



Smart Photography

**Photo Feature****Postcards from Tilonia****Special Feature****The Greatest Ride Ever****Showcase****• Abhijit Chattopadhyay • Amruta Karnik • Sanjay Danait****Printing & Beyond****Perspectives
by Vimal Parmar****Learning****Handheld
Long Exposures**

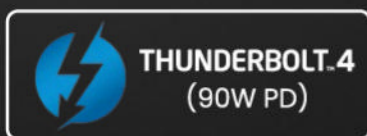
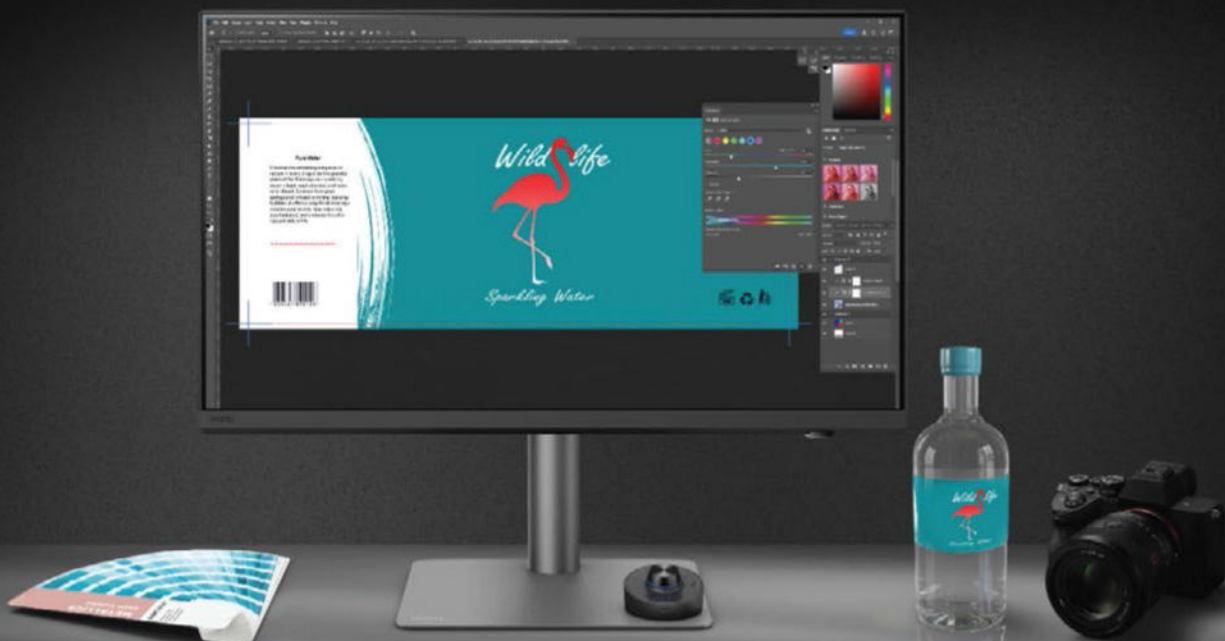


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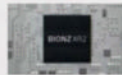
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WELCOME

Smart Photography

INDIA'S NUMBER 1 IMAGING MAGAZINE!

The imaging industry continues to confound the pundits. Given the rapid changes in technology and trends, only a fool would venture to stick a head out for censure.

Not so long ago, compact cameras were pronounced dead by the 'experts'. Not only have compact cameras revived, they are in short supply. Point and shoot cameras are setting the sales charts on fire. New bridge cameras are being launched to enthusiastic response. In select countries, film is experiencing a revival and analogue cameras are in



demand. Obituaries were written for the Micro Four Thirds format but MFT cameras and lenses are a big favourite with wildlife photographers.

The only segment in the market that is rapidly declining is the DSLR segment but this was expected once mirrorless took over.

The fact is that, today, the buyer has a variety of options and is fortunate that a decision can be taken from a variety of options.

H. S. Billimoria

HERE'S WHAT MAKES US #1

WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY

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

WE'RE IMPARTIAL

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

OUR TESTS ARE CONDUCTED BY EXPERTS

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

WE ARE HERE TO HELP YOU

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

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Editor - Hoshang S Billimoria

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Tamron 35-100MM F2.8 Di III VXD: Rohinton Mehta reviews Tamron's high-performance lens with focal length limitations.



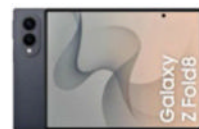
Photographer : Srin Swaminathan



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Samsung Galaxy Z Fold 8: Girish Mallya reviews the Z Fold 8 that offers blazing overall performance.



DID YOU KNOW

82

Did you know the top-selling cameras in Japan and the U.S. for the month of August 2026?



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Sony proposes full acquisition of Tamron

Japanese camera lens maker Tamron said on Thursday it has received an acquisition proposal from Sony Group and that it has established a committee to review its options.

The optical components manufacturer said in a statement that Sony made a non-binding proposal for a series of transactions to turn it into a wholly owned subsidiary.

Tamron's shares were untraded with a glut of buy orders in early Tokyo trade. The company had a market capitalisation of \$1.18 billion as at Wednesday's close. Sony's shares were down 1.7%. A Sony



spokesperson said the entertainment and technology conglomerate believes the proposal will enhance Tamron's corporate value and the interests of its stakeholders,

and contribute to the development of Sony's imaging business.

Sony is a manufacturer of cameras and image sensors, while Tamron is a supplier of lenses for its cameras as well as for cameras made by Nikon and Canon.

Sony owns 14.7% of Tamron, LSEG data showed. Singapore-based Effissimo Capital is the largest shareholder with 17.4%. Shares in Sony have been under pressure in recent months as investors worry about high memory chip prices and the impact of artificial intelligence on its entertainment business.



Fujifilm's widest zoom announced

Fujifilm has announced the new GT AF 19 – 35 mm T F3.5 PZ OIS WR for the GFX camera system. This makes the new lens the widest (15–28 mm equivalent) zoom for the GFX system. The lens weighs 2.1 KG.

Nikon Loses Viltrox Patent Case

Nikon has lost its patent lawsuit against Chinese lens maker Viltrox in China. The China National Intellectual Property Administration (CNIPA) ruled that Nikon's key Z-mount patent lacks inventiveness and declared all claims invalid.

The dispute began in January 2026 when Nikon sued Viltrox in Shanghai over alleged infringement of its Z-mount bayonet design and electronic interface. Nikon claimed Viltrox sold compatible lenses using protected technology during the patent's provisional period and sought compensation for those sales. In a 25-page decision dated July 13, 2026, a CNIPA panel found that the

mechanical arrangement of Nikon's four bayonet lugs, their angles, and the placement of electrical terminals did not go beyond prior art or ordinary skill in the field. The patent (202010127062.4) was therefore invalidated under Chinese patent law.

Nikon has three months to appeal the ruling to the Beijing Intellectual Property Court. The company declined detailed comment, stating only that it would respect the judicial process. The outcome clears a path for Viltrox and other third-party manufacturers to continue producing Z-mount lenses without this particular patent barrier in China.

HP Event Explores Print Opportunities

The HP Industrial VIP Event, organised by Redington Limited in Chennai on 13–14 July 2026, united HP Indigo users and print professionals to explore digital printing trends. A key theme emerged: while advanced technology investment is vital, sustained growth requires creating fresh reasons for customers to print.

Noel D'Cunha, Managing Editor of PrintWeek India, opened with a keynote tracing Indian printing from the 1556 Goa press to modern digital workflows. He highlighted a behavioural shift, with demand for shorter runs, faster turnarounds, personalisation and



specialised applications. "Printers no longer compete on who owns the best press. They compete on who adapts the

fastest," he said. Vimal Parmar focused on photo printing, noting wedding albums remain central but urging expansion to baby milestones, travel, graduations, pets, recipes and more. Photographers should act as storytellers who inspire demand. "The future belongs to printers who create demand, not just supply," he concluded. "If it's worth photographing, it's worth printing." HP Indigo and Redington experts covered technologies, applications and sustainability. Delegates visited the Redington Centre of Excellence for live demonstrations across commercial, labels, packaging and photo uses, underscoring the need for new print opportunities.

SNIPPETS

- Tamron is poised to announce a new 12–20 mm F 2.8 lens for Sony and Nikon users. The lens weight is 585 gms.
- San Disk is about to launch its first 8 TB SD card and a 4 TB Micro SD card.
- Xiaomi has launched the 17 Ultra with a 6.9 inch OLED display, a powerful Snapdragon 8 Elite Gen 5 processor and a Leica engineered camera system.
- Using RED camera technology, Nikon is planning a huge billion dollar investment in video.
- One of the best beginner DSLRs, the Pentax KF, has been discontinued by Pentax.
- Sigma has introduced a free firmware update for 13 Sigma lenses which were likely to face issues when used with latest Sony cameras.
- Viltrox is getting ready to launch a number of MFT lenses in its “Air” range. The first two lenses are the 25 mm F 1.7 and the 35 mm F 1.7.



New Elmarit from Leica

Leica has announced a first ever macro lens for the SL mirrorless system, The APO Macro Elmarit SL 100mm F2.8 macro. The lens provides 1:1 magnification and has a minimum focusing distance of 29 cms. The lens weighs 862 gms.

Sony's new cine camera

Sony has launched the FX-5, a new cine camera aimed at independent videographers and small production houses. The FX-5 builds on the legacy



of the FX-3 and is capable of shooting up to 4.5K at 120 fps as well as RAW video capture.

ART 24–70mm F2.8 DG DN II



SIGMA

SNIPPETS

- Sony has confirmed the FX 5 for release in July. The new camera is rumoured to feature a global shutter sensor and Open Gate technology.
- Samyang has now completed a trinity of lenses from the L k Samyang – Schneider Kreuznach stable. After the highly lauded 14–24 mm F 2.8 and the 24–60 mm F 2.8, Samyang has now launched the 60–180 mm F 2.8 FE lens for Sony users. The new lens has a minimum focus distance of only 0.35 m at the wide end and a magnification of 0.26 x. The lens, also called Rokinnon in the US, weighs 730 gms.
- Nikon is now selling a Z 6 III camera without WI Fi or Bluetooth connectivity aimed at government and law enforcement agencies. This means you cannot connect to a smartphone or laptop to transfer data. This version of the Z 6 III is around Rs 40000 more expensive than the normal version.
- Panasonic's new L 10 compact zoom camera has taken the Japanese market by storm and according to Yodobashi Cameras, has become the best selling compact camera in Japan dethroning Fujifilm's X-100 VI.
- Nikon is bringing back its DL premium compact camera with a one inch sensor and a zoom.
- Kase, yet another Chinese manufacturer, has a AF 24 mm F 3.8 compact pancake lens with Sony's E mount. The lens features a built – in lens cap. Versions for Nikon's Z mount and Panasonic's L mount are expected shortly.



Sony launches RX 10 V

Sony has announced a successor to the much loved RX 10 IV. The new RX 10 V comes with a Zeiss Vario-Sonnar T 24 – 600 mm F 2.4 – 4.0 lens. The camera comes with a 20.1

MP stacked 1 “ sensor and a new AI processing unit. The camera is weather resistant, has a magnesium alloy body and built in OIS. Price is expected to be around 2000 dollars.

Leica launches new Summilux

Leica has launched the world's most compact 50 mm F 1.4 lens, the new Summilux. The standard black anodised model weighs approx. 337g while the silver version weighs approx. 465g.



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Postcards from **Tilonia**

Srini Swaminathan's curiosity has taken him to 50 countries. He began his career on oilfield rigs and is now a marathoner and long-distance cyclist who has cycled from Kashmir to Kanyakumari and Bhuj to Assam. An author and translator, he lives in Chennai and hopes to travel the world carrying his Indie dog, Oreo, in a backpack. He is @srini091 on Instagram and X.



Srini Swaminathan

Tilonia is a small village a few hours on road from Jaipur in Rajasthan, tucked into dry, undulating land that most maps pass over. It feels unlike anywhere else in the region. Tilonia is quieter, humbler, home to the Barefoot College, founded in 1972 to train rural men and women as solar engineers, artisans and healers, proving that formal degrees were never the real measure of skill. People come here for the pace of village life, unhurried and easy, for the small temple on the hillock that watches over the settlement, and for sunsets that spill gold and crimson across the flat horizon.



These are puppets made with paper mache in Tilonia. Everything is hand made, sun dried and painstakingly hand painted. A local tailor then stitches the clothes. Locals use these for awareness sessions on various public welfare topics during puppet sessions



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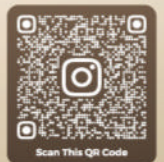
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A post office in Tilonia village



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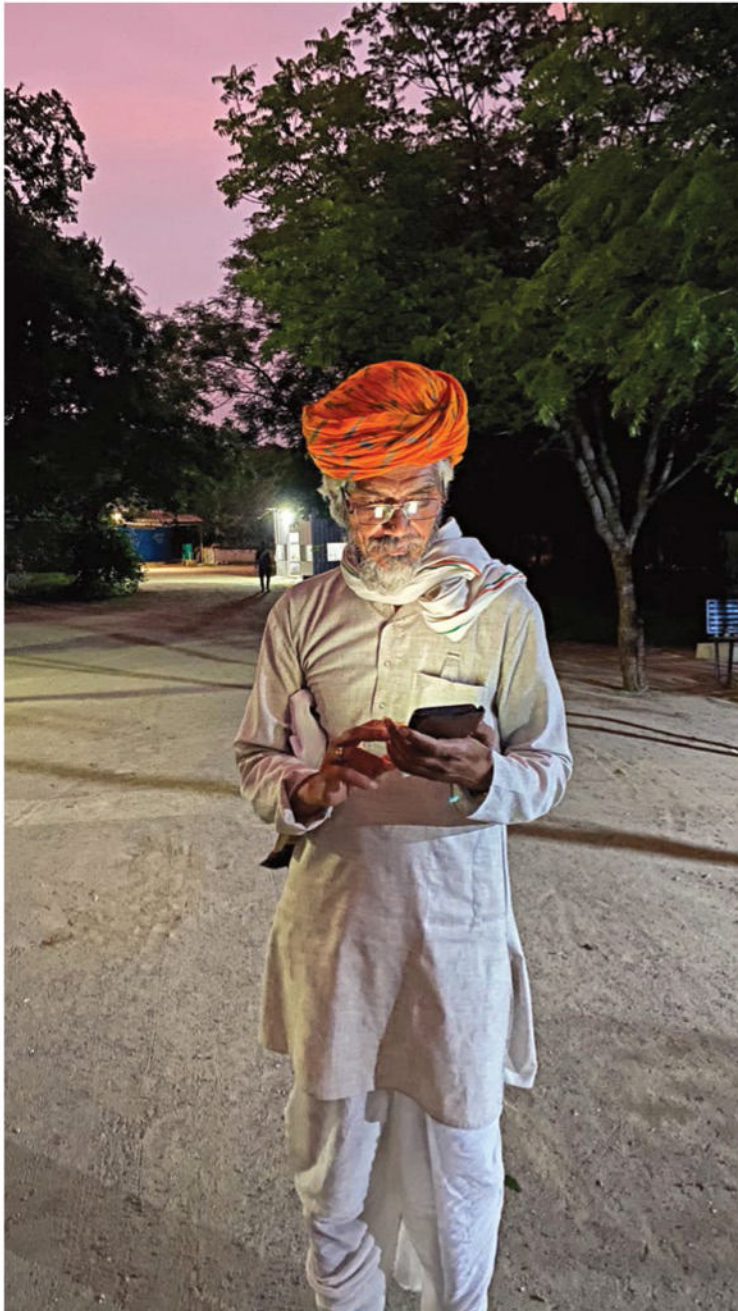
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All entries must be received by this date. The winners (and runners-up) in each category will be chosen by the editorial staff of Smart Photography and the National results will be published in the July/August issue.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500



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The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2026. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2026 and revealed, online, alongside the EISA product Awards on August 15th 2026.

The winning photographs will be published in the Sept/Oct issues of all 15 EISA photo magazines/websites.



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The locals weave colorful dhurries and fabric using these threads on wooden handlooms.



*When the monsoon arrives, everything becomes green and
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get to know
about the
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events and even
some gossip!*

Chasing Shadows in Velavadar: My Time with the Sony FE 100–400 mm F4.5 GM OSS

Former engineer turned wildlife artist, Saurabh Desai blends aesthetic poetry with conservation awareness through his camera lens. From the Himalayan snow peaks to coastal wetlands, his evocative imagery transcends simple documentation. Desai inspires a deep emotional connection with nature's quiet wonders, proving that when we truly love the natural world, we actively protect it.

Sony Lens : SEL100400GM



Saurabh Desai

Saurabh Desai is a Sony India Brand Ambassador, author of Visual Poetries, and three-time TEDx speaker. A former engineer at Larsen & Toubro, he directs the Visual Poetries Photography School and co-founded Drashtikon Surat. His award-winning conservation work appears in National Geographic, Sanctuary Asia, and WWF, earning him top honors including the HIPA International Award.



The golden grasslands of Velavadar National Park in Gujarat are the ultimate testing ground for wildlife gear. Between late-summer heat, swirling dust, and the split-second actions of apex predators, your equipment cannot afford to hesitate. Field-testing the Sony FE 100–400mm f/4.5 GM OSS here proved why it has become an indispensable tool for nature photographers.

The 100–400mm focal range offers incredible narrative flexibility. At 100mm to 200mm, I captured environmental portraits, framing blackbuck herds as elegant silhouettes against the vast salt flats. Zooming into 300mm–400mm pulled me directly into the action, allowing me to isolate a rare lone wolf pacing the scrubland and a striped hyena slipping through the evening twilight.

Optically, this G Master glass delivers staggering resolution. Its optical design incorporating Super ED (Extra-low Dispersion) and ED elements virtually

wiped out chromatic aberration, producing bite-and-tack sharpness from edge to edge. Even when shooting wide open, I could resolve individual coarse hairs on a hyena's coat. Driven by a combination of double linear motors and a Direct Drive SSM system, the autofocus locks instantly, tracking fast, unpredictable subjects, like low-flying harriers, without a frame of hunting. Handling in demanding environments is effortless. Weighing just 1840 g grams (without tripod mount), the lens is exceptionally agile during long handheld tracking sessions. The zoom smoothness adjustment ring lets me set the exact zoom torque required, preventing barrel creep while walking, yet enabling fluid panning when drama erupts. Full weather sealing and a front fluorine coating ensured I could easily wipe away fine Velavadar dust without scratching the optics.

It is a true professional powerhouse that masterfully balances reach, speed, and mobility in the wild. |SP



“The lens’s adjustable zoom torque ring changes everything in the wild. I can instantly customize rotation resistance, preventing focal drift while trekking through tough terrain, yet enabling fluid, swift zooming the second a rare animal moves.”

— Saurabh Desai





*A stunning sunset
by a recently
formed lake thanks
to abundant
monsoon rains in
Tilonia village.*



*Charming smiles of the village children. Do not underestimate them!
They are experts in guiding sheep and buffaloes back home.*

A Nature Lover!



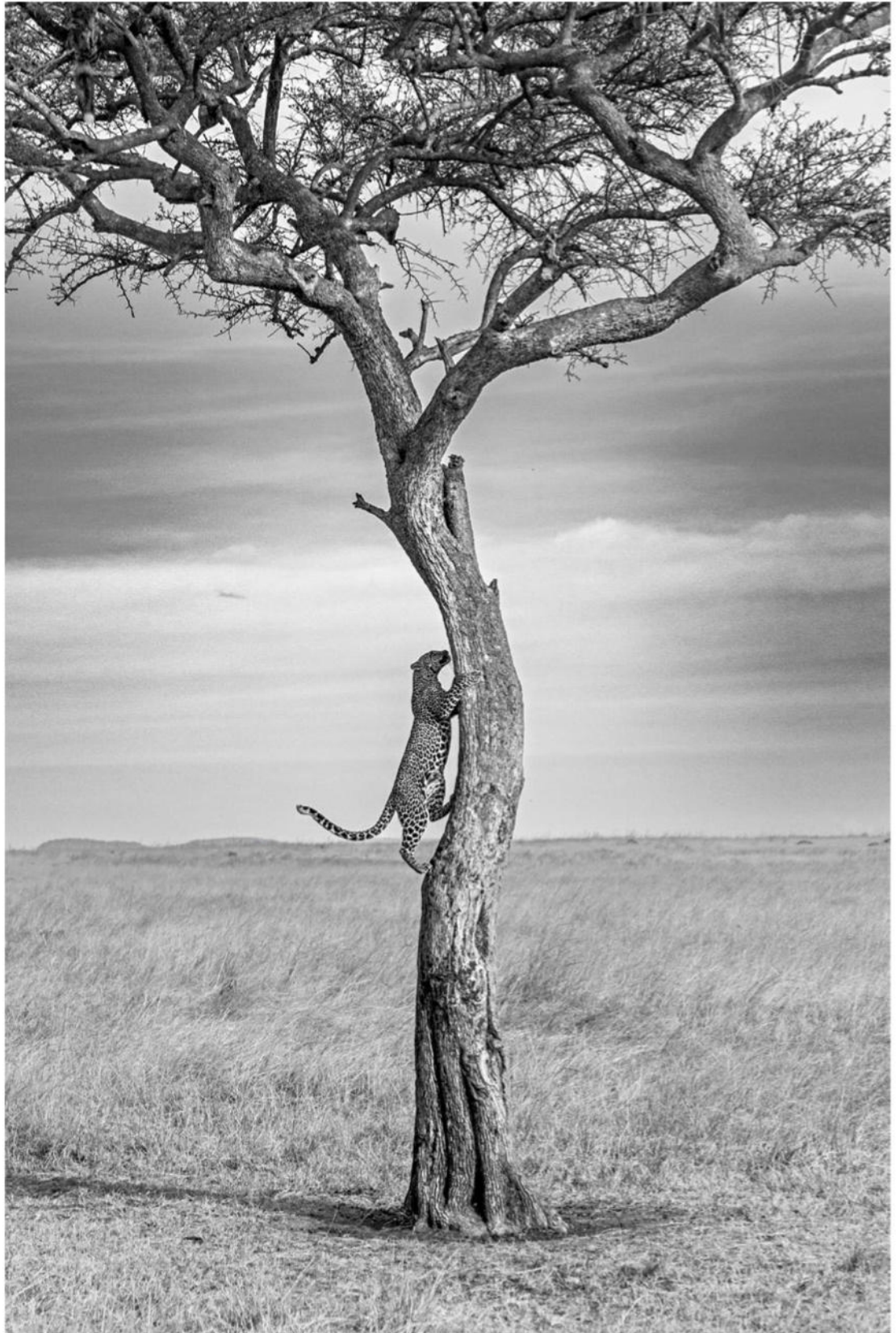
**Abhijit
Chattopadhyay**

Abhijit Chattopadhyay is a professional nature, wildlife, and street photographer based in Navi Mumbai, India. Photography has been an integral part of his life since childhood, evolving from a hobby into a lifelong pursuit of storytelling through images. His work seeks to capture not only the beauty of the natural world but also the emotions, behaviour, and fleeting moments that often go unnoticed.

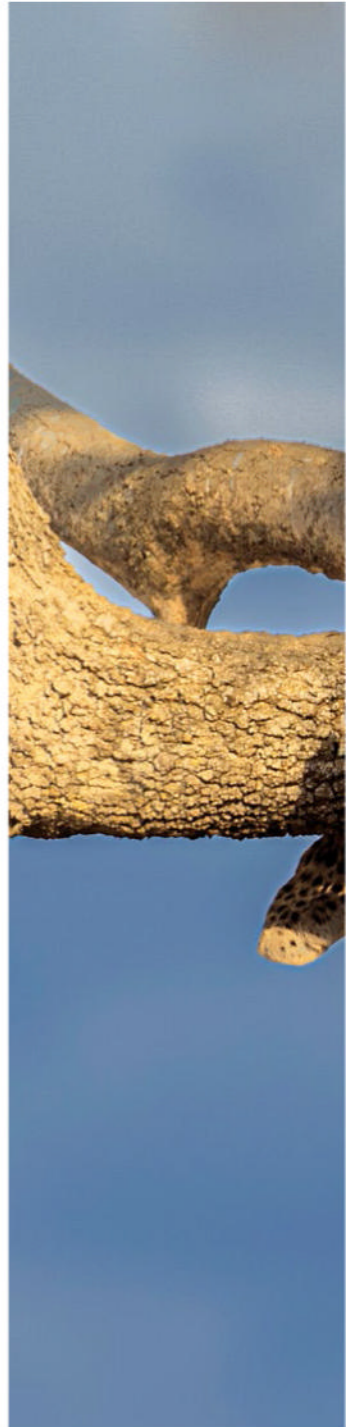
Beyond creating compelling images, he believes photography is a powerful medium for inspiring appreciation of nature and encouraging its conservation.

Over the years, his photographs have received recognition in national and international competitions, including the Photographic Society of America (PSA), Bronze Portfolio Distinction (BPSA), Second Prize in the Global Big Cats Photography Competition 2025, and Gold badge in reFocus Award. His images have also been exhibited at prestigious photography salons and have contributed to conservation awareness through a few publications and exhibitions.

Here are 12 of his images for you to sit back and enjoy!

















Food, Landscapes and Table-tops



Amruta Karnik is a food, lifestyle, and travel photographer based in Mumbai, India. She earned her Masters in Commercial Photography from Shri Academy, Mumbai, after studying Applied Art with a specialization in Photography. She further honed her craft by studying advanced Food Photography in Pittsburgh, USA, and has since explored diverse photographic genres while travelling extensively across the world.

Her love for food, culinary arts, and visual storytelling led her to specialize in Food Photography and Styling. Coming from a background that spans both Graphic Arts and Photography, Amruta possesses a distinctive eye for composition, detail, and visual impact. Passion fuels her work, while creativity shapes every frame she creates. Beyond commercial photography, Amruta is an avid traveller who has explored over 22 countries, documenting cultures,



Amruta Karnik

destinations, and unique experiences through her lens. Her curiosity for the world seamlessly blends with her work, allowing her to create authentic visual narratives that resonate with audiences.

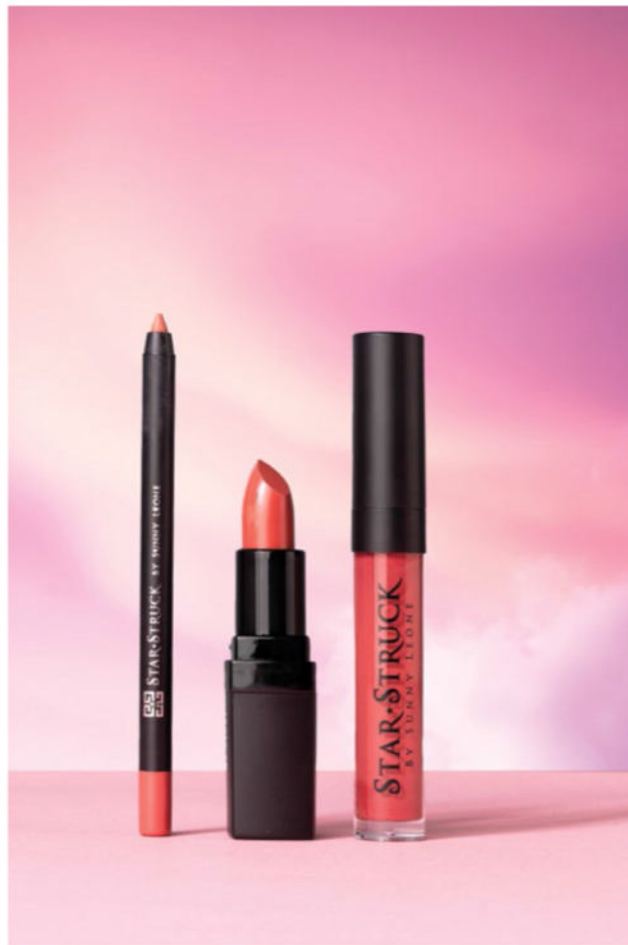
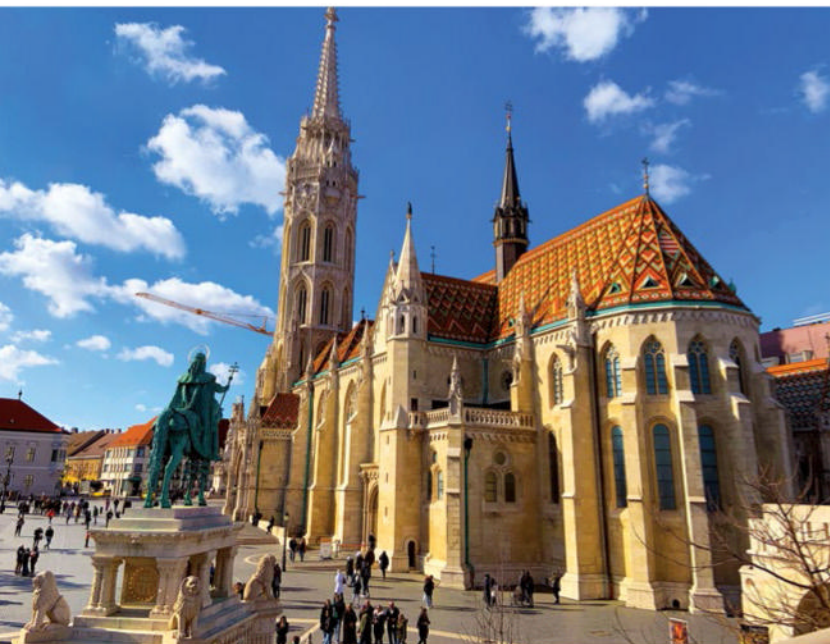
A passionate motorsports enthusiast and Formula One content creator, Amruta combines her love for travel with the thrill of racing circuits around the globe. Her experiences at iconic Formula One Grands Prix have added a dynamic dimension to her storytelling, enabling her to create engaging travel and motorsport content alongside her commercial photography.

Over the years, Amruta has worked with acclaimed brands including Marriott Bonvoy, Starbucks, Baskin Robbins, Parle, Tata Consumer Products, Hindustan Unilever, Sofitel, and many more.















Photos from Africa



Sanjay Danait, widely known as D. Sanjay, is a graphic designer by profession and a wildlife photographer by choice.

As a photo-journalist, his photographs have been published in renowned publications like India Today, The Statesman, The Illustrated Weekly of India, The Week, Business Today, Sakal, Times of India and Asahi Shimbun (Japan). During his stint in photo-journalism, he received his first photography award at the hands of noted cartoonist the late RK Laxman.

Sanjay has been proud recipient of felicitations at the hands of India's President the late Dr. APJ Abdul Kalam, eminent scientists Dr. RA Mashelkar and Dr. Vijay Bhatkar for excellence in design.

Sanjay has won over 2,000 prestigious national and international awards in Nature and Wildlife photography. His photos have been appreciated and published by National Geographic (NatGeo), BBC Wildlife, India Photography Awards (inPA), INW Awards, Photocrowd United Kingdom, Shoot The Frame (STF)-Australia, 35Awards-Russia, Nicosia Photographic Society (NPS)-Cyprus, German Photocup (GIP)-Germany, Brooklyn Award-Art Avenue International Society, London, Master of Light-Europe, PHI International Photography-Dubai, Lumearth Photo Awards-Italy and ZIPA (Zyne Awards)-Bosnia.



Sanjay Danait

Sanjay is a proud recipient of Gold Medals from Federation Internationale de l'Art Photographique (FIAP)-Luxembourg, Federation of Indian Photography (FIP), Photographic Society of America (PSA), Master of Light (MOL)-Europe and Lumearth Photo Awards-Italy for his photos in the Nature and Wildlife categories. He is a recipient of prestigious distinctions like EFIAP, E.CPE, Hon.CPE and MS.CPE from Campina Photographic Exhibitions Society (CPES)-Romania, EPICA from Photo Club Arizona-USA, EFIP-India, and ANPS from Nicosia Photographic Society (NPS)-Cyprus.

Sanjay's name was listed in 'Who's Who in Photography 2020' by Photographic Society of America (PSA). India's leading publications 'The Times of India', 'Hindustan Times' and 'Business India' have published articles, extolling his excellence in wildlife photography.

Sanjay has won the coveted 'Sony-BBC Earth Award 2022' in wildlife category. He was also declared as the Mega Prize Winner of the contest.

In 2026, Sanjay ranked among Top 100 Global Wildlife Series, Top 150 global wildlife photographers and Top 50 India by '35Awards', Russia. Recently, he is also honoured with 'Honorable Mentions' Award by '1839 Awards', New York.















The Greatest Ride Ever

12,111 Kilometres, 52 Days and a Camera Full of India



■ **Girish Shet**

There are journeys you remember. And then there are journeys that change the way you see the world.

“The Greatest Ride Ever” began as an ambitious cross-country ride on the Hero VIDA VX2 electric scooter. The objective was simple on paper—travel across India, attend cricket matches across multiple cities, and complete one of the longest electric scooter journeys ever attempted in the country. What I didn’t anticipate was that the ride would evolve into a 52-day photographic expedition across one of the most visually diverse nations on Earth. By the end of the journey, I had travelled 12,111 kilometres, crossed multiple states, experienced extreme weather conditions, and returned with thousands of photographs that told a story far greater than the ride itself. Because somewhere along the way, the journey stopped being about distance. It became about seeing India.

India Through a Viewfinder

Photography has always taught me one important lesson. Slow down. Observe. Wait. On a motorcycle or scooter, you naturally experience a country differently than you would in a car or airplane.

You feel every change in weather. You notice the changing colours of the soil. You hear the conversations at roadside tea stalls. You stop more often. And because you stop more often, you see more. Every day of the ride felt like turning the page of a new visual story.

The misty mornings of Karnataka. The coastal colours of Tamil Nadu. The bustling energy of Kolkata. The endless highways of Uttar Pradesh. The dramatic summer skies of Madhya Pradesh. The golden evenings of Rajasthan. India constantly changed around me. And my camera became a witness to it all.

Chasing Light Across the Country

Photographers often say that light is everything. This journey proved exactly that. Most riding days began before sunrise. Partly because of the intense summer heat and partly because early morning light is simply magical.

There is something extraordinary about watching a highway wake up. The first rays of sunlight cutting through distant trees. Farmers beginning their day. Tea stalls preparing their first cups of chai. Long shadows stretching across empty roads. These moments rarely last more than a few minutes. But they often become





some of the most memorable photographs of an entire journey. Likewise, sunsets became sacred. No matter how exhausting the day had been, there was always a reason to stop, unpack the camera, and watch the sky transform.

Some evenings gifted us fiery orange horizons. Others painted the sky in shades of pink and purple. Each sunset felt like nature's way of rewarding another day on the road.

The Faces of India

While landscapes are beautiful, the real soul of India lies in its people. The most meaningful photographs from the ride were not necessarily of roads or monuments. They were portraits. A tea seller curious about an electric scooter. A child asking where the journey had started. A mechanic sharing stories from his town. A cricket fan proudly wearing his team's colours.

A farmer resting after a long day in the fields. A group of riders waiting at a dealership to welcome us. These moments were unplanned. Authentic. And impossible to recreate. Photography has a remarkable ability to capture emotions that words often cannot. A smile. A look of curiosity. A gesture of kindness. A moment of pride. Across 12,111 kilometres, I discovered that the greatest photographs often happen when you stop searching for them.



Roads That Became Frames

India's highways have undergone a remarkable transformation over the years. For photographers and travellers alike, this means access to places that were once difficult to reach. Some of my favourite images came from unexpected locations. An empty forest road disappearing into the distance. A lonely stretch of highway illuminated by golden-hour light. A bridge cutting across a vast river. An abandoned milestone standing quietly beside the road. A charging station framed against a dramatic summer sky. What fascinated me most was how the scooter itself became part of the landscape.

The VIDA VX2 often served as a visual anchor within larger scenes—adding scale, context, and a sense of journey to the photographs. The machine became a character within the story.

Photographing Through Adversity

Not every day was ideal. In fact, many days were extremely challenging. The ride took place during one of India's hottest summers. Temperatures frequently crossed 45°C. The heat affected everything. People. Machines. And cameras. There were days when equipment became too hot to handle comfortably. Days when dust storms appeared unexpectedly. Days when fatigue made photography difficult. Yet those challenges often produced some of the most rewarding images. Because photography,





much like travel, is not about perfect conditions. It is about persistence. Sometimes the best photograph of the day arrives when you're tired, dehydrated, and ready to call it a day. The key is to keep looking.

A Story Beyond Cricket

Although the ride was built around following cricket across India, the photographs gradually revealed a larger story. A story about movement. A story about connection. A story about modern India. Every city added a new layer. Every state introduced a new visual language. Every person contributed a new perspective. The camera allowed us to document not only destinations but also transitions—the spaces between places that are often overlooked. And those spaces turned out to be some of the most beautiful parts of the journey.

The Team Behind the Lens

Great travel photography is rarely a solo effort. Accompanying me throughout the ride was a dedicated media crew who endured the same highways, the same heat, and the same demanding schedule. While I experienced India from the saddle of the scooter, they experienced it through cameras, drones, lenses, and endless hours of editing. Together, we chased light. We chased stories. And occasionally, we chased charging stations. Every photograph published from this journey is the result of a collective effort and a shared passion for storytelling.

What India Taught Me

After 52 days and 12,111 kilometres, people often ask me what I remember most. The answer isn't a specific road. Or a particular city. Or even a record. What I remember most are the moments between the milestones. A sunrise over an empty highway. A conversation with a stranger. A child's smile. A perfectly timed photograph. A beautiful road leading towards an unknown destination. This journey reminded me that India is not a place that can be understood through statistics or maps. It must be experienced. Slowly. Patiently. One kilometre at a time. One photograph at a time.

The Final Frame

As photographers, we often search for the perfect image. The image that tells the entire story. After travelling 12,111 kilometres across India, I realised something important. The perfect photograph doesn't exist. Instead, every image becomes a small piece of a much larger narrative. And when all those images come together, they create something far more meaningful. Not just a collection of photographs. But a portrait of a nation.

A portrait of its roads. Its people. Its landscapes. And its spirit. For me, that became the true meaning of The Greatest Ride Ever. Not the distance travelled. But the beauty discovered along the way. **|SP**

All images by Anvay Raon



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LEARNINGS

LEARNING

HANDHELD LONG EXPOSURES

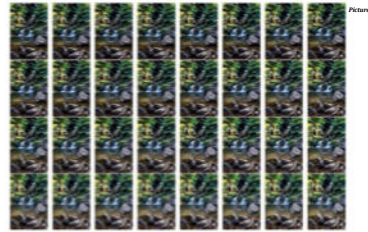
Ashish Kandimalla has been in the photography field for over 10 years. He has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer by passion, he has brought his technical and deep insight into the technical aspects of digital photography and equipment. He has published more than 100 articles on photography and some of his writings have also been published in the well-known international magazine *Popular Photography*. An avid collector of photographic books and vintage cameras, Ashish has a keen interest in the history of photography and a passion for sharing his knowledge on photography through his blog and on the *Black+Blum* YouTube channel. Together with his business partner, he runs a photography studio, where he is presently working as a Management and Engineering consultant. He can be reached at ashish@kandimalla.com.



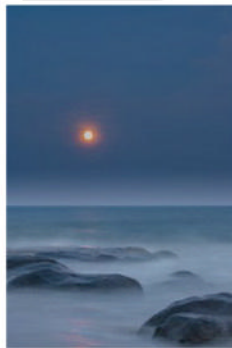
Ashish Kandimalla

Photographers often use slow shutter speeds—ranging from a few seconds to several hours—to create long exposure images that reveal effects invisible to the naked eye. This works because image sensors (and earlier, film) accumulate light over the entire time the shutter remains open. A classic example is the silky, flowing look of moving water in images of seas (Picture 1), streams (Picture 2), or waterfalls—an effect that, though unnatural, is visually pleasing. Slow shutter techniques are also widely used to record star trails and the luminous paths of other

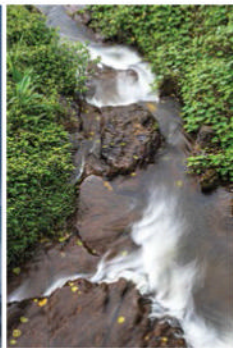
moving light sources. Let us say you want to use a shutter speed of a few seconds. On a normal day, you will not be able to get a shutter speed that slow even if you use the narrowest aperture, and the lowest ISO possible. In this case most of the photographers use an ND (Neutral Density) filter. This is a greyish colorless filter that cuts the light thus allowing slower shutter speeds. ND filters come in various strengths, and good quality ones that do not produce colour casts are expensive. Plus, when shutter speeds are slow you need a tripod.



Picture 3



Picture 1



Picture 2

The challenge is, can you take a photograph of several seconds long without an ND filter, and even a tripod? Yes, it is possible, and is even much easier than you think! This technique will save you money (no need to buy ND filters), and will increase your mobility (no tripod to carry). However, as with any method, it has its own limitations. In this article, we will look at the technique, its application, and finally the restrictions we might face.

The idea is simple: capture a series of images over time, then average them to create one seamless final photograph. The latter behaves as if it were taken with a single long exposure lasting the entire time span, rather than reflecting the shorter shutter speed of each individual shot. In other words, if you take multiple images (frames) over a time with a faster shutter speed and then average them out, it will be equivalent to a single image exposed for the same time. The good news is that Photoshop will handle the averaging, so you can relax! Here are some important points for clearer understanding.

All moving elements will be averaged out, and their intensity that is, the strength of appearance in the final averaged image depends on how long they were static at a particular position. Thus, completely static elements in the scene, like rocks around a waterfall will appear with maximum intensity in the final picture since they did not move.

Example: If you take a number of frames over 5 seconds; then, the effective shutter speed of the averaged image is 5 seconds. Shutter speed of individual frames is not important but slower speeds, and a greater number of frames will result in a smoother result.

The slower shutter speed (for the individual images) that you can use is the one you can confidently handhold, and get a sharp image, or else you should use a tripod. The latter is not a must, but if you have one, you can get a smoother final image since you can use slower shutter speeds. As mentioned, faster frame (release) rates give smoother effect but will result in more images to process. This may overload your computer. This problem becomes worse if your camera has a very high pixel count, because processing and averaging such a large amount of data can stall your computer. Here is a tip: for flowing water, e.g., waterfalls, sea, rivers, use 4 or 5 fps.

The summary is - slices of time are captured, and averaged during processing to create a slower effective shutter speed!

Setup the camera, and capture images using the following steps:

1. Mount your camera on a tripod if available but not a must as already explained.
2. Use Raw file format.
3. Select either manual or aperture priority exposure mode.

4. Set the aperture as per your depth of field requirement, and the lowest possible ISO, taking care that you get a handholdable shutter speed (if you are not using a tripod).
5. Use manual focus or lock focus after focusing.
6. If you are not using a tripod, then switch on the image stabilization/vibration reduction, if this feature is available.
7. Release mode: Continuous, 4 or 5 fps.
8. Important: Switch off Long Exposure NR, to avoid dark frame subtraction.
9. Use the electronic shutter option if available as this will reduce the wear and tear on the shutter mechanism.
10. Compose loosely as the frames might shift during alignment, even if you use a tripod.
11. Keep the shutter release pressed for the total time you want to record multiple frames. Example: Shutter speed needed = 5 seconds then keep the shutter release pressed for 5 seconds. This will record multiple frames spread over 5 seconds. At 4 fps you will get 4x5 = 20 images.
12. If you are using a tripod, use a remote release, wired or wireless or smartphone to keep shutter release pressed.

Picture 3 shows how the captured set looks. Here I captured 32 images of a waterfall using 4 fps for 8 seconds. The shutter speed was 1/40 second, aperture f/8, ISO 160. This entire set was captured handheld.

HANDHELD LONG EXPOSURES

Ashok Kandimalla has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published more than a 100 articles on photography and some of his writings have also been published in the well-known international magazine *Popular Photography*. An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is the only Indian photographer to be featured on the Nikon Centenary website. He is presently working as a Management and Engineering consultant. He can be reached at kashokk@gmail.com.



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Kandimalla**

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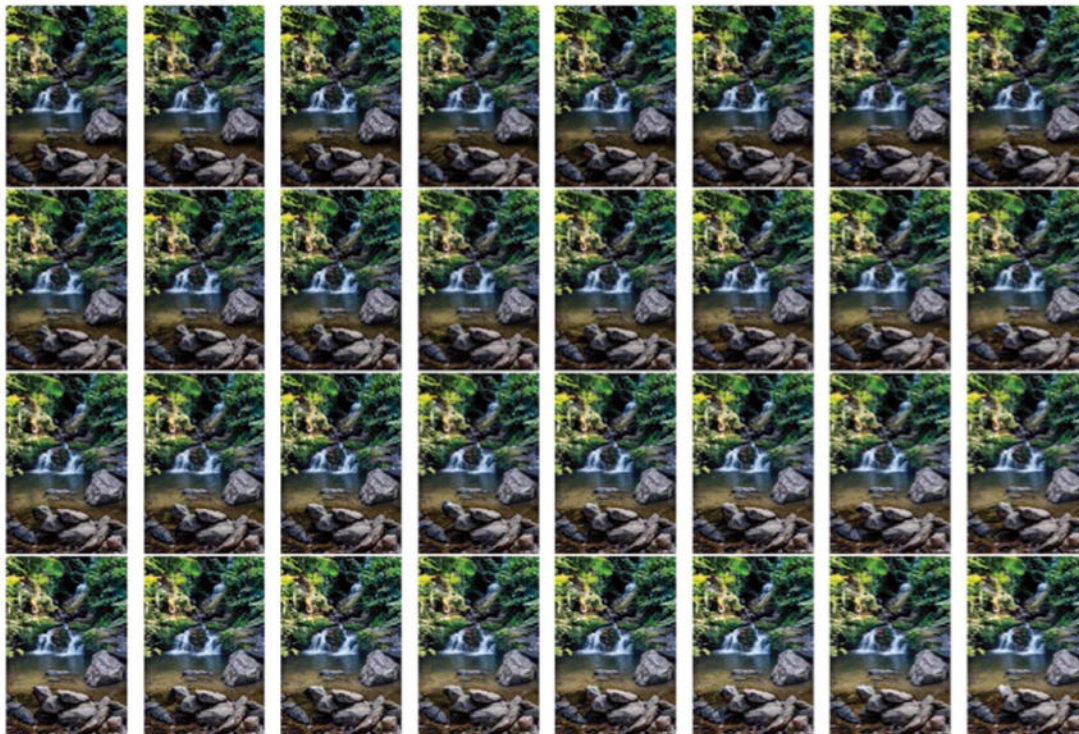
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Picture 4:

Picture 4 shows one representative image taken from the set.

Here is one more tip. A few manufacturers (Nikon, for example) offer a 'multi-shot' self-timer option. You can set the self-timer to take a specific number of images once the delay is over. This is quite convenient

if the number of shots you want to take is less than or equal to 9 (or whatever the upper limit specified). The shutter is released by the camera as many times as programmed without any user intervention, and hence there is no need to keep the shutter pressed. This works best with a tripod but can be used if you shoot even handheld with a short delay.

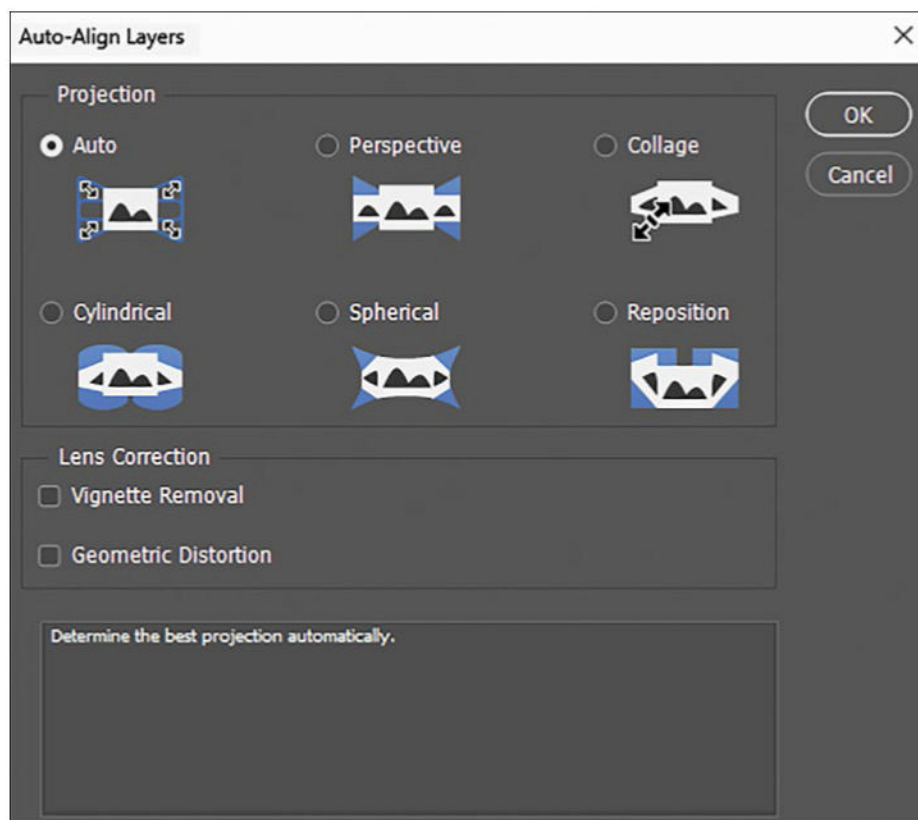
Now that the capture is done, rest of the magic happens in post-processing, using Lightroom Classic (LrC), and Photoshop. You can also do the entire processing in Photoshop itself but not in LrC alone. However, using LrC (along with Photoshop) gives a more organized workflow, and will be useful for sorting and searching in future.

Assuming that you are using the LrC, and Photoshop, the following are the steps:

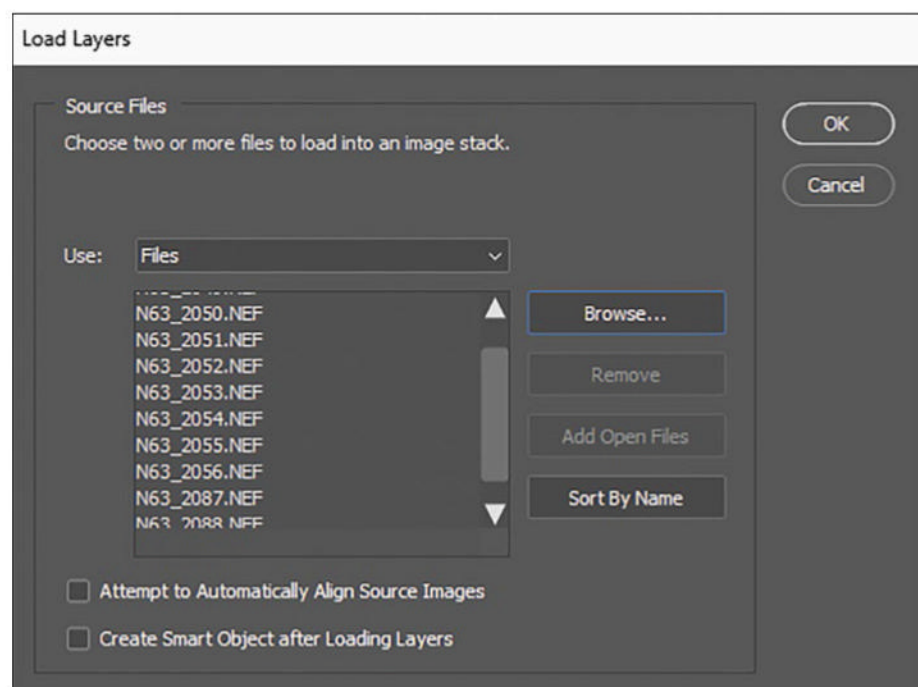
1. Import all the images into LrC catalogue.
2. Using the Library module in LrC, identify the first and last images of the set, and mark them suitably with a colour code or stack them together for easy identification.
3. Next, select all the files that you want to average.
4. From the main menu of LrC: **Photo > Edit In > Open as Layers in Photoshop**
5. Photoshop will open, and each image is now a separate layer of a single file. Select all the layers, and from Photoshop main menu, choose-
6. **Edit > Auto-Align Layers** (Picture 5). This is an important step as there will be slight shifting of the images with reference to one another in the set resulting in misalignment. This is true even if you use a tripod.
7. Click on **OK**.
8. Select all the layers, and from Photoshop, main menu, choose-
9. **Layer > Smart Objects > Convert to Smart objects**
10. **Layer > Smart Objects > Stack mode > Mean**
11. Sharpen as needed.
12. Save the file with a proper name. This can be edited like any other file.
13. The saved file will be imported into the LrC catalog automatically.

If you are using Photoshop alone (without LrC), then proceed as follows:

1. Identify the folder with the images.
2. From main menu of Photoshop: **File > Script > Load files into stack**
3. You will see a dialog box (Picture 6).
4. Browse, and select all the files needed, and click **OK**.
5. Each image is now a separate layer of a single file. Select all the layers and from Photoshop main menu, choose-
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10. **Layer > Smart Objects > Stack mode > Mean**
11. Sharpen as needed.
12. Save the file with a proper name. This can be edited like any other file.



Picture 5: Auto-Align dialog box.



Picture 6



Picture 7:
The final
image.
Compare this
with Picture 4.

Picture 7 shows the final image after taking the mean of layers. The effective shutter speed is 8 seconds as explained earlier while shutter speed was 1/40 for each image.

Bonus point: There is also another advantage when you use this technique. You can decide on the effective shutter speed later during post-processing! Suppose you have taken 32 images for an effective time of 8 seconds. Later if you feel a 4 second exposure would be better, you can use only 16 rather than 32 images, and then process. This kind of flexibility is impossible with optical ND filters.

All that sounds good but let us look at some limitations too. As you need increasingly longer exposures, the number of images required will

increase. This may lead to too many images, and may stall your computer if it is not powerful enough. This technique works well if you want to photograph streams with moving water, waterfalls or waves in a sea. That is because, in these cases, you will need a shutter speed of 1/4 second or slower (to about 10 seconds, maximum) to soften the appearance of water. However, it is not effective where water is static like in a calm lake or to blur clouds where shutter speeds of several minutes or slower may be needed.

One more point. Don't throw away your ND filters or your tripod. When conditions permit, you can use these along with the described technique to give you even more flexibility. For example, if you have an ND filter, and you are able to get a 2 seconds exposure, you

can create a 20 second effective shutter speed by keeping shutter release pressed for 20 seconds thus, taking 10 images. The rest is same as before. ND filters are also useful in very bright light, when shutter speeds will be very fast. Using this technique under these conditions without an ND filter, can result in choppy looking water. Fortunately, landscape photography, which often requires slow shutter speeds, is best done during the early hours of the morning or late evening. Under these conditions, the light will not be that bright. So, in practice this problem is not serious. ND filters are also needed if your final shutter speed runs to minutes or hours. What is the sweet spot where this technique works best? Based on my experience, about 50 images in a set would be the practical maximum though technically you can go for bigger sets provided your computer has enough horsepower to handle large amount of data. If you are using 4 fps that will give you an equivalent exposure time of 12½ seconds that will be good enough for most applications. The shutter speed that you can use depends on how steadily you can handhold your camera. This varies from person to person but I would think 1/30 second with stabilization on would be fine for most, considering that you will be using a focal length of 50 mm or less when photographing landscapes. However, I did get good results even with 1/125 second when using short focal lengths. |SP

CONCLUSION

Does this technique really work? Rest assured that it does, and in fact, pretty well too. I have been using it for several years, and have shot hundreds of images using this method. In the example shown, I was able to get an effective shutter speed of 8 seconds but was shot handheld. The main advantages are, slow shutter speeds can be achieved without any costly ND filters. A tripod is not needed either, relieving you from carrying the extra weight. Consequently, your mobility increases. Finally, you can set the effective shutter speed later at the post-processing stage. However, remember the limitations too. The best way to convince yourself is to try it. Do that, and share the results with us.



PRINTING AND BEYOND



Vimal Parmar

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

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

Every Season Has a Story Worth Printing

The monsoon offers photographers countless moments worth capturing. This month, we explore why preserving those images in a photobook can be just as rewarding as making them.

Dear Readers,

For much of India, August is still very much a season of rain, dramatic skies and changing light. Conditions that photographers often wait for all year.

The monsoon has a remarkable way of transforming familiar places. Rain-soaked streets, shimmering reflections, mist-covered hills, colourful umbrellas and everyday moments suddenly become fresh subjects for our cameras. It is a season that encourages us to slow down, observe more carefully and make photographs we might otherwise overlook.

But what happens after the rain is over?

Like every other season, many of those photographs remain on our phones, hard drives or memory cards, waiting for a day that never comes.

This month's Print & Beyond features



Binay Parida

19-year-old Mumbai-based photographer Binay Parida and his first photobook, *Accidental Masterpieces*. What I particularly like about his story is its simplicity. He did not create the book for an exhibition or to sell copies. He simply wanted to preserve the photographs that mattered to him and share them with his family and friends.

His experience reminds us that a photobook does not have to revolve around a grand project. Sometimes, it can simply celebrate a season, a journey, a collection of favourite images or a chapter of life that deserves more than a fleeting glance on a screen.

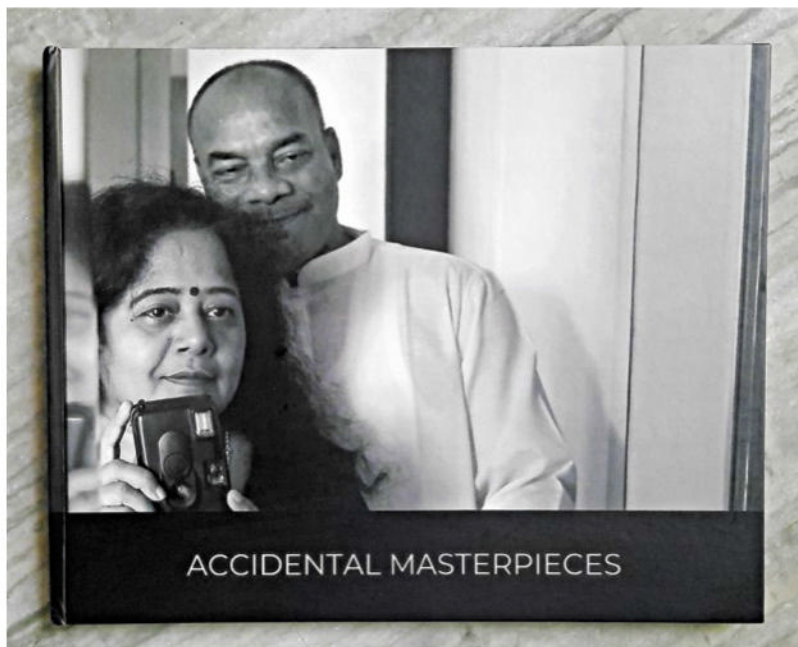
Perhaps this monsoon offers you the perfect opportunity to begin such a project. Spend the season photographing the rain, the people, the places and the quiet moments that make this time of year special. Then, when the skies clear, gather those photographs into a small photobook. You may be surprised by the story they tell together.

As you read Binay's story, think about the photographs you are making this season. They deserve more than digital storage. They deserve to be printed, shared and revisited for years to come.

Happy Printing,
Vimal Parmar

Why I Printed My Memories: My First Photobook Journey

Mumbai-based photographer and filmmaking student Binay Parida, 19, created his first photobook, Accidental Masterpieces, to preserve memories and share his work with family and friends. In this first-person account, he reflects on the experience of printing his photographs and the lessons it taught him as a photographer.



Cover

BINAY PARIDA, MUMBAI

- **Instagram:** pizzashutterfly
- **Title of the Photobook:** Accidental Masterpieces
- **Year of Publication:** 2026

Photography has been part of my life for the past four years, although my relationship with visual storytelling began much earlier. I am currently a second-year filmmaking student at Usha Pravin Gandhi College in Mumbai, and looking back, I realise my interest in images started long before I picked up a serious camera.

As a child, I was shy and spent a lot of time on my own. Around the third or fourth standard, I became fascinated by YouTube videos. By the fifth or sixth standard, I knew I wanted to create visual content myself. During the COVID-19 lockdown, I made my first YouTube video. Along the way, I learnt editing and thumbnail design, discovering how colours, composition and editing could completely transform an image.

Gradually, my interest shifted from videos to photography. I began paying attention to individual frames rather than

moving images, observing light, composition and everyday moments differently. What began as a desire to become well known eventually became something much more personal. Today, I photograph streets, portraits, fashion and travel, and photography has become one of the most important ways I express myself. Much of my inspiration comes from films. I often look at ordinary scenes as though they belong in a movie. Even while travelling in a car, I imagine the framing, movement and cinematography of a moment. That cinematic way of seeing the world strongly influences the photographs I make.

One quote that has stayed with me is Ansel Adams' famous line: "There are no rules for good photographs, there are only good photographs." While it is important to understand the fundamentals, I believe photography is ultimately a form of personal expression.

Outside photography and filmmaking, music is a big part of my life. It has helped me through difficult phases, and I also enjoy learning DJing, cooking and experimenting with different coffee brews. Cycling is another passion. Whenever I feel stuck or I'm working on an assignment, I go for a ride. It helps clear my mind, organise my thoughts and return with a fresh perspective.

This year I created my first photobook, *Accidental Masterpieces*. The idea came from a simple desire that many photographers probably share—I wanted to see my photographs in print.

Having exhibited my work before, I realised that printed photographs encourage people to spend more time with an image. A phone screen is full of distractions, but a printed photograph asks for attention. Since printing individual photographs can be expensive and takes up space, a photobook felt like the perfect solution.

The project soon became personal. My father's birthday was approaching, and I realised I had never really shown him much of my work. This photobook became a gift for him. It also allowed my grandfather and other family members to enjoy my photographs in a much more comfortable way than on a mobile phone. My mother had often encouraged me to print my photographs instead of leaving everything stored digitally, so creating the book felt like the right thing to do.

Rather than following a specific theme, I wanted the book to become a collection of photographs representing different stages of my journey. Looking back now, I realise it documents not only the images I have made, but also how my way of seeing has evolved.

The project came together surprisingly quickly. From the initial idea to placing the order took less than a week. As it was my first photobook, understanding the software took a little time, but once I became familiar with it, everything went smoothly. I designed the entire book on my iPad using Zoomin's online editor.

I handled every part of the process myself, from selecting the photographs to designing the layout. The finished book is a 8 × 10-inch landscape format photobook with a hard cover, velvet-matte finish, 20 sheets (40 pages) and 120 photographs spread across its pages. Only one copy was printed because it was meant as a personal keepsake rather than a publication. The cost was actually less than a nice family dinner, making it surprisingly affordable.

Selecting the photographs was easier than I expected. I already had a collection I wanted to preserve, although I did reach one funny realisation when I was actually running



out of photographs. It reminded me that I needed to get out and make more images.

Some photographs are especially meaningful to me. The cover features my parents, and the final page includes a portrait session I did with them. There are also photographs from photowalks that instantly take me back to those days. Looking at them brings back not only the place but also the conversations, the people and the memories.

If I could change one thing, it would be the sequencing. Since this was my first photobook, I focused more on fitting photographs onto the pages than creating a visual flow. There are a few small sequences, such as my aircraft photographs, but overall, the book feels quite random. I would also add captions throughout and make better use of the available space.

The biggest surprise was seeing how differently people responded to the printed book compared to photographs on a phone. They spent more time with each image, noticed details, asked questions and wanted to hear the stories behind the photographs. The feedback felt much more thoughtful than the quick comments people often make while scrolling through images on a screen.

One comment has stayed with me more than any other. Someone asked, "Can I see it again?" That simple request suggested they wanted to spend more time with the photographs instead of simply looking once and moving on.

Creating this book taught me that printing photographs can be just as meaningful as taking them. Looking back through my archive made me reflect on my own journey in a completely different way. It also showed me that a photobook does not always have to be created for an audience. Sometimes it can simply be something you make for yourself.

The photographs in this book were made using several cameras, including the Canon EOS M50 Mark II, Sony A7C II, Fujifilm X-T5, Apple iPhone 15 and a Kodak Croma 35 mm point-and-shoot film camera. Film photography is a recent interest, and I enjoy how it slows me down and makes me think more carefully before pressing the shutter.

For anyone considering a first photobook, my advice is simple: don't wait for perfection. Just start. Your first photobook does not have to be a masterpiece. It can simply be a collection of photographs that matter to you. The process itself teaches you what works, what doesn't and what you would like to do differently the next time.

And if you are still wondering whether printing your work is worth the effort, my answer is even simpler. Just do it. You won't regret it. **SP**



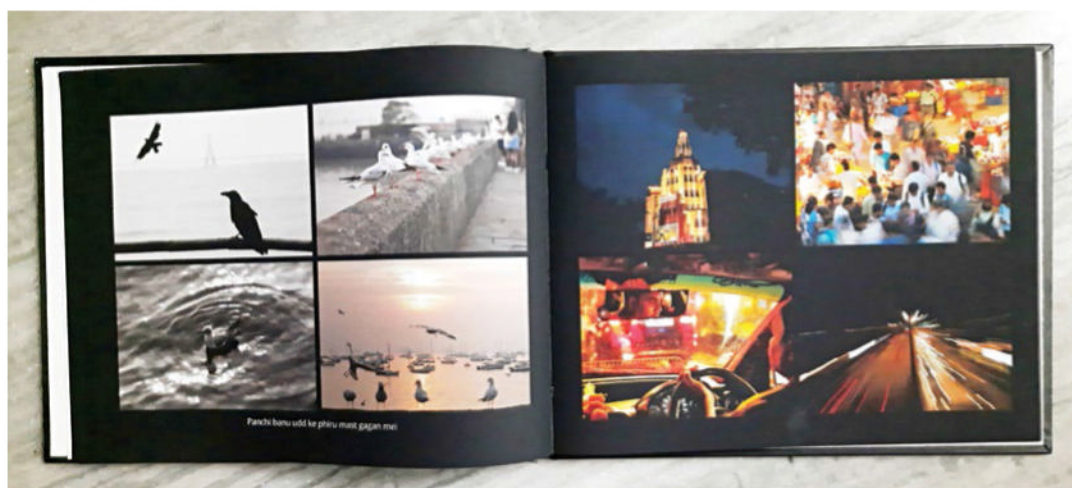
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Inside pages



Closing page



Inside pages

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REVIEWS

FINAL RATING

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



70

Camera Review
Fujifilm X-M5

Lens Review

**Tamron 35-100MM
F2.8 Di III VXD**

74



78

Smartphone Review
**Samsung
Galaxy Z Fold 8**



In the Box

- ✓ Camera body
- ✓ Shoulder strap
- ✓ Body cap
- ✓ Cooling fan connector cover
- ✓ Battery (Li-ion, NP-W126S)

Fujifilm X-M5 ₹88,000/- (Body only)

Size, price and convenience leader!

■ Hoshang Billimoria

This review is at the special request of two readers who have specifically asked us to review this already successful camera from Fujifilm. The X-M5 from Fujifilm has been in the market for more than a year and during this period has sold very well. Size, price and convenience are the three factors responsible for the X-M5's success. But how does it perform?

Design & Build Quality

For a compact APS-C mirrorless camera, the Fujifilm X-M5 is an attractive design available in both black and silver finishes. Quality plastics and metal have been used in the construction and both the top and bottom plates have been made from aluminium. Dimensions at 112 x 67 x 38mm indicate how compact the camera is. The X-M5 comes with a 15-45mm F

3.5-5.6 Fujinon power zoom lens which is optically stabilised. Along with this lens, the camera weighs less than 500g. The camera is made in China.

Key Features

The X-M5 sports Fujifilm's favourite APS-C mount. A 26 MP X-Trans BSI CMOS sensor has been used. The processor is Fujifilm's X Processor 5 which features AI powered subject detection autofocus. On sensor phase detection is used to achieve autofocus. The X-M5 features a three inch fully articulated 1.04 million dot LCD screen. Fujifilm's famous film simulation modes are included and there are twenty of them. The film simulation dial is located on the top plate. Continuous shooting up to 8 fps can be achieved. This can be increased to 30 fps using the electronic shutter; however, there is a 1.25 x crop.



On the video front, the camera can shoot in 6.2 K 3:2 video up to 30 fps. It can shoot in 4K up to 60 fps with a crop. A V Log mode is on offer as also a 9:16 short video mode. A cooling fan is optional.

The camera comes with an external mic socket and a 3.5mm headphone socket. There is a slot for a single UHS-1

card. The X-M5 uses Fujifilm's NP-W126s battery which is rated to give a battery life of up to 330 frames (440 in eco mode).

To keep the camera size small, there is no viewfinder. Again, the body does not feature OIS although electronic IS is available. The camera is not weather

proof. Again, there is no built-in flash. Looking at the specs, it would be safe to call the X-M5 a hybrid camera with a strong focus on video.

Ergonomics

Since it is a compact camera, users with large hands may find the X-M5 a bit too small. Again, the absence of IBIS and

Camera: Fujifilm X-M5
Aperture: f/8
Shutter Speed: 1/2000 sec
Focal Length: 43.2 mm
ISO: 1250



Camera: Fujifilm X-M5
Aperture: f/5.6
Shutter Speed: 1/10 sec
Focal Length: 43.2 mm
ISO: 800



an electronic viewfinder may create issues for some. Fujifilm's menu system also takes some time getting used to. To change ISO, one has to access the menu or use a custom button. A hand grip is optional. The inclusion of Open Gate and V Logging modes increases the versatility of the camera. The tilt and swivel viewfinder is another plus.

Performance

(The Fujifilm X-M5 was reviewed with a Fujifilm's XC 15 - 45 mm F 3.5 - 5.6 OIS PZ lens).

It is here that the X-M5 delivers. Autofocus generally worked well although we did get a few shots not as sharp as one would expect. Focus tracking worked well. Pictures were sharp, displayed vivid colours and were good even under low light. Video was also very good and we did not notice any rolling shutter effect. The camera appears to be aimed squarely at street photographers and V Loggers who are unlikely to be disappointed with its performance. The Inclusion of Open Gate would help photographers make content for different aspect ratios. The accompanying Fujinon lens is a good performer and complements the camera body well.

If you are looking for a hybrid camera that gives very good results for street photographers, V Loggers and travellers, the X-T5 should be on the top of your list.

Value for Money

The X-M5 retails for around Rs 88000. This is good value for an APS-C camera with good video features. **|SP**

KEY SPECIFICATIONS

Lens mount:	FUJIFILM Xmount
Image sensor:	APS-C (23.5 x 15.6mm), X-Trans CMOS 4
Effective pixels:	26.1 million
Processing engine:	X-Processor 5
Storage media:	SD/SDHC/SDXC; UHS 1
Still image format:	JPEG/HEIF/RAW/TIFF
Exp. Modes:	P/A/S/M
Exp. Control:	TTL 256-zone metering, Multi/Spot/Average/Center-weighted
Exp. Compensation:	Still: +/- 5EV; Movie: +/- 2EV
X-sync speed:	Up to 1/180 sec (mechanical shutter)
A. White Balance:	Auto/White Priority/Ambience Priority
Preset WB:	Daylight/Shade/Fluorescent 1-3/Incandescent/Underwater
Colour temp.:	2500K-10000K
Battery:	Li-ion (NP-W126S)
Weight:	Approx. 355g including battery and card (Please refer to your User Manual for detailed specifications)

FINAL SCORE



Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



PLUS

- Lovely design
- Compact and light
- Good video features
- Very good overall results

MINUS

- No EVF
- No IBIS
- No Built in Flash
- Not weather resistant

VERDICT

The reasons behind the success of the X-M5 are obvious. It is small, light and versatile. Both still and video results are impressive. If you are a street photographer or a V Logger, this is the camera for you.

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In the Box

- ✓ Lens
- ✓ Lens Front Cap
- ✓ Lens Rear Cap
- ✓ Flower-shaped hood



Tamron's Lens Utility Software. The USB-C port is used when you connect the lens to a computer for assessing the Lens Utility Software.

Ergonomics

I would not call this lens heavy, but neither is it light in weight. Using the lens over a long period of time may tire you depending on your general health and the camera body weight. The lens is easy to use, and the lens hood locks well in place.

Performance

The lens was reviewed using a Nikon Z6III camera body with all autocorrections enabled.

The overall performance of the lens was exceptional – with steady sharpness throughout the focal length. At wide open aperture at 35mm focal length, images were sharp at the center, with the sides/corners holding very well. Stopping down to f/4 improved the overall sharpness and I felt that from f/4 to f/8, the lens performed the best. At f/11 and beyond, sharpness reduced a bit because of diffraction of light.

At mid focal lengths (50-70mm), I felt the lens to be the sharpest in the center as well as sides/corners though if one were to pixel-peep, you may notice a gradual softening at the sides/corners. I felt that at 100mm the lens was a little less sharp than between 50-70mm.

I did not notice lens distortions (barrel / pin cushion) or CA worth mentioning, though I must remind the readers that all autocorrections were enabled on the camera body. Lens breathing was almost negligible, making the lens very suitable for video work. Those who love 'focus-stacking' will also benefit greatly as during editing the software will find it very easy to perfectly align each frame.

Overall, I would say "great performance".

Value for Money

The Tamron 35-150mm f/2.8 Di III VXD is available at an MRP of Rs.81,000/-. Street prices may be lower. At this price and considering its overall good performance, I say it is good value for money. **[SP]**

Tamron 35-100 mm F2.8 Di III VXD ₹81,000/-

Performance at a Modest Price!

by Rohinton Mehta

Tamron is known worldwide for its high-performance, affordable lenses. The full frame 35-100mm f/2.8 lens was officially announced and launched globally on 26th March 2026. As per the Company, the 35-100mm f/2.8 lens "was developed with a desire to make portrait photography more accessible and enjoyable". The lens is available in Nikon Z and Sony E mounts. The lens under review is the Nikon Z mount.

Design & Build Quality

The lens is compact and lightweight as per Tamron. It is built using engineering plastic and feels robust enough. The lens mount is made of metal. A rubber gasket at the lens mount prevents dust and moisture from getting into the lens. Filter size is 67mm and the lens is made in China.

Key Features

The lens is constructed with 15 elements in 13 groups that include Low Dispersion (LD) elements (to control

chromatic aberrations), eXtraLow Dispersion elements (a superior type of LD glass that matches the performance of fluorite to further reduce CA), and Glass-Molded Aspherical elements to take care of geometrical distortions and spherical aberrations.

Further, the front element is coated with Fluorine to repel dust, oil, and fingerprints. A Broad-Band Anti-Reflection Gen2 coat (BBAR-G2) is applied to inner lens elements to reduce flare and ghosting, thus improving the overall contrast when shooting strong backlit subjects.

The lens has a silver brand ring towards the lens end that adds to the aesthetics of the product. You turn the zoom ring clockwise to go from 35mm to 100mm. The lens is clearly marked at the following focal length settings – 35, 50, 70, 85 and 100mm. To the left of the lens is a round Focus Set button and a Custom Switch (marked 1, 2, 3). These work together and allows you to assign three custom presets to the focus ring and Focus Set button when using

Lens: Tamron 35-100mm
F/2.8 Di III VXD
Aperture: F/2.8
Shutter Speed: 1/400sec
ISO: 200



Rohinton Mehta

FINAL SCORE



Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



PLUS

- Great overall performance
- Very good sharpness throughout
- Reasonably fast f/2.8 throughout the focal range
- Weather resistant

MINUS

- Extending zoom lens
- No Vibration Compensation (VC) - but compatible bodies have it.
- USB-C port is open to dust/moisture

KEY SPECIFICATIONS

Focal length and model:
 35-100mm (Model A078)
Lens designed for: 35mm format (Full frame)
Angle of View: 63° 26' - 24° 25'
Aperture range: F/2.8-22
Aperture blades: 9 (Circular diaphragm)
Optical construction: 15 elements in 13 groups
MOD: 0.22m (8.7" W), 0.65m (25.6" T)
Max Magnification: 1:3.3 (W), 1:5.9 (T)
Filter dia.: 67mm
Dia x Length: 80.6 x 121.5mm (Nikon Z mount)
Weight: 575g (Nikon Z mount)

VERDICT

If you need a high performing lens without breaking the bank - albeit sacrificing a wider focal range - you may consider the Tamron 35-100mm f/2.8 Di III VXD. Considering its performance and price, I have no hesitation in awarding it a Best Buy!



Rohinton Mehta



Lens: Tamron 35-100mm
F/2.8 Di III VXD
Aperture: F/6.3
Shutter Speed: 1/320sec
ISO: 1000

Samsung Galaxy Z Fold 8 ₹1,69,999/- (www.samsung.com)

A Passport-Sized Companion That Rethinks the Fold

In the Box

- ✓ Device
- ✓ USB Type-C to Type-C data/charging cable
- ✓ SIM ejector tool (ejection pin)
- ✓ Quick Start Guide / printed paperwork and documentation



Girish Mallya

In a smartphone these days, where the camera is often the star, the Galaxy Z Fold 8 arrives as something more intriguing, a thoughtful rethink of form that prioritizes everyday usability without demanding you unfold it at every turn.

Design & Build Quality

The form factor is the real conversation starter. Compact, wider and shorter than traditional Folds, it immediately recalls the Blackberry Passport in the best possible way. At around 201 g and only marginally shorter than an iPhone mini in height, it feels substantial yet refined. The hinge is smoother, the crease less intrusive, and the overall build premium without tipping into bulk. It does wobble slightly when placed on a flat surface because the camera module sits at one end, so face-down is the more stable resting position. Still, once in hand it never feels like a phablet.

Key Features

Two bright, comfortable Dynamic AMOLED 2X displays form the core: a 5.5-inch cover screen with a practical aspect ratio ideal for social media, Reels and email, and a 7.6-inch 4:3 main screen that opens into something closer to a tablet mini, and excellent for movies, documents or Kindle reading when rotated. The dual 50 MP camera system (wide and ultrawide) delivers daylight results on par with the Ultra series; night shots are more than competent, with Gemini AI offering useful corrections. Wireless charging, reverse wired and wireless charging are present, though the absence of MagSafe compatibility is noticeable. Most popular apps render cleanly; a few still need optimisation, but that should improve as this form factor gains traction, with speculated launches from Apple and Google in this size.

Ergonomics

This is where the Fold 8 shines. One-handed use is genuinely comfortable

for most men, and the size and weight make it particularly appealing for smaller hands and many women. The keyboard spreads nicely across the cover screen for seamless typing. You can handle the majority of daily tasks, messaging, browsing, quick photography, without ever opening the device. Only media consumption, longer reading or serious spreadsheet/PowerPoint work truly benefits from the larger canvas.

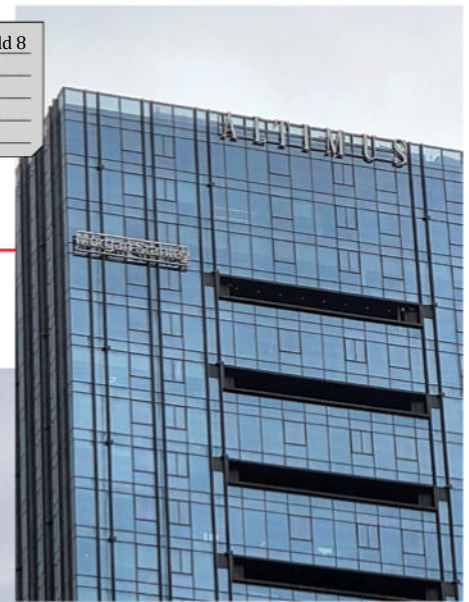
Traditional Fold users accustomed to the taller Ultra proportions may prefer to stick with that model; this one will resonate more with Flip users, second-phone seekers (especially those coming from iOS) and anyone who wants tablet-like capability without carrying an extra device.

Performance

The Snapdragon 8 Elite Gen 5 keeps everything fluid, multitasking is effortless, and the silicon-carbon battery reliably lasts a full day under mixed use.

Camera: Samsung Galaxy Z Fold 8
Aperture: f/1.8
Shutter Speed: 1.0 sec
Focal Length: 5.4 mm
ISO: 25

Camera: Samsung Galaxy Z Fold 8
Aperture: f/1.8
Shutter Speed: 1.0 sec
Focal Length: 5.4 mm
ISO: 80



Girish Mallya



Girish Mallya



Camera: Samsung Galaxy Z Fold 8
Aperture: f/1.8
Shutter Speed: 1.0 sec
Focal Length: 5.4 mm
ISO: 50

Girish Mallya

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Camera: Samsung Galaxy Z Fold 8
Aperture: f/1.8
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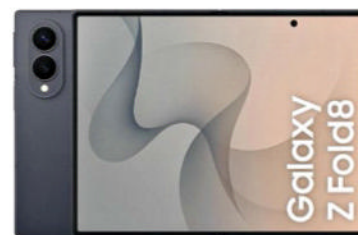


(corrected image using on device Gemini eraser)

Camera: Samsung Galaxy Z Fold 8
Aperture: f/1.8
Shutter Speed: 1.0 sec
Focal Length: 5.4 mm
ISO: 80



FINAL SCORE



Design and Build Quality



Key Features



Ergonomics



Performance



Value for Money



Overall



PLUS

- True one-handed daily use
- Excellent aspect ratios for social, video and reading
- Light 201 g weight with all-day battery life
- Competent dual-camera performance

MINUS

- No MagSafe compatibility
- Missing dedicated telephoto lens
- Slight surface wobble from camera placement

KEY SPECIFICATIONS

Display (Cover): 5.5-inch Dynamic AMOLED 2X, ~1972 × 1248, adaptive 120 Hz
Display (Main): 7.6-inch Dynamic AMOLED 2X, 2448 × 1848 (4:3), adaptive 120 Hz, ~403 ppi
Processor: Qualcomm Snapdragon 8 Elite Gen 5
Memory: 12 GB / 16 GB RAM
Storage: 256 GB / 512 GB / 1 TB
Rear Cameras: Dual 50 MP (wide + ultrawide)
Front Cameras: 10 MP (cover) + 10 MP (inner)
Battery: 4,800 mAh silicon-carbon, 45 W wired, 20 W wireless, reverse charging
Dimensions & Weight: Folded 123.9 × 81.9 × 9.7 mm; Unfolded 161.4 × 123.9 × 4.5 mm; 201 g
OS & D

Displays remain comfortable for long sessions. It does not pretend to be a primary camera flagship, most Fold users will already own a dedicated camera or Ultra-class phone for serious work, yet the results are more than adequate for everyday and travel photography.

Value for Money

At its premium price point the Fold 8 is not inexpensive, but the unique form factor, light weight, improved battery chemistry and versatile aspect ratios deliver a different kind of utility. It is less a pure productivity monster and more a highly usable all-rounder that reduces the need for a second device.

Additional highlights worth noting include strong software support

(Android 17 with One UI 9 and multi-year updates), improved hinge durability and the practical Flex Mode capabilities that remain useful for hands-free photography and video. Shortcomings beyond those already mentioned include the lack of a dedicated telephoto lens, incomplete MagSafe ecosystem support that limits some car wireless chargers, residual app optimisation gaps, and the inevitable premium pricing that puts it beyond impulse territory. | **SP**

VERDICT

The Galaxy Z Fold 8 is a fabulous, brilliantly well-rounded foldable that nimbly balances featherlight comfort, blazing performance, stellar battery life, and seamless dual-screen versatility into one truly addictive daily driver.

DID YOU KNOW?

 Hoshang Billimoria

According to Map Camera, Japan the following were the Top 10 Best Selling cameras in Japan in May 2026.

 1 Fujifilm X-100 VI	 2 Sony a7 V	 3 Fujifilm X-T 30 III	 4 Fujifilm X-E 5	 5 Fujifilm X-M 5
 6 Canon Power Shot G 7X III	 7 Panasonic TZ 300	 8 Sony a7c II	 9 Sony a 6700	 10 Ricoh GR IV

Looking at the US market, the following constitute B & H Photo's best selling cameras in June 2026.

 1 Sony a7R VI	 2 Kodak Charmera	 3 Canon Power Shot G7X III	 4 Panasonic Lumix L 10	 5 Canon Power Shot Elph 360 HS A
 6 Canon EOS R 5 II	 7 Nikon Z 6 III	 8 Sony RX 100 VII	 9 Hasselblad X2D II 100 C	 10 Canon EOS R 6 III

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