market info

Be Valued

# PURE TECH

# A7R VI


For years, the Sony Group Corporation A7R line occupied a very particular corner of the camera market. These were the cameras photographers bought when they wanted immense resolution, meticulous detail and dynamic range that could survive heavy cropping and punishing edits. Speed, however, was usually sacrificed at the altar of megapixels. If you wanted blistering burst rates and sports-ready responsiveness, Sony expected you to look elsewhere in its increasingly crowded Alpha line-up. The new Sony A7R VI changes that equation rather dramatically.

At first glance, the sixth-generation model appears to be an iterative upgrade. The jump from 61MP to 67MP is hardly revolutionary in an era where sensor gains have become increasingly incremental. Yet the real story here is not the extra resolution, but what Sony has managed to do with it. The A7R VI can now shoot at 30 frames per second using its electronic shutter — triple the speed of its predecessor and suddenly level with the flagship A1 II in outright burst performance.

That matters because high-resolution cameras have historically been constrained by physics as much as engineering. Massive image files require immense processing power, fast memory handling and sophisticated heat management. The conventional wisdom has long been that photographers must choose between detail and speed. Sony now appears intent on collapsing that distinction.

The implications are significant. Wildlife, sports and action photographers have traditionally avoided ultra-high-resolution bodies because they simply could not keep up with demanding subjects. Yet a 67MP camera capable of blackout-free 30fps shooting begins to look less like a specialist landscape tool and more like an all-purpose professional machine. The fact that Sony has also fine-tuned its AI-driven autofocus to better recognise distant subjects and maintain tracking through temporary obstructions only reinforces that shift.

Video capabilities continue the same trend. The A7R VI records 8K at 30p and full-width 4K at up to 120p, while Sony's emphasis on improved heat dissipation suggests the company is acutely aware that creators increasingly expect hybrid cameras to function as serious video tools rather than stills cameras with video bolted on as an afterthought.

At £4,399/AU$6,999.99, the A7R VI remains firmly aimed at professionals and committed enthusiasts. But it also feels like a marker for where the high-end camera market is heading. Increasingly, the old trade-offs are disappearing. Resolution no longer means slowness. Hybrid no longer means compromise. And flagship performance is no longer reserved for a single halo model.

# MICRO LED

For a brief moment, the television industry seemed convinced that micro-LED would do to OLED and LCD what flat screens once did to CRTs: render them obsolete almost overnight. The technology appeared to promise everything consumers had ever wanted from a display — perfect blacks, staggering brightness, no risk of burn-in, better efficiency and the sort of longevity manufacturers love to talk about during keynote presentations. If you listened to the mood music around CES over the last few years, you could easily have believed that mainstream micro-LED televisions were just around the corner.

Now, however, reality appears to be setting in. Reports from South Korea suggest that Samsung Electronics is quietly scaling back parts of its micro-LED television operation after struggling to sell the sets in meaningful numbers. According to industry sources, the company is moving away from internally handling every stage of production and is outsourcing more of the manufacturing process instead. Samsung is reportedly selling only around 100 micro-LED televisions a year — hardly the kind of volume that justifies massive investment in one of the most expensive display technologies ever brought to market.

Importantly, this does not mean Samsung is abandoning micro-LED altogether. The company still sees strategic value in the technology, particularly for luxury installations, commercial displays and the sort of enormous statement screens designed more to impress at trade shows than sit in ordinary living rooms. But it does suggest that even Samsung no longer believes micro-LED is on the verge of becoming mainstream.

That matters because the wider industry has started behaving accordingly. Samsung's recent focus on so-called "Micro RGB" televisions — effectively a halfway house between mini-LED and true micro-LED — feels telling. Rather than pursuing the punishing manufacturing complexity of fully self-emissive micro-LED pixels, these systems aim to capture some of the visual benefits while retaining the far cheaper economics of LCD production. In other words, practicality is winning.

And practicality has always won in the television market. Superior technology alone rarely guarantees dominance. Plasma arguably looked better than early LCD televisions, yet LCD conquered the market because it became affordable, scalable and convenient. Today, OLED continues to improve rapidly while mini-LED gives companies such as TCL and Hisense a way to deliver impressive brightness and contrast at prices consumers will actually tolerate.

Micro-LED still represents an extraordinary technical achievement. In many respects, it probably is the ideal television technology. But ideal technologies do not always become mass-market realities. At least for now, OLED and mini-LED are not being replaced — they are simply getting better, cheaper and harder to beat.

# RAZR

The foldable smartphone market has spent the past few years circling around the same ideas, with manufacturers refining rather than reinventing the category. Motorola's new Razr Fold fits neatly into that pattern, but crucially, it also demonstrates that thoughtful execution can matter more than radical innovation.

At first glance, the Razr Fold follows a familiar blueprint. Its 6.6-inch exterior display unfolds to reveal a large 8.1-inch internal screen, placing it firmly alongside rivals from Samsung and Google. Yet Motorola has introduced enough distinctive touches to prevent the device from feeling derivative. The inclusion of a dedicated AI button reflects the industry's latest obsession with on-device intelligence.

The real achievement, however, lies in the displays themselves. Motorola has equipped the Razr Fold with some of the brightest and largest panels currently available on a foldable handset, with peak brightness exceeding 6,000 nits. The crease across the flexible inner display is also said to be minimal, continuing the steady improvements seen across the category. Crucially, the internal screen supports stylus input as well, reviving a capability that many assumed had quietly disappeared from premium foldables. Although the optional Moto Pen Ultra and its separate charging case feel somewhat inelegant, the functionality itself gives Motorola a point of differentiation in an increasingly crowded market.

Performance is equally uncompromising. Powered by Qualcomm's Snapdragon 8 Gen 5 processor and available with up to 16GB of RAM and 1TB of storage, the Razr Fold delivers the level of speed expected from a flagship device in 2026. Motorola's multitasking software also appears mature and practical, offering streamlined split-screen functionality and floating app windows that genuinely complement the larger display format.

Where the Razr Fold becomes especially competitive is in battery life. Thanks to a substantial 6,000mAh silicon-carbon battery, Motorola has pushed endurance beyond what many rivals currently offer. Combined with 80W wired charging and 50W wireless charging, the device positions itself as one of the most capable foldables for heavy daily use. The caveat is that achieving those headline charging speeds requires Motorola's own accessories, reflecting a broader industry trend towards proprietary ecosystems.

The Razr Fold features a 50-megapixel main camera, alongside a 50MP telephoto lens with 3x optical zoom and a 50MP ultra-wide sensor capable of macro photography. The Razr Fold reportedly delivers sharper and more vibrant images than some of its direct competitors in many conditions.

It may not decisively outperform Samsung or Google in every category, but it no longer feels like an alternative chasing the leaders. Instead, Motorola has produced a foldable that stands confidently alongside them.

The RAZR Fold is available to order now for £1,799.00. Pricing in Australia has not yet been released.

# R6V


For a long time, camera makers treated video features as an increasingly important extra. Even as YouTube, TikTok and independent filmmaking transformed the market, most mirrorless cameras still carried the DNA of traditional photography first and video second. The new Canon Inc. EOS R6 V suggests that distinction is beginning to disappear entirely.

On paper, the R6 V looks immediately familiar. It borrows heavily from the EOS R6 III, sharing the same 32.5MP full-frame sensor, autofocus system and general imaging pipeline. Yet the more interesting story is not what Canon has added, but what it has intentionally removed. There is no electronic viewfinder at all. Instead, users are expected to compose exclusively using the rear display, a decision that would have seemed unthinkable in a premium full-frame camera only a few years ago.

That omission makes the R6 V a very clear statement of intent. This is not a camera trying to satisfy everyone equally. Canon is betting that an increasing number of creators simply do not care about the traditional photography experience in the same way previous generations did. For video-first users — vloggers, solo filmmakers, streamers and hybrid creators — an EVF is often unnecessary bulk and cost. What matters instead is recording flexibility, thermal management and workflow convenience.

Viewed through that lens, the R6 V starts to make a great deal of sense. Internal cooling dramatically extends recording times, solving one of the persistent frustrations of compact hybrid cameras. Features such as the dedicated livestream button, front-facing record control and integrated zoom lever support reveal how heavily Canon has prioritised usability for modern content production rather than conventional stills shooting.

The specifications themselves are also unusually ambitious for a camera sitting outside the Cinema EOS range. 7K RAW Light recording, Open Gate capture and oversampled 4K at up to 120p would once have belonged firmly in dedicated cinema bodies. Canon now appears increasingly willing to blur those boundaries, even if it still carefully protects the Cinema EOS line from complete overlap.

Yet the R6 V also exposes the compromises inherent in this new category of creator-focused cameras. The absence of a mechanical shutter and EVF inevitably reduces its appeal for photographers, particularly those shooting action or demanding dynamic-range-heavy work. While it can fire off 40fps bursts, it is difficult to imagine many sports or wildlife shooters choosing it over a more conventional hybrid body.

That tension perhaps explains why Canon's modern line-up feels increasingly fragmented. The company is no longer building a single "do everything" camera for all users. Instead, it is carving the market into ever more specialised niches. The R6 V is not a stripped-back cinema camera, nor a traditional stills flagship. It exists in the growing space between the two.

The R6 V is available to order now costing £2,399.00/ AU$3,599.00.

DJI has introduced two new ultra-light drones aimed at beginners and content creators, marking the end of its long-running Mini branding in favour of the new Lito series. The DJI Lito 1 and the more advanced Lito X1 both retain the compact folding design familiar to DJI users, while introducing improved safety systems and AI-assisted flying features rarely seen in this class.

Both drones weigh under 249g, an important category that avoids many stricter drone regulations in markets such as the UK and Europe. That lightweight classification continues to make DJI's entry-level aircraft especially appealing to first-time pilots looking for an accessible way into aerial photography and video.

The biggest upgrade comes in the form of omni-directional obstacle sensing. Both drones feature top and bottom fish-eye sensors for collision avoidance and subject tracking, while the Lito X1 adds LiDAR technology for improved obstacle detection in more challenging environments and lower light conditions.

Although both drones feature 48MP cameras, there is a notable difference in sensor size. The Lito 1 uses a 1/2-inch CMOS sensor capable of shooting 4K video at up to 60fps, while the Lito X1 upgrades to a larger 1/1.3-inch sensor with support for 10-bit D-Log M HDR recording. Both models also offer 4K slow-motion recording at up to 100fps and can capture still images at up to 8K resolution.

The larger sensor on the X1 is likely to appeal to creators looking for improved dynamic range, stronger low-light performance and more flexibility during editing. The standard Lito 1, meanwhile, focuses on delivering strong everyday performance at a lower price point.

DJI has also refined the hardware design with sprung folding arms that double as power switches, simplifying setup and launch. Front landing legs help protect the drone's downward sensors, while the improved obstacle detection system allows for more confident flying around trees and other hazards.Both drones offer up to 36 minutes of flight time, though their lightweight construction means windy conditions will still affect performance. Even so, DJI's stabilised gimbal system continues to provide impressively smooth footage, while digital zoom options and AI-assisted ActiveTrack features further strengthen the drones' appeal for social media creators and casual filmmakers.

With the Lito series, DJI appears to be redefining the beginner drone market by bringing advanced safety technology, AI-assisted tracking and capable camera systems into an ultra-light platform designed for everyday creators.

Pricing starts at £299.00/AU$539.00 for the Lito 1, with a Fly More Combo available for £429.00/AU$779.00. The Lito X1 begins at £369/AU$619.00 while its Fly More package costs £599/AU$899.00 and includes DJI's RC 2 controller with a built-in screen. The Lito X1 can also be configured  to include the DJI RC-2 controller.


# LITO

# PURE


For years, reMarkable has built its reputation on a simple idea: technology should help people focus, not distract them. While most devices attempt to become all-purpose entertainment and productivity machines, reMarkable's paper tablets have deliberately remained limited by design, aiming to replicate the calm and clarity of pen and paper. The new reMarkable Paper Pure is the clearest expression of that philosophy yet. Positioned as the company's refreshed entry-level model beneath the more premium reMarkable Paper Pro, it refines the essentials while stripping away anything considered unnecessary.

Visually, the Paper Pure adopts the same design language introduced on reMarkable's newer devices, with ridged edges designed to resemble stacked paper and improve grip. The aluminium construction of the higher-end models has been replaced with textured plastic, reducing weight while maintaining a minimalist aesthetic. Exposed pentalobe screws on the rear panel also hint at a greater focus on repairability and practicality.

The biggest strength, however, is the display. Rather than following rivals towards colour E Ink, reMarkable has opted for a monochrome 10.3-inch E Ink Carta 1300 panel. The result is noticeably higher contrast, cleaner whites and darker digital ink than colour alternatives currently allow. Combined with the textured writing surface, the experience feels remarkably close to writing on real paper.

There are compromises. The Paper Pure lacks both a front light and the rear POGO connectors found on the older reMarkable 2, meaning it does not support reMarkable's keyboard folio accessories. For some users, particularly those wanting distraction-free typing, that omission will feel significant. Equally, the absence of a front light limits usability in darker environments.

Software remains intentionally restrained. Rather than introducing apps or broad multitasking, reMarkable has focused on productivity features that support its notebook-first approach. Artificial intelligence features have also arrived in moderation. Handwriting recognition powers the 'Convert and Share' feature, transforming handwritten notes into structured text documents and checklists that can be shared through email or Slack. Some of these features, alongside handwriting search and downloadable templates, require a 'Connect' subscription. Battery life remains one of the device's strongest advantages. Powered by a 3,820mAh battery, the Paper Pure delivers endurance measured in weeks rather than days.

In a market increasingly crowded with feature-heavy E Ink devices, the Paper Pure feels unusually disciplined. It does less than many rivals, but what it does, it does exceptionally well. For users seeking a focused digital replacement for notebooks rather than another screen competing for attention, it may be reMarkable's most convincing tablet yet.

It's available now for starting £359.00/AU$629.00.