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Exclusively... **Nikon**

THE PERIODICAL FOR THE NIKON DEVOTEE FOUNDED 1992 • ISSUE NO. 68

Join the Dark Side
The New **Nikon D5**

We've been expecting you
- The New **Nikon D500**

Something Old,
Something New

by Becky Danese

News from
Gray Levett

and much,
much more...





Welcome



This year we celebrated our 30th anniversary and there was much to be grateful for, including the launch of Gillian Greenwood's stunning new book on our history *Grays of Westminster – The Legend and The Legacy*, details of which you can find on the opposite page.



This year the curtain rises on the new flagship Nikon D5 and at long last a replacement for the D300s in the shape of the Nikon D500, all this as well as other additions to Nikon's breath-taking arsenal of lenses and accessories.

We do hope you enjoy your meander through these pages.

This winter, come snow, rain or shine, be sure to visit Grays of Westminster, the home of Nikon and you will be assured of a warm welcome. ■

Gray Levett
Founder

A very warm welcome to this special 30th anniversary edition of the *Grays of Westminster Gazette*, showing some the most exciting new products from Nikon as well as news from Grays of Westminster.

And here at Grays of Westminster, you'll find us full of seasonal cheer. Our store has never looked fresher with something here to satisfy the most ardent Nikonaholic. New, second-hand and vintage Nikon in all their glory await to dazzle your senses...

GRAYS OF WESTMINSTER® GAZETTE

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40 Churton Street, London
SW1V 2LP England

Telephone 020 7828 4925
Facsimile 020 7976 5783
E-mail info@graysofwestminster.co.uk
Website www.graysofwestminster.co.uk

Editor Gray Levett
Features Editor Gillian Greenwood
Design & Art Direction
Jesse Wilson – www.beyondmedia.co
Contributing Photographers
Becky Danese, Stefano Barozzi, Michael Eleftheriades, Tony Hurst, Konstantin Kochkin, Simon Stafford
Contributing Editors
Becky Danese, Gillian Greenwood, Gray Levett
Special thanks
Mark Fury, Jeremy Gilbert, John Walshe, Simon Stafford
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*A Shop Selling Only Nikon?
It'll Never Work!
Thirty Years in the Making...*

**GRAYS OF
WESTMINSTER
THE LEGEND
AND THE LEGACY**
by Gillian Greenwood

Grays of Westminster is not simply a famous Nikon camera shop; for many photographers around the world it is an institution and its name has become a byword for excellence. It has won numerous awards and distinctions and is the first camera shop in the world to be granted its own Coat of Arms by Her Majesty's College of Arms.

The Legend and The Legacy is a celebration of the last 30 years of the history of Grays of Westminster and tells the extraordinary story of its development from a tiny mail order business with modest beginnings to its present incarnation as a unique company that looks after more than 49,000 customers worldwide.

Gillian Greenwood's superb illustrated account offers a fascinating view of the singular Nikon-only camera shop and her anecdotal style provides an in-depth understanding of just what makes Grays of Westminster tick. She vividly describes the building, the man who founded the company, the people who run the shop and some of its famous visitors.

The Foreword is by the President of the Nikon Corporation of Japan.

208 pages, 183 colour & black & white photographs
and illustrations, 274 x 194mm, hardcover £30.00

★★★★★ amazon.co.uk

JOIN THE DARK SIDE...

THE NEW **Nikon D5**



When we thought that the best could not get better, along came the Nikon D5. Not only did it break into an entirely new realm in terms of ISO capability, but it came with a brand-new sensor, processor and 153-AF points to boot.

For most conventional photographers this may not sound like something they would use on a daily basis, but for those looking to take a new approach to fast-moving photography the D5 finally puts previously unobtainable photographs within reach.

We were lucky enough to use the new release at a recent trip to Nikon House in Kingston-Upon-Thames which left us very impressed. The camera is certainly built to deal with everything that the life of a wildlife or sports photographer has to throw at it. The ergonomics have been slightly more streamlined with the ISO button now having moved up to just behind the shutter release button for easy access, there are four separate function buttons for ultimate customization and the double-XQD card slot in the version we saw allowed for its buffer not to fill up even with heavy bursts of

12 frames per second in RAW.

The autofocus is near-instantaneous with the new prime lenses and only fractionally slower with older lenses as well as a vast improvement to AF during Live View.

One of the main points that struck us though was the ISO capability, not just the range. The new EXPPEED 5 processor has allowed the difference in noise levels from around 16,000 up to 40,000 to be virtually indistinguishable, even when shooting scenes with high shadow content.

KEY FEATURES INCLUDE:

- New 20.8mp FX format sensor.
- 153 Autofocus point system with 99 cross-type AF sensors.
- Up to 12 frames per second in Continuous High speed shooting mode, or 14fps with the mirror up.
- 200 NEF (RAW) file capacity buffer allowing for never before possible continuous shooting capabilities.
- A standard ISO range of 100 to 102,400, extendable up to 3280000 ISO equivalent.
- Thanks to a brand new EXPEED 5 processor one can shoot at these high ISOs with low noise.
- A new 8.0 cm (3.2 in.), 2360k-dot LCD monitor, which offers touch operation in review mode.

“*The autofocus is near-instantaneous with the new prime lenses and only fractionally slower with older lenses as well as a vast improvement to AF during Live View.*”

- 4K/UHD high definition D-Movies (3840x2160 pixels) can be recorded at 30p/25p/24p as well as 50p and 60p in (full HD) 1080p, and the camera offers clean HDMI output in all qualities.
- Available as an XQD version with two XQD card slots to handle the camera's 200 RAW file frame bursts, but also available as a CF card version for those who require it.
- New WT-6 for even faster wireless transfer speeds over a distance of up to 200m

D5 DSLR Body
£5149.00 inc. VAT

WT-6
£579.00



ORDER YOUR D5 TODAY
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◆ Blue-cheeked Bee-eater, Ishasha,
Queen Elizabeth National Park,
Uganda; D810, 500mm, 1/1,250,
f/5.6, ISO400 by Simon Stafford



REACH OUT...

THE AF-S 200-500MM f/5.6E VR ED

Before this announcement in 2015, lenses reaching beyond 300mm of a professional quality were generally unobtainable for many enthusiast photographers. Yes, there was the AF-S 80-400mm f/4.5-5.6G VR and the even larger AF-S 200-400mm f/4G VR II but these lenses were ultimately geared towards professional use.

Thanks to new lens technology the AF-S 200-500mm f/5.6E VR ED is not only considerably lighter than the 200-400mm, it is also at a very obtainable price at under £1200 for a lens reaching further than any previous Nikkor AF Zoom.

Weighing 2.3kg with tripod foot and collar it also fits the bill for many trying to take a longer lens on photographic trips where weight is a limiting factor.

The lens is supplied with a soft lens pouch, tripod collar with fixed tripod foot, snap-on lens hood and requires a 95mm diameter filter for the front element. Considering the zoom range the lens does extend out by another half of its length when at the 500mm end, but despite this the construction of the lens is very robust bearing in mind its price point, and the wide zoom ring can be easily grabbed when needing quick framing. It does require

a full 180° turn to take it through its zoom range and the manual focus ring is located near the rear of the lens (closest to the body) as it is with most other non-professional Nikkor lenses.

The focusing abilities of the lens are such that if you are focusing on a predictable subject, panning from one side to another, such as with bird photography, motor sports or aviation photography, the lens copes very well, particularly combined with newer cameras in AF Continuous mode. If your subject is more erratic however, there is a slight lag when the lens travels through its full focus range which may cause difficulty for some sports and wildlife photographers where the subject does not move in a set pattern. Nikon have provided a 'LIMIT' switch to keep the lens from focusing closer than 6m-infinity when required to aid focusing.

Although sharpness is very much a relative term, this lens does not disappoint even on high-resolution sensors such as that of the D810 with excellent resolving power when shots are enlarged to 100%.

“ The focusing abilities of the lens are such that if you are focusing on a predictable subject, panning from one side to another such as with bird photography, motor sports or aviation photography the lens copes very well, particularly combined with newer cameras in AF Continuous mode. ”



◆ Peregrine Falcon; D810, 400mm, 1/800, f/5.6, ISO800 by Simon Stafford

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- All back issues are available online as PDFs
- Private user-name and password to subscribers-only website
- 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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**The Number 1 magazine
for the Nikon Owner...**

"Nikon Owner sets itself apart from the normal run-of-the-mill photo magazines with articles such as this one (Michael Putland: A Life in Music).

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

WE'VE BEEN EXPECTING YOU... THE NEW **Nikon D500**



Much like the D3 & D300 combined announcement in 2008 for the Summer Olympic Games held in Beijing, Nikon announced both a flagship model and top-end DX model for the 2016 Olympic Games in Rio; an announcement which could not have come too soon for those waiting patiently for an upgrade to their D300S.

The D500 is the first professional quality DX camera since the D300S arrived in July 2009 but we hope you will agree that it was worth the wait

for technology to advance such as it has over these past seven years to arrive where we are now.

Like the D5 Nikon have featured another brand-new 20.9 DX sensor. Extreme low-light performance is something that the DX cameras lacked up until the release of the D7200; the physical size of the sensor versus the quantity of megapixels squeezed onto a smaller surface made for poorer light absorption than their FX counterparts.

However, with the help of the new EXPEED 5 processor the D500

certainly takes the DX format into an entirely new realm when it comes to low-light performance and auto-focus. Images are very acceptable up to and including ISO 16,000 and the camera can reach a staggering 1,640,000 equivalent in the Hi5 setting.

The focus area through the viewfinder is much larger than any previous model and it incorporates the new 153-point AF system with 99 cross-type sensors.

The ISO button has once again been re-located to behind the shutter

button and the grip of the camera is deep enough that it remains fairly ergonomic while still feeling robust enough for the more extreme weather conditions thanks to its monocoque construction.

It features a tilting touch-screen LCD monitor, wifi capabilities, the all-important 10-pin socket and flash-sync socket we have come to associate with professional models and a round viewfinder eyepiece fitted with the new DK-17F fluorine-coated eyepiece as standard.

The key to both of these new cameras is speed, with the D500 being able to record up to 10 frames per second with a buffer capacity of 200 RAW files (14-bit lossless compressed) and finally puts DX, with its 1.5X crop factor, in the line-up for professional wildlife and sports photographers as well as those who need lighter bodies such as travel and extreme sports photographers.

KEY FEATURES INCLUDE:

- New 20.9mp DX format sensor.
- 153 Autofocus point system with 99 cross-type AF sensors.
- Up to 10 frames per second in Continuous High speed shooting mode.
- 200 NEF (RAW) file capacity buffer allowing for never before possible continuous shooting capabilities.
- A standard ISO range of 100 to 51,200, extendable up to 1,640,000 ISO equivalent.
- Thanks to a brand new EXPEED 5 processor one can shoot at high ISOs with low noise.
- A new 2359k-dot LCD touch screen which offers touch operation in review and Live View modes.

- 4K/UHD high definition D-Movies (3840x2160 pixels) can be recorded at 30p/25p/24p as well as 50p and 60p in (full HD) 1080p, and the camera offers clean HDMI output in all qualities.
- Fitted with XQD and SDHC card slots as standard to handle the camera's 200 RAW file frame bursts.
- Compatibility with Nikon's new wireless Snapbridge technology which allows for seamless viewing and sharing of photos to a smart device, even while the camera is switched off.

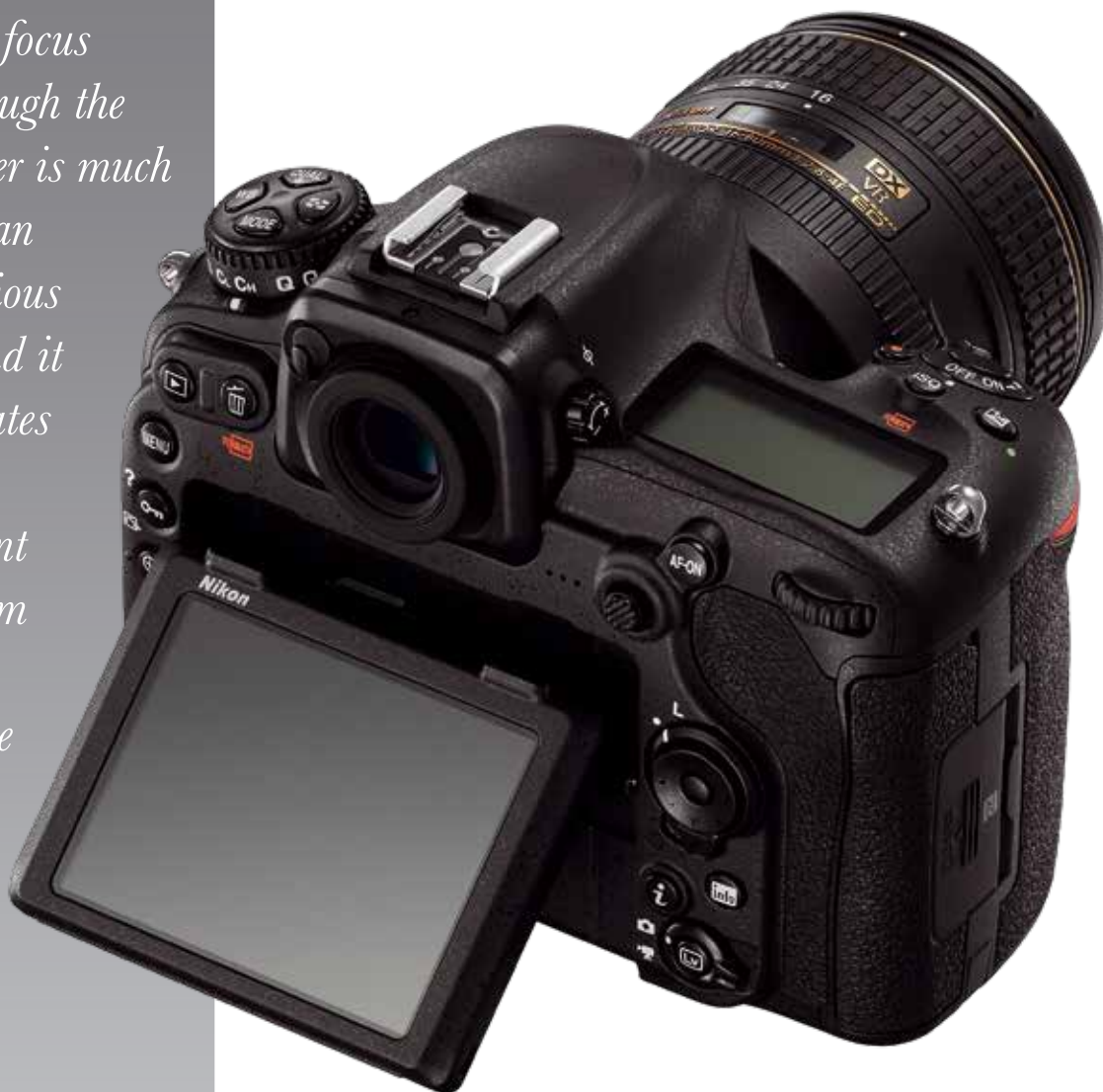
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“ The focus area through the viewfinder is much larger than any previous model and it incorporates the new 153-point AF system with 99 cross-type sensors.

”



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World’s Most
Amazing Camera
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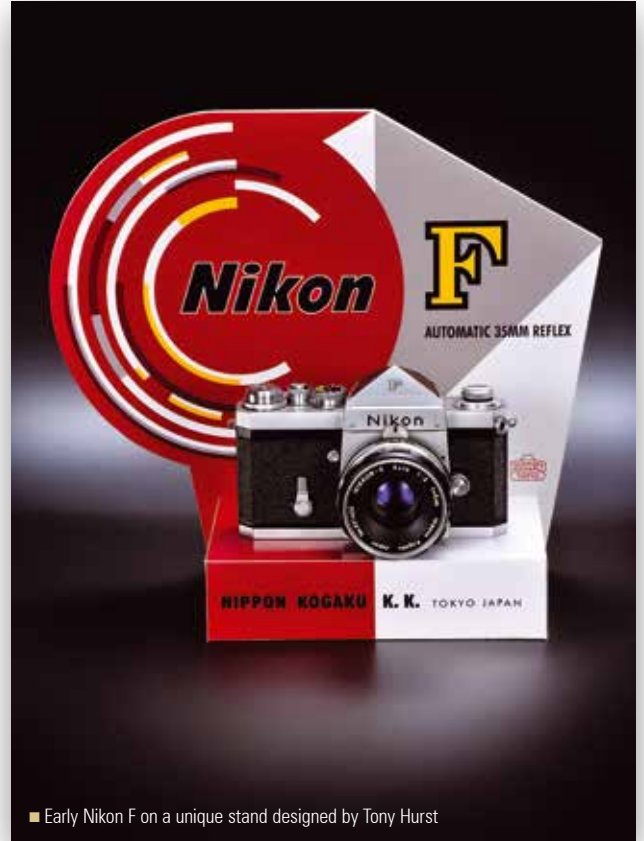
*– Shutterbug
magazine, USA*

SPECIALISING IN THE EXCEPTIONAL

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/1.1 Nikkor-N for Nikon Rangefinder cameras



■ Early Nikon F on a unique stand designed by Tony Hurst



■ 6mm f/2.8 Fisheye-Nikkor



■ Nikon FM2 Year of the Dragon Millennium Edition

SECOND-HAND VINTAGE RARITIES

PHOTOGRAPHY BY TONY HURST



■ Nikon Model 1 (1948)



■ Nikon FA Gold Edition



■ Nikon Microflex Outfit



■ Nikon F5 50th Anniversary Special Limited Edition

SOMETHING OLD, SOMETHING NEW

Digitizing slide film with the ES-1 Slide Copying Adapter by Becky Danese



Old shoeboxes filled with negatives, stacked on high in attics or in cupboards. Cherished memories of family holidays, weddings and honeymoons from a bygone era. Dust off the boxes, open them up to discover stories long forgotten and history that perhaps only a handful of the still living were there to experience first-hand.



Although it may possibly be considered an esoteric subject, I have often thought that we must all have them somewhere: 35mm film slides. Anyone who was brought up with film or indeed had parents or grandparents with a penchant for taking a camera on holiday might have stashes of slides tucked away and may someday want to see those adventures brought back to life on a digital screen to be relived.

To begin, one does not require an expensive scanner to digitize a small number of slides. If you have thousands of slides that you want to digitize, or have other sizes such as medium or large format, you would indeed most likely need a heavy-duty scanner to tackle this job for you to get the best quality out of it.

After disappointing ventures with a few home scanners (not made by Nikon might I add) I discovered that with a Nikon DSLR, the correct lens and the ES-1 slide copying adapter you can obtain much better results than many of the cheaper scanners on the market.

Here I will cover digitizing slides using your digital Nikon FX or DX DSLR and what accessories you would require for the best results.

■ ES-1 Slide Copying Adapter

The main piece of equipment you will require is an ES-1 slide copying adapter. The ES-1 is comprised of an extendible metal tube with a translucent glass diffuser plate on one end and a 52mm screw thread on the other for mounting directly onto 52mm diameter lenses.

“By setting yourself up on a tripod or stable surface you are minimizing the amount of internal camera shake you will get.”

The glass diffuser plate allows light to pass through it and contains two clips to hold your slide in place. If you have a few larger format slides you can still use the attachment and stitch the photos together in post-processing although this requires a larger amount of time and patience!

■ Macro lens

For this job one should use a macro lens. If one is using FX bodies then the 60mm f/2.8D or G is completely suitable*; if one is using DX cameras then the 40mm f/2.8G AF-S DX will work nicely with the tube.

If you have an older 55mm f/2.8 or f/3.5 AI or AIS you can also use these lenses to digitize your slides, but you will require some extra accessories to give you the correct reproduction ratio.

The 55mm micro lenses all produce 1:2 reproduction ratio (versus the modern micros which are 1:1 – i.e. lifesize reproduction). On an FX camera, in order to allow the lens to do this, you should add an extension tube called the Nikon PK-13 or a similar third-party brand extension tube of 27.5mm. This will then give you a correct reproduction size of your slide, rather than it being half the size as it would be without the extension tube.

On a DX camera you will require an extra ring called a K5 to couple with the 55mm micro and PK-13. This comes from the original ‘K-Ring set’ extension tubes that Nikon produced

for the first Nikon F cameras circa 1960 and until recently they have been otherwise obsolete as the K-ring mounts do not fit perfectly on modern digital cameras. However, the K5 ring is just enough extension between the PK-13 and the 55mm Micro to give you the reproduction ratio you require for slide-copying and does not interfere with any electronics within your camera.

For more information on using manual lenses & equipment with your Nikon DSLR, please see my earlier article in Issue XLV of *Nikon Owner*.

I must also mention that if you would like to double the magnification of the slide (which may be useful if you are using a lower

features exposure preview during Live View, what you see on your back screen will effectively be what you get and can take the guesswork out of your initial shots. It is worth bearing in mind that most lenses will cause possible vignetting and sometimes less than edge-to-edge sharpness at the widest apertures, so using an aperture slightly smaller than the maximum is recommended.

I would recommend setting yourself up on a stable surface or tripod with plenty of light in front of the camera.

A direct light source such as a table lamp will suffice but many home and office lamps produce a bit of a yellow light which will 'warm up' the whites in any slide. You can use your White Balance

1 Remove any dust from your slide with an air blower if possible and insert it between the opening of the ES-1 and the clips.

2 Turn on Live View for your camera or ensure the slide is straight by looking through the viewfinder. You can check the exposure meter to confirm that your settings are in about the correct place (and I would recommend using Manual or Aperture Priority).

3 Auto-focus is perfectly fine to use in this case, but if the lens is struggling to acquire focus you can always switch to manual focus. If you would like to zoom into the slide



resolution camera and want certain portions of the slide in higher detail), you can use the 55mm lens reversed – see my article on reversing rings in Issue LI of *Nikon Owner*.

■ Nikon DSLR Bodies & the use of the ES-1

The resolution of the camera you use is not so important. A 12mp camera will produce a very acceptable reproduction just as a 36mp would provide you with more data in the image file to play with afterwards, but you do not have to upgrade your camera in order to do this. It is best to use a fairly low ISO whenever possible to avoid in-camera noise from interfering with your copying.

If you are using one of the modern micro lenses, you will have full metering capabilities and therefore a little less trial and error at the outset. Also, if you have a more modern camera that

(WB) setting to compensate for this or make adjustments in post-processing. Shooting in a bright space with plenty of natural light will also work perfectly well, as long as the light is fairly consistent. By setting yourself up on a tripod or stable surface you are minimizing the amount of internal camera shake you will get.

Of course in this case your subject is completely static and moves when your camera moves, but the internal vibration of the camera can cause tiny motion elements in the body itself which will be particularly noticeable at certain slower shutter speeds. To eliminate the mirror 'bounce' causing motion blur in your picture, be sure to set the camera either to Mirror Up (MUp), or use Live View (LV) which I would recommend.

Once you are set up with your camera on a stable surface or tripod, the lens & ES-1 in place with a good light source in front of you, you may now take the following steps:

before you take the shot to aid you in manual focusing, you can do this in Live View by pressing the + magnifying glass on the back of the camera.

4 Take your first shot – you can check the results on the screen on the back, ideally checking your first results on a computer screen to ensure that you are happy with the exposure, sharpness etc. before you dive into hundreds of slides.

5 You can now continue to insert new slides, occasionally adjusting focus as needed (in case the tube or the lens moves in changing slides it is always worth checking that everything is in focus with each new slide). For particularly under-exposed slides you may want to use longer shutter speeds, whereas for over-exposed slides you may want to counteract this in-camera by using smaller shutter speeds or a lower ISO.

A few points that I have found in doing this for several hours at a time which I would consider worth noting:

- Live View is a considerable drain on any camera's battery – an AC adapter for your camera or plenty of spare batteries are a good idea to save interrupting your workflow.

- Live View has several tools that may be of use including a virtual horizon, grid screen and as mentioned above, exposure preview. These can usually be accessed by pressing the *i* or info button on the back of your camera.

- Live View on earlier models such as the D3S, D3X, D700, D300S and D90 did not keep the mirror held up when the shot was taken but instead pulled the mirror down between shots. Because of this you would still need to use Mirror-Up (MUp) to minimize in-camera movement if you are using slower shutter speeds.

- Indeed, with these earlier cameras you are also not getting exposure preview while using Live View and because of



this you may wish to bracket your shots so that you have a range of exposures for each slide. If you are generally pleased with the output you can of course make minor tweaks in exposure during post-processing.

Once you have a selection of slides digitized, you can proceed to uploading them onto a computer and fully digitizing them. Any exposure adjustments, white balance adjustments and sharpening can be done in even the most basic editing software, and

when it comes to copying negatives these can be inverted and 'polished up' to their original glory**.

With this information in time and with some patience you will hopefully have all you need to bring your 35mm negatives and slides back to life.

*a BR-5 62mm-52mm step-down ring is required for these lenses

**if your editing software does not have an 'INVERT' function to convert negatives to positives you can still do this by manually reversing the curves – a feature which most editing software is capable of. ■

Captions

- 1: The ES-1 Slide Copying Adapter
- 2: Victor Duppa-Whyte, my late grandfather, stands in front of 'The Old Mint House' in Pevensy (a residence of King Edward VI) with my uncle aged 1 while a car drives by. Photographed on Kodachrome in March 1966 and digitized on the Nikon D750.
- 3/4: My grandmother and uncle on Pevensy Bay, Sussex, taken on Kodachrome in March 1966 and digitized on the Nikon D750.

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- Main body material – triple layer waterproof canvas. Made in Scotland.
- Flap material – triple layer waterproof canvas with an outer layer of Harris Tweed. Made in Scotland.
- Fittings – Nickel. Custom, branded feet and trigger hooks.
- Italian leather straps and trim.
- Methods used to open and close bag – turn lock for ease of use with one hand, front double leather straps and buckle for security.

- Removable insert – padded, can fit 15" MacBook. Can be removed so bag can be used as a weekend bag, carry-on bag, etc. Bottom feet are removable and can be replaced when worn.
- Handle is securely riveted to steel bar, running through top of flap. Rivets are used at every stress point, including front straps, shoulder strap, turn lock and handle.
- What can the bag fit? 15" MacBook Pro, one pro-DSLR body with lens attached, one 70-200mm f/2.8 lens, flash unit (or two lenses stacked with divider) and various accessories in front and rear pockets.
- Bag is waterproof and dust-proof.
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SB-5000 = £459.00



AF-S Nikkor 24-70mm f/2.8E VR

A more robust version of its predecessor with super-fast autofocus, electronic diaphragm for more consistent exposure and new Vibration Reduction technology which allows you to shoot up to four stops slower. The lens is rugged and reliable, built for professional treatment, coated with Nano Crystal Coat for reduced ghosting and flare as well as fluorine coatings to repel dust and moisture.

AF-S 24-70mm f/2.8E VR = £1799.00



AF-S Nikkor 70-200mm f/2.8E FL VR

Faster, lighter and sharper. The new 70-200mm f/2.8E has been designed with the professional in mind, with a new sturdier tripod foot and flourite lens elements to increase sharpness whilst reducing weight. An electronic diaphragm has been included for smoother and more accurate exposure during continuous shooting.

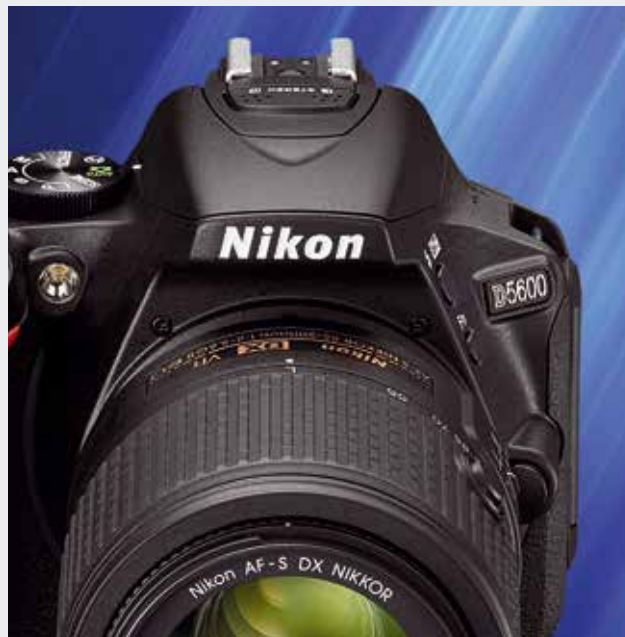
AF-S 70-200mm f/2.8E FL VR = £2649.00



AF-S Nikkor 19mm f/4 PC-E

Nikon have added to their range of Perspective Control lenses with the super-wide 19mm, designed for architectural, interior, landscape and design photographers. Both tilt and shift can be engaged individually, and in combination, essentially replicating the movements of a large-format view camera, whilst retaining sharpness across the frame.

AF-S 19mm f/4 PC-E = £3299.00



Nikon D3400 & D5600

Two new additions to the Nikon entry-level DSLR line up – the D3400 and D5600. Both boast Snapbridge bluetooth connectivity and have enhanced autofocus, lowlight and processing power. The D3400 is designed to be small, lightweight and easy to use, whilst the D5600 is for keen enthusiasts with its flip out monitor and touch-screen.

D3400 = £349.00

D3400 + AF-P 18-55mm VR DX = £439.00

D5600 = £699.00

D5600 + AF-P 18-55mm VR DX = £799.00



AF-S Nikkor 24mm f/1.8G

A new wide-angle prime to join the AF-S f/1.8G series of lenses, the 24mm now completes the complement. A compact and lightweight lens with fast Silentwave motor technology, this 24mm lens is ideal for landscape, street and interior photography. The lens is coated with a Nano Crystal Coat for reduced ghosting and flare, ED (extra-low dispersion) lens elements and focuses as close as 0.23m, allowing you to fill the frame with your subject.

AF-S 24mm f/1.8G = £599.00



AF-S Nikkor 105mm f/1.4E

Nikon's latest addition to their exquisite range of f/1.4 lenses is designed specifically for beautiful portraits. Sharp rendition even when shooting wide-open and incredible bokeh and out of focus elements, this is a portrait lens that stands out from any other.

AF-S 105mm f/1.4E = £1825.00

*Please note that all prices are correct at the time of publishing and are subject to change without notice. E&OE

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Nikon Digital SLR Cameras

Nikon D5, D4s, D4, D810, D800, D800E, Df, D750, D610, D600, 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, 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 16-80mm 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 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/4.5-5.6G VR II DX ED, AF-S 55-300mm f/4.5-5.6G DX VR, 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/1.4G ED, AF-S 24mm f/1.8G, 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 105mm f/1.4E ED, 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/2.8E 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/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/2.8E 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 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 III 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-S VR Micro IF-ED, 70-180mm f/4.5-5.6 AF-D Micro, 200mm f/4D AF Micro IF-ED, 19mm f/4E ED PC Nikkor, 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-5000, SB-910, SB-900, SB-800, SB-700, SB-600, SB-500, SB-400, SB-300, SB-80DX, SB-29S, 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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