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Graham Monro On Why Today's Pro Needs To Go With The Flow

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6 News & New Products

The previous model has almost always been on back order, and the Fujifilm X100VI waiting list is already growing as the new version gains a 40 MP sensor, IBIS and 6K video. Also highly desirable is the Mark II version of the OM System OM-1 M43 flagship which, among a number of new features, introduces the world's first digital graduated ND filter function. There's also an exciting new telezoom for OM System users – the M.Zuiko 150-600mm which equates to 300-1200mm! A new firmware upgrade for Nikon's Z 8 makes this camera even more capable – added features include pixel shifting for ultra high-res images and a separate subject recognition mode for birds. Meanwhile, the Z 9 is heading for the Moon in 2026, having been adopted by NASA for the Artemis program. Leica's latest full frame mirrorless camera, the SL3, has 60.3 MP resolution on tap and also gains phase-difference AF plus a host of other upgrades.

16 Special Feature Graham Monro

There's no question that professional photography has been bruised and battered by the many big changes that have happened over the last couple of decades, including unpredictable events such as the Covid-19 pandemic. After 45 years in the profession, Graham Monro has seen it all and contends, that while much has been lost, there is still a viable industry for those who prepared to adapt to the changes and make the most of new opportunities..

28 On Trial Fujifilm GFX100 II

Fujifilm continues to make its medium format cameras ever more accessible and capable. The Mark II GFX100 represents a viable alternative to any higher-end full frame mirrorless camera, offering similar levels of functionality, handling and versatility along with all the IQ benefits of a larger sensor. Notably too, Fujifilm is touting the GFX100 II has an affordable alternative to the large sensor cinematography cameras.

40 Competition – 7th International Wedding Photographer Of The Year Awards

From tiny intimate events in remote locations to huge gatherings of family and friends, weddings are non-stop photo opportunities. The many aspects of the day – and often also the run-up beforehand – are wonderfully captured in the winning images from the 7th edition of the world's premier wedding photography competition. A chance encounter with nature during a marriage ceremony won Canadian photographer Tara Lilly the title of International Wedding Photographer Of The Year.



This issue's main cover photograph is by Sydney-based portrait and wedding photographer Graham Monro. His long career started in editorial and advertising photography, and he attributes his longevity in the profession to being ready to embrace change. His story starts on page 16.

SEEING IS BELIEVING... OR MAYBE NOT

The recent furore created by a picture released by one arm of the British royal family – which was quickly picked up as being manipulated – has merely added more fuel to the debate about the credibility of the imagery that we're being presented with on a daily basis. The royal family portrait had only been – badly, as it happens – mildly retouched to tidy up what was a photo taken by an amateur rather than an official photographer. The back story behind its release has since been revealed and the retouching was a lot less than happens following just about any professional portrait photography session, but it served to highlight the bigger issues surrounding AI-generated fake images.

However, the royal photo saga also showed that, reassuringly, the world's major press agencies are able to quickly spot even fairly small post-camera changes to an image and then reject it on the basis of suspect veracity. Mainstream photojournalism is putting a lot of effort into maintaining the integrity of press photography. Where the problem lies is with images that aren't subjected to these checks and balances, but are still being seen by very large audiences, chiefly, obviously, via social media. Where these so-called 'deep fake' images can influence opinions or beliefs to achieve a less-than-legitimate outcome, there is clearly cause for great concern... but it isn't necessarily the disaster that's being touted as.

For starters, like an April Fool's joke – and these are getting much more elaborate too – an AI-generated image is pretty easy to spot even if, at first glance, it looks quite convincing. Of course, many people aren't especially visually literate, but an artificiality becomes fairly evident if you look a bit more closely. Whether this will always be the case is another matter, and there are the 'hybrid' images which combine photo and AI content (such as backgrounds in the case of the latter) that can be harder to spot. Of course, such compositing isn't at all new, but an AI-generated background can be more realistically unreal.

Nevertheless, we cannot rely on the intelligence or discernment of viewers to separate the lies from the truth, and here both education and regulation are required. As we've already seen with many other aspects of social media, regulation will

inevitably fail – or be significantly diluted – if it doesn't suit the objectives of the owners of these platforms. Education, then, is potentially a far more effective weapon, especially in co-operation with regulations that can work, such as the image provenance and protection initiatives that are starting to be implemented more widely across the industry.

At the recent Technical Image Press Association (TIPA) general assembly in Rome – sister magazine *Australian Camera* is a member – there was an address by Hans Hartman who is the chair of a USA-based organisation called Visual 1st (visit www.visual1st.biz). It operates under the banner of "Re-establishing trust in visuals", understanding that establishing the credibility of images is critical for, at the very least, the viability of businesses in the photo and video ecosystems. In the area of generative AI, for example, it's about understanding the technologies, where they're heading and what are the implications, both negative and positive.

Take this quote from a recent online fortnightly newsletter (you can sign up for free), "Visual GenAI is in its infancy. Still trying to – and being judged on how well it – replicates the world. Once past that barrier, it will finally be used for other purposes and with greater imagination. It will no longer be this misinterpreted threat to photography, the master replicator, and evolve into its own domain of preference. It has already started to".

New technologies have always been open to misuse and abuse, and being able to identify when and how this is happening undoubtedly depends on education. The AI art genie cannot be put back in the bottle, but the message here is that it will eventually find its place... and that won't be at the expense of real photography. In reality, there are many areas of professional photography where it has no direct application or relevance, except to say that it can indirectly influence the perceived integrity of any image... and hence its value. We have already muddied the waters here with rampant Photoshopping, but as professionals the value of an image is the basis of our business... and, as photographers, it all starts with a camera.

Paul Burrows, Editor



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Nikon Renews NASA Relationship As Z 9 Heads For The Moon

It's called a Space Act Agreement and Nikon has just recently signed one with NASA which formalises the development of the Handheld Universal Lunar Camera (HULC) for the planned Artemis Moon landing missions. The HULC is based on the Nikon Z 9 full frame mirrorless camera and will – as with all space cameras before it – much modified to deal with the harsh conditions on the lunar surface and enable operation while wearing a space suit.

The Artemis program commenced in 2017 with the plan to return humans to the Moon with the objective of establishing a base camp at the planet's South Pole from which to launch longer exploration missions. Ultimately, the plan is to have a permanent base and NASA is partnering with a number of other space agencies, including Europe's ESA, Japan's JAXA and Canada's CXC. Artemis 1 was successfully launched in November 2022 as – literally – a dummy run carrying mannequins and robots. Artemis 2 is planned for September 2025 and will carry four human astronauts into orbit around the Moon aboard the Orion crew module. The first landing will be in September 2026 with the Artemis 3 mission which is when the HULC will be deployed.

NASA Nikon F3 with a 250-exposure bulk film back and power drive. This camera was developed for use on the early Space Shuttle missions from 1982 on, and actually preceded the commercial version of the F3.



This historic expedition will be the first human landing on the lunar surface since 1972, and will also mark the first time a woman will walk on the Moon. The crew will first enter lunar orbit, after which two astronauts will land on the lunar surface in the lunar module (SpaceX's Starship Human Landing System). After spending approximately seven days on the lunar surface conducting research and multiple moon walks, they will return to the Orion spacecraft to join the other two crew members and return to Earth.

In addition to the physical modifications which include a dedicated handgrip, the HULC Z 9's will have special firmware for expanded noise reduction at lower shutter speeds to account for the effects

of constant bombardment of cosmic radiation that the cameras will encounter. Additional changes have been made to the file naming sequence, as well as default settings and controls that are optimised for exterior missions. Changes have also been made to the in-camera communication control to simplify the astronaut's workflow and reduce power consumption when sending images from space to Earth. Additional modifications include shutter shield optimisation, enhanced HDR functionality and modified default settings for menu items.

The Z 9 is already in use, unmodified, on the International Space Station (ISS), replacing D5 and D6 DSLRs, but Nikon's involvement with this program dates back to 1999 and the F5 35mm SLR. The first Nikon space camera was a modified version of the original F 35mm which was used on the last three Apollo Moon missions and also on the Skylab space station. Versions of the F3 and the F4 were used on the Space Shuttle program. There was even a digital version of the F4 which used an Electronic Still Camera (ESC) module developed by NASA's technicians and which was introduced in 1991. It used a 15x15 mm CCD sensor with a resolution of one million pixels. There were plans for a four megapixels version, but instead NASA switched to the 6.2 MP Kodak DSC460 which, of course, was built around the Nikon F90x.



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OM-1 Mark II Debuts Live Graduated ND Filters And More

The OM-1 has been a big success for OM Digital Solutions, silencing the naysayers and giving OM System the boost it needed to make its way as a new brand. Along with the last few new M.Zuiko Digital lens releases, it's also helped OM System become the driving force in the M43 sensor space... which, of course, it needs to be given it's exclusively backing the format.

The OM-1 Mark II is essentially an upgrade, albeit a significant one, and the

first model will remain available. The Mark II camera retains the same weather-sealed bodyshell (to the IP53 standard and with freeze-proofing), 20 megapixels stacked BSI-type sensor and 'TruePic X' generation processor (albeit with some performance tweaks for the new camera), but there are improvements to the AF system, a bigger buffer memory, a more effective IBIS and a few handy new 'computational photography' features. Externally, the only real change is the adoption of 'OM System' badging rather than 'Olympus' which OMDS was allowed to use on the first model to celebrate the 50th anniversary of the original 35mm OM-1.

The new model's headline act is undoubtedly the live graduated ND filter which allows for the effect to be positioned and angled as desired with the choice of a hard, medium or soft edge and an ND 2, 4 or 8 density. You use the front and rear input wheels for adjusting the positioning assisted by live previewing. The standard live ND function now has an additional ND 128 setting which represents an exposure reduction of seven stops.

Olympus pioneered AI-based subject-detection autofocus with the E-M1X and a number of revisions are introduced with the OM-1 II, notably the inclusion of humans in the list of recognised subjects. This will improve the reliability overall and expands the eye and face recognition for people to include the head and the body so it can stay locked on in many more situations

(such as when the subject turns away from the camera or the face is partially obscured). The other subjects are animals, birds, aircraft, trains and cars (including motorcycles) with an enhanced capacity to recognise smaller details. Additionally, the system can track up to eight subjects in the frame. New AF algorithms are claimed to increase the AF speed by a factor of three while doubling the accuracy compared to the OM-1.

The five-axis in-body image stabilisation extends the handheld correction range to 8.5 stops (in practice, probably not achievable with bigger and heavier lenses), and the pixel-shifted 'High Res Shot' now has the option to capture 14-bit RAW files (compared to 12-bit previously) at 80 megapixels in the tripod mode and 25 megapixels in the handheld mode.

OMDS has addressed the OM-1 comparatively short burst lengths with continuous shooting, and so the Mark II camera can capture approximately 219 JPEGs or 213 frames in RAW mode when shooting at 120 fps (i.e. with the AF and AE fixed to the first frame). These numbers are both over double what was previously possible, and the 'ProCapture' pre-release frame buffering is similarly expanded. Continuous shooting is possible at up to 50 fps with full AF/AE adjustment, but as before, requires selected PRO-series lenses. Additionally, black-out free shooting is now available at two slower speeds; namely 12.5 fps and 16.7 fps.

The Mark II keeps the earlier model's EVF and monitor screen. The former is an OLED-type EVF with a resolution of 5.76 megadots, 0.83x magnification (35mm equivalent) and a refresh rate of 120 fps. The latter has a resolution of 1.62 megadots, touch screen controls and full adjustments for tilt and swing.

Also largely unchanged are the Mark II's video capabilities with 4K DCI and UHD recording internally at up to 50/60 fps and Full HD at up to 200/240 fps. There's 10-bit 4:2:2 colour when using OM-Log and HLG (HDR) recording. There's the option of either the H.264 or H.265 codecs plus a 12-bit 4:4:4 Apple ProRes RAW output is available for 4K external recording via HDMI to a supporting Atomos Ninja series recorder. New is the ability to record video in the vertical orientation for replay on mobile devices.

📌 The OM System OM-1 Mark II is priced at \$3799 for the body only, and it's available in Australia now. For more information visit <https://explore.omsystem.com/au/en/>



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The Long And The Short Of New OM System Lenses

The OM-1 Mark II was accompanied by two new lenses; one a wide-angle zoom, the other a supertelephoto zoom. The M.Zuiko Digital ED 9-18mm f/4.0-5.6 II is an OM System rebadge of the previous Olympus model with some small cosmetic changes. The effective focal length is 18-36mm and the lens is the smallest of the OM System ultra-wide zooms, weighing in at a mere 154 grams. The optical construction employs 12 elements in eight groups which includes two 'Dual-Sided Aspherical' (DSA) types and two normal aspherical types, enabling the very compact design. The minimum focusing distance is 25 centimetres across the zooming range. There's a new petal-shaped lens hood which can be fitted to the lens in reverse when not in use.

The M.Zuiko Digital ED 150-600mm f/5.0-6.3 IS gives an effective focal range of 300-1200mm and, while it's a fairly substantial lens, it can be used handheld. This is assisted by a built-in optical stabiliser which gives up to six stops of correction for camera shake on its own, while up to seven stops is possible



when it's fitted an OM body supporting 'Sync I.S.' Externally, the 150-600mm features a weather-sealed construction (up to IPX1 standard says OM Digital Solutions) with a fluorine moisture-repellent coating on the front element. There's a detachable tripod-mounting collar and the controls include a focus limiter, a zoom lock and three customisable 'L-Fn' buttons

(which operate as focus hold buttons by default). Additionally, the zooming collar's torque can be set to either smooth and tight operation, depending on whether you prefer speed or more precise control.

On the inside, the optical construction comprises 25 elements in 15 groups which includes a total of 13 special types

for a high level of optical correction. There are four 'Super Extra Low Dispersion' elements (Super ED), two extra-low dispersion (ED) types, six 'High Refractive



Index' (HR) elements and one high definition (HD) type. Autofocusing is performed via stepping motor and the minimum focusing distance is 56 centimetres at 150mm and 2.8 metres at 600mm which, respectively, gives maximum reproduction ratios of 1:1.4 and 1:2.5. This represents pretty decent close-up capabilities at 150mm (i.e. 300mm).

The M.Zuiko Digital ED 150-600mm weighs in at 2.06 kilograms and is 26.4 centimetres in length, but this increases by roughly another eight centimetres when the lens is zoomed out. If you need ever more power, the new telezoom is compatible with the 1.4x and 2.0x Olympus MC series teleconverters which will give you 210-840mm f/7.0-9.0 or 300-1200mm f/10-13 or, effectively, 420-1680mm and 600-2400mm!

The OM System M.Zuiko Digital ED 9-18mm f/4.0-5.6 II is priced at \$999 and the M.Zuiko Digital ED 150-600mm f/5.0-6.3 IS at \$4499. Both are available in Australia now.

For more information visit <https://explore.omsystem.com/au/en/>

New Compact Standard Zoom For Sony G Series Line

As Nikon has already proved, the 24-50mm focal range is actually very versatile and allows for a more compact – and more affordable – lens than the more common 24-70mm. Sony's new FE 24-50mm f/2.8 is a higher-grade G series lens and weighs in at just 440 grams. Furthermore, it's only a modest 92.3 centimetres in length (although it does extend further during zooming). For the record, the new 24-50mm zoom is the 72nd lens in Sony's full frame FE mount lens system.

Externally, the FE 24-50mm f/2.8 G has a manual aperture collar which can be switched between click-stopped settings or seamless adjustment when shooting video. The minimum aperture is f/22 and the

diaphragm has 11 blades to give super-smooth, rounded out-of-focus effects. The external construction is fully weather sealed and the exposed surface of the front element has a fluorine coating to help better repel moisture and grease.

The optical construction employs 16 elements in 13 groups which includes four aspherical types and two made from glass with extra-low dispersion (ED) characteristics. These special elements minimise distortion and chromatic aberrations to optimise the uniformity of sharpness across the frame.

Focusing is performed internally with the AF system using two linear motors for speed and accuracy. The AF system also supports high-speed continuous shooting



with AF/AE tracking at up to 120 fps... as is possible with the A9 III. The AF will also support 4K at 120 fps or FHD at 240 fps video recording. The minimum focusing distance is 19 centimetres at 24mm which gives a maximum magnification ratio of 1:3 or one-third life size.

The screwthread filter fitting is 67 millimetres and internal focusing means that there's no rotation at the front of the lens and position-sensitive filters – such as graduated NDs – will stay as set.

The Sony FE 24-50mm f/2.8 G is priced at \$1999 and will be available in Australia from early May.

For more information visit www.sony.com.au

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6th Gen Fujifilm X100 Has 40 MP, IBIS And 6K Video

It's the gift that keeps on giving as far as contributing to the profitability of Fujifilm's camera division, and the previous model is not long off back order, but new one has many more reasons for wanting it.

First launched at the 2010 Photokina, every generation of the X100 has been a best seller and it's hard not to see the new X100VI following suit. The key ingredients of this very successful elements remain the same – compact aluminium bodyshell, fixed 23mm prime lens (34.5mm equivalent) and a nifty dual OVF/EVF – but the 6th gen model gets some highly desirable upgrades that make it even more desirable. In fact, the body is fractionally bigger, but that's because it now accommodates five-axis in-body image stabilisation – a first for the X100 line – which gives six stops of correction for camera shake (5.5 stops when using the optical finder). The sensor is the 40.2 megapixels 'X-Trans CMOS 5 HR' BSI-type imager used in the X-H2 and X-T5 which is a big step up from the 26.1 MP imager in the X100V. The sensitivity range is equivalent to ISO 125-12,800, extendable to 64, 100, 25,600 and 51,200. This means ISO 125 is now a native sensitivity setting rather than an extension. Naturally, the sensor is matched with Fujifilm's current-generation 'X Processor 5' engine which boosts the autofocus capabilities, shooting speeds and video recording. The AF has a new algorithm to improve the reliability when tracking moving subjects, and the AI-based object recognition is extended to detect animals, birds, cars, motorcycles, bicycles, airplanes, trains, insects, and drones.

There's also the full complement of the 20 current 'Film Simulation' profiles, including the latest Reala ACE setting introduced with the GFX100 II and which is designed to replicate the look of Fujicolor

Reala Ace. This was a fine-grained, ISO 100 colour negative film. Compared to the previous model, the 'Film Simulation' options now also include Nostalgic Neg and, for video, Eterna Bleach Bypass. The X100VI adds a 10-bit HEIF mode to its capture modes which is another first for the series. The electronic shutter now has a top speed 1/180,000 second (up from 1/32,000 second), but the leaf shutter still runs to 1/4000 second. The maximum shooting speeds remain at 11 fps with the physical shutter and up to 20 fps with the sensor-based shutter which comes with a 1.29x crop. Without a crop, the top speed is 13 fps. The 'Pre-Shot' function is available for continuous shooting with the sensor shutter... again at up to 20 fps with a 1.29x crop or up to 13 fps uncropped.

Also a first is video recording at 6.2K at up to 30 fps (but with a 1.23x crop) while 4K is available in the DCI and UHD aspects at up to 60 fps with 10-bit 4:2:2 colour (using the HEVC H.265 codec). The 4K modes are oversampled from 6.2K and are recorded using the full width of the sensor up to 30 fps and there's also the choice of either Long GOP or All-Intra compression regimes. The X100VI also has the wider F-Log2 profile (as well as F-Log) which gives a claimed 13+ stops of dynamic range and translates into even an increased exposure latitude. ProRes codec recording is available over HDMI to an external recorder.

The all-aluminium bodyshell is weather sealed and so is the lens when the optional filter and adapter ring are fitted. The hybrid viewfinder is unchanged from the previous

model so the electronic element is a 1.37 cm OLED panel with a resolution of 3.69 megadots and a magnification of 0.66x (35mm equivalent). The monitor screen is also unchanged and is a 7.62 cm LCD panel with a resolution of 1.62 megadots and touch controls, but the adjustment for tilt has a bigger range. As on the X100V, it's a very thin panel which sits flush with the camera back when not angled. The new camera also retains a single memory card slot for UHS-I speed SD devices and the NP-W126S battery.

The significant increase in resolution provides more scope for cropping without compromising image quality, and so there are crop settings equivalent to shooting with a 50mm and a 75mm lens (full frame equivalent) which give, respectively, 20 MP and 10 MP res files. Crop lines are shown in both the optical (just like on a Leica RF camera) and the electronic viewfinders. Additionally, the X100VI is compatible with the existing conversion lenses for the X100V. The WCL-X100 II gives 28mm (35mm equivalent) and the TCL-X100 II 50mm.

To celebrate Fujifilm's 90th anniversary this year, there's a limited edition version X100VI of which just 1934 examples will be built. The anniversary version comes packaged in a presentation box that includes a special strap, a soft release button and a set of history cards. The camera body is engraved with the original brand logo from Fujifilm's founding in 1934 (which is also on the lens cap), along with a unique serial number.

The Fujifilm X100VI is available now priced at \$2899 with the choice of silver or black finishes. The Limited Edition version is in silver only and priced at \$3499 (assuming that there are still any left by the time you read this – Australia's allocation was just 95 units).

For more information visit www.fujifilm.com.au The X100VI is backed by a three-year warranty when purchased from an authorised Fujifilm Australia reseller.



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Current to 17 April: Exhibition. *Ocean Photographer Of The Year*. Over 100 photographs from some of the world's best ocean photographers, all the winners and finalists from Oceanographic Magazine's competition, the Ocean Photographer of the Year awards. At the Australian National Maritime Museum, 2 Murray Street, Darling Harbour, Sydney, NSW 2000. Entry fee is \$25 for adults (which gives access to all the museum's attractions), with concessions for children under 15 (and a \$70 fee for families). Museum hours are 10.00am to 4.00pm daily (9.30am to 5.00pm during school holidays). For more information and bookings visit <https://www.sea.museum/whats-on/exhibitions>

Current to 19 May: Exhibition. *Steve McCurry ICONS*. More than 100 large-format photographs of McCurry's most iconic images, including the legendary 1984 portrait of the Afghan Girl, Sharbat Gula. The images are shown over a one hour presentation. Admission is \$29 with concessions for students and free entry for children aged nine and under. At the Main Shed, Seaworks Maritime Precinct, 82 Nelson Place, Williamstown, Victoria 3016. Exhibition hours are 10.00am to 8.00pm daily. A tour takes between 45 and 60 minutes. Session time bookings are essential. To book and for more information visit <https://stevemc-curryicons.com/melbourne>

Current to 10 June: Exhibition. *The Focus: Australian Government Photographers*. Between 1939 and 1996, dozens of photographers were employed by government agencies to capture Australian life. This exhibition delves deep into the lives

and work of these talented individuals who helped to preserve Australia's rich visual heritage, including Harry Frauca, Max Dupain and Mervyn Bishop. At the National Archives Of Australia, National Office, Kings Avenue, Parkes, ACT 2600. Exhibition hours are 9.00am to 5.00pm Monday to Friday, and 10.00am to 4.00pm on weekends. Entry is free. For more information visit <https://www.naa.gov.au>



Smithy's Lockheed Altair, Sydney, 1934, Sam Wood

Current to 20 October: Exhibition. *Shot*. A selection of 400 images from the Australian photography collection of the State Library Of NSW, ranging from an 1845 daguerreotype – Australia's oldest surviving photograph – to works by Max Dupain, Harold Cazneaux, David Moore and Olive Cotton. At the Photography Gallery, the Mitchell Building, State Library Of NSW, 1 Shakespeare Place, Sydney, NSW 2000. Gallery hours are 9.00am to 8.00pm Monday to Thursday, 9.00am to 5.00pm on Friday, 10.00am to 5.00pm on weekends. Entry is free. For more information visit <https://www.sl.nsw.gov.au>

Your photo & video experts

Camera House

Panasonic Adds Compact Superzoom To Lumix S System

Claimed to be the smallest and lightest full frame autofocus zoom in its class, the Panasonic Lumix S 28-200mm f/4.0-7.1 Macro OIS weighs just 413 grams and is only 93.4 millimetres in length. It's the first wide-to-tele zoom in the Lumix S system and, as an L mount lens, can also be used on Leica SL series bodies and the Sigma fp models.

The external construction has weather sealing and insulation to allow shooting in subzero temperatures down to -10 degrees Celsius. Additionally, the exposed surface of the front element has a fluorine coating to help repel moisture and grease. The zoom's optical image stabilisation supports

Panasonic's 'Dual IS 2' five-axis operation with the in-body stabilisation in the Lumix S cameras, giving up to 6.5 stops of correction for camera shake.

The optical construction employs 17 elements in 13 groups and includes six special types to enable the zoom's more compact size while also optimising sharpness across the frame. The special elements comprise four with extra-low dispersion characteristics – to minimise chromatic aberrations – one aspherical type and one ultra-high refraction (UHR). Focusing is performed internally via a stepping motor drive system for smoothness and quietness. The minimum focusing distance of 14 centimetres at



28mm gives a maximum magnification ratio of 1:2 or half life size... which means this lens has useful close-up capabilities as well. For video applications, Panasonic says the optical design minimises focus breathing (i.e. a slight change in the image size during focusing). Furthermore, the manual focusing collar can be switched between linear or non-linear operation. The screwthread filter fitting is 67 millimetres.

The Panasonic Lumix S 28-200mm f/4.0-7.1 Macro OIS zoom will be available in Australia from May priced at \$1599.

For more information visit www.panasonic.com.au

Leica SL3 Steps Up to 60 MP & 8K Video

Not so very surprisingly, the third-gen Leica SL full frame mirrorless camera gets the 60.3 megapixels BSI CMOS sensor similar to the one that's already doing service in the Leica M11 and the fixed-lens Q3. Leica claims a dynamic range of 15 stops at ISO 50. The sensor also incorporates PDAF pixels as another outcome of the L2 technology alliance with Panasonic. The SL3 mates the sensor with Leica's 'Maestro IV' processor (as also used in the Q3) which drives, among other things, AI-based subject recognition AF and tracking with settings for humans – either faces or eyes – and animals, which includes cats and dogs.

As on the Q3 and M11 models, the sensor has Leica's "Triple Resolution Technology" which also allows for RAW (DNG) capture at either 36 MP or 18 megapixels, but without a crop (so there's no increase in the effective focal length either). The camera instead groups sets of pixels together which also gives a reduction in noise that's equivalent to up to two stops. The sensitivity range is equivalent to ISO 50 to 100,000 with dual-gain base ISOs set at 50 and 280/320. In-body image stabilisation has five-axis movements and provides up to five stops of correction for camera shake.

While the styling is similar to that of the SL2, the SL3 is both more compact and lighter, and has a revised control layout which introduces a third input wheel or command dial. This allows for all the key exposure setting controls – apertures, shutter speeds and ISO – to have dedicated

adjusters. The monitor screen is adjustable for up/down tilts – as on the Q3 – and has a resolution of 2.33 megadots. There's a revised touch screen interface which is designed to work more intuitively with the three input wheels. The EVF is unchanged from the SL2 and uses an OLED panel with a resolution of 5.76 megadots and a magnification of 0.76x times. As on the SL2, there's a monochrome LCD read-out panel on the top plate.



The body construction is a combination magnesium alloy and aluminium with full weather sealing to the exacting IP54 standard for protection against moisture and insulation for shooting in subzero temperatures down to -10 degrees Celsius. The dual memory card slots are now for CFexpress Type B and SD with UHS-II speed support. The SL3 also has double the buffer memory capacity of the previous model – now at 8.0 GB – but the continuous shooting speeds are quite slow by current standards; just 5.0 fps with full AF/AE adjustment (down to 4.0 fps with 14-bit RAW capture), but 15 fps with these measurements fixed to the first frame (and 12-bit RAW files).

There's a new, higher-capacity battery

with 2200 mAh on tap and designated the BP-SCL6, but it retains the same form factor as before which incorporates the compartment cover. This means the earlier BP-SCL4 battery from the previous two generations of models can still be used in the new camera.

The video specs look impressive on paper, but there are some caveats due to the 60 MP sensor's relatively slow read-out speed. The 8K res comes in either the DCI or UHD aspects with the H.265 codec, LongGOP compression and 10-bit 4:2:0 colour, but also a 1.17x and 1.24x crops respectively. These crops also apply to the 4K recording in the DCI or UHD aspects, but which uses the H.264 codec with 10-bit 4:2:2 colour and ALL-I compression at up to 50/60 fps. Full HD recording is uncropped and also possible at the high-speed frame rates of the 100/120 fps for slowmo effects. Full HD is also available with the ProRes 422HQ codec for internal recording at up to 50/60 fps, but not the higher-res settings. There's a choice of the MOV and MP4 formats, L-Log and HLG (HDR) profiles, time coding, LUT compatibility and MIMO 2x2 multi-channel WiFi.

Additionally, the SL3 has a full-size Type A HDMI 2.1 connection along with both stereo audio in/out and USB type C which supports in-camera battery charging as well as tethered shooting. There's a new vertical grip – the HG-SLC7 – which accommodates a second battery pack.

The Leica SL3 is priced at \$11,690 body only. For more information visit <https://au.leica-camera.com> To purchase online, go to <https://leica-store.com.au>

PROFILE
GRAHAM MONRO



THE VALUE OF PROFESSIONAL PHOTOGRAPHY

Graham Monro On Why It's Been Diminished... And How To Get It Back

With over 40 years of experience in a number of fields of professional photography in Australia, Graham Monro looks at how the industry has changed dramatically in this time, what has been the impact and, consequently, what the future might hold.

Question – What's the difference between a professional photographer and a photographer? Answer – a professional makes a living out of it by making a profit.

I often wonder how many real-life professional photographers there are in Australia today that are make a living 100% from their photography... let's call them *career photographers*.

And how do you make a 100% living from photography? You're either a commercial or a domestic shooter, taking photos and selling them. Otherwise, maybe you diversify and you teach photography, or sell photo-related products online, or you're a DOP (director of photography) and you direct motion, or you're a content creator, or you're also a graphic designer... or possibly you're all of the above.

Get the picture? If you are not taking photographs 100 percent of the time then you're going to need to have other talents, which could be teaching, motion picture or graphic design... in other words, to make a living today, you need to be multi-skilled.

Making A Move

My background so far has been... I've worked in the wedding and portrait market for 25 years and, prior to that, I was a commercial photographer for 20 years, doing a little bit of advertising,

lots of annual reports and a hell of a lot of editorial and sports work, plus direct client work that included airline and tourism assignments. But all stills, no film or video.

I gradually moved into the wedding and portrait market because I was heavily involved with the NSW branch of the ACMP (The Society Of Advertising, Commercial & Magazine Photographers) when the NSW branch of the AIPP (Australian Institute Of Professional Photography) wanted someone to come and talk to them about the world of commercial photography. I was the

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Graham Monro,
gm photographics,
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only one who put my hand up. After my talk and slideshow, David Oliver – who was running a very successful wedding/ portrait business himself – said, "Hey, you're really good, you should do weddings and I can recommend you and send you lots of work".

My opinion of weddings in those days was not high. I always thought of a wedding photographer as being like an Uncle Wally who had a nice camera and was a member of the local camera club, but took really bad photos. Boy, was I so very wrong! The standard of wedding photography and family portrait photography in Australia back then was very impressive, and it had produced some of the best wedding shooters in the world.

Then, about ten years ago, the wedding photography market in Australia grew exponentially overnight. What had been a smallish field of leading studios in Sydney, Melbourne and other capital cities, and which had several photographers working out of them, suddenly transformed into thousands of single operators. It seemed that everyone became a wedding photographer because, now that they owned a high-quality tech-laden digital camera, they thought that they could.

Investing In Quality

Consequently, since I've been in the wedding and portrait market, it's changed hugely. I am fortunate that my business, *gm photographics*, has a big client base





which is worth its weight in gold. We have a lot of experience in photography, marketing and client service, plus we have a great following on Instagram and Facebook. I've looked after my clients, I've shot hard and I've worked hard. I communicate regularly with my client base and still find ways to service it... which is basically what got me through the COVID-19 pandemic. I had no new business, very few family portraits and no weddings during that period.

Several years ago I backed off from the wedding business as it had become too devalued. I also got tired of coming to work and having to deal with lots of staff photographers with their egos and issues. Recently, however, we've got back into weddings in a much more condensed and efficient way and, so far, it is going beautifully!

I recently left my main Mosman showroom premises of 25 years to cut overheads to go sea kayaking more. Now everything is online and clients generally want to first meet on Zoom. I still have another large showroom in Sydney's Inner West. Up to this point, I was the only wedding/portrait photographer in Sydney with two showrooms. I still have three full-time and two part-time employees, plus several subcontractors.

When a potential client asks me why

we are so expensive compared to others, my answer is always along the lines of, "Have you noticed that you are in a professional photography showroom and not meeting in a coffee shop? Have you also noticed our top-of-the-line Canon equipment and Apple Mac computers? These are big investments that enable us to deliver a higher standard of service and a higher level of professionalism. I will also add that we do not discount and that we believe in our self-worth."

Big Changes

Let's now go back a bit further in time and look at some of the big ticket items that killed pro photography's golden goose. Let's go back to the 1980s and 1990s when rural, regional and urban domestic photographers stopped being visible on the high street.

Once, every country town and many suburban or city street corners had a



"I am a firm believer in the value of printed photographs, framed and on display in your home. It's permanent."

photography studio or showroom. They were located alongside the butcher, the baker, the candlestick maker. They were high profile and they were in your face. Nearly every family had a professionally-taken family portrait displayed in their homes. Not so today.

Big changes were happening in other fields too. In the late 1990s, Getty Images bought out a lot of stock photo agencies and then marketed very aggressively to take over as the main supplier of photos to all sporting events, magazines and newspapers. Getty offered such a cheap lock-in price that all the print publications decided to just sign up with them.

Syndicated images and stories were the beginning of the end for the freelance magazine photographer. Editorial art directors were told by the publishers to either use the staff photographer (if there was one) or use Getty Images. And Getty made sure it offered a good quality product. It took stock photography from being the cheap cousin that lived in a box under the bed to the rich uncle... and the freelance shooter became the cheap cousin.

It simply became a lot easier, controllable and lucrative for anyone running a major sporting event to deal with just one photo agency – Getty – rather than 20 individual freelance

photographers. This made it very hard – or impossible – for freelance sports shooters and they went out of business... or joined Getty Images. Another outcome was that this gave sports photographs a similar same look and feel. Diversity and individually disappeared too.

More Big Changes

Another key aspect of the photography world during the 1980s and '90s was that 30% of the amateur market used compact cameras. Then, along came the smartphone with its picture-taking capabilities and the compact camera business died, almost overnight. Close to a third of the market's value was wiped out, never to return.

And with the arrival of digital cameras and smartphones, the numerous one-hour minilabs went out of business too. People stopped printing their photos. This strongly affected the family portrait market – why hire a pro when you can so easily do it yourself on your phone?

About 12 years ago, I was at a Porsche drive day and an Instagram influencer was shooting away at her selfies with the cars. Then I noticed she was retouching her images on the spot and had them up online before I had even eaten my prawn cocktail. I just couldn't believe how quick and efficient it all was.

So, with the technology now both so good and so accessible, there are now many people who aren't photographers, but who are nevertheless very efficient at creating their own social content through video and stills and then getting onto whatever social media platform they want very, very quickly.

Back to the present, and the COVID-19 pandemic had a big impact on a number of areas of professional photography, including weddings, portraiture, events, travel and tourism. However, what COVID did make me realise about weddings was that they are great for marketing and introducing our brand – *gm photographics* – to new people.

We also felt the effects of the prolonged *La Nina* rain period during which all my shoots were postponed. Entire months were rained-out and, in the longer term, issues related to climate change are likely to have various impacts on any photographer who mostly shoots in outdoor settings. I am not a studio guy, but I might have to become one or reinvent the business yet again!

Love Jobs

Today, photography is the most popular hobby in the world (actually, it has been

for a number of years) and when you have something that you love, all you want to do is take photos for all your friends and family for free... weddings, parties, anything. But it all chips away at the professional's earning potential; five percent of the possible market here, ten percent there. Gone!

It's happening more broadly too, thanks to the massive advances in digital imaging technologies and their availability at more affordable prices. This has opened up the market to a

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lot of people with good photographic equipment who will work extremely cheaply – or even for free – just to get their work published. All these factors also eat away at the main market and take a percentage from a professional photographer's business. And I haven't even spoken about AI, but that's another conversation for the future.

Furthermore, they've also diminished the respect, allure and desire for high-quality family and wedding photography. Whether it's the soccer mums, the





part-time geek or the creative lover of photography who shoots for free, it has had a huge impact on professional photography. And, of course, many of these part-timers are not the main breadwinner of the family and so they can afford to do it very cheaply.

There are three main groups in photography nowadays that earn money out of it... firstly, what I've called the career photographer, then there's somebody for whom photography is a second income, and finally the hobbyist. In these latter two groups there are photographers who are very cheap and also very good!

Every now and then I get in touch with some of the good ones and ask them, "Why are you so cheap? You're good, put your price up as you're undercutting the industry".

Social Media

As advertising spend has shifted away from print and TV to social media, the commercial photo industry has suffered again. More people have moved into the domestic market, further increasing its competitiveness. Also, as more amateurs have come into the wedding market and flooded it, they've also moved into the family portrait market.

Social media has had a huge impact in all things in photography, especially the wedding game. Before the Internet was so huge and Facebook was just a twinkle in Mark Zuckerberg's eyes, you would advertise in a wedding magazine and, when that magazine hit the newsstand, the phone would start ringing. You could work out a dollar value for every lead you got from that magazine ad within a week. And that bridal magazine had a shelf life so the roll-on effect that lasted for months. The bridal magazines would also publish your real-life weddings and that was, effectively, free publicity.

Today you have to be all over social media so strongly and it is both challenging and time-consuming to really build up an effective presence.

About ten years ago there was a strong move away from the large wedding albums and everybody just wanted files on a USB memory stick. Today this seems to be the new normal... the so-called 'shoot and burn'. But fast forward five to ten years and those USB sticks will likely be failing and all the wedding images will go into the digital dead zone. Gone and not retrievable. I am going to do an exercise very soon where I ring up all the people to whom I did supply their weddings on a USB, and



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ask them if they ever printed any of their photos?

A lot of people want to have ownership of all their digital wedding files, but do not actually do anything with them. It's the same as all those thousands of photos on somebody's smartphone which are only looked at once, then

forgotten.

I am a firm believer in the value of printed photographs, framed and on display in your home, but I know that so many other photographers are not. They offer a cheap price, cheap work and a cheap digital file and they are forgotten quickly. Get your work framed and signed



and up on a wall. It's permanent.

Another huge factor with digital files is that unless you back them up on at least two different hard drives and also have them stored in the Cloud, they are not safe. Hard disk drives often fail and USBs sticks regularly fail quickly.

Promoting Professionals

Personally, I don't know how you can educate the general public about smartphones and digital imaging versus the benefits of using a professional and why it's worth the investment.

It's a really tough one because in my market – which is a domestic market – people will generally employ a wedding photographer at their first wedding. The divorce rate is high and around 40 to 50 percent of people will get married twice. If they have a bad photography experience previously, they will tell a few friends and that'll be the end of it.

The trouble with the bad domestic photographers is that they are able to exist in the domestic market a lot longer

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than they would exist in the commercial market. In the commercial market they would die very quickly because art directors talk and clients talk.

So, to really educate the general public about good professional photography, you must either have a very good Website or a great social media presence – or both – and you must be highly professional in everything and really, really deliver great work consistently.

Price has always been a major factor in anything to do with living in Sydney, and some people will go for the cheapest option, but a lot of people will spend good money on a good product. So I think we professionals have to be that good product and charge accordingly.



There are still a few good opportunities for emerging photographers, but the work is hard and commitment is essential.”

My advice to any photographer charging for his or her services is to always do a fantastic job, otherwise don't take it on. Bad photographers have always given this business a bad name.

Creating A Community

With the demise of the AIPP in November 2021 created a big void in the Australian professional photography world. It was one huge Australia-wide pro photo family. If nothing else, the AIPP had a great networking mechanism and there was great camaraderie among its members. This interaction was valuable for professional photographers who now mostly work on their own.

There is definitely still a gap in the market to create a really good community for a professional photography group.

Over its last few years, I had felt that the AIPP wasn't doing enough about teaching, training and educating its members about the business of professional photography. It was focused too much on the Award systems and







opening up to the amateur camera clubs as means of increasing the membership (and hence the income from fees).

As I was getting started, a great way to learn was to be an assistant to a professional photographer, but this is more challenging now simply because there aren't so many professional photographers out there anymore. The AIPP offered great mentoring to help young photographers get experience, get established and understand good business practise.

For me, the AIPP was a brilliant way to get a leg into weddings. David Oliver encouraged me to be a wedding photographer and told me about how to charge and manage the business. People like Martin Schembri, Simon Mitrovich, Peter Eastway, Janet Craig and many others that I met through the AIPP, were phenomenal with sharing their expertise.

By contrast, most of the commercial guys back then were either too competitive, too secretive or too egotistical to share in their knowledge.

Nowadays you can learn so much stuff for free online with YouTube.

Photography at TAFE now costs around \$20,000 a year and, at a private

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photography college, it can be up to \$30,000.

I got into photography because I loved it. It wasn't a moneyed career idea, it was a passion. If I wanted to break into the industry today, I would start off trying to assist photographers for free on weekends. And then, once I had learnt some skills and worth, I would seek out a paid weekend job with them.

Re-invention

Over the past ten to 15 years, the entire photo industry has had to reinvent itself and re-adapt to a massively shifting ball game. It has had to engage a lot more with the keen amateurs in order to move products... especially the higher-end products that were once mostly the domain of working photographers.

This, in my mind, has resulted in a move away from the professionals and a shift toward whoever has, for example,

the most reach on Instagram. It has become more about the social media reach than the creative content. Maybe, however, this has also been a wake-up call to a lot of the more traditional pros that they need to educate themselves about social media and how to use it effectively.

Canon Australia was unique in its purchasing the Sun Studios operations in Sydney and Melbourne. I do not know of any other camera manufacturer or photo industry supplier who has done such an amazing job at creating such a phenomenal space for both stills and exhibitions, but also studios for film-making.

Lewis Hamilton is a seven-time Formula One world champion and, as a result, he has undoubtedly sold a lot of product for Mercedes. Lewis is such a brilliant driver – and a leader in his sport – so that, when you talk Mercedes, you talk Lewis Hamilton. Okay, so maybe you will talk about Ferrari next year.

When you talk about professional photography these days, which photographer stands out for you?

More than ever now, professional photography really needs community



“I got into photography because I loved it. It wasn't a moneyed career idea, it was a passion.”



spaces. Talks and lectures by professionals have great educational value because it's about more than the technical and techniques; but also about ethics, business practices and servicing clients to a professional standard. I believe these sorts of events are really important on many levels – they're great for creating a community and a sense of belonging, they're great for creativity, great for a photographer's mental health and great for learning about new ideas and seeing new products. However, many of these activities never returned after the COVID pandemic... or at least not to the same level as before.

What's Ahead?

As final comment, I feel that professional photography as a standalone career is a dying craft and that, to make it today, you need to be multi-skilled and multi-diverse as a content creator. It's not just about stills anymore either, it's becoming more and more about video as this is what many clients – including wedding couples – want.

With over 40 years of experience, in that time I have had to adapt to digital and adopt many aspects of social media. I'm certainly not dead yet and I'm still very

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active and working a lot.

Naturally though, the old herd is dying off and the young bulls are moving up, but whether the young bull today can stay focused and make professional photography his or her viable career is the big question. I feel that only a select dedicated and passionate few will make it. And I hope it's you reading this and that you will prove me wrong. I'll look forward to reading all about your success in a future issue of *ProPhoto*.

There are still a few good opportunities for emerging photographers. I'm always looking for a talent director and an assistant at portrait shoots at 7.30am on a Sunday morning. The work is hard and commitment is essential... but the experience is invaluable.

For me, moving forward, my philosophy stays the same and that is to




Professional photography is no longer a standalone career and, to make it today, you need to be multi-skilled and multi-diverse as a content creator.”

deliver a high level of professional service with a consistently high standard of photography. Clients should have a great experience and remember you. Clients need to come back to you.

You need to stay connected with your clients in whatever shape or form that takes... and sometimes it's as simple as a phone call. All those things that used to work before social media came along still work today.

You can be all over social media and you can have a good Website, but you still might have a struggling business. But if you can get on the phone, talk to people, listen to their needs, engage with them and give them a great experience, value your work and charge well for it – and they tell all their friends how good you are – you will survive and prosper.

Good luck! 

A big thanks to Alan Brightman, Paul Stewart, Andy Foster, Glen Gibson, Bruce Usher, Jon Higgs, Ross Coffey, Mark Bond, Andrew Kriedemann and Canon Master Daniel Linnet for their contributions and assistance in the creation of this article.

To see more of Graham Monro's photography visit <https://gmphotographics.com.au>

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Come On Up

FUJIFILM GFX100 II

One hundred megapixels comes wrapped up in a mirrorless medium format camera that's as effortless and easy to use as anything in the smaller formats. Hard to resist, really.

REPORT BY
PAUL BURROWS

THE GFX SERIES CAMERAS have very much blurred the distinction between medium format and the smaller formats. During the film era, 120 rollfilm SLRs were very different from the contemporary 35mm models – the uptake of automation was decades behind and they were mostly slow and/or clunkily cumbersome. The main advantages were image quality and, er, image quality. Right from the start, the GFX cameras have really only differed from the higher-end full frame models – and, in the case of Fujifilm, its high-end 'APS-C' bodies – in the size of their sensors. The technologies, functionality and efficiencies are on a par. In fact, anybody using the current X-T5 or X-H2/H2S 'APS-C' would have no problems switching over to the GFX100 or

GFX100S or, even less so, to the most recent addition to the 102 megapixels line, the GFX100 II.

The original GFX100 introduced in-body image stabilisation, phase-different detection autofocus (PDAF) and 4K video recording (among a number of things) to the digital medium format camera world.

The GFX100 II adds a few more; namely 8.0 fps continuous shooting, subject-recognition modes for AF tracking, 8K video, 10-bit HEIF capture for stills, the highest-res EVF seen thus far, an even faster top shutter speed of 1/32,000 second and support for the super-fast CFexpress Type B memory cards. Consequently, it's pretty much a medium format version of the X-H2. It uses the same 'X Processor 5' engine – although obvi-

ously tweaked to drive this particular camera – and Fujifilm has adopted a similar naming arrangement for the sensor called the 'GFX 102MP CMOS II HS'. The imager's basic specifications are unchanged from the GFX100 (and the GFX100S), but it is, in fact, completely new with a much faster read-out, a redesigned microlens array to improve sensitivity (by 30 percent Fujifilm says) and, of course, a set of pixels dedicated to PDAF. The imaging area is 43.8x32.9 mm (a.k.a. '44x33') and the effective pixel count yields a maximum image size of 11,648x8736 pixels at the standard 4:3 aspect ratio. The pixel size is 3.76 microns, which is the same as the 60 MP full frame sensor in the Sony A7R V, and so ensures a higher signal-to-noise ratio. JPEGs and HEIFs can be captured in one of three image sizes and three compression levels, while the RAW options comprise either 14-bit or 16-bit RGB colour depths and the choice of lossy or lossless compression, or no compression at all. There's a bunch of RAW+JPEG and RAW+HEIF combo settings, and the in-camera creation of 8-bit or 16-bit TIFFs converted in-camera from RAW files. There's also RAW-to-HEIF and HEIF-to-JPEG (or TIFF) conversion options.

The sensor's increased sensitivity drops the base ISO from 100 down to 80 – with the benefits of lower noise and a wider dynamic range – while the faster read-out and processor bump up the continuous shooting speed to 8.0 fps. This the fastest that any medium format camera has been able to run and obviously a lot of data is being moved around even with JPEG shooting.

Thanks to a bigger buffer memory, the burst lengths at 8.0 fps can top 1000 frames for best-quality JPEGs and exceed 300 frames for compressed RAW files. Even with uncompressed RAWs – which represent a file size in the order of 200 MB – the burst length can still extend to 76 frames. However, the faster CFexpress Type B memory card is needed to achieve these maximum burst lengths and also for the video recording modes with the highest bit rates (which is when using the ProRes codecs). It's worth noting at this point that – another

first for a medium format camera – Fujifilm is deliberately targeting cinematographers with the GFX100 II, so its video feature set is the most advanced of any digital medium format camera we’ve seen so far, but it’s also very, very much cheaper than a large format cine camera such as the Arri Alexa Mini LF, Sony Venice/Venice 2 or RED Monstro 8K. In fact, these cameras are so expensive (think six figures), they’re mostly rented for specific productions rather than purchased outright. The GFX100 II’s extensive video capabilities are covered in the Making Movies panel.

Speedier And Steadier

Interestingly, the fastest shooting speed of 8.0 fps is achieved with the focal plane shutter, while the top speed with the sensor-based shutter is 5.3 fps, but it comes with blackout-free viewfinder framing. Up to 8.7 fps is available in the ‘35mm Format’ mode – again blackout free – which has a 1.67x crop, but still has a healthy image size of 60.8 megapixels. It’s primarily designed for when full frame system lenses are fitted via a mount adaptor with the crop eliminating the vignetting caused by their smaller image circle. There’s an auto setting to allow the camera to automatically switch to the 35mm format if it recognises the adaptor. There’s now quite a choice of G mount adaptors including for Canon EF, Nikon F/G, Leica M and R, and Sony A.

Fujifilm was rightly proud of the original GFX100’s sensor-shift in-body

Styling is similar to the GFX100S. Magnesium alloy bodyshell is sealed and insulated.

New “44x33” sensor has redesigned microlenses to improve sensitivity and incorporates PDAF pixels.



image stabilisation given it took quite a bit of engineering to move such a big chip so quickly and precisely. It’s been further upgraded in the Mark II model to give up to eight stops of correction for camera shake – compared to five in the GFX100 and six in the GFX100S – and this is partially achieved by also analysing image information from the sensor.

As was the case when the GFX100S was launched in 2021, there are still only four GFX lenses with optical image stabilisation and, presumably, ‘Sync IS’ operates when these are attached to enhance the correction for pitch and yaw, although it’s not mentioned in the specs.

The sensor-shifting facility also enables a ‘Pixel Shift Multi Shot’ function which captures 16 RAW frames with half-pixel shifts to record both full RGG colour and a resolution of 400 megapixels. You can also just opt for a four-shot mode that provides the full colour information at each pixel point at the standard 102 MP res. Unfortunately, Fujifilm still doesn’t offer in-camera compositing so you’ll need the Pixel Shift Combiner software (it’s free) to do the job post-camera. It’s possible to vary the interval between each capture – from Short up to 15 seconds – but there’s no processing for any slight subject or, indeed, camera movement. This means the camera needs to be

 Fujifilm is deliberately targeting cinematographers with the GFX100 II, so its video feature set is the most advanced of any digital medium format camera we’ve seen so far.”

mounted on a tripod and the subject has to be stationary.

The original GFX100 was a big camera and, it has to be said, not a particularly good-looking one, but its successor has a much more compact and better-proportioned bodyshell similar to that of the GFX100S. This means the vertical grip becomes an optional accessory and the GFX100 II consequently sheds around 200 grams in weight and over 25 millimetres in height. The styling is a mixture of the two previous 100-series cameras which is partly because the GFX100 II keeps the interchangeable viewfinder arrangement of its predecessor. However, it’s an all-new EVF module with a resolution of 9.44 megapixels and a bigger magnification of 1.00x.

The refresh rate is 60 fps, but can be boosted to 120 fps if the magnification is reduced to 0.77x. However, while the fitting is the same, the new EVF can't be used on the GFX100 which is a bit surprising as the whole interchangeability thing was meant to be about providing an upgrade path.

The previous EVF-TL1 tilt adaptor is still compatible and enables the EVF to be angled up through 90 degrees or swung sideways. You can, of course, also take the EVF off – it uses body-based hotshoe mount for both the physical and electronic couplings – if you want a more compact package overall or only want to use the monitor screen in certain circumstances (such as in a studio, for example).

The monitor employs Fujifilm's three-way tilt arrangement, so there's a vertical tilt – up or down depending on which way up you hold the camera – as well as the horizontal tilts. The panel itself is 8.1cm in size with a resolution of 2.36 megadots and touch screen functionality. Both the EVF and the monitor are adjustable for brightness, colour saturation and colour balance.

Truer Colours

The GFX100 II offers a total of 20 'Film Simulation' profiles, the latest addition being called Reala Ace (and which has since also appeared on the X100VI). It's designed to replicate the look of Fujicolor Reala Ace (later known as Superia Reala) and was a fine-grained, ISO 100 colour negative film. It incorporated Fujifilm's then-new fourth layer film technology to enhance the colour accuracy. The additional layer was cyan-sensitive so it countered green casts and, in

“The whole collection of 'Film Simulation' profiles is now very versatile and delivers a selection of quite distinctive colour palettes and tonal qualities.”

particular, improved the reproduction of skin tones, but also the reds and other warmer colours. Overall though, it delivered a more neutral look, but with a colour saturation somewhere in between the Fujichrome Provia and Astia transparency films... not quite as soft as the latter, but more subtle than the former. Not surprisingly, Reala was popular with wedding and portrait photographers and the new 'Film Simulation' profile will likely be a favourite too.

The whole collection of profiles is now very versatile and delivers a selection of quite distinctive colour palettes and tonal qualities, including the more retro-look characteristics of Nostalgic Neg, Classic Neg and Classic Chrome. Further tweaking is possible via adjustable parameters for Colour (i.e. saturation), Sharpness, Highlight/Shadow Tone Curve and Clarity. The two B&W profiles – Monochrome and ACROS (after Fujifilm's popular B&W film) – have a 'Monochromatic Colour' adjustment which tints in the warm-to-cool and magenta-to-green ranges (plus there are the usual contrast control filters in yellow, red and green). Additionally, there's a set of effects – 'Grain Effect', 'Colour Chrome Effect', 'Colour Chrome Effect Blue' and 'Smooth Skin Effect' – which come with various setting levels. The 'Colour Chrome Effect Blue' differs from the standard 'Colour Chrome Effect' by only adding contrast and saturation to the blue tones rather than to all colours.

Also available is 'Dynamic Range Priority' processing which adjusts the contrast to give more detailing in both the highlights and the shadows. There are three settings – Auto, Weak and Strong – with the latter two based on the dynamic range expansion setting, which means the minimum ISO is also raised (to ISO 160 and 320 respectively) to give more 'headroom' for adjustments. The Auto setting selects either one or the other, according to the brightness range in the scene. Alternatively, the standard Fujifilm dynamic range expansion processing options are available with either auto correction or one of three manual settings (which, as always on a Fujifilm

IN DETAIL

Main mode dial is lockable and has no fewer than six positions for storing customized camera set-ups.



Rear panel control layout is simple and straightforward. Joystick controller is the main navigational tool.



New trio of function buttons astern of the shutter release are customisable. One has exposure compensation as its default setting, but the other two could be assigned to white balance and ISO.



Connections include full-size HDMI and USB Type C.



Dual memory card slots are for CFexpress Type B and SD with UHS-II and V90 speed support.



Gigabit Ethernet port appears for the first time on a GFX series camera.





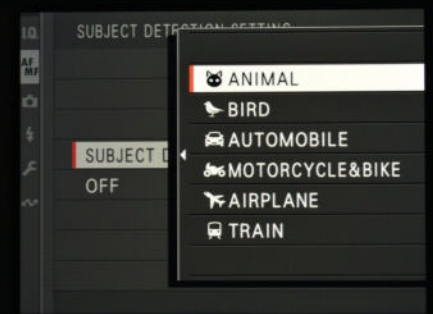
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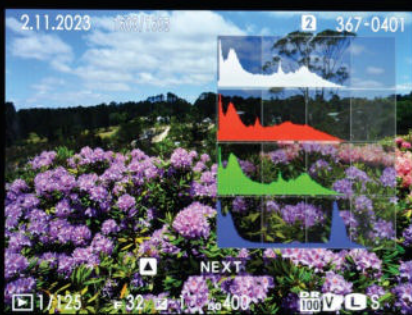
Live view screen is extensively customizable, including read-outs and status indicators plus a single- or dual-axis level indicator, real-time histogram, guide grid and focus distance scale.



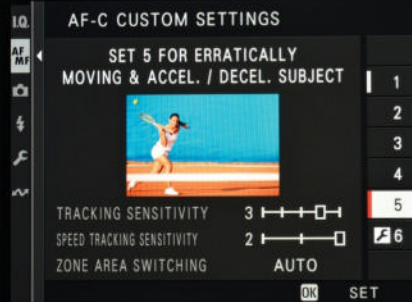
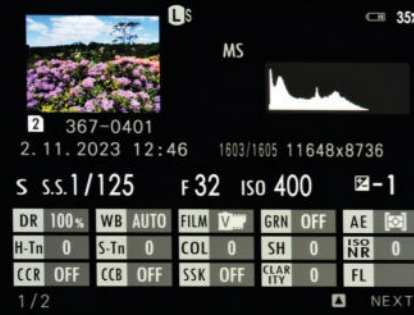
The GFX100 II is also the first digital medium format camera with 10-bit HEIF capture.



AI-based subject recognition and tracking is available for people, animals, birds, cars, motorcycles and bicycles, aircraft and trains



Replay/review screens include a full set of histograms, capture data as per the info display, and lens data with additional function settings.



AF-C Custom' menu allows for fine-tuning of the subject tracking to suit the type of movement.



The list of video resolutions, frame rates, codecs, colour subsampling and compression methods is extensive, topping 8K at 30 fps in ProRes 422HQ.



Monitor-based info display screen includes real-time histogram and selected AF point/zone, plus 15 function indicators.

camera, are labelled 100%, 200% and 400%).

Also on the bill is a multiple exposure facility, an intervalometer, flicker detection and shutter speed correction, a bunch of auto bracketing modes and Fujifilm's 'Lens Modulation Optimiser' which corrects for diffraction blur when using small aperture settings (all other lens corrections are performed automatically). The multiple exposure facility allows for a total of nine frames to be combined with the choice of Additive, Average, Comparative Light or Comparative Dark exposure management

options. The intervalometer has a setting for recording unlimited frames or, alternatively, you can set a specific count of up to 999.

The auto bracketing modes are for exposure, the 'Film Simulation' profiles (allowing three to be applied simultaneously), dynamic range, ISO, white balance and focus. The focus bracketing can be set for up to 999 frames with intervals of up to ten seconds and the shift in focus is adjustable from one to ten steps.

Subject Matters

The major upgrade to the GFX100 II's auto-focusing is AI-based subject recognition as found on the latest 'APS-C' Fujifilm cameras. The main categories are for people, animals, birds, cars, motorcycles and bicycles, aircraft and trains. These expand to identify specific subjects such as dogs, cats and horses within the animals category; and open-wheeler race cars, rally cars and passenger cars within the cars category. The detection for both birds and animals can recognise either eyes or heads when tracking.

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As is the case on the X mount cameras, face/eye detection is the *de facto* acquisition and tracking mode for people, and it can deal with anybody wearing goggles, spectacles or masks, or if the subject is in profile. It's integrated with the selected AF point or zone, so engages automatically to detect a face in the frame, and it can be fine-tuned to look for either a right or left eye. However, the camera automatically switches off human face/eye detection when one of the other subject recognition modes is selected (and vice versa).

A total of 3.76 million pixels are available for the PDAF focusing, giving 425 selectable measuring points. These are arranged in a 25x17 pattern, which can be reduced to 117 in a 13x9 pattern for more efficient selection, but obviously also a larger measuring area. The choice of AF area modes extends from Single-Point (selectable in six sizes), to Zone (in 9x3, 7x1, 7x3, 7x7, 5x5, 5x3 or 3x3 point clusters selected from 117 points) and then Wide. In addition to the seven standard Zone sizes, you can create up to three custom shapes varying from one point to the full 117. There's also an 'All' setting which allows you to cycle through these three area modes via the rear input wheel. With continuous AF operation, the area modes are Single-Point, Zone and Tracking. Low light sensitivity extends down to -5.5 EV at ISO 100 and f/1.7.

As before, there's an 'AF-C Custom' menu that provides five scenarios for fine-tuning tracking via three parameters – Tracking Sensitivity, Speed Tracking Sensitivity and Zone Area Switching. The five options are called 'Multi Purpose', 'Ignore Obstacles & Continue To Track Subject', 'For Accelerating/Decelerating Subject', 'For Suddenly Appearing Subject' and 'For Erratically

TEST IMAGES

Test images captured as JPEG/large/super-fine files with the Fujinon GF 32-64mm f/4.0 R LM WR zoom (equivalent to 25-51mm). Velvia and ACROS+Red 'Film Simulation' profiles at ISO 400. Image quality is exceptional with the finest details crisply resolved and the tonal gradations as linearly continuous as you're going to currently get with a digital camera.



GFX100 II handles very comfortably thanks to its large and ergonomically-shaped grip. It doesn't feel unduly heavy – at least not with the GF 32-64mm and 55mm lenses we used for testing – and is less bulky overall than the likes of Canon's EOS-1D X Mark III or the Nikon D6. The chassis and covers are magnesium alloy with sealing against dust and moisture and insulation for subzero temperatures down to -10 degrees Celsius.

The control layout is very similar to that of the GFX100S, which means there's a main mode dial on one side of the top plate and a very large info panel on the other. It's now a quite substantial 5.3cm panel – bigger than on the S model – with a 320x219-dot display and built-in illumination. It's switchable between white-on-black or black-on-white read-outs and there are dedicated displays for stills and video plus the option of a set of virtual dials – for ISO and shutter speed – or a real-time histogram. The top plate actually slopes back a little so it's easier to see these displays from behind the camera

A big improvement operationally is a trio of buttons just behind the shutter release that are programmable, but have defaults for exposure compensation, face detection on/off and subject detection on/off, but it takes a moment to switch the latter two for white balance and ISO, putting all the essentials at your fingertips. Mind you, the quick selection of eye/face or subject detection is something we've been wishing for on the X mount cameras

Moving & Accel/Decel Subject'. A sixth setting enables the creation of a customised focus tracking scheme using the three adjustable parameters.

The manual focus assists include the conventional magnified image and a focus peaking display in a choice of four colours each with two intensity levels. Fujifilm's 'Digital Split Image' and 'Digital Microprism' displays are also available and these are 'virtual' representations of the traditional split-image rangefinder and the gridded collar or ring which surrounded it in an SLR's optical viewfinder. The 'Digital Split Image' display can be in either colour or B&W. Additionally, there's the option of switching the lens's focus collar operation between linear or non-linear. Non-linear means that the focus is adjusted at the same speed that the collar is rotated while a linear adjustment is based on the degree of rotation and allows for more precise control rather than more speed.

As on all the GFX models, exposure control is based on 256-segment TTL metering using the imaging sensor and with a choice of multi-zone, centre-weighted average, fully averaged or spot measurements. Additionally, the spot metering can be linked to the active focusing point or zone. The focal plane shutter has a speed range of 60-1/4000 second with flash sync up to 1/125 second. It's supplemented by a sensor-based


shutter that can now operate at up to 1/32,000 second, both silently and without any vibrations. There's also the option of the hybrid 'first curtain electronic shutter' which uses the sensor, but ends an exposure with the FP shutter, thereby enabling the use of electronic flash. There are actually several addition options for mixing the shutters with M+E and EF+E switching to the latter's higher speeds seamlessly as needed.

The auto exposure modes are supplemented by an AE lock, up to +/-5.0 EV of compensation and auto bracketing that can be set over sequences of two, three, five, seven or nine frames with up to +/-3.0 EV adjustment per frame.

The white balance control options comprise three auto modes – Auto, White Priority and Ambience Priority – and the latter two are primarily for use with incandescent light sources to either correct for, or preserve, the warmer tones. There's a choice of seven lighting presets (including one for underwater), and up to three custom measurements can be made and stored. The white balance bracketing operates over three frames. Alternatively, manual colour temperature setting is available over a range of 2500 to 10,000 Kelvin.

In The Hand

For a comparatively big camera, the

 Monitor screen has a three-way tilt adjustments so it can be angled out when holding the camera vertically.





TEST IMAGES ISO RANGE

There's virtually no visible noise for a good way up the ISO range so there's no noticeable noise reduction processing-related artefacts until ISO 12,800 and even then it's mostly only evident at a pixel level. This means that the full native ISO range is at your disposal. Some loss of definition in the finer details starts to become noticeable at ISO 25,600, but this setting is still quite usable. The softening and loss of saturation become more pronounced at the two higher extension settings.

These images are JPEG/large files taken in the aperture-priority auto mode with the aperture set to f/11 so the exposure time varies to compensate for the ISO adjustments. Both High ISO and Long Exposure noise reduction are switched off. Fujinon GF 55mm f/1.7 R WR prime lens.

VIDEO

Making Movies

FUJIFILM IS ACTIVELY TARGETING VIDEO

users with the GFX100 II, specifically promoting it as an affordable alternative to the so-called 'large format' cinema cameras which mostly all cost a fortune. The larger imaging circle derived from the 44x33 mm sensor and the wide G mount make the GFX100 II multi-format so, in addition the GFX lenses, it can accommodate a wide selection of PL mount cine lenses (via an optional adapter), including the Fujinon Premista (Vista Vision) zooms (up to 5.4K in the 17:9 aspect), full frame 35mm (up to 4.8K at 3:2 aspect, and which includes the Fujinon Cabrio cine zooms) and anamorphic full frame 35mm (up to 8K at the 2.76:1 aspect, and with the availability of de-squeezing in-camera for monitoring and recording – at 1.3x, 1.33x, 1.5x, 1.8x, or 2.0x).

With internal recording to a CFexpress Type B memory card, the GFX100 II can record 8K DCI at 24 fps or 8K UHD up to 30 fps in the ProRes 422 codecs with the bit rate topping 3500 Mbps. However, 8K recording involves a 1.53x crop in UHD and a 1.44x crop in DCI. You can also record 8K DCI/UHD in the H.265 HEVC codec and here there's the choice of 10-bit 4:2:2 or 4:2:0 colour and either All-Intra or LongGOP compression, with the highest bit rate being 720 Mbps. Essentially the, all these choices of codec, colour subsampling, compression regime and aspect ratio are available with 4K at up to 60/50 fps and 2K recording at up to 120/100 fps so, for example, you can have 2K DCI (i.e. 17:9 aspect) in ProRes 422HQ at 100 fps (which generates a bit rate of 880 Mbps) or

any other combination of settings you care to select. Additionally, when recording ProRes, the GFX100 II also supports proxy recording in ProRes 422 Proxy or H.264. The 4K recording uses the full sensor width. Cine 5.8K at 2.35:1, 5.5K at 17:9 and 4.8K at 3:2 (i.e. 35mm) are also available. Only the ProRes codecs specifically require the speed of a CFexpress memory card, everything else can be recorded onto a V90-speed SD card. In a couple of cases – namely 8K DCI and 35mm – the sensor's read-out speed limits the video frame rate to 24 fps. The H.264 codec with 8-bit 4:2:0 colour is available with 4K DCI/UHD at up to 60/50 fps and 2K DCI/UHD up to 120/100 fps. Again, you can select between All-Intra or LongGOP compression. It's pretty much the same again (i.e. resolutions, frame rates, etc) for recording in the MP4 format with LongGOP compression. There's both F-Log2 and HDR HLG recording; the former combining with the 'Dynamic Range Priority' processing to give a dynamic range of 14 stops, but is only available with 4K DCI/UHD up to 30/25 fps.

Theoretically, there are no limits on the recording duration, or at least Fujifilm doesn't quote any, but the GFX100 II does have a high temperature warning and, more tellingly, can be fitted with the optional FAN-001 cooling fan that's available for the X-H2 twins. Such high bit rates will inevitably generate a fair amount of heat internally, so the fan – which attaches behind the monitor screen and is powered by the camera – is likely to be needed when shooting in warmer conditions.

Both ProRes RAW and Blackmagic RAW are available via the HDMI output for external recording and the GFX100 II has the full-size Type A connector. The camera can also

record directly to an SSD via USB, including Apple ProRes 422 HQ/422 and All-Intra compression at 8K UHD up to 30 fps and 4K DCI/UHD up to 60 fps.

Fujifilm has loaded the GFX100 II with more video-orientated features than have ever been seen on a digital medium format camera before. The choice of displays now includes a waveform monitor – with the option of a RGB Parade colour version – and a vector scope. The waveform display shows the luminance – or brightness – distribution in a scene, while the vector scope indicates the degree of the hue and saturation of the colours in a scene. The camera also supports the Atomos AirGlu wireless time code syncing and has integrated Camera-to-Cloud transfer which is only available with the X-H2 models via the optional FT-VH vertical grip. C2C uploads in ProRes, H.265 or H264 as you record via the Ethernet LAN connection or WiFi, and can be used for stills too.

The upgraded autofocus with subject-based recognition and tracking also benefits video-makers, especially in terms of the faster continuous AF operation. The new Reala Ace 'Film Simulation' profile may well have attractions too, and the video-orientated options of Eterna/Cinema and Eterna Bleach Bypass remain plus all the other options for tweaking colour and contrast straight out of the camera.

The GFX100 II is a formidable tool for video with appeal right up to pro cinematography where Fujifilm is obviously to increase involvement beyond just its lenses. The superlative video imaging performance is going to satisfy all levels of user too.

for ages so you may want to keep these 'Fn' button defaults as they came.

The rear panel layout is virtually identical to that of the GFX100S with joystick-type controller doing all the navigational duties (focus points/zones, main menus and 'Quick Menu') in conjunction with the front and rear input wheels.

In addition to the three 'Fn' buttons just mentioned, another seven are customisable in one way or another, and there's up to nine menu pages of assignable functions (that's about 65 in total). There are also four 'Touch Function' actions on the monitor's touchscreen that are executed by up, down,

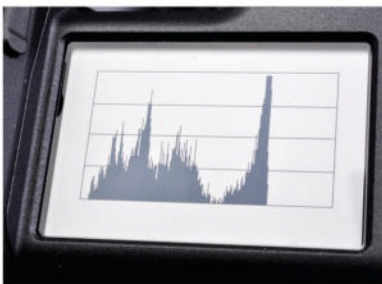
left or right swipes. The defaults for these are a full set of histograms (up), a dual-axis level indicator (down), white balance settings (right) and the 'Film Simulation' profiles (left). Additionally, the front input wheel – which Fujifilm calls the 'Command Dial' – can be configured to adjust aperture, shutter speeds, ISO settings exposure compensation.

The 'Quick Menu' control screen in the monitor is also extensively customisable. Firstly, it can be configured with four, eight, 12 or 16 function tiles; and then you can then assign these as desired from a list of 33 items for still photography or 32 for video.

Furthermore, you choose to have a black background or a transparent one which will show the live view image behind the function tiles.

The 'Quick Menu' has the added convenience of touch control, and the touchscreen implementation also extends to AF point/area selection (with or without auto shutter release), 'touchpad' AF point selection when using the EVF, and the replay/review operations. The main menus have to be navigated conventionally, although the joystick controller makes this pretty efficient.

The monitor panel itself is unchanged



Top panel 'sub monitor' can be cycled through photo/video info, virtual dials for shutter speeds and ISO, and a real-time brightness histogram.

assists separately (or you can switch them about). The big EVF makes this feature much more usable on the GFX100 II than any of the X mount models where the smaller screen ends up being very small indeed.

The live view screen can be extensively customised in terms of status icons and read-outs, selected from a very long list in the 'Display Custom Setting' submenu. Additionally, there's the options of a level display (single- or dual-axis), a guide grid (either 3x3 or 6x4), a real-time histogram, a highlight warning, a focusing distance scale, an exposure compensation scale and the audio channel level meters when shooting video. You can select up to 32 items in all and even designate which ones will be displayed in a larger size (even independently in either the EVF or the monitor).

The image replay/review screen can be cycled through four displays comprising an RGB/brightness histograms overlay and a highlight warning, a thumbnail accompanied by capture data and a brightness histogram, and a page of more addition capture info, including the lens settings. The main thumbnail page also provides a highlight warning and a focus point indication. Pressing the rear command dial instantly zooms in on this point for checking the focus and you can then scroll

EVF module is detachable and the optional EVF-TL1 adapter allows for tilt and swing adjustments.

on this point for checking the focus and you can then scroll

from the GFX100S, but the higher-res EVF is truly sublime. It's not just the resolution, but also the high magnification which makes it a truly involving experience, and this combination makes it easily the best there is at the moment.

Both the monitor and EVF can be cycled through a number of display configurations, but exclusive to the former is an 'Info Display' which includes 15 function tiles, all the exposure settings, a real-time histogram and the selected AF area mode. When focusing manually, there's an additional 'Dual Display' option which comprises the live view screen accompanied by a small additional panel which shows the manual focus

Styling is similar to the GFX100S. Magnesium alloy bodyshell is sealed and insulated.

around the image using the joystick controller.

The GFX100 II uses the same 2,200 mAh NP-W235 lithium-ion battery pack as the X-H2 twins and the X-T5 plus, of course, the GFX100S. A full charge is good for up to 540 shots in the Normal 'Power Management' mode. There's also a Boost setting which, as noted earlier, increases the EVF's refresh rate to 120 fps, but which also drops the magnification to 0.77x. The Boost setting additionally increases the AF speed when 'AF Priority' is selected. In-camera battery recharging is available via the USB C port. The GFX100 II is compatible with the GFX 50S's VG-GFX1 battery/vertical grip, but also its own VG-GFX100II which accepts two additional battery packs rather than just one.

In addition to the USB Type C (3.2 Gen 2 speed) connection, the GFX100 II's interfaces comprise a Gigabit Ethernet terminal, a full-size (i.e. Type A) HDMI connection, both 3.5mm stereo audio input and output (the former doubling as the wired remote controller's input) and, of course, the PC flash terminal. The Ethernet connection supports video uploading to Frame.io. WiFi connectivity is in either the 2.4 GHz or 5.0 GHz bands, and supplemented with Bluetooth LE Version 4.2.

Speed And Performance

Using a SanDisk Extreme PRO 64GB CFexpress Type B memory card and the camera's focal plane shutter, the GFX100 II captured a sequence of 91 JPEG/large/superfine files in 11.275 seconds

which represents a shooting speed of 8.07 fps. The test files averaged in size at around 44.6 MB. Of course, with this memory card, the camera would have just gone on shooting at this speed for a lot longer. Switching to a SanDisk Extreme PRO 64 GB SDXC card and the sensor shutter, a sequence of 55 best-quality JPEGs was captured in 10.358 seconds which



represents a shooting speed of 5.31 fps... the GFX100 II has no problem hitting its quoted specs for continuous shooting.

The autofocus performance benefits noticeably from the faster processor so the GFX100 II's AF is much snappier in its response and faster overall, including the tracking. With the subject-recognition modes, the tracking is also more reliable even when the movement is a bit erratic, but the GF lenses with their bigger and heavier focusing groups mean you're not going to get the same AF speed as the best systems in smaller format mirrorless cameras. Nevertheless, the GFX100 II is able to shoot fast-moving subjects with a much higher percentage of in-focus shots than previously. It's challenged if something suddenly pops into the frame – such as racing car coming over a crest – but if the subject acquisition is already achieved in the frame, then the AF tracking hangs on pretty well with whatever happens next. You're not going to pick it over the X-H2S for sports and action photography, but the GFX100 II autofocus is better able to handle movement than any medium format camera we've seen before.

The image quality is, put simply, sublime and the out-of-the-camera superfine JPEGs look absolutely stunning with even the finest details crisply resolved and the tonal gradations as linearly continuous as you're going to get with a digital camera. The colour reproduction can be tuned to personal taste via the 'Film Simulation' profiles and there's even more scope for balancing saturation and contrast with the added Reala Ace option. At the new ISO 80 base sensitivity setting gives an exceptionally wide dynamic range of a little over 14 stops with 16-bit RAW capture.

With 102 megapixels resolution, the challenges of avoiding blurring related to external camera movement or internal vibrations are significantly increased, but the GFX100 II makes handheld shooting less problematic in this regard. For starters it's easy to hold quite steady thanks to the good-sized grip while the extended



phenomenal levels of detailing, but it also means a huge amount of flexibility when it comes to cropping and untold opportunities for manipulating depth-of-field, especially with the faster GF lenses such as the new 55mm f/1.7 (which is equivalent to 44mm in the full frame format). There are many creative benefits as there are technical ones with a big, 102 megapixels sensor.

The Verdict

No harder work physically than a pro-level full frame DSLR, and both as convenient and efficient to use as any pro-level mirrorless camera, the GFX100 II means that optimum image quality is more accessible here than anywhere else. It's very comfortable camera to handle, well-organised ergonomically and super-smooth operationally... even if you're new to Fujifilm. That GFX100 cameras are being used for sports and action photography is an indication of the overall versatility of the package, but the Mark II takes a lot of things further so there aren't any areas of professional photography where it doesn't work exceedingly well. The GF lens system continues to expand and the addition of two tilt/shift models – which arrived along with the GFX100 II – add further capabilities to the system. Remember too, there's a lot of cropping flexibility with such a high resolution sensor, further enhanced by the bigger pixels.

While both Nikon and Canon would undoubtedly like its pro DSLR users to switch to their mirrorless cameras, it also makes a lot of sense to consider a move up to medium format with the GFX100 II. It certainly doesn't have the outright speed of the EOS R3 or the Z 9, but it's way ahead of any full frame camera when it comes to image quality. But no matter where you're coming from, right now the Fujifilm GFX100 II can't be beaten for its combination of imaging performance, both photo and video capabilities, and keenly competitive pricing. **4P**

capabilities of its in-body stabilisation means that you can consider shooting at slower shutter speeds than would otherwise be the case. There's a limit, of course, and in practice, it's reached before you get down to the full eight stops of correction, but there is definitely more leeway when comes to shooting in low light conditions. One contributor here is that the high ISO performance is exemplary across the entire native ISO range so there's no visible noise up to ISO 3200 and minimal deterioration in both definition and saturation from here up to ISO 12,800. The first of the extension settings – at ISO 25,600 – is still quite usable, although you can see that the NR processing is now working a lot harder to deal with the colour noise which obviously evident in the RAW files, but easily corrected post camera. What's more, the dynamic range is still reasonably wide at the top end of the native sensitivity range. With RAW capture, this translates into plenty of exposure latitude for rescuing both the shadows and highlights post-camera.

All that resolution not only means

It's still big, but nowhere near as bulky as the GFX100 and much better looking thanks to the more balanced proportions. Two optional battery/vertical grips are available.

“ The autofocus performance benefits noticeably from the faster processor so the GFX100 II's AF is much snappier in its response and faster overall, including the tracking.”



Type: Professional digital medium format mirrorless camera with Fujifilm G bayonet lens mount.

Focusing: TTL automatic hybrid system using phase-difference detection and contrast-detection measurements. 425 measuring points (in 25x17 or 13x9 patterns). Single-point (six sizes), zone (9x3, 7x1, 7x3, 7x7, 5x5, 5x3 or 3x3 point clusters selected from 117 points), three custom zones (variable in size and shape) and wide/tracking modes. Five 'AF-C Custom' settings for optimising tracking plus a user-definable setting for Tracking Sensitivity, Speed Tracking Sensitivity and Zone Area Switching. Face/eye detection with left/right eye priority. Subject detection for animals, birds, cars, motorcycles and bikes, aircraft and trains. Focus frame adjustable to five sizes. Manual switching between one-shot and continuous AF modes. AF+MF mode. Low-light assist via built-in illuminator. Manual focus assist via magnified image, 'Digital Split Image' display (colour or B&W), 'Digital Microprism' display or focus peaking display (white, red, blue or yellow; low or high intensity levels). Focus Map display (colour or monochrome) for focus assist with video. Sensitivity range is EV -5.5 - 18 (ISO 100 and f/1.7).

Metering: 256-point multi-zone, centre-weighted average, full average, spot (2.0% of frame area) and TTL flash. Spot metering can be locked to AF point/zone. Metering range is EV -4.0 to 20 (ISO 100/f2.0).

Exposure Modes: Continuously-variable program with shift, shutter-priority auto, aperture-priority auto and metered manual.

Shutter: Electronic focal plane, vertical travel, metal blades, 60 minutes to 1/4000 second plus 'B' (up to 60 minutes). Flash sync up to 1/125 second. Sensor shutter has a speed range of 60 minutes to 1/32,000 second plus 'B' (up to 60 minutes). Electronic front curtain shutter has a speed range of 60 minutes to 1/4000 second plus 'B' (up to 60 minutes). Exposure compensation up to +/-5.0 EV in 1/3-stop increments.

Viewfinder: Detachable 1.62 cm OLED-type EVF with 9.44 megadots resolution, 100% vertical/horizontal scene coverage, 1.0x magnification (35mm equivalent) at 60 fps refresh rate or 0.77x magnification at 120 fps. Optional EVF-TL1 adaptor allows for tilt adjustment. Automatic/manual switching between the EVF and the LCD monitor screen. Eyepiece strength adjustment built-in. 8.1 cm LCD monitor with 2.36 megadots resolution, three-way tilt adjustments and touch screen controls. Both EVF and monitor are adjustable for brightness, colour saturation and colour balance.

Flash: No built-in flash. External flash units connect via hotshoe or PC terminal.

Additional Features: Magnesium alloy bodyshell sealed against dust and moisture and

insulated for subzero temperatures, top panel info display with built-in illumination, AE/AF lock, auto exposure bracketing (up to +/-3.0 EV over two, three, five, seven or nine frames), multiple exposure facility (up to nine shots with exposure adjustments – Additive, Average, Comparative Light, Comparative Dark), dual-mode self-timer (two or 10 second delays), audible signals, auto power-off, wired remote trigger.

DIGITAL SECTION

Sensor: 102 million (effective) pixels 'GFX 102MP CMOS II HS' with 32.9x43.8 mm imaging area and 4:3 aspect ratio. No optical low-pass filter. Sensitivity range equivalent to ISO 80-12,800; extendable to ISO 40, 25,600, 51,200 and 102,400.

Focal Length Magnification: 0.79x (35mm format), 1.3x (6x4.5cm format).

Formats/Resolution: Three JPEG compression settings, three HEIF compression settings, RAW output (compressed, lossless compressed or uncompressed), RAW+JPEG and RAW+HEIF capture. TIFF RGB via in-camera conversion of RAW files. Three resolution settings at 4:3 aspect ratio; 11,648x8736, 8256x6192 and 4000x3000 pixels. Three resolution settings at 3:2 aspect ratio; 11,648x7768, 8256x5504 and 4000x2664 pixels. Three resolution settings at 16:9 aspect ratio; 11,648x6552, 8256x4640 and 4000x2248 pixels. Three resolution settings at 1:1 aspect ratio; 8736x8736, 6192x6192 and 2992x2992 pixels. Three resolution settings at 65:24 aspect ratio; 11,648x4304, 8256x3048 and 4000x1480 pixels. Three resolution settings at 5:4 aspect ratio; 10,928x8736, 7744x6192 and 3744x3000 pixels. Three resolution settings at 7:6 aspect ratio; 10,192x8736, 7232x6192 and 3504x3000 pixels. RAW files captured at 11,808x8754 pixels and TIFF files at 11,648x8736 pixels. 24-bit RGB colour for JPEGs, 48/42-bit RGB colour for RAW files, 48/24-bit RGB colour for TIFFs. 35mm Format Mode capture at 24x35mm (9552x6368 pixels) in either JPEG, HEIF or RAW.

Video Recording: MOV format with 10-bit 4:2:2 colour (Apple ProRes 422 HQ/422/422 LT codecs) at 8192x4320 pixels (8K DCI), 24 fps (3004/2007/1393 Mbps) and 17:9 aspect ratio (1.44x crop). MOV format with 10-bit 4:2:2 colour (Apple ProRes 422 HQ/422/422 LT codecs) at 7680x4320 pixels (8K UHD); 30, 25 or 24 fps (up to 3520/2352/1632 Mbps) and 16:9 aspect ratio (1.53x crop). MOV format with 10-bit 4:2:2 colour (Apple ProRes 422 HQ/422/422 LT codecs) at 5824x3476 pixels (Cine 5.8K); 30, 25 or 24 fps (up to 1530/1022/709 Mbps) and 2.35:1 aspect ratio. MOV format with 10-bit 4:2:2 colour (Apple ProRes 422 HQ/422/422 LT codecs) at 5440x2868 pixels (5.4K); 30, 25 or 24 fps (up to 1655/1106/767 Mbps) and 17:9 aspect ratio. MOV format with 10-bit 4:2:2 colour (Apple

ProRes 422 HQ/422/422 LT codecs) at 4776x3184 pixels (4.8K), 24 fps (1291/862/598 Mbps) and 3:2 aspect ratio. MOV format with 10-bit 4:2:2 colour (Apple ProRes 422 HQ/422/422 LT codecs) at 4776x2688 pixels (4.8K); 30, 25 or 24 fps (up to 1362/910/631 Mbps) and 16:9 aspect ratio. MOV format with 10-bit 4:2:2 colour (Apple ProRes 422 HQ/422/422 LT codecs) at 4096x2160 pixels (4K DCI); 60, 50, 30, 25 or 24 fps (up to 1877/1254/870 Mbps) and 17:9 aspect ratio. At 3840x2160 pixels (4K UHD); 60, 50, 30, 25 or 24 fps (up to 1877/1254/870 Mbps) and 16:9 aspect ratio. MOV format with 10-bit 4:2:2 colour (Apple ProRes 422 HQ/422/422 LT codecs) at 2048x1080 pixels (2K DCI) at 60, 50, 30, 25 or 24 fps (up to 469/314/218 Mbps) and 17:9 aspect ratio. At 1920x1080 pixels (Full HD) at 60, 50, 30, 25 or 24 fps (up to 469/314/218 Mbps) and 16:9 aspect ratio. At 2048x1080 pixels (2K DCI) at 120 or 100 fps (880/588/408 Mbps) and 17:9 aspect ratio. At 1920x1080 pixels (Full HD) at 120 or 100 fps (880/588/408 Mbps) and 16:9 aspect ratio. MOV format with 10-bit 4:2:2/4:2:0 colour (HEVC/H.265 codec) at 8192x4320 pixels (8K DCI), 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio (1.44x crop). MOV format with 10-bit 4:2:2/4:2:0 colour (HEVC/H.265 codec) at 7680x4320 pixels (8K UHD); 30, 25 or 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 16:9 aspect ratio (1.53x crop). MOV format with 10-bit 4:2:2/4:2:0 colour (HEVC/H.265 codec) at 5824x3476 pixels (Cine 5.8K); 30, 25 or 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio. MOV format with 10-bit 4:2:2/4:2:0 colour (HEVC/H.265 codec) at 5440x2868 pixels (5.4K); 30, 25 or 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio. MOV format with 10-bit 4:2:2/4:2:0 colour (HEVC/H.265 codec) at 4776x3184 pixels (4.8K), 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 3:2 aspect ratio. MOV format with 10-bit 4:2:2/4:2:0 colour (HEVC/H.265 codec) at 4776x2688 pixels (4.8K), 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 2.35:1 aspect ratio. MOV format with 10-bit 4:2:2/4:2:0 colour (HEVC/H.265 codec) at 4096x2160 pixels (4K DCI); 60, 50, 30, 25 or 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio. At 3840x2160 pixels (4K UHD); 60, 50, 30, 25 or 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 16:9 aspect ratio. MOV format with 10-bit 4:2:2/4:2:0 colour (HEVC/H.265 codec) at 2048x1080 pixels (2K DCI) at 60, 50, 30, 25 or 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio. At 1920x1080 pixels (Full HD) at 60, 50, 30, 25 or 24 fps (All-Intra = 720/360 Mbps. LongGOP = 720,

SPECS

360, 200, 100 or 50 Mbps) and 16:9 aspect ratio. At 2048x1080 pixels (2K DCI) at 120 or 100 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360 or 200 Mbps) and 17:9 aspect ratio. At 1920x1080 pixels (Full HD) at 120 or 100 fps (All-Intra = 720/360 Mbps. LongGOP = 720, 360 or 200 Mbps) and 16:9 aspect ratio. MOV format with 8-bit 4:2:0 colour (MPEG 4 AVC/H.264 codec) at 4096x2160 pixels (4K DCI); 60, 50, 30, 25 or 24 fps (All-Intra = 360 Mbps. LongGOP = 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio. At 3840x2160 pixels (4K UHD); 60, 50, 30, 25 or 24 fps (All-Intra = 360 Mbps. LongGOP = 360, 200, 100 or 50 Mbps) and 16:9 aspect ratio. MOV format with 8-bit 4:2:0 colour (MPEG 4 AVC/H.264 codec) at 2048x1080 pixels (2K DCI); 60, 50, 30, 25 or 24 fps (All-Intra = 360 Mbps. LongGOP = 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio. At 1920x1080 pixels (Full HD); 60, 50, 30, 25 or 24 fps (All-Intra = 360 Mbps. LongGOP = 360, 200, 100 or 50 Mbps) and 16:9 aspect ratio. At 2048x1080 pixels (2K DCI); 120 or 100 fps (All-Intra = 360 Mbps. LongGOP = 360 or Mbps) and 17:9 aspect ratio. At 1920x1080 pixels (Full HD); 120 or 100 fps (All-Intra = 360 Mbps. LongGOP = 360 or 200 Mbps) and 16:9 aspect ratio. MP4 format with 8-bit 4:2:0 colour (MPEG 4 AVC/H.264 codec) at 4096x2160 pixels (4K DCI); 60, 50, 30, 25 or 24 fps (LongGOP; 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio. At 3840x2160 pixels (4K UHD); 60, 50, 30, 25 or 24 fps (LongGOP; 360, 200, 100 or 50 Mbps) and 16:9 aspect ratio. MP4 format with 8-bit 4:2:0 colour (MPEG 4 AVC/H.264 codec) at 2048x1080 pixels (2K DCI); 60, 50, 30, 25 or 24 fps (LongGOP; 360, 200, 100 or 50 Mbps) and 17:9 aspect ratio. At 1920x1080 pixels (Full HD) at 60, 50, 30, 25 or 24 fps (LongGOP; 360, 200, 100 or 50 Mbps) and 16:9 aspect ratio. At 2048x1080 pixels (2K DCI); 120 or 100 fps (LongGOP; 360 or 200 Mbps) and 17:9 aspect ratio. At 1920x1080 pixels (Full HD); 120 or 100 fps (LongGOP; 360 or 200 Mbps) and 16:9 aspect ratio.

Built-in stereo microphones with auto/manual levels adjustment, limiter, wind-cut filter and low-cut filter. Stereo audio input (switchable mic/line levels) and stereo audio output (with adjustable volume) provided. No recording clip limits. CFexpress Type B memory card required for Apple ProRes codecs. Optional FAN-001 cooling fan available to limit temperature build-ups.

Video Features: Choice of cinematic frame formats (GF, Premista, 35mm, Anamorphic FF 35mm), external video recording to SSD via USB C (including Apple ProRes 422 HQ/422 and All-Intra compression at 8K up to 30 fps and 4K up to 60 fps), anamorphic recording (5.8K at 2.76:1 aspect and 4.6K at 1.38:1 aspect – ProRes/H.265 and 10-bit 4:2:2 colour) with de-squeeze display options, F-Log and F-Log2 gamma profiles, HLG HDR profile, digital image stabilisation, focus peaking display, zebra patterns with adjustable

brightness threshold, waveform monitor/vector scope displays, time code support (SMPTE compliant with Rec Run and Free Run modes), wireless time code support (Atomos AirGlu), interframe noise reduction, movie silent control.

HDMI Output: RAW (ProRes or Blackmagic) 8K DCI 17:9 with 10-bit 4:2:2 colour and 24 fps. RAW 8K UHD 16:9 with 10-bit 4:2:2 colour and 30, 25 or 24 fps. RAW 4K UHD 16:9 with 10-bit 4:2:2 colour and 60, 50, 30, 25 or 24 fps. 8K DCI 17:9 with 10-bit 4:2:2 colour and 24 fps. 8K UHD 16:9 with 10-bit 4:2:2 colour and 30, 25 or 24 fps. 4K DCI 17:9 with 10-bit 4:2:2 colour and 60, 50, 30, 25 or 24 fps. 4K UHD 16:9 with 10-bit 4:2:2 colour and 60, 50, 30, 25 or 24 fps. 2K DCI 17:9 with 10-bit 4:2:2 colour and 60, 50, 30, 25 or 24 fps. Full HD 16:9 with 10-bit 4:2:2 colour and 60, 50, 30, 25 or 24 fps. High Speed Rec HDMI; Full HD 16:9 with 10-bit 4:2:2 colour and 120 or 100 fps

Recording Media: One slot for SD with UHS-II and Video Speed Class V90 support. One slot for CFexpress Type B. Sequential, Back-Up and RAW/JPEG slot file management modes.

Continuous Shooting: With a CFexpress Type B memory card – 1000+ JPEG/large/fine frames at up to 5.3 fps or 1000+ RAW frames (compressed or lossless compressed, 14-bit) or 390 frames (uncompressed) using the sensor shutter. 1000+ JPEG/large/fine frames at up to 8.0 fps or 325 RAW frames (compressed, 14-bit), 302 frames (lossless compressed) or 76 frames (uncompressed) using the focal plane shutter. 1000+ JPEG/large/fine frames at up to 8.7 fps or 1000+ RAW frames (compressed or lossless compressed) or 260 frames (uncompressed) using the sensor shutter with 35mm format crop.

White Balance: TTL measurement. Three auto modes, seven presets and three custom settings. White balance compensation (amber-to-blue and/or green-to-magenta) in all presets, and white balance bracketing. Manual colour temperature setting from 2500 to 10,000 degrees Kelvin. Auto White Priority maintains whites under incandescent lighting. Auto Ambience Priority maintains warmer hues under incandescent lighting.

Interfaces: USB Type C (3.2 Gen2), HDMI Type A, RJ45 Ethernet, 3.5mm stereo audio or remote controller input, 3.5 mm stereo audio output, PC flash.

Additional Digital Features: In-body five-axis image stabilisation with up to eight stops of correction for camera shake, 'Pixel Shift Multi Shot' ultra high res capture (16 shots for 400 megapixels files with accurate colour or four shots for accurate colour alone; adjustable shot intervals), sensor cleaning, 20 'Film Simulation' presets (Provia/Standard, Velvia/Vivid, Astia/Soft, Classic Chrome, Nostalgic Neg, Pro Neg High, Pro Neg Standard, Classic Neg, Reala Ace, Eterna/Cinema, Eterna Bleach Bypass, ACROS,

ACROS+Yellow, ACROS+Red, ACROS+Green, B&W, B&W+Yellow, B&W+Red, B&W+Green, Sepia), adjustable picture parameters (Colour, Sharpness, Tone Curve, High ISO Noise Reduction, Long Exposure Noise Reduction, Clarity and Monochromatic Colour – warm-to-cool or green-to-magenta), 'Grain Effect' (Roughness – Strong, Weak, Off. Size – Large or Small), 'Colour Chrome Effect' (Strong, Weak, Off), 'Colour Chrome Effect Blue' (Strong, Weak, Off), 'Smooth Skin Effect' (Strong, Weak, Off), 'B&W Adjustment' (Warm/Cool), 'Quick Menu' control screen (customisable), 'Lens Modulation Optimiser' processing, intervalometer (up to 999 frames), pixel mapping, dynamic range expansion (Auto, 100%, 200%, 400%), 'D-Range Priority' (Auto, Strong Weak, Off), flicker detection and correction, high ISO noise reduction (plus/minus four levels), multiple exposure facility (up to nine frames with Additive. Average, Bright or Dark exposure adjustment), intervalometer (up to 999 frames or unlimited; with exposure smoothing), real-time RGB/brightness histogram display, highlight alert, single/dual-axis electronic level displays, grid displays (choice of two), depth-of-field preview, auto bracketing functions (AE, 'Film Simulation', ISO, White Balance, Dynamic Range and Focus), six custom camera set-up memories (C1 to C6 on the main mode dial), sRGB and Adobe RGB colour space settings, 'Dual Display' screen, RGB and brightness histograms in playback, highlight alert in playback, in-camera editing functions (RAW to JPEG/HEIF/TIFF Conversion, HEIF to JPEG/TIFF Conversion. Erase, Simultaneous Delete, Crop, Resize, Protect, Image Rotate, Copy, Rating PhotoBook Assist, Transfer Image To Smartphone), multi-image playback, 9/100 thumbnail displays, zoom playback, silent mode, Instax print, customisable 'My Menu' (16 items), copyright info, voice memo recording, battery age display, WiFi (2.4 and 5.0 GHz bands) and Bluetooth LE 4.2 wireless connectivity, integrated Frame.io to Cloud support, DPOF support.

Power: Rechargeable 7.2 volts, 2200 mAh lithium-ion battery (NP-W235 type). In-camera recharging via USB C. Optional VG-GFX II battery/vertical grip houses two additional NP-W235 battery packs.

Dimensions (WxHxD): body only = 152.4x117.4x98.6 mm.

Weight: 949 grams body only (without battery or memory cards).

Price: \$12,599 body only. VG-GFX II battery grip is priced at \$899. Fujifilm Australia provides a three-year warranty for GFX series mirrorless cameras and GF lenses purchased in Australia from an authorised reseller. For more information visit www.fujifilm.com.au

Distributor: Fujifilm Australia, telephone (02) 9466 2600 or visit www.fujifilm.com.au



OH HAPPY DAY

7TH INTERNATIONAL WEDDING PHOTOGRAPHER OF THE YEAR AWARDS

The many spontaneous moments – and sometimes surprises – of wedding celebrations are captured in the winning and finalist images submitted to the latest running of the world’s premier wedding photography competition.

A chance encounter with nature at a remote wedding location won Canadian photographer Tara Lilly the title of International Wedding Photographer Of The Year for 2023.

The wedding of Mitch and Mikaela was held on Blacktop Mountain near Whistler in Canada, on the territory of the Squamish and Lil’Wat First Nations

people. The wedding party travelled in 4WDs up to a remote alpine meadow, home to a number of wild animals and birds, including whiskey jacks (otherwise known as the grey or Canada jay, the country’s national bird). Just as Mitch began his vows, a curious whiskey jack swooped in and landed directly on top of Mikaela’s head. Mikaela’s shock, surprise and laughter were not enough to dissuade this bird from his perch, and there was just enough time for

COMPETITION WEDDING PHOTOGRAPHER OF THE YEAR



Tara to capture the totally spontaneous moment.

Her picture – which won the competition's Single Capture – Reportage category – was selected from over 1,700 images submitted by over 300 wedding photographers from all around the world.

The runner-up was Italian wedding photographer Carmelo Ucchino with a striking composition that was entered in the Dance Floor category and depicts a newlywed couple embracing during their first dance as husband and wife, while water cascades down from a surrounding fountain.

The competition's curator, Luke Simon, commented, "This year we saw an increase of an extra 200 entries from last year, which has come partially as a result of a return of closer to pre-Covid 'business as usual' bookings for photographers. It's exciting to see the industry bouncing back after some tough years. Along with the Awards program, we're working to help photographers book more clients with the addition of a wedding photographer search directory for loved-up couples to find their other

'perfect match'. As wedding and elopement photographers, we spend a very large part of this pivotal day with our couples, often as much or more of the day than they spend with each other so it's imperative couples have a place to find the right professional to capture their day".

The International Wedding Photographer Of The Year Awards were established to support, reward and celebrate exceptional wedding photography worldwide. The competition is open to all photographers, both professional and amateur, and the 2024 awards open for entries on 1 July.

See more of the winners and finalists in the International Wedding Photographer Of The Year Awards 2023 at <https://iwpoty.com>

To see more of Tara Lilly's photography visit www.taralillyphotography.com or on Instagram at [@taralillyphotography](https://www.instagram.com/taralillyphotography). For more of Carmelo Ucchino's photography visit www.carmeloucchino.it or on Instagram at [@carmello.ucchino](https://www.instagram.com/carmello.ucchino).

■ Photo by Carmelo Ucchino (Italy), runner-up in the 7th International Wedding Photographer Of The Year Awards. This image won the Dance Floor Party Time! category.



■ Photo by Tara Lilly (Canada), winner of the 7th International Wedding Photographer Of The Year Awards. This image won the Single Capture (Reportage) category.



COMPETITION
WEDDING PHOTOGRAPHER OF THE YEAR



Photo by Jeff Tisman (USA), winner of the Bridal Party category in the 7th International Wedding Photographer Of The Year Awards.

Photo by Aimée Flynn (USA), winner of the Couple Portrait category in the 7th International Wedding Photographer Of The Year Awards.





The little big light

Profoto A2

Forget logistical issues that come with heavy flashes and chunky equipment; the Profoto A2 is the ultimate studio-quality monolight in neat packaging. It is built to support your vision wherever you happen to be: in cities, secluded areas, and in the most difficult terrains. Considering it is the size of a soda can, you can easily bring it with you and turn any location into a set. With AirX connectivity built-in, you can use the A2 as part of a more extensive lighting setup with any camera and smartphone, which makes your creative opportunities more flexible and vast. Trust that it will enhance any natural light setting and scene. Pack light, head out, and capture beyond any doubt!

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Borges Imaging (VIC)

borge.com.au



COMPETITION WEDDING PHOTOGRAPHER OF THE YEAR



Photo by Van Middleton (Australia), winner of the LIT! category in the 7th International Wedding Photographer Of The Year Awards.

Photo by Ben Lane (New Zealand), winner of the From Above category in the 7th International Wedding Photographer Of The Year Awards.

Photo by Traci Edwards (USA), winner of the Break The Rules category in the 7th International Wedding Photographer Of The Year Awards.





■ Photo by Julian Zeman (New Zealand), winner of the Engagement Session or Pre/Post Wedding Day category in the 7th International Wedding Photographer Of The Year Awards.

■ Photo by Aimée Flynn (USA), winner of the Epic Location category in the 7th International Wedding Photographer Of The Year Awards. The location is Zion National Park, Moab, Utah, USA.





Photo by Oli Sansom (Australia), Top 15 finalist in the Single Capture (Reportage) category, 7th International Wedding Photographer Of The Year Awards.



Photo by Fabio Mirulla (Italy), Top 15 finalist in the Single Capture (Reportage) category, 7th International Wedding Photographer Of The Year Awards.





■ Photo by Ruan Redelinghuys (South Africa), Top 15 finalist in the Single Capture (Reportage) category, 7th International Wedding Photographer Of The Year Awards.

■ Photo by Andreu Doz (Spain), Top 15 finalist in the Dance Floor Party Time! category, 7th International Wedding Photographer Of The Year Awards.





COMPETITION
WEDDING PHOTOGRAPHER OF THE YEAR



■ Photo by Shankhesh Jariwala (India), winner of the Solo Portrait category in the 7th International Wedding Photographer Of The Year Awards.

■ Photo by Fabio Mirulla (Italy), winner of the Black And White category in the 7th International Wedding Photographer Of The Year Awards.





Photo: Ian van der Wolde

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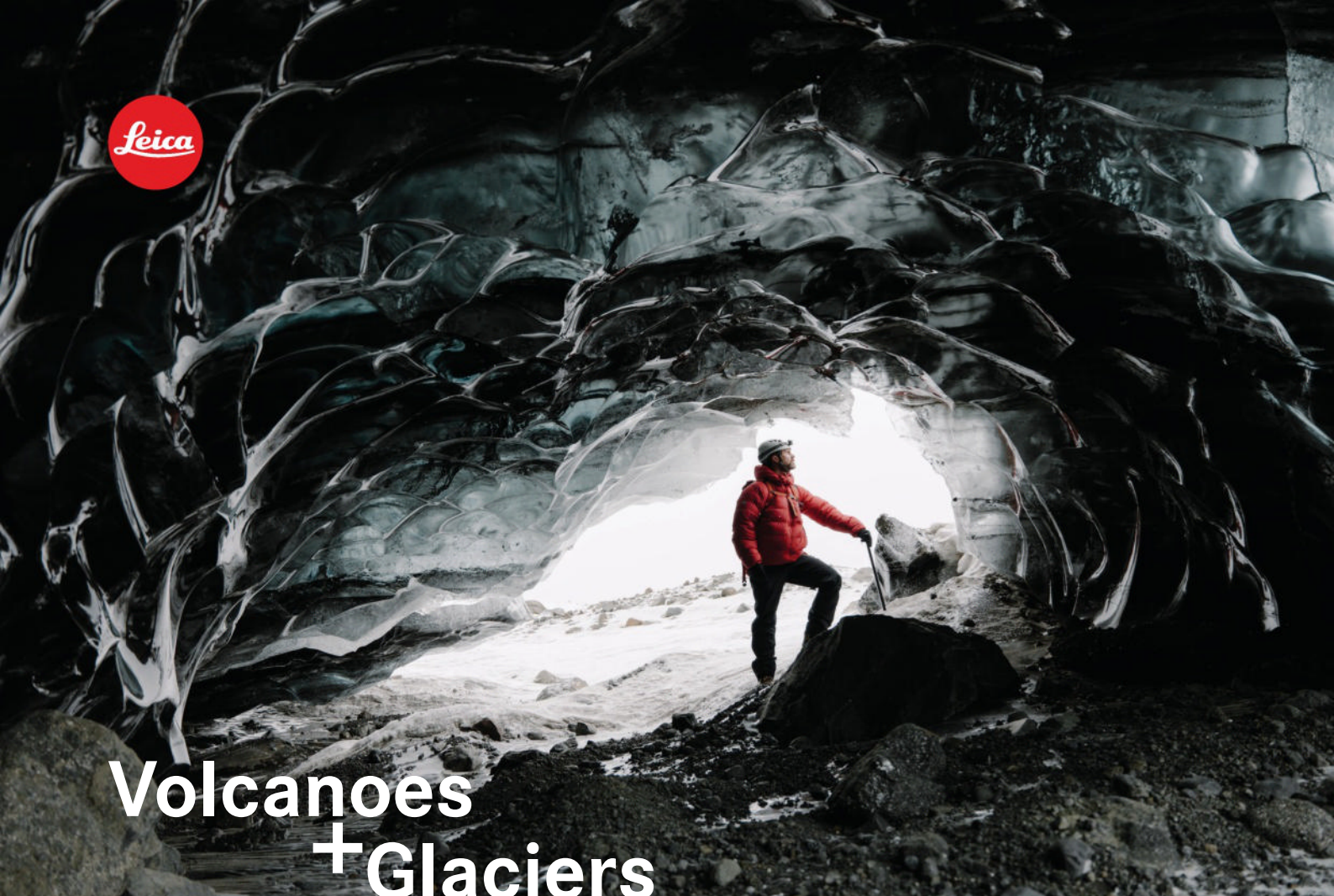
COMPETITION
WEDDING PHOTOGRAPHER OF THE YEAR



Photo by Tracey Crown (Canada), Top 15 finalist in the Dance Floor Party Time! category, 7th International Wedding Photographer Of The Year Awards.

Photo by Andreu Doz (Spain), Top 15 finalist in the Dance Floor Party Time! category, 7th International Wedding Photographer Of The Year Awards.





Volcanoes + Glaciers

Ciril Jazbec documents the work of geologist Helga Kristín Torfadóttir with the Leica SL3.

"The moment when I pick up a camera, I have to feel excitement - and the SL3 gives you that. There is really something special about this camera."

- Ciril Jazbec



The 27-year-old Icelandic geologist, Helga Kristín Torfadóttir, is among the few people worldwide researching Iceland's most dangerous volcano, the Öräfajökull.

As a PhD candidate in volcanology and petrology, one of Helga's tasks is to make predictions based on models about where the magma flows and where it could erupt to the surface.

Ciril Jazbec accompanied her with the Leica SL3 into an ice cave, which carries traces of volcanic eruptions in the layers of ice that are more than 700 years old.

Ash and dust are preserved in the layers between the ice, telling scientists like Helga stories about the regular volcanic activities in Iceland.



Scan below to go behind the scenes of the shoot.



leica-camera.com



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