of the Year’ at the awards, who added that the new generation wants to move the success ladder swiftly.

Sudhir Shivaram added that the photographic business today had crossed boundaries and platforms and as important as it was to be good with your work, it is equally important for you to be good with social media. Since that was the space where crux of the people were today, it was increasingly important to communicate with your customers and viewers there.

Jatin Kampani noted the change that has taken place over the years where how quickly the technology has changed to become an important part of the business today. The discussion also focussed on how important it is for the photography companies to innovate the pace of technology today. Bhavya Desai highlighted this in his address to a packed house and also stressed on how smartphones are soon catching up to the imaging devices of today.
PRODUCT CATEGORY

Every year our awards are based on the product shootouts, reviews and comparisons that we conduct throughout the year in order to help our readers make an informed decision about investing in new photography gears and accessories. Driven by performance and quality, we at Asian Photography believe in putting products against each other. So who are the winners this year?

BEST COMPACT FLASH CARD
WINNER: Kingston CompactFlash 64 GB ultimate 600x
Kingston clocked higher read speeds, and a competitive in-camera performance. It cost cheaper than its competitors, yet kept up in the tests, winning the CF card shootout this year.

BEST SECURE DIGITAL CARD (TIE)
WINNER: Kingston SDXC UHS-I 64GB Card and SanDisk Extreme PRO SDXC UHS-I 64GB
The Kingston and SanDisk consistently performed toe to toe in every test. Kingston had the second best score in the Crystal Disk Mark test. In the folder transfer test it was close to its competitor. SanDisk had the best score in the in-camera test. Its performance was consistent, and the card was budget-friendly. Being comparatively pocket friendly high-performance cards, both Kingston and SanDisk tied in the first place.

BEST MICRO SD CARD
Winner: Kingston 64 GB microSDXC UHS-I U3
Kingston was the cheapest of the three cards and performed decently throughout the shootout giving results close to the other cards, and thus bagging the Micro SD Card shootout.

BEST ALL-IN-ONE PRINTER OF THE YEAR
Winner: Epson L485
The EPSON L485, performed well in most categories with decent quality prints, and aced the tests when it came to timings. It printed in half the time, thus making it the winner of the All-In-One Printer Shootout this year.
BEST INNOVATION IN CAMERA TECHNOLOGY
Winner: Canon EF-S 35mm f/2.8 Macro IS STM
The Canon EF-S 35mm f/2.8 Macro IS STM is a lens designed specifically for APSC cameras. What makes the lens unique is a special ring light integrated in the lens itself, that allows users to control lighting with ease. It makes shooting macro on a close range possible with additional equipment.

BEST CAMERA FOR VIDEO OF THE YEAR 2017
Winner: Panasonic GH5
The Panasonic GH5 is a mirrorless camera with a special focus on video. The camera sports a 20.3MP Digital Live MOS sensor and a newly developed Venus Engine processor, and can shoot 4K video at up to 60 fps, 10-bit 4:2:2 internal recording with select settings, Full HD video at up to 180 fps, 12 fps continuous shooting, and sensitivities up to ISO 25600.

BEST ENTRY LEVEL MIRRORLESS CAMERA OF THE YEAR
Winner: Fujifilm X-A10
The Fujifilm X-A10 stood a clear winner with a smaller price tag without compromising on quality, bagging the win of this year’s entry level mirrorless camera shootout.
BEST MIRRORLESS KIT LENS OF THE YEAR
Winner: Canon EF-M 15-45mm STM
A smart price point and its ability to control the chromatic aberrations, with good performance, helped the Canon EF-M 15-45mm STM lens become the winner of this year’s mirrorless kit lens shootout.

BEST ADVANCED LEVEL MIRRORLESS CAMERA OF THE YEAR
Winner: Fujifilm XT2
The Fujifilm XT-2 held up well in the daylight producing smooth skin tones, colour reproduction and good shadows and highlights in the daylight. The low-light performance was just a little underpinned by its competitors though. Fuji has also included its film simulation modes which simulate the look and feel of the classic celluloid films of Fuji. This makes it the winner of the shootout.

MIRRORLESS TELEPHOTO LENS OF THE YEAR
Winner: Fujifilm XF 55-200mm f/3.5-4.8 R LM OIS
The Fuji XF 55-200mm produced great overall image quality, coming ahead of the other lenses in the category, and becoming the winner of the shootout.
**BEST DSLR WIDE LENS OF THE YEAR**

Winner: Nikon AF-P Nikkor 10-20mm f/4.5-5.6G

Nikon was a lightweight lens, easy to use and fulfilled the needs of a wide-angle lens, and the minimal chromatic aberrations and the better image quality output from the Nikon lens made it a clear winner of this year’s Wide angle lens shootout.

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**BEST ENTRY-LEVEL DSLR CAMERA OF THE YEAR**

Winner: Canon EOS 200D

When it comes to image quality, Canon’s colour-reproduction was accurate and quite vivid. The overall colours and out of the camera images produced by the EOS 200D were pretty impressive, making it the winner of the entry-level DSLR shootout.

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**BEST SEMI-PROFESSIONAL DSLR CAMERA OF THE YEAR**

Winner: Nikon D7500

The performance from the Nikon D7500 makes its worth the price. With a vast portfolio of native lenses, the Nikon stole the show with its image quality and wins the Semi-professional DSLR shootout of this year.
BEST PROFESSIONAL DSLR CAMERA OF THE YEAR
Winner: Canon EOS 5D Mark IV
This category had a very close battle between the powerhouse contenders. But owing to its better colour reproduction and accuracy, Canon held a slight edge against the competitor. The performance of the camera was impressive and the burst mode was brilliant. The image quality and ISO performance which it delivered left no doubts about its performance, making it the winner of the shootout.

PHOTOGRAPHER OF THE YEAR
Winner: Joseph Radhik
Joseph is an award winning photographer whose work has been feted and recognised around the world. He is the winner of the global first place in the International Photography Awards 2015 in Weddings, and has several other honours to his name. He also has had the pleasure of shooting the most high profile wedding of the season of Indian Cricket team captain Virat Kohli and Bollywood Actress Anushka Sharma.

Kenichi Shiina, Senior Manager, Marketing, Image Communication Products Center, Canon India all smiles as he bags another trophy for Canon

Joseph Radhik taking away the prestigious award for Photographer of the Year
Most Influential People in Photography (MIPP)

One of the most sought after trophies of the industry, this category introduces you to the ten most influential figures of Asian Photography. The process, participants and the jury for this award call for something special. Adjudged by a jury outside the industry and is tabulated by an independent auditor to ensure the awards are unbiased and impartial. The nominees for these awards are judged not only on the basis of achievements, but also their contributions to the industry and its impact on the same over the last one year. The awards rely both on the judgement of the editorial team and the assessment also involves an external jury to ensure that the process is fair.

10TH MOST INFLUENTIAL PERSON IN PHOTOGRAPHY
Winner: Udaan School of Photography

Udaan School of photography is one of the biggest in India and perhaps the biggest in Mumbai with a premise of over 10,000 square feet area, solely dedicated to photography. The regular faculty is vast and comprises award winning photographers, including India's only Pulitzer Prize Nominee in Photography, Arko Datta. Based in Mumbai, Delhi & Kolkata, Udaan School of Photography, offers a multitude of knowledge-intensive short-term and full-time courses and workshops to a broad spectrum of photography enthusiasts, be it hobbyists or career aspirants.

Arko Datta receiving the award on behalf of Udaan School of Photography
Shari Academy of Professional Photography and Digital Imaging is the institution devoted to inspire and inculcate photography culture in India. They offer professional photography diploma courses with in-depth learning of fundamentals and advanced photographic techniques to produce visually compelling images. With a faculty consisting of renowned photographers their courses include professional photography and digital imaging, digital video production, photojournalism, fashion and portrait photography, digital fine art photography, conceptual people photography and a lot more.

Mr Senthil Kumar is a renowned commercial and advertising photographers in India with more than twenty years of experience. He has taken many workshops and talks to the grassroot level and has works with many brands like Maruti suzuki, amazon prime, Piaggio-Aprilia, Hyundai, Harper collins and Akshaya Patra which received national coverage and was initiated by Meneka Gandhi and Pranab Mukherjee which is devoted to the cause of unlimited food for education.

Joseph Radhik is an award winning wedding photographer whose work has been feted and recognised around the world. He has many honours to his name including the global first place in the International Photography Awards 2015 in Weddings. Recently he shot the most talked about wedding of Indian team captain Virat Kohli and Bollywood Actress Anushka Sharma.
6TH MOST INFLUENTIAL PERSON IN PHOTOGRAPHY
Winner: Nitin Goyal
Nitin Goyal, President and CEO, Tamron India Pvt Ltd has made a huge impact in the industry this year. Tamron India took steps to minimise price difference between global level and India, of which some of the key models as part of the strategy was to bring down the price to challenge gray market. As a head of Tamron he personally involved himself in bringing products to all categories of photographers by providing them the right touch and feel experience and wisdom to choose the right product on their own.

5TH MOST INFLUENTIAL PERSON IN PHOTOGRAPHY
Winner: Jatin Kampani
Jatin is a renowned advertising and fashion photographer. He has shot for various campaigns and projects in the past year which include Shoppers stop, bodyshop, Honda, Tata Motors, IDEE eyewear etc. As a photographer with more than two decades of experience he has helped guide new talent by taking a few under his wings as well as conducting various workshops for photography enthusiasts and industry professionals from the advertising and marketing industry to introduce and educate them more about photography.

4TH MOST INFLUENTIAL PERSON IN PHOTOGRAPHY
Winner: Hiroyuki Tokuno,
Deputy General Manager, Digital Imaging, Sony India.
With Sony having some of the latest products in the mirrorless category and having the maximum market share in the category, Tokuno san has been leading the team at the helm. His determination for excellence has brought Sony a number of awards for some of the best received products like the Sony A68, the Sony A7R II and the Alpha 99 II. He has continuously transformed and excelled across the offerings showcasing their prowess in camera innovation.
3rd Most Influential Person in Photography

Winner: Eddie Udagawa, Vice President, Consumer Imaging Information Center, Canon India

He has been with the organisation for 33 years. Canon Image Communication Products (ICP) division observed a growth of 14% (tentative) in the year 2017 over 2016. With launches like EOS 200D, 77D, 800D and 6D Mark II in 2017, Canon has been busy organizing various photography related activities like Canon PhotoMarathon, cross country roadshows, EOS Nation seminars and photography workshops across all genres.

2nd Most Influential Person in Photography

Winner: Kazuo Ninomiya MD Nikon India

Nikon not only completed 100 years globally in 2017 but also achieved a milestone of 10 years in India. He has been instrumental in leading Nikon to 55% market share in the DSLR category, and bridging the gap between the international and domestic market. Apart from launching their flagship DSLR, the Nikon D850 as well as other products like the D7500, AF-P DX NIKKOR 10-20mm f/4.5-5.6G VR and the COOLPIX W300, Nikon also started Nikon schools to tap into the potential of photography enthusiasts.

1st Most Influential Person in Photography

Winner: Sudhir Shivaram

Mr Sudhir Shivaram is a one of the most famous wildlife photographers in India. Sudhir Was invited as one of the guest speakers at Adobe MAKE IT, an annual global event held at Sydney, Australia where he spoke about technology and its aids to wildlife photography. He was also interviewed on a live Facebook session by Conde Nast Traveller and also presented a photography presentation talk at Oracle. Sudhir’s constant efforts to reduce the the communication between his followers where he shares his knowledge about photography and is a source of inspiration for many.
The FRX range combines creativity and performance

- Visual Flash Confirmation option. The modelling lamp switches off/on to confirm the flash has been triggered.
- Intelligent pre-flash detector system enables the full use of FRX 200, 400 or Master RX with speedlights.
- User replaceable plug-in flash tube.
- Skyport delivers the most comprehensive synchronisation and control, and it's unique to the whole Elinchrom system. Your creative edge in lighting.
January is a special month for the Indian photography community, as the biggest industry event Consumer Electronic Imaging Fair takes place. After more than two decades of successful fairs, AIPITA was back with its 26th CEIF since 1978. This year, it was held from 9th-12th January 2018 at Bombay Exhibition Centre, Mumbai, and saw an approximate footfall of 50,000 visitors. The show saw a gathering of various exhibitors, professional photographers and customers under one roof, enabling them to network, gain knowledge, trade and do business.
India is the third largest market for photography and videography equipment in the world, ranking just after China and the USA. With many exhibitors from the electronic imaging and printing industry exhibiting all the latest technology in imaging, printing and lighting industry had their stalls in this event. Some of the major companies that exhibited in this year’s fair included Sony, Tamron, Epson, Canon, Fujifilm, HP and Panasonic.

The opening day saw a large number of footfalls, as budding as well as professional photographers and videographers turned up to see the latest techs in the industry. Numerous workshops and a separate hall for fashion shows were also things to look forward to in this exhibition. The AIPTIA committee members put in their best efforts to deliver a mega-scaled event which strives to work in harmony and benefit the imaging industry as a whole.

Major players in the photography industry displayed their best cameras and other equipment at the CEIF 2018. Companies like Tamron, Zeiss, Sigma, Sony, Fujifilm, Canon, Panasonic and many others brought their a-game to the fair. This is what the CEIF Photofair had to offer this year:
Panasonic
Though Panasonic had their line-up of cameras on display, the highlight at the booth was the Panasonic GH5S. With the global launch of the much rumoured mirrorless camera, Panasonic showcased their latest addition, which is the Panasonic GH5S. Panasonic had packed a lot of industry first features in the GH5 and it has been a major success. Not even a year later, Panasonic now has come up with the GH5S which is a new iteration of the very popular GH5. The GH5S is more focussed towards low light sensitivity and that is why the ‘S’ moniker alongside GH5. The new GH5S now comes with a 10.2 megapixel new sensor which is tuned to give ultimate performance in low-light. The GH5s is now capable of shooting C4K 60p, 150Mbps, 4:2:2 10 bit long GOP and slow motion videos up to 240 fps in Full-HD. With a host of native Panasonic lenses, this camera is something you should be excited about for sure.

HP
HP India showcased the capabilities of their HP Indigo 12000 Digital Press. The HP Indigo 12000 is a Digital Press and is an evolution of the HP Indigo 10000 Digital Press. Their main focus is on innovation and with the new Indigo 12000 they hope to cater the professional market reducing the costs and the total turnover time. Besides showcasing the capabilities of the HP Indigo 12000, HP also did a worldwide launch of two special colours in the show, the VIVID PINK and the VIVID GREEN. These new inks, according to HP, will significantly improve the colour gamut and will revolutionise the industry. HP also conducted various engagement activities at their booth. Many of these activities were targetted to connect with the wedding photography industry, and they had lined up a visit by a famous TV celebrity couple in line with the theme. They also featured some famous speed painters who created a sketch of a wedding couple using the two newly launched colours. The manufacturer also showcased product capabilities and solutions of its other range of printers, and showcasing different kinds of photo albums.

Fujifilm India
Fujifilm has already brought some amazing products like the Instax series of instant film cameras and products like the Fuji X-T2 and the newly launched X-E3. These products were displayed at the Fujifilm booth of CEIF 2018. Along with the display of its products, Fujifilm has also joined hands with eminent names from the industry like documentary photographer Chenthil Mohan and Prashant Godbole a renowned advertorial and avid street photographer.

Konica
Konica Minolta showcased an array of printing products and solutions including Accurio C6100, Bizhub Press C71HC, and MGI Jet Varnish 3DS with iFoil-S.

The Accurio Press Series C6100 is an extensive and fully modular line of digital printing technologies and solutions, digital press suites, software and cloud based tool for integrating, managing and executing a seamless production colour workflow. The Accurio Press series supports business growth by expanding its printing services, automating efficiency, raising output quality and lowering costs. The machine also furnishes support for paper sizes of minimum 100 mm × 139.7 mm and upto a maximum size of 330.2 mm × 487.7 mm (with optional banner kit: max. 1,300 mm long) and sports impressive printing speeds of upto 100 ppm and 85 ppm for A4 sized sheets on all medias upto 400 GSM.

The bizhub Press C71HC boasts of a unique High Chroma toner technology which furnishes magnificent colour reproduction. The colours produced by the machine are also printed virtually as reflected on the monitor display. It is also the most widely used machine in India for the Wedding Photo
Book Printing. With a print speed of 71 colour pages per minute, the solution aimed at empowering printing businesses to gain a competitive advantage of meeting high printing job requirements in a short turnaround time. Sporting a resolution of 1,200 x 1,200 dpi x 8 bit full colour resolution coupled with a High Chroma polymerised toner along with finishing versatility, the bizhub Press C71 HC is marketed as an ideal solution for booklet making, perfect binding, multi (GBC) punching.

MGI Jet Varnish 3DS, according to Konica, is set to revolutionise the dimensions of printing with its precision spot UV and 3D tactile varnishing capabilities. The machine can modify a standard printed output into a high-quality spot UV printed sheet or even into a high margin 3D embossed output with a varnish of up-to 100 microns, making the colours appear more vibrant.

The MGI iFoil- S compliments MGI JETvarnish 3DS with inline embossing as well as hot foil stamping in a completely digital process. You can also add foils at high speeds and enable yourself with the capability to offer an unmatched finish as well as personalised embossed hot file stamping.

Sony

Sony India showcased many of its latest cameras and lenses at CEIF 2018. However, the highlight at the Sony booth were its latest powerhouse cameras the A9 and A7R III.

Sony A7R III

A new full-frame mirrorless camera, A7R III is a follow-up to the highly acclaimed A7R II.

Inside the A7R III is a 42.4-megapixel back-illuminated full-frame Exmor R CMOS sensor. Despite its high megapixel count, the A7R III is fast with a continuous shooting speed of up to 10fps with full AF/AE tracking. Using either the mechanical shutter or the completely silent shooting mode, it can capture a burst of up to 76 JPEG/RAW photos and 28 uncompressed RAW files. In live view, it can shoot at 8fps with minimal viewfinder/LCD lag. The updated BIONZ X processing engine can also process images 1.8 times faster than the A7R II. While a batch of photos is being written to the memory card, many of the camera’s key features are still usable, things like the Function and Menu buttons as well as image playback and organisation. Compared to the A7R II, the new A7R III also features new technologies like a gapless on-chip lens design and anti-reflective sensor coating to achieve better low-light performance and wider dynamic range. The A7R III features an ISO range of 100-32000 (expandable to 50-102400) and a ginormous 15-stop dynamic range at low ISOs. Inside the camera is also a 5-axis optical image stabiliser that provides 5.5 stops of compensation the world’s highest ever for an image stabilisation system in a full-frame camera as claimed by Sony.

Sony A9

Building upon the ever-growing interest in adventure sports and wildlife photography, Sony India introduced its new digital camera, the A9 last year. The camera is geared at those interested in adventure sports and wildlife photography. According to Sony, this is the most technologically advanced, innovative digital camera that Sony has ever created, and they say that the new camera “offers a level of imaging performance that is simply unmatched by any camera ever created – mirrorless, SLR or otherwise.” The new mirrorless camera offers many impressive features including high-speed, blackout-free continuous shooting at up to 20fps, 60 AF/AE tracking calculations per second, a maximum shutter speed of up to 1/32,000 second and much more. These are made possible by its 35mm full-frame stacked Exmor RS CMOS sensor, which enables data speed processing at up to 20x faster than previous Sony full-frame mirrorless cameras. This sensor is paired with a brand new, upgraded BIONZ X processing engine and front-end LSI that maximises its overall performance, according to Sony. Sony prides on the speed of the a9, which is the the outcome of new stacked
24.2 MP Exmor RS image sensor, new BIONZ X processor and front end LSI.

Sony informed that the A9 liberates processing power as its new components allow faster AF/AE calculation while also reducing EVF display latency. The processor and front end LSI are responsible for the larger continuous shooting buffer therefore allowing photographers to shoot at a blazing 20 fps with continuous AF/AE tracking for up to 362 JPEG or 241 RAW images. The camera also offers tracking with an uninterrupted view with AF/AE tracking calculation up to 60 times per sec, regardless of shutter release and frame capture. It features 693 focal plane phase detection AF points covering approximately 93% of the frame. The Fast Hybrid AF system – pairing the speed and excellent tracking performance of phase detection AF with the precision of contrast AF – achieves approximately 25% faster performance when compared with A7R II, ensuring all fast-moving subjects are captured.

As the camera is aimed at wildlife photographers, it also offers silent and vibration-free shooting at speeds up to 1/32,000 sec. The electronic shutter in the A9 operates silently, without mechanical noise that can be disruptive when shooting sports, events or wildlife in a quiet environment. The camera also shoots 4K (3840x2160p) video recording. It uses full pixel readout without pixel binning to collect 6K of information, oversampling it to produce high quality 4K footage with exceptional detail and depth. The extremely popular 35mm size recording is also available in the a9.

Tamron

The lens manufacturer Tamron displayed their product portfolio with focus on their ultra-telephoto series of lenses. Over a period of time, Tamron has introduced many able lenses which expand its lens portfolio. Tamron introduced the Tamron 18-400 F3.5-6.3 Di II VC HLD lens and the Tamron SP 24-70mm F/2.8 Di VC USD G2 lens which have been well received by a lot of professionals and enthusiasts alike.

The Tamron 18-400 F3.5-6.3 Di II VC HLD the world’s first ultra-telephoto all-in-one zoom lens for the APS-C format. With a focal length range of 18-400mm and 22.2x zoom, it has an ultra-telephoto range equivalent to 620mm in the 35mm format. This brings distant subjects closer, while providing perspective-flattening effects that are only possible with an extreme telephoto lens. Plus it offers exceptional optical performance across the entire zoom range, from wide angle to ultra-telephoto. With this new lens and its Moisture-Resistant Construction, Tamron brings the art of photography to the joy of travel. Now you can use the same lens to shoot everything from stunning landscapes and neon-lit cities to detailed portraits and delicate flora. The ultra-telephoto range makes it just as easy to photograph animals and sports. And with a maximum magnification ratio of 1:2.9, you can even enjoy tele-macro photography.

The Tamron SP 24-70mm F/2.8 Di VC USD G2 is a high-speed zoom is designed to maximise the potential of the latest high-pixel-density cameras while delivering best-in-class image quality with the use of new specialized, high quality glass materials that offer greater optical transmittance. Tamron’s proprietary eBAND coating resists ghosting and flare, making the lens ideal for backlit photography. In addition to cutting-edge autofocus technology, the A032 offers the highest vibration compensation in its class. The A032 is an excellent choice for outdoor photography. A built-in lock in the lens hood offers additional protection. The combination of advanced technology, versatility and superb image quality makes the easy-to-use A032 zoom an excellent choice for everything from landscapes and portraits.

Along with these versatile lenses Tamron also focussed on Ultra telephoto lenses in its portfolio which are highly sought after by wildlife photography enthusiasts. The Tamron SP 150-600mm F/5-6.3 Di VC USD and the Tamron SP 150-600mm F/5-6.3 Di VC USD G2. These lenses promise to deliver exception quality over the price and were a part of Tamron’s display at the CEIF 2018.
Telling visual stories of the diverse cultures and festivals celebrated in India

Partnered by

Asian Photography
Canon

Delighting You Always
FESTIVALS OF INDIA

Shot with
Canon
EOS 6D Mark II

Specifications
- 26.2MP Full-frame CMOS Sensor
- Dual Pixel CMOS AF with Phase-detection & Full HD 60p
- 45-point all cross-type AF
- High-Speed Continuous Shooting at up to 6.5 fps
- DIGIC 7 Image Processor
- ISO 100 - 40000 (expandable to 102400)
- Vari-angle Touch Screen, 3.0-inch LCD
- Dust- & Water-resistant.
- GPS, Wi-Fi, NFC and Bluetooth low energy

UTTARAYAN
(Kite Festival)
It’s the beginning of the new year 2018 and the start of the year definitely needs some colours and energy around it. We have been traveling every month to witness some of the very unique festivals that happen across the length and breadth of India and bring you the visual cues from the festivals that are unique in their own way. The start of the year is marked by various cultural festivals all over the country celebrated by people of different communities and places. Lohri, Bihu, Makar Sankranti are just different names given to festivals in different parts of the country are basically the form of the same festival which celebrates harvest and shares happiness.

In the month of January, you might want to consider to go to Gujarat, the Western most state of India and see the way people celebrate ‘Makar Sankranti’ also known as Uttarayan or the International Kite Festival.

An event is best experienced at the heart of all the action, the kite flying festival in Ahmadabad, Gujarat.

The entire city seemed to gather on rooftops. Everyone is engaged in a kite flying frenzy.

It is exciting being in midst of all these festivities, seeing the kites soar, covering up the crisp winter sky in various colours.

The spirit of Gujarat soars high during the International Kite Festival. Since 1989, Gujarat Tourism has hosted International Kite Festival as a part of the official celebration of Uttarayan. The festival brings together master kite flyers and kite makers from every
corner of the world to demonstrate their creations and to decorate the skyline with many unseen types of kites. In past years, kites from every nook and corner of the world have adorned the skyline of Gujarat. Malaysia have brought their wau-balang kites, ilayang-llayang have come from Indonesia, kite innovators from the USA brought with them giant banner kites, and Japanese rokkaku fighting kites have shared the space with Italian sculptural kites and Chinese flying dragons.

It’s during the festival of Uttarayan when the entire skyline of Gujarat is decorated with beautiful kites from dawn to dusk. As per the Hindu calendar, the festival is celebrated when winter begins turning to summer. According to the dwellers of Gujarat, kite flying is a symbolic indication of the change in the weather. On this day, locals are hardly seen on the streets as everybody takes to the rooftop of their respective houses to fly kites and compete with the neighbors. Scrumptious treats like laddoos, undhyu or surati jamun are types of food and sweets that are specially prepared for the festival.

For days preceding the festival of Makar Sankranti (Uttarayan), the markets are filled with colourful kites. They are all
waiting to be bought by the heaps. The night before the main Makar Sankranti (Uttarayan) day, markets are choc-a-bloc with people. They are all selecting their stash for kite flying the next day. Mobile kite vendors have to carry the kites on their heads, for the fear of them being trampled otherwise. There isn’t any other safe way to roam around with them.

All sorts of colourful shiny toys act as accompaniments to the kites! The atmosphere is not short of a carnival. Festivities are in the air.

The kite flying is by no means a friendly pass time that people indulge in for Makar Sankranti (Uttarayan). Some closely fought contests take place mid air. Save your kite and bring the other person’s down is the name of the game, the reason kites have to bought in huge numbers.

*Manjha* is the thread tied to the kites. It is made by specific communities. Each colour stands for a specific community. It is not just a regular thread. *Manjha* is coated with powdered glass, making it extremely sharp. Kite fliers are aware of this. The expert ones always take proper precautions. Their fingers are heavily bandaged before the start of kite flying.

In Gujarat, a special winter vegetable called undhiyo is the specialty of the day. It’s a preparation of several beans, roots and other local seasonal vegetables. Then there are the twisted and crooked orange spirals called *Jalebi*. Their explosive sweetness is a perfect accompaniment to the rustic goodness of the ‘Undhiyo’.

Kite flying is a family event. Entire families gather together on the terraces, roofs or any other part of their house exposed to the sky. Those not busy flying are busy in preparing the kites. Getting the tension on its skeleton right, is the key to the strength of the kite. The positioning of the holes to insert the ‘manjha’ will decide the flight angle and it’s trajectory. All of these technicalities, make kite flying a team event.

An expert prepares the kites. Another one rolls out the *manjha* for the flier. The co ordination between the flier and the one rolling out the manjha is also very important. Rolling-out and pulling-in of the *manjha* has to go in sync with the kind of contest your kite has got into, in the skies.

The contests are very intensely fought. It requires a lot of concentration to not lose sight of your kite. Controlling the flight and motion of the kite so high up, is no easy task. The kite that flies the tallest is the star of the day.

Late in the evening, as the sun sets, the night festivities begin. People release paper lamps from their terraces. The sky gets filled with floating lights. It’s a surreal moment. The Khadia area in old Ahmedabad can easily be labelled the capital of Makar Sankranti kite flying. It’s from the tallest terrace in this Khadia area that the entire city can be seen engaged in the same sport, the sky covered in tiny colourful specs of kites.

TEXT: MRINMOY CHOWDHURY
IMAGES: MILAN BARAD
Hailing from Vancouver, British Columbia, Canada, he grew up around nature, and was interested in mountain biking. He encountered photography at a young age, and would use his camera to just experiment in the wilderness. This soon turned into a serious hobby, and he took it up professionally when he was 23. After a few wins in prestigious contests at a young age, he kick-started his career, and is today one of the well-known names in wildlife photography. His work has been featured in numerous publications including *Outdoor Photography*, *Canadian Geographic*, *Canadian Camera Magazine*, *Wild Planet Photography Magazine*, *British Columbia Magazine*, *Audubon Magazine*, as well as various books and newspapers. This month we go on a journey into the wilderness with **Connor Stefanison**, who tells us about his work and his life as a wildlife photographer.
Connor first became interested in photography as a teenager. Growing up, he and his friends would mountain bike, and often click pictures of each other riding. His family bought him a Canon Rebel XTI, and Connor started using the camera to shoot picture with. He would always try to improve upon the riding photos he was taking. With a family that enjoyed the outdoors a lot, he spent a lot of his free time fishing, camping, and around wildlife.

After seeing a friend and his dad involved in wildlife photography, Connor realised that it was something he wanted to do as well. He decided to use the camera to take photos of all the wildlife he was seeing on his family trips. Soon it became his obsession and pushed mountain biking to the side. He started photography when he was 17 years old in 2008, and took it up professionally when he was 23. Connor soon won in the Wildlife Photographer of the Year contest in 2013 and 2015, and it really helped begin his career and make a name for himself.

The first wildlife subject that Connor photographed was a House Finch, a common yard bird. It was at a popular city park in Vancouver, Canada, where he laid down on the mowed lawn, and got a low level photo of the bird with a pleasing blurred background. “At the time, the photo looked quite cool through the viewfinder, even though I would now consider it to be a pretty lame situation,” he recollects.

Wildlife photography was something he enjoyed doing the most. Even when he didn’t have a camera, he would still
visit many of the same wildlife locations that he currently photographs. Connor, however has not taken any formal training for photography. "I did join a camera club in the early years, which did help teach some aspects. I was also able to learn from friends. Overall though I would say I'm self-taught," he said.

Connor draws inspiration for nature photography enjoying looking at images from National Geographic. Photographers like Thomas Peschak, Steve Winter, Stefano Unterthiner, and Charlie Hamilton James are always doing next-level work, he says. "I look at all styles of photography for inspiration. sports, nature, street, etc. I like to try to draw from everything and use it towards nature photography. In the past few years I've mostly been looking at old street photography from many of the Magnum photographers. What may come as a surprise is that my favourite photographer is actually William Albert Allard, a documentary photographer."

Connor likes photographing environmental portraits of wildlife. His style is to combine wildlife and landscape photography to help tell a greater story about the subject than a traditional telephoto image. He likes photographing with wide-angle lenses to capture intimate scenes of his subjects.

We asked Connor how he prepares for a shoot and if he goes in with ideas for shots beforehand. He said that some of his images are preconceived and some are just lucky moments that he comes across. The internet is one of his tools to do the research. "I definitely plan most of my shoots rather than just going out blind. When researching, I'll mostly just
look around the internet for information. I use Google Earth a lot to investigate the locations I’ll be visiting. Another great way to research is to talk to other photographers who may have been to a similar location. Social media outlets like Instagram can often be very helpful in seeing recent conditions of places. For example, if I want to know what the snow levels are like in Yellowstone National Park, I’ll just search recent images of Yellowstone on Instagram or Flickr.”

Connor says that in nature photography, there are many aspects that are out of the photographer’s control, and that can be a challenge, as well as a reward. “If we could control the weather and talk to the animals, we would be able to consistently create some really great images. Unfortunately we can’t, and luck has to be on our side for the special moments to happen, but that’s what makes them special. As nature photographers, we’re rewarded when everything comes together to create for that perfect moment. Even if luck isn’t on our side, it’s always great to be outdoors enjoying nature.”

Connor has won several awards, including winning twice in the London Natural History Museum Wildlife Photographer of the Year competition in 2013 and 2015, and even had his work displayed at Smithsonian National Museum of Natural History. We asked him how he felt about winning such accolades, and he said that he has been very fortunate with his success in photography competitions. “It’s always exciting to have images awarded. Of course, these awards are very subjective, but it is nice to know that I’ve been able to get my photography up to a high enough level to achieve these awards. The coolest part of it all is knowing that my images are being seen by the large audiences that visit these iconic museums.”

Almost of Connor’s photography is in colour, and he does only a minor amount of post-processing on his images. “I think I’ve shot less than 10 B&W images in my life. For now I just much prefer to look at colour images. Maybe my interests will change as time goes on. I only do light post-processing on my images. I stick to the Wildlife Photographer of the Year type rules for my images. Nothing is added or removed, and I’m typically only doing minor adjustments with things like exposure, colour, contrast, and cropping.”

They say patience is a virtue in wildlife photography. We asked Connor if he’d ever had to wait a long amount of time to get a shot he desired, and
he said that he never really had to do any crazy waits for his photos. “As far as waiting in one spot, I’ve only done around 6 hours at a time. I have worked on images long periods of time. When I first started camera trapping, it took me 6 months to get a decent photo. This was because I was learning, and every time I would check the trap, I would learn from some mistake I had made. Between my mistakes and the weather, it took a while to get a useable photo.”

Connor says that to be a wildlife photographer, one must learn as much as possible about the subjects. “Far too often I see people photographing wildlife, and they know very little about what they’re actually photographing. Knowing about your subject will result in much better images! It’s also important to learn about the weather. Being able to make some weather predictions will help with planning your adventures. It is also important to be physically fit. Being able to put your body in weird positions is helpful. Also being able to move quickly, hike up mountains, and carry your heavy equipment is crucial.”

Wildlife photography involves a certain amount of risk, as one is out in the jungle, in uncertain terrain, and wild animals are all about. Connor says that he, however, has not had many dangerous encounters while shooting. He has had a few bluff charges by bears, but he said that they were nothing serious, and often his fault for getting too close. The only time Connor thought he was in real danger was in Norway, when a large male Muskox charged him. “He
I learned on Canon equipment and still use Canon. I started with a Rebel XTI body and a 24-105mm lens. I now use a Canon 1D Mark IV and 5D Mark IV, along with a 16-35mm, 24-105mm, 100-400mm, and 500mm. I still have the Rebel XTI and I use that for my remote camera trap. My favourite camera is actually my little street photography camera, the Fujifilm X100T. It’s always a lot of fun to use.

Weapons of choice

had just finished fighting another male, and I had to get around them because I was leaving the area. I walked very wide around them to get by, because the winning male was pretty pumped up at that point. I was probably 150m away, when suddenly he put his head down and started running at me with full speed. I took off running away from it, and it chased me over a hill and into a group of other Muskox. Luckily they spooked, because I had to run right through the herd to get away. I kept running, and eventually looked back to see the male got distracted by them and started to
bully them around. That was the only animal encounter when I thought I was going to get seriously messed up.”

With the changing times, the face of the Earth is changing rapidly. There are growing environment dangers across the world. We asked Connor what was his bit to contribute to save the wildlife that he passionately shoots. “Earth’s natural environments are in more danger now than ever, and humans are to blame. One issue I see is that many people have never experienced the wild and are unaware of what is really out there. As a nature photographer, I like to think that my images are helping to educate people on the natural world, and hopefully inspiring them to care about it and visit these amazing places.”

Currently, Connor is quite interested in improving his people photography. “For the past few years I’ve been photographing street, which is a nice break from always photographing wildlife. It’s important to be able to photograph people, because people are involved in most wildlife stories.”

His advice for people interested in entering the field of photography is to shoot as much as possible. “If you’re serious about improving as a photographer, you must shoot as much as possible, especially in the early years. The more practice you have, the quicker you’ll become at making split second decisions that will make or break an image. Also, photograph subjects you’re interested in. That way you’ll likely dedicate more effort into creating the best possible images. Lastly, make sure that you’re photographing for fun. Being competitive, or taking up photography in hopes of becoming a professional is not the best way to go about it.”

TEXT: ABHISHEK DESAI
Photowalks can be a refreshing way to start your photography journey but it can spoil your photography techniques as well. In this article we will discuss ways to be involved in these photo walks – whether it be with your friends or even alone – and still get great photographs.

Why are photowalks important?
The first question that arises when discussing these walks is why it is important to attend one, if it causes disruption and gets in the way of your photography? The primary reason is to get over the fear of taking your camera out on the streets and shooting strangers. Many amateurs will tell you that they got over their fear because of some photowalk group. While shooting alone on the streets might be intimidating, being one among many when taking a photo is not. It also helps a beginner to network with other well known as well as beginner photographers. Photowalks
also create a habit of waking up early or getting to a place on time – all good qualities a professional photographer requires. However, one has to eventually break out of this cocoon and venture into the world alone if one has to grow as a photographer. Let’s get into the details.

First things first, how do you get comfortable shooting among a large group of people? You can take a couple of your mates along if you are extremely shy around new faces or if you are quite an extrovert then chat them up. The best subject to start with would be photography, since that is common in everyone in the group. Always make sure you are not blocking anyone’s frame when shooting as that can lead to unnecessary animosity. Learn to get along and learn as much as you can from the senior photographers in the team. Having been a part of photowalks in my early days, I can vouch for the immense knowledge sharing that happens in these photowalks. Everything from how to approach a subject, to how to shoot in a crowd to how to use the perfect light to finding the right subject to shoot can be learnt from these groups.

The biggest hurdle one faces while on the photowalks is to get different images from the rest. In most cases there are more than four or five people in a photowalk and sometimes the number can go above 100 if an organisation is hosting it. It is extremely difficult to be different in a group of such large number of photographers. From my days of...
roaming with a group of photographers in the group, I have learnt to stay a little ahead or a little behind the group. Once a subject gets acclimatised with a group of people pointing their intimidating DSLRs at them, he or she won’t really mind you getting a quick candid shot if you are walking a little behind. Many a times, you will capture a very casual moment in their lives than the group ahead of you. If you are walking ahead, there is a chance that you will get a moment that they might miss. Street photography is all about moments and walking ahead of a group of photographers will give you the confidence to shoot alone, knowing that your group is right behind you if there is any issue on the street.

There will come a time, when you will have had learnt a lot from these group photowalks and would like to go about it alone. When that time comes, you will often find it difficult to get good frames after a photowalk. This happens because by that time, you have matured as a photographer and the images you thought were really great before, seem to feel not as good enough. Remember that this is a good sign and do not get disheartened. Many a times, after a long and tedious photowalk, you will come home to have no good photos at all. Take this in your stride since it means that your thought process and your visual sensibilities are improving. Give your hundred percent and everything else will eventually fall into place.

The thing about photowalks is that it is extremely unpredictable. Not always will you get great images, as being in the right time in the right place isn’t easy. Selecting the perfect time of the day and the perfect place is extremely important. If you are shooting in a church, make sure you go during mass. If you are shooting outdoors use the golden hours etc. Festivals can be a great way to start your photography adventures as the events are busy, chaotic and no one really cares if you are pointing your camera towards them. After a point of time, you will get so used to shooting in public you won’t even think about it as a hurdle.

Respect your subjects while shooting and you will get much better shots. If a photographer does not respect his or her subject, the subject will become
a hindrance in the path of creating a beautiful portrait etc. Make sure you talk to them politely, ask them for a photograph if need be or even respect their personal space and move on if they do not want to be photographed. No one wants to pose for someone who is rude to them. Behave properly even after you have taken their photos. If they are kids, then show them the images you took and make them part of your happiness. As a documentary photographer or even a street photographer, respecting your subjects will earn you respect from them. Do not try to exploit their happiness or sadness to your advantage. Awards and accolades will mean nothing if you cannot help them with your photographs or share the joy at least.

Photowalks are quite common in smaller states and the number of photographers are quite less as well. While people on the streets in these cities see and interact with lesser number of photographers in their day to day lives, cities like Mumbai or Kolkata one can get into quite a trouble if they go in large groups. People in places like Kumartuli in Kolkata or Chandni Chowk in Delhi can be difficult areas to shoot as locals there are tired of photographers using them as baits for winning awards etc without much actual help coming towards them.

Practice is the last thing we will talk about in our article. Practice to notice. There are a hundred different things happening every second on the streets, make sure you notice everything and not just see things. Keep all your 6 senses open. Sometimes a particular smell, a particular sight or even the way the light falls on a certain area, or a face or anything else can make for great images. The more you practice, the more you learn to notice the miniscule elements that could be included in your frame. Make sure that you have an answer for the inclusion of each and every element in your frame. Even though you cannot control what is happening in front of you, what you include in the frame is completely up to you.

In short, photowalks have their negatives as much as they have positives. It is up to you what you wish to take home with you. Take it as a learning stepping stone and not as a chance to make friends. Learn as much as you can from other people’s mistakes and don’t repeat your own. We hope these tips help you improve your experiences in future photowalks. Do share anything that we might have missed, with us.

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Often beginners and amateur photographers will crib about not having a good lens or a better camera body, blaming the equipment for their not so great images. However, we all know that it is not always true. Whether you are a absolute beginner or a seasoned hobbyist, you have equal opportunities to take the images. Not to mention the numerous possibilities which hide around a location or a setting and how we miss those views and blame the equipment later. This has been a reason for newbies to buy additional lenses and equipment without thinking of the final output which will show no changes unless you master the art of using your own lenses to its maximum efficiency.

When you buy a new camera with an interchangeable lens mount, you will be supplied a ‘Kit lens’ along with it. The term ‘kit’ immediately distinguishes it to be a lens that will come along with the camera and thus completing the bundle or ‘kit’. Kit lenses are the first lenses that anyone will come across and these lenses have been designed in a way to allow you a perfect beginning for your photography.
Normally kit lenses will vary in focal length and range but the most common kit lens you will find is the 18-55mm and the 18-135mm kit lenses. These are the most popular kit lenses along with a 55-250mm range telephoto lens which might come in bundle or with a slight more cash and will complete the wide to telephoto range for you. The kit lenses however remain the most underrated and less used lens despite of their amazing capabilities.

Kit lenses on the other hand are not perfect. In fact, they are made cheaper by the manufacturers to be able to bundle those lenses with cameras that saves new buyer a lot of money. So in this article we will look into the tiny details that will enable you to take better images and use the maximum of your kit lenses. Kit lenses are often derided for their poor optical performance and slow maximum apertures, but there are a number of ways to make them shine a little brighter.

**1 ENABLE IN-CAMERA CORRECTIONS FOR LENSES**
To begin with, enable the in-camera corrections for the lenses. This would include the aberration control, vignetting control and the distortion control. The camera now will start correcting the lens flaws inside the camera just after you have shot the image. Always remember to shoot in RAW file format that would allow maximum details and information in the image that will allow you to tweak the image for corrections.

**2 USE MID-RANGE APERTURES WHERE YOU CAN**
It’s easy to criticise a kit lens for producing slightly unsharp images, but most lenses do exhibit an amount of softness somewhere in their aperture range. You’ll find softer results at their maximum and minimum apertures as
most lenses end up delivering sharper images at mid range apertures such as f/5.6-f/11, so you should try to stick to these kinds of apertures where possible, particularly when you know you’ll be cropping or enlarging images later on. Naturally there will be certain situations where you have to use a wider aperture, such as when shooting in sub-optimum lighting conditions or when trying to achieve a shallow depth of field. Nevertheless, if you feel like your image would benefit from it, and your shooting conditions allow you to, try to use apertures close to the middle of the available range. Even just a couple of stops can make a difference.

As a general rule, the closer you are to your subject, and the further away the subject is from its background, the more background blur you will see in your images. So, pick the widest aperture you can, usually f/5.6 and try to get close to the subject, all the while keeping the background at a greater distance. This applies to both the wide-angle and telephoto ends of the lens, although for portraiture and most other applications, you’ll achieve a more flattering result using a lens with a higher focal length.

GET SHALLOW DEPTH OF FIELD BY GETTING CLOSE TO YOUR SUBJECT

One of the most common reasons people upgrade their kit lenses is to be able to have a wider aperture at their disposal for creating images with shallow depth of field. It is, however, still possible to achieve shallow depth of field with a kit lens, which means you can still successfully use these for portraits and other subjects where you want some sharply defined details and other areas blurred.
camera will generally allow you to safely use a shutter speed of around 1/60sec, but image stabilization may extend this down to around 1/8 sec or 1/4sec. Using image stabilization, an 18-55mm kit lens used on a camera with an APS-C sensor will typically allow you to use a shutter speed of up to 1/4sec or 1/2sec at the wide-angle end and 1/10sec or 1/5sec at the telephoto end, when the size of sensor is taken into account.

**Take advantage of bright natural lighting**
Instead of focussing on your kit lens’ shortcomings, why not play to its strengths? Typical kit lenses don’t work well with low-light scenes, but they’re great with brighter lighting. Use this to your advantage and shoot more sunlit scenes, or try it out with some bright artificial lighting in a studio setting. If you’re shooting portraits, bring a collapsible reflector with you to make full use of the natural light.

**Learn to shoot fully manual exposures**
If you really want to make the most out of that kit lens, don’t be content with allowing your camera to automatically adjust the settings for you. If you haven’t already done so, make it a priority to learn how to set everything in Manual Mode. Once you know the basics of fully manual

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**Know your limitations for image stabilization**
Most kit lenses have the added benefit of image stabilization and so the lenses work pretty well under low light situations or with slower shutter speeds to counter the effect of shake induced in the camera. However these image stabilization systems have their limitations and would allow a maximum of 3 stops of stabilization. If you completely rely on the stabilization and drop your shutter speeds more than the allowed range, you will end up having blurry and shaky images. Typically, such systems promise a 3-4EV stop advantage over non-stabilized systems. So, a 60mm lens used on a full-frame
exposures, experiment with different settings to see what works best for each focal length. You also need to take the scene you’re shooting, as well as the lighting conditions, into account. The humble kit lens may not be fancy, but it gets the job done. You just need to learn how to work with it to fully explore its potential.

**ALWAYS SHOOT RAW**

If there’s one thing amateur photographers are always advised to do, it is to shoot RAW. There are pros and cons to using RAW and JPEG, and both have their uses, but unless you’re shooting burst sequences in succession, then always shoot in RAW format. This way, even if you can’t perfect every single shot you take with your kit lens, there’s still plenty of information in the image to allow you to fix any issues in the post-processing stage.

Kit lenses are extremely useful and versatile but they do have their fair share limitations, and it’s important to know what those are. Less noise reduction, less sharpness, little to no bokeh, slower auto-focus, and weaker low-light capability are some of the usual issues that are to be expected in most modern kit lenses. Therefore, to get the most out of your kit lens, it’s best to learn where its weaknesses lie, so you can compensate with innovative solutions.

_TEXT: MRINMOY CHOUDHURY_
Since it is a new year and a new beginning, we thought it would be useful to talk about photo projects and its positives and negatives with our readers. In this article we will talk about that and also give you guys a few ideas on starting something new in 2018!

**What are photo projects?**
For the new readers joining us this year for the first time, let’s discuss what photo projects are. Photo projects are a way of practising photography using a task set by yourself for yourself. This is on the lines of setting exercise goals and can help an amateur a lot. There are a lot of ways and topics to start a photo project but we will go into that later.

**Are photo projects useful?**
There are two ways of looking at starting a photo project. One might feel uninspired at times to go out and shoot, which is quite common for many photographers and artists and might need that extra push to move forward. The other big reason is one might wish to hone their skills by setting new challenges for oneself everyday. Photo projects like ‘using one lens for everything’ or ‘look up’ etc can be quite a daunting task and can be quite useful if you want to practise photography to hone your skills. But there are negatives to doing photography projects as well. The biggest negative that can affect your photography is the loss of vision. A photographer might get so engrossed in a certain project that he or she may lose the will to ‘see’ other kinds of frames. This tunnel vision might affect one’s career and one’s interest in photography.
Photo projects are good if they are short term and should only be used as a practise and not to increase one's body of work. One should also not lose sight of why they started the photo project in the first place and should regularly shoot other things as well. While daily projects can make you go into a habit of shooting everyday, this should not become a boring exercise that you have to do. You should enjoy the photo projects. If you feel that you are not enjoying a project then stop it immediately and start something new since art cannot be made if it is forced.

Given that we have a lot of amateur photographers as readers, we would like to share a few photo projects that can be both beneficial to them without being harmful. While there are various variations to these projects, one can change them according to their liking and modify them to their needs.

**Project 365**
The most popular photography project, project 365 is followed by many amateur as well as professional photographers across the world as a daily routine exercise to stay in touch with photography. This project involves the photographer taking a little time out of his or her daily life and going out and
shooting one good image everyday. The image can even be made indoor but it has to be presentable and should satisfy the photographer. They say practise makes perfect, and what better way to perfect your skills of photography than practising everyday!

Look up
Look up projects came to prominence in Instagram and has stayed in prominence since then. This project urges a photographer to not just look at what is happening at the eye level but to look up and photograph the skies, skyscrapers, trees etc that we see and ignore everyday in our daily lives. This photo project produces interesting images from photos of skyscrapers to beautiful architecture or patterns. Wide angle lenses need to be used in these images to encapsulate a larger part of the surrounding and tripods might be needed in some places. Make sure you confirm with authorities as tripods are not allowed at many heritage or high security sites.

Shoot mono
Our eyes are used to looking at things in colour and this poses a huge problem when amateur photographers start shooting black and white images. With colour being a major part of our images,
it being stripped away can make a photographer have to rely on elements such as texture, elements in the frame, composition, contrast etc. This helps the photographer develop an eye for these things and they can use these for colour images as well once they are adept with the methods. Use the ISO grains as your friend when shooting mono and always shoot in RAW + JPEG mode so that you can keep the colour versions as well. There will be instances when you shoot something in black and white but feel that it would have been better in colour and you won’t have a colour version if you shoot JPEG images. RAW images retain colour information and it is always better to shoot RAW if you do not have any hard drive space woes.

Using one lens for everything
Using one lens for everything can be very challenging. Using a kit lens can still make this assignment easy but using a block/prime lens can be quite a task. When you are restricted by the focal length of your lens you tend to move around much more. You pay much more attention towards the elements that you wish to include or exclude in your frame. Once you are used to using a fixed focal length lens, you will feel much more comfortable when using a zoom lens and will automatically concentrate more on the framing. Another added advantage to practising using one lens is all the weight reduction of your backpack. Using prime lenses
also has an added advantage of having lower aperture values which can help you shoot low light images quite well.

**Letter montage**
This is an exercise of seeing things when walking on the streets. Letters are all around us and if you are tired of shooting portraits and landscapes and street scenes, try shooting different letters on the street. You can shoot these letters and create beautiful montages of sentences etc. If you wish to be more creative, try to use shapes like bicycle wheels, or clocks etc to substitute letters. Make sure the letters are not cluttered and are seen clearly and you can get these printed as well! Try using these images on christmas cards etc and see how it transforms an ordinary card into something unique.

**Still from video**
This is a fun exercise as it helps improve photography skills a lot. Videos are a combination of photographs played very fast and this exercise utilises just that. If you have a lot of free time, try and watch videos and pause and screenshot the frames that you feel look amazing or are very grammatical. This exercise can be done on any Youtube videos or movies. One can make their own videos and see which frames they can identify as good ones. This develops a habit of looking for good frames.

We hope these tips help you on planning your new photography project and in turn helps you in honing your skills as a photographer.

TEXT: SOURADEEP ROY
What is Micro Four-Thirds system?

When discussing sensor sizes with other photographers, we realised that APSC and full frame sensors are the only two options that most photographers consider when buying cameras. With our recent youtube video on the Panasonic GH5, we decided it was high time we educated amateurs as well as some professional photographers on what micro four third cameras are and what their advantages and disadvantages are.

The Micro Four Thirds system (MFT or M4/3) is a standard released by Olympus and Panasonic in 2008, for the design and development of mirrorless interchangeable lens digital cameras, camcorders and lenses which is designed on the four thirds system made for DSLRs. While the APSC cameras produce images in 3x2 aspect ratio, the micro four thirds, true to its name, produce 4x3 aspect ratio images. While it comes down to the user’s preference, one has to keep the image aspect ratio in mind when printing. The APSC sensor is roughly 24x16mm in size compared to the micro four thirds being 18x14mm. So, the APSC is about 30% bigger. Now how does that change things?

As we all must know by now, the crop factor of APSC cameras is 1.5x, but a micro four thirds camera has a crop factor of 2x. This has to be kept in mind when buying lenses. The crop factor of a camera affects the focal range and depth of field as well. A higher crop factor means depth of field will be deeper i.e APSC has an advantage when you need shallow depth of field whereas micro four thirds have an advantage when you require deeper depth of field. This means that landscapes or macro photography will be easier and much better in APSC sensors while most micro four thirds
cameras can shoot great portrait shots with kit lenses due to the crop factor and lens construction which allows for portraits to be shot in lower aperture values without parts of the face getting blurred due to depth of field.

In terms of sensor size differences, APSC cameras have certain advantages on paper. Larger the sensor, more light the sensor receives thus enabling better low light performance. Bigger sensor also means more number of pixels of the same size which leads to a higher resolution and apart from noise compression it allows for a bigger crop as well. But with newer technologies coming up, many micro four third cameras have matched APSC cameras toe to toe when it comes to low light performance.

The biggest disadvantage of micro four thirds cameras is also its biggest advantage. Its smaller sensor allows the size of the overall camera to be considerably smaller compared to DSLRs which also means the manufacturers can fit in more technology such as better stabilization etc in a much smaller package. Another advantage of micro four thirds cameras is due to its use of a combination of Phase Detect and Contrast Detect auto focus, while most DSLRs use ‘Phase Detect Auto Focus’ still. It is also known by DSLR videographers that many APSC cameras use down-sampling while shooting 4k videos from 6k which causes rolling shutter which can be a pain to remove in post, specially if you are new to video editing software. While most micro four thirds cameras have a lower megapixel value, due to the sensor's small size the pixel density remains very similar to a standard APSC sensor.

Micro four thirds cameras provide more bang for the buck and are almost half as expensive as their full frame counterparts without having a considerable difference in quality of images. In fact, many modern micro four thirds cameras have more features than an equally priced DSLR camera. While micro four thirds cameras used to be a smaller version of DSLRs which provided lower quality output and had certain issues involved with it due to its restricting sensor size, the scenario has changed considerably now. Nowadays cameras like the Panasonic GH5s come equipped with UHD 4K video recording and large individual pixel size which affords impressive low-light performance to an extended ISO 204800, along with Dual Native ISO technology at ISO 400 and ISO 2500. Several other firmware upgrades like the V-Log L and Hybrid Log Gamma HDR modes are said to effectively increase the dynamic range and afford more flexibility when colour grading during post-production. These new advancements in camera technologies in the recent past has brought the micro four thirds cameras at par with any DSLR out there and we feel this could very well be the future of camera technology.
Reasons why a fixed lens camera is the best

If you ask what a fixed lens camera is, the answer is in the question itself. Any camera that does not have a interchangeable lens mount is a fixed lens camera. In simple terms, these cameras have a fixed lens and can be used to shoot almost everything. The simplicity is what makes it the easiest form of any camera to use. Back in the days rangefinder cameras were very popular and photographers had this tendency to use only one lens and take all sorts of images with the same. Similarly if you look back at the TLR (Twin lens reflex) cameras, they also particularly had one lens for viewing and one for shooting which were identical and has similar focal lengths. For a medium format TLR, the focal length of 75/80mm was equivalent to 50mm in the 35mm format which was considered to be normal focal length. Fast forward the past, now you can see cameras from different manufactures with retro looking bodies, interchangeable lens mounts and a series of lenses in various focal lengths which more or less have been a challenge to DSLR categories. The want and craze of such cameras has been exponentially rising and camera makers feel the need to answer calls from the consumers.

Continuing this discussion, we shall now ponder upon the cameras which have fixed lenses or consider only one lens for all types of situations. To make things clear and easier, a fixed lens camera can be a dedicated one where the lens is attached to the body or we can consider a DSLR or mirrorless camera with only one lens, preferably a prime lens. Now this might sound a bit non-convincing to most people but a fixed lens camera is what photographers have been using since the inception, given then the luxury of having a large number of lenses or being able to afford or probably even less options bound them to stick to the basics. A 50mm or 35mm prime lens was a go to tool at any given point of time. This one lens approach has given many famous photographs and the one lens approach is what actually sets the best beginning for a new photographer.

What makes the one lens approach preferable? The answer is when you look at the images. For a camera with a 35mm focal length lens, you will have to walk around to frame as there is no
zoom. So if you want things closer, you walk closer. Similarly the framing will be tight and precise as you would want to carefully choose the elements that you would want to include and exclude from the frame. This exercise prepares one for the framing and composition challenge anytime and anywhere in any situation. Street photographers would swear by prime lenses, but they would prefer wider focal lengths like a 24mm lens. This allows them to move in very close to the action without having to sacrifice the frame or the elements which make the image more dynamic.

The constant use of one lens also breaks you out of the limitations and that is when you realise you are limited by the capabilities of the camera and not your skills. This is very important as some photographers who begin with a lot of fancy equipment but end up taking not so good images. This is mostly because of the missing perseverance and practice. The more a person indulges in shooting, the more they feel confident and their images talk about it. It is all about the way you perceive things and how differently you see them. This is probably the strongest debate when it comes to a fixed lens camera or using only one lens.

Considering the type of use, there are several focal lengths that can be preferred while selecting a fixed lens camera. Also be aware that this fixed lens combination can work on DSLRs as well only if you carry one lens with you. For example the Ricoh GR and the Ricoh GR II have 28mm equivalent fixed wide aperture lenses which makes it a great buy for street and daily photography as well as for vacations and travel. Similarly Fujifilm has their X100 series lineup which are great cameras having 35mm equivalent lenses. The output from these cameras are very detailed when compared to cameras from similar categories and sensor sizes.

The output from these cameras are very detailed when compared to cameras from similar categories and sensor sizes.

Selecting your fixed lens camera. If you happen to own an interchangeable lens camera, you are lucky enough to try out various focal lengths. The choice of lenses are simple as you can pick up one of the wide open fast lenses anything ranging from 24mm prime to a 35mm prime lens. You can choose a 50mm lens if you are more into portraits and shoot less of the streets. A 50mm lens can be an all rounder. If you are buying a fixed lens camera, choose something preferably not more than a 35mm focal length. Since you do not have the luxury of changing lenses, its better to have something which will cover most of your needs. One important factor is to check for battery life of the camera. Since all the fixed lens type cameras are made very compact in size, the batteries tend to be small and you cannot expect to shoot an entire day with them. So it is always advisable to carry multiple batteries to shoot uninterrupted or have an alternate way of charging the cameras.

Now comes the most difficult part, choosing the right one for you. Well the truth is that the fixed lens cameras are quite niche objects when compared to the modern photography equipment that we are used to. But companies like Fujifilm, Sony and Ricoh have been making fixed lens cameras which have received immense response both from professionals and beginners alike. If you are a hardcore street photographer or someone who wants to carry a camera on day to day basis, a fixed lens camera will be a right investment. However, if you do tend to shoot other stuff and mostly are surrounded by high quality equipment, a fixed lens camera might be just an overkill as it might not find its proper use.

Having a fixed lens camera might not be a big challenge but accepting its limitations and being able to make images with limitations is just what every photographer should look for.

TEXT: MRINMOY CHOWDHURY
What is a symmetry. In easy terms symmetry is when an object, image or scene can be divided into two parts (from the center vertically or horizontally) and each part of the image would look like a mirror reflection of the other. Symmetry can also be defined as perfect halves of any object or image.

To get into symmetrical compositions you will have to understand that only certain situations can turn out to be symmetrical. For example a human being can be symmetrical when viewed vertically but not when you divide horizontally meaning the line is cutting the human at the torso. Symmetrical compositions make strong visuals and often leave a sense of vastness in the scene or the image. Symmetrical editing can be done on photo editing software, but we shall focus more on shooting the images in a symmetrical way. However do not get stuck with the idea of finding
everything as perfectly symmetrical. In the real world is not always true and so the images are as close as to being perfectly symmetrical forms.

**How to take symmetrical photos**

It is fairly simple, as you know by now how you could actually take symmetrical images. The key is in observation as you will not have to try too hard or stress too much to see things. You can start with buildings, houses or any construction. Work out the compositions and see how will it look when formed an image. It’s worth noting that symmetry can create a very static image, which is not always desired. Also worth noting is that if you are trying to achieve symmetry in an image, you need to work hard to nail the effect. Sometimes the slightest misalignment can be very distracting in an image. For example, if you are creating a symmetrical photograph of a building, be sure to stand precisely at a center point and keep the camera perpendicular to the face of the building. If you are half a step off to one side, or have the camera just off the 90-degree angle, lines will deflect in the image.
Tilt-shift lenses can help remove the deflections and some post-processing software also allow you to straighten lines to help eliminate distortion effects, but, whenever possible, get as close to center and perpendicular as you can when trying to achieve that symmetry.

Like all of the other considerations for composing an image, there are no rules requiring your image to have a balanced composition, nor are there penalties for creating an unbalanced one (unless you are entering a contest that requires the image to meet certain criteria). What you may seek to avoid is a balanced or symmetrical composition picturing a dynamic situation, or an unbalanced composition of something you wish to emphasise as static.

Also, unless you are shooting in a controlled studio environment, the objects before you cannot always be moved and changed at will. It is up to you, as the photographer, to decide what to include in the frame, and what to subtract or minimise through composition while keeping the idea of balance or imbalance in your mind’s eye. You hold the reins for how to best achieve the right equilibrium for the feeling you are trying to convey.

TEXT: MRINMOY CHOUDHURY
In the age of social media and people’s increasing online presence, portrait photography has become wildly popular. Photographers may have learnt the tricks of taking beautiful portrait shots but they can be further enhanced using editing tools like Photoshop. In this article we will discuss different steps with which one can completely transform an ordinary portrait into something stunning!
**Always use RAW to edit**

RAW files always have unedited and untouched results which works like a blank canvas for you to work on. RAW files store more image data than JPEG files, thus allowing more flexibility to the editor to edit according to his or her preferences. These file formats might be a little bigger in size but are much more useful, specially if you are picky about your edits. Open your RAW file in Photoshop and you will see something like this.

**Crop and adjust**

More often than not, you will keep extra headspace and leg space when shooting a portrait. Specially if you are shooting with a high end camera it is best to do so because even if you crop a lot of your frame out, due to the higher resolution of the camera, the image quality will not be affected too much. First, do a basic crop so that you can see your subject clearly. You can crop the image according to your liking inside Photoshop later on instead of in the RAW editor, when you open the image.

**Correcting exposure and contrast**

Exposure is the first step towards making your image look good. You can try and emulate how a perfectly exposed image would look but more often than not, it is best to slightly overexpose the image if it is a portrait as we will correct the highlights as well. Change the contrast, highlights, shadows, whites, blacks and clarity according to how you like your image to look. Do not go into the vibrance and saturation right now since it is best to make these changes near the end.
Sharpening
Sometimes sharpening an image might completely change how it looks. Make sure to zoom in a little to see exactly how much you wish to sharpen. Often, blurring the image a tiny bit can change the skin tone completely and it is also known as beauty blur in some cases. See which one works for your image.

Spot healing
Every model in the industry, no matter how well groomed he or she is, requires skin retouching or spot healing. More often than not, models have come under the limelight for having ‘too much Photoshop’ done. So make sure you perform this step very carefully and as less as required. If there are skin imperfections or shadows that require removal under the eyes and so on, you can do so with the help of spot healing brush tool in the left side panel bar of your Photoshop software. You can also use dodge and burn to open up specific shadows or highlight areas.

Colour balance
Now open the image in Photoshop and go to Image> Adjustments> Colour balance. If you know what complimentary colours are, try to make the skin as neutral as possible. If there is a more greenish hue then shift the middle bar to magenta, if there is a more yellowish view then shift the last bar towards blue and so on. If you wish to add a certain hue to your image you can do so too.
The image, after dodging and burning certain areas will look like this.

Final touchup
Go to Image> Adjustments> Curves and make your final edit according to what the entire image now looks like. We increased the midtones a little and decreased the shadows by a tad.

Editing the iris and pupil
While we did not have to perform this step as the person in the image was wearing sunglasses, make sure you edit and open up the eye colour as well. Eyes are extremely important for an image to work and can make or break an image. Zoom in on the eyes and use dodge tool (Make sure to change the Range on the top bar when you edit) to carefully select parts of the iris and pupil and bring out the details in them.

We hope this tutorial helps you understand the workflow and what all you need to pay attention to in your editing process and we hope you like the final result on the first page of this article. If you know other ways to make a portrait look amazing do let us know and we will make sure we feature those in our next articles to come!
In a rapidly growing market that is dominated by Redmi, Samsung, OnePlus, Apple, Oppo, Vivo and so on, the name InFocus hardly rings a bell, yet. InFocus Corporation is an American company based in the state of Oregon and is the industry pioneer and a global leader in the visual communication market. InFocus and Foxconn have come together in a strategic partnership to provide consumers with mobile phones that have amazing specifications at very affordable prices. Foxconn, whose customers include companies like Apple, Acer, Dell, Motorola Mobility, Microsoft Corp and others are in charge of production and assembly of InFocus phones in India. We recently got our hands on the latest from InFocus’ stable – Vision 3 and we tested it out! At an amazing price of ₹6,999 let’s see how it performed!
Look, body & feel
The phone looks stunning with its 18:9 display and you immediately notice how light it is. We received the champagne gold colour and it looks stunning. One can hardly understand it is a budget phone. Even though the back is plastic and not aluminium, the phone has two iPhone like antenna lines, a dual camera set up along with a flash and a fingerprint sensor at the back. The front also looks classy with very thin bezels and the 82% screen to body ratio. The screen is bright and vibrant and there is very little noticeable pixellation of icons which was expected given that it is a 2.5D curved glass display with a 5.7-inch HD+ screen offering 1,440x720p resolution and 282ppi.

Performance
The InFocus Vision 3 is powered by 1.3GHz quad-core MediaTek MTK6737H processor and it comes with 2GB of RAM. While the phone’s specs look good on paper, the Mediatek processor seemed to be a bit sluggish when opening apps and playing games. The 16GB of internal storage that can be expanded up to 128GB via a microSD card also is a boon for users. Since the phone is targetted towards tier 2 and tier 3 cities, the provision of a 4000mAh non removable battery along with a dual SIM (GSM and GSM) Nano-SIM and Nano-SIM slot is a great addition since people in tier 2 and 3 cities often tend to have multiple sim cards and also tend to use their phone to watch movies or play games etc which can be quite battery intensive. The InFocus Vision 3 runs Android 7.0 out of the box and supports Wi-Fi, GPS, Bluetooth, USB OTG, FM, 3G and 4G connectivity. We were quite surprised to find that the phone also has not cut corners in order to keep the price low and has provided proximity sensor, accelerometer and ambient light sensor.

Camera
This is where the review gets tricky. The camera is what most manufacturers concentrate on these days and with a phone priced this low, we were not sure what to expect from a dual back and single front camera. As we put the camera through its paces, the 4P lens, 8MP front camera, and 5P lens, 13+5 MP dual rear cameras do not disappoint. Even though they aren’t the best cameras out there, they can be used to capture selfies with friends or family photos that do not need to be blown up in print. The colours are not vibrant but are not dull either and the dualfie feature is a welcome change. Dualfie is where the front and back cameras work simultaneously capturing the picture taker and the subject together in one image. This feature has previously been seen in Nokia’s recent launches which are considerably more expensive. The low light performance is not something to be proud of. The camera takes a few seconds to focus and there are visible grains and artifacts when shot in low light and it is best to avoid using it in low light without the flash.

Conclusion
If you ask us, for a phone priced at ₹6,999 we would say the camera is quite decent and if budget is a constraint then this could just work for you. All in all, the phone is definitely heading in the right direction if it’s sole aim is to capture the affordable smartphone market and while one might wish for a 1.4GHz octa-core Qualcomm Snapdragon 435 processor like the similarly priced Redmi 4 one can look at this phone purely because of the 18:9 screen and the overall consistent performance in terms of look, feel, camera etc.
PHOTOSCAPE

Send in your entries to photoscape at asianphotographyindia@gmail.com

Name: Akash Thakur
Camera: Nikon D7000
Focal length: 22mm
Aperture: f/3.5
Shutter speed: 1/50s
ISO: 200
Name: Subhankar Das  
Camera: Nikon D750  
Aperture: f/11  
Shutter Speed: 30s  
ISO: 160  
Focal Length: 55mm

Name: Ratnadeep Mitra  
Camera: Nikon D750  
Shutter Speed: 1/125s  
F-number: f/6.3  
ISO: 100

Name: Arindam Chowdhury  
Camera: Nikon D7000  
F-number: F 8  
Shutter Speed: 1/160sec  
ISO: 400  
Focal Length: 140 MM
The Pic of the Month in the PHOTOSCAPE section will receive 1 Year Subscription (12 E-Issues)

Name: Shreenivasa Yenni
Camera: Nikon D750
Aperture: f/2.8
Shutter Speed: 1/50Sec
ISO: 100

Name: Anmol Guru
Exif: NA

Name: Rajarshi Mukherjee
Exif: NA

Name: Rajarshi Mukherjee
Exif: NA
“Spiritual Varanasi in Mist”
Varanasi is considered to be older than tradition. It presents a unique combination of physical, metaphysical and supernatural elements. Ghats in Varanasi are riverfront steps leading to the banks of the River Ganges. The city has 88 ghats. Most of the ghats are bathing and puja ceremony ghats, while two ghats are used exclusively as cremation sites. It was a chilly Dec- Jan in varansi when I started working on my series “Spiritual Varanasi in Mist”. I found the morning rituals are very spiritual, poignant and fascinating. And to get framed these activities in a story, that too during the chilling cold and foggy mornings, one needs plenty of patience and perseverance. I tried my level best to represents the story the way I want to.

Shubham Keshari, Varanasi
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