

Tuesday 20 January 2026

# Amateur Photographer



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## Coal faces

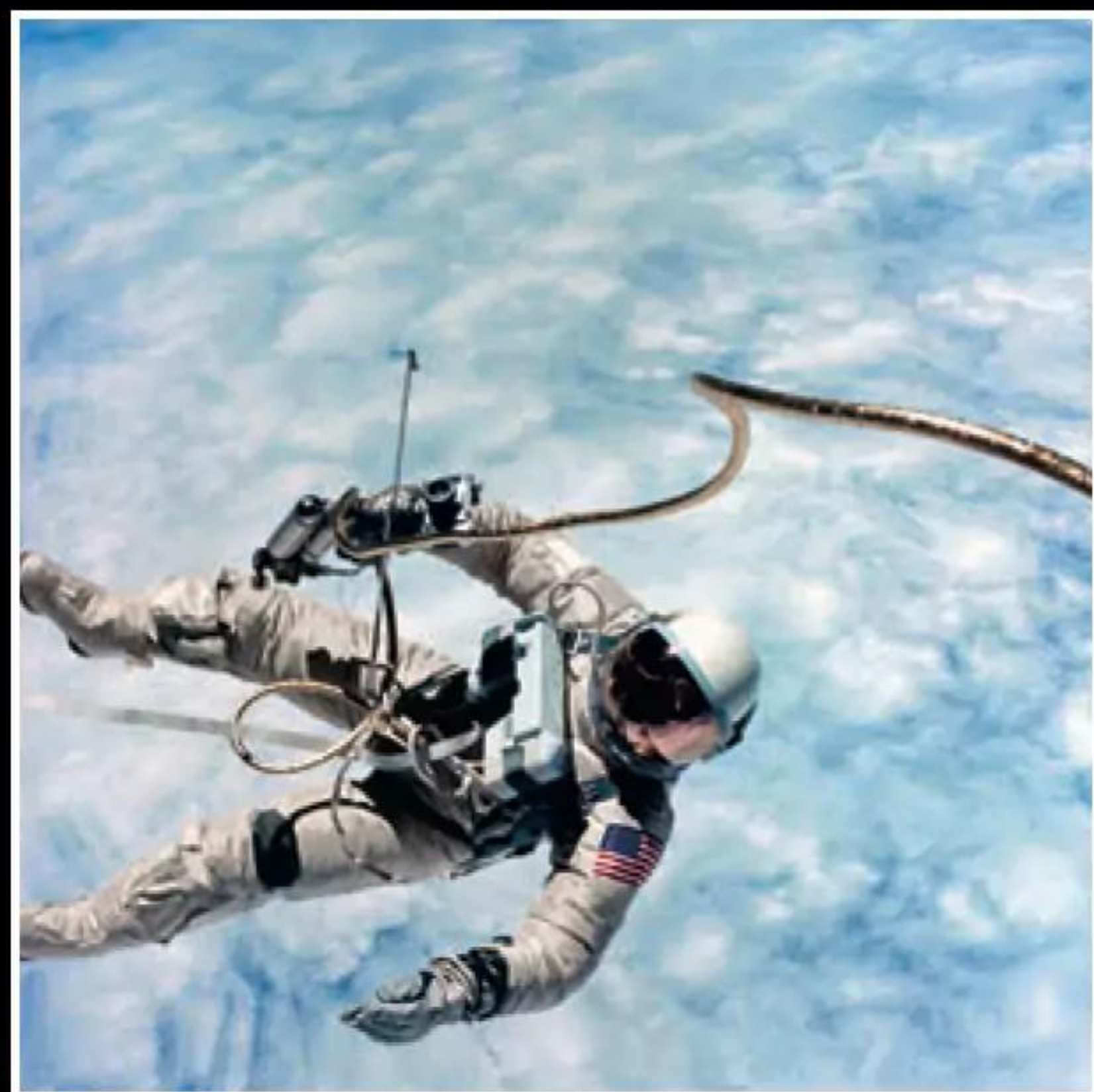
Documenting the legacy of  
Durham's mining industry



**TEST**

### Nikon 24-70mm f/2.8 S II

Nikon's premium standard  
zoom gets an overhaul



### Rocket science

Stunning restoration of NASA's  
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£4.50



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ED WHITE FLOATS IN THE VOID DURING THE FIRST U.S. SPACEWALK ON GEMINI 4, 3 JUNE 1965

©NASA/ASU/ANDY SAUNDERS

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## Welcome



Photographs bring history to life in a way that nothing else does. We all know what Queen Victoria looked like

because there are photos of her, but few people would recognise her predecessor, King George IV, because there are not. This week we present two features that add to our visual understanding of the relatively recent past. You may recall Andy Saunders' magnificent restoration of NASA's photos from the Apollo missions, using modern digital image processing to reveal a clarity and level of detail not seen before. Well he's done it again, this time with the earlier Mercury and Gemini missions. Much closer to home we visit a fascinating project documenting the dying days of the coal mining industry in the North East. We also test Leica's first M-series camera with an electronic viewfinder; and Nikon's update to its workhorse standard zoom. **Nigel Atherton, Editor**



MAIN COVER PICTURE © ANDY MARTIN. COVER INSET PICTURE, BOTTOM: ©NASA/ASU/ANDY SAUNDERS

Our cover image is a tintype by Andy Martin. See our feature about the UK's mining heritage on page 20

## Connect with us

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## THIS WEEK'S CONTRIBUTORS



**STEVE FAIRCLOUGH**

Steve finds out more about a project honouring Britain's coal mining heritage



**ANDY SAUNDERS**

Andy is an expert on NASA digital restoration. Steve Fairclough spoke to him about his new NASA book



**PETER DENCH**

Acting Features Ed

Among the *Books and exhibitions*, Peter looks at a striking bird photography book



**ANDY WESTLAKE**

Technical Editor

Andy tests the M EV1, Leica's first M-mount camera with an electronic viewfinder



**AMY DAVIES**

Features Editor

Is the Nikkor Z 24-70mm f/2.8 S II the best do-it-all lens around? Amy gives her verdict



**JESSICA MILLER**

Dep Online Editor

Our social media manager selects some more great reader images in *It's good to share*



# New full-frame Nikon Z compact zoom lens

Nikon has released the Nikkor Z 24-105mm f/4-7.1 zoom to add to its range of full-frame lenses. Designed to be an affordable all-rounder, the new lens is relatively lightweight, at around 350g. When paired with the Z5II, Nikon notes the full kit weighs just over 1kg.

Inside the lens are 12 elements in 10 groups, with seven diaphragm blades. Other key features include a minimum focus distance of 0.2m at 24mm and 0.28m at 105mm, giving a 0.5x reproduction ratio.

A high-speed stepping motor (STM) promises smooth and quiet AF performance.

The lens has a customisable control ring, which can be used for manual focus, selecting different apertures and adjusting ISO. It is also sealed against dust and drips, according to Nikon. 'With the Nikkor Z



Nikon's Nikkor Z 24-105mm f/4-7.1 will cost £529

24-105mm f/4-7.1 we're taking another step towards making dynamic full-frame photography attainable for even more people,' said Nikon Europe product manager, Dirk Jasper.

The Nikkor Z 24-105mm f/4-7.1 will be available from 22 January for £529.

## Alarm over use of photo-editing software to get weight-loss jabs

Traditionally, photo-editing software, including AI tools, has been used to help people to look slimmer and generally 'beautify' themselves – one thinks of the Liquify tool in Photoshop, for example. An ITV news investigation has now revealed the opposite trend – people with otherwise healthy weights/BMIs are using photo-editing software and AI tools to make themselves look 'bigger' in order to get hold of powerful weight loss drugs such as Mounjaro.

ITV News reporter Cree-Summer Haughton decided to investigate rumours of the growing use of faked photos, and was amazed by how easy it was to get weight-loss drugs just by sending in a heavily edited selfie to make herself look larger. 'Within a week, three different companies had approved me and sent out three separate prescriptions,' she explained.

'I also spoke to three women who had been accepted in the same way, sometimes with only a single edited image.' Haughton added: 'We wanted to be careful about naming and showing exactly how we did it, as a duty of care.'

Current government regulations require that online pharmacies obtain a video of anyone seeking to purchase weight-loss drugs, or arrange a live consultation beforehand, but it is clear that some pharmacies are by-passing this process in

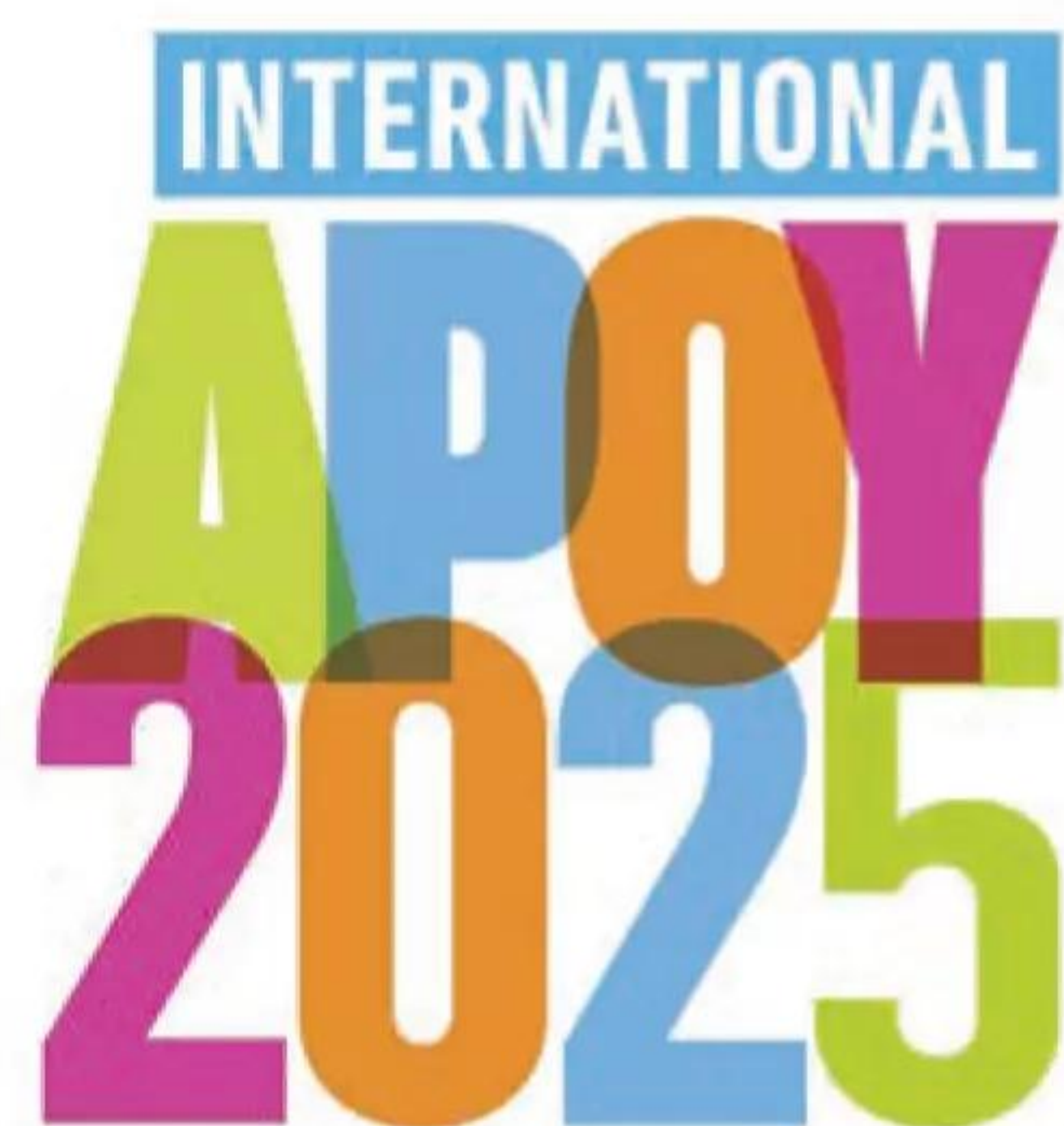
order to save on administration and get the money in faster.

As well as worries about the recreational use of powerful weight-loss drugs, with the attendant negative health consequences, the drugs can also exacerbate the problems faced by people with eating disorders and similar mental health issues.

Roz Gittins, chief pharmacy officer at the General Pharmaceutical Council, said in response to the ITV story: 'We have inspected all three of these pharmacies. Two were not meeting all of our standards, and one remains under investigation. To protect the public, we are taking action so they make improvements to meet our standards.'



Faked photos of people are being used to buy weight-loss drugs



Enter the final round now

## Last chance to enter International Amateur Photographer of the Year

Our annual photography competition, International Amateur Photographer of the Year, closes on 2 February. The last round is an Open round, so it's a great chance to enter images that didn't fit into any of the previous categories. Among the judges for the Open round are regular AP contributor and author Benedict Brain, and top photographer and educator Maria Falconer, FRPS. More than £26,000 worth of prizes are up for grabs and you can enter at [amateurphotographer.com/apoy/](http://amateurphotographer.com/apoy/)



Out next month: the Motorola Signature

## New Motorola flagship smartphone

Motorola used the recent CES technology show in the US to release more details of its new 'Signature' flagship phone. It features three rear cameras – a 50MP wideangle with an f/1.6 aperture and optical image stabilisation (OIS), a 50MP ultra-wide with an f/2 aperture, and a 50MP periscope telephoto camera with 3x optical zoom and OIS. It will be available from February for £899.99. Honor has also released its latest flagship smartphone, the Magic8 Pro – full details on page 38.



**'Cosmic Gates' by Dawid Glawdzin won the After Dark category in last year's LCE competition**



## Last chance to enter LCE contest

 If you get your skates on, you still have time to enter the London Camera Exchange (LCE) 2026 Photographer of the Year competition, which closes on 21 January at midnight.

There's a £10,000 prize pot up for grabs, with 14 different

categories that cover popular genres as well as an 'Emerging Talent' award for students. The competition is free to enter but is only open to photographers who are aged 18 and over.

Enter now at [poty.lcegroup.co.uk](https://poty.lcegroup.co.uk)





# Viewpoint Gavin Stoker

Need a quick boost of your love hormone?  
Look at some photos, says our regular writer

In our hectic world, anything that asks us to pause and take a breath has to be a good thing. That includes reminiscing and reflecting as we look at photo prints old and new. A recent report from leading photo-printing specialist CEWE, in consultation with psychologist Dr Audrey Tang, suggests that merely looking at photos, and reflecting on them, boosts positivity and improves mental health.

This chimes loudly with my own experience and emotions upon re-discovering a box full of envelopes of 6x4in prints made in my 20s and 30s.

Digital photography had already arrived, but I obviously couldn't shake the habit of making hard copy prints as a record of every party and holiday. Sifting through the photos prompted an immediate emotional response.

There were friends I'd lost touch with, ex-girlfriends with whom I might have built an alternative future, music festivals I'd forgot I'd attended, plus photos of parents and grandparents sadly no longer with us. A bittersweet selection, but one that couldn't fail to raise a smile, nonetheless.

## It's good to be bookish

While I've never much gone in for the creation of photo books, in preferring old-school loose-leaf albums that let me swap out prints, I can also now see the appeal of creating something tangible that serves as a hard copy reminder.

There is a sense of mindfulness about the process of choosing which images to include, laying them out how you'd like, and then the sense of satisfaction when done – amplified by your personalised book arriving in the post and the thrill of seeing the finished product.

I also felt excitement when I used to receive those envelopes of 6x4in pics back from the chemist or, latterly, online photo lab. I'd often find pictures I didn't recall taking, leading to a surprised



Never mind taking pictures, just looking at them can be good for your mental health

laugh, or smile. It probably was good for my mental health, but I didn't appreciate that at the time, as it was just the norm.

## Boost your love hormone

Dr Tang suggests that looking at photos, leading to self or shared reflection, boosts oxytocin – known as the 'love hormone', a chemical messenger that influences social bonding. Revisiting pictures of friends, relatives and happy times we might have forgotten provides us with emotional touchpoints that help us to feel more positive.

Of course we can all simply scroll through photos on our phone, or hard drive, for a quick dopamine hit. But I find it hits harder when I view and hold physical prints. I'm no psychologist, but perhaps an element of nostalgia – a powerful drug in itself – is added to the mood-enhancing mix.

In any event it's good, welcome news for photographers. And for our mental health. So, the next time you look at a photo and feel either love, a sense of reward, your mood enhanced – or all three – you know why.

AP takes an interest in how photography can help with mental health issues, and we also want to hear how taking photos in whatever form can help with mental health issues; so do get in touch if this topic resonates.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

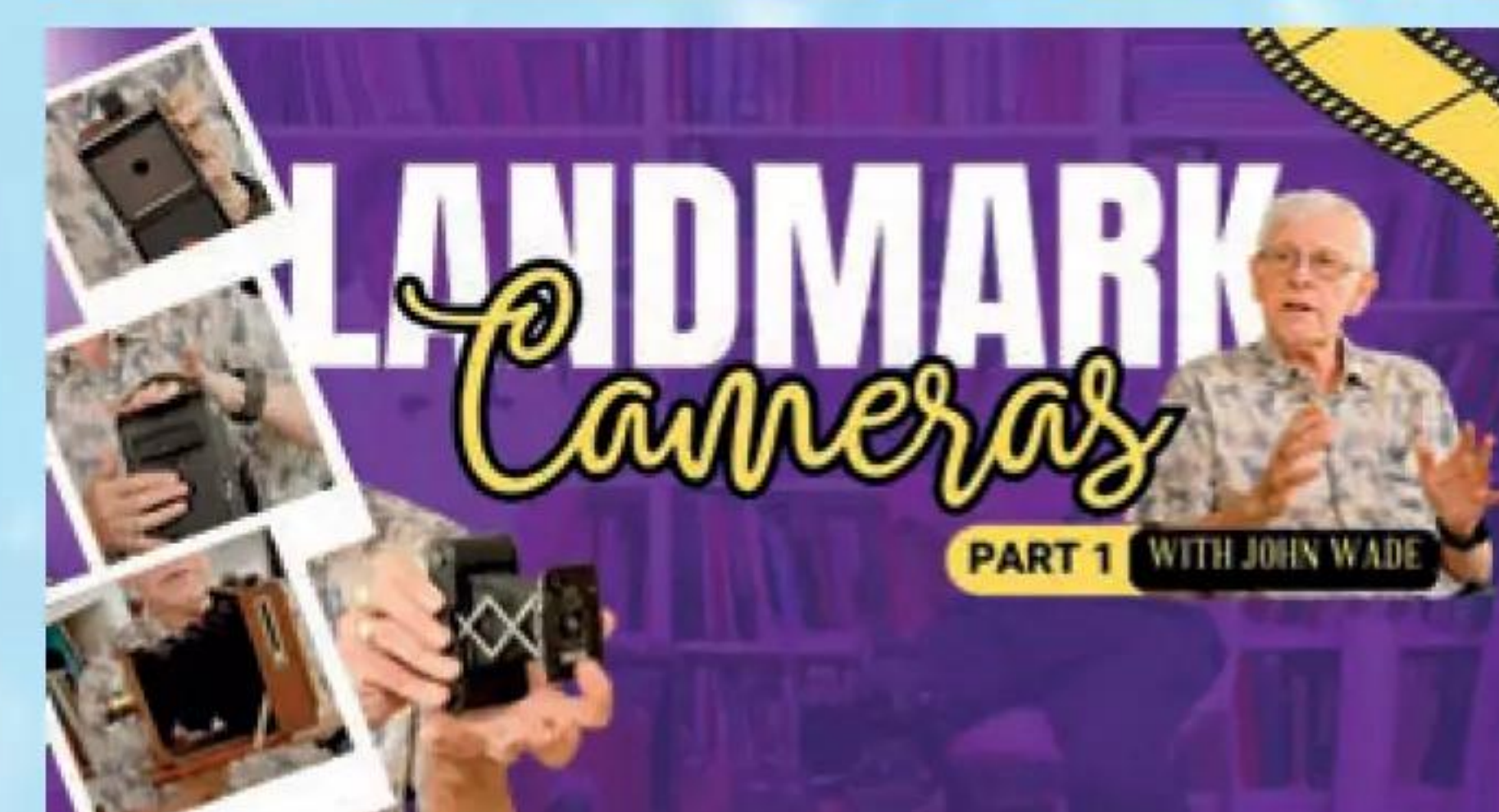
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# Birds of a Feather, Particularly Parrots, Songbirds, Raptors, and Fowl by Claire Rosen

€ 82,95 / \$95, Warwick Editions and Workshop Arts, Hardcover, 208 pages, ISBN: 9798998563201



Featuring 120 striking colour portraits of live birds, each one positioned against historically inspired, ornate wallpapers, Claire Rosen's *Birds of a Feather* is a visually striking, sumptuous photography book. It transcends simple decoration to a thoughtful meditation on beauty and captivity and reflects on our human impulse to collect and classify the natural world.

For over a decade, Rosen carefully staged subjects ranging from parrots and flamingos to falcons, owls, ducks and chickens. Endangered species like the Javan green magpie and African penguin are also represented. Each bird is paired with a patterned backdrop that matches its colour

and character. Considered textiles echo design traditions from scientific illustration, Renaissance grotesques and Victorian wallpaper motifs. What the book delivers is an aesthetic conversation between the living bird and its richly ornamented environment. Readers are invited to reflect on how humans have long aestheticised nature and imposed order on it.

Printed in Italy on heavy paper, the design reinforces this relationship with marbled endpapers, historic typography, inset pages, a colour-coded index referencing Werner's *Nomenclature of Colours*, a fabric bookmark and a red binding thread. Such craftsmanship makes *Birds of a Feather* feel like a finely bound cabinet of wonders. An art object as much as a collection of photographs.

Four essays complement the images, including contributions from Femke Speelberg (curator of Historic Ornament at The Met) and Joel Sartore (founder of the National Geographic Photo Ark), plus Rosen's own reflections on her process. These texts explore themes of design history, ornithology and ethical responsibility, positioning Rosen's portraits in a deeper cultural, ecological, and moral conversation.

The viewer is challenged. The images and pairings of bird and wallpaper are beautiful, but the context is unnatural. Collectively it's a celebration of beauty but also urges one to consider what it means to coexist with nature. Overall, it's a thoughtful book that can be appreciated at an aesthetic level and an ethical one. My parents loved it. **Peter Dench**



Clockwise from left:

Budgerigar 2015

Javan Green  
Magpie 2015

Duck 2020

Lady Amherst  
Pheasant 2018



## Books & exhibitions

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



### Gumsucker by Rory King

£55, Charcoal Press, Hardcover, 128 Pages, ISBN: 9781736234570



Rory King's *Gumsucker* arrives as a brooding, poetic lament for a vanishing Australia. It's not the nation as seen on postcards, but the mythic wilderness that once existed beyond the reach of cities, industries and

neatly drawn maps. The title is taken from an archaic term for European Australians born in Victoria. It hints at a story shaped by inheritance, displacement and uneasy belonging. An echo of *The Gumsucker's Dirge*, a 19th-century poem mourning the destruction of native bush, places King's work in a lineage of cultural grief.

The photos of King's Australia show not a place of blazing sunshine and tourist dazzle but an in-between territory where traces of human presence feel both temporary and intrusive. The pages are populated by dilapidated structures, bruised landscapes and solitary figures. It has a ghostly feel, haunting the aftermath of civilisation's relentless march.

*Gumsucker* isn't desolate. King injects warmth with a companion's hand, a stranger at rest, or a gesture that suggests connection even in isolation. These moments prevent the book sinking into fatalism. Instead, the wilderness is framed not only as something taken away but as something still longed for. In that sense, King's gaze becomes an act of resistance, pushing back against the disillusionment of modernity. There's tenderness rather than anger.

Published in a linen-bound, large-format first edition of 1,000 copies, the book's physical presence underscores its themes. It feels archival. As a follow-up to his debut monograph *Plumwood* (exploring the relationship between humans and nature), *Gumsucker* confirms King as one of the more compelling voices emerging from Down Under. A photographer capable of transforming landscape into something mythic, haunted and deeply personal. If this is a dirge, it's done well. **Peter Dench**





# Elul

## by Gabrielle Motola

£75, Design by Wayne Ford, printed by Taylor Brothers, Softcover (Singer-Sewn Binding), 50 pages, ISBN: 9780995485631



This book has stayed with me since I fondled it on a display table at the 2025 Books on Photography festival in Bristol. A hand-bound photobook that sits at the intersection of

memoir, emotional archaeology and intimate portraiture. The images, taken by Gabrielle Motola between 2012 and 2014, were only revisited years later, showing that sometimes the best ideas need time to simmer.

The images trace a magnetic, destabilising relationship. What started as instinctive and private has become, in Motola's hands, a carefully shaped act of reflection. Collectively the book delivers a reckoning – of what was seen, what was ignored and what had to die in order for growth to begin.

*Elul* is the Hebrew month devoted to introspection. The book isn't necessarily a love story, more a self-portrait made through the prism of another person. The images go toe-to-toe with that psychological terrain and are crafted with tenderness. Motola writes with striking candour about the emotional states that framed these pictures: the longing, the projections, the unsteadiness of early adulthood and the slow erosion that

comes when two people mirror one another's wounds rather than their strengths.

Motola is careful to emphasise that this is not a documentary of her former partner. The woman depicted is both real and a construct. She is shaped by desire, memory, hindsight. The images become a proxy for Motola's evolving understanding of herself. 'All photographs are self-portraits,' Minor White said. *Elul* takes that idea seriously. What emerges is not a chronology of a relationship but an interior map. The glow of infatuation, the stillness of dissociation and the charged intimacy of being seen and not fully known.

Produced in an edition of just 100, with archival Munken Lynx paper and copper-foiled binding, the book's tactility reinforces its sense of something precious. Much of its success lies in the long arc toward self-responsibility and compassion. Yet it doesn't ignore the aftermath, collapse and rebuild. While *Elul* is deeply personal, it manages to reach outward. The viewer is invited to not just look at someone else's relationship but to recognise the patterns, projections and tender deceptions in their own. Yes, it's about love but more about the slow, necessary work of returning to oneself. **Peter Dench**







Laura and dog by Judith Black



Mowing lesson, 2006 by Deanna Dikeman



Laura and Matt by Judith Black



Malcolm by Judith Black

# Blended Families:

## A photographic conversation about family, memory, love and loss in 120 photographs by Deanna Dikeman and Judith Black

Flow Photographic Gallery, London, until 28 February, open by appointment Tuesday to Saturday. Visit: [flowphotographic.gallery/contact/](http://flowphotographic.gallery/contact/)

Flow Photographic Gallery's latest exhibition, *Blended Families*, delivers an intriguing proposition. Judith Black and Deanna Dikeman, two renowned American photographers, open their vast personal archives and edit them into a single, shared visual narrative. The collaboration promises risk, tension and perhaps even friction. The exhibition is well realised and often moving, leaning heavily on its concept.

The structure of a 'call and response' is a strong idea. Black and Dikeman have spent many months selecting images in turn, each reacting to the other's choice. The resulting chain of visual correspondence, rather than the messiness that you might

expect, is surprisingly harmonious, and at times even polite.

Black and Dikeman bring decades of experience rooted in domestic, autobiographical work. Certain pairings are deeply affecting and land with force. Themes of ageing, generation or a shared moment of parental exhaustion arise. These glimpses hint at how powerful the project could be if it pushed even further into the complicated emotional terrain each photographer has explored individually.

The result, according to the gallery, is a 'psycho-photographic language.' A bold claim that perhaps oversells what is ultimately a comfortable visual dialogue. Viewers who

are familiar with Black and Dikeman's previous publications may find that the most resonant images still remain those sourced from existing, well-loved bodies of work rather than new meanings generated by this collaboration.

The accompanying catalogue containing the full sequence including a conversation between the two and a text by curator Alex Schneideman strengthens the project.

Ultimately, *Blended Families* is a sensitive and thoughtful exchange between two accomplished photographers. The idea of blending two archives is powerful. A touch more abrasion might have revealed something deeper. **Peter Dench**



# A man on a mission

ALL IMAGES: © NASA/ASU/ANDY SAUNDERS UNLESS OTHERWISE STATED

Andy Saunders has devoted years to restoring historic NASA space images. **Steve Fairclough** spoke to him about his new book on the Mercury and Gemini missions

**T**he National Aeronautics and Space Administration (NASA) deservedly holds a major place in human history with its pioneering space exploration projects, mostly notably the flagship Apollo program. But the success of Apollo wouldn't have been possible without the existence of two other key programs – Mercury and Gemini.

The US Air Force's original 'Man in Space Soonest' program had morphed into NASA's Project Mercury, which ran from 1958 to 1963. It had the original aim of getting a person into Earth orbit as soon as possible, but that specific objective was trumped when the cosmonaut Yuri Gagarin completed a single Earth orbit on 12 April 1961 and ensured the Soviets won that part of the 'space race'.

Both the Project Gemini and Project Apollo programs began in 1961. Gemini was based on studies to increase the capabilities of the Mercury spacecraft to long-duration flights. It was a support project to Apollo with a focus on extra-vehicular activity, rendezvous and docking. Apollo was a manned

spaceflight program that used a combination of the Saturn V launch rocket, a Command Module to take astronauts into orbit around the Moon and then bring them back to Earth, and a Lunar Module to land on the Moon.

## Early Mercury missions

In the early days of NASA's Mercury missions the emphasis was more on collecting scientific data than the visual documentation of space flights. NASA sent up the first two Mercury astronauts – Alan Shepherd and Gus Grissom – with an automated Maurer 220G time-lapse camera that faced out of the window of their spacecrafts, shooting every six seconds, but no hand-held camera options.

NASA astronaut John Glenn's decision to buy a \$40 35mm Ansco AutoSet (Minolta) camera, and take it with him on the February 1962 Mercury-Atlas 6 orbital mission, meant astronauts were now lobbying NASA to use their own cameras. Later the same year fellow astronaut Wally Schirra, under advice from *LIFE* photographers he knew, took the first Hasselblad medium format

camera into space on his Mercury-Atlas 8 mission. But, arguably, the real imagery breakthrough was when the US public became enthralled after seeing the incredible images of Ed White's historic spacewalk during NASA's 1965 Gemini 4 mission. It was the first ever US spacewalk and produced the first ever still photographs of a spacewalk.

NASA realised that such stunning imagery was igniting the public's imagination and this could help to secure continued congressional support and finance for JFK's stated goal of putting a man on the Moon before the end of the 1960s. This was the point when more finance went into the camera technology for NASA missions and the time given for photographic training for astronauts increased.

## Extraordinary image edits

One thing that also unites the Mercury, Gemini and Apollo space missions is the extraordinary image editing of Andy Saunders, who hails from north-west England. He reveals, 'Since being a child, I've had a passion for photography and an obsession with the moon' ➤



## Andy Saunders

Andy Saunders is one of the world's foremost experts in digital restoration of NASA photographs. He is the author of the *Sunday Times* bestselling book *Apollo Remastered* and his new book *Gemini and Mercury Remastered*. His work has been exhibited internationally and he collaborated with *Apollo 13* actor Tom Hanks to produce an immersive show about the Apollo missions, *The Moonwalkers*. His restored images have appeared in the *Daily Telegraph*, *Smithsonian Magazine*, *The New York Times* and NASA's archives. In 2019 he created the only clear recognisable image of Neil Armstrong on the Moon. In 2023 he received the Royal Photographic Society Award for Scientific Imaging.

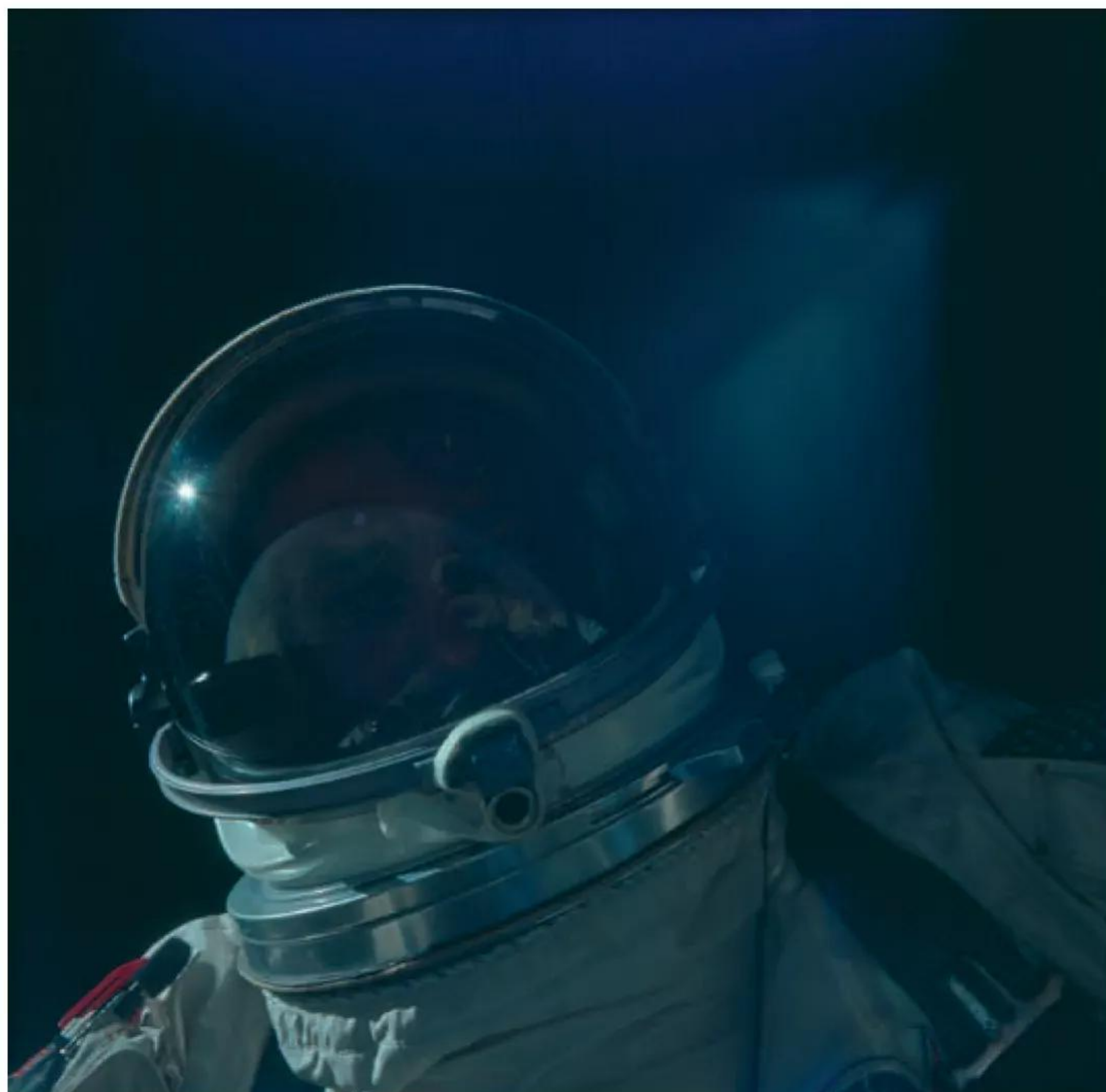
**Right: Ed White floats in the void during the first U.S. spacewalk on Gemini 4, 3 June 1965**











➤ landings and early human space exploration. I did a few paid photography jobs, but I was more of a serious amateur.'

In 2018 the window of opportunity was opened up for Saunders to unite his two passions – photography and space. That year NASA decided to make Raw TIFFs from scans of the original photographic films from the missions available as 'open source' material for anyone who wanted to use it. The films had previously been kept frozen in a vault for almost half a century, for preservation purposes, in Building 8 at the Johnson Space Center in Houston, Texas.

Saunders notes, 'This was a time, a "sweet spot", when scanning technology got to such an extent that it was worth getting the originals out, because you don't want to handle them multiple times as they are too important and too valuable.'

He continues, 'I was always disappointed and frustrated at how poor a quality NASA's images were. That didn't make sense because they used Hasselblad cameras, the best lenses, the best photo lab, the astronauts trained really well... so, why were we seeing them in such a poor state? It's partly because they used the duplicate film, copies of the dupes, or an inter-negative was made of a copy of the copy. By the time we saw an image, certainly in an

**Above: Before and after images showing the image transformation. Buzz Aldrin is revealed as he takes the first ever selfie in space on Gemini 12, 12 November 1966**

analogue world, it was multiple generations away from the original image. Then, when this "Holy Grail" of film became available, I started to work on it digitally processing.'

### Armstrong on the Moon

In 2019 Saunders was able to use 16mm film of Neil Armstrong on the Moon as the source to stack a number of frames and produce the first clear image of Armstrong on the Moon. As commander of Apollo 11, Armstrong was in charge of holding and operating the Hasselblad still cameras on the Moon, so there are no good-quality photographs of him.

Saunders reveals, 'I got a name for doing this when I produced the image of Neil Armstrong on the Moon – it was released on the 50th anniversary of Apollo 11. I was quite fortunate in the timing in that I'd done that Armstrong image and all these Raw files were sitting on the NASA server with nobody doing anything with them.'

The freshly released NASA image archive included tens of thousands of photographs of the Apollo missions and Saunders set about working on them. He explains, 'It's a scan of analogue film, so they look flat and uninteresting straight out of

**Right: Alan Shepard is waiting atop his Mercury-Redstone rocket, to become the second human, and first American in space, 5 May 1961**





the scanner, but there's this incredible archive of 35,000 photographs from the Moon landings. I started to process those and realised how much they could be transformed, and, because I knew the history, I was looking at some of the results and thought, "I've never seen them like this before".

'That's when I decided to take on the project.'

This work resulted in the 2021 book *Apollo Remastered*, which took Saunders 'about three years' to complete. 'There were 10,000 hours of processing. I'm an obsessive, so I was doing 16- or 18-hour days and weekends, but it's also quite addictive. You'll get a section of images and it's just like... moon, moon, moon and then there'll be something incredible, so that's what kept me going. I knew the missions and I did them in mission order.'

He admits, 'I didn't know what I would do with them when I'd got to the end. I just knew someone had to do something with these. I was lucky enough to be able to put my career and life on hold. Part of the way through the process, I got a book deal and that gave me focus and an end product to the project.'

### Incomplete NASA records

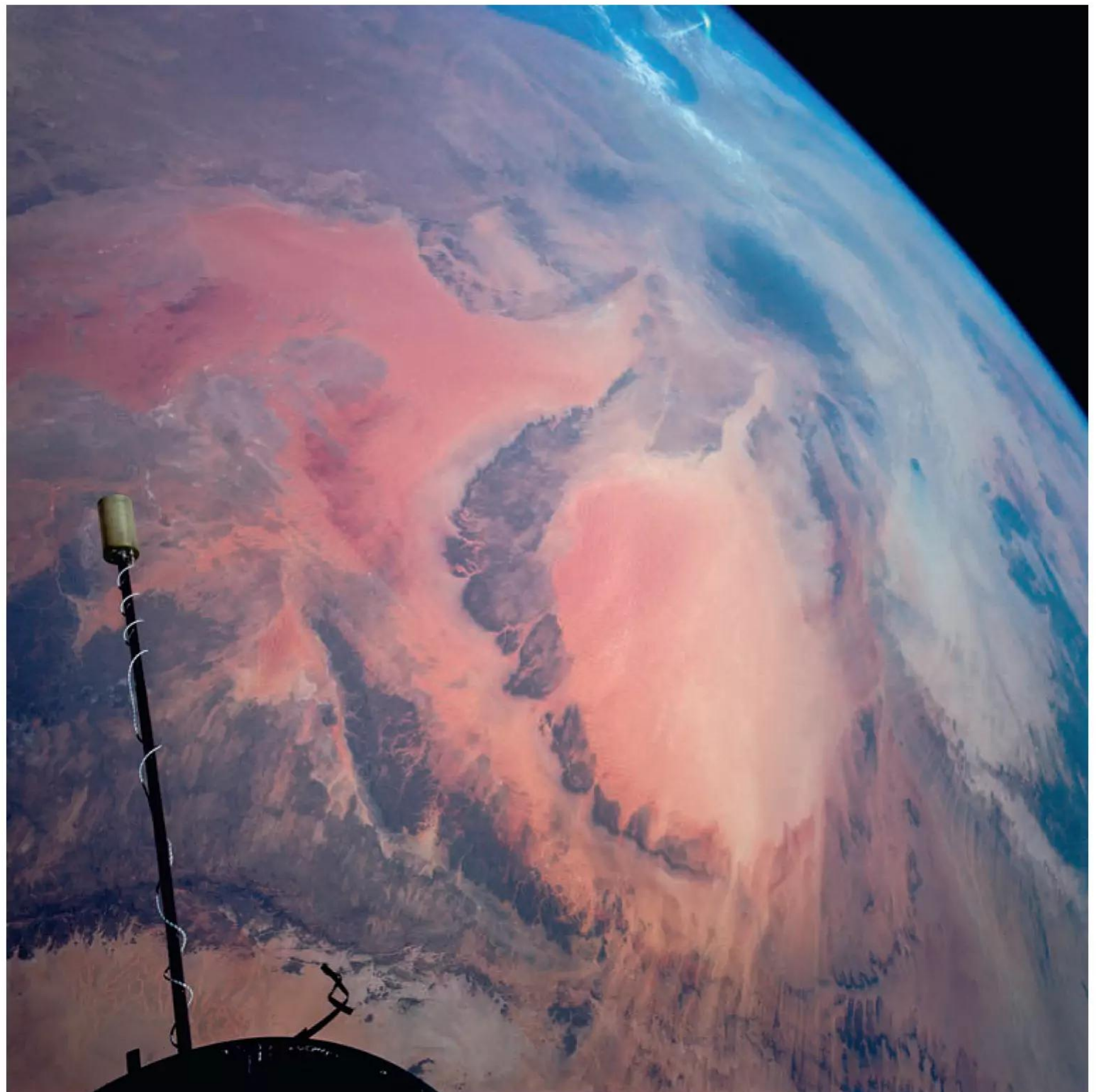
NASA had categorised its Apollo open source material in mission order, which helped Saunders, but he wasn't as fortunate with the Mercury and Gemini archive. 'The historical record when you go back to Mercury and Gemini is much more incomplete. Although they took only 5,000 photographs, and less 16mm film, the processing of the images on this was 18 months, but the research and the writing was just as much time and effort. I've been doing this for six and a half years across the two books. The cover of the Apollo book is the same dimensions as the new book, so they are kind of a set. There are 400 images in the Apollo book and about 300 in the Gemini and Mercury book.'

Saunders worked closely with the publishers to ensure that the colours were spot on in print. Notably, a fifth colour was added to the process, which is actually a varnish on the image areas in the books. He was involved in digital pre-proofing and went to help to oversee the book on the presses at the printers in Italy.

**Right: The rudimentary-looking Gemini spacecraft, Earth, and the bright, white sunlight captured during a spacewalk by Gene Cernan on Gemini 9A, 5 June 1966**



**Below: Not a distant planet seen in a sci-fi movie, but real life – our Earth, photographed from Gemini 11, 14 September 1966**







➤ He reveals, 'The quality of printing in the book is great. In space it's the blackest black that you can comprehend. You have to get the blacks right. In these two books we've got a fifth colour, which is a varnish. So, every photograph – just the photograph, not the border – has got a coat of varnish to give that pop, that contrast and those black levels.'

### Self-taught editing

Saunders is self-taught in terms of image editing. 'I use the kind of obvious Adobe software for processing the still images. I've never wanted to give away too many secrets, but it's nothing you couldn't get. The other point to make is

there's absolutely no AI-based processing. These are such important historical images that their authenticity is absolutely essential. For me, if you apply AI to a photograph you can't call it a photograph any more. No pixels have been harmed during the processing of these images! It's never about trying to embellish or reinvent; it's about restoring and bringing clarity, peeling back the layers of ageing, degradation and noise to reveal what was always inherent in that film and see it more clearly, but as faithfully as possible.'

He adds, 'A typical still image that was reasonably well exposed probably takes about four hours to process. A difficult one may take a

**Buzz Aldrin is seen clinging to the spacecraft during his spacewalk as he orbits Earth at over 17,000mph on Gemini 12, 13 November 1966**

day. The stacking ones of 16mm film are typically at least half a day, but can be one or two days. There's quite a variance in terms of how much work the images need. Those shot during Project Mercury needed more work because they were just in a much worse state.'

Saunders continues, 'The beauty of these projects is being able to use the original film that was actually in those cameras. The Mercury footage clearly didn't enter the vault, or certainly not for a long time. It's clearly aged badly. There are tears in it that they've repaired with sticky tape. Alan Shepard on MR-3 (Mercury-Redstone 3) became the first American in space and only the second human to go





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➤ into space. He took this frame every six seconds out of the window and, when they got back, on the original film they scribbled over every frame with felt pen. If you think about the climate at the time, they were just trying to catch up with the Soviets. These photographs weren't taken for aesthetic quality or posterity – they were technical information and they wrote the frame numbers on them. So, they needed more restoration work than Gemini images.'

### Life or death missions

Aside from the work that went into the images, Saunders is also mindful of the sacrifices that the astronauts made to push the boundaries of space exploration. 'When people

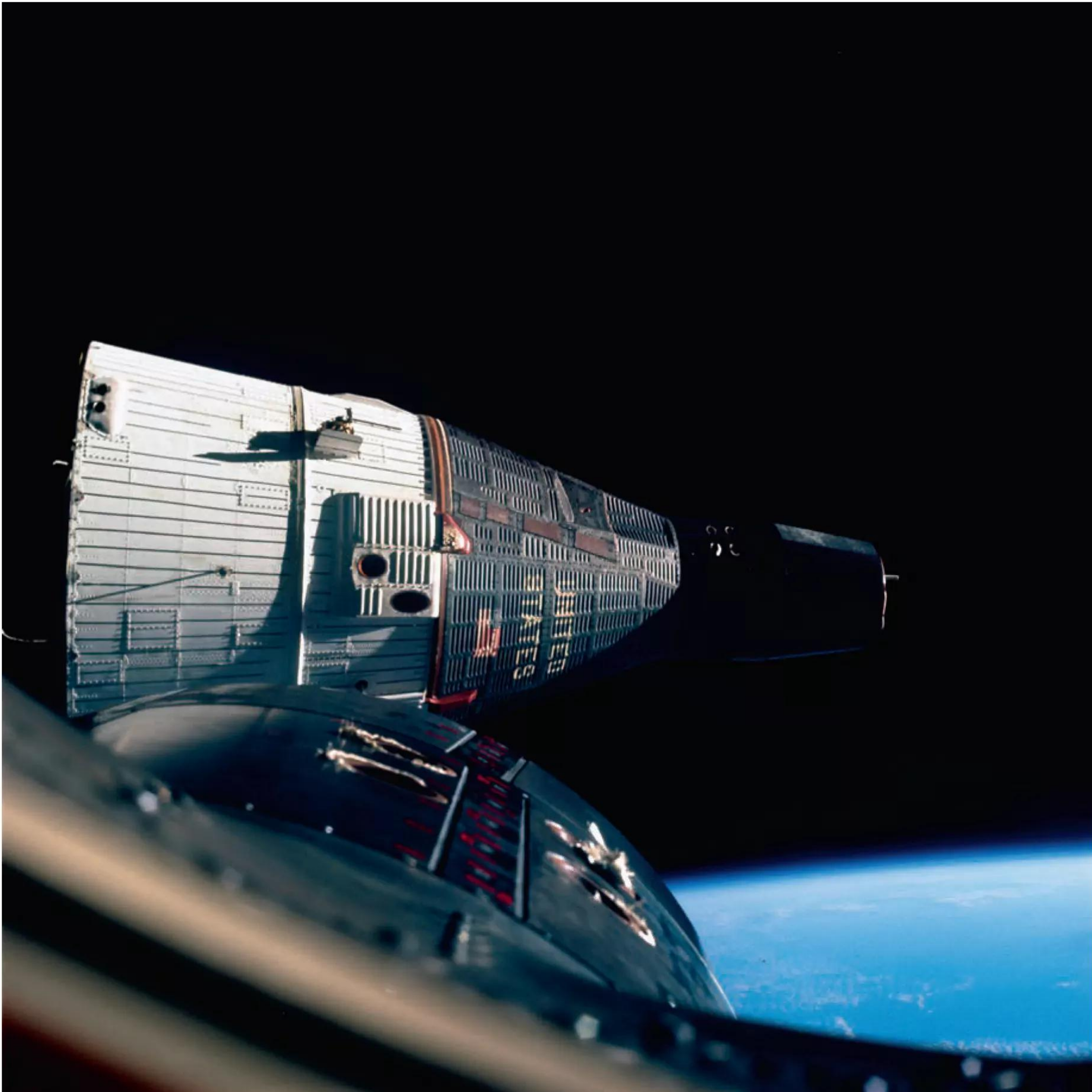
read the book, I think they'll be surprised by the level of risk that was taken because they were trying to catch up with the Soviets. There was life-or-death type human drama on every single mission.'

For example, Neil Armstrong's Gemini 8 spacecraft tumbled out of control; Gene Cernan (the last man on the moon during the Apollo 17 mission in December 1972) nearly died on his spacewalk on Gemini 9; John Glenn entered the atmosphere believing his heat shield to be loose; and on Ed White's first spacewalk the Gemini 4 command pilot Jim McDivitt had lost sight of him, didn't know he was close to the thrusters and could have burnt him to death if he hadn't double-checked White's whereabouts on comms.

**Gemini 7 is photographed at close quarters, from Gemini 6A, during the world's first space rendezvous (two vehicles meeting in space)**

The latest book contains 75,000 meticulously researched words – Saunders had read all of the transcripts of the audio from all of the missions – but he notes, 'The heart of it is this stunning imagery. These are some of the most important photographs ever taken and we can now see them in a way we've never been able to see before. We can climb on board the spacecraft, ride along with these pioneers on these most amazing ever human voyages, look around the capsules, look out the windows they looked out of, see Earth and see what they saw in the way they saw it. It's really the whole story of when we first left Earth told through the eyes of those who risked everything to achieve it.'

AP



*Gemini and Mercury Remastered* by Andy Saunders (ISBN: 978-0-241-63819-4) is published by Particular Books (an imprint of Penguin Books) and has an RRP of £50. An exhibition of the Gemini and Mercury Remastered images is running at Jodrell Bank Observatory; and other shows such as Capcom Go! The Apollo Story run till 31 January.  
[www.jodrellbank.net](http://www.jodrellbank.net)



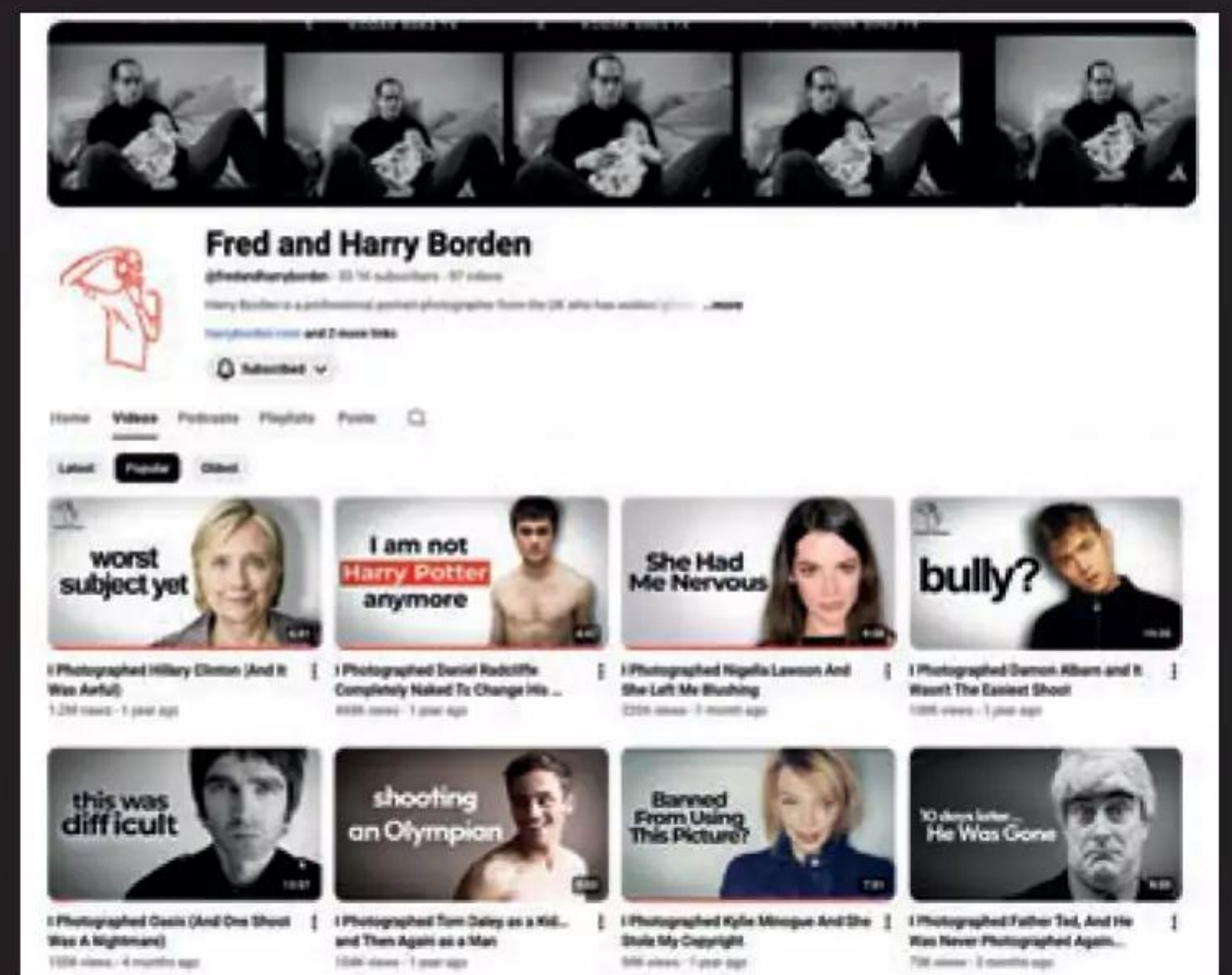
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# Coal faces

The Ancestral Reverb project combines photography and other art forms to celebrate UK mining heritage – one of the photographers used vintage camera gear dating back to the 1860s, writes **Steve Fairclough**

**T**he demise of the British mining industry in the mid-1980s is sometimes forgotten about, but certainly not by those people who lived through it. Mining communities were decimated as pit closures took away the jobs of tens of thousands of miners in Wales, Scotland and many regions of England, from Kent up to Northumberland. One organisation that's determined to keep the memories of miners alive is Threads in the Ground – a 'climate hope' charity that is the key driving force behind the Ancestral Reverb project.

Ancestral Reverb is an audio-visual project that combines the music of colliery bands with spoken word, poetry and the photography of Andy Martin and Rachel Deakin. Funded by Arts Council England, Ancestral Reverb was commissioned by the Durham Miners Association (DMA)

as 'an exploration of our Carbon Heritage, through sounds, words and pictures.'

The musical aspect is an album – believed to be the first ever vinyl record to have fragments of coal dust embedded in it – which fuses together new and archival recordings (dating back to 1903) of colliery brass bands from over 100 years apart. The record was produced by the DJ Bert Verso and the 'Reverb' in the title is a reference to the sonic atmosphere of a coal mine, which was created by recording the 'Impulse Response' of the Mahogany Drift Mine at Beamish Living Museum in County Durham.

The 20-minute Ancestral Reverb track includes poetry by Jacob Polley and the words of miners and their families, as spoken by Newcastle indie folk troubadour Richard Dawson and other voice artists. The record has three movements and was

**Right: COAL FACE, Bill Sheriff tintype**

**Below left and below right: Both images from the Ancestral Reverb project – A tintype portrait of retired miner Steve Fergus (left) and Tintype portrait of Lorraine Malyan, an activist during the Miners' Strike (right)**

produced in a limited run of 100 copies for the families and institutions entrusted with carrying the legacy of the mining communities for future generations. The institutions include the archives at Redhills (the headquarters of the DMA), the British Library and The National Coal Mining Museum. You can stream a digital version of the record via the Threads in the Ground website.

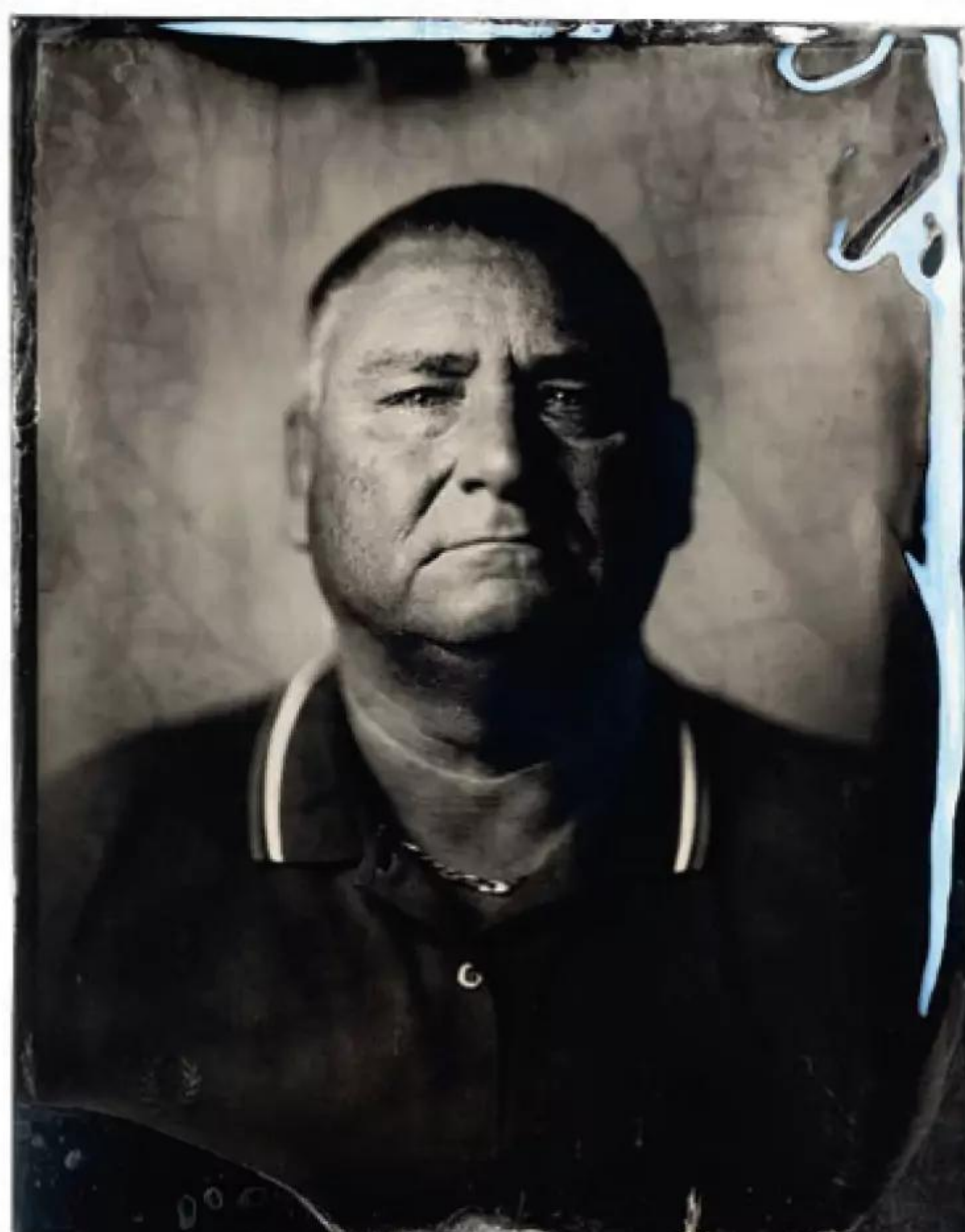
## Photography aspects

The photography side of the Ancestral Reverb project utilised the talents of two photographers with links close to Durham – the Sunderland-born wet collodion expert Andy Martin and the Middlesbrough-based photographer and artist Rachel Deakin.

Adam Cooper, the director of the Threads in the Ground charity, explains, 'Andy Martin was recommended to me by the team at Redhills, aka the Pitman's Parliament. Andy had been documenting the renovation of the Pitman's Parliament. He was also already deeply interested and experienced in documenting the miners and mine workers, shooting tintype portraits of them for his Coal Face project.'

Martin's Coal Face project is an ongoing one, in which he has photographed around 40 miners and their hands using a De Vere monorail camera from the 1950s and a Dallmeyer Petzval lens from the 1860s. Martin notes, 'The camera is comparatively modern, but the lens is from the collodion era.' He hopes to have his latest *COAL FACE* book, a brand new compilation of the entire project, out by Easter.

Back in 2010 he was curious about wet collodion photography and explored it further by visiting the wet collodion expert Seán MacKenna in London. Martin recalls, 'I think he [MacKenna] was the first person in the UK to revive the collodion process. I was only going just to have a look. This was before







© ANDY MARTIN



▶ YouTube videos, where you can see any number of demonstrations now. I went down, shot a couple of plates and was hooked. I thought, “I’m going to have to do this now”. Seán sent me on my way with a copy of *The Silver Sunbeam* manual from 1851 and a list of chemical suppliers. That was the start of the journey, but I’m kind of self-taught.’

## Collodion portraits

For those unfamiliar with the wet collodion process, it produces a negative image on a transparent support; usually glass, but the same process can be used to produce a positive on black metal – known as Tintypes or Ferrotypes. When glass is coated with collodion, charged/sensitised with silver nitrate, exposed in a camera while wet and developed, it produces a direct negative image (metal produces a direct positive image) on the plate, which can be fairly easily reproduced on photographic paper. Images made on glass can also be presented as positives if the rear of the plate is coated with black – either japanned or backed with black velvet, for example. These are known as ambrotypes.

Andy Martin explains, ‘The thing with collodion is that you’ve got to get it all in-camera. There’s not much else you can do editing-wise. I’ve tried all sorts of lighting set-ups and I just stick with the classic Rembrandt lighting set-up. In terms of chemistry, I’ve pretty much stuck to what I started with. There are various recipes for developers in collodion; some with ether, some without. I’ve tried them all. People say you get more contrast with some, but the one I started with is the one I’ve reverted back to, as there are so many variables. If one thing is out it can ruin your day, so I don’t deviate much from what I’ve done for years.’

Martin has a dedicated studio and darkroom in Sunderland and reveals, ‘With the wet collodion process you’ve got to prepare the plate, take the photo and develop it within 10 to 15 minutes, before the plate dries. You’ve got to be quite adaptive just to get the shot.’ He previously built a camper van and fitted it out with a darkroom in the back, so he could shoot and develop collodion prints on the road, locally in the North East

of England and around Ireland.

He adds, ‘It’s a lot easier when you’re in the darkroom... you’ve got good ventilation and the temperature is sort of constant. Little things can throw the process out – if it’s humid or windy, you’re not going to get a good shot. I buy the raw chemicals and the main one is collodion. There are different recipes... different bromides and iodides. Silver nitrate is the other big ingredient in the process, which I used to get from Silverprint before they went bust. You can get most of these things on eBay, which is kind of wild. The fixer is just Ilford Rapid Fixer, so there’s a lot of stuff that’s readily available.’

## Scared of shooting portraits

For Ancestral Reverb, Andy Martin photographed the retired miner Steve Fergus, and Lorraine Maylan, who had been a community activist during the Miners’ Strike. Martin explains, ‘I knew the two people I photographed already from previous projects, so it was quite funny seeing them again. Lorraine was the daughter of a miner.’

Martin had never shot portraits before he started working with the collodion process and admits, ‘I was kind of scared of taking portraits, but I knew that this is what collodion was really made for, so I just had to get over that shyness. I’ve ended up photographing thousands of people over the years.’

He explains his portrait shoots: ‘For the process you’re looking at working with an ISO of about 1 at best. If your chemicals are old it’s maybe 0.5 [ISO] or less. The lens I’m using – the one from 1864 – is pretty fast. There’s no aperture as such, but it’s about an f/2, which was immensely fast for then. I use some really old, kind of high-powered Bowens flashes – you can feel them popping because they’ve got that much power. It’s best to have your variables under control, so I keep it pretty safe. It’s more about getting the character out from that person. You can spend hours tweaking lights and lose the magic of the moment. It’s about just getting the right feel for the image – the lighting is almost secondary in a way.’

## The documentary strand

The second key photography strand of the project was the documentation of the coal picking



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**Above: COAL FACE, Tot Holyoak tintype**

**Below: A scraper-conveyor, Greenside Colliery, circa 1930**

**Bottom right: Hetton Silver Band, exact date unknown, from Hetton Colliery**

on Blackhall beach and the subsequent ‘listening party’ of the Ancestral Reverb album held at the Blackhall Community Centre.

In the UK coal beaches are primarily found along the coasts of the counties of Durham and Northumberland. Sea coal washes ashore from eroded seams or former colliery waste, and sea coalers traditionally collected the coal for fuel. This practice was notably documented by the late photojournalist Chris Killip.

The photographer picked for the documentary assignment of Ancestral Reverb was Rachel Deakin. Adam Cooper reveals, ‘Rachel Deakin is really well-known and





respected in the North East arts scene. We've worked with Rachel for a couple years and she has taken documentary shots of various projects of ours. I love Rachel's compositions, and how she spots beautiful moments seemingly as they are about to unfold.'

As well as being used in the vinyl record, coal dust was also part of the production process for Deakin's documentary images. Adam Cooper explains, 'We collected chunks of coal from Blackhall colliery beach, which we smashed up and are visibly embedded into the transparent records. We also used the smashed-up coal to "carbon print" documentary photos of the project. We believe this may be the first time that coal dust has been used as part of a creative production process.'

Sadly, the coal dust idea didn't fit in with creating collodion prints, as Andy Martin explains: 'Originally, we planned to print the tintypes using the carbon printing process with actual coal dust. But we ran some tests and for all that tintypes are essentially monochrome – they're, in fact, very colourful. We found that once we reduced them to actual monochrome they lost what makes tintypes special. It almost happened, but we just decided that it wasn't quite right.'

### Album cover designs

The final photographic element of the Ancestral Reverb comes in the design of the album sleeve for the record, which combines historic images of coal mining with Deakin's contemporary shots of children coal picking. For example, an image of the Hetton Silver Band (one of the forerunners of the Durham Miners' Association Band), features on the

back of the album sleeve, whilst a 1930 photograph of a scraper-conveyor in Greenside Colliery adorns the front of the sleeve.

The album artwork and record sleeve were created by Simon Canaway of the Supanaught creative studio, based in Newcastle. He used a 'cut-out' technique to fuse the digital photography of Deakin with the historic mining images in a striking photo collage, enhanced by colouring different elements of the design.

Adam Cooper explains, 'We want to honour the past we inherit, to inspire more people to have their voices heard to build our future. We are at a crucial moment in history where the changes we set in motion now around our energy infrastructure will shape the future for all our communities. Music and photography have a visceral and democratic power that can amplify conversations around our carbon future in a meaningful way.'

As for future plans for the Ancestral Reverb project, Cooper adds, 'We're planning a touring exhibition of the photographs and listening party events in autumn 2026 to locations including Wakefield, Edinburgh, Sheffield, and London. We're also planning a release of the coal prints with Dr Katayoun Dowlathshahi as part of our tour. Katayoun specialises in carbon printing. She'll be using some of our collected coal dust to carbon print some of the digital photos taken by Rachel Deakin.' These unique prints should help to ensure that the carbon heritage of mining communities in Durham, and beyond, reaches a wider audience and continues to live on in the minds of people across the UK.



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**Above: COAL FACE, Alan Taitley's right hand**



**Left: A shot of the Ancestral Reverb record with coal dust embedded into the vinyl**

**Below: Front cover of the Ancestral Reverb album**



### Discover more...

To discover more about the activities and projects of Threads in the Ground go to [threadsintheground.com](https://www.threadsintheground.com). You can stream the record Ancestral Reverb for free, or make a donation, at [www.ancestralreverb.com](https://www.ancestralreverb.com). To view Andy Martin's photography go to [www.martintype.co.uk](https://www.martintype.co.uk). To see Rachel Deakin's work go to [@racheldeakin](https://@racheldeakin)







## At a glance

£6480 body only

- 60.3MP BSI-CMOS full-frame sensor
- ISO 64-50,000
- Up to 4.5fps shooting
- 5.76m-dot, 0.76x EVF
- 2.95in, 2.33m-dot fixed touchscreen

# Leica M EV1

Leica's first M-mount camera with an electronic viewfinder has the weight of history on its shoulders.

**Andy Westlake** finds out how it stands up

## For and against

-  Large, clear viewfinder
-  Superb raw image quality
-  Designed to work with all M lenses ever made
-  Substantial 64GB internal memory
-  Very slow start-up time
-  No image stabilisation
-  Fixed rear screen
-  Almost as expensive as Leica M11

## Data file

|                     |                                                             |
|---------------------|-------------------------------------------------------------|
| Sensor              | 60.3MP BSI CMOS, 36 x 24mm                                  |
| Output size         | 9528 x 6328                                                 |
| Focal length mag    | 1.0x                                                        |
| Lens mount          | Leica M                                                     |
| Shutter speeds      | 60min - 1/4000sec (mechanical), 60-1/16,000sec (electronic) |
| Sensitivity         | ISO 64-50,000                                               |
| Exposure modes      | A, M                                                        |
| Metering            | Spot, Centre-weighted, Multi, Highlight                     |
| Exposure comp       | +/- 3EV in 0.3EV steps                                      |
| Continuous shooting | Up to 4.5fps                                                |
| Screen              | 2.95in, 2.33m-dot touchscreen                               |
| Viewfinder          | 5.76m-dot, 0.76x magnification                              |
| AF points           | n/a                                                         |
| Video               | n/a                                                         |
| External mic        | n/a                                                         |
| Memory card         | 64GB internal; UHS-II SD                                    |
| Power               | BP-SCL7 rechargeable Li-ion                                 |
| Battery life        | 244 (LCD), 237 (EVF)                                        |
| Dimensions          | 138.8x80.3x38.5mm                                           |
| Weight              | 495g inc battery                                            |

Leica's M EV1 is an interchangeable-lens full-frame camera that's based on the M11 rangefinder, but which swaps out its optical viewfinder for an electronic one. To those unfamiliar with the mystique that surrounds the Leica M series, that may not sound like a big deal. But these rangefinders have always been Leica's most revered cameras, with the viewfinder fundamental to their appeal. Switching to electronic viewing counts as a significant and controversial change, in terms of the camera's feel and operation.

Leica rangefinders survived in an era when SLRs dominated the market because they offered specific advantages. The cameras and lenses are smaller, quieter and more discreet, while Leica's lenses are superb.

For many photographers, the direct-vision viewfinder also brings a more direct connection with their subject. But if that's a key reason to buy an M camera, then surely fitting an EVF makes no sense?

Of course, it's not quite that simple, and rangefinder cameras also have limitations. The optical viewfinder has a specific angle of view (28mm on the M11), so if you want to go wider, you have to use an auxiliary viewfinder. With telephoto lenses, you compose using a small frameline in the middle of the viewfinder, which is inevitably imprecise. You can't shoot close-ups, owing to both limitations of the rangefinder mechanism and parallax effects. And with very large-aperture lenses, focus accuracy becomes distinctly hit-and-miss. All these problems can be solved at a







Leica's built-in high-contrast black & white mode gives lovely images  
Leica M EV 1, Minolta M-Rokkor 90mm f/4, 1/500sec at f/8, ISO 80

stroke by using an electronic viewfinder that shows exactly what the lens is seeing. So maybe fitting an EVF makes perfect sense after all.

Like any camera with a Leica badge, though, the M EV1 isn't cheap. It costs £6,480 body-only, and while that's less expensive than the M11 (£7,900), it's still a lot of money. You could buy the mirrorless Leica SL3 plus the Leica M-Adapter L for using M lenses for less money, and get useful extra features such as a tilting LCD and image stabilisation. Then there's the Sony A7CR, which is also a compact, flat-bodied camera with a 60MP full-frame sensor, but which is packed full of the latest tech at well under half the price. Even taking into account the cachet of the Leica badge, why buy the M EV1?

## Features

Like the M11 that it's based upon, the M EV1 is an extremely simple camera, with barely any features. For a start, it's designed purely for photography, and doesn't record video at all. Because it's built around a 70-year-old mount, you have to focus the lens and set the aperture manually. This means that the only exposure modes are aperture priority and manual.

While the M EV1 uses a very familiar-sounding 60MP BSI-CMOS full-frame sensor, Leica says it's not identical to that used by other 60MP mirrorless cameras, including its own SL3. Instead, it's been tweaked to get the best possible performance from the many film-era M lenses that still exist today. These lenses often project light onto the sensor at highly oblique angles,

which can cause smearing and vignetting with conventional sensors. To address this, Leica employs such things as offset microlenses and ultra-thin infrared blocking cover filters. That bespoke sensor is probably a major reason why the M EV1 costs so much.

As on the M11, the sensor offers a sensitivity range of ISO 64-50,000. The focal plane shutter delivers timed speeds from 60 minutes to 1/4000sec, while the electronic shutter offers 60 seconds to 1/16,000sec. If you want to select a speed faster than 1/4000sec, perhaps for using a large-aperture lens wide open in bright light, the camera is smart enough to switch shutter modes automatically for you.

Continuous shooting is available at 4.5 frames per

second, with Leica specifying a 15-shot buffer for DNG raw. Metering employs the image sensor, with multi, spot, centre-weighted, and highlight modes being available.

As with its other 60MP cameras, though, Leica has recognised that you may not wish to shoot at full resolution all the time. So if you prefer, the camera can output its DNG raw files at 36MP or 18MP instead. There's also the option of using a 1.3x or 1.8x 'digital zoom' function, with the camera outputting a cropped JPEG alongside a full-size raw file with embedded crop data.

Thanks to the Leica M mount, the camera can accept a wide range of lenses going back to the 1950s. Crucially, the M EV1 includes built-in profiles for getting the best results from every Leica M and R-mount







**The M EV1's 60MP sensor is optimised for use with M-mount lenses**  
 Leica M EV1, Leica Summilux-M 35mm F1.4, 1/125sec at f/16, ISO 125

➤ lens ever made. It can also automatically recognise which M-mount lens is being used, via a 6-bit optical coding system. This gets recorded into the metadata, so you know what lens you used for each shot.

With lenses that predate this system, or ones that aren't coded, you can specify them manually on the camera. Conveniently, you can build a shortlist of just those that you own to choose from. Unsurprisingly, though, no third-party lenses are included. So if you use them, you can either turn off lens detection or perhaps select a nominal match from the Leica optics.

Another benefit of having the camera know which lens you're using is less obvious. When you engage live view magnification for focusing, the camera will stabilise the image electronically, based on the lens's focal length. That's really useful with any lens, and especially with telephotos.

Leica hasn't entirely eschewed modern technology, though. The M EV1 joins the M11P in supporting Leica Content Credentials, for verifying that an image is genuine and hasn't been excessively edited. That's probably not something the average enthusiast will be too

concerned about, but many professionals will be pleased to see it included.

You also get built-in Bluetooth and Wi-Fi for connection to your smartphone, via the free Leica Fotos app. This provides the usual features, including remote control of the camera complete with a live view feed, and the ability to copy images across to your phone for sharing. It's also possible to use a wired connection via the camera's USB-C port, which should be faster and more reliable.

### **Build and handling**

In terms of its design and handling, the M EV1 is very much hewn from the same block as the M11. The first time I picked it up, I instantly recognised the same heft and bombproof feel. Leica's signature rounded ends and well-placed thumb hook make it feel comfortable and secure in your hand, although the lack of any front grip means that you can't really carry it around one-handed.

Operationally, it's very similar to the M11, although not entirely identical. If anything, it's even simpler, as the ISO dial on the top left has disappeared – presumably the addition of the EVF means there's no space.

The result is an extremely clean, simple design that's focused on putting the photographic controls you need right at your fingertips.

On the top of the camera, you'll find the power switch surrounding the shutter button, a shutter speed dial, and a small button that engages magnified view. Focusing and aperture setting are both controlled by traditional rings on the lens barrel. On the back, there's an electronic dial under your thumb that now operates both ISO and exposure compensation – clicking it inwards toggles between the two.

Below the dial, a four-way d-pad is used to select and change other settings and reposition the focus area. Then on the left side of the screen, there are just three buttons, Play, Menu, and Fn, with the latter set to select between viewfinder/LCD display modes.

Leica has even retained the push-pull lever on the front, which on the M11 manually selects framelines for different focal lengths. Here, pulling it to the left cycles through the crop-zoom modes, while pushing it to the right toggles focus peaking on or off. You can swap those functions over, or use the lever to engage magnified view, if you prefer.

Pressing the Menu button first brings up an onscreen control

panel, where you can change secondary settings such as drive mode, metering pattern, white balance and so on. Pressing again calls up a customisable Favourites menu. Another press enters the main menu, which is pared right back to a minimum; almost everything here you'll just set once and forget. Compared to the bloated, over-complicated menus on most mirrorless cameras, it's a breath of fresh air.

And this, fundamentally, is the point of the M EV1. It's a very

**One big advantage of the EVF is that it allows you to shoot close-ups more easily**  
 Leica M EV1, Tamron SP 90mm F2.5 Macro, 1/400sec at f/4, ISO 250





straightforward tool that puts you, the photographer, in charge of making the image. There's some automation on offer, of course, and I tended to shoot in aperture priority with Auto ISO. But ultimately, you still have to focus the lens and select an aperture for every single shot, which forces you to be firmly in charge of the image-making process.

### Viewfinder and screen

Obviously, the electronic viewfinder is central to whether the M EV1 stands or falls as a photographic tool. Fortunately, Leica has just reused the same 5.76m-dot, 0.76x magnification unit from its Q3 premium compact. This means that it's sharp and detailed, and while it isn't the biggest or brightest EVF around, it's plenty large enough for composing your images accurately.

Leica previews colour, white balance and exposure by default. Alternatively, you can choose to activate exposure preview only when the shutter is half-pressed, or turn it off altogether, for example when using flash as the main light source. Because the aperture ring on M lenses operates the diaphragm directly, you get full-time depth-of-field preview.

Viewing aids include gridlines, an electronic level, a live histogram, highlight clipping warning, and a focus peaking

display. Helpfully, Leica allows you to configure multiple Display Profiles with whatever combinations of these you want, cycled through using the centre button on the d-pad. I like to have one uncluttered display for clear composition, and another with gridlines and a level display for landscapes and architecture.

Below the viewfinder, you'll find the fixed 2.95in, 2.33m-dot touchscreen. This works well for reviewing images and changing settings, but personally, I didn't really use it for shooting at all. The problem is that its fixed design requires holding the camera out in front of you, and I found that really awkward for focusing manually. I'd much prefer to have a tilting LCD.

On my review sample, the screen had a strange problem of going dark in the centre in near-freezing temperatures and becoming difficult to see. However, it always returned to normal after warming up again. This seems to be a defect that affects some M-series cameras, although judging from online reports, probably only a very small minority. Leica told me it was unaware of any other M EV1's having the same problem.

### Focusing

So the big question with the Leica M EV1 is, how does focusing using an electronic viewfinder compare to using



## Focal points

The M EV1 is to all intents and purposes an M11, but now with an electronic viewfinder

### Connectors

There's just one external connector, a base-plate USB-C port that can be used for battery charging, data transfer, or connecting to your smartphone.

### Storage

Leica has included a generous 64GB of internal memory, plus a single UHS-II SD card slot.

### Power

The BP-SCL7 battery is shared with the M11, but is rated for a much shorter battery life of 244 shots using the LCD, and 237 with the EVF.



### Self-timer lamp

In homage to the M-series long history, the self-timer lamp is placed behind a rectangular window where the M11's rangefinder window would be.

### Hot shoe

The hot shoe has contacts for Leica-dedicated flash units. But unlike the M11, it won't accept the Visoflex 2 add-on EVF.

### Front lever

This is used to engage the crop-zoom function and toggle focus peaking on and off.





➤ a rangefinder? After using the camera for a couple of weeks, my conclusion is that it generally isn't any quicker, and can often be slower. But the flip-side lies with potentially increased accuracy, especially when shooting up-close or at large apertures.

Often, I found that I could get the focus pretty close to correct simply by eyeballing it in the viewfinder. But for pixel-perfect focus, you will need to use a focusing aid. For this purpose, Leica has included both a peaking display and magnified view.

Peaking is turned on by default, which sounds like a good idea. But unfortunately, I found it to be both distracting and misleading. Often it just draws lots of bright red lines all over your preview image, including along edges that aren't quite in focus. You can change the colour and adjust the sensitivity, but neither really helps. As a result, I preferred to keep it turned off.

For really accurate focusing, then, you'll need magnified view. This can be set to engage automatically when you turn the focus ring, but it only kicks in after about a second, which is too slow. So you're best off

activating it manually.

Pressing the magnify button punches into the centre of the frame, and then it's just a matter of tweaking the focus ring to get things perfectly sharp. You can move the focus point around the frame using the d-pad, but I found this to be slow and clunky. So in traditional M fashion, I generally preferred to focus and recompose instead.

What the M EV1 is really crying out for, though, are some more creative solutions for using manual focus with an EVF. For example, coupling magnified view with face detection, so it could automatically zoom in on your subject's eyes, like some Nikon cameras can. It would also be nice to have a joystick for quicker repositioning of the focus area.

For certain types of subjects, though, you don't actually need to focus like this at all. Unlike most modern optics, Leica M lenses all have traditional distance and depth-of-field scales. This means you can easily employ hyperfocal or zone techniques, which can be really useful for such things as street photography.

### Performance

My biggest frustration with the Leica M EV1 turned out to be the

simplest thing of all. The camera takes two or three seconds to fire up and show you anything in the viewfinder after you flick the power switch to On. That's much too slow for any kind of camera.

This is a real shame, as in every other respect, I found the camera to be quick and responsive. The shutter is pretty quiet, too, although many other mirrorless models are every bit as discreet. In electronic shutter mode it can be completely silent, but rolling shutter effects with this sensor can be severe, so you'll generally want to avoid using it.

Leica rates the battery for less than 250 shots per charge, which doesn't sound great, especially given that spares cost £150. But the good news is that I've found the camera consistently achieves that rating in real-world use. I found it was perfectly sufficient for an afternoon's shooting, and you can always top up via the USB-C port during breaks in shooting.

### The shooting experience

The most important thing with the M EV1, at least compared to the M11, is how the EVF changes the shooting experience. You lose the sense of connection afforded by

### The EVF makes it easier to use even moderately wideangle lenses

Leica M EV1, 7Artisans 28mm F5.6, 1/350sec at f/8, ISO 64

an optical finder, but you gain different benefits instead. To get the best feel for this, I made a point of using the camera with a variety of different lenses.

Leica supplied the camera for testing with its superb Summilux 35mm F1.4 ASPH. But I also used a couple of M-mount lenses of my own, the 7Artisans 28mm F5.6 and the Minolta M-Rokkor 90mm F4, along with an adapted manual-focus Tamron SP 90mm F2.5 Macro for close-ups. Together, these gave me a feel for how the camera works with different kinds of optics.

I have to say, I liked the way that you can shoot with wide, long, and macro lenses while seeing exactly what you're going to get in the viewfinder. And I appreciated the fact that I could see exactly what the lens was focused on, especially at large apertures. In fact, using the M EV1 feels much like using any other mirrorless camera with manual lenses.

The elephant in the room here, though, is the Visoflex 2: an add-on electronic viewfinder that slots onto the hot shoe of an

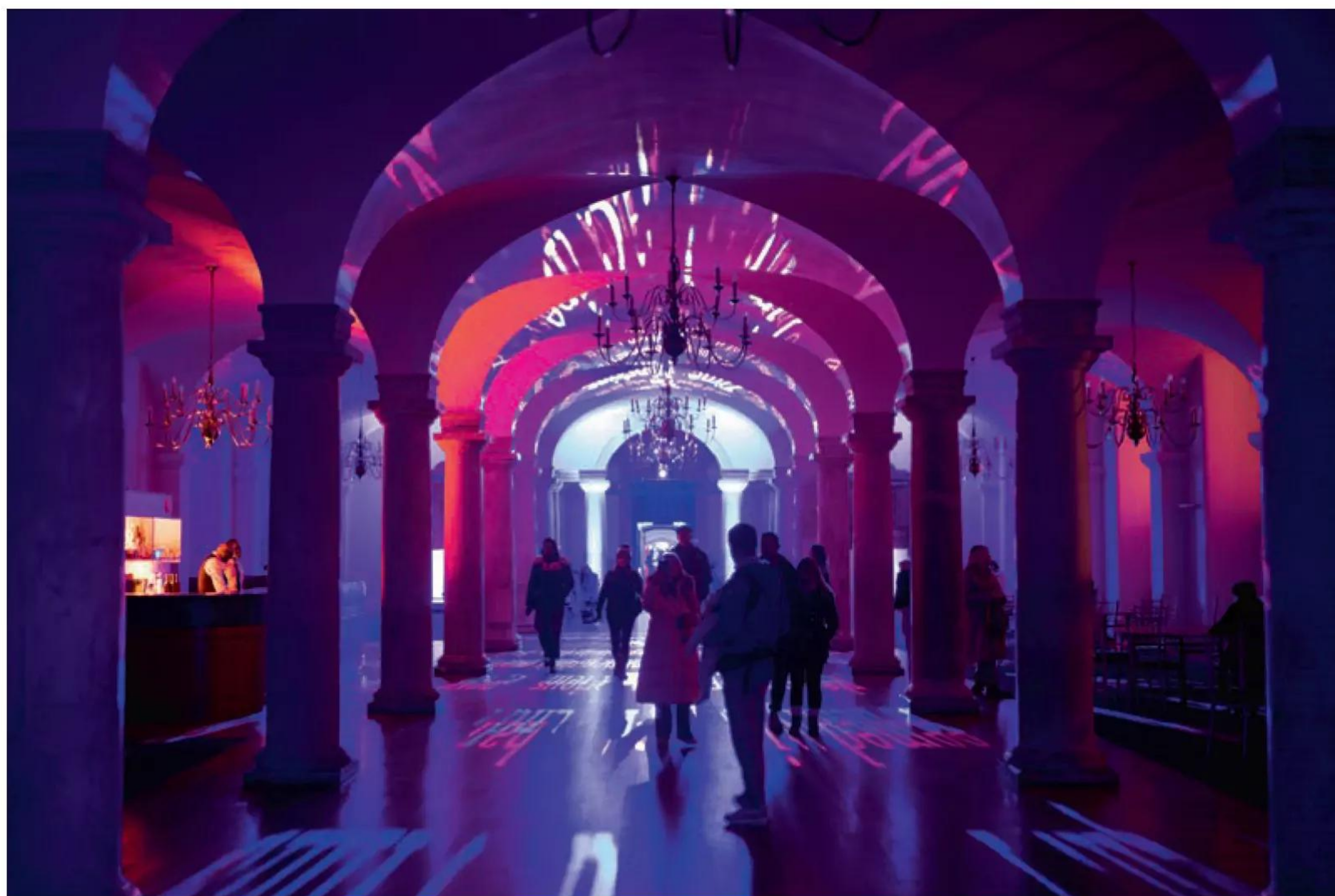


Image quality holds up very well at higher ISO settings

Leica M EV1, Leica Summilux-M 35mm F1.4, 1/40sec at f/4, ISO 3200





M11, and costs £630. Existing M11 owners could just buy that and get the same benefits. It's not as high resolution, at 3.69m-dots, and probably isn't quite as large, but it can tilt upwards by 90°. But maybe the M EV1 is for those who've already tried the Visoflex 2 and ended up using it all the time.

### Image quality

As on the M11, Leica's metering generally does a good job of protecting bright highlights from blowing out. But it can also veer towards underexposure with low-contrast images. The big difference, though, is that you can now see this in the viewfinder and apply a touch of exposure compensation when appropriate.

Auto white balance works perfectly well in bright conditions, but it can sometimes end up over-neutralising your colours. I'm not a massive fan of Leica's in-camera colour profiles, either; the standard setting is quite subdued, while Vivid can be overblown. And strangely, the M EV1 doesn't support Leica Looks like the Q3 and SL3. As a result, it's not a camera I'd choose for shooting colour JPEGs. However, Leica's Monochrome High Contrast option gives lovely results for black & white shooters.

Overall, though, I think the M EV1 is a camera where you're best off shooting in raw. The M EV1 records DNG files, which have the advantage that they can be processed in

almost any software. On the other hand, they often need a bit more work in terms of boosting contrast, colour and saturation.

We've seen this 60MP sensor many times before, and its raw image quality is as good as you can get from full-frame. Along with all that detail, it records vast dynamic range, especially at lower ISO settings. You can expose to protect highlights, and then pull up everything else in raw processing, without being troubled by noise. Its high-ISO image quality is also excellent, and I'd be entirely happy shooting at up ISO 25,600.

But is there really some kind of 'secret sauce' to the M EV1's sensor that makes it different to other 60MP mirrorless cameras? To find out, I shot a series of sharpness tests using different lenses side-by-side with the Sony A7R V. Using the Leica Summilux-M 35mm F1.4 ASPH, which has a rear element that protrudes deep into the camera, the M EV1 records pretty crisp detail all the way into the corners, even at f/1.4. In contrast, the Sony A7R V can't handle this lens at all, showing huge levels of corner blurring that only cleans up fully at f/8. However with my 28mm F5.6 and 90mm F4, there's no significant difference between the two sensors (which rules out the possibility of a wonky adapter). Overall, it's clear to me that photographers with a cherished collection of M lenses will get the best results from them on the M EV1 or M11.

AP

## Verdict



AFTER a couple of weeks shooting with the M EV1, I'm still not quite sure what to think of it. I loved it when I first picked it up, with its classic styling and fabulous bomb-proof build. And I rather enjoyed shooting with it, thanks to that refreshing Leica simplicity. But I think it might be a tough sell to photographers who aren't already Leica users.

The thing is, there's something special about shooting with an M rangefinder. Using the optical viewfinder for framing and focusing is a unique experience. However, that part of the Leica appeal has disappeared with the switch to an EVF.

This means the M EV1 has to rely on its other attractions. You get Leica's usual robust build quality and simplicity of operation, and it's certainly more discreet than a big SLR-shaped camera. If you're tempted by Leica's small but superb lenses, it will give the same image quality as the M11. But it's more practical to use with certain lenses such as ultra-wides.

This is also a camera that existing M owners might buy to help make using some of their lenses that bit easier to use. Equally, it could be attractive to those who shoot slower, more contemplative genres such as landscape photography, rather than the street and portrait work that M cameras are arguably better known for.

At the risk of stating the obvious, the M EV1 is very specifically a camera for photographers who really want a Leica, but who either don't want, or already own, a rangefinder. But then, essentially you're buying a very expensive mirrorless camera with extremely limited features. And I think you have to buy heavily into the Leica mystique to justify that.

|                  |      |
|------------------|------|
| FEATURES         | 6/10 |
| BUILD & HANDLING | 9/10 |
| METERING         | 7/10 |
| AUTOFOCUS        | N/A  |
| AWB & COLOUR     | 7/10 |
| DYNAMIC RANGE    | 9/10 |
| IMAGE QUALITY    | 9/10 |
| VIEWFINDER/LCD   | 7/10 |



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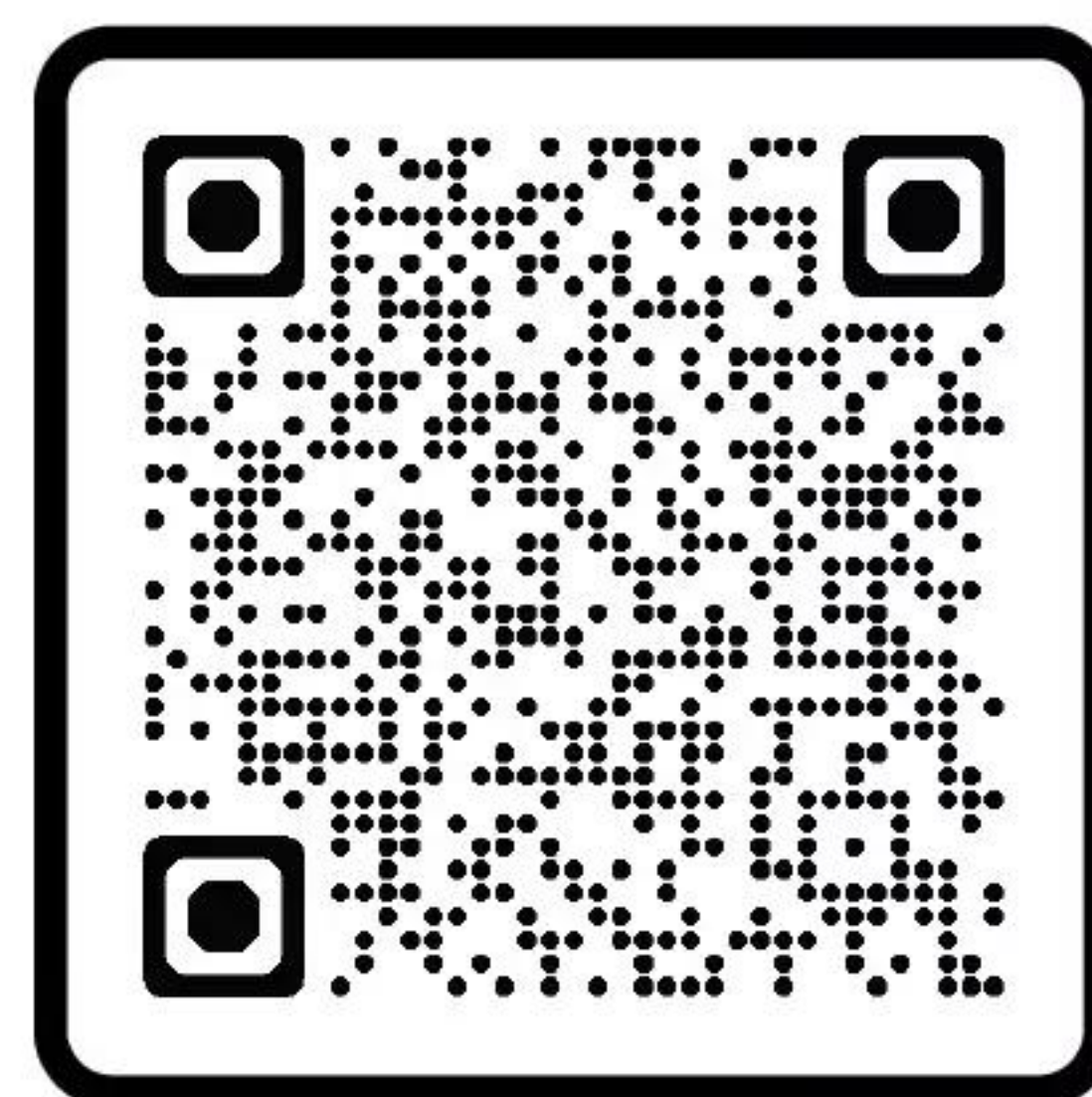
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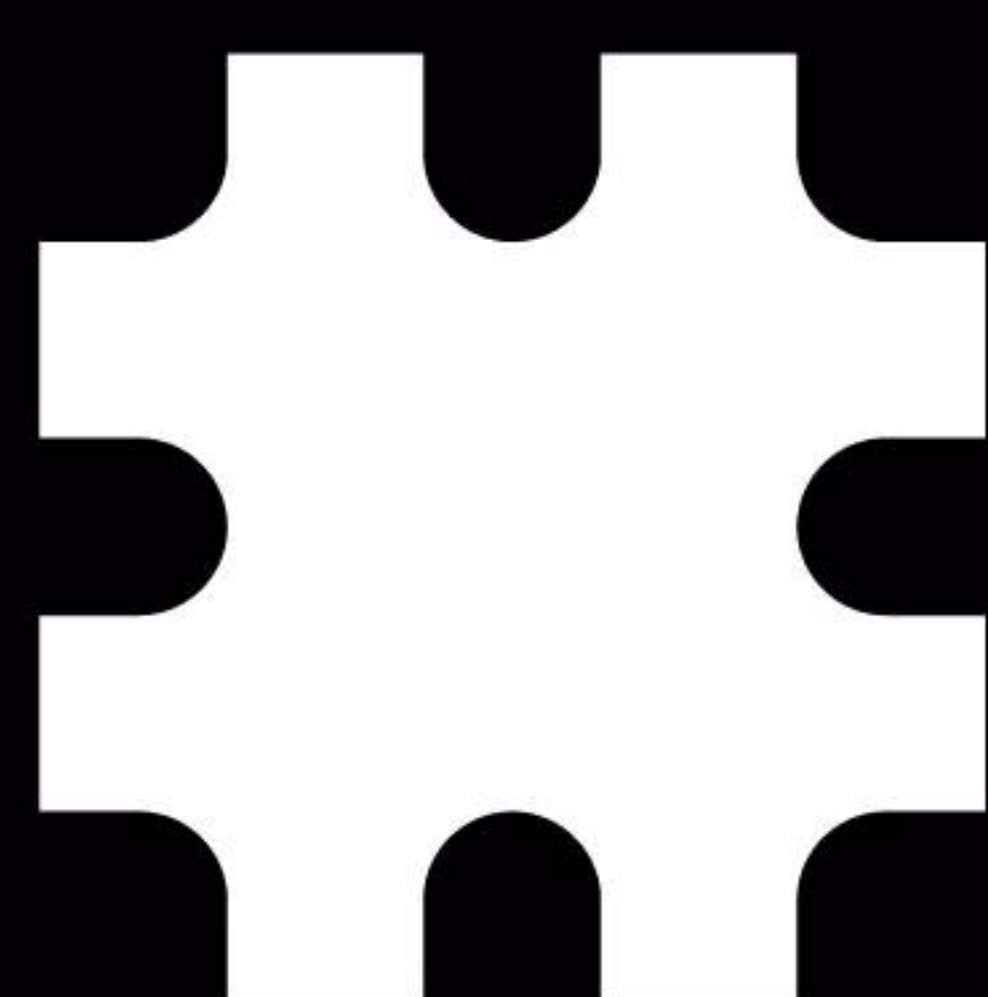
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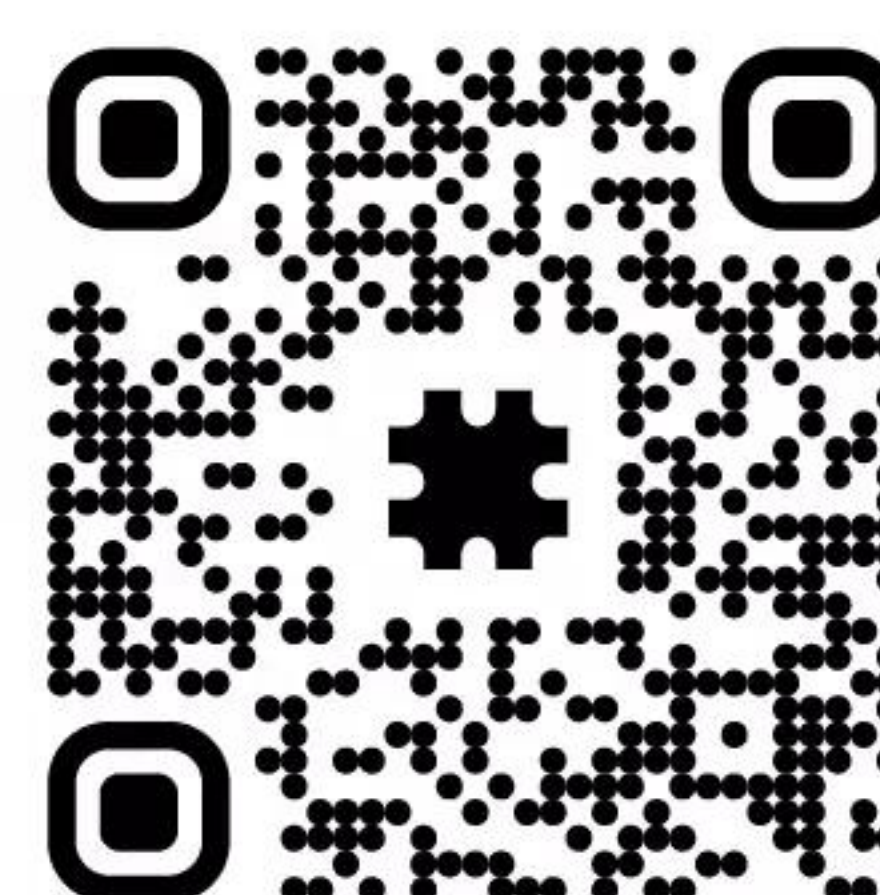
Angi Wallace Re Ink Camation



Claire Meadows Twilight Serenity



Capri McPherson- Noel Sunflower Boy

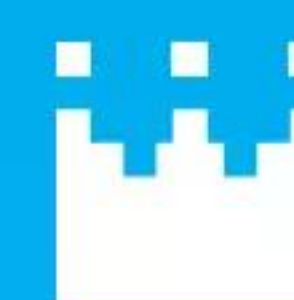


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This lens combines impressive sharpness with attractively blurred backgrounds

Nikon Z8, 49mm, 1/320sec at f/2.8, ISO 800



# Nikon Nikkor Z 24-70mm f/2.8 S II



With a good size and excellent image quality, what is there to dislike about the newest generation Nikon 24-70mm f/2.8, asks **Amy Davies**

**M**any professional and advanced photographers crave a 24-70mm f/2.8 lens for their kit bags. A standard zoom with a fairly large aperture gives you the opportunity to cover a range of subjects without having to switch lenses too frequently. The Nikkor Z 24-70mm f/2.8 S II lens is a

follow-up to the 2019 version, which arrived a year after the entire Z system debuted.

The original 24-70mm f/2.8 lens is a great lens, but it is large, heavy and cumbersome, making it less appealing as an everyday lens. This new Mark II version addresses that issue by being both lighter and smaller in diameter. It also has some other

improvements which should not only improve image quality, but also make it an attractive option for video users. However, this comes with a significant price-tag of £2,599.

## Features

The Nikkor Z 24-70mm f/2.8 S II lens is the world's first 24-70mm zoom lens with an internal zoom

mechanism. This means that the lens that you see is the lens that you get – no extending barrel making it larger and more unwieldy than when it's packed away. It also makes it more flexible in certain situations too; for example, when using the lens on a gimbal. With no difference in size to consider, you won't need to recalibrate the gimbal every time you change the focal length. Filters are also just that bit easier to use when the front of the lens stays fixed and doesn't move back and forth.

At 675g, the lens is the







Sharpness is excellent,  
even at maximum aperture  
Nikon Z8, 31mm, 1/30sec at f/2.8, ISO 110

➤ lightest 24-70mm f/2.8 lens for full-frame cameras in the world. The optical design has been changed compared with the predecessor to help achieve this. It now features dual-sided aspherical lens elements and ED glass, which Nikon says helps to keep the lens light, while also still delivering 'superb' image quality.

In order to reduce optical problems like ghosting and flare, the lens includes a number of special coatings, including

anti-reflective Meso Amorphous and ARNEO coatings, plus customised super integrated coatings. There are also fluorine coatings on the front and rear elements to repel dust, dirt and moisture.

This is the first Nikon zoom lens to feature a 'Silky Swift Voice Coil Motor' (SSVCM) which is designed to deliver fast and accurate AF. There is also the promise of near-zero focus breathing too. In fact, when it

comes to AF, Nikon says that the lens boasts 5x faster focusing than its predecessor, is 50% quieter, is 60% quicker at focus tracking when zooming, and has a 40% reduction in scan time at the telephoto end of the lens.

A new 11-blade aperture diaphragm (up from 9 blades for the previous generation) works alongside precision-crafted aspherical lens elements to produce attractive bokeh.

This is not a macro lens but it does offer very close focusing – just 0.24m at 24mm, and 0.3m at 70mm. Additionally, the corresponding magnification ratios are 0.21x - 0.32x.

There's no optical image stabilisation in the lens, but since all full-frame Nikon Z cameras include it in body, that's unlikely to be a problem. It seems improbable that anyone using an APS-C Z-series camera that lacks in-body stabilisation would attach a lens like this to it. Instead, the Nikkor Z DX 16-50mm f/2.8 VR would be a much better choice.

### Build and handling

Having an internal zoom is great for knowing exactly how big (or

how small) the lens is going to be. I've used many zoom lenses where it seems quite compact when retracted, but extends by an astonishing amount, making the lens more cumbersome to handle and requiring you to retract the zoom frequently when you're carrying it around.

This lens is a little longer than the original version, being 142mm compared to 126mm, but it's not hugely noticeable in practice. What is more obvious is that it's significantly lighter, and it's also got a smaller diameter. The overall result is that it feels more attractive as an everyday carry-around lens. Although it's obviously quite a bit bigger and longer than the Z 24-70mm f/4 S lens, I'd be very happy to have this with me almost permanently attached to a camera if I was keen to stick to a one-lens setup.

As with many Nikkor Z lenses, the outward design is reasonably minimalist. There's an auto / manual focus switch, plus a focus limiter switch. There are also two L-Fn buttons, which can be set to control a wide variety of shooting settings depending on your preference. These buttons



The 11-blade diaphragm  
maintains nice bokeh  
when it's closed down  
Nikon Z8, 70mm, 1/80sec at f/5.6, ISO 140



The lens can focus impressively close  
Nikon Z8, 70mm,  
1/80sec at f/8, ISO 250



are designed to be accessible by your thumb when shooting in either portrait or landscape format, and as such, both do exactly the same thing.

I'd perhaps like the option to set one to control one thing, and the other a different thing (as well as keeping the option to use them both for the same function), but this is me being pretty picky.

A control ring is found towards the rear of the lens. Again, this can be set to access a number of different shooting parameters. The ring can be declicked, so you can choose to either have it provide tactile feedback when you twist it, or not. The latter is particularly useful for video, or if you just don't like the click sound and/or you are trying to be discreet.

One thing you won't find on this lens is the small LCD screen that was on the original, and which displayed some shooting information. Frankly, I can't imagine many people would miss that though, and it's worth the sacrifice to keep the size and weight of the lens down.

The version II lens is both dust and drip-resistant, and it certainly feels very robust. I've been using it with the Z8 for this test, and it really feels like a pro-level piece of kit that can accompany you in all weathers.

A 77mm filter attachment size is the same as the Z 70-200mm f/2.8 S lens, which is useful if you've got any filters or accessories you want to use with both lenses. The previous generation of 24-70mm lens had an 82mm filter attachment size.

The HP-117 lens hood comes with the lens, and it includes a filter window. That means you don't need to remove the hood when you're working with rotating filters, for example when using polarising or variable ND filters.

### Autofocus

As I'd expect from a lens of this calibre, focusing is extremely quick and as near to silent as it's possible to get. It's rare for any false confirmation of focus to appear, and generally it snaps onto the subject with ease.

As I've been using it with a Z8, when I'm photographing one of my daughters, I'll set it to eye detect and let the Z8 get on with it. It's been able to keep up with an erratic toddler most of the time. Older models, such as the original Z7, might not be as quick to work with this lens, but using the top-line camera really shows what it's capable of.

### Image quality

Pictures taken with this lens are excellent, just as I'd anticipate.

It produces sharp results across the frame at every focal length, as well as throughout the aperture range. The absolute sharpest results can be seen if you stop down from the maximum aperture of f/2.8 to around f/4-f/5.6. But the overall impression of sharpness wide open is fantastic too.

Looking at uncorrected raw files, I can see there is some slight barrel distortion at wideangle, turning to pincushion distortion as you zoom in. There's also a very slight amount of vignetting in the corners when shooting at f/2.8, but it's not terribly unattractive. Both are very easily corrected using the default options in Adobe Camera Raw or similar raw conversion software if required.

In terms of other aberrations, instances of fringing are pretty much non-existent. There's also only a minimal amount of unattractive flare if shooting directly into the sun on a very, very bright day. In normal, ordinary circumstances it's extremely well controlled.

The out-of-focus areas are rendered very nicely and attractively, giving you scope to create some beautiful work for portraits and the like, especially if you shoot at the 70mm end of the zoom.

AP

## Verdict



FOR those in need of a high-end 24-70mm f/2.8 lens, this is pretty

much the perfect option. Of course, you pay a premium for that, and it therefore won't appeal to everybody. If you've already got the older Nikkor Z 24-70mm f/2.8 S, you might also want to consider whether the size and weight reduction is worth shelling out for – the original is still an excellent lens. To that end, you can also still buy the original and save yourself a decent wad of cash. If you can live with the heft of it, then it might be worth thinking about.

You could also think about whether the Z 24-70mm f/4 S lens is a better option for you. Sure, you lose the wider aperture, but it's much smaller, cheaper and it still produces excellently sharp results.

Still, if you want the best of the best and have the budget to pay for something like this, it's an ideal lens that is great for a huge variety of different scenarios. You could have a lens like this as your main lens, and conceivably as your only lens, and be very happy indeed. Overall, while this is certainly not a cheap option, for the versatility and image excellence it offers, it's a superb choice.

### Data file

|                             |                                        |
|-----------------------------|----------------------------------------|
| <b>Price</b> £2,599         | <b>Minimum focus</b> 0.24m-0.33m       |
| <b>Filter diameter</b> 77mm | <b>Length</b> 142mm                    |
| <b>Lens elements</b> 14     | <b>Diameter</b> 84mm                   |
| <b>Groups</b> 10            | <b>Weight</b> 675g                     |
| <b>Diaphragm blades</b> 11  | <b>Lens mount</b> Nikon Z              |
| <b>Aperture</b> f/2.8-f/22  | <b>Included accessories</b> Caps, hood |





# Benro QRB95

**Andy Westlake** tests a bracket for easy switching between portrait and landscape shooting on a tripod

● £90 ● [uk.benroeu.com](http://uk.benroeu.com)

Photographers using a tripod have long grappled with a particular problem: how to rotate their camera from landscape to portrait format without hanging it off to one side of the centre column, which is less stable and potentially changes the composition. The Benro QRB95 Quick Rotation Lens Bracket aims to fix this. It fits between the camera and tripod, enabling rotation through 90° while keeping the lens on the same axis.

You may well, at this point, be thinking that this problem has already been solved by L-brackets, or circular rotating buckets such as the NiSi Wizard. But the QRB95 comes with some specific, and not inconsiderable, advantages. Firstly, it allows you to rotate the camera without ever removing it from the tripod. Secondly, it won't block camera controls or connector ports. And thirdly, it's one of the few such devices that works equally happily with DSLRs as with small mirrorless cameras.

To achieve this, the QRB95 employs an unusual 'half ring' design. Jutting out to the front is the tripod mounting plate, which is reversible to fit either Arca-Swiss or Manfrotto 501PL-type clamps. The latter will be welcome to videographers using high-end fluid heads, who'd like to use this device to switch between vertical and horizontal recording.

The camera then fixes onto a long plate that sticks out of the back. Its height is adjustable through a 14mm range, which allows the lens to be centred with different cameras. This allowed me to work with models ranging from the OM System OM-3 through to my original Canon EOS 5D.

Once the camera is fixed onto your tripod, it can be quickly rotated from horizontal to vertical, and indeed fixed firmly at any point in between, using a single large lever. And what's impressed me most about the Benro QRB95 is just how solidly it locks into place: it's much better than the similar looking, but slightly wobbly, SmallRig 4349 design.

The main penalty you pay for this is bulk: the Benro QRB95 is around 16cm long and 13cm tall, and it's awkwardly shaped for fitting into a bag. And while I've found it won't generally block any controls entirely, it can hinder access to your zoom ring.

## Verdict

The Benro QRB95 is an impressively robust piece of kit that works with a huge range of cameras and does its job very well. It should be great for both photographers and videographers, assuming you can find a suitably sized space in your bag.



### Lever lock

A single large lever allows the camera to be locked at any point through the 90° rotation range.

**Amateur Photographer**  
Testbench  
Recommended  
★★★★★

### Arca or 501

A reversible tripod plate will mount onto either Arca-Swiss or Manfrotto 501PL-type tripod clamps.

### Cold shoe

A shoe on top allows the mounting of such things as microphones – note though that it rotates with the camera.

### Hex key

A 4mm hex key fits on magnetically and is used for adjusting the bracket.



## At a glance

- Arca and 501PL-compatible
- Enables 90° rotation
- Adjustable for different cameras
- 16cm long x 13cm tall
- Approx 300g

## BENRO QRB95DUAL

I tested the original QRB95, which has a simple camera mounting plate with a sliding screw. It's since been superseded by the QRB95DUAL, which is identical aside from the addition of a clever foldaway Arca-Swiss clamp, for quickly attaching cameras fitted with cages or Arca plates. That can only count as an improvement to the design.





## BLAST FROM THE PAST

# Canonflex

John Wade enthuses about Canon's first 35mm SLR

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If ever there was a seminal year for the 35mm single lens reflex (SLR), 1959 was it. Aside from now largely forgotten names like the Petri Penta and Topcon PR, that year also saw the debut of the better-known Nikon F, Pentax S2, Minolta SR-1... and the Canonflex which, unlike its rivals at that time, offered a selenium cell exposure meter.

The meter clips into a large accessory shoe on the front of the body, using a toothed gear to mate with a gear track on the shutter speed dial. Thus, as the speed dial is turned to select a setting of 1-1/1,000sec, a disc on the meter simultaneously rotates to align apertures against a scale on which a needle swings to indicate the f-stop. Or, turn the shutter speed dial until the needle lines up with a chosen aperture and the correct shutter speed is now set. It's like a kind of manual programmed automation.

The camera has two more unusual features. The first is a

The Canonflex marked the beginning of 35mm SLRs for Canon

base-mounted film wind lever operated by the left hand while shooting with the right. The second is twin aperture setting rings on the standard lens. One at the front selects pre-set apertures, the one behind it rotates to open and close the iris and indicate depth of field in the viewfinder.

The Canonflex's eye-level pentaprism viewfinder includes a split-image rangefinder and is interchangeable with a waist-level viewfinder that offers 4x magnification. The camera accepts a range of Canonomatic lenses from 50mm f/1.8 to 1,000mm f/11. They fit to the

camera via a breach lock mount, similar to, but not the same as, the Canon FL and FD mounts that followed later.

At a whopping 14x9x8.5cm and weighing a hefty 1.1 kilos, the Canonflex is a bit of a beast. But if you enjoy shooting with a piece of photographic history, it's a beauty.

**What's good** Sturdy build, large clear and bright viewfinder, top-quality Canon lenses.

**What's bad** Base-mounted wind lever difficult to operate when attached to a tripod.



View from the top, showing how the meter connects to the shutter speed dial



The base-mounted film wind lever on the Canonflex

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An impressive level of detail and clarity is captured with night shots



# Take your best ever night photos

The new flagship from leading Android smartphone maker HONOR, the Magic8 Pro, packs in a lot of features for photographers at a great price

Offering unparalleled night-photography performance, the HONOR Magic8 Pro will surely be top of any serious smartphone photographer's wish list.

The new phone offers a 200MP Ultra Night Telephoto Camera, enabling high-resolution night shots with low noise. The large, 1/1.4in sensor size and f/2.6 aperture lets in as much light as possible, while the 3.7x optical zoom enables you to capture distant details with crispness and clarity.

Zooming out at night or in low light can often cause 'soft' images but this appears to be much less of a problem with the HONOR Magic8 Pro, as optical image stabilisation, rated to a 5.5 CIPA level, keeps your images very sharp, even in challenging light.

It offers a 4x improvement in shake detection accuracy and a 1x improvement in dynamic response, retaining clarity and detail even when you are using 100x zoom.

In addition, the 50MP Ultra Night Main Camera, featuring a wide f/1.6 aperture and optical image stabilisation, comes in very handy for night and low-light portraits, with the sympathetic implementation of AI enabling realistic bokeh and accurate skin tones.



The versatile ultra-wideangle lens, combined with powerful low-light capabilities, makes the Magic8 Pro a fab camera for landscapes and nightscapes





**Zoom right in and detail is also well preserved whether using optical or digital zoom**

### A strong performer in daylight, too

Night photography aside, the HONOR Magic8 Pro also features a 50MP Ultra Wide Camera, which delivers lovely results when shooting landscapes and cityscapes. Again, the aperture is fast and wide (f/2.0) and this camera option also enables excellent close-ups, thanks to the 2.5cm HD Macro Photography feature. We found the reliable autofocus and image stabilisation to be a big help when shooting trickier subjects too, such as rather 'twitchy' birds.



**Birds don't tend to stay very still for long, but the Magic8 Pro's AF locked on to this friendly robin**

### Magic Colour and Moving Photo

Professional-looking colour grading is now much easier with the HONOR Magic8 Pro, with the new Magic Colour feature able to intelligently extract 16.77 million colours.

Magic Colour includes three built-in preset templates: Romantic Blue, Golden Autumn, and Warm Sunset.

Furthermore, you can upload your sample images and get the Magic8 Pro to replicate any specified colour style. You can access Magic Colour when taking or editing pictures, and via HONOR's Magic Portal.

In addition, the innovative Moving Photo feature, which enables you to animate a still image and turn it into a short video clip, has been upgraded in the Magic8 Pro. It now offers higher resolution, effective anti-shake features, and new creative modes like Slow motion, Motion trail and Motion clone.



**Get richer-looking sunsets with the new Magic Color features**

### AI editing extras

As with previous HONOR phones, the Magic8 Pro comes with a full suite of AI editing tools to help perfect your images, without changing them beyond recognition. These include AI Eraser (including passers-by and moving photo modes), AI Reflection Remover, AI Upscale, AI Cutout, AI Eye Open correction, and more.

The HONOR Magic8 Pro also introduces a physical, customisable

IN PARTNERSHIP WITH HONOR

AI Button, positioned independently from the power key, which gives instant access to photography and core AI functions. Simply double-press it to launch the phone's camera; once the camera is active, a light press focuses the shot, while swiping horizontally in landscape orientation adjusts the zoom.

Last but not least, you can access Gemini, Google's AI assistant, simply by double-tapping on the back of the HONOR Magic8 Pro.



**Unwanted distractions are zapped away in seconds using the powerful AI Eraser**

### Lots of power at a great price

Beyond photography and AI, the HONOR Magic8 Pro is built to last. It features a 6270mAh silicon carbon battery so you can keep shooting longer; recharging the phone is also quicker thanks to the 80W Wireless HONOR SuperCharge.

Meanwhile the phone's NanoCrystal Shield delivers up to 10x stronger drop protection compared to standard glass and has earned SGS 5-Star Drop Resistance Certification. With IP68/IP69/IP69K ratings, it resists immersion in water, high-pressure jets, and dust intrusion, ensuring reliability in challenging environments.

You'd think all these features would come at price, but the HONOR Magic8 Pro is available for just £1,099.99. Considering the phone's high-end camera performance, robust build and stylish looks, this is a great new-year deal. It's available to buy now from the HONOR store.

To celebrate the launch of this major new phone, until February 4 customers buying from EE, Vodafone, VM02, Very, Argos, Currys and Amazon in the UK will have access to a Gift With Purchase bundle (GWP), valued at £814. This GWP includes an HONOR Magic Pad3, HONOR Choice Watch 2 Pro, and HONOR Wireless Charger Stand. See [honor.com/uk](https://honor.com/uk) for more details.

AP



### Honor Magic8 Pro at a glance

- 200MP Ultra Night Telephoto Camera: f/2.6, 1/1.4in sensor, 3.7x optical zoom, optical image stabilization (OIS)
- 50MP Ultra Night Main Camera (f/1.6, 1/1.3in sensor, OIS)
- 50MP Ultra Wide Camera (f/2.0, 122° wide angle).
- 50MP front (selfie) camera (f/2.0), plus 3D Depth Camera
- Up to 4K recording (3840 x 2160 pixels)
- Snapdragon 8 Elite Gen 5 chipset
- 6.71-inch OLED display, max brightness up to 6000 nits
- 512GB storage
- 161.15mm (H) x 75mm (W) x 8.4mm (D)
- 213g weight
- Available in Sunrise Gold, Sky Cyan and Black



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## LETTER OF THE WEEK

### Camera snob

The Editor's response to the letter from Keith Barber (AP 16 December) instantly took me back almost 20 years, when I'd just purchased my first digital camera, a Samsung GX-10. It was essentially a re-badged Pentax K10D, but at a more affordable price. I'll forever remember the shocked reaction of one of my photographer friends when he first saw it: 'I'll never be going digital, it's not real photography.' I was surprised and taken aback by his words.  
A couple of years later, after I'd had several photos published, he said,

'Photography is supposed to be a hobby, you shouldn't be trying to get your pictures published or make money.' No surprise we drifted apart as friends but I later discovered he eventually bought a Canon digital SLR camera and even tried to sell framed prints in a local shop. I wonder if he made any money?  
Everyone is entitled to their own opinion but I agree with the Editor's reply, it's always about the final image, regardless of which camera was used. As for my old friend's advice, I completely ignored everything he said and continue to enjoy using my digital camera.  
**Hugh Maxwell**

Win!

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### Greatest Photographers Ever

I found your feature on Greatest Photographers (AP 16 December) fascinating, but for all the wrong reasons. The final list, I feel, overrated the importance of American photographers at the expense of those from Europe and elsewhere.  
It led me to reflect on my annual visit to Paris Photo for 20 years. I use the exhibition to hone and clarify my likes and dislikes, to refresh my knowledge of old favourites and to find new ones. This year was particularly satisfying with a strong black & white

presence and a retreat of the 'conceptual art' brigade who would appear to be on the wane.  
What interests me however is what it is that makes me gravitate to certain sorts of images and be repelled by others. Surely that says more about me than it does about the images. How can a final list omit Sebastião Salgado or Don McCullin? I wonder if the list would be very different if you had chosen people from outside the art world and more representative of the world of photography in general.  
**Ian Macilwain**  
I agreed with some of the

panel's choices but I was surprised that there was no mention of Yousuf Karsh of Ottawa, one of the greatest portrait photographers ever. His portraits are amazing.  
**Malcolm J Preston-Green**  
I can imagine your feature has attracted a lot of comment. The key word is



Neil thinks pioneers such as Fox Talbot were neglected in our list

'Ever', so I would have expected more recognition of photography's pioneers. They blazed the trail and many that followed stood on their shoulders. Some get a passing mention (e.g. Daguerre, Fox Talbot, Fenton, JM Cameron – and Kertész does make the shortlist.  
But there are some surprising omissions and you're left wondering: was Diane Arbus really the greatest? Greater even than Cartier-Bresson? Maybe the poll reveals more about experts than the comparative 'greatness' of photographers.  
**Neil Pascoe**

### Phones as cameras

I read with interest Graeme Youngson's letter about never having taken a photo on a phone (AP 30 December). I only have an iPhone 11 but can borrow my friend's Canon any time. I want to improve my composition and use the iPhone to develop my eye. The result is what matters most.  
**Veronica O'Reilly**



Veronica is happy with the results from her iPhone 11



# THIS WEEK WE ASKED...

*What's the photo you are most proud of?*



**Martin Eacott**

Flamingos at Kariotes, Lefkas, Greece. Fujifilm X-T30, XF 70-300 + 1.4x TC. A huge favourite of mine, given a lift as my editing skills have improved.



**Phil Holroyd**

Fishing in front of Mt Fuji from Lake Shoji. I arrived on the shore at dawn, not being able to see more than 10 meters, but as the sun rose and burnt the mist away it revealed the fisherman at work in front of Mount Fuji. **Instagram:** @philthelandscape



**Robert Beasley**

My hometown. Had it on display in Heathrow for a few years post pandemic. **Instagram:** @robertbeasleyphotography



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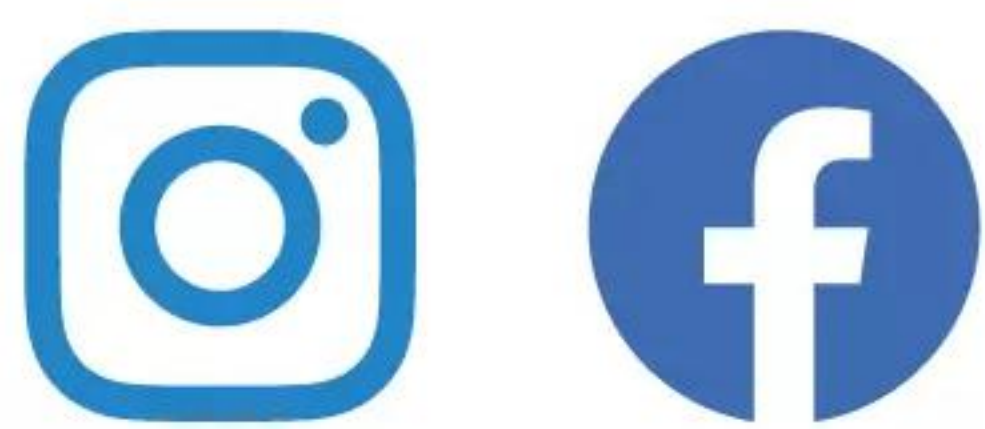
**Dean Johnson**

F15 Eagle is one of my favourite aviation shots on a magical snowy Lake District day. I set off early morning to the Lakes, to arrive to snow-dusted fell tops and a stunning sunrise. My plan was to capture a fast jet with a snowy backdrop, while capturing the speed and motion in the shot. I always challenge myself to keep my shots creative and as unique as possible. As soon as I looked back through my pictures, I could tell they were exactly what I was after.

**Instagram:** @dean\_Johnson\_Photo  
**Facebook:** @deanjohnsonphotography







# It's good to share

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

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## #appicoftheweek

### Happy by Amy Russell

Fujifilm X-T20, TTArtisan 27mm F2.8, 1/250sec at f/9, ISO 400, -1.7EV

'This photo was taken while walking through Chiang Mai's Old City. It caught my eye, as this was the only word hanging there. Could it mean happy birthday, or Happy New Year? Either way, I really enjoyed its aesthetic, the colours, and the half-deflated letters of the H and Y hanging in there to remind us simply to be happy.'

Instagram: @thereallittleamy











**It's good  
to share**

## Homecoming by Tashwita Rahalkar

Nikon Z6III, Nikon Z 180-600mm, 1/2000sec  
at f/6.3, ISO 1600

'Gannet colonies are places of so much emotion; love, loss, connection and untamed spirit. I captured this on a stormy day as an Australasian gannet made its dramatic descent. What struck me was the theatre of their landings with wings outstretched in grand sweeping gestures. Few subjects capture such drama in a single frame.'

Instagram: @tashwitawildlife

We also  
liked...



## Hungry Owl by David Fitzell

Fujifilm X-T5, Fujifilm XF  
100-400mm F4.5-5.6 R LM  
OIS WR, 1/2000sec at f/8,  
ISO 800, 400mm

'I spent several days photographing some long-eared owls hunting across nearby fields. This was my first time seeing these owls in the wild so there was a lot of figuring out where to position myself without disturbing them in order to get a good shot – getting camera settings correct, getting my technique correct and a lot of waiting and hoping for the right moment.'

Instagram: @davidfitzell

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag #appicoftheweek.  
Or you can email your best shot to us at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk). See page 3 for how to find us.



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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Matteo Manuguerra, London



### About Matteo

Matteo is based in London and works as a nurse. See more of his photography at Instagram: bla4ck\_box or Facebook: Matteo Manuguerra

### How did you get into photography?

I grew up knowing that photography runs in my family. My grandfather's father owned one of the first cameras in the early 1900s. The legacy sparked my curiosity and gave me a sense of connection across generations. For me photography is more than a hobby; it's a way to express myself, confront my insecurity and find my voice. Behind the lens I can explore the world's beauty, capture the fleeting moments, and discover the extraordinary in the ordinary. Every picture is either a

mirror or a window which reflect my inner world.

### What do you love about photography?

Photography, for me, is a way to capture truth, chaos, and beauty through the lens of my own perspective, shaped by the city I call home, London. It is also a medium through which my inner creativity finds expression. While many people might describe themselves in terms of colour, I've always felt that a vital part of who I am exists in black & white. That part of me is constantly thinking about images, developing photographic projects, and shaping ideas that demand to be expressed. The camera is my tool for translating those thoughts into reality, often through the timeless language of b&w imagery.

### Favourite subjects

I do not tend to have a precise subject

### London's shade

**1** This was shot along the Thames. I framed a lone walker beneath the steel arch with St Paul's dome beyond. Balancing the shadow and light was to capture the contrast of solitude against London's timeless skyline.  
Canon EOS M50, Sigma 17-50mm F2.8 EX DC OS HSM, 1/200sec at f/3.5, ISO 100

in mind whenever I'm shooting my street photography. I let my attention and my eye be guided by the moment, but certainly they are keen to follow shadows and light.

### How and where do you find inspiration?

Inspiration strikes as a thunder when I am wandering around town, with small details triggering it. I let my attention and photographic eye be guided by the moment. There is a special thrill in trying to understand and anticipate what your subject will be about to do and if it, after all, matches with the idea you pictured in your mind. I also like the old feeling of printed pictures, for example photographic magazines such as *Amateur Photographer*. Other than this, I like to connect with other photographers when I visit any gallery, from the Tate Gallery to independent ones.

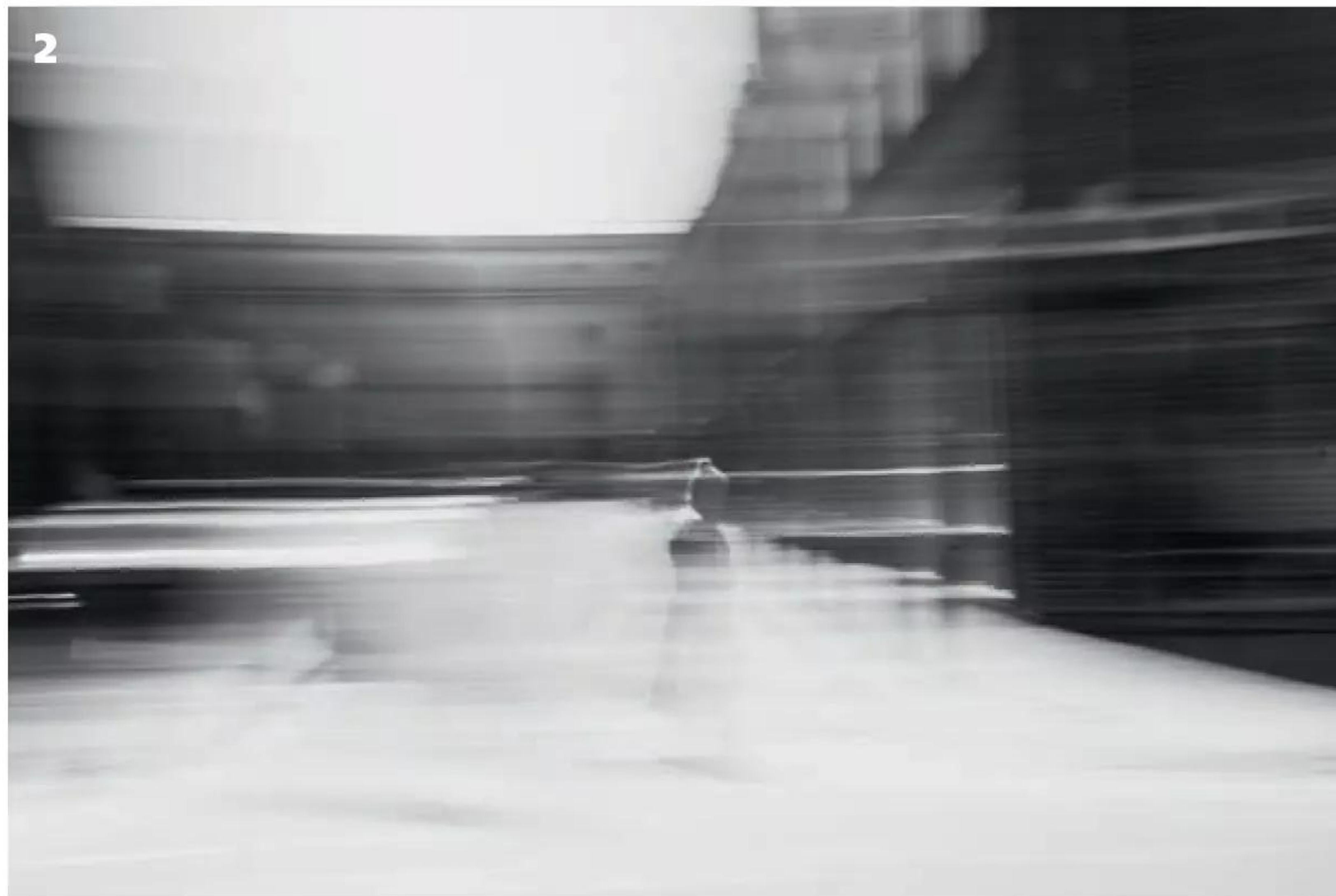


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### Submit your images

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.



### Lost in Translation

**2** Photographed on a busy London street. I intentionally used camera movements to dissolve the scene into streaks of light, with the challenge to isolate the solitary figures amid the chaos of the city.

Nikon Zf, Nikon Nikkor Z 40mm F2 SE, 1/4sec at f/2.0, ISO 100

### Pier of Echoes

**3** This was taken in Brighton. Children stand before the skeletal West Pier. I wanted to capture the innocence confronting the decay. Youth gazing at the ruins of history, with waves continuing their endless rhythm in the background.

Nikon Zf, Nikon Nikkor Z 40mm F2 SE, 1/950sec at f/2, ISO 160

### Two Worlds

**4** Under the Southbank bridge, I positioned myself to catch St Peter perfectly framed between the curious tourist above and the two onlookers below, in shadow. Photographing in two levels allowed me to show how the city is constantly observed, explored and remembered.

Nikon Zf, Nikon Z 40mm F2, 1/1250s at f/6.4, ISO 160

### Ants on the Perch

**5** The Millennium Bridge cuts across the Thames, alive with people. Below the wooden remnants of the post linger in the tide. This contrast between movement and memory reflects London's layering of past and present.

Fujifilm X-T4, Fujifilm XF 23mm F2 R WR, 1/250sec at f/2, ISO 160





## ➤ What was your first camera?

At the age of ten I borrowed my first camera from my grandad. It was a Yashica Minitec 35mm and paired with Kodak film. I remember this because the photography store in my home town was an authorised Kodak reseller therefore all the films ever bought were made by Kodak. Twenty years later, my first modern camera was a Canon EOS M50 with Sigma 17-70mm F2.8-4 DC Macro OS HSM Contemporary.

## Current kit

Nikon Zf, Nikon 40mm F2 SE, and Nikon AF-S Nikkor 24-120mm F4 G ED VR.

## Favourite lens

Voigtländer 35mm F2 Ultron and the Leica Summicron 35mm F2.

## Favourite accessory

A good and comfy camera strap is a must-have accessory for me. The brand Peak Design makes stylish and comfortable camera straps such as the Slide.

## Dream purchase

My dream purchase is the Leica M10

Monochrom. It is just poetry condensed into a metallic frame.

## What software do you use for editing?

I tend to get the best result at the time of the shot, with proper exposure, right composition and also playing around with the photography triangle. I use Adobe Lightroom for some fine-tuning.

## Favourite photographers

Fan Ho, Moriyama and Henri Cartier-Bresson. In my work, Fan Ho's influence comes with the way the light is carved, not only as form but as weight of their stories. Moriyama inspires me, as like him I embrace imperfection in my photos with motion blur, stark grain, and trying to capture atmosphere rather than just clarity. Carrier-Bresson – I admire and follow the way he anticipates moments, trying to seek order with street photography.

## Favourite photography books

*Dennis Hopper Photography 1961-1967*. Also, *Hong Kong Yesterday* by Fan Ho. But the most loved one is for sure Henri Cartier-Bresson's *The Decisive Moment*.

## What are your favourite tips?

Nail the basics, is the best advice. Study how shutter speed, ISO and aperture influence each other in the so-called 'triangle of photography'. Then once it becomes natural which setting to use, start to get inspired from the Masters, grasping what they meant to express with their photography. Learn to see the light, get close to your subject, focus on storytelling rather than just capturing the subject – and above all be patient, observe and simply let the moment reach you.

## About your pictures

I feel that every photographer carries their own story. My street photography feels rooted in everyday moments elevated into something timeless. In the image I create, I am drawn into an ordinary moment that just feels timeless, for example a child's quiet wonder, the raw energy of a street encounter, or a lone figure standing still while the world around rushes by. My stories spin around the search for human connection, fleeting time and the subtle beauty of everyday life.

AP



## Curtain of Shadow

7 At Tate Modern I photographed figures moving behind the curtains. The challenge was preserving mystery while nailing the pictures with as many details as I could save.

Fujifilm X-T4, Fujifilm XF 23mm F2 R WR, 1/35sec at f/2, ISO 1250



## Through the Glass

8 I was captured by the scene of a child trying to reach out to a penguin, separated only by water and glass. Two worlds were colliding in silent wonder.

Nikon ZF, Nikon Nikkor Z 40mm F2 SE, 1/40sec at f/2, ISO 1250

## Freedom of Childhood

9 This image captured my attention and I quickly shot, balancing exposure between shadow and sunlight. The image captures how art can shift meaning, as what is designed as solemn becomes joyous in young hands. Nikon Zf, Nikon Nikkor Z 40mm F2 SE, 1/2000sec at f/2, ISO 100







### Ghost on the Line

**6** Photographed in London's Underground. I slowed the shutter speed to catch the blur of the train. The face on the advert stayed sharp, in other words a stillness inside chaos, echoing the daily rush of the city commuter.

Nikon Zf, Nikkor Z 40mm F2 SE, 1/1.3sec at f/2.2, ISO 100

### Between Pillars

**10** The aim of this picture was to show human fragility against imposing architecture, with rest and exhaustion quietly hidden in plain sight.

Nikon Zf, Nikon Nikkor Z 40mm F2 SE, 1/8000sec at f/2, ISO 100

### Transitory Echoes

**11** I experimented with long exposure. While most figures dissolved into the moment, one stood still. This interplay of blur and clarity reflect the dual pace of human presence, restless and yet rooted.

Nikon Zf, Nikon Nikkor Z 40mm F2 SE, 1/4sec at f/2.2, ISO 100





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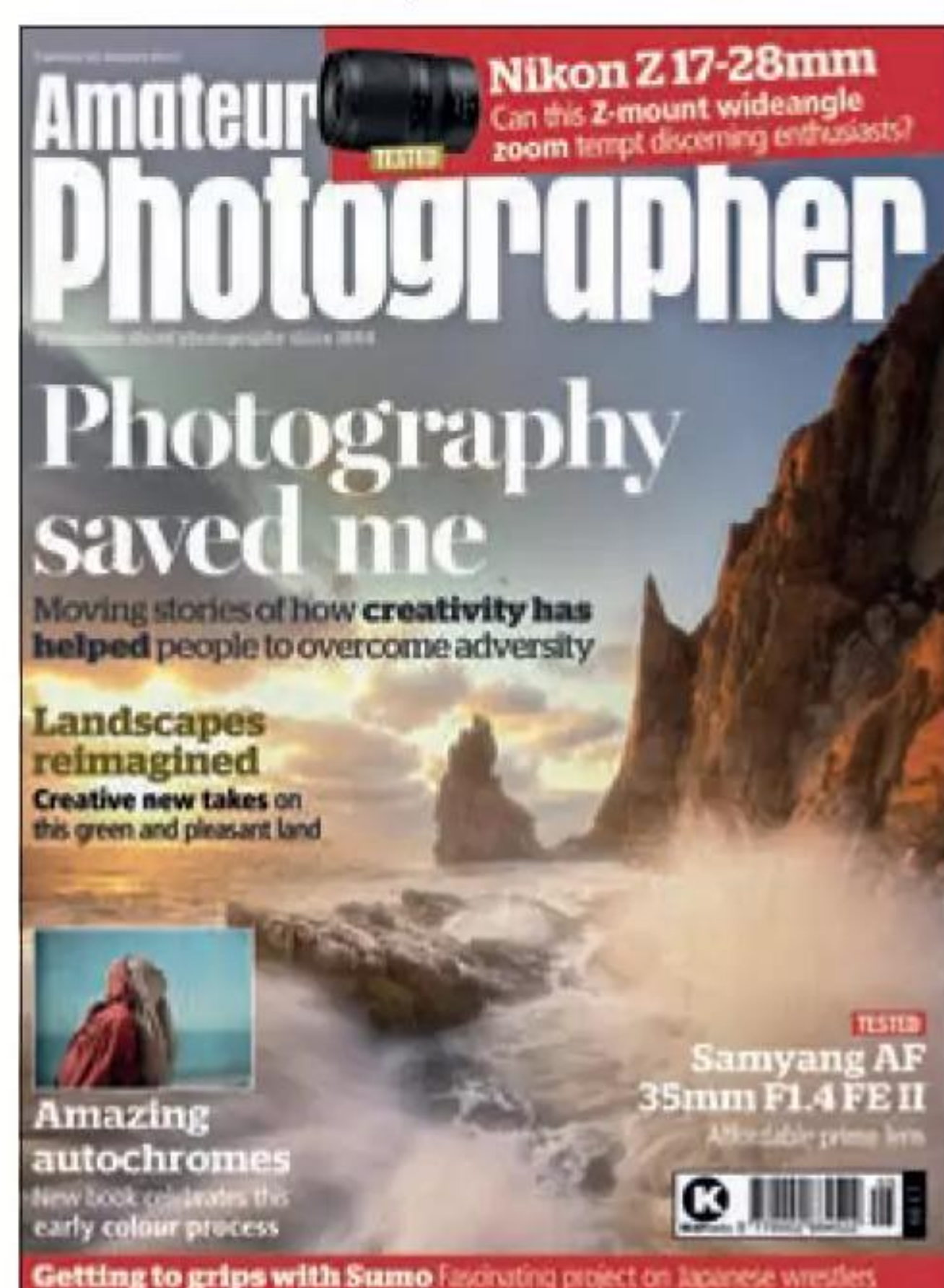
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# Best Buys

IN ASSOCIATION WITH



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

• £449 • [explore.omsystem.com](http://explore.omsystem.com)

This latest model in a long line of class-leading rugged cameras is 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. The TG-7 is also one of the few cameras of its type that can record raw files.

★★★★★ Reviewed 2 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 keeps 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



## Canon PowerShot G7 X Mark III

• £849 • [www.canon.co.uk](http://www.canon.co.uk)

This lovely little pocket camera provides a good range of features for both photography and video. You get a 20MP 1in sensor, 24-100mm equivalent f/1.8-2.8 zoom lens, 4K 30p video recording, and a tilting rear screen. It's ideal for those who'd like more advanced controls than on a smartphone.

★★★★★ Reviewed 28 Sep 2019



## Sony RX100 VII

• £1,050 • [www.sony.co.uk](http://www.sony.co.uk)

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20 fps 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



## 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.

★★★★★  
Reviewed  
9 Apr 2024



## Sony RX10 IV

• £1,500 • [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 24 fps 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**

● £650 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



**Olympus OM-D E-M10 Mark IV**

● £749 with 14-42mm ● [explore.omsystem.com](http://explore.omsystem.com)

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-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



**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-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



**Panasonic Lumix GH7**

● £1,999 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. Autofocus is much improved over the firm's older models, too. Pro-spec video functionality and effective in-body stabilisation round off a fine package.

★★★★★

**Reviewed**  
5 Nov 2024



**Fujifilm X-S20**

● £1,249 body only ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Styled like a mini DSLR, the X-S20 uses electronic dials for changing exposure settings, as opposed to the X-T series' analogue controls. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. It also boasts an array of advanced video features, making it a great choice for vloggers and photographers alike.

★★★★★

**Reviewed**  
25 Jul 2023



**Panasonic Lumix G9 II**

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

Panasonic's high-end Micro Four Thirds camera provides an impressive set of features. It can shoot 25MP still images at up to 75fps, and 5.7K video at 60fps. You get an excellent control layout, incredibly effective in-body stabilisation, and very capable subject recognition autofocus. A good range of small, excellent Leica-branded lenses is available to match.

★★★★★

**Reviewed**  
31 Oct 2023



**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 Z6III

● £2,499 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

This mid-range model is one of the finest all-round cameras for enthusiast users on the market. It marries excellent autofocus and super-fast continuous shooting with solid build quality and a refined control layout. The viewfinder is particularly bright, and joined by a fully articulated touchscreen. It's at least a match for any other camera in its class.

★★★★★  
Reviewed  
8 Oct 2024



## Sony Alpha 7IV

● £2,399 body only ● [www.sony.co.uk](http://www.sony.co.uk)

Sony's latest 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 D780

● £1,999 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

This highly accomplished 24MP full-frame model shows that there's life in the DSLR yet. It's superbly built with extensive weather sealing, handles brilliantly, and gives excellent results in any conditions. It'll provide top-level service to photographers who want to keep using their F-mount lenses and still prefer an optical viewfinder.

★★★★★  
Reviewed  
4 Apr 2020



## Nikon Z7II

● £2,499 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



## Nikon Z9

● £5,299 body only ● [www.nikon.co.uk](http://www.nikon.co.uk)

Without doubt Nikon's finest camera yet, the Z 9 combines high resolution, breathtaking speed, subject-recognition autofocus and pro-level build. It's capable of shooting 45.7MP raw files at 20fps for 1,000 frames, and 11MP JPEGs at 120fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's probably the most capable camera around.

★★★★★  
Reviewed  
22 Mar 2022



## Canon EOS R6 Mark II

● £1,999 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



## Sony Alpha 7R V

● £3,999 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



## Leica M11 Monochrom

● £8,300 body only ● [uk.leica-camera.com](http://uk.leica-camera.com)

Within its own specialist niche, this monochrome-only manual-focus rangefinder is almost perfect. Its build quality is stunning, and the pared-back design allows you to immerse yourself completely in the process of taking pictures. Most importantly, the 60.1MP sensor produces fantastic results, reaching a new pinnacle in black & white image quality.

★★★★★  
Reviewed  
16 May 2023



## Fujifilm GFX100 II

● £6,999 body only ● [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

Fujifilm's latest super-high resolution medium-format camera places an updated 102MP sensor in a pro-spec modular body. Subject-detection autofocus is on board for animals, birds and vehicles, while in-body image stabilisation helps keep handheld shots sharp. It's the ideal camera for serious photographers who demand the ultimate in image quality.

★★★★★  
Reviewed  
21 Nov 2023



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## Tenba DNA 9 Slim Messenger

● £110 ● [uk.tenba.com](http://uk.tenba.com)

If you'd like a small shoulder bag to carry a camera and a couple of lenses, this is among the best you'll find. Measuring 28cm wide by 20cm tall, it's well suited to holding a mirrorless camera or a compact DSLR. The quality of materials and construction is excellent, and there are plenty of handy pockets for organising accessories.

★★★★★ Reviewed 26 Apr 2022



## Vanguard Veo Select 46BR

● £120 ● [www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

This backpack is capable of swallowing a substantial amount of kit while retaining a travel-friendly 28cm slim profile. An array of access points allow you to get at your kit from the back, top or either side. It's capable of holding a full-frame DSLR with 4-6 lenses along with a 13in laptop.

★★★★★

Reviewed 6 Jul 2019



## Wandr Prvke 31

● £279 (photography bundle) ● [eu.wandr.com](http://eu.wandr.com)

This spacious backpack offers an excellent combination of uncluttered style, rugged construction and a selection of genuinely useful pockets. The roll-close top section is the icing on the cake that always seems to allow just one more item to be squeezed in. Crucially, it's comfortable to carry over long distances.

★★★★★ Reviewed

11 Sep 2021



## NiSi NM-180 Macro Rail

● £105 ● [www.nisioptics.co.uk](http://www.nisioptics.co.uk)

Arguably the best macro focusing rail available right now, the NM-180 combines excellent quality build with super-smooth operation. It's easily capable of supporting a full-frame SLR while offering up to 130mm of travel, with a fold-out handle providing fine adjustment. It also boasts extensive compatibility with the Arca Swiss quick release system, with a dovetail profile along its base and a rotating clamp on top.

★★★★★

Reviewed 24 Oct 2020



## Cullmann Rondo 460M RB8.5

● £75 ● [www.transcontinenta.co.uk/cullmann](http://www.transcontinenta.co.uk/cullmann)

If you want a fully featured tripod kit on a budget, this is a great choice. Four-section aluminium legs provide a max height of 160cm, while packing down to 43.5cm. It's rated to support a 4kg load, weighs 1.46kg, and one leg can be combined with the centre column to form a monopod.

★★★★★

Reviewed 21 Mar 2020



## MeFOTO RoadTrip PRO

● £225 ● [uk.benroeu.com](http://uk.benroeu.com)

Few tripods come close to matching this one for sheer versatility. It extends to 152.5cm, folds down to 38.5cm and weighs 1.37kg. One leg can be detached for use as a monopod or boom arm, and there's even a small desktop stand stowed inside the centre column. It's sturdy enough to support a full-frame mirrorless set-up.

★★★★★

Reviewed 12 Apr 2022



## Benro Rhino 24C tripod with VX25 head

● £250 ● [uk.benroeu.com](http://uk.benroeu.com)

Benro has got pretty much everything right with this sturdy, well-designed tripod and head that'll support a substantial load. This four-section carbon fibre model offers a maximum height of almost 1.7m, while folding down to 49cm and weighing 1.74kg. It's easily capable of supporting a full-frame DSLR with a telephoto zoom. Quite simply, it's a fantastic kit for the money.

★★★★★ Reviewed

28 Nov 2020



## NiSi True Color ND-Vario 1-5 stops

● £89-£189 ● [www.nisioptics.co.uk](http://www.nisioptics.co.uk)

This high-quality variable neutral density filter is ideal for regulating the amount of light entering your lens, without introducing any colour cast. It's optically excellent, boasts an oil and water-repellent coating, and includes a handy and accurate density scale. It's available in sizes from 40.5mm to 95mm.

★★★★★

Reviewed 24 May 2022



## Benro SupaDupa Pro MSDPL46C

● £190 ● [uk.benroeu.com](http://uk.benroeu.com)

It may have a ridiculous name, but this five-section carbon fibre model might just be the best monopod we've ever tested. One clip leg lock provides easy length adjustment, while the lower twist locks are waterproof. On the top there's a clever bowl head with an Arca-compatible clamp. It's a great choice for those who regularly shoot with large telephotos.

★★★★★

Reviewed 24 Apr 2021





## Nissin i40

• £159 • [www.kenro.co.uk](http://www.kenro.co.uk)

A compact flashgun that's designed for mirrorless cameras, the i40 stands out for its high specification, compact size and ease of use. Its auto-zoom head covers lenses from 24-105mm equivalent. With a powerful output that belies its size, and a built-in LED video light, it's available for most brands of camera.

★★★★★

**Reviewed**  
**3 May 2014**



## RØDE Wireless Go II

• £309 • [en.ode.com](http://en.ode.com)

RØDE's compact wireless system makes it easier than ever to get high-quality audio for video recording. This dual-channel wireless mic kit includes two transmitter units and a receiver (a single-transmitter set is also available for £200).

Key features include built-in rechargeable batteries lasting up to 7 hours, onboard backup recording, and up to 200m range.

★★★★★

**Reviewed**  
**15 May 2021**



## Hahnel ProCube2

• £80 • [www.hahnel.ie](http://www.hahnel.ie)

This dual battery charger boasts a sturdy metal shell and interchangeable plates that each accept a pair of batteries. An LCD display shows progress, and a 2.4A USB output allows phones or tablets to be charged once the camera batteries are full.

Versions are available for all the main camera brands.

★★★★★

**Reviewed**  
**24 Feb 2018**



## Datacolor SpyderX Pro

• £159 • [www.datacolor.com](http://www.datacolor.com)

If you like to post-process your images, you need to be sure that your monitor is showing colours accurately. Datacolor has designed the SpyderX to calibrate your display faster than ever before, with the process taking two minutes. For photographers the Pro package makes most sense.

★★★★★

**Reviewed 6 Apr 2019**



## Rotolight NEO 3

• £549 (Ultimate Kit) • [www.rotolight.com](http://www.rotolight.com)

LED lighting technology has advanced in leaps and bounds over recent years. Rotolight's compact on-camera NEO 3 offers a unique feature set thanks to its full colour RGBWW LEDs, with the ability to provide either continuous light or flash in 16.7 million colours. This firm has also programmed in the characteristics of 2,500 colour filters. Power is provided by an NP-F type Li-ion battery.

★★★★★

**Reviewed**  
**5 Apr 2022**



## Hoya Ultra-Pro Circular Polariser

• £47-£179 • [www.holdan.co.uk](http://www.holdan.co.uk)

Hoya's premium range of circular polarisers is available in 13 sizes from 37mm to 82mm. These filters feature 16 layers of anti-reflective coatings, high transmission, and are designed to repel water and oil while being scratch and stain resistant. An ultra-thin aluminium frame prevents vignetting when used with wideangle lenses.

★★★★★

**Reviewed**  
**3 Mar 2018**



## Kase Wolverine K9 100mm Entry-Level Kit

• £385 • [www.kasefilters.com](http://www.kasefilters.com)

With this top-quality filter system, Kase has carefully rethought every component. The slimline, low-profile holder benefits from extensive light-sealing, while the 82mm polariser clips into place magnetically; it's also easy to adjust from behind the camera. All of the filters use top-quality glass, and everything fits together into a single case. The result is a top-quality set-up that's easy to use and delivers superb results.

★★★★★

**Reviewed**  
**5 Dec 2020**



## Intrepid Compact Enlarger

• £280 • [www.intrepidcamera.co.uk](http://www.intrepidcamera.co.uk)

For film photography enthusiasts wishing to make prints at home, this compact and affordable unit includes lots of handy features. Based around full-colour LED technology, it supports both mono and colour printing. It's perfect for those who don't have space for a permanent darkroom.

★★★★★

**Reviewed**  
**17 Jul 2021**



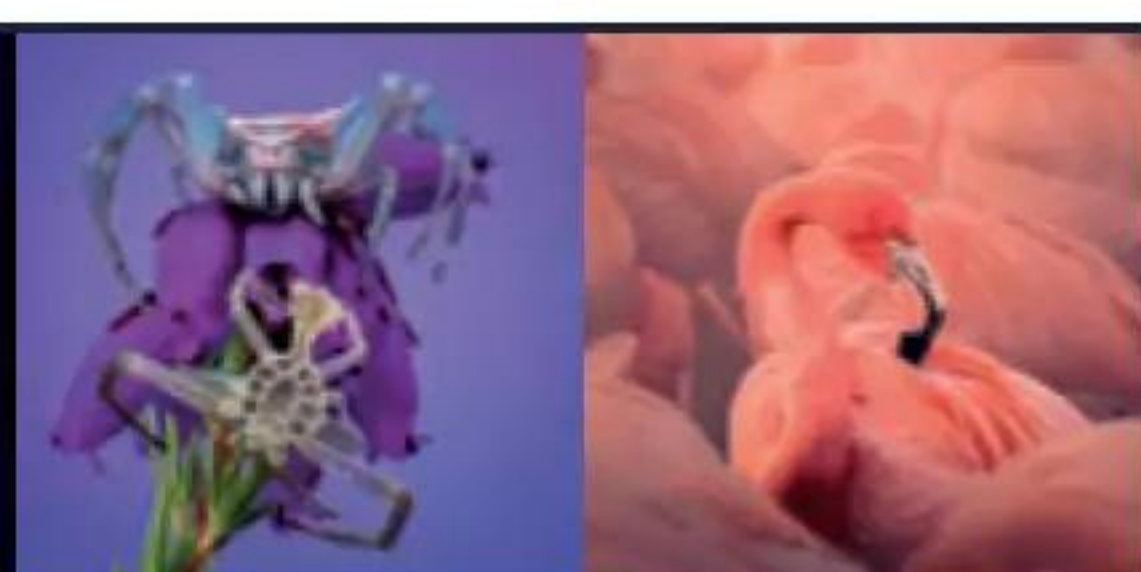
## Fujifilm Instax Link WIDE

• £140 • [www.instax.co.uk](http://www.instax.co.uk)

This brilliant portable printer produces great-looking 6x10cm prints on Fujifilm's Instax Wide film. It connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. Powered by a built-in rechargeable battery and available in white or grey, it'll slip easily into a bag.

★★★★★

**Reviewed**  
**25 Jan 2022**



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| 908194 | Canon 11-24mm f4L USM EF Lens                 | £1,099 |
| 902870 | Canon 135mm f2L USM EF Lens                   | £499   |
| 908664 | Canon 16-35mm f4L IS USM EF Lens              | £499   |
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| 908769 | Canon 18-135mm f3.5-5.6 IS USM Nano EF-S Lens | £199   |
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| 901719 | Canon 28-300mm f3.5-5.6L IS USM EF Lens       | £999   |
| 909443 | Canon 28-80mm f3.5-5.6 USM EF IV Lens         | £69    |
| 909444 | Canon 35-135mm f4-5.6 USM EF Lens             | £119   |
| 909400 | Canon 50mm f1.8 EF II Lens                    | £99    |
| 909445 | Canon 50mm f2.5 Macro EF Lens                 | £199   |
| 909384 | Canon 55-250mm f4-5.6 IS EF-S Lens            | £149   |
| 909394 | Canon 55-250mm f4-5.6 IS STM EF-S Lens        | £218   |
| 909448 | Canon EOS 100D DSLR Camera & 18-55mm Lens     | £279   |
| 909227 | Canon EOS 2000D DSLR Camera & 18-55mm Lens    | £329   |
| 909404 | Canon EOS 2000D DSLR Camera & 18-55mm Lens    | £329   |
| 908375 | Canon EOS 250D DSLR Camera & 18-55mm IS Lens  | £499   |
| 909446 | Canon EOS 40D DSLR Camera Body                | £99    |
| 909232 | Canon EOS 5DS DSLR Camera Body                | £649   |
| 909389 | Canon EOS 600D DSLR Camera & 18-55mm IS Lens  | £249   |
| 909399 | Canon EOS 700D DSLR Camera & 18-55mm IS Lens  | £299   |
| 908768 | Canon EOS 80D DSLR Camera Body                | £439   |
| 909409 | Canon EOS 90D DSLR Camera & 18-55mm Lens      | £649   |
| 908716 | Canon EOS M Mirrorless Camera & 18-55mm Lens  | £279   |
| 81910  | Canon EOS R5 Mark II Mirrorless Camera Body   | £3,499 |
| 908953 | Canon EOS R6 Mirrorless Camera Body           | £1,249 |
| 908663 | Canon EOS R7 Mirrorless Camera Body           | £949   |
| 909068 | Canon EOS R8 Mirrorless Camera & 24-50mm Lens | £1,199 |
| 909237 | Canon EOS RP Mirrorless Camera Body           | £499   |
| 909447 | Canon IXUS 185 Compact Camera                 | £249   |
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| 908509 | Canon RF 15-30mm f4.5-6.3 IS STM Lens         | £431   |
| 908733 | Canon RF 600mm f11 IS STM Lens                | £549   |
| 908948 | Canon RF 85mm f2 Macro IS STM Lens            | £479   |
| 908316 | Canon RF-S 10-18mm f4.5-6.3 IS STM Lens       | £259   |
| 908392 | Canon RF-S 55-210mm f5-7.1 IS STM Lens        | £339   |

### Used Fujifilm

|        |                                             |        |
|--------|---------------------------------------------|--------|
| 909450 | Fujifilm 10-24mm f4 R OIS XF Lens           | £329   |
| 909451 | Fujifilm 50-140mm f2.8 R LM OIS WR XF Lens  | £749   |
| 909126 | Fujifilm 55-200mm f3.5-4.8 R LM OIS XF Lens | £299   |
| 906944 | Fujifilm X-E4 Mirrorless Camera Body        | £999   |
| 908706 | Fujifilm X-H2 Mirrorless Camera Body        | £1,299 |
| 909424 | Fujifilm X100F Compact Camera               | £749   |

### Used Nikon

|        |                                             |        |
|--------|---------------------------------------------|--------|
| 909339 | Nikon 110mm f2.8 Lens (Nikon 1 Series)      | £99    |
| 907809 | Nikon 10.5mm f2.8G ED DX Fisheye Lens       | £249   |
| 909417 | Nikon 105mm f2.8G IF-ED AF-S VR Micro Lens  | £379   |
| 909418 | Nikon 16-80mm f2.8-4E AF-S DX ED VR Lens    | £349   |
| 909363 | Nikon 18-105mm f3.5-5.6G ED AF-S DX VR Lens | £99    |
| 908636 | Nikon 18-55mm f3.5-5.6G DX VR Lens          | £99    |
| 907549 | Nikon 24mm f1.8G ED AF-S NIKKOR Lens        | £349   |
| 908480 | Nikon 28mm f1.8G AF-S Lens                  | £269   |
| 909365 | Nikon 35mm f1.8G AF-S DX NIKKOR Lens        | £99    |
| 907285 | Nikon 500mm f5.6E PF ED AF-S NIKKOR VR Lens | £2,159 |
| 907286 | Nikon 500mm f5.6E PF ED AF-S NIKKOR VR Lens | £2,159 |
| 907509 | Nikon 50mm f1.8 AF-D NIKKOR Lens            | £99    |
| 909207 | Nikon 70-300mm f4-5.6G AF Lens (Silver)     | £69    |
| 909425 | Nikon Coolpix P900 Bridge Camera            | £379   |
| 909454 | Nikon D300 DSLR Camera & 18-70mm Lens       | £249   |
| 906901 | Nikon D3500 DSLR Camera & 18-55mm VR Lens   | £499   |
| 909401 | Nikon D40x DSLR Camera & 18-55mm Lens       | £199   |
| 909416 | Nikon D500 DSLR Camera Body                 | £599   |
| 907289 | Nikon D7200 DSLR Camera Body                | £439   |
| 907550 | Nikon D750 DSLR Camera Body                 | £599   |
| 908301 | Nikon Z 14-30mm f4 S Lens                   | £999   |
| 906969 | Nikon Z 24-200mm f4-6.3 VR Lens             | £549   |
| 908121 | Nikon Z 24-70mm f2.8 S NIKKOR Lens          | £1,699 |

|        |                                    |        |
|--------|------------------------------------|--------|
| 908952 | Nikon Z 24-70mm f2.8 S NIKKOR Lens | £1,699 |
| 909433 | Nikon Z 24-70mm f4 S Lens          | £299   |
| 909286 | Nikon Z 2x Teleconverter           | £419   |
| 900412 | Nikon Z 85mm f1.8 S Lens           | £649   |
| 908687 | Nikon Z6 II Mirrorless Camera Body | £899   |
| 909290 | Nikon Z7 II Mirrorless Camera Body | £1,399 |

### Used Panasonic

|        |                                                      |        |
|--------|------------------------------------------------------|--------|
| 908902 | Panasonic Lumix FZ82 Bridge Camera                   | £309   |
| 908720 | Panasonic Lumix GX7 Mirrorless Camera & 14-42mm Lens | £399   |
| 909420 | Panasonic Lumix LX1 Compact Camera                   | £159   |
| 909398 | Panasonic Lumix S5 Mirrorless Camera Body            | £549   |
| 902963 | Panasonic Lumix S9 Mirrorless Camera & 20-60mm Lens  | £1,499 |

### Used Sigma

|        |                                                      |      |
|--------|------------------------------------------------------|------|
| 906867 | Sigma 1.4x Teleconverter T1401 (Nikon FX)            | £99  |
| 909072 | Sigma 10-20mm f4-5.6 EX DC HSM Lens (Nikon DX)       | £79  |
| 907356 | Sigma 100-300mm f4.5-6.7 DL Lens (Nikon FX)          | £49  |
| 902609 | Sigma 14mm f1.8 DG HSM ART Lens (Sony FE)            | £749 |
| 907407 | Sigma 17-50mm f2.8 EX DC HSM Lens (Nikon DX)         | £179 |
| 909385 | Sigma 18-250mm f3.5-6.3 Macro OS Lens (Canon EF-S)   | £149 |
| 907657 | Sigma 20mm f1.4 DG HSM ART Lens (Nikon FX)           | £444 |
| 908140 | Sigma 24mm f1.4 DG HSM ART Lens (Nikon FX)           | £599 |
| 909020 | Sigma 30mm f1.4 DC DN Contemporary Lens (Canon EF-M) | £229 |
| 909070 | Sigma 50mm f1.4 EX DG HSM Lens (Canon EF)            | £149 |
| 909019 | Sigma 56mm F1.4 DC DN Contemporary Lens (Canon EF-M) | £259 |
| 908139 | Sigma 85mm f1.4 DG HSM ART Lens (Nikon FX)           | £629 |
| 909108 | Sigma 85mm f1.4 DG HSM ART Lens (Sony FE)            | £579 |

### Used Sony

|        |                                                |        |
|--------|------------------------------------------------|--------|
| 909413 | Sony 24-105mm f4 G OSS FE Lens                 | £649   |
| 909395 | Sony 24-70mm f4 Vario Tessar T* ZA OSS FE Lens | £399   |
| 908302 | Sony 35mm f1.4 ZA Distagon T* FE Lens          | £549   |
| 909372 | Sony 50mm f1.4 GM FE Lens                      | £999   |
| 909414 | Sony 50mm f1.8 FE Lens                         | £119   |
| 905699 | Sony 50mm f2.5 G Lens                          | £399   |
| 909328 | Sony 70-200mm f2.8 GM OSS FE Lens              | £1,299 |
| 909204 | Sony 70-350mm f4.5-6.3 G OSS E Lens            | £549   |
| 903432 | Sony 85mm f1.4 GM FE Lens                      | £899   |
| 909415 | Sony 90mm f2.8 Macro G OSS FE Lens             | £569   |
| 908993 | Sony A6700 Mirrorless Camera & 16-50mm Lens    | £1,199 |
| 909396 | Sony A6700 Mirrorless Camera Body              | £999   |
| 909402 | Sony A7 III Mirrorless Camera Body             | £899   |
| 909412 | Sony A7 V Mirrorless Camera Body               | £2,399 |
| 907259 | Sony A9 II Mirrorless Camera Body              | £3,999 |
| 909131 | Sony Cyber-Shot RX10 II Bridge Camera          | £649   |
| 909462 | Sony ZV-E10 Mirrorless Camera & 16-50mm Lens   | £479   |

### Used Tamron

|        |                                                      |      |
|--------|------------------------------------------------------|------|
| 909419 | Tamron 150-600mm f5-6.3 Di VC USD G2 Lens (Nikon FX) | £649 |
| 909044 | Tamron 77-70mm f2.8 Di III-A VC RXD Lens (Sony E)    | £499 |
| 909422 | Tamron 70-180mm f2.8 Di III VXD Lens (Sony FE)       | £599 |
| 908092 | Tamron 70-200mm f2.8 Di VC USD G2 Lens (Nikon FX)    | £649 |
| 909438 | Tamron 70-300mm f4-5.6 Di LD Macro Lens (Canon EF)   | £79  |
| 909403 | Tamron 70-300mm f4.5-6.3 Di III RXD Lens (Sony FE)   | £299 |

### Used Compact Cameras

|        |                                     |      |
|--------|-------------------------------------|------|
| 909447 | Canon IXUS 185 Compact Camera       | £249 |
| 909442 | Canon Powershot S80 Compact Camera  | £99  |
| 909424 | Fujifilm X100F Compact Camera       | £749 |
| 909463 | Leica X1 Compact Camera             | £599 |
| 909169 | Panasonic Lumix FX55 Compact Camera | £129 |
| 909420 | Panasonic Lumix LX1 Compact Camera  | £159 |
| 909464 | Ricoh GR IIIx HDF Compact Camera    | £799 |



Used Fujifilm X100F  
Compact  
909424  
**£749**



Used Sony A6700 &  
16-50mm  
908993  
**£1199**



Used Nikon Z7 II  
Body  
909290  
**£1399**



Used Canon EOS R7  
Body  
908663  
**£949**



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Used Canon

R5 MKII body R6 MKII Body

100-500mm  
F4.5/7.1 L IS  
USM



£2999



£1299



£1999

CANON R MIRRORLESS USED

|                                   |                    |
|-----------------------------------|--------------------|
| R5 MKII.....                      | £2999              |
| R5 body...£1999                   | R6 MKII body £1299 |
| R7 body.....                      | £899               |
| RF 10-20 F4 L IS box.....         | £1699              |
| RF 14-35 F4 L IS USM box.....     | £999               |
| RF 15-30 F4.5/6.3 IS STM.....     | £299               |
| RF 15-35 F2.8 L IS USM box.....   | £1399              |
| RF 24 F1.8 STM macro box.....     | £399               |
| RF 24-70 F2.8 IS USM box.....     | £1799              |
| RF 24-105 F4 L IS.....            | £899               |
| RF 35 F1.8 IS macro.....          | £399               |
| RF 50 F1.2 L USM box.....         | £1299              |
| RF 70-200 F2.8 L IS USM box.....  | £1699              |
| RF 70-200 F4 L IS USM.....        | £1199              |
| RF 85 F1.2 L USM DS box.....      | £2399              |
| RF 85 F2 macro box.....           | £499               |
| RF 100-500 F4.5/7.1 L IS USM..... | £1999              |
| RF 600 F11.....                   | £599               |

CANON DSLR USED

|                                  |                   |
|----------------------------------|-------------------|
| 1DX MKII body box.....           | £1299             |
| 7D MKII body...£599              | 7D body ... £299  |
| 6D MKII body.....                | £699              |
| 6D body box...£499               | 5Ds body ... £899 |
| 5D MKIV body.....                | £999/1399         |
| 5D MKIII body box.....           | £499              |
| 80D body box.....                | £599              |
| 70D body.....                    | £399              |
| BG-E21/20/16/14/13/11/9/8 ea     | £WEB              |
| CANON M MIRRORLESS USED          |                   |
| M50 MKII + 15-45 box.....        | £449              |
| M3 + 15-45.....                  | £249              |
| EF-M 11-22 F4.5/6.3 IS STM.....  | £249              |
| EF-M 18-55 F3.5/5.6 IS STM.....  | £99               |
| EF-M 18-150 F3.5/6.3 IS STM..... | £349              |
| EF-M 32 F1.4 STM box.....        | £399              |
| EF-M 55-200 F4.5/6.3 IS STM..... | £249              |
| EF-M adapter.....                | £89               |

Used Canon

100-400mm 200-400mm 300mm F2.8 F4 DO IS  
F4.5/5.6 L II F4 IS USM L IS USM LII USMIII



£1299

£4999

£3499

£3699

FLASH/ACCESSORIES USED

|                              |      |
|------------------------------|------|
| ST-E3 box.....               | £149 |
| ST-E2 box.....               | £69  |
| MR14-EXII ringflash box..... | £399 |
| MR-14 ringflash.....         | £249 |
| 270EX.....                   | £79  |
| 320EX.....                   | £79  |
| 430EXIII.....                | £199 |
| 430EX II.....                | £99  |
| 430EX.....                   | £69  |
| 550EX.....                   | £49  |
| 580EX.....                   | £149 |
| 580EXII.....                 | £179 |
| 600EX RT.....                | £199 |
| 600EX RTII box.....          | £349 |
| R560E remote.....            | £20  |
| RS-80N3 remote.....          | £30  |
| TC80-N3 remote.....          | £79  |
| Angle finder C.....          | £79  |

CANON AF LENSES USED

|                                  |       |
|----------------------------------|-------|
| 8-15 F4 USM.....                 | £699  |
| 10-18 F4.5/5.6 IS STM EFS.....   | £149  |
| 14 F2.8 USM LII.....             | £699  |
| 15 F2.8 fisheye.....             | £299  |
| 15-85 F3.5/5.6 EFS.....          | £199  |
| 16-35 F4 USM IS L box.....       | £499  |
| 17-40 F4 L USM.....              | £199  |
| 17-55 F2.8 IS USM box EFS.....   | £349  |
| 18-135 F3.5/5.6 IS EFS nano..... | £299  |
| 18-200 F3.5/5.6 IS EFS.....      | £249  |
| 24 F1.4 USM box.....             | £799  |
| 24 F2.8 IS USM.....              | £349  |
| 24 F3.5 USM LII TSE box.....     | £1199 |
| 24-70 F2.8 USM LII box.....      | £999  |
| 24-70 F4 IS USM L.....           | £599  |
| 24-105 F4 IS USM L.....          | £399  |
| 35 F1.4 USM LII box.....         | £899  |
| 35 F2 IS USM box.....            | £449  |

Used Canon

1DX MKII body 5D MKIV body



£1299



£999



£599

SIGMA CAF USED

|                                   |      |
|-----------------------------------|------|
| 4.5 F2.8 DC fisheye box.....      | £399 |
| 10-20 F3.5 EX DC HSM.....         | £229 |
| 12-24 F4 DG HSM box.....          | £699 |
| 12-24 F4.5/5.6 II DG.....         | £349 |
| 14-24 F2.8 Art DG HSM box.....    | £799 |
| 18-300 F3.5/6.3 DC OS box.....    | £299 |
| 35 F1.4 Art.....                  | £499 |
| 50 F1.4 Art.....                  | £499 |
| 105 F2.8 EX DG HSM OS.....        | £299 |
| 150-600 F5.6/3 DG OS sport.....   | £999 |
| 150-600 F5.6/3 DG OS contemp..... | £699 |
| TC1401 1.4x extender.....         | £149 |
| TAMRON CAF USED                   |      |
| 10-20 F3.5/4.5 DiII.....          | £179 |
| 16-300 F3.5/6.3 Di VC.....        | £399 |
| 18-400 F3.5/6.3 DiII VC.....      | £549 |
| 90 F2.8 Di.....                   | £199 |
| 180 F3.5 SP Di.....               | £299 |

Used Nikon

Z8 body Z7 MKII body



£2399

£1499

£1499

NIKON Z MIRRORLESS USED

|                              |                    |
|------------------------------|--------------------|
| Z9 body box.....             | £2999              |
| Z8 body box.....             | £2399              |
| Z7 MKII body.....            | £1499              |
| 14-24 F2.8 S box.....        | £1499              |
| 14-30 F4 S.....£799          | 20 F1.8 S box £799 |
| 24 F1.8 S box.....           | £699               |
| 24-70 F2.8 S box.....        | £1199              |
| 24-70 F4 S.....              | £399               |
| 24-120 F4 S.....             | £749               |
| 24-200 F4/6.3 VR.....        | £699               |
| 35 F1.8 S box...£599         | 50 F1.8 S.....£449 |
| 70-200 F2.8 VR S box.....    | £1499              |
| 85 F1.8 S.....               | £599               |
| 180-600 F5.6/6.3 VR box..... | £1499              |
| 400 F4.5 VR S.....           | £1999              |
| 800 F6.3 VR S box.....       | £3999              |
| TC 1.4x tele converter.....  | £449               |
| FTZ adapter II box.....      | £199               |
| FTZ adapter.....             | £149               |
| MB-N11 grip (fit Z6/7).....  | £229               |
| MB-N10 grip (fit Z6/7).....  | £129               |

NIKON DSLR USED

|                                |                    |
|--------------------------------|--------------------|
| D5 body.....                   | £1599/1999         |
| D850 body box.....             | £1199/1699         |
| D780 body box.....             | £1199              |
| D750 body box.....             | £599               |
| D500 body box.....             | £999               |
| D7500 body.....                | £599               |
| D7200 body.....                | £399               |
| D7100 body box.....            | £299               |
| D5100 body box.....            | £169               |
| MBD-18 (D850) box.....         | £249               |
| MBD-17 (D500).....             | £199               |
| MBD-16 (D750).....             | £99                |
| MBD-15 (D7100/7200).....       | £99                |
| MBD-12 (D800/810).....         | £99                |
| MBD-11 (D7000).....            | £49                |
| FLASH/ACCESSORIES USED         |                    |
| SB-400.....£99                 | SB-700 box £149    |
| SB-900 box.....£149            | SB-910.....£199    |
| SU-800 commander.....          | £199               |
| DR-6 or DR-5 angle finder each | £149               |
| MC-36A rem.....£149            | MC-30A rem.....£79 |

Used Nikon

300mm F2.8 AFS VR II 500mm F5.6 E PF VR AFS 500mm F4 E FL ED VR



£1999



£1499



£3499

NIKON AF LENSES USED

|                                 |       |
|---------------------------------|-------|
| 10-20 F4.5/5.6 AF-P DX VR.....  | £239  |
| 10-24 F3.5/4.5 AFS box.....     | £349  |
| 12-24 F4 AFS DX.....            | £199  |
| D750 body box.....              | £599  |
| 16-35 F4 AFS VR box.....        | £399  |
| 16-80 F2.8/4 VR DX.....         | £499  |
| 16-85 F3.5/5.6 AFS VR.....      | £199  |
| 18-35 F3.5/4.5 AFS.....         | £299  |
| 18-105 F3.5/5.6 VR DX AFS.....  | £199  |
| 18-140 F3.5/5.6 AFS VR.....     | £199  |
| 18-200 F3.5/5.6 VR DX MKII..... | £299  |
| 18-200 F3.5/5.6 VR DX.....      | £149  |
| 18-300 F3.5/6.3 VR DX.....      | £449  |
| 20 F1.8 AFS box.....            | £599  |
| 24 F1.4 G AFS Mint box.....     | £799  |
| 24 F2.8 AFD box.....            | £249  |
| 24-70 F2.8 AFS VR box.....      | £1199 |
| 24-70 F2.8 AFS box.....         | £499  |
| 24-120 F4 AFS VR.....           | £499  |
| 28-300 F3.5/5.6 AFS VR box..... | £599  |
| 35 F1.8 AFS DX.....             | £149  |

|                                    |                  |
|------------------------------------|------------------|
| 35 F1.8 AFS ED.....                | £299             |
| 35 F2.8 AFD.....                   | £299             |
| 50 F1.4 AFS G box.....             | £249             |
| 50 F1.8 AFS box.....               | £99              |
| 50 F1.8 AFD.....                   | £69              |
| 55-200 F4.5/5.6 AFS VR DX box..... | £99              |
| 55-300 F4.5/5.6 AFS DX VR.....     | £229             |
| 70-200 F2.8 E FL AFS box.....      | £1299            |
| 70-300 F4.5/5.6 E AF P VR.....     | £499             |
| 70-300 F4.5/5.6 AFS VR.....        | £299             |
| 85 F1.8 AFS box.....               | £299             |
| 105 F2.8 DC.....                   | £699             |
| 105 F2.8 AFS VR macro.....         | £399             |
| 200-500 F5.6 E ED AFS VR box.....  | £699             |
| 300 F2.8 AFS VR II.....            | £1999            |
| 300 F4 E PF VR box.....            | £899             |
| 500 F4 E FL ED VR.....             | £3499            |
| 500 F5.6 E PF VR AFS box.....      | £1499            |
| TC14-EIII.....                     | £349             |
| TC14-EII box.....                  | £199             |
| TC17-EII box.....                  | £99              |
| TC20-EIII box.....£199             | TC20-EII.....£99 |

Used Nikon

D850 body D500 body D5 body



£1199



£999



£1599

SIGMA NAF USED

|                                  |      |
|----------------------------------|------|
| 8 F3.5 DC.....                   | £399 |
| 10-20 F3.5 DC.....               | £229 |
| 12-24 F4.5/5.6 II HSM.....       | £349 |
| 18-300 F3.5/6.3 DC OS.....       | £299 |
| 20 F1.4 DG HSM Art.....          | £499 |
| 24-105 F4 DG OS.....             | £499 |
| 35 F1.4 Art.....                 | £499 |
| 50 F1.4 Art.....                 | £499 |
| 70-200 F2.8 Sport box.....       | £799 |
| 100-400 F5.6/6.3 DG OS.....      | £599 |
| 105 F2.8 EX DG HSM OS.....       | £299 |
| 150-600 F5.6/3 DG OS sport.....  | £999 |
| 150-600 F5.6/3 DG OS contem..... | £699 |
| 180 F2.8 OS macro.....           | £499 |
| TC-1401 1.4x extender.....       | £149 |
| TC-2001 2x extender.....         | £199 |
| TAMRON NAF USED                  |      |
| 16-300 F3.5/6.3 DiII VC.....     | £399 |
| 70-300 F4.5/5.6 DiII VD HLD..... | £229 |
| 90 F2.8 Di VC.....               | £299 |
| 90 F2.8 Di.....                  | £199 |

NIKON 35MM BODIES/LENSES USED

|                                |          |
|--------------------------------|----------|
| F5 body box.....               | £699     |
| F100 body.....                 | £299     |
| F801/F601 body each.....       | £99      |
| F3HP body.....                 | £499     |
| F2 + DP-1 black.....           | £599     |
| F + plain prism.....           | £499     |
| FM2N body.....                 | £399/599 |
| FE2 body.....                  | £499     |
| 28-85 F3.5/4.5 AIS.....        | £249     |
| 35 F2 AIS.....                 | £349     |
| 35-105 F3.5/4.5 AIS.....       | £149     |
| 50 F1.4 AIS.....               | £299     |
| 55 F2.8 AIS micro.....         | £199     |
| 100-300 F5.6 AIS.....          | £199     |
| 105 F1.8 AIS.....              | £499     |
| 135 F2 AIS.....                | £399     |
| 180 F2.8 AIS.....              | £399     |
| 200 F4 AIS macro.....          | £299     |
| 300 F4.5 ED AIS box.....       | £399     |
| PB-6 bellows.....              | £199     |
| PB-5 or PB-4 bellows each..... | £199     |

Fujifilm Used

56mm F1.2 R



£399

FUJI X DIGITAL USED

|                            |                     |
|----------------------------|---------------------|
| X Pro 1 body.....          | £429                |
| 16 F1.4 WR box.....        | £349                |
| 16-55 F2.8 XF.....         | £499                |
| 16-80 F4 WR.....           | £399                |
| 18-55 F2.8/4 XF.....       | £299                |
| 23 F1.4 XF WR.....         | £349                |
| 27 F2.8 XF.....            | £349                |
| 35 F2 XF WR.....           | £299                |
| 50-140 F2.8 WR box.....    | £799                |
| 50-230 F4.5/5.7 MKII.....  | £239                |
| 55-200 F3.5/4.8 R box..... | £349                |
| 56 F1.2 R.....             | £399                |
| 60 f2.4 R.....             | £399                |
| 70-300 F4/5.6 R.....       | £599                |
| 1.4x XF conv.....          | £249                |
| X500 flash.....£249        | EF-42 flash.....£99 |

Olympus Used

OM-1 MKII Body



£1499

OLYMPUS MICRO 4/3 USED

|                            |                      |
|----------------------------|----------------------|
| OM-1 MKII body box.....    | £1499                |
| OM-1 body box.....         | £899                 |
| E-M10 MKII body.....       | £379                 |
| 7-14 F2.8 Pro.....         | £399                 |
| 8-25 F4 Pro.....           | £749                 |
| 9-18 F4/5.6.....£349       | 12-100 F4.....£799   |
| 12-200 F3.5/6.3.....       | £599                 |
| 14-150 F4/5.6 ED MKII..... | £349                 |
| 25 F1.8.....£249           | 30 F3.5 mac box £199 |
| 40-150 F2.8 Pro box.....   | £899                 |
| 40-150 F4 Pro box.....     | £649                 |
| 45 F1.2 Pro ED.....        | £599                 |
| 60 F2.8 macro.....         | £349                 |
| 75-300 F4.8/6.7 MSCII..... | £349                 |
| 100-400 F5.6/3 IS box..... | £699                 |
| HLD-10 grip box.....       | £299                 |

Panasonic Used

GH5 Body



£599

PANASONIC MICRO 4/3 USED

|                          |                       |
|--------------------------|-----------------------|
| GH5 body.....            | £599                  |
| G9 body box.....         | £499                  |
| BG9 grip.....            | £99                   |
| 7-14 F4.....             | £399                  |
| 8-18 F2.8/4 box.....     | £599                  |
| 9-18 F4/5.6.....£449     | 12-60 F2.8/4.....£399 |
| 12-60 F3.5/5.6.....      | £199                  |
| 14 F2.5.....             | £149                  |
| 14-42 F3.5/5.6.....      | £99                   |
| 14-140 F3.5/5.6.....     | £299                  |
| 25 F1.4 box.....         | £399                  |
| 45 F2.8.....             | £399                  |
| 45-175 F4.5/5.6.....     | £299                  |
| 45-200 F4.5/5.6 box..... | £179                  |
| 100-300 F4/5.6 MKII..... | £429                  |

Sony Used

200-600mm F5.6/6.3



£1199

SONY FE MOUNT DIGITAL USED

|                               |                 |
|-------------------------------|-----------------|
| A7 MKII body.....             | £799            |
| 20 F1.8 G box.....            | £649            |
| 24-70 F2.8 GM.....            | £999            |
| 24-105 F4 G OSS.....          | £1099           |
| 24-240 F3.5/6.3 OSS box.....  | £499            |
| 35 F1.8 box.....              | £349            |
| 50 F1.2 GM.....£1299          | 50 F1.4 ZA £799 |
| 70-200 F2.8 GM OSS box.....   | £1199           |
| 70-200 F4 G.....              | £699            |
| 85 F1.4 GM.....               | £999            |
| 100 F2.8 GM.....              | £699            |
| 200-600 F5.6/6.3 box.....     | £1199           |
| Sigma 35 F1.2 Art.....        | £699            |
| Tamron 150-500 F5.6/7 VC..... | £799            |
| Voigtlander 50 F2 APO MF..... | £499            |
| A6100 + E SERIES SEE WEBSITE  |                 |

Canon FD Used

A1 body



£199

CANON 35MM USED



"The exact product I was searching for, in stock, good price and very carefully packaged up with super fast delivery. Excellent service!"



"Very informative the guys really know their stuff. Nothing was too much trouble."



"Great service as always. My go-to store for all my camera needs."



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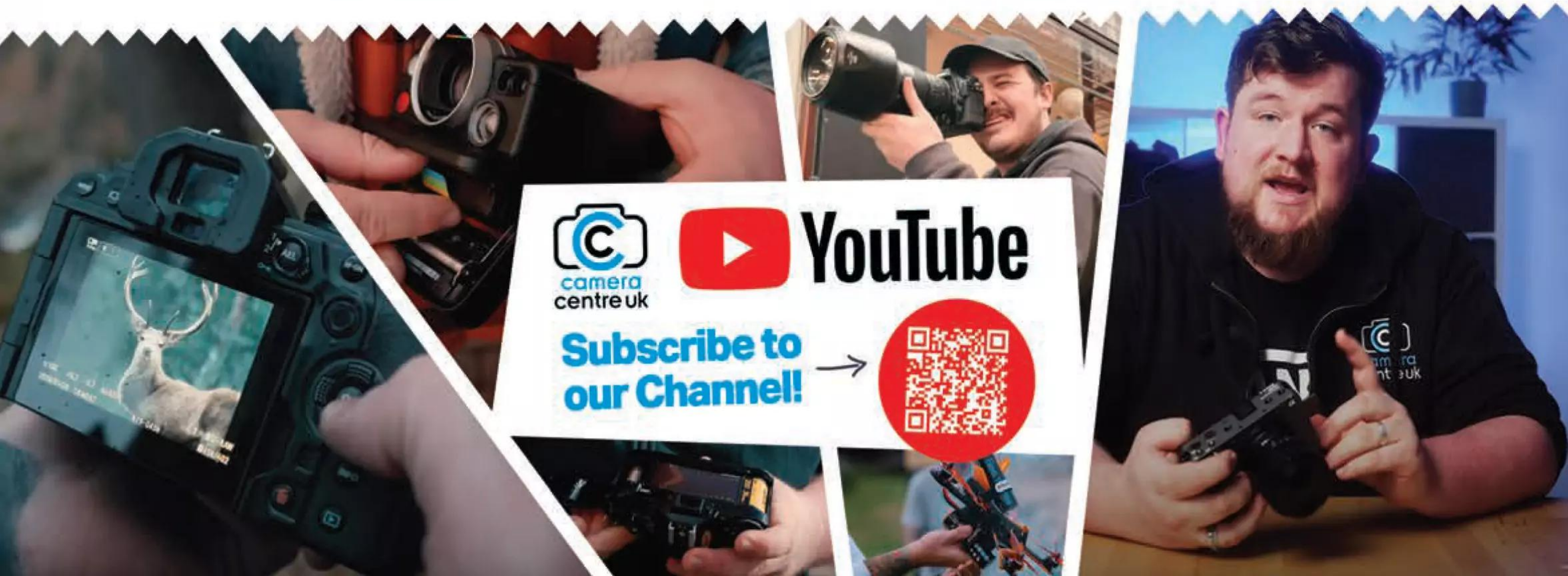
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# Final Analysis

**Alíz Kovács-Zöldi considers...**  
**The Panthéon, 1924, by Eugène Atget**

**B**rowsing Eugène Atget's work, you'll find images that transport you into romantic Parisian streets, but in an era long gone. They provide snippets of the Belle Époque, a time when the city underwent rapid industrialisation and urbanisation. His images depict a cityscape destined for demolition making way for the iconic avenues and parks of the City of Light we know today.

Atget sustained himself by selling his photographic prints as references. Landscapes, animals, flowers served a base for painters, while his interest in documenting the changing cityscape proved useful for architects who were looking for examples of old architectural styles. As he became increasingly interested in recording the architecture and scenery of old Paris before it was irrevocably changed by modernisation, Atget started his series *Vieux Paris* (Old Paris) in 1898 – documenting the roots of the growing metropolis.

## Uncanny

Atget's career spans through the turn of the century, at a time when Paris was developing not just physically but artistically too. A cradle for innovation, and movements such as Impressionism, Art Nouveau and Surrealism. His 'documents' – as he liked to call his cityscapes – capture uncanny, empty streets, but not with the intention of creating a surreal scene, but capturing and preserving a place that was vanishing in front of his eyes.

He was using a large format camera, which by his time was somewhat outdated if you consider that the Kodak No.1, the first boxed-style portable camera, was released in 1888, making photography available to everyday people – you've probably heard the slogan 'You Press the Button, We Do the Rest'.

Yet Atget faithfully used his large and cumbersome camera, which required glass plates and long exposure times. His choice of format, and the fact that he often



**'By removing the human element he puts the emphasis on the streets, the architecture, shapes and light'**

photographed close to dawn leveraging the soft morning light, went on to create his well-recognisable photographic style, with its uncanny ambience.

During the printing process he further emphasised elements in his images, like with the image of the Pantheon here. The foreground of this Gelatin silver chloride printing-out paper print is exposed to be much darker, drawing your attention deeper into the image and placing your focus on the baroque church.

Atget considered himself an 'author-producer' and didn't refer to himself as a photographer, yet when I look at his images I can't help but categorise him as a pioneering figure in architectural and street photography. He created a style in

which images were not composed around the human presence; on the contrary, by removing the human element he puts the emphasis on the streets, the architecture, shapes and light.

Despite his relative success during his lifetime, most of his work was published after his death by American photographer Berenice Abbot, who bought his collection and preserved much of his work.

Atget's legacy endures not only in the countless images in which he preserved the changing city of Paris but in the conviction to his own photographic style. His devotion to his subject should remind us that no niche is too small when pursued with honesty and conviction.



Alíz Kovács-Zöldi studied photography at Anglia Ruskin University where she specialised in fine art portraiture and product photography and graduated in 2022. She works as a freelance photographer and writes for Amateur Photographer.



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