

# Grays of Westminster®

Exclusively... **Nikon**

THE PERIODICAL FOR THE NIKON DEVOTEE FOUNDED 1992 • ISSUE NO. 64

## Grays' Anatomy – The Legend Continues

An interview with Gray Levett  
and Uri Zakay by Gillian Greenwood

## Manual Lenses – Alive, Well and Growing

by Toni Kowal

## Nikon in the House of Lords with Mike Maloney, OBE

**Nikon WANTED FOR CASH**

NEWS FROM GRAY LEVETT

ALL OF A TWITTER

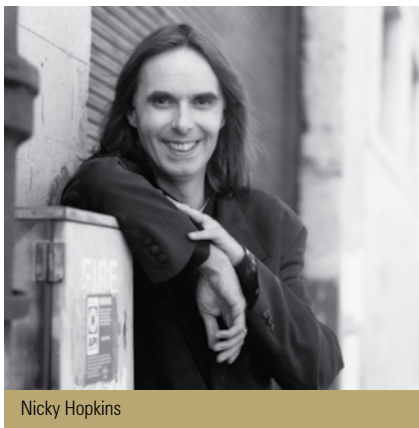
0% & LOW INTEREST FINANCE



## Seeing in the Dark – D3s Preview + DX v FX by Simon Stafford



**I**t is hard to believe that it's twenty-five years since *Grays of Westminster* was founded. It was in 1984 that I returned to the UK to run the Press & PR department of an indie record label in London, having spent the previous five years working in Hollywood. I combined a very busy schedule with looking after the careers of a number of musicians, notably Nicky Hopkins, perhaps the greatest British rock n' roll piano-player of all time.



Nicky Hopkins

Even if you may not know him by name, you have probably heard Nicky Hopkins' work on some of the greatest pieces of popular music of our age. Nicky worked with Art Garfunkel, Jack Bruce, Gary Moore and Sky and became increasingly involved in music for film and television as well as soundtracks in Japan.

Nicky was also a very keen photographer and I loved to look through his large collection of slides shot on world tours with bands such as The Rolling Stones and many others. In many respects we had much in common as I had spent much of my youth photographing the rock bands of the late 1960's and 1970's.

I left my job with the record label to pursue the idea of creating a camera equipment shop unlike any that had come before and the germ of an idea began to take shape which would eventually come to life as *Grays of Westminster*.

## welcome

To celebrate our upcoming twenty-five years in business, Gillian Greenwood, author of *In the Company of Legends*, and Features Editor of *Nikon Owner* magazine, tells the story in her article, *Grays' Anatomy*.

During December of last year I found myself once again unexpectedly back amidst the palm trees, blue skies and the seemingly eternal sunshine of Los Angeles. I had flown out of London during the snow storms to assist a VIP in Hollywood. During my down-time I had hoped to work on ideas for the content of this issue of the *Gazette*. But while I was there, it was impossible to get the eremitical seclusion I always need to write. Back in my office in London, the Winter snows melted to be replaced by the somewhat chilly rains of Spring. So welcome one and all to this special issue of the *Grays of Westminster Gazette*.

We have much to cover. One of the many questions we get asked is "Should I go for a DX or an FX Nikon digital SLR?" Simon Stafford comprehensively answers the question with his article *That's About the Size of It*. He also gives us the benefit of his expertise with his preview of the new Nikon D3s, *Seeing in the Dark*. In addition, we have recently seen a large growth in sales of second-hand manual focus Nikon lenses, and it is to our own Toni Kowal we can look to for the reason. Toni heads up the Science and Industry Department at *Grays of Westminster*, and he traces the importance that manual focus Nikon lenses still command from many different sectors in *Manual Lenses Alive, Well and Growing*. His article is enhanced with contributions from two distinguished photographers John (Carl) Vetterlein, best known for his astrophotography, particularly in the area of the aurora borealis and comets, and Neil Lucas, the Producer of the much-acclaimed BBC TV Series *LIFE*.

## All of a Twitter

**To meet the ever-changing technical advances in communication, you can now follow us on Twitter, the social-networking phenomenon, as well as our blogs.**

Visit [www.graysofwestminster.com](http://www.graysofwestminster.com) and you will find both of these features on the Welcome Page. Additionally you can register online to receive our regular *Grays of Westminster* Nikon emailed newsletters and if you cannot locate that hard-to-find item of secondhand Nikon, then you can register your request on our 'Wants List' and when it appears we will offer you first refusal.



## NASA Orders D3s Digital SLR Cameras and Interchangeable Lenses from Nikon



NASA Nikon F3 used in the Space Shuttle Columbia

**The Nikon Corporation recently announced that the National Aeronautics and Space Administration (NASA) has placed an order for eleven D3s digital SLR cameras and seven AF-S Nikkor 14-24mm f/2.8G ED lenses to be used for photographic documentation.**

The D3s digital SLR cameras and AF-S Nikkor 14-24mm f/2.8G ED lenses ordered by NASA will be carried on the Space Shuttle and used to photograph activities at the International Space Station (ISS) in the future. No special modifications will be made to these products; they will be the same products available to end-users, confirming the incredible versatility of the D3s. This equipment will be used along with the Nikon D2Xs digital SLR cameras, Nikkor lenses, and Nikon Speedlights already in use at the International Space Station.

Nikon has spent many years contributing to NASA's study of space through the development and manufacture of advanced and extremely durable cameras as well as of Nikkor lenses that make the most of Nikon's optical technologies, and of which production has recently reached fifty million units. To date, NASA has captured more than 700,000 images using Nikon equipment carried into space. Space, however, is not the only extreme environment in which Nikon equipment is used. Nikon also provides official observation equipment used in exploring the Antarctic. Nikon equipment contributes to the observation and research of these little explored regions with durability, reliability and technical capabilities that stand up to even the most severe environments.

## Nikon's history with NASA

- **1971:** A Nikon F Photomic FTn\* (NASA specifications) was used on Apollo 15
- **1980:** The "Small Camera", based on the Nikon F3 and equipped with a motor drive, and the F3 "Big Camera", which utilized long film, were delivered to NASA. The "Small Camera" was used aboard the Space Shuttle Columbia launched the following year.
- **1991:** A Nikon F4 and an F4s were delivered to NASA.
- **1999:** A Nikon F5 and an AF Nikkor lens were carried aboard the Space Shuttle Discovery to photograph extravehicular activities (EVA).
- **2008:** D2Xs digital SLR cameras were delivered to NASA. Six D2Xs cameras were used in space to document activities such as inspection and maintenance.

In addition, already about 15 types of NIKKOR lenses (more than 35 lenses altogether) are kept aboard the International Space Station for intravehicular and extravehicular photography to provide continued support for NASA's space activities.

\*Nikon F equipped with Photomic FTn viewfinder that supports TTL centre-weighted metering.

## Total Production of Nikkor Lenses Reaches Fifty Million

**In September last year Nikon announced that its production of NIKKOR lenses (interchangeable lenses for Nikon SLR cameras) had reached a total of fifty million units.**



Nikon F + 5cm f/2 Nikkor-S Auto

Nikon released the first NIKKOR lens, the NIKKOR-S Auto 5cm f/2 in 1959, along with Nikon's first film SLR camera, the Nikon F. In the fifty years since the launch, NIKKOR lenses have been extremely well received by a great number of photo enthusiasts and professional photographers.

Nikon's current product line-up includes more than sixty NIKKOR lenses for Nikon SLR cameras, from fisheye lenses, super wide-angle to super telephoto lenses and micro lenses.



House of Lords

## Inside the House of Lords

**Britain's most decorated press photographer, Mike Maloney OBE made history when he was given permission to take a group of amateur photographers on a two-hour shoot in the Great Chamber of the House of Lords sponsored by Grays of Westminster, on Saturday 13th February 2010.**

This unique event was hosted by Mike Maloney, with the permission of Black Rod - who is a senior officer in the House of Lords. The photographers attending competed to win a Nikon D300s worth £1,600.00 (kindly donated by Nikon UK) for the best shot of the day, and the opportunity for the top images to be used by the House of Lords Works of Art Committee. Turn to page 26 for more...

I hope that this publication provides you with at least a glimpse of what *Grays of Westminster* can offer you. There is much, much more; indeed, a veritable Aladdin's Cave of Nikon awaits you! A personal visit is highly recommended but if that is impractical then our Mail Order Department can be contacted by telephone on 020 7828 4925 within the UK or +44 (0)20 7828 4925 from outside the UK, by fax on 020 7976 5783 or visit our informative website, [www.graysofwestminster.com](http://www.graysofwestminster.com) Whatever option you choose, we look forward, as we have done for the past twenty-five years, of being of service to you.

With kind regards,

Gray Levett

Definitions:

<sup>1</sup>**Eremitical:** a hermit or recluse

<sup>2</sup>**Blog:** a contraction of the term "web log", a blog is a type of website, usually maintained by an individual with regular entries of commentary, descriptions of events, or other material such as graphics images or video



## GRAYS OF WESTMINSTER® GAZETTE

*Grays of Westminster®* exclusively...Nikon  
40 Churton Street, Pimlico, London SW1V 2LP England  
**Telephone** 020 7828 4925  
**Facsimile** 020 7976 5783  
**E-mail** [info@graysofwestminster.com](mailto:info@graysofwestminster.com)  
**Website** [www.graysofwestminster.com](http://www.graysofwestminster.com)

**Editor** Gray Levett  
**Features Editor** Gillian Greenwood  
**Design & Art Direction** Jesse Reuben Wilson  
**Contributing photographers** David Blundell, Diana Church, Michael Curtis, Niko Croft, Andrew Downes, Michael Eleftheriades, Susan Forester, Stephen Henry, Tony Hurst, Konstantin Kochkin, Simon Stafford, John Vetterlein  
**Contributing writers** Gillian Greenwood, Toni Kowal, Neil Lucas, Gray Levett, Simon Stafford, John Vetterlein  
**Special thanks** Simon Coleman, Mark Fury, Mike Maloney, Yeoman Usher - Black Rod Office, Andrew Main Wilson

**Advertising Sales** Mark Peacock  
**Telephone** 01234 273434  
**Facsimile** 01234 273434  
**Mobile** 07963 956221  
**E-mail** [thespacefactory@btconnect.com](mailto:thespacefactory@btconnect.com)

### Ordering & Payment

#### How to Order

**Telephone** 020 7828 4925  
**From outside the UK** +44(0)20 7828 4925  
**Facsimile** 020 7976 5783  
**E-mail** [info@graysofwestminster.com](mailto:info@graysofwestminster.com)

**Post** The Order Department  
*Grays of Westminster*  
40 Churton Street  
London SW1V 2LP

#### How to Pay

*Grays of Westminster* accepts payment by:



# SEEING IN THE DARK

**SIMON STAFFORD** highlights some features of the new Nikon D3s.

**SIMON STAFFORD** highlights some features of the new D3s, a camera that pushes the boundaries of available low-light photography even further than its predecessor the D3 and incorporates a video-recording feature to provide the professional news, sports and wildlife photographer with a tool of unsurpassed qualities.

The highly innovative, multi-award winning Nikon D3, introduced during late 2007, is credited with reversing the fortunes of the Nikon Corporation in the professional D-SLR market virtually overnight thanks to its speed of operation, outstanding image quality, especially at high ISO settings, which allied to its highly effective metering, auto-focus, and white balance systems, won it wide acclaim. The impact of the camera was such that it convinced many professional photographers to switch allegiance from their tried and tested brands of camera to Nikon. Now, less than two years later, Nikon have raised the bar once more, building on the many virtues of the D3, by introducing its successor, the D3s. Most

notable among the many refinements is the extended ISO sensitivity range, and the ability to record video images, while other improvements enhance and expand operation of the new model.

During the period that I have been using the camera it has become quite apparent to me that the D3s is not just an exercise in change for the sake of it; all of the innovations deliver worthwhile and practical benefits. Above all else, the high ISO performance has to be seen to be believed; at a full 1EV step up from the D3, the image quality at ISO12,800 is at least as good as the D3 at ISO6,400 and in many instances better. Other enhancements include greater AF speed



and accuracy, with perceptible refinement to the in-camera processing regime, including a far more reliable auto-white balance option. In essence the D3s represents probably the most versatile D-SLR camera currently available.

The principal new features of the D3s are as follows:

### ISO SENSITIVITY

By redesigning the internal structure of the CMOS sensor and maintaining the same large pixel pitch of its predecessor, the ISO sensitivity range of the D3s has been stretched to span 7-stops (ISO200 – 12,800). If the normal ISO range is insufficient for the prevailing light conditions, there are no less than three boosted sensitivity levels that provide ISO equivalent values as follows: Hi1 (25,600), Hi 2 (51,200) and Hi 3 (102,400). If required, the sensitivity can also be restricted to 1EV below the base level (ISO200) to an ISO equivalent of 100. Based on my results thus far I would suggest the setting of ISO12,800 on the D3s delivers at least equal, if not better, quality to the ISO6400 setting of the D3, while the Hi 3 (equivalent ISO 102,400) setting achieves a quality comparable to the D3 used at its Hi 2 setting (equivalent ISO 25,600), while allowing the user to shoot in conditions where the light level is four times less intense!

So what has the Nikon Corporation done to achieve such high sensitivity with low noise performance? The design team at Nikon has developed an entirely new CMOS sensor for the D3s based on the one used in the original D3 (apparently, the sensor design is exclusive to Nikon, although manufacture of the component is being undertaken by an, as yet, unspecified third party). While it shares some basic specifications with its predecessor, including a recording area of 36mm x 23.9mm, a pixel pitch of 8.45µm, 12-channel readout, and image dimensions in the FX-format of 4256 x 2832 pixels, it has been re-engineered in respect of the following:

- **Micro-lenses:** the double layer of micro lenses has larger lenses with even less of a gap between neighbouring lenses compared with the D3 sensor, to maximise the amount of light captured and channelled to each photosite on the sensor
- **Photosite:** in association with the improved micro-lens layers, the design of the photosite wells beneath each micro lens has been improved to increase their light-capturing efficiency
- **CMOS amplifiers:** the amplifiers and associated circuitry built into the structure of the CMOS sensor have been upgraded to improve not only the quality of the signal from the sensor but also the speed at which it is handled



“ Above all else, the high ISO performance has to be seen to be believed; at a full 1EV step up from the D3, the image quality at ISO12,800 is at least as good as the D3 at ISO6,400 and in many instances better. ”

### HD VIDEO

The D3s inherits a refined version of the video-recording feature seen in the D300s. At the highest resolution the camera records 720p (1280 x 720 pixel) HD video at 24 frames per second (fps) in Motion JPEG format. By recording video via the FX-format sensor, the D3s opens up further creative potential due to the shallower depth-of-field characteristics that can be achieved with wide-aperture lenses, while the High-Sensitivity Movie mode allows full use of the ISO range, up to and including the Hi 3 setting, with an ISO equivalent of 102,400. The addition of the new 'Save Selected Frame' option provides a 'frame grab' capability, so any key moment recorded using the video function can be output as a still image. While resolution of an image captured this way will be no match for a full-frame still image recorded conventionally, it should be more than sufficient for reproduction in newsprint, or website publication. The D3s is also capable of full manual control of shutter speed, aperture and ISO when recording video, plus contrast-detect AF.

### ENHANCED BUFFER MEMORY

The enhanced buffer memory available as an optional upgrade service with the D3 is installed as standard on the D3s, so for example, the D3s can record up to 43 NEF (Raw) 12-bit lossless compressed files compared with just 18 on an unmodified D3.

### BUILT-IN SENSOR FILTER CLEANING

Apparently driven by feedback from users of the D3, the D3s incorporates a cleaning mechanism that vibrates the optical low-pass filter that is located immediately in front of the CMOS sensor, at four different frequencies to dislodge loose dust particles and other unwanted matter. The D3s uses the same system as the FX-format D700 camera, with the benefit that the mechanism does not reduce the viewfinder coverage as it does in the D700 but maintains full 100% coverage of the viewfinder image.

### DEDICATED 'INFO' AND LIVE VIEW BUTTONS

Another development brought across from the D300s to the D3s is the provision of separate, dedicated buttons to access the Live View feature and camera's information display. Both buttons are located on the back of the camera, which has required a slight redesign of this panel.

### CROP MODE

In addition to the two existing crop modes of the D3 and D3x cameras, the D3s adds a third option. It is now possible to select one of the following in-camera crops: 5:4 (30 x 24mm), 1.2x (30 x 20mm) and Nikon DX (24 x 16mm); each crop is masked automatically in the viewfinder. The 5:4 ratio crop assists framing images that will print on traditional 5:4 aspect ratio papers, for example 10 x 8-inch, while the two magnifying crops 1.2x, and the 1.5x (DX-format) maintain the same



◆ The minimal shutter lag and fast operation of the D3s enables precise timing of the exposure

D3s, AF-S VR 200-400mm f/4, 1/1000 f/4 ISO800

D3s



3:2 aspect ratio of the full FX-format (36 x 24mm) frame but with a reduction in overall file size and the effective angle-of-view; for example, a lens with a focal length of 400mm used in the 1.2x crop mode will provide an effective angle-of-view equivalent to a lens with a focal length of 480mm.

#### QUIET SHUTTER RELEASE

Another feature added to the D3s based on user feedback is the Quiet shutter-release mode. Adopting this feature from the D5000/D300s cameras, it will enable users of the D3s to shoot with increased discretion in environments where the sound of the normal shutter operation would be disturbing or distracting; it also operates with the Live View feature. For example, if you have ever used a D3 for certain types of performance photography where levels of ambient noise are very low, you will appreciate the benefit this feature will deliver!

#### ENHANCED ACTIVE D-LIGHTING OPTIONS

The Nikon Active D-Lighting (ADL) feature regulates the dynamic range of high-contrast scenes automatically, by adjusting the exposure level as calculated by the 3D Color Matrix metering system to preserve highlights, and then modifies shadow and mid-tone levels during subsequent in-camera processing, while maintaining a full contrast range before saving the image file. Recent enhancements of the feature, introduced in the D300s, have been included in the D3s to provide six levels of ADL: Auto, Low, Normal, High, Extra-High and Off. In addition, the camera can also bracket ADL levels across five frames (one frame for each level, except Auto).

❖ The outstanding image quality of the D3s enables it to be used for a wide variety of subjects, far beyond its intended domain of fast paced action and reportage photography.

Edlingham Castle, Northumberland, England. D3s, PC-E 24mm f/3.5D, 1/60 f/11 ISO200

“ The D3s inherits a refined version of the video-recording feature seen in the D300s. At the highest resolution the camera records 720p (1280 x 720 pixel) HD video at 24 frames per second (fps) in Motion JPEG format. ”



“ The impact of the camera was such that it convinced many professional photographers to switch allegiance from their tried and tested brands of camera to Nikon. ”

◆ The in-camera Expeed processing of the D3s combined with high quality Nikkor lenses produces rich, vibrant colour straight out of the camera.

D3s, AF-S 300mm f/4, 1/60 f/8 ISO200





◆ The refined focus tracking of the AF system was able to maintain focus on the subject enabling me to concentrate on timing the exposures

Male Tufted Duck (*Aythya fuligula*)  
D3s, AF-S VR 200-400 f/4G with  
TC-14E II, 1/800 f/8 ISO800

D3s

#### IMPROVED AUTO-WHITE BALANCE

The accuracy of the auto-white balance option of the D3s has been improved to render more neutral and natural colour under both artificial lighting and in the challenging conditions where mixed light sources are present.

#### IN-CAMERA NEF (RAW) PROCESSING

To reduce post-production times and boost image productivity, the D3s allows the user to post-process NEF (Raw) files in-camera, via options available in the Retouch Menu. The following settings can be applied directly to NEF (Raw) files: image size, image quality, JPEG compression, white balance, exposure compensation, Picture Control, high ISO noise reduction, colour space and vignette control.

#### FLICKER MODE OPTION

The Shooting Menu has a new item seen for the first time in a Nikon D-SLR: 'Flicker mode'. It allows the user to select one of two frequencies (50Hz, or 60Hz) to match image processing, in respect of Live View and Video recording, more closely to the mains AC supply frequency of artificial light sources, such as fluorescent lighting.

#### IMPROVED BATTERY PERFORMANCE

The D3s uses the same EN-EL4a rechargeable battery as the D3 and D3x; however, the power consumption and power management systems of the D3s have been enhanced for greater efficiency and extend shooting capacity up to 4,200 images per charge (based on CIPA Standards). ■



# GRAYS' ANATOMY

*the legend continues...*



BY GILLIAN GREENWOOD

**The past twenty-five years would register as barely a breath in the chronology of time, yet even in the blur of modern life, it signifies the rite of passage between two centuries, the old and the new. In those numbered years, wars have been lost and won, governments have changed, walls have fallen, dictatorships brought to an end.**

The world has moved on, perhaps not always seamlessly; molded, reshaped and reshuffled by both its priorities and its boundaries, defined as much by its secular latter-day inventions as by wisdom learnt. In this new, brave world where everything has become immediate and uniformly accessible, the first decade of the new century rushed forward with expectation, accessorized by a myriad of mobile phones, laptop computers, BlackBerrys, instant online information, flat-screen TVs, DVDs, iPods and unlimited, ever-mutating sources of communication.

In an age that has given rise to hasty answers and hurried sales-pitch, there is a place in the world where despite the unremitting pace of life, exemplary customer care and knowledgeable service are still given importance. Without a doubt England's most renowned camera shop, *Grays of Westminster* is tucked away in a quiet secluded street in the London postal district of SW1, but within a stone's throw of Westminster Abbey, the

Houses of Parliament and the bustling heart of London.

*Grays of Westminster* celebrates its 25th Year Anniversary this year. In the last quarter of a century, *Grays of Westminster* has become an international icon of all that is excellent in the way of bespoke service for Nikon enthusiasts and professionals alike, and it is as much for its service to its customers as for the variety and quality of its Nikon products that *Grays of Westminster* is renowned.

I interviewed Gray Levett, the founder, and fellow-director Uri Zakay, to find out exactly what has made *Grays of Westminster* so successful.

**GILLIAN: What did you have in mind when you founded *Grays of Westminster* in 1985? How did it all begin?**

**GRAY:** I had just returned from Los Angeles where I had been living for a number of years and I was looking for a particular environment within the photographic world which would be an ideal place for me to work in; but as hard as I looked, I could not find it, so I decided the only way forward was to create it for myself. It had been my goal for a long time to provide a haven for the photographer, a photographic store where he or she could have their questions answered fully by an attentive, friendly and knowledgeable staff. The concept of *Grays of Westminster* evolved from there.

**GILLIAN: Why exclusively Nikon?**

**GRAY:** In my opinion Nikon was the paramount brand in 35mm professional



Gray Levett



Uri Zakay

SLRs and although I knew of a number of Leica specialist shops, I had never come across one specializing exclusively in Nikon.

**GILLIAN:** Over the last twenty-five years, *Grays of Westminster* has become a legendary company. What can *Grays of Westminster* uniquely provide an enthusiast or professional photographer that they cannot get elsewhere?

**URI:** *Grays of Westminster* holds probably the widest range of new and second-hand Nikon in the world. Our ever-increasing client-base of 37,000+ customers is world-wide, comprising of AB1 public, film production companies, established celebrities and government and corporate bodies, as well as a wide range of Nikon enthusiasts and professionals. But we are happy to look after everyone with the same level of personal care and friendliness, whether they are a student on an extremely tight budget or a corporate customer purchasing high-end products.

**GILLIAN:** In what other ways do you look after your customers?

**GRAY:** For a number of years, *Grays of Westminster* has presented and hosted a number of comprehensive photographic seminars, workshops, tutorials and events covering a wide variety of subject matter including wildlife and natural history, flash, general photographic technique, portrait, macro and many more. As author of a number of comprehensive books on the Nikon system and Technical Editor of *Nikon Owner* magazine, Simon Stafford has presented and will continue to present many of these training sessions.

We have taken this one step further this year and added various other seminars and events to our training programme including a unique photographic session at the House of Lords with Mike Maloney OBE, and outside photo-shoots in various National Parks in the UK, as well as landscape and panoramic seminars.

**GILLIAN:** It has been said that *Grays* have an almost telepathic understanding of their customers' needs; how do you maintain your customers' interest?

**URI:** We communicate to our clients regularly via our various publications, e-newsletters and an informative website – a vital tool for promotion and sales. Additionally, you can now follow us on Twitter and read the blogs on our website. On a one-to-one basis, we aim to serve our customers to the highest possible level. We have a dedicated highly-knowledgeable work-force; our senior staff members have a combined 100 years' experience in the photographic industry and we can help our clients in over six languages.

**GILLIAN:** If you could define one decision or moment that set your business on the road to success, what would it be?

**GRAY:** Primarily our decision to offer a highly personal service with traditional values, to specialise exclusively in Nikon and to aim to offer the most comprehensive and very latest array of Nikon equipment, a wider range than anywhere else in the world.

**URI:** Having achieved the milestone above, our next point of success was the decision a few years ago to open a separate department dedicated entirely to second-hand and vintage Nikon, enabling us to provide a formidable range of mint and mint minus bodies, lenses and accessories for our customers as well as new. Our buyer travels thousands of miles to far-flung places every year, to source the best condition in second-hand Nikon. He buys modern DSLRs, film SLRs and a wide assortment of lenses as well as early Nikon equipment for our vintage department that requires tenacity and time to find.

---

*"We enjoy the unique distinction of being the only company ever to have won all three Dealer of the Year Awards voted by the readers of Amateur Photographer, Practical Photography and Buying Cameras magazine within the same year."*

---

**GILLIAN:** Gray, it is a well-known fact that you look after a number of high-profile individuals. Is this the result of your time working in Hollywood in the early 1980's?

**GRAY:** Yes, that is true, and the reason that those particular clients favour us is our discretion and attention to detail. These are vital ingredients, and I know how highly they are valued. At *Grays of Westminster* our clients can relax in the knowledge that we will take care of them in a friendly but professional manner, and that we will always deliver what we promise. We receive a lot of referrals in this manner, which is very heartening. But we apply exactly the same policy across the boards; everyone is important, no matter who they are or what they do.

**GILLIAN:** Twenty-five years is a long time for any company not just to survive, but to continue to be successful in today's economic climate. In fact some say that *Grays of Westminster* is now essentially a brand in its own right. What is your secret?

**URI:** A few years ago, we made a thorough study of all of our previous actions, and the decision that followed was to thoroughly discard all those activities that didn't benefit *Grays*, and only pursue the ones that had contributed to our success. We use this as a constant precept in any working day. As

directors, each of us work diligently, put in long hours and follow traditional values of service and work-ethic.

**GRAY:** Independent retailers are in the enviable position of being closer to their customers, more able to offer a personal service, more aware of their needs. This knowledge used constructively provides the independent retailer with the wherewithal to thrive and succeed. As Uri mentions above, you have to be prepared to work hard. Not only that, we choose staff that communicate well with our customers and can work together as a team. We constantly aim to find out from our public what they need from us so that we can provide it. We try to give our clients more than they expect, and to help them in every way we possibly can with their photographic needs.

**GILLIAN:** I believe you have won a number of awards and trophies; can you tell us what they were for?

**GRAY:** We enjoy the unique distinction of being the only company ever to have won all three Dealer of the Year Awards voted by the readers of *Amateur Photographer*, *Practical Photography* and *Buying Cameras* magazine within the same year. We received the "Unprecedented Sales of Nikon" and "Outstanding Contributions to the Nikon Brand" Awards which were presented by Nikon Japan and Nikon U.K. Limited in 2003 and 2007. Then, last year Mr. Michio Miwa, Nikon UK's Managing Director, presented us with the coveted "50th Anniversary Nikon Award for Record-Breaking Sales 2008/09."

**GILLIAN:** Today *Grays of Westminster* continues in an unrivalled class of its own and has established a benchmark which I imagine many camera shops around the world strive to match. Has anyone ever approached you to open further branches of *Grays of Westminster* in the UK or abroad? How do you see the future?

**URI:** Over the years, we have been approached by a number of people with various offers but none of these were quite right for us; however this is not to say that if the right plan were presented it might not be met favourably. As for the future, *Grays of Westminster* will continue to do all those things for which it is best known, and strive to offer our customers a service which is truly second to none. ■

## GILLIAN GREENWOOD



Gillian Greenwood is the author of *In The Company of Legends*, and has been the Features Editor and the

Training and Events Coordinator of *Nikon Owner* for the past ten years; she is currently completing the second book of a thriller trilogy.



# Nikon Accessories



The World's Widest Range of Nikon accessories, a small selection of which includes: AN neck straps, AR releases, AS flash couplers, BR lens reversing rings, CPL internal filters, DK eyecups & eyepieces, correction lenses, DA, DE, DG, DR, DW finders & magnifiers, Lens Hoods, LF & BF caps, MB battery packs, MD motor drives, MC control units, ML (infrared) releases, PB bellows and accessories, PK and PN- rings, filters all sizes, SC coupling cables, SK flash power brackets and much more...



To ORDER CALL: ☎ 020-7828 4925



## JIM BRANDENBURG VISITS GRAYS OF WESTMINSTER

One of the world's greatest nature photographers, Jim Brandenburg and his friends Neil Lucas of BBC TV Planet Earth and LIFE series and Danny Ellinger of Foto Natura visited Grays of Westminster while in London.

Minnesota native Jim Brandenburg travelled the globe as a photographer with National Geographic magazine for over 3 decades. Over the course of his long career, Mr. Brandenburg has received a multitude of prestigious national

and international honours for his work and has published many bestsellers including *Chased by the Light*, *Brother Wolf* and *White Wolf*. Jim Brandenburg lives in northern Minnesota on the edge of a 1,000,000 acre wilderness area. [www.jimbrandenburg.com](http://www.jimbrandenburg.com)

Left to right: Neil Lucas, Gray Levett, Danny Ellinger, Jim Brandenburg

# Buy the **Nikon** kit you have always wanted on 0% or Low Interest Finance. No Deposit Required.



**As an option to conventional methods of payment, we are able to offer several financial schemes to make it possible for you to buy the Nikon lenses and bodies you have always wanted.**

Once you have selected the Nikon items to be purchased, providing your order is not less than £1000.00, you can choose from one of our three finance schemes which run over a period of 6, 24 or 36 months. Each financial option is available for new or second-hand

purchases or both, and a deposit is not required.

Whichever scheme you choose, the arrangements can be made by telephone or in person.

The interest-free option offers repayments by 6 equal monthly instalments. The APR is 0%.

The 24-month and 36-month plan are alternative methods of repayment. The interest charged is 9.9% APR.

Please note that a part-exchange of your Nikon or non-Nikon equipment could be considered as part of the transaction.

**If you require any further information please contact Grays of Westminster by telephone on 020-7828 4925.**

This scheme is available to UK and Northern Ireland residents only.

Final approval for each transaction is given by Hitachi Capital Consumer Finance.

Grays of Westminster is a licensed credit broker.

## WANTED FOR CASH *Exclusively... Nikon* HIGHEST PRICES PAID

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

**Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses**



Please telephone 020-7828 4925 or you can email us at [info@graysofwestminster.com](mailto:info@graysofwestminster.com) for our highest offer.

**Grays of Westminster - Exclusively... Nikon**  
40 Churton Street, Pimlico, London SW1V 2LP

[www.graysofwestminster.com](http://www.graysofwestminster.com)

## PRIORITY **Nikon** NEWS SERVICE

– Be first with the latest **Nikon** News!



**Subscribe to our free E-mail Newsletter during our 25th Year, and over the next twelve months you will be the very first to hear of our special 25th anniversary offers by regular email.**

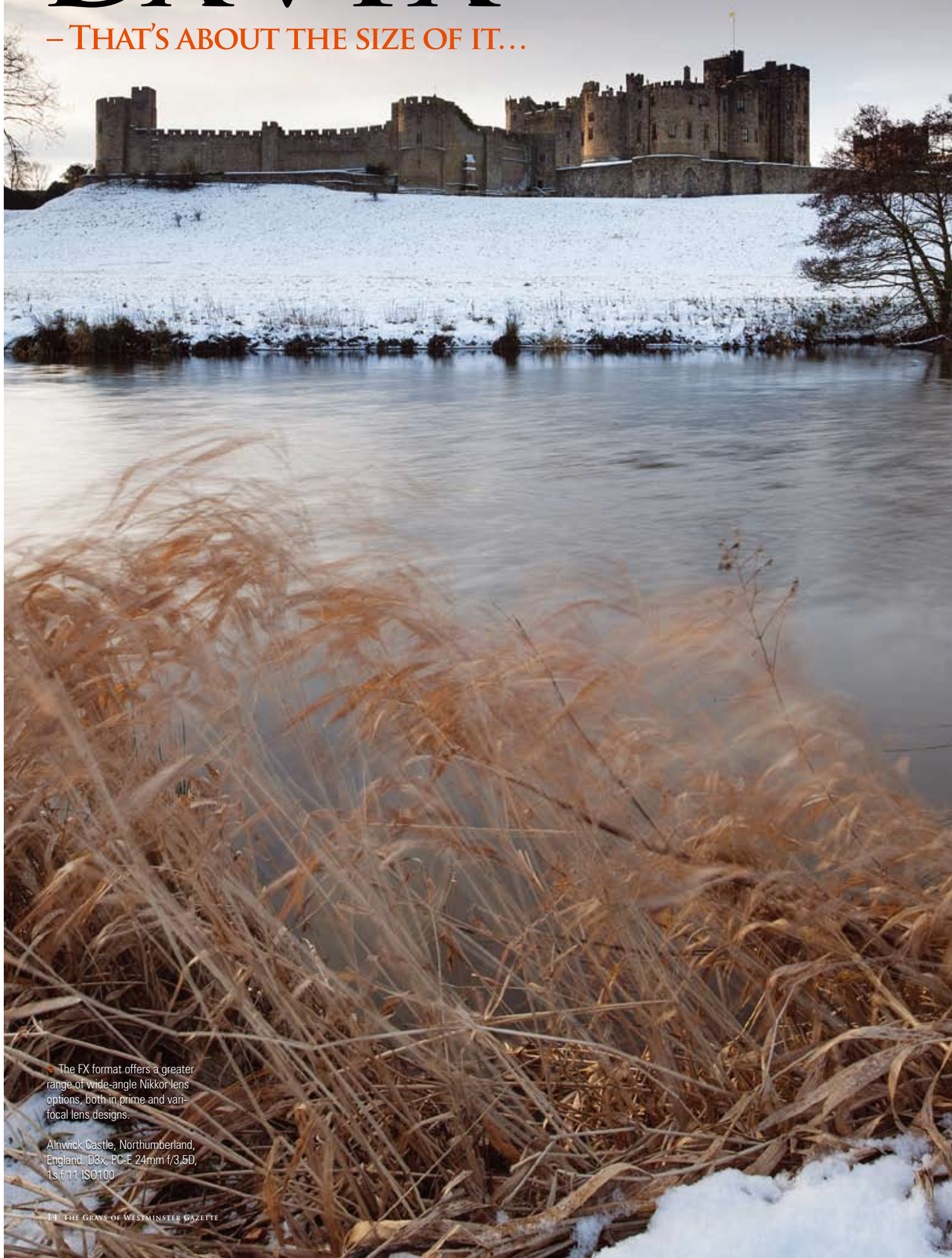
This is in addition to the most up-to-date news on Nikon equipment (digital and film, new and second-hand), seminars, workshops, special trips and events - in fact all matters Nikon. Your name will also be entered into a special silver anniversary prize draw to win a Grays of Westminster Gift Certificate worth £250.00; to qualify please enroll by 1st June 2010.

Go to the welcome page [www.graysofwestminster.com](http://www.graysofwestminster.com) and enter your email address at: **Subscribe to our Newsletter** or email us your request to: [info@graysofwestminster.com](mailto:info@graysofwestminster.com)



# DX v FX

– THAT’S ABOUT THE SIZE OF IT...



• The FX format offers a greater range of wide-angle Nikkor lens options, both in prime and varifocal lens designs.

Alnwick Castle, Northumberland, England. D3x, PC-E 24mm f/3.5D, 1s f/11 ISO100



• The FX format offers greater subject isolation due to its different depth-of-field characteristics

Atlantic Puffin (*Fratercula arctica*).  
D3, AF-S VR 200-400 f/4, 1/1000  
f/5.6 ISO200

DX V FX

**The choice between the DX and FX Nikon D-SLR sensor formats comes down to a matter of function and form; however, this can often give rise to confusion. SIMON STAFFORD offers a few thoughts on the matter.**

Currently the Nikon D-SLR line-up contains three FX format (D3x, D3s, and D700) cameras, while the DX format family has four cameras (D300s, D90, D5000, and D3000). I am often asked about how to choose between these two formats and while the questions may differ in form most distill down to a common denominator that amounts to something along the lines of which is the best; in my book it is not a simple case of "best", as each format has its own merits.

Assuming use of top quality lenses and proper camera technique I would suggest that for most purposes trying to detect observable differences between say the D700 and D300s, when used at their base ISO levels up to ISO1600, and printing to A3+ (13 x 19-inches), becomes a matter of splitting a proverbial hair. In fact I would suggest the same could be said of all the current 12Mp Nikon D-SLR cameras in



both the FX and DX formats, essentially what you gain as you ascend the product line-up from the D5000 to the D3s is feature set, build-quality, speed of operation and high ISO performance.

However, potential print quality is far from the only consideration you should give to choosing between the two formats, as there are many other aspects that should influence such a decision.

The resolution of detail will depend to some extent on the density of pixels (photodiodes) on the sensor. When you compare the D3s/D700 with the D300s, all three models share approximately the same number of pixels; however, in the case of the DX sensor of the D300s they are packed into an area that is less than half of the two FX models. So, the D300s has the upper hand when it comes to recording very fine detail, although this will be dependent on faultless camera technique and pin-point focusing accuracy if the advantage is to be realised. The higher pixel density will also be a significant benefit in situations where it is necessary to crop the original image, as the higher resolution of the DX format will permit a greater degree of subsequent enlargement from the cropped portion of the image.

◊ The reduced angle of view makes the DX format ideal for subjects that are difficult to approach

Brown Hare (*Lepus europaeus*).  
D90, AF-S VR 200-400mm f/4G,  
1/800 f/8 ISO200



DX V FX

The depth-of-field (DoF) characteristics of the two formats is less easy to quantify, since DoF is a quality derived from our perception of what is sharp and what is not sharp. In an effort to enumerate DoF, the geometry of image projection by a lens and the viewing conditions under which the 2D image it forms and will be observed are considered; however, no DoF model is perfect and thus there is always a highly subjective aspect involved when it comes to the assessment of this image attribute.

Common convention holds that on the DX format a lens with the equivalent effective focal length to the FX format, used at an aperture 1-stop larger, will achieve approximately the same DoF coverage as on the FX format. For example, a 200mm lens set at f/2 on a D300s will achieve a similar DoF as a 300mm lens set at f/2.8 on a D700, provided the camera to subject distance is the same in both instances. Of course in this case the angle-of-view produced by the two lenses will also be



“ No doubt arguments will run and run in the FX versus DX debate – but at the end of the day it comes down to picking the right tool for the job! The two Nikon digital formats are now well established and I am confident there will be plenty of new products in both... ”

similar. As to whether that is an advantage or disadvantage will depend on your requirements. The FX user will claim better subject isolation through use of equivalent wide aperture values, while the DX user can equally claim the wider aperture required to achieve a similar DoF will mean they can shoot at a proportionally faster shutter speed, since the lens is not stopped down as far. Of course the effect of the pixel density (as discussed above) can, and often does sway opinion as to whether an area within an image falls into the sharp, or not sharp camp.

Associated with the DoF argument is the issue of angle of view and image magnification. Using a 200mm lens on a DX camera and a 300mm lens on an FX camera, with both at the same distance from a subject, will produce pictures with the same angle of view but the degree of subject magnification is greater with the 300mm lens than it is with the 200mm lens. If the 300mm lens is put on the DX camera, the degree of subject magnification will then be equal to that on the FX camera; however, the angle of view will be reduced (all that using the smaller DX format does in this instance is crop in closer to the subject). The FX user could achieve the same image by shooting on the 300mm lens and then cropping it to the DX-format dimensions. The penalty of this approach is only the central section of the FX-sensor is used, so the pixel density and image file size will be reduced, which in



◆ The small, lightweight, and less conspicuous nature of DX-format cameras make them ideal for travel photography

Buddhist monks, Angkor Wat, Cambodia.  
D300, AF-S VR 70-200mm f/2.8



◆ The low noise and high ISO capabilities of some FX format sensors are ideally suited to low-light shooting, such as this 30-second exposure at ISO800, which used nothing but moonlight for illumination

D3x, PC-E 24mm f/3.5D, 30s f/4 ISO800



DX V FX

turn will limit the degree of enlargement that can be applied.

One advantage of the DX format that is often overlooked is the much-reduced effect of lens vignetting (the effect of light fall-off at the periphery of the image edges) due to uneven illumination by the lens. By only using the central portion of the image circle projected by lenses designed to cover the FX format, it is rare for the DX format camera image to exhibit any vignetting effects.

The FX format cameras have restored the expansive viewfinder view of professional-grade film cameras such as the F5 and F6, making the use of viewfinder accessories and close-up equipment that much easier, while the smaller viewfinders of the DX-format cameras produce a rather tunnel-like effect that are less conducive when focusing manually, or examining detail in a composition.

Beyond the optical considerations of the FX/DX formats there is the matter of noise and dynamic range, particularly at elevated ISO levels. Larger pixels (photodiodes) gather more light, more efficiently – it's a fact – and the current FX cameras have a double micro lens layer making sure that every last photon of light is recorded by the sensor. This is the reason the standard ISO range of the D700 and D3s extend to ISO6400 and ISO12,800 respectively. By comparison the DX sensor of the D300s

has an upper standard limit of ISO3200. In general I find the noise performance of the D700 is about 1EV ahead of the D300s, while that of the D3s is at least 2EV higher. Linked to noise performance when shunting the ISO level ever higher are the side effects on colour saturation, contrast and dynamic range, all of which become progressively reduced; however, the larger pixels on the FX format sensor means the impact of these effects are less than they are with the DX format cameras at equivalent ISO levels.

Finally, there is the matter of AF point coverage. The D3-series cameras, D700, and D300s offer essentially the same 51-point pattern AF system but the area of the frame covered by these AF points is highly centralised in the FX models, while it is much broader on the DX format D300s. To place the subject away from the centre of the frame when using the FX format cameras, you will probably find that focusing and recomposing becomes common practice; by comparison auto-focusing on a highly off-centre subject is easy on the DX format D300s, leaving you to concentrate on composition and timing of the exposure.

The list of pros and cons for the DX and FX formats is lengthy, for example, when photographing wildlife, sport, or any subject where it is not always possible to approach it as closely as you would wish, the higher pixel density, broader frame

coverage of the AF points, and reduced angle of view can all be considered advantages of the DX format D300s, over and above those of smaller size, reduced weight, and lower cost, when compared to the FX models. Conversely, if high-ISO performance coupled with very rapid firing rates are a specific requirement the FX-format D3s cannot be beaten.

So what lies ahead? Well, for the Nikon Corporation to maintain their stated market-share aspirations of 35 to 40%, they must continue to develop DX-format products, as they are key to volume sales, which generate the revenue to support their R&D operations and manufacture of the more specialist FX format products. Of course this strategy is nothing new; for example, the diminutive Nikon EM, FG and FG-20 models were the engines that drove general film camera development and allowed production of the professional F3 and F4 cameras during the 1980's.

No doubt arguments will run and run in the FX versus DX debate – but at the end of the day it comes down to picking the right tool for the job! The two Nikon digital formats are now well established and I am confident there will be plenty of new products in both, because their continued support by the Nikon Corporation is a prudent move, since it provides photographers with plenty of solutions, whatever their requirements might be. ■

Subscribe today to  
Nikon Owner for the  
**\*Special Price of £59**  
(Usual price £79)

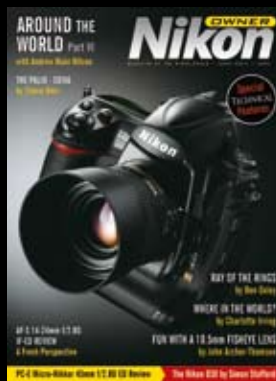
**OWNER**  
**Nikon**

Subscriber benefits include:

- Nikon Owner Magazine: a stunning, full-colour 60 page glossy quarterly magazine which is 100% Nikon
- Subscribers'-only website with a lively forum, message board, technical equipment reviews, events' page and use of a photo gallery
- Simon Stafford's Technical Helpline: free technical consultation and support from Simon Stafford, one of the top Nikon experts in the world
- FREE 3-year warranty on all new Nikon products, to a free 18-month warranty on second-hand Nikon from Grays of Westminster
- 10% off Think-Tank bags purchased at Grays of Westminster
- An invitation to special trips: past visits have included a two-week trip to Japan and a personal tour of the Nikon factory, a visit to Nikon Thailand, Angkor Watt, Cambodia
- Substantial discounts on events and training sessions such as Mike Maloney's House of Lords Photographic Workshop, Heather Angel's Wildlife & Natural History Workshops, Simon Stafford's Definitive Flash, Portraiture and Macro Seminars, Chris Weston's Photographic Courses, Michael Eleftheriades' Panoramic Seminars
- 10% off any training courses run by Nikon UK
- A range of complimentary meetings and outings organized by local Nikon Owner Groups



**Nikon Owner Magazine and Interactive Website** is considered by many to be the world's number 1 user group for Nikon owners.



Call 020 7828 8971 to subscribe \*quoting GAZ64  
or sign up on our website:

[www.nikonownermagazine.com](http://www.nikonownermagazine.com)

FREE BACK  
ISSUE WHEN  
YOU JOIN!



## EXCLUSIVELY... BOOKS



TO ORDER TELEPHONE  
020-7828 4925

"Books are a refuge, a sort of cloistral refuge, from the vulgarities of the actual world". ~ Walter Pater

Overseas orders please contact us for a quote for shipping: [info@grayswestminster.com](mailto:info@grayswestminster.com)

### Magic Lantern Guide: Nikon D700 by Simon Stafford



The second Nikon D-SLR camera to have a sensor with the dimensions the same as a 35mm film frame, the D700 features the 12.1 mega-pixel Nikon FX-format CMOS sensor used in the multi-award winning

Nikon D3, providing the same superlative performance at high ISO settings. The D700 also has the same 51-point auto-focusing system, 3D Colour Matrix metering II, and the added benefit of a built-in sensor cleaning mechanism. The D700 is a compact and relatively lightweight camera, ideal for the travelling photographer.

It incorporates the innovative Nikon Picture Control System and Scene Recognition, and provides full compatibility with the Nikon Speedlight Creative Lighting System, with its built-in flash capable of being used as a commander unit to control and operate compatible Nikon Speedlights, wirelessly.

The book has 416 pages, and is supplied with a laminated quick reference card; packed with information explaining how to use the camera to its maximum potential, it contains plenty of hints and tips that you will not find in the manual, together with numerous pictures taken by the author.

£15.00 plus £3.00 postage & packing within the UK.

### Nikon D300s: Magic Lantern Guide by Simon Stafford



In the D300s the Nikon Corporation has taken everything that made the D300 such a phenomenal success and added a 720p HD video recording feature, with enhanced lens aperture control options,

contrast detect auto-focus, and an external microphone capability, plus refinements to camera operation, including a faster frame rate, twin memory card slots, improved

auto-focus speed and accuracy, a quiet shutter release option, and dedicated Live View button.

Incorporating the same 12.3 mega-pixel Nikon DX-format CMOS sensor as the D300, which is supported by the innovative EXPEED image processing technology, a 3-inch, 920,000-dot LCD screen, 11-point auto-focusing system, 3D Colour Matrix metering II, Nikon Picture Control System, and Scene Recognition System that helps improve the performance of auto-exposure, auto-focus, and auto-white balance, and full compatibility with the current range of Nikon Speedlights and the Creative Lighting System, the D300s is the new flagship of the Nikon DX-format D-SLR camera range.

Completely re-designed and in full colour, the book has 374 pages, and is supplied with a laminated quick reference card; packed with information explaining how to use the camera to its maximum potential, it contains plenty of hints and tips that you will not find in the manual, together with numerous pictures taken by the author.

£15.00 plus £3.00 postage & packing within the UK.

### Nikon D90: Magic Lantern Guide by Simon Stafford



Heralded as the first digital SLR camera to feature a high definition video capability, the Nikon D90 adds an extra dimension to a host of features for stills photography inherited from the award-winning D300.

Incorporating a 12.1 mega-pixel Nikon DX-format CMOS sensor supported by the innovative EXPEED image processing technology, a 3-inch 920,000 dot LCD screen, 11-point auto-focusing system, 3D Colour Matrix metering II, Live View, the latest Nikon Picture Control System, plus Nikon's ground-breaking Scene Recognition System with integrated Face Recognition system that helps improve the performance of auto-exposure, auto-focus, and auto-white balance, and full compatibility with

the Nikon Speedlight Creative Lighting System, the D90 is a highly specified mid-range camera.

The book has 416 pages, and is supplied with a laminated quick reference card; packed with information explaining how to use the camera to its maximum potential, it contains plenty of hints and tips that you will not find in the manual, together with numerous pictures taken by the author.

£15.00 plus £3.00 postage & packing within the UK.

### Magic Lantern Guide: Nikon D3 by Simon Stafford



The first Nikon D-SLR camera to have a sensor with the same dimensions as a 35mm film frame, the multi-award winning D3 has changed the way professional photographers working in the fields

of news, sport, journalism, wildlife and many other disciplines shoot their pictures.

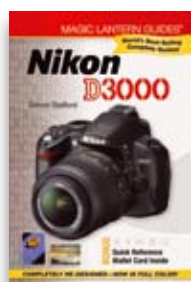
The superlative performance of this camera, particularly at high ISO settings, has opened up many new possibilities when shooting in conditions of low light. Incorporating a 12.1 mega-pixel Nikon FX-format CMOS sensor, 51-point auto-focusing system, 3D Colour Matrix metering II, the new Nikon Picture Control System, plus Nikon's innovative Scene Recognition System that helps improve the performance of auto-exposure, auto-focus, and auto-white balance, and full compatibility with the Nikon Speedlight Creative Lighting System, the D3 is capable of shooting at 9 fps in the FX format; it is a professional grade camera in every sense.

The book has 384 pages, and comes with a laminated quick reference card; packed with information explaining how to use the camera to its maximum potential, it contains plenty of hints and tips that you will not find in the manual, together with numerous pictures taken by the author using the camera.

£15.00 plus £3.00 postage & packing within the UK.



## Nikon D3000: Magic Lantern Guide by Simon Stafford



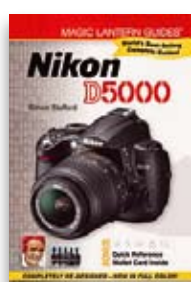
The D3000 is the new entry-level camera to the Nikon D-SLR system, replacing the venerable D60, and drawing on many of the innovative features of the recently released D5000, it also incorporates the new 'Guide Mode', a highly descriptive text and graphic interface to assist the beginner, or less experienced enthusiast photographer.

Incorporating a 10.2 mega-pixel Nikon DX-format CCD sensor supported by the innovative EXPEED image processing technology, a 3-inch, 230,000-dot LCD screen, 11-point auto-focusing system, 3D Colour Matrix metering II, the Nikon Picture Control system, plus the Scene Recognition System that helps improve the performance of auto-exposure, auto-focus, and auto-white balance, and full compatibility with the current range of Nikon Speedlights and the Creative Lighting System, the D3000 is a very capable and flexible tool.

Completely re-designed and in full colour, the book has 304 pages, and comes with a laminated quick reference card; packed with information explaining how to use the camera to its maximum potential, it contains plenty of hints and tips that you will not find in the manual, together with numerous pictures taken by the author.

£15.00 plus £3.00 postage & packing within the UK.

## Nikon D5000: Magic Lantern Guide by Simon Stafford



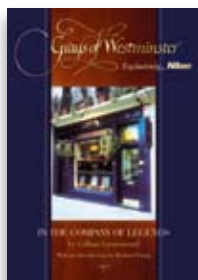
The D5000 offers the benefit of refined features drawn from the Nikon D90 and D300 cameras, for both stills photography and HD video recording. Incorporating a 12.3 mega-pixel Nikon DX-format

CMOS sensor supported by the innovative EXPEED image processing technology, a 2.7-inch, variable angle, 230,000-dot LCD screen, 11-point auto-focusing system, 3D Colour Matrix metering II, Live View, the Nikon Picture Control System, plus the Scene Recognition System that helps improve the performance of auto-exposure, auto-focus, and auto-white balance, and full compatibility with the current range of Nikon Speedlights and the Creative Lighting System, the D5000 is a highly specified mid-range camera.

Completely re-designed and in full colour, the book has 352 pages, and is supplied with a laminated quick reference card; packed with information explaining how to use the camera to its maximum potential, it contains plenty of hints and tips that you will not find in the manual, together with numerous pictures taken by the author.

£15.00 plus £3.00 postage & packing within the UK.

## Grays of Westminster: In the Company of Legends by Gillian Greenwood



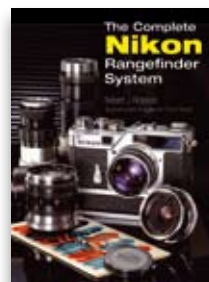
Gillian Greenwood's superb, illustrated account of the history of *Grays of Westminster* and the history of the Nikon camera brand. The anecdotal style of the book provides an in-depth understanding of

*Grays of Westminster*, telling the story of *Grays of Westminster's* development from its modest beginnings as a mail-order company to its present incarnation. Those at all interested in the world of international photography and celebrity need to get this eclectic, dynamic study of the world's most famous camera shop, which is a "business biography" in essence, but in practical terms is also a socio-political review, a technical history of Nikon, and so much more.

Normal Price £25.00 **Special price £15.00!** Hardcover: 144 pages, 103 illustrations many in colour.

**Amazon** ★★★★★ "...fascinating history of the legendary Nikon dealer delights with insights into the establishment of one of the world's most beloved specialty shops."

## The Complete Nikon Rangefinder System by Robert J. Rotoloni



Written by the founder of the Nikon Historical Society and publisher of the *Nikon Journal*, this huge new edition has 1350 black and white illustrations plus 24 pages of full colour by

master photographer Tony Hurst.

It is a most comprehensive guide to Nikon's rangefinder system.

Hardcover, 528 pages, size: 26 x 19.5cm.  
Weight: 2111g, Cost £55.00 plus £10.00 postage & packing within the U.K.

## Animals on the Edge - Reporting from the Frontline of Extinction by Chris Weston



*Animals on the Edge* is the most up-to-date visual survey of our world's rare and endangered mammals, combining spectacular imagery with a wealth of factual information, engaging narrative, and an impassioned message. Chris Weston and Art Wolfe are among the finest wildlife photographers at work today.

This book showcases photographs of sixty threatened mammals that feature on the latest IUCN Red List of Threatened Species, the authoritative guide to the status of species worldwide.

179 colour images, 224 pages, hardcover. £18.95 plus £5.00 postage and packing within the UK.

# MANUAL NIKKOR LENSES

## ALIVE, WELL & GROWING

BY TONI KOWAL



**Whilst much of the amateur and professional market has adopted auto-focus lens photography, a growing specialist market is increasingly demanding fine manual lenses for precision work in areas listed below.**

Grays of Westminster features the world's widest range of manual lenses from the ultra-wide and ultra-rare 6mm f/2.8 fisheye-Nikkor (which is displayed on our premises but not offered for sale, but you are very welcome to view it) to the 1000mm f/11 catadioptric lens.

Our clients include specialists in the fields of:

**CINEMATOGRAPHY**

Well-known names such as Aardman Animation of *Wallace and Gromit* fame and *Fantastic Mr. Fox* (Fantastic Mr. Fox Productions) have made full use of our manual lenses with focal lengths from 15mm to 180mm and all possible focal lengths in between. Wildlife cinematographers have tended to use longer focal lengths up to 500mm (although we have 800mm and 1000mm available when required).



**FORENSICS & ARTWORK ANALYSIS**

Grays of Westminster have supplied an amazing lens to Police Imaging departments, the 105mm UV Nikkor with optics not made of glass (which attenuates UV light) but a crystal called Fluorospa (CaF2), which can show up subcutaneous bleeding in autopsy examination.

The same lens can reveal layers of paint beneath the surface of certain artworks and hint at treasures which lie on the canvas out of reach of the human eye.

**NIGHT VISION**

Grays of Westminster are proud to supply Vistar Night vision with 105mm f/1.8 manual focus Nikon lenses for installation in commercial devices which find use in shipping and surveillance. The lens has amazing light-gathering power and great mechanical stability.

**SPECTROSCOPY**

Andor Technology have sourced lenses from us for use in Raman Spectroscopes, (Raman spectroscopy being a technique used to study vibrational, rotational, and other low-frequency modes in a system). The staple lens used is the 105mm f/2.5 Nikkor.

**ASTRO & WILDLIFE PHOTOGRAPHY**

John (Carl) Vetterlein, a true polymath, is best known for his astrophotography particularly in the area of the aurora borealis and comets. He is currently engaged on upper atmosphere studies from the island of Rousay, Orkney, U.K. His terrestrial work is wide-ranging — he writes:

*"My photographic activities may be divided into two major headings, namely terrestrial and astronomical. My terrestrial work is wide-ranging. I have done a good deal of portraiture over the years. In film I used the rugged, reliable Nikon FM2 together with a range of manual lenses mostly of fixed focal length.*

*"For outside portrait work I have tended to go in for ornithology, though I would hasten to add I am no twitcher! This has demanded good quality telephoto lenses, sometimes working under difficult physical conditions with regard to lighting and access. My only*

*concession to zoom is a Nikkor 35-105mm f/3.5-4.5. I have never worked from hides, most of my subjects having been picked up on long rambles in mountain and moorland.*

*"Looking back over some thirty years I find my most trusted companions have been a 50mm f/1.4 standard lens, the zoom lens just mentioned, a 135mm f/2.8 and a 300mm f/4.5. A manual lens is essential when focusing has to be done selectively, as with the sample image where the owl was imbedded in foliage for much of the time.*

*"Astrophotography is itself a diverse and complicated area requiring specialist equipment for the various tasks in hand. My work has concentrated mostly on the aurora (northern lights) and comets. "The aurora may take on a number of forms. Sometimes features come and go within seconds, others (glows) may hang around for hours. In all instances one requires a fast, wide-angle lens capable of covering as*



❖ **OPPOSITE:** Nikkor 500 mm f/4 attached to a 100mm apochromatic f/9 refractor on EQ6 equatorial mount.

❖ **ABOVE:** Short-eared owl. From an original exposure taken in fading light and therefore some adjustment has had to be made with some loss of clarity and contrast.

❖ **BELOW:** M31 Andromeda Galaxy. Note: the satellite galaxies M32 and M110 also feature close to M31 itself.



much as half the sky (quarter hemisphere). Exposures may vary from a few seconds to perhaps 20 seconds or more. Clearly a manual lens is the most appropriate for astronomical work since one is always focused at infinity.

"Comets too come in a wide range from the very small, almost stellar-like in appearance, to the long-tailed variety (Comet Hyakutaki) or the more recent return visitor with large coma and little noticeable tail, Comet P/Holmes.

"For the close study of comets one requires a good quality lens of long focal length. For this most astronomers use astronomical apochromatic refractors in conjunction with dedicated CCD cameras.

"For much of our work we have found most useful a number of Nikkor manual lenses ranging from the standard 50mm f/1.4 to the excellent 500mm f/4. A typical procedure would be to use the hefty 105mm f/1.8 for a quick exposure to gain information as to the comet's general appearance and location. This would then be followed by a more ambitious study using the fast 200mm f/2. Next, depending upon the size of the comet (anything less than a tail of 10 arc-degrees), we might resort to a 300mm lens or larger.

"Comets move appreciably against the stellar background requiring guiding using equatorial mounts. Exposures may range from 30 seconds to 12 minutes with digital cameras (we still use the D100) and a great deal longer in the case of film.

"In addition to the above we use the 180mm f/2.8 (light and compact) for asteroids." ■



## Neil Lucas Producer of the BBC TV LIFE series responded to our enquiry as to why he uses manual focus Nikon lenses: **APERTURES & OLD GLASS**

"When it comes to photography and lenses I seem to have a few dilemmas. Firstly, for what I'll call 'normal shoots' I love Nikon's new range of lenses; they can't be beaten for their quality of sharpness and clarity. But when I start to work and experiment in the photography that seems to dominate vast periods of my life, they are sadly lacking in one department, an aperture ring!

"With digital cameras being used more and more in the Television and Movie Industries, reliability and continuity are as high on the list as quality. And this is my first dilemma; modern cameras are designed to give you a perfect single image every time, despite the conditions. This is great, but for my own work, there's a weak link, and that's the one between the camera and lens. It's there you'll find the mechanical aperture stop-down lever and an array of CPU contacts, helping to control everything from focusing to aperture. But under some circumstances it's the mechanical link that can give a slight variation in exposure.

"Having such flexible camera control is a great help for a single or a short sequence of images, but when you are shooting hundreds if not thousands of frames one after the other to make a moving image, you need complete control without any discrepancies and regardless of the conditions. The slightest change in exposure on any of the frames will make

your sequence flicker and can make it unusable.

"Older style manual focus Nikkor lenses with an aperture ring give me the opportunity to physically remove all those connections, leaving a basic lens and a completely manual aperture. With the camera set to manual I may have to open the lens up to focus, but once I've 'stopped' back down to the desired aperture I know it's not going to fluctuate at all.

"This brings me to my second dilemma; a few months ago I received the Nikkor 45mm f/2.8P lens, it's beautiful, it's small, compact and robustly manufactured – giving it a wonderful feel of quality.

"But...how can I possibly send this retro-styled super sharp masterpiece back to the guys at Nikon with the instructions to rip it apart ...?"

"So far I haven't; it's still sitting beside me on my D3, and I just can't bring myself to do it... maybe I should just get two!"

Neil Lucas

Definitions: 'catadioptric – of or relating to an optical system that uses both reflective and refractive optical devices. From the Greek "cata:" through, against or backward, and "dioptr:" of optical lenses.





*Grays of Westminster* feature the world's widest range of manual lenses from the ultra-wide and ultra-rare 6mm f/2.8 (which is displayed on our premises but not offered for sale) to the 1000mm catadioptric<sup>1</sup> lens.



# NIKON *in the* HOUSE OF LORDS

Nikon press photographer **MIKE MALONEY OBE** makes history as the House of Lords opens its doors to a group of Nikon users.

**Britain's most decorated press photographer, Mike Maloney OBE made history when he was given permission to take a group of amateur photographers on a two-hour shoot in the Great Chamber of the House of Lords on Saturday 13th February 2010.**

This unique event was sponsored by *Grays of Westminster* and hosted by Britain's highest decorated press photographer, Mike Maloney, with the permission of Black Rod - who is a senior officer in the House of Lords. He is responsible for security, controlling access to and maintaining order within the House and its precincts. The photographers attending competed to win a Nikon D300s worth £1,600.00 for the best shot of the day, and the opportunity for the top images to be used by the House of Lords Works of Art Committee.

The proceedings of the day came to a conclusion with a 3-course dinner at Elena's Etoile Restaurant in Charlotte Street, London where there was a presentation of the winning images and awards which



Mike Maloney

included the Nikon D300s for the winner, kindly donated by Nikon UK.

As Gray Levett the founder of *Grays of Westminster* said, "To have been invited to work with Mike Maloney on this very special photographic occasion at the House of Lords was indeed an extraordinary honour during this, our 25th Anniversary Year."

Mike Maloney also commented, "This was a historic moment in photography. It had never happened before and it is unlikely that it will ever happen again."

Mike Maloney has won over 100 major photographic awards and is the only "Fleet Street" photographer to have been awarded the OBE for services to photo-journalism. Three times voted Press Photographer of the Year, he was Chief Photographer for Mirror Group Newspapers before turning freelance in 2002. He also has numerous Royal tours to his credit, as well as photographing world leaders like Clinton, Reagan, Gorbachev and Yeltsin with resulting invitations to dine at both The White House and the Kremlin.

Over the years, *Grays of Westminster* have organized a number of unique events and photo-shoots including a 2-week tour of Japan and a visit to the Nikon factory, and a trip to Nikon Thailand and Angkor Wat in Cambodia. ■



◆ **BELOW CLOCKWISE:** Photographers inside the Great Chamber; Tim Barraclough's aim is true; Yeoman Usher; Mike Maloney shoots the ceiling; Gray Levett, Mike Maloney, Yeoman Usher & Uri Zakay





1

## THE COMPETITION **WINNERS**



2



3



4



5

### WINNING SHOTS BY:

1. Andrew Downes
2. David Blundell
3. Diana Church
4. Michael Curtis
5. Susan Forester



*"As you know this is the first Grays of Westminster event Zan and I have attended and we wanted to let you know that we had a most fabulous time on Saturday at your photo-shoot in the House of Lords. The organisation and post-event follow-up was exemplary. Communications were excellent (this will often contribute to a great event being remembered rather than a mediocre one). At no stage did we feel anything but looked-after and valued. We met some lovely people and quite frankly had a lovely day of it. Getting 2nd prize was a most unexpected bonus and one that we were delighted to accept."*  
 – David and Zan Blundell



## NOTABLE COMPETITION ENTRIES



*"What a brilliant day at the House of Lords! It felt very special to be a part of the very first group to be allowed into the House to take photographs and as if we were stepping through time. Our distinguished tutor, Mike Maloney OBE was full of amazing stories and the winners are to be congratulated. Thank you Mike Maloney, Gray Levett, Gillian Greenwood, Uri Zakay, Mike Eleftheriades and all who made it possible for such a great day. Another grand day out that we will never forget."*  
 – Karen Hall



**thinkTANK™**

AT GRAYS *of*  
WESTMINSTER



**Grays of Westminster** are very pleased to announce that they are now an official stockist of the superb range of **Think Tank** camera bags. **Think Tank** designs camera bag solutions for photographers. Their products are born from the collaborative effort of professionals and product designers, working together with a common goal to create the most inventive and effective solutions for any and all photographic situations: Backpacks, Roller bags, Shoulder Bags, Belt Packs and Modular Belt Systems.



To order and for more information on the Think Tank products we stock, call: © 0207 828 4925

GRAYS OF WESTMINSTER  
PROUDLY PRESENTS THE 14TH ANNUAL

# HEATHER ANGEL

WILDLIFE & NATURAL HISTORY WORKSHOP

WITH **Nikon** UK AND **thinkTANK™**



## TICKET PRICE

The ticket including refreshments, lunch and an evening meal costs **£245.00** (£185 for *Nikon Owner* subscribers) per person for the day.

Two one-day workshops on  
Saturday 24th & Sunday 25th July 2010  
**Saint Hill Manor, East Grinstead, West Sussex, England**

**BOOK TODAY:** You can book a place by telephoning  
*Grays of Westminster* on **+44 (0)207 828 4925** or book online at:  
**[www.graysofwestminster.com](http://www.graysofwestminster.com)**

*Grays of Westminster*

Photograph by Tony Huijst



# FIRST COME, FIRST SERVED.

**NIKON F2SB PHOTOMIC BODY,  
BLACK FINISH C/W 50MM F/1.4 NIKKOR LENS**

The most sought-after of all the Nikon F2 cameras. In production for less than one year before the introduction of the F2AS Photomic (incorporating the new AI system) in 1977. The F2SB will accept pre-AI, AI and AIS Nikkor lenses (that feature a metering coupling fork) Mint £3,000.00 (body only) or £3,395.00 with 50mm f/1.4 Nikkor lens)

[www.graysofwestminster.com](http://www.graysofwestminster.com)



**TO ORDER TELEPHONE  
020-7828 4925**