

Tuesday 7 May 2024

# Amateur Photographer



## Canon R5 vs 5D IV

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## SECOND-HAND SPECIAL

### Fujifilm X100 family tree

Model-by-model guide: which one is right for you?

### £500 primes

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### Pocket pixels

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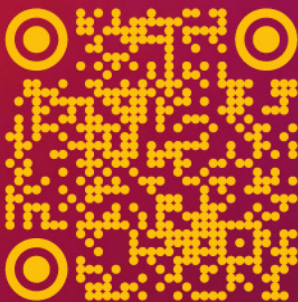
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**Used Fujifilm XF 18-55mm f/2.8-4 R LM OIS**

## Inside this issue

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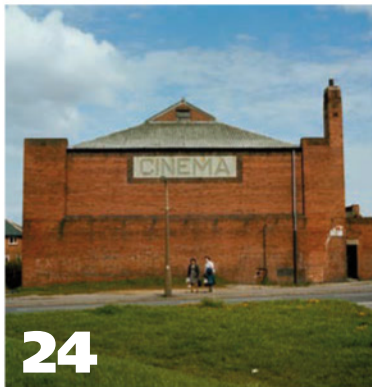
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## THIS ISSUE'S CONTRIBUTORS



**ANGELA NICHOLSON**

Compact heroes: Camera expert Angela's guide to each Fujifilm X100-series model



**JON STAPLEY**

Bag a bargain – AP regular Jon rounds up the best prime lenses to buy today, for every system



**WILL CHEUNG**

DSLRs are great value right now. Will pits the EOS R5 mirrorless against the 5D IV full-frame DSLR



**DAVID CLARK**  
Acting Features Editor

David interviews top documentary photographer Peter Mitchell



**RICHARD SIBLEY**

Richard Sibley guides you to some budget-friendly used video cameras and accessories



**HOLLIE LATHAM**  
HUCKER  
Technique Editor

Hollie compiles great bargain tips from you, the AP readers

## Welcome



Our annual second-hand special is one of our best-selling issues of the year and it's easy to see why. Cameras have

been great for a while now so you can buy with confidence, and in this never-ending cost of living crisis who doesn't like saving money? This issue we look at the evolution of the world's most in-demand camera, the Fujifilm X100VI, comparing the features and prices of the previous five incarnations of this beautiful machine. We also compare the Canon EOS 5D Mark IV with its new equivalent, the R5, to see how camera technology has improved over the past eight years. With digital compacts coming back into fashion we highlight our pick of the best ones to look out for, and if you're in the market for a new lens at a bargain price we've got that covered too.

**Nigel Atherton, Editor**



COVER PICTURE © FUJIFILM/JONAS RASK

Our cover image, of all six X100-series models, was supplied by Fujifilm

## Connect with us

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**INSTAGRAM:** @AP\_Magazine

**FlickR:** [flickr.com/groups/amateurphotographer](https://www.flickr.com/groups/amateurphotographer)



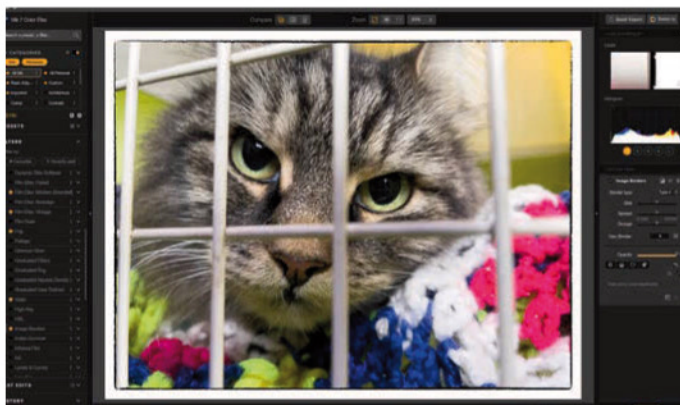
# New Nik Collection

 RECENTLY we described DxO Labs as 'ever industrious' and the firm has been hard at it again, releasing the latest Nik Collection, version 7.

Nik Collection includes Silver Efex, still regarded as the gold standard for black & white editing by many, along with other constituent

programs (or plug-ins, as they are also compatible with Photoshop, Lightroom, Affinity Photo, and DxO PhotoLab).

The main updates apply to Nik Color Efex. This now features an extended HSL (Hue Saturation Luminance) filter for extending colour range selections, along with a new Vibrancy slider. Dynamic Filters now enable you to stack and reorder filters and create local adjustments, and you can access Nik Viveza plug-ins as filters from within Color Efex to simplify your workflow (Viveza helps with tone and colour correction and enhancement).



The new Color Efex in action


## Point to Point

DxO's U Point technology for local adjustment also gets three new tools for making more precise selections, which can be used with all plug-ins. The Polygonal Tool expedites the selection of irregular shapes; Control Points can now be modified into any elliptical form; and Luminosity Masks can be used for faster selections by targeting levels of brightness.

There are also interface and usability improvements; images now launch up to 30% faster, according to DxO, while a Switch To makes it easier to move between Nik Collection programs. Quick Export lets you output images without leaving the plug-in, allowing you to make fast comparisons of image versions, while Quick Search has been added to the library. Finally, Nik Perspective has been removed from the collection. 'With parallel installation, owners of Nik Collection 6.3 will be able to continue to use Nik Perspective,' DxO confirmed.

The Nik Collection 7 for MacOS and Windows is available from 6 May for £145 (new users) or as an upgrade for existing users (£79). See [www.dxo.com](http://www.dxo.com)

## Another budget AF lens from Viltrox

 VILTROX has announced the Viltrox AF 40mm F2.5 Z, another lens in its expanding range of budget glass. It is available for Nikon Z-mount only, and costing just £125 it is around half the price of the Nikkor Z 40mm f/2, which is among Nikon's cheapest lenses for Z-mount at £259.

As a lightweight lens with 40mm focal length covering full-frame mirrorless cameras, Viltrox describes the lens as ideal for daily shooting and travel. Key features include seven aperture blades, ten lens elements in six groups plus a built-in STM stepper for fast and efficient AF, and compact dimensions – the new lens weighs only 180g. It also has a minimum focusing distance of 0.34m to help with close-ups.

The Viltrox AF 40mm F2.5 Z follows the release of the Viltrox AF 56mm F1.7 portrait lens, also a budget option at only £125.


Visit [viltroxstore.com](http://viltroxstore.com)



The full-frame AF 40mm F2.5 for Nikon Z mount



## Stripes won with tigers

 THIS dramatic picture of a tiger in the act of pouncing, taken by Anirudh Vanimisetty, is amongst the winners of a competition to secure a place in *Remembering Tigers*, the latest book in the Remembering Wildlife series. There are only around 5,500 tigers left in the wild and they are listed as 'endangered' by the IUCN (International Union for Conservation of Nature). Sales of the book will fund protection projects. The money for publishing it was raised via Kickstarter. See [bit.ly/tigerbook2](http://bit.ly/tigerbook2)

Bengal tiger, Kolsa Zone,  
Tadoba-Andhari Tiger Reserve, India,  
taken by Anirudh Vanimisetty



## Young film stars rewarded

CVP and Canon UK & Ireland have announced the winners of the Stories in Motion Young Filmmakers Awards. The contest seeks to promote the best emerging filmmakers aged 18 to 25 and accepts any 1-5-minute-long shorts in the categories: Documentary, Music Video, and Scripted Short.

The winners received prizes including a Canon EOS C70 and Canon RF 24-70mm F2.8 L lens, a £500 voucher for CVP and the experience of shadowing an award-winning filmmaker. James Hubbard won the Documentary category as well the overall Grand Prize. See [bit.ly/canoncvpaward](https://bit.ly/canoncvpaward)



James Hubbard won the top prize

## Tasty-sounding Mint

MINT has confirmed that the upcoming 35mm full-frame film camera, the Rollei 35AF, will feature a 5-element all-glass lens with coatings on every side and a 35mm focal length – a popular choice among street photographers. The aperture range goes from f/2.8 to f/16, and Mint's revamp of this iconic camera will also feature an exposure dial, Auto mode, and metal body. The Hong Kong-based company announced the 35mm camera project back in March 2023 and the camera is expected to be released later this year. See [rollei35af.com](https://rollei35af.com)



The Rollei 35AF full-frame film camera: due out later this year

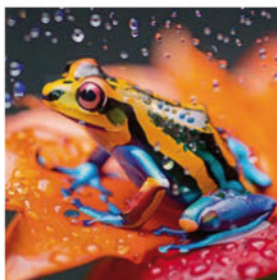
# Photoshop gets more AI updates

**A**DOBE used the recent Adobe MAX conference in London to announce further AI additions to the latest beta version of Photoshop, delivered by its third-generation Firefly AI model.

These latest AI updates appear to be mainly targeted at Photoshop users lacking creative inspiration on opening a new document. So the Generative Image text to image tool, for example, now enables you to create an illustration simply by typing in a text prompt – the AI tools are able to better interpret what you are looking for. You can fine-tune the generated image with one click using the Generate Background tool or try variations with Generate Similar. The Enhance Detail tool can also tweak Clarity, Sharpness and other details.

## Bear necessities

In the press preview, Adobe used the somewhat random prompt ‘profile photo



Adobe also revealed what Firefly is capable of with ‘hyper-realistic’ AI images



The ability to replace backgrounds with AI is amongst the additions to the beta

of rainbow bear playing guitar and looking at a roaring campfire’ and the new AI tools in Photoshop duly delivered an image of an ursine guitar player in front of a fire. The bear’s guitar was then instantly changed from acoustic to electric to further emphasise the flexibility and range of the new features.

In terms of specific editing tools for photographers, the new Photoshop beta now includes an Adjustment Brush, enabling you to work on specific parts of an image as you can already do in Lightroom and Camera Raw, while the Enhance Detail feature mentioned can also be used to fine-tune photographs.

The latest beta version of Photoshop is available now for Creative Cloud subscribers. For more information on the AI updates and how to make the most of them, see [bit.ly/adobeAIhelp](https://bit.ly/adobeAIhelp)

## Winning with colour

**T**HE WINNERS of the 2024 Color Photography Awards have been announced by Refocus, a New York-based photography competition and creative community website. First prize in the Professional category went to Laura Zalenga for an intriguing self-portrait, taken in her bathroom with a wideangle lens. In the non-professional category, top honours went to Asep Setiawan for a charming image of Balinese kids hanging out with their friends before bedtime.

This year’s competition attracted entrants from 60 countries, with the judges including such luminaries as Aaron St Clair, director of editorial content at Shutterstock. See the full list of winners at [refocus-awards.com/contests/winners/color](https://refocus-awards.com/contests/winners/color)



Asep Setiawan won the Non-Professional category



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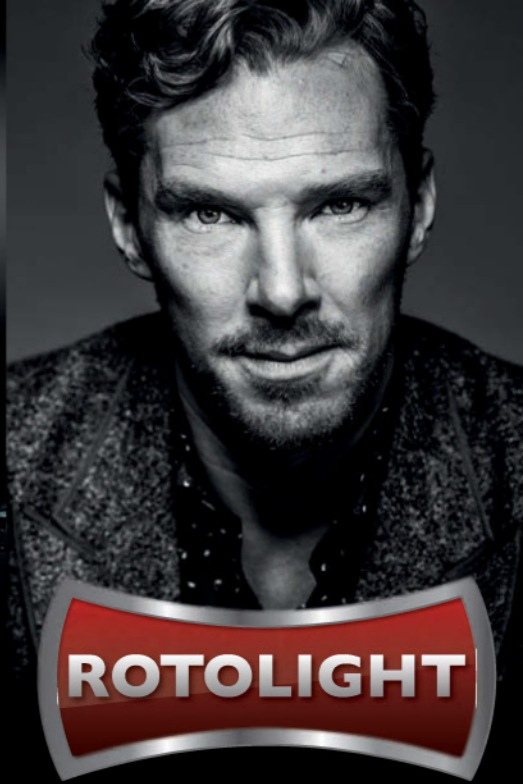
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### SOME RECENT VIDEOS



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ALL PICTURES © TODD HIDO

# The End Sends Advance Warning by Todd Hido

£70, Nazraeli Press, hardback, 104 pages, ISBN 978-1-59005-595-3



Despite its doom-laden title, Todd Hido's new book is about hope and beauty, writes **David Clark**

For Todd Hido, 'Photography is a medium that tells us the truth, but, like memory, some parts are fuzzy and some parts are sharp.' Based in the San Francisco Bay area, the 55-year-old photographer has published 17 books in his 25-year career and his work has been exhibited internationally.

The first half of Hido's career was focused on photographing the American suburbs and understanding his place within them, in books such as *House Hunting* (2001) and *A Road Divided* (2010). In more recent years,

he has ventured away from locations to which he is personally connected. He photographs while on long solitary drives and his pictures show anonymous places that could have been photographed at any time in the recent past – remote roads, houses and desolate landscapes, often photographed at night or in low light.

For Hido, it's all about evoking an atmosphere and making ambiguous images that are open to interpretation by the viewer; he has said, 'It's not my job to

create meaning, but to charge the air so that meaning can occur.' In creating these images, he makes a virtue of features such as lens flare, partial blur from shooting through rain-soaked windows, or the overexposure of objects close to the camera caused by on-camera flash.

For his new book, *The End Sends Advance Warning*, Hido has included images from his travels to different locations around the world, including Hawaii, Iceland, Japan and Nordic fjords above the Arctic Circle. In addition to the 80 images in the book, there's also an insert with snapshot pictures of his family.

Despite the apocalyptic overtones in the title and the often-bleak scenes he photographs, Hido conveys the beauty he finds in the everyday; small points of hope for the future, perhaps, in these troubled times for the world.





## Books & exhibitions

The latest and best books and exhibitions from the world of photography



© DOROTHY BOHM

Billingsgate, London, 1960s

### Dorothy Bohm at 100

Until 23 June 2024. Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW

You wait ages for a Dorothy Bohm exhibition, then two come along at once. Running at the same time as *About Women: Photographs by Dorothy Bohm* at Burgh House in Hampstead and celebrating a century since her birth, this exhibition offers just 18 prints but a broader range of subject matter than the Burgh House show. Taken between the 1950s and the early 2000s, these mainly black & white prints demonstrate Bohm's ability to capture insightful and quirky images of daily life. Photography, as Bohm wrote, 'fulfils my deep need to stop things from disappearing' and these images include atmospheric street scenes as well as perceptive informal portraits. The exhibition includes a selection of handwritten letters and cards sent to her by other photographers who were friends of hers, including Martin Parr, Fay Godwin and Wolf Suschitzky. **David Clark**

### The Group for Mutual Improvement by Jordan Baumgarten

£40, GOST, hardback, 96 pages, ISBN 978-1-915423-32-0



Readers are left to their own interpretation here. There's no introduction or captions, and the viewer is deposited straight into a series of black & white vignettes of... well... I wasn't sure initially. Often taken at night, and lit with straight-on flash, the images are captivating and, at times, disconcerting. At first you might assume they represent people experiencing homelessness or alcoholism (and possibly they do, but that's not their *raison d'être*), but looking closer, you can see this is a community coming together. Men having their heads shaved, kids enjoying ice lollies, dogs running riot. Each image is packed with detail and intrigue. As for the story – that's revealed when you get to the end... **Ailsa McWhinnie**



# It's good to share

Our favourite photos posted by readers on our social media channels this week

## AP picture of the week

### Shades Of Surfing by Scott Fisher

DJI Mini 3 Pro, 1/1600sec at f/1.7, ISO 100

'I took this picture at Seaton Beach in Cornwall. The surf was clean, the sun shiny and the colours popping in those wave textures. Us surfers always say a wave is good if you are in the shade of the wave as it breaks, hence the title of this photo! I was in surfing myself not long after capturing this shot.'

Website: [cornishdronephotography.co.uk](http://cornishdronephotography.co.uk)

Facebook: [cornishdronephotography](https://www.facebook.com/cornishdronephotography)

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## #appicoftheweek

### Win!

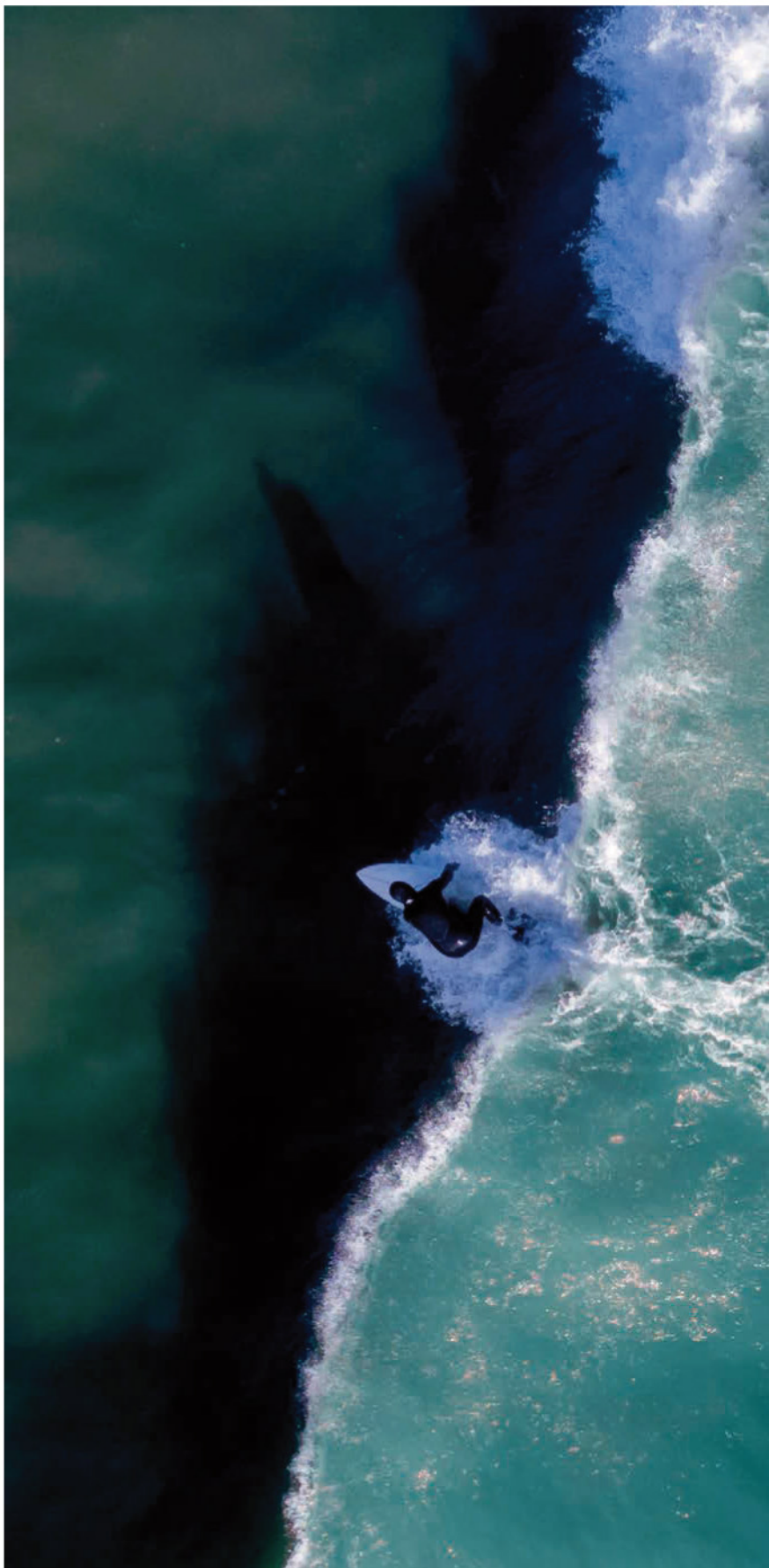


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## **Riffle** by David Ortiz

Sony A7R II, vintage Carl Zeiss Jena Flektogon 35mm F2.4 MC prime using Fotodiox Pro adapter, 1/200sec at f/5.6, ISO 50

'I took this photograph at my local beach in Cornwall amongst the exposed rock pools and crevices, while I was literally crawling prone. Looking for macro-shot opportunities, my eye was caught by the abstract shapes and light dancing along the ripples being created by a small fissure in the rock gully.'

**Instagram:** [@ortiz\\_foto](#)

**Web:** [ortizfoto.com](#)



**It's good  
to share**

## The Crimson Guardian by Lavrentios Michailidis

Phase One, Schneider Kreuznach 80mm f/2.8 LS,  
1/125sec at f/7.1, ISO 100

'This image is part of a series called Golden Age; it draws inspiration from the Pre-Raphaelite movement and combines elements of fashion and armour. I wanted to create something that brings out the power of the female nature and at the same time payed homage to the movement of the Pre-Raphaelites.'

**Instagram:** @lav2capture\_photography

**Website:** lawrencemichailidis.myportfolio.com

**Model:** Jasmine Pearce

**Instagram:** @missjasminecatherine



We also  
liked...



## Navigating Through the Deep Blue by Joao Yordanov Serralheiro

Sony Alpha 7 III, Sony FE 50mm F2.5  
G lens, 240x30in, f/2.5 at ISO 400

'After visiting Dovercourt Lighthouse last summer, I always had in my mind the vision to make an image with star trails at high tide from this amazing location. From that moment, I've been waiting for the opportunity to go with clear skies and high tide. I also checked the cardinal direction in advance to know what to expect and help with the desired composition for the effect; and finally the time has come and I couldn't be happier with the results.'

**Website:** [www.joaoysphotography.com](http://www.joaoysphotography.com)

**Facebook:** JoaoYSphotography

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Fujifilm X-H1 Body

Sony FE 100-400mm

f4.5-5.6 OSS G Master Lens

Sony FE 24-70mm f2.8 G Master Lens

Canon EOS 7D Mark II Body

## Condition

9+ Like New

9+ Like New

9 Excellent

9 Excellent

9+ Like New

9 Excellent

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£1,415

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Fujifilm's X100 series comprises six models, the FinePix X100, X100S, X100T, X100F, X100V and the X100VI

© FUJIFILM

# Fujifilm X100 Series:

## Where style and substance collide

Fujifilm's X100 series of compact cameras proves there's still a place for cameras with a fixed prime lens, **Angela Nicholson** explains

**I**ncredibly, despite mirrorless cameras from Panasonic, Samsung and Sony, and DSLRs such as the Canon EOS 60D, Nikon D7000, Pentax K-5 and Sigma SD1 being announced at Photokina 2010, the largest photographic trade show at the time, it was a compact camera from Fujifilm that got the most attention. Of course, the Fujifilm FinePix X100 was no run-of-the-mill compact camera with a tiny sensor and an underwhelming lens. No, it had a CMOS sensor sized to match the chips in the most popular DSLRs of the time. And while many compact cameras

of the day lacked a viewfinder, alongside its 2.8in screen the Fujifilm FinePix X100 had a hybrid viewfinder that combined an optical viewfinder with an electronic finder to give users additional choice when composing their images.

Adding to the attraction, this cutting-edge technology was housed in a body that could hide amongst popular film cameras from the 1970s. That wasn't just an affectation, the shutter speed dial, exposure compensation dial and aperture ring gave a level of control normally expected with a DSLR. Meanwhile the robust body has

die-cast magnesium alloy top and bottom plates that make it feel reassuringly solid.

While most compact cameras feature a zoom lens, Fujifilm plumped for a fixed-focal-length optic for the X100. This enabled the company's engineers to optimise the lens to the sensor. The combination of a 23mm lens with an APS-C format sensor delivers an effective focal length of around 35mm, a popular choice for street, documentary and environmental portraiture. Add in the maximum aperture of f/2 and the lens opens up a raft of creative opportunities.

Since the very first model came along, we've seen the X100S, X100T, X100F, X100V and, most recently, the X100VI, with each successive model making improvements while still staying true to the original design.

Judging by the enthusiasm with which the Fujifilm X100VI was greeted, and its record-breaking sales, our love for the X100 series has not diminished. We may all carry smartphones with clever cameras, but there's still a strong desire to use a dedicated camera with traditional controls. Let's take a look in more detail at each camera to consider their relative merits.



## Fujifilm FinePix X100: the camera that launched the line

- Price new: £999
- Used guide price: £579

### At a glance

- 12.3MP APS-C format CMOS sensor
- EXR Processor
- ISO 200-6400, expandable to ISO 100 and 12,800 for JPEGs
- Fujinon 23mm f/2 lens
- 2.8in LCD with 460,000 dots
- Hybrid optical and electronic viewfinder with 1,440,000 dots
- 126.5x74.4x53.9mm
- 445g with battery
- Announced September 2010

Although the Fujifilm FinePix X100's 12.3-million-pixel APS-C-sized CMOS sensor was impressive in 2010, higher-resolution sensors are now more common. Nevertheless, the 12MP sensor produces images with 4288x2848 pixels, which means at 300ppi, it creates prints that measure around 9x14in – slightly larger than A4.

Meanwhile, the Fujinon 23mm f/2 lens is constructed from 8 elements arranged in 6 groups with one double-sided glass molded aspherical element to help maintain image quality across the frame. With the macro mode engaged, the lens can focus at just 10cm, but without it the closest focusing distance is 80cm.

As was the order of the day, the autofocus system in the X100 relies on contrast detection, which generally performs well but

struggles more than a comparable DSLR set-up in low light conditions.

There's a maximum continuous shooting rate of 5fps for up to 10 JPEGs or 8 raw files, which could prove useful for street photography when there's some developing action. However, it's worth keeping in mind that the camera is locked down during the 2-5sec writing time.

In 2010, electronic viewfinders were still in their infancy and were viewed with suspicion by many enthusiast and professional photographers. Consequently, the X100's hybrid viewfinder was widely seen as a safe choice because it only takes a flick of the lever on the front of the camera to swap

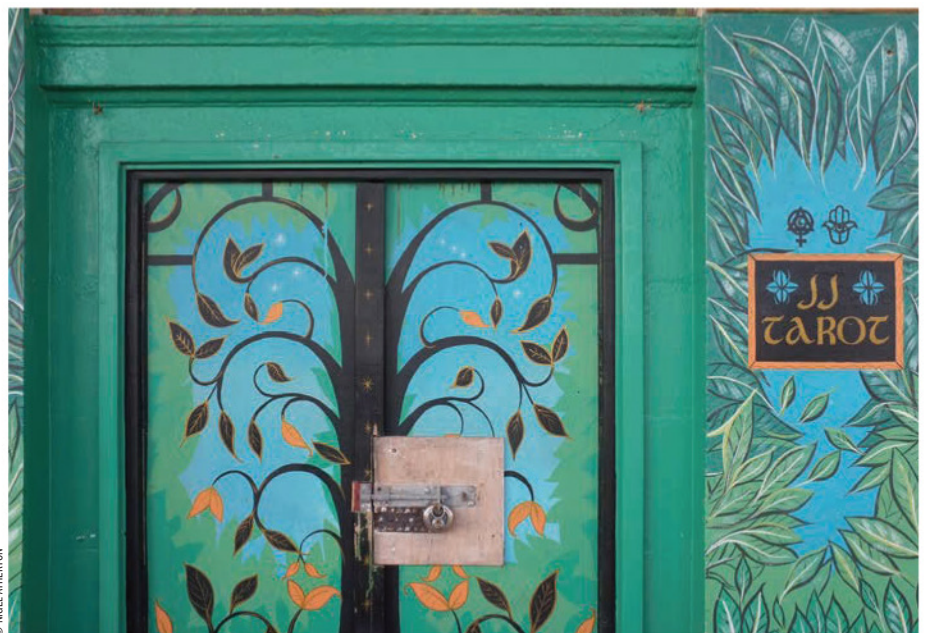
between an electronic viewfinder (EVF) and the direct-view optical viewfinder (OVF) with digital framing marks. In the EVF's favour, it provides a good guide to the composition, exposure, focus and colour, but it comes at the expense of a slight lag which is noticeable with moving subjects. Meanwhile, the OVF provides a nice bright view, but the framing isn't 100% accurate and you're reliant on a scale when setting the exposure.

At 126.5x74.4x53.9mm, the X100 is large for a compact camera, but that's a result of it having an APS-C format sensor. It means that you're not going to be carrying the camera in your jeans pocket, but it may slip into a jacket or coat pocket.

There's only a small ridge on the front of the X100 but the textured surface of its main body gives a reasonable degree of grip. However, it's unlikely that you'll want to hold the camera one-handed, and a strap is recommended.

The large dials on the top of the camera are made from metal and have a nice action, but they are prone to being knocked out of position as the camera is pulled from a bag or pocket. The exposure compensation dial is the most vulnerable as that's on the top-rear corner of the camera.

Generally, the controls on the rear of the camera work well although some may find the rotating D-pad rather fiddly to use and the small central Menu/OK button is so tiny and almost flush with the body that you have to use a fingernail to press it. Another bugbear is that the AF button has to be depressed while the D-pad is used to select the AF point.



The X100 has a hybrid viewfinder and you can quickly swap between the EVF and the OVF  
Fujifilm FinePix X100, 23mm, 1/40sec at f/8, ISO 200





## Fujifilm X100S: the X-Trans CMOS sensor and phase-detection focusing arrive

- Price new: £1,099
- Used guide price: £684

### At a glance

- 16.3MP APS-C format X-Trans CMOS II sensor
- EXR Processor II
- 14-bit raw files
- ISO 200-6400, expandable to ISO 100 and 25,600 for JPEGs
- Fujinon 23mm f/2 lens
- 2.8in LCD with 460,000 dots
- Hybrid optical and 0.48in electronic viewfinder with 2,350,000 dots
- 126.5x74.4x53.9mm
- 445g with battery
- Announced January 2013

Externally, the X100S is almost the same as the X100 but there are some important differences on the inside. Firstly, the sensor makes a jump from 12.3-million-pixels to 16.3MP but, more significantly, there's also a change in the chip's design with the use of Fujifilm's X-Trans CMOS II sensor. This is the same sensor as is in the Fujifilm X-Pro 1, X-T1, X-T10 and X-E2, and it employs a six-by-six coloured filter array, rather than the more common two-by-two Bayer pattern. This alternative design gives greater control of moiré and false colour without the need for an anti-aliasing or optical low-pass filter which can itself reduce image quality. In addition, the X100S records 14-bit raw files instead of 12-bit, which means it can reproduce around

four times as many tones as the X100.

Another benefit of the X-Trans CMOS II sensor is that it features 142,000 on-chip phase detection pixels across 40% of the image frame. Consequently, the X100S has a hybrid autofocus system that can switch automatically between phase and contrast detection. This enables the X100S to acquire focus in as little as 0.08 seconds compared to 0.22 seconds with the X100. That's particularly noticeable when shooting street or documentary photography where the decisive moment can be fleeting.

Thanks to the use of the EXR Processor II, the X100S is generally a bit snappier than the X100, with a faster start-up time and the

maximum continuous shooting rate, which jumped to 6fps, can be maintained for more than 30 images.

Although the X100S has the same 23mm f/2 lens as its predecessor, the X100, it gained Fujifilm's Lens Modulation Optimiser (LMO). This uses hardware built into the processor to calculate and correct for lens diffraction and aberration.

Fujifilm also improved the manual focus ring's responsiveness and added two manual focus assist modes to take the total to three. The Standard mode activates a magnified view while the new options were focus peaking and a digital split-image inspired by rangefinder focusing.

Meanwhile, the EVF in the X100S saw a jump in resolution to 2.36-million-dots, giving a clearer, smoother view in some situations. This display is also used to overlay information such as shutter speed, aperture and ISO value, and even a live histogram, on the Reverse Galilean optical viewfinder (OVF).

The EVF has the advantage of showing the image as it will be captured, but using the OVF conserves battery life allowing up to 600 images to be captured instead of 300 when using the electronic finder to rear screen.

In a useful change, the X100S has a 'Q' button to access a Quick Menu, where the X100 has a 'RAW' button that is used to turn raw file recording on and off in shooting mode and access the raw conversion controls in playback mode.

Thanks to the changes to the sensor and processing engine, along with the inclusion of the LMO, the X100S produces higher-quality images than the X100. It also captures more detail than you might expect from a 16MP sensor of its time.



**The X100S focuses in just 0.08 seconds: beneficial for capturing fleeting moments like this one**  
Fujifilm X100S, 23mm, 1/35sec at f/8, ISO 200



## Fujifilm X100T: viewfinder and main screen improvements plus more refined exposure control

- Price new: £999
- Used guide price: £814

### At a glance

- 16.3MP APS-C format X-Trans CMOS II sensor
- EXR Processor II
- ISO 200-6400, expandable to ISO 100 and 51,200 for JPEGs
- Fujinon 23mm f/2 lens
- 3in LCD with 1,040,000 dots
- Hybrid optical and 0.48in electronic viewfinder with 2,350,000 dots
- Wi-Fi connectivity
- 126.5x74.4x53.9mm
- 440g with battery and memory card
- Announced September 2014

The third incarnation of the X100 series again looks very similar to its predecessor, and it uses the same 16.3MP APS-C format X-Trans CMOS II sensor and EXR Processor II. However, the X100T makes numerous improvements on the X100S. For example, the X100T's optical viewfinder can display an electronic view of the subject in its lower right corner, allowing focus confirmation. Helpfully, that image can be magnified and combined with focus peaking or Fujifilm's Digital Split Image display in manual focus mode. This enables more accurate manual focusing when using the optical finder, more closely replicating the experience of using a traditional rangefinder camera.

Fujifilm also refined the viewfinder information displays and made the focus-distance indicator less intrusive, so it no

longer compromises the image composition.

Also, the electronic viewfinder, which retains the same physical characteristics as its predecessor but has a boosted refresh rate, has a handy rotating information display that's useful when you turn the camera to portrait orientation.

In addition, the X100T's 3in 1.04-million-dot LCD is a big improvement over the previous generations' 460,000-dot displays and has a 3:2 aspect ratio to match the sensor. There's still no touch-control though.

In a nice upgrade from the X100S, the X100T's aperture ring has click stops at every 1/3-stop, ending the need to use the rear control to set intermediate values. The exposure compensation dial also allows a wider range of adjustment from -3EV to +3EV instead of -2EV to +2EV, and there are three

customisable Auto ISO set-ups available.

There's also an improvement to the functionality of the D-pad on the back of the camera as this can be set to move the focus area around the frame directly. This helps make the most of the camera's optical viewfinder, especially with the visual focus check available. However, this comes at the expense of the shortcuts that are normally available via the D-pad, but two of them are accessible via the Quick menu. If you want to be able to access the macro mode on a regular basis, you'll likely want to assign the feature to another Fn key to avoid having to dip into the main menu.

The Quick menu is user-customisable on the X100T but macro mode isn't one of the available options.

While the build, handling and control layout of the X100T is generally very good, the small circular buttons on the back of the camera are smaller than those on the X100 and X100S, making them fiddly to operate.

Given that the imaging hardware and processor of the X100T is the same as the X100S, it's no surprise to learn that the image quality is largely unchanged. However, the dynamic range setting, which allows you to expand the highlight dynamic range before detail clips to white, proves useful in high-contrast conditions.

The X100T is also the first camera in the series that features Wi-Fi technology to connect the camera to a phone or tablet to enable remote control or quick image sharing.



Fujifilm cameras are known for their wonderful colour rendition – this is Velvia  
Fujifilm X100T, 23mm, 1/75sec at f/5.6, ISO 200



## Fujifilm X100F: a new 24MP sensor, joystick and dial join the party

- Price new: £1,249
- Used guide price: £1,019

### At a glance

- 24.3MP APS-C format X-Trans CMOS III sensor
- X Processor Pro
- ISO 200-12,800, expandable to ISO 100 and 51,200 with raw or JPEG files
- Fujinon 23mm f/2 lens
- 3in LCD with 1,040,000 dots
- Hybrid optical and 0.48in electronic viewfinder with 2,350,000 dots
- 126.5x74.8x52.4mm excluding protrusions
- 469g with battery and memory card
- Announced January 2017

The big news with the Fujifilm X100F was the arrival of the 24.3MP X-Trans CMOS III sensor that's also seen in the X-Pro 2 and X-T2, doubling the pixel count of the original X100 and making a nice resolution jump in comparison with the X100T. This sensor is joined by the X Processor Pro and together they enable a wider native sensitivity range of ISO 200 to 12,800, 1EV higher than the X100T. Further good news is that it's possible to shoot raw files when using the expansion settings (ISO 100, 25,600 and 51,200) rather than just JPEGs with the earlier cameras. The result is high-quality images up to around ISO 1600 where noise starts to have an impact.

The camera is also more responsive than its predecessors with a faster start-up time

and nippier focusing. That said, and despite the increase in the number of AF points to up to 325, the X100F is not a great choice for tracking fast-moving subjects. The AF system does, however, perform better in low light than the systems in earlier X100 cameras, making it an attractive choice for street photography and atmospheric environmental portraits.

While the colours start to lose saturation at around ISO 6400 and the shadows begin to get a little muddy, even at ISO 12,800 they are still fine for sharing on social media. And although we'd generally avoid the expansion settings, switching to the Acros black & white Film Simulation mode reaps attractive results at ISO 25,600.

At first glance, the X100F looks similar to the X100T, but Fujifilm introduced some interesting handling changes with the updated model. The most noticeable of these changes is the introduction of a joystick on the back of the camera and a new ISO selection dial. The joystick allows quicker operation and is especially handy when setting the AF point as you only need to nudge it in the appropriate direction.

The arrival of the ISO dial split opinion somewhat as it takes a little getting used to, but it's a neat approach that combines the shutter speed and ISO dials. In its default arrangement, the large dial on the top of the camera sets the shutter speed, as on previous incarnations. Lift the dial, however, and you're able to adjust the sensitivity (ISO) value. One issue with the ISO dial is that you can only see a small section of it through a window in the shutter speed dial. That window and the setting marker move when the dial is lifted and rotated, so you have to look around the shutter speed dial to see the ISO value, and sometimes that value isn't the right way up for easy reading.

Fujifilm also gave the X100T a new clickable dial on the front just below the shutter release. Those who don't like the ISO dial can set the front dial to adjust ISO instead. However, this comes at the expense of using the dial to adjust the exposure compensation beyond +/-3EV (to +/-5EV) when the exposure compensation dial is set to the new 'C' setting.



With its unobtrusive silent shutter, the X100F is ideal for candid photography  
Fujifilm X100F, 23mm, 1/100sec at f/5.6, ISO 400



## Fujifilm X100V: new imaging hardware, a refreshed lens, improved EVF and a tilting touchscreen

- Price new: £1,349
- Used guide price: £1,499

### At a glance

- 26.1MP APS-C format X-Trans CMOS 4 sensor
- X Processor Pro 4
- ISO 160-12,800, expandable to ISO 80 and 51,200
- Refreshed Fujinon 23mm f/2 lens
- 3in tilting touchscreen with 1.62 million dots
- Hybrid optical and 0.5in electronic viewfinder with 3.69 million dots
- 128x74.8x53.3mm excluding protrusions
- 478g with battery and memory card
- Announced January 2017

Fujifilm introduced lots of changes for the X100V including giving it the 26.1MP APS-C format X-Trans CMOS 4 sensor and X Processor Pro 4 seen in the popular X-T4. This also brought a change to the available ISO settings with the native range starting at ISO 160 (rather than 200) and the extended options including ISO 80 (rather than 100).

The new processor also enables an increase in the maximum continuous shooting rate from 8fps with the X100F to 11fps with the mechanical shutter of 20fps with the electronic shutter in the X100V. If that's not fast enough, there's the option to push to 30fps with a 1.25x crop. However, it's worth noting that you can't shoot for long at those very fast frame rates.

All the earlier X100-series cameras use the same 23mm f/2.0 lens but the optical design was refreshed for the X100V. There are still 8 elements arranged in 6 groups, but the X100V has two aspherical elements instead of one. This improves image quality across the frame and the impact is most noticeable with subjects close to the minimum focus distance (10cm).

There's also an improvement to the X100V's autofocus system with up to 425 phase detection points covering 99% of the imaging area. In addition, the X100V's Face/Eye Detection system is improved with a newer algorithm, and it can detect eyes in continuous AF mode, not just single AF mode, making it much more useful.

Another helpful introduction with the X100V is the switch to a tilting rather than a fixed screen. What's more, for the first time in the series, the screen is touch-sensitive. That's a useful combo when shooting above or below head height in landscape orientation.

Fujifilm also took the opportunity to update the screen's resolution to 1.62 million dots, up from 1.04 million in the X100F.

In addition, there are some nice improvements made to the X100V's hybrid viewfinder. For instance, the reverse Galilean optical viewfinder was upgraded to the same as is in the X-Pro 3 model, which means that its frame coverage jumps to 95% (up from 92% in the X100F) and the magnification is 0.52x (up from 0.5x). Meanwhile the X100V's electronic viewfinder is a 0.5in type (up from 0.48in) and there's a nice hike in resolution from 2.36 million dots to 3.69 million while the magnification rises from 0.64x to 0.66x and the refresh rate is faster at 100fps.

While the earlier X100 cameras are capable of shooting video, the X100V is the first one that has 4K video capability. It also has the F-Log profile to boost dynamic range and extend the scope for grading footage.

One the most noticeable differences between the X100V and its predecessor is it doesn't have a D-pad and all the menu-navigation duties fall to the joystick. This gives more room for your thumb on the back of the camera. In addition, there's a slight improvement to the ISO dial as it doesn't need to be held up while it's rotated.

Keen-eyed photographers may spot that the X100V is wider and deeper than the X100F, and along with its newly introduced weather-sealing, it's around 9g heavier at 478g.



The X100V's Face/Eye Detection system is improved with a newer algorithm  
Fujifilm X100V, 23mm, 1/500sec at f/2, ISO 80



## Fujifilm X100VI: a new sensor and processor bring major changes

● Price new: £1,599

### At a glance

- 40.2MP APS-C format X-Trans CMOS 5 sensor
- X Processor Pro 5
- ISO 125-12,800, expandable to ISO 64 and 51,200
- Refreshed Fujinon 23mm f/2 lens
- 3in tilting touchscreen with 1.62 million dots
- Hybrid optical and 0.5in electronic viewfinder with 3.69 million dots
- Intelligent hybrid AF with Subject Detection
- 128x74.8x55.3mm excluding protrusions
- 521g with battery and memory card
- Announced February 2024

Externally the X100VI is near identical to the X100V, but there are some major changes on the inside that have helped secure the camera's place as the fastest-selling model in the X100 series.

First up, Fujifilm has given the X100VI the same 40.2MP sensor as the Fujifilm X-T5 and X-H2, and it's paired with the fifth-generation X Processor Pro engine. That's a powerful duo that brings a raft of improvements, including the introduction of subject detection autofocus and tracking that can be set to Animal, Bird, Automobile, Motorcycle & Bike, Airplane or Train. That's in addition to face and eye detection for humans, which is accessed through a different menu setting.

Generally, the focusing is fast and accurate and the face and eye detection (and subject detection) proves extremely useful for the

type of photography that the X100 series is best suited to. It allows you to concentrate on the composition while the camera takes care of tracking the subject.

Despite the increase in resolution, the X100VI has the same upper sensitivity settings as the X100V (ISO 12,800 as standard and extended settings up to ISO 51,200), and lower base settings of ISO 125 as standard, expandable down to ISO 64.

Furthermore, the X100VI is the first X100-series camera to feature in-body image stabilisation (IBIS) and it extends the safe handheld shutter speed by up to 6EV. In our review, we were able to get sharp images at shutter speeds as low as 1/4sec; and this, as well as the built-in 4-Stop ND filter and

wide ISO range, extends the creative opportunities of the camera.

The X100VI is also the first in the range to offer 10-bit HEIF file recording alongside raw files as an alternative to JPEGs.

Fujifilm's Film Simulation modes are widely respected with an increasing number of options becoming available in successive cameras. The X100VI has a total of 20 modes, gaining the new Reala Ace on top of those available with the X100V.

Although it's primarily a stills camera, the X100VI has some advanced video capabilities with output up to 6.2K at 30p (with a 1.23x crop), plus 4K 60p (with a 1.14x crop) and 4K 30p. Also at Full HD, it's possible to shoot at up to 240fps, up from 120fps with the X100V, widening the scope for creating slow-motion videos of fast action. Plus, there's F-Log and F-Log2 available for extending dynamic range.

One concern with the X100VI might be that the sensor's resolution is too high for the lens, but the 23mm f/2 lens, which has the same design as the lens on the X100V, enables an impressive level of detail to be recorded. Fine details are crisp right into the corners of the frame.

After the handling changes made for the X100F and X100V, there's little new to report with the X100VI. However, the newer camera is 2mm thicker and 43g heavier. In addition, the X100VI's screen can tilt down to 45°, around 15° further than the X100V's.



Fujifilm's Film Simulation modes are very popular and the latest model has 20 modes  
Fujifilm X100VI, 23mm, 1/240sec at f/4, ISO 125



© DENISE MAXWELL

# The TECNO PHANTOM V Fold: skin-deep beauty

How does an experienced photographer get on with a smartphone she's never used before? **Denise Maxwell**, a professional all-rounder, tries out the TECNO PHANTOM V Fold

As a photographer my phone is important to me. It's nowhere near replacing my mirrorless cameras or DSLRs, but there are many cases when it is my camera. I've had images taken on phone that have been published in the UK press, so it's important that any phone I use meets the high standards I need.

At the recent Mobile World Congress show in Barcelona, I got to try out the TECNO PHANTOM V Fold. On first impressions, the phone stands up well against any of its

competitors. The handset is sleek, feels well made, and is a similar weight to other fold phones. Furthermore, the fold opens smoothly, and the crease is not visible when you are working on the open screen. For only £850 or so on eBay, the PHANTOM V Fold seems to be phenomenal value for money, as so many similar phones cost almost double this.

As a photographer, I do not want to spend nearly as much on a phone as I do on a camera. I simply can't justify spending £1,500 on a phone



A great-looking phone with lots of screen 'real estate'



© DENISE MAXWELL

Above: A recent studio shoot. The phone automatically managed a number of different skin tones against the bright white background. With other phones I would have had to correct its automatic reading of the scene, increasing the brightness manually and blowing out the white.



© DENISE MAXWELL

Above: The TECNO PHANTOM Fold is great when you need to shoot quickly



© JOSHUA WALLER

Above: The large fold-out screen offers plenty of space for viewing and editing images



© DENISE MAXWELL

Above: A fast and effective taker of selfies

that will need to be upgraded in a couple of years.

**Capturing accurate skin tones**

As with many readers, I used phones a lot for photography during the recent lockdown, and a few things soon become obvious.

First, not all smartphones are created equal when it comes to camera performance.

Second, it soon became blatantly obvious how many phones were terrible at managing skin

complexions, particularly black skin. One of the main selling points of TECNO's phones is the inclusion of software that reads and reproduces all skin tones correctly, especially from dark to light skin tone. After hearing this, they had my attention!

Imagine being able to shoot a group of friends with different skin tones standing together and each one comes out looking great.

TECNO's newest model includes 'Universal Tone' technology which uses AI to accurately capture skin tones, and even though the PHANTOM lacks this, it has recently been leveraged on the newly launched TECNO CAMON 30 Series.

TECNO's research established 268 different skin tones, coming up with a large database that is the most detailed in the industry. Indeed, the company has worked with a range of parties, including the BBC and professors from top universities, to further this concept of 'inclusive portraiture'. This is a game-changer for me, as it has been a major decision in not upgrading my phone yet. As a black woman, I didn't like the idea of spending good money on a phone I was not completely happy with, particularly if the camera performance had been optimised for white skin.

Image quality is clear and sharp, and when shooting black people against a white background, the TECNO PHANTOM V Fold captured various complexions accurately and well. I have owned other phones that would struggle with this and prioritise getting the white background correct instead of the black skin tones in front of the white background!

**Speed and intuitive handling**

Another attraction of the phone is its speed. It only takes seconds to access the cameras from the locked screen. The phone opens up to look

**Tecno PHANTOM V Fold at a glance**

- 50MP f/1.9 main camera, PDAF
- 50MP f/2.0 telephoto camera, PDAF (2x)
- 13MP f/2.2 ultra-wideangle, PDAF
- 16MP f/2.5 inner selfie-camera
- 32MP f/2.5 outer selfie-camera
- 7.85in folding screen, AMOLED, 120Hz, 1,100 nits
- 6.42in cover screen, AMOLED, 120Hz, 1,100 nits
- MediaTek Dimensity 9000+ sensor
- 5000mAh battery

like a tablet, in a similar way to how blogging cameras work. In practice, this means you can preview a photo as you are taking another one if you wish to compare, or show your subject how they look on screen so they can make adjustments or get into a different position.

I really appreciated the size of the TECNO PHANTOM V Fold's screen, too. It allows a fully immersive experience, not only for work, but also for watching TV programmes while travelling. The dual split screen makes multi-tasking a lot easier too, meaning I could leave my laptop at home.

You get a lot of choices when it comes to cameras (see box). Even the selfie camera, which I wouldn't tend to use for my photography, delivers good results (a neat feature enables you to instantly take selfies when smiling). When shooting outdoors, the dynamic range is amazing.

**A great all-rounder**

So to conclude, the TECNO PHANTOM V Fold is a great all-rounder for photographers. It captures different skin tones amazingly well, thanks to some of the most advanced technology in this area, and is packed with useful features for photographers while staying affordable. The screen is bright and colourful, with a great refresh rate. Plenty of memory is provided, and the TECNO PHANTOM V Fold is very easy on the eye, too. It is a worthy purchase for any photographer.

*Dr Denise Maxwell is an industry-leading multi-genre photographer and educator, who has received accolades in each genre she shoots. See [lenslearning.co.uk/about-me-2](https://www.lenslearning.co.uk/about-me-2) and for more on TECNO, see [www.tecno-mobile.com](https://www.tecno-mobile.com)*





ALL IMAGES © PETER MITCHELL

# Man of the pavement

Peter Mitchell has been photographing cities, especially Leeds, since the 1970s and is seen as one of Britain's most important documentary photographers. As a career retrospective book is published, he talks about his life and work to **David Clark**



Best known for his images of urban scenes in the city of Leeds, Peter Mitchell is a chronicler of a now largely-vanished world. Many of his images record buildings that had been part of the local scene for decades and were about to be demolished and disappear forever. They include characterful pubs and corner shops, factories and neglected, unloved blocks of 1930s flats and often include the people who lived and worked in them.

Although he's particularly drawn to photograph buildings, Peter's work extends to other more unusual, quirky subjects and offbeat approaches. His 2015 book, for example, *Some Thing Means Everything to Somebody*, juxtaposed images of scarecrows with pictures of unrelated items of sentimental value to himself, including a door key, a quaint piece of pottery and a gas mask he'd had since his childhood.

Another book, *A New Refutation of the Viking 4 Space Mission* (2017), approached English inner-city scenes as if seen through the eyes of a Martian and laid them alongside NASA images of the Martian surface. Each photo was framed by a NASA-like coordinate grid. He did this, he explains, to compare 'the wonder of the planet Earth with the dusty desert of Mars'.

Peter was born near Manchester, and raised in Catford, London. After training as a cartographic draughtsman for the civil service and working at the Ministry of Housing and Local Government in Whitehall, he went to study at Hornsey College of Art in Middlesex. After that, he moved to Leeds in 1972 and has lived there ever since. He has done a variety of jobs over the years, including a period as a van driver that took him around the city and inspired him to photograph the places he saw.

A gentle and self-effacing man who often downplays his work, Peter is now 81 and still lives in Leeds, surrounded by a large collection of assorted items and photographic prints amassed during his lifetime. 'I've got lots of bits and pieces stuck in my head, somehow, but I've never really settled down to anything properly, really,' he says, and often hesitates before making a statement about his work in case he's being 'boring' or 'pretentious'.

He had his first exhibition at Leeds

City Art Gallery in 1975 and is about to return to the same gallery to present a career retrospective titled *Nothing Lasts Forever*, which ties in with his new book of the same title. He still continues his work of documenting Leeds to this day.

Here, Peter talks about how he came to take up photography, why he worked in colour and what has driven him to pick the subjects he has chosen and create his unique body of work.

**AP: What got you started in photography and when did you realise you wanted to spend your life doing it?**

PM: When I was at art college in Hornsey I got interested in silk screen printing, and I started taking pictures in order to make them into silk screen prints. Then I'd put things like red skies or purple people on them. After I moved to Leeds I went into local art galleries, looking to have a show, and in 1974 ended up at Leeds City Art Gallery, where there was a new curator, Sheila Ross. She basically said, the silk screens are sort of okay, but it would be better to



**Above: The Winged Cobra Workshop**

**Left: Two anonymous ladies, Tivoli Cinema, Acre Road, Leeds. Taken from Sisson's Lane, 1976**

**Below: Francis Gavan, Ghost Train Ride, Woodhouse Moor, Leeds, Spring 1986**

just have an exhibition of the photographs. So after that I started photographing Leeds a little more vigorously. In those days I did any job that was going and I became a van driver. I would finish work around one o'clock and I could do whatever I liked, so I started photographing the places to which I delivered stuff. The following year, I had my first exhibition at the gallery. After that, I was given a grant of £100 by the Arts Council, which stunned me at the time, and my work was in exhibitions





➤ that circulated around schools and galleries. I thought it would keep me going for five years, but then photography took off as an art form and I started getting commissions. It all worked amazingly well for me.

**AP: At a time when most documentary photographers worked in black & white, why did you choose to work in colour?**

PM: I guess it was in part because silk screen was all in colour and I just thought I'd do the pictures in colour. The early stuff was done in dull light and everything was 1/60sec at f/5 really. And it just worked somehow, not only by people coming to see it, but by other people coming up to me and saying, 'Oh, you've photographed Mr So-and-So's house, are you coming to do mine soon?'

**AP: You've used a Hasselblad for almost all your work. What made you choose that camera?**

PM: I initially had a Yashica camera that somebody lent me, which sort of fell apart. After that, I decided to get a Hasselblad because I liked the square format of the negative and it was easy to use. Also, it was just a wonderful piece of equipment. I paid a lot of money at the time, over £400, which was a lot in the early 1970s. It's stayed with me ever since and I've had it serviced three times. I know it sounds silly, but I feel it's part of me somehow. I only have one lens, which is the standard 80mm. So it's always the same picture being taken, in a sense.

**AP: What fascinates you about the buildings you photograph?**

PM: I was always interested in buildings and I especially wanted to photograph buildings that were about to be demolished. They have a sort of aura about them; they're places that are doomed, really. But I had to be quick. Sometimes I'd see something and think, 'Oh, if I just give it another day or two it'll be good for a photograph', but then I'd go back a day or two later and the whole lot would be gone.

**AP: One of your best-known pictures is a photograph of a cinema with two women in front of it. Can you tell the story behind it?**

PM: In 1976, I was up some ladders,



photographing this massive cinema in Leeds. Just as I was about to take the picture, two ladies came along and stopped right in front of the cinema. They were both leaving work at eight o'clock in the morning, because they did shift work. They asked me what I was doing then toddled off. Just recently the daughter of one of the women contacted my agent and said you always call them 'two anonymous ladies' and gave me their names, Doreen and Sonia. When *The Guardian* asked me to talk about my

**Far left: Scarecrow 11**

**Bottom left: Mr and Mrs Hudson, by the old Seacroft Chapel, York Road, Leeds, 1974**

**Below: Sir Yank's Records (& Heavy Disco), 49 Gathorne Street, Leeds, Summer 1976**

favourite picture, I chose that one.

**AP: And what about scarecrows – what made you photograph them?**

PM: I can always remember scarecrows from being a kid and seeing them in the Kent fields. Some years ago, my partner got this little

place out near Pickering, which is just on the foot of the North York Moors with a river running through it, the beginnings of the River Derwent. I thought, what can I do here? I'm a man of the pavement, I don't want to be doing nice pictures of nature. But at that time, there were still lots of

**'I especially wanted to photograph buildings that were about to be demolished. They have a sort of aura about them. But I had to be quick'**



scarecrows about, so I just started driving about and photographing them in the local area. After I'd done a few of them I'd ask the farmers where to find more. I photographed the ones with no faces, that looked a bit like prison guards to me. I didn't know what to do with the pictures really, and I thought nobody would be interested anyway. But it turned out that people were interested in them and they attracted a lot of attention. In the book, we put them alongside pictures of things I had just lying around the house, really, things that had been precious to me since I was a child, that I can't throw away.

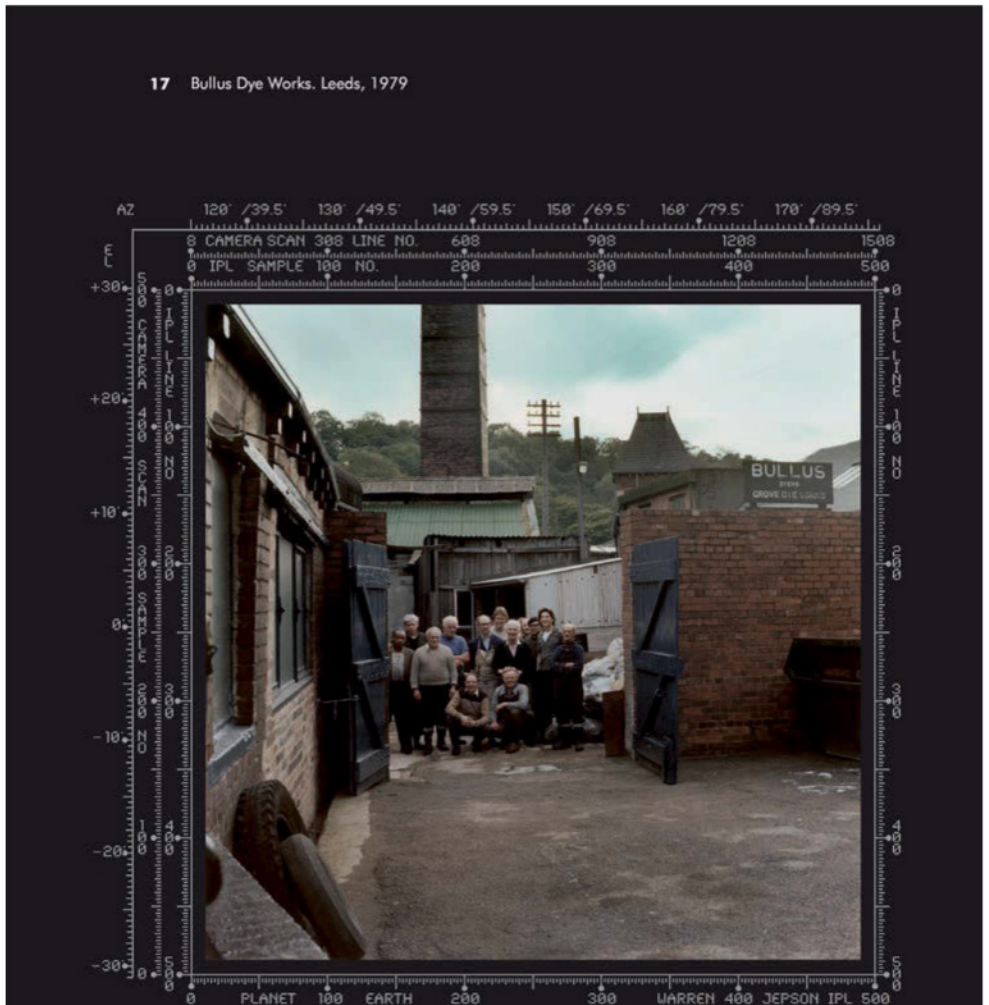
**AP: Do you plan your pictures, or do you just see a place and think that looks interesting, I'll photograph it?**

PM: Yes, that was it – I've done a lot of walking about Leeds, and you can walk about all of it and not get exhausted. I've just photographed places that I've liked. There was always tons of stuff to do and the pubs were great too, they were all Victorian and not much altered. Leeds has only started to catch up with the rest of the country, really very recently. I also liked photographing the people who lived and worked in the buildings. If I photographed someone, I'd always go back a couple of weeks later and give them a little print of the picture. They'd often say, 'Oh, I've never had a picture of me at work.' However, if I photographed someone who just happened to be in the street at the time I'd rarely talk to them.

**AP: You took lots of pictures of the Quarry Hill Flats in Leeds, which were demolished in the late 1970s. What attracted you to them?**

PM: I felt I just had to photograph them, really. One of the reasons was that I couldn't find anybody else who had photographed them and nobody seemed to have sketched or painted them, even though Leeds was famous for its painters. It was opened in the 1930s and was the biggest social housing complex in Britain at that time. People would come from other countries to see this wonder.

**AP: When you look back on the work you've done in *Nothing Lasts Forever*, does it give you a**





### sense of satisfaction?

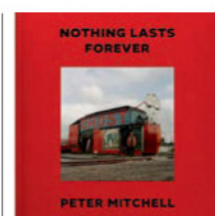
PM: Oh, it does, there's something incredibly satisfying about photography. Because weirdly, a lot of the buildings aren't really lost because they're in the pictures. I feel I've done something right, somehow, and I feel I've also done something right about the people themselves. I've seen them and have recorded them in the pictures. For

**Top left:  
Scarecrow 28**

**Left: A group of  
workers at Bullus  
Dye Works, Leeds,  
1979**

**Above: Thoresby  
House, Quarry Hill  
Flats, from the  
west, 1978**

me, those people are friends. In the past, you could photograph people fairly straight, but now you can't – they ask, who do you work for, what's it about, is there any money in it? So it's much more difficult now, but if there's something I see that I like, I still make an effort to go and photograph it. When I look back, I just seem to have had a good life, somehow.



*Nothing Lasts Forever*, by Peter Mitchell, is published by RRB Photobooks, price £30. An exhibition of

the same title is on show at Leeds Art Gallery, The Headrow, Leeds LS1 3AA from 17 May until 6 October 2024.

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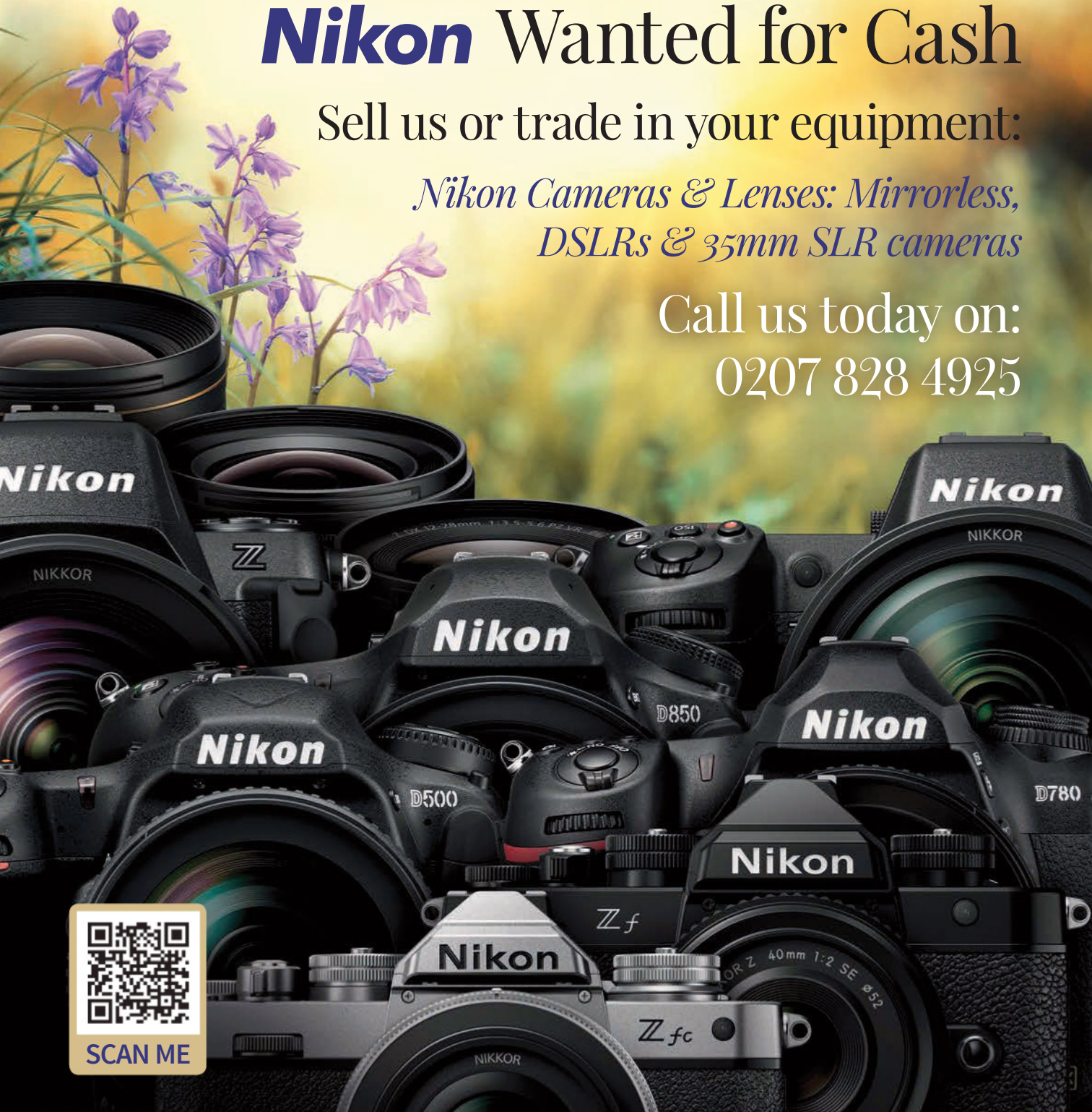
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## LETTER OF THE WEEK

### Let's hear it for the oldies

I refer to the article in AP 23 April regarding early digital cameras using CCD sensors. I bought a Pentax K10D when it was introduced in 2006 – it made sense as I was a Pentax film camera user and could use the same lenses. It won me several competitions in the local camera club and I was very pleased with it.

As time went by, 16MP cameras came out and I foolishly thought more pixels equalled better images, so I sold the K10D and bought a K-5. The photos were fine but there was something missing. It is difficult to define, but the CCD sensor colours on the K10D seemed to have more depth with, somehow, an extra dimension. I know that everyone sees colours slightly differently but to me the images were superior on the older camera. I am now reunited with a Pentax K10D and enjoying the pictures again. I also have a Canon S95 which also has a CCD sensor



One of Derek's images from his beloved Pentax

and a couple of Sony CMOS sensor cameras, one being a full-frame mirrorless camera. However, the images I enjoy looking at the most are from the two CCD cameras. DxO's PureRaw has certainly given these cameras a new lease of life – there is no need to be concerned about noise any more. I attach a picture from the Pentax K10D.

**Derek Brooks**

**Thanks for an illuminating letter, Derek. The continued interest in classic cameras, including analogue devices, shows that new technology doesn't always mean 'better' images – it depends on how you define better and what you are trying to achieve creatively.**

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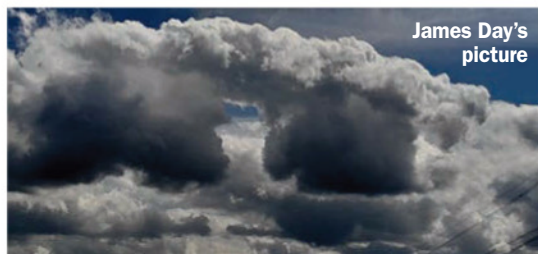


### AP is a Trip

Thank you for a fantastic magazine, especially John Wade's feature on classic

cameras that included the Olympus Trip 35. I have also been inspired by Jo Bradford's feature on

smartphone photography. I started a weekend project



James Day's picture

using classic cameras and my new smartphone. Different photographic worlds are complementing each other.

*Reader Portfolio and Inbox* are favourites too. It's great to see other photographers' work. I hope you like this picture. When looking up at the clouds from my friend's memorial bench, I spotted an archway in the clouds.  
**James (Alex) Day**

Thank you for your kind comments. It's good to see you continuing to enjoy photography with technology old and new.

### Lock and load

I often read about the difficulties in finding and photographing kingfishers. Some suggest various hides and camouflage. I lived on the canals for 20 years or so, moving every three or four days. I would count the sightings in the hundreds if not thousands, both winter and summer. I suggest taking a hired canal boat out for a day, or a week, to cover more ground. Most birds, including kingfishers, tend to ignore boats and I have sailed within 3ft of one perched on a branch watching the water.

**Rob Halladay (now landlocked)**

Thanks for the advice, Rob. We understand that improving water quality in the UK's rivers and lakes have boosted small fish populations, which is good news both for kingfishers and those who love to photograph them. Let's hope the water companies respond to recent public outrage about pollution.

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Photo Stories

# American obsessed

*Look at the USA*, a book on post-9/11 America by Magnum Photos' Peter van Agtmael, is a compelling meditation on war and society. **Peter Dench** talks to him

As American photographer Peter van Agtmael (born 1981) explains: 'There's something that's inherently awkward about the interview process

and being asked the questions and talking the whole time.

'I always feel awkward, like shit, am I talking too much and I haven't even started talking. You can see my

neurosis on full display.'

Perhaps it's necessary for the 2003 Yale University graduate, who has a degree in history, to be this way to produce the photographs he does. His latest book, *Look at the USA* (Thames & Hudson) is fuelled by ideology, insecurity, ambition and a deep fascination with war. Peter began with documenting America's war in Iraq in 2006, a photographic odyssey that would span nearly two decades. The work grew from a deep need to understand and peel back the layers of his troubled society. 'I've done five books before this one and each of those books has a component in this book,' van Agtmael explains. 'It's this story of America and its conflicts abroad and its conflict internally since 9/11, as well as their origin in history. The connective tissue is both their history and these events, but also myself moving through those events.'

The 190 photographs and illustrations examine the wars in Iraq and Afghanistan and their consequences back home: Jennie Taylor is pictured choosing a headstone for her husband Brent, who was killed by an Afghan soldier in an

**Above: Jennie Taylor choosing a headstone for her husband Brent, who was killed by an Afghan soldier in an insider attack. North Ogden, Utah, 2019**

**Far right top: Bobby Henline. Houston, Texas, 2013**

**Right: A Second Line parade. New Orleans, Louisiana, 2012**



insider attack; Bobby Henline swims in a pool and poses with his son. Bobby received over 40% burns to his body when the Humvee he was travelling in through Iraq was destroyed. The photographs explore race, class, nationalism, militarism, displacement and the events leading up to the storming of the US Capitol in 2021. They are taken with medium-format cameras, full-frame cameras, Micro Four Thirds cameras and an iPhone. From ten megapixels to 40. Many are lit with a Sony HVL-F20M flash.

### Consistent style

The kit may be eclectic, but Peter manages to pull the book together with a continuity of style and vision. 'I've always found photography to be at its best when it's constantly surprising and challenging in a way,' he says. 'I guess I've always tried to find a balance of tension between



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something recognisable but something that's also open and loose and unexpected, and both things probably compromise. The looseness gets compromised by the fact I'm trying to be a little bit styled, and the style gets compromised by trying to be a little bit unexpected. To me that's the middle ground to try and avoid being bored and to avoid the dangers of getting trapped.'

Books are what Peter relates to the most and comes back to most often. Companions since he started looking and learned to see. Peter works with friend and designer Bonnie Briant, who understands how obsessively involved he wants to be and how he wants to tell the story. For *Look at the USA* there were around 30 draft cover submissions before Thames & Hudson approved.

It's impossible not to be purposefully moved by this 352-page brick of a book. Moved by the contradictions and

emotions, humour and strangeness, frailty and fragility, the humanity of it, of the people photographed and the way in which Peter expresses his own flaws as narrator. 'The dangers of books like this is there's a romanticism to them,' he says, 'and I certainly grew up with the authorial voice of the photographer being omnipotent, and I've always bristled at that in a sense. While I feel confident going into the world and doing this work, I also feel very uncertain about what it means and who I am and what my intentions are. The pictures are my truth, but even my truth can be different if I was in a different mood or had different thoughts when I edited. It's complex but I hope it's clear at the same time.'

### Finding answers

He continues. 'One takes away a bunch of different messages but that doesn't leave one confused, it leaves



© MAGNUM PHOTOS/PETER VAN AGTMAEL

**Above: Fleet Week, Arms Fair. Washington DC, 2018**

**Left: Night raid. Rawa, Iraq, 2006**



© MAGNUM PHOTOS/PETER VAN AGTMAEL



© MAGNUM PHOTOS/PETER VAN AGTMAEL

**Left: Raymond and his sons**

one to puzzle out what it all means and somehow be content that all the pieces aren't going to add up to be one answer. That to me is life and history and the story of my country and the story of myself.'

Peter's dad, mum and wife feature in the book. There's a conversation with his parents before his first trip to Iraq alongside personal observations, critique and interviews with those he encountered on his journeys. These personal elements help to draw you in and keep you engaged with the more dominant journalistic and historical thread. The tension created between these windows on the world and mirrors of its maker are effective.

'It was very important for me to undermine myself a little bit and I think those dialogues do that because they reveal a certain naivety, a certain kind of selfish ambition, a certain arrogance, all of which are true, and the readers should be aware of, so they cast a somewhat sceptical eye on the proceedings.'



*Look at the USA: A Diary of War and Home* by Peter van Agtmael is published by Thames & Hudson, hardback, 352pp, 190 illustrations, price £40

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The Olympus C-765 is considered a Y2K camera as it was released in 2004




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# The growing popularity of compact digital cameras

Whether you're after nostalgic-looking images or just want something small that fits in your pocket; technology, image quality, trends and price are all important factors to consider

**S**hould you buy a new compact point-and-shoot camera, or go for a second-hand model? If you've been on TikTok, Instagram, Etsy, or eBay recently, and seen any content on compact digital cameras, you might have come across this term: 'Y2K Camera' / 'Y2K Digicam' – but what does it mean? It's supposed to be a term referring to early vintage digital cameras, made around the year 2000.

Most listings are actually cameras from 2000-2010 (or later) – rather than earlier than 2000, as digital cameras from prior to the year 2000 were generally very early models, with low resolution, poor connectivity, old, outdated and difficult-to-work-with memory cards (remember Smartmedia?), and poor reliability too.

If you do go for a 'Y2K Camera' expect to pay more for it (beware of the very high mark-ups on some listings), as it's currently a 

➤ trend, and if you see a camera that's going for well over the usual price, it's most likely that social media is to blame.

## The vintage look

It's not just Y2K cameras – any early digital camera from a main brand should give you the 'vintage digital camera' look if that's what you're after. That's as long as it's working, and uses a modern memory card, such as an SD card, so you can access with a memory card reader. Early digital cameras are often much worse than current digital cameras, and that's exactly what people seem to be looking for. They give a 'retro' look as they're not as perfect as modern smartphones, and mirrorless cameras, and this means photos can look much more nostalgic. There's another benefit from using an early digital camera, and that's the fact that it doesn't cost as much as a modern smartphone or camera, meaning you can take it anywhere you go, much like a disposable film camera, without the added expense of film processing!

These cameras aren't about following rules, but about having

**Right: The Olympus PEN E-P1 was a retro-styled model, and Olympus's first mirrorless camera. It's well worth seeking out if you want a camera that lets you change lenses**



© JOSHUA WALLER

**Below: Early digital cameras came in all shapes and sizes, like the Sony R1, with an APS-C sensor. Others were less successful, like the doomed Polaroid Socialmatic, and the cute Minolta Dimage F200**

fun, and many compact cameras from the likes of Sony, Casio, Canon, Olympus, and others, are often smaller than most modern smartphones, so will easily fit into your pocket.

If you do end up with a compact digital camera that's actually good, (remember that's not generally the aim of these cameras), you may need to edit your photos to increase the feeling of nostalgia. You can do this

by giving your photos the film look, by increasing noise levels, reducing dynamic range, using flash more often, and perhaps even giving all your images a yellow cast.

## Keeping up with trends

As mentioned earlier in this article, some Y2K cameras are gaining popularity due to growing trends seen on social media. Everything comes back into fashion eventually,



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and the latest must-have retro devices seem to be older digital compact cameras and phones, particularly the Nikon Coolpix. Used gadget reseller musicMagpie has analysed search trends across Google, TikTok and eBay to see which retro tech devices are seeing the biggest increases in search volume. It discovered that Google searches for the humble Nikon Coolpix digital compact, first released in 2003, have risen by a whopping 8,507% during the past 12 months.

Totally outgunned by today's cameras and smartphones, the original Nikon Coolpix A featured a 16MP APS-C sensor and a fixed 28mm equivalent lens. The research further reveals that TikTok searches for the Nikon Coolpix have jumped 713% and searches on eBay increased 700%. Videos with the hashtag #nikoncoolpix have also been viewed 47 million times on TikTok. Pink appears to be the most popular colour, too.

'Celebs such as Kendall Jenner, Bella and Gigi Hadid and Charli D'Amelio have been seen posting selfies using vintage digital cameras, and using "noughties" style photos, further driving the trend,' said a spokesperson for musicMagpie.

### Can't find the Nikon Coolpix S6900? Prepare to spend big!

The latest TikTok trends have sent a particular model, the Nikon Coolpix S6900, into overdrive, with the price



**Above: The rare, but incredibly fun Lego camera**

**Right: The xenon flash on the Lego camera can give very film-like results, which is great for parties**

**Below: The Nikon Coolpix S6900 was available in black, white and pink**



reaching between £400 and £900 for the camera on second-hand websites like eBay. It's worth knowing that when released, the camera had an RRP of just £199.

The Nikon Coolpix S6900 was definitely ahead of its time when it was released in 2014, with a selfie-screen, front shutter release button, and even a kickstand so you could position it for group shots with the 3in screen facing forwards. It also features a 16MP sensor, a 12x optical zoom lens (25-300mm equivalent), plus Wi-Fi and NFC.

It was being marketed as the 'ultimate selfie camera' and you can see why, as you could even use gestures to tell the camera when to take photos. However, at the time, selfies weren't really a big driving factor for people buying these types of cameras.

It was also available in black,



**Left: The latest TikTok trends have sent a particular model, the Nikon Coolpix S6900, into overdrive with ridiculously high second-hand prices online**

you see one in a charity/thrift store or flea market, snap it up fast! The same goes for retro phones, though these might be harder to pick up for a song.

### Current budget digital compact cameras to consider

So, what about current budget compact point-and-shoot cameras? How many options are there to choose from?

The Kodak PixPro FZ45 is one of Kodak's cheapest digital compact cameras available. The original Kodak Eastman company no longer makes compact cameras, and the Kodak PixPro cameras are made under licence by JK Imaging Ltd.

white, or pink, and colourful cameras from main brands are rare these days. In fact, if you want a new compact camera from a main brand, then you do need to be prepared to spend big, with Fujifilm's latest compact camera, the Fujifilm X100VI, being priced at £1,599.

However, the Nikon Coolpix S6900 is also from a time when compact digital cameras had small sensors, average image quality, and awful battery life, offering only 190 shots from one battery. Reviews on Amazon.com give the camera 3.5stars (out of 5) and mention how they recommend people buy a second battery.

There's also the issue of old digicams (Y2K digicams), being not as reliable as some cameras. They often have delicate zoom lenses, as well as delicate ribbon cables to the screen, which once broken, can render a compact camera useless.

### Flipping surprising results

It's not just older digital cameras; vintage phones are back in fashion too, according to musicMagpie's data crunching. TikTok searches for the Motorola Razr, a popular flip phone from the 2000s, increased 180% in 12 months and videos with this hashtag have 46 million views, in line with a jump in eBay searches (148%) and Google searches (127%). Searches for Samsung flip phones have also increased across all three platforms – TikTok (57%), eBay (63%), and Google (94%) over the past year.

So, if you were thinking of selling an old digital compact snapper, it might be worth hanging on to – or if



**Above: The Kodak PixPro FZ45 in red. It is also available in white and black**



**Left: Kodak PixPro FZ45 wideangle zoom 1/85sec at f/10.4, ISO 100**





This has been the arrangement since 2013 and has resulted in a wide range of compact cameras, from the budget FZ45, all the way up to superzoom bridge cameras with the Kodak PixPro AZ405 featuring a 40x optical zoom lens.

Over the years, we've seen that there are very few manufacturers left making compact digital cameras, especially at the budget end of the market. Sure, there are still some cameras available, such as the OM System Tough TG-7 (£499), Sony ZV-1 Mark II (£649), Ricoh GR IIIx (£999), and Fujifilm X100VI (£1,599), but as you can see these are between 5 times and 16 times more expensive than the Kodak PixPro FZ45.

If you want a new budget compact camera, then the Kodak PixPro FZ45 is the cheapest branded camera available. If you're in the UK, then Jessops stocks all colour options, including red, black and white.

For the price, under £100, the PixPro FZ45 gives reasonable results, and can be a fun take-anywhere camera where you don't have to worry too much. It also offers the convenience of AA batteries, which will be welcome to some. There's also a real Xenon flash, which gives you great results when out and about, with a nostalgic look that is difficult to recreate with a smartphone LED flash. Check out the full review on our website.

### One to avoid

There are very few other compact

**Above: The Agfaphoto Realishot DC8200, with 18 megapixels and optical 8x zoom branding**

**Below: The same image as bottom left, this was taken with the Agfaphoto DC8200. It shows how poor the camera performs in comparison to the Kodak**  
1/500sec at f/5.6, ISO 50

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digital cameras available from main brands at this price point. Another budget option is the AgfaPhoto Realishot DC8200, which is a 'branded' camera. However, it's worth noting that the original Agfaphoto company simply licences the name to other companies. Agfaphoto makes this abundantly clear on the back of the box.

This camera is branded as an 18MP camera. It's also branded as having an 'Optical 8x Zoom' which appears to be deliberately confusing, as most cameras will put the word optical in front of zoom. Other

cameras will say '4x optical zoom', for example.

However, when we tested the AgfaPhoto Realishot DC8200, we were spectacularly unimpressed with the images. They are, quite frankly, awful. They barely look like 12MP images, let alone 18MP images. Upon purchasing a second-hand DC8200 we quickly realised that the Agfaphoto DC8200 is actually an 8MP camera, being sold as an 18MP camera. There is clearly upscaling, or interpolation going on, to increase the image size.

This isn't a new thing; in fact, early digital cameras (from cheaper brands) often did this but would normally always make it clear that it was interpolated, being mindful to let people know the actual, real resolution of the sensor.

So, what does this all mean? Quite simply, don't buy the Agfaphoto Realishot DC8200, and perhaps be careful when looking at other cameras from unbranded manufacturers. See our full review on the Agfaphoto Realishot DC8200 on our website for further details of our findings.

So, if you're considering buying a cheap compact digital camera to chuck in your pocket, really think about why you want one and what type of images you want to create. Be careful when buying new – sometimes you'd be better off with a second-hand model but be mindful when it comes to price and current trends.





Xavier Boulenger, France

# Meet the GuruShots winners

AP showcases the very best images sent in by GuruShots users on the theme of Tell a Story

GuruShots, the organisers of the world's greatest photography games and communities, recently challenged its users to send in their best images on the theme of Tell a Story. *Amateur Photographer* is partnering with GuruShots and we are now pleased to publish the 18 highest ranked photographs by those who entered. Also, remember that you can view every single image that made it into the Top 500 at [amateurphotographer.com](http://amateurphotographer.com)

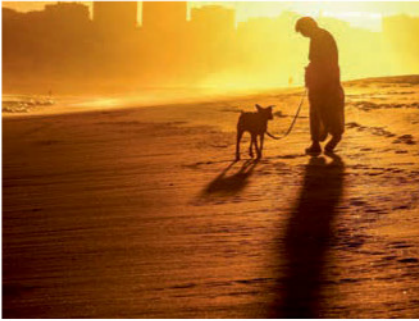


Naresh Maharjan, Nepal



Eva Lexova, Germany

For more inspiring challenges to improve your photo skills and stay motivated, see [gurushots.com](http://gurushots.com)



Maggie, Portugal



Gil Shmueli, Israel



Isak Venter, South Africa



Ziao Zi Mar, Canada



Nessy Agnes Brunner, Hungary



Matt Crawford, United States



Nicu Apostu, Romania



Bryony Herrod-Taylor, United Kingdom



Bradley Shawn Rabon, United Kingdom



Unnamed, United States



Radek Matous, Czechia



David Brinkman, United States



Jamil Badalov, Azerbaijan



Nilanjan Bandyopadhyay, United Kingdom



Nats Gonzalez, Mexico

# The best used prime lenses to buy right now

Don't pay off-the-shelf prices for lenses – there are tons of fantastic primes on the second-hand market. **Jon Stapley** rounds up the best bargains

**Z**ooms can be useful, but a good prime lens is a photographer's best friend. A prime lens – a catch-all term denoting any lens with a fixed focal length – can seem restrictive to those first starting out on their photographic journey. However, once you start using primes, it makes sense.

Prime lenses tend to field larger maximum apertures than zooms, making them excel in low light and for creating a shallow depth of field. They also pack in sharper optics, giving images a crispness. Then there's also the subjective – but popular – view that using a prime lens makes you a more engaged and thoughtful photographer. Having to move your feet to change your framing makes you active, immersing you in the scene.

Of course, prime lenses can get seriously expensive, especially when the apertures get larger. So, we've set our sights on some of the cheapest primes to buy right now, and for that we've turned to the second-hand market. Buying used is unquestionably the best way to maximise bang for your buck when it comes to photographic equipment. If you go with a reputable retailer who'll offer a warranty on used items, there's much less risk than there is with buying from private sellers on eBay and the like. Plus, you're doing your bit by making a more sustainable choice.

So, in this article we've rounded up all the best bargains on prime lenses across the used market right now. We've focused on both mirrorless and DSLR lenses to give options to as many shooters as possible.

## Used prime lenses under £200

### Canon EF 85mm f/1.8 USM

- Expect to pay: £160-£215
- [www.canon.co.uk](http://www.canon.co.uk)

#### Key specs

- Mount: Canon EF
- Min. focus distance: 0.85m
- Filter thread: 58mm
- Weight: 425g



Portrait shooting doesn't need to be expensive – and this short-telephoto prime for Canon's EF DSLR mount is an ideal lens for getting started with people pictures. It was a cheap lens even when new, and while its plastic build means it doesn't feel as premium as the more swanky short telephotos for EF-mount, the optical performance still impresses. Images look great even when shooting wide open, which of course you're going to do, and the eight-bladed diaphragm produces attractive bokeh in the defocused areas of images.

That 'USM' in the name, for those who don't know, denotes Canon's Ultra-sonic Motor autofocus system, which is reliably snappy and accurate. It's also completely silent, making this lens a contender for video as well as stills. Prices currently vary across Park Cameras and MPB.

### Sony FE 50mm f/1.8

- Expect to pay: £130-£150
- [www.sony.co.uk](http://www.sony.co.uk)

#### Key specs

- Mount: Sony FE
- Min. focus distance: 0.45m
- Filter thread: 49mm
- Weight: 186g



This nifty-fifty prime lens for Sony mirrorless actually fits in our £200 budget even if you buy it brand new (it retails for £159) – however, you can save even more money on the second-hand market. This has been a popular lens since its release in 2016, and as such it's everywhere when you're shopping for used deals. It's available at MPB, Wex, Park Cameras, and Ffordes, with practically mint versions selling for between £10 and £30 less than the usual asking price.

Given how little it costs, practically any Sony E-mount shooter could make a case for picking up this lens. Its relatively light weight means it balances well on APS-C cameras as well as full-frame, where the crop factor will make it a 75mm equivalent lens that's not a bad shout for portraits. It doesn't offer the same kind of beautiful bokeh as, say, a Fujifilm XF prime – but, well, that's why it's so much cheaper. Be aware though that the autofocus isn't the best. It'll do the job for day-to-day photography, but it's noisy and can struggle with fast-moving subjects.

### Olympus M.Zuiko Digital ED 45mm f/1.8

- Expect to pay: £109-£139
- [explore.omsystem.com](http://explore.omsystem.com)

#### Key specs

- Mount: Micro Four Thirds
- Min. focus distance: 0.5m
- Filter thread: 37mm
- Weight: 116g



With its impressively compact dimensions, this Olympus lens is a take-everywhere wonder. Its 90mm equivalent focal length puts it in the sweet spot for portraits, as does that fast f/1.8 aperture. And in case we didn't stress it enough already, this lens is tiny – about half the size of a can of Coke. For a short telephoto focal length, that's brilliant, and it's just not something you'd get in a system other than Micro Four Thirds. Granted, you don't get quite the same shallow depth of field as you would on full frame – but everything is ultimately a trade-off when it comes to camera systems.

The bokehlicious backgrounds and sharp details make this a lens that any Micro Four Thirds shooter – especially on Olympus or OM System – should seriously consider owning. At used prices especially it's something of a no-brainer, with plenty of 'Good' condition options available at MPB and Wex for as little as £109. Even if you upgrade to 'Excellent', you won't have to pay more than £130.

## Nikon AF-S DX Micro Nikkor 40mm f/2.8G

- Expect to pay: £135-£189
- [www.nikon.co.uk](http://www.nikon.co.uk)

### Key specs

- Mount: Nikon F (DX)
- Min. focus distance: 0.16m
- Filter thread: 52mm
- Weight: 235g



A macro lens for Nikon's APS-C DSLRs, the Nikon AF-S DX Micro Nikkor 40mm f/2.8G is a cheap and cheerful prime that produces an equivalent focal length of 60mm. This means it's also rather nice for street and day-to-day photography, producing images with a naturalistic perspective, neither too wide nor too narrow. Also, mirrorless Z-mount users should remember that F-mount lenses can be easily adapted to fit their cameras, and given the relative paucity of DX-format lenses for Z-mount, this could be worth looking into if you're using the Z 50, Z fc or Z 30. You can pick up a used FTZ adapter for around £140.

Nikon's 40mm Micro is a close-focusing lens with a minimum working distance of just 16cm. In use, it produces images with rich colours and punchy contrast, which is all the better when you're trying to accentuate small details of a subject. Back when we first reviewed the lens we noticed a little pincushion distortion, but nothing that's going to seriously compromise your images.

## Tamron SP AF 90mm f/2.8 Di Macro

- Expect to pay: £100-£200
- [www.tamron.eu](http://www.tamron.eu)

### Key specs

- Mount: Canon EF, Nikon F, Pentax K, Sony A
- Min. focus distance: 0.3m
- Filter thread: 62mm
- Weight: 610g



This short telephoto has been a popular macro lens for DSLRs for more than a decade. Lightweight and portable, Tamron's lens balances a portrait-friendly focal length with a close minimum focal distance and impressive optics. It's not as durably built as other Tamron lenses, with a plastic barrel, but its performance impresses with excellent control of distortion and aberrations. The autofocus motor is not an ultrasonic type, so it's not as quick off the mark as a Canon USM, for instance – and it's noisier too.

The lens is available for all major SLR systems. The Nikon F-mount version is the most widely available, and accordingly averages out cheaper, topping out at around £170 for 'Like New'. The Pentax version, meanwhile, is less easy to come by, though MPB has a couple at the time of writing. Even Sony A holdouts can get in on the action, with 'Excellent' and 'Like New' lenses available for between £100 and £150.

## Canon EF 20mm f/2.8 USM

- Expect to pay: £139-£179
- [www.canon.co.uk](http://www.canon.co.uk)

### Key specs

- Mount: Canon EF
- Min. focus distance: 0.25m
- Filter thread: 72mm
- Weight: 405g



If you're looking for a lens with a nice, wide perspective, the Canon EF 20mm f/2.8 is a great choice. It's not perfect – there is some marked distortion, although this is easier to fix with software nowadays than it used to be. However, at this price you're not going to get perfection, and having a full-frame lens on the edge of ultra-wide, for this amount of money, is not to be sniffed at.

The lens definitely exhibits a little softness when used wide-open, and this is also where you get the pronounced vignetting that it has become a little infamous for. However, things clear up nicely by the time you stop down to f/4. Ergonomically it's nicely balanced, with a premium-feeling metal build and a manual focus ring that sits nicely under the finger. And on the subject of focusing, once again you've got Canon's USM for quick, quiet and accurate subject-acquisition.

# Used lens warranty - who offers what?

We'd always recommend sticking with established, trusted retailers when you're buying used photo gear. The main reason is warranty – a limited guarantee that the equipment you're buying will be in good working order.

Here are the reputable sellers we've used to compile this list, and the warranties they offer on used lenses. Sometimes a warranty won't apply to certain items (usually ones in poorer condition). This should always be stated in the product description, so be sure to read it thoroughly before buying!

### 6 months warranty:

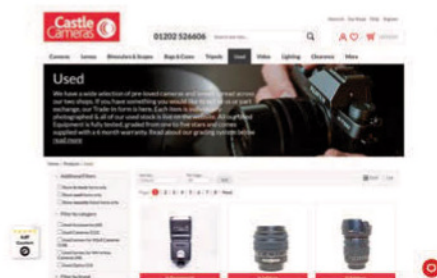
- CameraWorld – [cameraworld.co.uk](http://cameraworld.co.uk)
- Castle Cameras – [castlecameras.co.uk](http://castlecameras.co.uk)
- Clifton Cameras – [cliftoncameras.co.uk](http://cliftoncameras.co.uk)
- Ffordes Photographic – [ffordes.com](http://ffordes.com)
- Grays of Westminster – [grayswestminster.co.uk](http://grayswestminster.co.uk) (Nikon only)
- London Camera Exchange – [lcegroup.co.uk](http://lcegroup.co.uk)
- MPB – [mpb.com](http://mpb.com)
- Park Cameras – [parkcameras.com](http://parkcameras.com)

### 6-12 months warranty

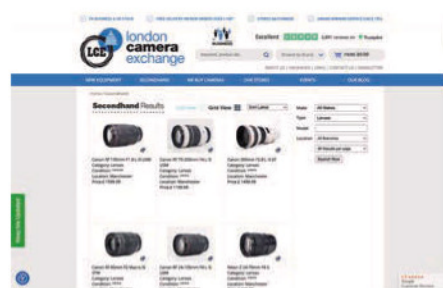
- Camera Jungle – [camerajungle.co.uk](http://camerajungle.co.uk) (warranty varies on item condition)

### 12 months warranty:

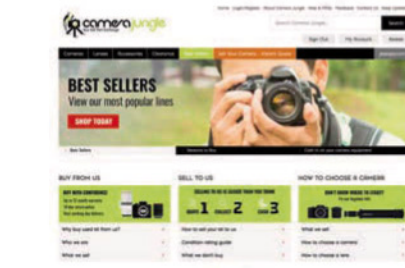
- Harrison Cameras – [harrisoncameras.co.uk](http://harrisoncameras.co.uk)
- Wex Photo Video – [wexphotovideo.com](http://wexphotovideo.com)
- Wilkinson Cameras – [wilkinson.co.uk](http://wilkinson.co.uk)



Castle Cameras offers a 6-month warranty



LCE uses a star rating to denote condition



Camera Jungle offers 6-12 months warranty

## Used prime lenses under £350



### Sony FE 55mm f/1.8 ZA Zeiss Sonnar T\*

- Expect to pay: £300-£390
- [www.sony.co.uk](http://www.sony.co.uk)

#### Key specs

- Mount: Sony FE
- Min. focal distance: 0.5m
- Filter thread: 49mm
- Weight: 281g

With Zeiss-made optics, this is a lens that holds up to the exacting standards demanded by Sony's high-resolution full-frame sensors. It offers lovely clarity and contrast, and is capable of creating beautiful bokeh in the defocused areas of images thanks to a nine-bladed diaphragm. There's no stabilisation, but having f/1.8 gives you reasonable latitude to keep things sharp in low light, and there's full-time manual focus override in case the autofocus gives you trouble. The elements have also been treated with Zeiss's T\* coating, which is anti-reflective to improve contrast and clarity.

The lens is definitely on the light side, which is good news for mirrorless shooters. It has been in circulation since the early days of Sony E-mount, and as such, there are quite a few kicking about on the used market. Prices go as low as £300 if you don't mind a few signs of use.



### Canon EF-M 28mm f/3.5 Macro IS STM

- Expect to pay: £200-£270
- [www.canon.co.uk](http://www.canon.co.uk)

#### Key specs

- Mount: Canon EF-M
- Min. focal distance: 0.093m
- Filter thread: 43mm
- Weight: 130g

Second-hand is fast becoming the only shopping option for EOS M users, with Canon having kneecapped the line in favour of its newer, swankier EOS R series. Still, that's no reason to toss out your EOS M camera if you're enjoying using it, as there are a fair few lenses available for the system on the used market – case in point, this compact little macro lens. You may have spotted it before – yes, it's the one with the built-in Macro Lite, a series of miniature LEDs surrounding the front element that provide a little extra illumination for close-ups when you need it. The lens barrel also has a converging design to minimise the actual shadow cast by the lens itself, making it easier to take advantage of the short working distance and get in super-close to your subject.

Availability for this lens is pretty good across a few different retailers, with some used prices coming in under the £200 mark.



### Sigma 50mm f/1.4 EX DG HSM

- Expect to pay: £170-£270
- [www.sigmauk.com](http://www.sigmauk.com)

#### Key specs

- Mount: Canon EF, Nikon F
- Min. focal distance: 0.45m
- Filter thread: 77mm
- Weight: 505g

Available for Canon and Nikon DSLRs, Sigma's 50mm f/1.4 is a dependable classic. Back in 2008 when it was released, there weren't as many affordable fast primes as there are now, and the lens caused quite a bit of excitement. While it may not be all that novel or remarkable today, it's still a solid lens for those who don't mind a bit of dreamy softness when they're shooting wide open. The build feels good, the focusing performance is okay, and stopping down gives you all the sharpness you could want.

The Canon EF version is currently much more plentifully available than the Nikon F one on the second-hand market, and there's a price variance of about £100, depending on condition and retailer. It's definitely worth considering over the cheap 50mm f/1.8 primes offered by both manufacturers – not only do you get an extra stop at the maximum aperture, but frankly, the Sigma lens just has much more character.



### Fujifilm XF 60mm f/2.4 R Macro

- Expect to pay: £230-£300
- [fujifilm.com/uk/en](http://fujifilm.com/uk/en)

#### Key specs

- Mount: Fujifilm X
- Min. focal distance: 0.26m
- Filter thread: 39mm
- Weight: 215g

Back in the day, this was the only macro game in town for Fujifilm X users – indeed, it was one of the first lenses bearing the Fujinon name. The range has expanded a since then, but the XF 60mm f/2.4 Macro is still kicking on both the new and second-hand markets, and there are plenty of samples available at sub-£300 prices. While it's not a 'true' macro lens, as it only offers 0.5x magnification, the Fujifilm XF 60mm f/2.4 R Macro is still optically sound and produces brilliant images full of detail and punch. Its nine rounded aperture blades ensure aesthetically attractive bokeh in the defocused areas of images and when mounted to an APS-C camera it produces an equivalent short telephoto focal length of 90mm.

You won't struggle to find this lens on the second-hand market, and used prices currently run as low as £234 for a lens listed in 'Good' condition.



## Canon EF-S 60mm f/2.8 Macro USM

- Expect to pay: £260-£370
- [www.canon.co.uk](http://www.canon.co.uk)

### Key specs

- Mount: Canon EF-S
- Min. focus distance: 0.2m
- Filter thread: 52mm
- Weight: 335g

This is a 'true' macro lens – meaning it offers life-size (1:1) magnification – for Canon's APS-C DSLRs. Its 96mm equivalent focal length makes it pretty versatile, and the short working distance lets you get nice and close to your subjects and fill the frame with exquisitely rendered details. It produces good sharpness at f/2.8, though as is common for lenses of this type, it gets even better once you stop down to f/4. Once again we've got Canon's USM for fast and silent autofocus. Some kind of focus limiter switch might have been nice though, as the lens does tend to hunt at longer distances – but you can't have everything, after all. Remember that this lens is for APS-C cameras only, and isn't suitable for full-frame DSLRs.

It's currently widely available at Wex, Park Cameras and MPB. Prices vary quite significantly – you can get on in 'Good' condition for around £260, or spend an extra £100 or so to upgrade to 'Excellent'.



## Samyang AF 45mm f/1.8

- Expect to pay: £210-£225
- [www.samyanglens.com](http://www.samyanglens.com)

### Key specs

- Mount: Sony FE
- Min. focus distance: 0.45m
- Filter thread: 49mm
- Weight: 162g

So light you could practically forget you were holding it, Samyang's AF 45mm f/1.8 is a lens for Sony's full-frame mirrorless cameras, and if you're looking for a walk-around lens for that system, it's a cost-effective option. Also, its lightness means it'll pair well with the APS-C range (the Sony A6000 cameras), on which it provides an equivalent focal length of 67.5mm.

The lens is a pleasant one to use, with a nicely ridged focusing ring for those who like to work with manual focus (though be aware there's no physical AF/MF switch). However, while the barrel feels fairly premium thanks to its construction from a metal/plastic mix (rather than pure plastic), it is not weather-sealed, so you do need to exercise some caution when out and about. Availability is good across a few second-hand retailers, and for now prices seem to have clustered tightly at a shade over £200. That's not bad at all, frankly.



## Nikon AF-S DX Micro Nikkor 85mm f/3.5G ED VR

- Expect to pay: £270-£330
- [www.nikon.co.uk](http://www.nikon.co.uk)

### Key specs

- Mount: Nikon F (DX)
- Min. focus distance: 0.28m
- Filter thread: 52mm
- Weight: 355g

This macro lens for Nikons (or DX-format, as Nikon calls it) packs in quite a few features for such an eye-catchingly affordable optic. It's a 'true' macro lens, for one, so you get that full 1:1 image reproduction ratio, but there's also the built-in stabilisation system, Nikon's Vibration Reduction (VR), which is a much-appreciated bonus. Delivering an equivalent focal length of 128mm in full-frame terms, it's a fairly premium-feeling lens inside and out.

Optical performance is very good, especially when you stop down to f/5.6. The barrel has a focus distance scale, which is welcome, though a focus limiter switch might also have been nice. The lens is plentifully available at a few different retailers, with prices as low as £270 or so if you don't mind going for 'Good' condition. Just bear in mind that you won't be able to keep using it if you upgrade from an APS-C DSLR to full-frame.



## Tokina atx-m 85mm f/1.8

- Expect to pay: £260-£310
- [www.tokinalens.com](http://www.tokinalens.com)

### Key specs

- Mount: Sony FE
- Min. focus distance: 0.8m
- Filter thread: 72mm
- Weight: 645g

Producing bokehlicious backgrounds, this Tokina lens for Sony's FE-mount is a wonderful portrait optic. It offered good value for money even when it was new, and on the second-hand market it has turned into something of a steal. Its nine-bladed diaphragm is a big part of what makes those backgrounds look so wonderful; however, the optical path also delivers critical sharpness where you need it. Images look good enough that it's fair to say this lens holds its own when compared to f/1.4 rivals that cost significantly more.

It's not the fastest focuser in the west, using a focus-by-wire system that also isn't the most accurate – you probably wouldn't want this one for photographing football games or fast-moving wildlife. Optically though it's sound as a pound, with distortion and aberration both well controlled. There's no stabilisation, so if you can pair it with a Sony body that has an in-body stabilisation system, all the better.

## Used prime lenses under £500



### Sigma 65mm f/2 DG DN Contemporary

- Expect to pay: £429-£520
- [www.sigmauk.com](http://www.sigmauk.com)

#### Key specs

- Mount: Sony FE, L-mount
- Min. focus distance: 0.55m
- Filter thread: 62mm
- Weight: 405g

The full-frame L-mount system, born out of an alliance between Panasonic, Sigma and Leica, is relatively new on the scene, and as such there aren't as many cheap second-hand lenses for the mount available. However, this interesting Sigma lens, first released in 2020, can consistently be found across a few second-hand retailers for less than £500, and is a great way to expand your L-mount arsenal (it's also available for Sony FE).

It's an odd duck of a lens. Many people weren't quite sure what to make of its 65mm focal length when the lens was first released – not quite that 50mm comfort zone, not quite that 75mm portrait-friendly perspective. It'll probably take you a little practice to figure out what situations the lens excels in, and fortunately, it's a fun lens to practise on. It's light enough that you can wield it all day, and it's got a tactile aperture ring. The lack of weather-sealing is a bit of a disappointment though, so be mindful of the conditions you take it out in.



### Fujifilm XF 90mm f/2 R LM WR

- Expect to pay: £415-540
- [fujifilm.com/uk/en](http://fujifilm.com/uk/en)

#### Key specs

- Mount: Fujifilm X
- Min. focus distance: 0.6m
- Filter thread: 62mm
- Weight: 540g

With sharpness to die for, this Fujifilm lens makes for a brilliant addition to any X-mount collection. When mounted to the system's APS-C cameras, it produces an equivalent focal length of 137mm. This makes it a pretty tight telephoto – great in particular for close portraits and headshots. It can also be an excellent choice for travel if you're the type who prefers detail shots to vistas – while it's long, it's not prohibitively heavy, and it also has weather-sealing (the 'WR' in the name).

While used prices for the lens do go over £500, there are plenty of 'Excellent' condition examples available for around the £470 mark, particularly at MPB and Wex Photo Video. One thing to note is that the lens lacks any stabilisation, which can make its long focal length a little trickier to use. You might find that you get a few blurry shots when the light gets low – it's really at its best in daylight.



### Sigma 56mm f/1.4 DC DN Contemporary

- Expect to pay: £200-£380
- [www.sigmauk.com](http://www.sigmauk.com)

#### Key specs

- Mount: L-mount (APS-C), Sony E, Nikon Z (DX), Micro Four Thirds, Fujifilm X, Canon EF-M
- Min. focus distance: 0.5m
- Filter thread: 55mm
- Weight: 280g

Available for a host of different crop-sensor mirrorless mounts, Sigma's 56mm f/1.4 DC DN Contemporary lens is a popular little gem. It delivers an equivalent focal length of 84mm on various APS-C cameras, and provides 112mm equivalent on Micro Four Thirds – with tack-sharpness and fast focusing, it's a brilliant lens for a host of applications. Fancy some street portraiture? This is your gal.

Two things that fluctuate pretty significantly with this lens on the used market are price (naturally) but also availability. Depending on what mount you're after, you may have a very easy time getting hold of this lens, or not. At the time of writing, there are loads of used versions available for Sony E-mount, a few available for Fujifilm X and Canon EF-M, and none available used for Z-mount or Micro Four Thirds. Patience is key here – though if yours is in short supply, you can buy this lens new and still stay within our £500 budget. Cheating? Maybe. But needs must.



### Canon EF-M 32mm f/1.4 STM

- Expect to pay: £350-£450
- [www.canon.co.uk](http://www.canon.co.uk)

#### Key specs

- Mount: Canon EF-M
- Min. focal distance: 0.23m
- Filter thread: 43mm
- Weight: 235g

When mounted to one of Canon's EOS M mirrorless cameras – all of which have APS-C sensors – this lens produces an equivalent focal length of 51.2mm. This naturalistic standard focal length makes it an excellent general-purpose lens, though a cut above the norm by virtue of having f/1.4 at its disposal rather than the more standard f/1.8. A sophisticated optical design, including an aspherical element, ensures excellent sharpness and clarity with minimal distortion, and Canon has also included the Super Spectra Coating to help control flare and ghosting. Autofocus performs well, powered by Canon's stepping motor, and there's also full-time manual override should you wish to take precise control for yourself.

Currently, you can save around £100 on this lens when you buy used, compared to the asking price for a new one. That situation may change once new supplies dry up and it's used or nothing – so if you're committed to using EOS M, it might be better to buy sooner than later.





## Fujifilm XF 56mm f/1.2 R

- Expect to pay: £320-£420
- [fujifilm.com/uk/en](http://fujifilm.com/uk/en)

### Key specs

- Mount: Fujifilm X
- Min. focus distance: 0.7m
- Filter thread: 62mm
- Weight: 405g

A hugely popular lens among Fujifilm users, the XF 56mm f/1.2 R is a portrait prime that delivers an equivalent focal length of 85mm. At the Fujifilm X-summit in 2022, a successor to this lens was announced, adding weather-sealing, which somewhat explains why this early version is so prolifically available on the second-hand market. Seriously – if you want this lens, you will not have trouble finding it, and that proliferation has kept the price nice and friendly. At time of writing, Park, Wex, Ffords and MPB all have at least one for less than £400.

In use, it's a dazzling lens. That big f/1.2 aperture lets Fujifilm do what Fujifilm does best – produce beautiful, dreamlike bokeh in images with a razor-thin depth of field. If you shoot weddings on a Fujifilm X camera, this lens should absolutely make its way into your arsenal. It focuses pretty close, too, and of course as a Fujifilm lens it has a lovely tactile aperture ring.



## Sigma 40mm f/1.4 DG HSM Art

- Expect to pay: £390-£440
- [www.sigmauk.com](http://www.sigmauk.com)

### Key specs

- Mount: L-mount, Canon EF, Nikon F, Sony FE, Sigma SA
- Min. focus distance: 0.4m
- Filter thread: 82mm
- Weight: 1,200g

It's undoubtedly a chunky customer, weighing in at more than a kilogram. However, Sigma's artsy prime with its unorthodox focal length and big f/1.4 aperture is a winner in terms of the stunning images it produces. Just as you'd expect, it gives a wonderfully crisp separation between subject and background, with details popping out, and bokeh beautiful in the background. Lovely stuff. The focal length makes it versatile – use it for street photography, landscapes, environmental portraiture or whatever you like. It's probably not one for travel, unless you've got a generous baggage allowance.

The lens is available for a host of mounts – however, for whatever reason, the second-hand market currently sports plenty of the L-mount version and not much of the others. This is happy news for users of the newer mirrorless system, who shouldn't have much trouble getting hold of a 'Like New' version of this lens for £440.



## Olympus M.Zuiko Digital ED 75mm f/1.8

- Expect to pay: £360-£430
- [explore.omsystem.com](http://explore.omsystem.com)

### Key specs

- Mount: Micro Four Thirds
- Min. focus distance: 0.84m
- Filter thread: 58mm
- Weight: 305g

With an equivalent focal length that doubles up to 150mm, this Olympus lens was pretty reasonably priced even when it was new back in 2012, and the second-hand market has made it all the more tempting. The wide maximum aperture of f/1.8 is immediately eyebrow-raising, and the lens continues to perform well even when you bang it wide open. Sure, there's a little corner fall-off, but nothing that's going to ruin anyone's day, and the sharpness performance is very good right the way across the frame. The application of Olympus's ZERO coating also helps to reduce reflections and flare to an absolute minimum.

There are trade-offs, of course – the lens isn't weather-sealed, and it lacks an internal stabilisation system, which can make it tricky to use in dim conditions (though again f/1.8 is of some help there). However, with prices currently going as low as £359 in some quarters, this lens represents brilliant value for money for MFT shooters.



## Zeiss Batis 40mm f/2 CF

- Expect to pay: £450-£550
- [www.zeiss.co.uk](http://www.zeiss.co.uk)

### Key specs

- Mount: Sony FE
- Min. focal distance: 0.24m
- Filter thread: 67mm
- Weight: 361g

The second-hand savings you can make on this sleek and lovely Zeiss lens are seriously impressive. 'Why would I spend £1,299 buying a new one off the shelf when I can get it in near-mint condition with six months' warranty for £499?' a reasonable person might ask. Realistically, the answer is most likely to be, 'Because someone else got there first.'

Built to fit Sony full-frame mirrorless cameras, the Zeiss Batis 40mm f/2 CF is a standard prime that delivers brilliant optical performance throughout its aperture range, and focuses fast and close. There's both a full-time manual focus override and a focus limiter switch, and the lens also features an OLED display that provides a readout for distance and depth-of-field information.

You don't get the low-light performance or bokeh quality of an f/1.4 lens – Sigma's 40mm f/1.4 DG HSM Art featured on this page springs to mind as a compelling rival for this reason, though it is also more than three times the weight of the Batis.

# Go full-frame and save cash

While mirrorless cameras are now the dominant force in the camera market, the DSLR still has plenty of benefits to offer keen photographers and are great value for money too. **Will Cheung** compares two leading cameras from each camp

The 35mm SLR has been popular for many decades and quite rightly too, with the fundamental appeal of letting you view the scene that you're about to photograph through the actual taking lens. The concept took time to evolve and refine, from the first model, the waist-level Exakta in 1936, to the eye-level Italian Rectaflex in 1947, to the Asahiflex IIB in 1954, the world's first SLR with an instant return mirror.

In time, the SLR gained better optics for brighter viewfinders, through-the-lens metering and reflex mirrors with a piggy-back secondary mirror to enable autofocus and selective light measurement, and more.

Of course, all these milestones came with film SLRs and when digital capture became a thing, it was mostly in the form of compact, zoom and bridge cameras with the SLR principle retained for pro-level models. This was because sensors of the day were small and larger APS-C and full-frame sensors were expensive, but that soon changed.

By the early years of this millennium, relatively affordable DSLRs finally arrived with models such as the Canon EOS D30, Fujifilm S2 Pro and Nikon D100, but even these weren't cheap and it wasn't until 2003 that the first sub-£1,000 digital SLR arrived in the form of the Canon EOS 300D.

## Smaller is beautiful

All was well in the world as filmless photography gradually slid into the driving seat and DSLRs continued to develop pace, with increasing resolution, improving high ISO performance and video. However, the DSLR was not going to have its own way for long; the tide started to turn in 2008 when Panasonic launched its Lumix G1, a compact Micro Four Thirds format camera aimed at photographers wanting a high performance and interchangeable-lens versatility in a smaller form. Of course the smaller format was a key factor in the petiteness of the Lumix G1 system, but it was also the first mirrorless camera. The monitor and finder viewing image were provided by the sensor so there was no longer any need for the pentaprism and mirror box that was traditionally needed for through-the-lens viewing.

This meant a slimmer body and a shorter distance between the back of the lens and the sensor plane, and this in turn meant bulky retrofocus lenses were no longer required, giving the chance for more compact lenses.

Several camera brands including electronics giant Sony nailed their colours to the mirrorless mast early on, while Canon, Nikon and Pentax held on stubbornly to their SLR values. They obviously had a huge commitment to cameras with reflex mirrors but they relented when the market told them that hanging on to a concept that was 70 years old was not wise, and it was probably more sensible to provide what buyers wanted. So, Canon and Nikon, while still selling DSLRs, fully committed to mirrorless in 2018 and have been playing catch-up ever since. Both have done well and are now on a level playing field with their rivals and have not only embraced the opportunities offered by mirrorless but taken key areas and advanced them even further.

## The present day

So, here we are in 2024 with camera sales continuing to decline but with mirrorless models outselling DSLRs. What's more, while new mirrorless camera and lens launches seem to happen almost monthly, the last DSLR was the niche Pentax K-3 Mark III Mono in 2022 and the last DSLRs from Canon and Nikon were from the EOS-1D Mark III in 2020 and the D6 in 2019, respectively.

Of course, DSLRs have a head start of many years so there are plenty of fabulous, high-performing



Below: Side by side, the EOS 5D Mark IV is noticeably taller to accommodate the pentaprism than the EOS R5. Importantly, while the EOS R5's RF lens mount is the same 54mm diameter as the EOS EF mount, having twelve instead of eight pins means more data can be transferred between camera and lens and more rapidly





**Left:** There's no image stabiliser in the EOS 5D Mark IV but that wasn't a problem with this 1/30sec exposure of Milan's Galleria Vittorio Emanuele II shopping gallery and the image is tack-sharp  
Taken with the EF 11-24mm f/4L USM lens at 11mm

**Below:** Being able to shoot at 20fps with the EOS R5's electronic shutter gives plenty of choice in action sequences such as these pelicans of Lake Kerkini being thrown fish  
Taken with the RF 100-500mm f/4.5-7.1L IS USM lens at 100mm with an exposure of 1/2000sec at f/6.7 and ISO 400

**Bottom:** From behind, the EOS 5D Mark IV monitor is fixed which limits shooting flexibility. Compare this with the EOS R5's monitor which folds out for higher and lower viewpoints and can face forward for selfies and content creation too

© WILL CHEUNG

models getting regular use out there. Furthermore, there's great value for money to be had from DSLRs, a point made even more forcibly thanks to the high price of the latest top-end mirrorless cameras.

While many photographers have taken the opportunity to downsize, adopting Micro Four Thirds and APS-C format cameras, there are probably just as many for whom full frame is the pot of gold at the end of the rainbow. So, to check out the options we took a close look at two full-frame Canon cameras, popular among enthusiasts and pro photographers, and also highlight a selection of full-frame DSLRs worth investigating.

### Tale of two Canons

The EOS 5D Mark IV is very likely the last in the brand's hugely respected DSLR 5D-series, available new at £2,970 and used from around £700-970. The EOS R5 is a mirrorless model with a new street price of £3,799 and around £2,900-3,200 on the second-hand market. With rumours of an EOS R5 Mark II due imminently, the EOS R5's price will fall in time.

The EOS 5D Mark IV has a CMOS sensor boasting a resolution of 30.4MP and a native ISO range of 100-32,000. It's not a lightweight camera and its heft does give it a reassuringly robust feel. If you want a camera that instils confidence, the EOS 5D Mark IV fits the bill.

Its control layout followed the pattern of previous EOS 5D models with notable features being the large rear input dial, full information top-plate LCD panel and the AF joystick. As with most DSLRs of the day,



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## At a glance



### Canon EOS 5D Mark IV

- 30.4MP resolution
- 6720x4480 pixels
- 7fps continuous shooting with AE/AF tracking
- Live view mode
- 61 AF point system
- Dual Pixel CMOS AF with face detect and tracking AF
- ISO range 100-32,000, expands to ISO 50-102,400
- 4K (17:9) at 23.98/24/25/29.97
- Fixed LCD monitor 1.62m dots
- CompactFlash and SD card slots
- Water and dust resistance
- 151x116.4x75.9mm
- 890g body only (with battery)



### Canon EOS R5

- 45MP resolution
- 8192x5464 pixels
- 20fps continuous shooting
- 8EV benefit in-body image stabiliser
- Dual pixel CMOS AFII with 1,053 AF areas in Face+Tracking mode
- Subject detect: humans, animals, vehicles
- ISO range 100-51,200, expands to ISO 50-102,400
- 8K DCI (17.9) at 24/25/30, 4K DCI (17.9) at 24/25/30/50/60/100/120
- Fixed LCD monitor 2.1m dots
- CFexpress Type B and SD card slots
- Water and dust resistance
- 138.5x97.5x88mm
- 738g body only (with battery)

➤ the LCD rear monitor is fixed in place because users demanded reliability and flexible monitors were not thought to be tough enough, but it shows a good image and it is touch-sensitive.

Fixed monitors are fine, but less user-friendly when the camera is low or high and you can't get your eye to the viewfinder eyepiece and need to use live view. It needs to be manually activated when it's needed and the image is bright with features such as touch AF making it good to use. Live view AF is not as responsive or sure-footed as mirrorless AF, but it works well enough if you're patient.

### It's in front of you

One of the joys of DSLRs is the direct connection with the scene in front of you, and the EOS 5D Mark IV's viewfinder is impressive. Its brightness depends on the scene and the speed of lens fixed to the front but even with modest maximum value optics in daylight, the image is decently crisp and contrasty. Of course, what you don't get with the optical finder is any indication of what your exposure and white balance settings are doing to the final result. However, with no flicker or image smearing that can affect some EVFs, the EOS 5D Mark IV's finder has much to commend it.

The camera's AF in normal use is fast and responsive, and moving the AF area around to cover the subject is easy enough, but its working area with up to 61 AF points is limited to a large centre section of the image; it's not anywhere near 100% but the coverage is enough for most scenes. You get more with live view and AF points are available quite deep into the corners.

Live view AF can be a little twitchy and the lens can search for focus. The live view image itself is good and has the benefit of being self-regulating so it's bright when ambient light levels drop.

Take a shot with an DSLR and you know it. Indeed, so does anyone without a few metres of you. Reassuring the clunk-click of the instant return mirror and the shutter opening and closing might be, it's not ideal when it comes nature or street photography, even more so in continuous shooting. There's the matter of vibration too, although mirror lock-up is available; and with no in-body image stabiliser, getting sharp handheld shots at slow shutter speeds is a challenge.

### Mirrorless next up

Put the EOS R5 next to its DSLR brother and its more petite bodyform is immediately apparent, but it is still deep enough for the baby finger to have something to rest against. The body is lighter but it's no featherweight which goes to show that saving weight is not a prime motivator for going mirrorless, unless you go the whole hog and buy a smaller format camera.

Control layout of the EOS R5 is different from the EOS 5D Mark IV with some changes forced by the provision of a vari-angle monitor, but you can tell the two cameras are from the same stable, and that includes the menu structure.

The mirrorless experience starts the instant you turn the camera on. By default, you get the monitor viewing image with auto switchover to the EVF



**Viewed from above, you can see that the two cameras have a similar-sized deep handgrip which promotes good handling, but the EOS R5 has a much thinner body and its back focus distance is 20mm compared with 44mm in the EOS EF mount**

when you lift the camera up to the eye. You can turn the monitor off or have it facing inwards for the film camera experience and turn off auto switchover too.

In terms of resolution the EOS R5's EVF has 5.76m dots so there's plenty of detail and the 120fps refresh rate means there's no smearing during panning. The experience is not far off an optical finder, with the benefit that you can see the result of adjusting settings in real time and zoom into the scene to critically check focus.

There's excellent versatility when it comes to AF set-up. Whether using the EVF or the monitor, focus points are available deep into each corner, and of course you can use face+tracking AF with subject/eye detect. In this respect, the EOS R5 is remarkable when it comes to latching onto a subject and sticking with it as it moves around in the frame, and this is in stills and video shooting. If you enjoy action photography or shooting birds in flight, you can't help but be impressed with the EOS R5's AF tracking skills which at the moment are among the best money can buy.

Speaking of action work, this is one area where mirrorless is significantly better than DSLR. The EOS R5 is not the fastest raw shooter currently available, but it can still whizz through shots at 20fps using its electronic shutter with full AE/AF tracking, in total silence and vibration-free too.

Using the electronic front shutter drops the shooting speed down to 12fps which is still much quicker than the EOS 5D Mark IV.



**Being backwards-compatible has enhanced the appeal of the EOS R system to existing EOS EF system owners, and their EF-fit lenses work perfectly via an adapter**

## To sum up

Both cameras have a great deal going for them, and if you take the used route, there's much more value going for the DSLR and that includes lenses too with so many out there. Canon is growing its RF lens range, but there are still gaps and the high-spec lenses are expensive. Also, there are no third-party AF lens options to consider, although Canon might relent on this policy at some point.

In terms of usability and performance there are pros and cons to both camera types, but on balance, mirrorless gets the nod. Not only that, but we are in the relatively early days of the mirrorless camera and they will only get better. Commit to mirrorless now and you'll be handily placed to make the most of the new technology as it comes on-stream. The downside, though, is very likely to be the price. R&D costs money and with fewer cameras being bought, you can guess who will be footing the bill.

As it stands, though, there is much to be appreciated with these two highly capable Canons so if full frame is your aim, then check them out.



**Left: The two cameras have dual card slots: the EOS 5D Mark IV has SD and CompactFlash cards and the EOS R with CFexpress Type B and JPEG. For sustained bursts at 20fps or 8K video, the CFexpress Type B is essential**

**Right: Image quality remains high when you venture into the higher ISO echelons of the EOS 5D Mark IV, as this shot taken at ISO 800 shows**

The exposure was 1/320sec at f/2 using the EF 85mm f/1.4L USM lens



**Below: With 45MP at your disposal the EOS R5 does a great job with detail-rich scenes like this**

Captured using the RF 70-200mm f/4L IS USM lens with an exposure of 1/500sec at f/13 and ISO 400



## 5 FULL-FRAME CAMERAS TO CHECK OUT

### Canon EOS-1D X Mark II

**Expect to pay:** £900 (good condition) to £1,650 (excellent)

Its full-frame 20.2MP CMOS sensor has a very capable high ISO performance while its AF system uses Canon's AI Servo III+ algorithm and EOS Intelligent Tracking and Recognition (EOS iTR) to give accurate and responsive focusing even with slower-aperture lenses. The EOS-1DX Mark II has a very fast shooting rate, capable of 14fps with AE/AF tracking.



### Leica SL (Typ 601)

**Expect to pay:** £1,400-1,800

The SL (Typ 601) was Leica's first autofocus full-frame mirrorless camera. It boasts a 24MP CMOS sensor supported by Leica's Maestro processor giving an ISO range of 50-50,000 and outputting DNG Raw files. It is weather-proofed and the EVF has a 4.4m dot resolution giving a viewing image with amazing detail. Now, nine years after its introduction, it's pretty good value.



### Nikon D850

**Expect to pay:** £1,400-1,570

The Nikon D850 is available new at £2,799 body only but its used price makes it a very tempting proposition. At its heart is a 45.7MP back-lit sensor and Expeed 5 processor giving an ISO range of 32-102,400 and even at higher speeds, image quality is impressive. Autofocus is accurate, responsive and very capable thanks to a 153 AF point, 99 cross-type sensor system.



### Panasonic Lumix S1

**Expect to pay:** £729-795

Panasonic had a formidable Micro Four Thirds line-up when it launched into the full-frame market with the S1 and the S1R, mirrorless models based on the L-mount. The Lumix S1 was a chunky camera housing a mid-level 24MP with impressive stills and video specification making it a worthy hybrid camera. Key features includes a five-axis in-body image stabiliser, a multi-shot high mode giving 96MP files.



### Pentax K-1

**Expect to pay:** £800-949

The Pentax K-1 had a rugged, weather-proofed body and at its heart had a 36MP image sensor without an optical low-pass filter; and this capable unit delivered detail-packed pictures even at ISO 6400. A five-axis in-body image stabiliser had a 5EV benefit and also enabled Pixel Shift Resolution shooting with an electronic shutter. The K-1's flexible LCD monitor was notable too for its innovative and tough design.



## ASSESSING IMAGING PERFORMANCE

Let's take a closer look at what the Canon EOS 5D Mark IV and EOS R5 can deliver in terms of picture quality.

A low-light scene was captured on both cameras with all in-body noise reduction turned off. The raw files were processed through Adobe Lightroom with default noise applied. Software such as DxO PureRaw and Denoise in Lightroom means raws can be cleaned up effectively, but we wanted to see what each camera was capable of.

The enlarged sections show the image at 100%. The lower megapixel count of the EOS 5D Mark IV means its images are smaller at the same magnification.

For the exposure latitude assessment the same scene was photographed at various exposures, starting with the correct metered exposure and then bracketing in 1EV steps up to +/-3EV. The incorrectly exposed raws were then corrected using Adobe Lightroom.

### Test summary

Four years separate the two cameras, with the EOS 5D Mark IV coming out in 2016 and the EOS R5 being unveiled in 2020. That's a decent gap and you'd expect the EOS R5 to be better, and indeed it does turn in a superior high ISO performance – but the difference isn't huge, and don't forget we are taking a critical look here.

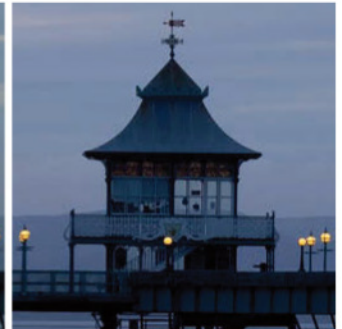
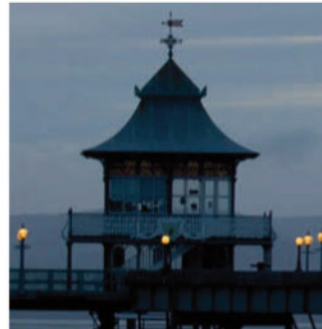
At ISO 12,800 the EOS R5 shows noise but it is finer than the EOS 5D Mark IV and the impact on detail is much less. Also, bear in mind that the EOS 5D Mark IV file would need magnifying to 122% to give the same image size and that would make the noise more obtrusive.

The raws from both were good at dealing with incorrect exposures. In both cases, recovering the -2EV shots meant a tiny noise increase and that was more evident with the -3EV pictures. With overexposure the +2EV was the limit in both and you can see that exposure correction brought a colour cast to the sky so that would need extra editing to get a more natural-looking result. The highlights in the +3EV shots were unacceptable and looked veiled and lacked any detail.



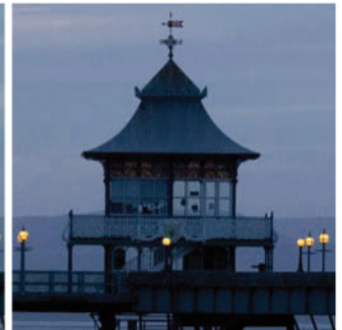
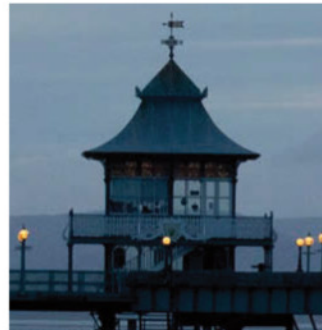
Canon EOS 5D Mark IV

Canon EOS R5



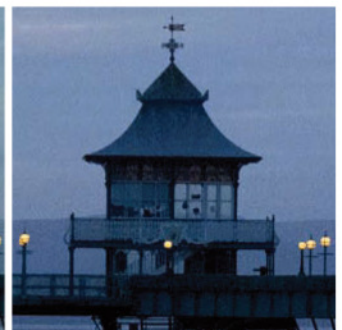
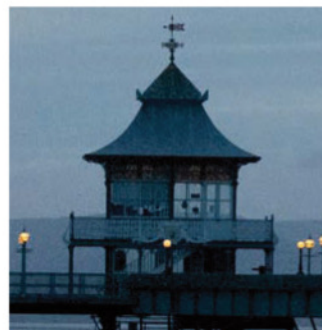
ISO 100

ISO 100



ISO 3200

ISO 3200



ISO 12,800

ISO 12,800

Canon EOS 5D Mark IV



-2EV

Correct

+2EV

Canon EOS R5



-2EV

Correct

+2EV

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**EXPLORING**



# Video on a budget

If you want to get started with video, check out our top picks for budget-friendly used video cameras and accessories. **Richard Sibley** guides us through what you need

**V**ideo in consumer cameras had well and truly come of age. A decade ago 4K capture was the talk of the town, but now top-end cameras can shoot in 8K, and the used camera market is awash with affordable 4K cameras.

There has never been a better time to get started recording video, whether it is to capture family events, holidays, adventures or just to start your own YouTube channel.

Over the following pages we have rounded up the used cameras and kits that we think will enable you to create your budget-friendly video set-up. Of course, there isn't room to cover every available product or every detail, so use this guide as the starting point to find out more online, including on our website at [amateurphotographer.com](http://amateurphotographer.com) or on our YouTube Channel – Amateur Photographer TV. If you find something you like, check out the used prices on reputable retailers' websites.



## What to look for

### Resolution

Full HD 1920x1080 resolution cameras are common, but in 2024 there is no excuse to be shooting at this lower resolution. You can easily pick up a used camera that shoots in 3840x2160, or even 4096x2160, which is 4K or what's known as Cinema 4K resolution.

Other things to look out for are the bit depth. All cameras should record in 8-bit, but you will find some that will capture 4K footage in 10-bit either in-camera or via HDMI, which offers more detailed colour.

### Image styles

Just as photographers can shoot a variety of different image colour styles, such as standard, portrait or landscape, filmmakers also have these options. Some cameras will have one or two dedicated video styles, as well as the ability to record in a log mode.

Log footage is very flat and low in contrast, allowing you to add your colour style. However, the image can be tricky to adjust without adding banding or image noise, so many people will look for a good built-in cinematic video style.

### Autofocus

One area that has received huge advancements is autofocus during video. Older cameras may be prone to hunting for focus randomly or drifting in and out. Others may not have face tracking or eye tracking available. Depending on what you are planning to shoot, check the autofocus features to make sure it meets your demands. If you plan on filming yourself, or your family, then at the very least having face detection AF is a must.

### Body style

Whilst most of the cameras we have listed are mirrorless, there are two different styles:

the rangefinder and the SLR style. It's personal preference but the body style will affect how you hold and use the camera and the type of screen that will be used.

### Lenses

Rather than talk about specific lenses think more about what lenses are available for the system. Older mirrorless systems such as the Sony E mount or Micro Four Thirds have a huge number of proprietary and third-party lenses available and it is easy to pick up a bargain. There will be fewer options with a new camera system.

### Connectivity

You will want to grow your camera kit by adding different audio components or even an external screen. A 3.5mm external microphone socket is essential, and a 3.5mm headphone socket is also beneficial because it allows you to monitor the sound as it is recorded.





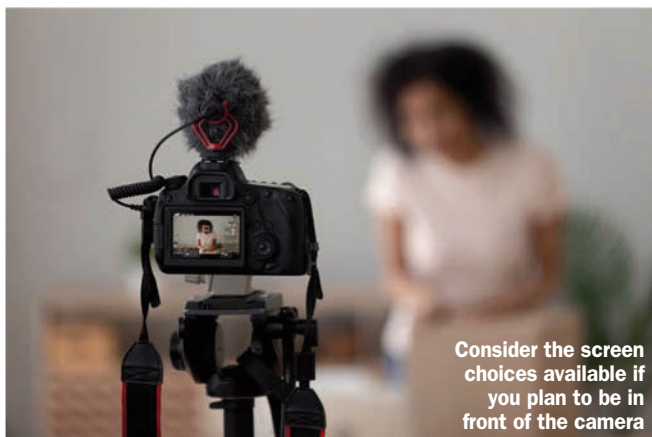
It's easy to go mad and buy lots of kit and accessories but what do you actually need to get started with video?

Also, an HDMI socket is useful if you wish to add an external monitor or recorder. Be warned that many cameras will have Micro HDMI sockets which can be prone to breaking or loose connections. When buying always check the HDMI socket on a camera, or at least ask if it is working. Cameras with a Mini HDMI or better still a full-size HDMI socket offer a more secure and reliable connection.

### Screen

If you plan to get in front of the camera you will want an articulated screen that flips round to the front. However, if you are more of a

documentary filmmaker, or have no wish to be front and centre, then just a tilting screen should be okay.



Consider the screen choices available if you plan to be in front of the camera

## Honourable Mentions

We simply don't have enough room to cover every single camera, but there are a few that we thought deserved at least a mention...



The **Blackmagic Pocket Cinema Camera** (Around £650) is a tiny Full HD powerhouse featuring a Super 16 size sensor and Micro Four Thirds lens mount. It is simple to use and although the autofocus is awful, the quality of the footage it creates is incredible for its size and price. Expect to pay around £600-650 body only.



The **Sony ZV-1** (Around £450) was Sony's first dedicated vlogging camera and was based on the RX100 range. With a 1-inch sensor, mic socket, face-detection AF, SteadyShot and Sony Picture Profiles, it is a truly pocketable vlogging camera. Expect to pay around £400-450.

From the dynasty of cameras that kickstarted the video revolution with the 5D Mark II, the **Canon EOS 5D Mark IV DSLR** (Around £1,000)

shoots 4K video and is a great option for those who won't let their Canon EF system lens go.



And finally the original **Sony A7S** (£550). With a 12-million-pixel full-frame sensor, it is about the cheapest full-frame camera for video that you can get and is still one of the best at

shooting in low light. Although it can only record Full HD in camera, it can record 4K via HDMI.



## Panasonic Lumix GH5

- **Price:** Approx £500
- **Sensor:** 20.3-million-pixel Four Thirds
- **Video Resolution:** Up to 4K (4096x2160) 60fps
- **Audio:** 2x 3.5mm headphone and Mic
- **HDMI:** Full size – 10-bit 4:2:2 output
- **Stabilisation:** In-camera and Optical

Launched in 2017, the Panasonic Lumix GH5 is still a superb choice if you want to get started. It's capable of capturing video at up to an impressive 400Mbps in 4:2:2 10bit at ALL-Intra compression quality – meaning that every frame is a keyframe, which is about the best quality you can get short of raw capture.

It has an articulated screen, all the inputs and outputs you need, including a full-size HDMI socket, and it can even shoot anamorphic footage. However, perhaps the best reason for buying a GH5 is the lenses.

There are hundreds of lenses available for the Micro Four Thirds mount. The only downside is that the autofocus can be a little slow with a tendency to hunt.



## Fujifilm X-T3

- **Price:** Approx £630
- **Sensor:** 26.1-million-pixel X-Trans APS-C
- **Video Resolution:** Up to 4K (4096x2160) 60p
- **Audio:** 2x 3.5mm headphone and Mic
- **HDMI:** Micro size - 10-bit 4:2:2 output

The X-T3 was Fujifilm's best camera for video when it was released, partly due to the fact it can record 4K 60fps 10-bit 4:2:0 internally or 4:2:2 over HDMI. Everyone loves the Fujifilm Film Simulation picture styles and these can be used for video, including the Eterna simulation, which is specifically designed for video.

The phase detection autofocus works well compared to the contrast detection systems of the time. The downsides are that the screen is tilting and doesn't face forward, and there is no in-camera stabilisation, so it is not as ideal for vlogging. If you do want to use a monitor to record yourself then you need to take care as it has a less sturdy Micro HDMI socket.



## Sony A7S II

- **Price:** Approx £730
- **Sensor:** 12-million-pixel Full Frame
- **Video Resolution:** Up to 4K 30fps (3840x2160) 4:2:0
- **Audio:** 2x 3.5mm headphone and Mic
- **HDMI:** Full Size – 4:2:2 8-bit output

The key to the popularity of the A7S II is the 12-million-pixel sensor which combines a good dynamic range with the ability to produce great-looking footage in low light. It has a maximum expanded sensitivity of ISO 409,600.

Its 4K capture looks a little dated, as it can only capture 8-bit footage, either internally or externally, at 30fps. It also only has a tilting screen, rather than front-facing. That said, with built-in stabilisation, full-size HDMI socket and good AF, it marks an excellent

introduction to shooting video with the full-frame Sony E-mount cameras. Not to mention there is a good range of Sony and third-party lenses available.



## DJI Osmo Pocket

- **Price:** Approx £130
- **Sensor:** 12-million-pixel 1/2.3in
- **Video Resolution:** 4K 60fps (3840x2160) 100Mbps
- **Audio:** Mic input via optional adapter
- **HDMI:** N/A

A curveball option that certainly won't be for everyone. The DJI Osmo Pocket takes a small smartphone sensor and combines it with a 3-axis gimbal stabiliser with a small screen. The stabilisation helps to keep everything steady whilst moving, or you can put the camera on a tripod, via a third-party mount, and use tracking to have it follow you whilst you move.

It is limited in terms of video quality, and it can be fiddly to use, although it can also plug directly into your smartphone for a larger screen. However, it is truly pocketable, and the smooth footage and active tracking make it great for vlogging or recording your family or photographic adventures.



## Blackmagic Pocket Cinema Camera 4K

- **Price:** Approx £860
- **Sensor:** Four Thirds
- **Video Resolution:** Up to 4K (4096x2160) 60p, 12-bit
- **Audio:** 2x 3.5mm headphone and Mic, Mini-XLR
- **HDMI:** Full Size – 10-bit 4:2:2

Although it is far from pocketable, the 4K version of the BMPCC is a tiny cinematic video powerhouse. It can shoot Blackmagic Raw 12-bit footage at a compressed rate of as little as 3:1 which means it is recording footage at an incredible 136MB/s (or 1140Mbps). If you don't need that quality then there are Apple ProRes 10-bit options.

To save needing hundreds of memory cards the BMPCC 4K can record to a suitable SSD via USB-C. In summary, the footage looks incredible for its size and price. The Micro Four Thirds mount means

there are lots of

lens choices,

and it has a

beautifully large 5in

screen and a

simple-to-use

operating

system. It's a

great choice

for budding

filmmakers

Downsides are

that there is no internal

stabilisation and the autofocus is

barely usable; this is not a camera

for vlogging!



## Nikon Z 6

- **Price:** Approx £680
- **Sensor:** 24.5-million-pixel Full Frame
- **Video Resolution:** up to 4K 30fps 144Mbps
- **Audio:** 2x 3.5mm headphone and Mic
- **HDMI:** Mini – 4:2:2 – 10-bit

Along with the Nikon Z 7, the Z 6 was Nikon's first serious attempt to appeal to video users. The internal video recording and features were quite standard for the time, with 4K 30fps 8-bit internal recording. However, via the Mini HDMI socket, it can record 4K 10-bit footage to an Atomos Ninja V (something the Sony A7S II cannot do). The footage could also be saved on the Ninja V in ProRes raw format, making the Z 6 a solid camera for those looking for good image quality.

The phase detection autofocus works well in video capture, usually staying locked onto subjects. However, the lack of a front-facing screen makes it tricky for vlogging, unless

paired with an Atomos Ninja V. There is

also a premium to paid

for used

lenses, with

the Nikon Z

system still

fairly new.



## Canon EOS R

- **Price:** Approx £950
- **Sensor:** 30.4-million-pixel Full Frame
- **Video Resolution:** Up to 4K (4096x2160) 8-bit 4:2:2
- **Audio:** 2x 3.5mm headphone and Mic
- **HDMI:** Mini – 10-bit 4:2:2

It was Canon's first camera to use the new RF, with much of the technology borrowed from the EOS 5D Mark IV, including the sensor. However, it has some video improvements. Notably, Canon's Dual Pixel AF works in 4K capture, and the HDMI output is 10-bit 4:2:2.

As you would expect the handling from the camera is great, and there are all the inputs and outputs you need. However, there are some flaws with the camera when shooting video; There is a 1.8x crop when shooting video and no sensor-based stabilisation. There is digital stabilisation, but increases the sensor crop for 4K video – so grabbing a wideangle lens is essential.

Thankfully, an RF to EF mount is available

and you can even

use many EF-S

(APS-C) lenses

as more

affordable

video

options.



## GoPro Hero 7 Black

- **Price:** Approx £100
- **Sensor:** 12-million-pixel 1/2.3in
- **Video Resolution:** Up to 4K (4096x2160) 60p 80Mbps
- **Audio:** Mic via USB-C
- **HDMI:** Micro HDMI

Whilst the GoPro Hero5 was something of a turning point for the GoPro range, the Hero 7 was the first to offer GoPro's HyperSmooth electronic stabilisation. This stabilisation keeps the footage looking extremely smooth, almost like it has been shot on a gimbal. This made it a great option for adventurers and sports enthusiasts, but also for vloggers who could walk and talk more easily.

With a huge range of accessories, there are countless options for mounting GoPro cameras almost anywhere, and used cameras and accessories are easily available.

Make sure that you get the GoPro Hero 7 Black version (not the White or Silver) as it

offers the best 4K

recording and is

the only one to

feature the

HyperSmooth

stabilisation.





## Sigma 18-35mm f/1.8 DC HSM Art lens

● **Price:** Around £300-400

This lens from Sigma became an instant favourite amongst videographers by providing an almost perfect focal length zoom for many video productions. The lens is still in production, so used prices can vary hugely depending on the condition and lens mount.

It is an APS-C format lens, available in several DSLR mounts. However, the Canon EF mount is most popular, with many videographers using it with a lens adapter to mount the lens on Micro Four Thirds, Sony E (APS-C) or Fujifilm X-mount cameras. If you are using such a camera, grab this lens and a suitable adapter.



## Benro KH25P Video Tripod

● **Price:** Around £150

If you are after a good-quality video tripod to get started, look no further than the Benro KH25P aluminium tripod and head. Weighing 3.41kg and coming with a travel case, it is lightweight enough to shoot outside but heavy enough to remain stable. Its sturdy legs can be raised in two sections to a maximum shooting height of 156cm, and the leg braces can be locked to keep everything secure. A basic, but very usable, pan and tilt video head is included.



## iFootage Cobra 3 monopod

● **Price:** From £100

Another favourite amongst videographers, the iFootage Cobra 3 monopod is perfect for when you want some stability, but a tripod is overkill. The three-section monopod comes in carbon fibre or aluminium versions, has large flip locks, and may even come with the excellent iFootage video head. However, the beauty is that it has a built-in quick-release system, and the monopod legs can even be used as a table-top tripod. And, if you are brave enough, and using a light enough camera, it is great for recording yourself.



## Mount adapter

● **Price:** From £20

Mount adapters can be so cheap that you can buy one new or source a used one for less than £20 – however, it is worth buying from a named brand. With almost everyone shooting on mirrorless cameras, a mount adapter will allow you to use older SLR lenses on a mirrorless camera, and there are almost limitless combinations of adapters and lenses to choose from. Whilst some adapters can autofocus, generally they aren't that great. Besides, half the fun is using vintage manual focus lenses and getting a look you can't get with a modern lens.



## Rode Wireless GO Mic kit

● **Price:** Around £100

Another piece of kit that became an instant classic and shaped how we record sound. The kit consists of a microphone and receiver which wirelessly pair together. The microphone has a 3.5mm socket for an additional mic to be mounted if you want to upgrade the audio, but for an on-the-go mic kit for vlogging and interviews, it is small, easy to use thanks to USB-C charging and small LCD screens, and most of all produces great sound quality.



## Atomos Ninja V

● **Price:** Around £400

Recording to an Atomos Ninja V can help you get the most from an older camera. The Ninja V allows for 4K recording to the highest quality ProRes formats, and it can take advantage of the 10-bit HDMI out of some cameras. You can preview LUTs on log footage, or even bake them directly in. On some cameras, there's an option to save footage in a raw format. Not to mention the 5in screen is streets ahead of a camera screen if you want to film yourself.



## DJI Mini 2

● **Price:** Around £300

Drones have created so many more opportunities for videographers, and they are great fun to fly responsibly. The DJI Mini 2 can capture 4K footage and fold down so that it can be easily taken on your adventures. It weighs under 249g, meaning in many countries it can be flown with only an operator ID and passing a basic responsibility course (but please check local rules before flying). It has a flight time of around 20mins. Overall, the DJI Mini 2 is an easy-to-use drone, with lots of safety features in the DJI app to make sure you stay safe.



## Zoom H1n

● **Price:** Around £50

An external recorder, such as the affordable Zoom H1n, can be used to record ambient sounds to add depth to your videos, or just use it as an interview mic. Or you can use it as a backup mic and recorder, just in case something happens to your in-camera audio. There is a built-in 3.5mm mic socket if you want to use a specialist mic for a task, and there is a 3.5mm headphone socket to monitor. With recording quality up to 24-bit 96kHz it can add some audio finesse to your videos.



## DJI Ronin SC

● **Price:** Around £150

Between lens, sensor and digital stabilisation, getting steady footage is a lot easier than it was. However, if you are walking or moving around, a 3-axis gimbal stabiliser such as the Ronin SC can make a huge difference. The Ronin SC has motors powerful enough for a mirrorless camera or small DSLR, and it includes a small tripod that allows you to easily set and balance your camera, or use it with the DJI app and use ActiveTrack you track a subject, or yourself, as they move around the scene.



## X-Rite ColorChecker Passport Video

● **Price:** Around £40

If you are just starting, it is unlikely that you will be shooting raw footage. Getting the colour correct in-camera is important, as there can be a lot less flexibility when it comes to editing colour in the video before the image quality starts to break down. The X-Rite ColorChecker Passport Video has a white balance card, focus checker and a colour palette, giving you everything you need to make sure the colours that you get in-camera are as good as you can get.



## Generic Variable ND filter

● **Price:** From £20

When shooting video, your shutter speed remains fixed whilst you are shooting. Similarly, your aperture should remain fixed; changing the aperture if the light changes mid-shot will also change the depth of field. Setting the camera to use Auto-ISO is a good option, but may cause noise and dynamic range to change in the middle of shooting. A Variable ND gets around this by allowing you to manually change the light entering the lens, whilst all the other exposure settings remain the same.



## Generic camera cage

● **Price:** From £20

A camera cage is a frame that fits around your camera and offers many more mounting points for adding accessories. There is a wide variety of different cages, from a half-cage to a full cage with additional handles. A cage allows you to customise your camera to suit your needs. Use it to mount accessories, from lights, microphones, handles, power supplies, and monitors; a cage can make your video set-up personal to you.

# Readers' best buys

You don't need to splash out on new kit to capture great shots. There are some incredible bargains to be had second-hand. Our readers share their experiences and tips on buying used kit



**Oxburgh Hall**  
Kodak Tri-X 400, developed and scanned by James

## James Billings, Swaffham, Norfolk

**BEST BUY:** Mamiya C330 with 80mm and 135mm lenses, £340 from eBay

I liked the idea of a TLR as they look quite distinctive and offer more control than the simple box cameras we had in the house. A bit of research suggested the Mamiya C330 was a good option as it provided interchangeable lenses along with a lower price than Rolleiflex and so on. Scouring eBay, I eventually spotted one that sounded in good working condition and came with two lenses (most came only with one). After some well-timed mouse clicks, I won! I've enjoyed the slow pace of using it so far, and the image quality is superb. Looking forward to experimenting more with it!

[www.ebay.co.uk](http://www.ebay.co.uk)

Instagram @james\_billings



**Factory building with cast of light using the Fujifilm film simulation settings**

Fujifilm X-E2, 21mm, 1/1100sec at f/1, ISO800

## Anthony Young, North Dorset

**BEST BUY:** Fujifilm X-E2, £369 from MPB online

The Fujifilm X-E2 might be over ten years old, but its sleek design and excellent build hides the same 16MP X-Trans CMOS II sensor as its more expensive Fuji models. These sensors offer a wide range of colour and filter options to get the best out of your images with Fujifilm's film simulation modes. My main reason for purchasing this camera is that it's small enough to fit in my pocket and perfect for street photography! As it's a mirrorless camera and supports interchangeable lenses, you can easily pick up good-quality lenses online for a good price, which is a bonus.

[www.mpb.com](http://www.mpb.com)

Instagram

@campervanphotography



**Seagulls along Bournemouth beach**

Fujifilm X-E2, 21mm, 1/340sec at f/1, ISO 200



Taken during a photography expedition along the Norfolk coast in Happisburgh. I had attempted this shot before, but my 32-64mm lens couldn't capture the expansive view I desired  
 Fujifilm GFX 50S II, 23mm, 5sec at f/16, ISO400

### Dibs McCallum, Norfolk

**BEST BUY:** Fujifilm GF 23mm F4 R LM WR, £995 from MPB

I invested in the GF 23mm lens for my Fujifilm GFX 50S II, because before this purchase, my widest lens was the GF 32-64mm. On numerous occasions, I found myself needing a wider angle to capture expansive landscapes in their entirety.

Acquiring the lens through MPB, I was astounded by its impeccable condition; listed as excellent, it truly

lived up to that description with pristine optics, and a like-new overall condition.

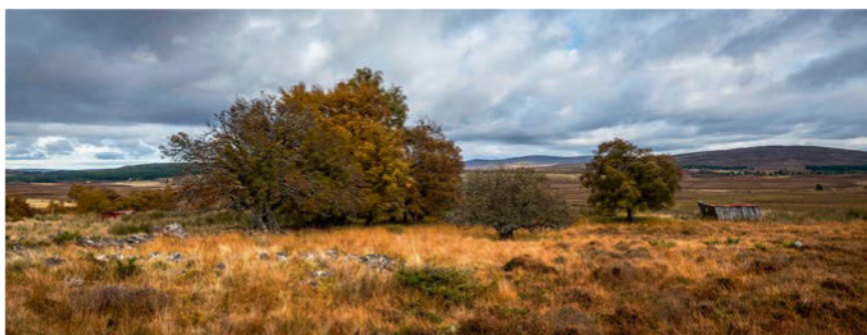
As evidenced by the images I've captured, it has become an essential part of my photography kit.

When considering any lens purchase in recent years, I always check for second-hand options from reputable retailers for the peace of mind provided by their warranties.

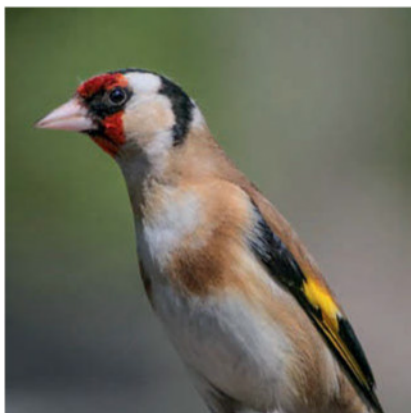
**www.mpb.com**

**Facebook**

**@dibsmccallumphotographer**



Derelict crofts on the Dava Moor in Scotland Fujifilm GFX 50S II, 23mm, 1/20sec at f/18, ISO 320



Goldfinch Canon EOS 80D, 400mm, 1/400sec at f/5.6, ISO 400

### Michael Fayne, Dublin, Ireland

**BEST BUY:** Canon EF 400mm f/5.6L USM, \$850, Bermingham Cameras

In 2019 I bought a used Canon 400mm prime lens for about €850, an expensive bargain! This is the first prime lens I've bought. I honestly never used to believe it when people said there was a difference in image quality with a prime. My mind was swiftly changed after trying out this lens. Paired with my Canon EOS 80D, it produces some incredible images. I've bought another variable zoom lens since, but I keep going back to this 400mm prime because I just love that clarity it gives me.

**www.berminghamcameras.ie**

**Instagram @magicfayne**

### Arctic Tern fishing

Canon EOS 80D, 400mm, 1/1000sec at f/8.4, ISO 2400





Rare UK visitor, the red-footed falcon  
Fujifilm X-T5, 100-400mm,  
1/3200sec at f/5.6, ISO 3200

**Natalie Wright, Cramlington, Northumberland**

**BEST BUY:** Fujifilm XF 100-400mm F4.5-5.6 LM OIS WR, £800 from London Camera Exchange

I wanted to improve my bird photography and after speaking with an experienced local wildlife photographer, I was advised to get the

XF 100-400mm. It could be paired with the 1.4x Teleconverter too.

I swapped my old X-T4 body for it, and I bought used, as it's costly new at £1,700. The lens is a good balance between size, weight, reach and is sharp.

I was able to test the lens before purchase. It was worth doing as I read that some copies

are not as sharp as others. Mine needed a new front element, and London Camera Exchange were superb throughout, and did this under their comprehensive warranty.

[www.lcgroup.co.uk](http://www.lcgroup.co.uk)  
[www.youtube.com/natswright](http://www.youtube.com/natswright)



Ewes in snow at Fordhall Organic Farm  
Nikon D3500, 170mm, 1/500sec at f/6.3, ISO 200

**Francesca Lant, Shropshire**

**BEST BUY:** Sigma 150-600mm f/5-6.3 DG OS HSM, £600 from eBay

Having purchased my current camera (a Nikon D3500) from eBay, it has become my go-to website when hunting for second-hand kit. Researching sample photos is an important

initial step for me – second-hand or not, there's little point in a purchase which doesn't match my requirements.

The reason I wanted to add a Sigma 150-600mm lens to my kit bag, is down to my love of nature and wildlife photography. My eye has always been drawn to subjects in this genre. This zoom lens allows me to capture



An almost full moon  
Nikon D3500, 600mm,  
1/1000sec at f/6.3, ISO 4000



Egyptian goose family at Richmond Park  
Nikon D3500, 600mm, 1/400sec at f/6.3, ISO 400

wonderful creatures in their environment, with minimal disturbance to them.

When looking beyond the terrestrial, this lens has also enabled me to grab photos of the moon when the weather has allowed it!

[www.ebay.co.uk](http://www.ebay.co.uk)  
[@frangipani.takes.photos](https://www.instagram.com/frangipani.takes.photos)





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### XF 100-400MM F/4.5-5.6 R LM OIS WR



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## SIGMA CANON RF MOUNT LENSES

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The first 6 lenses to be announced are designed for crop-sensor cameras. Find out more & register your interest to be amongst the FIRST to learn more at [bit.ly/park-sigma-rf-blog](http://bit.ly/park-sigma-rf-blog)



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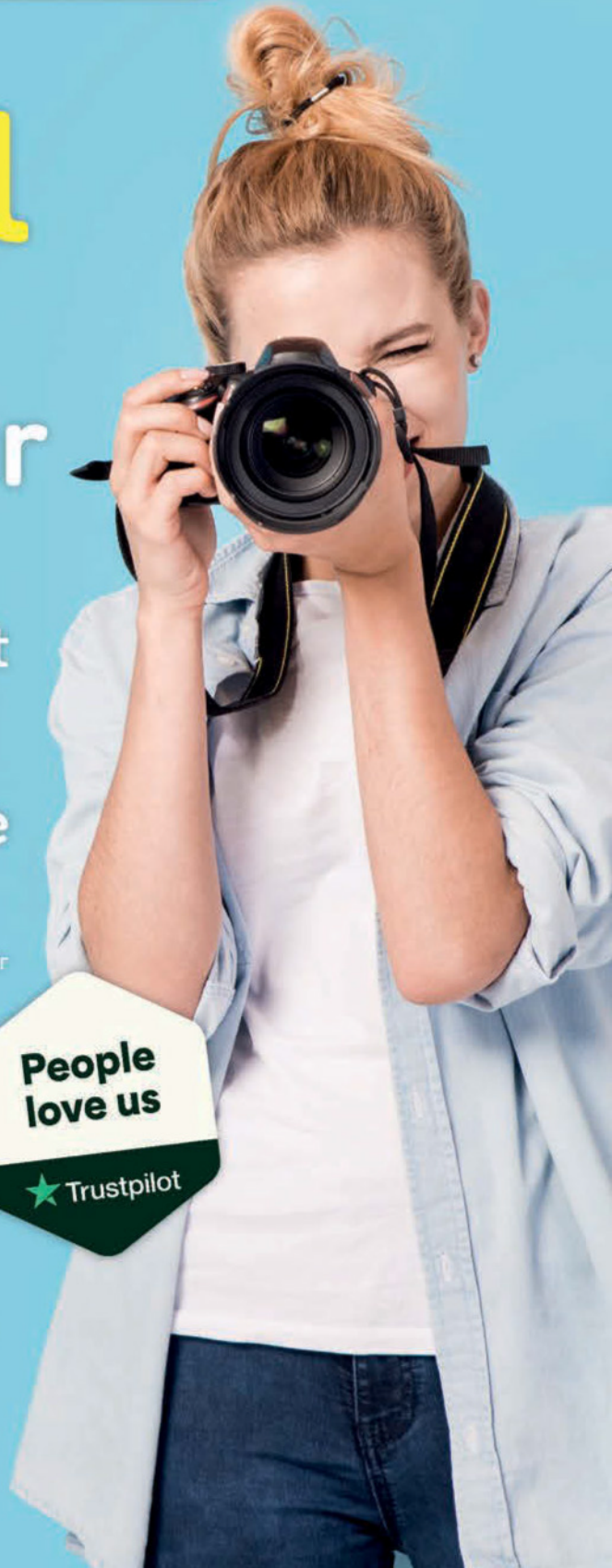
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View over Surrey from Box Hill using a Sony A7 II and an old adapted Canon FD 28mm f/2.8  
Sony A7 II, 28mm, 1/125sec, ISO 100

**Ben Burchell, Horsham, West Sussex**

**BEST BUY:** Sony A7 II, £364 from Park Cameras

I acquired the Sony A7 II because I noticed the used prices had been cut substantially and without warning. There was no sale event that I could see, so I instantly bought one. The camera is in excellent condition except for the rear LCD screen, which is delaminating, which I will fix at a later date. I've been wanting a full-frame camera for a while to complement my A6400, but also because I wanted to shoot my vintage lenses without the APS-C crop, and I now have one with the added benefit of IBIS.

When it comes to second-hand equipment, I'm always looking for the best bang for my buck, even if it means it might be rough on the edges. I got this Sony from Park Cameras because they offered it at the best price I've seen anywhere! Being local to me, and a great store, I was happy to give them my custom.

[www.parkcameras.com](http://www.parkcameras.com)

[www.burchellphotography.co.uk](http://www.burchellphotography.co.uk)



The Sony A7 II was purchased from Park Cameras. Apart from the rear screen, the camera was in excellent condition

**Jeffrey Rowles, Blaenavon, South Wales**

**BEST BUY:** Sigma 50mm F1.4 DG HSM Art, £600 from eBay

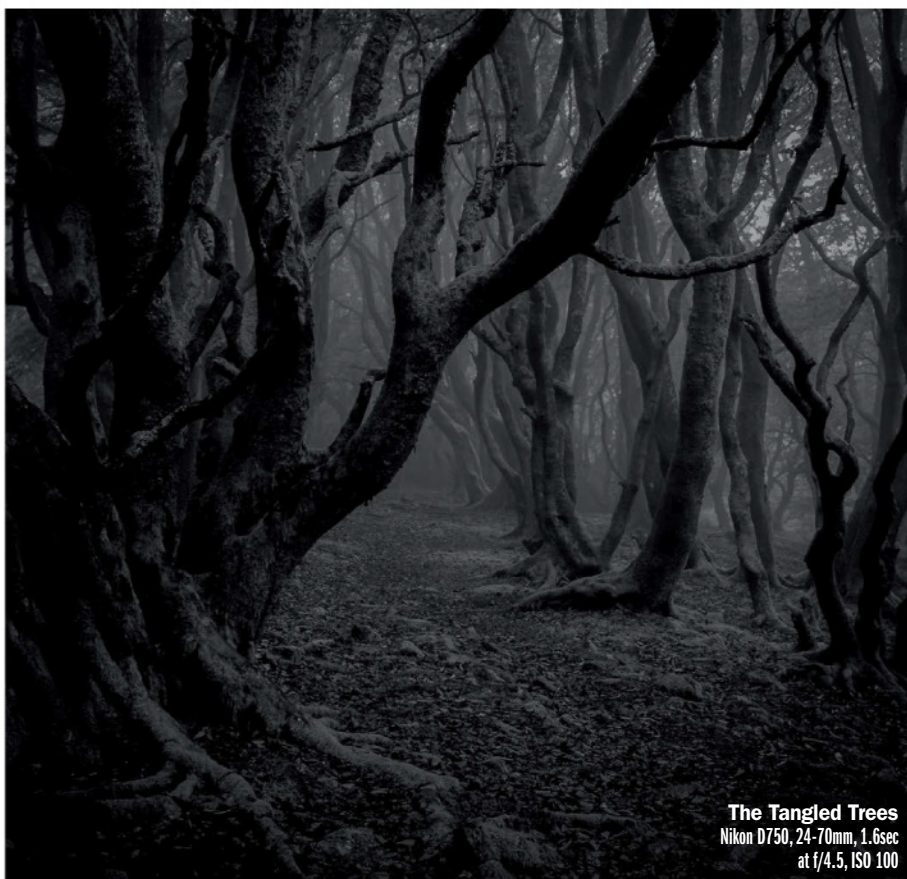
I set myself a challenge to do a woodland shoot and I wanted to use a fixed-focal-length lens to make me think more about my composition. I also wanted a lens that would suit a variety of genres. This Sigma lens had many good reviews and being a fast lens, f1/4, it was ideal for low-light situations. I didn't want to buy brand new because of cost so I set about searching for one on eBay. When buying from eBay I always engage with the seller via messages and on this occasion I instantly knew this was genuine as it was from a wedding photographer. He sent me images he'd taken with it and provided me plenty of proof it was his lens.

[www.ebay.co.uk](http://www.ebay.co.uk)

Instagram @jeff\_rowles\_photo\_therapy



This fast lens is perfect for detail shots  
Nikon D750, 50mm, 1/1250sec at f/1.4, ISO 100



The Tangled Trees  
Nikon D750, 24-70mm, 1.6sec at f/4.5, ISO 100

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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Chester Tugwell, West Sussex

### About Chester

Excel trainer and YouTuber Chester particularly enjoys

shooting landscapes in his local area. You can see more of his work at [www.chestertugwell.com](http://www.chestertugwell.com) and on Instagram @chestertugwell

### Favourite subjects

Landscapes. I live in a very rural area just outside the South Downs National Park. Like many landscape photographers, I like photographing in misty conditions. My favourite time of the year to photograph is December and January, when frost and early morning mists are more likely to occur.

### How did you get into photography?

It was after I went to an exhibition in the 1990s in Brighton by Mark Power called The Shipping Forecast. I haven't adopted Power's photographic style, but for some reason, that exhibition ignited my interest in photography.

### What do you love about photography?

It's a great hobby – gets you out in nature and provides a creative outlet, and I enjoy all aspects, including the photo editing part. Photography is mindful as well: it makes you focus on the landscape around you and be present in it.

### Favourite photographers

There are many local photographers who I follow on Instagram and sometimes bump into while out photographing. I really enjoy their

work and they provide plenty of inspiration. I won't name any of them in particular, but I do follow a few photographers on YouTube and I find the work of Adam Gibbs to be among the best.

### First camera

Nikon D80.

### Current kit

The Nikon D7500, Sony RX100 VI, Nikon 7100 Infrared Conversion, and the DJI Mini 3 Pro.

### Favourite lens

The AFS Nikkor 16-85mm f/3.5-5.6G ED VR.

### Favourite accessory

Gloves with fold-back fingers.

### Dream purchase

I am quite happy with the kit I have. I don't think that my ability as a photographer has outgrown my current photo kit.

### What software do you use?

DxO PhotoLab 6, Nik Collection, Affinity Photo.

### Where do you find inspiration?

From local photographers and photography books.

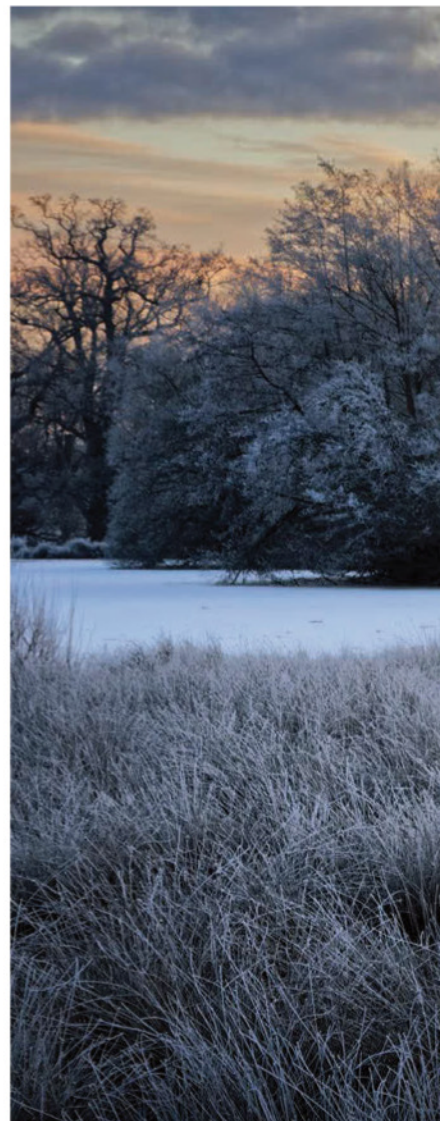
### Tell us about your pictures

These photographs were taken in Petworth Park in West Sussex, which is 15 minutes' drive from where I live. There was a series of really cold and misty mornings last winter. In December and January with the sun rising later in the morning, the park opens just in time to capture the best of these conditions.

## Frozen Upper Pond, Petworth Park

**1** The hoar frost gives a magical feel to this scene. I am very familiar with Petworth Park as I walk around it often, but this January morning it looked quite unfamiliar, as if it belonged in a fairy tale.

Nikon D7500, AF-S DX Nikkor 16-85mm f/3.5-5.6G ED VR, 1/80sec at f/8, ISO 180



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See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



**Winter Sunlight and Mist in Petworth Park**

**3** The sun started burning through the mist, creating layers between emerging trees and rolling hills. Nikon D7500, AF-S DX Nikkor 16-85mm f/3.5-5.6G ED VR, 1/500sec at f/8, ISO 100

**Trees in Mist, Petworth Park**

**4** I love the depth and layering the mist achieves. Birds in flight give balance to the scene. Nikon D7500, AF-S VR Zoom 70-300mm f/4.5-5.6G IF-ED, 1/250sec at f/8, ISO 100

**Trees in Mist, Petworth Park**

**5** The warm sun rays in an otherwise cold landscape pick out this tree for special attention. Nikon D7500, AF-S VR Zoom 70-300mm f/4.5-5.6G IF-ED, 1/250sec at f/8, ISO 100

**Winter Sunlight and Mist in Petworth Park**

**2** I was quite taken by this scene. The frosty trees and pond look almost monochrome in contrast to the orange of the sunrise. Nikon D7500, AF-S DX Nikkor 16-85mm f/3.5-5.6G ED VR, 1/80sec at f/8, ISO 560



## At a glance

- Very robust 35mm film camera
- 35mm f/2.5 Nikkor standard lens
- Interchangeable lenses
- Designed to work up to 50 metres underwater
- Aperture priority TTL metering
- Manual focusing, no rangefinder



# The Nikonos IV-A – a ticket to adventure?

This waterproof camera was a mainstay of adventure photography in the 1980s, but could it still have a place in your kit? **John Gilbey** finds out

As a trainee Scuba diver in the 1970s, I often hankered after a waterproof camera to record my adventures, first in cold winter swimming pools and later in even colder open water dives around the British and Norwegian coasts. I had all sorts of ideas about building a Perspex case for a small 35mm Rollei camera, but I soon discovered this was way beyond my technical skills. Then, one of the trainers – a professional diver – introduced me to his Nikonos waterproof camera. I'd seen them on television, as one of the standard bits of gear on Sunday evening wildlife documentaries, but I'd never handled one. As soon as I did so, I was hooked. It took me a long time to get hold of one, but I'm glad that I did.

## History

Until the late 1950s, underwater cameras were usually traditional models encased in alloy and glass cases, which were heavy, bulky and eye-wateringly expensive. Then pioneering diver Jacques Cousteau, creator of the book and film *The Silent World*, got together with Belgian engineer Jean de Wouters to produce a dedicated underwater camera. Named the 'Calypso', after Cousteau's research ship, it was sold under the Spirotechnique brand. Seeing the potential of the camera, and seeking a wider market, the design was licensed to Nikon, which was already pondering its own design for a waterproof 35mm camera. The collaboration resulted in an improved version of the Calypso, named the

Nikonos, which was launched in 1963. By the following year, it was selling over 1,300 units a month – a remarkable number for such a specialist camera.

The Nikonos II and III followed, each delivering incremental improvements, but the Nikonos IV-A released in 1980 was the first wholly Nikon design. It was a radical departure from previous models, and a completely modern concept.

## Layout and handling

The first thing you notice when you pick up the Nikonos IV-A is the weight. At around 950g with a standard lens fitted, it feels like a solid chunk of metal – which it mostly is. While a few textured plastic panels are there to add grip, and the orange plastic shutter release adds contrast,

the vast majority of the construction is of beautifully machined alloys finished in black. It is much the same size and format as a 35mm compact camera of the same period, and fits easily in the hands. With a nod to its intended purpose, it is remarkably easy to operate with cold, numb hands or while wearing gloves.

The top plate is dominated by the large viewfinder of the traditional inverted Galilean type, which has silver frame markings for the standard 35mm lens – including parallax correction marks. This is clear and bright, and is of a high eyepoint design which can be used effectively with your eye a couple of inches away from the viewfinder – so you can wear a diving mask without problems. A large plastic







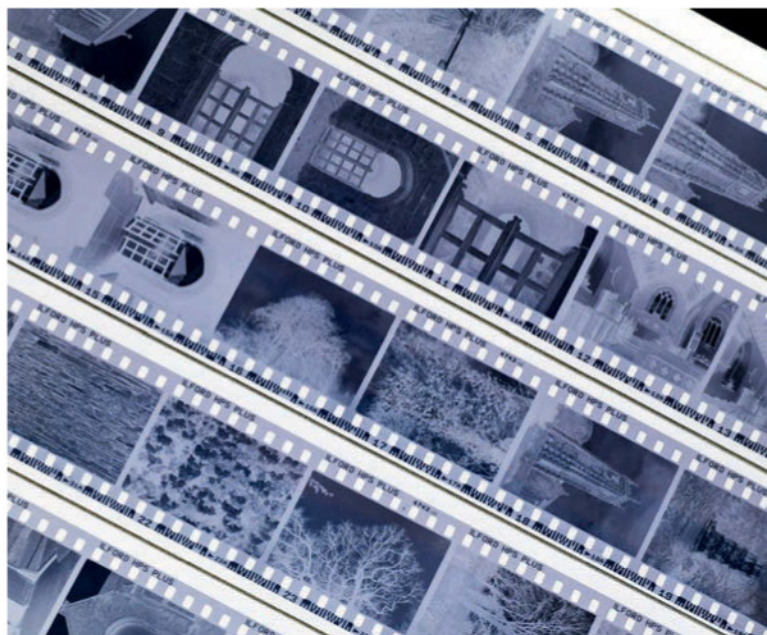
You can keep using the Nikonos IV-A even in heavy rain  
Ilford HP5 Plus, f/8

open-frame viewfinder can also be attached to the accessory shoe on the top plate, which gives you even more freedom. There is no rangefinder, and only a scattering of signals to announce what the camera is doing: A steady red LED means the meter is working and there is adequate exposure. If it flashes the subject is either under or overexposed, so you need to adjust the aperture as appropriate. No LED when you depress the shutter release means that the battery is dead!

To the left of the top plate, the rewind knob doubles as the film speed setting in a reassuringly familiar way. On the right the film advance lever is compact and light in operation, to the extent that you initially wonder whether you have loaded the film correctly.

Below it is the control dial for the four basic settings: 'A' gives aperture-priority exposure metering, 'M' provides a manual shutter speed of 1/90th, 'B' gives a brief time exposure with the shutter open for as long as the shutter release is pressed and 'R' allows the film to be rewound into the cassette. Immediately in front of the film advance lever, and slightly below it, is the large orange shutter release. This has a sliding lock to prevent accidental exposures, which is useful if you're scrambling about in a boat, but risks being forgotten about resulting in missed shots. On the extreme right of the top panel there is a frame counter which resets when the back is opened.

The exposure system is quite sophisticated given



Exposure is predictable and reliable



Long exposures are possible in aperture priority  
Ilford HP5 Plus, f/8

the age of the camera, with a through the lens (TTL) meter based on a silicon photodiode (SPD). Light entering the lens is diverted onto the sensor by an element which moves out of the way as the shutter fires, providing an accurate and reliable centre-weighted exposure even in the most trying of circumstances. The focal plane shutter is electronically controlled and stepless – with a mechanical setting of 1/90th also available in case the batteries (two SR44/LR44 button cells) fail. Nikon quote the stepless shutter speeds at between 1/30th and 1/1000th, but in practice low light exposures can run to many seconds. The meter will support film from ISO 25 to 1600, but you need to set it manually, as the camera is not DX coded.

From the front, the Nikonos IV-A displays more of its specialist features: The front of the standard 35mm f/2.5 lens is protected by a flat glass plate, which protects the front element and means that the camera is equally at home in or out of water. Some alternative lenses – such as Nikkor UW 28mm – are designed solely for underwater use and don't work adequately

above the surface. Below the lens, but still behind the flat glass plate, the aperture is shown. This is adjusted using the black knob on the left of the lens, when viewed from the front. Above the lens is the manual focusing dial, operated by the silver knob to the right of the lens. One really cool feature is that, as you adjust the aperture, orange mechanical indicators move on the focusing dial to demonstrate the depth of field you will have – a real genius move by the designers.

While this user interface might seem unusual, it quickly becomes automatic and intuitive. Perhaps unsurprisingly, the large flat glass plate in front of the lens can give some issues with flare in certain conditions. I suggest using a screw-in rubber lens hood, which helps both minimise the flare and protect the lens from impacts. The filter thread is 58mm.

The base of the camera is straightforward, with just a standard ¼ inch tripod screw thread and two sealed ports for the battery chamber and the flash adapter – which, like the lens mounting, is a dedicated Nikon fitting. Opening the back of the Nikonos IV-A is slightly complex, as you might expect. It employs a twist-lock and a nicely-

thought-out latch to keep the back under tension. Loading the 35mm film is a fairly conventional operation, but you need to be sure to place the film under the hinged pressure plate, as this is

not mounted on the rear door.

### In the field

To refresh my familiarity with the Nikonos IV-A, I loaded it up with HP5 Plus, gave it a fresh pair of

Manual focusing gets easier with practice  
Ilford HP5 Plus, f/8



LR44 batteries, put a roll of Tri-X in my pocket and headed off to my old stamping ground of Mid Devon for an Easter visit. The weather was, as predicted, truly awful – and if I'd taken my Nikon D850 it would have probably stayed indoors for the whole week. As it was, the Nikonos came out with me as I wandered the deep cut paths and soggy woodlands of my old home.

This is James Ravilious country, the highly regarded documentary photographer who lived in the next village to me and recorded a disappearing form of traditional rural life during the 1970s and 1980s. It is still a remote and overlooked corner of the country where life seems to move at an enjoyably slower pace – so walking the narrow, steep-banked lanes and exploring ancient stone churches with a film camera seems entirely appropriate. The standard 35mm f/2.5 lens is close to perfect for this sort of photography.

Yes, the camera is heavy – but it also compact, and sits on a broad shoulder strap comfortably. It is quick to operate, with just a half-press of the shutter release needed to wake up the

metering system, so you won't lose a shot fiddling with power switches. Almost silent in operation, it is nicely inconspicuous. With the metered exposures running up to several seconds it can be used for still life and architecture images without problems, once you have mastered manual focusing.

With no rangefinder or other aids, either measured or zone focusing are your only options. To help with this, I have taken to using a small, cheap (£20) laser rangefinder to accurately measure the distance from film plane to subject, and I've found this very effective.

### Buying second-hand

Buying any 40-year-old camera carries a degree of risk, but with a camera designed to operate underwater this is amplified significantly. Unless you know the history of a Nikonos, you may fall for an example that has been badly treated or poorly maintained. The Nikonos IV-A has a series of rubber 'O' rings and gaskets which seal the major moving parts such as battery chamber cover, lens mount, flash terminal cover and film back.

These are user-replaceable and come as a kit with a special grease to help maintain the seal, but only if you can find one – the Nikonos IV-A was replaced in 1984. If the rings and gaskets dry out or age they may harden, and start to leak – so Nikon recommends replacing these seals every year or so.

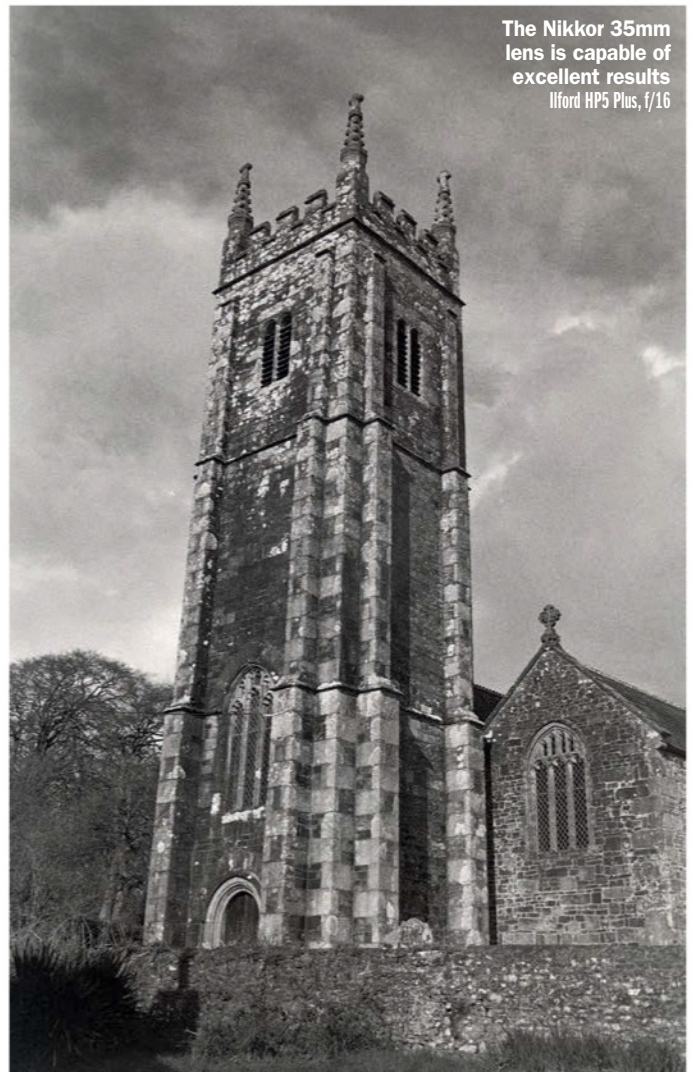
If any sand, grit or other debris gets onto a ring the seal will fail, and the camera will flood when used underwater – with devastating results. In addition, there are many other 'O' rings which are only replaceable by a skilled technician – such as the ones around the film wind lever and mode selector dial. For this reason, unless a Nikonos has been recently serviced I would highly recommend you treat it as 'splash proof' rather than 'waterproof'. As always, buying from a specialist dealer who offers a warranty will give you a degree of protection from previous damage – but not from errors you have made yourself!

### Verdict

My Nikonos IV-A was purchased second-hand, but in very good condition. I suspect it had never been used underwater by previous owners, and there is no hint of corrosion or staining – just a few tiny dings in the paintwork. If you are looking for a very robust film camera that you can take out in all weathers, then the Nikonos is worth a look. It has a quiet shutter, an effective and wide-ranging exposure system and an excellent wide aperture 35mm lens. If you are happy with manual focusing, it makes a very useful film camera for street photography or landscape work in the notoriously fickle British weather. If you can find a well-maintained one in good condition, I recommend the Nikonos IV-A unreservedly as a reliable, highly portable companion which can take the rough with the smooth.

AP

John Gilbey is a writer and photographer based in west Wales.



**The Nikkor 35mm lens is capable of excellent results**  
Ilford HP5 Plus, f/16

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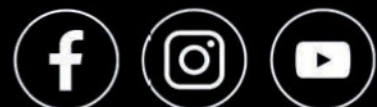


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# Huion Kamvas Pro 16 2.5K Pen Display

Retouching images is very much easier when you have a pen display monitor to do it on, says **Damien Demolder**. This device offers a low-cost entry to that colourful world

The Huion Kamvas Pro 16 2.5K is what's known as a Pen Display. Rather than it being a blank tablet that detects your pen motions and transfers them, like a mouse, to the screen of your computer, a pen display actually shows your working window, so you can use the pen directly on the image.

Visiting an old friend a couple of months ago I admired his collection of graphics tablets and remembered how long it had been since I'd used mine. He's an illustrator, so the use-case seemed a little more obvious than for a photographer, but it bothered me that so many photographers have/use these devices and perhaps I was missing out. Right on cue Huion messaged me to see if I'd like to

review one of its pen display units. In my past, when Wacom seemed the only name in the business worth knowing about, I'd admired the Cintiq range but they were pretty expensive and I had to make do with a plain non-display Intuos Pro tablet. But since then, the landscape has shifted a little and there is more competition. Huion makes a range of tablets and displays in different sizes and with different resolutions, as well as some displays with a full PC built in – and they are much less money than those from the big name.

The idea of this pen display is that you plug it into your desktop or laptop computer, like a second monitor. You use it to replace your mouse when you need to make fine and detailed movements.

## Specifications

The Huion Kamvas Pro 16 2.5K is a 2560x1440 (QHD) display with a 16:9 aspect ratio. Although the name suggests that the display area measures 16in across, it is actually 15 3/4in, or 400mm in metric money. The official specification sheet says the display area measures 349.6x196.7mm, but I'm not sure what exactly that relates to as that doesn't match the unit I was using. The whole device is 436.2x247.3mm, and 11.5mm thick at the buttons end.

The display is an IPS (In-Plane Switching) type LCD which generally is good for working on images as the viewing angles tend to be wide. In this case the viewing angle is 178°, according to Huion, so brightness, colour and contrast should

## At a glance

£429

- 16in 2560x1440-pixel display
- HDMI and USB connection
- 1200:1 contrast ratio
- 220nit brightness
- 99% Adobe RGB coverage
- huion.com

## Compatibility

Works seamlessly with Adobe Photoshop and Lightroom, but also well with plenty of other applications.

## Controls

There are eight short-cut buttons on the display and two further buttons on the pen.

## Paper-like

Slightly textured glass surface provides just the right amount of resistance for a comfortable experience.



**Unlike other brands, the Kamvas Pro comes with its own stand**

➤ remain pretty consistent from all practical angles – you aren't likely to view the display side-on while using it. The brightness ratio is 1200:1, which is remarkably good, and the brightness is 220nits, which isn't especially bright but within the range of regular consumer displays. Huion says the Kamvas Pro 16 2.5K is capable of reproducing 99% of the Adobe RGB colour gamut via its 8-bit display, and that it can show us 16.7 million different colours.

The Kamvas comes with a stand to hold it at a number of angles between 20° and 60°, as well as its own pen. The supplied pen is the PW517 but the company also sent me the PW550S (£52.99), which is a slimmer and more modern version that offers some additional features. Neither pen needs a battery as they work with Electromagnetic Resonance, and both have a resolution of 5,080 lines per inch – though the display only has 186 pixels per inch. The pens have 8,192 levels of pressure sensitivity, so when you press harder the lines become darker.

The display is connected to the computer via the supplied HDMI and USB cables. It comes with a three-way to two-way cable as well as separate USB-C cables for connection and power. On my machines the USB-C output was enough to power the display without the need for the extra

power cable, but older ports will need the support of the USB-to-wall power supply that's included. It's worth noting too that your computer will need the ability to feed two displays if you also want your main display to remain on. That's not absolutely necessary because operating with the Kamvas as your only display is also quite convenient.

### Handling

The device is pretty easy to set up. There are drivers to download from the Huion website for Windows 7 and later as well as

for macOS 10.12 or later – and Android (USB 3.1 DP1.2) or later. Once installed, your machine will detect the Kamvas and you are ready to go. Depending on your computer's display settings, the Kamvas can act as a duplicate of your main screen or as an extension of it – so to either show the same as the main screen, or to work as another screen alongside it. If you are working with it as an extension you'll need to drag new windows off the main screen and onto the Kamvas – and then drag them back when you are done.

In the driver window we can allocate functions to the eight buttons on the left of the display and the two buttons on the pen. By default the pen buttons access E (the eraser in Photoshop) or open the dialogue for the tool you are using, for example to adjust line thickness and sharpness. The buttons on the tablet can be used for favourite short-cuts or oft-used tools. I set mine up to give me one-click access to undo, magnify, resize and close – though I'm still not 100% decided those are the options I want most. Having the space bar on a button helps us move around the image we're working on very quickly.

The buttons are positioned in a comfortable place and are nice to press. They are also marked in relief, so when you get used to it you'll know which is which just by touch. The surface of the display is a very lightly textured glass that gives the pen nib enough purchase that it won't slip but is smooth enough to offer a nice sense of resistance. This makes the pen nib easier to control as it feels similar to writing on paper rather than on glass.

If you are used to a mouse, inevitably this will take a while to get used to, and you'll need a moment to remember which button does what. But once you're familiar with it, you will find



**The supplied half-glove keeps your hand off the screen but your writing fingers bare**



The optional PW550S pen (centre) is slimmer than the standard option. Huion also supplies this half-glove

it easy to work with. A selection of felt and standard nibs for the pen are included, as well as a two-finger glove that prevents hand-prints on the screen.

### In use

I mainly used the display with Photoshop, but also tried it with Lightroom, Blackmagic DaVinci Resolve, ACDSee Photo Studio, Exposure X7, Canon Digital Photo Professional and Microsoft Word. All worked to an extent – mostly very well. Photoshop and Lightroom are on the list of recommended applications, so they work seamlessly. I found I could access all the features I wanted to use, and there were no limits imposed by my use of the display or the pen. You can even write file names with the pen into dialogue boxes when saving an image – your hand writing is transcribed automatically on the screen.

It will take a little while to work out the best combinations of controls between the tablet buttons, the pen buttons and your keyboard, and you can expect to revise these decisions over a matter of weeks until you get the ideal combination. Even in the time I've been using this Kamvas Pro 16 2.5K display I've altered my custom buttons a number of times. Fortunately it's quick and easy to do.

Making a complicated selection with a pen is infinitely easier using a pen and a display like this, than it is doing it with a

mouse. So if you do this kind of work a lot, this device will save you loads of time. Both pens worked well for this, and I was able to alter magnification quickly to do fine work, and to navigate quickly around the image using the short-cut keys. I also found that the pens are well calibrated straight out of the box, and I was confident that the mark would be made exactly where the nib touched the surface of the display. There's no parallax to hinder your accuracy, and between the 60Hz refresh rate and the 14ms response actions feel in real-time. This accuracy and response means we can easily use sliders for image manipulation and know that even small icons and tools can be controlled. The 2.5K resolution of the screen is also probably enough for its size and for most photographic work. There is a 4K version of the Kamvas 16 Pro which costs £280 more, but I think this 2.5K version will be fine for most people.

Dusting though, and using the spot healing and patch tools to remove objects and marks from product shots and portraits, is where I found I appreciated this display most. It is very quick and easy to whizz around an image removing dust and marks, getting rid of a spot or a wrinkle, or eliminating a stray cable or a bit of reflector in the corner of the frame. The size of this display allows us to see a lot of

the picture even when it's enlarged to 100%, so navigation is smooth and we don't need to keep zooming out and in.

I found both pens comfortable to use, and equally good at their jobs. The skinnier PW550S is more comfortable to hold if you are working for a long time or have smaller hands, and feels much more like a traditional pencil.

The screen can be manually calibrated with sliders in the driver, but I found I was pretty pleased with colours and contrast straight out of the box. The 'native' colour profile felt a bit punchy and warm, but switching to Adobe RGB made the display match my main monitor pretty closely.



## Verdict



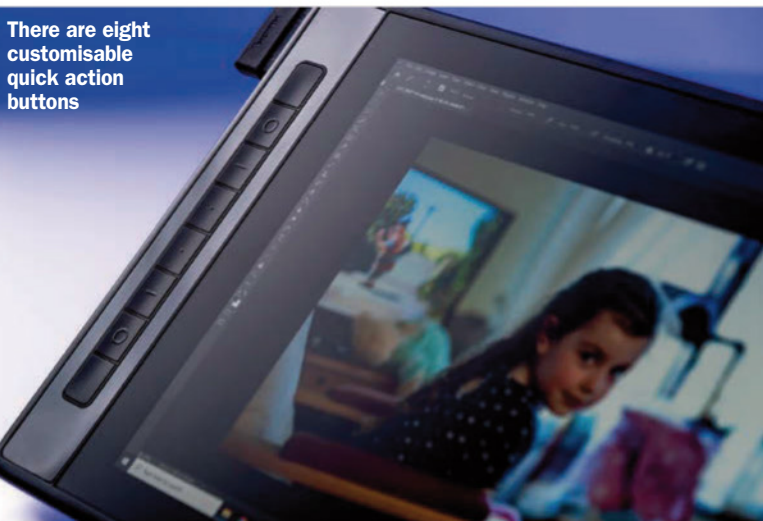
THE DIFFERENCE between working directly on an image on a

display rather than in an off-set mode on a plain tablet is enormous, and this Huion Kamvas Pro 16 2.5K device makes that possible for much less money than it costs with the better-known brands on the market. The experience is very good indeed, as it's easy to set-up, not too hard to learn how to use, and a great time-saver when you get going.

Its integration with Lightroom and Photoshop makes it an ideal accompaniment for photographers who use these applications for selections and retouching, and even with slightly less full integration with other packages, like Exposure X7 and ACDSee Photo Studio, it is still extremely useful – you just have to use the keyboard a bit more for some shortcuts. I've really enjoyed using the device and it's made a big difference to how long it takes to retouch my pictures.

### For and against

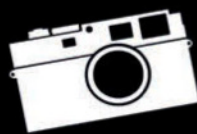
- Great accuracy
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- Lots of short-cut keys
- Low cost
- Could be brighter



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SECOND-HAND CLASSIC

# Fujifilm X100F

The arrival of the X100VI has seen older X100-series models become more affordable

Seven years ago, Fujifilm released the X100F – the fourth member in the company’s appealing X100-series of fixed-lens compacts. It featured a number of improvements over the X100T from 2014, many of which debuted on the X-Pro2, while maintaining the stunning design and 35mm equivalent f/2 lens with analogue dial-led operation. A third-generation 24.3MP X-Trans CMOS III sensor provided an ISO 200-12,800 range (expandable to ISO 100-51,200), with burst shooting up to 8fps. Its 91-point autofocus system and joystick AF control were superior to the X100T and it benefited from the larger NP-W126S battery. There’s a built-in 3-stop ND filter, a superb suite of film simulation modes and a fixed 1.04m-dot LCD. You also get a hybrid viewfinder that allows you to switch between optical and electronic views.

## What we said

- ‘Fujifilm has produced a camera that’s as lovely to shoot as it is to look at’
- ‘The lens is rather prone to veiling flare and looks soft when shot wide open at close range’
- ‘The firm has continued its tradition of making substantial improvements without losing the essence of the original’
- ‘The newly added joystick makes it easy to select an off-centre AF point’

## How it fares today

The X100F still makes a great purchase today. Its APS-C sensor resolves good detail and it delivers very pleasing JPEG and raw files straight out of camera, with colour faithfully representing the scene. It’s not as fast as the X100V or X100VI and images do appear fairly soft when it’s used at f/2 at close focus distances. Another point to consider is that it lacks weather-resistance.

## What to pay

The X100F cost £1,249 when we tested it in 2017. In the space of seven years, we’ve seen the price of the camera drop to the point where it can now be bought for £819 in good used condition with some signs of wear. Examples in excellent used condition cost around £935. Like-new used versions are close to £1,000. Both all-black, and black-and-silver finishes are available.

## New alternatives

The X100VI’s 40.2MP X-Trans sensor offers an improved ISO range, starting at ISO 125, there’s 5-axis in-body image stabilisation effective to 6 stops and the fastest shutter speed is 1/180,000sec when using the electronic shutter. Like the X100V, the 23mm f/2 fixed lens is sharper than earlier models, plus it’s weather resistant in combination with an optional filter and adapter kit.



Amateur Photographer Testbench GOLD ★★★★★



The electronic rangefinder (ERF) function shows a small EVF in the corner of the optical finder. With it, you can check settings such as exposure, white balance and focusing



Fujifilm’s TCL-X100 II (£269) and WCL-X100 II (£259) converters turn the lens into a 50mm or 28mm equivalent respectively

## At a glance

£819-£999

(depending on used condition)

- 24.3MP X-Trans CMOS III sensor
- Fixed 23mm f/2 lens
- Hybrid optical/electronic viewfinder
- Full HD 60p movie recording
- 469g (body only)

## For and against

- + Traditional control dials are quick to use
- + Superb JPEG colour rendition and raw output
- + Unique hybrid viewfinder
- + Joystick helps adjust AF point quickly
- Mediocre battery life (390 shots)
- Lens is prone to flare
- No weather-resistance
- Filter thread and hood adapter are optional extras

See over to find out what Fujifilm X100F owners have to say

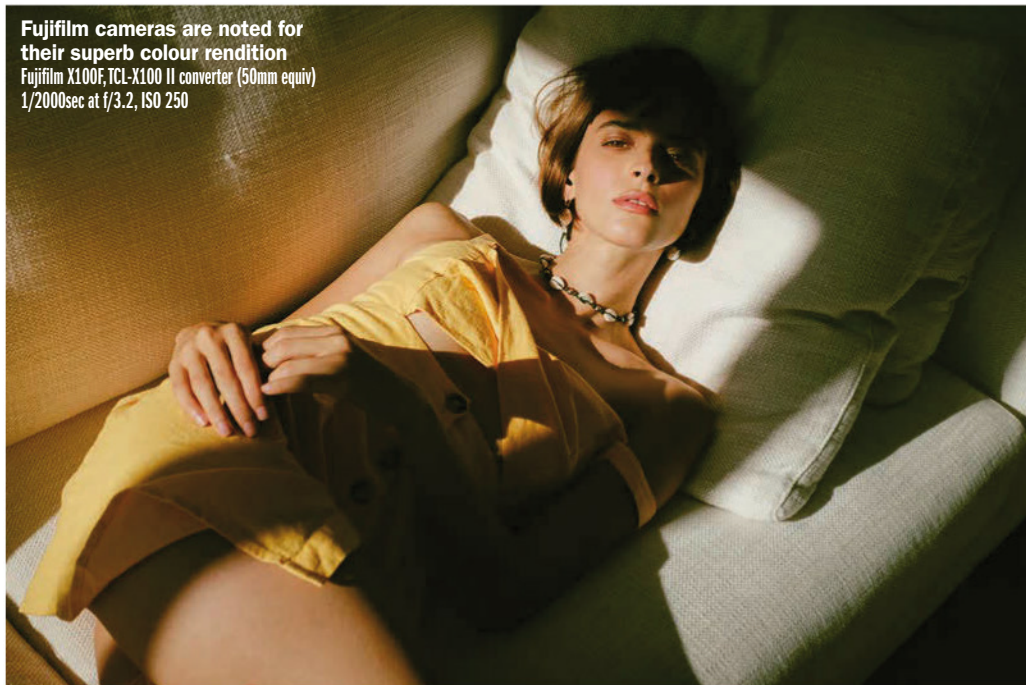
## What the owners think

### Three Fujifilm X100F users give their verdict Fro Rojas

As I ventured into my photography career some years back, transitioning from film to digital, I looked for a camera that could replicate the nostalgic allure of film but in a digital landscape. Fujifilm's X100 series, particularly the F model, became my camera of choice. Its fixed lens and its smaller body size streamlined my workflow, freeing me from lens changes and enabling a singular focus on capturing moments with models and clients.

I've always valued storytelling over technicalities, and the X100F perfectly encapsulated my vision. It was easy to use and its compact size enabled me to explore unconventional locations and possibilities inaccessible to

**Fujifilm cameras are noted for their superb colour rendition**  
Fujifilm X100F, TCL-X100 II converter (50mm equiv)  
1/2000sec at f/3.2, ISO 250



larger body cameras.

As a creative, I adapt to the available lighting, cherishing the nuances of natural illumination. Although the X100F had its shortcomings in low light, its multitude of strengths solidified its place as my ultimate tool for

visual storytelling.

I remember getting comments from my friends like 'No way this was shot on the X100F!?' which eventually would convince many of them to at least give the X100F a chance and in most cases, purchase it right after.

**More of Fro's images can be found on Instagram @frorojas**

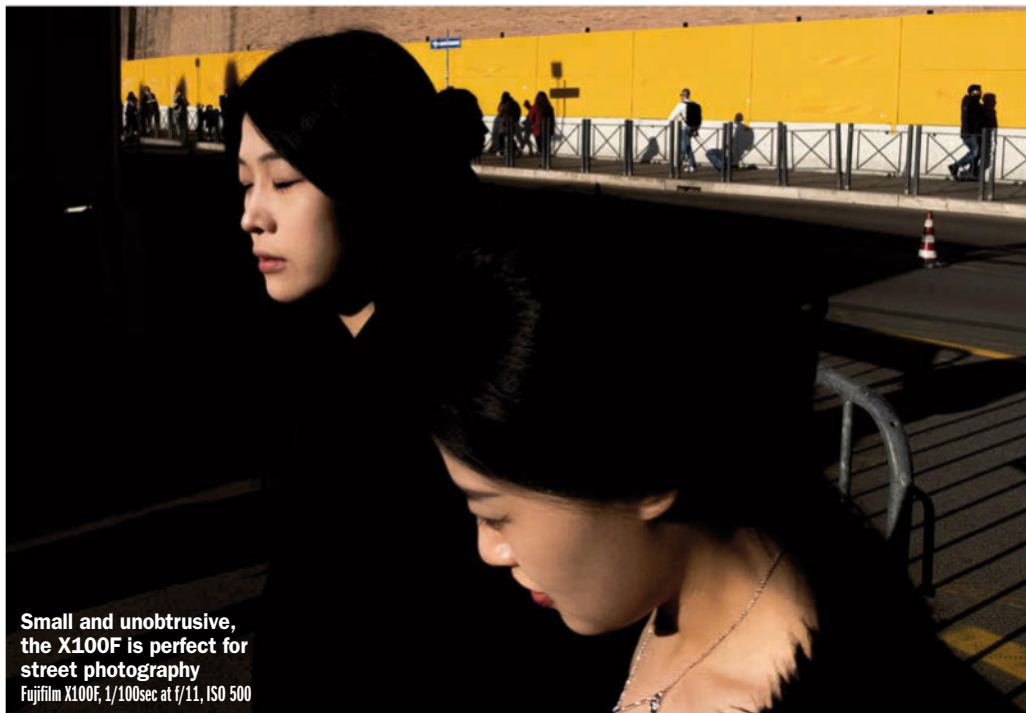
#### For and against

- + Easy to use
- + Great for capturing genuine moments
- Lens slightly soft at f/2
- Low-light performance

### Andrea Finocchi

The Fujifilm X100F is an amazing camera both for its compactness and the high quality of the images it produces shot after shot. Produced from 2017 to 2020, it benefits from a truly excellent 24MP APS-C sensor with a practical sensitivity range of ISO 100 to 51,200 and a burst rate of 8fps. Its vintage, nostalgic styling brings you back to an old-school-style mood of the old masters of street photography. Unlike its newer sisters it has a fixed screen, which incentivises you to use the viewfinder with the camera raised to your eye.

Unfortunately, not being weatherproof limits its use in rainy or otherwise directly humid situations. Also the battery life is not especially long, however from the menu you can manage how quickly it enters standby mode to help preserve battery life. In conclusion, it is a camera to take on any occasion and one that I



**Small and unobtrusive, the X100F is perfect for street photography**  
Fujifilm X100F, 1/100sec at f/11, ISO 500

would not be able to part with.

**Andrea is on Instagram @andreafinocchi\_street**

#### For and against

- + Vintage nostalgic styling
- Lacks weatherproofing



Fro values the X100F's ability to make use of natural light  
 Fujifilm X100F, WCL-X100 II converter (28mm equivalent)  
 1/125sec at f/5, ISO 500

## Tommi Viitala

I've had the Fujifilm X100F for a little over four years now and use it almost every day when I walk the streets and take on street photography. Initially I borrowed the camera from a friend and I was totally sold from the first few clicks. It executed my vision like I imagined it and gave me a new perspective on photography. I'm particularly fond of its film simulations and such quick access to common settings.

What else do I like? Well, I love that it is immediately ready to use when I see an opportunity on the streets and the 23mm fixed lens works particularly well for this genre of photography. I'd go as far as saying that the lens has contributed greatly to my signature style.

As a small downside, I consider the camera software to be a learning curve, but once you learn it, with all its little nuances, it becomes a really strong tool.

I would highly recommend the



X100F to anyone. This camera really is a sensational companion to have with you for opportune moments.

**Tommi can be found on Instagram @tommiviitala**

### For and against

- + Quick access to common settings
- Camera software

**Tommi finds the 23mm lens perfect for his signature style**

Fujifilm X100F, 1/105sec at f/5.6, ISO 200

# ShiftCam SnapGrip

**Andy Westlake** tries out a magnetic camera grip for smartphones

● £70 ● [www.shiftcam.com](http://www.shiftcam.com)

There's no denying that the latest smartphones are genuinely useful photographic tools, which are often capable of doing things that conventional cameras cannot. But even the best of them are a horrible shape to shoot with. Enter the ShiftCam SnapGrip – a magnetic clip-on handgrip with a built-in shutter button, that's designed to make your phone much more secure to hold.

With its MagSafe connector, the SnapGrip fits directly onto most iPhones since the 12-series. It can also be used with Android devices, but you'll have to stick the supplied magnetic disc onto your phone or a case to make this work. One advantage of the magnetic design is that you can attach your phone onto the grip equally well in either portrait or landscape orientation. It also works with most iPhone cases, and there's a good chance it'll work with devices you might get in the future, too.

Once you've paired the device with your phone, it's simple to use. A first press of the shutter button switches it on and activates Bluetooth; it reliably connects to my iPhone 15 Pro Max in a matter of seconds. Then pressing the shutter button takes a photo or starts video recording – just as long as you have the camera app open. There are no other camera controls, and no power off command, either; the device simply switches itself off after extended inactivity.

This isn't just a clip-on shutter button, though. It also works as a wireless charger, complete with a 3200mAh built-powerbank. While this is useful to have, it isn't super-fast; it boosted my phone's battery level by about 10% in 45min, and by a maximum of 25% in 1 hour 45 min. You can also use the SnapGrip as a charger stand to top up both your phone battery and its powerbank overnight, via a single USB-C cable.

If I have one minor gripe, it's that you can't attach a wrist strap for extra security. But it would probably be better to attach one to your phone case instead.

## Verdict

It's no exaggeration to say that the SnapGrip transforms how you can use your phone camera. It snaps quickly but firmly into place, providing an extremely secure hold along with the intuitive feel of a proper shutter button. I'm perfectly happy using it to carry my phone one-handed, just like I would a 'real' camera. Throw in the powerbank and wireless charging, and it's a genuinely useful device.

### Contents

The box includes a USB-C charging cable, a magnetic disc for use with Android phones, and a small tool to reset the Bluetooth pairing.

### Power in

The USB-C port can be used to charge both the built-in powerbank and the battery on an attached phone.



### LEDS

A series of status LEDs on the side indicate Bluetooth connectivity, wireless charging, and the charge level of the built-in powerbank.



### Charger

Pressing a small button initiates wireless charging. The device can even be used as a nightstand for your iPhone (see right).



### At a glance

- MagSafe hand grip
- Bluetooth Shutter release
- Wireless charger
- Built-in power bank
- Available in 5 colours

### ACCESSORIES

The SnapGrip has a MagSafe attachment point on its front which can be used to attach further accessories. ShiftCam's offerings include the SnapPod mini tripod grip (£39.99, right), SnapShoe cold shoe (£29.99), and SnapLight LED ring light (£39.99).

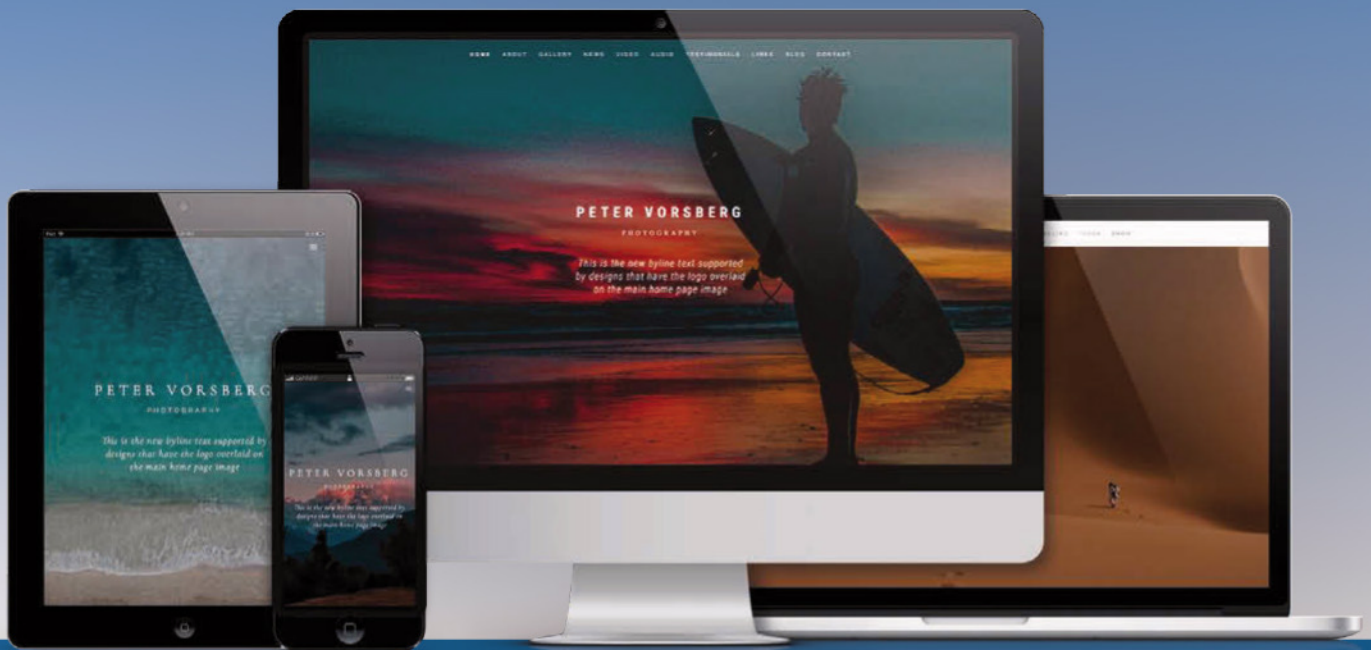




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# Best Buys

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A round-up of the AP testing team's favourite and most highly rated kit, including both cameras and all kinds of accessories, across a wide range of price points

## OM System Tough TG-7

● £499 ● [explore.omsystem.com](http://explore.omsystem.com)

This is the latest in a long line of cameras that have become well established as the leaders of their class. It's waterproof to 15m, shockproof against a 2.1m drop, crushproof and freezeproof. The 25-100mm equivalent lens is paired with a 12MP sensor, with in-body stabilisation to combat shake. Viewing is via a 3in LCD. This is also one of the few rugged cameras that can record raw files.



## Canon PowerShot G1 X Mark III

● £1,139 ● [www.canon.co.uk](http://www.canon.co.uk)

This unique zoom compact offers excellent image quality by employing the same 24.2MP APS-C sensor as several of Canon's DSLRs and mirrorless cameras, along with a 24-72mm equivalent lens. A central viewfinder, fully articulated touchscreen and comprehensive external controls round off a superb little camera for enthusiast photographers.

★★★★★  
Reviewed  
3 Feb 2018



## Fujifilm X100VI

● £1,599 ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

The sixth version of Fujifilm's charismatic rangefinder-styled compact boasts a 40MP APS-C sensor in front of its fixed 23mm f/2 lens. It also gains in-body stabilisation while barely increasing in size. Traditional analogue control dials are joined by a unique hybrid optical / electronic viewfinder and a tilting touchscreen on the back. It's a truly fabulous camera.

★★★★★  
Review  
9 Apr 2024



## Ricoh GR III

● £949 ● [ricohgr.eu/en-gb](http://ricohgr.eu/en-gb)

A favourite of street photographers, the GR III combines a 24MP APS-C sensor and a sharp 28mm equivalent f/2.8 lens in a slim, pocketable body. It offers sensitivities up to ISO 102,400 and 4fps shooting, while in-body image stabilisation helps keep image sharp. Viewing is via a fixed 3in rear LCD or an optional optical viewfinder that slots onto the hot shoe.

★★★★★  
Reviewed  
3 Aug  
2019



## Sony RX100 VII

● £1,049 ● [www.sony.co.uk](http://www.sony.co.uk)

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20fps shooting and 4K video recording into a body that you can slip into a jacket pocket. With the firm's latest AF technology also on board, it's without doubt the most accomplished pocket camera on the market.

★★★★★  
Reviewed  
5 Oct 2019



## Sony RX10 IV

● £1,499 ● [www.sony.co.uk](http://www.sony.co.uk)

This sets a new standard for superzoom cameras, with a 24-600mm equivalent lens, 20MP 1in sensor, and 24fps continuous shooting. Its SLR-shaped body hosts a large electronic viewfinder and a decent set of physical controls. It's the best all-in-one camera for wildlife or travel photography that you can buy right now.

★★★★★  
Reviewed  
2 Dec 2017



## Canon EOS 250D

● £769 with 18-55mm IS lens ● [www.canon.co.uk](http://www.canon.co.uk)

One of the smallest DSLRs around, the EOS 250D strikes a great balance between portability and usability. It's equipped with a novice-friendly Guided Mode, while Canon's Dual Pixel CMOS sensor provides excellent autofocus in live view. Image quality is very good, delivering vibrant colours and plenty of fine detail.

★★★★★

Reviewed  
7 Sep 2019



## Canon EOS R50

● £899 with 15-45mm lens ● [www.canon.co.uk](http://www.canon.co.uk)

With the EOS R50, Canon has fitted some impressive technology into a compact and lightweight body. It boasts highly capable subject recognition autofocus coupled with rapid continuous shooting. Image quality is very pleasing too, with attractive files direct from the camera. It also works well with EF-mount DSLR lenses.

★★★★★

Reviewed  
6 Jun 2023



## Fujifilm X-S10

● £999 with 15-45mm lens ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Fujifilm's X-S10 brings a distinct change in design. It looks much like a conventional DSLR, with electronic dials for changing exposure settings. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. The result is a camera that's perfect for APS-C DSLR users looking to upgrade to mirrorless.

★★★★★

Reviewed  
23 Jan 2021



## Olympus OM-D E-M10 Mark IV

● £749 with 14-42mm lens ● [www.olympus.co.uk](http://www.olympus.co.uk)

With a charismatic retro design, fine handling, highly effective in-body stabilisation and attractive JPEG output, Olympus has made a camera that's more pleasant to use than its entry-level competitors. Its 20MP sensor delivers good results up to ISO 3200 at least, and its tilting screen can be set to face forwards beneath the camera.

★★★★★

Reviewed  
26 Sep  
2020



## Fujifilm X-T30 II

● £899 with 15-45mm lens ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

This lovely little camera provides excellent performance, while preserving the charm and charisma of the X-series. It's a great all-rounder, and handles exceptionally well thanks to an intuitive interface based around traditional analogue dials. Image quality is superb in both raw and JPEG, aided by Fujifilm's peerless Film Simulation modes.

★★★★★

Reviewed  
8 Feb 2022



## OM System OM-5

● £1,199 body only ● [explore.omsystem.com](http://explore.omsystem.com)

This small, fully featured and weather-sealed mirrorless camera is both a pleasure to use, and capable of great results. Its petite body finds space for an extensive complement of controls, along with class-leading 5-axis in-body image stabilisation, yet weighs in at just 414g. On-chip phase detection enables fast, decisive autofocus.

★★★★★

Reviewed  
13 Dec 2022



## Fujifilm X-T5

● £1,699 body only ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Fujifilm's latest X-T model is a great choice for serious enthusiast photographers. It boasts a 40MP APS-C sensor housed in a retro-styled body covered with traditional analogue control dials. Subject-detection autofocus, in-body stabilisation and Fujifilm's lovely colour modes round off an extremely desirable package.

★★★★★

Reviewed  
3 Jan 2023



## Panasonic Lumix GH6

● £1,399 body only ● [www.panasonic.com/uk](http://www.panasonic.com/uk)

Panasonic's flagship Micro Four Thirds camera is aimed at videographers, but holds its own when capturing stills as well. Its 25MP sensor delivers plenty of detail, while enabling 5.7K recording at 60fps, or 4K at 120fps. Pro-spec video functionality and highly effective in-body stabilisation round off a fine package for content creators.

★★★★★

Reviewed  
26 Apr 2022



## OM System OM-1 Mark II

● £2,199 body only ● [explore.omsystem.com](http://explore.omsystem.com)

Updated version of this high-speed powerhouse gains some handy new features. It's capable of shooting at 120fps with focus fixed, or 50fps with AF, but now with double the buffer for extended bursts. AI subject detection recognises vehicles, animals and birds. It also boasts IP53-rated weather-sealing and includes class-leading stabilisation.

★★★★★

Review  
12 Mar 2024



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## Nikon Z f

● £2,149 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

This lovely-looking full-frame mirrorless model combines plenty of substance with its classic retro styling. It boasts tactile top-plate dials for shutter speed, ISO and exposure compensation while delivering lovely image quality in both JPEG and raw. There's some cutting-edge technology on board too, including impressive subject detection autofocus.

★★★★★  
Reviewed  
9 Jan 2024



## Nikon Z 7II

● £2,899 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

Nikon has delivered a sensible update to its flagship high-res model, with an additional SD card slot and slightly faster shooting. As before, its 45.7MP sensor gives stunning image quality, backed up by 5-axis in-body image stabilisation and fast, accurate autofocus. The viewfinder is superb, and F-mount SLR lenses can be used via the FTZ adapter.

★★★★★  
Reviewed  
6 Feb 2021



## Sony Alpha 7R V

● £3,699 body only ● [www.sony.co.uk](http://www.sony.co.uk)

With its 61MP full-frame sensor, the A7R V provides class-leading image quality while adding a whole array of improvements over its predecessor. These include subject-detection AF, a larger, more detailed viewfinder, and a more flexible rear LCD design. For those whose needs are more about image quality than speed, it's probably the best full-frame camera you can buy.

★★★★★  
Reviewed  
17 Jan 2023



## Sony Alpha 7 IV

● £2,179 body only ● [www.sony.co.uk](http://www.sony.co.uk)

Sony's enthusiast-focused full-frame mirrorless model sets a new standard in its class. Its 33MP full-frame sensor delivers excellent image quality, and it can shoot at up to 10fps. Its practically foolproof subject-detection AF can now recognise birds as well as humans and animals. A large, clear viewfinder and fully articulated touchscreen round off the package.

★★★★★  
Reviewed  
11 Dec 2021



## Nikon Z 8

● £3,789 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

This stunning camera takes all the best bits of Nikon's flagship Z 9 and places them in a smaller, less-expensive body. Combining high resolution, rapid speed, cutting-edge autofocus and pro-level build, it's capable of shooting 45.7MP raw files at 20fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's a stunningly capable camera.

★★★★★  
Reviewed  
11 Jul 2023



## Leica M11

● £7,299 body only ● [uk.leica-camera.com](http://uk.leica-camera.com)

Leica's 60MP full-frame rangefinder is a beautiful anachronism – a camera type that has been obsolete for decades, yet which still remains an object of desire for many photographers. This elegant mix of the old and the modern offers triple-resolution raw recording, including 36MP and 18MP options, and vastly improved battery life. It's a really lovely camera that can deliver stunning results.

★★★★★  
Reviewed  
8 Mar 2022



## Nikon D850

● £2,699 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

This brilliant professional all-rounder provides a winning combination of high resolution and speed. Its 45.7MP sensor produces fine results at high ISOs, and the autofocus is incredibly responsive and accurate. Build quality and handling should satisfy the most demanding of users. It's an absolutely sensational camera capable of tackling any type of subject.

★★★★★  
Reviewed  
21 Oct 2017



## Canon EOS R6 Mark II

● £2,779 body only ● [www.canon.co.uk](http://www.canon.co.uk)

Based around a 24MP full-frame sensor, this brilliant all-rounder will do almost anything you might ask it to. It combines reliable subject-detection AF, rapid continuous shooting, and effective image stabilisation in a body that handles well and gives great results. It also works well with adapted EF-mount DSLR lenses.

★★★★★  
Reviewed  
21 Mar 2023



## Fujifilm GFX100S

● £5,499 body only ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Fujifilm's second-generation super-high resolution camera places a 102MP medium-format sensor in a body the size of a full-frame DSLR. On-chip phase detection provides rapid autofocus while in-body stabilisation allows the camera to be used handheld easily. It's perfect if you need to shoot in the field with compromising image quality.

★★★★★  
Reviewed  
8 May 2021



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**Billingham Hadley Pro 2020**

● £293 ● [www.billingham.co.uk](http://www.billingham.co.uk)

The latest model in this iconic line of British-made satchel-style bags includes some well-considered updates, such as a detachable shoulder strap. It's impeccably constructed from premium materials to keep your kit protected, including Billingham's signature triple-layer canvas that's impermeable to water. It's pricey, but will last for decades.

★★★★★ Reviewed 5 Oct 2019



**Vanguard Veo Active 42M**

● £160 ● [www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

Vanguards's VEO Active backpacks are designed for hiking. This model is small enough to carry on a plane, but still has space for a camera and three lenses, plus a 13in laptop and personal items. It offers excellent protection thanks to its metal frame and padded insert.

★★★★★

Reviewed 19 Jul 2022



**Gitzo Adventure 30L**

● £239 ● [www.gitzo.com/uk-en](http://www.gitzo.com/uk-en)

This sizeable backpack will hold a pro-spec DSLR with a 70-200mm lens attached and a second body plus up to 4 lenses. An expandable roll top provides plenty of space for personal items, and the bag also boasts tablet and laptop compartments. It's comfortable to carry fully loaded and offers first-class protection.

★★★★★

Reviewed 8 Sep 2018



**Essential Film Holder Kit**

● £90 ● [www.clifforth.co.uk](http://www.clifforth.co.uk)

Many photographers either still enjoy shooting film, or have old negatives and slides that they'd like to digitise. Probably the best way to do this is to copy them using a DSLR or mirrorless camera. This easy-to-use device holds film flat over a lightbox for copying. It gives excellent results and is much quicker than using a scanner.

★★★★★

Reviewed 29 Aug 2020



**NiSi Bluetooth Remote Control**

● £29.90 ● [nisiptics.co.uk](http://nisioptics.co.uk)

If you use strong neutral density filters, this device makes it much easier to work with the long exposures required. It connects to your smartphone by Bluetooth and is controlled by NiSi's free ND Calculator app. Camera connection cables cost £5.90 each.

★★★★★ Reviewed 11 Jan 2022



**Novo Mantis T3 Mini Travel Tripod**

● £70 ● [www.ukdigital.co.uk](http://www.ukdigital.co.uk)

This neat 27cm-tall mini tripod has two-section carbon-fibre legs that can be set to three different angles, and chunky rubber feet that unscrew to reveal ground spikes. The matched MBH-25 ball head (£60) provides impressive strength, and an optional centre column is available for £30.

★★★★★

Reviewed 6 Feb 2021



**Manfrotto 190 Go! MT190GOC4**

● £299 ● [www.manfrotto.com/uk-en](http://www.manfrotto.com/uk-en)

With 4-section carbon fibre legs that can each be set to four angles, this sturdy, versatile tripod achieves a maximum height of 147cm while folding down to 45cm, and weighs 1.35kg. But its party trick is a centre column that can be set horizontally for overhead or low-level shooting.

★★★★★

Reviewed 1 Jun 2019



**Benro GD3WH**

● £169 ● [www.benroeu.com](http://www.benroeu.com)

This relatively lightweight and portable geared head employs an Arca Swiss type quick release. Three large control knobs, one for each axis of movement, drive the camera directly in the corresponding direction, allowing highly accurate setting of composition. With its sturdy magnesium alloy construction, it's rated to support a 6kg load.

★★★★★ Reviewed 26 May 2018



**Vanguard VEO 2S AM-264TR**

● £99 ● [www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

This unusual monopod boasts an extended height of 1630mm, a folded height of 565mm and a maximum load capacity of 6kg. Three foldable legs at the base provide a tri-stand platform, and are linked to the four-section carbon fibre leg via a ball joint that allows smooth panning and tilting motions.

★★★★★

Reviewed 30 May 2015



## Adaptalux Studio Nature LED Macro Combo Pack

● £372 ● [www.adaptalux.com](http://www.adaptalux.com)

This clever modular LED system is perfect for lighting small subjects creatively. The pack includes a control pod with a built-in rechargeable battery, four flexible lighting arms (two white, one blue and one green), plus three diffusers and two colour filters. Always-on LED lighting makes it easy to visualise the results in real time.



★★★★★  
Reviewed  
20 Sep 2022

## RØDE VideoMicro II

● £82 ● [en.rodemicro.com](http://en.rodemicro.com)

RØDE's updated compact on-camera video microphone brings a number of welcome improvements. Along with a much-improved Helix shock-mount, it comes with cables for use with both cameras and smartphones, plus a choice of foam or furry windshields. Audio quality is a dramatic improvement over most cameras' built-in mics, too.

★★★★★ Reviewed 20 Jun 2023



## Tenba Tools Cable Duo 4

● £20 ● [uk.tenba.com](http://uk.tenba.com)

Not all handy accessories have to cost a fortune. This well-designed tech organiser pouch features a dual-compartment layout, with a shallow space on one side for cables, and a deeper one on the other for such things as battery chargers or computer mice. The simple rectangular design fits easily into a bag and the tough transparent covers make it easy to see what's inside.

★★★★★  
Reviewed  
20 Sep 2022



## Formatt Hitech Onyx 85mm Seascape Kit

● £345 ● [www.formatt-hitech.com](http://www.formatt-hitech.com)

This 85mm filter kit is ideal for APS-C or Micro Four Thirds users. It includes a polariser, 6-stop neutral density, and 3-stop soft-edge and hard-edge ND grads. It'll fit filter threads up to 77mm, with step rings for 72mm, 67mm and 58mm supplied in the box.

★★★★★

Reviewed  
6 Feb 2021



## Calibrite ColorChecker Studio

● £500 ● [www.colourconfidence.com](http://www.colourconfidence.com)

Previously known as X-Rite i1 Studio, this kit enables users to adopt a completely colour-managed workflow, from capture through display to print. It allows profiling of cameras, scanners, monitors, projectors and printers, and works with both Mac and Windows computers. It's a great tool for any photographer who likes to print at home.

★★★★★ Reviewed 19 Jan 2019



## Kase Revolution Magnetic Circular Entry Level Kit

● £230-£285 ● [www.kasefilters.com](http://www.kasefilters.com)

These clever kits include circular polarising, 3-stop and 6-stop neutral density filters that snap magnetically onto adapters that screw into your lens. This considerably speeds up the process of using filters and encourages you to use them creatively.

Kits are available in 77mm, 82mm, and 95mm sizes, with adapter rings from 49mm up.

★★★★★

Reviewed  
21 Feb 2023



## Epson Expression Photo XP970

● £219 ● [www.epson.co.uk](http://www.epson.co.uk)

An update to the XP960, which won our coveted gold award, this impressive multifunctional unit provides A3 printing ability while retaining a compact footprint. Along with a conventional USB connection, it can print over Wi-Fi, or directly from an SD card or USB stick, controlled using the excellent colour LCD touchscreen. Other useful features include an A4 scanner and double-sided document printing.

★★★★★



## Biolite Charge 80 PD

● £70 ● [uk.bioliteenergy.com](http://uk.bioliteenergy.com)

Powerbanks can be invaluable when you want to keep shooting for longer. This device houses a 20,000mAh Li-ion battery, which is capable of replenishing the average camera battery up to ten times. It can also be used to power certain cameras directly.

★★★★★ Reviewed 10 Jul 2021



## Fujifilm Instax Mini Link 2

● £115 ● [www.instax.co.uk](http://www.instax.co.uk)

Powered by a built-in rechargeable battery, this smart little printer connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. It's small enough to slip into a coat pocket or bag, and delivers gorgeous little prints with fine detail and vivid colour.

★★★★★

Reviewed  
30 Aug 2022



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R6 body box £999

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R5 body box	£2699
R6 body box	£999
R5 R body box	£1199
RF 14-35 F4 IS USM box	£1399
RF 15-35 F2.8 L IS USM box	£1999
RF 18-45 F4.5/6.3 IS STM box	£249
RF 24 F1.8 STM box	£499
RF 24-70 F2.8 IS USM box	£1999
RF 24-105 F4 L IS	£1099
RF 50 F1.2 L USM box	£1699
RF 70-200 F2.8 IS U L	£1999
RF 70-200 F4 L IS box	£1299
RF 85 F2 IS macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 600 F1.1 IS STM box	£4999
RF 800 F1.1 IS STM box	£599
BG-R10 grip fits RS	£249

**CANON DSLR USED**

1DX MKII body box	£1499
7D MKII body box	£499
6D MKII body box	£799
5D MKIV body box	£1299
5D MKIII body	£599
90D body box	£899
80D body	£499
760D body	£369
650D body	£299
BG-E20/16/14/13/11/9/8 grip ea.	£99

**CANON MIRRORLESS USED**

M50 MKII + 15-45 box	£499
M3 + 15-45 F3.5/6.3 IS STM	£199
EF-M 11-22 F4.5/6.3 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 55-200 F4.5/6.3 IS STM	£199
EF-M adapter	£89

**Used Canon**

200-400mm IS USM £3999  
300mm F2.8 IS USM LII £2699  
400mm F4 DO II USM £3299  
500mm F4 IS USM LII USM £4999

**CANON AF LENSES USED**

8-15 F4 L USM	£749
10-18 F4.5/5.6 IS STM EFS	£149
10-22 F3.5/5.6 IS STM EFS	£149
11-24 F4 L USM box	£1399
14 F2.8 USM LII	£799
15-85 F3.5/5.6 EFS	£199
16-35 F2.8 USM LII	£899
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1199
17-40 F4 L USM	£299
17-55 F2.8 IS USM box EFS	£399
18-55 F3.5/5.6 IS STM EFS	£199
18-135 F3.5/5.6 IS EFS	£499
18-200 F3.5/5.6 IS EFS	£299
24 F3.5 TSE II box	£1399
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM LII	£599
24-105 F4 IS USM LII	£749

**CANON AF LENSES USED**

24-105 F4 IS USM L	£499
28-135 F3.5/5.6 IS USM	£199
35 F1.4 USM LII	£1199
40 F2.8 STM	£149
50 F1.2 L USM box	£599
50 F1.4 USM box	£249
50 F1.8 STM	£99
55-250 F4.5/6.3 IS EFS	£149
60 F2.8 macro EFS	£349
70-200 F2.8 IS USM LII	£699
70-300 F4.5/6.3 IS USM	£249
75-300 F4.5/5.6	£149
85 F1.2 USM LII box	£799
85 F1.8 USM LII	£299
100 F2.8 IS USM LII macro box	£699
100 F2.8 USM macro box	£299
100-400 F4.5/6.3 LII box	£499
135 F2 L USM	£499

**Used Canon**

5D MKIV body box £1299  
90D body box £899  
6D MKII body box £799

**CANON DSLR USED**

180 F3.5 L USM macro box	£699
200-400 F4 IS USM	£3999
300 F2.8 IS USM LII	£2699
400 F4 DO II IS LII	£2399
400 F5.6 L USM box	£699
500 F4 IS USM LII	£4999
1.4x or 2x extender MKII each	£59
12mm ext tube II	£199
25mm ext tube II	£99

**SIGMA CAF USED**

10 F2.8 EX DC HSM	£199
10-20 F3.5 EX DC HSM	£199
10-20 F4.5 DC HSM	£99
12-24 F4.5/6.3 IS DG	£299
17-50 F2.8 OS DC box	£249
20 F1.4 DG Art box	£399
24-105 F4 DG OS box	£399
50 F1.4 DG HSM Art box	£399
70-300 F4.5/5.6 DG	£139

**OTHER CAF USED**

TAM 16-300 F3.5/6.3 II VC	£399
TAM 70-300 F4.5/6.3 Di II	£999

**FLASH/ACCESSORIES USED**

ST-E3 transmitter box	£169
ST-E2 transmitter box	£69
MR14-EXII ringflash box	£449
430EXIII	£199
580EX IIL	£99
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600EX RT	£199
Angle finder C	£79
TC-80N3 remote	£79

**Used Nikon**

Z9 body box £3499  
Z8 body box £3199  
Z7 body box £1299  
Z6 MKII body box £1299

**NIKON Z MIRRORLESS USED**

Z9 body box	£3499/4199
Z8 body box	£3199
Z7 MKII body box	£1999
Z7 body box	£1299
Z6 MKII body box	£1299
12-24 F3.5/5.6 PZ VR box	£279
14-24 F2.8 S box	£1699
17-28 F2.8 box	£999
24-70 F2.8 S box	£1699
24-70 F4 S	£399
24-120 F4 S	£899
35 F1.8 S box	£599
50 F1.2 S box	£1499
50 F1.8 S	£449
70-200 F2.8 VR S box	£1799
85 F1.8 Z box	£499
105 F2.8 VR macro box	£849
400 F4.5 VR S Mint box	£2299
FTZ adapter II box	£229
FTZ adapter box	£179

**NIKON DSLR USED**

D6 or D5 body	£ASK
D850 body box	£1499/1999
D810 body box	£599
D800 body box	£399
D780 body box	£1599
D760 body box	£599
D610 body box	£399
D500 body box	£999
D7500 body box	£799
D7200 body box	£599
D7100 body box	£449
D7000 body	£199
D5200 body	£249
D5100 body	£169
MBD-18 (D850)	£249
MBD-17 (D500)	£199
MBD-16 (D750)	£99
MBD-15 (D7000/7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-80 (D80/90)	£49

**Used Nikon**

300mm F2.8 AFS VR II £1999  
500mm F4 E FL ED VR £3999  
500mm F5.6 E PF AFS VR £2299

**NIKON AF LENSES USED**

8-15 F3.5/4.5 E box	£999
10.5 F2.8 fisheye box	£199
10-20 F4.5/5.6 AF-P DX VR	£1199
10-24 F3.5/4.5 AFS box	£399
14 F2.8 AFD	£499
14-24 F2.8 AFS	£699
16-35 F2.8 AFD fisheye	£299
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£599
16-85 F3.5/5.6 AFS VR	£199
17-55 F2.8 AFS	£299
18-35 F3.5/4.5 AFS box	£399
18-55 F3.5/5.6 AF VR DX	£99
18-105 F3.5/5.6 AF VR AFS	£149
18-140 F3.5/5.6 AFS VR box	£149
18-200 F3.5/5.6 VR DX MKII	£299
18-300 F3.5/5.6 VR DX	£599
20 F1.8 AFS box	£99
24 F1.4 G AFS Mint box	£299
24 F2.8 AFD box	£749
24-70 F2.8 AFS VR box	£999

**NIKON AF LENSES USED**

24-70 F2.8 AFS	£349
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 VR box	£599
35 F1.4 AFS box	£799
35 F1.8 AFS G DX	£99
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-200 F4.5/5.6 AFS VR box	£149
60 F2.8 AFS macro	£299
70-200 F2.8 E FL AFS box	£999
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFD	£299
70-300 F4.5/5.6 AFD	£99
80-400 F4.5/5.6 AFS VR box	£999
85 F1.4 G AFS box	£799
85 F1.8 AFS box	£299
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£899
300 F2.8 AFS VR II	£1999

**Used Nikon**

D4 body box £699  
D850 body box £1499  
D500 body box £999

**NIKON DSLR USED**

300 F4 E PF ED VR box	£3999
500 F4 E FL ED AFS VR	£7999
500 F4.5/5.6 VR (noisy AF)	£1299
500 F5.6 E PF VR AFS box	£2299
TC14-EIII box	£449
TC14-EII box	£149
TC2-EIII box	£99
TC7-EIII box	£149

**SIGMA NAF USED**

10-20 F3.5 DC box	£199
10-20 F4.5 DC HSM	£299
12-24 F4.5/5.6 II HSM	£299
18-300 F3.5/6.3 OS HSM	£299
24-105 F4 DG OS	£399
35 F1.4 DG Art	£399
50 F1.4 DG HSM Art	£399
70-200 F2.8 EX DG OS HSM	£399
85 F1.4 Art box	£799
100-400 F5.6 G box	£499
105 F2.8 EX DG HSM OS	£299
120-300 F2.8 DG OS HSM Sport	£1499
150 F2.8 EX DG OS HSM box	£399

**OTHER NAF USED**

TAM 15-30 F2.8 Di II	£399
TAM 16-300 F3.5/6.3 Di VC	£399
TAM 18-250 F3.5/5.6 Di II	£199
TAM 70-300 F4.5/5.6 Di VC	£199
TAM 90 F2.8 macro	£999

**FLASH / ACCESSORIES USED**

SB-R1 ring flash box	£499
SB-700	£149
SB-900	£149
SB-910	£199
SU-800 commander	£199
DR-6 or DR-5 angle finder each	£149
DR-4 angle finder	£79
MC-36A remote	£99
MC-30A remote	£59
SC-19/SC-28/SC-30 cable each	£49

**Used Olympus**

OM-1 body £1399  
8-25mm F4 Pro £749  
40-150mm F2.8 Pro box £799

**FUJI X DIGITAL USED**

X-T2 body	£499
X-H1 body + grip box	£599
10-24 FX R box	£349
16 F1.4 WR box	£499
16-80 F4 WR	£449
18 F2 R	£299
18-55 F2.8/4 XF	£399
23 F1.4 XF	£399
35 F2 XF WR	£279
50-140 F2.8 WR box	£999
50-230 F4.5/7.1 MKII	£239
55-200 F3.5/4.8 R box	£399
56 F1.8 X	£449
60 F2.4 R mac	£299
100-400 F4.5/5.6 WR box	£899
1.4x XF conv	£299
X500 flash	£299
EF-42 flash	£99

**LEICA DIGITAL USED**

SL2 S body box	£2699
24-70 F2.8 SL box	£1699
Sigma 105 F1.4 DG art box	£799
Sigma 150-600 F5/6.3 OS sport	£799

**OLYMPUS MICRO 4/3 USED**

OM-1 body Mint box	£1399
17-14 F2.8 Pro box	£699
8-25 F4 Pro box	£749
12-40 F2.8	£399
12-45 F4 Pro	£399
12-200 F3.5/6.3 box	£599
17 F1.2 Pro box	£599
30 F3.5 macro box	£149
40-150 F2.8 Pro box	£799
40-150 F4 box	£649

**Used Panasonic**

GH5 body £599  
35-100mm F2.8 MKII box £599  
42.5mm F1.2 DG £499

**PANASONIC MICRO 4/3 USED**

G9 body	£499
G7 body	£299
GH5 body	£499
7-14 F4	£399
8-18 F2.8/4 box	£629
12-60 F3.5/5.6	£299
14-42 F3.5/5.6	£199
14-45 F4.5/6.3	£149
25 F1.4 box	£299
35-100 F2.8 MKII box	£599
42.5 F1.2 DG	£499
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£299
100-300 F4.5/5.6 MKII	£349

**SONY DIGITAL USED**

A1 body box	£4499
A9 MKII body box	£4999
A9 MKII body box	£2499
A9 body box	£1499
A7R MKV body box	£2999
A7R MKIV body box	£1999
A7R MKIV A body box	£1999
A7 MKIV body box	£1699
A7 MKIII body box	£1199
RX10 MKIV body	£1199
VR-C10 EM grip box	£299
VR-G3 EM grip box	£129
Sony FE0M grip box	£299
Sony F58AM/F43/F56AM each	£149

**Used Sony**

A9 MKIII body box £4999  
A7R MKV body box £3399  
12-24mm F2.8 GM box £1999

**SONY FE MOUNT DIGITAL USED**

12-24 F2.8 GM box	£1999
50 F1.4 GM ZA box	£599
24 F1.4 G box	£799
24-70 F2.8 GM II box	£1699
24-70 F4 ZA OSS box	£399
24-105 F4 G OSS box	£799
35 F1.4 ZA OSS box	£599
35 F2.8 box	£299
50 F1.4	£199
70-200 F2.8 GM II box	£1799
70-300 F4.5/5.6 G	£799
85 F1.4 G	£999
100-400 G OSS macro	£699
100 F2.8 GM OSS box	£899

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GT1555T + 82TD	£399
GT3531S	£499
GT3542S	£499
GT5540LS	£599
G2220 Explorer	£199
GHF3V	£299
G2380 video head box	£229
GH2750OR	£199
GH3382QD	£299
GH3500R head	£299
GH3780QD head	£299
GH5380SRQ head	£299
GS3750 DQR panoramic head	£149

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

<b>BRONICA ETN 645 USED</b>	<b>BRONICA SQ 6x6 USED</b>	<b>HASSELBLAD 6x6 USED</b>	<b>MAMIYA 645 MF USED</b>	<b>PENTAX 645 AF USED</b>	<b>PENTAX 6x7 USED</b>
ETN81 + AEII prism + 75 EI	SOAI + 80 + WLF +120 box	501CM, 80 F2.8 CF A12, WLF	645 Pro body	33-55 F4.5 F	6x7 MU body box
+ speed grip + 120 back	SOAI body	500CM + 80 F2.8 CF + A12	Teleplus 2x conv.	45-85 F4.5 F	35 F4.5 fisheye
ETN81 body	SOAI prism	501CM body chr	WLF Super	55 F2.8 D FA box	55 F4 early
ETN81 body	40 F4 S	40 F4 S	120 insert	55-110 F5.6 F	55 F4 late
40 FA PE	50 F3.5 PS box	50 F4 CF FLE	220 ext tube	100 F4 FA macro	75 F4.5 box
50 F2.8 PE	110 F4 macro	135 F5.6 CF + macro bellows	MAMIYA TLR 6x6 USED	150-300 F5.6 FA ED box	90-180 F5.6 box
135 FA	150 F4 PS	150 F4 CF	C330F body box	200 F4 FA	105 F2.4 late box
150 F3.5 E	2x converter PS	150 F4 Black T*	MAMIYA 7 RF 6x7 USED	400 F5.6 F	105 F2.4 early
180 F4.5 PE	2x converter S	180 F4 CF box	7II body	PENTAX	

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"Never seen a camera shop with so many varieties of camera from film to digital, clearly shows a lot of passion and hard work!"



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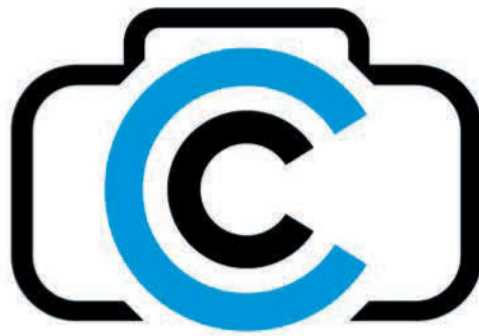
"Really helpful staff and a fantastic selection of kit. Definitely going back. Still smiling."



"Great customer service, and would recommend to anyone, thank you guys"



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Prize draw open to all Wales & West Photography Show attendees!  
To be in for a chance of winning simply validate your entry ticket on arrival at the show each day and you'll be added to that day's prize draw!

\*Ts & Cs apply. Prizes subject to change. One entry per attendee per day. Winning tickets will be drawn at the end of Day 3 of the Wales & West Photography Show (22.6.24).

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# Final Analysis

**Paul Hill considers...**

**The Sheffield Great Flood of 1864 by Martyn Pearson**

‘You’ll never believe what’s happened?’

It was our postman.  
‘What is it?’

‘The Carsington Reservoir dam has collapsed!’

As it was only a mile from our home in Derbyshire, I hightailed it, camera in hand, to see for myself. I’d been doing a long-term project on the construction of the reservoir and in a few months’ time Queen Elizabeth had been due to open what was the last reservoir to be built in Britain in the 20th century. Luckily, the ‘flood gates’ had not been opened, so the reservoir was empty. After a lengthy investigation the dam was rebuilt, and the reservoir – now Carsington Water – was opened by the monarch in 1992, eight years later than it should have.

## Destroyed

This year is the 40th anniversary of the collapse. By coincidence, 2024 is the 160th anniversary of another, much more catastrophic, collapse of a British dam. That one resulted in the death of over 250 people living in Sheffield as a three-storey-high cocktail of water, trees, boulders, masonry, machinery, and human and animal waste, travelling faster than a horse could run, decimated the city and everything in its wake. One hundred buildings and 15 bridges were destroyed; around 4,000 houses were flooded.

Sheffield-born photographer Martyn Pearson has been revisiting the scene over the past two years and used



© MARTYN PEARSON

photography to reimagine the 19th-century tragedy. It has resulted in two exhibitions entitled *The Sheffield Great Flood of 1864: A Photographic Response* and I was keen to find out how he had tackled this big project.

He explained that he had to do a great deal of research before deciding on an approach. ‘Because the metal industry was growing fast, an ambitious programme of reservoir construction was undertaken by the Sheffield Waterworks Company from the 1780s,’ Martyn told me. ‘But on the evening of 11 March, 1864, during a violent storm, a small crack was spotted in one of the reservoir dams in Loxley Valley. Just before midnight, despite desperate efforts to relieve the water pressure by opening

valves and dynamiting a weir, the central section of the embankment collapsed, sending about 700 million gallons of water cascading down the narrow valley towards a sleeping Sheffield.’

I wondered how he could bring that tragedy back to life through photographs. ‘I visited the valley, which was my stamping ground when I was a kid, and photographed sections of the river below the rebuilt reservoir. You soon realise it is impossible to recreate the horror of that night. During the morning I made this picture, there was quite a violent storm. It’s paradoxical that water can look so benign, and aesthetically pleasing in a slowly exposed photograph when it can be so lethal.’

He also made pictures for his

exhibitions of the many personal objects that had been pulled from the 1864 flood, such as a death mask, a bible, spectacles, and a walking stick.

As he concentrates on landscape and environmental issues, he also wanted to reflect how the city is currently tackling flood prevention and water treatment that is so important in this era of climate change.

After studying graphic design Martyn became a successful commercial photographer, and later taught photography at Blackpool College and Blackburn College, where he was BA course leader.

The exhibitions are at Sheffield Central Library and St Nicholas Church, High Bradfield, Sheffield until 7 May. Visit [martynpearson.net](http://martynpearson.net).



Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. [hillonphotography.co.uk](http://hillonphotography.co.uk).



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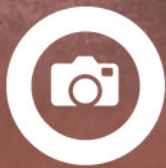
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