

Grays of Westminster[®]

Exclusively... **Nikon**

THE PERIODICAL FOR THE NIKON DEVOTEE FOUNDED 1992 • ISSUE NO. 67

The Grays of Westminster Coat of Arms

'Lead in Order to Serve'

by Gillian Greenwood

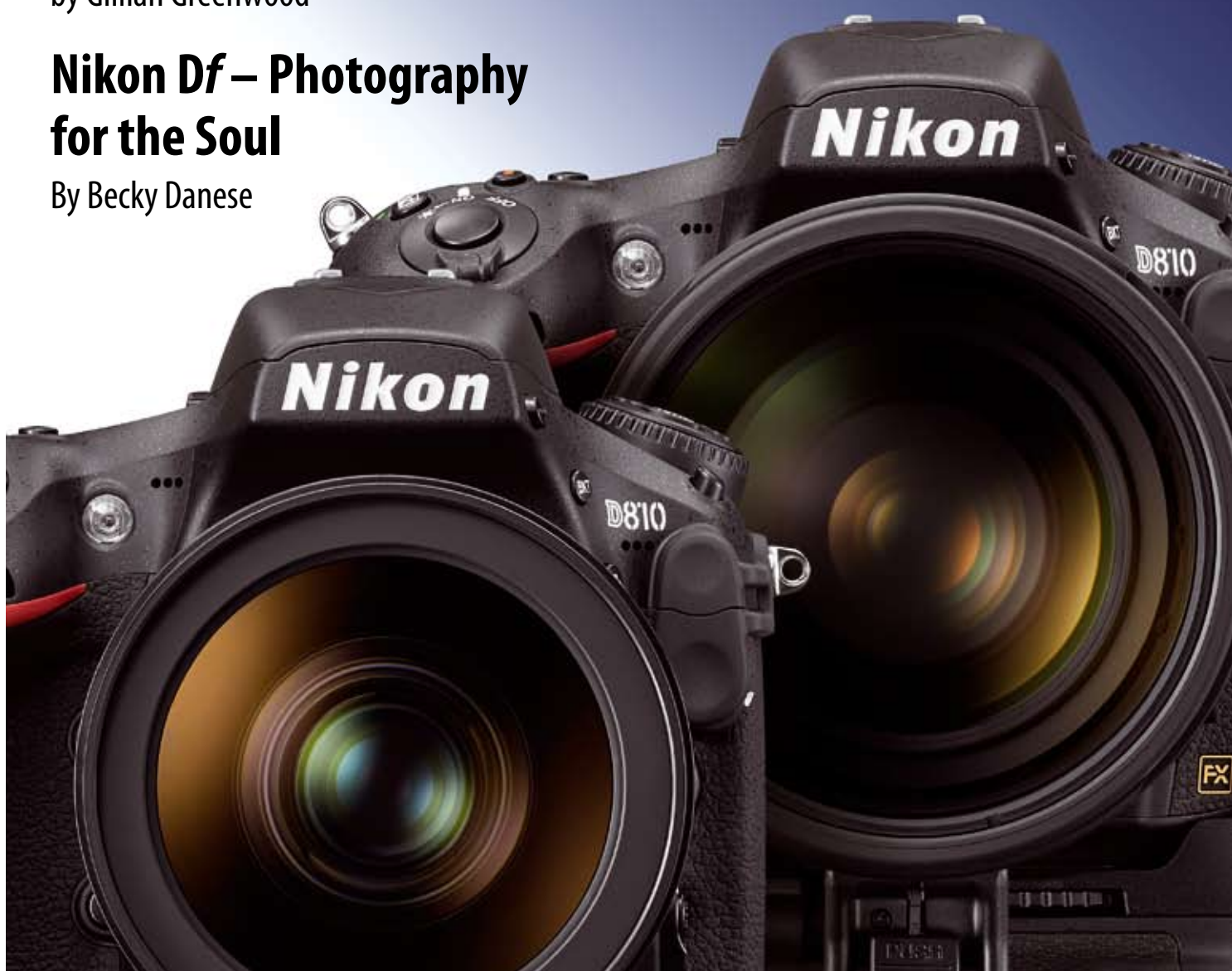
Nikon Df – Photography for the Soul

By Becky Danese

Nikon D810 Overview

by Simon Stafford

and much more...





A warm welcome to this edition of the Grays of Westminster Gazette.

The year began with the news that we had won Gold in the *Amateur Photographer/What Digital Camera Good Service Awards 2014* for the fourth year in a row, which has since been followed by the Gold Service Award at the *Digital Photo & Practical Photography Gear of the Year 2014 Award Ceremony* in August. Both awards are very important to us as they are voted for by the public and we would like to take this opportunity to thank all of you who voted for us in such volume.

Her Majesty's College of Arms grants Grays of Westminster a Coat of Arms



In this, our 29th year, I am truly delighted to inform you that we have been awarded the singular honour of being granted our own Coat of Arms by The College of Arms in London. This is without doubt the most significant mark of recognition we have ever been given as well as being the first Coat of Arms to be granted to a camera shop. Author Gillian Greenwood brings her perceptive writer's hand to tell the story on page 28.

welcome

The High Resolution Master – the new Nikon D810

Nikon's high-resolution master, the stunning new Nikon D810 DSLR camera was released in July. It is just over two years ago that Nikon caused a shake-up in the photographic world with the simultaneous release of the Nikon D800 and D800E cameras. So, what is the D810 like and how does it differ from the D800/D800E? To answer these questions turn to page 4 where Simon Stafford, the highly respected photographer and technical editor of *Nikon Owner* magazine, previews this exciting new camera.



Sold! Grays of Westminster customer first to buy Nikon Df

Grays of Westminster sold the first Nikon Df camera in the UK to Mr. Michael Eleftheriades the day it was released. Eager to add the new camera to his collection, Mr. Eleftheriades placed his order as soon as the official announcement was made.

Speaking about his purchase, Michael Eleftheriades said, *"The Nikon Df is such a momentous camera; I've watched Nikon cameras evolve during my career as a photographer and it really is in a class of its own. I'm delighted to know that I am the first person to officially own it – I just can't wait to put it to good use!"*

He added, *"I've been a customer of Grays of Westminster for many years. The attention to service for which Grays of Westminster is noted – unobtrusive but meticulous and delivered with warmth and style – is delightfully personal and very British. They also have the widest range of new and second-hand Nikon in the world."*

Dedicated to pure photography and with a retro design inspired by Nikon's iconic 35mm SLR film cameras, the Nikon Df has been crafted for photographers who are as passionate about their camera as they are about their art. Equipped with the same FX-format image sensor as Nikon's flagship D4, the new camera offers uncompromised performance in a durable, classic body.



Gray Levett & Mike Eleftheriades with the Nikon Df

The teaser trailers for the Nikon Df generated a huge amount of anticipation which in turn created a real demand from customers who appreciate the fusion of classic style and modern technology within this camera. Becky Danese reviews the Nikon Df in this issue on page 12.

The widest range of new and second-hand Nikon in the world

It has often been commented that Grays of Westminster invented a new type of retail photographic environment for a new type of customer. Perhaps its most recognisable trait is profound product knowledge rendered with pleasing courtesy.

From those encounters, a visit to the shop has become, for some, an essential part of the Nikon experience. We continue to offer what I hope is still an elegant oasis of old-fashioned service. Moreover, it is our unstinting determination to relate to our customers with the spirit, courtesy and enthusiasm now so often lost to the modern retail world, to attend to detail because it practically matters, to inform and advise because we can and to afford to each and every one of our customers the same grace, willingness and good manners that we believe everyone is due.

The timeless delight of walking into the ground floor of Grays of Westminster remains as potent as ever, but this experience has been magnified by the addition of a large new wooden display cabinet dedicated to vintage Nikon rangefinder equipment that has been installed on our lower ground floor second-hand department. The term *Aladdin's Cave* is often used by visitors to our shop. So often has this been uttered that I have seriously considered creating our own range of Turkish footwear! Certainly the range and diversity of new, second-hand and vintage Nikon we keep in stock is enough to bring a smile to even the most careworn of Nikon users.

Westminster Gazette to our publications.

It is within these pages over the years since its modest beginnings as a slim four-page publication, that the universe of Nikon has been travelled, examined, discussed, pictured and written about, reviewed, analysed and then sent forth to the four corners of the globe.

The catalogues and *Gazettes* all highlighted the world of Nikon camera equipment and in addition revealed the delights that were available from the shop and by mail order. The *Gazette* is now sent out to over forty-seven thousand customers.



GRAYS OF WESTMINSTER® GAZETTE

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Grays of Westminster's worldwide website

Delightful though a visit to Grays of Westminster may be, there are occasions when this is not practical.

At such times visiting Grays via your computer screen is just the thing.

Grays of Westminster's website reflects the same tone, same service and the vast selection of Nikon equipment, new, second-hand and vintage which you would find on a personal visit to the shop.

Indeed for many, their first encounter with Grays of Westminster is taking the virtual tour on the website.

So, if it is more convenient, have us come to you. Ordering is the soul of simplicity: by telephone, fax or post.

Forty seven thousand plus and counting...

From our earliest times, far-flung customers were kept informed of what was new and exciting in Nikon equipment by means of our regular and celebrated catalogues. In the early 1990s we added the *Grays of*

To boldly Twitter and Blog...

To meet the ever-changing technical advances in communication, we have made it possible for everyone to now follow us on Twitter, the social-networking phenomenon, as well as our blogs; this is completely in keeping with the adventurous spirit that drove our earliest endeavours.

Thanks to these major improvements in technology, we are able to help more people than ever before with their questions and photographic needs. Furthermore, although camera technology is changing almost beyond recognition, we endeavour to retain our core values of courtesy, knowledge and excellence.

The motto on our Coat of Arms reads, **Lead In Order To Serve** (*Praesis Ut Prosis*). It reminds us daily that we stand ready to serve and help you with your Nikon needs. ■

Gray Levett
Founder

Nikon

D810 OVERVIEW

SIMON STAFFORD provides an overview of the recently announced replacement to the D800/D800E, the D810.



The Nikon Corporation has announced an update to the D800/D800E models in line with the now familiar practice of refreshing the design of its professional grade cameras approximately two years after the commencement of the production cycle.

The new model, the D810, replaces both the earlier cameras and can be likened to the D800E, but with a number of additional features and improvements to its performance. The following is a summary of what is new and what has changed, based on the information available to date and my discussions with Nikon UK:

- The 36-megapixel sensor of the D810 has a new design with no optical low-pass (anti-aliasing) filter (OLPF); by comparison the D800 uses a conventional OLPF, while the D800E has a modified OLPF array that effectively cancels out any anti-aliasing effect. The exact number of pixels used for imaging has changed, as have the precise dimensions of the imaging area compared with the sensors used in the D800/D800E. The filtration array in front of the D810 sensor is also different with the micro-lens layer having been modified to improve the efficiency of light gathering by the photodiodes; it also has ultraviolet and infrared light blocking filters.
- The normal ISO range has been extended to ISO 64 – ISO 12800 (the D800/D800E ISO range is 100 - 6400). There is an expanded ISO range that enables settings 1EV below (ISO 32 equivalent) and 2EV above (ISO 51,200 equivalent) the normal ISO range.
- The D810 has the new EXPEED4 processor, which was seen first in the D4s; it is claimed to deliver a 30% increase in speed, which has enabled a number of enhancements to the performance of the D810, including a significantly higher buffer memory capacity, faster frame rate and better overall noise and moiré suppression.
- Increased frame rates; 5 fps in the FX and 5:4 crop modes (up from 4 fps with the D800/D800E), and 6 fps in the 1.2x and DX crop modes. When the D810 is used with the MB-D12 battery grip and appropriate batteries, it can achieve 7 fps in DX crop mode.

“ The D810 has the new EXPEED4 processor, which was seen first in the D4s; it is claimed to deliver a 30% increase in speed, which has enabled a number of enhancements to the performance of the D810... ”



- The buffer memory capacity of the D810 has been increased for all combinations of file type/compression level/bit depth, for example, when recording 14-bit NEF Raw files using the Lossless Compressed option the D810 buffer capacity is approximately 28 / 97 frames for the FX / DX formats respectively, compared with 17 / 29 frames with the D800/D800E. The constraint of a maximum of 100 frames when recording JPEG files with the D800/D800E has been removed in the D810; the new camera can record JPEG files continuously until the memory card is filled.
- There are new shutter and mirror mechanisms, although the shutter is still rated to 200,000 cycles (the same as the D800/D800E). It is apparent that Nikon has tried to reduce internal camera vibrations as far as possible, since the mirror mechanism has a new balancing unit. Plus, there is a new electronic front-curtain option, available when photographing via either the optical viewfinder, or in Live View, which eliminates any possibility of internal vibration ruining image sharpness, by activating the sensor after the mechanical action of opening the shutter curtain has been completed.
- The autofocus system has been enhanced with the addition of the group autofocus option first introduced on the D4s; this combines five AF points to work together to improve the AF performance when photographing a moving subject, particularly one that is following an erratic path. The speed of initial focus acquisition has been improved, no doubt in part due to the faster processing speed of the EXPEED 4 processor.
- A new TTL metering option known as 'Highlight weighted', which Nikon claim is "useful when capturing spot-lit stage performances or shooting with harsh direction lighting." In other words the D810 will recognize situations where there is extremely high contrast in the scene and attempt to preserve highlight details accordingly by applying a bias to the metering.
- A new rear 3.2-inch LCD with a higher resolution of 1.3 million dots (up from 921,000 dots on the D800/D800E). The colour space of the screen display is now selectable and there is a new "split screen display zoom" feature, which magnifies two areas of the displayed image simultaneously, one of the left and one on the right, which Nikon suggests will help assist in critical alignment of the camera, for example ensuring a level horizon line.



- 1: The D810 has twin memory card slots, one each for Compact Flash and Secure Digital card formats
- 2: The new 'i' button allows rapid access to a variety of camera settings in different shooting modes
- 3: The angle of the shutter release button has been modified to improve handling





D810



- An enhanced Nikon Picture Control system; there is a new Picture Control named 'Flat', which endeavours to preserve the fullest tonal range the camera is capable of recording. Each Picture Control has a new parameter known as 'Clarity' that allows the mid-tone contrast to be altered. There is finer adjustment available with many of the Picture Control parameters, which can be changed in smaller increments than with previous Nikon DSLR cameras.

- The performance of the video recording capabilities has undergone a number of enhancements, with the addition of higher frame rates (50 and 60 fps) in 1080P. It is possible to output video in an uncompressed form across the HDMI interface at the same time as recording compressed video in the camera to the installed memory card(s), to provide a built-in back-up option when recording video to an external recorder. There is a new 'highlights warning' to indicate possible over-exposure during real time recording. The performance of contrast-detection autofocus in Live View has been improved; focus acquisition is perceptibly more positive, although not as fast as via the optical viewfinder, but it is still not quick enough for moving subjects.

- The intervalometer and time-lapse functions now have an exposure-smoothing feature to assist in blending frames recorded using automatic exposure for better transitions between batches of frames with different exposure levels. The intervalometer function has been enhanced by the ability to record up to 9,999 frames (up from 999 frames with the D800/D800E).
- The shooting capacity of the EN-EL15 battery (the same battery as used by the D800/D800E) has been extended by a third, increasing from 900 frames to 1200 frames on a full charge (based on CIPA testing).
- The option to record sRaw (small RAW) files similar to the D4s, although in the case of the D810, the resolution is reduced to 9 megapixels.
- There are a few functional and ergonomic changes; the right-hand finger grip profile is re-shaped from the one used on the D800/D800E, the metering and bracketing buttons have been relocated, and the styling of the rubber port covers on the side of the

“ It delivers a plethora of change and improvement over its predecessors, which address areas that many photographers consider as shortcomings in the earlier models. All in all one of Nikon’s greats is now even better! ”

camera have been changed. The D810 has also lost a very modest amount of weight, as it is 20g lighter than its predecessors.

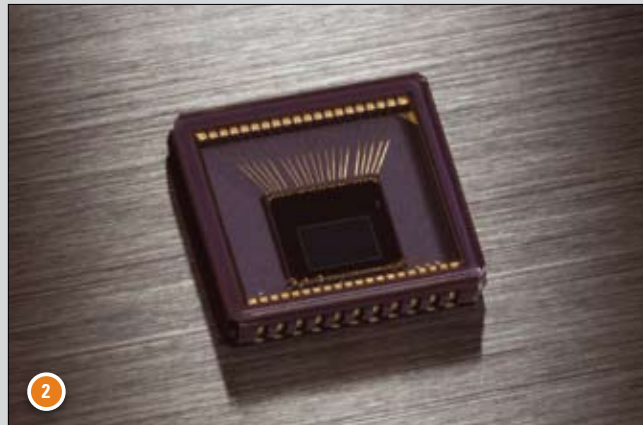
- Other small but no less useful improvements including, a spot meter facility for white balance in Live View, the ability to store up to six different Preset white balance values, new optical coatings applied to the viewfinder optics for enhanced clarity, the ability to switch off the face recognition used in Matrix metering, and continuous shooting for long exposures up to the maximum capacity of the memory card(s).

In summary, the D810 represents a very sensible and well-measured update to two already very fine camera models, and demonstrates reassuringly that Nikon does listen to feedback from its customers. It delivers a plethora of change and improvement over its predecessors, which address areas that many photographers consider as shortcomings in the earlier models. All in all one of Nikon’s greats is now even better! ■





D810



1: Light transmission of the viewfinder optics has been enhanced 2: The TTL metering system has a new 'Highlight Weighted' option 3: The D810 uses a new sensor design 4: The AF system includes a 'Group' AF-area mode option

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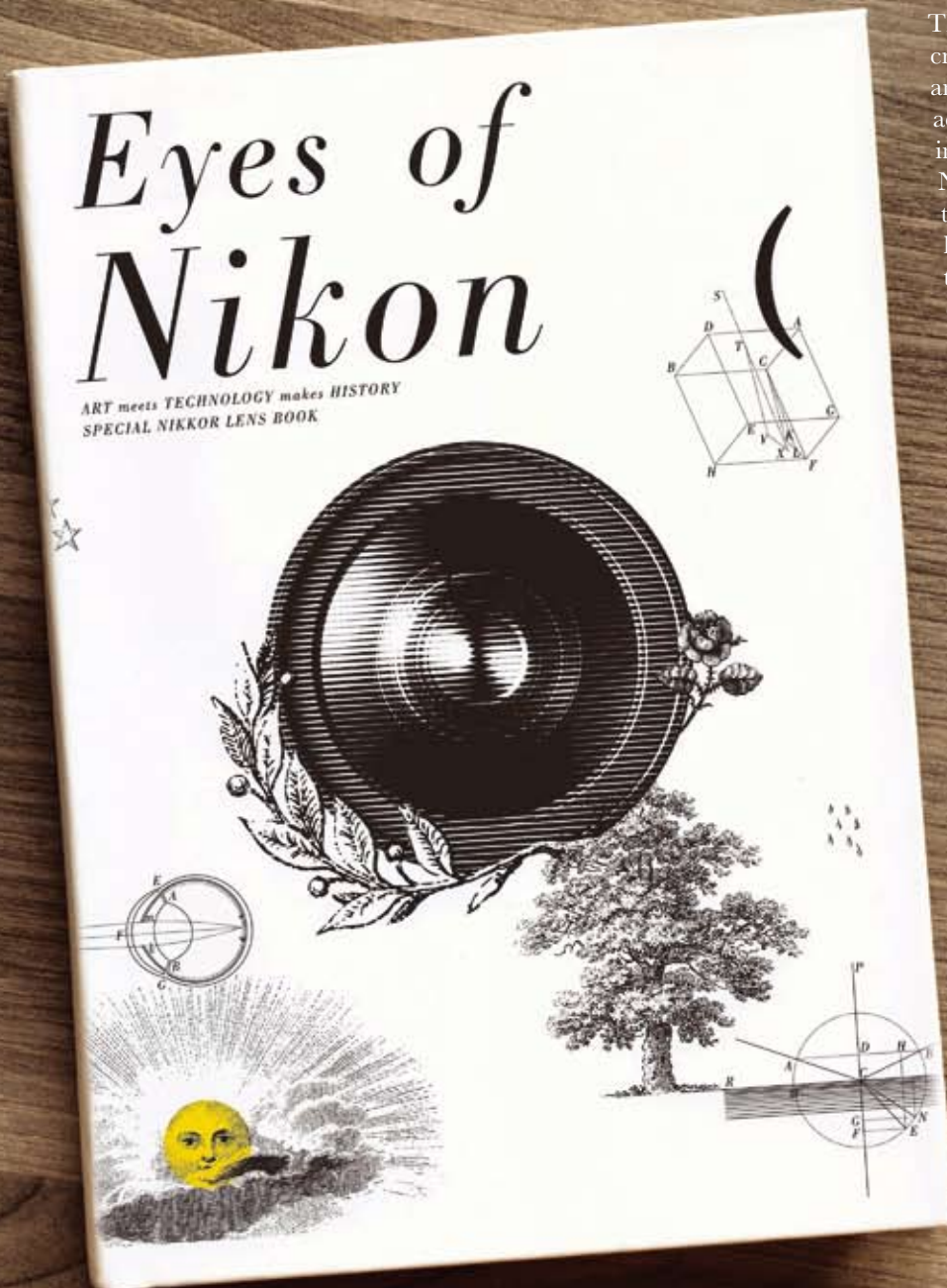
This is in addition to the most up-to-date news on Nikon equipment (digital new and second-hand), seminars, workshops, special trips and events – in fact, all matters Nikon. Your name will also be entered into a special 29th year prize draw to win a Grays of Westminster Gift Certificate worth £250.00; to qualify please enrol by 30th June 2015.

Go to the Welcome page www.graysofwestminster.co.uk and enter your email address at: **Subscribe to our Newsletter** or email us your request to: info@graysofwestminster.co.uk



EYES OF NIKON

The Eyes of Nikon is a book that features a collection of images by photographers from around the world using Nikon cameras with Nikkor lenses; and is based on the theme: *‘ART meets TECHNOLOGY makes HISTORY.’*



This lavishly illustrated book was created in celebration of the 80th anniversary of NIKKOR. In addition to the images, the book incorporates explanations of NIKKOR lenses by the developers themselves, complete with the history, background, intent and technologies behind the design and development of the lenses.

Contributing photographers to *Eyes of Nikon* include: Ahn Jun, Andrea Bruce, Bob Martin, Colston Julian, Craig Jones, Daisy Gilardini, Donald Miralle, HASHi, Hiroshi Kaneko, Kabo, Marcelo Gomes, Mark & Keith Sutton, Norihito Ogata, Phill Knot, Taisuke Koyama, Takao Fujita, Tomoko Suwa-Krull, Topaz Leung, Yoi Kawakubo and Yuhki Touyama.

It measures 210 x 297mm, with a soft cover and is 192 pages in length. Cost £15 plus postage & packing.

Limited availability Highly Recommended ★★★★★

◆ I have been impressed by the metering of the Df with the older AI lenses, such as in this photo where both the shadows and the hanging lights were well-exposed
 Df + 43-86mm f/3.5 Zoom-Nikkor AI, 1/125, f/3.5, ISO1600

PHOTOGRAPHY FOR THE SOUL

The Nikon Df in Action by Becky Danese

The launch of Nikon's new Df (Digital Fusion) camera in November 2013 was met with surprise and joy by some, dismay and concern by others. The excellent marketing campaign in the run up to its release created so much demand for bodies in both black and silver finish that it caused stock shortages when the cameras finally hit the shelves before Christmas.

A retro-styled body, harking back to FE & FM days with 21st century technology may be a dream come true for die-hard Nikon fans. The fact that it doesn't have a few of the key features that we have come to expect from new cameras has instigated some concern from photographic followers, but speaking on behalf of those who are Nikon through and through, this may be one of the most exciting launches in a number of years.

I have had the great pleasure of using the camera in anger over the past few months to give a hopefully practical insight to its inner workings.

THE Df SENSOR

The first thing I would comment on is the camera resolution. It has been asked why Nikon did not fit the 24mp sensor of the D610 or the 36mp sensor of the D800 into this body. I believe that the reasons are twofold and are quite justified by Nikon. Firstly, a camera with a resolution of 24 or 36 megapixels is extremely unforgiving to lenses. As owners of either the D610 or D800 may agree, using any lenses that are not from the current Nikkor range, not fitted with ED¹ glass or Nikon's Nano Crystal Coat² and, particularly for longer lenses that don't have

VR³ built into them, the cameras with higher resolution sensors show up any flaws in both glass and user technique. Fitting the Df with the D4 sensor allows one to use lenses even dating back prior to 1977 (before AI – Aperture Indexing – lenses were created), without showing up huge amounts of lens aberration in the final image.

Secondly, the Nikon Df has been downsized so as not to accommodate a built-in flash, and for this the low-light handling of the D4 becomes much more practical than boosting the sensor with more pixels and therefore more noise at high ISOs. There were some rumours that the Df outperforms the D4 at high ISOs though during testing this appeared to be inconclusive.

More megapixels also mean cumbersome file sizes, often more work in post-processing, and demand near-perfect technique to yield acceptable images, so the 16mp of the Df is a blessing for those who don't always wish to spend hours in front of a computer at the end of each day correcting photographs.

HANDLING & LAYOUT

The Df body is made mostly of magnesium alloy, with weather-sealing specifications matching that of the D800. The front 'apron' of the camera is polycarbonate, but all of the electronics are covered in a shell of metal, giving it a lightweight but rugged finish.

Although I personally tested the chrome (silver) finish body, having handled the black, I would agree with many users that the black finish feels much more like the DSLR bodies we are used to, whereas the chrome is sufficiently different to turn heads when photographing in crowds. As if to prove the point, in the first week of using the camera around town I spotted a Japanese tourist taking a photo of me with it – it was that eye-catching!

Of course looks aren't everything, and having direct access to the shutter speed, ISO control, exposure compensation and mode (M, A, S, P) directly on the top of the camera is quite enjoyable to use. I would mention that although I have quite small hands, using the camera even without gloves on and changing the settings available on the top of the body, particularly the 'lift and turn' mode dial, was quite fiddly but like all things it took only a few days to grow accustomed to the layout.

The other main controls, such as ISO, White Balance and Quality are changed through buttons on the back of the camera in much the same way as a D610, each button performing a different set of functions in playback and shooting mode.

The new sub-command dial, positioned flat against the front of the camera, allows it to maintain its smaller size while also

“ I have found that controlling the shutter speed from the top of the camera has made me think about the photographic process even more, forcing me to take my time when capturing images and paying more attention to the settings I am using. ”

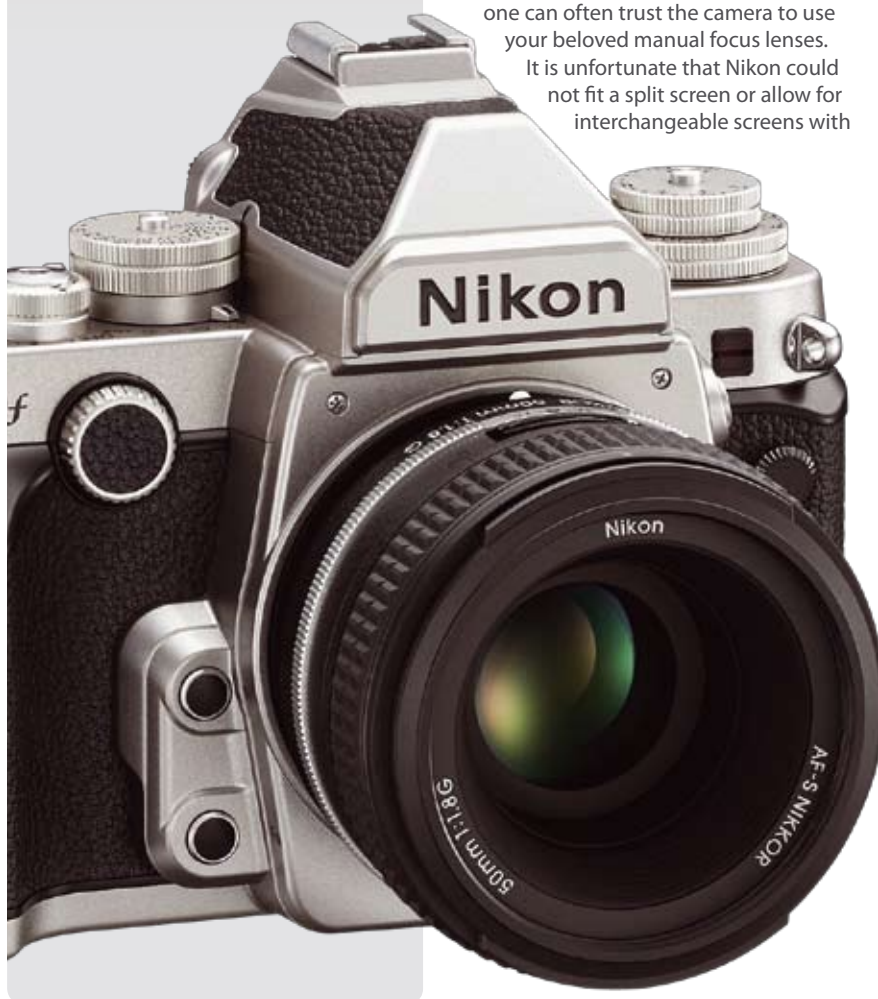
having two control dials. In the case of the consumer range of Nikon cameras, such as the D3100 and D5100 series, this front dial was foregone to make the cameras smaller, so Nikon have successfully kept a second dial without making the grip portion of the camera bigger, which pro-sumers will appreciate. Straight out of the box this dial does very little but can be changed to control the aperture with AF lenses, so long as the shutter speed is being controlled by the main command dial rather than from the top of the camera.

I have found that controlling the shutter speed from the top of the camera has made me think about the photographic process even more, forcing me to take my time when capturing images and paying more attention to the settings I am using.

By setting the shutter speed dial to 1/3 Step you can then control the shutter speed from the main command dial, as you ordinarily would on other digital Nikons, which can be useful if you intend to keep your eye to the viewfinder.

From the back the camera looks very much like any other Nikon DSLR with its familiar Multi Selector, position of the Live View button, the playback controls, AF-ON and AE-L/AF-L buttons. The 100% optical viewfinder is bright and clean when manual focusing, and with the aid of the 'rangefinder' focus indicator in the viewfinder information display one can often trust the camera to use your beloved manual focus lenses.

It is unfortunate that Nikon could not fit a split screen or allow for interchangeable screens with





☀ A Peacock sunbathing at Kew Gardens, Df + 105mm f/2.5 Nikkor-P Auto Pre-AI, 1/250, f/8, ISO400

this body, but due to the complications this would cause in metering it is possibly better to assist manual focus by using an optional 1.2x viewfinder magnifier such as Nikon's DK-17M which I have used with success.

In terms of weight I was quite happy to walk around with the Df and one or two primes, which was comfortable enough for travel and easily fitted into my bag. When coupling the Df with my general-purpose zoom, the 24-120mm f/4G AF-S VR, the weight reverted back to the familiar heft of any other FX Nikon body, so to reap the full benefits of this lightweight but solid camera primes are a must.

LENS COMPATIBILITY

One of Nikon's main selling points with this camera was the fact that it works with almost every Nikon lens since the original production of the Nikon F mount. By flipping the small aperture engaging switch out of the way, one can mount pre-AI lenses without damaging the mount of the body.

Just as with AI and AIS lenses, one can then tell the camera the focal length and maximum aperture and therefore use both Manual and Aperture Priority Mode as well as the full metering system. A point worth noting is that although you can program in this data for pre-AI lenses also, the camera



actually has no way of reading the aperture ring of the lens, so requires the aperture to be set on the lens and the camera every time it is changed.


At some point, perhaps with a future model, Nikon may make it possible to control the aperture of AIS, AI and pre-AI lenses through the body itself, but this is purely speculation.

The full range of Nikon AF, AF-D, AF-I and AF-S lenses can be used on the Df with no problems, with the exception of DX lenses which will crop the sensor to DX size.

IMAGE QUALITY & PERFORMANCE

Being familiar with full-frame sensors I thought I knew what to expect with the Df, but it was a pleasant surprise to see how vibrantly colours were reproduced, how clean the images were at high ISO levels (even ISO 3200 and 6400) and how well it performed with lenses like my pre-AI 105mm f/2.5, manufactured ca. 1972. RAW images came out at around 20mb per file and, with a quick Camera RAW update to Adobe Photoshop Lightroom 5 and Nikon ViewNX 2, I found I could process the files with no problems.

I would mention that virtually no editing was required for the RAW images, and short of a

A photograph of a large, ornate Gothic cathedral interior. The architecture features high vaulted ceilings with intricate stone tracery and a large skylight at the top. In the foreground, a large dinosaur skeleton is suspended from the ceiling by thin wires. The lighting is warm and dramatic, highlighting the textures of the stone and the details of the skeleton.

◆ The low-noise ISO capabilities of the Df even with poor available light at ISO3200 are impressive.
Df + 24-120mm f/4G AF-S VR, 1/125, f/4, ISO3200

“ One of Nikon’s main selling points with this camera was the fact that it works with almost every Nikon lens since the original production of the Nikon F mount. ”

little lens correction to deal with the barrel-distortion that comes from the 24-120mm f/4G AF-S VR, colours and noise levels are as they were straight from the camera.

If this is your enterprising move from film to digital, you will be hard-pushed to find the grain that we are all used to with 800 ASA film. The Df will have to be pushed above and beyond 6400 before noise, the digital version of grain, is appreciable.

The auto-focus system of the camera is taken straight from a D610, with 39 AF points grouped into the centre portion of the viewfinder, a move that Nikon was criticised for at the outset. When using manual focus lenses this is of course not an issue, as one is not using the AF points and can use any portion of the viewfinder to focus.

When using AF lenses, I have always used the 'old school' method of focusing and recomposing, these days by using the AE/AF-Lock button to hold the focus point. If you are more of an advocate of keeping the camera in one position and moving the focus point to the extreme left or right of the viewfinder, then this will cause a problem for you, leaving you with no other option than to do one of the above or focus through Live View, which gives you any point in the entire frame to focus on.

The Df was never designed to compete with the alternative high-speed bodies in this range, and only allows for 5.5 fps continuous high-speed shooting, which is enough to capture day-to-day movement. (I say 'only' but this compares with my earlier D700 and current D600.) It is by no means an action camera and would not do for those wanting to shoot fast-moving subjects, sports and skittish wildlife. It is suited perfectly to photographing moving children, macro of all kinds and wildlife that doesn't run (or fly) away too quickly, which fits in with Nikon's ideas of having a camera to enjoy taking your time with.

Although I missed very little of the following features, no review would be complete without commenting on what is missing from the camera, which I imagine could potentially be improved upon in a future upgrade:

- Access to the SD card slot separate to the battery chamber (as accessing the SD card slot through the battery door saves space but leaves no possibility for a battery grip) and those with bigger hands may feel more at home with one.
- ISO-Auto control added to the ISO dial on the top of the camera. I believe this wouldn't have been a difficult feature to add and certainly handy for those who use ISO-Auto on a regular basis, preventing one from having to navigate the Shooting Menu every time one wants to turn it on and off. As I use manual ISO control 95% of the time I didn't miss this, but have spoken to others who wish it were there.

“ My overall impressions of the Df are extremely positive. Having an FM2N as my film camera, rather than, say an F100, is likely a contributing factor in that this camera immediately felt familiar in my hands, a feeling that others will no doubt appreciate. ”



- A built-in viewfinder curtain for long exposures. Nikon have instead supplied a DK-26 clip-on cover which they recommend you attach to your camera strap. I have always found these a bit fiddly and much more convenient to have the viewfinder curtain built into the camera as it is with the professional Nikon models.
- Built-in flash/internal flash commander. Currently to utilize Nikon's Creative Lighting System one needs to acquire an SU-800 wireless commander unit, or use a flash on the hot-shoe (which I may add works very well when needed).

OF AN ERA...

My overall impressions of the Df are extremely positive. Having an FM2N as my film camera, rather than, say an F100, is likely a contributing factor in that this camera immediately felt familiar in my hands, a feeling that others will no doubt appreciate.

Photography for some is a profession, for others a hobby, but for almost all it is a pleasure, and as Nikon's PURE PHOTOGRAPHY advertising campaign suggested, this is a camera for savouring the moment, for finding the perfect shot, setting the camera up as exactly as possible and then capturing the image as if you have all the time in the world. It was designed to bring the joy back into photography for those who might have forgotten the pleasure of adjusting their settings without touching digital menu systems, who may have used film in the past and felt that it wasn't as enjoyable with newer tools, no matter how many features were packed into their DSLRs.

Although some may say that owning a Df is purely sentimental, I would say it is rightly so. ■

¹ED : Nikon developed ED (Extra-low Dispersion) glass to enable the production of lenses that offer superior sharpness and colour correction by minimizing chromatic aberration.

²Nano Crystal Coat is an anti-reflective coating that virtually eliminates internal lens element reflections across a wide range of wavelengths, and is particularly effective in reducing ghost and flare peculiar to ultra-wide-angle lenses. Nano Crystal Coat employs multiple layers of Nikon's outstanding extra-low refractive index coating, which features ultra-fine crystallized particles of nano size (one nanometer equals one millionth of a mm).

³VR (Vibration Reduction): This innovative VR system minimizes image blur caused by camera shake, and offers the equivalent of shooting at a shutter speed three stops (eight times) faster. It allows handheld shooting at dusk, at night, and even in poorly lit interiors. The lens'VR system also detects automatically when the photographer pans - no special mode is required.



◆ A view from the Embankment
Df + 28mm f/1.8G AF-S, 1/50,
f/3.5, ISO3200



◆ Metering can be readily accessed from the rear of the camera



◆ The left-hand buttons offer different options in shooting and in playback.



Nikon WANTED FOR CASH

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon DSLR, 35mm SLR and Nikon rangefinder cameras ♦ AF-S Silent Wave Nikkor lenses ♦ AF Micro-Nikkor lenses ♦ Nikon Speedlights ♦ AIS, AI and pre-AI manual focus Nikkor lenses and all manner of Nikon equipment, accessories and advertising material. *For example...*

Nikon Digital SLR Cameras

Nikon D4s, D4, D810, D800, D800E, Df, D610, D600, D7100, D7000, D5300, D5200, D5100, D3300, D3200, D3100, D3x, D3s, D3, D700, D300s, D300, D90 and more...

Nikon 35mm SLR Film Cameras

Nikon F6, F5, F4, FM3A, FM2n, F3HP, F3/T, F3P, F3H High Speed, F2AS, F2SB, F2H-MD High Speed, F, F Photomic FTn, Nikon F High Speed Sapporo and more...

Nikon 35mm Rangefinder Cameras

Nikon SP, S3, S3M, S4, S2 and Nikon I rangefinder cameras, Nikkor rangefinder lenses, motor drives and accessories

AF-S & AF DX Nikkor Lenses

10.5mm f/2.8G AF DX ED Fisheye, AF-S 35mm f/1.8G DX, AF-S 10-24mm f/3.5-4.5G IF-ED DX, AF-S 12-24mm f/4G IF-ED DX, AF-S 16-85mm f/3.5-5.6G ED VR DX, AF-S 17-55mm f/2.8G DX IF-ED, AF-S 18-55mm f/3.5-5.6G VR II ED DX, AF-S 18-105mm f/3.5-5.6G VR DX IF-ED, AF-S 18-140mm f/3.5-5.6G VR DX ED, AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED, 18-300mm f/3.5-5.6G ED VR DX, 18-300mm f/3.5-6.3G ED VR DX, AF-S 55-200mm f/4-5.6G VR DX IF-ED, AF-S 55-300mm f/4.5-5.6G DX VR and more...

AF FX Nikkor Lenses

14mm f/2.8D AF ED, 16mm f/2.8D AF Fisheye, 20mm f/2.8D AF, 24mm f/2.8D AF, 28mm f/2.8D AF, 35mm f/2D AF, 50mm f/1.8D AF, 50mm f/1.4D AF, 85mm f/1.8D, AF 85mm f/1.4D AF IF, 105mm f/2D AF-DC, 135mm f/2D AF-DC, 180mm f/2.8D AF IF-ED

AF-S FX Silent Wave Nikkor Lenses

AF-S 24mm f/1.4G ED, AF-S 28mm f/1.8G, AF-S 35mm f/1.4G, AF-S 35mm f/1.8G ED, AF-S 50mm f/1.4G IF, AF-S 50mm f/1.8G, AF-S 58mm f/1.4G, AF-S 85mm f/1.4G, AF-S 85mm f/1.8G, AF-S 14-24mm f/2.8G IF-ED, AF-S 16-35mm f/4G ED VR, AF-S 17-35mm f/2.8D IF-ED, AF-S 18-35mm f/3.5-4.5G, AF-S 24-70mm f/2.8G IF-ED, AF-S 28-70mm f/2.8G IF-ED, AF-S 24-85mm f/3.5-4.5G ED VR, AF-S 24-120mm f/4G ED VR, AF-S 28-300mm f/3.5-5.6G ED VR, AF-S 70-200mm f/2.8G VR II IF-ED, AF-S 70-200mm f/2.8G VR IF-ED, AF-S 70-200mm f/4G VR IF-ED, AF-S 70-300mm f/4.5-5.6G VR IF-ED, AF-S 80-200mm f/2.8D IF-ED, 80-400mm f/4.5-5.6G VR ED, AF-S 200-400mm f/4G VR II IF-ED, AF-S 200mm f/2G VR II IF-ED, AF-S 300mm f/4D IF-ED, AF-S 300mm f/2.8G VR II IF-ED, AF-S 400mm f/2.8G VR IF-ED, AF-S 500mm f/4G VR IF-ED, AF-S 600mm f/4G VR IF-ED, AF-S 800mm f/5.6G VR FL ED (TC-800ED), TC-14E II 1.4x, TC-17E II 1.7x, TC-20E III 2x teleconverter...

AF FX Zoom-Nikkor Lenses

18-35mm f/3.5-4D AF IF-ED, 24-85mm f/2.8-4D AF IF, 80-400mm f/4.5-5.6D AF VR IF-ED

AF & AF-S Micro-Nikkor & Perspective Control Lenses

AF-S 40mm f/2.8G DX Micro, 60mm f/2.8D AF Micro, AF-S 60mm f/2.8G ED Micro, AF-S 85mm f/3.5G VR DX IF-ED Micro, 105mm f/2.8D AF Micro, AF-S 105mm f/2.8G AF-SVR Micro IF-ED, 70-180mm f/4.5-5.6 AF-D Micro, 200mm f/4D AF Micro IF-ED, 24mm f/3.5D ED PC-E Nikkor, 45mm f/2.8D ED PC-E Nikkor, 85mm f/2.8D ED PC-E Nikkor

Nikon Speedlights

SB-910, SB-900, SB-800, SB-700, SB-600, SB-400, SB-300, SB-80DX, SB-29S, SB-28DX, SB-28, SB-R1C1 Close-Up Commander Kit, SB-R1 Close-Up Remote Kit, SU-800 Wireless Speedlight Commander, SB-R200 Wireless Remote Speedlight

AI, AIS & Pre-AI Nikkor Manual Focus Nikkor Lenses

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Nikon D4s

WHEN NOTHING BUT FAST WILL DO



This year saw the launch of Nikon's latest flagship model, the D4S. One of the key differences between that and its predecessor, the D4, is its new processor: the EXPEED 4. Nikon's designers and technicians are extremely proud of this new development, as it now allows the D4S to shoot at up to a ground-breaking 409,600 ISO equivalent. Other features include:

- 16.2mp CMOS sensor and 51-point AF system.
- Advanced frame rate of up to 11 fps with full auto-focus in Continuous High-speed Shooting mode.
- ISO range from ISO 100 – 25,600, (or ISO 50 – 409,600 equivalent using settings LO1, 2, 3 and HI1, 2, 3).
- Tough, weather-sealed metal body for use in the field.
- New Group-Area AF for even better tracking of fast moving subjects over long distances.
- Full-HD movie recording at up to 50/60 fps at full 1080p and full control of shutter speed, aperture, audio and ISO from 200 up during recording.
- Super-fast transfer speeds with the new integrated Gigabit 100/1000TX Ethernet Port for tethered shooting. Additionally, a new RAW 'S' size has been added for quicker and longer continuous file transfer either tethered or using Nikon's WT-5 wireless transmitter.

"Set side-by-side the D4s looks almost identical to its predecessor the D4; however, it is the changes that have taken place internally that place the two models apart. The new 'Group' AF-area mode has proved to be extremely useful, especially when photographing birds in flight. Utilising the greater speed of the latest Expeed 4 processor, together with a redesigned shutter unit and mirror dampening mechanism, the AF performance of the D4s is more responsive compared with the D4, and full AF operation is maintained up to its maximum frame rate (11 fps). Other improvements to camera operation include an increased buffer memory capacity, for example, it is approximately 40% greater when recording 12-bit lossless compressed NEF raw files, more efficient battery power management to increase shooting capacity, and a broader range of video recording options. Taken individually these changes may seem relatively modest, but collectively they deliver a notable enhancement to performance that gives the D4s a distinct edge over the D4, particularly when photographing fast-paced action."

– Simon Stafford,
Technical Editor
Nikon Owner magazine

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NEW NIKKOR LENSES

NIKKOR AF-S 18-300mm f/3.5-6.3G VR DX



For those with a lightweight DX body such as the D3300 or D5300, longer lenses can prove to be difficult.

Zooms can be too heavy or cumbersome for the body, the environment can inhibit one from changing lenses and one's standard lens can fall short on those occasions when trying to photograph faraway subjects.

The new Nikkor 18-300mm f/3.5-6.3G AF-S VR DX lens is a lightweight companion for DX bodies, providing a full-frame equivalent of 27-450mm and ideal for all uses.

NIKKOR AF-S 35mm f/1.8G



A fast, wide, general-purpose prime with an f/1.8 aperture and Silentwave motor is no longer a dream to street and environmental portraiture photographers.

Those who prefer the 35mm focal length as their 'standard' lens will be pleased to hear that the new 35mm f/1.8G AF-S is the perfect companion to Nikon's current range of high-resolution bodies. Its close focusing distance of 25cm means that it works well for close-up work as well.

Nano Crystal Coat minimizes ghost and flare effects to provide clear images.

THE NIKKOR AF-S f/1.4G RANGE



Whatever the subject, whether it is landscapes, interiors, street photography or portraiture, there is a Nikon AF-S f/1.4G lens to suit.

The wide-angle AF-S 24mm f/1.4G is perfect for street and landscape work while the 35mm f/1.4G AF-S works well as a wide standard lens. The AF-S 58mm f/1.4G was designed specifically to give a pin-sharp point of focus while throwing the rest of the frame beautifully out of focus. And finally, the AF-S 85mm f/1.4G is a remake of the well-known and loved classic with the added advantage of Nikon's Nano Crystal coat and ED glass, reducing chromatic aberration and maintaining sharpness at all apertures.



Top left:
AF-S 35mm f/1.4G
Top right:
AF-S 58mm f/1.4G
Above:
AF-S 85mm f/1.4G

VR (Vibration Reduction): Corrects blur while retaining a stable viewfinder image.

AF-S NIKKOR 80–400mm f/4.5-5.6G ED VR



High-performance telephoto zoom lens for use with FX-format SLRs.

With a broad 80-400mm focal range and superior optical design, this lens is suited to a variety of subjects including wildlife, landscapes and sports.

Nikon's Vibration Reduction system lets you shoot at shutter speeds up to four stops slower for steady images at any focal length when shooting handheld. Four ED (Extra-low Dispersion) and one Super ED glass elements correct chromatic aberration and the kind of optical colour defects that can occur at longer focal lengths.

AF-S NIKKOR 400mm f/2.8E FL ED VR



Professional FX-format 400mm super telephoto lens. With fast f/2.8 maximum aperture and advanced optical formula, this lens is ideal for sports and news photographers who demand peak performance.

Crafted to deliver precision at any speed, this is the first NIKKOR super-telephoto to feature Nikon's SPORT Vibration Reduction (VR) mode. Ideal when tracking fast action, SPORT mode delivers a stable viewfinder image with virtually no loss of the maximum frame rates that are possible when VR is turned off. Two fluorite lens elements enhance optical performance and help reduce weight for balanced handling. Fluorine coating actively repels water, dust, and dirt without compromising image quality.

ED (Extra Low Dispersion) glass effectively reduces chromatic aberration at high magnification.

AF-S NIKKOR 800mm f/5.6E FL ED VR



A super-telephoto lens, ideal for news photography and shooting distant subjects in track and field, winter sports and water sports. This premium lens includes a dedicated, custom-tuned 1.25x teleconverter that extends the focal length to 1000mm with effective maximum aperture of f/7, while maintaining outstanding optical performance.

Its durable magnesium alloy body and two fluorite elements substantially minimize lens weight and shift the centre of gravity to the rear, providing comfortable, well-balanced handling. The fluorite elements achieve higher transmission rates and lower dispersion than regular or ED glass elements.

Electromagnetic aperture control provides highly accurate control of the rounded diaphragm blades, delivering enhanced stability of auto-exposure control during continuous shooting. The Vibration Reduction feature minimizes the effect of camera shake, letting you use shutter speeds that are up to four stops slower.

AF-S TELECONVERTER TC-14E III



High-performance 1.4x teleconverter. Designed to increase the focal length of select NIKKOR lenses by 40%, this teleconverter is ideal for sports, press, and wildlife photographers who want to extend their reach.

Well-suited to use with fast prime and zoom lenses, this teleconverter delivers superior, high-resolution images even at maximum aperture. The optical design maximises the performance of a lens and minimises chromatic aberration that can originate from the teleconverter itself. The front and rear surfaces boast a fluorine coating to repel dirt and moisture, and the lens barrel offers professional-grade weather resistance.

Compatible lenses: the AF-S Teleconverter TC-14E III is compatible with a wide range of Nikon's fixed aperture AF-S Nikkor lenses.



THE **Nikon** F HIGH SPEED SAPPORO CAMERA

PHOTOGRAPHY BY TONY HURST
WORDS BY GRAY LEVETT





Eye-level finder with accessory shoe



Battery pack and power cord

According to our research, only 54 examples of this camera were made, making it one of the rarest and most desirable of all Nikon cameras.

In 1971 there was an update to the *Nikon/Nikkormat Handbook*, which stated the announcement of a new motor drive for the Nikon F-series cameras. This motor drive permitted shooting up to seven frames per second (fps). It was a modified version of the Nikon F-36 motor drive, which, with its maximum rate of 4 fps, would remain in production.

The announcement reads: *"The 7 fps rate [on the motor-drive] is controlled by a button on the front switch unit; the reflex viewing mirror must be in the lock-up position and only shutter speeds 1/250 to 1/1000 sec. can be used. Shooting rates of 2 to 4 fps and single frame are governed by a second button at the rear of the unit. At 2 fps, permissible shutter speeds are 1/8 to 1/1000 sec.. At 3 and 4 fps, speeds are 1/125 to 1/1000. A remote control socket is incorporated. Accessories include a battery pack, power cord and eye-level finder with an accessory shoe. Limited deliveries are expected in late 1971."*

The Nikon F High Speed 7 fps was supplied with an optical zoom viewfinder which had a range of 135-300mm. You could select the zoom range by rotating the rear dial as well as being able to adjust the built-in dioptres. Parallax could be adjusted just below the eyepiece by moving a lever to the focused distance. There were two variations of the

Nikon F High Speed camera, the 7 fps announced in 1971 and the 9 fps in 1976. The 7 fps version was Nikon's first High Speed Camera and was used at the Winter XI Olympic Winter Games held from 3rd to 13th February 1972 in Sapporo, Hokkaidō,

Japan. Amongst collectors it has become known as the Nikon F High Speed Sapporo. According to our research, only 54 examples of this camera were made, making it one of the rarest and most desirable of all Nikon cameras. ■



◊ Firing rate adjusting knob on left-hand side of back

THE GRAYS OF WESTMINSTER COAT OF ARMS

'Lead in Order to Serve'



BY GILLIAN GREENWOOD

The narrative behind the first Coat of Arms is as rich and colourful as the Bayeux Tapestry¹ itself, a story which would ultimately be defined by honour and knightly deeds, by lyrical identity and brightly fashioned emblems.

The year is 1127. Henry I of England, the fourth son of William the Conqueror has been on the throne since 1100, following decades of royal feuds, dark treacheries and rampant duplicity, sibling rivalry taken to its most extreme. Conspiracy theories on how he inherited the throne, even then, were rife. This is an England of the High Middle Ages, part of a kingdom that included sections of modern-day France, and the ruling monarchs' ambitions and passions were more often synonymous with *Game of Thrones* than the gentle, unfolding tableaux of history.

Yet, despite the warring factions and the countless family disputes of the period, some lengthy, some short-lived, all invariably bloody, the story goes that in 1127 King Henry presented his son-in-law, Count Geoffrey of Anjou, with a badge of lions. This honour has been considered to be perhaps the earliest recorded royal bestowal of a Coat of Arms in the kingdom. Furthermore, with Anjou's marriage to Henry's daughter, Matilda, a whole dynasty was founded and a long line of Plantagenet kings ruled England until



The College of Arms

Richard III, the last of the Plantagenets, was killed in battle in 1485.

As the years progressed, Coats of Arms came into general practice in order to identify lords and knights on a battlefield, and during subsequent centuries the concept was expanded to include families of the higher orders of society and their successive generations, thus in due course making way for the distinguished body of heraldry and other bearings and insignia that can currently be found.

Today, for any person or organisation to have a legal right to a Coat of Arms, it has to be granted to them by the

Earl Marshal, the 18th Duke of Norfolk, through the Herald at the College of Arms in London. Heralds are appointed by The Queen and are delegated to act on her behalf in all concerns of heraldry and the granting of new Coats of Arms.

To be the recipient of this honour, the criteria that is taken into account before a Coat of Arms is granted might include such things as awards or honours from the Crown, public and charitable services, or eminence and good standing in national or local life.

The year is 2014. Eight centuries have passed. The world of knights and barons, of fiercely-fought wars and bloody feuds have disappeared; only faint ghosts of those battles linger in our collective memory, drifting disembodied through the mists and fabric of history. Yet the concept created around that time, the heraldic concept of that most singular of creations, the Coat of Arms and its visually powerful symbols and emblems, continues to exist. And, just as importantly, so too does the honour and valour the Coat of Arms bestows.

The year is 2014. It is the year that Grays of Westminster became the first camera shop in the world to be granted its own intricately detailed², beautifully realised Coat of Arms, made complete by its eloquent motto *Praesis ut Prosis: Lead in Order to Serve*. ■



¹ The Bayeux Tapestry is an embroidered cloth (not actually a woven tapestry) nearly 230 feet long, which depicts the events leading up to the Norman Conquest of England, culminating in the Battle of Hastings in 1066.

² A brief explanation of the symbolism within the image of the Coat of Arms follows. The Lion, symbolising Gray Levett, is amicably communing with the bird of Japan, the green pheasant. The mural crown around its neck stands for responsibility to the public. Its right paw is resting on a camera lens. The cornucopia representing flourishing growth is replenished with flowers and represents the various facets of Grays of Westminster. The tip of the horn has been modelled into an emblematic portcullis for Westminster. The rays of light emanating from behind the flowers symbolise the derivation of the word photography, which means photo = light + graphy = writing, in other words, writing with light. The rationale of the badge is an occidental phoenix with two heads looking both east and west.

Nikon D610

FULL-FRAME POWER IN A LIGHTWEIGHT BODY



The Nikon D610 and its predecessor, the D600, have introduced many enthusiasts to the wonders of full-frame at a price, size and level of usability that was never before available.

With full automatic modes as well as complete manual control, the D610 suits any level of expertise. The 24.3mp sensor produces high levels of detail and allows for cropping, enlarging and printing while maintaining excellent resolution.

The key features include:

- High-resolution 24.3mp CMOS sensor.
- Quiet Continuous shooting mode – 3 fps continuous quiet shooting, perfect for wildlife & event photography.
- 6 fps Continuous High-Speed shooting with auto-focus & auto-exposure in RAW.
- Built-in HDR (High Dynamic Range) mode allows the capturing of even the most variably lit subjects, maintaining detail in both shadow and light areas by layering two or more differently exposed photographs onto one image.
- ISO100-6400 (extendable up to 25,600 equivalent) produces excellent low-light images in even the trickiest lighting conditions.
- Full HD (1080p) recording in 30p, 25p or 24p using either DX or FX format.

- Share and take photos wirelessly using the Nikon WU-1b mobile adapter coupled with your smartphone or tablet.

“The D610 is a truly wonderful photographic tool – its exceptional sensor matches the performance of those in the D800 and D800E like for like at all ISO levels. It is reason enough to buy the camera, but when you add in to the mix its far superior viewfinder, impressive AF system, quicker and more proficient in-camera processing, excellent video capabilities, along with a plethora of other features, such as the enhancements to the Exposure Delay mode and Auto-ISO options, it becomes a very desirable and worthwhile upgrade from a number of Nikon DSLR models, including the D700, D300s, D7000 and other earlier DX camera models. All things considered and, despite its tag as Nikon’s “entry level full-frame DSLR”, the D610 is a very impressive camera, which when paired with high quality Nikkor lenses is capable of delivering exceptional image quality.”

– Simon Stafford,
Technical Editor
Nikon Owner magazine

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– Grays Anatomy - Digital SLR Photography magazine

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- Simon Stafford's Technical Helpline: free technical consultation and support from one of the top Nikon experts in the world, best-selling author Simon Stafford; you will be able to benefit from his formidable knowledge and have all your technical questions fully answered by email. This service is exclusive to *Nikon Owner* subscribers.
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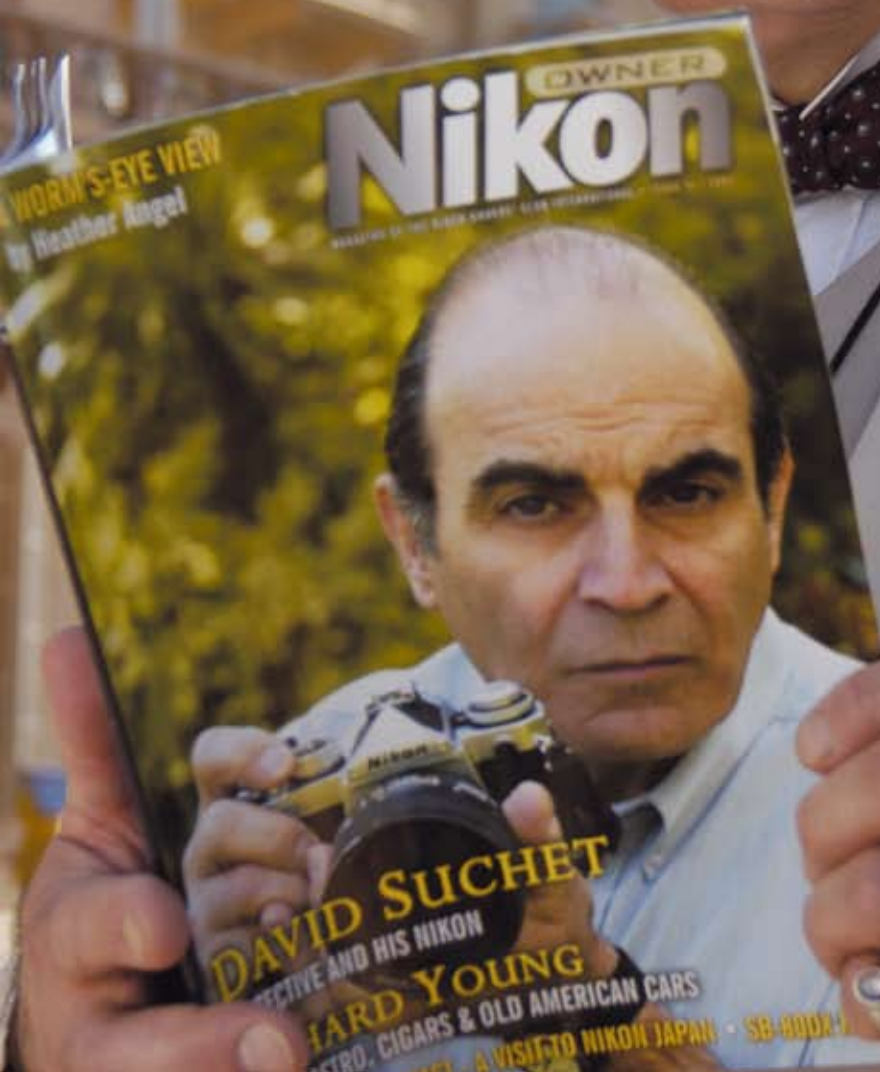
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◆ David Suchet as Hercule Poirot
on the set of *Death on the Nile*

You simply would not
believe who reads
Nikon Owner



START YOUR *Nikon*

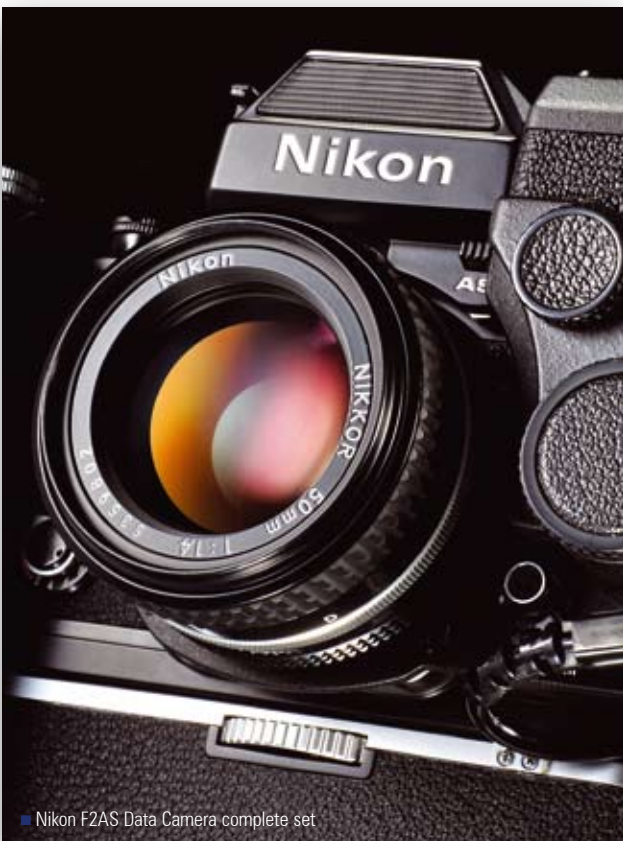
To enable us to respond to the increasing demand from customers investing in early Nikon camera equipment, we have expanded our vintage department. In this issue we present a small selection of some of the very fine items of early Nikon equipment from our collectable range.



■ 5cm f/3.5 Micro-Nikkor for Rangefinder cameras



■ Nikon Gold FM



■ Nikon F2AS Data Camera complete set



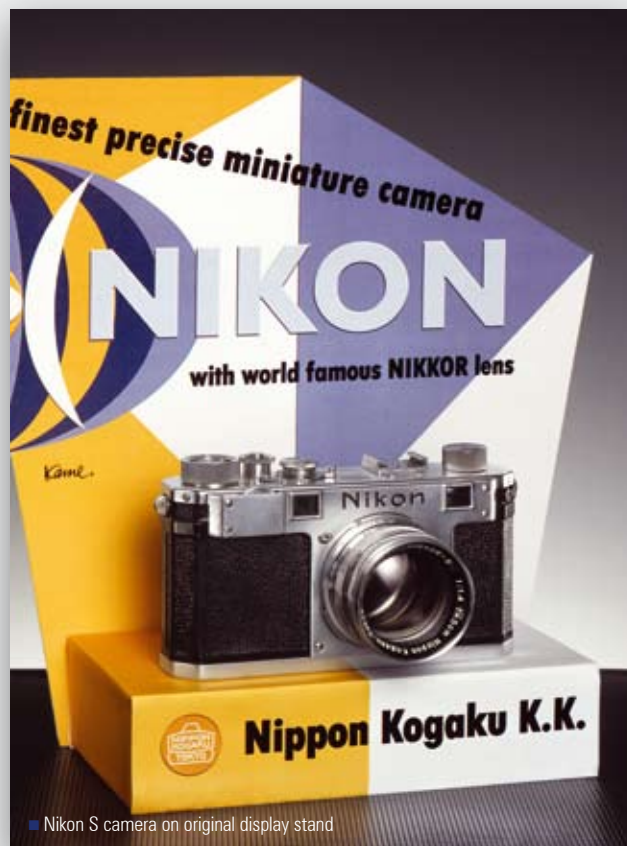
■ Nikon SP rangefinder camera and lenses

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PHOTOGRAPHY BY TONY HURST



■ 10mm f/5.6 OP Fisheye-Nikkor



■ Nikon S camera on original display stand



■ Nikon F3/T Champagne



■ 13mm f/5.6 Nikkor

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Nikon D750

FULL-FRAME FLEXIBILITY FOR EVERY PHOTOGRAPHER

The newly released Nikon D750 allows photographers to take spectacular images no matter the shooting condition. Robust, fully weather-sealed but also lightweight, the Nikon D750 sits between the D610 and D810 in the FX range. Key features include:

- Newly designed 24.3mp full-frame sensor.
- 50-51,200 ISO range (extended) & native ISO range of 100-12,800.
- EXPEED 4 Processor for perfect image rendering in both stills and video.
- 51-point AF system including new Group Focusing mode as featured in the D810, sensitive auto-focus even at -3 EV and continuous shooting of up to 6.5 fps.
- Sturdy tilt-screen monitor and built-in WiFi for ultimate creative versatility.
- High definition movie making at up to 1080/60p and full manual control during Live View movie mode as well as the use of Nikon's noise-reduction, distortion and flicker reduction technology.
- Robust monocoque¹ design with weather-sealing specifications matching those of the D810.
- The D750 is more energy efficient shooting up to 1,230 stills and 55 minutes of movie footage on one charge of the standard EN-EL15 battery.

The Nikon D750 is available in kit form with the AF-S 24-85mm f/3.5-4.5G VR or the AF-S 24-120mm f/4G VR Nikkor lenses.

¹Monocoque, meaning 'single shell' in French, from mono- 'single' + coque 'shell'.

**BUY YOUR
D750 NOW!**



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