

# Amateur Photographer

Passionate about photography since 1884



**Canon 200-800mm**  
A telezoom that delivers huge reach without breaking the bank

## Ancient wonders

**Beckie Burr** on photographing stone circles and ancient sites around the UK



### Viltrox AF 85mm

Full-frame f/2 portrait lens for under £300, but is it too good to be true?



### Not quite light

Atmospheric Manchester in the moments before sunrise



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**Plus** Honor Magic8 Pro: Telephoto magic that shines at night • Trump: a year in pictures





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Time to change gear.





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## THIS WEEK'S CONTRIBUTORS



**GEMMA PADLEY**

Photography writer and author Gemma talks to Beckie Burr about her stunning images of ancient sites



**DAN MOLD**

AP contributor Dan speaks to photographer Simon Buckley about his project, Not Quite Light



**JOSHUA WALLER**  
Online Editor

Our resident kit and smartphone expert tests the high-spec Honor Magic8 Pro



**ANGELA NICHOLSON**

Our former technical editor reviews Viltrox's travel-friendly 85mm lens



**MATTY GRAHAM**

The AP regular tests the Canon 200-400mm zoom for the firm's full-frame mirrorless users



**PETER DENCH**  
Acting Features Ed

Peter highlights the latest note-worthy books and also presents *Trump: a year in pictures*

## Welcome



Long-term projects are a great way to stay motivated and give your work a focus, and this week we bring you

two inspirational photographers whose work oozes commitment and dedication. Beckie Burr travels all over the UK and beyond to document our ancient stone sites (I never knew there were so many!) while Simon Buckley gets up before dawn to document his home city of Manchester just before the sun rises. Further afield, President Trump's eventful return to the White House has been a gift for press photographers. We share a selection of the best images from his first year. (Note that this is not an endorsement.) Finally we test two lenses aimed at photographers on a budget: Canon's 200-800mm, designed for wildlife and sports shooters, and a cheap-as-chips portrait lens from Viltrox.

**Nigel Atherton, Editor**



MAIN COVER PICTURE © BECKIE BURR. COVER INSET PICTURE, BOTTOM: © SIMON BUCKLEY

Our cover image is by Beckie Burr. See our feature on page 20

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# UK shooters shine in major travel contest

© ATHANASIOS MALOUKOS / TRAVEL PHOTOGRAPHER OF THE YEAR (TPOTY) 2025



One of the photos by overall winner Athanasios Maloukos

Athanasios Maloukos from Greece has been named overall winner of the 2025 Travel Photographer of the Year competition, for his images of two religious ceremonies – a ‘whirling’ ritual in Konya, Turkey, and the Night of Sorrows procession in Zamora, Spain, which takes place during Holy Week.

‘Shot in low light, these images require immense skill to get right,’ noted the competition’s founder, Chris Coe. ‘Shooting on the edge like this requires very careful use of shutter speed to selectively freeze and blur the movements in these two ceremonies... This is all achieved in-camera without over-processing, and conveys the depth and intensity of each moment.’ Athanasios’s prizes include a £1,000 cash bursary and a seven-day trip to Sri Lanka.

## Rising stars

Several British photographers also did well in this year’s competition. The Young Travel

Photographer of the Year Award went to Jamie Smart for images of fruit bats at a zoo hospital in Queensland and in the wild. Jamie is quite the prodigy, having also won the under 10 category in the 2025 Wildlife Photographer of the Year contest, amongst other plaudits.

Meanwhile, two other UK-based photographers, Sue O’Connell and Christopher Harrison, were amongst the five winners of the Rising Talent category, restricted to amateurs and semi-pros. They are also travelling to Sri Lanka as part of their prize,

which includes mentoring from TPOTY judges. The Portfolios – Landscape, Weather & Climate – winner was the UK’s Paul Sansome, while The People’s Choice award went to Mark Julian Edwards from the UK for an image of a young boy at a bus station (again in Sri Lanka, but by coincidence).

You can see the full list of contest winners at [tpoty.com/2025-winners/](https://tpoty.com/2025-winners/)

© JAMIE SMART / TRAVEL PHOTOGRAPHER OF THE YEAR (TPOTY) 2025



One of Jamie Smart’s winning images

## What’s big in Japan

Retail analyst BCN Japan has released sales data for the whole of 2025, revealing the winners and losers in the local camera market. Sony is in first place with 29.9% market share for the third consecutive year, while Canon came second (27.4%) and Nikon was third place with 15.5%.

Canon also dominated the DSLR segment, while Kodak dominated the compact camera space, with a 24% market share. Cheap and cheerful Kodak-branded compacts continue to sell well in Japan, where consumers are facing a cost-of-living crunch and rising economic uncertainty. Fujifilm followed with a 13.9% share of the compact market, buoyed by the success of its X100 and Instax range.

BCN collated data from 20 electronics retailers, including Amazon, and Japanese camera chains.



The Sony A7V remains a top seller

## Not so much Weird Fish as Tired Fish...

Staying with Japan, Steven Kovacs has won the 14th Ocean Art underwater photography competition with this image ‘Tired Fish’, captured during a night dive off the island of Kumejima.

He spent nearly two weeks searching for a rarely documented larval goosfish, capturing a fleeting moment when the elusive subject opened its mouth toward the camera – offering a rare glimpse into deep-sea life few people ever see. The image was taken with a Nikon D500 DSLR, Nikon 60mm macro lens and Ikelite housing with dual Ikelite DS230 strobes. You can see the full list of winners at [bit.ly/oceanwinners](https://bit.ly/oceanwinners)





Steven Kovacs was named overall winner in the 14th annual Ocean Art competition for his photo, 'Tired fish'

## Paul Hill workshops

 Fifty years ago this year, the first photography workshop in the UK took place in the Peak District, led by Magnum Photos luminary Ralph Gibson and veteran photographer and educator, Paul Hill. Paul, and fellow AP contributor Maria Falconer, are offering a new workshop, Cities that Speak, in conjunction with the Photo North festival.

Cities that Speak takes place from 13-14 March, and invites participants to 'explore playful and inventive ways to navigate the vibrant urban environment of Leeds.' For more details on this and other workshops, see [photodrama.co.uk/workshops](http://photodrama.co.uk/workshops).



Still going strong – Paul Hill (third from right) on the first photography workshop

## Ricoh GR IV already selling out

 Last week we reported on the release of the new Ricoh GR IV Monochrome camera, and it's fair to say that sales have got off to a strong start – so much so that stock is now limited and deliveries are affected until March. Ricoh is urging customers to order the GR IV as soon as possible, as orders will be fulfilled on a first-come, first-served basis. The new camera costs £1,599 and it's further evidence of the continued revival of interest in compact cameras.



The Ricoh GR IV Monochrome





# Viewpoint

## Gavin Stoker

Have camera companies hit a brick wall when it comes to adding further features?

I wonder if, resurgent interest in compact digicams aside, camera sales have plateaued simply because we've already reached the pinnacle of their capabilities.

While there was steady, noticeable improvement in each generation of digital cameras from when I started writing about them late 90s until, ooh, the 2010s, nowadays it's more about subtle tweaks between iterations. But as we strain for perfection, maybe I've been missing the point all along.

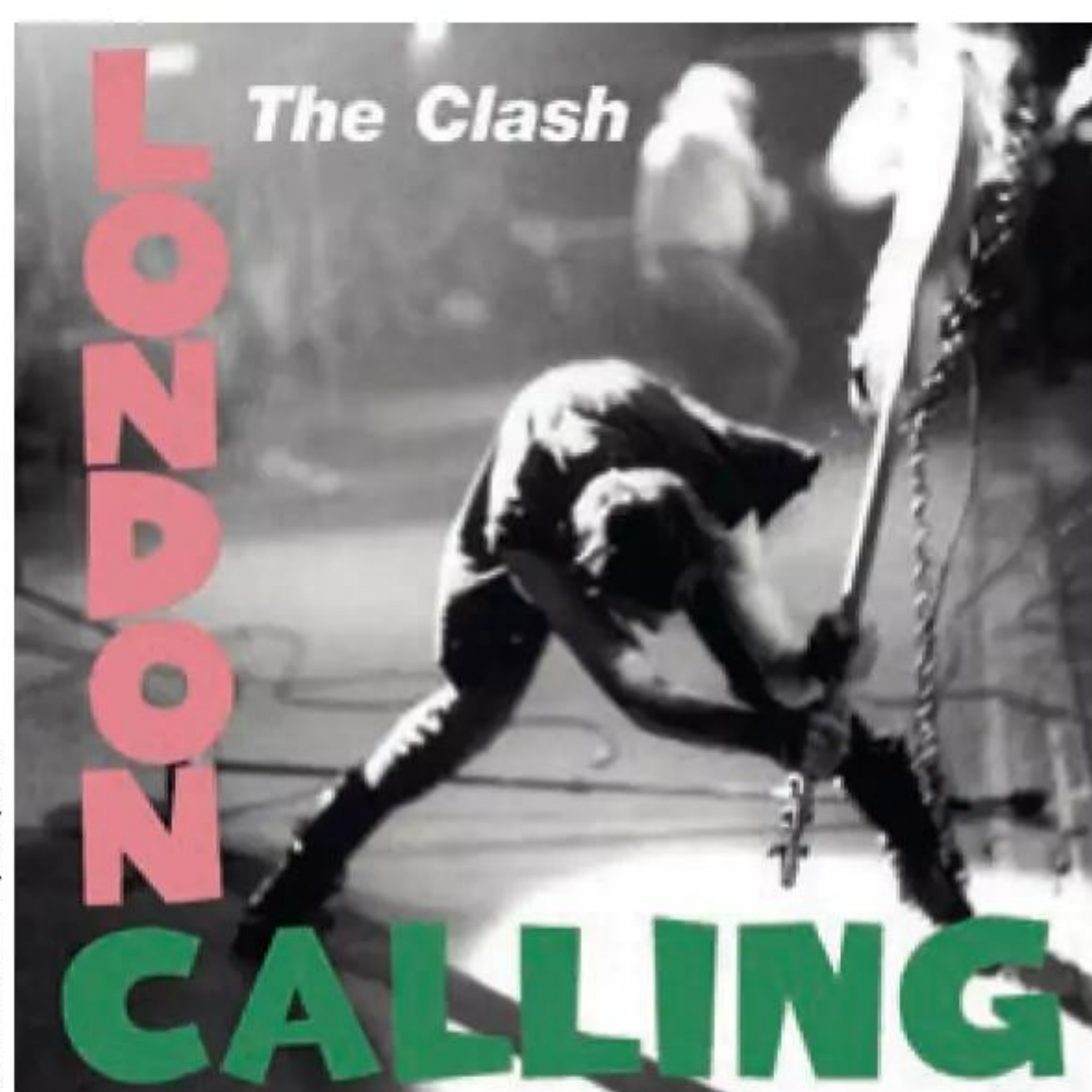
We've heard talk before that digital photography has 'peaked'. When my wedding day was captured on a 6MP Fujifilm S2 Pro DSLR in 2005, the industry view was 'we've arrived at six megapixels and we'll never need more than that'. There was even a time when Nikon was proudly saying 12MP was all you'd ever need.

### Who needs perfection anyway

An all-time favourite image is Pennie Smith's cover for The Clash's *London Calling* LP – which she famously initially vetoed because it's out of focus. It works so well, however, because it's never purely about what an image portrays, but what it conveys. Especially when we're talking iconography.

It's been increasingly clear that it was never about reaching a pinnacle in photo technology but rather arriving at the point where it was – for most of us – 'good enough'. We've been there for a while. Hence why people started ditching digicams and relying on camera phones as the smaller, lighter, perfectly acceptable alternative. These have got so good, we now have respected film-makers and photographers raving about preferring the unique quality of iPhones.

So, if image quality and resolution have peaked, how have camera firms fought back? By improving AF, ramping up capture and processing speed, while



© PENNIE SMITH/CBS/EPIC

One of the most famous album images ever. The photographer said it was out of focus, and it is, but The Clash didn't care...

routinely sprinkling functionality and performance with AI magic. But photo professionals and enthusiasts aside, do most consumers care?

I reckon camera firms are opaquely admitting they've hit a brick wall when it comes to innovation. Gaps between new releases have increased from six months to four or five years in some cases. Canon's compact IXUS 285 HS A / PowerShot ELPH 360 HS A recently resurfaced after a ten-year gap, with the only real talking point being swapping SD media for microSD. Canon downplayed the release. Which was ironic and unnecessary, as an old-school point and shoot is precisely what the market's demanding right now.

For more advanced users, a camera from 10 or 15 years ago, such as the 16MP mirrorless Olympus OM-D E-M5 will more than do the job, even in an age of 24MP/26MP starter models. It's still going to deliver a print of sufficient detail to be hung in the National Portrait Gallery. And if it's good enough for the NPG, it's good enough for me.

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

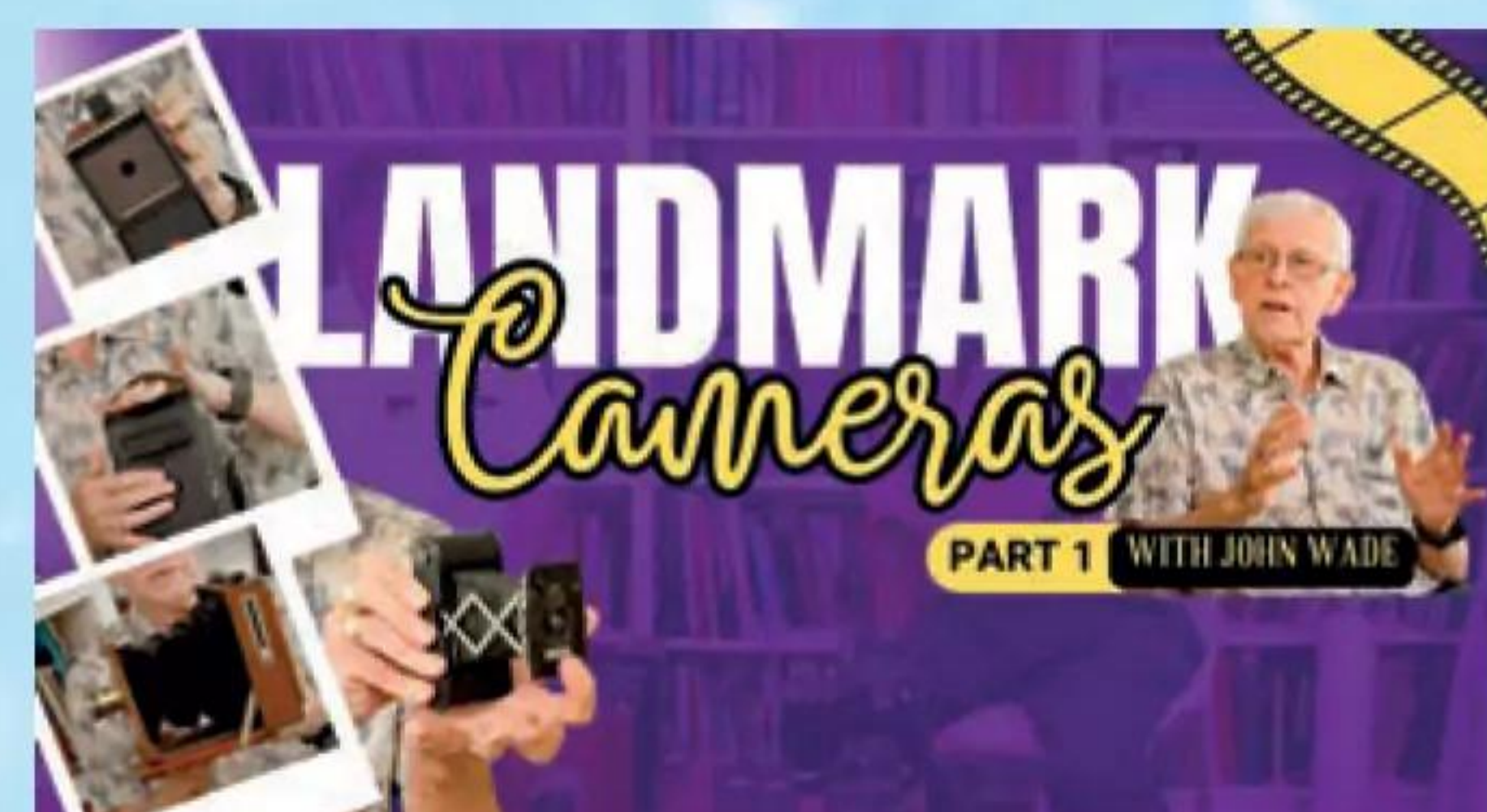
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# The Rift: Scar Of Africa

## by Shem Compion

£75, HPH Publishing, [www.therift.africa](http://www.therift.africa), Hardback, 320 pages, ISBN: 9780639858012

### A monumental photographic journey through the cradle of humankind, says **Peter Dench**

*The Rift: Scar of Africa* by South African photographer Shem Compion distils more than two decades spent travelling, photographing and thinking deeply about one of the most important landscapes on Earth. Often referred to as the Cradle of Humankind, Compion succeeds in making the Great Rift Valley feel tangible.

The book is contemporary and emotionally resonant. Compion traverses the 11 countries stitched together by the Rift. The 280+ photographs take us from the lava lakes of Ethiopia to the waterfalls of Mozambique and the grasslands of Kenya to the volcanic highlands of the DRC. It's an

immense undertaking but the edit allows the book to feel accessible. There's a pleasant mix of genres, from vast aerial sweeps to closely framed portraits. It's both cultural documentation and observed wildlife encounters. The book's intent is clear – to demystify the region.

Contributions from anthropologists, conservationists, poets, historians and politicians elevate *The Rift* beyond a tome of beautiful images. This depth helps widen the book's scope without distracting or diluting Compion's own voice. These insights help situate the images within broader ecological, cultural and evolutionary narratives. The

structure is clever and allows words and photographs to complement each other.

Compion's colour and black & white photography is not groundbreaking but consistently strong. The approach, respectful over romantic. His portraits from Ethiopia's Omo Valley and Kenya's Turkana region are sensitively dealt with. The wildlife is varied, from pangolins to mountain gorillas. The hero shots help sell the book but around them are images that slowly build understanding.

A coffee table photobook like this isn't rare but what edges *The Rift* out from the stack is its ambition. As Sabrina Dhowre Elba writes, it's both metaphor and map, a reminder of the fragility and significance of a landscape that shaped us all. Overall, this book is a sensitive and welcome contribution to the photographic record of Africa.



Clockwise from left:

The Erta Ale volcano in northern Ethiopia mid-splitting point between the Arabian, Somalian and African tectonic plates, marking the start of the rift in Africa.

Famed for its monolithic churches hand-carved from solid rock, Lalibela is a holy site for Ethiopian Christians, with the most famous being the cruciform church of St George (right).

Elephant feeding across the plains – they mostly seek out Acacia seedlings and in turn help maintain the open grasslands of the Serengeti/Mara ecosystems.

Large Winterthorn trees provide forage for an elephant along the Zambezi River in Mana Pools, Zimbabwe.



## Books & exhibitions

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



### Smoking Chefs by Jan Enkelmann

£32, Work Books, Hardcover, 132 pages



Wandering through London's Chinatown after dark is a brave undertaking. There's a lot being done by people who may find cameras unwelcome. Photographer Jann Enkelmann isn't searching out the narrow neon-lit stairways

promising young models. The real action for him down the narrow back alleys is where the air is thick with steam, gossip and the unmistakable fug of smoking chefs. It's in this world that Enkelmann finds some little pockets of calm among the chaos.

*Smoking Chefs* is brilliantly simple. Camera ready for those moments when kitchen staff step out for a quick fag – a respite from the mountains of wok-fried orders. Enkelmann approaches these moments with the calm of a monk. There's a poetic tenderness to these solitary moments. Chefs lean against tiled walls or squat beside crates, lost in thought as the city unfolds around them. The result is cinematic and often funny. Some of London's hardest-working workers caught on the only break they may get that night.

There's also a generosity in the work. Normally, tourists flock to Chinatown for the Instagrammable – lanterns and bao buns. Most photographers would arguably be round the front of the restaurants snapping the racks of crisping duck. Enkelmann points his camera at the back door and the people who keep Chinatown running, when at least for a moment, they get to be still.

Enkelmann has long made a study of London's eccentric corners and knows how to find a flip side and slip into a scene without disturbing it. This is a book that catches a rare kind of urban stillness. Introversion in a place built on 24-hour extroversion.

*Smoking Chefs* is a small, smoky love letter to a part of London's unseen labour. Enkelmann's images, a reminder that behind every plate of noodles is a person who just needs five minutes and a lighter.



# Donald Trump

## A year in pictures

We've seen some memorable photos during Donald Trump's first year back in the White House. From globally significant moments to quirky, unexpected, snapshots, **Peter Dench** presents 20 powerful images, reflecting a presidency under the spotlight

**O**n 20 January 2025, Donald Trump returned to the White House for a second term.

It's been politically divisive and visually rich. Twelve months on, a relentless stream of images have lurched from the serious and ceremonial to surreal and outright ridiculous. Amateur Photographer has brought together a selection of 20 standout captures from visual experts, Getty Images. The objective of the gallery is to reflect on how the press has documented one of the most loved and loathed individuals on the planet.

Trump's hostility toward the media is well known. He is repeatedly labelling journalists and news outlets that challenge him as purveyors of 'fake news' and an 'enemy of the people.' It's an uneasy relationship. His presidency

depends on photography as a core part of communication and preserving his legacy. Photographers depend on the visual harvest he provides to feed the news outlets for which they work.

These photographs seen here, form a fragmented portrait of another year in power for one of the world's most photographed individuals. He pops up everywhere and with everyone. Lips pouted, hair coiffed, fist clenched. From taking the oath in the Rotunda of the U.S. Capitol in Washington, signing an executive order accompanied by entertainer Kid Rock, reacting to Chelsea FC's FIFA Club World Cup win or pardoning a turkey. These images are a reminder that whatever his relationship with the photographers, Donald Trump's presidency is inseparable from how it is photographed.

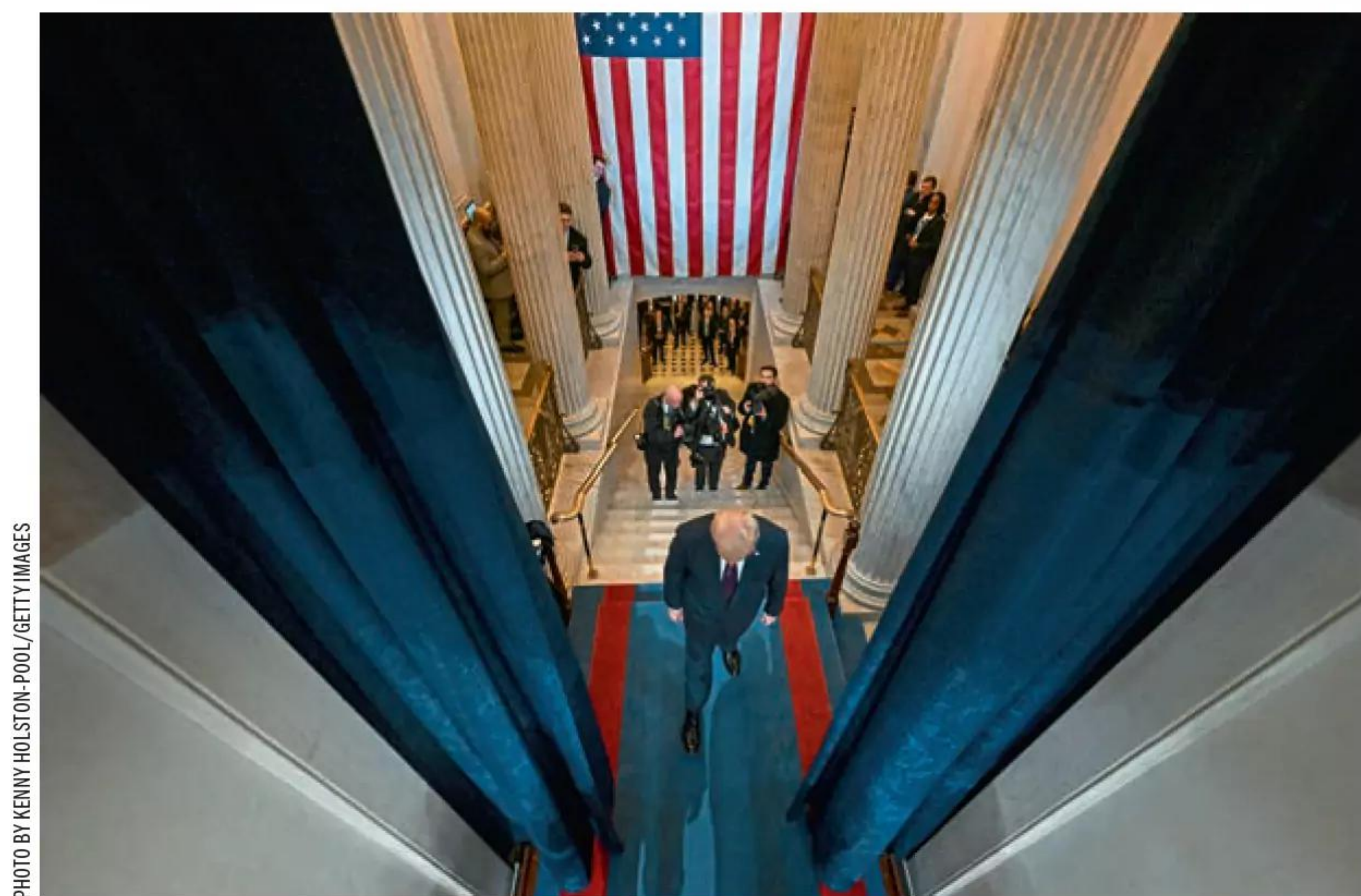


PHOTO BY KENNY HOLSTON-POOL/GETTY IMAGES



PHOTO BY MORRY GASH/AFP VIA GETTY IMAGES

**WASHINGTON, DC – JANUARY 20 2025:** President Trump holds the hand of his wife Melania Trump, as their son Barron Trump, centre, and Vice President JD Vance (left), look on after taking the oath of office during the 60th Presidential Inauguration in the Rotunda of the U.S. Capitol.

**WASHINGTON, DC – JANUARY 20:** U.S. President-elect Donald Trump enters the stage for his inauguration in the U.S. Capitol Rotunda on January 20, 2025 in Washington, DC. Donald Trump takes office for his second term as the 47th President of the United States.

**WASHINGTON, DC – FEBRUARY 05:** U.S. President Donald Trump joined by women athletes signs the 'No Men in Women's Sports' executive order in the East Room at the White House. The executive order, which Trump signed on National Girls and Women in Sports Day, prohibits transgender women from competing in women's sports and is the third order he has signed that targets transgender people.



PHOTO BY ANDREW HARNIK/GETTY IMAGES





PHOTO BY JIM WATSON / AFP VIA GETTY IMAGES

**WASHINGTON, DC – FEBRUARY 11:** Tesla and SpaceX CEO Elon Musk with his son X Æ A-Xii join US President Donald Trump as he signs executive orders in the Oval Office of the White House, February 11, 2025. Tech billionaire Musk, who has been tapped by President Trump to lead federal cost-cutting efforts, said the USA would go 'bankrupt' without budget cuts. Musk leads the efforts under the newly created Department of Government Efficiency (DOGE), and was speaking at the White House with Trump, who has in recent weeks unleashed a flurry of orders aimed at slashing federal spending.

**WASHINGTON, DC – MARCH 17:** U.S. President Donald Trump stands in the presidential box as he visits the John F. Kennedy Center for the Performing Arts in Washington, DC, on March 17, 2025. US President Donald Trump is visiting the Kennedy Center in Washington for the first time since his stunning takeover of the top arts venue that he branded too 'woke'. Trump will lead a board meeting at the venue, where he installed himself as chairman and ousted the leadership a month ago as part of his broader blitz on almost every aspect of American life.

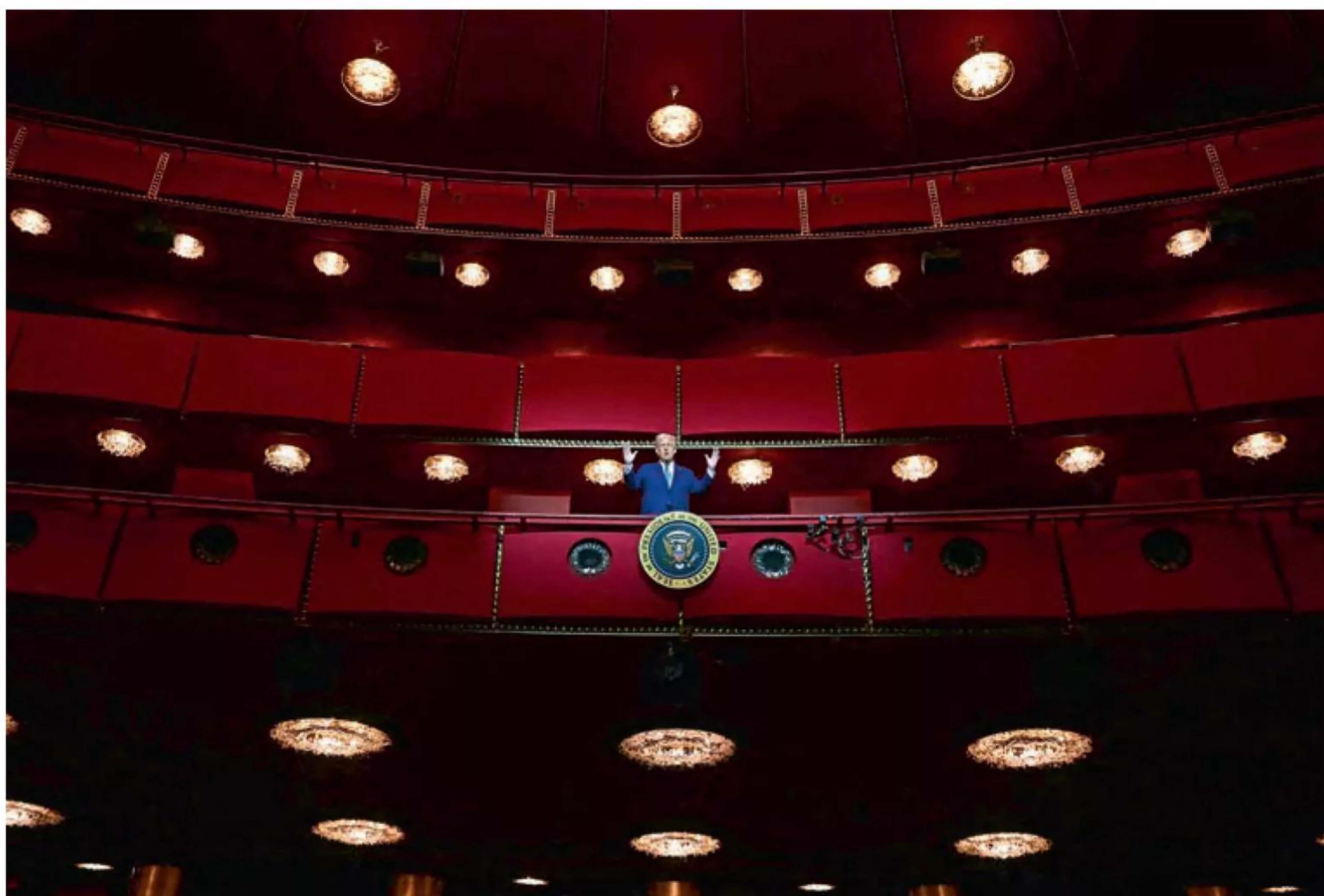


PHOTO BY JIM WATSON/AFP VIA GETTY IMAGES



PHOTO BY ANDREW HARNIK/GETTY IMAGES

**WASHINGTON, DC – MARCH 31:** U.S. President Donald Trump, accompanied by entertainer Kid Rock (left), speaks with White House press secretary Karoline Leavitt (right), before signing an executive order in the Oval Office of the White House on March 31, 2025. Trump has signed an executive order against ticket scalping and reforming the live entertainment ticket industry.



PHOTO BY CHIP SOMODEVILLA/GETTY IMAGES

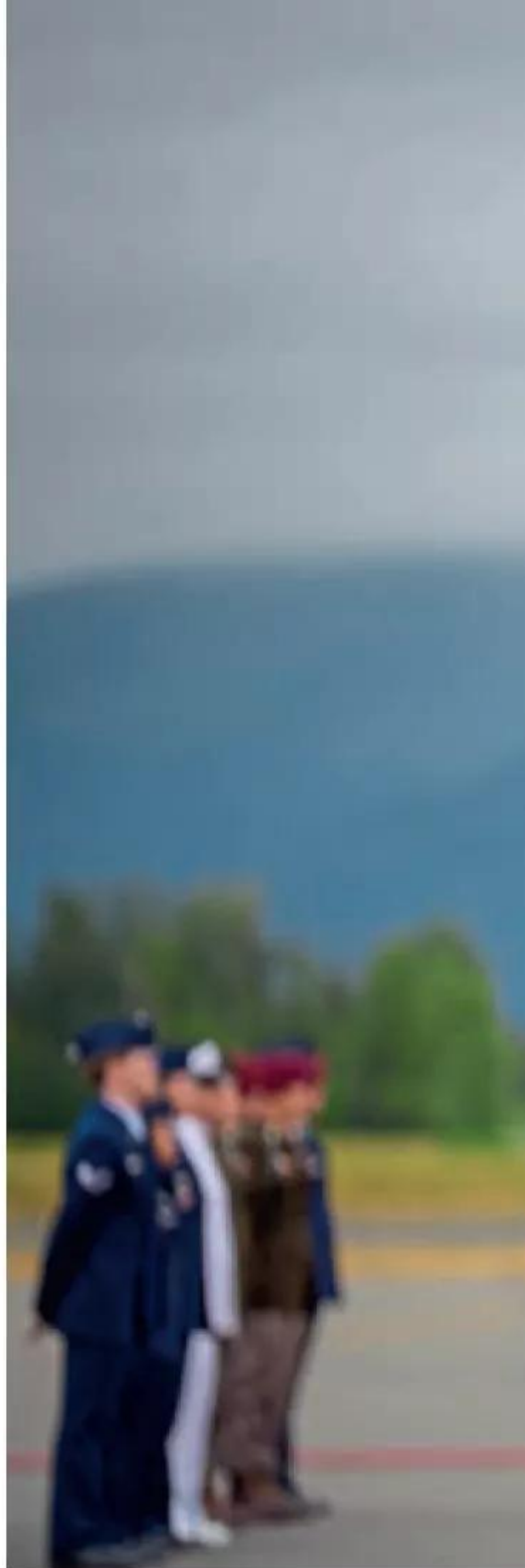
**WASHINGTON, DC – APRIL 02:** U.S. President Donald Trump holds up a chart while speaking during a 'Make America Wealthy Again' trade announcement event in the Rose Garden at the White House on April 2, 2025 in Washington, DC. Touting the event as 'Liberation Day', Trump is expected to announce additional tariffs targeting goods imported to the U.S.



PHOTO BY MANDEL NGAN / AFP (PHOTO BY MANDEL NGAN/AFP VIA GETTY IMAGES)



PHOTO BY JOE RAEDLE/GETTY IMAGES



**WEST PALM BEACH, FLORIDA – APRIL 11:** U.S. President Donald Trump raises a fist as he walks to get into a vehicle upon arrival at Palm Beach International Airport in West Palm Beach, Florida, on April 11, 2025. Trump is heading to Palm Beach to spend the weekend at his Mar-a-Lago resort.

PHOTO BY ALEX WROBLEWSKI / AFP (PHOTO BY ALEX WROBLEWSKI/AFP VIA GETTY IMAGES)



**LEESBURG, VIRGINIA – APRIL 24:** US President Donald Trump uses a cellphone aboard Marine One before it departs Leesburg Executive Airport in Leesburg, Virginia, on April 24, 2025. Trump is returning to the White House after attending a MAGA, Inc. dinner at the Trump National Golf Club Washington, DC.

**DOHA, QATAR – MAY 15:** U.S. President Donald J. Trump gestures on stage as he tours the Al Udeid Air Base on May 15, 2025, in Doha, Qatar. Trump is on the third day of his visit to the Gulf to underscore the strategic partnership between the United States and Qatar, focusing on regional security and economic collaboration.



PHOTO BY WIN MCNAMEE/GETTY IMAGES



PHOTO BY APJ GOMES/GETTY IMAGES

**LOS ANGELES, CALIFORNIA – JULY 4:** A demonstrator takes a picture of his friend in front of a Trump balloon at Los Angeles City Hall while they protest on Independence Day against U.S. Immigration and Customs Enforcement (ICE) raids and the presence of the U.S. military in civilian spaces. Activists and community members were calling for immigration reform and demilitarization.



PHOTO BY CARL RECINE – FIFA/FIFA VIA GETTY IMAGES

**EAST RUTHERFORD, NEW JERSEY – JULY 13:** Reece James #24 of Chelsea FC lifts the FIFA Club World Cup trophy after their team's victory as U.S. President Trump reacts following the FIFA Club World Cup 2025 Final between Chelsea FC and Paris Saint-Germain at MetLife Stadium on July 13, 2025 in East Rutherford, New Jersey.





PHOTO BY ANDREW HARNIK/GETTY IMAGES

**ANCHORAGE, ALASKA – AUGUST 15:** U.S. President Donald Trump (R) greets Russian President Vladimir Putin as he arrives at Joint Base Elmendorf-Richardson on August 15, 2025 in Anchorage, Alaska. The two leaders are meeting for peace talks aimed at ending the war in Ukraine.

PHOTO BY ALEX WONG/GETTY IMAGES



**WASHINGTON, DC – AUGUST 18:** U.S. President Donald Trump greets Ukrainian President Volodymyr Zelensky at the White House on August 18, 2025 in Washington, DC. President Trump is hosting President Zelensky at the White House for a bilateral meeting and later an expanded meeting with European leaders to discuss a peace deal between Russia and Ukraine.



PHOTO BY LEON NEAL/GETTY IMAGES

**AYLESBURY, ENGLAND – SEPTEMBER 18:** (L-R) U.S. President Donald Trump and UK Prime Minister Keir Starmer announce an agreement between the two countries as they hold a press conference at Chequers at the conclusion of a state visit on September 18, 2025 in Aylesbury, England. This is the final day of President Trump's second UK state visit, with the previous one taking place in 2019 during his first presidential term.

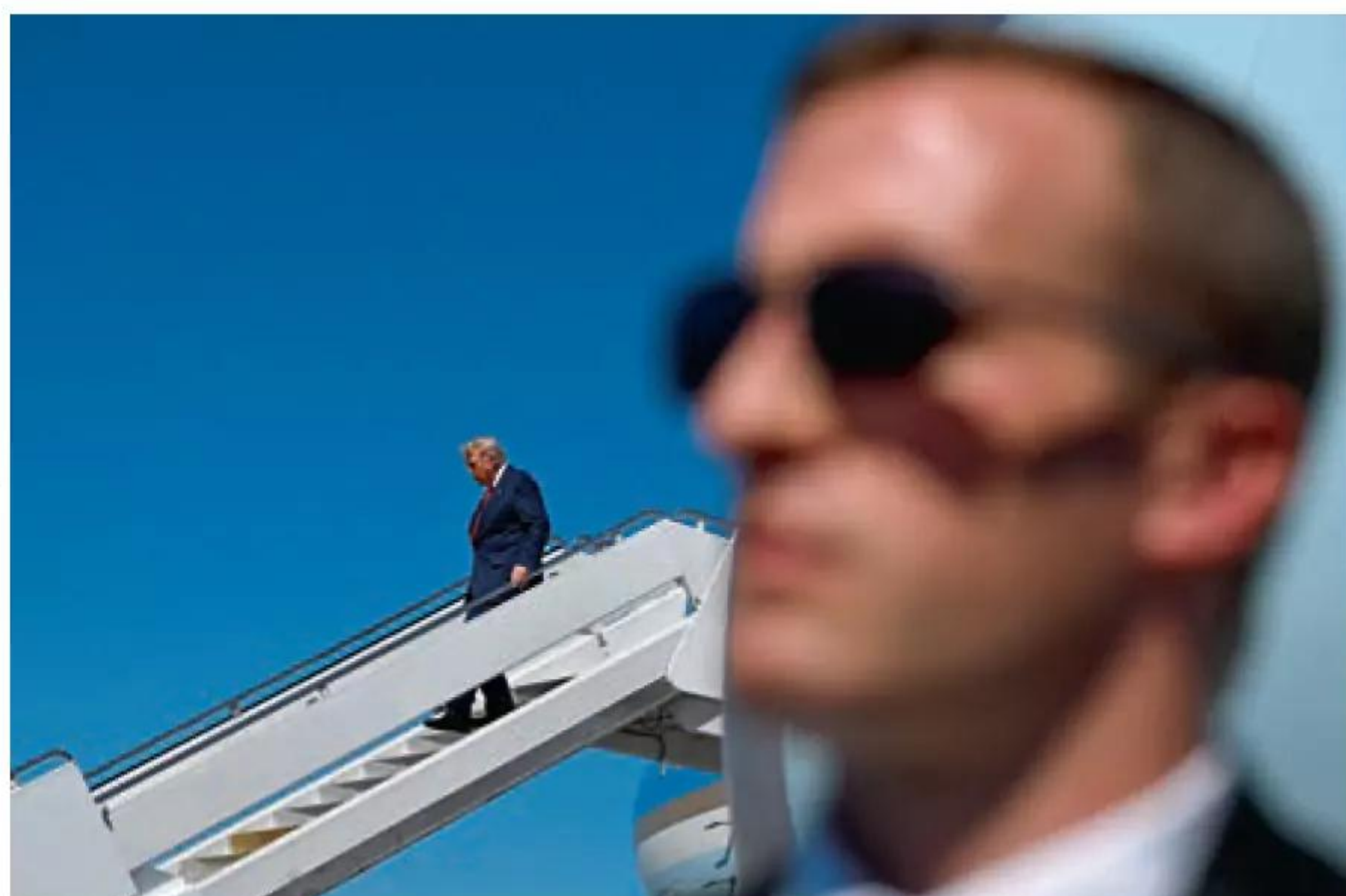


PHOTO BY ROBERTO SCHMIDT/APP VIA GETTY IMAGES

**WEST PALM BEACH, FLORIDA – OCTOBER 31:** U.S. President Donald Trump exits Air Force One upon arrival at Palm Beach International Airport in West Palm Beach, Florida, on October 31, 2025. Trump is travelling to his Mar-a-Lago Florida residence for the weekend.

**WASHINGTON, DC – NOVEMBER 06:** (EDITOR'S NOTE: Alternate Crop) U.S. President Donald Trump stands by as attendees help a guest after he collapsed during an event on lowering drug prices in the Oval Office at the White House on November 06, 2025 in Washington, DC. Trump announced that his administration has reached agreements with drugmakers Eli Lilly and Novo Nordisk that would lower the price of some GLP-1 weight loss medications.



PHOTO BY CHEN MENG/CHINA NEWS SERVICE/VCG VIA GETTY IMAGES

**WASHINGTON, DC – NOVEMBER 25:** President Trump and first lady Melania Trump attend the annual Thanksgiving turkey pardoning ceremony at the White House Rose Garden. Waddle and Gobble had their names chosen by the public online. The tradition spares two Thanksgiving turkeys from becoming the centerpiece of a holiday meal.



PHOTO BY HECTOR VIVAS – FIFA/FIFA VIA GETTY IMAGES

**WASHINGTON, DC – DECEMBER 05:** President Trump receives the FIFA Peace Prize from President of FIFA Gianni Infantino, during the FIFA World Cup 2026 Official Draw.



PHOTO BY ANDREW HARNIK/GETTY IMAGES



# The magic of Not Quite Light

Manchester photographer and artist Simon Buckley shares why he finds the moments before sunrise to be the most magical, writes **Dan Mold**

## What is Not Quite Light?

Not Quite Light is a photography project started by Mancunian photographer Simon Buckley back in 2015. At the very beginning of the project Simon didn't quite know what it would be or that he'd even still be doing it a decade later. It all began as a way of using photography to take his mind off personal issues back home as he navigated an uncertain time in his life working through a divorce.

When asked about the project, he tells me: 'Not Quite Light is how I

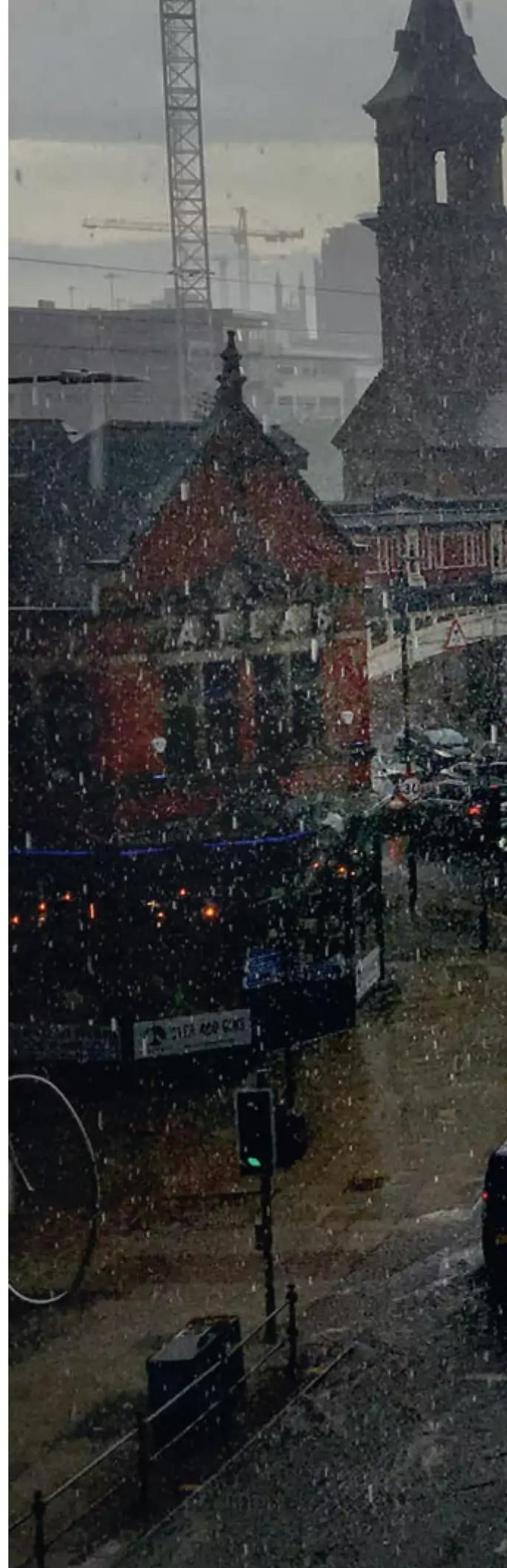
document the changing cityscape of Manchester. It's about how the old city and new modern architecture coexist together.'

The Not Quite Light project isn't just about stills photography though, although print sales from Simon's late-night excursions help him to earn a living. Not Quite Light is also the name of his photography podcast which goes out on Reform Radio.

Alongside his camera, Simon steps out into the darkness armed with a microphone and loves to record

**Right: 'Rainstorm.'**  
Deansgate,  
Manchester,  
Aug 01, 2019

**Below: 'Dark  
Days, Luminous  
Nights.'** Smedley  
Road, Manchester,  
9.04pm



the early morning soundscapes from cars passing, rain falling and birds singing – these are just as atmospheric, peaceful and texture-rich as his photographs. On his podcast he often talks through what he's seeing and also talks about his photographic process out loud in real time.

He's sometimes joined by friends on photo walks to talk about the history of Manchester. I found it fascinating and is well worth a listen – you'll find the podcast on his website: [notquitelight.com](http://notquitelight.com)

## How does Simon approach low-light photography?

Simon confesses he's been a slow adopter of digital but now loves





what you can achieve when the camera isn't restricted by the film ISO loaded into the camera. He tells me that with his pictures he's always trying to evoke emotion, speak to the future and create a unique piece of artwork rather than a carbon copy of the world.

Simon's approach is minimalist, using a full-frame Nikon D850 DSLR paired with a 24-70mm f/2.8 Nikkor lens – you'll find no fancy tilt-shift lenses here. He also has a more recent full-frame mirrorless Nikon Z6 camera which is lightweight and ideal for when he's out scouting locations and travelling light. Simon uses a Manfrotto tripod to stabilise his shots for long exposures at night and uses a cable release to

**Right: The Not Quite Light project is how Simon documents Manchester's changing cityscape**







➤ avoid camera shake. He also has a spirit level to make sure his camera is perfectly straight so that the vertical lines of buildings stay straight.

Many of Simon's images have deep tones and rich colours and I was surprised to learn that his images aren't an HDR (High Dynamic Range) composite but in fact use all of the detail from a single raw file. He prefers to get the image as perfect as possible in-camera, shooting with a low ISO of 64 or 80 and a long exposure somewhere in the region of two minutes long.

Growing up in Bolton but living much of his life in Manchester, Simon has grown to know some of the best spots to take photos, although he often goes on long walks to scout out new vantage points, too. He tells me, 'I find it difficult to be a tourist in your own city and remember what there is to go and do, so I make an effort to get out and explore new locations in the city, looking for interesting patterns, shapes and form.'

Simon also uses an app called Lumos which helps him to plan around where the sun and moon will rise and set, though he adds, 'Sometimes I prefer to not know where the sun and moon are, because that can all be part of the fun of working with the light you're



dealt with on the morning.'

He shoots predominantly at dawn so I asked him about the blue hour. He replies, 'I think it's fitting that twilight is also often called the magic hour – it's easy to lose track of time and can feel elastic. When I'm photographing buildings in this period, I'm aware that there are people inside sleeping, unaware of the world turning around them. I feel like I'm shooting in another

**Top: Strangeways,  
Cheetham Hill,  
Manchester  
4.04am**

**Above: Holt Town,  
Manchester,  
3.26am**

world and it's the perfect place for your mind to play tricks on you. Misty mornings and fables of ghost stories are fertile grounds for your mind to go wandering.'

Simon's most viral photo is called 'Rainstorm' and is a soggy humdrum view across a busy Deansgate intersection in Manchester taken on an iPhone 6S back in 2019. It shows everyday life as people and cars try to get to their destinations in a



heavy downpour while the industrial Manchester cityscape looms heavy in the background. 'Rainstorm' is also one of Simon's most popular photos after going viral and selling many prints, although Simon is keen to point out that it was a bit of an aberration being taken on an iPhone and not the sort of photograph that would fit into his project in its current form.

Speaking about the project, Simon reveals, 'I was quite fortunate as an architect firm called 5 Plus Architects just so happened to be following me on social media way back in 2015 and got in touch. They ended up commissioning me to put a book together which would show the contrast between their digital CGI mock-ups of buildings against how they actually look when they're built against the mess of the world, and that helped fund me for a year whilst



**Above:**  
St Wilfreds,  
Hulme,  
Manchester,  
dawn

**Left:** Dawn,  
Broughton,  
Salford



**Left:** Marble Arch,  
foggy night

I was still figuring out what the project would be.'

With the stormy weather giving a heavy atmosphere and slick reflections on the tarmac streets I asked Simon if inclement weather was preferential to his architectural shots. He comments, 'There's an element of that, and bad weather allows you to get pictures that others simply won't get if you stayed warm and dry indoors. But my dream weather scenario is overcast or broken clouds which diffuse the sunlight. When I've nailed down a shoot date I set my alarm and stick to it regardless of the weather. It's all part of the fun and a roll of the dice – I never quite know what to expect.'

### **What have been some of his sketchiest encounters?**

Roaming the streets at night isn't perhaps the safest profession so I was sure that Simon must have had some interesting encounters over the past decade. He reveals, 'On a recent shoot around Plymouth Grove a group of three homeless people pushing a trolley missing a wheel came up to me and asked if I'd seen their missing wheel. I made a joke that I'd keep an eye out for it to keep it light and non-confrontational – fortunately they went on their way.'

'The scariest encounter was when I was backed up against a wall by a middle-aged man who was paranoid and convinced that I was taking photos of him. There was a







Left: Mancunian Way, NYE 2020

➤ moment where I thought this could go really wrong but I eventually managed to deescalate the situation. In a hurry to get away I'd left my microphone behind and he came running up to the car with it to hand it back to express that he wasn't a thief! It made me wary of going out at night for a few months. 'Aside from that I've been quite lucky to have very few bad encounters over the years and whilst shooting with a friend would be safer, I've learnt I really need to be on own to create my photos – there's something about being isolated and on edge that heightens the senses and I find it helps me to create better art. I feel like I'm cheating if I'm accompanied, though I do enjoy late-night walks with friends talking about the history of Manchester and running photo walk sessions with photography groups, too.'

**What's next for the Not Quite Light project?**

Although mainly focused around his hometown of Manchester, the project has taken Simon to places including Macclesfield Forest, Dartmoor and even the Scottish Highlands. Would he venture further afield? 'When I started the project, I thought that I might take Not Quite Light on tour around the country

visiting different cities from one month to the next. But I've realised that I'm drawn to my hometown Manchester – I'm endlessly fascinated by the city and don't see myself stopping any time soon.'

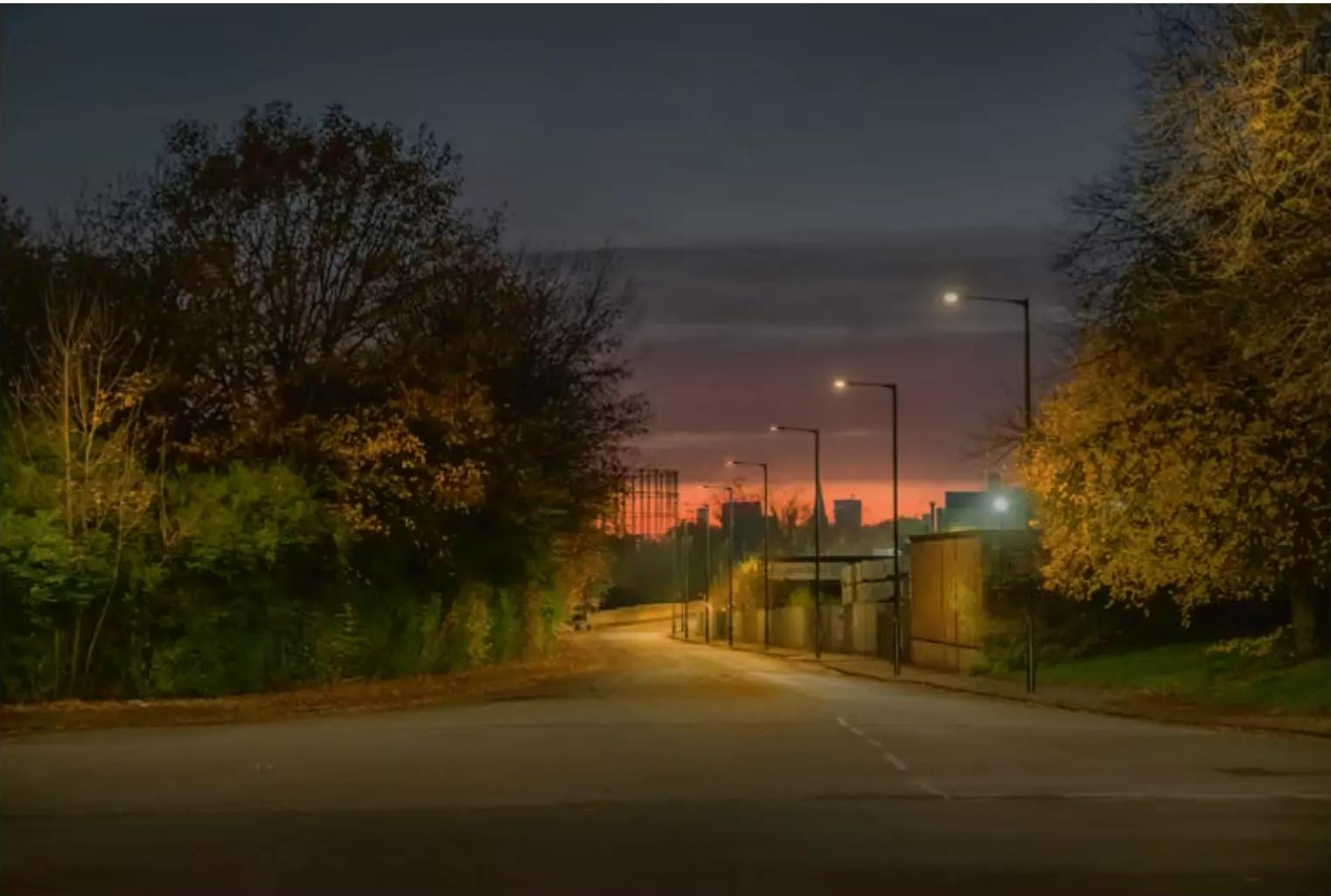
Not Quite Light is now in its tenth year so I asked Simon what's next. 'While I still love photography, I do find it a little bit limiting and I have a strong love for audio and

interesting sounds too. I may find myself creating more video content where I can put these two together. I started photographing black & white in 1987 so I might also go back to my film roots and experiment with black & white photography to change things up and add a new challenge.'



Visit: [@NotQuiteLight](#) / [notquitelight.com](#)

Below: Clayton Vale, Manchester





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# Ancient wonders

Beckie Burr has taken the internet by storm with her atmospheric images of ancient sites. The photographer tells **Gemma Padley** what drives her to make such dramatic images and why she doesn't plan to stop any time soon

**O**f the hundreds of ancient sites British photographer Beckie Burr has visited, there is one that is especially dear to her – Assycombe Stone Row on Dartmoor. 'It's where I got engaged,' the 31-year-old says. 'It will always be personal for me; it holds both history and a piece of my own story.'

Burr's interest in ancient sites began during a trip to Dartmoor in 2018. The landscape is steeped in Neolithic history, explains Burr, who recounts wandering through Grimspound, an ancient settlement of hut circles, and following what she describes as the long stone row at Merrivale.

'Standing among the stones, I found myself imagining what it would feel like to step out of my own roundhouse thousands of years ago,' she reveals. 'What were these places for and how did they look? What rituals happened there? That sense of mystery, of standing in a place shaped by people we'll never know endlessly inspires me.' From that moment on, photographing ancient sites became Burr's focus; she was hooked.

## Beauty and mystery

'It became something I was obsessed with,' confirms Burr. 'I was doing it every weekend, trying different techniques. I wasn't always taking pictures, I just loved going to see these places, [feeling] their energy and researching the history.'

The Wiltshire-based photographer

got into photography in her late teens through her love of travel, which naturally evolved into landscape photography. 'I wanted to capture and share the incredible places I'd been lucky enough to visit, including Norway, Alaska, and New Zealand. But when I came home, I realised there was just as much beauty and mystery here in the UK.'

Burr describes her decision to photograph ancient sites as something of a calling. 'I've always loved history and thought, I can combine my love of travel, history and landscapes in one.'

To date, Burr and her husband, who assists her on shoots, have travelled to most counties in the UK, although she cannot say for sure how many places they have visited. 'It must be hundreds by now,' she laughs. There are thousands of ancient sites in the UK alone, Burr says, a number of which have not yet been recorded, so there is plenty to keep her busy. Further afield she's photographed a burial chamber in Sweden and a stone circle in the Pyrenees, France.

'If I get lucky – if the weather is good – I can do three [shoots] in a weekend. One at dawn, one at sunset, and if it's clear, I'll do a night shoot as well.'

Burr does a lot of research online and says her main guide is *The Old Stones* by the Megalithic Portal. 'The book and the accompanying website have been my bible for years – they're packed with big and small sites. I refer to it





all the time when planning trips.'

Whether she intends to shoot during the day or at night, Burr always visits each location beforehand. She'll walk around, looking at the site from all angles. 'Some of the single standing stones can look very different from one side to the other. They change shape. It's important to find the best angle.'

Also important is to work out access, not least because many sites are on private land. Thankfully though, Burr has never been refused access. A pre-shoot visit ultimately helps to 'get a feel for a place. It gives me a good idea of the mood I want to convey.'

Burr has a good idea how her images will look before embarking on a shoot – 'which site will suit fog, for example, which will suit stars or a really dramatic sky' – but admits that luck and patience play a part. Sometimes conditions will not be favourable and there is no option other than return another time. 'Many of my photographs are the result of going back multiple times until I get lucky – when the light, weather, and mood finally align and I'm able to get the shot I visualised in the beginning.'

Like many other landscape photographers, Burr enjoys shooting at dawn or dusk, 'the blue hour being perfect for ethereal otherworldly light'. For her astro shots, clear skies, no moon, and as little light pollution as possible are her preferred shooting conditions.

'My favourite [weather] is probably fog, and luckily on Dartmoor, my favourite place to photograph, it's foggy a lot,' she laughs. 'The stones look like ghostly figures standing on the moors. From the feedback I get on my social media, a moody, atmospheric style is popular.'

While she does not have a set strategy for gaining followers, Burr says it's about sharing what she loves with an interested community. 'It feels as though the right audience has found me at exactly the right time, and I have found them.'

'People are searching for ways to connect with their past, for lost magic, and ancient sites provide the perfect portal to step back in time and bring a sense of wonder back into our lives.'

Searching for elements that draw the viewer into the scene – 'leading lines, shapes, or viewpoints that make you feel part of the site' ➤



**Left: Pentre Ifan, Pembrokeshire, Wales**

**Right: Assycombe Stone Row**



ALL PICTURES © BECKIE BURR







➤ – Burr says every composition must tell a story. ‘I’m not interested in simply documenting a site. A phrase I once heard, “Don’t just show me a thing”, guides me every time.’

### Simple set-up

Keeping her kit simple, she uses a Canon R6 with two Zeiss primes – a 25mm and an 85mm – a Manfrotto tripod with a geared head, and a LEE Filters system. ‘My kitbag itself – a Shimoda photo backpack – is one of my favourite pieces of gear. It has been life-changing. The weight is distributed so well that my bag no longer feels heavy even when I’m carrying two 1.5kg lenses up a hill.’

The Zeiss Milvus 25mm lens is Burr’s ‘go-to lens’, she says, especially for shooting landscapes and astro while the Milvus 85mm optic is ‘perfect for pulling stones together and adding depth’. Since the lenses are not RF-mount lenses she uses a Canon adapter. ‘It’s a simple set-up and I love it that way.’

The lenses she uses are integral to her photographic style – they ‘define’ how she shoots, says Burr. The first lens she purchased was a Zeiss Distagon T\* 21mm, which she used for landscape photography. ‘It completely changed how I saw landscapes. I fell in love with the look and feel of Zeiss glass. When I started my stones project, that lens became my go-to for everything.’

### The Zeiss ‘pop’

‘People often ask why I carry such heavy lenses, but no amount of post-processing can replicate the look I get straight from the camera with Zeiss. When you see the images, it is worth it. The “Zeiss pop” that photographers talk about is real.’

Shooting exclusively on prime lenses also ‘slows her down in the best way’, she explains, encouraging her to spend more time at each site, ‘really exploring and searching for the perfect composition that will bring the stones to life’.

Burr does light painting using a handheld torch for astro (‘it’s lightweight and gives me great control’) and makes multiple exposures – ‘one for the stones and a few for the sky, which I stack’, but emphasises that her most important technique is ‘light, and the patience to wait for it. I’ll spend hours at a single site watching how the light

**Opposite page, clockwise from top left:**

**Assycombe Stone Row in winter**

**Doll Tor Stone Circle, Derbyshire**

**Luttra Passage Grave in Sweden, photographed under a pastel winter sky, a few days before the Wolf Moon**

**White Cairn, Scotland. ‘The mystery and remoteness of the site makes it feel truly otherworldly. Hiking through the forest before sunrise, I reached the tomb at blue hour and was able to photograph it surrounded by morning mist’**

**This page:**

**Below right: Callanish Stones, Isle of Lewis**

**Bottom left: Bryn Cader Faner, Gwynedd, Wales**

**Bottom right: Glassel Stone Circle, Scotland**

shifts across the stones. That’s the real trick: being willing to wait for the moment when everything aligns.’

Choosing to keep post-processing to a minimum, Burr edits in Lightroom before using Photoshop to make minor adjustments. ‘I love using the mask tool. I’ll mainly use it for the sky and sometimes to bring out contrast in the stones, but I try to keep [each image] as close to how I saw the scene as possible.’

### Advice

Her advice to others wanting to give what she does a go is to just start. ‘Go to a place that calls to you and spend time there,’ she urges. ‘My local stone circle is Avebury in Wiltshire. I spend so much time there. You don’t need lots of gear, just curiosity, patience and good light. Walk around, slow down, and pay attention to the light and atmosphere. If you connect with the place it will show in your photos.’

Burr has accepted that her stones project is a project without end since there are so many ancient sites to photograph around the world. ‘I want to keep taking their “portraits”

and sharing them with the world. The project is a visual ode to our ancestors – it’s not only about showing what these sites look like but about sharing the atmosphere, mystery, and quiet humanity that lingers there.’

Her wish list of places is huge and grows almost daily, Burr admits, with Ireland, Denmark, and Shetland high on the list. A road trip to the Uist islands in the Outer Hebrides in spring 2026 is on the cards. ‘I can never stay away from Scotland for too long, it keeps pulling me back,’ she smiles. ‘I’ve just finished converting a campervan, which has opened up a whole new world of ancient sites to explore.’

‘My goal is for viewers to pause and wonder why these places were important – what made people raise these stones thousands of years ago? After visiting so many sites, I’ve come to believe that each stone has its own personality, its own energy or “memory”. This is what I try to capture in my photos.’

AP

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This lens's substantial telephoto reach makes it a good choice for small, distant subjects  
 Canon EOS R6, 800mm, 1/320sec at f/9, ISO 500



# Canon RF 200-800mm F6.3-9 IS USM

**Matty Graham** examines a Canon telephoto zoom that delivers huge reach without breaking the bank



If you want to go long, you'd better have deep pockets. That was always the issue for sports and wildlife photographers seeking a lens with an extended focal length. What's more, while Micro Four Thirds users had options that benefited from a 2x crop factor, full-frame camera users would typically have to save up for expensive primes.

Enter the RF 200-800mm F6.3-9 IS USM, an optic launched

in November 2023 that delivers unprecedented zoom reach for Canon's full-frame mirrorless users. This comes with a £2,299 price tag that's attainable for keen wildlife photographers. Too good to be true? Maybe, as many may be put off by a slow maximum aperture of f/6.3-f/9, and the sheer bulk of the lens. But do these numbers tell the full story of this interesting optic, and is it (quite literally) worth the weight?

## Features

When it comes to this lens's features, there's more than immediately meets the eye. First up, let's take a step back and admire the white paint job that's usually reserved for Canon's professional L-series optics. It gives the lens more of a premium feel, as well as adding an element of thermal protection to keep the internals cool. That's useful if you are planning to be shooting in direct sunlight for

extended periods of time.

Canon describes the 200-800mm as an 'enthusiast level' lens, but I think this sells the optic short, as it could certainly find a home in the gear bags of more semi-pro wildlife photographers. The zoom range lends itself to subjects such as deer or birds that won't tolerate photographers getting too close. It should also be handy in scenarios where you're limited in how close you can







**This lens will most obviously appeal to wildlife photographers**  
 Canon EOS R6, 800mm, 1/1000sec at f/9, ISO 800

get – photographing seals from a boat, for example.

The 200-800mm isn't just limited to wildlife, however, and will also interest nature, sports and even landscape photography lovers. For example, the closest focusing distance is 0.8m at 200mm, rising to 3.3 metres at 800mm. This enables users to fill the frame with small subjects close by, opening further doors for nature photography. The compressed field of view

when you switch from 200mm to 800mm with a twist of the zoom ring can completely change the look of a landscape scene, isolating elements to help them to stand out.

When paired with an APS-C body, such as the Canon EOS R7, the equivalent focal length increases to 320-1280mm, expanding the versatility even more. As the lens is compatible with Canon's RF 1.4x and 2x tele extenders, a maximum focal

length of 2560mm equivalent is achievable, but at an extremely small aperture of f/18.

Featuring an optical construction of 17 elements in 11 groups, there is plenty of glass here. Three UD lenses are used to correct chromatic aberration, while a nine-bladed aperture is designed to deliver pleasant bokeh. The lens also benefits from Canon's Super Spectra coating, which aims to reduce ghosting and flare.

As you can guess from the IS in the name, the 200-800mm boasts Canon's optical Image Stabilisation. This affords the user 5.5 stops of compensation, or 7.5 stops on camera bodies featuring in-body image stabilisation (IBIS). That goes some way to combating the slower maximum aperture, at least when your subjects aren't moving.

Canon says the 200-800mm offers resistance against dust and moisture equivalent to the brand's L-series lenses. Photographers can also make use of the big lens hood to shield the front element from glare. The lens accepts screw-in filters,

although with a thread size of 95mm, these will be expensive.

### **Build and handling**

The 200-800mm is not a small lens, measuring 314mm in length. This could easily exceed the dimensions of your camera bag, depending on which camera body you pair it with. The lens doesn't feature internal zooming either, so the front extends by about 9cm when you increase the focal length. But this doesn't heavily affect the centre of gravity, so you don't feel that the lens is front-heavy.

Tipping the scales at 2,050g, this lens is nearly 500g heavier than Canon's professional-spec RF 100-500 F4.5-7.1 L IS USM: another, more expensive option that could be on the radar of wildlife photographers looking to upgrade their kit bag. Although the maximum aperture is pretty limited at f/7.1 to f/9, this is still faster than the fixed aperture found on Canon's RF 800mm F11 IS STM prime optic. But then again, this lens is half the price of the 200-800mm, and just 60% of the weight.

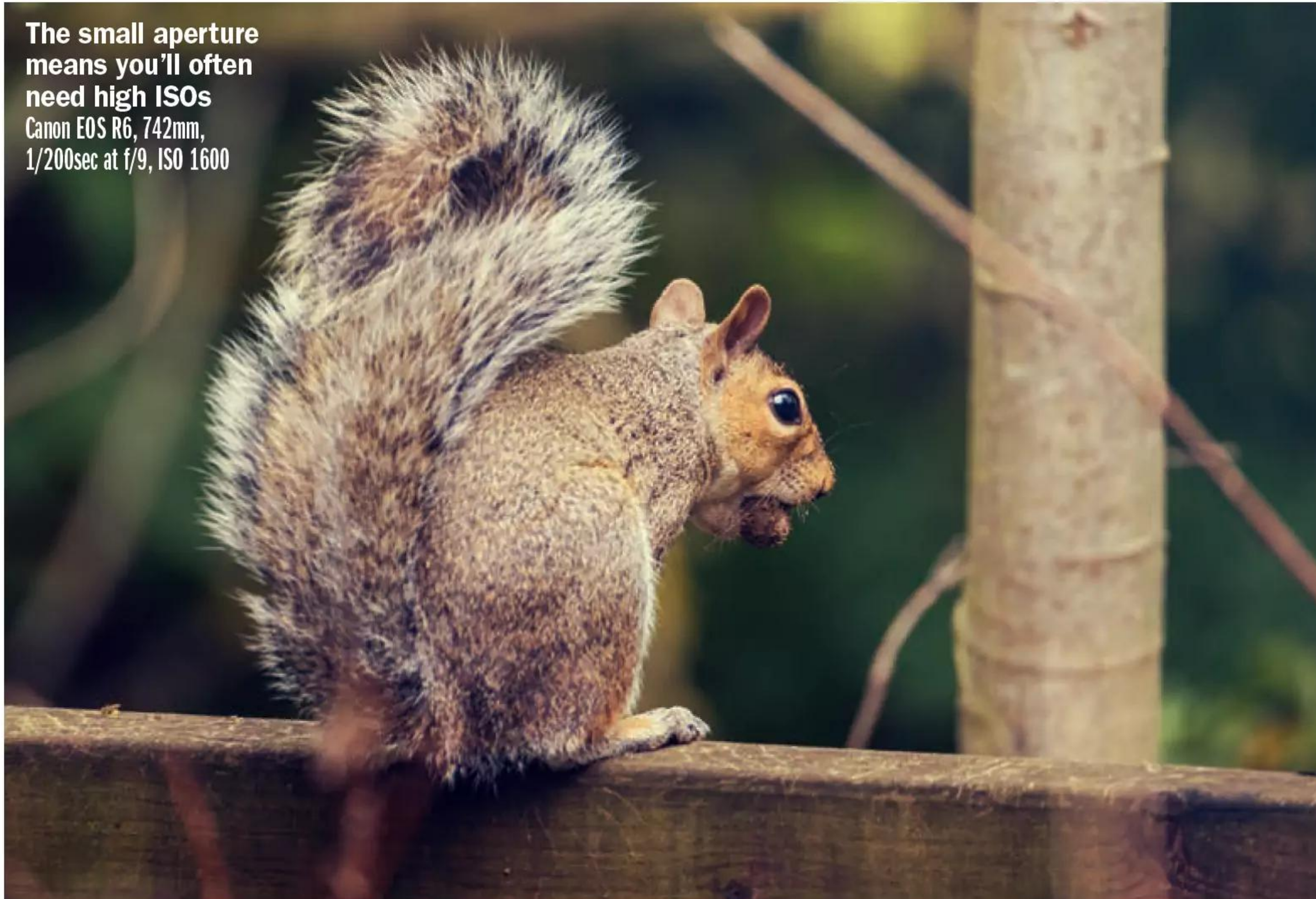
During my time with the lens,



**Minimum focus is reasonably close**  
 Canon EOS R6, 800mm, 1/80sec at f/9, ISO 320



The small aperture means you'll often need high ISOs  
Canon EOS R6, 742mm,  
1/200sec at f/9, ISO 1600



I made use of a monopod to take the weight, and I think many photographers will side with this option or go even further and use a tripod. When I was capturing imagery in a wildlife hide, I switched to a bean bag to cushion the lens on the window ledges.

Near to the camera, there is a combined manual focus and control ring, along with switches to flip from auto to manual focus, and to turn the Image Stabilisation on and off. There are also two AF stop buttons, one for horizontal and the other for vertical shooting.

You may expect some sort of zoom lock switch to stop the lens extending during transit. But instead, Canon has fitted a zoom torque adjustment ring which ranges from Smooth to Tight. When set to the latter, there is very little chance of zoom creep.

There is a tripod mount collar, which is great for pairing with your monopod, but adds weight to an already hefty optic. It isn't removable either, which is a shame, as there were many times when I was moving around where I would have chosen to leave it to one side. What's more, the foot is not Arca-Swiss compatible, meaning you'll need to add a separate plate if you use an Arca-Swiss tripod head.

## 'This is a lens that punches above its weight in terms of optical quality'

This is a further misstep by Canon, especially given the price tag.

### Autofocus

After testing the lens in a range of lighting conditions, I'm generally pleased by the autofocus performance. For the most part, photographers will be focusing on subjects a fair distance away, and this is when the autofocus works at its best. Even when I switched to movie mode and was capturing videos, the lens kept up well and held focus, rather than hunting around.

The only problems I came up against were when trying to focus as close as I could to the lens's limits. This wasn't really an issue at 200mm, but trying to walk the tightrope of the 3.3m closest focusing distance at 800mm was less reliable.

Overall, though, the AF performed a lot better than I expected from a lens of this size and nature. It also excelled well when I paired the optic with the EOS R5 Mark II's Subject Detection technology, with the combo picking up small birds in the frame quickly and accurately.

### Image quality

Make no mistake, this is a lens that punches above its weight in terms of optical quality. Detail and clarity are impressive, especially around mid-range apertures. Flare and ghosting are well controlled, too. Shooting into the light returned a few frames that showed slight signs of chromatic aberration, but this was resolvable in Adobe Lightroom. Against bright blue skies, a hint of vignetting is evident, but it's very minor.

On overcast days, though, you will have to raise ISO levels to keep shutter speeds fast enough to ward off shake – especially if you are under the shade of a tree's canopy. I tested the lens with the 45MP EOS R5 Mark II and the older 20MP EOS R6. Pushing ISO levels up to ISO 4000, both cameras served up files where any noise was easily corrected in Adobe Lightroom.

Overall, the level of clarity and sharpness in the frames I captured landed at a level I would expect from a lens with a higher price tag. Maybe not on the same page as a pricey 400mm f/2.8, but certainly heading that way.



## Verdict

Amateur  
Photographer  
Testbench  
Recommended  
★★★★

THE CANON 200-800mm is definitely a lens that can help you to capture

amazing imagery, returning frames that are good enough for a photographer who makes their living from their images. But it's also an optic that you will have to adapt to using, especially if you've previously been used to holding lighter optics, or lenses from systems such as Micro Four Thirds. In many ways, the weight is less of an issue than the length. Parking the 'finding space in your bag' issues aside, you do feel conspicuous carrying such a big, white lens.

The optical quality will take many by surprise, and the long zoom will help you capture images that were previously out of reach. As a result, the 200-800mm is likely to appeal to both upper-end enthusiasts and semi-professional users. Perfect on the side of the runway at airshows, exceptional in the birding hide and great for wildlife. The vast focal-length range gives users so much choice for composition options.

Ultimately the 200-800mm is a refreshing change for telephoto prime users desperate for greater versatility, and an eye-opener for wildlife enthusiasts who've previously been limited to shorter telezoom focal lengths. This is a lens that justifies its tag as one of the most interesting optics in Canon's RF line-up, albeit one that brings a unique set of compromises to the table.

### Data file

|                                   |                                  |
|-----------------------------------|----------------------------------|
| <b>Price</b> £2299                | <b>Length</b>                    |
| <b>Filter diameter</b> 95mm       | 314.1mm                          |
| <b>Lens elements</b> 17           | <b>Diameter</b> 102.3mm          |
| <b>Groups</b> 11                  | <b>Weight</b> 2,050g             |
| <b>Diaphragm blades</b> 9         | <b>Lens mount</b> Canon RF       |
| <b>Aperture</b> f/6.3-9 – f/32-54 | <b>Included accessories</b>      |
| <b>Minimum focus</b> 0.8-3.3m     | Hood, caps, tripod collar, strap |



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This lens provides a good degree of subject separation at a bargain price  
Sony A7R IV, 1/3200sec at f/2, ISO 200



# Viltrox AF 85mm F2.0 EVO

This lens could be ideal for portrait photography, without the weight and cost of the usual suspects. **Angela Nicholson** has been testing it for our review



**V**iltrox may be a relatively young name in photographic optics, but it has quickly gained a reputation for producing well-priced lenses that punch above their weight. The AF 85mm F2.0 EVO is a recent addition to its growing line-up of autofocus primes for Sony and Nikon's full-frame mirrorless cameras,

and it arrives with high expectations, particularly after the success of the firm's AF 85mm F1.4 Pro FE.

Portrait photographers often favour 85mm lenses because they offer a flattering perspective and comfortable working distance. With an f/2 maximum aperture, this one offers the potential for subject separation

and attractive background blur, while remaining smaller and more affordable than its competitors. At £265, it puts a dedicated portrait lens within reach of more photographers.

While the aperture is a third of a stop slower than the more common f/1.8, and a full stop behind the f/1.4 options, it still provides a decent level of control

over depth of field. More importantly, the lens promises good optics, solid build and a decent range of physical controls, all packed into a surprisingly lightweight barrel.

## Features

The Viltrox AF 85mm F2.0 EVO is a full-frame lens available with the Sony FE-mount or







**The 85mm focal length is useful for abstracting details from landscapes**  
Sony A7R IV, 25sec at f/11, ISO 100, ND filter

➤ Nikon Z-mount. However, it can also be used on APS-C bodies where it delivers a 127.5mm equivalent focal length. Optically, the lens comprises 10 elements arranged in 8 groups, including 2 ED (Extra-low Dispersion) and 2 HR (High Refractive) elements. This construction aims to suppress chromatic aberration and maintain clarity across the frame.

The lens has a nine-blade diaphragm designed to deliver

smooth, rounded out-of-focus highlights. Meanwhile, the aperture ranges from f/2.0 to f/16. It can be adjusted via a physical ring on the lens or in-camera, thanks to the 'A' (auto) position on the aperture ring.

While the more expensive Viltrox AF 85mm F1.4 Pro (£569) has a HyperVCM (Voice Coil Motor) for focusing, the AF 85mm F2.0 EVO uses a STM (stepping motor) paired with a lead screw mechanism for its focusing.

This promises smooth and quiet operation, which is particularly helpful when recording video or using Eye and Face Detection AF modes for portraiture.

With a minimum focusing distance of 0.74m, the lens isn't designed for close-up work. But it still offers enough flexibility for tight headshots and still-life or product photography.

As on other Viltrox lenses I've tested, a USB-C port on the metal lens mount enables firmware updates. This ensures the lens can be kept up to date with future performance improvements or compatibility tweaks.

### Build and handling

At 76mm in length, 69mm in diameter and weighing only 340g, the AF 85mm F2.0 EVO is both compact and lightweight for a full-frame lens. This makes it an attractive option for those who want to travel light or shoot hand-held for extended periods.

In comparison, the AF 85mm F1.4 Pro FE is considerably larger and heavier at around 800g.

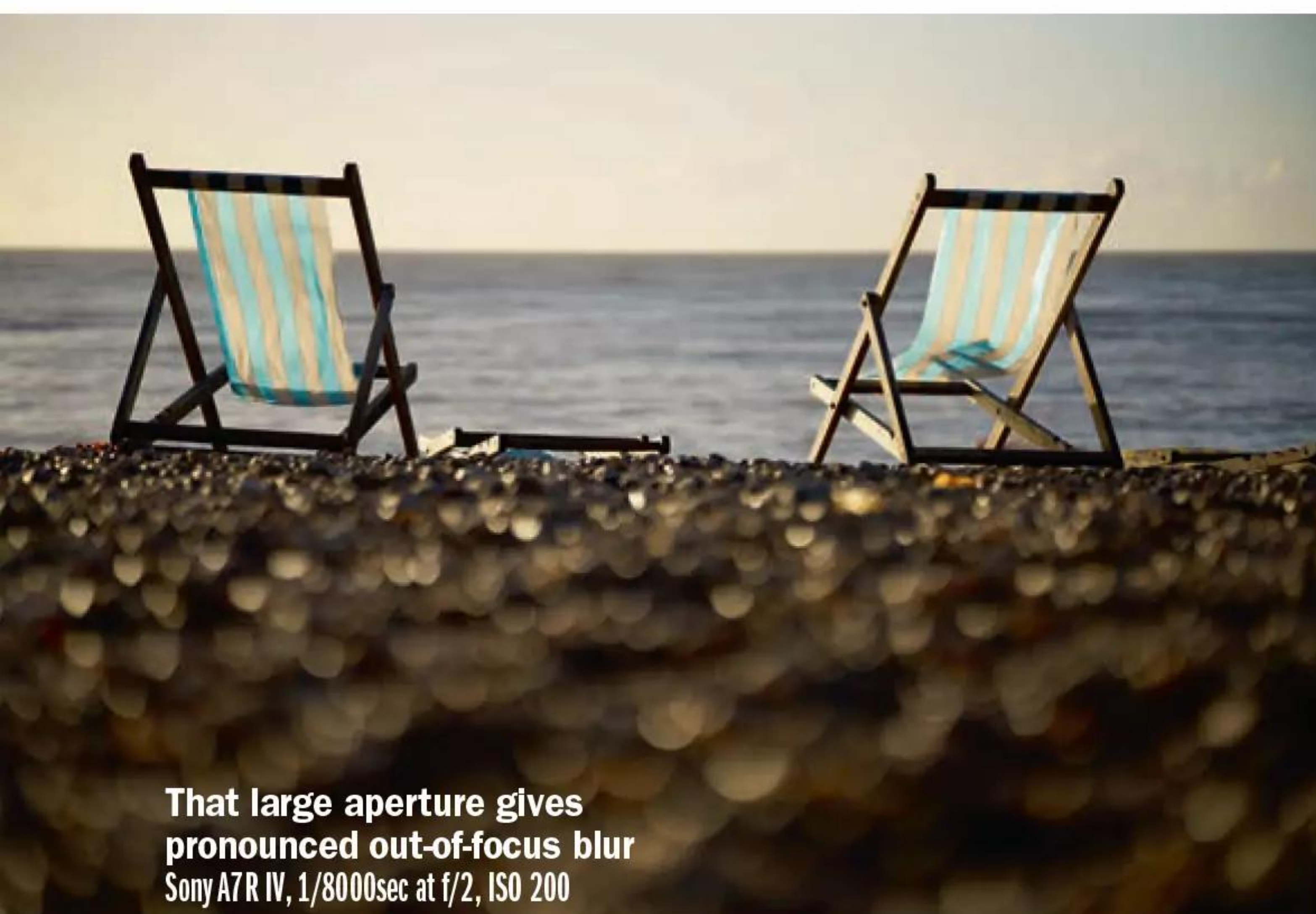
Despite its modest price, the lens feels well made. The exterior is a mix of high-grade plastic and

metal, plus the lens mount is metal and there's a weather-sealing gasket to help keep out dust and moisture. While not a fully weather-sealed design, this provides a degree of reassurance when shooting outdoors in changeable conditions. The front element also has a coating to resist dirt and water droplets.

The manual focus ring is generously sized and located towards the front of the lens. It turns smoothly with a pleasing level of resistance. As it's a focus-by-wire system, there are no hard stops, but the camera displays a distance scale when the ring is rotated. I found manual focusing easy, especially with Sony's MF Assist features.

Aperture control is via a click-stopped ring that turns in 1/3 EV increments from f/2.0 to f/16. A switch on the side of the barrel allows the ring to be de-clicked for silent operation, something videographers will appreciate. Another switch enables quick changes between autofocus and manual focus.

You also get a customisable button on the left side of the lens, which I used for AF-On.



**That large aperture gives pronounced out-of-focus blur**  
Sony A7R IV, 1/8000sec at f/2, ISO 200





Short telephotos like this are perfect for portraits  
Sony A7R IV, 1/100sec at f/2, ISO 6400

In practical use, the layout is sensible, with all the key controls easily accessible.

The hood supplied with the lens is deep and made from hard plastic. It mounts securely with a click and provides effective shading, although its size does slightly undermine the compactness of the lens overall.

Updating the firmware is easy, although I encountered an issue with macOS security settings initially blocking the Viltrox software. Once overridden, the software automatically detected the lens and offered the most recent update. It's a welcome feature that's easy to overlook until you need it.

### Autofocus

The Viltrox AF 85mm F2.0 EVO performed well in my tests. On a Sony A7R IV, it focuses accurately and relatively swiftly in a variety of conditions. While it's not quite as quick as the AF 85mm F1.4 Pro FE with its HyperVCM motor, it's certainly good enough for portrait work and general photography. I was able to rely on it to acquire focus in most lighting conditions, with only minor hesitation in low light or when shooting very close to the minimum focusing distance.

Crucially, the camera's eye and face detection works reliably,

locking onto subjects even when they are moving. This makes the lens a good option for event or candid portrait photography.

In continuous autofocus mode, focus adjustments are generally smooth and quiet. The focusing movements make a little noise that are only likely to be picked up by on-camera mics in very quiet conditions. This will be appreciated by run-and-gun filmmakers and vloggers.

One point to note is the presence of focus breathing. This is where the framing changes slightly as focus is adjusted. It's noticeable when moving from infinity to minimum focus, with the image appearing to zoom in slightly. While not a major issue for portraiture or still-life photography, it may need consideration when capturing video clips that involve significant focus-shifts or when shooting focus-stacked stills.

### Image quality

Overall, the image quality from the AF 85mm F2.0 EVO is very good, especially considering the price. The central sharpness is excellent wide open at f/2.0, and there's only a very mild improvement when stopping down. As usual, the corner sharpness is a little lower at wider apertures but improves

nicely and is very good by f/5.6, so the lens delivers high performance across the frame.

As usual, diffraction reduces the sharpness slightly beyond f/11, but even at f/16 the results remain usable.

Chromatic aberration is extremely well controlled. Even in high-contrast backlit scenes, I didn't notice significant fringing around highlight edges. The lens also handles flare impressively, with no significant loss of contrast or internal reflections in tricky lighting conditions.

There's a small amount of vignetting at f/2.0, which is most noticeable in even-toned scenes. However, it reduces significantly by F5.6 and is easily corrected in post-processing.

Distortion is limited to a slight touch of pincushion, which is to be expected from this type of optic. Again, it's not noticeable in most real-world scenarios.

Further good news, the bokeh is smooth and attractive, with circular highlights that only begin to show a hint of a cat's-eye shape towards the corners. While the nine-blade f/2 diaphragm in the EVO doesn't render backgrounds quite as smoothly as the 11-blade f/1.4 design of the F1.4 Pro FE, it still produces very pleasing results.



## Verdict

THE Viltrox AF 85mm F2.0 EVO is a thoughtfully designed, well-featured portrait lens that offers excellent value for money. It may not have quite the same creamy bokeh or low-light capabilities of its F1.4 sibling, but it delivers very good image quality, quick and accurate autofocus and practical physical controls in a compact and lightweight design.

It's a highly compelling option for photographers who want to explore portrait photography more seriously without committing to a bulky or expensive lens. It's also well-suited to use on high-resolution cameras, delivering consistently sharp results.

Of course, there are trade-offs. The autofocus isn't class-leading, focus breathing may rule it out for some video applications, and you only get one function button. But these are minor concerns given the price point and overall usability. The inclusion of a USB-C firmware port, a weather-sealing gasket and effective controls gives this lens a high-quality feel that belies its cost.

Ultimately, this is a practical, well-rounded option that will suit anyone from hobbyist portrait shooters to professionals in need of a lighter, travel-friendly lens. It may not grab headlines, but it quietly delivers exactly what many photographers need without weighing you down or overstressing your wallet.

### Data file

|                              |                                         |
|------------------------------|-----------------------------------------|
| <b>Price:</b> £265           | <b>Minimum focus:</b> 0.74m             |
| <b>Filter diameter:</b> 58mm | <b>Length:</b> 76mm                     |
| <b>Lens elements:</b> 10     | <b>Diameter:</b> 69mm                   |
| <b>Groups:</b> 8             | <b>Weight:</b> 340g                     |
| <b>Diaphragm blades:</b> 9   | <b>Lens mounts:</b> Sony E, Nikon Z     |
| <b>Aperture:</b> f/2.0-f/16  | <b>Included Accessories:</b> Caps, hood |





Night-time telephoto photography is a particular emphasis of this phone  
Honor Magic8 Pro, 107mm equivalent,  
1/60sec at f/2.6, ISO 5000



## Honor Magic8 Pro

This flagship phone offers a high-spec triple camera setup with an emphasis on night photography, but how does it perform? **Joshua Waller** finds out

**T**he Honor Magic8 Pro is the firm's flagship smartphone, at least outside of folding phones. It aims to offer the best camera setup available, with an emphasis on making every camera a top-of-the-range model. This year, there's a particular focus on the night performance of the telephoto camera. This not only features a 200MP resolution, but it also uses a relatively large 1/1.4in sensor and an f/2.6 aperture, which

Honor says makes it ideal for low-light telephoto photography. Let's find out how it performs.

### Features

The telephoto camera has been upgraded, and it now offers a 3.7x, 85mm equivalent focal length (compared to 3x / 70mm on the previous Magic7 Pro). Otherwise, it retains the same f/2.6 aperture and 200MP 1/1.4in sensor, with PDAF (phase-detection autofocus), optical image stabilisation (OIS),

### At a glance

- 50MP, 24mm equivalent f/1.6 main camera with AF, OIS
- 200MP, 85mm equivalent f/2.6 telephoto with AF, OIS, close focus
- 50MP, 12mm equivalent f/2 ultra-wide with AF and macro
- 50MP f/2 selfie camera, fixed focus
- 6.71inch OLED screen, 120Hz, 1800/6000nits (HBM/peak)
- 6270mAh Li-ion battery
- Up to 7 major updates promised





and quick access to a 10x zoom setting (230mm equivalent). The telephoto camera also has a minimum focus distance of 14cm, so you can also use it for close-up/macro photos. But activate the Super Macro mode, and the phone will switch to the ultra-wide camera.

There's a 50MP main camera, with an f/1.6 aperture, optical image stabilisation (OIS) and autofocus. The previous model had a variable aperture that could be switched between f/1.4 and f/2.0. Whilst a cool feature to have on the Magic7 Pro, it's not really essential on smartphones, and is not something that would make me buy one phone over another – whereas telephoto macro would.

You get a 50MP ultra-wideangle camera, with AF allowing for macro photography. This gives an ultra-wide view, as expected, and it's wider than many competitors at 12mm equivalent, with 0.5x as the on-screen selectable option. That compares to 0.6x on many Android phones.

There's a 50MP selfie camera with an f/2.0 aperture. But this is fixed focus, lacking the autofocus from the previous model. In addition, there's a 3D TOF sensor for depth and biometrics, including face unlock.

## Handling and design

The Honor Magic8 Pro features a large round camera bump on the back, much like other phones outside of Samsung, Google, and Apple, and this looks good to me. Your own personal preferences may vary. The Magic7 Pro had a gloss surround, whereas here it's more of a matte effect, and this helps reduce reflections, for example if you were taking photos or videos through glass.

The build quality of the phone has been further improved with an official IP69K rating. That means it's protected against both dust ingress and high-power, high-temperature jets of water. This shows a high level of confidence in the build quality of the phone, although, of course, all the usual disclaimers apply.

The phone also comes with a pre-installed plastic screen protector, which is great for giving

a little bit of extra longevity. The back of the phone is also made of plastic, which provides additional durability. I'm sure we all remember breaking the back glass on a phone at some point in time, not fun.

A 'camera' button on the side gives quick access to the shooting mode. Hold it down, and you can shoot continuously for 100 shots. If you get it just right, you can also use it to control the zoom level, although I found this quite awkward to use. It's even possible to use it to pre-focus like a two-step shutter button. However, this seems unnecessary on a smartphone, as the focus seemed to be rapid enough anyway.

Whether you use this control or not will be up to you. But I found I didn't use it much, as the power button also gives quick access to the camera, and is more naturally positioned for me to press when I pick up the phone.

There's an under-screen fingerprint reader, plus a 3D face scanner to unlock the phone, should you prefer to use that. That's rare on phones outside of Apple iPhones.

The phone comes with the latest Qualcomm Snapdragon 8

Elite Gen 5 processor. If you're unfamiliar with smartphone processors, this is the fastest currently available, and its performance is impressive. If this was in a computer, it'd probably rank as quicker than most PCs and laptops you can buy.

It scores an impressive Geekbench 6 score of 3708 single-core, and 11011 multi-core. For reference, this is better than a high-end 12/24 core AMD Ryzen 9 3900X desktop CPU. This means you can throw anything at it, and it'll be quick, responsive, and perform extremely well, whether you're editing video or playing the latest games.

## The camera app

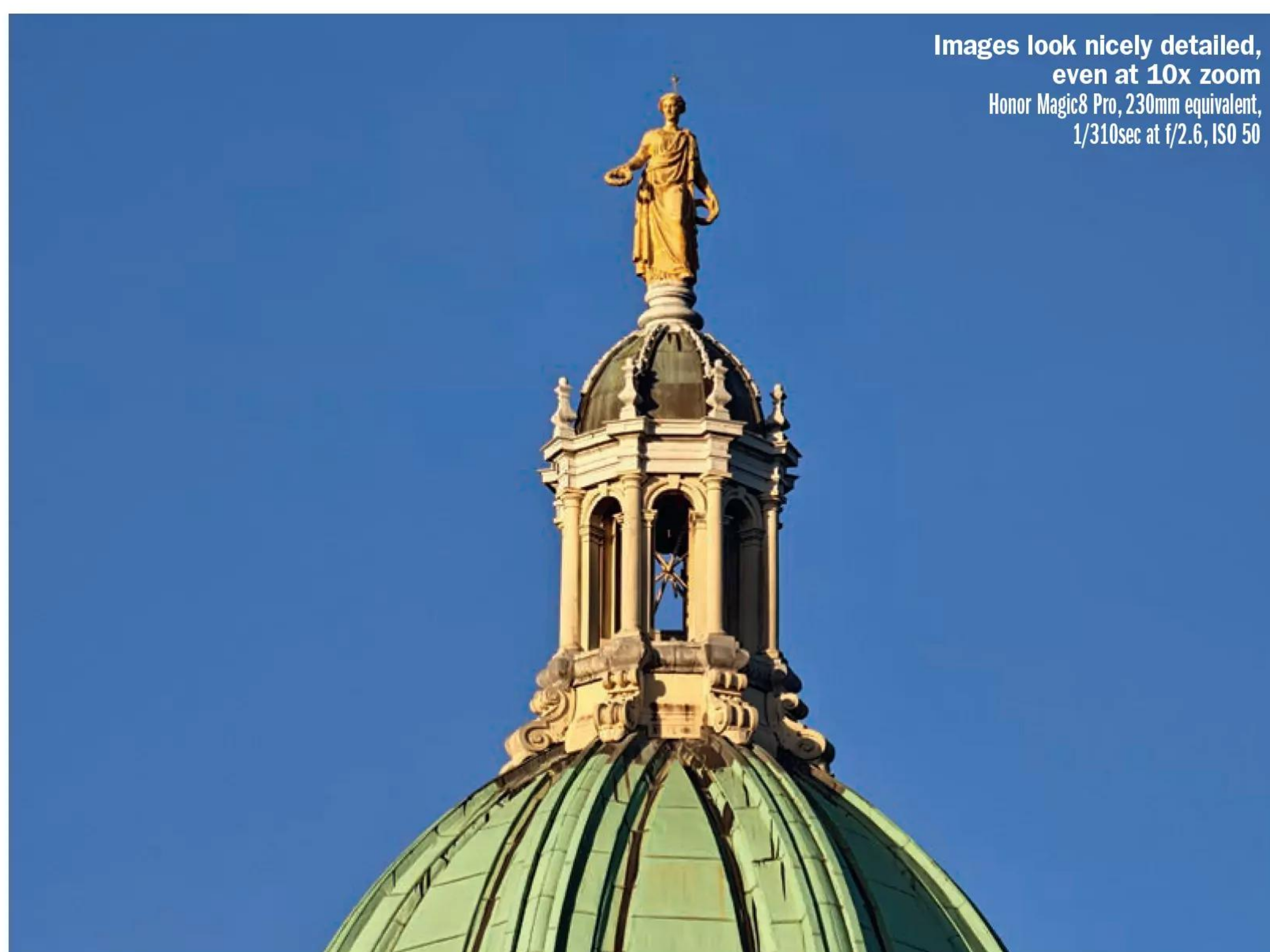
The camera app is clearly laid out and easy to use, with manual controls available if needed. You'll also find some more advanced features available under 'Light Painting', and these can be used hand-held, giving some nice results. The range of additional modes seems to be reduced compared to the previous model, but for more people there will be more than enough.

For low light, you'll find the Night mode on the left as one of

the main shooting modes available. In 'More', you'll find Light Painting plus 'Stage' mode. Both are designed for low-light photography, with light painting offering modes for light trails, light graffiti, silky water (rivers, waterfalls etc), and star trails. Stage is designed for atmospheric low-light.

Viewing photos in playback, there's a delay while the phone adjusts the view, often taking a second or more to adjust the brightness and contrast and show the final photo. This seems a little odd considering the impressive performance of the processor. Perhaps an update will improve this in future.

AI editing is available, called Magic Retouch, letting you erase objects when needed. You can also use 'AI outpainting' just like Adobe Photoshop's generative expand features, and if you haven't seen the original picture, then the results can be impressive. Of course, your own results may vary depending on your scene complexity. Under 'AI Colour' you'll find three 'Magic Colour' filters, with options for 'Romantic blue', 'Golden autumn', and 'Warm sunset'. These are designed



Images look nicely detailed,  
even at 10x zoom  
Honor Magic8 Pro, 230mm equivalent,  
1/310sec at f/2.6, ISO 50





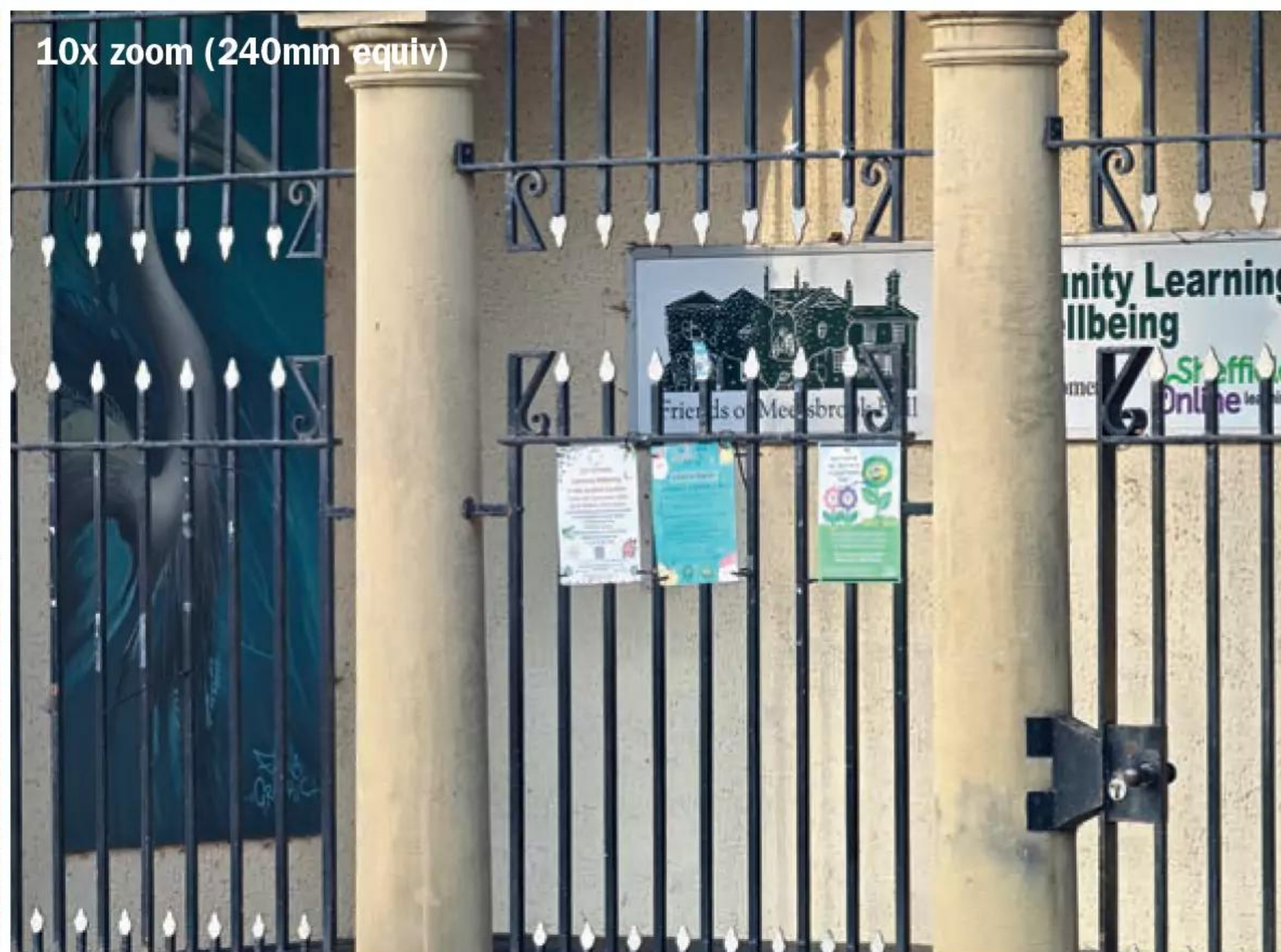
Ultra-wide (12mm equiv)



Main camera (24mm equiv)



Telephoto (85mm equiv)



10x zoom (240mm equiv)

This comparison shows the angles of the three main cameras, plus the 10x setting that uses digital zoom with the telephoto camera

to give any image a different feel, using AI processing. You'll also find a vast range of filters in here. These are different to the Magic Colour options available when taking photos.

### Performance

Above, you can see a comparison between photos taken from the same place using the three rear cameras plus 10x zoom. There's an additional 2x zoom option.

The default options of 0.5x, 1x, 2x, 3.7x, and 10x give a really useful zoom range. Images look good at first glance, although noise and splotches of noise in the corners of the image can look a little poor, when using the ultra-wide and wide cameras. Switch to the telephoto camera,

and results are good with plenty of detail. However, the exposure does seem a little brighter in comparison to the other cameras. Hopefully a software update can improve this.

The main camera gives great colour and detail, although corners can be an issue. Zoom at 2x from the main camera looks very good, with decent levels of detail, and no corner issues to worry about.

Telephoto images have good levels of detail, however there were times where I found images a little bit too bright for my liking, so adding some exposure compensation gave me a more pleasing image, but your tastes may vary. Use lots of zoom and AI will add additional detail, for

example if you take a photo of the moon. But it looks a little bit messy in places.

On the subject of AI zoom, results can look good with man-made objects like buildings. But with natural things such as animals the results can look, well, a little artificial. If you stick to 10x zoom or less, you should be very pleased with the results.

Viewed on screen and on the phone, low-light images and images taken at night look really pleasing, with good levels of detail, and good colour. There are areas where noise is visible, but I found the Magic8 Pro showed less noise than the Samsung S24 Ultra when taking the same shot in the same conditions. There are times when AI image

generation is used to add detail to images, and if you view images at 100% this can give your photos a slightly unrealistic look, but again, when viewed on the phone, images look great.

The ultra-wide camera (12mm, 122°) is slightly wider than other phones. Images are quite sharp and detailed, although there are times where noise becomes an issue, and images can look a little smudged in these specific areas. It's not a great look and does seem as though image processing could be improved, as it's possible to see some shots look better than others from one frame to the next.

### Macro performance

Macro with the ultra-wide camera





Here I used exposure compensation to give a darker, more vibrant image  
Honor Magic8 Pro, 85mm equiv, 1/950sec at f/2.6, ISO 50

looks reasonable but nothing special. In fact it's a shame that the Super Macro mode switches to the ultra-wide, as the telephoto macro gives much more pleasing results, with less distortion and some pleasing background blur that the ultra-wide lens simply isn't able to provide. (So why no telephoto macro mode?)

The selfie camera does a good job, although it's a shame that it is fixed focus, as autofocus can be found on competitors in this price range. If you planned on

using the selfie camera for video, the lack of autofocus could be an issue depending on what you plan on recording.

## Video

4K 120p is available on the telephoto and main cameras, and 4K 60p from all cameras. Slow-motion video doesn't appear to be available (but was available on the Magic7 Pro). 8K video isn't available, which is a shame as some other brands offer this, such as Samsung and OnePlus.

## Value for money

The Honor Magic 8 Pro is available for £1,099 (RRP) for the 512GB version. This compares favourably with competitors, as they often start at a similar price, but with 128GB or 256GB storage. If you buy early, then Honor is offering an extra £200 off, making it £899, which makes it much cheaper than many competitors. Given its generous storage and impressive processor, that counts as incredible value for money.

AP



Telephoto close-ups work well. Honor Magic8 Pro, 85mm equiv, 1/50sec at f/2.6, ISO 800

## Specifications

**Main cameras** 12mm ultra-wide, 24mm main, 85mm telephoto  
**Selfie camera** 50MP f/2.0, 3D depth camera, fixed focus  
**Video** 4K 120p, 60p  
**Screen** 6.71inch OLED, FHD+ 1256x2808, 1800/6000 nits brightness (peak/HDR)  
**Battery** 6270mAh  
**Charging** 100W wired, 80W wireless  
**Chipset** Snapdragon 8 Elite Gen 5  
**RAM/storage** 12GB/512GB  
**OS/Updates** Android, 7 years  
**Protection** IP68/IP69/IP69K, Honor NanoCrystal Shield  
**Dimensions** 161.2x75.0x8.4mm  
**Weight** 219g

# Verdict

THE smartphone market is more competitive than ever, with Honor now well and truly established as one of the main brands in the high-end flagship sector. The Magic8 Pro feels like two steps forward (processor and telephoto camera), but at the same time, one step back (fixed-focus selfie camera). The lack of autofocus on the selfie camera puts it at a disadvantage compared to Samsung, Google, and Apple. That's particularly disappointing given that the Magic7 Pro had this feature.

You can now buy a flagship phone from all the brands, and they're all capable of giving you extremely good photos, with strong integration with Google AI features on Android phones. Honor has added to this with an emphasis on telephoto shots taken at night, and in my tests, I found it gave images with less noise than similar competitors.

The built-in colour filter options are good to see, giving you not only colour options, but film styles as well. You can also use the telephoto camera for close-up shots, and the results can be very pleasing, looking much more like real photography than macro using the ultra-wide.

Overall, whether you choose the Honor Magic8 Pro or a different phone will likely depend on your specific needs. If telephoto and low-light is a priority, then this is a very strong contender. The power of the main processor in this system is insanely impressive, and you can even hook it up to a monitor and use it as a computer (like DeX or Google's Desktop Mode). If you get this phone on offer for £899, then it's incredible value for money. If you can only find it at the full price, then other brands start coming into the mix and the decision is more difficult.





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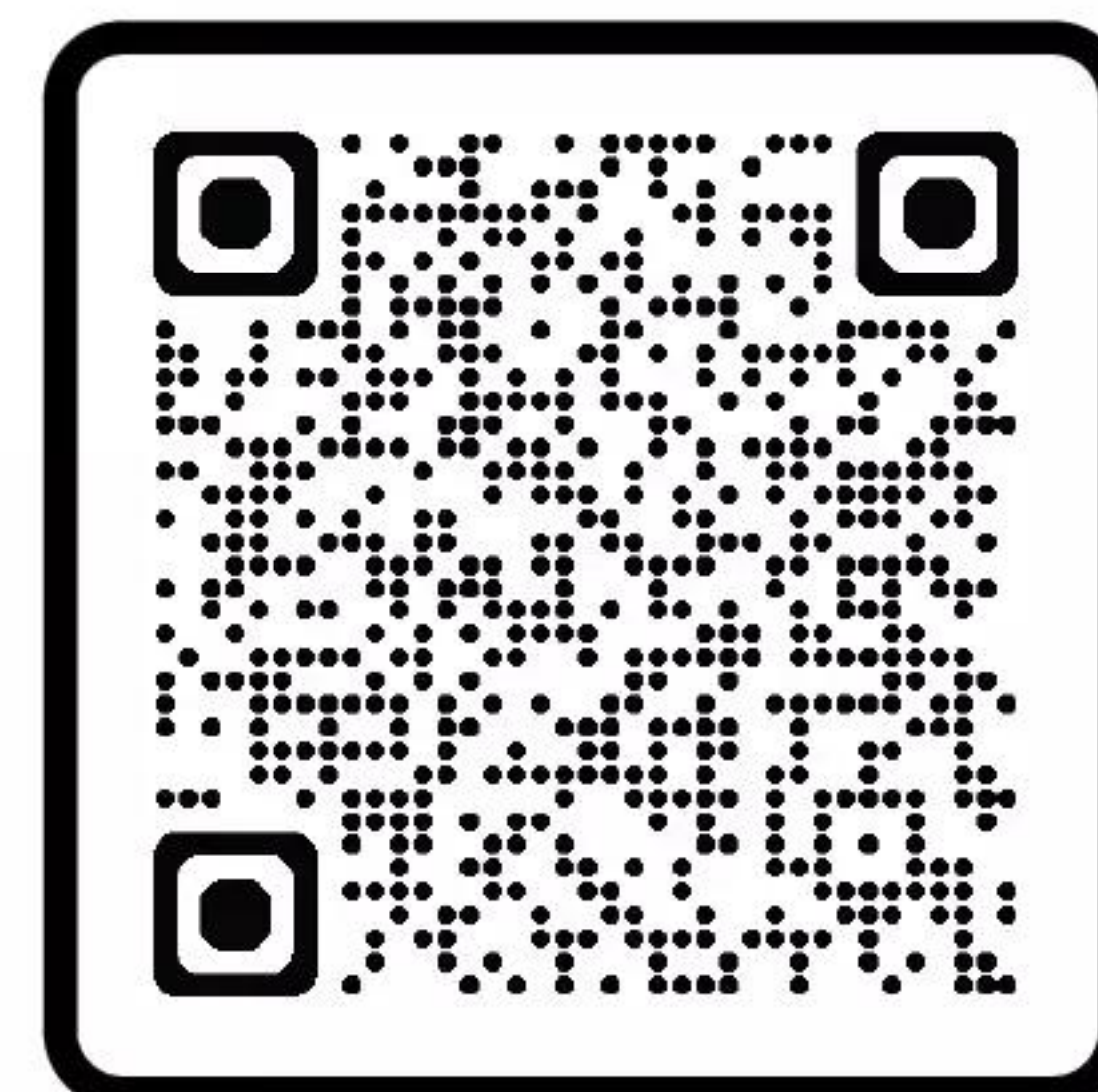
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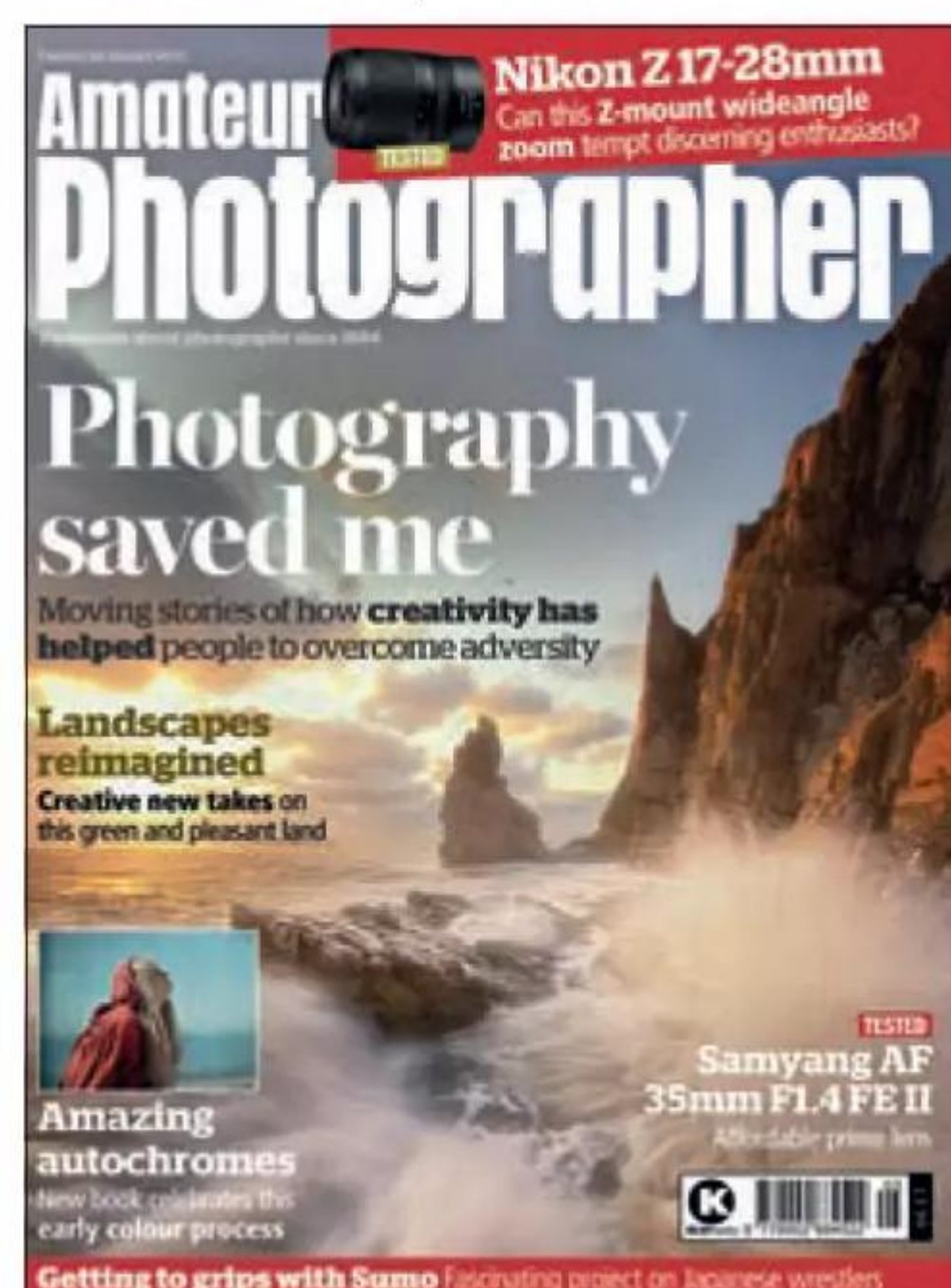
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## LETTER OF THE WEEK

### In-camera AI tagging

Douglas Fairbank's suggestion that the next generation of cameras should dynamically tag image files (*Inbox*, 9 December) has merit. Especially for those who routinely search their image catalogues for particular photos.

Whilst cameras might not be currently doing this, AI is advancing, and 'AI Image Tagging' is already a reality in the leading brands of processing software. As a keen photographer you should already have a descriptive folder structure within your Windows Explorer or Apple

Equivalent. However, if you also enable 'Keyword AI', then your post processing software will scan images for 'scene' and 'object classification', as well as the 'GPS data'. So keywords such as Wife, Daughter, Beach, Sunset, Donkeys and Blackpool will be automatically attached to the image in the catalogue, and can be searched for.

As 'Keyword AI' already exists in commercially available software I'd guess it is only a matter of time before the processors in top-end cameras can do the same. The days of laboriously inputting data into a catalogue could be ended at a stroke. Whether this is, or is not, a good thing depends on your view of (or perhaps fear of) AI. **David Price**

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### Not HDR

It occurs to me that we should be calling our photos 'high dynamic range'. Lightening dark areas and darkening the highlights isn't genuine HDR, mostly because paper and most PC monitors aren't HDR. It's more like 'compressed dynamic range'.

For genuine HDR you need an OLED TV and a video that's streamed in hybrid log gamma or similar. If you stream one of those UHD BBC wildlife documentaries or dramas in HDR/HLG, then switch back to the SDR version, the difference is like going

from colour back to b&w.

This technology is being explored by videographers but photographers don't seem to have considered it. So videographers are producing better pictures than photographers, which is a weird state of affairs.

My OLED TV is capable of HDR/HLG and my stills camera can save photos in a raw format that has a massive dynamic range. Alas, I can't view my photos that way yet.

**Neil Hoskins**

**Andy Westlake replies:** In the past, it made sense to describe tone-mapping techniques as 'HDR', as they allowed more of the

original subject brightness range to be rendered on a print or monitor that could only show a limited range of tones. But now we have ultra-bright OLED screens, we can display high dynamic range output, with much brighter highlight detail. This isn't

limited to HDR TVs – such screens are also on most high-end smartphones now. Currently, most new cameras are attempting to support HDR output by using the HEIF image-file format, which stores 10-bit data rather than the 8-bit of JPEG. But HEIF isn't widely supported, and most users leave their cameras set to JPEG.

The alternative 'Ultra HDR JPEG' format embeds a tone map into otherwise standard JPEG files, so that they can be displayed on high-dynamic-range displays. But currently it is only used by two cameras – the Hasselblad X2D II and the Sigma BF.

### X-E5 shortcut

In your reply to the letter from John Faraday (AP 16 December 2025) you said that for the Fujifilm X100VI and Fujifilm X-E5 'the video function is buried so deep in the drive menu you have to look for it'.

In fact, to access the video from normal photo mode, just press the Drive button once then push the Focus Lever up once. That's it! To return to photo mode: press the Drive button once, then push the Focus Lever down once.

I'd hate to think readers may be put off from buying these great little cameras by these comments and so may never have the same enjoyment that I get from my X-E5.

**Martyn Pearce**



Martyn Pearce writes in with a tip about the Fujifilm X-E5



# THIS WEEK WE ASKED...

*If you could upgrade one thing in your camera bag right now, what would it be?*

You said...

**Mark Buckley**  
Batteries. The gear is fine, but the batteries are getting old.

**Mark Silvester**  
My 'B' camera is getting on a bit now (rather like the operator!) So probably swap the A7 II out for an upgrade.

**@analoguematty**  
More space... should have bought a bigger bag!

**Steven Laws**  
I'd love a 35mm prime for my full-frame setup. I'd also like a Fuji X100VI.

**@dominicbeaven**  
My Sigma 24-70mm to the Mark 2 version.

**@imagerybywhittaker**  
70-200 f/4 to the f/2.8 version.

**Paul Cannan**  
Native macro glass instead of third-party one.

**@tashwitawildlife**  
Upgrade the bag itself.

**@tintoflna**  
My phone!

**@dey.lighted\_lens**  
My lens to a 800mm wildlife lens with AF.

**@on\_a\_third**  
Macro lens.

**Tim Slater**  
EOS R7 to EOS R7 II. \*drums fingers

**Ian Bennett**  
The person carrying it.

**Omelko Paclawskyj**  
The actual bag itself!

**Gary Burton**  
I may upgrade some of my 200 ISO film to 800 ISO film.

**David Kelly**  
My ageing Mavic drone.

**Frank Kemper**  
I have a telephoto zoom which is 30 years old. I would like to replace it with a zoom lens which is less than 10 years old – and has an image stabilizer. Apart from that, my gear is the best gear I ever owned.

**@mattwilloughbyfilm**  
Upgrade my 80mm Planar to CFI 50mm!

**Steve Walker**  
Actually, nothing. The gear I have amply serves the photography I enjoy.

**@westmidschris14**  
Batteries.

**Share your photos and comments with us on social!**

See page 3 for how to contact us

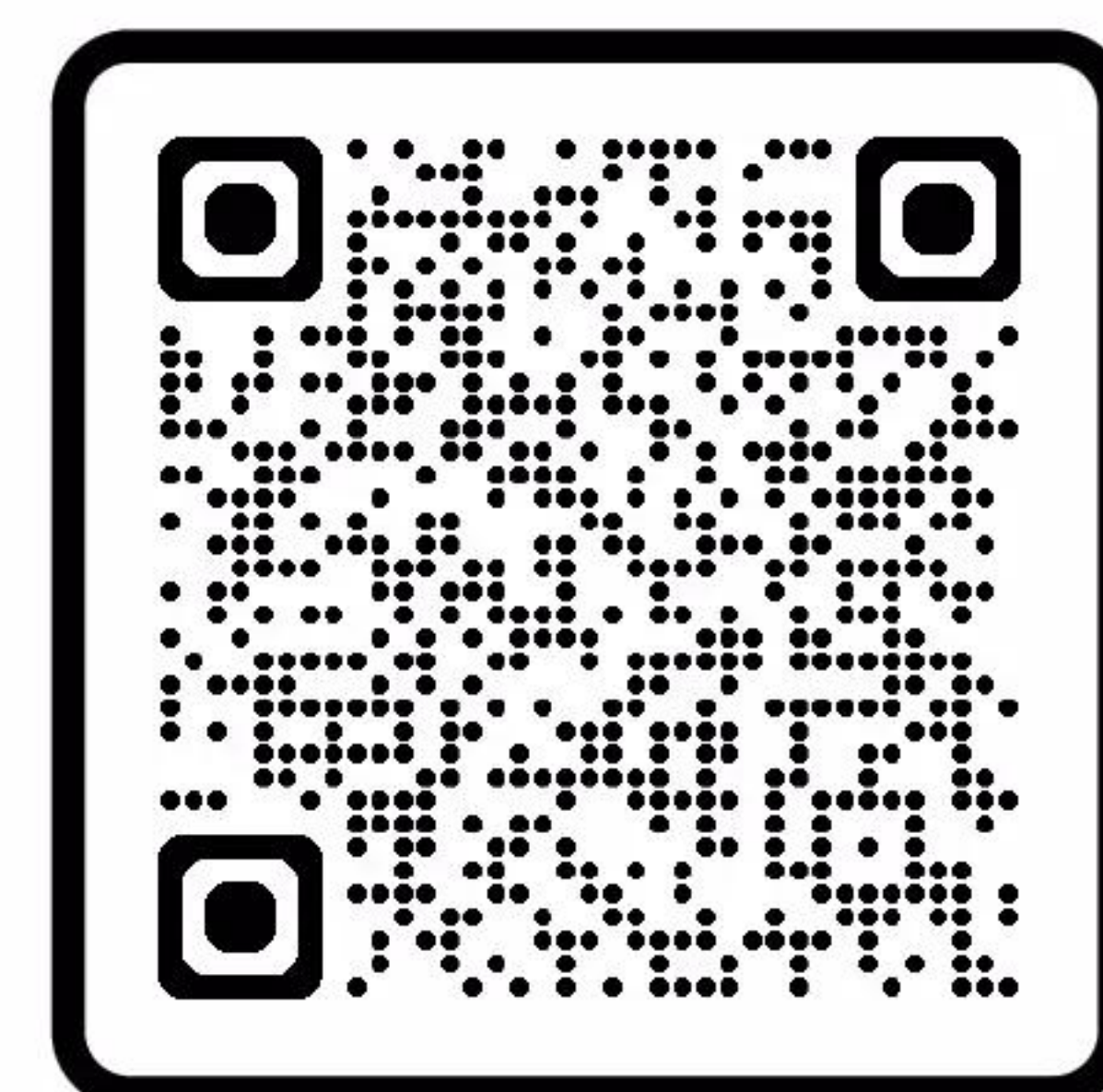
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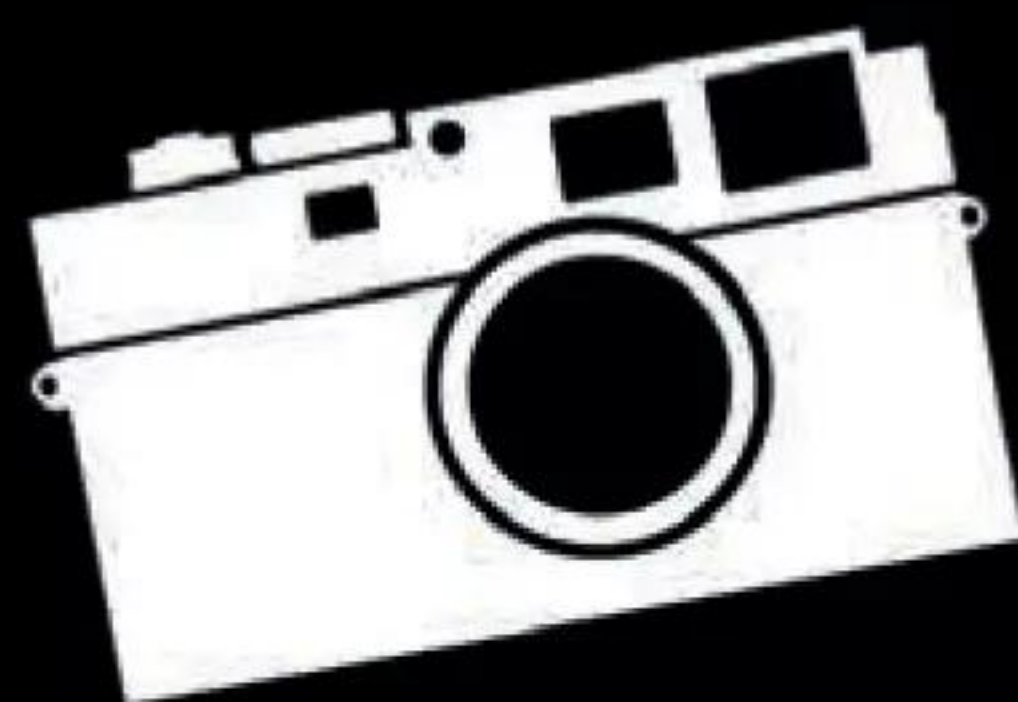
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photographic

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|                              |     |      |
|------------------------------|-----|------|
| EOS 6D Body Only             | E+  | £529 |
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| EOS 5D IV Body Only          | E++ | £899 |
| EOS 5DS Body + BG-E11 Grip   | E+  | £649 |
| EOS 550D Body Only           | E+  | £99  |
| EOS 1DS III Body Only        | E+  | £449 |
| EOS 1D III Body Only         | E++ | £249 |
| EOS 750D + 18-55mm IS STM    | E+  | £259 |
| EOS 750D Body Only           | E+  | £219 |
| EOS 700D Body Only           | E+  | £159 |
| EOS 400D Body Only           | E++ | £49  |
| EOS 750D Body Only           | E+  | £219 |
| EOS 800D Body Only           | E+  | £329 |
| EOS 800D Body Only           | E++ | £359 |
| EOS 2000D Body Only          | E++ | £219 |
| EOS 1000D Body Only          | E+  | £69  |
| EOS 90D Body Only            | E+  | £639 |
| EOS 7D II Body + BG-E16 Grip | E++ | £379 |
| EOS 7D + BG-E7 Grip          | E+  | £149 |
| EOS 7D Body Only             | E+  | £139 |

### Nikon Digital SLR

|                                |       |        |
|--------------------------------|-------|--------|
| D810 Body Only                 | E+    | £399   |
| D800 Body Only                 | E+    | £389   |
| D780 Body Only                 | Mint- | £1,089 |
| D7500 Body Only                | E+    | £479   |
| D7100 Body Only                | E+    | £229   |
| D7000 Body Only                | E++   | £139   |
| D300S + 60mm F2.8 AFD Micro    | E+    | £229   |
| D300s + 16-85mm VR + 60mm F2.8 | E+    | £269   |
| D300S Body Only                | E+    | £119   |
| D5200 Body Only                | E++   | £179   |
| D3400 + 18-55mm DX AF-P VR     | E+    | £239   |
| D3300 Body Only                | E+    | £149   |
| D3300 Body Only                | E+    | £149   |
| D3200 Body Only                | E+    | £99    |
| D3400 Body Only - Red          | E+    | £199   |
| D3300 Body Only                | E+    | £129   |
| D90 Body Only                  | E+    | £79    |

### Digital Medium Format

|                                    |     |        |
|------------------------------------|-----|--------|
| Fujifilm GFX 100S Body Only        | E+  | £2,699 |
| GFX 100S II Body Only              | E+  | £3,499 |
| GFX 50S II Body Only               | E++ | £2,149 |
| Hasselblad H3D Body + HVD90x Prism | 15D | £549   |
| H3D Body Only                      | 15D | £549   |
| H3D Body Only                      | 15D | £549   |
| X1D GPS Module                     | E++ | £45    |
| Leica S (Typ 006) Body Only        | E++ | £2,099 |
| S2 Black Body Only                 | Exc | £1,199 |
| Pentax 645D + 55mm F2.8 D FA       | E+  | £1,599 |

### Digital Compacts

|                              |       |        |
|------------------------------|-------|--------|
| Fujifilm X100F - Silver      | E++   | £949   |
| X100V - Black                | E+    | £1,179 |
| X100s Silver                 | E+    | £549   |
| X100 Silver                  | E+    | £429   |
| X100VI - Black               | E++   | £1,549 |
| X100V - Silver               | E++   | £1,249 |
| Leica Q-P - Black            | E++   | £2,599 |
| Q (Typ 116) - Black          | E+    | £1,949 |
| Q - Black                    | E++   | £2,149 |
| Q2 - Black                   | E+    | £2,949 |
| Q-P - Black                  | E++   | £2,699 |
| Q2 Monochrom - Black         | E++   | £3,749 |
| Q3 - Black 19080             | E+    | £3,989 |
| Q Handgrip                   | E++   | £69    |
| D-Lux 7 - Black              | E++   | £989   |
| X (Typ113) 'Edition Moncler' | Mint- | £1,899 |
| D-Lux 7 - Silver             | Mint- | £1,049 |
| D-Lux 8 - Black 19191        | Mint- | £1,289 |
| Lux Grip - 18562             | E++   | £179   |
| Nikon Coolpix P100           | E++   | £59    |
| Coolpix B500                 | E+    | £149   |
| Coolpix P1000                | E++   | £699   |

### 35mm Rangefinder

|                                      |     |        |
|--------------------------------------|-----|--------|
| M-A (Typ 127) Body Only - Black      | E++ | £3,489 |
| M7 0.85x Black Body Only             | E+  | £2,249 |
| M6TTL 0.85x LHSA Black Body Only     | E++ | £7,499 |
| M6 0.72x Black Body Only             | E+  | £2,299 |
| M6 0.72x Black Body Only             | Exc | £1,949 |
| M5 Black Body Only                   | E+  | £1,199 |
| M5 Black Body Only                   | Exc | £949   |
| M4 Chrome Body Only                  | E++ | £1,499 |
| M4-2 Black Body Only                 | E++ | £1,449 |
| M3 Black Body "Replica"              | E+  | £1,699 |
| M3 Chrome Body Only                  | E+  | £1,199 |
| M3 Chrome Body Only (Double Stroke)  | Exc | £1,099 |
| M2 Chrome Body Only                  | E++ | £2,499 |
| M2 Chrome Body Only                  | E+  | £1,399 |
| M1 Chrome Body Only                  | E+  | £849   |
| IIIA Chrome + 50mm F3.5              | E+  | £299   |
| IIF B/Dial Chrome Body Only          | E+  | £399   |
| Null 'O' Serie                       | E++ | £1,299 |
| IG Chrome Body Only                  | E+  | £449   |
| IIF R/Dial Chrome Body               | E+  | £329   |
| IIIA Chrome Body Only                | Exc | £179   |
| IF Red Scale + 50mm F2.8 collapsible | E+  | £749   |
| II Chrome + 50mm F2 Summar           | E+  | £299   |
| IIIG Chrome + 50mm F2                | E+  | £699   |
| IID + 50mm F3.5 Collapsible          | Exc | £449   |
| IIF B/Dial Chrome Body Only          | E++ | £399   |
| IIIC Chrome Body                     | E++ | £349   |
| IIF R/Dial + 50mm F3.5               | E+  | £549   |
| Voigtlander Bessa T Chrome Body      | E++ | £379   |
| Bessa R Black Body Only              | E+  | £449   |
| Zeiss Ikon Body Only - Black         | E++ | £1,749 |

### 35mm SLR

|                               |       |        |
|-------------------------------|-------|--------|
| EOS 300 Body Only             | E+    | £29    |
| EOS 850 Body Only             | E++   | £19    |
| EOS 30 Body Only              | E+    | £59    |
| EOS 1N Body Only              | E+    | £199   |
| EOS 300V Body Only            | E+    | £49    |
| EOS 500N Body Only            | E+    | £29    |
| EOS 3000N + 35-80mm           | E++   | £49    |
| EOS 3 Body Only               | E++   | £349   |
| EOS 1 + BP-E1 Grip            | Exc   | £139   |
| EOS 50E Body Only             | E+    | £59    |
| EOS 1X Body Only (APS Film)   | E++   | £69    |
| 250 Film Magazine             | Exc   | £149   |
| FT QL Chrome Body Only        | E+    | £79    |
| AV-1 Chrome Body Only         | E+    | £79    |
| AE1 Chrome + 50mm F1.8        | E++   | £139   |
| AV-1 Chrome Body Only         | E+    | £89    |
| T50 + 244T Flash              | E+    | £29    |
| T70 Body Only                 | E+    | £25    |
| A1 Black Body Only            | E+    | £129   |
| F1N AE Body Only              | E+    | £349   |
| A1 Black Body Only            | E+    | £149   |
| AE1 Chrome + 50mm F1.8        | E+    | £129   |
| Contax 187MT Body Only        | 15D   | £99    |
| RX Body Only                  | E+    | £299   |
| 139 Quartz Body Only          | 15D   | £49    |
| Hasselblad Xpan + 45mm F4     | Exc   | £2,499 |
| Xpan + 45mm F4                | E+    | £2,949 |
| Xpan II + 45mm F4             | E+    | £3,599 |
| Leica R6 Black Body Only      | E+    | £349   |
| R4S Model 2 Black Body Only   | E+    | £129   |
| R5 Black Body Only            | E+    | £249   |
| R7 Black Body Only            | E++   | £449   |
| R7 Chrome Body Only           | E+    | £349   |
| Minolta 505Si Super + 35-70mm | E++   | £59    |
| 500Si Body Only               | Exc   | £29    |
| 303Si + 35-80mm               | E+    | £39    |
| 300si Body Only               | E+    | £15    |
| 300Si + 35-70mm               | E+    | £29    |
| SRT100X Chrome Body Only      | E+    | £79    |
| X700 Black Body Only          | E++   | £129   |
| X500 Chrome Body Only         | E+    | £79    |
| X300 Chrome Body Only         | E++   | £99    |
| X300 Black Body Only          | E+    | £89    |
| XD5 Chrome Body Only          | E+    | £79    |
| XG1 Chrome Body Only          | E+    | £79    |
| XD7 Chrome Body Only          | E+    | £99    |
| XE-1 Chrome Body              | Exc   | £59    |
| XG1 Chrome Body Only          | E+    | £79    |
| Nikon F801s Body Only         | E+    | £49    |
| F60 Body Only - Silver        | E+    | £19    |
| F50 Body Only - Black         | E+    | £15    |
| F5 Body Only                  | E+    | £199   |
| F50 Body Only - Black         | E+    | £19    |
| F55 Chrome Body Only          | E+    | £59    |
| F601 Body Only                | E+    | £49    |
| F6 Body Only                  | Mint- | £1,499 |

|                                 |       |        |
|---------------------------------|-------|--------|
| F90X + MB10 Grip                | E+    | £99    |
| F4S Body Only                   | E+    | £249   |
| F2AS Chrome Body Only           | E++   | £699   |
| F2 Titan Body Only              | Mint- | £1,999 |
| F2 Photomic Chrome Body Only    | E++   | £299   |
| F Photomic FTN Chrome Body Only | E++   | £299   |
| FM3A Black Body Only            | E++   | £949   |
| FM2N Black Body Only            | E++   | £449   |
| FM2N Chrome Body Only           | E++   | £399   |
| FM2N Black Body Only            | E+    | £299   |
| FM2N Black + MD12               | E+    | £299   |
| FM2N Black Body Only            | E++   | £399   |
| FA Black Body Only              | E+    | £179   |
| F3 Body Only                    | E+    | £349   |
| EM Body Only                    | E+    | £49    |
| EM + 50mm F1.8 Series E + MD-E  | E+    | £79    |
| Olympus OM4 Black Body Only     | E+    | £129   |
| OM4 Black Body Only             | E+    | £129   |
| OM3 Black Body Only             | E+    | £649   |
| OM2SP Black Body Only           | E+    | £149   |
| OM1N Chrome Body + Winder 2     | E+    | £99    |
| OM30 Chrome Body Only           | E+    | £59    |
| OM20 Chrome Body Only           | E++   | £59    |
| OM10 Chrome Body Only           | E+    | £49    |
| OM10 Chrome Body Only           | E+    | £59    |
| Pentax SFXN Body Only           | E+    | £49    |
| SF7 Body Only                   | E+    | £39    |
| MZ7 Body Only                   | E+    | £49    |
| MZ5N Body Only                  | E+    | £49    |
| MZ5N Body Only                  | E+    | £59    |
| MZ60 + 28-90mm                  | E++   | £99    |
| MZ10 Body only                  | E+    | £29    |
| MZM + 35-80mm                   | E+    | £69    |
| S1a Chrome Body Only            | E+    | £59    |
| SPII + 55mm F2                  | E+    | £79    |
| SPII Silver Body Only           | E+    | £59    |
| MG Chrome Body Only             | E+    | £79    |
| A3 Body Only                    | E+    | £59    |
| ME Super Chrome Body Only       | E++   | £179   |
| MX Chrome Body Only             | E+    | £179   |
| K1000 Chrome Body Only          | E+    | £99    |
| P30 Body Only                   | E+    | £79    |
| ME Super Chrome Body Only       | E+    | £149   |
| ME Chrome Body Only             | Exc   | £109   |
| KM Chrome Body Only             | Exc   | £109   |

### Medium Format

|                                    |    |      |
|------------------------------------|----|------|
| Bronica ETRS Complete + AEII Prism | E+ | £449 |
| ETRS Complete + Grip               | E+ | £449 |
| ETRS Body Only                     | E+ | £179 |
| ETRSi Complete (EII)               | E+ | £649 |
| ETRSi Complete (PE)                | E+ | £549 |
| ETRSi Complete + AEII Prism + Grip | E+ | £499 |
| ETRS Complete                      | E+ | £399 |
| ETRS Complete (EII)                | E+ | £499 |
| ETRS Body + WLF + 120E Back        | E+ | £299 |
| ETRSi Body + WLF + 120 Back        | E+ | £349 |
| GS1 Complete + AE Prism (100/3.5)  | E+ | £599 |





# It's good to share

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

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## #appicoftheweek

### Wing Cycle by Adam Makkai

Fujifilm X-T5, 100-400mm F/4.5-5.6 R LM OIS WR, 1/1000sec at f/4.8, ISO 500, 158mm

'This composite image explores motion rather than individual detail, using multiple birds from a single flock to illustrate the rhythm and structure of flight. By isolating and arranging different wing positions against a minimal background, the photograph becomes a graphic study of movement, with intentional softness retained to emphasise gesture over precision.'

'The final image is a composite created by isolating and rearranging multiple birds from a single photograph of a flock in flight, each captured at a different stage of wing movement.'

Instagram: @makkai\_adam









## Teeny Tiny Tongue by Helen Black

Canon EOS R5 Mark II, Canon RF 100-500mm lens, 1/640sec at f/5, ISO 2500, at 176mm

'The white-cheeked turaco was photographed at Hamerton Zoo Park in Cambridgeshire. I took the photo through the zoo's mesh fencing and underexposed it by -1/3 stop to preserve the bird's white cheek markings. These birds are a delight to photograph, not only because of their vibrant colours but also owing to their playful character.'

Instagram: @helenblack\_animals  
linktr.ee/helenblackphotography



It's good  
to share



We also liked...



## Orange Box by Rui Macedo

Fujifilm X-T5, Fujifilm XF 23mm F/2 WR, 1/40sec at f/11, ISO 200

'At the Grimsthorpe Castle car show during the Lombard Rally, I experimented with slow shutter speeds, letting the Mini blur through the frame while the countryside stayed calm, highlighting movement, contrast and summer in motion.'

Instagram: @Traced.light

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.



From the makers of Amateur Photographer magazine

# THE ULTIMATE GUIDE TO FILM PHOTOGRAPHY

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## THE ULTIMATE GUIDE TO FILM PHOTOGRAPHY



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SCAN ME



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Juleah Claar



### About Juleah

Juleah is a member of Pure Street Photography, Classics Film Club, Viewfinder Mastery and Women Street

Photographers. See more photos at Instagram: @juleahclar

### How did you get into photography?

My passion for photography began in high school, where I fell in love with shooting and developing my own film. But as I headed off to university, the camera was set aside and somewhat forgotten. After graduating, I spent a decade in the corporate world. When I had my first child, I left my job knowing

### Chilbi Glow

1 One of my all-time favorite captures, taken during a carnival soaked by relentless rain. I spent much of the time wiping droplets from the lens – until I embraced them. The rain added a dreamy texture, and the strong leading line draws the eye and brings the moment into focus. Sony A7 III, Sony E 10-18mm f/4 OSS lens at 14mm, 1/4sec at f/5, ISO 100

that when I returned to work, I wanted to take a more creative path. In 2016, after relocating with my family from the USA to Switzerland, photography became my way to reconnect with myself, explore a new environment, and capture both the culture and raw, everyday moments. What started as a personal creative outlet soon evolved into a full-fledged business, allowing me to share authentic stories through my lens and connect with others on a deeper level.

### What do you love about photography?

What captivates me most about photography is its power to preserve fleeting moments – moments that have already vanished in time – and make them timeless. With a

background in anthropology, I'm naturally drawn to storytelling and observing people and places, and photography amplifies that passion.

It allows me to freeze a brief, ordinary, or deeply emotional instant and transform it into a lasting narrative. Through my lens, I slow down, truly see the world, and connect more intimately with both people and environments. Photography is both a creative outlet and a grounding force. It helps me to process life, express myself, and discover beauty in everyday scenes. Beyond that, it opens doors to community, collaboration, and continual learning – making the journey just as rewarding as the images themselves.





## Reader Portfolio winners receive a one-year subscription to a **Gold Portfolio Series website** worth £300. UK domain name included.

Amazing Internet designs, builds and hosts amazing websites for creative people and companies. It has specialised in creating websites for photographers since 1999 and has services to suit all budgets. Whether you need a simple template-based site for £60 per year or a fully bespoke site, they've got you covered. [www.amazinginternet.com](http://www.amazinginternet.com)

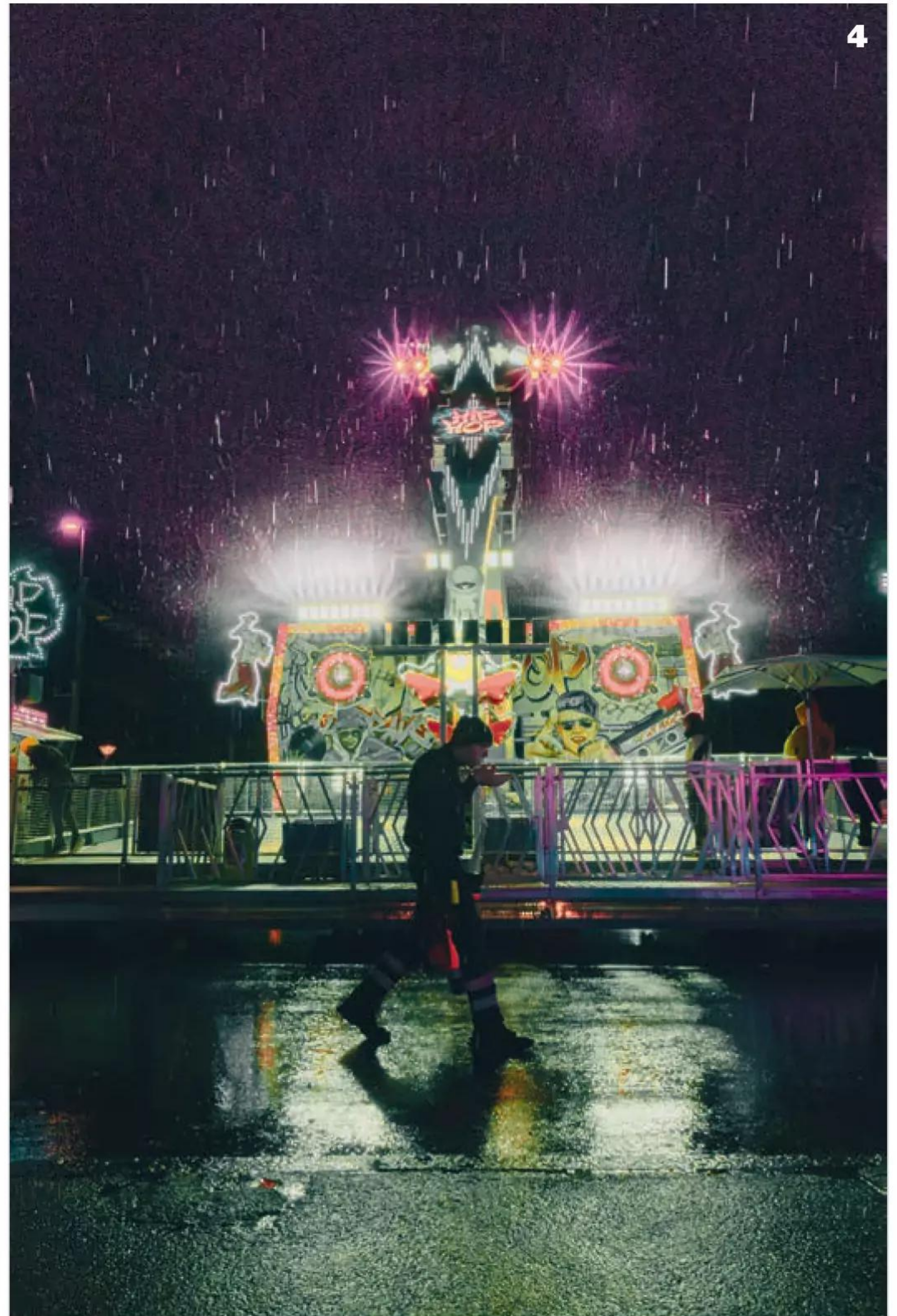
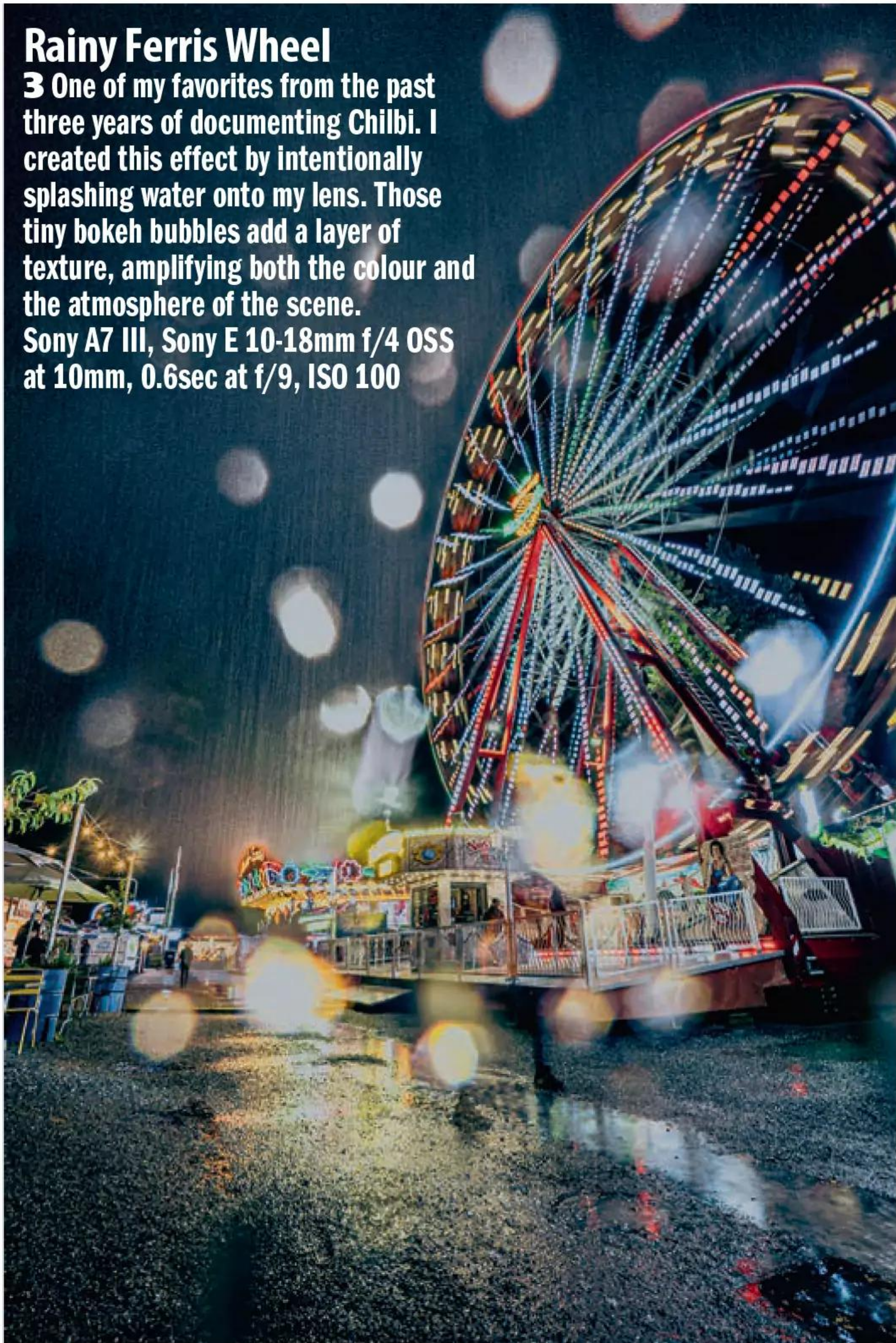
### Submit your images

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.

### Rainy Ferris Wheel

**3** One of my favorites from the past three years of documenting Chilbi. I created this effect by intentionally splashing water onto my lens. Those tiny bokeh bubbles add a layer of texture, amplifying both the colour and the atmosphere of the scene.

Sony A7 III, Sony E 10-18mm f/4 OSS at 10mm, 0.6sec at f/9, ISO 100



4

### Hand of Time

**2** Using a wideangle lens gave me freedom to play with perspective - notice the exaggerated size of the subject's hand as it passes by the camera. I love the subtle detail of the rain sleeve creeping into the top of the frame, a reminder of the downpour I was working through.

Sony A7 III, Sony E 10-18mm f/4 OSS lens, at 10mm, 1/13sec at f/5, ISO 100

### Neon Stroll

**4** A perfect case of right place, right time. This man walked through the center of the frame at just the right moment, allowing me to capture the scene exactly as I envisioned it - his stance, the vivid colors, and the surrounding lights all came together seamlessly.

Sony A7 III, Sony E 10-18mm f/4 OSS, at 16mm, 1/400sec at f/22, ISO 12,800



5

### Rain Respite

**5** By this point in the carnival, a sudden downpour had driven most people away. But groups of young festival-goers stayed behind, waiting out the storm under the awnings of game stalls - turning the rain into part of the experience.

Sony A7 III, Sony FE 24-105mm f/4 G OSS lens, shot at 89mm, 1/500sec at f/4, ISO 10,000



**Favourite subjects**

I'm drawn to street scenes, nature, and cultural traditions. Street photography fascinates me because it captures spontaneous, unfiltered moments – small interactions that often go unnoticed but reveal so much about who we are. Nature grounds me; its constant change and quiet beauty offer a sense of honesty and peace. Cultural traditions hold a special place in my work, inspired by my background in anthropology. They connect me to stories, rituals, and shared human experiences that deserve to be preserved and celebrated.

**How do you find inspiration?**

Much of my inspiration stems from a desire for continual growth. I often return to the same festivals year after year, to try to capture the experience in fresher and more aesthetic ways. Whether it's experimenting with new techniques, refining my editing style, or exploring different perspectives, each visit is an opportunity to evolve my creative vision.

**What was your first camera?**

I first picked up photography in the late 1990s with a film camera, though I honestly don't remember the exact model – it's long gone now. When I decided to take photography seriously in 2016, I invested in my first 'real' DSLR: a Nikon D5500. That camera marked the beginning of my journey into mastering the craft.

**Current kit**

After years shooting with Nikons, I made the switch to the mirrorless Sony A7 III. Though it's aging, it remains my go-to favourite for its versatility and image quality. For my everyday carry, I rely on my Ricoh GR III – a compact powerhouse that's perfect for spontaneous shots on the go.

In 2021 I returned to analog photography after a 25-year hiatus. Since then, I've collected several vintage film cameras from local sellers, many with charming quirks like light leaks. My current favourite is the Minolta X-700, which continues to inspire me with its classic feel and unique character.

**Favourite lens**

For street: my trusty old Sony 24-105 (perfect for all sorts of scenarios).

**Favourite accessory**

My phone! In a pinch, I can use the

screen to create a mirror for all my fun reflection shots!

**Dream purchase**

Of course a Leica camera ... or a lifetime supply of exotic expired films.

**What software do you use for editing?**

Lightroom and sometimes Photoshop (layering images for special projects).

**Favourite photographers**

René Burri, Vivian Maier, Janet Delaney, Martin Parr, Garry Winogrand, Henri Cartier-Bresson, Saul Leiter, Alex Webb, Phil Penman, Fred Herzog.

**Favourite photography books**

*The Colour of Time* by Dan Jones and Marina Amaral.

*The Paper Time Machine* by Wolfgang Wild and Jordan Lloyd.

*Street Photography: A History in 100 Iconic Photographs* by David Gibson.

**Favourite tips**

Start by embracing curiosity and patience. Don't be afraid to experiment with different styles and techniques

– even if your shots don't always turn out as expected. Focus on learning the fundamentals, like composition and lighting, but also trust your instincts. Most importantly, shoot consistently, revisit familiar places, and challenge yourself to see the world in new ways. Growth comes with time and practice.

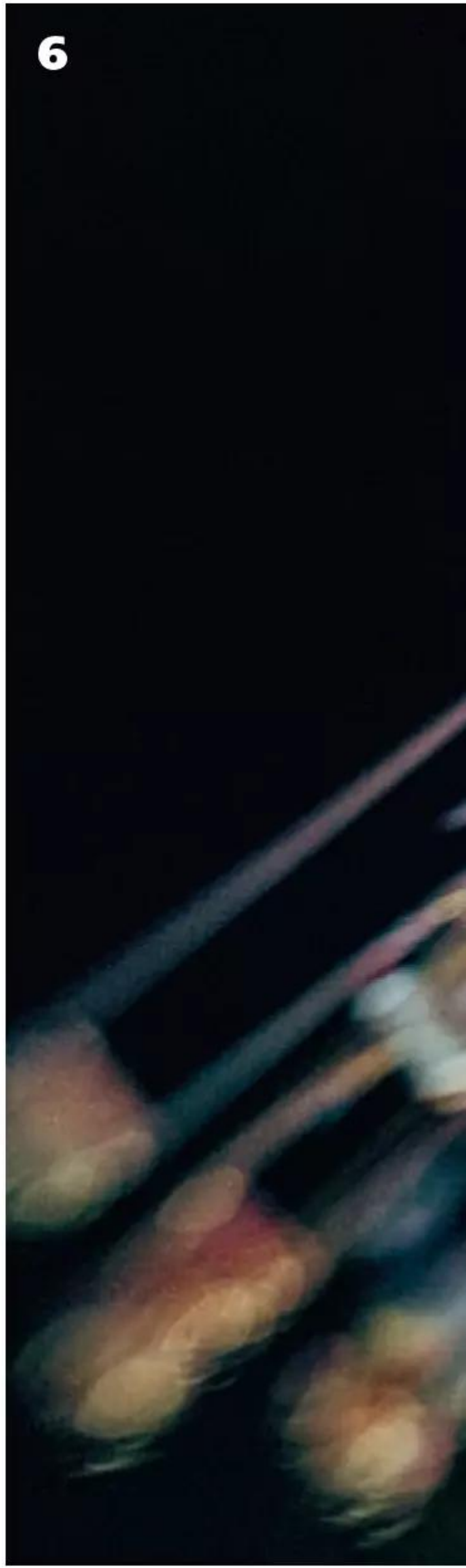
**About your pictures**

The Swiss German word Chilbi roughly translates to 'village fair'. Every year, at the end of summer, the Chilbi carnival takes over our Swiss village for three lively days – bringing rides, games, food stalls, music, and an electric atmosphere. What draws me the most is the striking contrast of neon lights against the night sky, often accompanied by rain, creating a cinematic mood that I find irresistible to capture.

This series has become a personal annual project – a way to embrace the chaos, push new techniques, and craft images that improve with each year. Winning awards along the way has only fueled my passion to keep returning and evolving.

AP

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### Starwhirl

**6** Captured with my Lensbaby Sol 45, this image showcases the lens's unique ability to manually control focus and blur. The Wellenflug made an ideal subject – its motion and vibrant lights created the perfect mix of bokeh, energy, and atmosphere amidst the lively crowd.

Sony A7 III, Lensbaby Sol 45mm f/3.5 (Sony E-mount), 1/80sec, manual aperture (not recorded), ISO 1250

### Carnival Blur

**7** A favourite among the kids at Chilbi, the duck game is always full of charm. I was thrilled to capture this moment just as the worker looked straight into the lens. Those spontaneous expressions are what make photographing people so rewarding.

Sony A7 III, Lensbaby Sol 45mm f/3.5 (Sony E-mount), 1/160sec, manual aperture (not recorded), ISO 2000

### Night Watch

**8** While waiting with my tripod for the Hip-Hop ride to restart – hoping to capture a long exposure – a man suddenly walked into frame. I quickly adjusted my shutter speed and caught his silhouette, perfectly backlit by the ride's glowing lights.

Sony A7 III, Sony FE 24-105mm f/4 G OSS lens, shot at 49mm, 1/25sec at f/ 7.1, ISO 100

### Ghosts of Motion

**9** Using a tripod, I captured multiple shots of the Dance Juppe ride. I loved how the long exposures transformed passing people into ghostly silhouettes, adding an eerie, dynamic layer to the scene.

Sony A7 III, Sony FE 24-105mm f/4 G OSS lens, shot at 25mm, 0.25sec at f/ 7.1, ISO 100

### Cosmic Spin

**10** Photographing the Maximumm 2 was a thrill – no two shots ever looked the same. Its unpredictable, wild motion created uniquely dynamic images every time. I especially love the glittering effect of the lights captured here.

Sony A7 III, Sony FE 24-105mm f/4 G OSS lens, shot at 47mm, 6sec at f/11, ISO 100

### Phönix Rising

**11** Shooting from a distance, I aimed to capture the ride seemingly emerging out of nowhere behind the Glücksfädeli game stand. The result feels like an otherworldly artwork – the ride appears to be launching into the night, casting a mystical, almost surreal atmosphere.

Sony A7 III, Sony FE 24-105mm f/4 G OSS lens, shot at 29mm, 1.6sec at f/16, ISO 100





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SCAN ME



# Buying Guide

**106**  
cameras  
listed &  
rated

Our comprehensive listing of key camera specifications

## Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

### Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

### Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

### Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



### Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

### Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera

manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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| Mirrorless cameras    |       |       |                                                                               | Sensor size | Resolution (MP) | Lens mount | Max ISO | Video | Mic input | AF points | Burst mode (FPS) | Viewfinder | Built-in Wi-Fi | Flash | Screen size (in) | Articulated LCD | Touchscreen | Battery life (shots) | Width (mm) | Height (mm) | Depth (mm) | Weight (g) |
|-----------------------|-------|-------|-------------------------------------------------------------------------------|-------------|-----------------|------------|---------|-------|-----------|-----------|------------------|------------|----------------|-------|------------------|-----------------|-------------|----------------------|------------|-------------|------------|------------|
| Name & Model          | RRP   | Score | Summary                                                                       |             |                 |            |         |       |           | Shooting  |                  |            |                |       | Screen           |                 |             |                      | Dimensions |             |            |            |
| Canon EOS R1          | £6999 | 4.5★  | High-speed sports and action camera built for professional photographers      | FF          | 24.1            | Canon RF   | 409,600 | 6000  | •         | 1053      | 40               | •          | •              | •     | 3.2              | •               | •           | 1330                 | 157.6      | 149.5       | 87.3       | 1115       |
| Canon EOS RP          | £1400 | 4★    | Compact and affordable but over-simplified full-frame camera                  | FF          | 26.2            | Canon RF   | 102,400 | 3840  | •         | 4779      | 5                | •          | •              | •     | 3                | •               | •           | 250                  | 132.5      | 85          | 70         | 485        |
| Canon EOS R3          | £5880 | 5★    | High-speed, pro-spec flagship model that's packed full of clever technology   | FF          | 24.1            | Canon RF   | 204,800 | 6000  | •         | 4779      | 30               | •          | •              | •     | 3.2              | •               | •           | 860                  | 150        | 142.6       | 87.2       | 1015       |
| Canon EOS R5          | £4200 | 4.5★  | Remarkable 45MP powerhouse capable of internal 8K video recording             | FF          | 45              | Canon RF   | 102,400 | 8192  | •         | 5940      | 12               | •          | •              | •     | 3.2              | •               | •           | 320                  | 135.8      | 97.5        | 88         | 738        |
| Canon EOS R5 Mark II  | £4499 | 5★    | Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video           | FF          | 43              | Canon RF   | 102,400 | 8192  | •         | 1053      | 30               | •          | •              | •     | 3.2              | •               | •           | 630                  | 138.5      | 101.2       | 93.5       | 746        |
| Canon EOS R6 Mark II  | £2780 | 5★    | Enthusiast-focused model with 24MP sensor and AI subject-recognition AF       | FF          | 24.2            | Canon RF   | 204,800 | 3840  | •         | 4897      | 12               | •          | •              | •     | 3                | •               | •           | 450                  | 138.4      | 98.4        | 88.4       | 670        |
| Canon EOS R6 Mark III | £2800 | 5★    | Third-generation model gains 32.5MP full-frame sensor and 7K raw video        | FF          | 32.5            | Canon RF   | 102,400 | 6960  | •         | 6097      | 12               | •          | •              | •     | 3                | •               | •           | 620                  | 138.4      | 98.4        | 88.4       | 699        |
| Canon EOS R7          | £1350 | 4.5★  | Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3        | APS-C       | 32.5            | Canon RF   | 51,200  | 3840  | •         | 651       | 15               | •          | •              | •     | 3                | •               | •           | 770                  | 132        | 90.4        | 91.7       | 530        |
| Canon EOS R8          | £1700 | 4.5★  | Lightweight full-frame camera that offers great image quality and autofocus   | FF          | 24.2            | Canon RF   | 204,800 | 3840  | •         | 4897      | 6                | •          | •              | •     | 3                | •               | •           | 220                  | 132.5      | 86.1        | 70         | 461        |
| Canon EOS R10         | £900  | 4★    | Compact, lightweight yet highly specified RF-mount APS-C mirrorless model     | APS-C       | 24.2            | Canon RF   | 51,200  | 3840  | •         | 651       | 15               | •          | •              | •     | 3                | •               | •           | 430                  | 122.5      | 87.8        | 83.4       | 429        |
| Canon EOS R50         | £790  | 4★    | Small entry-level APS-C model with subject detection autofocus                | APS-C       | 24.2            | Canon RF   | 51,200  | 3840  | •         | 651       | 12               | •          | •              | •     | 3                | •               | •           | 310                  | 116.3      | 85.5        | 68.8       | 375        |
| Canon EOS R50 V       | £729  |       | Compact video-focused model based on the R50, but with no viewfinder          | APS-C       | 24.2            | Canon RF   | 51,200  | 3840  | •         | 651       | 12               |            | •              | •     | 3                | •               | •           | 480                  | 119.3      | 73.7        | 45.2       | 370        |
| Canon EOS R100        | £670  | 3★    | Entry-level APS-C model that's designed to be a simple family camera          | APS-C       | 24.2            | Canon RF   | 25,600  | 3840  | •         | 143       | 6.5              | •          | •              | •     | 3                |                 |             | 340                  | 116.3      | 85.5        | 68.8       | 356        |
| Fujifilm X-E5         | £1299 | 5★    | Attractive flat-bodied rangefinder-style model designed for enthusiasts       | APS-C       | 40.2            | Fujifilm X | 51,200  | 6240  | •         | 425       | 8                | •          | •              | •     | 3                | •               | •           | 400                  | 124.9      | 72.9        | 39.1       | 445        |
| Fujifilm X-H2         | £1899 | 5★    | High-resolution pro flagship model with same design as X-H2S                  | APS-C       | 40.2            | Fujifilm X | 51,200  | 7680  | •         | 425       | 15               | •          | •              | •     | 3                | •               | •           | 540                  | 136.3      | 92.9        | 84.6       | 660        |
| Fujifilm X-H2S        | £2499 | 5★    | Extremely impressive pro-spec high-speed flagship model                       | APS-C       | 26.1            | Fujifilm X | 51,200  | 6240  | •         | 425       | 40               | •          | •              | •     | 3                | •               | •           | 580                  | 136.3      | 92.9        | 84.6       | 660        |
| Fujifilm X-M5         | £799  | 4.5★  | Compact, affordable hybrid model with no viewfinder or in-body stabilisation  | APS-C       | 26.1            | Fujifilm X | 51,200  | 6240  | •         | 425       | 20               |            | •              | •     | 3                | •               | •           | 330                  | 111.9      | 66.6        | 38         | 355        |
| Fujifilm X-S20        | £1249 | 5★    | Excellent 26MP still/video hybrid camera that includes 6.2K video recording   | APS-C       | 26.1            | Fujifilm X | 51,200  | 6240  | •         | 425       | 20               | •          | •              | •     | 3                | •               | •           | 750                  | 127.7      | 85.1        | 65.4       | 491        |
| Fujifilm X-T30 III    | £829  | 5★    | Compact DSLR-style model with subject detection autofocus and film dial       | APS-C       | 26.1            | Fujifilm X | 51,200  | 6340  | •         | 425       | 20               | •          | •              | •     | 3                | •               | •           | 425                  | 118.4      | 82.8        | 46.8       | 378        |
| Fujifilm X-T50        | £1299 | 5★    | Small 40MP model with in-body stabilisation and film simulation dial          | APS-C       | 40.2            | Fujifilm X | 51,200  | 6240  | •         | 425       | 9                | •          | •              | •     | 3                | •               | •           | 390                  | 123.8      | 84          | 48.8       | 438        |
| Fujifilm X-T5         | £1699 | 5★    | Retro-styled enthusiast model with 40MP sensor and subject-detection AF       | APS-C       | 40.2            | Fujifilm X | 51,200  | 6240  | •         | 425       | 15               | •          | •              | •     | 3                | •               | •           | 580                  | 129.5      | 91          | 63.8       | 557        |
| Leica SL3             | £5920 | 4.5★  | High-end full-frame model gains phase detection AF and tilting screen         | FF          | 60.1            | L-mount    | 100,000 | 8192  | •         | 315       | 15               | •          | •              | •     | 3.2              | •               | •           | 260                  | 141.2      | 108         | 84.6       | 854        |
| Leica SL3-S           | £4500 | 4★    | More videocentric version of SL3 with 24MP sensor and 6K recording            | FF          | 24.6            | L-mount    | 200,000 | 5952  | •         | 779       | 30               | •          | •              | •     | 3.2              | •               | •           | 315                  | 141.2      | 108         | 82.7       | 852        |
| Nikon Z5              | £1719 | 4★    | Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom         | FF          | 24.3            | Nikon Z    | 102,400 | 3840  | •         | 273       | 4.5              | •          | •              | •     | 3.2              | •               | •           | 470                  | 134        | 100.5       | 69.5       | 675        |
| Nikon Z5II            | £1599 | 5★    | Impressively highly specified entry-level model at a very attractive price    | FF          | 24.5            | Nikon Z    | 204,800 | 3840  | •         | 273       | 14               | •          | •              | •     | 3.2              | •               | •           | 380                  | 134        | 100.5       | 72         | 700        |
| Nikon Z6II            | £1999 | 4.5★  | Capable full-frame all-rounder but looking dated in 2025                      | FF          | 24.5            | Nikon Z    | 204,800 | 3840  | •         | 273       | 14               | •          | •              | •     | 3.2              | •               | •           | 410                  | 134        | 100.5       | 69.5       | 705        |
| Nikon Z6III           | £2699 | 5★    | Mid-range full-frame model boasts partially-stacked sensor for high speed     | FF          | 24.5            | Nikon Z    | 204,800 | 5376  | •         | 273       | 20               | •          | •              | •     | 3.2              | •               | •           | 380                  | 138.5      | 101.5       | 74         | 760        |
| Nikon Z7II            | £2999 | 4.5★  | Gains dual card slots, faster shooting, 4K 60p video and vertical grip option | FF          | 45.7            | Nikon Z    | 102,400 | 3840  | •         | 493       | 10               | •          | •              | •     | 3.2              | •               | •           | 420                  | 134        | 100.5       | 69.5       | 705        |
| Nikon Z8              | £3999 | 5★    | Sensational all-rounder with all the Z 9's features in a smaller body         | FF          | 45.7            | Nikon Z    | 102,400 | 7680  | •         | 493       | 20               | •          | •              | •     | 3.2              | •               | •           | 340                  | 144        | 118.5       | 83         | 910        |
| Nikon Z9              | £5299 | 5★    | Stunning high-speed, high-resolution flagship with pro build and connectivity | FF          | 45.7            | Nikon Z    | 102,400 | 7680  | •         | 493       | 20               | •          | •              | •     | 3.2              | •               | •           | 700                  | 149        | 149.5       | 90.5       | 1340       |
| Nikon Zf              | £2299 | 4.5★  | Lovely retro-styled full-frame mirrorless with all the latest technology      | FF          | 24.5            | Nikon Z    | 204,800 | 3840  | •         | 273       | 14               | •          | •              | •     | 3.2              | •               | •           | 380                  | 144        | 103         | 49         | 710        |
| Nikon ZR              | £2199 | 4.5★  | Video-first hybrid model based on Z6III, and co-developed with RED            | FF          | 24.5            | Nikon Z    | 204,800 | 6048  | •         | 253       | 20               |            | •              | •     | 4                | •               | •           | 380                  | 134        | 80.5        | 49         | 630        |

ALL PRICES ARE RRP'S, STREET PRICES MAY VARY



| Mirrorless cameras     |       |       |                                                                               | Sensor size | Resolution (MP) | Lens mount | Max ISO | Video | Mic input | Shooting |     |   |   | Screen |   |   | Battery life (shots) | Dimensions |       |      |     |
|------------------------|-------|-------|-------------------------------------------------------------------------------|-------------|-----------------|------------|---------|-------|-----------|----------|-----|---|---|--------|---|---|----------------------|------------|-------|------|-----|
| Name & Model           | RRP   | Score | Summary                                                                       |             |                 |            |         |       |           |          |     |   |   |        |   |   |                      |            |       |      |     |
| Nikon Z30              | £699  | 4★    | Designed for vloggers, with articulated screen but no viewfinder              | DX          | 20.9            | Nikon Z    | 204,800 | 3840  | •         | 209      | 11  |   | • | 3      | • | • | 330                  | 128        | 73.5  | 59.5 | 405 |
| Nikon Z50              | £849  | 5★    | Well-specified APS-C mirrorless model boasts excellent handling               | DX          | 20.9            | Nikon Z    | 204,800 | 3840  | •         | 209      | 11  | • | • | 3.2    | • | • | 320                  | 126.5      | 93.5  | 60   | 450 |
| Nikon Z50II            | £849  | 4.5★  | Updated APS-C model gains improved autofocus and brighter viewfinder          | DX          | 20.9            | Nikon Z    | 204,800 | 3840  | •         | 209      | 15  | • | • | 3.2    | • | • | 250                  | 127        | 96.8  | 66.5 | 550 |
| Nikon Zfc              | £899  | 4★    | Lovely-looking retro-styled model with fully articulated touchscreen          | DX          | 20.9            | Nikon Z    | 204,800 | 3840  | •         | 209      | 11  | • | • | 3      | • | • | 300                  | 134.5      | 93.5  | 43.5 | 445 |
| Olympus OM-D E-M10 IV  | £699  | 4.5★  | Compact, lightweight, enjoyable to use and takes great-looking pictures       | 4/3         | 20.2            | Mic4/3     | 25,600  | 3840  |           | 121      | 15  | • | • | 3      | • | • | 360                  | 121.7      | 84.4  | 49   | 383 |
| OM System OM-1 Mark II | £2200 | 5★    | Updated with larger buffer, improved AF, and extra computational features     | 4/3         | 20.4            | Mic4/3     | 102,400 | 4096  | •         | 1053     | 120 | • | • | 3      | • | • | 520                  | 134.8      | 91.6  | 72.7 | 599 |
| OM System OM-3         | £1700 | 5★    | Combines gorgeous retro design with most of the OM-1 Mark II's features       | 4/3         | 20.4            | Mic4/3     | 102,400 | 4096  | •         | 1053     | 120 | • | • | 3      | • | • | 590                  | 139.3      | 89.9  | 45.8 | 496 |
| OM System OM-5         | £1199 | 5★    | Small, lightweight and weather-sealed camera gives great output               | 4/3         | 20.4            | Mic4/3     | 25,600  | 4096  | •         | 121      | 10  | • | • | 3      | • | • | 310                  | 125.3      | 85.2  | 49.7 | 414 |
| OM System OM-5 Mark II | £1099 | 4.5★  | Updated OM-5 gains USB-C charging port and some minor refinements             | 4/3         | 20.4            | Mic4/3     | 25,600  | 4096  | •         | 121      | 10  | • | • | 3      | • | • | 310                  | 125.3      | 85.2  | 52.0 | 418 |
| Panasonic Lumix G9II   | £1699 | 5★    | High-end Micro Four Thirds model with phase-detection autofocus               | 4/3         | 25.2            | Mic4/3     | 25,600  | 5760  | •         | 779      | 14  | • | • | 3      | • | • | 390                  | 134.3      | 102.3 | 90.1 | 658 |
| Panasonic Lumix G97    | £699  | 4★    | Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019   | 4/3         | 20.3            | Mic4/3     | 25,600  | 3840  | •         | 49       | 9   | • | • | 3      | • | • | 300                  | 130.4      | 93.5  | 77.4 | 530 |
| Panasonic Lumix G100   | £590  | 4★    | Small SLR-shaped camera specifically designed for vloggers                    | 4/3         | 20.3            | Mic4/3     | 25,600  | 3840  | •         | 49       | 10  | • | • | 3      | • | • | 270                  | 115.6      | 82.5  | 54.2 | 345 |
| Panasonic Lumix GH5 II | £1499 | 4.5★  | Video-focused high-end model with in-body stabilisation and 4K video          | 4/3         | 20.2            | Mic4/3     | 25,600  | 4096  | •         | 225      | 12  | • | • | 3      | • | • | 410                  | 138.5      | 98.1  | 87.4 | 727 |
| Panasonic Lumix GH6    | £1999 | 5★    | Impressive high-end video model with new 25MP sensor and 5.7K recording       | 4/3         | 25.2            | Mic4/3     | 25,600  | 5728  | •         |          | 14  | • | • | 3      | • | • | 330                  | 138.4      | 100.3 | 99.6 | 823 |
| Panasonic Lumix GH7    | £1999 | 5★    | Video-centric camera with phase-detect autofocus and internal ProRes RAW      | 4/3         | 25.2            | Mic4/3     | 25,600  | 5760  | •         |          | 15  | • | • | 3      | • | • | 330                  | 138.4      | 100.3 | 99.6 | 805 |
| Panasonic Lumix S1II   | £2899 |       | Pro model with 24MP stacked-CMOS sensor for high-speed stills and video       | FF          | 24.1            | L-mount    | 204,800 | 5952  | •         |          | 70  | • | • | 3      | • | • | 360                  | 134.3      | 102.3 | 91.8 | 800 |
| Panasonic Lumix S1IIE  | £2299 | 4.5★  | ‘Essentials’ version of the S1II with a conventional sensor but slower speeds | FF          | 24.2            | L-mount    | 204,800 | 5952  | •         |          | 30  | • | • | 3      | • | • | 380                  | 134.3      | 102.3 | 91.8 | 795 |
| Panasonic Lumix S1R II | £2999 | 5★    | High-end stills-video hybrid camera, with phase-detect AF and 8K recording    | FF          | 44.3            | L-mount    | 102,400 | 8128  | •         |          | 40  | • | • | 3      | • | • | 350                  | 134.3      | 102.3 | 91.8 | 795 |
| Panasonic Lumix S5D    | £1000 |       | Affordable compact-bodied, enthusiast-focused hybrid camera                   | FF          | 24.2            | L-mount    | 204,800 | 4096  | •         | 225      | 7   | • | • | 3      | • | • | 450                  | 132.6      | 97.1  | 81.9 | 714 |
| Panasonic Lumix S5II   | £2000 | 4.5★  | Compact model with phase detect autofocus and unlimited video recording       | FF          | 24.2            | L-mount    | 204,800 | 5952  | •         | 779      | 9   | • | • | 3      | • | • | 370                  | 134.3      | 102.3 | 90.1 | 740 |
| Panasonic Lumix S5IIX  | £2300 | 5★    | Video-specialist version of the S5II boasts higher-quality recording options  | FF          | 24.2            | L-mount    | 204,800 | 5952  | •         | 779      | 9   | • | • | 3      | • | • | 370                  | 134.3      | 102.3 | 90.1 | 740 |
| Panasonic Lumix S9     | £1499 |       | Small, rangefinder-styled full-frame camera designed for vlogging             | FF          | 24.2            | L-mount    | 204,800 | 5952  | •         | 779      | 30  |   | • | 3      | • | • | 470                  | 126        | 70.8  | 46.7 | 486 |
| Sigma BF               | £1969 | 4★    | Stunningly designed, relatively compact model for photographers               | FF          | 24.6            | L-mount    | 102,400 | 6016  |           |          | 8   |   |   | 3.2    |   | • | 260                  | 130.1      | 72.8  | 36.8 | 446 |
| Sigma fp               | £1999 | 4★    | Smallest full-frame mirrorless, but compromised features and handling         | FF          | 24.6            | L-mount    | 102,400 | 3840  | •         | 49       | 18  |   |   | 3.2    |   | • | 280                  | 112.6      | 69.9  | 45.3 | 422 |
| Sigma fp L             | £1999 | 4★    | High-resolution version of the fp with 61MP full-frame sensor                 | FF          | 61.0            | L-mount    | 102,400 | 3840  | •         | 49       | 10  |   |   | 3.2    |   | • | 240                  | 112.6      | 69.9  | 45.3 | 427 |
| SonyAlpha 6100         | £830  |       | Entry-level APS-C model with Sony's latest AF technology and 4K video         | APS-C       | 24.2            | Sony E     | 51,200  | 3840  | •         | 425      | 11  | • | • | 3      | • | • | 380                  | 120        | 66.9  | 59.4 | 396 |
| SonyAlpha 6400         | £1000 | 4★    | Extraordinary new autofocus system, but in an outdated body design            | APS-C       | 24.2            | Sony E     | 102,400 | 3840  | •         | 425      | 11  | • | • | 3      | • | • | 360                  | 120        | 66.9  | 49.9 | 403 |
| SonyAlpha 6600         | £1450 | 4★    | In-body stabilistion and impressive autofocus, but frustrating body design    | APS-C       | 24.2            | Sony E     | 102,400 | 3840  | •         | 425      | 11  | • | • | 3      | • | • | 720                  | 120        | 66.9  | 59   | 503 |
| SonyAlpha 6700         | £1450 | 4.5★  | Boasts a 26MP sensor in a much-improved body compared to the A6600            | APS-C       | 26              | Sony E     | 102,400 | 3840  | •         | 759      | 11  | • | • | 3      | • | • | 570                  | 122        | 69    | 75.1 | 493 |
| SonyAlpha 1            | £6500 | 5★    | High-end model with a remarkable combination of resolution and speed          | FF          | 50.1            | Sony E     | 102,400 | 7680  | •         | 759      | 30  | • | • | 3      | • | • | 530                  | 128.9      | 96.9  | 80.8 | 737 |
| SonyAlpha 1 II         | £6300 | 5★    | High resolution, high-speed professional flagship model                       | FF          | 50.1            | Sony E     | 102,400 | 7680  | •         | 759      | 30  | • | • | 3.2    | • | • | 520                  | 136.1      | 96.9  | 82.9 | 743 |
| SonyAlpha 7 III        | £1999 | 5★    | Fine camera with 10fps shooting and 4K video recording                        | FF          | 24.2            | Sony E     | 204,800 | 3840  | •         | 693      | 10  | • | • | 3      | • | • | 610                  | 126.9      | 95.6  | 73.7 | 650 |



| Mirrorless cameras |       |       |                                                                              | Sensor size | Resolution (MP) | Lens mount | Max ISO | Video | Mic input | AF points | Burst mode (FPS) | Viewfinder | Built-in Wi-Fi | Flash  | Screen size (in) | Articulated LCD | Touchscreen | Battery life (shots) | Width (mm) | Height (mm) | Depth (mm) | Weight (g) |
|--------------------|-------|-------|------------------------------------------------------------------------------|-------------|-----------------|------------|---------|-------|-----------|-----------|------------------|------------|----------------|--------|------------------|-----------------|-------------|----------------------|------------|-------------|------------|------------|
| Name & Model       | RRP   | Score | Summary                                                                      |             |                 |            |         |       |           | Shooting  |                  |            |                | Screen |                  |                 |             | Dimensions           |            |             |            |            |
| Sony Alpha 7 IV    | £2400 | 5★    | Excellent all-rounder with 33MP sensor and fully articulated screen          | FF          | 33.0            | Sony E     | 204,800 | 3840  | •         | 759       | 10               | •          | •              |        | 3                | •               | •           | 610                  | 131        | 96.4        | 79.8       | 658        |
| Sony Alpha A7 V    | £2800 |       | Updated 33MP enthusiast model with improved autofocus and faster shooting    | FF          | 33.0            | Sony E     | 204,800 | 3840  | •         | 759       | 30               | •          | •              |        | 3.2              | •               | •           | 750                  | 130.3      | 96.4        | 82.4       | 695        |
| Sony Alpha 7C      | £1900 | 3.5★  | Compact full-frame design let down by poor handling and tiny EVF             | FF          | 24.2            | Sony E     | 204,800 | 3840  | •         | 693       | 10               | •          | •              |        | 3                | •               | •           | 680                  | 124        | 71.1        | 59.7       | 509        |
| Sony Alpha 7C II   | £2100 | 4★    | Much-improved compact model, but still compromised in certain respects       | FF          | 33.0            | Sony E     | 204,800 | 3840  | •         | 759       | 10               | •          | •              |        | 3                | •               | •           | 530                  | 124        | 71.1        | 63.4       | 525        |
| Sony Alpha 7CR     | £3200 | 4★    | High-resolution twin of the A7C II, with a 60MP sensor                       | FF          | 61.0            | Sony E     | 102,400 | 3840  | •         | 693       | 8                | •          | •              |        | 3                | •               | •           | 490                  | 124        | 71.1        | 63.4       | 525        |
| Sony Alpha 7R IV   | £3500 | 5★    | Superb high-resolution, full-frame mirrorless with 61MP sensor               | FF          | 61.0            | Sony E     | 102,400 | 3840  | •         | 567       | 10               | •          | •              |        | 3                | •               | •           | 670                  | 128.9      | 96.4        | 77.5       | 665        |
| Sony Alpha 7R V    | £4000 | 5★    | 61MP model gains subject detection, 8K video and 4-way articulated screen    | FF          | 61.0            | Sony E     | 102,400 | 7680  | •         | 693       | 10               | •          | •              |        | 3.2              | •               | •           | 530                  | 131.3      | 96.9        | 82.4       | 723        |
| Sony Alpha 7S III  | £3800 | 4.5★  | Huge update gains fully articulated screen and new touch interface           | FF          | 12.1            | Sony E     | 409,600 | 3840  | •         | 759       | 10               | •          | •              |        | 3                | •               | •           | 600                  | 128.9      | 96.9        | 80.8       | 600        |
| Sony Alpha A9 II   | £4800 |       | A9 gains professional connectivity options and an improved body design       | FF          | 24.2            | Sony E     | 204,800 | 3840  | •         | 693       | 20               | •          | •              |        | 3                | •               | •           | 500                  | 128.9      | 96.4        | 77.5       | 678        |
| Sony Alpha A9 III  | £6100 | 4.5★  | World's first global shutter brings breathtaking speed – but at a price      | FF          | 24.6            | Sony E     | 51,200  | 3840  | •         | 759       | 120              | •          | •              |        | 3.2              | •               | •           | 400                  | 136.1      | 96.9        | 82.9       | 702        |
| Sony ZV-E1         | £2350 | 4★    | Small full-frame vlogging camera, with articulated screen but no viewfinder  | FF          | 12.1            | Sony E     | 204,800 | 3840  | •         | 759       | 10               |            | •              |        | 3                | •               | •           | 570                  | 121        | 71.9        | 54.3       | 483        |
| Sony ZV-E10        | £680  | 4★    | Designed for vlogging, with high-end microphone and fully articulated screen | APS-C       | 24.2            | Sony E     | 51,200  | 3840  | •         | 425       | 11               |            | •              |        | 3                | •               | •           | 440                  | 113        | 64.2        | 44.7       | 343        |
| Sony ZV-E10 II     | £925  | 4★    | Second-generation vlog camera with 26MP sensor and 4K 60p video recording    | APS-C       | 26.0            | Sony E     | 102,400 | 3840  | •         | 759       |                  |            | •              |        | 3                | •               | •           | 610                  | 114.5      | 67.5        | 54.2       | 377        |

| DSLR cameras         |       |       |                                                                         |       |      |          |           |      |   |     |     |     | Sensor Size | Resolution (MP) | Lens Mount | Max ISO | Video | Mic Input | Shooting |       |      |      | Screen |  |  | Battery Life (shots) | Dimensions |  |  |  |
|----------------------|-------|-------|-------------------------------------------------------------------------|-------|------|----------|-----------|------|---|-----|-----|-----|-------------|-----------------|------------|---------|-------|-----------|----------|-------|------|------|--------|--|--|----------------------|------------|--|--|--|
| Name & Model         | RRP   | Score | Summary                                                                 |       |      |          |           |      |   |     |     |     |             |                 |            |         |       |           |          |       |      |      |        |  |  |                      |            |  |  |  |
| Canon EOS 2000D      | £469  | 3★    | Minor update to EOS 1300D gains 24.1MP sensor                           | APS-C | 24.1 | Canon EF | 12,800    | 1080 |   | 9   | 3   | 95  | •           | •               | 3          |         |       | 500       | 129      | 101.3 | 77.6 | 475  |        |  |  |                      |            |  |  |  |
| Canon EOS 5D Mark IV | £3599 | 4.5★  | Hugely accomplished workhorse model, but pricey                         | FF    | 30.4 | Canon EF | 102,400   | 3840 | • | 61  | 7   | 100 | •           |                 | 3.2        | •       |       | 900       | 151      | 116   | 76   | 890  |        |  |  |                      |            |  |  |  |
| Nikon D780           | £2199 | 5★    | Superb all-rounder blends the best of DSLR and mirrorless technology    | FX    | 24.5 | Nikon F  | 204,800   | 3840 | • | 51  | 7   | 100 | •           |                 | 3.2        | •       | •     | 2,060     | 143.5    | 115.5 | 76   | 840  |        |  |  |                      |            |  |  |  |
| Nikon D850           | £3499 | 5★    | High speed and superb image quality make this the best DSLR yet         | FX    | 45.7 | Nikon F  | 102,400   | 3840 | • | 153 | 7   | 100 | •           |                 | 3.2        | •       | •     | 1,840     | 146      | 124   | 78.5 | 1005 |        |  |  |                      |            |  |  |  |
| Nikon D6             | £6299 |       | Latest pro-level high-speed sports camera boasts high-tech AF system    | FX    | 20.8 | Nikon F  | 3,280,000 | 3840 | • | 105 | 14  | 100 | •           |                 | 3.2        |         | •     | 3,580     | 160      | 163   | 92   | 1450 |        |  |  |                      |            |  |  |  |
| Pentax KF            | £849  |       | Solid spec including fully articulated screen and in-body stabilisation | APS-C | 24.2 | Pentax K | 102,400   | 1080 |   | 11  | 6   | 100 | •           | •               | 3          | •       |       | 460       | 125.5    | 93    | 74   | 684  |        |  |  |                      |            |  |  |  |
| Pentax K-1 II        | £1799 | 4.5★  | Well-featured full-frame DSLR that's excellent value for money          | FF    | 36   | Pentax K | 819,200   | 1080 | • | 33  | 4.4 | 100 | •           |                 | 3.2        | •       |       | 670       | 136.5    | 110   | 85.5 | 1010 |        |  |  |                      |            |  |  |  |

We’ve tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk). Unfortunately we don’t have space to list every single product on the market, so we don’t include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer’s website.**

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| Compact cameras            |       |       |                                                                              | Sensor size | Resolution (MP) | Lens range (mm equiv) | Max ISO | Video | Mic input | Burst mode (fps) | Viewfinder | Built-in Wi-Fi | Flash | Screen size (in) | Articulated LCD | Touchscreen | Battery life (shots) | Width (mm) | Height (mm) | Depth (mm) | Weight (g) |
|----------------------------|-------|-------|------------------------------------------------------------------------------|-------------|-----------------|-----------------------|---------|-------|-----------|------------------|------------|----------------|-------|------------------|-----------------|-------------|----------------------|------------|-------------|------------|------------|
| Name & Model               | RRP   | Score | Summary                                                                      |             |                 |                       |         |       |           | Shooting         |            |                |       | Screen           |                 |             |                      | Dimensions |             |            |            |
| Canon G7 X Mark III        | £699  | 4★    | Lovely pocket camera that includes 4K video and YouTube live streaming       | 1in         | 20.1            | 24-100                | 25,600  | 3840  | •         | 30               |            | •              | •     | 3in              | •               | •           | 265                  | 105.5      | 60.9        | 41.4       | 304        |
| Canon V1                   | £959  | 4★    | Video-focused with ultra-wide zoom, but also interesting for photographers   | 1.4in       | 22.3            | 16-50                 | 51,200  | 3840  | •         | 15               |            | •              |       | 3in              | •               | •           | 400                  | 118.3      | 68.0        | 52.5       | 426        |
| Canon V10                  | £429  | 3.5★  | Unusual camera designed for vlogging, but has some significant limitations   | 1in         | 15.2            | 19                    | 12,800  | 3840  | •         | na               |            | •              |       | 2in              | •               | •           | 290                  | 63.8       | 90.0        | 34.3       | 211        |
| Fujifilm GFX100RF          | £4699 | 4.5★  | Surprisingly portable 102MP medium-format compact with 28mm equiv lens       | MF          | 102             | 28                    | 102,400 | 4096  | •         | 6                | •          | •              |       | 3.2in            | •               | •           | 820                  | 133.5      | 90.4        | 76.5       | 735        |
| Fujifilm X half            | £699  | 4★    | Small JPEG-only camera that recreates experience of shooting half-frame film | 1in         | 17.7            | 32                    | 12,800  | 2160  |           | na               | •          | •              | •     | 2.4in            |                 | •           | 880                  | 105.8      | 64.3        | 45.8       | 240        |
| Fujifilm X100VI            | £1599 | 5★    | Superb classically styled camera gains 40MP sensor and image stabilisation   | APS-C       | 40.2            | 35                    | 51,200  | 6240  | •         | 20               | •          | •              | •     | 3in              | •               | •           | 450                  | 128        | 74.8        | 55.3       | 521        |
| Leica D-Lux 8              | £1450 | 4.5★  | Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom   | 4/3         | 17              | 24-70                 | 25,00   | 3840  |           | 11               | •          | •              | •     | 3in              |                 | •           | TBC                  | 130        | 69          | 34         | 397        |
| Leica Q3                   | £5300 | 5★    | Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens       | FF          | 60.3            | 28                    | 100,000 | 8192  |           | 15               | •          | •              |       | 3in              | •               | •           | 350                  | 130        | 80.3        | 92.6       | 743        |
| Leica Q3 Monochrom         | £5800 |       | Variant of the Q3 with a modified sensor that only shoots in black & white   | FF          | 60.3            | 28                    | 200,000 | 8192  |           | 15               | •          | •              |       | 3in              |                 | •           | 302                  | 130        | 80.3        | 92.6       | 746        |
| Leica Q3 43                | £5900 | 5★    | Premium model with 60MP full-frame sensor and super-sharp 43mm f/2 lens      | FF          | 60.3            | 43                    | 100,000 | 8192  |           | 15               | •          | •              |       | 3in              | •               | •           | 350                  | 130        | 80.3        | 97.6       | 772        |
| Ricoh GR IIIx              | £899  | 4★    | Variant of the GR III with new 40mm-equivalent f/2.8 lens                    | APS-C       | 24.2            | 40                    | 102,400 | 1920  |           | 4                |            | •              |       | 3in              |                 | •           | 200                  | 109.4      | 61.9        | 35.2       | 262        |
| Ricoh GR IIIx HDF          | £1099 | 4★    | Variant of the GR IIIx with switchable Highlight Diffusion Filter            | APS-C       | 24.2            | 40                    | 102,400 | 1920  |           | 4                |            | •              |       | 3in              |                 | •           | 200                  | 109.4      | 61.9        | 35.2       | 262        |
| Ricoh GR IV                | £1199 | 4.5★  | Pocket-sized advanced compact with updated lens and control layout           | APS-C       | 25.7            | 28                    | 204800  | 1920  |           | 4                |            | •              |       | 3in              |                 | •           | 250                  | 109.4      | 61.1        | 32.7       | 262        |
| NEW Ricoh GR IV HDF        | £1299 |       | Variant of the GR IV with switchable Highlight Diffusion Filter              | APS-C       | 25.7            | 28                    | 204800  | 1920  |           | 4                |            | •              |       | 3in              |                 | •           | 250                  | 109.4      | 61.1        | 32.7       | 262        |
| NEW Ricoh GR IV Monochrome | £1599 |       | Variant of the GR IV that only shoots black & white images                   | APS-C       | 25.7            | 28                    | 409600  | 1920  |           | 4                |            | •              |       | 3in              |                 | •           | 250                  | 109.4      | 61.1        | 32.7       | 262        |
| Sony RX1R III              | £4199 | 4★    | Small-bodied full-frame camera with 35mm f/2 lens                            | FF          | 61              | 35                    | 102,400 | 3840  | •         | 5                | •          | •              |       | 3in              |                 | •           | 300                  | 113.3      | 67.9        | 87.5       | 498        |
| Sony RX100 VII             | £1200 | 4.5★  | Gains Sony's latest AI-based autofocus tech, including real-time eye AF      | 1in         | 20.1            | 24-200                | 12,800  | 3840  | •         | 20               | •          | •              | •     | 3in              | •               | •           | 260                  | 101.6      | 58.1        | 42.8       | 302        |
| Sony ZV-1                  | £700  | 4★    | Designed for vloggers, with high-spec mic and fully articulated screen       | 1in         | 20.1            | 25-70                 | 12,800  | 3840  | •         | 24               |            | •              |       | 3in              | •               | •           | 260                  | 105.5      | 60          | 43.5       | 294        |
| Sony ZV-1 Mark II          | £870  | 4.5★  | Updated vlog camera gains ultra-wideangle zoom and touchscreen interface     | 1in         | 20.1            | 18-50                 | 12,800  | 3840  | •         | 24               |            | •              |       | 3in              | •               | •           | 290                  | 105.5      | 60          | 46.7       | 292        |
| Sony ZV-1F                 | £550  |       | Simplified version of the ZV-1 with fixed 20mm equivalent prime lens         | 1in         | 20.1            | 20                    | 12,800  | 3840  | •         | 16               |            | •              |       | 3in              | •               | •           | 360                  | 105.5      | 60          | 46.4       | 256        |

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|--------|-----------------------------------------------|--------|
| 909410 | Canon 10-18mm f4.5-5.6 IS STM EF-S Lens       | £119   |
| 909408 | Canon 10-22mm f3.5-4.5 USM EF-S Lens          | £149   |
| 909391 | Canon 100mm f2.8L Macro IS USM EF Lens        | £599   |
| 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   |
| 908724 | Canon 17-85mm f4-5.6 IS USM EF-S Lens         | £119   |
| 908769 | Canon 18-135mm f3.5-5.6 IS USM Nano EF-S Lens | £199   |
| 907559 | Canon 24-70mm f2.8L USM EF Lens               | £769   |
| 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   |
| 909439 | Canon RF 100-400mm f5.6-8 IS USM Lens         | £499   |
| 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

|        |                                                      |      |
|--------|------------------------------------------------------|------|
| 908687 | 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 17-70mm 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



**£2799**

**£1299**

**£1999**

### CANON R MIRRORLESS USED

|                                   |            |
|-----------------------------------|------------|
| R5 MKII.....                      | £2799/3499 |
| R5 body.....                      | £1799      |
| R6 MKII body.....                 | £1299      |
| 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.....   | £1299      |
| RF 24 F1.8 STM macro box.....     | £399       |
| RF 24-70 F2.8 IS USM box.....     | £1799      |
| RF 24-105 F4 L IS.....            | £799       |
| RF 35 F1.8 IS macro.....          | £369       |
| 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.....        | £999       |
| RF 85 F1.2 L USM DS box.....      | £2399      |
| RF 100-500 F4.5/7.1 L IS USM..... | £1999      |
| RF 600 F11.....                   | £599       |
| RF 800 F11.....                   | £599       |
| BG-R10 grip.....                  | £199       |

### CANON DSLR USED

|                              |           |
|------------------------------|-----------|
| 1DX MKII body box.....       | £1199     |
| 7D MKII body.....            | £599      |
| 6D MKII body.....            | £699      |
| 6D body box.....             | £499      |
| 5Ds body.....                | £899      |
| 5D MKIV body.....            | £999/1399 |
| 5D MKIII body box.....       | £499      |
| 80D body box.....            | £499      |
| 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 F4.5/5.6 IS STM.....  | £199 |
| EF-M 18-55 F3.5/5.6 IS STM.....  | £99  |
| EF-M 18-150 F3.5/6.3 IS STM..... | £299 |
| EF-M 32 F1.4 STM box.....        | £399 |
| EF-M 55-200 F4.5/6.3 IS STM..... | £199 |
| EF-M adapter.....                | £49  |

## Used Canon

100-400mm 200-400mm 300mm F2.8 400mm  
F4.5/5.6 L II F4 IS USM L IS USM LII F4 DO IS 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  |
| 430EX III.....               | £199 |
| 430EX II.....                | £99  |
| 430EX.....                   | £69  |
| 550EX.....                   | £49  |
| 580EX.....                   | £149 |
| 580EXII.....                 | £179 |
| 600EX RT.....                | £999 |
| 600EX RTII box.....          | £349 |
| RS60E 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.....       | £399  |
| 17 F4 TSE USM L.....             | £1199 |
| 17-40 F4 L USM.....              | £199  |
| 18-135 F3.5/5.6 IS EFS nano..... | £299  |
| 18-200 F3.5/5.6 IS EFS.....      | £199  |
| 24 F1.4 USM box.....             | £799  |
| 24 F2.8 STM.....                 | £169  |
| 24 F3.5 USM LII TSE box.....     | £999  |
| 24-70 F2.8 USM LII box.....      | £999  |
| 24-70 F4 IS USM L.....           | £599  |
| 24-105 F4 IS USM L.....          | £299  |
| 35 F1.4 USM LII box.....         | £899  |
| 35 F2 IS USM box.....            | £399  |

## Used Canon

1DX MKII body 5D MKIV body 7D MKII body



**£1199**

**£999**

**£599**

### 50 F1.4 USM box..... £249

|                                     |           |
|-------------------------------------|-----------|
| 60 F2.8 macro EFS.....              | £299      |
| 65 F2.8 MP-E macro box.....         | £599      |
| 70-300 F4/5.6 IS USM L.....         | £599      |
| 70-300 F4/5.6 IS USM II Nano.....   | £499      |
| 85 F1.2 USM LII.....                | £699      |
| 100 F2.8 IS USM L macro.....        | £699      |
| 100 F2.8 USM macro.....             | £299      |
| 100-400 F4.5/5.6 LII box.....       | £999/1299 |
| 135 F2 USM L.....                   | £599      |
| 180 F3.5 L USM macro.....           | £699      |
| 200 F2 IS USM L.....                | £2699     |
| 200-400 F4 IS USM L.....            | £4999     |
| 300 F2.8 IS USM LII.....            | £3499     |
| 300 F4 IS USM L.....                | £499      |
| 400 F4 DO IS II USM.....            | £3699     |
| 400 F5.6 USM L.....                 | £499      |
| 500 F4 IS USM LII.....              | £4799     |
| 1.4x or 2x extender MKIII each..... | £299      |

### 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

|                              |      |
|------------------------------|------|
| 10-24 F3.5/4.5 DiII.....     | £179 |
| 16-300 F3.5/6.3 II 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

70-200mm  
F2.8  
S VR



**£2199**

**£1499**

**£1499**

### NIKON Z MIRRORLESS USED

|                              |       |
|------------------------------|-------|
| Z9 body box.....             | £2999 |
| Z8 body box.....             | £2199 |
| Z7 MKII body.....            | £1499 |
| 14-24 F2.8 S box.....        | £1499 |
| 14-30 F4 S.....              | £749  |
| 20 F1.8 S box.....           | £749  |
| 24 F1.8 S box.....           | £749  |
| 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.....               | £399  |
| 70-200 F2.8 VR S box.....    | £1499 |
| 85 F1.8 S.....               | £599  |
| 100-400 F4.5/5.6 VR S.....   | £1699 |
| 180-600 F5.6/6.3 VR box..... | £1499 |
| 400 F4.5 VR S.....           | £1999 |
| 800 F6.3 VR S box.....       | £3899 |
| TC 1.4x tele converter.....  | £399  |
| FTZ adapter II box.....      | £169  |
| FTZ adapter.....             | £119  |
| MB-N11 grip (fit Z6/7).....  | £229  |
| MB-N10 grip (fit Z6/7).....  | £129  |

### NIKON DSLR USED

|                          |            |
|--------------------------|------------|
| D5 body.....             | £1499/1999 |
| D850 body box.....       | £1199/1699 |
| D780 body box.....       | £1199      |
| D750 body box.....       | £599       |
| D500 body box.....       | £599/999   |
| D7500 body.....          | £599       |
| D7200 body.....          | £399       |
| D7100 body box.....      | £299       |
| D5100 body box.....      | £169       |
| MBD-18 (D850) box.....   | £199       |
| 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 500mm F5.6 500mm F4  
AFS VR II E PF VR AFS E FL ED VR



**£1999**

**£1699**

**£3299**

### NIKON AF LENSES USED

|                                 |       |
|---------------------------------|-------|
| 10-20 F4.5/5.6 AF-P DX VR.....  | £199  |
| 10-24 F3.5/4.5 AFS box.....     | £299  |
| 12-24 F4 AFS DX.....            | £199  |
| 14-24 F2.8 AFS.....             | £499  |
| 16-35 F4 AFS VR box.....        | £399  |
| 16-80 F2.8/4 VR DX.....         | £499  |
| 18-35 F3.5/4.5 AFS.....         | £299  |
| 18-55 F3.5/5.6.....             | £99   |
| 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 F3.5/5.6 VR DX.....      | £449  |
| 20 F1.8 AFS box.....            | £599  |
| 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.....      | £1199 |
| 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 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.....             | £3299 |
| 500 F5.6 E PF VR AFS box.....      | £1699 |
| 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**

**£599**

**£1499**

### 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 F5/6.3 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

16-55mm F2.8 XF



**£499**

### 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 |
| 50-230 F4.5/5.7 MKII.....           | £239 |
| 55-200 F3.5/4.8 R box.....          | £349 |
| 56 F1.2 R.....                      | £399 |
| X500 flash.....                     | £199 |
| EF-42 flash.....                    | £99  |
| XT-2 grip.....                      | £69  |
| XT-3 grip.....                      | £69  |
| XT-4 grip.....                      | £69  |
| Samyang 8 F2.8 fisheye man foc..... | £179 |

## Olympus Used

OM-1 Body



**£899**

### OLYMPUS MICRO 4/3 USED

|                            |      |
|----------------------------|------|
| OM-1 body box.....         | £899 |
| E-M10 MKIII body.....      | £379 |
| 7-14 F2.8 Pro.....         | £699 |
| 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 |
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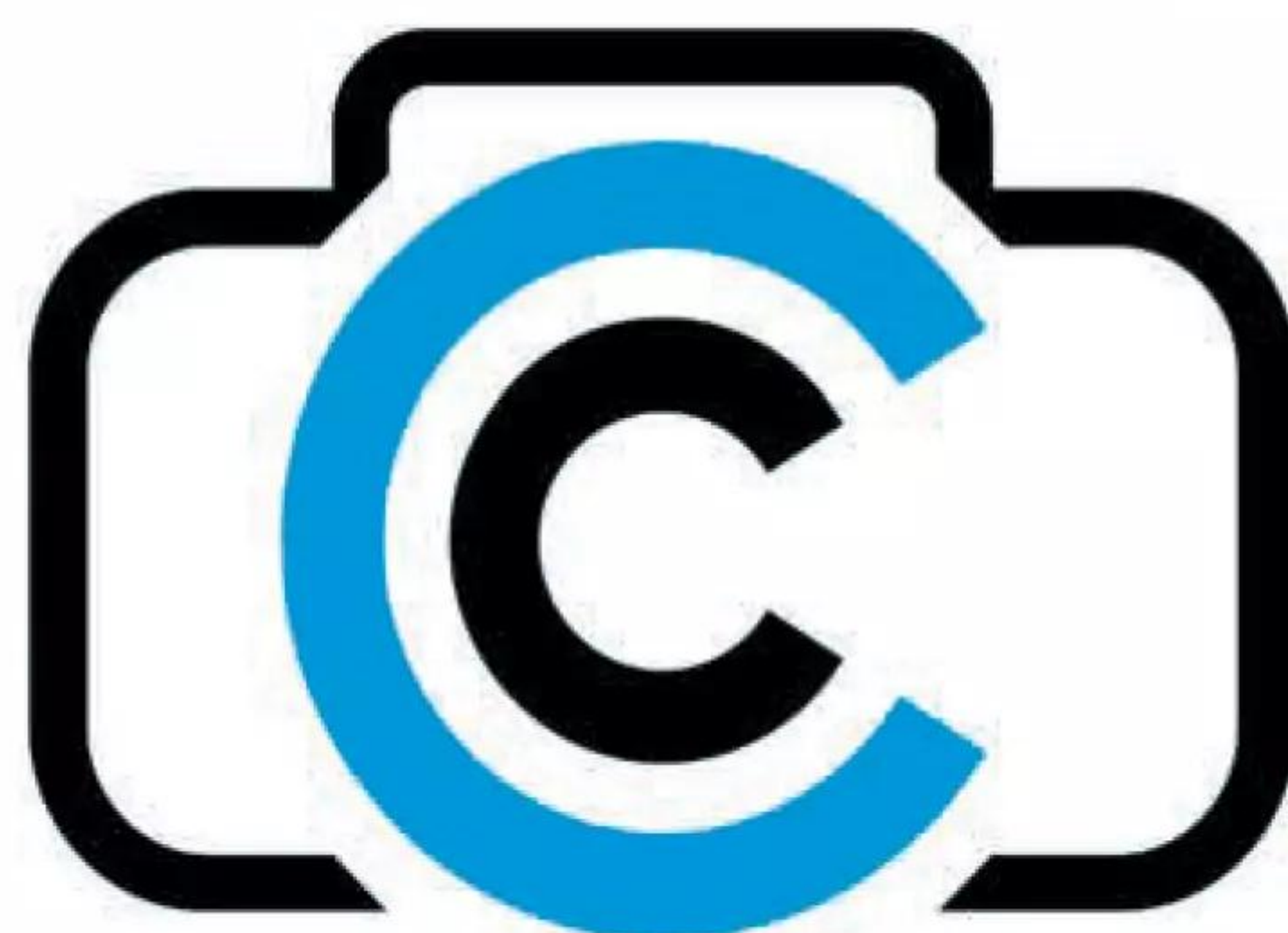
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# Final Analysis

**Paul Hill considers...**

**Blue Planet, BBC, 2001 by Andy Earl**

**S**ir David Attenborough, who is 100 years old in May, has been in some strange locations in his life, but maybe not as odd as the water tank at Elstree Studios, which had been used extensively in the famous *Dam Busters* film (1955).

It was 2001 and *Radio Times* wanted a cover photograph to announce the groundbreaking BBC TV series *The Blue Planet*. They commissioned Andy Earl, known for his iconic portraits of Johnny Cash, Prince, Madonna, Robbie Williams, Mick Jagger and Annie Lennox and album covers for Pink Floyd, Duran Duran, Pet Shop Boys, and most famously in 1982, the controversial one of Bow Wow Wow.

## National treasure

With a track record like that he felt emboldened to persuade Britain's national treasure that he needed to 'be in the sea'.

'The RT's suggestion of a swimming pool wouldn't work,' Andy recalled. 'We needed it to look like an ocean with waves and so on. So, Elstree it was and David agreed.'

A 40ft theatrical sky backdrop was sourced, assistants made waves out of shot, and then the legend positioned himself for Andy.

'He was fine with it, although he did find it a bit chilly.'

It was all worth it though because it won the magazine cover of the year award. I knew of Andy's can-do personality when he was a student at Trent Polytechnic in the 1970s, and from his involvement



later with my workshops in Derbyshire. At Trent Poly he participated in a US exchange programme and came back to Nottingham raving about William Egglestone's colour work. His diploma show was a revelation, particularly a project he did using colour featuring the rich racegoers at Ascot that turned out in a way he wasn't expecting.

'I decided to use a flash gun, but instead of shooting at 1/125th I shot at 1/15th!

'I thought I had messed up badly, but the motion blur effect looked okay and that is what became my final show.'

His daylight flash methods influenced the late Martin Parr, who told an interviewer:

**'We needed it to look like an ocean with waves and so on, and David agreed'**

'I remember seeing (Andy's) pictures....and being very interested in that technique.'

Those images were also seen by punk impresario Malcolm McLaren, who loved his original approach that emerged from his polytechnic course. So, his outstanding contribution to the music industry began. More than 400 album covers and 20 music videos later, a very youthful 70-year-old is still full of energy and ideas.

'I have been on the board of governors at the Arts University Bournemouth for years and they asked me to do an

exhibition in their new gallery that had an educational bias. How I was educated in the medium myself, problem solving, and how important it is to acquire an individual vision – creative and original.'

The exhibition *See or be Seen* finishes at AUB on 12 February, and it is going to educational venues associated with Andy, such as Nottingham Trent, Falmouth and Norwich Universities before travelling to Saudia Arabia, Singapore, Dubai and China.

**To see Andy's work, visit: [andyearl.com](http://andyearl.com)**

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. [hillonphotography.co.uk](http://hillonphotography.co.uk).



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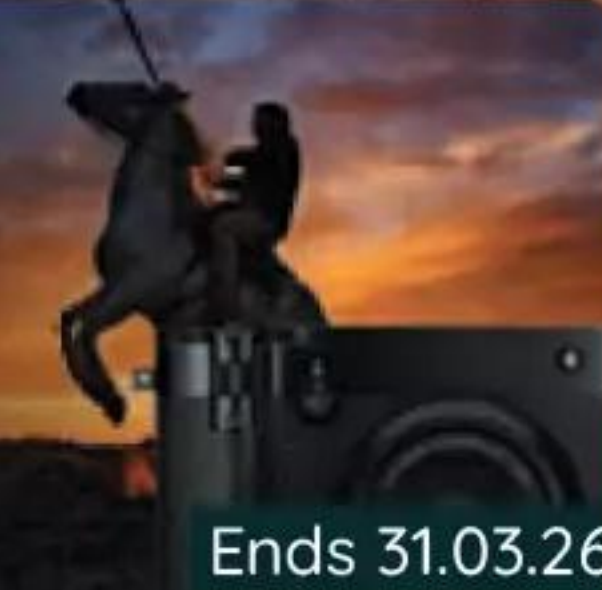


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