

Grays of Westminster®

Exclusively... **Nikon**

THE PERIODICAL FOR THE NIKON DEVOTEE FOUNDED 1992 • ISSUE NO. 70

Mirror, Mirror? A First Look at the **Nikon Z** Cameras

by Becky Danese

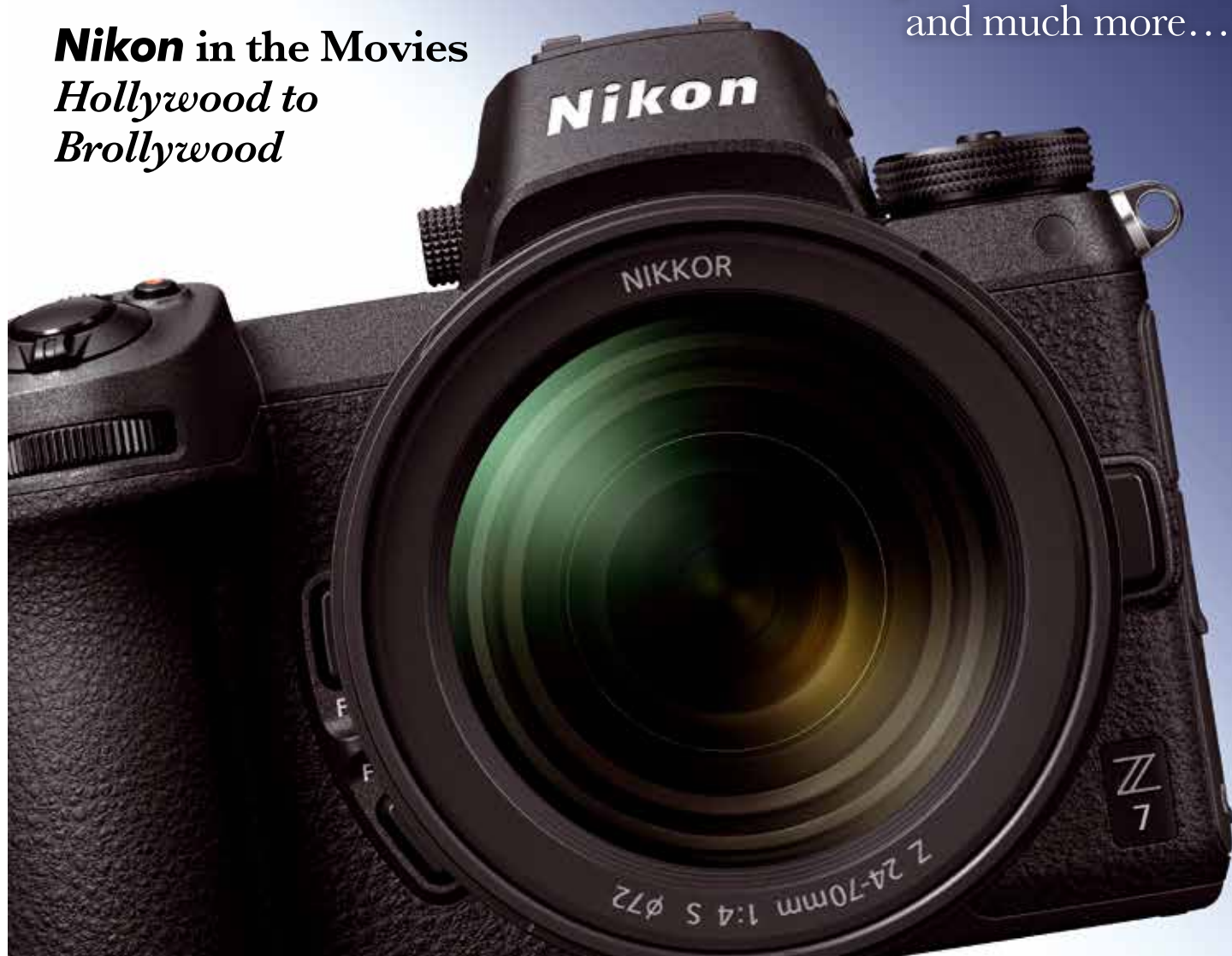
Shoot for the Stars – **Nikon Coolpix P1000**

Nikon in the Movies *Hollywood to Bollywood*

David Douglas Duncan – *A Turning Point for Nikon*

by Gray Levett

**AF-S NIKKOR 500mm
f/5.6E PF ED VR**
and much more...





Welcome to the 70th edition of the *Grays of Westminster Gazette* which was started in August 1992 after we made the move to become an exclusively Nikon-only dealer.

Initially four pages long, and thereafter eight, it contained a wide range of intelligent articles on the latest Nikon equipment by clients as well as staff. From the very first issue I devoted a full page to the history of Nikon, beginning with the formation of Nippon Kogaku K. K. in 1917. The name Nikon apparently comes from the first letters Nippon KOGaku



to which the letter 'N' was added and Nippon Kogaku K. K. means Japan Optical Company.

The *Gazette* ran for fifty-nine issues, eventually ending its reign and changing its title to the *Grays of Westminster News*, which was an eight-page colour publication. Due to public demand *The Grays of Westminster Gazette* returned a few years ago and is now a 36-page colour publication.

Mirror, Mirror where for art thou? A Pivotal Moment in Nikon's History



It finally came to pass, after months of innumerable hints, rumours and speculation about the launch of a new

Welcome

Nikon mirrorless camera, that Nikon released the teaser trailer *Travel of Light* last year, which itself set off a chain reaction of further comments and conjecture. Then a month later, on 23rd August, Nikon officially unveiled the highly-anticipated Z Series, its first full-frame Nikon FX-format mirrorless cameras Nikon Z 7 and Nikon Z 6, as well as three new NIKKOR Z lenses, featuring a new, larger-diameter mount plus the Mount Adapter FTZ. The three new lenses are the standard zoom NIKKOR Z 24-70mm f/4 S, the wide-angle prime NIKKOR Z 35mm f/1.8 S and the standard prime NIKKOR Z 50mm f/1.8 S.

The NIKKOR Z lenses pursue a new dimension in optical performance by taking advantage of the superior design flexibility made possible by the combination of the larger Z mount with its inner diameter of 55mm and a short flange focal distance of 16mm. These lenses offer sharp resolution with both still-image and movie-recording capability and are equipped with functions that include compensation for focus breathing (the shifting of the angle of view when focus is adjusted), quiet operation, smooth exposure control, a control ring and performance that are all well-suited to movie recording.

Great optical glass always endures. That is why Nikon cameras from the Nikon F in 1959 all the way to D850 have remained compatible with nearly all F-mount NIKKOR lenses. Thus, in keeping with Nikon's legacy of compatibility, why would things be any different with the Nikon Z? The Mount Adapter FTZ lets you keep shooting with the lenses you know and love while also gaining the benefits of the new Z system. The Mount Adapter FTZ works with approximately 360 lenses in total, 90 of which are AF-S, AF-P or AF-I type and have full AF/AE capability.

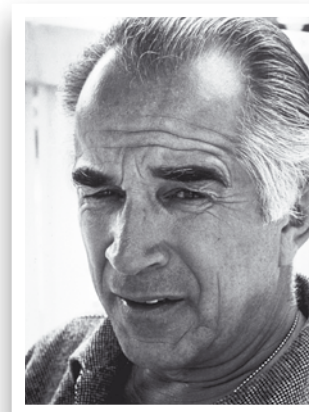
I have to tell you that after handling an early pre-production sample I was hooked and wanted one straight away. However, I shall have to be patient and wait my turn as orders for the Z 7 kit have been pouring into the shop on a daily basis and these lucky souls

had to have their orders delivered first.

I enjoyed the anticipation and receiving very positive feedback from those who are already using theirs.

This is an exciting moment in Nikon's illustrious history but what is the new mirrorless camera really like to use? The answer to that you will find in our esteemed technical advisor and writer Becky Danese's first impressions of the new Z 7 on page 4.

David Douglas Duncan



Elsewhere in this issue we take a moment to consider the life of photojournalist David Douglas Duncan, a major figure in Nikon's history and the man directly responsible for introducing Nikon to the West.

In paying tribute to his extraordinary life, the Nikon Corporation states, 'Since that initial introduction, David was one of Nikon's most influential ambassadors, using our cameras and NIKKOR lenses throughout his career to capture images (many of them masterpieces) all over the world. This included portraits of Pablo Picasso [taken at his home in the South of France] where he spent years with the artist creating a pictorial record of his life.'

Nikon sums up David Douglas Duncan's career in these words, 'His contribution to photography is immeasurable, and his support for Nikon, invaluable.'



Grays of Westminster awarded a coveted Platinum Good Service Award for the third year in a row



On Friday, 8th February, 2019 at the Bvlgari Hotel, Knightsbridge, London, in the presence of the cream of the photographic industry, Grays of Westminster added a top accolade to its ever-growing collection: *Amateur Photographer* Platinum Good Service Award.

The Good Service Awards were created to recognise and reward outstanding customer service in the UK photo-retail sector. They are presented annually at the *Amateur Photographer* Awards Ceremony, alongside the product awards, to those retailers who offer the highest quality of service, and are voted for by *AP* readers and retailers' customers.

Retailers play a crucial role in maintaining and developing the hobby of photography by offering friendly advice and access to a range of products that customers otherwise wouldn't be able to see 'in the flesh'. Increasingly, the bricks and mortar stores of the most successful retailers work in tandem with well-designed websites.

To qualify for a Good Service Award, a retailer must have exceeded the *AP*'s minimum number of votes, which can be made online or by post. This year *Amateur Photographer* gave out ten Good Service awards, plus a single Platinum award for the retailer who received the the most votes of confidence from its customers. For the third year in a row, the Platinum award was won by Grays of Westminster.

A special thank-you to everyone that voted for us in such volume. This is a great honour and it is all down to our staff who are, in my opinion, the best of the best. They consistently deliver excellent,

engaging and responsive service to our customers, often with a dash of humour and always with discretion. Our team are what makes Grays of Westminster, Grays of Westminster!

Grays of Westminster upon whom you can depend...

What is a shop? A mere place to buy things, or a window on the world? Grays of Westminster has always been the latter, and for over 33 years its front windows have hosted an ever-changing display of breathtaking images taken by inspired Nikon photographers. A Grays of Westminster window is not there to alert you to reductions in camera prices or to advertise how much you may care to spend on lenses. Rather it remains defiantly artistic, its aim to inspire and captivate, perhaps to invite you to take out your camera and shoot images for the pure joy of creation and then, if you are so inclined, share those images with others.

We've achieved a good few 'firsts' over the past thirty-three years. We were the first-ever Nikon-only store, the first camera shop to be granted a Coat of Arms by Her Majesty's College of Arms and the first camera shop to write and publish its own publication the *Grays of Westminster Gazette* and *Nikon Owner*, the Number 1 magazine for the Nikon enthusiast.

As we breach the uncharted territory of our thirty-fourth year we always look at how to improve our service. At our heart beats a timeless passion for the highest standards. It lies perhaps in our constant and unstinting endeavour to relate to our customers with the spirit, courtesy and empathetic enthusiasm now so often lost to the modern world, to attend to detail because it practically matters, to inform and advise because we can, and, finally, to afford to each and every one of our customers the same grace, willingness and good manners that we believe is every customer's due.

Grays of Westminster has built its reputation upon the provision of the finest of Nikon and unparalleled level of excellence in its service.

We do hope you enjoy your meander through this *Gazette* and reading about the things that matter to us. ■

Gray Levett



Grays of Westminster® Gazette

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MIRROR, MIRROR?

Going Mirrorless

A FIRST LOOK AT THE NIKON Z CAMERAS

By Becky Danese



In this day and age when almost everyone has a camera in their pocket built into their mobile phone, more and more photographers are wanting to downsize, travel lighter and avoid the bulk and weight of DSLRs.

For them the full-frame mirrorless Nikon Z cameras couldn't have come sooner.

By entirely reinventing their lens mount Nikon's offering for the mirrorless market is something far more capable than followers and fans of the company could ever have hoped for.

The premise of this smaller, lighter camera is based wholly around the Nikon Z mount, which is larger than the standard Nikon F mount and has given the whole system a new platform from which to work.

We all know and love the Nikon F mount; indeed, despite many reasons, and pressures, to modify it over the past 60+ years Nikon have forgone the easy route and have utilised it fully in every camera since the Nikon F. But in order to release something that wasn't just going to be a regurgitation of what is already out there, Nikon had to start

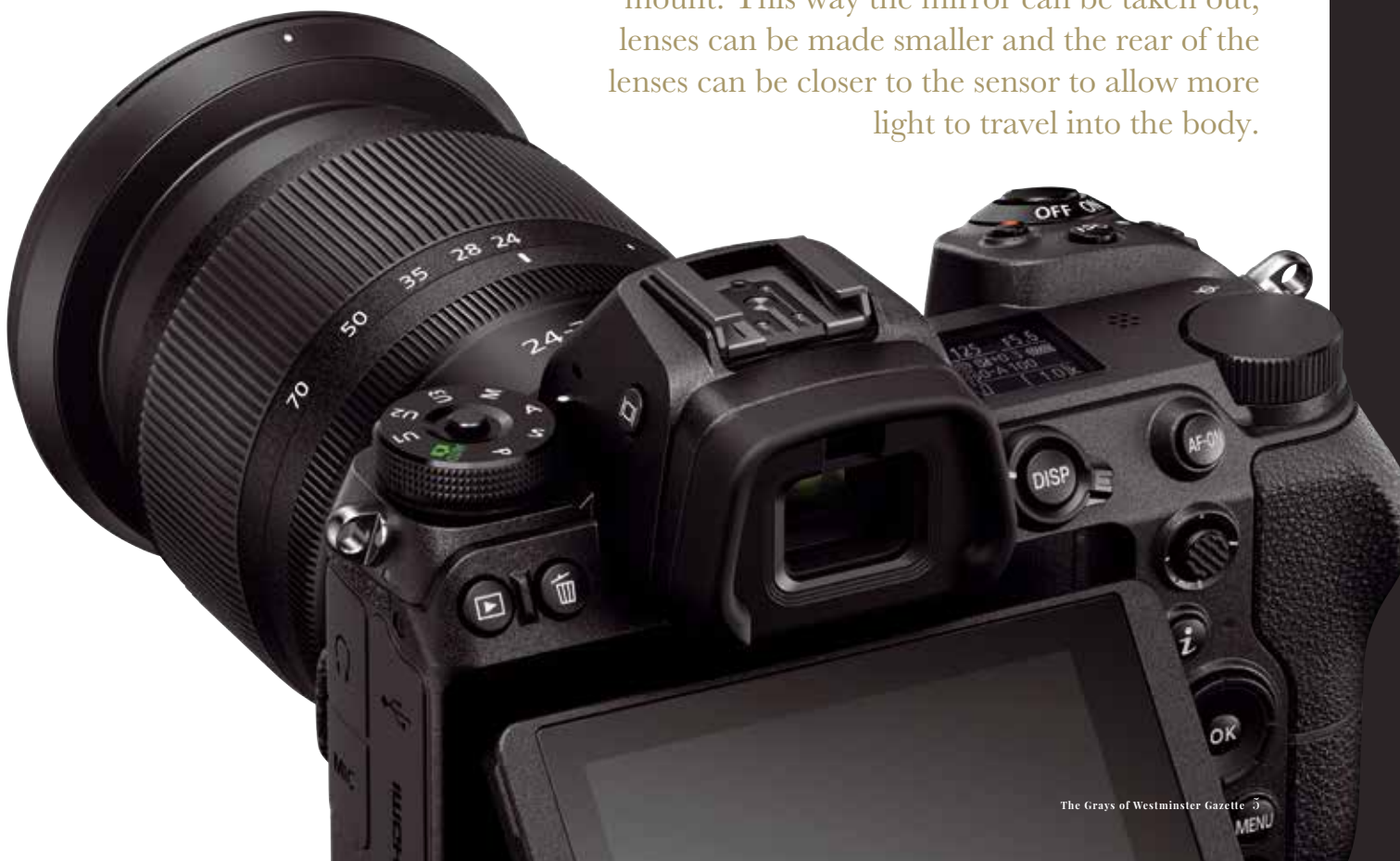
with the mount. This way the mirror can be taken out, lenses can be made smaller and the rear of the lenses can be closer to the sensor to allow more light to travel into the body.

Nikon have started with two bodies – the Z 7 and the Z 6 – along with three lenses and a roadmap of lenses to be released over the next two years.

Both cameras also come with the optional FTZ lens mount adapter that will allow Nikon users to utilise almost every Nikkor lens for use with their mirrorless camera, but more on that later.



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THE CAMERA

Build Quality

The Z 7 and Z 6 have an identical chassis, so apart from the number on the front they are otherwise impossible to differentiate from the outside. These cameras do feel as if they were made perfectly for street photography: comfortable to put a wrist strap on and hold in the hand at all times, fast, quiet (and even completely silent when needed).

As a comment on the controls and layout, it is completely 'Nikon', in that everything we know and love when it comes to changing settings on our cameras has been translated perfectly over to the Z bodies. This means that switching between a DSLR and a Nikon mirrorless will, for the most part, be seamless.

Just like every Nikon prosumer level camera since the Nikon F5, it has a main command dial for shutter speed and setting selection, sub-command dial for aperture and secondary setting functions, ISO just behind the shutter button (where it has been located on DSLRs since the D5 and D500), as well as a menu interface that mirrors every other Nikon camera with the expected few additions.



Having dabbled with mirrorless cameras over the past several years, the two cameras stand apart from the others I have tried in terms of user experience. When one's main camera is a Nikon, switching to another system for travel photography can be a pain, and certainly isn't comfortable for the first ten minutes or so while one figures out where things have been moved to.

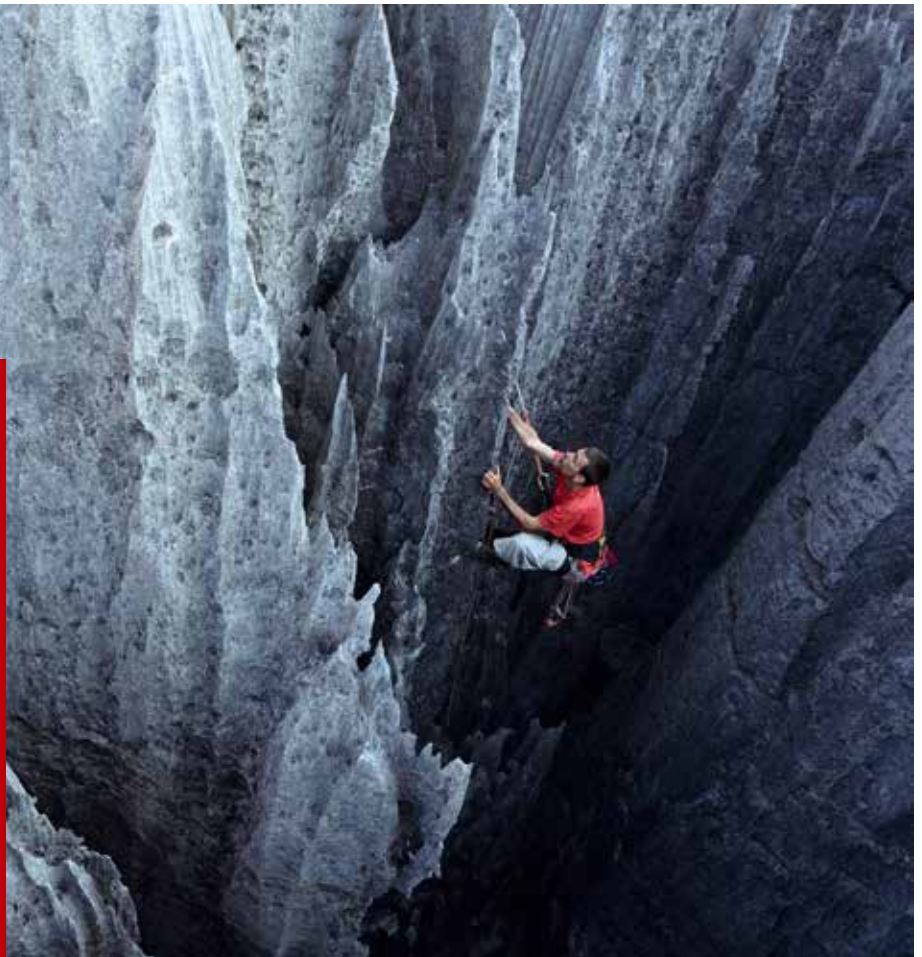
There are multiple function buttons for customisation and the toggle button just above the multi-selector to move focus points around, which is another feature borrowed from modern DSLRs.

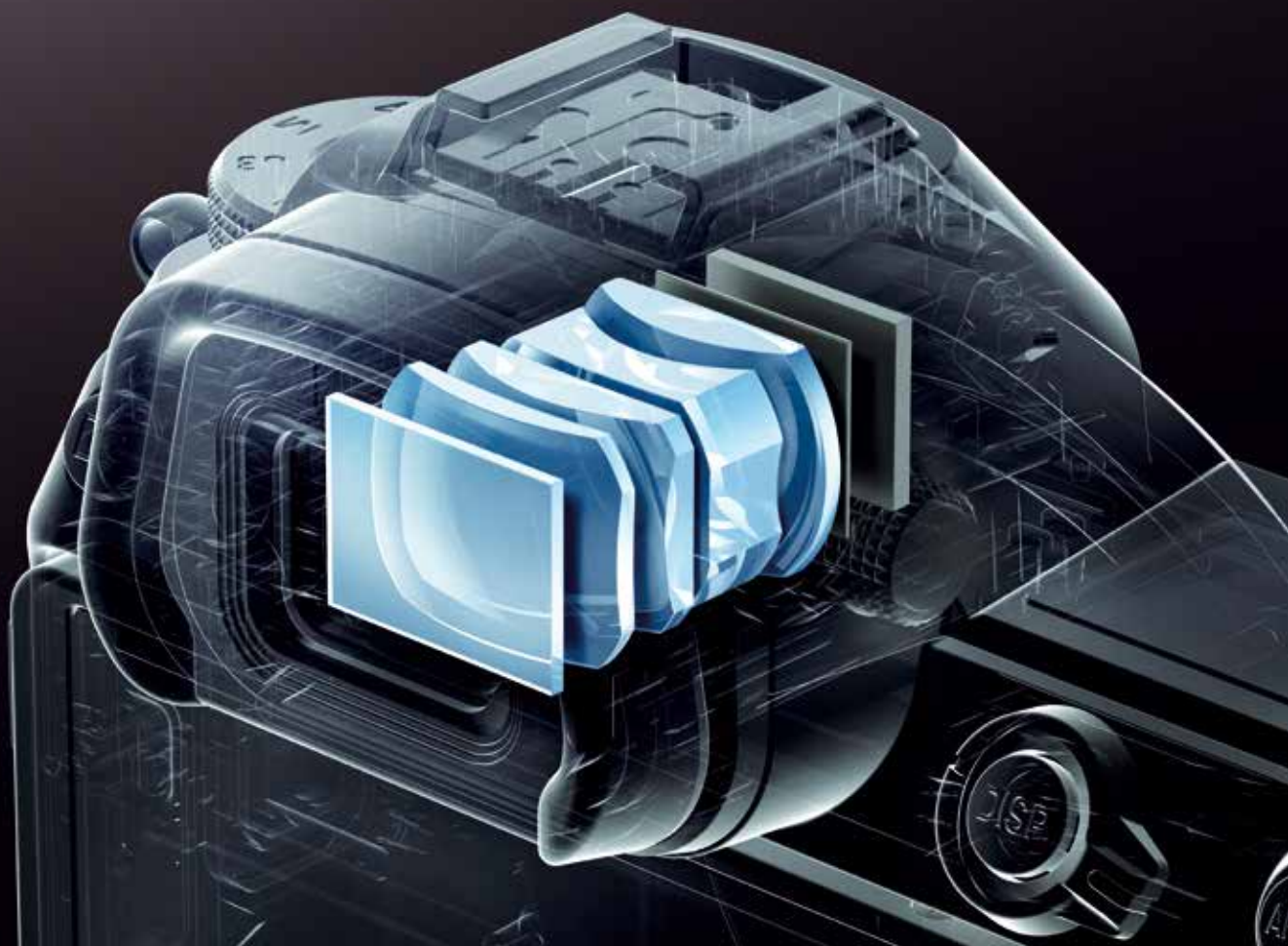
Weather-sealed to the same standard as the D850, the cameras are rugged, well-thought-out and comfortable, including the deeper grip which is ideal for bigger hands.

In the same announcement Nikon also confirmed the production of a battery grip for the Z cameras which will follow in the coming months, so for those who do want something a little bulkier or need the extra battery life, things are already in place to cater for their needs.

A comment should be made on the electronic viewfinder, which, according

“Weather-sealed to the same standard as the D850, the cameras are rugged, well-thought-out and comfortable, including the deeper grip which is ideal for bigger hands.”





to reviewers, users and our own tests is incredibly responsive, accurate and distraction-free.

This solves the problem of difficulty when shooting in bright sunlight and with a live histogram and exposure preview the guesswork is taken out of the equation.

The 3686k-dot electronic viewfinder itself is robust, consisting of multiple layers of glass and protective coatings to prevent flare, provide a clear view even in the trickiest lighting situations and copes well with camera movement and panning.

The standard Manual, Aperture Priority, Shutter Priority and Programmed Auto are accompanied by a full 'AUTO' setting (for point-and-shooters) and three User Profiles, as mentioned later.

Image Quality

The Z 7 features a back-illuminated 45.7 megapixel sensor. Although it is quick to be compared with the D850, there are a number of reasons as to why these are quite different cameras that only share resolution. The Z 6 features a

24.5mp sensor and both models contain Nikon's newest EXPEED 6 processor which helps to deliver low noise and outstanding dynamic range.

Having been able to test a Z 7 in person I have compared it alongside the likes of the D850 and D750 for low light. The camera's ability to hold detail together even at very high ISOs is impressive, and although understandably not noise-free above expected levels, there is still discernible detail at 12,800 if ever you should need to push it, and latitude in the shadows and highlights available to you if you require it.

As with all high-resolution cameras, the Z 7 should be more demanding of the photographer due to tiny vibrations in the body, hand-held camera shake and using long lenses, but thanks to the in-body image stabilization (IBIS), along with no mirror to cause unnecessary movement in the camera when taking the photo, this is far more forgiving than the D850.

I personally will not hand-hold a camera at shutter speeds below 1/100" – that is the threshold I know I am capable of

“ As a comment on the controls and layout, it is completely 'Nikon', in that everything we know and love when it comes to changing settings on our cameras has been translated perfectly over to the Z bodies. This means that switching between a DSLR and a Nikon mirrorless will, for the most part, be seamless.





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shooting at before I start to see hand-held camera shake; others will no doubt be steadier. But one can greatly reduce extraneous blur by using the Silent Photography shooting mode and of course using a tripod and cable release.

There are a number of other things to like about the Z 7, including its live histogram, focus peaking and focus stacking abilities.

Additional features

There are several other features in the Z 7 which are worth mentioning that may otherwise be lost to those seriously considering a Z camera.

Focus Stacking made its first appearance in the Nikon D850 and has been a useful tool primarily for landscape and macro photographers. Automatically setting the camera up to this option is included in the Z 7 but is not available in the Z 6.

Multiple Exposure, although not a new feature, is a useful addition to the Z 7 as thanks to the Electronic Viewfinder the photographer can see the resultant overlaid image before taking

it. Although the final overlaid picture is a jpeg file, both pictures taken can be saved separately as RAW files as well. Up to ten separate images can be overlaid with this feature.

Focus Peaking is a must for video shooters, but also allows users of older manual focus Nikkor lenses to rest assured that their images will be in focus every time.

One can choose the focus peaking, colour and desired intensity, allowing one to see what is and isn’t in focus through the electronic viewfinder or back monitor prior to taking the photograph.

User Profiles – doing away with the custom banks of old, the Z 7 and Z 6 feature easy-access U1, U2 and U3 options straight from the mode dial on the top of the camera.

Here one can customize every desired setting as a starting point, and even if you then change all of your settings, the camera only remembers the values saved when you pick it up for the first time or switch from one of the U menus to another setting and then back again.

Picture Controls – Nikon have included Picture Controls in all of their digital cameras, and with the Z 7 the addition of twenty different ‘Creative Picture Controls’ are accessible from the same menu option.

For most these will be a gimmick, possibly untouched. But if you like the idea of colourising your images prior to post-processing, or more relevantly want to add a filter effect to video footage this is a handy way to do it.

With all Picture Controls, when shooting in RAW the effect is removed when using non-Nikon software to view your images (and can be toggled on or off in Nikon software). If you shoot in JPEG your final image contains the picture control and it cannot be removed.

Batteries – The Z cameras take EN-EL15b batteries, which is the third iteration of this particular battery, now common to most Nikon cameras. The EN-EL15 and 15a will both work in the Z cameras, but will not charge via USB in the camera, which is a feature exclusive to the EN-EL15b.

Although various reports have turned up regarding battery life, it will greatly



depend on how you use the camera. With an electronic viewfinder and built-in stabilisation it is certainly energy hungry, but I have found the battery to last longer than the CIPA ratings suggest.

In the same announcement of the camera Nikon also confirmed the production of a battery grip, although a release date is yet to be set.

Video

As a comment on video, overall quality is excellent. Body stabilisation is outstanding when shooting video and with a focus gauge and focus peaking, shooting crisp video footage is simplified for even beginner videographers.

Video quality available includes full 4k at 30, 25 and 24p, Full HD at 120, 100, 60, 50 30, 25 and 24p, and three full-HD slow motion options, with .MOV and .MP4 file output.

Atomos already support 10-bit 4K video straight from the Z 7 which is good news for more serious videographers, and there are dozens of reviewers who have put it to the test and have now posted their videos online if you would like to see comparisons.



THE LENSES

Nikon have started strong with the versatile Nikkor Z 24-70mm f/4 S. The S in this instance stands for ‘Superior’ which suggests, with an abbreviation like that a line of affordable lenses for keen amateurs may also be in the offing. So far the Nikon roadmap of lenses only includes S-line lenses, but with slots still to fill for 2020 and beyond, we will no doubt see non-S lenses in the future. Along with the standard zoom which is available in kit form with both bodies, Nikon have brought out the Nikkor 35mm f/1.8 S and Nikkor 50mm f/1.8S prime lenses for 2018, along with the 14-30mm and 24-70mm f/2.8 S already in 2019.

Sharpness, depth of field and bokeh is all very pleasing with both of these lenses, and the close-focusing distance means that they are also both very adaptable primes.

The reasons for choosing smaller aperture lenses, rather than f/1.4 primes is fairly obvious once you begin to use them. With a wider mount and shorter flange between lens and sensor, depth of field is decreased while edge-to-edge sharpness is still completely attainable. There is no need for an f/1.4 aperture,

which would effectively make the lenses bigger but would also make shooting wide-open difficult due to such a small depth of field.

This brings us to the Nikkor Z 58mm f/0.95, to be released in 2019. A manual focus lens designed exclusively for the system is perhaps ambitious but we look forward to seeing what will no doubt be amazing results from this piece of glass.

There are a further seven lenses due for release over the following two years that have been confirmed, and more slots left open for future announcements:

2019

58mm f/0.95 S

20mm f/1.8 S

85mm f/1.8 S

24-70mm f/2.8 S

70-200mm f/2.8 S

14-30mm f/4 S

2020

50mm f/1.2 S

24mm f/1.8 S

14-24mm f/2.8 S

THE FTZ LENS MOUNT ADAPTER

The exciting thing about the FTZ lens mount adapter isn't just that any photographer can use their current Nikon lenses on this brand-new camera; AF-S, AF-I and AF-P lenses are immediately adaptable for full use on the Z 7, and focusing speed and image quality are not compromised.

It's the fact that using Nikon AIS, AI and even pre-AI lenses on the Z 7, brings an entirely new lease of life to these iconic Nikkor products.

As a user of both film and digital Nikons this means that every lens I own works with the Z 6 and Z 7. AF lenses (with an aperture ring and pin-driven AF) are limited to manual focus, but with focus peaking through the viewfinder ensuring that your image is in focus is no great difficulty.

I would recommend getting at least one Nikon Z lens if you are planning to invest in a mirrorless camera as the size and weight of it alone makes the whole outfit more portable. But having the FTZ does mean that you have 360 additional lenses at your disposal.

“With a wider mount and shorter flange between lens and sensor, depth of field is decreased while edge-to-edge sharpness is still completely attainable. There is no need for an f/1.4 aperture, which would effectively make the lenses bigger but would also make shooting wide-open difficult due to such a small depth of field.”



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Conclusion

If you want a camera that is smaller and lighter that will outperform any other compact camera, the Z cameras answer to that call. Nikon have produced something that leaves little to be desired, and with more lenses on the horizon I can see a very bright future for mirrorless shooters, and for Nikon.

Differences between Z 7 & Z 6

Nikon Z 7
45.7 MP
64-25600 ISO
4K Movie
9 fps
493 focus points
Nikon Z 6
24.5 MP
100-51200 ISO
4K Movie
12 fps
5GHz Wi-Fi®



To order call us on:
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NIKKOR AF-S 500mm f/5.6E PF VR



By Becky Danese

For photographers who often travel, a lightweight lens that still provides stunning performance is a must-have.

The kinds of cameras required to deal with tough handling and tougher weather need to be robust, and are therefore usually heavy, as are their associated lenses. But now, to the delight of travelling photographers everywhere, Nikon's smallest 500mm autofocus lens has arrived.

Whether you shoot sports, nature, wildlife or any type of action, this fast-focusing super-telephoto lens comfortably balances size and performance.

With a compact build and outstanding image quality it can easily be adapted to land, sea or air thanks to the Phase Fresnel (PF) lens element, which noticeably reduces the weight of the lens without degrading image quality.





“ PF lens flare is effectively minimised, and the superior resolving power of this lens ensures excellent bokeh, even wide-open.

Should you need greater flexibility you can increase your reach with an optional Nikon 1.4x, 1.7x, or 2x teleconverter, and combined with a teleconverter and DX crop reach up to 1500mm.

The lens is fluorine-coated to repel water, dust and dirt, and every moveable part of the lens barrel is sealed to protect from dust and water droplets.

Nikon have incorporated three ED glass elements to ensure that one captures images with vivid colour and deep contrast, while their anti-reflective Nano Crystal Coat ensures clear pictures with minimal flare and ghosting, even in backlit conditions. PF lens flare is effectively minimised, and the superior resolving power of this lens ensures excellent bokeh, even wide-open.

A lens that is this light is just asking to be hand-held, but what about image blur? Normally a 500mm would need to be used on a tripod for steady images,

but Nikon's Vibration Reduction and SPORT VR let you shoot without the worry of camera shake.

Designed to reduce the blur caused by camera movement, Nikon's Vibration Reduction (VR) lets you shoot at shutter speeds up to 4 stops slower than without VR. Normally used when you and your subject are static, SPORT VR is useful when shooting exceptionally fast action or when panning.

Other noteworthy features include a fast Silent Wave Motor with advanced AF tracking, an electromagnetic diaphragm for fast automatic exposure control and a two-position focus/limit switch (FULL and ∞ -5m), for addition control and focus accuracy.

We also have the re-introduction of Memory Recall buttons which can also be used for focus acquisition – a feature ordinarily found on Nikon's larger telephoto lenses. ■

Price: £3499.00 inc. VAT

Included accessories:

Lens Case CL-M5

Lens Hood HB-84

Front Lens Cap LC-95

Lens Cap LF-4

Filter thread: 95mm

Weight: 1460g

Close-focus distance: 3 metres

*Autofocus capability might be limited when using specific teleconverters. Please refer to your product manual.



To order call us on:

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TWO FOR TWO

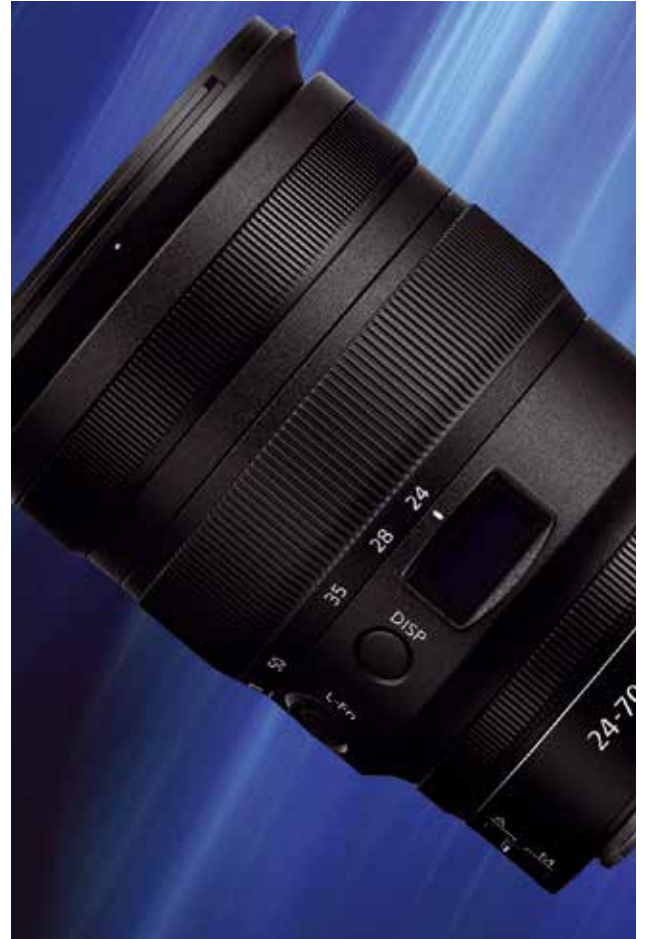
Nikon's Z lens range expanded



Nikkor Z 14-30mm f/4 S **Wide-angle versatility**

Get inside the scene with the full-frame ultra-wide-angle zoom that gives you the creative edge. The NIKKOR Z 14–30mm f/4 S-Line lens boasts a compact build and a flat front element. It allows use of 82 mm filters and easily fits into smaller kit bags. Shoot immersive stills and movies – anywhere.

Price: £1349.00 inc. VAT



Nikkor Z 24-70mm f/2.8 S **Pro build-quality, powerful optics**

Welcome to the versatility of a fast 24-70mm zoom lens in an exceptionally compact package. With advanced optics and extensive weather sealing, this full-frame mirrorless lens is a true performer in any light—and pure workhorse.

Price: £2199.00 inc. VAT



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 D5, D4s, D4, D850, D810, D800, D800E, Df, D750, D610, D600, D7500, D7200, D7100, D7000, D5600, D5500, D5300, D5200, D5100, D3400, 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, 35Ti, 28Ti, F2, F2 Photomic, F2AS, F2SB, F2H-MD HighSpeed, F100, F, F Photomic FTn, Nikon F High Speed Sapporo and more...

Nikon 35mm Rangefinder Cameras

Nikon SP, S3, S3M, S4, S2 and Nikon One 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 16-80mm f/2.8-4E 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 DXED, AF-S 18-200mm f/3.5-5.6G VR II DXIF-ED, AF-S 18-300mm f/3.5-5.6G ED VRDX, AF-S 18-300mm f/3.5-6.3G ED VR DX, AF-S 55-200mm f/4.5-5.6G VR II DXED, AF-S 55-300mm f/4.5-5.6G DXVR, AF-P 70-300mm f/4.5-6.3G ED DX 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 20mm f/1.8G, AF-S 24mm f/1.4GED, AF-S 24mm f/1.8G, AF-S 28mmf/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 105mm f/1.4E ED, AF-S 14-24mm f/2.8GIF-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/2.8E VR, AF-S 24-70mm f/2.8G IF-ED, AF-S 28-70mm f/2.8D IF-ED, AF-S 24-85mm f/3.5-4.5G ED VR, AF-S 24-120mm f/4GED 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/2.8E VR FL ED VR, 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 200-500mm f/5.6E 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/4E VR PF ED, AF-S 300mm f/2.8G VR II IF-ED, AF-S 400mm f/2.8G VRIF-ED, AF-S 500mm f/4G VR IF-ED, AF-S 600mm f/4G VRIF-ED,

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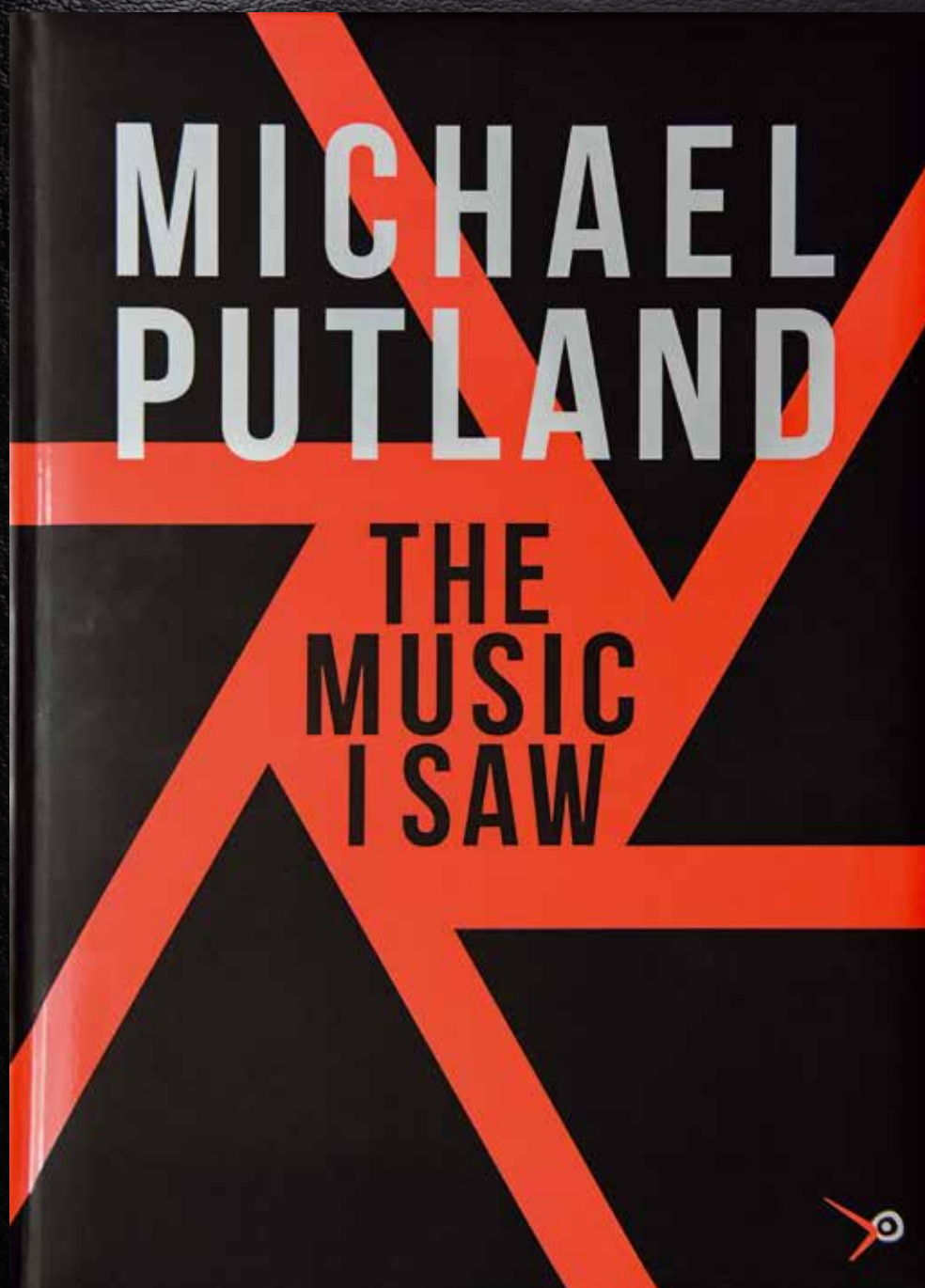


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– Gray Levett



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by Michael Putland

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During his career, Putland photographed music legends such as The Rolling Stones, John Lennon, David Bowie, Marc Bolan & T Rex, Bruce Springsteen, Prince, Bob Marley, Lou Reed, Frank Zappa, Led Zeppelin, The Who, Pink Floyd, Queen, The Clash, Madonna, Miles Davis, Scott Walker, to name but a few.

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Michael Putland started his career as a photographer in a studio in the basement of 40 Churton Street some years before it became the home of Grays of Westminster.

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Many thanks for an always entertaining and often very surprising magazine. In closing I have to say I have a full set of Nikon Owner issues in my book case." – Jennifer Duke



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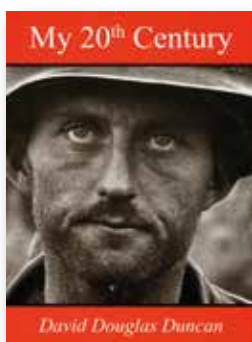


DAVID DOUGLAS DUNCAN

A Turning Point for Nikon

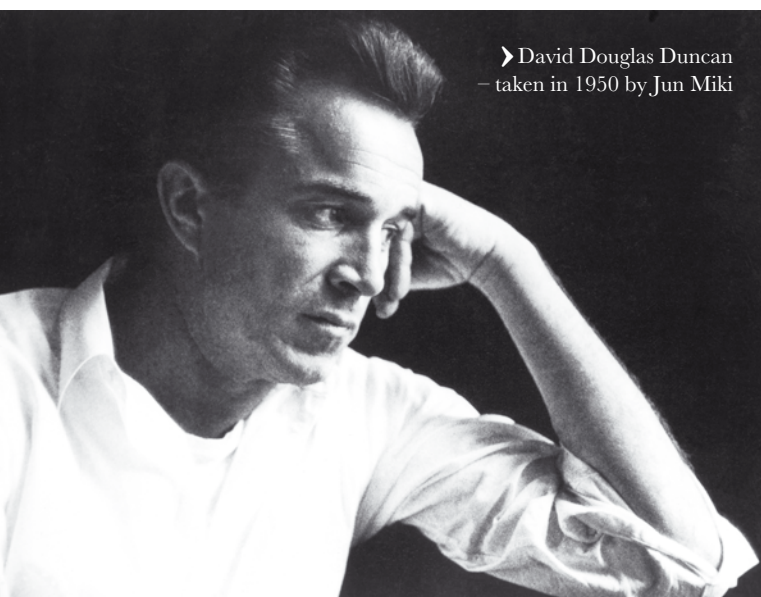
By Gray Levett

The legendary photographer David Douglas Duncan, who had lived in Castelleras, France since 1962, died aged 102 on 7th June last year. He is survived by his wife, Sheila Macauley.



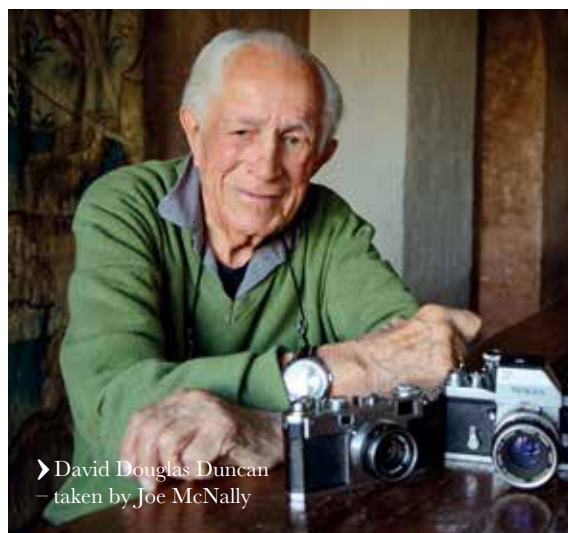
He is considered to be one of the most influential photographers of the 20th century and is conceivably the best war photographer of the period. From his coverage of the Korean War, which gave birth to the celebrated book *This Is War!*, to his intimate documentation of Pablo Picasso, Duncan has influenced generations of photographers. He is a *Life* magazine peer of Alfred Eisenstaedt, Margaret Bourke-White and Carl Mydans.

In 1950, Duncan visited Japan for *LIFE* magazine to take pictures of traditional Japanese fine arts. While he was there he made a fortuitous discovery one day when a young Japanese photographer, Mr. Jun Miki, who was a pioneer in photojournalism, took his photograph using an 8.5cm f/2 Nikkor on his Leica IIIc. Duncan was so impressed by the results he asked to be taken to the factory where it was made. He saw the test results of the 5cm f/1.5, 8.5cm f/2 and 13.5cm f/4 Nikkor lenses; he said they were all wonderful lenses and installed them on his 3 Leica IIIc bodies to shoot the Korean War.



▶ David Douglas Duncan
– taken in 1950 by Jun Miki

David Douglas Duncan’s encounter with Nikon changed the history of Japan’s optics industry. The favourable reception Nikon products received around the world helped establish the foundations of their domestic camera industry, playing a key role in Japan’s export-led economic recovery in the post-war period. Duncan greatly assisted Nikon during their early years, and in 1965 he was presented with the 200,000th Nikon F. This was built for him in recognition of not only his phenomenal achievements as a photographer, but the subsequent renown they achieved as a result of his use of Nikon. He said, “*My relationship with Nikon is far more than friendship. Friendship can be casual. This is not casual. This is forever.*”



▶ David Douglas Duncan
– taken by Joe McNally

David Douglas Duncan has always been one of my photographic heroes. A few years ago I was presented with an inscribed copy of his new book *My 20th Century* in which he wrote, “*Gray, Congratulations on your 30 years – David Douglas Duncan.*” It is a treasured possession that sits opposite my desk on a shelf of my library. ■





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Nikon D850 Guide to Digital SLR Photography

by David Busch



David Busch's Nikon D850 Guide to Digital SLR Photography is your all-in-one comprehensive resource and reference for the feature-packed Nikon D850 camera. Built around a ground-

breaking 45.7 megapixel back-illuminated sensor, this pro/enthusiast model offers incredible image quality and high ISO performance, along with 4K movie shooting capabilities. With continuous shooting up to 9 fps with optional battery grip, the Nikon D850 is one of the most versatile cameras the company has ever offered. With this book in hand, you master all the camera's impressive features, and fine tune your skills as you develop your creativity taking great photographs with your D850. Filled with detailed how-to steps and full-colour illustrations, *David Busch's Nikon D850 Guide to Digital SLR Photography* covers all the camera's capabilities in depth, from taking your first photos through advanced details of set-up, exposure, lens selection, lighting, and more. It relates each feature to specific photographic techniques and situations. Also included is a handy visual guide to the D850, with close-up photos and descriptions of the camera's essential features and controls. Learn when to use each option and, more importantly, when not to use them, by following the author's recommended settings for every menu entry.

*Publisher: Rocky Nook | Paperback: 544 pages
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Nikon D500 Guide to Digital Photography

by David Busch



David Busch's Nikon D500 Guide to Digital SLR Photography is the most comprehensive reference and guide book for Nikon's long-awaited 20.9-megapixel enthusiast/

professional DX-format digital camera. With the same 180,000-pixel metering sensor and lightning-fast 153-point autofocus system found in Nikon's top-of-the-line D5, this model offers precise exposure and fast focusing at up to 10 frames per second. The D500 adds stunning 4K/UHD video capabilities, and a new SnapBridge feature that provides a seamless connection between the camera and a smartphone using a Bluetooth link. With this book in hand, you will discover all the capabilities of the Nikon D500 as you explore the world of digital photography, develop your creativity, and capture the best photographs you have ever taken. Filled with detailed how-to steps and full-colour illustrations, *David Busch's Nikon D500 Guide to Digital SLR Photography* describes every feature of this sophisticated camera in depth, from taking your first photos through advanced details of setup, exposure, lens selection, lighting, and more. It relates each feature to specific photographic techniques and situations. Also included is the handy camera roadmap, an easy-to-use visual guide to the D500's features and controls. Learn when to use every option and, more importantly, when not to use them, by following the author's recommended settings for every menu entry.

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Nikon A Celebration - Revised and Updated Third Edition

by Brian Long



This large, hardcover, fully illustrated book has 272 pages and measures 270 x 280mm. It features approximately 675 colour

photographs Nikon items of equipment all printed in colour.

This new book by Brian Long is so much more than just a history of the high-quality cameras and lenses that have made the Nikon brand a household name – it is also a chronicle of the birth of this most famous of Japanese photography equipment manufacturers and the way in which it has

evolved over 100 years to keep abreast of advances in technology and ahead of the competition.

This fully updated and expanded third edition is heavily illustrated throughout with rare archive material from around the world, and augmented by a feast of original shots and pictures of the cameras in use. The text is backed up by extensive appendices containing everything the avid Nikon collector needs to know.

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Nikon - 100 Anniversary

by Uli Koch



In celebration of the 100th Anniversary of the Nikon Corporation, in 2017, author Uli Koch, one of the world's most prominent Nikon collectors, has completed the mammoth

task of writing the book *Nikon — 100th Anniversary*. This fully comprehensive volume covers the history of Nikon equipment over a period of 100 years.

As well as detailing Nikon cameras, lenses and matching accessories, this book highlights binoculars, microscopes, industrial lenses and other technical instruments spanning the period between 1917 and 2016.

This large, hardcover, fully illustrated book has 416 pages and measures 12"x 8.4" (30 x 21cm). It features approximately 1,800 images of different Nikon items of equipment all printed in colour.

The text is in English. Author Uli Koch travelled all over the world to meet collectors in order to archive and create this significant history of one of the world's most-loved camera brands. The book contains a number of exceptionally rare items that, apart from a handful of Nikon collectors, have never been seen before.

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Magnification: 125X
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ISO: 100-1600
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Introduction by Gillian Greenwood Author & Senior Features Editor of *Nikon Owner* magazine.
Afterword by Gray Levett founder of Grays of Westminster.

"Tony Hurst's photos are magical. He looks at the products most of us just take out of a box and use, and creates art. As a fellow photographer, I stand in awe of his skill." - Joe McNally, Photographer, Director, Nikon Ambassador

"Tony Hurst is a genius." - Terence Donovan, photographer & film maker

"The unmistakable hallmark of a master craftsman." - Nigel Atherton, Editor, *Amateur Photographer* magazine

"Great photography is created through a blend of technical excellence combined with empathy for the subject and the desire to elicit an emotional response. Tony Hurst extraordinarily evocative images of Nikon products fulfil all these criteria with refined clarity, which can only be described as 'classic' in its truest sense." - Garry Coward-Williams, Head of Research and Development of Time Inc.'s specialist magazines

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NIKON IN THE MOVIES:

Hollywood to Bollywood

Becky Danese talks to Gray Levett about Grays of Westminster's involvement in the film industry

Late one sunny morning, too early to quite call it lunchtime, in staggered our postal delivery man, encumbered with piles of packages, letters and boxes.

Amongst the usual deluge was an intriguing cylindrical cardboard tube addressed to Gray Levett, which I took up to his office. I opened it up for him and inside was a poster for *Isle of Dogs*, a stop-motion-animation science fiction comedy drama written, directed and produced by Wes Anderson.



As you enter Gray's office there are a number of framed movie posters, and each one of them has a story to tell. These represent just some of the posters for films for which we have supplied manual focus Nikon lenses and cameras. These framed posters continue outside his office on the walls of the stairway leading up to beyond his doorway.

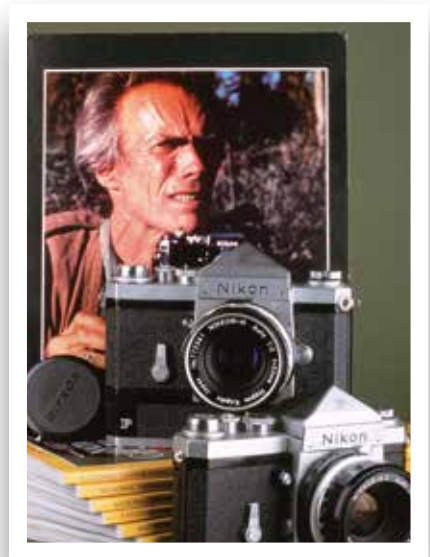
As we discussed the best place to hang this new poster I asked Gray how he first became involved in supplying lenses for the film industry and who his first client was.

"Well, that would probably be the legendary film director Stanley Kubrick. I would receive personal telephone calls from two gentlemen that I only ever knew as Tony and Stan, on behalf of a company called 'Hobby Films Ltd, St Albans'. They were always thoroughly professional and extremely detailed in their requirements and they asked me a lot of questions. You had to be on top of your game with them.

"It was only after a few years of conducting business with them that finally, one day, when they called me, I found out exactly to whom I had been speaking. The conversation began with their customary enquiry about second-hand equipment and about one item in particular: *Did we have a Nikon F2 camera body with a bulk film back plus a bulk film loader?* At that time, years before the advent of digital cameras, the largest number of pictures you could put through a 35mm SLR camera was 36 exposures.

"However, Nikon had developed a bulk-film back for 250 exposures that effectively overcame this restriction. Tony and Stan had already bought an example less than a year earlier: The Nikon F2 camera, an MD-2/MB-1 motor-drive unit, an MF-1 250 exposure film back, loader and the correct MZ-1 film cassettes.

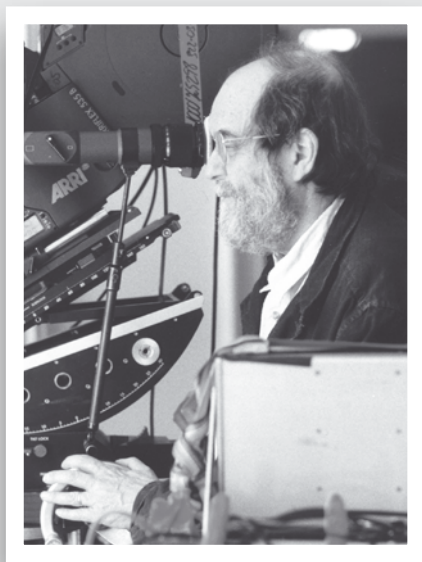
"Now that Nikon F2 cameras had been discontinued for some years, they were concerned that there wouldn't be any spares if they needed to get the item repaired in the future and wanted another a back-up. I told them we did have one in stock, at which point they asked, 'Have you another?'"



Clint Eastwood

"I was surprised that they wanted two back-up systems. Having the innocuous-sounding company with the name of Hobby Films, I had wondered if they were perhaps two men in a wooden shed making films about model steam engines or were involved in filming some other very British hobby. I did not want them to spend money unnecessarily and told them that usually Nikon F2 equipment was built to withstand quite a lot of punishment.

"I asked how many pictures they had taken so far with the one they had already bought from me. When I picked myself up off the floor as to how many thousands and thousands of images they had taken, I was told that Stan had always had some considerations about the colour stills for his film *Clockwork Orange*. That was the moment I suddenly realised who 'Stan' might be; I was right; it was actually Stanley Kubrick!



Stanley Kubrick

“The relationship developed and they continued to deal with us for several years and I had the opportunity of visiting Childwickbury Manor, Mr. Kubrick’s estate, on a couple of occasions. He bought the Manor in 1978 and used the estate as both a home and a nerve centre for his film productions. I remember that the final film he made was *Eyes Wide Shut* with Tom Cruise. The film’s production, at 400 days, holds the Guinness World Record for the longest continuous film shoot.

“Through word of mouth it became known in film production areas that Mr Kubrick had been a client of ours and this opened the door to a number of new clients in the film world.

Tony Frewin the Personal Assistant to Stanley Kubrick later noted:

“Stanley Kubrick left school in the mid-1940s and became a professional photographer for Look magazine. In fact, as a teenager, he was the youngest staff photographer the magazine ever employed. He began with a plate camera and then moved on to the 2.25 format.

“In the early 1950s he moved over to 35mm SLR cameras and never looked back. He probably had more cameras than shirts and though he sometimes dallied with other makes Nikon was always his preferred system.

“I only ever knew him to defer to two people on matters photographic: Geoffrey Crawley, one time editor of the BfJP, and Gray Levett and the Grays of Westminster gang down in Pimlico who continue to give us an unrivalled service.”

I asked Gray how his earlier connections in Hollywood might have sign-posted a future within the film industry.

“I think to some degree it did. I lived in Los Angeles and worked in Hollywood for several years, in the late 1970s and early 1980s. While I was there I produced the pilot for a radio show called *The Other Side of Hollywood* with the American comedian and script writer John Settle. I also did a lot of photography, wrote articles for magazines including a column for the *Kate Bush Magazine* which Kate had asked me to write for her. In addition I wrote a column for a magazine called *Adastra* covering articles on movies, writers and artists in the world of science fiction and fantasy. It was a very creative environment for writers, photographers and the film industry.

“When I was growing up I was always fascinated by movies, movie history and the old film studios. I used to love watching old Fred Astaire & Ginger Rogers films... and the enduring classics like Humphrey Bogart in *Casablanca*. Hollywood seemed like a golden place to me. I enjoyed my time there both professionally and personally.



Kate Bush

“When I was growing up I was always fascinated by movies, movie history and the old film studios. I used to love watching old Fred Astaire & Ginger Rogers films, *The Thin Man* series with William Powell & Myrna Loy, Basil Rathbone as Sherlock Holmes, and the enduring classics like Humphrey Bogart in *Casablanca*. Hollywood seemed like a golden place to me. I enjoyed my time there both professionally and personally. Spooling forward and having someone of Mr. Kubrick’s stature as a client so early in the formation of Grays of Westminster was amazing.”

Looking at the number of stop-motion animation feature-length films we have posters for I had to ask Gray how we ended up being in touch with Aardman Animations, as they were the first film company I could recall from the time I started working at Grays of Westminster in 2008.



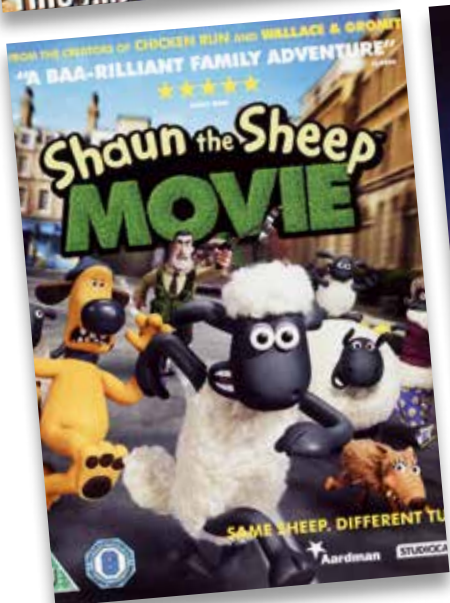
“Neil Lucas, who at the time was working for the BBC as David Attenborough’s producer, recommended us to Michael Shann who was the technical boffin at Aardman Animation. We subsequently supplied manual focus Nikon lenses for many of the Wallace and Gromit films and *Shaun the Sheep the Movie*. Gillian Greenwood and I were invited to visit Aardman’s Animations studios which was fascinating. I remember having a coffee with Martin Shann and Gillian in their staff canteen and spotting a trophy cabinet filled with Oscars. Gillian Greenwood

wrote an article for *Nikon Owner* magazine on our visit in Issue XXI. It resulted in a long association.”

I then asked Gray about the association with cinematographer Tristan Oliver, who kindly recommended us to a number of other stop-motion animators. Tristan, Gray told me, had worked in the industry for over 24 years. He was one of the Directors of Photography for Aardman, then continued to work on productions for Laika and Wes Anderson. His repertoire includes *Chicken*

Run, *Wallace & Gromit*, *Fantastic Mr. Fox*, *ParaNorman*, *The Grand Budapest Hotel* and *Isle of Dogs*.

Gray told me that we had also supplied Nikon manual focus lenses for live action films, for example to Sean Ellis for his film *Metro Manila* which won and was nominated for multiple awards, while also winning the Audience Award at the Sundance Film Festival. He said he had received a lovely note from Sean thanking us for our help with his lenses as well.





“ We subsequently supplied manual focus Nikon lenses for many of the Wallace and Gromit films and films *Shaun the Sheep the Movie*. Gillian Greenwood and I were invited to visit Aardman’s Animations studios which was fascinating.

“*Simon Marsden: A Life In Pictures* (poster on following page), was shot over the past few years, and Jason wanted to interview me on film about my relationship with Simon, which I was thrilled to do. Shortly after that he invited me to become a producer of the film.

“I love Simon’s work. I recall a number of years ago I was at one of his shows and as much as I wanted to, I couldn’t quite afford one of the prints he had up for sale. I told him that one day I would buy this particular picture if he ever did another print run, but four days later it turned up as a thank-you to me for helping him with all of his equipment. The film of his life, which premiered at the BFI in London late last year, was brilliantly done and has already received a number of accolades. It was another avenue for us to get involved in and I really do hope we will continue to work more in this field in the future.”

After dealing with cinematographers and stop-motion animators, all the way up to those who require several of the same lens for multiple cameras and large setups, I have noticed that many will start with a wide angle, mid-range and then longer lenses, but collections include the more popular options as follows:

- 20mm f/2.8, 24mm f/2.8, 35mm f/2
- 50mm f/1.2, 55mm f/2.8 Micro
- 85mm f/2, 105mm f/2.5
- 105mm f/2.8 Micro, 135mm f/2

And, as always these lenses are available to purchase from our second-hand department. ■

Stanley Kubrick Director of *Eyes Wide Shut*, *Full Metal Jacket*, *The Shining*, *Barry Lyndon*, *A Clockwork Orange*, *2001: A Space Odyssey*, *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, *Lolita*, *Spartacus*, *Paths of Glory*, *The Killing*, *Killer’s Kiss*.

¹*BJP British Journal of Photography*

“I’m not sure exactly how many other live action films we have been involved in. After so many years of supplying lenses to more modest production houses, sometimes for discretion we may never know the title and perhaps never get to see the final result. It’s such a joy to be involved in movies as they’ve always been something I’ve been passionate about.”

I asked him to tell me more about the film he had recently helped produce.

“I became involved in a documentary film by Irish film director, Jason Figgis, who has directed over 25 films and wanted to shoot a film about the life of the English photographer, the late Sir Simon Marsden. Simon was unequalled in capturing the mysterious spirit of ancient landscapes and romantic ruins shooting Kodak

infrared film. his unique photographic work is magical, haunting and eloquent; it speaks of other, stranger worlds. He was also respected authority on the supernatural and a consummate storyteller.

“As you might remember from meeting him when he used to visit Grays of Westminster over many years, he was a keen user of Nikkormat cameras. We also produced two shows with him, the first a one-man show called *An Evening with...Simon Marsden*, and the second (in collaboration with Marsden), a showing of *The Twilight Hour*, again by Jason Figgis. This last film is a haunting and tremendously atmospheric movie that was shot in Ireland.

“Sadly Simon Marsden passed away in 2012, but Jason Figgis wanted to shoot a film about Simon’s life.



A FILM BY
JASON FIGGIS

SIMON MARSDEN A LIFE IN PICTURES

"A powerful, haunting and beautifully shot insight into the master and his work."

- Michael Doven,
United Pictures Group

"A masterpiece of filmmaking that has immortalised Marsden's work for generations to come."

- Simon W. Golding,
author: *Life After Kes*

"Set to be regarded by future generations as the definitive portrait of Marsden's life and work."

- John West,
Psychic News

PRODUCED BY
CRAIG HAFFNER
SHERRY WRIGHT
AND
GRAY LEVETT

Nikon
100th
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TO GRAY LEVETT

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GRAYS OF WESTMINSTER REPRESENTS A UNIQUE AND IMPORTANT PART OF NIKON'S HERITAGE AND WE ARE DEEPLY GRATEFUL TO YOU FOR ALL YOU HAVE DONE OVER THE YEARS.

WE WISH YOU MANY MORE SUCCESSFUL YEARS TO COME.

KIND REGARDS,
TORU IWAOKA
PRESIDENT, NIKON EUROPE BV

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- Joe McNally, Internationally Acclaimed Photographer, Director, Author and Nikon Ambassador

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