



Asian Photography

Vol. 27 - No.12

[PRO-PROFILE]

The Power of Portraiture

[ON THE HORIZON]

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[TIPS AND TECHS]

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LENS SHOOTOUT

Mid zoom lens shootout **DSLR**

If you want a go-to lens with your camera you usually use a kit lens. But what if you wanted more from your kit lens? What if you needed a better lens with great focal length, quality and low aberrations with minimal chromatic aberration? The answer is that you need a mid zoom lens. We've selected eight of the best mid zoom lenses. These lenses are widely used by photographers and range from relatively wider angle of 28mm to 105mm. They are also known for their compact size, portability and low weight. Some are also known for their optical quality and low aberrations. So, we've selected the best mid zoom lenses available in the market and put them to the test using the same method of testing as the previous shootouts. Below are the lenses we've tested:

Model	Price	Weight	Length	Filter	Aperture	Max. Magnification	Closest Focus	Image Stabilization
Sony Carl Zeiss Vario-Sonnar T* DT W. 18-250mm F3.5-6.3 OSS	₹ 1,10,000	310g	105mm	72mm	F3.5-6.3	0.16x	0.1m	Optical SteadyShot
Canon EF 18-200mm F3.5-6.3 IS STM	₹ 65,000	255g	105mm	72mm	F3.5-6.3	0.16x	0.1m	IS
Nikon AF-S DX Zoom-Nikkor 18-200mm F3.5-6.3 ED VR	₹ 75,000	255g	105mm	72mm	F3.5-6.3	0.16x	0.1m	VR
Canon EF 18-200mm F3.5-6.3 IS II	₹ 75,000	255g	105mm	72mm	F3.5-6.3	0.16x	0.1m	IS
Canon EF 18-200mm F3.5-6.3 IS II	₹ 75,000	255g	105mm	72mm	F3.5-6.3	0.16x	0.1m	IS
Canon EF 18-200mm F3.5-6.3 IS II	₹ 75,000	255g	105mm	72mm	F3.5-6.3	0.16x	0.1m	IS
Canon EF 18-200mm F3.5-6.3 IS II	₹ 75,000	255g	105mm	72mm	F3.5-6.3	0.16x	0.1m	IS
Canon EF 18-200mm F3.5-6.3 IS II	₹ 75,000	255g	105mm	72mm	F3.5-6.3	0.16x	0.1m	IS

On the Horizon

• Parizad D



Shoot My City

• Dubai



LENS SHOOTOUT

Telephoto Zoom Lens Shootout **DSLR**

If you want a go-to lens with your camera you usually use a kit lens. But what if you wanted more from your kit lens? What if you needed a better lens with great focal length, quality and low aberrations with minimal chromatic aberration? The answer is that you need a telephoto zoom lens. We've selected eight of the best telephoto zoom lenses. These lenses are widely used by photographers and range from relatively wider angle of 70mm to 300mm. They are also known for their compact size, portability and low weight. Some are also known for their optical quality and low aberrations. So, we've selected the best telephoto zoom lenses available in the market and put them to the test using the same method of testing as the previous shootouts. Below are the lenses we've tested:

Model	Price	Weight	Length	Filter	Aperture	Max. Magnification	Closest Focus	Image Stabilization
Pentax DA 50-200mm F4-5.6 ED WR	₹ 17,000	180g	70mm	52mm	F4-5.6	0.16x	0.1m	WR
Tamron SP 90-300mm F4.5-6.3 Di II VC PZD	₹ 15,000	250g	105mm	72mm	F4.5-6.3	0.16x	0.1m	VC
Sony DT 55-200mm F4-5.6 OSS	₹ 11,000	180g	70mm	52mm	F4-5.6	0.16x	0.1m	OSS
Canon EF 70-300mm F4-5.6 IS II	₹ 15,000	250g	105mm	72mm	F4-5.6	0.16x	0.1m	IS
Canon EF 70-300mm F4-5.6 IS II	₹ 15,000	250g	105mm	72mm	F4-5.6	0.16x	0.1m	IS
Canon EF 70-300mm F4-5.6 IS II	₹ 15,000	250g	105mm	72mm	F4-5.6	0.16x	0.1m	IS
Canon EF 70-300mm F4-5.6 IS II	₹ 15,000	250g	105mm	72mm	F4-5.6	0.16x	0.1m	IS
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The Reggio Lounger Replica Blue

Retail price: ₹35,000

HomeHQ price: ₹24,500



London Accent Chair

Retail price: ₹35,000

HomeHQ price: ₹18,499



The Sweetzer Chair

Retail price: ₹27,000

HomeHQ price: ₹16,500



Patchwork Modern Leisure chair

Retail price: ₹27,000

HomeHQ price: ₹18,750



Contemporary European Designs



Benton chair charcoal Black

Retail price: ₹28,250

HomeHQ price: ₹20,250



Somerville Side Table

Retail price: ₹17,000

HomeHQ price: ₹9,699



Pirouette Revoiving Table

Retail price: ₹36,000

HomeHQ price: ₹18,499



Palm beach club chair red

Retail price: ₹9,750

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Feedback

Readers' Comments and Suggestions...

The Letter of the month will receive a gift from Uniross



Dear Sir,

I want to know what *Asian Photography* really is? I am an amateur photographer pursuing engineering as of now. But, I am interested in choosing photography as my career. So do we have to submit the picture to you? What pictures they should be of? How does it work? How can I help you and get helped in return. Please let me know.

**Regs,
Siddhant Soni
Indore**

Dear Siddhant,

I am not sure what I am supposed to respond to this letter with. So I will try and respond to you in the most honest manner that I can.

1. You want to know what *Asian Photography* really is? – it is India's first and premier photography magazine. It is intended to help photographers i.e our readers to become better at this art through tips and techs and it intends to inspire our readers through profiling professional photographers and their work.

2. So you are interested in choosing this line and becoming a photographer, and for that how would you like us to guide you? The submission of the pictures from your end to us is to feature them in the magazine and get feedback. But one picture getting published anywhere doesn't cement you as a photographer but gives you the inspiration to shoot another one, better than the last. Our magazine aims to provide a platform for you to showcase your work and learn from our articles. We do not have any reservations on style or genre of your submitted work but we only print the best images. So make sure that your images are outstanding and we will print them. We try to help our readers chose the best equipment in the industry through our equipment reviews and shootouts as well.

3. We strive to see a better future for photography in India and our aim has always been to promote photography as an art form. Maybe we can help you by bringing out helpful articles and you can help us by being a brilliant photographer.

Hopefully this answers your questions satisfactorily.

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Just 13 secs per 4R Photo



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Feedback

Readers' Comments and Suggestions...

The Letter of the month will receive a gift from Uniross



Dear sir,

I'm really thankful to you and your team as your magazine helps me in taking my knowledge to the next level. I'm from a small town (Yavatmal) where there are very few people to encourage and inspire and your magazine plays a vital role in this sphere. It works like an energy booster that gives a different way of seeing things.

I'm very lucky that at the age of 17 I'm getting an abundant storage of useful knowledge from a magazine like yours.

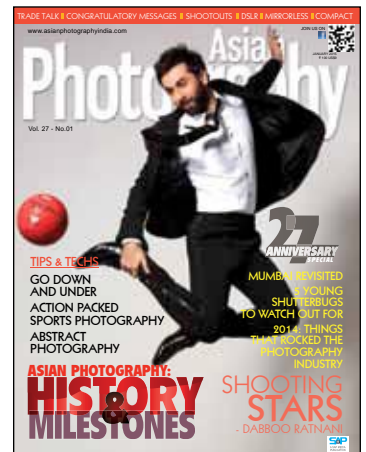
Regs,
Hariom kale
Yavatmal

Dear Hari,

Hope you are good and thanks for your feedback. I often say this, much of my time goes in interacting with people and listening to the feedback that they share with us. And it is people like you that really make things we do extremely worthwhile. For instance, I didn't know the place you are from and tried to learn more about it. And it gives us great pleasure to know that we are making a small impact in your life and energy all the way there. I am even more happy to know that you are just 17 are getting more inclined towards the field.

As you already know, we at AP have always been doing a lot to promote the younger generation and we are extremely happy that they have taken to this so warmly. And lastly we have a great team that works behind the scenes in every department to give you the product that you see. From the writers, designers to the marketing and production team, everyone works extremely hard at this.

So hopefully we will be able to entertain you for the many more years to come.

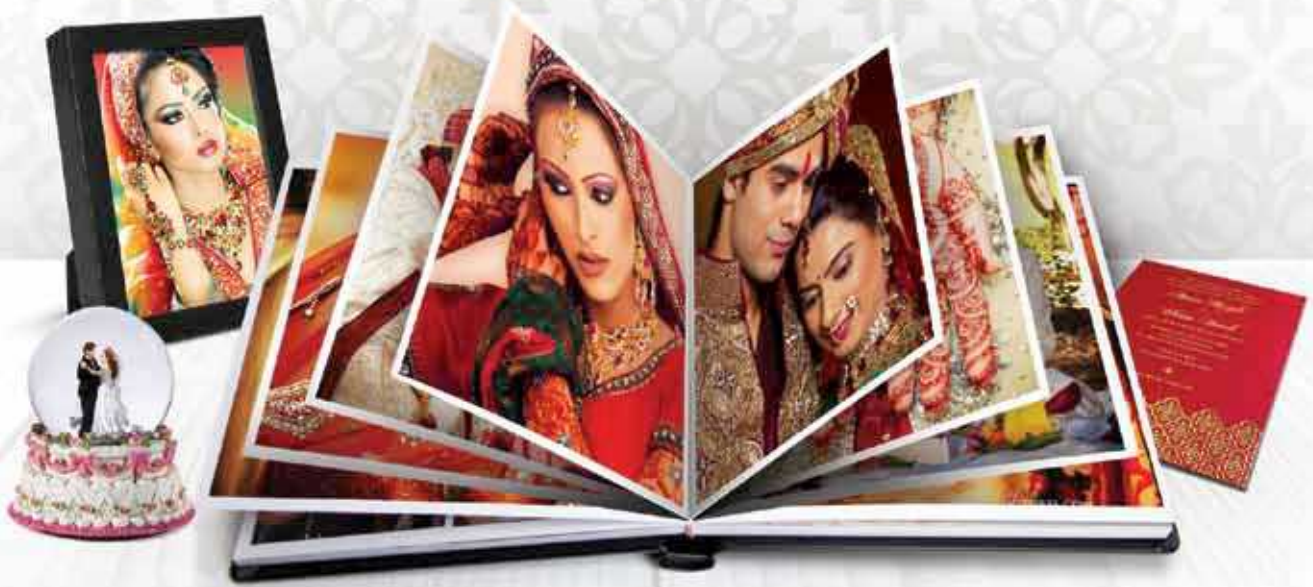




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New upgrade

YN300 III + APP LED Video Light

- * Equipped with multi-channel wireless remote control, which can off-camera adjust the luminance and power switch, meanwhile you can respectively control 8 groups of luminance and power switch of the video light, allows you operate more easily.
- * You can download the APP from the official website, control the LED video light through the mobile phone, read the current luminance and channel of the LED video light. You can also respectively control 8 groups of luminance and power switch of the video light, allows you control the LED video light as needed.
- * Adopts the Yongnuo proprietary LED driving technology, definitely not appear the corrugated, stroboscopic and other negative phenomena when shooting.
- * Adopts the encoder digital dimming which can be separately adjusted to rough dimming and fine dimming modes.
- * Adopts LED digital display screen, the power output will be more intuition.
- * Supports external DC power input, which convenient for your long shooting (the power adapter is optional).
- * There are two color temperature of for your option.



YN600L II + APP YONGNUO LED Video Light

- * YONGNUO LED Video Light Wireless Control System
 1. Supports controlling the parameters of this video light with mobile APP; separately controls switch, brightness and color temperature of the video light of 8 groups simultaneously
 2. Video lights of the same channel supports 2.4G wireless sync
 3. Equipped with 2.4G remote control with stable performance, supports controlling from a long distance or a random angle.
 4. Supports YONGNUO LED video light wireless control system, mutually communicate with YN900 video light and YN300III video light
- * Ultrahigh Color Index
RA average value greater than 95; close to natural light and perfectly restores the color of the subject
- * 600 LED beads with large chip
 1. Supports NP-F series lithium battery (suggested use)
 2. Supports connected to the external DC main for a long time service; adaptable voltage: 8V 5A (Do not use laptop AC adapter)
- * Forced Air Cooling System
- * Adopts proprietary LED driving technology which specially developed for supplementary lighting to effectively avoid corrugation, stroboscopic flash and dithering
- * Two color temperature for selection: 5500K/3200K-5500K



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JOSEPH RADHIK

Joseph Radhik is arguably India's most celebrated wedding photographer, known for his breathtaking imagery and mastery of the craft. Twice nominated for the 10 Most Influential People in Photography by Asian Photography, 1st place at the International Photography Award, and top of the wishlist for prospective brides and grooms everywhere, this Indian Institute of Management alumnus has raised the bar for wedding photography and cinema in the country.

The Wedding Wizard

My journey of making images started in 2001, and my very first image making device was a digital one. So unlike the rest of the photographers who've graced these august pages, I'm fairly new and consider myself still a learner in the craft. But I'll tell you this - I can't remember my life before I started looking at the world in frames. Photography has made me see the beauty in the world around us, whether it is the smile of an 80 year old woman that shows a life well lived, or a surreal sunrise viewed from 17,000 ft up in the mountains. This ability to see beauty has turned into an obsession to seek more beauty. In turn, this search has turned into a life full of travel.

Not just the travel that takes you places, but the kind that forces you to experience new lifestyles and cultures. I spent six years studying engineering and management, and three years working with some of the best companies in the corporate world. I've travelled from rural corners of India selling toothpaste to big glass-faceted corporate houses selling ideas. And while I truly enjoyed this life, I always found pure joy while creating images. So it was in the winter of 2010 that I quit, becoming a full-fledged wedding photographer. 'Why weddings?' is a question I get asked a lot. To me, weddings stand for everything that I love about the art and craft of photography - they force me to interact with my subjects, but at the same time teach me to

respect the occasion and be a fly on the wall. They require you to be quick on your feet, are full of emotion, and simply gorgeous to shoot.

That brings me to what I seek for in my art. Two factors make up pretty much each one of my images: beauty and emotion. All the images I seek need to have both of these aspects, the rest of the technicalities are optional. By emotion, I don't just mean capturing an expression on camera, but I also hope to elicit an emotion from my viewer when they see my work. I hope to steal more than five seconds of my viewer's attention with my images. Five seconds may seem less, but in our age of rapid social media consumption, it is nothing but a meaningful pause. A pause that begs for you to look deeper or simply be so stunned that you'll sit back and soak in the detail. Beauty as a term is self



SHOT USING SONY A7M2
SHUTTER SPEED: 1/1000 SEC
F-STOP: F/2
ISO: 50
LENS: E 85MM F1.8



SHOT USING SONY A7S
SHUTTER SPEED: 1/100 SEC
F-STOP: F/8
ISO: 100
LENS: FE 16-35MM F4 ZA OSS

explanatory and my work revolves around this central theme across all genres.

Finally, I recognise that photography is equal parts art and equal parts craft. While the art is what keeps me awake at night, the craft is my indulgence. I'm driven to technical perfection and innovation, and cameras that help me achieve this in my images, are what pique my interest. For the past two years, Sony has been shifting the paradigm with their mirrorless range, and I've been one of the first few in my industry to shift completely to mirrorless. My beginnings in professional camera equipment were with a humble Sony A300, followed by the tank-like A850. Today, I shoot entirely with the A7 range and Zeiss series of lenses. One of my addictions is cinematography and filmmaking, and no other system of cameras does both as good as this system.




SHOT USING: A7R
 SHUTTER SPEED: 1/200 SEC
 F-STOP: F/4
 ISO: 3200
 LENS: FE 16-35MM F4 ZA OSS

When it comes to my camera kit, I've always favoured prime lenses over zooms. Primes tend to restrict your vision, thus leading to innovation and discipline in your process. The other important factor for me is portability - I travel over 200 days a year, so I need my cameras to be as light as possible.

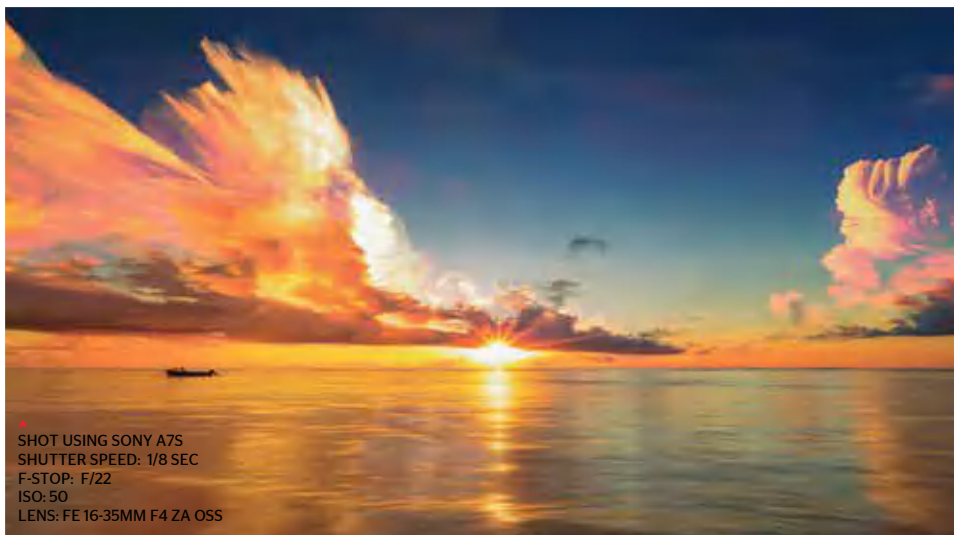
My lens kit consists of Zeiss lenses made by Sony, and by Zeiss. These lenses are stellar in both sharpness and the way they render out-of-

focus areas ("bokeh" in geek terms).

My camera kit is entirely mirrorless. The primary camera is the Sony A7RM2 which is the epitome of image quality right now, with its large, clean 42-megapixel image files. The secondary camera is either the Sony A7S or A7M2, based on the assignment I'm on. Both bodies are capable of class leading video output which is a big advantage in the field. I shoot entirely in RAW, and depend a lot on the amazing dynamic

PHOTOGRAPHER'S
PICK 

A7RM2
 The A7RM2 is my primary weapon of choice. It's the epitome of image quality right now, with its large clean 42-megapixel image file, and the amazing dynamic range of its sensor.



SHOT USING SONY A7S
 SHUTTER SPEED: 1/8 SEC
 F-STOP: F/22
 ISO: 50
 LENS: FE 16-35MM F4 ZA OSS

range of these sensors. My last magic trick in the bag is the pocket sized wonder - the Sony RX100M4. This tiny camera is always with me, and is used during photo walks, for making timelapses and slow-motion footage, for aerial and underwater images, and basically for life as I see it.





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Swimming against the tide

GLO's secret success mantra

Every industry goes through its topsy-turvy phases and the photo-finishing industry is no exception to this rule. It's also a known fact that the photo-finishing industry has been seeing its fair share of challenges since many years. But in every challenging scenario, there are always those who swim against the tide, and Coimbatore-based GLO Colour Labs are definitely one such example. One of the key customers for the HP Indigo Press in India, GLO has redefined innovation and business dynamics in the segment. **Bhavya Desai** spoke to **Mr. T.S. Ramanan, Managing Director and Founder, GLO**, on the secret of their success mantra.



T S Ramanan M.D.

What has GLO's journey been like since its inception over 34 years ago?

From the time of its initiation, GLO's aim was to provide quality services to all types of photographers. We quickly outgrew our humble darkrooms and grew into a chain of digital photo labs. Looking for the next big thing we stumbled upon the HP Indigo in 2006 and went on to install our first press in 2007, following which there has been no looking back. Today, we are India's largest digital press with six state of the art printing facilities and a strong network that focuses in South India.

What according to you have been the key drives of your success?

The most vital thing is "a two way communication with our customers". Most of our orders are collected from our offices where we build a good relationship with the customers and develop custom products for them. We are also able to receive unadulterated feedback, which we put on the top of our list when we are developing new products.

How do you feel the technology in the industry has changed over this period?

Technology and knowledge has become way more accessible and the line between professionals and amateurs is merging quickly. We have understood this and are making ourselves more flexible to be able to cater to a wider market.

GLO provides high emphasis on quality and flexibility in their business, but how important is innovation as part

of the same? I understand that GLO at their end engages into a number of innovations using HP products? Can you also give us some instances?

To be successful in a highly-competitive industry, one has to have a unique identity and should be able to stand out from the competition. This is possible only with innovation. The selling point of the HP printers apart from the obvious is the ability to support innovation. Coming from the photo lab business accustomed to three types of paper, we are now allowed to print on several hundred types of substrates.

One such instance is that we were able to solve the biggest issue of photo books being too fragile by printing on a synthetic substrate, making us the first print company to produce and sell a non-tearable photo book. Today nearly 80% of the premium wedding photo book market in South India has converted to non-tearable photo books.

India continues to be a very peculiar market when it comes to products and business dynamics. What are your thoughts on the same? Also how has GLO turned these opportunities in a successful business?

We have a saying in the office that "if you can cater to the Indian market, then you can cater to the world". The reason for this is because the qualities that one needs to possess to penetrate the Indian market is hard to master, but once you do it is one of the most rewarding markets.



GLO installs worlds 1st 7800

According to you what are the challenges in today's market?

In the photo industry the generation of content has grown drastically. We take more pictures in a day than we did in a year. The biggest challenge as a printer right now is to remind everyone that the best way to express, preserve and enjoy your photography is through print.

Photography contributes close to 50% of GLO's business currently. Moving forward do you envision a similar trend or will the diversity in the business reduce this share?

We have come to realise over time that this is the magic combination. Photo will always be our top priority. It is the most quality-conscious market, hence to maintain

quality we have a very labour-intense workflow where the files spend very little time on the print equipment and more time at the pre and post print. In order to balance this, we also provide other services that are not labour intensive and share overhead costs helping us provide additional services to our photo customers while maintaining a competitive price.

Where do you see the next impetus coming from for business like yours?

We see the next impetus in Self Publishing. The dream of many photographers is to publish their work as books but these dreams remain unfulfilled, as these require high capital costs. We can help solve this issue by being able to provide even a single copy upon a short notice and can also set up a print on demand option where photographers are able to publish and commercially sell their work without the risk of uncertainty and huge investments.

How has HP, its products and partner networks helped/contributed in your company's success?

We owe a huge part of our success to our business partners HP. GLO has developed a bond with HP and Redington (the Indian channel partner of HP) ever since the early stages when we had to face several challenges. The combination of producing the world's best digital industrial printers and the unparalleled service and support is why we continue to rely on HP Indigo for most our printing equipment which has made us the biggest customer for HP Indigo in India.



Mid zoom lens shootout

DSLR

If you want a go-to lens with your camera you usually use a kit lens. But what if you wanted more from your kit lens? What if you needed a faster lens with great built quality and lens elements, with minimal chromatic aberration? The answers lie in Mid zoom lenses that are specifically designed to cater to these needs. These lenses are widely used by photographers as it ranges from a relatively wider view of 16mm to as high as 85mm. It is extremely good for street photography, landscape photography and even food or portrait photography. Canon, Nikon, Sony sent us their latest best mid-zoom lenses available for the shootout and just like every time we exercised the same method of testing like the previous shootouts before. Let's see how they performed.

Contenders

- AF-S DX Nikkor 16-80mm F/2.8-4E ED VR
- Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA
- Canon EF 24-70mm f/2.8L II USM

AF-S DX Nikkor 16-80mm F/2.8-4E ED VR



PRICE
₹ 74,950

SPECIFICATIONS

Lens Construction (Elements/ Groups)	17 elements in, 13 groups, including 4 ED elements, 3 aspherical elements, and elements with Nano-Crystal or fluorine coatings
Picture Angle with Nikon DX Format	83° to 20°
Minimum f/stop	f/22, -32
Closest focusing distance	0.35m (1.15ft)
Maximum reproduction ratio	0.22x
Filter Attachment Size	72mm, (P = 0.75 mm)
Lens Cap	72 mm snap-on Front Lens Cap
Lens Hood	Bayonet Hood HB-75
Lens Case	CL-1218 Lens Case compatible
Dimensions (approx.) (from the camera's lens mounting flange)	Approximately 80 x 85.5 mm
Weight (approx.)	Approximately 480 g/1 lb 1 oz
Supplied Accessories (may differ by country or area)	LC-72 72 mm snap-on Front Lens Cap, LF-4 Rear Lens Cap, HB-75 Bayonet Hood

Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA



PRICE
₹ 49,990

SPECIFICATIONS

Lens configuration (group/element)	10-14
35 mm-equivalent focal length (APS-C)*1 (mm)	24 - 120mm
Angle of view (APS-C)*1	83° - 20°
No. of aperture blade	7
Min. aperture (F)	22 - 29
Min. focus (m)	0.35m
Distance Encoder for ADI flash metering	Yes
Filter dia. (mm)	62mm
Hood shape / mount	Circular
Dimensions: Dia. x L (in.)	72 x 83mm
Weight (approx.) (g):	Approx. 445g

Canon EF 24-70mm f/2.8L II USM



PRICE
₹ 1,40,995

SPECIFICATIONS

Angle of View (Diagonal)	84°-34°
Angle of View (Horizontal)	74°-29°
Angle of View (Vertical)	53°-19°30'
Closest Focusing Distance (m, ft)	0.38/1.25 (wide/tele)
Construction (groups elements)	13-18
Diameter x Length (mm) (Maximum)	88.5 x 113.0
Distance Scale	Provided
Drive System	Ring USM
Filter Size (mm)	82
Maximum Magnification (x)	0.09 (wide) / 0.21 (tele)
Minimum Aperture	22
No. of Diaphragm Blades	9
Weight (g) (Approximately)	805

Build and Handling

All the three lenses in the category seem like they were constructed with the similar metal and plastic materials, and the lenses were slightly on the heavier side.

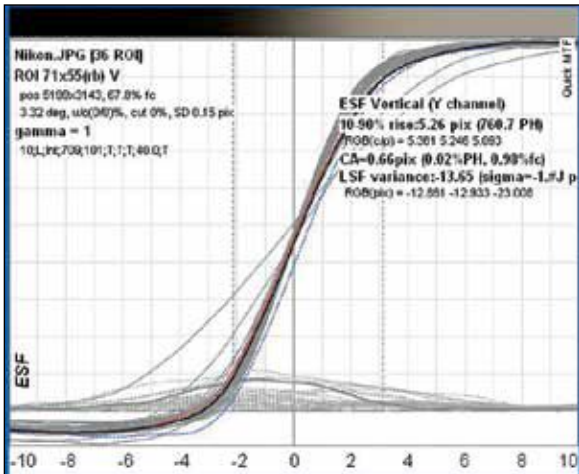
The Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA had a clean and sleek body, that looked and felt sturdy. The lens had no physical buttons on the body, and as the lens does not have an in-built focus motor, there is no physical AF/M toggle switch. There was a distance scale indicator on the body. The zoom ring was pretty smooth, but the focus ring was a little rough in manual mode. The AF-S DX Nikkor 16-80mm F/2.8-4E ED VR was a well-built and light

lens. The body had toggle switches for M/A and M, VR On/Off and Normal and Active VR modes. The lens body also had a distance indicator scale. While the zoom ring wasn't the smoothest, the focus ring was pretty fluid. The Canon EF 24-70mm F/2.8L II USM lens had a very solid build-quality, but that's what you would expect from a lens that cost that much. However, the lens was very heavy to hold. The lens does not feature image stabilisation, which is a disappointment considering the cost of the lens. The body has a toggle switch for AF/MF, and there is a distance scale indicator on the body. All the three lenses weight over 400g, with Sony being the lightest at 445g, and Canon being the heaviest at a hefty 805g.

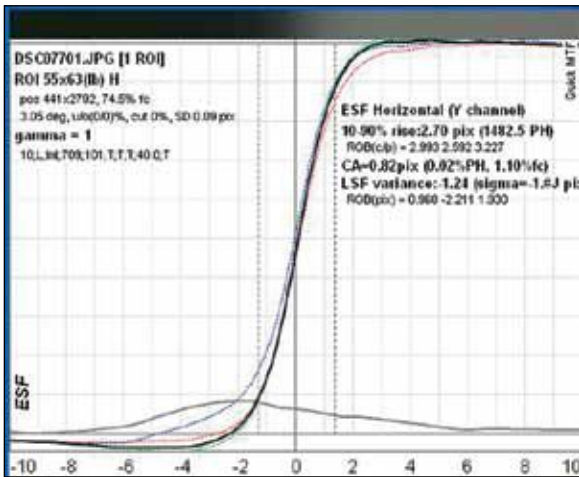
Chromatic Aberration

To test the chromatic aberration, we put the three lenses through the Quick MTF test. The Canon EF 24-70mm F/2.8L II USM showed us the least chromatic aberration (CA) reading, this was followed closely by the AF-S DX Nikkor 16-80mm F/2.8-4E ED VR's. The Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA showed the highest reading of the three lenses.

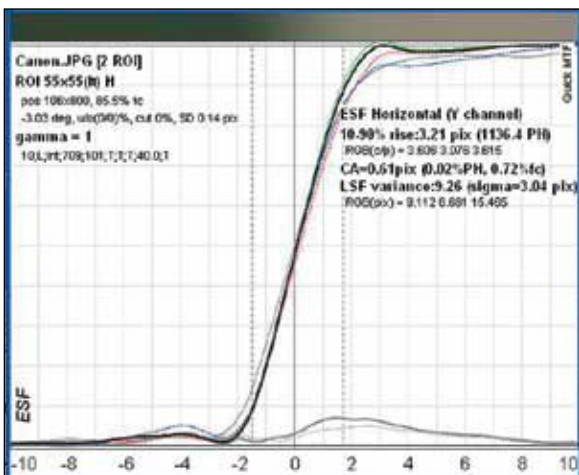
AF-S DX Nikkor 16-80mm F/2.8-4E ED VR



Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA



Canon EF 24-70mm f/2.8L II USM



Colour Reproduction

Comparing the colours reproduced by each of the lenses, we felt that all three lenses reproduced the colours in the scene with a fair amount of accuracy. We found AF-S DX Nikkor 16-80mm F/2.8-4E ED VR's colour reproduction and overall contrasts to be good. The image was adequately sharp too. The colours and contrast on the Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA was better than the other two, but fell soft on the sharpness. The Canon EF 24-70mm F/2.8L II USM had good sharpness and contrast, however the image was a little dark overall.

AF-S DX Nikkor 16-80mm F/2.8-4E ED VR



Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA



Canon EF 24-70mm f/2.8L II USM



Distortion

We shot the images at the focal length of 24mm, all lenses showed slight amount of distortion. The Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA exhibited the least amount of distortion, followed by the AF-S DX Nikkor 16-80mm F/2.8-4E ED VR and Canon EF 24-70mm F/2.8L II USM .

Conclusion

Canon EF 24-70mm F/2.8L II USM

At ₹1,40,995, the Canon EF 24-70mm F/2.8L II USM is the most expensive lens in this year's DSLR mid-zoom lens shootout. While the build-quality of the lens was solid, the output images were normal. The Canon showed the lowest chromatic aberration of the three lenses, but it had the most distortion. The images shot had good sharpness and contrast, but the output seemed a little was darker.



Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA

Priced at ₹49,990, Sony Carl Zeiss Vario-Sonnar T* DT 16 - 80mm F3.5 - 4.5 ZA is sleek-looking, yet a sturdy lens. The lens exhibited the least distortion as compared to the competition, but it had the most chromatic aberration of the three. The image quality was pretty good, as it had good colour reproduction and contrast. The lens is also the cheapest of the three, making it the recommended lens in the shootout.



AF-S DX Nikkor 16-80mm F/2.8-4E ED VR

Priced at ₹74,950, AF-S DX Nikkor 16-80mm F/2.8-4E ED VR did consistently well throughout the shootout. With a light, yet sturdy build quality, the lens functioned smoothly and had rapid AF. The lens had second lowest chromatic aberration and distortion. Its colour reproduction and overall contrasts was good, and the image was adequately sharp, making it the winner of this year's DSLR mid-zoom lens shootout.



Telephoto Zoom Lens Shootout **DSLR**

One of the categories in this year's DSLR shootout is the Telephoto lens between the focal ranges of 18mm and 250mm. This particular segment of lens is popular among most advance and professional photographers. This focal range is especially a must-have for most photographers, as it can be used in multiple genres of photography like, sports, wildlife, portraiture, to name a few. Other than having an extensive focal range, these lenses are fast which means they are ideal for low light photography and can help create images with a shallow depth of field.

This year's contenders for the DSLR Telephoto zoom shootout were, the Canon EF-S 55-250mm f/4-5.6 IS STM, the Sony DT 55-200mm F4-5.6, Pentax DA 50-200mm F4-5.6 ED WR and the Tamron AF 18-200mm F/3.5-6.3 Di II VC (Nikon mount).

Canon EF-S 55-250mm f/4-5.6 IS STM



PRICE
₹ 24,995

SPECIFICATIONS

Angle of View (Diagonal)	27°50'~6°15'
Angle of View (Horizontal)	23°20'~5°20'
Angle of View (Vertical)	15°40'~3°30'
Closest Focusing Distance (m, ft)	0.85/2.79
Construction (groups elements)	12-15
Diameter x Length (mm) (Maximum)	70.0 x 111.2
Distance Scale	None
Drive System	Lead screw and rack system driven by stepping motor
Filter Size (mm)	58
Maximum Magnification (x)	0.29
Minimum Aperture	32
No. of Diaphragm Blades	7
Weight (g) (Approximately)	375

Sony DT 55-200mm F4-5.6 SAM



PRICE
₹ 12,990

SPECIFICATIONS

Lens configuration (group/element)	9-13
35 mm-equivalent focal length (APS-C)*1 (mm)	82.5-300
Angle of view (APS-C)*1	29-8°
Angle of view (35 mm full frame)	34°-12°30'
No. of aperture blade	9
Min. aperture (F)	32-45
Max. magnification ratio (x)	0.29
Min. focus (m)	3.12
Distance Encoder for ADI flash metering	-
Filter dia. (mm)	55
Hood shape / mount	Circular
Dimensions: Dia. x L (in.)	2.81 x 3.35
Weight (approx.) (g):	304
Weight (approx.) (oz.):	10.76

Pentax DA 50-200mm F4-5.6 ED WR



PRICE
₹ 17,015

SPECIFICATIONS

Angle Of View	31.5-8.1° (with PENTAX D-SLR camera body)
Number Of Diaphragm Blades	6
Minimum Focusing Distance	43.2 inches
Maximum Magnification	0.24x 0.24x 0.24x 0.24x
Weight	10.1 oz (285g) without hood, 11.5 oz (325g) with hood
Objective Cap	O-LC49
Lens Aperture Ring	N/A
Diaphragm Control	Fully Automatic
Notes	Quick-shift focus, Filter window, SP (Super Protect) coating
Lens Construction	11 elements in 10 groups
Aperture	F4-5.6
Minimum Aperture	F22-32
Filter Diameter	49mm
Dimensions	2.7 x 3.1" (69.0 x 79.5mm)
Case	S80-120
Hood	PH-RBD 49mm
Tripod Adapter	N/A
Focal Length	50-200mm (Equivalent to 76.5-307mm in 35mm format)

Tamron AF 18-200mm F/3.5-6.3 Di II VC



PRICE
₹ 17,900

SPECIFICATIONS

Focal Length [mm]	18-200
Maximum Aperture	F/3.5-6.3
Minimum Object Distance [m]	0.49 - 0.77m [18mm: 0.5m / 35mm: 0.77m / 180mm: 0.49m / 200mm: 0.5m]
Maximum Magnification Ratio	1:04
Filter Size [mm]	62
Weight [g]	400
Item No	B018
Groups-Elements	14-16
Angle of view	75°33'-7°59'
Diaphragm Blades	7
Minimum Aperture	F/22-40
Diameter x Length [mm]	75 x 96.6
Available Colors	Black

Build and Handling

The four telephoto lenses had a good quality pro-level built with a mix of metal and plastic. The Canon EF-S 55-250mm f/4-5.6 IS STM is lightweight and sleek. On the body there are the AF/MF, and Image Stabilizer On/Off toggle switches. The zoom ring is pretty smooth to turn too. The Sony DT 55-200mm F4-5.6 lens is small but sturdy looking, with only an AF/MF toggle switch on the body. The zoom ring was not quite smooth to turn, and the focus ring is at the extreme front of the lens, with no specific marking on it. The Pentax

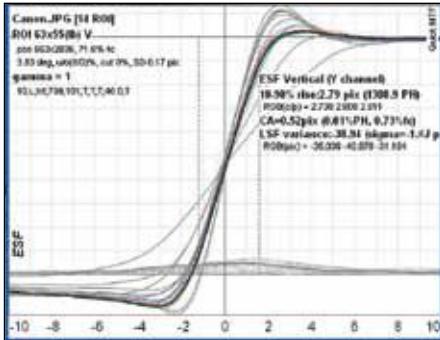
DA 50-200mm F4-5.6 ED WR was the smallest of all the three lenses, and had no physical switches or buttons on the body. The zoom ring on the Pentax was the smoothest and turned very fluidly. The Tamron AF 18-200mm F/3.5-6.3 Di II VC lens felt strong when held in the hand. The lens had two toggle switches, AF/MF and Vibration Control On/Off. The zoom and focus rings were pretty smooth to turn. There is also a lock key to lock the lens at 18mm. All the lenses weighed over 200 grams, with the Pentax DA 50-200mm F4-5.6 ED WR weighing the least at 254 grams.

Chromatic Aberration

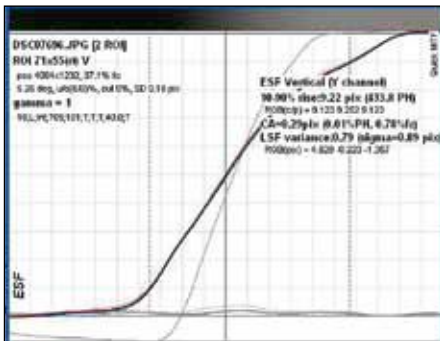
We used a lens testing software, QuickMTF for the chromatic aberration test of the four lenses.

The Sony DT 55-200mm F4-5.6 SAM exhibited the least amount of chromatic aberration. Tamron AF 18-200mm F/3.5-6.3 Di II VC came in second and was followed by Canon EF-S 55-250mm f/4-5.6 IS STM. Pentax DA 50-200mm F4-5.6 ED WR had the highest chromatic aberration amongst four lenses.

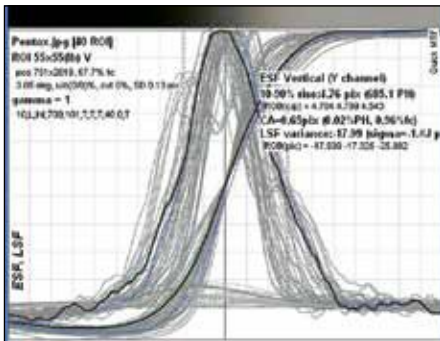
Canon EF-S 55-250mm f/4-5.6 IS STM



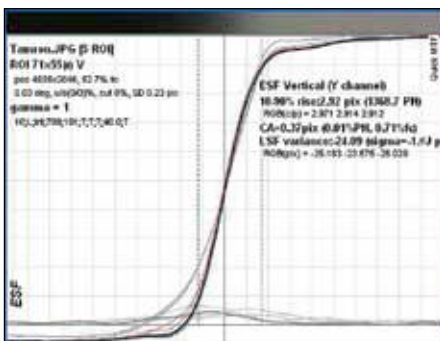
Sony DT 55-200mm F4-5.6 SAM



Pentax DA 50-200mm F4-5.6 ED WR



Tamron AF 18-200mm F/3.5-6.3 Di II VC



Colour Reproduction

Tamron AF 18-200mm F/3.5-6.3 Di II VC reproduced colours most accurate to the actual scene. The output also had the best sharpness and contrast of all the lenses. This was followed by Sony DT 55-200mm F4-5.6 which also gave a sharp image and seemingly good colour reproduction. The Canon EF-S 55-250mm f/4-5.6 IS STM exhibited good sharpness but the image had yellow-ish tinge. Pentax DA 50-200mm F4-5.6 ED WR did not reproduce accurate colours, and the image lacked sharpness at 100% zoom.

Canon EF-S 55-250mm f/4-5.6 IS STM



Sony DT 55-200mm F4-5.6 SAM

Pentax DA 50-200mm F4-5.6 ED WR



Tamron AF 18-200mm F/3.5-6.3 Di II VC

Distortion

Tamron AF 18-200mm F/3.5-6.3 Di II VC exhibited the least amount of distortion, followed by Sony DT 55-200mm F4-5.6 and Pentax DA 50-200mm F4-5.6 ED WR. Canon EF-S 55-250mm f/4-5.6 IS STM exhibited the most amount of distortion among the four lenses.

Conclusion

Canon EF-S 55-250mm f/4-5.6 IS STM

Priced highest among the four lenses at ₹24995, the Canon is a neat looking lens. The AF of the lens was quick and had practically no lag. The images, however, lacked exact accuracy of colours, showed distortion and chromatic aberration. Its a good lens but could do a lot better.



Pentax DA 50-200mm F4-5.6 ED WR

Priced at ₹17,015, Pentax DA 50-200mm F4-5.6 ED WR was the lightest and the smoothest lens, and the AF was fairly quick too. However, when it came to performance, the lens fell slightly short against the competition. The images shot were good but slightly inaccurate in colour reproduction and sharpness. It had the highest chromatic aberration.



Sony DT 55-200mm F4-5.6

The Sony DT 55-200mm F4-5.6 lens also performed well in the shootout. With accurate colours and minimal distortion, its images were of good quality. The chromatic aberration was the least among the four. The lens-build quality was strong too. Costing ₹12,990, the lens is the least costly among the competitors. The Sony DT 55-200mm F4-5.6 is the recommended lens in this shootout.



Tamron AF 18-200mm F/3.5-6.3 Di II VC

Tamron AF 18-200mm F/3.5-6.3 Di II VC performed brilliantly in the shootout. The lens has a sturdy body with a classy look. The images shot using the lens displayed accurate colour reproduction and least amount of distortion. The auto focus was fast and came in second lowest in Quick MTF (chromatic aberration) test. Costing ₹17,900, the Tamron AF 18-200mm F/3.5-6.3 Di II VC is a good lens and gives great value for money. And for this reason it wins the shootout.







REDEFINING COOL

Photography was a hobby that she discovered when she was a bored and lonely teenager, and it soon became her medium of personal expression. From shooting with a phone camera, to finally owning a DSLR and starting to shoot professionally, she started photographing fashion, music and portraiture. With a rapidly growing portfolio, at a young age she already has a client list which includes names like MTV India, Sony Music India, *Rolling Stone Magazine*, *Verve Magazine*, Live Viacom 18, Pepsi MTV Indies, etc. Her work has also been featured in various online publications including *Vogue Italia*, *Flawless Magazine*, *Get Inspired Magazine*. This month we enter the moody and mysterious world of **Parizad D.** and find out what makes it tick.



Parizad D

How did photography happen to you? When did you decide to take it up professionally?

I think being a bored and lonely teenager had a lot to do with discovering photography for me. For the longest time it was just something I did because I enjoyed it. It gave me a voice that I probably would not have found otherwise. Sometimes I think taking it up professionally was not even a conscious decision. By the time I graduated from college, it had become such an integral part of my life that it was the only thing that made perfect sense.

Do you remember your first experience of shooting? Could you share it with us?

I'm not quite sure what counts as a first experience. I started shooting on a crappy phone camera and this tiny little Nikon Digicam which I would sneak out of my father's closet, almost every day, to just wander around the streets of Mumbai and take pictures of whatever interested me.

Did you have any mentors or someone/something that inspired you during your early

days of photography?

I've been inspired by a lot of people's work, over the years. Tim Walker has been one of my favourite photographers of all time; his ability to capture the bizarre, beautifully, is something I look up to every day. I also greatly admired Bharat Sikka's and the late Prabuddha Dasgupta's work. I was always been sceptical about working as a commercial photographer, but coming across Indian photographers whose work was that outstanding, gave me hope! I also assisted Aneev Rao for a while before venturing out on my own – an experience which gave me a much better understanding of how things work and the kind of photographer I'd like to be someday.

How would you describe your aesthetic or style of photography? Would you call yourself a fashion/editorial photographer?

I don't really know if I can put a label on my aesthetic or style of photography just yet. I would say I enjoy shooting people. Whether they're models or musicians, it doesn't matter. The only thing that matters to me is







how a picture makes you feel and the story it's trying to tell you.

What sparked your interest in this style of photography, over other genres?

For me, shooting people has always been about capturing an honest moment. Sometimes that moment is a look in someone's eye, and sometimes it's their dirt-stained feet. What it is, is secondary, because the way I see it, the world is filled with interesting stories, and I'd like to be the one to tell them.

A majority of your images take-on a dark and moody look, any reason behind this?

People ask me this question a lot, and honestly, I

never know how to respond. I guess I've just always had an affinity towards all things strange. Most of the music I listen to, and most of the art I appreciate, has always had undertones of darkness. Maybe I'm a secretly a miserable person, or maybe I see dead people. Who knows.

What equipment did you learn on?

I spent the better part of my teens collecting money to buy my first DSLR which was the Canon 500D. I had been working odd jobs and saving up for it for almost four years, but I was still pretty broke so I could only buy the regular kit lens. A couple of months later I bought a 50mm 1.8 which soon became my go-to lens at that time.



Currently, what are your weapons of choice? (camera, lens, lighting, supplementary equipment etc.)

I own a Canon 5D MKII, a Canon 24-70mm F2.8 and the Canon 135mm F2, which is one of my favourite lenses ever. Other than that, I rent out gear based on a shoot's requirement. I'm hoping to switch systems to the new Sony A7RII soon!

What sort of preparation do you do before a shoot?

This of course changes from shoot to shoot, but I like to have at least a rough idea of what we're going to do before the shoot day itself. If it's an elaborate, planned shoot, I like to write everything down in my

notebook, right from the styling, to the make-up to the lighting, to how much time each shot should be given so that we don't run late. Pre-production and planning is an extremely important part of my shoot routine because it helps me focus on the creative aspects on the day of a shoot instead of worrying about logistics. Although, I always make sure to leave some room for spontaneity, because sometimes that's when the magic truly happens!

What are the main challenges being a young upcoming photographer? Especially, being a young female photographer? Also, what are the rewards?

I think one of the biggest challenges as a young photographer is getting people to take you seriously and to trust you with bigger assignments. There are so many "young photographers" out there, that you really need to consistently bring your A-game to every shoot, otherwise it's impossible to stand out. Being a girl obviously comes with its own special array of problems you have to deal with. Even simple things like getting studio boys or production guys to listen to you on set becomes a task sometimes, because I guess the people in this country are just not used to seeing women do certain things. But on the plus side, I'm an inch short of five whole feet and I fit in a light tent!

Do you think there are any extra skills that this genre of photography calls for, that an aspiring fashion/editorial photographer must work at?

I think people really underestimate the importance

of narrative when it comes to fashion/editorial photography. I think it's very important to be able to take your viewer through a captivating visual journey, as opposed to just a collection of random pretty pictures. Finding a way to bring some substance and soul to whatever you're shooting will always set you apart.

What have been some of your most memorable shoots and why? Give us some stories, we'd like hearing them. Which has been the most challenging shoot so far? Why?

I think one of the most memorable and challenging shoots I did was earlier this year. The project is not out yet, so I can't talk about the details much, but it was in collaboration with a young indie band called Spud in the Box for their album artwork. We spent weeks going over the music and creating a story that



depicted the songs. We visually recreated every song in the form of a picture and every picture was part of a bigger story. There was an insane amount of production involved, and we had to shoot almost 15 different set ups in just two days. Even after a month of planning, things of course went wrong – props getting misplaced, laptops spontaneously dying, running out of time, memory cards getting lost in a five storey building (and being found, thankfully!) and so much more. We collaborated with so many people on this, that there were moments when I had to be in ten places at the same time and it was just chaos. Despite everything, the shoot went amazingly well, and we managed to get some pretty interesting pictures out of it, which just makes everything worth it.

What are you currently exploring, any upcoming projects? Any collaboration? Are

there other forms/genres of photography that you are interested in?

I am currently exploring vacation ideas because I desperately need to get out of the city! But on a serious note, I'm eagerly awaiting the release of the earlier collaboration I mentioned, and a few other projects that are in the pipeline.

What would you like to advice to youngsters who are interested in entering the field of photography?

I don't know if I'm in a place to give anyone advice, but here's something I tell myself everyday - Don't lose heart. Good things take time. After all the talk about art and gear and inspirations and ideas, the reality of life is that we live in a world where anybody could be a photographer. Don't be an "anybody". Find what you love, what works for you, and keep at it.



TEXT: ABHISHEK DESAI

TIPS FOR FASHION PHOTOGRAPHY

French photographer-couple **Sam and Virginie Wiss** love photographing beautiful natural landscapes and destination weddings. We featured the couple in our April 2014 issue, when they were based in New Zealand, where we spoke about their passion for landscape photography. Now based in Moorea in French Polynesia, the duo's other passion is shooting fashion. This month, we spoke to the couple and asked them to give some handy tips on shooting fashion.





TEXT AND IMAGES

Sam and Virginie Wiss



1

Draw out a plan for your shoot. Think about it the day before. Visualise your models into the location, with the clothes or outfits you have. We always draw a rough sketch to

have the same vision, and fix this vision for the day of the shoot. Just ask the model to come with only the clothes you need, no less no more, to stay focussed with your first idea. After that, of course, you can do momentary improvisations as required.

2

Choose the right model. Take the time to discuss with your model and find a good one. If you are not on good terms with the model or don't know her at all, it's not possible to work well. She needs to be confident as well and you need to know her before, because to ideate your shoot, she will inspire you. She is a big part of the shoot, and she needs to be active, so explain the concept of the shoot. This way she will arrive with the same understanding, and will know what you are looking for.

3

Choose the right location. Go to see the place and find original locations, depending on clothes. Take the time to find unique places; to walk and drive around hunting locations is all part of the job. You need to be focussed on all aspects of the place. It needs to be like you want it; get it cleaned if needed; check the place during different moments of the day too, to really understand your location.

4

Choose the right moment for the light, depending on which atmosphere you want and the place; of course avoid the 10am – 2pm time period. Don't forget to use flash if the light is too strong and if you don't want to use shadow. A cloud is not suppose to ruin









all your projects, and you need to know if the flash is or not the best idea to fix this problem, as it will change a lot of things.

5 Find a B plan. Your shoot can be cancelled because of rain, and the make-up artist, the model scheduled and designer will not wait for good weather, it is a part of the job to find the solution. Don't be afraid of the rain, it could also give awesome photos, if it works with your project of course. There are a lot of things to protect your camera (plastic bag, umbrella held by an assistant, or cover).

6 Try your light before the model's come to your studio for each shooting. You need to know perfectly where to put your lights and don't wait for the model to do that. Your model needs to feel you're confident. You can readjust, of course, but just that, know perfectly well beforehand where to put your lights and how to programme your manual mode camera.

7 Don't take it too easy and try difficult compositions with lights when in a studio. Don't just put the light in front of the model.

The studio is here to help you to try shadows and light, not just light. Keep in mind a studio shoot is totally different from an outdoor shoot, and for that you need to work the aim of the studio: light!

8 The same goes for outdoor shoot: try another angle, take your time, even if there is a model waiting, she can understand you are thinking, don't feel that you are forced to rush. Let the time give you some inspiration.

9 Shoot on manual and low ISO, to avoid noise.



10

Don't show your model photos, but if you want just show a few not each one.

The model might not like necessarily her photos and that could compromise the rest of your shoot. Some models are not professional enough to be sure of their own image, if you show her photo after each shot, she might not be confident for the rest of the shoot. Your camera is also not your computer, and the image will eventually be edited.



Firework *Photography*

November marked the Indian festival of *Diwali* - the festival of lights. For photographers, it meant a chance to shoot fireworks. Firework photography may seem easy to execute, but in fact it needs a lot of work to get the perfect shot! We decided to guide our readers and give some tips of our own on the subject.



Photo: Dalen Berner

Recce or reconnaissance

This is an important part of fireworks photography. Since fireworks can only be seen on certain occasions like New Year, *Diwali* or maybe a sporting event, it is imperative to do a recce of the area you are planning to shoot. The backdrop of the photograph creates a huge difference in the final result and one needs to have a colourful backdrop as well. A thorough inspection of the area will reveal open spaces from where you can get a clear view of the sky. Buildings and trees sticking out like a sore thumb are unacceptable in photographs like this. On the other hand, a well thought out photograph of a cityscape with fireworks can look amazing. It is all about one's imagination and luck and one has to rely on his instinct. Learning about different fireworks is also important. All fireworks such as shells, parachutes, comets, bottle rockets, missiles are aerial fireworks

whereas cones, firecrackers, wheel, fountains and sparklers are all ground based. If ground-based firework is your main interest then a populated area would be better where you can get human interaction along with your firework. If you want aerial firework shows then a clear vista works much better.

Use a tripod

It is advisable to use a tripod as most firework photography happens at night and a tripod stabilises the camera to a great extent thus removing any chance of camera shake in the photographs. You can also use the screen of the camera to view rather than putting your eye to the viewfinder while waiting for the fireworks to go off. It is also a good practice to use a remote controlled shutter instead of physically pressing the in-camera shutter, as this reduces camera shake as well.



Photo: LuAnn Snawder

Make sure that the tripod is properly set and that the horizon is not tilted.

Use bulb mode

Using bulb mode ensures that you don't have to predict the exact time of the firework; you can simply switch to bulb mode and wait. Once the firecrackers explode you click again and switch it off. Experiment with the duration and get amazing results. But using bulb mode has its own disadvantage. If a part of your frame is appropriately lit it will get overexposed in bulb mode. Also as the camera's shutter is open for a longer period of time than needed for that particular area, thus overexposing parts of the image. Alternatively one can hold a card in front of the lens after starting the bulb mode and remove the card just before the firecracker explodes in the sky. That way the exposure starts when

you remove the card and the properly exposed parts in your frame are not overexposed. You still do not touch the shutter and you don't miss a picture either.

Manually focus lens to infinity

One of the most common problems faced during firework photography is getting the camera to focus. The camera needs to be pre-focused and the focusing distance is infinity in cases of areal firecrackers. Setting up and using a back focus button also helps a lot as the entire process of getting ready for a firecracker to explode to shooting the firecracker is very short and a photographer needs to be quick in framing, focusing and shooting it.

Other general camera settings

Change camera to low light noise reduction



Photo: Nik Osborne



Photo: Natesh Ramasamy



Photo: Jim Cairns

Increase ISO but make sure that too much noise does not creep in. It is better to have a slightly underexposed picture than have a grainy one.

Aperture should be on the higher end. F/8 or F/11 is best suited for these types of photographs. Change it according to your needs.

Shooting raw helps a lot in post processing of the images since photographing and correctly exposing these photos are quite difficult. But one should not rely entirely on RAW images and should try to do as much as they can while shooting itself.

Safety

Safety should be the number one concern while shooting firework.

Wear clothes that do not catch fire quickly.

Always be cautious about your surroundings.

Keep your camera safe.

Do not point your lens directly towards a source of fire when the lens is very close to the source.

Obey local fire safety rules.

TEXT: SOURADEEP ROY

Top Five conflict Photographers

Photojournalism is one of the toughest genres of photography and not many dare to take it up as a profession. The brave few, who do, face immense and tiring hours looking for stories, researching, making travel plans and finally shooting them. It is a path filled with thorns, and the ones who follow that path are the bravest of the photographers. From visiting conflict zones to earthquake-hit areas they see it all. Some can keep it professional but some break down after a few years. Their photos of the coverage are what help us see the conflict from inside. They risk their lives daily just as the soldiers in the war do and are often unappreciated. They never ask for attention and almost never come to limelight, being the silent observer that they are. In this article, we talk about the five best conflict and war photographers around the world.

James Nachtwey



Photo by Victor Morozov

Whenever we talk about conflict photography, James Nachtwey's name resonates in our minds. It has become one with the very concept of conflict photography. Nachtwey, an American photojournalist, has covered armed conflicts, as well as social issues, in various parts of the world such as South Africa, Latin America, the Middle East, Russia, Eastern Europe, and the former Soviet Union. He has won various awards for his work such as the World Press Photo, Robert Capa Gold Medal from the



© James Nachtwey

Overseas Press Club, Honorary Fellowship of The Royal Photographic Society, Dan David Prize from the Dan David Foundation and Tel Aviv University and many more. A documentary film based on his work has been made by Christian Frei, and was nominated for the Academy Awards. He has had various exhibitions around the world and has always advocated that the sole purpose of his photographs is to bring the truth to the world.

"If there is something occurring that is so bad that it could be considered a crime against humanity, it has to be transmitted with anguish, with pain, and create an impact on people — upset them, shake them up, wake them out of their everyday routine. People should be aware that something highly unacceptable is taking place, and think about it and talk about it with each other." — James Nachtwey

Nick Ut



Huỳnh Công Út, known professionally as Nick Ut, is a New York based photographer who works for the Associated Press (AP). Nick is best known for his image “The Terror of War”, which also won him the Pulitzer Prize for spot news photography in 1973. The image shows a naked 9-year-old girl, Phan Thi Kim Phúc, running towards the photographer from a South Vietnamese napalm attack on North Vietnamese invaders at the Trang Bàng village during the Vietnam War. The image was published in the front page of many national and international magazines and has created a huge impact among the readers. Nick took the little girl to the hospital before delivering the film to the agency. The publication of the photo was heavily debated as it had frontal nudity in it but was finally carried by AP as the news value of the photograph overrode the company’s policies.

“An editor at the AP rejected the photo of Kim Phuc running down the road without clothing because it showed frontal nudity. Pictures of nudes of all ages and sexes, and especially frontal views were an absolute no-no at the Associated Press in 1972...Horst argued by telex with the New York head-office that an exception must be made, with the compromise that no close-up of the girl Kim Phuc alone would be transmitted. The New York photo editor, Hal Buell, agreed that the news value of the photograph overrode any reservations about nudity.” — Nick Ut



© Nick Ut

Kevin Carter



This South African photojournalist's name comes to mind whenever war photography is mentioned in even a casual conversation, as this name has become synonymous with the genre of photography. His appalling images and his tragic death have both impacted the photojournalism industry to a great extent. Kevin Carter was a member of the so called 'Bang Bang Club' which was coined by a South African magazine. Four members, namely Kevin Carter, Greg Marinovich, Ken Oosterbroek, and João Silva were primarily associated with the name Bang Bang Club. Kevin Carter's famous image of a famine ridden child crouching and a vulture staring at the child had received both appreciation and criticism. Kevin won the Pulitzer Prize for feature photography. He lost his friend, and fellow Bang Bang Club member, Oosterbroek, who was shot and killed by peacekeepers in Thokoza Township, about 25 km east of Johannesburg. On 27 July 1994 Carter committed suicide by taping one end of a hose to his pickup truck's exhaust pipe and running the other end to the driver's side window. He died of carbon monoxide poisoning at the age of 33. His suicide note echoes his mental state after years of covering conflict and social issues and goes on to prove once again why conflict photography is one of the toughest professions of all time.

The note reads – "depressed . . . without phone . . . money for rent . . . money for child support . . . money for debts . . . money!!! . . . I am haunted by the vivid memories of killings and corpses and anger and pain . . . of starving or wounded children, of trigger-happy madmen, often police, of killer executioners . . . I have gone to join Ken if I am that lucky."



© Kevin Carter

Goran Tomasevic



Goran Tomasevic is a Serbian photographer who works for *Reuters* and has spent almost twenty years around the world photographing conflicts and social issues. He covered wars that led to the breakup of Yugoslavia for a local paper and then joined *Reuters* in 1996 where he started covering political issues and tension in Kosovo and anti-Milosevic demonstrations in Belgrade. He later moved to Jerusalem in 2002 where he extensively covered the second Palestinian *intifada*. But one of his most famous and known images was that of a US Marine watching the toppling of Saddam's statue after the war in Iraq. His images are compelling and powerful. He has covered a lot of conflicts throughout the world and his images speak for themselves. He has won a lot of awards and accolades for his inspiring work- World Press Photo for 'Spot News Stories' in 2014, SOPA Award of Excellence for News Photography in 2009, London Frontline Club Award in 2013, China International Press Photo of the Year in 2011 to name a few.



© Goran Tomasevic

Arko Datta



Arko Datta is an Indian photojournalist who has received international acclaim for his work. He started his career with *Indian Express* and has worked for *The Telegraph*, *Agence France-Presse* and *Reuters*. He has covered several wars including Iraq and Afghanistan and other important international events such as the 2002 Gujarat riots and the 2004 Indian Ocean Tsunami. His image of the man, folding hands and begging for mercy, of the Gujarat riots made a huge impact among people and it had become a symbol of the riot with leading newspapers and magazines publishing it on the front page. He has won various awards and accolades for his work, some of which include the World Press 'Photo of the Year' 2004 award, Pulitzer Prize nomination for Breaking News Photography in 2005, Photographer of the year by *Asian Photography* magazine in 2003 and 2004 and many other awards in photographic competitions like NPPA (USA), PoY (USA), Chipp (China), etc.

There are hundreds of other photographers that we couldn't name on this list but are doing or have done equally good work. Other notable photographers whose work we suggest you to check out are Robert Capa, Altaf Qadri, Jeff Widener, and Horst Faas. Conflict photography is a noble trade where these photographers put their lives on the line so that the general public can be in the know of the destruction caused by wars and we should appreciate their efforts for doing so.



© Arko Datta

TEXT: SOURADEEP ROY

Photographer's wearables

Photography is an interesting and wide subject that encompasses travelling, technical knowhow and a lot of courage and persistence. There is a saying "Dress for the job you want, not for the job you have", which goes on to prove how important dressing right for a job is. Just like any other job a photographer's wearable somewhat influences his efficiency on field. In this article we take an in-depth look at the various options available in the market for photographers to wear on their assignments and discuss the pros and cons of the same.

There are certain factors that one has to keep in mind to understand which dresses are appropriate for the occasion. The assignment, the clients, the weather and safety are some of the most important things to keep in mind. All these factors influence the dressing choice of the photographer on the field. As the photography industry is booming, more and more clothing options are being made available for the photographers, and it might be overwhelming at times to select what is best for which occasion. Here are some of the best and most popular options available:

Photographer's jacket

This is the most widely used clothing item amongst photographers, and the handiest piece of investment for them. It is a simple sleeveless jacket with usually six pockets in front, three on each side, and one large pocket at the back. There can be more varieties of this available with more or less pockets, depending on what the user feels comfortable. The cloth used is usually thick cotton or mixed fabric, but it can also be made from parachute fabric as it is lighter and durable. The pockets are of different sizes and can hold anything from lens, lens caps, lens filters, memory cards, batteries, external flash, mobile phones or walky-talkies. The bigger pocket at the back can hold a netbook or ipad easily and





gearpatrol

comes in quite handy. Photojournalists and wildlife photographers use it on assignments the most but anyone can use it – specially someone needs to get their equipment ready without having to take their bag off every time. Keeping these camera accessories also help you to move around without a heavy bag on your shoulder, thus reducing chances of a backache years later. These jackets are available online as well as in stores and can range anywhere between ₹900 to ₹10,000 depending on its quality and brand.

Cargo pants

Photographers often have to work in extreme heat or cold and these weather

conditions can take a toll on their health. It is important to wear loose fitting clothes as they provide for breathing of the skin in hot summers and allows one to wear woollen inners underneath in cold winters. Cargo pants are best suited for a photographer's work which might include a lot of climbing, jumping, and running around or even sitting or lying down on streets or trees or pavements. A good quality cargo pant with leather lining on the knees is a preferred choice for most photographers. The leather knee lining prevents the pant from wear and tear. There have been debates about the equally durable jeans pants that were built for workers who needed a strong fabric to prevent frequent wear and tear.

But the jeans are not too comfortable in hot summers and can cause skin rashes as well. Cargo shorts also have more number of pockets than standard jeans pants which comes in handy for photographers. Cargo pants are available with all leading brands and also online. It is best to invest in a good quality one instead of going for a cheaper one which wouldn't last as long.

Fitness trackers and durable sports watches

With changing times and changing technology, it has become imperative that photographers adapt to them quickly. While photojournalism is gruelling and hard, it is best to wear a fitness tracker or a smart

reddit



Canon 5D3

Canon EF 17-40mm f/4L

Canon T2i

Canon EF 17-40mm f/4L

Sony NEX5n

Canon EF 17-40mm f/4L
(EF to E-mount Adapter)

watch that monitors your health while you work. A durable smart watch which is waterproof and shockproof are best for a photojournalist or a travel or wildlife photographer. Time is of the essence, and smart watches also provide valuable information directly on your wrist without having to look at a phone every time. It also monitors your heartbeat, shows the current temperature and many other useful information that one might need during assignments. Make sure that the battery life is good and does not drain out during the day itself. Also remembering to charge it every night is important and needs to be done. Good quality smart watches and fitness trackers are available online and also in electronic stores from ₹6499 and above.

Boots

An important part of a photographer's dressing is shoes. While there is a lot of debate about which is a better fit – boots or sports shoes on assignments, there is a huge difference between the reasons for wearing the same. The terrain, weather conditions etc affect the choice of shoes and this requires knowing your assignment well. If it is a rugged terrain with a lot of ups and downs, a high ankle boot with a



thevestguy youtube

good grip serves well and prevents ankle sprain, but be advised that running in these boots is not an option. These boots are built like a tank and will last you a long time if proper care is taken. They are also somewhat waterproof and can take a good beating. Forests, deserts and hills (trekking of any sort) are perfectly suitable reasons to wear them. On the other hand if your work revolves around day to day

journalism or war photography or anything that involves running around, it is best to get running shoes or sports shoes that have a good shock absorbing capability without compromising on the grip. Good quality shoes are available at leading shoe stores as well as online and can range from ₹2000 to ₹8000.

Bulletproof vests and Helmet

This might seem a little odd to many of our readers but there is a specific school of photographers who do need them. Photojournalists in certain life threatening assignments do need to use a bulletproof vest and helmet just as policemen. Conflict photographers or photojournalists visiting conflict zones do need protection from stray bullets, bomb shards etc hitting them. Even earthquake hit areas need a proper head gear as there is a chance of things like loose bricks, iron beams etc falling on the photojournalists. While we couldn't find any websites or shops selling such items specifically in India, but the agency or company that you work for will definitely have things like this. All you have to do is go to your editor and ask for it. A simple safety feature can save your life.

Comfortable clothing can go a long way as one can concentrate on their photography without feeling or looking uneasy on assignments.

TEXT: SOURADEEP ROY



Douglas Scortegagna

Mobile Landscape Photography

It is not uncommon now for hobbyists, and even professionals, to simply carry a mobile phone when travelling for a holiday. Whether you're shooting the hot and humid Sahara Desert or the cool coast of Sri Lanka, mobile phones can capture some of the best landscapes. However, it is unlikely that you will get a good image by just pointing the phone camera anywhere. We have listed some useful tips that will help you capture the best landscape images with your mobile phone camera.



Time and light

The most basic factor to consider when shooting landscapes is time of the day. The landscape will look different to you at different times of the day, as the light changes. The best time to shoot a landscape is definitely not at noon. The ideal time that you should venture to shoot a landscape is at sunrise or sunset. During both these times, you will get the ideal lighting for your landscape to be well-lit. This also means that you must accordingly plan to be at your location on time to capture it in the best light possible.

Angle

The angle from which you shoot the landscape is another critical factor. Most commonly, you would be shooting your landscape shot at eye-level. If not eye-level, then you might click a high-angle or low-angle shot. In the high-angle shot, you are generally looking down on the subject or landscape, and it will look smaller. However, in the low-angle shot, you would probably be crouching at a low-level, possibly with the phone on the ground and shooting the scene before you. This can be a great idea to get a dramatic shot, and enhancing the size and the importance of the subjects in front of the mobile camera.

Composition

The most significant aspect when shooting any image is composition. This will make or break your image. Composition is the key in landscape photography. While you can always see famous landscape paintings or images and then accordingly take references to do the same. But what would be better is if you try to make compositions you haven't seen before. Use the rule of thirds to form classic compositions, but also experiment! Lie down on the ground, get a higher vantage point, and try unique perspectives! The phone is the best camera you can do this with, as it is tiny, as it is not as bulky as a DSLR.

Type of landscape

Generally landscapes are straightforward, a shot of the scene before you, also known as





representational landscape. Most of the landscapes that you see fall under this category. The other kind of landscape can be abstract, where it focuses on other aspects of a landscape, like colour, texture, shape etc. Such landscapes also make very intriguing images.

Subject/Point of Interest

Your image needs to have a focus or a subject. While your image can just be a shot of vast openness, but there has to be some element that will catch the viewer's eye, something that will hold their attention, or direct their eye from one part of the image to another. At the same time, you must ensure, that the image is not cluttered with too many points of interests either.

Foreground

Adding a foreground to your landscape image can make it more interesting and



give it depth. It adds a layer to the photograph, thus adding an element for the viewer's eye. It will invite the viewer into the image. It's easy with the new phone camera apps to focus on foreground. In-built mobile camera apps allow you to tap on wherever you need the focus to be, and you can then frame your image accordingly.

Leading Lines

This is another element of composition. Leading lines are basically visual elements in the image that guide the viewer's eye to the focal point. Leading lines can be anything from a pathway, a river, a line of trees, a moving object, or a simple log. The objective of the leading lines would be to draw your audience in.

Horizon

Last but not the least, the horizon is very crucial when shooting landscapes. Aesthetically, if the sky is going to be your primary feature in the image, then the horizon should be lower in your image. Whereas if the sky is not such an important aspect, keep the horizon above the center of the image. It is



important to ensure that your horizon is straight. A crooked horizon in most cases will ruin your image. Switch on your grid feature in the camera app to check the horizon straightness, as well as to set it above or below the central grid. Using mobile editing apps you can correct a badly

composed horizon, but you can end up losing part of your image in the cropping and/or rotating.

**TEXT AND IMAGES:
ABHISHEK DESAI**

Ricoh WG-M1

Joining the battle of the sports action cameras, Pentax this year released its Ricoh WG-M1. A small, yet tough-looking camera, the WG-M1 features full HD video (1280 x 960 pixels), Wi-Fi compatibility, and a tiny screen to review the output. The camera is shockproof, waterproof, freeze proof and dustproof, and can be submerged 33feet/10metres in water. While it sounds great on paper, does the camera perform just as good too? Read on to find out more.



PRICE
₹29,315

Look, body and feel

Designed to be an action camera, the WG-M1 is rugged to say the least. The camera is not just tough and sturdy looking, but feels like a rock when held in the palm of the hand. Weighing 190 g, the camera is not too heavy. The camera is waterproof down to 10 metres, dustproof, shockproof from two metres and freeze proof up to -10 °C. One word you wouldn't use to describe its form is minimalistic. Unlike its competitors, the camera does not have a simple box-like form. The camera has a square-ish form, but with all its sides rounded off, and a wide-angle lens protruding from the front. There is a small colour LCD screen on the top of the camera. So when you are shooting an image or a video, it might seem like a strange way to compose, as you will be looking down on the scene in front of you. However the ultra-wide angle lens with the angle of view of 137-degree makes up for it, and you capture a large amount of the scene in front of you.



Sample Image



SPECIFICATIONS

Sensor Type: CMOS

Effective Pixels: Approx. 14 megapixels

Still: (4:3) 14M : 4320x3240, 5M : 2592x1944 (16:9) 10M : 4320x2432

Movie: 1920x1080(30fps), 1280x960(50fps), 1280x960(30fps), 1280x720(60fps), 1280x720(30fps), 848x480(60fps), 848x480(120fps)

Sensitivity: Sensitivity (Standard Output Sensitivity): Automatic (ISO 100-800)

Shake Reduction: Motion Blur Reduction: Electronic image stabilization (movie only)

Lens: In 35mm format equivalent: approx. 16.8mm

Focal Length: 3mm

Aperture: Maximum Aperture: F2.8

Zoom area: Field of view: Wide, Medium, Narrow, Underwater

Maximum field of view: Still image : approx. 160°(4:3 wide), Movie : approx. 137°(1280x960)

Screen: Built-in 1.5" LCD screen

Storage: Internal Built-in memory: approx. 100MB, External: Micro SD / micro SDHC Memory Card

Water proof: 10m : Equivalent to IPX8 / JIS Class 8 waterproof

Shock proof: 2.0m : Conforming to Method 516.5-Shock of the MIL-Standard 810F

Dust proof: IP6X / JIS Class 6 dustproof capabilities

Freeze proof: -10°C

Battery: Rechargeable lithium-ion battery DB-65

Dimensions: Height 42.5, Width 66.5, Depth 89.5, Weight Approx. 190g (including battery, microSD memory card, and Lens protector O-LP1531)

The right side of the camera has three buttons, Play, OK and Menu. All the three buttons are multi-functional. The OK button doubles up as Mode button, to switch between Video and Image, whereas the Menu and Play button are to scroll front and back through images and menu, respectively. The left side of the camera has two round buttons, Record and On/Off. The Record button is bigger, raised from the surface and is textured, making it easier to identify when you can't see the camera. For example: when mounted on a helmet on your head. The On/Off button also doubles up as the delete button. The bottom of the camera has the lid that opens up to reveal the battery, memory card slot, and HDMI and USB ports. There is a ridge on the lid that can be latched to lock it from opening. This is good, as the camera does not require an additional waterproof casing to be put on.



The back of the camera has a tiny speaker, and a thread to screw it on a monopod, tripod or any other mounting accessory you use. Around the LCD screen are markings which indicate you which button is where, making it easy to press the right button when the camera is mounted and can't be moved.

Performance

The WG-M1 is pretty easy to use, and has a very simple and user-friendly interface. The menu is not too extensive, but there are enough options in there to tweak around. Navigating the menu with the available buttons might seem a little confusing in the beginning, but once you have used it for a while, you get the hang of it.

The menu includes General, Mode, Movie, Still and AP settings. While the general settings include sound, Power off timer, Wireless Power Saving, Date/Time, Language, Format, Copy to Card, Reset,

Screen Rotate, and FW version. Mode settings lets you switch between Still and Video. Still settings include Still size (14MP highest and 5MP lowest), Burst Shot, Field of view – you can choose Wide, Mid, Narrow or Water, and White Balance. The Movie settings features Movie size (1080 30fps, 960 50fps, 960 30fps, 720 60fps, 720 30fps, WVGA 60fps, WVGA 120fps), Time Lapse, Loop Recording, Field of View, Motion Detection, Wind Cut and White Balance. In the AP Settings, you can turn on the WiFi and connect it to the Ricoh WG-M1 wireless app. While the menu has a good number of options like angle of view and white balance to play around with, we wish there were options like aperture or exposure.

The camera's screen goes off after 30 seconds, and you have to press the On/Off button to wake up the screen. This can be a little annoying, as it goes off even when you're recording. However, when you're

recording a red light blinks next to the record button, so you know the camera is still recording.

When it comes to shooting, the WG-M1 is pretty fast, and instantaneously captures an image when you press the record button. This also allows you to instantly shoot back-to-back shots with virtually no lagtime for a while.

When it comes to image quality, we thought while the images were not of desired quality, they were good enough and got the job done. The main purpose of the camera is recording action videos, and users might not use the still function as often. The brightness and the vibrancy levels of the output are pretty good, but the images can sometimes tend to show a little higher colour temperature, but by using different white balance you can get close to accurate colours. The images also do not capture as much detail. The low-light performance of the camera is average, and

Sample Image



not as impressive.

When it comes to videos, the camera captures some pretty impressive quality videos, with clear sound recorded. The ultra wide angle captures a good field of view. However, the camera doesn't have 60fps yet, which some of its competitors do.

We tried the camera underwater, and the image and video quality is decent there too, though a little soft on the details captured. There is an additional lens cap provided for underwater usage that is supposed to reduce refraction.

Conclusion

The Ricoh WG-M1 offers some desirable features. From its good quality images and videos, to its tough body that offers you waterproof, shockproof, freeze proof and dustproof. It comes with an in-built screen, Wi-Fi, and all at a reasonable price. Sure there are some improvements that can be done on the UI and the body design to make it more user-friendly and expand its possibilities, and lacks features like 60fps and exposure control, but the camera has everything you need if you're buying your first action cam, and is offered at a price of ₹29,315.

Look Body and Feel rating

⇒ The camera's body is rugged and tough to look at and hold. We like that there is no additional waterproof casing required, and that there's an in-built LCD screen.

★★★★☆

Performance rating

⇒ The camera performs pretty quickly, but the UI might need some time to get the hang of. The quality of images and the videos is good. However, it can use some improvements.

★★★★☆

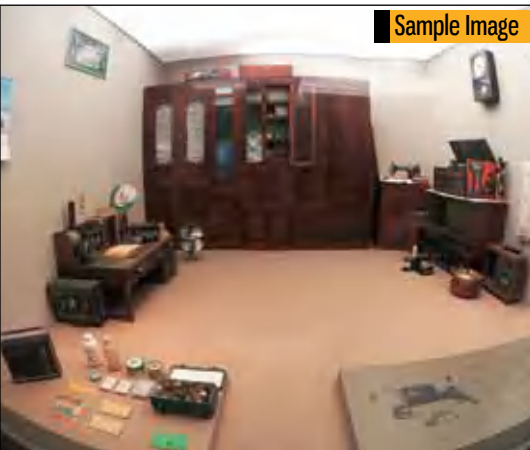
Overall rating

⇒ For an action cam, the Ricoh WG-M1 gets the job done. Retailing at a price of ₹29,315, this is a camera definitely worth considering.

★★★★☆

TEXT AND IMAGES: ABHISHEK DESAI

Sample Image



OnePlus X

After the launch of two flagship killers, the Chinese start-up manufacturer has revealed their new phone OnePlus X recently. The third model by the startup, OnePlus X is a step in a different direction. The new phone is like the OnePlus One, with similar specs, but retailed at a lower cost, targeted to the value-for-money market. The new phone boasts of 5-inch screen, 2.3GHz processor, 3GB RAM, 1080x1920 pixels screen resolution, a 13MP primary camera, and an 8MP front camera. However, does it perform as nice as it sounds. Read on to find out more.



PRICE
₹16,999



Sample Image

Design and hardware

Like OnePlus's previous models, the OnePlus X has a slate form. The phone is quite sleek and attractive to look at. The

screen is made of Gorilla Glass 3, and the phone has metal frame which has as striped texture, that adds grip. The back of the phone is made from glass, which is reflective, and it gives the phone a rich look. The retail package includes a rubberised translucent case, but the case is pretty basic, and would take away from the sophisticated look, than add to it. The package includes a USB cable (unfortunately not Type-C) with adapter and a SIM removal tool.

The phone has 2.3GHz Qualcomm Snapdragon 801 processor, 3GB RAM and a 2525mAh battery which is non-removable. The phone sports a 5-inch AMOLED screen, with a resolution of 1020x1920. The phone has a dual-SIM slot. What's new with the OnePlus X is that there is a microSD card slot included. However, the card slot is shared with one of the SIM slots.

Like the previous model, the phone has a slider on the left side of the phone, which lets the user control the notifications.

Sound, Display and Features

The phone has OnePlus's OxygenOS which runs on Android 5.1.1. The use is

crisp, simple and quite rapid. The response time to any tap is almost instant. The display of the phone is very impressive. The screen is bright, and displays vivid colours. It has the various gesture controls which were previously introduced, and they include, drawing an 'O' to turn on the camera, 'V' to toggle the torch, swipe two fingers down to play or pause music (draw '<' or '>' for previous or next track), and double tapping the screen to wake up the device.

The screen, we thought was strikingly bright even on low-brightness level, and is not oversaturated. In outdoor daylight, the screen was easily visible, and we had no complaints. As mentioned earlier, the performance of the phone is also remarkable, and it can easily run multiple applications at the same time, without much difficulty.

Camera

The OnePlus X features a 13 megapixel primary shooter, and an 8 megapixel front camera. This is an upgrade from the 5MP front shooter on the OnePlus One.

According to OnePlus, the phone's primary camera has f/2.2 Aperture and

Sample Image



SPECIFICATIONS

Display: 5-inch, AMOLED capacitive touchscreen
Resolution: 1080x1920 pixels ~441 ppi pixel density
Processor: 2.3GHz, Qualcomm Snapdragon 801
Camera: Front Camera - 8-megapixel, Rear Camera - 13-megapixel
RAM: 3GB
OS: OxygenOS based on Android Lollipop 5.1.1
Storage: 16GB, microSD, up to 128 GB (uses SIM 2 slot)
Battery capacity: Non-removable Li-Po 2525 mAh battery
GPS: Yes, with A-GPS Support and GLONASS
SIM: Dual Nano SIM
Network: 2G GSM 850/900/1800/1900 MHz
3G: WCDMA 2100 MHz
USB Connector: Yes, microUSB v2.0
Dimensions: 13 x 0.7 x 6 cm
Weight: 135 Grams

Phase Detection AF, and is equipped with ISOCELL technology that increases light sensitivity for sharper images and less noise. The front-facing shooter on the OnePlus X has f/2.4 aperture. The Phase Detection AF uses light to focus on subjects in 0.2 seconds. Besides the normal camera mode, the camera app features modes like Time-

lapse, Slow motion, Video and Panorama. And it also has the Beauty, HDR and Clear image mode.

We thought the camera to be pretty good and quick. The focus was quite instant and rapidly responded to touch. The reproduction of the colours in the images is quite true to original, and so is the lighting.

However, we noticed the lack of details that the camera actually captured, when you zoom into the image. The images are not as sharp as we would like them to be. A good amount of noise is seen in low-light, as well as well-lit images. There is a kind of softness to the images shot by the phone. The video quality is good in daylight. However, in low-light, it has a lot of grain and noise. However, the transition well-lit to low-lit is pretty good, and the focussing too.

Conclusion

The OnePlus X is an extremely desirable phone. While it is not a flagship killer, the phone certainly boasts of some pretty good specifications. It has a rich yet sturdy look, a great display screen, fast performance, and has upgrades over the OnePlus One, like expandable storage. The camera performance, though not the best in the market, is quite good. Priced at ₹16,999 (invite only), the OnePlus X is definitely a phone worth going for.

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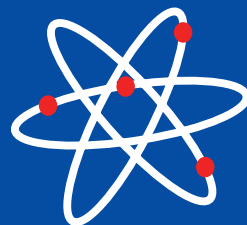
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