



IN THE NEWS

Sony's Cinema Line **FX5** Has IBIS, RAW And Much More

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COMPETITION

Flying High 2nd International Aerial Photographer Of The Year Winners



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**Nikon's Compact ZR Is A Brilliant
Video Camera, But Could It Be An
Even Better Stills Camera?**

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Sony's FX5 is the camera many videographers have been waiting for, adding in-body image stabilisation and internal RAW recording among its many new features. **Fujifilm** X mount users have a new supertelephoto prime with the **Fujinon** XF400mm f/4.5 – equivalent to 609mm – well suited to sports and wildlife photography. The famous **PEN** name is revived on a new **OM System** compact mirrorless camera which has IBIS, an EVF and weather sealing. **Insta360's** new X6 flagship 360-degree camera boasts new sensor, 8K video and AI-driven smart in-camera editing. **Leica** adds the first true macro lens to its SL mirrorless system and there's a more compact and lighter weight version of the popular 50mm f/1.4 prime on the way. The 2027 edition of the **World Food Photography Awards** is now open for entries, and with a new category.

18 Competition – 2nd International Aerial Photographer Of The Year

Camera drones have made aerial photography much more widely accessible, and the second running of the International Aerial Photographer of the Year competition shows off the visual drama and diversity of the aerial perspective... whether using a drone or shot from a helicopter, light aircraft and even a hot air balloon

26 On Trial Nikon ZR

It's taken a little while for us to get our hands on Nikon's first Z Cinema camera – and also the first fruit of its tie-up with RED – but it's been worth the wait as the ZR is a revelation. An exceptionally capable cine camera despite being so compact, it also has pretty much the same stills features as the Z6III and, given all that it can do (including superior sound recording), represents remarkable value for money.

38 On Trial Canon EOS R6 V

Canon could well be underselling the R6 V's capabilities because, in reality, it's rather more than just a video camera for content creators. It's not in the C50's league, but you can do a lot with this camera for a loss less money.



This issue's main cover photograph is by Australian photographer Barbara Brown and was part of a portfolio of images which won her third place in the 2026 International Landscape Photographer of the Year competition. For more high-flying winners turn to page 18.

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FORM AND FUNCTION

You'll see that there are a few video or cine cameras making an appearance in this issue and that's because – no pun intended – this is where all the action is at the moment. For various reasons, things have gone a bit quiet in terms of new mirrorless cameras which are, as is now a popular phrase – 'photo first'. In comparison, things seem to be ticking along very nicely in the world of cameras which are primarily intended for video applications – from social media posts all the way up to television or cinema productions. Both Canon and Nikon are really ramping up their video activities with Nikon, in particular, diving in at the deep end with its acquisition of RED which is already a well-established name in professional cinema cameras.

However, the hot category at the moment can be loosely classified as the compact cine camera... as exemplified by Nikon's ZR, Canon's EOS R6 V and C50 and Sony's recently-arrived FX5... ultimately to replace the hugely popular FX3. The Canon and Nikon models are hybrid designs so they're also well-equipped in terms of their stills capabilities... largely using the same sensors and processors as cameras in their systems that are more traditionally photographic. Video, of course, is an immensely powerful communications medium and everywhere these days – even on advertising billboards, once the exclusive domain of professional photography – so it's not surprising that demand for higher-end 'video-first' cameras is increasing, but would you necessarily go down this route when the higher-end hybrid mirrorless cameras are also now so good at video?

A distinguishing aspect of the compact cine camera is its form factor, designed primarily to make for easier use with a gimbal or in a cage. To some extent these applications also dictate the control layout and the user interface plus – in most examples so far – the deletion of a built-in viewfinder. This primarily allows for a smaller, lighter and more uniformly shaped camera body. Yet an attraction of the compact cine camera is that it can be used hand held with all the mobility and spontaneity that this allows... which is when you'll be wanting an

EVF, right? So Sony is offering an add-on finder for the new FX5 and this looks like a good compromise solution because, for the times when you don't need eyelevel viewfinding, you can simply take it off. 'Smart' hotshoes make the accessory EVF easy to do these days and, in our review of the Nikon ZR in this issue, we reckon it's just what this camera needs so it'll work as well for photographers as videographers. As you'll read, an interesting aspect of the ZR is that its external control arrangement and largely monitor-based operation – ostensibly optimised for video – also work equally smoothly and efficiently when shooting stills. And, in this department, it's pretty well the same as the Z6III except for the absence of a physical shutter (not such a big deal given the faster read-out speed of its partially-stacked sensor). With the option of an add-on EVF, would the ZR be a better buy than the Z6III? The cost of the accessory finder would reduce the current price difference, but for some photographers – especially those also shooting video for clients – the ZR could be the more flexible camera, not to mention its smoother operability compared to the old school DSLR-derived mirrorless bodies.

It really was a revelation how nice the ZR was to use for photography – with the absence of a viewfinder being its biggest failing in this application – so perhaps if video is going to be a key driver of future mirrorless camera designs, it will actually be a positive for everybody. Flexibility and adaptability are the essentials of today's professional imaging business – both for the practitioners and the equipment. And because of the widely varying demands now on them, these are the inherent design elements of this new breed of compact higher-end video cameras. Fitting whatever accessory component is needed for a particular application – an eyelevel viewfinder, for example – was the brilliance of Victor Hasselblad's original modular 6x6cm SLR – and it could now also be the future of professional cameras... hybrid in both function and form.

Paul Burrows

Paul Burrows, Editor



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Fujifilm X Mount Users Gain 400mm Supertelephoto Prime



With an effective focal length of 609mm, the new Fujinon XF400mm f/4.5 R LM OIS WR supertelephoto prime lens for the Fujifilm X mount series 'APS-C' mirrorless cameras is well suited to wildlife and birds, sports, adventure and aviation photography. It joins the existing XF500mm f/5.6 R LM OIS WR model (equivalent to 762mm) in X mount system with the attraction of being faster, more compact and lighter (at 1245 grams) while still having a long telephoto reach. However, the new 400mm f/4.5 is compatible with the Fujinon Teleconverter XF1.4X TC WR and the XF2X TC WR which, respectively, increase the focal length to 560mm (effectively 853mm) and 800mm (effectively 1219mm).

The optical construction employs 21 elements in 14 groups which includes two 'Super ED' types and four 'ED' types. The extra-low dispersion characteristics of these special elements helps minimise chromatic aberrations, otherwise a

common issue with long telephoto lenses. Focusing is performed internally with the focusing group driven by a high-speed linear motor to enhance responsiveness and significantly reduce noise. The minimum focusing distance is 2.7 metres, but there's also a focus limiter switch which extends this to 5.0 metres to speed up autofocusing subjects are further away. There's also a 'Focus Preset' button to store a predetermined focusing distance for instant recall. Additionally, the lens has a 'Focus Control Button' positioned near the front of barrel and which can be pre-assigned a function, including focus lock and focus preset recall.

The XF400mm f/4.5 has optical image stabilisation which gives 5.5 stops of correction for camera shake, enhancing the scope to use this lens for hand-held shooting. The external construction is weather sealed at total of 20 points to

prevent the intrusion of water and dust. The lens is also insulated so it can be used in subzero temperatures down to -10 degrees Celsius. Additionally, the front element has a fluorine coating to help repel moisture and grease and also assist with easier cleaning. The screwthread filter fitting is 95 millimetres.

The Fujinon XF400mm f/4.5 R LM OIS WR supertelephoto prime is priced at \$4949 and is available in Australia now. Fujifilm Australia provides a three-year warranty when X mount system products are purchased from an authorised reseller.

For more information visit www.fujifilm.com.au



Insta360 Launches New X6 8K 360° Camera

Insta360 has launched a new flagship 360-degree camera which can shoot 8K video at up to 50/60 fps. The new X6 uses a pair of 1/1.1-inch square sensors, developed by Sony exclusively for Insta360.

The sensors are matched with an upgraded proprietary 'Triple AI Chip System' which employs two dedicated imaging processors which are designed to significantly reduce image noise. A new low-light mode adds two ambient light sensors to cut flicker and enhance night shooting. 'AdaptiveTone 2.0' meters

each lens separately and captures two exposures per frame to give a wider dynamic range.

The X6 is also the first 360 camera with native in-camera Dolby Vision and '10-Bit Colour Depth For 360 Cameras', designed to optimise the image quality straight out of the camera. Dynamic metadata is analysed frame-by-frame to set contrast and brightness for every shot with no extra colour grading required.

The X6 has three interchangeable modes for 360 recording, unlimited gimbal camera, and wide-angle action shooting... and these can be switched at the tap of a finger. Updated 'InstaFrame 2.0' offers improved daily recording with smart tracking for people, pets or objects. It delivers flat video in 4K at 30 fps with no post-shooting framing required so the X6 operates as a fully unlimited gimbal camera. You can also switch to single-lens operation in which case the X6 shoots like a traditional actioncam and at up to 5K at 50/60 fps or as a wide-angle camera - up to 170 degrees angle-of-view - at 5K and 25/30 fps. There's also 4K at 100/120fps for slow motion effects.

Launched along with the X6 is

Insta360's self-developed 360 AI model, called PanoMind, which powers a set of brand-new auto-editing functions that make 360-degree footage editing simpler and more intelligent. PanoMind was built in-house and trained on more than 10,000 hours of footage across over 30 common scenarios - including travel, daily vlogs, skiing, motorcycling, diving and cycling - and is the first 360-native AI model to understand a full spherical scene rather than a flat frame. The all-new 'AI Director' enables the X6 to automatically analyse footage, filter highlights and edit custom daily vlogs while idling charging. Once the finished clip is complete, it will be pushed directly to the Insta360 App. Furthermore, secondary editing can be completed at any time.

The new X6 is powered by a 2600 mAh battery which gives up to 140 minutes of running time with 8K shooting at 30 fps and supports fast charging.

The Insta360 X6 is priced at \$1500 for the 'Standard Bundle' kit and is available from the Insta360 store or selected retailers.

For more information visit <http://www.insta360.com>



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Sony FX5 Delivers 5K/60p With New Internal RAW Recording

With the competition hotting up in compact cine cameras – notably from Canon's Cinema EOS C50 and Nikon's ZR – Sony has responded with the Cinema Line FX5 which is a full frame FE mount model with 5K video at up to 50/60 fps, 4.5K at 100/120 fps and internal 16-bit compressed RAW capture. Sony is calling this codec 'X-OCN' which is short for 'Extended Tonal Range Original Camera Negative'... with the FX5 using the X-OCN LT (Light), C1 and C2 versions (with progressively low bit rates to reduce the file size). RAW footage can be recorded at up to 5K res and 50/60 fps.

Also, for the first time on a Sony FX series camera, the FX5 allows for 'open gate' recording using the full sensor frame at the 3:2 aspect ratio and 5K at up to 50/60 fps, but with many other framing options derivable from this footage. A future firmware upgrade – planned for August 2027 – will boost the maximum frame rates with RAW recording up to 100/120 fps for 5K and 200/240 fps for 4K.

The FX5 has a new 'Exmor RS' stacked BSI-CMOS sensor – its faster read-outs enabling the faster frame rates – with an effective resolution of 16.6 megapixels and a sensitivity range equivalent to ISO 320 to 409,600. It has a 'Dual Gain' mode to increase the dynamic range by combining the high-gain (i.e. low noise) and low-gain readouts from the sensor, and there are three base ISO settings at ISO 800, 4000 and 12,800 – with the S-Log3 curve – to maintain a lower noise level at the higher sensitivities (i.e. when shooting in lower light levels). Sony claims "15+" stops of dynamic range. The sensor is mated with

Sony's 'Bionz XR2' processor with integrated AI processing for subject recognition autofocus and tracking, and scene lighting recognition for more accurate white balance control. Sony calls this 'Auto Tracing White Balance'.

The FX5 offers three S-Log3 shooting modes – Cine EI, Cine EI Quick and Flexible ISO – along with the S-Cinetone profile for in-camera cinematic colour processing. Additionally, a total of 16 custom LUTs can be loaded into the camera.

The camera has in-body image stabilisation with five-axis movements and enhanced roll-direction compensation. The 'Dynamic Active Mode' adds electronic image stabilisation – i.e. shifting the image on the sensor – to enable smoother handheld shooting and this data can be used in post-production.

There's a new TFT LCD monitor display which is 8.8 cm in size and in the 16:9 aspect. It has a resolution of 2.76 megapixels and is adjustable for tilt and swing. An optional EVF is now available – the DVF-EL1 – with a tilting eyepiece and an OLED panel with a resolution of 7.07 megapixels, 2500 nits brightness and a colour gamut equivalent to DCI-P3. Displays include a waveform monitor, a vectorscope, a real-time histogram, a false colour overlay and a focus map. Additionally, Sony has adopted its CineAlta-style menus for the FX5 which are from the Burano pro cinema camera. Incidentally, it's worth noting here,



that the FX5 isn't a hybrid camera, it's strictly video only.

The FX5 has dual

memory card slots, both compatible with CFexpress Type A or SDXC UHS-II devices. Proxy recording is supported.

The FX5 is powered by Sony's NP-SA100 2670 mAh battery pack which is claimed to enable 170 minutes of recording in 5K at 24 fps. Active cooling – along with an independent air chamber – effectively eliminates overheating even when recording at 5K and 50/60 fps. Another key optional accessory is the XLR-H2 top handle which features two XLR/TRS combo inputs, a 3.5mm audio input, higher resolution 96 kHz sampling and 32-bit float recording to prevent clipping with very high sound levels.

The Sony Cinema Line FX5 is priced at \$7849 body only and available now, but high demand globally is affecting supply so the camera often on back order at the moment.

For more information visit www.sony.com.au



Leica's Premium 'Fast Fifty' Gets Smaller And Lighter

Leica has released an extensively redesigned version of its L mount 50mm f/1.4 fast standard prime for the SL mirrorless system. The new Summilux-SL 50mm f/1.4 ASPH is close to half the weight of the previous model – 584 grams compared to a hefty 1065 grams – and now measures 76 millimetres in length compared to 124 millimetres. The screwthread filter fitting is 67 millimetres compared to the earlier lens's 82 millimetres. As a result of its significant downsizing, the new Leica lens is now actu-

ally the most compact full frame 50mm f/1.4 prime on the market.

The optical construction now has 11 elements in six groups which includes two aspherical types. Minimum focusing is down to 50 centimetres and focusing is performed internally. The only control on the new 50mm f/1.4 is a manual focusing collar. The external construction employs aluminium barrel tubes with sealing to prevent the intrusion of dust and moisture.

The Leica Summilux-SL 50mm f/1.4 ASPH is priced \$7900 and will be available in December.

For more information visit <https://au.leica-camera.com> To purchase online go to <https://leica-store.com.au>



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Leica Adds First Macro Lens To SL Mirrorless System

Announced along with the SL3-P, the Leica APO-Macro-Elmarit-SL 100mm f/2.8 is the first true macro lens for the SL system and, of course, another addition to the steadily growing ecosystem of L mount lenses (although Panasonic also introduced a Lumix S 100mm f/2.8 Macro recently). The optical construction comprises 17 elements in 14 groups with internal focusing – a ‘floating’ group arrangement – so the overall length of the lens doesn’t change. Leica says the design has a high level of aplanatic correction – via the glass formulations – to almost eliminate chromatic aberrations. The minimum focusing distance is 29 centimetres which gives a maximum reproduction ratio of 1:1 or life size. A focus limiter switch on the barrel can be adjusted to one of three settings – the full focusing range, 50 centimetres to infinity or 30 to 50 centimetres (the close-up focus-

ing range). There’s a nine-blade diaphragm to give smoother out-of-focus effects which is important for both close-up photography and portraiture (another key application of this focal length). The minimum aperture is f/22.

The external construction employs metal alloy barrel tubes with sealing against the intrusion of dust and moisture. An ‘AquaDura’ hydrophobic coating is applied to the exposed surfaces of both the front and rear elements to help repel moisture and grease while also making them easier to clean. The new Leica 100mm f/2.8 macro prime weighs in at 801 grams and measures just under 137 millimetres in length. The lens’s maximum diameter is 77 millimetres with a screwthread filter fitting of 67 millimetres.

The new macro lens is compatible with Leica’s 1.4x and 2.0 teleconverters which give a focal length of 140mm and 200mm respectively while maintaining the minimum focusing distance of 30 centimetres. Consequently, these give a maximum magnification ratio of 1.4:1 and 2:1 or double life size.



The Leica APO-Macro-Elmarit-SL 100mm f/2.8 is priced at \$4400 and is available in Australia now.

For more information visit <https://au.leica-camera.com> To purchase online go to <https://leica-store.com.au>

Fujifilm Unveils Second G Mount Power Zoom For Cine

Fujifilm is continuing to build the cinematography side of its GFX digital medium format system. It’s a newcomer to this sector and up against some very well-established names so it needs to demonstrate a commitment to building a system around the GFX Eterna 55 large sensor pro cine camera.

The recently released Fujinon GF19-35mm T3.5 PZ OIS WR isn’t exclusively a cine lens, but it’s been designed with this application primarily in mind and, of course, it’s a power zoom. The focal range is equivalent to 15-28mm and the

optical construction employs 23 elements in 15 groups which includes a total of seven special types. These comprise four elements made from optical glass with extra-low dispersion (ED) characteristics and three that are aspherical. Fujifilm describes the GF19-35mm T3.5 as being “a compact and lightweight design” which it is in terms of high-performance cine lenses, but it weighs in at 2.1 kilograms and is 22.2 centimetres in length so it’s quite a handful. Of course, handheld shooting isn’t really how it’s intended to be used, least of all when attached to the GFX Eterna 55. There are manual control rings for focus, zoom and iris (i.e. aperture) and each is geared with the standard 0.8M gear pitch ensuring compatibility with industry-standard accessories such as follow focus systems and lens motors. The manual focus ring has a wide 200-degree rotation angle to enable precise focusing even in shallow depth-of-field scenarios. In this regard, the diaphragm has 13 blades to give uniformly circular and smooth out-of-focus effects. Both zooming and focusing are performed internally so there’s no change in the lens’s overall length during either operation. The on-barrel controls include selectors for power and manual zooming, and auto or



manual focus operation plus an aperture lock switch and an on/off switch for the lens’s optical image stabilisation. The zoom’s external construction is weather-sealed.

Importantly for higher-end video and cinematography applications, the 19-35mm has the same physical dimensions, gear wheel locations and operating characteristics as the earlier GF 32-90mm T3.5 PZ OIS WR zoom so they can be quickly and easily swapped over without needing to rebalance a gimbal or reconfigure a camera cage.

The Fujinon GF19-35mm T3.5 PZ OIS WR zoom lens is priced at \$8499 and available now. Fujifilm Australia provides a three-year warranty when GFX system products are purchased from an authorised reseller.

For more information visit www.fujifilm.com.au





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Sony Packs New Tech Into Mark V RX10 Superzoom Camera

Arriving a whole nine years after the Mark IV model, the RX10 Mark V isn't exactly a compact camera, but it does offer the convenience of a fixed zoom lens and a lot of features from the current Alpha series mirrorless cameras. And it's quite a lens with a zooming range equivalent to 24-600mm thanks to the sensor's '1-0 Type' size – which represents a 2.7x crop factor – while the maximum aperture range is f/2.4-4.0 so it's not really all that slow. The lens is officially the Zeiss Vario-Sonnar T* 9.1-210mm f/2.4-4.0 and the sensor is an 'Exmor RS' CMOS which has a stacked design and an effective pixel count of 20.1 megapixels. It's matched with Sony's high-speed 'Bionz XR' processor and an 'AI Processing Unit' which is largely devoted to driving the AI-based subject recognition for autofocus. Even the basic control layout is like that of an Alpha body with a main mode dial, a pair of input wheels, a joystick-type multi-controller and a good-sized handgrip that has the same shaping. With its battery and a memory card, the RX10 Mark V weighs in at 1.1 kilograms so it's a hefty beast. The EVF is 1.3 cm OLED panel with a resolution of 3.68 megadots and a magnification of 0.78x (35mm equivalent).

The refresh rate can be switched between 60 or 120 fps. The monitor is a 7.5 cm TFT LCD screen with a resolution of 1.62 megadots, extensive touch controls and adjustable for up/down tilts. The camera is powered by Sony's NP-FZ100 battery – as used in the A7 mirrorless bodies – and it's good for around 630 shots per charge. The RX10 V's bodysell is GRP with some magnesium alloy components and weather sealing.

The sensor delivers a maximum image size of 5472x3648 pixels with the choice of JPEG, HEIF and lossless compressed RAW files with 14-bit RGB colour. The sensitivity range is equivalent to ISO 100 to 12,800. Continuous shooting is possible at up to 30 fps which comes with blackout-free viewing and AF/AE adjustment performed at 60 fps. The hybrid phase/contrast-detection AF employs a total of 575 PDAF measuring points and has subject detection for humans, animals, birds, insects, cars, trains and aircraft. The AI-analysed subject recognition now includes skeletal-based human pose estimation for the more reliable tracking of people using their entire bodies, if the eyes or head can't be detected.

The sensor's faster read-out means that the RX10 V also boasts some impressive video capabilities too, starting with 4K UHD recording at up to 100/120 fps (albeit with a 1.38x crop), but the full width of the sensor is used at up to 50/60 fps, with oversampling



and 10-bit 4:2:2 colour. With Sony's XAVC S-I codec, bit rates are in the order of 600 Mbps. Full HD recording is at up to 100/120 fps without a crop. The camera's video tool box includes S-Log3 recording, the S-Cinetone profile, time coding, LUT uploading (up to 16), auto framing,

proxy recording, 'Dynamic Active'

electronic image stabilisation (although this involves a small crop) and USB streaming. The camera also has the 'Multi

Interface Shoe' hotshoe for powering dedicated accessories such as an external microphone.

The zoom lens's optical construction comprises 18 elements in 13

groups and these include

eight with extra-low dispersion (ED) characteristics to correct for chromatic aberrations. Two of these ED elements are aspherical types to help minimise distortion. The minimum focusing distance at 24mm is just three centimetres and 72 centimetres at 600mm which gives a maximum magnification ratio of very close to 1:2 which is half life size. What's more, the close-up focusing distances are continuous, so you don't need to switch to a macro mode first. The screwthread filter fitting is 72 millimetres.

The Sony RX10 V is priced at \$3499 and is available in Australia now.

For more information visit www.sony.com.au



BRIEF EXPOSURE: Sony has introduced its first fisheye lens for the FE mount. The FE 8-14mm f/3.5 Fisheye G delivers a circular fisheye image at 8mm and a diagonal – i.e. full frame still with a 180 degrees angle-of-view – fisheye image at 14mm. It's surprisingly compact given these capabilities and weighs only 314 grams. The optical

construction comprises 16 elements in 13 groups which includes three aspherical types, four with extra-low dispersion (ED) glass and one aspherical ED element. The external construction is weather sealed. The FE 8-14mm f/3.5 Fisheye G will be available in October priced at \$2299. For more information visit www.sony.com.au

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2027 World Food Photography Awards Open For Entries

The **2027 competition** marks the 16th running of the World Food Photography Awards sponsored by Brocollini®, and entry is now open to both professional and amateur photographers. With over 25 categories and prizes, the competition covers the topic of food in every context – from growing and harvesting to cooking, eating, celebrating and surviving.

Categories range from Bring Home The Harvest and Food For Sale to Food Portraiture and World of Drinks. For the first time, the winner of the Award for Innovation category will receive a bursary of £1400 and a four-week residency at the Hugo Burge Foundation. Also new for the 2027 edition is a one-year-only category called Feast Of Flowers to mark the competition coinciding with the RHS Chelsea Flower Show in London. Photographers are invited to submit evocative and creative images exploring the relationship between food and flowers, from flourishing kitchen gardens to floral

still life studies, from chefs using edible petals to cakes with floral decoration, or fields where crops and flowers grow side-by-side.

“Food photography is about so much more than a pretty picture of food on a plate,” says Caroline Kenyon, founder of the Awards. “It tells stories of people, places, cultures and the world we live in – from celebration and community to hardship and survival. The very best images make us feel, they touch our hearts, educate us, make us laugh, show us the familiar with fresh eyes. That’s why food photography matters and why we care so much about celebrating these exceptional visual storytellers.”

The 2027 judging panel is chaired by David Loftus, one of the most widely published food photographers in the world. His fellow judges include chef Ian Kittichai; restaurateur, author and television host, Tom Athron, the CEO of Fortnum & Mason; Javier and Sergio Torres, three-Michelin-starred chefs; Rein Skullerud, senior photographer and photo editor, World Food Programme; and Simon David, publisher at Hardie Grant.

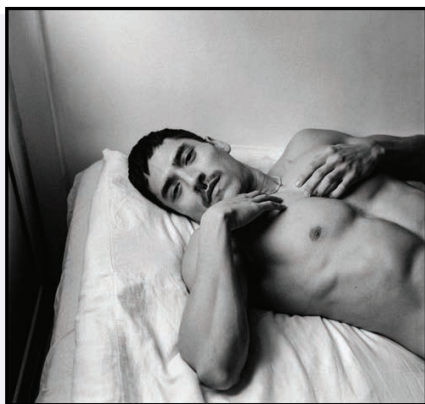
Photographers from Australia achieved record success in the 2026 competition.



Australian photographer Claudia Anton took third place in the 2026 Cake Award category with her image *Buttercream Rose Adorned Cake On An Old Tapestry Chair*

Of the nearly 9000 entries submitted from over 50 countries around the world, Australians produced a total of 12 finalist images, including an impressive four category winners (the second highest number of category winners from a single country).

📌 The deadline for submissions is 7 February 2027 and for more information – or to enter – visit worldfoodphotographyawards.com



Aitor, 2025 by Luke Austin, National Photographic Portrait Prize 2026 Finalist © 2026

Current to 11 October: Exhibition. National Photographic Portrait Prize 2026. Winners and finalists on show at the National Portrait Gallery, King Edward Terrace, Parkes, ACT 2600. Entry is \$15 for adults with concessions available. Gallery hours are 10.00am to 5.00pm daily. For more information or to book tickets online visit www.portrait.gov.au

Current to 7 February 2027: Exhibition. Mervyn Bishop: Close Up. Mervyn Bishop is one of Australia’s most important photographers and this exhibition is drawn for the archive of over 200,000 images held in the State Library Of NSW’s collection. At the Exhibition Galleries, State Library Of NSW, Macquarie Street, Sydney, NSW 2000.

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Entry is free. Exhibition hours are 9.00am to 8.00pm Monday to Thursday, 9.00am to 5.00pm on Friday and 10.00am to 5.00pm on weekends. For more information visit www.sl.nsw.gov.au/exhibitions

Current to 18 July 2027: Exhibition. Definitive Dupain. The first major retrospective to explore Dupain’s complete body of work, and including almost 200 photographs, both iconic and lesser known. At the Exhibition Galleries, State Library Of NSW, Macquarie Street, Sydney, NSW 2000. Entry is free. Exhibition hours are 9.00am to 8.00pm Monday to Thursday, 9.00am to 5.00pm on Friday and 10.00am to 5.00pm on weekends. For more information visit www.sl.nsw.gov.au/exhibitions

6 – 29 November: Head On Photo Festival. At various venues around Sydney. The festival includes exhibitions, talks and events, alongside the Head On Photo Awards. More info when the program is announced. Visit www.headon.org.au for more details.

21 November to 16 January 2027: Exhibition. National Photographic Portrait Prize 2026. Winners and finalists on show at

Warwick Art Gallery, 49 Albion Street, Warwick, Queensland 4370. Entry is free. Gallery hours 10.00am to 4.00pm Tuesday to Friday, 10.00am to 12.00pm on Saturday (closed public holidays). For more information visit www.warwickartgallery.com.au

30 January to 3 April 2027: Exhibition. Max Dupain And Ansel Adams: In Search Of Perfection. A total of 63 works which place Dupain’s architectural photographs and Adams’ iconic landscapes of the American West in conversation for the first time. At the Logan Art Gallery, Wembley Road and Jacaranda Avenue, Logan Central, Queensland 4114. Entry is free. Gallery hours are 10.00am to 4.00pm Tuesday to Saturday. For more information visit www.loganarts.com.au

6 February to 28 March 2027: Exhibition. National Photographic Portrait Prize 2026. Winners and finalists on show at the Glasshouse Regional Gallery Port Macquarie, 30-42 Clarence Street, Port Macquarie, NSW 2444. Gallery hours are 10.00am to 4.00pm Tuesday to Friday, 10.00am to 2.00pm on weekends, 10.00am to 2.00pm on public holidays. For more information visit www.glasshouse.org.au/Gallery



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16

NEWS
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OM System Revives PEN Name On Compact Mirrorless Camera

There have been many PEN series cameras, both film and digital, during the Olympus era, but OM Digital Solutions is keen to emphasise this PEN is the first *OM System* model. Hence, it's simply called the PEN and it arrives with a new Mark III version of the M.Zuiko Digital ED 14-42mm f/3.5-5.6 compact 'kit' zoom. The emphasis is very much on the small size of the new PEN so it will compete with fixed-lens compact, but offer the extra versatility of interchangeable lenses.

The styling has elements of the previous Olympus E-PL series models with the external controls based around a main mode dial with front and rear input wheels. Importantly, the OM System PEN has a built-in EVF – something only the Olympus PEN F model from 2016 had previously – and it's the very first PEN series camera with weather proofing which enhances its 'carry anywhere' capabilities. The sensor and processor are from the OM-5 Mark II so the effective resolution is 20.37 megapixels and the PEN can shoot continuously at up to 30 fps, but with the AF, AE and white balance all locked to the first frame. 'Pro Capture H' pre-release buffering is available and records up to 12 frames at 30 fps prior to shutter release (i.e. when the shutter button is at the half-way metering/autofocusing position). There's also a 'Pro Capture' mode which also buffers up to 12 frames, but operates at 8.0 fps.

The PEN employs sensor shifting to provide in-body image stabilisation which gives up to 5.5 stops of correction for camera shake. Sensor shifting also drives a 'High Res Shot' capture function which has both hand-held and tripod modes with the latter generating an 80 megapixels

files with RAW capture and either 50 or 25 MP with JPEGs. The multiple frames are combined in-camera. The PEN also has the same 'Computational Photography' multi-shot capture modes as the OM-5 II which include the 'Live ND' 'virtual' ND filters, focus stacking, HDR and a multiple exposure facility. Additionally, there's a choice of eight 'Picture Mode' presets (plus a user-defined Custom option) and 16 'Art Filter' special effects plus four colour film profiles and four B&W. These are essentially the same as Fujifilm's 'Film Simulation' profiles and have several adjustable parameters. The colour options are called Film Rich Colour, Film Vivid and Film Soft Tone. The monochrome offerings are Standard, Film B&W, Film IR and Film Low Contrast.

The autofocus system is also largely borrowed from the OM-5 II, but with the addition of subject recognition for humans and animals which includes cats and dogs.

The PEN's video capabilities are reasonably basic with only 8-bit 4:2:0 colour and frame rates limited to 25/30 fps with 4K shooting. There is the option of the 17:9 4K DCI framing, but only at 24 fps. Full HD is available at up to 100/120 fps, and with the choice of All-Intra compression at 24/25/30 fps.

The OM System PEN is priced at \$1499 body only and is available in either silver or black. Packaged with the M.Zuiko Digital ED 14-42mm f/3.5-5.6 III zoom lens, the price is \$1799. OM Digital Solutions provides a two-year warranty for OM System cameras and lenses purchased from an authorised Australian reseller.

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



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UP THERE

2026 INTERNATIONAL AERIAL PHOTOGRAPHER OF THE YEAR

Camera drones have made aerial photography accessible to everybody and the second running of the International Aerial Photographer of the Year competition celebrates the remarkable diversity – and creative potential – that's possible when shooting from above.



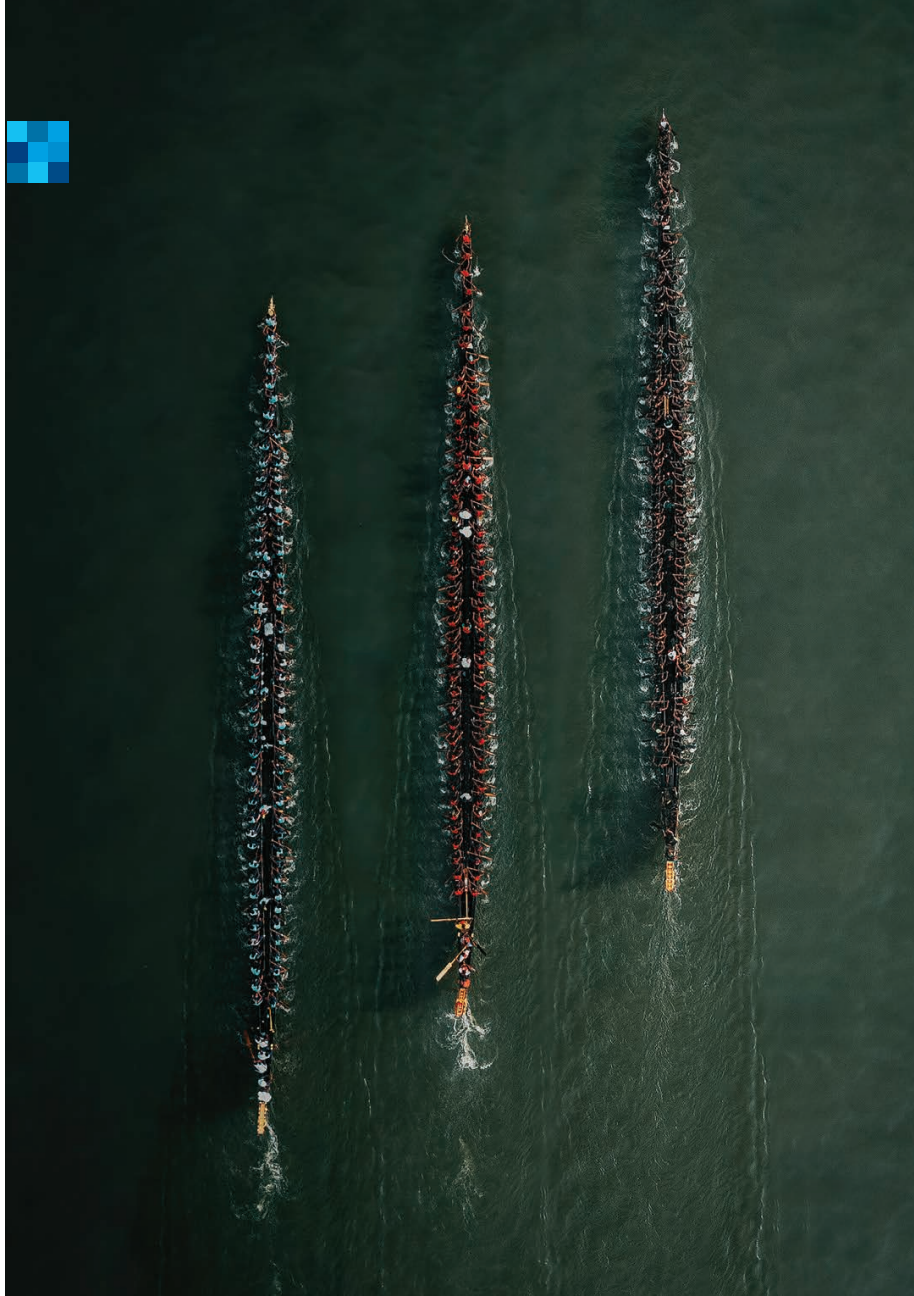
Above: *Gliding Through Serenity* by Azim Khan Ronnie (Bangladesh), winner of the 2026 International Aerial Photographer of the Year.

Top right: *Thousands of Migratory Birds Feeding* by Azim Khan Ronnie (Bangladesh), winner of the 2026 International Aerial Photographer of the Year.

Middle: *Harvesting Red Chilies* by Azim Khan Ronnie (Bangladesh), winner of the 2026 International Aerial Photographer of the Year.

Below: *Fasting Festival* by Azim Khan Ronnie (Bangladesh), winner of the 2026 International Aerial Photographer of the Year.





▲ *Rhythm Of The Oars* by Savadmon Avalachamveettil (Ireland), winner of The Above Water Award in the 2026 International Landscape Photographer of the Year.

The 2026 International Aerial Photographer Of The Year attracted a total of 1587 entries from all around the world as was open to both amateur and professional photographers.

There are two sections to the competition – the Aerial Photographer of the Year which is judged on a portfolio of at least four images and the Aerial Photograph of the Year which is obviously a single submission. The International Aerial

Photographer of the Year for 2026 is Azim Khan Ronnie who is a professional photographer from Bangladesh. Second place in this category is Singaporean photographer Chin Leong Teo and the third place prize was won by Australian photographer Barbara Brown.

Azim Khan Ronnie is currently living in France and has been working in photography for 11 years; covering travel, aerial, news, culture, sports, humanitarian issues and everyday life with a strong emphasis on visual storytelling. His work has taken him from major sporting events to remote communities,

capturing moments that reflect both resilience and the human condition.

"I use a combination of mirrorless cameras, action cameras, drones and professional lighting equipment that gives me the flexibility to work across photojournalism, documentary, sports, wildlife and aerial photography.

"For aerial photography, I use the DJI Mavic 4 Pro and DJI Mavic 3 Classic, allowing me to create images that reveal scale, patterns and perspectives impossible to capture from the ground. I always shoot exclusively in RAW to capture the maximum amount of image data, giving me greater flexibility during post-processing while preserving image quality.

"I use Adobe Photoshop for all my post-production work. My workflow typically includes RAW processing, exposure and white balance adjustments, contrast and tonal corrections, colour refinement, sharpening, noise reduction and selective local adjustments.

"My post-processing philosophy is based on enhancement rather than manipulation. I believe editing should strengthen an image without altering its truth or narrative.

Every adjustment is made with the goal of accurately reflecting the atmosphere, light and emotion I experienced when I pressed the shutter. Especially in my documentary and photojournalistic work, I am committed to ethical editing practices that preserve the integrity of the photograph. For me, post-production is the final step in realising the image I envisioned in the field, not creating a different reality."

International Photographer Of The Year

The winner of the 2nd International Aerial Photograph of the Year competition for 2026 is Vitaly Golovatyuk who is from the Russian Federation. Second prize went to Sanghamitra Sarkar from India and third place was won by Kah-Wai Lin from the USA.

Vitaly Golovatyuk is a professional cinematographer and photographer with over 15 years of experience, including 11 years dedicated to aerial imaging.

"My journey began in video, but the rise of social media in 2011 drew me into still photography, where I found inspiration in collaborating with the creative community."

Vitaly currently uses a DJI Mavic 4 Pro drone and a Sony FX2 compact cine camera.

"Over the years, I've tried many different cameras and drones, but I'm happy with my current set-up. I'm not a big fan of bulky camera bags, so I usually carry a more comfortable bag where I put my cameras.

"Aerial photography has fundamentally expanded my creative vision, pushing me to seek unconventional angles and compositions that stand out in an increasingly saturated visual landscape. I prioritise capturing the 'money shot' in-camera, treating editing in Lightroom

and Photoshop as a supplementary step, rather than a crutch."

Vitaly's winning image was taken at Elk Park, outside Dongtai City in the Zhejiang Province of China.

"After several days exploring the area during sunrise and sunset, I photographed this bird on a tiny lake surrounded by red grass. The clarity of the sky's reflection creates a striking illusion, as if the bird is suspended weightlessly in the air."

The International Aerial Photographer of the Year competition for 2026 also includes four special prizes for the best image in a specific subject area, and these were won as follows;

► The Above Mountain Award:

Chengming Liu, USA

► The Above Snow Award:

Aleksandra Wilk, Germany

► Above Water Award:

Savadmon Avalachamveettil, Ireland

► The Chairman's Choice Award:

A.J. Rich, USA



■ *Emerald Waves At Dusk* by Chengming Liu (USA), winner of The Above Mountain Award in the 2026 International Aerial Photographer of the Year.

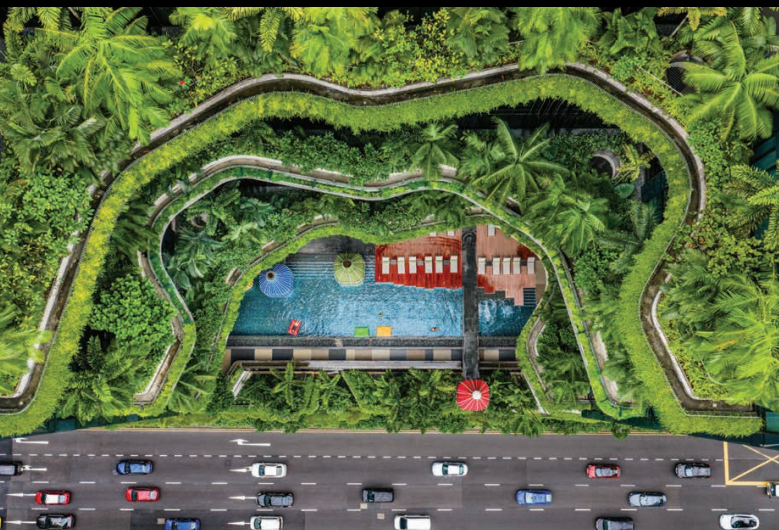
■ *Serration* by A.J. Rich (USA), winner of The Chairman's Choice Award in the 2026 International Aerial Photographer of the Year.

■ *Winter In Bavarian Countryside* by Aleksandra Wilk (Germany), winner of The Above Snow Award in the 2026 International Aerial Photographer of the Year.



You can see all the 'Top 101' finalist pictures in the 2026 International Aerial Photographer Of The Year competition at www.internationalaerialphotographer.com You can also view and download the 2026 competition e-book from this site. A print version of this book is also available to purchase.

 FEATURE
AERIAL PHOTOGRAPHER OF THE YEAR



📌 *Green City Hotel* by Chin Leong Teo (Singapore), second place in the 2026 International Landscape Photographer of the Year.



📌 *Thunder Of Hooves* by Kah-Wai Lin (USA), third place in the 2026 International Aerial Photograph of the Year.



📌 *Clouds Over Dunes* by Barbara Brown (Australia), third place in the 2026 International Landscape Photographer of the Year.



📌 *Birdie In The Sky* by Vitaly Golovatyuk (Russian Federation), winner of the 2026 International Aerial Photograph of the Year.



📌 *Wari* by Sanghamitra Sarkar (India), second place in the 2026 International Aerial Photograph of the Year.



📌 *Arctic Pulse Sami Reindeer Migration* by Michiko Kimura (Australia), Top 101 finalist in the 2026 International Aerial Photographer of the Year.



■ *Primordial* by Mark Gray (Australia), Top 101 finalist in the 2026 International Aerial Photographer of the Year.

■ *Shadow Basketball III* by Kateryna Polishchuk (Ukraine), Top 101 finalist in the 2026 International Aerial Photographer of the Year.



■ *A Line Through Ice* by Tamara Susa (USA), Top 101 finalist in the 2026 International Aerial Photographer of the Year.

■ *Holding On* by Rhiannon Lawler (United Kingdom), Top 101 finalist in the 2026 International Aerial Photographer of the Year.



 FEATURE
AERIAL PHOTOGRAPHER OF THE YEAR



■ *Sculpted By Time* by Craig Davis (USA), Top 101 finalist in the 2026 International Aerial Photographer of the Year.



■ *Lava Cascade* by Gianluca Rubinacci (Italy), Top 101 finalist in the 2026 International Aerial Photographer of the Year.



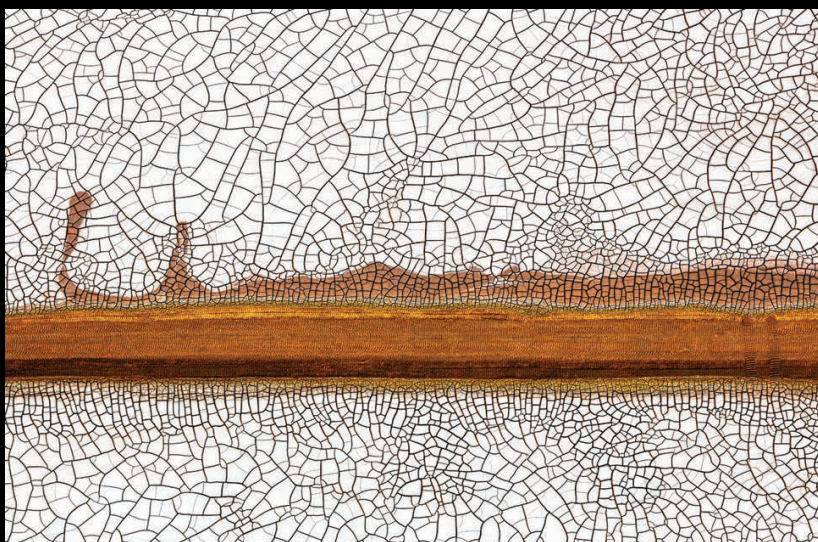
■ *Basking In Devine Light* by Alexandra Moldovan (Denmark), Top 101 finalist in the 2026 International Aerial Photographer of the Year.



■ *Painted Fields* by Giacomo Feroldi (Italy), Top 101 finalist in the 2026 International Aerial Photographer of the Year.



■ *Living Colour* by Holly Kirkland (USA), Top 101 finalist in the 2026 International Aerial Photographer of the Year.



■ *Red Mud* by Peter Harrison (Australia), Top 101 finalist in the 2026 International Aerial Photographer of the Year.

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Multi-Role Performance

NIKON ZR

Nikon ticks a lot of boxes with its first compact Z mount cine camera – not the least being the compact bit – but its design and operability are equally appealing when shooting stills.

REPORT BY
PAUL BURROWS

While there's a lot of the Nikon Z6III in the ZR, it's also quite a very different camera in many ways, including its styling and functionality. Nikon clearly wanted to make a very clear distinction between the two models, with the ZR's design essentially more orientated to the requirements of videographers. It's a bit of a different approach to, say, Panasonic with its Lumix S1 II and S1R II which keep SLR-style ergonomics despite having both solid stills credentials and enough video chops for pro-level productions if maybe mainly as B-roll cameras (i.e. for supplementary footage). The thing is, though, the ZR's totally different user interface actually also works pretty well for photography, even though the camera lacks, crucially, a viewfinder, but also a focal plane shutter. The rumours are that Nikon is contemplating a more stills orientated version of this camera and,

after reviewing it, it's not hard to see why. In many ways, it's reminiscent of the Hasselblad X2D II 100C and look what a big hit that has been (and is exclusively a stills camera).

The ZR is marked "Z Cinema" on the back which gives it lofty aspirations as a higher-end video camera, but it also has much the same stills features and functionality as the Z6III. It's also the first in a planned line of Z Cinema models and the first to make use of video expertise Nikon has acquired courtesy of purchasing American digital cine camera-maker RED. Of course, there's already the 'APS-C' format Z30 which is primarily targeted at video content creators, but the ZR is Nikon's first full frame mirrorless camera that's been designed for video ahead of photography. Because it goes without an EVF, the ZR is more compact than the Z6III and, in terms of its

operation, there's a greater reliance on the touch screen in concert with a joystick controller, but in practice this is arguably a more efficient arrangement than we've seen on any previous Z mount mirrorless camera (we'll go into more detail in the In The Hand section). Additionally, and perhaps because of the deleted EVF, the ZR is also cheaper than the Z6III. The key, RED-sourced capability is a new 12-bit RAW video codec called R3D NE – to supplement Nikon's own Nikon's N-RAW and the Apple ProRes RAW HQ – and which has the same colour science as RED's RECODE RAW (although it doesn't use exactly the same coding), making it easier to integrate footage with that from the high-end RED cine cameras.

The ZR is built around the same 'partially stacked' 24.5 megapixels (effective) BSI-type CMOS sensor that's used in the Z6III and the same 'Expeed 7' generation processor. The partially-stacked arrangement puts the read-out and analog-to-digital conversion circuitry – plus an integrated memory – along the top and bottom edges of the chip rather than in a separate layer as is the case with a fully stacked design. Crucially, these sensors are cheaper to make but still deliver a significant increase in the read-out speed. A full sensor scan is completed in 1/70 second.

For video recording with the ZR, this translates into internal 6K recording – using the full width of the sensor – in the R3D NE and N-RAW options at up to 50/60 fps and in ProRes RAW HQ at up to 25/30 fps. From here you can have the ProRes 422 HQ codec at resolutions of up to 5.4K (5376x3024 pixels) at 50/60 fps, and also the H.265 or H.264 codecs; the former with 10-bit 4:2:2 colour. With the compressed codecs, 4K UHD can be recorded at up to 100/120 fps or, with RAW recording, up to 50/60 fps. The Full HD frame rates extend up to 200/240 fps, and still with 10-bit 4:2:2 colour. For the rest of the ZR's video story head over to the Making Movies panel.

Up To Speed

For stills, the ZR matches the Z6III's continuous shooting speeds which are



16 fps in the 'Continuous High Speed' mode and 20 fps in the 'Continuous High Speed Extended' mode for maximum-quality JPEGs, HEIFs and 14-bit RAW files; up to 60 fps for large/normal JPEGs and up to 120 fps in the 'APS-C' (a.k.a. 'DX') cropped format). 'High Speed Frame Capture' shooting is available for full frame JPEGs in the large/normal quality at 15, 30 and 60 fps with the option of 'Pre-Release Capture' buffering prior to full shutter release. It can be set to 0.3, 0.5 or 1.0 seconds which means that you can have up to either 60 or 120 frames with the two faster high-speed settings. As on the Z6III, there's also a 'Post Release Burst' option which can be used to minimise the subsequent burst length to one, two or three seconds, or 'MAX' (which is around four seconds). The ZR only has a sensor-based shutter but given the read-out speed enabled by the partially-stacked design, it still supports electronic flash with syncing up to 1/60 second (just like in the good old days).

The ZR has dual card slots which comprise one for CFexpress Type B devices which is no surprise given the very high video bit rates it generates, but more curious is that the second is for microSD devices and with only UHS-I speed support so it's really no use for high-res/high-speed video. Also curious is that the card slots share the battery compartment in the camera's base which is more of a compact camera design element than a mirrorless camera.

The maximum still image size is

Main menus have the same design and navigation as any other full frame Z mount body.

The ZR fitted with the Nikkor Z 28-135mm f/4.0 S PZ power zoom. Even with a big and heavy lens like this fitted, the handling still feels balanced.



6048x4032 pixels with a choice of two smaller sizes. All RAW capture is with 14-bit colour regardless of the image size or the shooting speed, and the main RAW settings are 'High Efficiency' and 'High Efficiency*' along with a conventional lossless compressed option. The 'High Efficiency' settings employs a more efficient form of lossy compression – essentially using the H.265 video codec – to deliver close to the same image quality as an uncompressed RAW file, but at either one-third or one-half the file size.

HEIF capture is selected by switching the camera's Tone Mode setting from standard dynamic range (SDR) to HLG (hybrid log gamma) high dynamic range. JPEGs and HEIFs can be captured at one of three compression levels and with a choice of three aspect ratios – 3:2, 1:1 and 16:9. There's both RAW+JPEG and RAW+HEIF capture options.

The sensor's native sensitivity range is from ISO 100 to 64,000 with extensions down to ISO 50 and up to ISO 204,800. Once again, this sensor has dual gain output circuitry with the two base levels for still photography set at ISO 100 for the low-gain output – which helps optimise the dynamic range and colour saturation – and at ISO 800 for the high-gain output which optimises

“The ZR is a very different camera – both physically and in terms of its operation – to its photo-orientated cousin, the Z6III.”

sensitivity, but also reduces the noise by, in this case, three stops.

Sensor shifting now up to eight stops of correction for camera shake – and has five-axis movements. There's the choice of Normal and Sport modes, the latter disabling the horizontal correction to allow for panning. There's also 'Focus Point VR' which links the stabilisation to the active focus point rather than only the centre of the image. This increases the effectiveness of the image stabilisation towards the edges of the frame if this is where the main subject is located. The caveats are that it won't work if you are using the 'Auto Area' AF mode for automatic point selection and it's selecting multiple focus points. It also doesn't work with the OIS-equipped Nikkor Z lenses and, mostly notably here, it isn't available when shooting video. Like the Z6III, the ZR supports 'Synchro VR' which works in conjunction with the optical stabilisation in a lens, adding to the efficacy of the corrections for pitch



and yaw. This mostly comes into its own with longer lenses – when the degree of correction drops to perhaps as low as five stops – where it will help increase, although perhaps only by a small amount, the leeway for handheld shooting.

Interestingly, the ZR retains the 'Pixel Shift Shooting' capture mode for creating higher-res stills, and which can be set to capture four, eight, 16 or 32 shots with the options of a shutter delay timer (up to ten seconds) and an adjustable interval between shots (up to 30 seconds). The four-shot setting records the full RRGB colour information at each pixel point – which enhances the overall reproduction since there's no interpolation involved – and the eight-shot option is essentially adding multi-shot noise reduction. Step up to 16 shots and you get full colour plus a boosted resolution of 96 megapixels (i.e. 4x24) with the 32-shot setting again adds lower noise to the mix. However, the camera still needs to be on a tripod and the subject static. And, also as before, 'Pixel Shift Shooting' only captures RAW files which have to be processed post-camera in Nikon's NX Studio software so there's no JPEG option and no in-camera compositing which is now quite common elsewhere'

Get The Look

For in-camera processing, there's a choice of 11 'Picture Control' presets which includes an Auto mode and the newer Flat Monochrome, Deep Tone Monochrome and Rich Tone Portrait



options that were originally introduced with the Zf. Flat Monochrome delivers a softer tonal quality while Deep Tone Monochrome works in the same way that a red contrast filter does with B&W film. The Rich Tone Portrait setting is designed to enhance the reproduction of skin tones with a wider range of tonality while also managing the clipping of the brighter whites such as might happen with a bride's dress.

There are a further 20 'Creative Picture Control' settings which are essentially special effects, but have the same choice of adjustment parameters as the standard picture presets along with a choice of ten effect levels. New is a set of HLG (i.e. HDR) 'Picture Control' profiles for use with HEIF capture and there are currently three settings –

Standard, Monochrome and Flat.

Top panel layout is also unique to the ZR. The more advanced built-in MEMS microphones are positioned either side of the hotshoe.

These are obviously also available when shooting HDR video, and it's interesting to note that there's now a convergence between the 'baked in' picture profiles that have been the mainstay of photography and the downloadable LUTs (look-up tables) that are widely used in video and cine cameras. So the ZR has 'Cloud Picture Control' for the creation and downloading of 'Flexible Colour Picture Control' profiles for both stills and video. These are created in the NX Studio software and uploaded to the camera via a memory card, and they allow for much more customisation of the way an image (or video) looks. For example, you can adjust the hue, chroma and brightness for up to eight colours using the 'Colour Blender' control while there's a 'Colour Grading' tool for adjusting the colour in highlights, mid-tones and shadows. 'Flexible Picture Control' profiles created by other photographers can be directly downloaded to the camera from Nikon Image Cloud, and this library will become more extensive over time. You can also access RED's Creative LUT kit.

“The large monitor screen is a beauty – colourful, contrasty and super sharp – and really spoils you for anything less.”

IN DETAIL



External controls are kept to a minimum, but just about everything can be customised. The 'Fn2' button's default is exposure mode selection.



Hotshoe is new 'Digital Accessory Shoe' – appearing for the first time on a Z mount camera – which supplies power and data communications to supported accessories.



Computer-style on/off button is similar to the Hasselblad X2D II. It glows green when the ZR is operational.

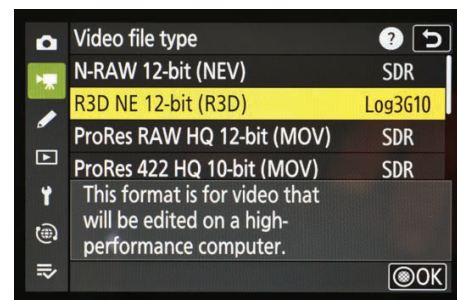
THE MENUS



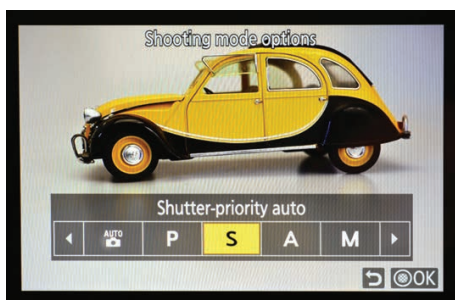
- Live view screen elements include a dual-axis level display, guide grid and a real-time histogram. You can cycle through up to four display designs.



- Focus point selection display in replay shows you exactly what the AF system was thinking.



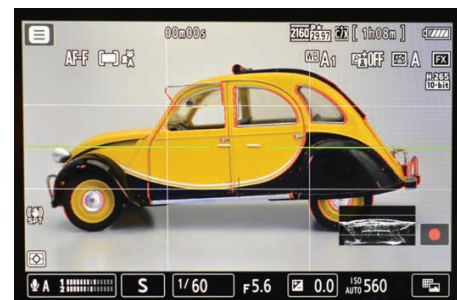
- ZR adds RED's R3D NE 12-bit codec to the N-RAW and Apple ProRes HQ RAW options. All are recorded internally.



- Much of the ZR's operation can be done via on-screen submenus.

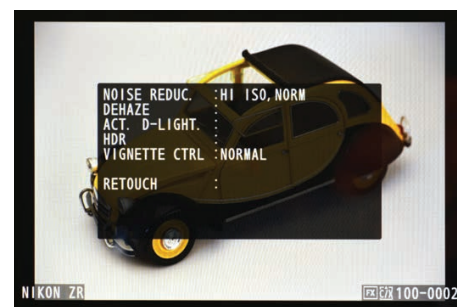
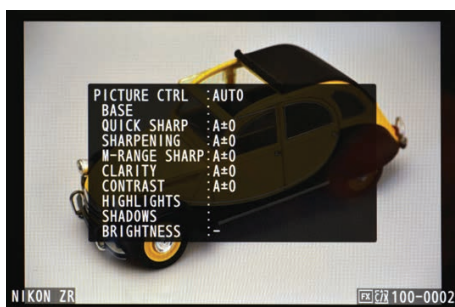


- The 'i-Menu' is the command centre of the ZR and is fully customisable, although the default set of functions is likely to meet most needs.



- ZR adds RED's R3D NE 12-bit codec to the N-RAW and Apple ProRes HQ RAW options. All are recorded internally.

- Review/replay screen cycles through a wide range of pages, including RGB channel histograms and info overlays for all the capture settings.



Up to nine 'Custom Picture Controls' can be created by adjusting eight parameters and the ZR has a CineBias Red profile already stored as C1. This applies RED's colour grading in-camera and, of course, you can add other RED profiles to the 'Custom Picture Control' menu.

Aimed at photographers is the 'Skin Softening' function which was introduced with the Z8 and has the choice of Low, Normal or High settings. The ZR also has the

'Portrait Impression Balance' function from the Z8 (and Z6III) which provides three Mode settings which you create from adjustments for colour hue – over a magenta-to-yellow range – and brightness. This allows for the fine-tuning of the skin tone reproduction and is a more selective – and more precise – tool than trying to do the same thing with the white balance settings.

There's a multiple exposure facility which can combine up to ten shots (with various

options for managing the overall brightness) and an intervalometer which can record up to 9999 frames in a sequence. Additionally, there's provision for adding in exposure bracketing at each point for up to nine shots which means, if so desired, you could record up to 9999x9 shots in a sequence.

The auto bracketing functions are for exposure, flash, exposure and flash, white balance and the camera's Active D-Lighting process for dynamic range expansion.





TEST IMAGES

Test images captured as JPEG/Large/fine files, shutter-priority auto exposure control, Vivid 'Picture Control' preset and the ISO set between 100 and 800. Nikkor Z 24-120mm f/4.0 S zoom lens. The out-of-the-camera JPEGs exhibit plenty of crisply-defined detailing, silky smooth tonal gradations and a pleasing colour reproduction across the spectrum.

Additionally, there's a 'Focus Shift Shooting' function which can capture up to 300 frames, adjusting the focus with each via a predetermined step from one (narrow) to ten (wide). These frames can subsequently be assembled post-camera for focus stacking.

The adjustable in-camera lens corrections are for vignetting, diffraction and distortion.

There's also the standard Nikon fare of 'Active D-Lighting' (ADL) processing to expand the dynamic range which, on the ZR, has a range of settings from Low to Extra High (plus Auto); noise reduction processing for both long exposures and high ISO settings; and an 'HDR Overlay' function which combines two images with each exposure adjusted to preserve more detail in the shadows and the highlights. The amount of exposure adjustment is set as the 'HDR Strength' from Low through to Extra High, or there's an Auto setting which adjusts according to the contrast range present in the scene.

Staying Focused

The ZR's autofocus system is carried over from the Z6III so it employs hybrid phase/contrast detection measurements using 299 points for stills

and 253 points for video. AI-based detection covers nine subjects – people, dogs, cats, birds, aircraft, cars, motorcycles, bicycles and trains – which are contained in four main categories labelled People, Animal, Vehicle and Airplanes. Alternatively, they're all covered by an Auto setting which will anything from the subject list in the frame. The system samples at 120 fps so it can keep up with the ZR's fastest shooting speed, and the ZR also has the '3D Tracking AF' which has worked to great effect on Nikon's higher-end DSLRs and which simply follows whatever object is selected with the initial focus lock-on. It then uses the focusing distance and colour to track the subject, but it can also be used with the subject detection. Additionally, you can fine-tune the tracking's response to being blocked by another object from Quick to Delayed.

The area modes range in size from 'Pinpoint' to 'Auto Area AF' which is essentially using the full point count across the frame. In between are Single-Point AF, two 'Wide Area' modes – large or small – and three 'Dynamic Area' options – Small, Medium and Large – where, if the subject moves, the focusing point automatically switches to any of the surrounding ones. There are

additionally two custom 'Wide Area' modes which allow you to create your own shapes – either square or rectangular – from 1x1 up to 21x13 points.

As with the Z6III, the low light sensitivity extends down to EV -10 (at ISO 100 and f/1.2) without needing to resort to any special AF mode as was the case previously (the old 'Starlight View' mode).

The assists for manual focusing are a magnified image, a distance scale or a focus peaking display in a choice of four colours – red, white, yellow or blue – each with three intensity levels. It's also available with autofocus.

As noted previously, the ZR only has a sensor-based shutter which has a speed range of 15 minutes to 1/16,000 second with flash sync up to 1/60 second. There are also both 'B' and 'T' settings for even longer exposure durations. Following both Canon and Sony, the ZR is the first Nikon mirrorless camera to upgrade the hotshoe to a 'Digital Accessory Shoe'. This provides both power and data communications to supporting accessories which, as seen in the other systems, will be devices such as external microphones (and Nikon has its new ME-D10 model). The new hotshoe gets a special cover to maintain the camera body's weather sealing when it's not being used.

Sensor-based metering gives the choice of multi-zone 'Matrix' metering, centre-weighted average, highlight-weighted average and spot measurements. Additionally, the multi-zone metering can be linked to face detection. With centre-weighted



The all-metal bodyshell is comparatively slim with only a hint of a handgrip, but it handles surprisingly comfortably even with a big and heavy lens attached."

IN DETAIL



Shutter release – which is also the video/stop start button – includes a power zoom lever.



Memory card slots and battery share the same compartment in the ZR's base.



Rear control panel comprises just three buttons... the important one is the menu access button in the centre.



metering, the bias assigned to the central zone can be set to Small or Standard (which correspond to either 8.0 mm or 12 mm) or you can switch to a fully averaged measurement which uses the whole frame area. The auto exposure modes are supplemented by an AE lock, up to ± 5.0 EV of compensation and auto bracketing (over two, three, five, seven or nine frames with up to ± 3.0 EV of adjustment).

For white balance control there's a choice of three auto correction modes called 'Keep White', 'Normal' and 'Keep Warm'. There also the 'Natural Light Auto' setting which was introduced with the Z system and essentially maintains a colour balance that looks natural to the human eye. There are eight lighting presets plus you can make and store up to six custom settings. Additionally, every WB settings has fine-tuning or you can manually set the colour temperature over a range of 2500 to 10,000 degrees Kelvin. The auto bracketing for white balance adjusts over a sequence of three frames.

In The Hand

As noted at the start, the ZR is a very different camera – both physically and in terms of its operation – to its photo-orientated cousin, the Z6III. The magnesium alloy bodyshell is comparatively slim with only a hint of a handgrip, but it handles surprisingly comfortably even with a big and heavy lens attached... such as the Nikkor Z 28-135mm f/4.0 power zoom that came with our test camera. With the more compact 24-120mm f/4.0 S zoom that we used for much of our testing, the ZR felt extremely well-balanced and as manoeuvrable, if not more so, than with the same lens on the Z6III.

The different control layout may come as

TEST IMAGES ISO RANGE

The Nikon ZR's sensor has a native ISO range of 100 to 64,000 with extensions down to ISO 50 and up to ISO 204,800. The sensor's dual-gain design means the noise reduction at the higher sensitivity settings starts from a higher base ISO and noise is inherently lower. The two base ISO settings for stills are at 100 and 800, and the output circuits optimised for dynamic range and colour saturation (i.e. low gain), and sensitivity (i.e. low noise). Colour saturation and definition are very well maintained up to ISO 25,600, but some noticeable softening starts to occur beyond this and the two extension settings are very grainy indeed. Nevertheless, it's a very strong high ISO performance overall. These images were captured as JPEG/Large/Fine files with the aperture set to f/11 and the exposure time varied to compensate for the adjustments to the ISO. High ISO and Long Exposure noise reduction processing are both switched off. Nikkor Z 24-120mm f/4.0 S zoom lens.

VIDEO

Making Movies

RUNNING THROUGH THE ZR'S

video features, capabilities and specifications gives you some idea of how good a hybrid model is the Z6III because it's pretty well the same in this department. The main difference is the addition of RED's R3D NE 12-bit RAW codec. It also has a RED CineBias LUT preloaded in the 'Custom Picture Controls' and there's the 32-bit 'float' levels adjustment for audio recording to prevent clipping and distortion with very loud volumes. For the record, the Nikon ZR is the first camera to have this built-in rather than available from a microphone adapter. While it lacks active cooling, Nikon says the camera's passive heat dissipation arrangement – which uses internal heat-dissipating sheets – is an effective substitute and allows for a quoted 125 minutes of running at 6K and 50/60 fps.

Thanks to the 'partially stacked' sensor's speed, the ZR delivers faster frame rates at all resolutions while the ability to handle more data internally delivers 6K video – using the full width of the sensor – in 12-bit N-RAW, R3D NE or Apple ProRes HQ RAW quality... and at up to 50/60 fps. The bit rate in N-RAW, by the way, is a massive 3730 Mbps with the high-quality recording option switched on.

The N-RAW and R3D NE codecs are also available for 4K (at 4032x2268 pixels) up to 50/60 fps and for 4K (at 3984x2240 pixels) with the 'DX' format crop (i.e. 1.5x) at up to 120/100 fps. Likewise for Apple ProRes HQ RAW.

From here it's onto the compressed codecs, starting with ProRes 422 HQ with All-Intra compression for 5.4K at up to 25/30 fps, 4K UHD at up to 50/60 fps and Full HD at up to 100/120 fps. The H.265 HEVC codec

is served with LongGOP compression and either 8- or 10-bit 4:2:2 colour; for 5.4K at up to 50/60 fps and 4K UHD at up to 100/120 fps although these fastest frame rates have the 'DX' crop. The Full HD fast speeds run up to 200/240 fps for super slow-mo effects settings. The MP4 container is for the MPEG 4 AVC/H.264 codec with LongGOP compression and 8-bit 4:2:0 colour with the Full HD resolution up to 50/60 fps.

The ZR has three built-in MEMS stereo microphones for 24-bit 48 kHz PCM linear audio recording in the MOV and RAW formats. The audio functions comprise auto/manual levels, an attenuator, adjustable frequency response (wide range and vocal range) and a wind noise filter. In addition to the 32-bit floating recording, Nokia OZO Audio special technology enables a choice of five pick-up patterns. Both a stereo microphone input (switchable between mic or line level) and a headphone output (with adjustable volume) are provided. The HDMI output – surprisingly a micro Type D connection – supports up to 5.4K res with 10-bit 4:2:2 colour and 50 or 60 fps.

The video feature set includes the N-Log gamma profile, the HDR HLG profile, hybrid IBIS and electronic image stabilisation (which gives a 1.25x crop), time code support (with drop-frame correction), Atomos AirGlu BT support, time-lapse movies (2K or 4K), auto flicker detection and correction, zebra patterns (a choice of two with adjustable highlight threshold and mid-tone range), and a waveform monitor display (which shows the luminance – or brightness – distribution in a scene). The upgraded AF control algorithms and the subject detection

modes work as well for video as they do for still photography. Again, subject detection is also available with manual focus. All the 'Picture Control' and 'Creative Picture Control' settings are available for video which includes the newer Flat Monochrome and Deep Tone Monochrome B&W profiles and the Rich Tone Portrait colour profile for improved skin tone reproduction. Additionally, there's provisions for uploading LUTs, including RED Creative LUTs such as Film Bias, Film Bias Offset and Film Bias Bleach Bypass.

Apart its compact size and comparatively light weight for a cine-level camera, the ZR is also very affordable given its extensive capabilities and excellent performance. As noted in the main text, it's quite a bit cheaper than the Z6III, but also Sony's FX2 which probably its closest rival (it has an EVF but is 4K only and not as fast). The cleaner form factor means it works well in a cage and on a gimbal, but it is also definitely well-suited to hand-held shooting so it's also a very versatile camera too. Consequently, it makes us wonder how Nikon is managing to do it for such an affordable price, but we're not complaining. Right now, the Nikon ZR is the best value compact cine mirrorless camera on the market.

As this issue went to press, Nikon announced it is developing firmware 2.00 for the ZR, adding Log3G10 and REDWideGamutRGB support in H.265, new High ISO NR options for Log recording, and a focus peaking display when recording in R3D NE. The update is planned for release later this year, with open gate recording and anamorphic desqueeze also in development for 2027.

a shock at first because it is indeed very different and transfers quite a bit of its operability to its very large touch screen monitor. However, once mastered – which really doesn't take very long – it's addictively quick and efficient. A computer-type on/off button – another similarity with the X2D II 100C – glows green when the camera is powered up. There's no main mode dial, but exposure mode setting is the default of one of the three multi-function buttons on

the top panel. Another accesses exposure compensation and other cycles through the live display options. There's a rear input wheel and a joystick-type controller which are the physical means of navigation – for the menus or focus points/zones – and the shutter release incorporates a power zoom lever (which will operate with the just-mentioned 28-135mm PZ lens). There's a good-sized selector on the top panel for switching between the photo and

video modes, but overall the ZR's external controls are pretty much pared down to a minimum so the key – sorry – is the menu access button which brings up an on-screen 'i-Menu' and, from here, pretty much everything is at your fingertip... including the main menus. At this point, the ZR returns to familiar Nikon territory with a menu design, organisation and navigation that's carried over from rest of the Z mount clan and, more to the point, is very easy to get around.

The 'i-Menu' varies for photography, video and playback plus it's customisable should you want to change anything in the default group. However, this includes all the staples – such as exposure modes, white balance, ISO, image quality, drive modes and the 'Picture Control' presets – so it will pretty much serve as your command centre.

Given the reduced number of external controls, the customisation options are more limited than on the likes of the Z6III, but just about everything can be assigned a different function if desired, including the power zoom lever and the joystick controller's press-in 'OK' action. The trio of multi-function buttons mentioned a few paragraphs earlier can be set to virtually anything that the ZR can do, so the list of assignable items is close to 80. While we noted with the Z6III that "external controls are everywhere", the ZR pares these down to the essentials and puts much more emphasis on its touch screen. You must wonder whether a Z6III-type model would work better with this control configuration because it's certainly very efficient.

The monitor is a 10 cm TFT LCD panel with a resolution 3.07 megadots resolution and, as you'd expect, full articulation for flexible positioning. It supports the wider DCI-P3 colour space – as does the X2D II's display incidentally – and has a brightness of 1000 nits. Consequently, it's a beauty – colourful, contrasty and super sharp – and really spoils you for anything less. It's adjustable for brightness over 15 levels and for colour temperature over blue-to-amber, green-to-magenta and all points in between on a colour square.

Up to four live view screen displays can be configured from a selection of elements which include a guide grid (3x3 or 4x4), a real-time histogram, a dual-axis level indicator (two types) and two levels of info



The deal-breaker for many photographers will be the lack of an EVF, but if video is your priority and you want to lift your game, the Nikon ZR represents unbeatable value."

indicators. You can have everything on the one screen or cycle through your set-ups if you prefer less clutter. The ZR also has a 'Starlight View' setting for the live image which brightens all the dark areas in the frame to assist with composition and manual focusing when shooting at night.

Power comes from the current 'c' version of Nikon's long-serving EN-EL15 battery pack which has a 1900 mAh capacity to give a quoted shot count of around 390 shots or 90-95 minutes of video recording. In-camera charging and powering is available via its USB C connection.

Rather surprisingly given the ZR's primary application, it only has a Type D microHDMI port while the Z6III gets the full-size connection. Go figure. The other interfaces are a 3.5 mm stereo audio input (mic or line level), a 3.5 mm output with volume control and the new accessory shoe. Wireless connectivity is via WiFi (either the 2.4 or 5.0 GHz bands) and Bluetooth 5.0 LE (via the Nikon SnapBridge app).

Speed And Performance

Loaded with a SanDisk Extreme Pro 128 GB CFexpress Type B memory card and using the 'Continuous High Speed Extended' mode, the ZR captured a burst of 175 JPEG/large/ fine frames in 8.595 seconds which represents a continuous shooting speed of 20.3 fps. The camera would have happily gone on shooting at this speed and image quality as the quoted burst length is huge, but we elected to stop the timing before it got there. These test files averaged 13.0 MB in size.

Not surprisingly, the autofocus performance is on a par with that of the Z6III so it's very responsive, fast and reliable when tracking subjects even if they are quite small or are moving very erratically (or both). If you're shooting people and an eye isn't detectable, the system progressively switches from the eyes to face, head or body detection to stay locked on the subject. Likewise with animals or birds which is a big plus given the unpredictable movement of these subjects. Furthermore, the '3D Tracking AF' works very effectively when shooting subjects that aren't covered by the recognition categories. The low light/contrast performance is exceptional and even in very dim conditions the subject acquisition is still virtually instantaneous and the subsequent tracking stays solidly locked up.

The imaging performance too, is very similar to that of the Z6III. The out-of-the-camera JPEGs have plenty of crisply defined



■ A bit surprisingly for a video-first camera – and a higher-end model at that – the ZR only has a microHDMI port, yet the Z6III gets the full-size Type A connection.

detailing, silky smooth tonal gradations and excellent colour fidelity across the spectrum... with the usual well-judged Nikon balance of saturation and realism. We've noted previously that Nikon rivals Fujifilm in this regard, but hasn't previously offered the same choice of looks as the latter's 'Film Simulation' profiles, but that's all changing with the 'Cloud Picture Controls' which have the potential to offer an infinite choice of image recipes.

The sensor's dual-gain circuitry and dual base levels means that less aggressive noise reduction processing needs to be applied to JPEGs at the ISOs above 800 which benefits both the definition and the saturation and these higher sensitivity settings. Consequently, the image quality remains excellent all the way up to ISO 6400, with only small reductions in definition and saturation at ISO 12,800 and even at ISO 25,600. The ISO 51,200 setting is still useable too, as the visible noise remains finely grained while both the colour and contrast are more than acceptable, but the extensions start to get a bit noisy.

With RAW capture, the exposure latitude is in the order four stops so there remains plenty of flexibility when it comes to brightening the shadows.

The Verdict

While the Nikon ZR is clearly a video-first mirrorless camera, there is still quite a bit to like when shooting stills. Apart from having most of the photography features of the

Z6III, the handling is excellent and the mostly monitor-based functionality is very easy to get to know... and to love. The monitor screen itself is just gorgeous and its extra brightness overcomes some of the issues when shooting in bright outdoor conditions (although not entirely). Additionally, the faster sensor means that you can still use flash provided you're happy syncing at 1/60 second (which is the way it was for a long time). There are quite a number of compact – and

very affordable – Nikkor Z primes that could make the ZR a very handy street camera. And then there's the price difference compared to Z6III... which is at least \$500 depending on the discounts on offer, but likely more (and we saw the ZR advertised at under \$3000 at a number of online retailers)

The deal-breaker for many photographers will still likely be the lack of an EVF, but if video is your priority and you want to lift your game with slicker productions, the

Nikon ZR represents unbeatable value because it is just such a well-executed balance of handling, features, functionality and performance. Additionally, it's a thoroughly engaging and enjoyable camera to use whether shooting stills or video which was a bit unexpected, but a testimony to some well-thought-out design work. It's simply brilliant as a compact cine camera – which is, after all, its primary objective – and still shines as a stills camera. **qp**

SPECS



NIKON ZR \$3,499

body only, recommended retail price

Type: Professional-level digital mirrorless hybrid movie and stills camera with Nikon Z bayonet lens mount

Focusing: Automatic via 299 points for stills and 253 points for video using hybrid phase/contrast detection (273 points available for manual selection). Area modes are Pinpoint, Single-Point, Dynamic Area – Small, Dynamic Area – Medium, Dynamic Area – Large, Wide Area AF – Small, Wide Area AF – Large, Wide Area AF – Custom 1 and 2 (with 77 shape/size options from 1x1 to 21x13 points), Auto Area, 3D Tracking, Subject Tracking. Manual switching between one-shot and continuous modes for photography with auto switching in AF-F mode for video. Subject recognition for humans (body/head/face/eye), animals (body/head/eye, and which includes dogs, cats and birds), cars, motorcycles, bicycles, trains and aircraft. Auto subject detection. 3D Tracking. Adjustable tracking sensitivity. Sensitivity range is EV -10.0 - 19 (ISO 100, f/1.2). Low light/contrast AF assist provided by built-in illuminator. AF micro-adjustment available. Manual focus assist in live view via subject detection with magnified image, magnified image (up to 16x) and/or focus peaking display (choice of colours – red, yellow, blue or white; and high, standard or low intensities).

Metering: TTL via sensor with multi-zone (Matrix metering), multi-zone with face detection, centre-weighted average (8.0mm or 12 mm centre circle), full average, spot (4.0mm/1.5%), highlight weighted and i-TTL flash. Spot metering can be linked to AF point. Metering range is EV -4.0 to 17 (at f/2.0 and ISO 100).

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

Shutter: Sensor-based shutter with a speed range of 900-1/16,000 second plus 'B' and

'T' modes and with flash sync up to 1/60 second. Exposure compensation is up to +/- 5.0 EV in 1/3 or 1/2 stop increments.

Viewfinder: No built-in viewfinder. 10 cm TFT LCD monitor (16:10 aspect ratio) with 3.07 megadots resolution, tilt/swing adjustments and touch screen controls. Adjustable for brightness (over 15 levels) and colour temperature.

Flash: No built-in flash. External flash units connect via a hotshoe (the 'Digital Accessory Shoe' which also supports compatible video/audio accessories).

Additional Features: Magnesium alloy bodyshell sealed against dust and moisture, auto exposure bracketing over two to nine frames (up to +/-3.0 EV adjustment per frame), AE lock, depth-of-field preview, all exposure adjustments in 1/3 or 1/2 stops, programmable self-timer (two to 20 seconds delay, up to nine frames at 0.5 to three seconds intervals), quiet shooting mode, external OLED read-out panel with built-in illumination, audible signals, wired remote control terminal, wireless remote control, 84 custom functions.

DIGITAL SECTION

Sensor: 24.5 million pixels (effective) partially-stacked BSI CMOS with 35.9x23.9 mm area. Sensitivity equivalent to ISO 100-51,200.

Focal Length Increase: None.

Formats/Resolution: Three JPEG compression settings (1:4, 1:8 and 1:16; with size or quality priority); three HEIF compression settings (1:4, 1:8 and 1:16; with size or quality priority); and lossless compressed or High Efficiency* or High Efficiency lossy compressed RAW files. Three resolution settings at 3:2 aspect ratio ('FX' format); 6048x4032, 4528x3024 and 3024x2016 pixels. Three resolution settings

at 1:1 aspect ratio (24x24 mm); 4032x4032, 3024x3024 and 2016x2016 pixels. Three resolution settings at 16:9 aspect ratio (36x20 mm); 6048x3400, 4258x2544 and 3024x1696. Three resolution settings in 'DX' format (24x16 mm); 3984x2656, 2976x1992 and 1984x1328 pixels. RAW (NEF) images are captured at 6048x4032, 4528x3024 and 3024x2016 pixels with 42-bit RGB colour. RAW+JPEG/HEIF capture is possible (with all JPEG/HEIF compression levels).

Video Recording:

- R3D NE/N-RAW 12-bit – 6K at 6048x3402 pixels; 60, 50, 30, 25 or 24 fps (up to 3780 Mbps for HQ, and up to 1920 Mbps at normal quality). 4K at 4032x2268 pixels; 60, 50, 30, 35 or 24 fps (up to 1710 Mbps for HQ, and up to 880 Mbps at normal quality). 4K (DX crop) at 3984x2240 pixels; 120, 100, 60, 50, 30, 25 or 24 fps and 16:9 aspect ratio (up to 3340 Mbps for HQ, and up to 1730 Mbps at normal quality).
- Apple ProRes HQ RAW 12-bit – 6K at 6048x3402 pixels; 30, 25 or 24 fps. 4K at 4032x2268 pixels; 60, 50, 30, 35 or 24 fps (up to 5000 Mbps). 4K at 4032x2268 pixels; 60, 50, 30, 35 or 24 fps (up to 4470 Mbps). 4K (DX crop) at 3984x2240 pixels; 60, 50, 30, 25 or 24 fps and 16:9 aspect ratio (up to 4370 Mbps).
- MOV format (ProRes 422 HQ codec, All-Intra compression, 10-bit 4:2:2 colour) –
- 5.4K at 5376x3024 pixels; 30, 25 or 24 fps and 16:9 aspect ratio (up to 1920 Mbps). 4K UHD at 3840x2160 pixels; 60, 50, 30, 25 or 24 fps and 16:9 aspect ratio (up to 1960 Mbps). Full HD at 1920x1080 pixels; 120, 100, 60, 50, 30, 25 or 24 fps and 16:9 aspect ratio (up to 980 Mbps).
- MOV format (H.265 HEVC codec, LongGOP compression, 8- or 10-bit 4:2:2 colour) – 5.4K at 5376x3024 pixels; 60, 50, 30, 25 or 24 fps and 16:9 aspect ratio (up to 400 Mbps at 10-bit, and up to 370 Mbps at

SPECS

NIKON ZR

8-bit). 4K UHD at 3840x2160 pixels; 120 (DX crop), 100 (DX crop), 60, 50, 30, 25 or 24 fps and 16:9 aspect ratio (up to 400 Mbps at 10-bit, and up to 370 Mbps at 8-bit). Full HD at 1920x1080 pixels; 240, 200, 120, 100, 60, 50, 30, 25 or 24 fps and 16:9 aspect ratio (up to 340 Mbps at 10-bit, and up to 300 Mbps at 8-bit).

- MP4 format (MPEG 4 AVC/H.264 codec, LongGOP compression, 8-bit 4:2:0 colour) – Full HD at 1920x1080 pixels; 60, 50, 30, 25 or 24 fps and 16:9 aspect ratio (up to 100 Mbps). Slow motion FHD video settings with output speeds at 30 fps x4, 25 fps x4 and 24 fps x5 (all at 30 Mbps).
- Stereo sound recording via three built-in microphones with auto/manual adjustable levels, 32-bit float auto levels adjustment and Nokia OZO Audio special technology with five pick-up patterns, adjustable frequency response, attenuator and wind noise filter. Stereo microphone/line level input and headphone output provided. Linear PCM (48 KHz, 24-bit) for video recorded in NEV or MOV format or AAC (48 KHz, 16-bit) for video recorded in MP4 format.

Video Features: Nikon N-Log gamma profile, HDR HLG profile, hybrid IBIS and electronic image stabilisation, RAW video proxy recording (MP4, FHD, H.264, 8-bit 4:2:0 colour), shutter angle setting, time code support (with drop-frame correction), time-lapse movie mode (2K or 4K), auto flicker detection and correction, zebra patterns (choice of two with adjustable highlight threshold and mid-tone range, choice of colours), waveform monitor, time lapse video recording, focus peaking display, video aspect ratios (2.35:1, 1.85:1 and 90% 'safe zone'), 'ISO Fine Tune' provides 1/6 stop adjustment increments, Atomos AirGlu BT support.

HDMI Output: 5.4K 16:9 with 8/10-bit 4:2:2 colour and 60, 50, 30, 25 or 24 fps. 4K UHD 16:9 with 8/10-bit 4:2:2 colour and 120, 100, 60, 50, 30, 25 or 24 fps. Full HD 16:9 with 8/10-bit 4:2:2 colour and 120, 100, 60, 50, 30, 25 or 24 fps. N-Log or HLG with 10-bit 4:2:2 colour. Simultaneous recording to a memory card.

Recording Media: Two memory card slots; one for CFexpress Type B (with XQD support) and one for microSD devices with UHS-I speed support

Continuous Shooting: With CFexpress Type B or XQD memory cards; '1000+' frames at 20 fps – 'Continuous High Speed Extended' mode – in JPEG/large/fine or HEIF/large/fine

modes or with RAW capture; with full AF/AE adjustment and using the sensor-based shutter. '1000+' frames in JPEG/large/normal mode at 15 fps in the 'High-Speed Frame Capture' C15 mode using the sensor-based shutter. '1000+' frames in JPEG/large/normal mode at 30 fps in the 'High-Speed Frame Capture' C30 mode using the sensor-based shutter. '1000+' frames at 60 fps in JPEG/large/normal mode in the 'High-Speed Frame Capture' C60 mode using the sensor-based shutter. '1000+' frames at 120 fps for JPEG/large/fine files in the DX/1.5x crop format (11.4 megapixels at 4128x2752 pixels) in the 'High-Speed Frame Capture' C120 mode using the sensor-based shutter. Full AF/AE adjustment at all shooting speeds. Sensor shutter allows 'Pre-Release Capture' at 0.3, 0.5 or 1.0 second with 'Post-Release Burst' at 1.0, 2.0, 3.0 seconds or MAX. Buffer limit can be set to 200 frames or 'infinity' (i.e. unlimited).

White Balance: Auto/manual control with 'Natural Light Auto', eight lighting presets and six custom settings. White balance fine-tuning available for AWB and all presets plus manual colour temperature setting (2500-10,000 degrees Kelvin, in ten degree increments or mired units) and white balance bracketing (up to nine frames). Three auto correction settings – Auto 0 'Keep White' reduces warmer hues under artificial lighting. Auto 1 'Normal' balances subject colour and ambient lighting. Auto 2 'Keep Warm Lighting Colours' maintains warmer hues under incandescent lighting.

Interfaces: USB 3.0 'SuperSpeed' (Type C), HDMI (Type D), 3.5mm stereo audio input, 3.5mm stereo audio output, 10-pin accessory/remote trigger terminal.

Additional Digital Features: Sensor-shift image 'VR' stabilisation with five-axis movement and up to eight stops of correction for camera shake, 'Focus Point' VR stabilisation, 'Pixel Shift Shooting' (four, eight, 16 or 32 shots with RAW capture, up to 96 megapixels, tripod mode only), 'Active D-Lighting' contrast control (Auto, Low, Normal, High, Extra High), auto bracketing functions (AE, Flash, AE+Flash, WB or ADL), focus shift shooting (up to 300 frames), 11 'Picture Control' presets (Auto, Standard, Neutral, Vivid, Monochrome, Flat Monochrome, Deep Tone Monochrome, Portrait, Rich Tone Portrait, Landscape and Flat), three 'Picture Control HDG' presets (Standard, Monochrome, Flat), 20 'Creative Picture Controls' (Dream, Morning, Pop, Sunday, Sombre, Dramatic, Silent, Bleached,

Melancholic, Pure, Denim, Toy, Sepia, Blue, Red, Pink, Charcoal, Graphite, Binary and Carbon), ten effect levels for 'Creative Picture Controls', adjustable 'Picture Control' parameters (Sharpening, Mid-Range Sharpening, Clarity, Contrast, Brightness, Saturation and Hue), with 'Quick Sharp' adjustment (for Sharpening, Mid-Range Sharpening and Clarity), B&W filters and toning effects, nine user-defined 'Picture Control' modes, 'Skin Softening' processing (Low, Normal, High), 'Portrait Impression Balance' (Mode 1, Mode 2, Mode 3), multiple exposure facility (up to ten frames with Add, Average, Lighten or Darken exposure adjustments), intervalometer (up to 9999 shots with exposure smoothing and silent mode), HDR dual-shot capture (Smoothing –High/Normal/Low; Exposure Differentiation Auto or 1/2/3 EV), auto bracketing functions (AE, flash, AE and flash, white balance and ADL), sRGB and Adobe RGB colour spaces, auto flicker detection and correction, HF flicker detection and correction, long exposure noise reduction (Off, On), high ISO noise reduction (Off, Low, Normal, High), 4x4 grid guide, real-time histogram, dual-axis level indicator, auto ISO with auto minimum shutter speed control, in-camera lens corrections (distortion, diffraction and vignetting), image comments input (up to 36 characters), copyright information, auto image orientation, adjustable image display time, slide show, 4/9/72 thumbnail displays, histogram displays (brightness and/or RGB channels), highlight alert, playback zoom (up to 32x), in-camera editing functions (Trim, Resize, D-Lighting, Red-Eye Correction, Straighten, Distortion Control, Perspective Control, Image Overlay, Trim Movie and RAW Processing), WiFi connectivity (2.4 or 5.0 GHz bands), Bluetooth 5.0 LE connectivity. May be fitted with optional GP-1/GP-1A GPS receivers and WT-7A/B/C WiFi wireless data transmitters.

Power: One 7.0 volt, 1900 mAh rechargeable lithium-ion battery pack (EN-EL15c type) with in-camera charging and powering.

Dimensions (WxHxD): Body only = 133.0x80.5x49.0 mm.

Weight: 540 grams body only (without battery or memory card).

Price: \$3499 body only. \$4449 with Nikkor Z 24-70mm f/4.0 S zoom. Nikon products purchased from an authorised Nikon Australia reseller are covered by a two-year warranty.

Distributor: Nikon Australia Pty Ltd, telephone 1300 366 499 or visit www.nikon.com.au



Photo credit | **'Sliver eye in blossom' by Floyd Jones** | Floyd works at Launceston Camera House and he captured this seasonal image with the Nikon D4s and AF-S NIKKOR 500mm *f*/4E FL ED VR lens
| **Image details** | Shutter 1/100s | Aperture *f*/4.0 | ISO 500



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Multiple Personalities

CANON EOS R6 V

With a compact form factor and a feature suite that prioritise video shooting, the EOS R6 V is really only one rung down from the cinematic EOS C50, but it's as capable at shooting stills as the excellent EOS R6 Mark III. Does this make it the perfect hybrid mirrorless all-rounder?

REPORT BY
PAUL BURROWS

How hybrid is a hybrid mirrorless camera? The term essentially means a camera that's good at both photography and video, but what's become apparent recently is that there are a number of different flavours of hybrid camera, dictated by what the manufacturer considers is the primary application. So there are now models that are more about photography than video, models that are more about video than photography, and models that are designed with very capable feature sets for both... the purest of hybrids perhaps?

Canon's current trio of the EOS R6 Mark III, EOS R6 V and the Cinema EOS C50 perfectly illustrate these hybrid sub-categories. All three share essentially the same 32.5 megapixels, full frame CMOS sensor and versions of the latest generation

'DIGIC' processor. However, each has a specific target audience – the R6 Mark III is intended primarily for photographers, the C50 for professional videographers and the new R6 V for the so-called content creators who are mostly video shooters, but also need to shoot stills on occasions.

These users don't need the extensive capabilities of a cine camera such as the C50, but they do want a higher-end photo feature. Consequently, the R6 V has pretty well the same photography capabilities as the R6 III, but most notably lacks a built-in viewfinder and a physical shutter.

Minus the EVF, it's a little more compact and lighter than the R6 III body and it's also quite a bit cheaper... maybe by up to \$800 depending on what special deals are

being offered on either model. Here, then, is why you might consider the R6 V over the R6 III even if you're primarily a stills photographer.

Unlike the rival Nikon ZR or Sony's A7 V – more evenly a photo/video hybrid camera – which both have 'partially-stacked' sensors, the R6 V's CMOS imager is a conventional design (i.e. neither BSI nor stacked), but still boasts fast read-out speeds, enabling 40 fps continuous shooting here as with the R6 III. There's dual-gain circuitry with the dual base levels set at ISO 800 and 6400 (for a high dynamic range and lower noise respectively) when shooting video in C-Log or RAW. Compared to the C50 though, the base ISO settings can't be manually selected and are set automatically according to the ISO that you select. In the standard profiles, the bases are at ISO 100 and 800. Notably, this is not the more advanced 'Dual Gain Output' (DGO) processing used in the higher-end Cinema EOS cameras, but it will still improve the video imaging performance at the very high ISOs. However, it should be noted that the dynamic range enhancements at low ISO settings apply to video and won't be as noticeable for stills unlike, for example, in Panasonic's latest Lumix S cameras.

The R6 V's native sensitivity range spans ISO 100 to 64,000 with extensions either side to ISO 50 and 102,400. The maximum image size is 6960x4640 pixels for all the still file formats. These comprise 8-bit JPEG, 10-bit HEIF and 12-bit lossless-compressed RAW with a cRAW option, but which employs lossy compression to give a file size that's roughly 40 percent smaller. Both the JPEG and HEIF capture comes with a choice of ten compression levels – as with the higher-end EOS R models – along with four image sizes and four aspect ratios – 3.2, 4.3, 16:9 and 1:1. Note that the RAW capture is with 12-bit colour rather than the R6 III's 14-bit as the result of the R6 V only having a sensor shutter.

Up To Speed

The top continuous shooting speed of 40 fps is available in all the stills formats and with full AF/AE



adjustment between the frames. The burst lengths are decent too, at up to 330 best-quality JPEGs or HEIFs and around 140 RAW files or 280 with the cRAW compression. As with the R6 III, there are two memory card slots – one for the faster CFexpress Type B memory cards and one for SD UHS-II speed devices. There's a slight increase in the full-fat RAW burst length – up to around 150 frames – with a CFexpress card, but they're essentially only needed to utilise the R6 V's ability to record 12-bit RAW video internally or to use its 'open gate' (i.e. full frame) video recording facility at the best possible image quality (see the Making Movies panel for all these details). There's a pre-capture buffering function – Canon calls it 'Pre-Continuous' shooting – but it's only available at the fastest speed of 40 fps. Up to half-a-second's worth of frames (so that's obviously 20 at 40 fps) are continuously buffered prior to full shutter release, and this is also available when shooting video with the choice of either three or five seconds of pre-recording.

Of course, continuous shooting isn't always going to be needed, so there's the choice of either 20 fps or 5.0 fps slower speeds which will also extend the burst lengths. As noted earlier, the R6 V doesn't have a physical focal plane shutter so there are no shooting speed options between 5.0 fps and 20 fps and it isn't possible user-define the 'Low Speed Continuous' and 'High Speed Continuous' modes which is a bit



↑ Rear panel control layout if very similar to that of the R6 III so, operationally, the R6 V is easy to learn. position on the mode dial is for selecting slower or faster video frame rates from 1.0 to 180 fps.

↓ The EOS R6 V's styling is boxy due to the absence of an EVF which also makes it a little more compact and lighter weight than the R6 III.

restrictive.

Sensor shifting provides in-body image stabilisation (IBIS) with five-axis movement, driven by a gyro sensor and an acceleration sensor to give up to 8.5 stops of correction for camera shake at the centre of the frame and 7.5 stops at the edges. This is when combined with lens-based OIS which Canon calls "Co-ordinated Control IS". However, even without the assistance of OIS, the amount of correction can still be up to eight stops depending on the lens in use.

Like the R6 III, the R6 V has 'Dual Pixel RAW' capture which uses the photodiode pairs of the sensor's 'Dual Pixel CMOS AF' architecture to capture images with a very slight variation in perspective which can then be used to make small adjustments. In-camera processing is provided for two adjustments – called

Portrait Relighting and Background Clarity – but post-camera, the DPROW files can also be fine-tuned for resolution, reducing ghosting or by applying a small shift to the camera viewpoint.

Colour And Mood

For the in-camera processing of JPEGs (and also HEIFs), there's Canon's

“Minus an EVF, the R6 V is a little more compact and lighter than the R6 III and it's also cheaper by up to \$800 depending on what special deals are being offered on either model.”

standard offering of eight 'Picture Style' presets – which include an Auto option – each with six adjustable parameters. Three modified 'Picture Styles' can be stored as 'User Defined 1-3' and there's a selection of 14 'Colour Filter' effects. Perhaps more appropriately for the R6 V, these are predominantly cinematic in look and include, for example, Teal & Orange, Retro Green, Accent Red, Tasty Warm, Tasty Cool, Bright Amber, Clear Light Blue, Clear Purple, and Clear Amber. Not surprisingly, these can also be applied to videos. The pictorial settings also include a Clarity adjustment (over plus/minus four steps) and focus bracketing which can be set for sequences of up to 999 frames with up to ten steps of adjustment and exposure smoothing.

Multi-shot HDR capture with the R6



V differs a little from the R6 III in that it lacks the 'Moving Subjects' mode so there's only the 'Dynamic Range' option. Three frames are captured and merged in-camera with the choice of manual exposure adjustment – at ± 1.0 , ± 2.0 or ± 3.0 stops – or automatic adjustment based on the brightness range of the scene. An auto image align function is available along with the option of saving the files individual files or just the final merged HDR image. With HDR PQ enabled – a.k.a. HEIF capture – there's an additional option of limiting brightness to 1000 nits if you're using a screen for viewing that isn't any brighter.

The in-camera corrections comprise high ISO noise reduction, Canon's 'Auto Lighting Optimiser' and 'Highlight Tone Priority' processing functions for contrast control and dynamic range expansion respectively, lens corrections for vignetting and distortion, and the 'Digital Lens Optimiser' which collectively processes for chromatic aberrations, diffraction and the effects of the sensor's low-pass filter on sharpness. The DLO processing is specific to the attached lens and there's the option of Standard or High settings. It isn't available when shooting video, but the lens correction list expands to include chromatic aberrations and diffraction (all are either on or off, there are no variables). Correction for focus breathing is available when shooting video, but requires a supporting lens. It employs digital correction (i.e. digital zooming) to maintain the image size (i.e. the angle-of-view) if should change as the lens is focused.

selectable manually (i.e. in the shutter-priority auto and manual exposure modes). There isn't a bulb mode for exposures longer than 30 seconds and electronic flash can't be used, but Canon says support is coming via a future firmware upgrade. The absence of a physical shutter also means that the R6 V doesn't have the sensor shield option (activated when the camera is switched off) that's available on the R6 III.

However, it does have the 'Multi Function Shoe' hotshoe – introduced with the R3 – which incorporates a set of connections to provide both power and data communications for dedicated accessories such as external microphones.

The white balance controls offer a choice of either 'Ambience Priority' or 'White Priority' modes for automatic correction. The latter aims for neutrality while the former is a development of the old 'keep warm colours' correction, but works with whatever colour cast predominates in a scene. Alternatively, there are six lighting presets, one custom preset (with the convenience of direct measurement from the live view image), fine-tuning, auto

“The autofocus system uses Canon's well-proven 'Dual Pixel CMOS AF II' technology which enables phase-detection distance measurements across the entire frame.”



Control layout has plenty of similarities with that of the R6 V, but also some video-centric differences. Usefully, the multifunction buttons are numbered.

bracketing (again over two, three, five or seven frames) and manual colour temperature setting over a range of 2500 to 10,000 degrees Kelvin. Up to four specific colour temperature settings can be stored.

In The Hand

While it's marginally lighter than the R6 III, the R6 V is a bit bulkier overall due to the inclusion of its cooling fan which vents behind the monitor screen to the side and below. This makes the camera look bigger than it actually is. The handgrip is a bit deeper as a result, but this is no bad thing and affords a more secure hold especially with heavier lenses. The front of the grip is sculpted for comfort so the R6 V handles just as nicely as the R6 III, but the biggest difference, of course, is the absence of an EVF, so when shooting hand held you're always holding the camera at some distance from your face.

The control layout is still based around a main mode dial and a trio of input wheels located at the front, top and rear of the camera body. The front control is vertically orientated and located behind the shutter release. The top control – which Canon calls

IN DETAIL



Shutter release incorporates a rocker-type power zoom control.

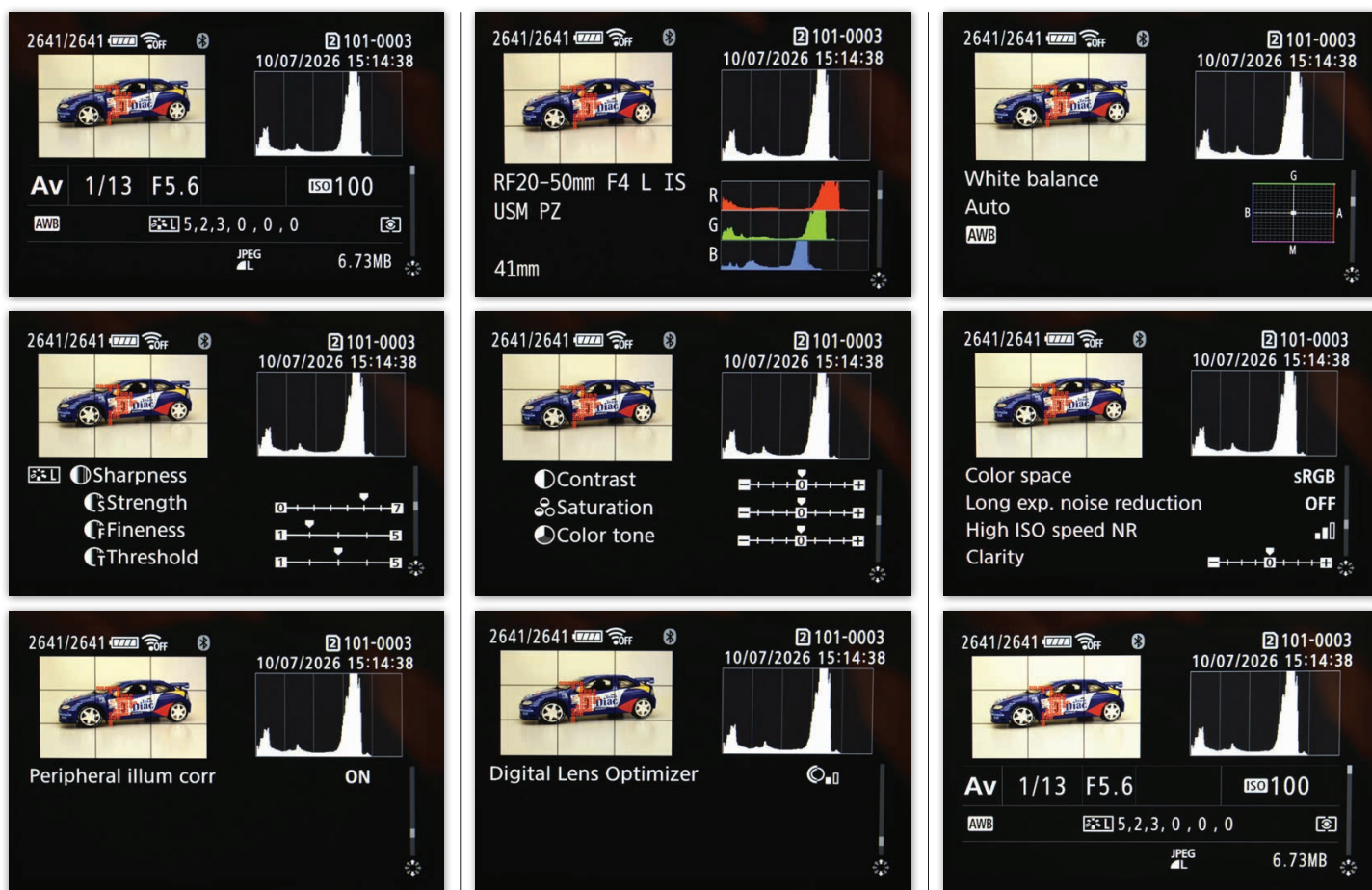


The 'Color' capture function for the 'Rate' button gives direct access to the 'Picture Style' and 'Colour Filter' menus, by-passing the main menus.

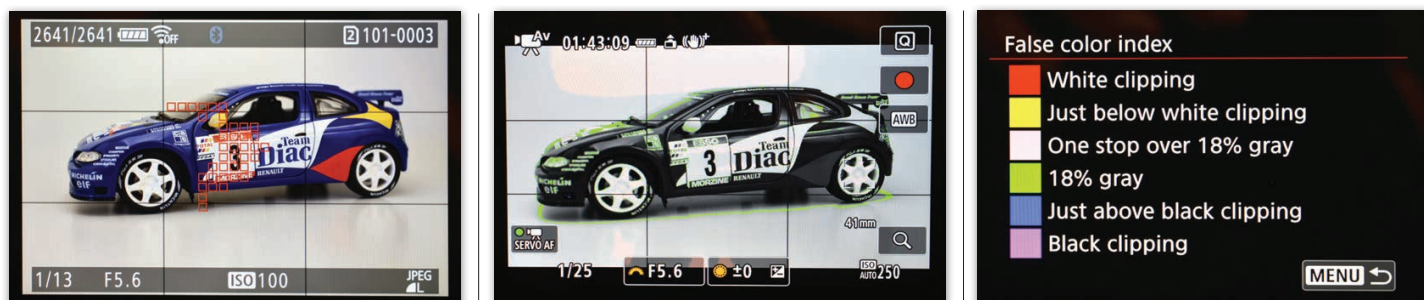


Control of the R6 V still centres around a main mode dial along with a set of three input wheels (the rear control is seen here to the right). 'S&F' position on the mode dial is for selecting slower or faster video frame rates from 1.0 to 180 fps.

THE MENUS



- Replay thumbnail screen can be cycled through a total of ten info subpanels, but you can pick and choose which ones to include in the sequence. The options include RGB histograms, lens data (including the actual focal length used), the lens correction and 'Digital Lens Optimiser' settings and the 'Picture Style' parameter settings.



- The active focus point display is very useful for determining what the autofocus system is actually doing.
- A false colour display uses colours to represent the luminance levels in a scene and is a method of determining the best exposures. It can be used with both stills and video. False Colour Index shows what the colours represent.



- There's virtually endless scope for configuring the live view info displays to suit your preferences, including showing selected read-outs and elements such as a real-time histogram (either brightness or RGB), a dual-axis level display and a focus distance scale (not shown here).
- The monitor-based 'Quick Control' screen is a very quick and convenient way of accessing and adjusting a lot of functions. You can have a standalone display or a set of function tiles superimposed over the live view image.
- The R6 V's main menu system is the same as on the other current R series bodies so it's well organised with various means of navigating by chapter, page or settings... including via touch control.

The R6 V also has an intervalometer (programmable for up to 9999 frames or set to unlimited shooting), a multiple exposure facility (for up to nine frames with either average or additive exposure regulation) and flicker detection/correction. The anti-flicker correction includes an 'HF' mode for high-frequency LED light sources (and displays), and the shutter speed can be fine-tuned – in one-tenth stop increments – using the flickering seen in the live view feed as the guide.

Fast Tracking

The R6 V's autofocus system is essentially the same as on the R6 III so it has the more advanced control algorithms from the R5 II and the pro-level R1, but not the more advanced AI-based subject recognition capabilities of these higher-end models. However, there is the 'Register People Priority' facility which takes face recognition a step further. Specific individuals can have their faces stored in a database so they'll subsequently be given priority whenever they appear in the frame. Up to ten people can be registered who will then be ranked one to ten to prioritise the tracking, but another nine groups of ten registered faces can be stored on a memory card.

The autofocus employs Canon's well-proven 'Dual Pixel CMOS AF II' technology which enables phase-detection distance measurements across the entire frame by having a pair of photodiodes – side-by-side – at each pixel point. There's a total of 6097 user-selectable points and 1053 of these are available for automatic selection. The subject recognition has three broad categories for people, animals and vehicles plus there's an Auto option which will look for anything in the frame that matches. The

vehicles category encompasses racing cars (and so, of course, also normal road cars), motorcycles, aircraft (including helicopters) and trains. The animal category includes dogs, cats, horses and birds. There's eye-, face-, head- and body-detection for humans; and eye-detection for animals and birds. The eye-detection for humans can be fine-tuned to either the left or right eye or set to auto which selects the eye that's closest to the camera. Furthermore, the face detection will still work with somebody wearing a helmet or goggles (such as the driver of an open-wheeler racing car). Subject tracking can commence even when the selected focusing point or zone is only near to the subject and is also available in any of the AF area modes.

A variation on the R6 V is that the 'Case' scenarios provided to better match the tracking parameters to the type of subject movement are distilled down to just 'Case Auto' and 'Case Manual' rather than the four manual choices provided on the R6 III. 'Case Manual' allows you to tweak two parameters – Tracking Sensitivity and Acceleration/Deceleration Tracking – while 'Case Auto' does it automatically, but you can adjust the sensitivity to either 'Locked On' or 'Responsive' or an in between setting. The manual adjustment provides more control – plus/minus two steps of adjustment for Tracking Sensitivity between 'Locked On' and 'Responsive' and also plus/minus two steps for Acceleration/Deceleration Tracking.

The low light focusing sensitivity extends down to -6.5 EV at ISO 100 and f/1.2. The selection of area modes starts with 'Spot AF' and then progresses in size through to '1-Point AF' and 'Expand AF' which has two options – five points in a cross pattern or nine points in a 3x3 pattern. There are

three customisable 'Flexible Zone AF' modes which are square, or either vertically- or horizontally-orientated rectangles as their default shapes, but can be changed in terms of both shape and size to better match the subject type. Finally, there's 'Whole Area AF' which, as you'd expect, uses the full set of automatically selectable focusing points. Spot AF, 1-Point AF and the two Expand AF zones have the options of a fixed AF point or the facility for activating tracking.

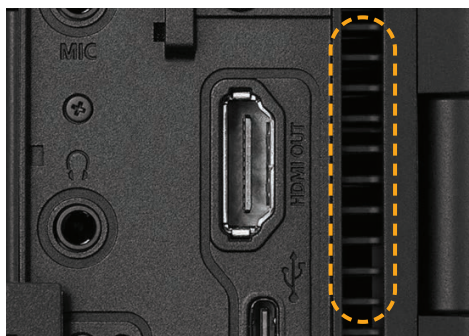
Focus bracketing for up to 999 frames and with ten adjustment steps plus exposure smoothing and a 'Depth Composite' function.

A magnified image – at either 5x or 10x – is available to assist with both autofocus and manual focusing, but the latter can also be guided by a distance scale and a focus peaking display with the choice of red, yellow or blue colours at two levels of intensity. There's also the 'Focus Guide' display which was introduced with the original EOS R model and provides an added manual assist by indicating the degree of back- or front-focus – via a trio of little pointers. When the subject is in focus, they merge into one and turn green. It's surprisingly precise and, consequently, in practice, actually works pretty well.

Seeing The Light

Exposure control is based on the 384-zone metering that's used extensively across the EOS R range (although the highest-end cameras now have a great many more measuring points) with the choice of evaluative (i.e. multi-zone), partial area (representing 6.2 percent of the frame area), spot (2.9 percent) and centre-weighted average measurements. The auto exposure overrides are an AE lock, exposure compensation at up to +/-3.0 EV and auto bracketing over two, three, five or seven frames with up to +/-3.0 EV variation per

IN DETAIL



- Built-in cooling fan adds a bit of bulk to the body, but greatly extends the video clip lengths even at the highest data processing rates.



- Front panel has a dedicated video start/stop button.



- Hotshoe is Canon's 'Multi Function Shoe' interface which incorporates a set of connections along the front to provide both power and data communications for dedicated accessories.



Photo: Seiichi Nakamura

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TEST IMAGES ISO RANGE

The EOS R6 V's standard sensitivity range is from ISO 100 to 64,000 with extensions down to ISO 50 and up to 102,400. It has dual-base ISO circuitry for video which is set at ISO 800 and 6400 when shooting video in C-Log or RAW. As with the R6

III, but this doesn't have any influence when shooting stills. However, noise reduction for JPEGs is very well managed up to ISO 25,600, but there's some softening evident at ISO 51,200 and more again at ISO 64,000... but it's not dreadful and these settings are still usable for smaller-sized reproductions.

These test images are JPEG/large/fine files taken in the aperture-priority auto exposure mode with the aperture set to f/11 – for optimum lens performance – so the exposure time varies to compensate for the ISO adjustments. High ISO Speed noise reduction is switched off. Canon RF 20-50mm f/4.0L IS USM PZ zoom.

frame. Additionally, the AEB and exposure compensation can be combined so the bracketing can be shifted anywhere along the latter's range up to either +6.0 or -6.0 EV.

Compared to R6 III's 14, the R6 V only has four manually-selectable point-and-shoot subject/scene modes for stills (and three for video). However, the 'Scene Intelligent Auto' mode (marked a 'A+' on the main dial) which automatically selects a subject

program based on the analysis of the scene via the AF, AE and white balance systems. While it's still essentially fully automatic, some basic manual control is provided via a set of 'Creative Assist' adjustments provided for background blur, brightness, contrast, saturation, blue-to-amber colour tone, magenta-to-green colour tone and monochrome. There's also a choice of 11 preset filter effects such as Soft, Warm, Cool, Shine, Lime, Green, Peach, Blue,

Purple, Soft and B&W.

The standard 'PASM' exposure control modes are accompanied by the 'Flexible Priority Auto' mode – marked 'Fv' on the main mode dial – that was introduced on the original EOS R. This is another automatic mode, but with full-time manual overrides applied by adjusting the aperture, shutter speed or ISO setting.

The sensor shutter has a top speed of 1/16,000 second although this is only

VIDEO

Making Movies

THE EOS R6 MARK III IS A VERY

capable video camera and the R6 V inherits all the same features and functionality with the key addition of a built-in cooling fan which extends clip durations especially when shooting in warmer conditions. What's more, unlike the cine-level EOS C50, it has in-body image stabilisation to extend its hand-held shooting capabilities, supplemented by electronic (a.k.a. digital) IS for increased stability when on the move. The fan is adjustable for speed – High, Medium or Low – with clip lengths at up to two hours with the most demanding usage (i.e. the highest resolution and bit rates which exceed 2500 Mbps).

The video specs are topped by 12-bit RAW recording internally – in the proprietary Canon Cinema format – at 7K DCI (i.e. 17:9 aspect) and 24, 25 or 30 fps, with an 'open gate' (i.e. using the full frame area to give 6960x4640 pixels resolution) option at the 3:2 aspect for enhanced format flexibility such as vertical framing in 4K. There's a Canon Cinema Light alternative which delivers smaller file sizes – and allows up to 50/60 fps with 7K DCI – but with bit rates in the order of 2400 Mbps, you'll still need the faster CFexpress Type B memory card to handle the data transfer.

Using the MP4 format, there's 'open gate' (at 6912x4608 pixels resolution) at up to 30 fps and which again requires the CFexpress memory card, 4K DCI/UHD at up to 100/120 fps and 2K DCI/FHD at up to 180/150 fps. There are 'Fine' modes for 4K which record oversampled video (i.e. from 7K) for enhanced sharpness and better detailing. The codec options are Canon's XF-HEVC S and XF-AVC S which are extensions of H.265 and H.264 respectively. XF-HEVC S available with 10-bit 4:2:2 or 8/10-bit 4:2:0 colour subsampling and, with the

XF-AVC S, there's the choice of 10-bit 4:2:2 or 8-bit 4:2:0 colour. XF-HEVC S is with LongGOP compression, but the XF-AVC S codec in 4K DCI/UHD also has ALL-Intra options – HQ, Standard and Light – available in both the Fine and Normal quality modes. With 10-bit 4:2:2 colour, the bit rates with the ALL-I HQ and Standard compression require the CFexpress Type B memory card as they top 1200 Mbps.

The 'APS-C' or Super35 crop is available for 4K DCI/UHD up to 50/60 fps again and at 2K DCU/UHD up to 100/120 fps. Proxy recording between the two memory cards is available, with the main recording at up to 7K RAW and the proxy at either 2K DCI or Full HD depending on the aspect ratio set for the former (but open gate proxies are recorded at the 16:9 aspect).

The camera's video tools include a waveform monitor display (either line or RGB), a false colour display and downloadable 'Custom Picture' gamma profiles. The false colour display assists with exposure adjustments and uses six colours (plus neutral) based on the brightness levels present from the brightest highlights to the darkest shadows (for example, red shows white clipping, green shows 18 percent grey and purple shows black clipping). The 'Custom Picture' profiles comprise six pre-assigned (namely Canon 709, C-Log2 and C-Log3, HDR HLG, HDR PQ and BT.709 Standard) along with 14 custom slots for applying downloadable LUTs. Alternatively, there's the customisable in-camera 'Picture Style' profiles and the 14 'Colour Filter' effects which include more cinematic looks such as Teal & Orange, Retro Green, Accent Red, Tasty Warm, Tasty Cool, Bright Amber, Clear Light Blue, Clear Purple, and Clear Amber. Additionally, the R6 V has time code support (rec run

and free run with drop-frame correction), zebra patterns, focus peaking displays and HDR/C-Log view assist. The pre-capture buffering for stills is available for video too, selectable between either three or five seconds of recording when the camera is in the stand-by mode. Also new is a front tally lamp.

On the audio side, the camera has built-in stereo microphone with both an audio input and output (the latter with adjustable volume). Alternatively, the multi-function hotshoe supports dedicated external stereo microphones such as the DM-E1D model. These units are powered from the camera via the shoe and also relay data this way, so no cables or batteries are involved. Four-channel audio is supported via various combinations of the internal and external microphone. The in-camera audio controls comprise auto/manual levels adjustment, a wind-cut filter and an attenuator.

The autofocus capabilities carry over to video, including the more reliable subject tracking that came with the R6 III. The 'Register People Priority' function is also available and will be potentially very useful if you need to concentrate on selected individuals in crowd scenes (such as a bride and groom at a wedding).

The video feature set is verging on pro-level if you use it judiciously in RAW or high-speed 4K with the All-I HQ compression, and the pricing is definitely also appealing given the extensive capabilities. Arguably, the R6 V has more than you'd generally need for vlogging applications, so it is a much more versatile camera than Canon's lower-end V series models and a very good option if you don't need all the higher-end capabilities of the C50 which is definitely more of a compact cinema-level camera and, consequently, less of an all-rounder.

the 'Quick Control Dial 2' – is a conventional dial and combined with the camera's on/off switch. The third – and bigger – control wheel (a.k.a. 'Quick Control Dial 1') is positioned on the rear panel and has been a Canon staple for a long time on both its DSLRs and mirrorless bodies.

These three controls are all used for menu navigation, enabling you to quickly

jump between chapters, pages or settings. The rear panel layout also includes joystick-type 'multi-controller' plus various function buttons related to the displays and playback functions. The R6 V also has the 'Colour/Rate' button from the R6 III which allows you to apply a star rating to an image on the spot and provides direct access to the 'Picture Style' and 'Colour Filter' menus (i.e.

by-passing the main menus). When shooting video, this also accesses the 'Custom Picture' settings.

Rather than using dedicated buttons for directly accessing on-the-fly shooting adjustments such as ISO and exposure compensation, the 'Quick Control' dials do this job. Functions such as white balance and the metering modes – plus more – are

ON TRIAL CANON EOS R6 V

grouped under the 'M-Fn' button, also situated at the top of the handgrip. It works in conjunction with the control dials so there's a total of eight functions available as the defaults, including the three previously mentioned plus the metering modes, AF modes and area settings, drive modes (which includes the self-timer settings) and 'Picture Style' presets. These are the defaults, but you can customise the 'M-Fn' offerings from a list of close to 60 functions. A total of seven buttons is customisable (and, usefully, marked 1 to 7) plus the four press-in quadrants of the rear quick control wheel (again marked as such), the 'Set' button at its centre, and the four directional actions of the joystick controller. Additionally, customisable is the 'L-Fn' button that's available on several RF mount lenses. Incidentally, the 'Fn. 6' button provides direct access to the R6 V's live streaming set-up which is very handy bypass of the main menus.

The operation of the front and rear input wheels can switch between setting aperture or shutter speeds, and there's also the multi-function control ring on the RF lenses which has an expanded selection of functions beyond manual apertures or shutter speed adjustment, exposure compensation and ISO. These include the AF area options, the 'Picture Style' presets and white balance settings with the option of direct adjustment or only making it available when the shutter release is at its half-way position.

Not surprisingly, the stills/video switch is a pretty substantial affair so you can't miss it, and the shutter release button is surrounded by a tele/wide rocker which works in conjunction with a power zoom lens such as the RF 20-50mm f/4.0L IS USM PZ which was released with the R6 V and can be purchased as a package with the camera body. There's also a record start/stop button on the front panel.

As on the R6 III, the touch screen implementation is extensive and includes the main menu pages, the monitor displays and touch AF – with or without automatic shutter release. Touch controls are also available



in replay, including for browsing, zooming and accessing the thumbnail pages.

A monitor-based 'Quick Control' screen provides a very quick and convenient way of accessing and adjusting a lot of functions, either via the physical control wheels or using the touch screen which is even speedier. There's the option of monitor-only display or a set of function tiles superimposed along three sides of the live view image. Additionally, it switches to a dedicated video display in the movie mode.

In addition to the 'Quick Control' panel, the monitor's display can be cycled through five screens with progressively more read-outs and indicators. The latter can include a real-time histogram, a dual-axis level display, a focus distance scale and a guide grid (selected from a choice of three). Furthermore, you can choose between either brightness or RGB channel histograms and either large or small sizes.

The monitor screen is a 7.62 cm TFT LCD panel with 1.62 megadots resolution and 'Vari-Angle' adjustments which allow it to face forwards... a key requirement for vlogging.

The display itself is adjustable for colour balance with four settings – Warm Tone, Standard, Cool Tone 1 and Cool Tone 2 – and for brightness over

Connections include a full size HDMI port - as you'd expect on a camera primarily intended for shooting video - plus both stereo audio in and out.

seven levels. Alternatively, you can select an 'Exposure Simulation' view which does exactly what it says on the label with the option of depth-of-field preview. For video shooting, there are C.Log and HDR view assists.

The live view screen can be configured with a real-time histogram, a dual-axis level display, a focusing distance scale and a guide grid (selected from a choice of three). Furthermore, you can choose between either brightness or RGB channel histograms and in either large or small sizes.

The image review screens can be either via a full image – with or without basic capture data – or a thumbnail display accompanied by a brightness histogram. The lower section of this screen can subsequently be cycled through a total of ten sets of info; including RGB histograms, lens data (including the actual focal length used), the main capture-related info, the lens correction and 'Digital Lens Optimiser' settings, the 'Picture Style' parameter settings (over two pages), the white balance settings (including any fine-tuning) and the noise reduction settings (plus the selected colour space). You can, however, select only the panels you want.

Additionally, the AF point (or, more likely, multiple points) used at capture can be shown superimposed over the image (on either the full screen display or the thumbnail), and there are the options of a grid guide and highlight warning for both too.

The thumbnail pages progress through four, nine, 36 and 100 images while, in the opposite direction, zooming is available at up to 10x and centred on the AF point/zone

“For video-makers, the EOS R6 V has much to commend it, not the least being packaging a full frame sensor in a compact and lightweight body.”

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used to achieve focus. The in-camera editing functions include all the basics (such as cropping or resizing) plus RAW-to-JPEG/HEIF and HEIF-to-JPEG conversion and the same set of 'Creative Assist' filter effects and adjustments that are available at capture in the 'Intelligent Scene Auto' mode (minus Background Blur). These are available for editing RAW files and subsequently create a new JPEG file (as per your JPEG quality settings), and you can do it as many times as you like from the original RAW data.

A 'Quick Control' menu is again available in image review/replay and with the convenience of function selection via the touch screen.

The R6 III's body construction comprises GRP covers over a magnesium alloy chassis with sealing against the intrusion of moisture or dust. The camera is powered by the higher-efficiency 'P' version of Canon's long-serving LP-E6 lithium-ion battery pack – introduced with the R5 II – and which carries on from the previous LP-E6NH. Both the earlier 'N' and 'NH' versions are still compatible (but not the original E6), although they impose a number of restrictions including using the multi-function hotshoe, outputting RAW video over HDMI and, perhaps more critically for many users, the pre-continuous buffering. The LP-E6P delivers around 640 shots which is significantly more than the R6 III even in its most economical configuration. In camera recharging is available via its USB C port. This is the faster, 10 Gbps 3.2 Gen.2 connection which allows for video live streaming via UVC and UAC support, plus there's a 3.5 mm stereo audio in, a 3.5 mm stereo audio out (with adjustable volume) and a remote trigger (for RS60-E3). As per the R6 III, the HDMI connection is a full-size Type A port.

The USB Type C Wireless connectivity is via WiFi (in both the 2.4 and 5.0 GHz bandwidths) and Bluetooth LE Version 5.1. The multi-function hotshoe mentioned earlier supports the AD-P1 Smartphone Link Adapter which allows for a wired connection to an iOS or Android smartphone using the 5G network for more stable file transfers. This will also enable firmware upgrades to be made

via your smartphone using the Canon Camera Connect app.

Speed And Performance

Using a SanDisk Extreme Pro 128 GB CFexpress Type B memory card and the sensor shutter, the EOS R6 V captured a burst of 236 JPEG/large/ fine frames in 5.769 seconds which represents a shooting speed of 40.9 fps. The test files averaged 13.9 MB in size.

As we noted with the R6 III, the performance of the 'Dual Pixel CMOS AF II' autofocus is close to infallible in just about every or any situation. The active AF points display is very educational as it shows exactly how it's working and the accuracy is exemplary as is the lightning-fast responsiveness. With over 6000 measuring point at work for stills and over 4000 for video – with full frame coverage – there is rarely any subject or situation that's going to trip it up. The camera simply snaps into focus without any hesitation and then, with the subject recognition active, stays doggedly locked-on even with quite small targets and erratic movements. Consequently, even at the rapid-fire 40 fps shooting speed, you can expect every frame to be pin sharp. With sensitivity down to -6.5 EV (at f/1.2 and ISO 100), the low-light performance is also excellent.

The resolution delivers plenty of well-defined detailing along with very smooth tonal gradations. The noise reduction for JPEGs (and HEIFs) is well managed across the entire native sensitivity range so definition, saturation and contrast all hold up well all the way to ISO 25,600. The stills remain pretty good at ISO 51,200 too. It's worth noting here that the R6 V's only doesn't support the Adobe RGB colour space for stills and, as noted earlier, the sensor's dual-gain circuitry is optimised for video recording so doesn't play much of a role with still capture

The sensor's dynamic range tops 15 stops at the lower ISOs with the result that there's plenty of exposure latitude when shooting RAW and subsequently recovering tonality in blown-out highlights and/or blocked-up shadows post-camera. As you'd

expect, the out-of-the-camera JPEGs look as good as those from the R6 III so they're pleasingly crisp and colourful.

The Verdict

For video-makers, the EOS R6 V has much to commend it, not the least being it offers a full frame sensor in a compact and lightweight body that's also comparatively affordable. It's a very easy camera to use handheld and equally comfortable on either a gimbal or a tripod. The video feature set and capabilities are essentially pro level – the most notable exceptions being more specialised items such as anamorphic desqueeze – with the added versatility of active cooling, weather sealing and in-body image stabilisation. All this makes the R6 V much more of an all-rounder capable of performing well in wider variety of shooting situations and across a range of video applications from solo operators to higher-end productions, but deliberately not encroaching on the C50's cinematic territory.

Given its close relationship with the R6 Mark III, it's also a very capable stills camera albeit with the limitation of not having an EVF and the absences of features such as support for electronic flash (for now anyway) and the Adobe RGB colour space. Clearly, if photography is the priority Canon really wants you behind the R6 III, but like Nikon's ZR, the R6 V works exceptionally well as a stills camera, both ergonomically and in terms of its IQ. It's impressive from any perspective, and a camera that's symptomatic of the changes taking place in professional imaging, but also ready to meet the resulting shifts in market demands. **4P**

Dual memory card slots are for CFexpress Type B and SD with speed support up to UHS-II Video Class 90. Dual card recording is supported.





SPECS



CANON EOS R6 V \$3,599

body only, recommended retail price

Type: Enthusiast-level digital full frame hybrid mirrorless camera with Canon RF bayonet lens mount.

Focusing: Automatic via 6097-points wide-area system (4641 points for video) using phase-difference detection measurements via 'Dual Pixel CMOS AF II' giving 100 percent vertical and horizontal coverage. 1053 focus points available for automatic selection. Area modes are Spot AF, 1-Point AF, Expand AF (vertically/horizontally), Expand AF (around), Flexible Zone AF 1 (square), Flexible Zone AF 2 (vertical rectangular), Flexible Zone AF 3 (horizontal rectangular), Whole Area AF. Body, head/face/eye detection for tracking people and animals is available with each area mode. Eye detection is switchable for right or left eye priority or auto selection. Adjustable AF point size (small or large). AI-based subject tracking for People, Animals (dogs, cats, birds and horses) and Vehicles (cars/motorsport, motorcycles, aircraft and trains). Auto subject recognition mode. 'Register People' priority (for up to ten stored faces). One-shot and continuous (AI Servo) modes with manual switching. Continuous AF with predictive function and acceleration/deceleration tracking and adjustable tracking sensitivity. 'Servo AF Character' configuration tool ('Case A' for automatic adjustment of Tracking Sensitivity and Acceleration/Deceleration Tracking. 'Case M' for manual adjustments). 'Touch & Drag AF' operation via touchscreen monitor when using EVF. Low light AF assist via built-in LED illuminator. Sensitivity range is EV -6.5 – 21 (f/1.2, ISO 100). Manual focus assist via magnified image (6x or 15x), focusing peaking display (red, yellow or blue; high or low level) and 'Focus Guide' display.

Metering: Via 384-zones evaluative (linked to all AF points) via imaging sensor, selective area (6.2 % of image area), spot (2.9 %), centre-weighted average and E-TTL II auto flash. Metering range is EV -3.0 to 20 (ISO 100).

Exposure Modes: Continuously-variable program with shift, shutter-priority auto, aperture-priority auto, 'Scene Intelligent Auto', 'Flexible Priority' auto, metered manual. Five subject/scene modes for stills (Portrait, Smooth Skin, Panoramic Shot, Food, Handheld Night Scene). Three subject/scene modes for movies (Smooth Skin movie, Movie IS Mode, HDR). Adjustable 'Creative Assist' filters and adjustments are available with 'Scene Intelligent Auto' shooting (11 Preset filters, Background Blur, Brightness, Contrast, Saturation, Colour Tone 1 – blue-to-amber, Colour Tone 2 – magenta-to-green, Monochrome).

Shutter: Sensor-based shutter only, 30-1/16,000 second (up to 1/8000 second in the M and Tv exposure modes). Exposure

compensation up to +/-3.0 EV in either 1/2 or 1/3 stop increments.

Flash: Use of electronic flash is not supported. 'Multi Function Shoe' provides both power and communications for dedicated audio and video accessories.

Viewfinder: No eye-level viewfinder. 7.5 cm TFT LCD monitor with 1.62 megadots resolution, 'Vari-Angle' tilt/swing adjustments and touchscreen controls. Adjustable for brightness (seven levels) and colour tone (Warm Tone, Standard, Cool Tone 1, Cool Tone 2), Exposure Simulation, Depth-Of-Field Simulation and OVF Simulation modes. HDR and C-Log View Assist.

Additional Features: Magnesium alloy chassis with GRP body covers, weather and dust sealing, auto exposure bracketing (over two, three, five or seven frames, up to +/-3.0 EV adjustment), depth-of-field preview, AE lock, bulb timer (up to 99 hours, 59 minutes and 59 seconds), dual-mode self-timer (two or ten second delays), audible signals, wireless (IR) remote control, wired remote control, side and bottom tripod screw mounts, 16 custom functions.

DIGITAL SECTION

Sensor: 32.5 million pixels (effective) 'dual pixel' CMOS with 35.9x23.9 mm area and 3:2 aspect ratio. Sensitivity equivalent to ISO 100-64,000 (expandable to ISO 50 and 102,400). An optical low-pass filter is fitted.

Focal Length Increase: None.

Formats/Resolution: Ten JPEG compression settings, ten HEIF compression settings (HDR-PQ shooting mode), RAW lossless compression and cRAW lossy compression. JPEGs captured with 8-bit RGB colour, HEIFs (HDR PQ) with 10-bit RGB colour and RAWs with 12-bit RGB colour. Four resolution settings at 3:2; 6960x4640, 4800x3200, 3472x2320 and 2400x1600 pixels. Four resolution settings at 4:3; 6160x4640, 4256x3200, 3072x2320 and 2112x1600 pixels. Four resolution settings at 16:9; 6960x3904, 4800x2688, 3472x1952 and 2400x1344 pixels. Four resolution settings at 1:1; 4640x4640, 3200x3200, 2320x2320 and 1600x1600 pixels. 1.6x crop capture with EF-S lenses in L and S2 image sizes. RAW and cRAW images captured at 6960x4620 pixels. RAW+JPEG and RAW+HEIF capture is available.

Video Recording:

- Canon Cinema RAW 12-bit (CRM) – at 6960x3672 pixels (7K DCI); 30, 25 and 24 fps at 17:9 aspect ratio (up to 2600 Mbps, requires CFexpress Type B card). Cinema RAW Light 12-bit (CRM) – at 6960x3672 pixels (7K DCI); 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (up to 2410 Mbps, requires CFexpress Type B card). Canon

Cinema RAW 12-bit – at 6960x4640 pixels (open gate); 30, 25 and 24 fps at 3:2 aspect ratio (up to 2600 Mbps, requires CFexpress Type B card). Cinema RAW Light 12-bit – at 6960x4640 pixels (open gate); 30, 25 and 24 fps at 3:2 aspect ratio (up to 2410 Mbps, requires CFexpress Type B card).

- MP4 format with 10-bit 4:2:2 colour (XF-HEVC S/H.265 codec) – at 6960x4640 pixels (open gate); 25 and 24 fps at 3:2 aspect ratio (ALL-I HQ compression = up to 1730 Mbps, requires CFexpress Type B card). At 6960x4640 pixels (open gate); 30, 25 and 24 fps at 3:2 aspect ratio (ALL-I compression = up to 1620 Mbps requires CFexpress Type B card, ALL-I Light = 1080 Mbps requires CFexpress Type B card, LongGOP = 486 Mbps).
- MP4 format with 10-bit 4:2:0 colour (XF-HEVC S/H.265 codec) – at 6960x4640 pixels (open gate); 30, 25 and 24 fps at 3:2 aspect ratio (LongGOP = 360 Mbps).
- MP4 format with 10-bit 4:2:2 colour (XF-HEVC S/H.265 codec) – at 4096x2160 pixels (4K DCI Fine); 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 225 Mbps).
- At 3840x2160 pixels (4K UHD Fine); 60, 50, 30, 25 and 24 fps at 16:9 aspect ratio (LongGOP compression = up to 225 Mbps). At 4096x2160 pixels (4K DCI); 120, 100, 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 450 Mbps). At 3840x2160 pixels (4K UHD); 120, 100, 60, 50, 30, 25 and 24 fps at 16:9 aspect ratio (LongGOP = up to 450 Mbps). At 2048x1080 pixels (2K DCI); 180, 150, 120, 100, 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 150 Mbps). At 1920x1080 pixels (Full HD); 180, 150, 120, 60, 50 and 30 fps and 16:9 aspect ratio (LongGOP compression = up to 150 Mbps).
- MP4 format with 10-bit 4:2:0 colour (XF-HEVC S/H.265 codec) – at 4096x2160 pixels (4K DCI Fine); 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 150 Mbps). At 3840x2160 pixels (4K UHD Fine); 60, 50, 30, 25 and 24 fps at 16:9 aspect ratio (LongGOP compression = up to 150 Mbps). At 4096x2160 pixels (4K DCI); 120, 100, 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 300 Mbps). At 3840x2160 pixels (4K UHD); 120, 100, 60, 50, 30, 25 and 24 fps at 16:9 aspect ratio (LongGOP = up to 300 Mbps). At 2048x1080 pixels (2K DCI); 180, 150, 120, 100, 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 105 Mbps). At 1920x1080 pixels (Full HD); 180, 150, 120, 60, 50 and 30 fps and 16:9 aspect ratio (LongGOP compression = up to 105 Mbps).
- MP4 format with 10-bit 4:2:2 colour (XF-AVC

SPECS



CANON EOS R6 V

S/H.264 codec) – at 4096x2160 pixels (4K DCI Fine); 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (ALL-I HQ compression = up to 1200 Mbps – requires CFexpress Type B card at 50/60 fps, ALL-I = up to 900 Mbps – requires CFexpress Type B card at 50/60 fps, ALL-I Light = up to 600 Mbps, LongGOP = up to 250 Mbps). At 3840x2160 pixels (4K UHD Fine); 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (ALL-I HQ compression = up to 1200 Mbps, ALL-I = up to 900 Mbps, ALL-I Light = up to 600 Mbps, LongGOP = up to 250 Mbps). At 4096x2160 pixels (4K DCI); 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (ALL-I HQ compression = up to 1200 Mbps, ALL-I = up to 900 Mbps, ALL-I Light = up to 600 Mbps, LongGOP = up to 150 Mbps). At 4096x2160 pixels (4K DCI); 120 and 100 fps at 17:9 aspect ratio (ALL-I compression = up to 1800 Mbps, ALL-I Light = up to 1200 Mbps, LongGOP = up to 500 Mbps). At 3840x2160 pixels (4K UHD); 60, 50, 30, 25 and 24 fps at 16:9 aspect ratio (ALL-I HQ compression = up to 1200 Mbps, ALL-I = up to 900 Mbps, ALL-I Light = up to 600 Mbps, LongGOP = up to 150 Mbps). At 3840x2160 pixels (4K UHD); 120 and 100 fps at 16:9 aspect ratio (ALL-I compression = up to 1800 Mbps, ALL-I Light = up to 1200 Mbps, LongGOP = up to 500 Mbps). At 2048x1080 pixels (2K DCI); 180, 150, 120, 100, 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (ALL-I compression = up to 900 Mbps, LongGOP = up to 150 Mbps). At 1920x1080 pixels (Full HD); 180, 150, 120, 100, 60, 50, 30, 25 and 24 fps and 16:9 aspect ratio (ALL-Intra compression = up to 900 Mbps, LongGOP = up to 150 Mbps).

- MP4 format with 8-bit 4:2:0 colour (XF-AVC S/H.264 codec) at 4096x2160 pixels (4K DCI Fine); 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 150 Mbps). At 3840x2160 pixels (4K UHD Fine); 60, 50, 30, 25 and 24 fps at 16:9 aspect ratio (LongGOP compression = 150 Mbps). At 4096x2160 pixels (4K DCI); 120, 100, 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 300 Mbps). At 3840x2160 pixels (4K UHD); 120, 100, 60, 50, 30, 25 and 24 fps at 16:9 aspect ratio (LongGOP compression = 300 Mbps). At 2048x1080 pixels (2K DCI); 180, 150, 120, 100, 60, 50, 30, 25 and 24 fps at 17:9 aspect ratio (LongGOP compression = up to 105 Mbps). At 1920x1080 pixels (Full HD); 180, 150, 120, 100, 60, 50, 30 and 25 fps and 16:9 aspect ratio (LongGOP compression = up to 105 Mbps).
- Built-in stereo microphones with auto/manual levels adjustment, attenuator and wind-cut filter (Auto/Off). 16/24-bit 48 kHz sampling. Stereo audio input and headphone output (with adjustable volume).

Video Features: Built-in cooling fan, Canon C-Log2 and C-Log3 gamma profiles, HDR PQ or HLG, 'Movie Digital IS' electronic image stabilisation (On, Enhanced, Off), 'Slow And Fast Movie' mode (from 1.0 to 180 fps) 'Movie for Close-Up Demos' mode, proxy recording, zebra patterns (choice of three with adjustable levels), false colour display, wave form monitor, time code support (with drop-frame correction), time-lapse movie mode (2K and 4K), auto flicker detection and correction, tally lamp, 'Movie Servo AF', adjustable 'Creative Filters' effects (Dream, Old Movies, Memory, Dramatic B&W and Miniature Effect), aspect ratio marker frames, focus peaking display, in-camera focus breathing correction (with supporting RF lenses), dedicated video 'Quick Menu', video 'Frame Grab' (8.8 MP from 4K DCI and 8.3 MP from 4K UHD).

HDMI Output: ProRes RAW 7K 3:2 with 10-bit 4:2:2 colour, at 30, 25 or 24 fps. 4K DCI 17:9 at 60, 50, 30, 25 or 24 fps. 4K UHD 16:9 at 60, 50, 30, 25 or 24 fps; Full HD at 60, 50 or 24 fps (50 and 60 fps = interlaced or progressive). Uncompressed output – 4K UHD and Full HD, with 10-bit or 8-bit 4:2:2 YCbCr colour.

Recording Media: Dual memory card slots; one each for CFexpress Type B and SD UHS-II/Video Speed V90 devices.

Continuous Shooting: Up to 330 JPEG/large/fine frames at 40 fps with a CFexpress Type B or an SD UHS-II memory card. Up to 150 frames with RAW capture and a CFexpress Type B memory card, up to 140 frames with an SD UHS-II memory card. Pre-continuous shooting mode captures up to 20 frames prior to shutter release (for all still formats).

White Balance: Auto/manual with six presets and one custom setting, white balance bracketing (over two, three, five or seven frames), white balance correction (blue-to-amber and/or green-to-magenta) and manual colour temperature setting (2500-10,000 degrees Kelvin) with four preset options. Auto correction can be set to either Ambience Priority or White Priority.

Interfaces: USB Type C (10 Gbps, USB 3.2 Gen.2), HDMI Type A, 3.5 mm stereo audio input, 3.5 stereo audio output, E3 remote control terminal.

Additional Digital Features: In-body image stabilisation with five-axis movement and up to 7.5 stops of correction (frame centre and when paired with lens OIS), 'Dual Pixel RAW' capture modes (Portrait Relighting, Background Clarity), sensor cleaning, sRGB/BT.709/BT.2020/Cinema Gamut colour spaces, eight 'Picture Style' presets (Auto, Standard, Portrait, Landscape, Fine Detail, Neutral, Faithful and Monochrome), three user-definable 'Picture Styles', six adjustable

'Picture Style' parameters (Sharpness – Strength, Sharpness – Fineness, Sharpness – Threshold, Contrast, Saturation and Colour Tone), B&W filter effects (Yellow, Orange, Red, Green), B&W toning effects (Sepia, Blue, Purple, Green), three User Defined 'Picture Styles', 14 'Colour Filter' effects (with sRGB colour space only – Teal & Orange, Magenta, Blue, Pale Teal & Orange, Retro Green, Sepia, Accent Red, Tasty Warm, Tasty Cool, Bright Amber, Bright White, Clear Light Blue, Clear Purple, Clear Amber), Clarity adjustment (plus/minus four steps), focus bracketing (up to 999 frames and ten adjustment steps, with exposure smoothing), intervalometer (up to 9999 frames or unlimited), grid guides (choice of three), highlight warning, 'Exposure Simulation' display, flicker detection/correction, high-frequency (HF) flicker detection/correction, dual-axis level indicator, real-time histogram, long exposure noise reduction (Auto, On, Off), high ISO noise reduction (Low, Standard, High), 'Highlight Tone Priority' dynamic range expansion processing (Disable, Enable, Enhanced), 'Auto Lighting Optimiser' settings (Low, Standard, High, Off), in-camera lens corrections (Peripheral Illumination, Distortion and 'Digital Lens Optimiser'), multiple exposure facility (up to nine with Additive/Average/Bright/Dark exposure adjustments), multi-shot HDR capture for JPEG/RAW (Dynamic Range mode = Auto, +/-1.0, +/-2.0, +/-3.0 EV with auto align. Or Moving Subject mode), customisable 'My Menu' (up to five pages), in-camera editing functions (Creative Assist, RAW-to-JPEG conversion, HEIF-to-JPEG conversion, DPRAW Processing, Image Copy, Print Order, Cropping, Resize, Star Rating, Protect), slide show (with adjustable display time), auto image rotation, 4/9/36/100 thumbnail displays, side-by-side two image display, zoom playback (up to 10x), voice memo recording, copyright information, IPTC information, auto power-off (adjustable duration), WiFi (2.4 or 5.0 GHz) and Bluetooth 5.1 LE wireless connectivity. Compatible with GP-E2 GPS receiver.

Power: One rechargeable 7.2 volt 2130 mAh lithium-ion battery pack (LP-E6P type). In-camera charging via USB C (with LP-E6P and LP-E6N/NH series batteries only).

Dimensions (WxHxD): body only = 141.8x83.3x79.7 mm.

Weight: 598 grams body only (without battery pack or memory card).

Price: \$3599 body only. \$5399 with the Canon RF 20-50mm f/4.0L IS USM PZ power zoom lens. Canon Australia provides a five-year warranty for EOS R system cameras and lenses purchased from an authorised reseller.

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Statements based on Nikon research.



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**Godox AK-R1 Accessory Kit
with every Godox V1 & V1 Pro***

Godox AK-R1 Accessory Kit for AD100, V1 and H200R contains magnetically-attached modifiers that maximize the capabilities of the head. The kit contains a snoot, four-way barndoors, and a honeycomb grid to narrow the light's beam and selectively light your subject. Conversely, a near-180-degree dome, a wide lens, and a bounce card with a frame are provided to expand the beam. Finally, a filter set with three amber CT filters and one green fluorescent filter are also included.



**Valued
at \$85**

*Limited Offer

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*Promotion ends 30/10/2026

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Godox V1 & V1 Pro TTL Li-Ion Round Head Speedlite Flash Promotion

Godox V1 TTL Li-Ion Features (Pictured)

- Round zoom head design
- Magnetic round flash head rim
- Lithium-Ion Polymer battery for speedy recycling
- Approximately 480 full power flashes per charge
- Multipurpose Buttons with Digital Marking for Faster Navigation
- Zooming head with automatic zoom or manual control
- High Speed Sync for shutter speeds up to 1/8000 second
- Remote control TTL
- Stable colour temperature at 5600K
- 10 Level SMD LED Modeling Lamp

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