

Grays of Westminster®

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THE PERIODICAL FOR THE NIKON DEVOTEE FOUNDED 1992 • ISSUE NO. 71

The Decisive D6

by Moose Peterson

Nikon Z 50 Mighty Mini-me

by Becky Danese

A Tribute to Michael Putland

Nikon D780

35th Anniversary of Grays of Westminster

by Gillian Greenwood

AF-S NIKKOR

120-300mm

f/2.8E FL ED



Cometh the Hour, Cometh the Z 9

Simon Stafford reviews
NIKKOR Z 50mm f/1.8S
& 20mm f/1.8S lenses
and much more...

Z
9



For Whom the Bell Tolls...

For well over a hundred years the old brass shop doorbell rang out to announce the arrival of customers at 40 Churton Street.

It was originally just behind the front door of Number 40 when it was an old-fashioned hairdresser's, White's Barber Shop, whose client-list apparently included Sir Winston Churchill. For the next thirty years or so the same bell was

used to herald customers as they walked through the doorway of Grays of Westminster.

Following a number of upgrades and renovations to the entrance area a few years ago, the bell was removed.

I approached the distinguished guitar maker Tom Mates to ask if he could create a way of putting the bell on display. In his workshop he found a piece of South African Mahogany

that had once been part of the panelling of an old school. First of all, he fashioned the mahogany into a shield, following the shape and design of our coat of arms. He then attached a piece of vintage brass to the wood and the bell was elegantly fitted onto the metal.

It is now back on display against the wall of the main shop floor, enjoying a quiet retirement. It is perhaps a reminder of a more gracious age... ■

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Grays of Westminster® Gazette

Grays of Westminster® exclusively...Nikon
40 Churton Street, London
SW1V 2LP England

Telephone 020 7828 4925

E-mail info@graysofwestminster.co.uk

Website www.graysofwestminster.co.uk

Editor Gray Levett

Features Editor Gillian Greenwood

Technical Editor Becky Danese

Design & Art Direction

Jesse Wilson – www.beyondmedia.co

Contributing Photographers

John Clark, Becky Danese, Konstantin Kochkin, Gray Levett, Moose Peterson, Michael Putland, Tony Hurst, Simon Stafford

Contributing Editors

Derek Cooke, Becky Danese, Gillian Greenwood, Gray Levett,

Special thanks


Joe McNally, Sophie Putland, John Walshe, David Yarrow

Follow us on Twitter @NikonatGrays

Blog blog.graysofwestminster.co.uk

Social Media Mgmt. Fotini Tasiopoulos

 @NikonatGrays

 facebook.com/graysofwestminster

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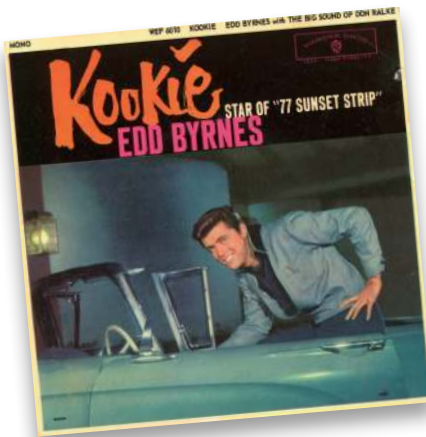
Welcome

A very warm welcome to this, the biggest-ever issue of the Grays of Westminster Gazette in celebration of our 35th Anniversary.

It hardly seems possible that 35 years have passed since I started Grays of Westminster. I had returned to London after living in Los Angeles for several years, writing articles, doing photographic assignments and a number of odd jobs to keep the wolf from the door. Some good, some not so good.

I started to reflect upon the sequence of events that led me to this anniversary. For

that we must go back to the late 1970s and early 1980s when I lived in Los Feliz, a hillside neighbourhood in the central region of Los Angeles. The area abuts Hollywood and encompasses part of the Santa Monica Mountains. I had travelled there for a few weeks to stay with friends. I enjoyed it there and felt I needed a complete change from living in London. I thought I might move there permanently.



I had always wanted to visit the US ever since I watched *77 Sunset Strip*, the American television private detective drama series starring Efrem Zimbalist Jr., Roger Smith and Edd Byrnes as a young boy. The show ran from 1958 to 1964. It was a period of large American cars with big fins and in fact I ended up buying a 1959 Cadillac Coupe de Ville when I lived there. Not for nothing are they called land yachts.

I enjoyed the village-like atmosphere of Los Feliz, and of course the weather, which was as sunny as one might expect for Southern California. The winters in Los Feliz are mild and the summers are hot, but not too hot. The air is dry. In fact, this is one of the few places in the world with a Mediterranean climate – warm during the day and cool at night from the marine layer that flows inward from the ocean, slowly filling the interior of the L.A. Basin. Los Feliz has always attracted artists, actors, musicians and movie makers. A young Walt Disney started his cartoon studio in his uncle's Los Feliz garage and continued living there from 1932-1950. Los Feliz was the home of the original Walt Disney Studios (1926-1940), where Mickey Mouse and Snow White and the Seven Dwarfs came to life.

Los Feliz was the mecca for the “silent era” of film but few original studios remain. It was the stomping ground of many early actors and production heads like Charlie Chaplin and Cecil B. DeMille. Even in the early 1900s, people didn't want to make a heavy commute to work, something which we have in common with that generation today.

I found a pleasant apartment on Ambrose Avenue. It included a secluded courtyard, a swimming pool and towering palm trees. In the evenings the scent of night-blooming jasmine fills the air while the sounds of crickets provide the sound track to my dreams.

I worked as a photographer and a writer for various publications such as *Ad Astra* as well as a column for the Kate Bush magazine covering the U.S. perspective





› Gray in Ambrose Avenue apartment, Los Angeles

on her career following a personal request from Kate. I worked on the pilot for a radio show called *The Other Side of Hollywood* with American comedian and scriptwriter John Settle. I was approached to write a movie column for *Wonderama* and other periodicals. I met some extraordinarily talented writers, actors and artists like Ray Bradbury, one of the most celebrated 20th- and 21st-century American writers. His notable works include *Fahrenheit 451*, *The Martian Chronicles*, *The Illustrated Man*, and *Something Wicked This Way Comes*.

When money was tight I took any old job to make ends meet. At various points I was a gardener, sold gold and silver jewellery from kiosks in shopping malls from North Hollywood to San Diego, and even worked in a Mexican sweat shop in East LA on the midnight to dawn slot for a short time, a particularly low point.

I remember taking a break to go outside at about one o'clock in the morning for a cigarette and to escape the heat of the building when my reverie was interrupted by a gun battle several hundred yards further down the street. After that particular episode, I decided that I should hand in my portfolio and choose other less threatening environments to make my fortune. I ended up working with a good friend called Virgil Wilhite who was running a second-hand book business.

The trouble was that I enjoyed the morning routine of opening parcels of books and visiting other booksellers to search through towering bookshelves for that illusive book far too much. The search was the fun part. I always found the selling of the kind of books I loved the most difficult as I wanted to keep them on our bookshelves. This was clearly not a

financially viable proposition. What was I to do? I loved writing, I loved photography and I loved music.

But after several years, the initial excitement of the perpetual blue skies and lifestyle of 'Tinseltown'¹ was wearing thin and I was feeling singularly homesick. I was haunted by an unrequited desire for all that was British: 'green grass, strong tea, umbrellas, grey skies and the perpetual drizzle that seems to paradoxically both dampen and soothe the spirit', described so aptly by my wife, the author Gillian Greenwood, in her history of Grays of Westminster, *The Legend and The Legacy*.

A letter from my sister Susie, the late celebrated artist and writer reminding me of the lost pleasure of a walk beside the Thames in the spring, English afternoon tea served in fine bone china cups at Fortnum & Mason finally precipitated my return to the UK in 1984.



› Susie

Shortly after my arrival I was offered the opportunity to run the PR department of

an indie record label at their recording studios in Chalk Farm in London. The business also included a keyboard-hire company. When not on tour a lot of bands and stars like Elton John, Eric Clapton and so on would store their instruments and equipment at the studio. I also formed a company called PRA, Personal Representation for Artists, after I was approached to act as personal manager to Rock's greatest session man, the legendary Nicky Hopkins. Nicky's work had graced landmark songs by The Rolling Stones, The Beatles, The Who, The Kinks, Jeff Back, Rod Stewart and hundreds of other artists.



› Nicky Hopkins

My interest in photography and the photographic industry had not waned during my time in America. First of all, more out of curiosity, I started to research the current photographic trade and the changes that had occurred since I had been actively part of it some years before.

After a chance conversation with a former one-time employer, when I worked at Leslie S Miller Photographic in Dorset it seemed as if it might be just the right moment to start a small camera company albeit initially from my sister's home and one that would specifically deal in mail order.

I started the company with absolutely no stock, little wherewithal but plenty of determination. I scraped together £100 and placed tiny, inexpensive advertisements in the classified section of *Amateur Photographer* magazine. It was an interesting initiation.

In the first one or two weeks, the phones only rang a couple of times a day but I used that time to study and research the second-hand photographic market in depth. I had a tiny room next to my sister Susie's kitchen, no money, no cameras and an old door turned into a desk supported either end by two metal filing cabinets, a couple of chairs and the telephone.

The story of how we came to expand out of that tiny basement room to our present location 35 years ago is covered in *Grays of Westminster The Legend and The Legacy* by Gillian Greenwood (see special 35th Anniversary offer on page 24).

Some Firsts...

Over the past 35 years we have achieved a number of firsts: we were the first Nikon-only camera shop in the world, the first to launch its own publication *The Grays of Westminster Gazette* and the first to launch a 60-page glossy quarterly publication *Nikon Owner*, now in its 20th year of publication, and the first camera shop to be granted a Coat of Arms by Her Majesty's College of Arms.



All the Glittering Prizes

Despite all our common trials and tribulations, Grays of Westminster has a remarkable amount to celebrate, starting on March 13th last year we were presented with the Retailer of the Year Award 2020 from the *British Photographic Industry News*. This was followed by our winning again in May 2021. This is the third year in a row we have won this highly desired accolade. Then in February it was announced that we had won the coveted *Amateur Photographer* magazine Platinum Good Service Award 2021 for the fifth year in a row voted for by the public.

“I will most certainly devote my very best attention to the matter, sir, and will endeavour to give satisfaction.”²

It has been said that Grays of Westminster invented a new type of retail environment for a camera shop for a new type of customer. That we pioneered a fresh brand of service which remains a unique hallmark; its most recognisable traits are profound product knowledge rendered with exquisite courtesy. As one commentator remarked:

“It is attention to service for which Grays of Westminster is noted – unobtrusive but assiduous and delivered with a wonderful sense of humour.”



“This is a deeply civilized shop with utterly flawless service...”

This publication represents a fascinating snapshot of what makes us tick. Bearing the standard of the very best in Nikon equipment, new, second-hand and vintage takes quite some dedication.

At our heart beats a timeless passion for the very highest standards – something that, like Grays, is never going to slip meekly out of fashion.

I have mentioned earlier in this narrative about my love of photography, writing, movies and music. As I sit here today in eremitic seclusion, I count myself fortunate to be able to incorporate all four elements into my life at Grays of Westminster and within the pages of the *Grays of Westminster Gazette* and *Nikon Owner* magazine. Thirty-five years...where has the time gone?

Until we meet again in better circumstances, I wish you Happy Trails and a huge thank-you for being there.

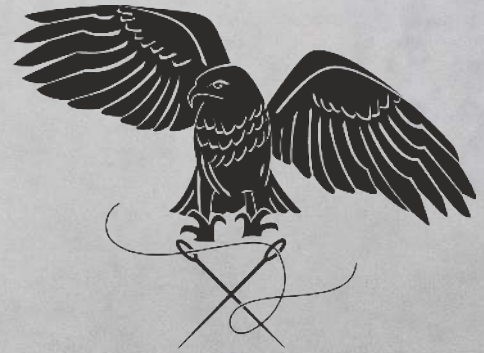


➤ Gray with Retailer of the Year Award

Gray Levett
Editor

¹Tinseltown used as a name for Hollywood, California
²P.G. Wodehouse, Carry On, Jeeves

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▶ A Northern Sea Otter off the coast of Alaska slowly spins in the kelp replacing the air in its pelt while keeping its paws dry. Photo captured by D6 + AF-S 80-400mm f/4.5-5.6G ED VR II.

THE DECISIVE D6

By Moose Peterson

All words and pictures by the author.

We're cruising out at 30 knots across Kachemak Bay, Alaska and even though it's summer, there's a chill in the air. Among us was that nervous chatter, the excitement of not only the subject we were out to photograph, but also the new tool we had in our kits to photograph it with. Onboard were a bunch of new D6s about to get their first, hard-core field shoot. Having done the tests, exercises and experiments with the D6's new and updated features at home is one thing, but nothing replaces the thrill of having your quarry in the viewfinder as you press down on the shutter release, then you see those treasured memories pile up on the memory card. That's the moment of truth!

Like most, I waited in great anticipation for that day in Sept 2019 when the specs were announced by Nikon for their new flagship, the D6. Past experience has taught me that the specs only hint of the greatness to come and the D6 has lived up to that tradition.

The D6 is a brute of a camera, containing in its shell a ton of power, sophistication and problem-solving features to tackle any photographic pursuit. Its elegant design and ergonomics make it simple to access all its goodness with speed and ease, making it one sexy camera to operate.

Is it a camera for every photographer? There is no doubt that many photographers, including myself, have a specific spot in their kit carved out for the decisive D6. But the short answer is, no, it is not for every photographer. How do you determine if the D6 is the right tool for your kit and photographic passion? The easiest way to determine all of this is to head to Grays of Westminster and put the D6 in your hands to determine for yourself if this marvelous tool belongs in your kit. In the meantime, let me provide you with some information that I think will at the very least, make you an informed prospective buyer and at the most, an experienced D6 owner.

Getting down to brass tacks

The files the D6 produces are spectacular! That in itself makes the D6 a superior tool worthy of your investigation. I'm not a "raise the ISO" kind-of-shooter. I love shooting in the basement, which is to say, at ISO 100, the D6's base ISO. But many ask about the higher ISO and use it as a

kind of "mark" of a camera's image quality (which makes sense in a way since we can't send everyone a 24x30 print where you'd see with your own eyes how spectacular the files really are). You can easily shoot at ISO 800 or 1600 with the D6 and have files as clean as ISO 100 on the D5. I had to actually reshoot my test because I didn't believe my own results when I first saw the prints coming out of the printer. The images are absolutely gorgeous!

The heart of this goodness is the D6's new sensor coupled with the expertise of the Expeed 6 processor, maximizing all the light being captured. The D6's new 20.8MP FX-format CMOS sensor contains deep, large, pixel wells that gather more information, giving the Expeed 6 what computers love, more data. This in turn produces the big, beautiful files our photography and clients demand. What makes this truly sweet is the ease in which the engineers at Nikon have made it for us in the picture-taking process to be rewarded with this imagery.

The D6's Autofocus Evolution

Autofocus speed and ease of use has always been the hallmark of a great camera and the D6 had big shoes to fill. The D5 did an excellent job, but now we know it can be better. This evolution is really hard to measure looking at specs and through photos when it's in the viewfinder we can truly experience a camera's AF performance. Yes, the brochure clearly states approx. 1.6 times higher-density AF coverage with 105 selectable cross-type focus points. The D6 now has triple-sensor rather than the D5's double-sensor arrangement. The D6's AF works faster and in lower light, but how does that translate to YOUR photography?

The D6 has set a new mark on paper. You can see this by checking out the Nikon D6 Professional Setting Guide – Sports AF Edition (download only). You'll see on one page a simple chart that shows the number of D5 AF custom settings compared to the honking list

“The D6 is a brute of a camera, containing in its shell a ton of power ...”

of D6 AF options. Just comparing these two charts and the options, you know the D6 has taken autofocus to the next level, which translates to your ability to make it work perfectly for YOUR style of photography (and this is key, making it work for you!). Let me provide you with a couple of examples from the vast number of possibilities.

The first big jump you'll see is shooting with 17 custom group-area groupings YOU can create! The D5 had two, one horizontal and one vertical and when they came in a firmware upgrade, it was a powerful tool added to that great camera. But we couldn't change these. Nikon has built upon that and moved the ball way forward. The 17 custom group-area options permit you to duplicate what you had in the D5 if you want, one horizontal and one vertical bar of AF sensors. Via Custom Setting a10, you can have C1 as the horizontal and C2 as the vertical, but you can take it way beyond this and you should! It still uses Focus Tracking and Dynamic Focus and Closest-subject Priority, working lightning fast via the new Multi-CAM 37K autofocus sensor module coupled with the Expeed 6. But what if you created a 15x3 "box" of AF sensors using Cs a10? Then you would have a band of AF sensors, tracking that Red-breasted Nuthatch, as it screamed into its nesting box. That's exactly what I've done and my AF C2 15x3 is my favourite AF shooting mode!



▶ A gorgeous 450 Stearman flies over the spring green of The Palouse on a summers day. Photo capture by D6 + AF-S 70-200mm f/4G VR IF-ED.



Auto-area Autofocus is still with us with improvement making it even more useful. Along with 3D AF (also vastly improved) both have eye-detection as part of their programming. Both of these you can also tell the camera where to start looking for a subject to focus on (Cs a12). And if you want a more “old school” single AF sensor operation, Nikon has taken that to the next level, offering us what we had in the past along with a new Single-point AF Wide. Like I said, the D6 autofocus on paper sounds really amazing, but it’s not until you put the camera to your eye can you see and appreciate how smoothly they implemented all this power into the shooting experience.

Depressing the AF-mode Button (bottom of lens mount) and rotating the Sub-command dial, you can access the various D6 AF modes (you might use Cs a14 to limit your options for faster mode selection). The two modes I find myself using 95% of the time are my C2 15x3 and Auto-area AF. When photographing critters, landscapes, folks, almost all “general” photography, this 15x3 just shines. You can move the whole group through your frame, so it grabs onto your subject no matter where you put them in

the frame. When it comes to subjects such as birds in flight, aircraft in the air, the Auto-area AF is where the D6 AF gets set. It simply nails focus in those instances, so getting sharp focus of the birds and planes flying is a snap.

The one aspect of this very enjoyable system that is really hard to appreciate is the speed in which this is accomplished. Shooting with AFS lenses, the speed of acquisition is astounding! The first time I hit the AF-On (using back-button focusing) and the AF-S 105mm f/1.4E ED locked onto my big toe (my traditional first photo, a whole other story) actually surprised me. In my air-to-air photo missions when a plane joins up in a formation, as fast as the aircraft moves in, the autofocus grabs focus. All of this speed works seamlessly in conjunction with other aspects of the D6 design.

That shutter can fly!

The D6 can deliver up to 14 frames per second (fps). With its newly redesigned mirror bounce reduction mechanism, shooting FX Raw files you can capture up to 184 images at this blistering speed in a heartbeat! You might be wondering two things about now: why would you

shoot that many frames (which is basically like shooting a movie) and what happens when you hit frame 185 after doing such shooting? Having experienced both, I can provide you with some answers.

On a couple of occasions shooting the D6, photographing aircraft and sea otters, the shutter release did not get a rest until long after frame 184. The reasons it reached 184 in the first place was because of what was unfolding in the viewfinder. With the aircraft, we were in a bank and the drama of the background just kept getting better and better. Not being able to see if that would continue, I just kept shooting until there was no more in the viewfinder. With the sea otters, my first ever opportunity to photograph their secretive mating, which is done at sea, was the reason I went flying past 184 frames. Lasting for 30-40 minutes with continual tumbling, swirling, twirling and action, again the shutter just kept flying. In both cases when you hit that 185th frame, the D6 slows down seemingly for just a few frames, then once it gets caught up (buffer empties), it goes back to flying speed.

What amazes me about this process is that the autofocus is doing its job of keeping



► **Above:** Nesting Red-breasted Nuthatches are a fun, long-term subject. The D6 + AF-S 80-400mm f/4.5-5.6G ED VR II were set up as a remote with a SB-5000 to the left on a light stand. All was triggered and synced with the WR-R10.

► A Common Murre lands in the Kachimak Bay to join up with the flock floating by in route. Photo captured by D6 + AF-S 80-400mm f/4.5-5.6G ED VR II.



pace with the flying shutter. Imagine trying to maintain focus manually as that mirror is flying up and down at 14fps! In addition to the shutter flying at 14fps and autofocus, the camera is also taking care of exposure and white balance, delivering those gorgeous files I've already glowed about. Seriously, the D6 is a lean, mean, photo-making machine!

What about exposure and white balance?

While still on the topic of how the D6 produces those beautiful files, I sure can't leave out the magic the Expeed 6 does with metering and white balance. Those of you who are like me and demand to get it right in the camera when you go click, the D6 is truly your camera. I've gotta be honest, I'm not sure I really understand all I was told as to how they accomplished this.

The newly incorporated "time sequence analysis algorithm" works beautifully, but it is a mystery to me how it does. In my mind I sum it up as a finer exposure with a cleaner white balance. You can see it manifested in the new white balance option, Natural light auto, which I use 99% of the time. The chart shows it starts at 4500K where the other Autos start at

3500K and Natural light Auto they do not recommend being used with artificial light (which I can attest to). What does this add up to in the field?

My own personal preference when it comes to exposure with the D5 was a tad of underexposure dialed in. With the D6, I'm not finding that true. I hold my exposure and saturate the colours right around zero, which is a beautiful thing. And with white balance, especially during early and late hours, to get more involved and not having to mind and set white balance for the perfect colour is a joy. In the past at times this did take the concentration away from the subject, which is not a good thing. This is not the case with the D6. I really noticed this when photographing the sea otters. The water where they live reflects all the colours surrounding them in the water, greens, browns and blues, which in the past played havoc with white balance and exposure. With the D6 though, while I was filling up that 1TB ProGrade CFexpress card, I didn't have to give white balance or exposure a second thought!

This naturally leads us into the incredible new Cs d7, extended shutter speeds feature. When you have this custom setting

turned on and you have the exposure mode set to M, you can drag the shutter speed up to 900 seconds (15 minutes). This is one very creative aspect of the D6 I've only begun playing with, as photographing passing clouds is on my hit list to really push hard. This is another testament to the file quality the D6 creates. But as you might imagine, it doesn't stop there.

While in the neighbourhood of exposure, we should talk about ISO. As I've already mentioned, I like shooting the ISO in the basement of a camera. It's the number the engineers seem to feel the camera produces the best files and for the D6 it's ISO 100. And while I don't like shooting at higher ISOs, there are times when I'm forced to like the sea otters on overcast days, shooting from a rocking boat while my subject rocks away on the same waves. I raised the ISO to 800, at times 3200 in dark coves, to have a shutter speed of 1/125. I've gotta be honest, I wasn't sure at first when I did that what my results would be as I'd not prior tested (and still have not tested at its maximum ISO 102400). I'm still blown away at the 24x30 prints at these ISOs!!! I looked at previous shoots of sea otters with the D5 and the files are just not as clean as those produced by the D6.



► Literally taken at the front of our ranch, this newly born White-tailed Deer fawn takes advantage of the portable milk bar. Photo captured D6 + AF-S 80-400mm f/4.5-5.6G ED VR II.

► An Evening Grosbeak waits its turn to get to the water feature to drink and bathe. Photo captured D6 + AF-S 800mm f/5.6E VR FL ED.



D6 File Summation

If all the "improvements" the D6 had, compared to the D5, were just what I've mentioned so far, I would be a very happy photographer! This picture-making package in the D6 is a joy to use, fun to implement and brings confidence to every shoot. I mean heck, Nikon even improved the viewfinder with a new, "Clear Matte B viewfinder screen" delivering more beauty from our Nikkor Glass (Cs d11 turns on the Grid). But amazingly, just making it simpler to produce gorgeous files is not all the D6 brings to the table and that is probably what really sets it apart from other bodies in my kit.

Yeah baby, built-in GPS!

Yes, the D6 has built-in GPS and it works like a charm. Syncing up with GPS / GLONASS & Quasi-Zenith satellites (not available in certain countries), the D6 embeds in the file Lat / Long Altitude and time (doing this also at 14fps!). You can use the GPS to set the clock in your camera.

The D6 with GPS enabled can even produce a Track Log. This is so very cool and useful on so many levels. You might

be wondering though about having something that seems like a power hog's effect on the battery.

The D6 uses the EN-EL18c battery (same battery configuration since the D4 but different guts). The Expeed 6 has been configured to minimize battery consumption while delivering all the performance we see in the D6. The brochure states 3580 shots per charge in one instance and 8670 using the D6 configured in another.

I now have shot over 12,000 frames in one air-to-air photo mission, came back down on the ground, swapped out aircraft and in the rush, I went back up in the air without swapping out D6 batteries. I was in the air when this all dawned on me and when I looked at the battery indicator, I was only down two bars and went on to shoot another 4,000 frames and still had power to go.

The whole time the GPS and Track Log was on so I could come back and map our flight. I highly recommend the EN-EL18c over the other batteries that, even though they power the D6, the EN-EL18c does the best job.

46, to repeat, 46 functions YOU can assign!

It seems like such a small thing until you make the D6 all yours and that's when you know this is a big thing! You can custom programme nearly every button on the D6 to do what YOU want it to do (Cs f3). This includes still and video shooting. We all approach photography and our visual storytelling differently. We logically look for our tools and use techniques differently so having a camera that will conform to our thinking makes using that camera,

“If all the "improvements" the D6 had, compared to the D5, were just what I've mentioned so far, I would be a very happy photographer! This picture-making package in the D6 is a joy to use, fun to implement and brings confidence to every shoot.

▶ A third-year Bald Eagle makes a landing after harassing the gulls and kittiwakes on the island looking for an easy meal. Photo captured D6 + AF-S 80-400mm f/4.5-5.6G ED VR II.



the D6, ours! Adding in all the various photographic pursuits the D6 will be used for, this incredible flexibility is huge. Let me give you a prime example.

I really push myself to get the image right in the camera and this is especially true for framing. I don't crop in post, I just don't. But there are times when I'm out shooting that I'm too lazy to go back to the truck to swap out for a longer lens when I need it, especially when shooting landscapes. I do this a lot when shooting with the 8-15Fish, so I go to High-speed

“ Do you like to finish your photographs in camera? Perhaps you just shot a wedding like I did and want to send photos off really quickly via your smart device to the groom for instant posting? The touch LCD and all the options in the Retouch Menu make it simple to do just that.

Crop or DX mode. With the D6, I have assigned the PV button so when depressed, and I rotate the Command Dial, the D6 goes into this mode and now instead of shooting at 15mm, I'm at 22mm and I didn't have to walk back to the truck. I've assigned nearly all the buttons available to some function other than the default (see my Settings to see them all). This is done so the functions and features we depend on are literally at our fingertips. This is important so when we are shooting, we are storytellers and not camera technicians. Also, it's just darn fun!

Customisation goes even further

The famous Nikon ruggedness lives on in the D6 with Kevlar- fibre shutter curtains and a magnesium body, providing a great platform we can customize even further. Incorporated into this ruggedness is its “8-cm/3.2-in., approx. 2359k-dot (XGA) tilting TFT touch-sensitive LCD with 170° viewing angle, approx. 100% frame coverage, 11-level manual brightness adjustment, and colour balance control” LCD. One of my favorite new custom settings is so trivial, but for my photography is essential. Glove Mode in

the Setup Menu permits one to operate the touch screen with your basic glove! You don't need special gloves like you might have for your smart device; any glove now can drive the touch screen. That is so cool, yet that's not all!

The D6 has an i button that you can customize what appears on your LCD for touch operation (with gloves on!). Do you use Nikon Speedlights? Of course, and if you're like me, the i button makes it simple to access Group Flash options and Flash Exposure. Even with gloves on (have I mentioned you can do all of this while wearing gloves?) when shooting Manually Flash Exposure you can change ratios for shooting iTTL, you can change flash exposure compensation (with Cs e3 set to Background only and the WR-R10 attached).

Do you like to finish your photographs in camera? Perhaps you just shot a wedding like I did and want to send photos off really quickly via your smart device to the groom for instant posting? The touch LCD and all the options in the Retouch Menu make it simple to do just that. And when you're all done finishing that photo, you connect to SnapBridge. The D6 has improved connectivity with the

improved SnapBridge, making it a tap, tap, tap operation; send to the groom and then watch the groom receive that photo on his phone with a giant smile! You know how much that puts you ahead in everything from your competition to print orders? You can customise your D6 to take advantage of all of its features, so you just do what you do best, be a photographer!

...but wait, don't go, what about video?

Don't fret, the D6 does video, oh does it do video! 4K UHD with enhanced recording capabilities is how Nikon describes it but that really doesn't do it justice. That's

because you have all that file quality I talked about above wrapped up in video. The footage is gorgeous! You can shoot 4K at 30p/25p/24p and Full HD at up to 60p. Focus peaking, sound recording, working with an external monitor – all that good stuff is wrapped up in the D6.

The Movie Shooting Menu offers us even more creative options. Interval timer shooting and Time-lapse movie are still with us.

The D6, like other Nikons, will even create the finished time-lapse movie for us so that all we have to do is start the time-lapse and when it stops, watch the movie. Schweet!

When all is said and done

Camera bodies and lenses are tools. They are a vehicle that we drive and in the perfect world take the viewers of our photos on an amazing journey. Having fun, mastering the tool and it being able to take back seat so we can solely concentrate on our subject is vitally important. The D6 does this so elegantly that the ride is sheer joy. Think about the challenges you face in your visual storytelling, ponder what is offered up here and determine if the D6 will solve them. That's how you'll know if the D6 is right for your photography. I can honestly tell you that I love the D6 and I think you will too! ■



► Coming in close for their portrait, the pilots received the hand signal to smile which when flying formation, is easier said than done. Photo captured D6 + AF-S 70-200mm f/4G VR IF-ED.

Moose's D6 Settings

D6 SETTINGS

07.01.20 -- firmware 1.00

D6 set to Aperture Priority, ISO 100, Matrix metering, CH, AF Group C2

PLAYBACK MENU

Delete

Playback folder > ALL

Playback display options >

Basic photo info > Highlights

>Shooting data

>Overview

>None

>Detailed shooting data

>Basic shooting data

>Flash data

>Other Shooting data

>Location data

Delete images from both slots > ON

Dual-format recording PB slots > 2

Filtered playback criteria > --

Image review > OFF

After delete > Show next

After burst, show > First image in burst

Rotate tall > OFF

Copy images(s) --

Hide image

Slide show --

SHOOTING MENU

Photo shooting menu bank > A

Extended photo menu banks > OFF

Storage folder > BMPD6

File naming > BMP

Role played by card in Slot 2 > Overflow

Image area > Choose image area

> FX (36x24) > Auto DX crop > ON

Image quality > RAW

Image size > JPEG > Large

> NEF (RAW) > RAW L > Large

NEF (RAW) recording > NEF (RAW) compression ON

> ON Lossless compressed

> NEF (RAW) bit depth 14-bit > 14-bit

ISO sensitivity settings > 100

> Auto ISO sensitivity control > OFF

White balance > Natural light auto

Set Picture Control > Standard

> Sharpening 8 (my default PC)

> Mid-range sharpening +4

> Clarity +1

> Vivid

> Sharpening 8

> Mid-range sharpening +4

> Clarity +1

> Monochrome

> Sharpening 8

> Mid-range sharpening +5

> Clarity +5

> Contrast +3

> Filter effects R

> Landscape

> Sharpening 8

> Mid-range sharpening +4

> Clarity +1

> Flat

> Sharpening 5

Manage Picture Control --

Color Space > Adobe

Active D-Lighting > OFF

Long exposure NR > OFF

High ISO NR > OFF

Vignette control > N

Diffraction control > ON

Auto distortion control > ON

Flicker reduction > Flicker reduction setting > ON

> Flicker reduction indicator > ON

(Only when WT-R10 is PLUGGED into the D6 10-pin) otherwise option is grayed out

Flash control > CMDd > Wireless flash options >

Radio AWL

Remote flash control > A:B d

Quick wireless control options --

> Output (A:B) > 1:1

> Compensation -0.0

> Group C --

Auto bracketing set > AE d

Multiple exposure > OFF --

When > ON

> Series On

> Number of shots 10

> AVG

> Save individual images (NEF) OFF

> Overlay shooting OFF

HDR (high dynamic range) > OFF

Interval timer shooting > OFF

Time-lapse movie > OFF

Focus shift shooting > OFF

Silent live view photography > OFF

MOVIE SHOOTING MENU

Reset movie shooting menu--

File naming > BMP

Destination > Slot 2

Image area --

Frame size/frame rate > 3820x2160; 30p

Movie quality > HIGH

Movie file type > MOV

ISO sensitivity settings

> ISO sensitivity (mode M) > 100

> Auto ISO control (mode M) > OFF

> Maximum sensitivity > 16000

White balance > K

Set Picture Control > FL

Manage Picture Control --

Active D-Lighting > OFF

High ISO NR > OFF

Diffraction compensation > ON

Flicker reduction > AUTO

Electronic VR > OFF

Microphone sensitivity > Manual sensitivity > 10

Attenuator > OFF

Frequency response > WIDE

Wind noise reduction > ON

Headphone volume > 15

Timecode --

CUSTOM SETTING MENU

Custom settings bank > A

a Autofocus

a1* AF-C priority selection > Release + focus

a2 AF-S priority selection > Focus

a3* Focus tracking with lock-on

> Blocked shot AF response > 3

> Subject motion > Steady

a4 Focus points used > 105

a5 Store points by orientation > OFF

a6*AF activation > OFF

a7 Single-point AF watch area > NORM

a8 3D-tracking face-detection > ON

a9* Group-area AF face detection > OFF

a10* Custom groupings (C1/C2)

>Group-area AF (C1) > 11x1

>Group-area AF (C2) > 15x3

a11 Auto-area AF Face detection > ON

a12 Auto-area AF starting point > On

a13 Focus point persistence > AUTO

a14* Limit AF-area mode selection > AF-C

> Single-point AF

> Dynamic-area AF (105 points)

> 3D Tracking

> Group-area AF

> Group-area AF (C1)

> Group-area AF (C2)

> Auto-area AF

a15* Autofocus mode restrictions > AF-C

a16* Focus point wrap-around > ON

a17* Focus point options

> Manual focus mode > ON

> Focus point brightness > +1

> Dynamic AF assist > ON

b Metering/exposure

b1 ISO sensitivity step value > 1/3

b2 EV steps for exposure cntrl > 1/3

b3 Exp./flash comp. step value > 1/3

b4 Easy exposure compensation > OFF

b5 Matrix metering > Face detection on

b6 Center-weighted area > (●)12

b7 Fine-tune optimal exposure --

c Timers/AE lock

c1 Shutter-release button AE-L > OFF

c2* Standby timer > 10s

c3 Self-timer --

c4* Monitor off delay > --

>Playback > 10s

> Menus > 10s

> Information display > 10s

> Images review > 4s

> Live view > No limit

d Shooting/display

d1* Continuous shooting speed > --

> Continuous high-speed > 14

> Continuous low-speed > 5

> Quiet shutter release > 5

d2 Max. continuous release > 200

d3 Limit release mode selection --

d4 Sync. release mode options > Sync

d5 Exposure delay mode > OFF

d6 Electronic front-curtain shutter > OFF

d7* Extended shutter speeds (M) > ON

d8* Limit selectable image area --

>FX

>DX

d9 File number sequence > ON

d10* Peaking highlights > --

>Peaking level > Peak 2

>Peaking highlight color > Y

d11* Framing grid display > ON

d12* Rear control panel > Frame count

d13 LCD illumination > OFF

d14 Live view in continuous mode > ON

e Bracketing/flash

e1* Flash sync speed > 1/250*

e2* Flash shutter speed > 1/15

e3* Exposure comp. for flash > Background only

- e4 Auto d ISO sensitivity control
 - > Subject and background
- e5 Flash burst priority
 - > dd Prioritize precise flash control
- e6 Modeling flash > ON
- e7 Auto bracketing (mode M) – Flash/speed
- e8* Bracketing order > Under>MTR>over
- e9 Bracketing burst options > OFF

f Controls

- f1* Customize i menu > --
 - > Set Picture Control
 - > Choose image area
 - > Flash mode
 - > ISO sensitivity settings
 - > AF-area mode
 - > Wi-Fi connection
 - > Long exposure NR
 - > Image quality
 - > Group flash options
 - > Flash compensation
 - > Multiple exposure
 - > Custom controls
- f2 Customize i menu <lv> > --
- f3* Custom control assignment
 - > Pv > Choose image area
 - > Fn1 > Viewfinder virtual Horizon
 - > Fn2 > d Disable/enable
 - > Fn > Preview
 - > Fn3 > Voice Memo
 - > AF-ON > AF-ON
 - > V AF-ON > AF-ON
 - > V Multi-Selector > Same as multi selector
 - > Metering button > Metering
 - > BKT > Auto Bracketing
 - > Movie record button > OFF
 - > L-Fn > AF-ON
- f4 Multi selector center button
 - > Viewfinder photography > RESET
 - > Live view > RESET
 - > Playback mode > Zoom on/off
 - > Low magnification (50%)
- f5 Shutter spd & aperture lock --
- f6* Customize command dials
 - > Reverse rotation
 - > Exposure compensation
 - > Change main/sub
 - > Exposure setting > OFF
 - > Autofocusing setting > OFF
 - > Aperture setting > ON
 - > Menus and playback > ON
 - > Sub-dial frame advance > 10
- f7 Multi selector > OFF
- f8 Release button to use dial > OFF
- f9 Reverse indicators > - 0 +
- f10 Live view button options > ON
- f11* b switch > b info
- f12 Full-frame playback flicks > --

g Movie

- g1 Customize i menu > --
- g2* Custom control assignment
 - > Pv > Power aperture (open)
 - > Fn1 > Power aperture (close)
 - > Shutter Release > Record movies
- g3 Multi selector center button > RESET
- g4* Highlight display
 - > Display pattern > ON
 - > Highlight display threshold > 248

SETUP MENU

- Format memory card --
- Language > Portuguese (BR)
- Time zone and date
 - > (always set to current location)
- Monitor brightness > 0
- Monitor color balance --
- Virtual horizon --
- Information display > Auto
- AF fine-tuning options > OFF
- Non-CPU lens data > No.1
- Clean image sensor
 - > Clean at startup/shutdown
 - > Clean at startup & shutdown
- Lock mirror up for cleaning --
- Image Dust Off ref photo --
- Pixel mapping --
- Image comment > OFF
- Copyright information > ON
- IPTC --
- Voice memo options
 - > Voice memo > Manual only
 - > Voice memo overwrite > OFF
 - > Voice memo control > Press and hold
 - > Audio output > 10 Speaker / headphones
- Beep options
 - > Beep on/off > OFF
 - > Volume > 2
 - > Pitch > L
- Touch controls > ON
- HDMI > Output Resolution > AUTO
 - > Advanced > Output range > Limit
 - > Limited range
 - > Live view on-screen display > ON
 - > Dual Monitor > ON
 - > External recording control > ON
- Location data (built-in)
 - > Record location data > ON
 - > Standby timer > ON
 - > Set clock from satellite > ON
 - > Create log > OFF
 - > Log list --
 - > Position
- Wireless remote (WR) options --
 - Assign remote (WR) Fn button > Live view
- Airplane mode > OFF
- Connect to smart device > OFF
- Connect to PC (built-in Wi-Fi)
- Wired LAN/Wi-Fi > OFF
- Conformity marking --
- Battery info --
- Slot empty release lock > OK
- Save/load settings --
- Reset all settings --
- Firmware version --

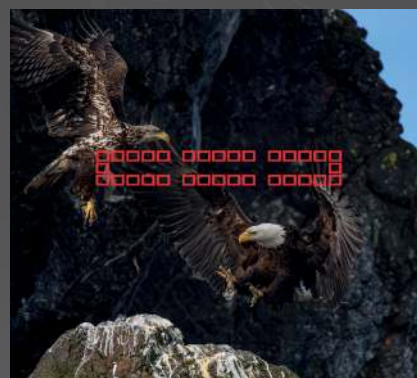
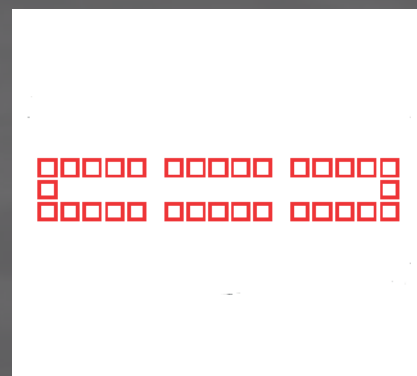
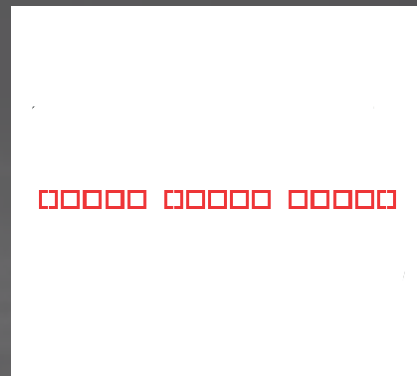
RETOUCH MENU

All set to factory defaults

MY MENU

- Group flash options
- Time zone and date
- Lock mirror up for cleaning
- Clean image sensor
- Time-lapse photography
- Multiple exposure

-- = default factory settings
 * = modified from factory settings





Z 50 MIGHTY MINI-ME

By Becky Danese

All words and pictures by the author.

A year after the release of Nikon's new mirrorless Z system, which proved to be quite the success, photographers held their breath for the next addition to the line-up. Some speculated a flagship Z camera to work alongside the D5, while others thought a miniature version to complement the range might make more sense. As it transpired, the latter was what came to be: the DX format Nikon Z 50 with its accompanying lenses.

I know many photographers who like the feel of a 'proper' camera in their hands. Something weighty and robust that they can put through its paces and will survive even the harshest careers. But for some, the smaller the better. Although a few keen amateurs delight in carrying 2-3kg of camera equipment with them at all times just in case they get a shot (and that's just one body and one lens!), I would say that the majority of us are looking to lighten our photographic load, so to speak.

Why not carry a point-and-shoot, you might ask? Well, what these compact cameras lack are sensors of a decent size to really resolve detail, handle low-light situations and with no mechanical shutter, the lag between pressing the button and taking the picture can be all the difference between having the shot or not. Enter, stage left, the Z 50.

The camera

The body itself is made of lightweight polycarbonate combined with a magnesium alloy top and front plate, which means it isn't as flimsy as a compact camera. Smaller than the Z 6/Z 7 chassis, it sits well in the hand, but is small enough to fit into a (large) pocket if you just want to take the kit lens with you.

It holds a 20.9 megapixel sensor (the same resolution as found in the D500 and D7500), but has the newer EXPEED 6 processor of the Z 6, Z 7 and D780. People have started dubbing it the 'mini D7500' but in many ways it is also a mini Z 6.

I happily use Z cameras along with the D850 and various 35mm film bodies,



but the one thing that I never managed to find was a compact camera that I got along with. I dabbled with Nikon Coolpix, the Nikon 1 system and later other manufacturers who were doing APSC (DX) mirrorless cameras such as Fuji, but I came to the conclusion that although I could take photographs I liked with any of them, I didn't enjoy using them half as much as my DSLR.

Obviously the Z 50 isn't a compact camera, but one can pretend it is thanks to its size, yet you get DSLR-level quality and all-Nikon menus and controls (which I have to admit I'm far too used to now).

If you can get used to shooting through an EVF (and an impressive one at that) then it works nicely as an accompanying camera for a serious photographer, or as a main body for enthusiasts, media content makers and new photographers.

First impressions

The first thing that I noticed was the Z 50's ISO range. Throwing myself and the Z 50 in at the deep end, I was asked to photograph a Bonfire Night celebration and brought just the Z 50 and 16-50mm along with me. I also carried the FTZ with my favoured 20mm f/1.8G (for low-light shots) but never once took it out of my bag. Shooting in the dark with next to no preparations (don't try this at home) was both pleasantly surprising and hair-raising at the same time.



The ISO is the same impressive range as can be found in the Z 6: 100-51,200ISO (extendable up to 204,800ISO). If you're viewing all of your pictures at 100% and aggressively cropping, you will notice noise when you go above 3,200ISO without a doubt, but it isn't displeasing or distracting until you go above 8,000, and even then, it is subject dependent.

Other photographers may even find that the higher ISO ranges are to their liking, particularly if you've been used to the earlier generation of DX cameras with their rather blotchy, distracting noise at anything beyond 1000ISO on a good day.

As mentioned, my first shoot was on a field in the dark, waiting for the fireworks to go off. My instinct was to manually set the ISO and see what I could do, but with conditions as they were I ended up shooting at 8,000 anyway, and I have to say the results did not disappoint. Perhaps it's not the same as the D5 at these levels, but it did remarkably well without any editing in post-processing.

Next up is the AF system. The default mode is always AF-A, which I personally avoid using, due to its hit-and-miss nature. AF-S is the same as the Z 6 in that you have the choice between a pinpoint, single-point, dynamic area AF, wide and large areas, as well as auto area AF.

Auto area AF face tracking and eye tracking is impressive in stills, but proves to be quite an asset for video work, particularly as the target audience for this camera is media content makers who will undoubtedly use both.

My preference for photography is to shoot AF-S and use the small area, which approximately replicates the old-school style of shooting I use on my DSLRs, but as Nikon AF technology moves on I do find myself using the other options more and more.

AF-C will allow you up to 209 AF points (a similar number to the Z 6's 273) and all of these performed admirably when I pointed the camera in the approximate direction of running children and asked it to do its best. Subject tracking was also impressive, locking onto a target and keeping zip-lining ten-year-olds within its sights, although it slipped up when one person was wearing the same coloured coat as the background and proceeded to walk out of the frame. 11 frames per second continuous shooting helped too!

On paper Nikon boast autofocus detection at up to -4 EV and up to +19 EV (that's *really* bright), and from my experience that appears to be about right. Even a high-contrast scene such as this one (pictured) didn't stop the camera from picking up a

seagull flying across the Thames.

The fact that you can shoot completely silently is also useful if you're trying to be discreet, although for most shooting the sound of the mechanical shutter can be somewhat comforting.

For long exposures and tripod work, the ML-L7 bluetooth remote control is the only option to remotely release the camera, or via Snapbridge using a smartphone.

The handling

The Z 50 is unmistakably Nikon, with the same menu layout and similar button locations to the Z 6 and Z 7. The deep grip is comfortable in the hand, and the body only weighs 450g, while the kit lens is another 135g. Those two together are half the weight of the D850 (1005g) and almost the same as the Z 6 with no lens (675g).

Nikon have added some touch-buttons on the right side of the rear LCD, which take a bit of getting used to (these are simply to zoom in, zoom out and change the rear display), but other than this everything is easy to find. There's no dedicated AF-ON button, but the AE-L/AF-L button can be set to that function if you use it.

The Z cameras have customisable function buttons on the front of the



➤ Z 50 + 50-250mm
DX: 250mm, 1/1250sec,
f/7.1, 640ISO

“ The fact that you can shoot completely silently is also useful if you're trying to be discreet...

camera, as well as the quick-to-access *i* menu, where you can set your preferred quick settings such as metering, single/continuous shooting, image quality, white balance, etc.. You can also set an entirely different *i* menu up for videos and for stills, which is handy for the filmmakers out there. On the subject of video, the Z 50 shoots 4k at 30p, with full 1080p HD video at all other frames per second.

Although this isn't necessarily going to be the camera that makes cinematographers suddenly up and move to Nikon, we do come to expect high-quality video in every camera Nikon brings out now, even if it's just to check another box on the specifications list. Any serious filmmaker will at least be shooting full-frame, but if you like the idea of taking some footage of your adventures, or time-lapse movies, the Z 50 does it nicely.

The camera takes a new EN-EL25 battery, 300 shots per charge according to CIPA standards, and a single SDHC/SDXC card slot.

The flip-out screen is slightly more articulated than we are used to on the Z 6 & Z 7, allowing for *ahem* selfie mode... For the sake of trying it, I attempted selfie mode, but I'm yet to take a flattering photo.

Perhaps my arms aren't long enough. I would have liked Nikon to include IBIS (In Body Image Stabilisation). To me this would be my only criticism, as it makes a huge difference if you're shooting with long non-VR lenses or manual focus lenses at slower shutter speeds, which I do, often.

However, the two accompanying lenses have VR in them, so this won't be an issue for many.

If you plan to stick to the accompanying DX lenses all of these will have VR in them too, so it might only bother those who plan to use older glass with a Z 50 (a miniscule portion of the target market I'm sure).

Shooting modes

The expected M, A, S, P options are all there, as well as a full AUTO mode. There are two customisable user menus, U1 and U2, as well as plenty of SCENE and EFFECT modes to choose from.

SCENE modes allow you to choose a pre-selected

setting, such as *Portrait* or *Sports mode*, even *Autumn colours* and *Candlelight*, while EFFECT modes include *Selective colour* and *Super vivid*.

The camera also has a built-in flash, although unlike many DSLRs this does not pop up automatically in the SCENE or Auto mode, but can be activated if desired.



Lenses

The two lenses supplied were the NIKKOR Z DX 16-50mm f/3.5-6.3 VR and the optional telephoto lens NIKKOR Z DX 50-250mm f/4.5-6.3 VR. The only other DX lens officially due for release is a DX 18-140mm (presumably VR) which has yet to be announced, although all of the FX Z lenses will fit, and all of the F-mount lenses will fit via the FTZ adapter.

When it comes to using the FTZ, bear in mind that only AF-P and AF-S type lenses will autofocus on any Z camera, while older AF lenses will not. Almost all manual focus lenses fit too, as covered in *Nikon Owner 66*. And for those who asked the question, you can get away with putting the DX Nikkor Z lenses onto the Z 6 and Z 7 but the cameras automatically crop to DX mode (there's no way to turn it off as

“ If you haven't used a Z camera before, you might not love it on your first try. Shooting with an electronic viewfinder isn't for everyone, and getting used to touching the screen to swipe, pinch and zoom sometimes makes you feel like you're using a smartphone ...

you can with DSLRs) so I would suggest awaiting the future pancake Z lenses if you really want a lightweight lens for your Z 6 or Z 7.

The AF on the supplied lenses is completely silent, which matches nicely with the silent shooting mode if you want to be really discreet (like a ninja). As with all DX lenses you'll need to times the focal length by 1.5 to get the true FX equivalent, so the 16-50mm is really a 24-75mm, while the telephoto 50-250mm is a complementary 75-375mm. That should cover most shooting situations.

Don't be fooled by their size either. The 16-50mm focuses as close as 20cm away when the lens is set to 24mm, so it even works for a dabble in close-up, and for standard screen and print size (up to A3) both lenses do an admirable job.

There's the expected slight vignetting and distortion when shooting with the 16-50mm wide-open at 16mm, but all of that is easily correctable with a click or two in post. There is much to be said for using native lenses on the camera, but I've also tested AF-S FX and DX lenses on the Z 50 using the FTZ adapter. The focusing may be fractionally slower, but this is very much lens, and subject matter, dependant.

Final words on performance

Overall I was impressed with the size, weight and usability of the camera, as well as the results. If you haven't used a Z camera before, you might not love it on your first try. Shooting with an electronic viewfinder isn't for everyone, and getting used to touching the screen to swipe, pinch and zoom sometimes makes you feel like you're using a smartphone, but you can turn it all off if you really don't like to tap the screen on the back. For general shooting I've not been displeased with the results, only finding it lacking when I push it to extremes. For most serious photographers who want something small and lightweight to carry on holiday or around with them in their bag, the Z 50 is tiny enough that you won't notice it, while still packing an enormous amount of technology under its little hood.

Places where I found it struggled were only when I tried to use it like I use my D850, such as long exposures for landscape (where a lower base ISO would be ideal), or shooting in pitiful lighting conditions. But those instances were few and far between, and if I were really using a camera for this sort of photography, I'd take a DSLR, Z 6 or Z 7 anyway. The Z 50 isn't pretending to be a professional camera at all; it's just a very capable companion for those who want something a bit different. ■





“ The Z 50 isn't pretending to be a professional camera at all; it's just a very capable companion for those who want something a bit different.

THE 35th ANNIVERSARY of GRAYS OF WESTMINSTER

BY GILLIAN GREENWOOD



Grays of Westminister, the multi-award-winning Nikon-only shop founded by Gray Levett, is celebrating a significant anniversary; it is thirty-five years since its inception.

The last three decades barely register as a brief moment in the chronology of time, yet, even in the blur of modern life, they delineate the rite of passage between two millennia, the old and the new. Wars have been lost and won, governments have changed, dictatorships brought to an end. The world has moved forward, reshaped by its changing priorities, defined as much by its secular inventions as by wisdom learnt.

Gray Levett, together with his multi-talented team, has guided Grays of Westminister throughout the years with a combination of intense focus, inspiration and artistry to create the distinguished store it is today. His very singular idea, a concept considered almost revolutionary in 1985, of creating a single-

brand, world-class camera store, offering a service that was second to none, proved to be not only intuitive, but remarkably successful.

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

Over the past thirty-five years Grays of Westminster achieved a number of ‘firsts’ in a variety of fields: the first-ever Nikon-only store in the world, the first camera shop to be granted a Coat of Arms by Her Majesty’s College of Arms, the first to publish the *Grays of Westminster Gazette* and *Nikon Owner* magazine for the Nikon enthusiast. They pioneered photographic workshops with Nikon UK at a country manor house.

They held Grand Christmas Dinners at the Institute of Directors in Pall Mall with world-renowned guest speakers such as Joe McNally, David Yarrow, Jim Brandenburg, Mike Maloney OBE or David Attenborough producers Neil Lucas and Michael Pitts. More recently, during lockdown, they launched an array of popular and highly instructive live-streams, led by Becky Danese & Konstantin Kochkin, as well as a wide diversity of webinars.



While inventing a new type of retail environment for a new type of customer, Grays of Westminster spearheaded a bespoke level of customer care, building an exemplary reputation upon the provision of the finest of Nikon and unparalleled service. Their unique hallmark is profound product knowledge rendered with superlative courtesy. Their timeless passion to provide the highest standards lies perhaps in the constant and unstinting endeavour to relate to their customers with the spirit, courtesy and empathetic enthusiasm often missing in the modern retail world: to attend to detail because it matters, to inform and advise because they can, and, finally, to offer the same grace, willingness and good manners that they believe is every customer’s due.

Having been garlanded with industry awards year after year, many voted for by the public, they have been defined and described in multitudinous ways by the photographic community, the media and many of the 59,000 clients they look after worldwide. As one commentator remarked, ‘This is a deeply civilised store with utterly flawless service.’

Perhaps it is not surprising then, that in 2020 Grays of Westminster won the prestigious ‘Platinum Award for Good Service’ at the AP Annual Awards for the fourth year in a row as voted for by the public. They also won the coveted ‘Retailer of the Year’ award in 2020 for the second year running, presented by *British Photographic Industry News*. ■

This article originally appeared in *Talk of the Trade BPI News* September/October 2020.



► The Z 50mm f/1.8 S delivers an extremely high image quality across the frame; Nikon Z 7, 1/25s f/8 ISO 64

NIKKOR Z 50mm f/1.8 S REVIEW

By Simon Stafford

All words and pictures by the author.



Released toward the end of 2018, the Nikkor Z 50mm f/1.8 S became the second prime lens to be introduced for the Nikon Z-system mirrorless cameras. There is probably no other focal length that could be considered more traditional for the FX-format (24 x 36mm); within the Nikkor stable alone the 50mm ‘standard’ prime lens has a heritage that stretches back to the days of the Nikon rangefinder film cameras beginning with the Nikon 1 launched during 1948.

However, there is nothing “standard” about this lens, because it is abundantly clear the designers and engineers at Nikon, unfettered from the constraints of the F-mount, have undertaken their task with a very untraditional approach. It is a prime (please excuse the pun!) example of how the larger diameter and short flange distance of the Z-mount has permitted a wholly new lens design; the lens elements of the Z 50mm, even those at the rear, have a very large diameter, while the front element is noticeably concave! The Z 50mm has the now familiar minimalist styling associated with all the Z Nikkors released to date, which is to say a polycarbonate outer shell covering a metal chassis and the optics it supports, with a wide focusing ring that takes up more than half the overall length of the lens. The

only switch on the barrel is for selecting the focus mode. The simple, clean lines of the lens add to the robust design, which has a very high level of sealing to prevent the ingress of moisture and dust, plus they make stowage of the lens in the tight confines of a camera bag uncomplicated.

There are 12 elements in 9 groups, with 2 aspherical and 2 ED elements; Nano-crystal coating is applied internally to some lens element surfaces to control reflections, flare and ghosting. Size/weight wise it is very similar to the Z 35mm f/1.8 S lens, the first Z prime lens to be made available; it measures 76mm (diameter) x 86.5mm (length) and weighs 415g. Focus is achieved internally, so there is no change in overall length, while the minimum focus distance is a rather modest 40cm, which provides a maximum reproduction ratio of 1:6.7. A stepper motor is used for autofocus, as it is in the AF-P type Nikkor F-mount lenses, for fast and highly accurate results. The aperture iris comprises nine curved blades, producing a near circular opening, with an aperture range from f/1.8 to f/16. The lens has a 62mm front filter thread diameter and is supplied with the dedicated HB-90, bayonet fit, plastic lens hood that has a petal shape profile to its leading edge.

Handling is something of a mixed bag; the uniform exterior design of all the Z-mount f/1.8 primes lenses, with their

very broad, shallow knurled focusing rings, together with the smooth finish of other lens barrel sections makes them difficult to grasp. Tip: take a firm grip on the very front of the lens before attempting to twist it in or out of the camera’s lens mount. The manual operation of the focus ring is extremely smooth and quiet and when used in conjunction with focus peaking, makes acquiring focus for still pictures very straightforward; however, again in common with other AF Z-mount lenses, the focus-by-wire mechanism makes accurate and repeatable focus pulls when recording video nigh on impossible to achieve.

How well does the lens perform? In terms of sharpness let me get straight to the point – this is the best 50mm lens Nikon has ever produced. Even wide-open at f/1.8, the centre of the field is impressive, with only a hint of a decline out as far as the edges of the DX-format field (i.e. the central 16 x 24mm of the FX-format), with a progressive, but far from significant, reduction from there to the extreme corners. Just a fractional closing of the aperture to f/2 improves corner sharpness, but between f/4 and f./5.6 the lens really shines across the entire FX field; none of the F-mount 50mm lenses, regardless of type, comes close to competing with the Z 50mm, while seemingly nor do any of the independent lens I have had the opportunity to try.

► The bokeh rendering of the Z 50mm f/1.8 S is very pleasing: Nikon Z 7, 1/320s f/2.8 ISO 64





▶ Although the minimum focus distance of the Z 50mm f/1.8 S is modest, close-up pictures are still possible; Nikon Z 7, 1/30s f/11 ISO 200

Linear distortion is present in the form of very mild barrel distortion, but it is simple in nature and the in-camera correction renders it to a level that it is imperceptible. Chromatic aberrations (CA) are also controlled very tightly; latitudinal CA is minimal and thus ignorable, while typical of a fast lens there is longitudinal CA from maximum aperture down to a little way past f/2.8. Focus shift is for all practical purposes non-existent, while vignetting is commendably low, with a maximum fall-off equivalent to around 1.5-stops in the extreme corners at f/1.8. Again, by f/2.8 it is no longer relevant. Lens flare and ghosting are also managed with aplomb; the Nano-crystal coating appears to do an excellent job at suppressing internal reflections in all but the most testing situations, but even then the lens behaves admirably for a fast optic.

Bokeh, the rendering of out-of-focus highlights, is a highly subjective quality of any lens and those optical designs that employ aspherical elements, the Z 50mm has two, often sacrifice smoothness in their bokeh. The lens does exhibit typical “onion-ring” patterns in its bokeh along with elliptical distortion, frequently referred to as “cat’s eye” distortion toward the corners of the image field. However, both effects are minimal and certainly do not detract from

the delightful roll-over from sharpness at the plane of focus to the out-of-focus regions.

To sum up, the Z 50mm f/1.8 S lens offers highly compelling reasons to adopt it in place of any other 50mm Nikkor. By the time you add the size, weight and bulk of the FTZ adapter to an F-mount 50mm lens on a Z-series camera there is no gain over the Z 50mm. On the opposite side of the coin the latter delivers substantially better

optical performance, significantly faster and more precise autofocus, a greater degree of robustness and far more effective 5 axis (in place of 3-axis) correction for image stabilisation (Vibration Reduction). This lens is more than capable of handling the 45MP resolution of the Z 7 and it has the capacity to deal with sensors of an even higher resolution so Nikon has very sensibly future-proofed this gem in the Z-system crown. Highly recommended. ■



▶ The AF-S 50mm f/1.4G plus FTZ adapter are broadly comparable in size to the Z 50mm f/1.8 S (left)

► The Z 20mm f/1.8 S has an expansive angle of view and can be used contre-jour with confidence: Nikon Z 7, 1/25s f/4 ISO 64

NIKKOR Z 20mm *f/1.8 S* REVIEW

By Simon Stafford

All words and pictures by the author.

The Nikkor Z 20mm f/1.8 S became available during March 2020; it is the fifth Z Nikkor prime lens with a maximum aperture of f/1.8 to carry the 'S' designation, which Nikon denotes as having a superior quality, to be introduced for the Nikon Z-system mirrorless cameras and the first ultra-wide angle lens. With an angle of view of 94 degrees (FX-format), which is 10 degrees greater than the Z 24mm f/1.8 S, the Z 20mm offers the potential for recording expansive scenes / subjects and dynamic compositions, especially at close-focus distances.

The appearance of the Z 20mm is very similar to the other Z f/1.8 prime lenses, with a polycarbonate outer shell covering a metal chassis and the optics it supports.

The wide focusing ring occupies nearly half the overall length of the lens. The build quality seems to be very high, with the lens imbuing a sense of robustness; Nikon has been keen to stress it has a substantial level of sealing to prevent the ingress of moisture and dust. The uncluttered profile of the lens is only interrupted by a single switch on the barrel for selecting the focus mode (A or M).

There are 14 elements in 11 groups, with 3 aspherical and 3 ED elements; Nano-crystal coating is applied internally to some lens element surfaces to control reflections, flare and ghosting. In terms of its size and weight the Z 20mm is the largest of the Z f/1.8 prime lenses released thus far, larger even than the Z 85mm; it measures 84.5mm (diameter) x 108.5mm (length) and weighs 505g.

Focus is achieved internally, so there is no change in overall length and in a first for a Nikkor lens it incorporates an all-new multi-focusing system, consisting of two synchronised AF drive units that shift two lens element groups simultaneously, which not only increases the speed of autofocus, but also helps to reduce optical aberrations, even when focusing at close range. The minimum focus distance is a respectable 20cm, which provides a maximum reproduction ratio of 1:5.2, where the lens has a rather short working distance (the distance between the front element and the subject) of just 7cm.

A stepper motor is used for autofocus, as it is in the AF-P type Nikkor lenses, which is both very quick and precise, enabling highly accurate results and virtually eliminating any noise when focusing. The aperture iris comprises nine curved blades, producing a near circular opening, with an aperture range from

f/1.8 to f/16. The lens has a 77mm front filter thread diameter and is supplied with the dedicated HB-95, bayonet fit, plastic lens hood that has a petal shape profile to its leading edge; due to the angle of view of the lens the diameter of the hood is necessarily quite large, 105mm, which makes stowage of the lens when the hood is reversed on it a little awkward.

As far as handling is concerned, it mirrors, on the whole, my comments regarding the Z 50mm f/1.8. The exterior of the lens barrel comprises a broad, shallow knurled focusing ring, which together with the smooth finish of other lens barrel sections, can make achieving a firm grip on the lens a little difficult.

In the case of the Z 20mm the flared front end of the barrel does assist in this respect, as it forms a natural resting point for the left-hand fingers when supporting the lens and due to the length of the barrel, there is more space on this front section to hold it when mounting/dismounting from the camera.

The manual operation of the focus ring is extremely smooth and quiet and when used in conjunction with focus peaking, makes acquiring focus for still pictures very straightforward; however, as with other AF Z-mount lenses, the focus-by-wire mechanism (there is no direct linkage between the focusing ring and the internal focusing mechanism) makes accurate and repeatable focus pulls when recording video nigh on impossible to achieve.

How well does the lens perform? Sharpness at the centre of the field, wide-open at f/1.8, is extremely good and, while there is a slight reduction in acuity at the edges of the DX-format field (i.e. the central 16 x 24mm of the FX-format),

“ The Z 20mm f/1.8 is a very fine lens with a significantly better image quality ...

followed by a clearly perceptible fall-off from here out to the extreme corners of the FX-format frame, the difference between the Z 20mm and the AF-S 20mm f/1.8G, again at f/1.8, is a case of night and day; in fact the latter simply cannot compete with the Z-mount lens at any aperture setting. The Z 20mm turns in its best performance between f/4 and f/5.6, where the centre of the field is impressive, but while the outer field performance (i.e. beyond the DX-format field) improves noticeably, it never quite catches up to the centre.

One surprise I encountered during testing is just how well the Z 14-30mm f/4 S lens, set to 20mm, holds up against the Z 20mm at f/4 to f/5.6; telling these two apart in the centre of the field is a challenge and, although the differences are more apparent in the outer field, they are not significant, which is testament to how good the zoom lens is at this focal length, regardless of whether the lenses are used at close range or for distant subjects.

Linear distortion is present in the form of very mild barrel distortion with just a hint of a moustache pattern; however, once the automatic in-camera correction is applied, it is rendered at a level that can be ignored. Lateral chromatic aberration (CA) is controlled very tightly; however, longitudinal CA from maximum aperture down to f/2.8 is clearly perceptible, which is the case with virtually all wide-aperture lenses.



► The Z 20mm f/1.8 S is the largest of the f/1.8 primes released to date, while the AF-S 20mm f/1.8G (right) requires the FTZ adapter; the Z 14-30mm f/4 S lens (left)



► The Z 20mm f/1.8 S delivers extremely sharp, high-contrast images: Nikon Z 7, 1/100s f/8 ISO64

This type of CA manifests as a slight magenta colour shift in front of the plane of focus and a mild shift to green beyond it, especially in regions of high contrast edges; these are far from easy to correct in post-processing. Subjectively the Z 20mm seems slightly more prone to the effects of longitudinal CA compared with the Z 24mm f/1.8 S, which is a little disappointing.

The effect of vignetting is quite apparent on the Z 20mm; at maximum aperture, even with the built-in Vignette Control correction of the Z-series cameras applied at the default Normal level, it is able to lift the extreme corners by around 1-stop, yet they remain appreciably darker than the centre of the field. Matters improve markedly once the lens is stopped down to f/2.8 and more so at f/4, but the effect is still slightly stronger compared with the AF-S 20mm f/1.8G lens; the lowest level occurs at f/5.6. Lens flare and ghosting are managed extremely well, regardless of whether there is a strong light source(s) within the frame area, or just outside it; the Nano-crystal coating works its magic suppressing internal reflections, even in the most challenging conditions. The Z 20mm has other satisfying aspects, as it exhibits virtually no field curvature or focus shift.

Finally, to 'bokeh', the rendering of out-of-focus highlights. Given the Z 20mm employs three aspherical lens elements, which often compromise the appearance of bokeh by rendering out-of-focus highlights with a ring pattern, the new lens performs very pleasingly in this respect. Yes – the lens does exhibit typical “onion-ring” patterns in its bokeh together with elliptical “cat’s eye” distortion toward the corners of the image field; however, these effects are mild to the point they are not distracting and there is a smooth roll over from sharpness at the plane of focus to the out-of-focus regions.

In summary there is a lot to like about the Z 20mm; it is capable of delivering extremely sharp, crystal clear, high-contrast images, even shooting “contre-jour”. In the main optical aberrations are very well controlled, while autofocus is extremely brisk and accurate. All these qualities are bundled up in a robust, highly sealed and reasonably compact package.

The longitudinal CA at the widest aperture settings is noteworthy, as is the slightly weak performance in the extreme corners in respect of both sharpness, particularly at longer focus distances, and vignetting, while potentially some

will find the size/weight of the lens less than convenient.

Yet it is important to keep these comments in context. The Z 20mm f/1.8 is a very fine lens with a significantly better image quality compared with the AF-S 20mm f/1.8, which has been a benchmark for many photographers to date. In common with its 'S' grade Z Nikkor prime stablemates, it is more than up to the job of handling the 45MP resolution of the Z 7, with the capacity to cope at even higher resolutions; therefore I have no hesitation in recommending it. ■

“ In summary there is a lot to like about the Z 20mm; it is capable of delivering extremely sharp, crystal clear, high contrast images, even shooting “contre-jour” In the main optical aberrations are very well controlled, while autofocus is extremely brisk and accurate.

► Becky Danese in the second-hand department

A STREAMING EXPERIENCE

By Becky Danese

All words by the author. Images by the author & Konstantin Kochkin.



17th March 2020 was what we will call a 'red letter day' by Grays of Westminster standards.

If you've happened upon the Grays of Westminster YouTube channel in the past twelve months you'll have noticed a steadily growing library of videos, from equipment reviews to unboxing brand-new equipment, Nikon announcements to technical tips. It has been an ongoing project of ours in between running an active shop, increasing our online presence by opening our online store and continuing to provide all of our usual services.

But the question became: what next?

The idea of videoing live in the shop had always filled me with a certain amount of dread, firstly because it is a store, and with phones ringing, clients coming in and deliveries, there is always something happening on Churton Street, and controlling that in a live environment was not a task to be undertaken lightly. The second doubt was in my own ability to provide enough content that people would find interesting. After all, who wants to listen to me talk about cameras for an hour every day?

Well, apparently a few people do.

“ If you've happened upon the Grays of Westminster YouTube channel in the past twelve months you'll have noticed a steadily growing library of videos, from equipment reviews to unboxing brand-new equipment ...

When the COVID-19 lockdown struck the UK, and with it a closure of all 'unessential businesses' (even if I do say, somewhat facetiously, that photography is essential), it became clear that we needed to keep spirits high and ensure that people were staying positive, despite the current climate. The obvious answer? Time to go live.

Our first stream aired, rather clumsily, on the 17th March. It was nothing more sophisticated than sitting in front of a laptop and discussing what to do when you

pulled a Nikon Z 6 out of the box for the first time, using the built-in laptop webcam and microphone. If memory serves me, we had four or five live attendees and I was thrilled to both be kept company and to have managed to keep talking for a full hour of content.

At my Marketing Manager's insistence we did another live stream the next day. And the next. And the next, each time improving slightly on what we had done before. Using an external webcam, for example, and adopting our rather nifty shotgun microphone to improve sound quality, along with adding studio lights. All of this made a vast difference to the overall quality of the production.

After just five days of live streaming in store it was obvious that we were going to have to close our doors altogether until further notice, which meant bringing the streaming home and continuing to create content from a less than optimum surrounding.

But with adapting the streams from the shop to my home office, the learning curve also had to start again - different recording equipment, an entirely different level of internet bandwidth and no shelves filled with lovely Nikon equipment to pluck from and show to the audience.



The live streams went from one a day down to two a week, to allow for preparation and creation (and home-schooling two children), averaging from forty minutes to just over an hour and covering topics as wide-ranging and as varied as the circumstances could allow.

Highlights included covering basics like composition and lighting, to a Blue Peter style 'make your own home studio props' (here's one I made earlier), and covered technical equipment from Perspective Control and Fisheye lenses, to Astrophotography and pushing and pulling film.

Deciding to branch out and become more adventurous, we began bringing other photographers on board, including the likes of Joe McNally, Nikon USA Ambassador and creative lighting extraordinaire, and Rob MacNeice, head of Nikon Professional Services UK to talk about the D6.

We also incorporated what jokingly became the 'coffee fund' as YouTube Live allows for contributions from live viewers, and thanks to so many pennies added to the pot were able to purchase a capture card – a device that allows one to plug in an external camera to live stream

“When the shop was finally able to re-open we were able to advance to the next level of quality by bringing in our Nikon Z 6 for capturing video, by connecting the capture card between the Z 6 and our computer.

with. You can imagine the excitement at being able to use a Nikon camera for live streaming *about* Nikon cameras.

(There have of course been a few rounds of coffee thanks to the 'coffee fund' as well.)

When the shop was finally able to re-open we were able to advance to the next level of quality by bringing in our Nikon Z 6 for capturing video, by connecting the capture card between the Z 6 and our computer. We were also able to forego a green screen to

superimpose the second-hand department behind me, as I finally had the real thing.

With a new streaming slot of Friday afternoons at 2:15 p.m., that handful of four or five fellow Nikon fans has grown weekly to a live audience of over two hundred, with many more watching them after the fact, due to time differences or work commitments. It also meant I could rope in a co-host, in the form of our Technical Director, Konstantin Kochkin, who brings his usual wit and banter (along with artistic and technical insight) to each episode.

Houston, we have a problem

Alas, the streams have not been without their technical difficulties. It was only by taking a course on live streaming (after three months of guesswork) that I discovered some important key pieces of information. Was there I realised we had been trying to navigate the ocean in a canoe with one paddle. Without delving too deeply into the horror stories of technical botches, some guiding principles for anyone wanting to stream would include:

- Ensuring that your video bitrate does not exceed more than half your maximum internet upload speed.
- Streaming over a hardwired internet





► Konstantin Kochkin & Becky Danese

he tipped £5 through super

- connection (not Wi-Fi). Unfortunately this is not always possible, but saves skipped frames and buffering.
- Checking that your frame rate is appropriate for the region in which you are primarily streaming.
- Having a computer that has a fast enough processor, excellent graphics card and enough RAM to cope with a heavy payload of information.
- Equipment, lighting and sound are all secondary to the above!

Although we discovered most of this the hard way, and we are still improving slowly but surely, there is a minefield of information available on the subject of live streaming that we have just begun to scratch the surface of.

Celebrating thirty-five years

Another interesting predicament with being locked down was that we were not able to celebrate Grays of Westminster's thirty-fifth anniversary in a way that we otherwise would have liked. Luckily, with the stream well established, we were able to bring the party to our follower's homes in the form of a two-part interview with Gray Levett himself.

Originally intended to be a single one-hour stream where I interviewed Gray, heard stories that had otherwise never

been told and gained some fascinating insight into the early years of the shop, it soon became apparent that one hour was not enough to answer all my questions!

By monitoring the live chat, where viewers could also post their questions, it was obvious that we would have to film a part two. And film it we did. The interview is still a highlight of our channel, being one of our most viewed videos of last year, and we are delighted that we can share it with the world.

There's no 'i' in 'team'

It would not have been possible to bring Grays of Westminster into the homes of our viewers without the help of a team, because what goes on in front of the camera is, of course, just half of the story.

From the shop staff covering extra duties to allow for uninterrupted broadcasting time, and my co-host Konstantin, to my behind-the-scenes partner in crime, Foteini Tasiopolous, who was responsible not only for putting me in front of the camera (you can thank her later) to moderating comments, handling on-the-fly technical issues and generally making sure that the streams actually occurred, it has been an incredible group effort.

We have been living in interesting times,

as the saying goes, and as a somewhat niche business, the effects of putting a small shop like ours into lockdown were impossible to predict.

But thanks to the kindness and support of our customers, fellow Nikon lovers and photography enthusiasts, not only have we been able to come through the other end relatively unscathed, but we have made an entirely new 'found family' of like-minded individuals, who enjoy the brand just as much as they treasure the adventure of taking photos.

So, from one Nikon devotee to another, if you have watched one or all of the live streams, if you have contributed, commented, liked or subscribed, thank you, from myself and the entire Grays of Westminster team. ■

“ We have been living in interesting times, as the saying goes, and as a somewhat niche business, the effects of putting a small shop like ours into lockdown were impossible to predict.

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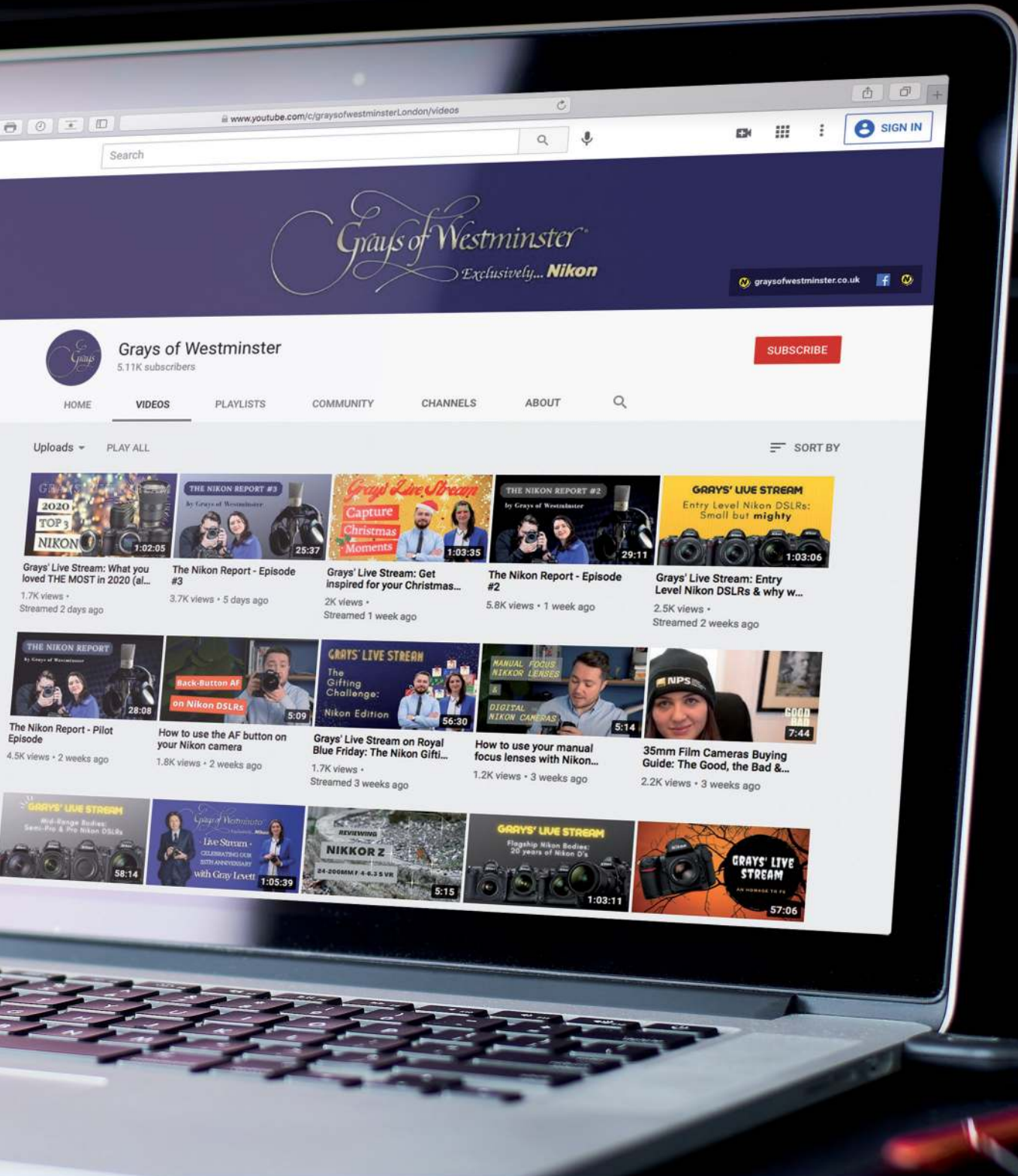




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Introduction by Gillian Greenwood Author & Senior Features Editor of *Nikon Owner* magazine.
Afterword by Gray Levett founder of Grays of Westminster.

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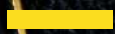
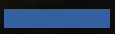
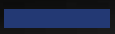



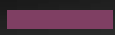
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NIKONOPAEDIA

Here at Grays of Westminster, you will find us full to the brim with Nikon. In this issue we are highlighting some of our best sellers as well as the most recent product releases. There is always something at Grays for the most ardent of Nikonoholics.

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THE ALL-NEW NIKON D780

Create your best work yet



The DSLR successor to the D750 gives creative photographers everything they want from a full-frame camera—and more.

A reliable partner for bold creators everywhere, the D780 nails stills or movies with equal brilliance.

The tough D780 boasts a fast, dedicated Hybrid-AF system for Live View shooting, and a fast, powerful 51-point Phase-Detection AF system for viewfinder shooting. When shooting in Live View, photographers and moviemakers benefit from the same AF system as found in the acclaimed Nikon Z 6 mirrorless camera.

Users can lock onto expressions with Eye-Detection AF and take advantage of low-light AF, which powers reliable subject acquisition all the way down to -6 EV.



Photographers shooting through the viewfinder benefit from flagship tracking performance, and quick switching between advanced AF modes.

Fast burst rates add to the versatility of this camera: up to 7 fps in viewfinder shooting, and 12 fps in Silent Photography mode during Live View shooting. Other notable features include the blazing maximum shutter speed of 1/8000 s, which gives photographers the flexibility to sync with Nikon Speedlights. Or they can stretch time all the way to 900 secs, perfect for capturing dramatic light trails and nightscapes.

Movie shooters will love the quality of the footage they can achieve with the D780. The camera uses its 6K image sensor resolution to produce ultra-high-resolution 4K/UHD footage at 30p/25p/24p with zero crop factor. Videographers can also use an external movie recorder to capture rich HLG HDR footage, which can be shown directly on a compatible TV or monitor.

Summary of key features

VIEWFINDER AF

The 51-point Phase-Detection AF system is sensitive down to -3 EV. You get flagship tracking capabilities and quick switching between advanced AF modes.

AF IN LIVE VIEW

The 273-point Hybrid-AF system is sensitive down to -4 EV, or down to -6 EV in Low-Light AF.¹ Eye-Detection AF is available when shooting stills.

BURST RATES UP TO 12 FPS

Shoot at up to 7 fps with AF/AE, or up to 12 fps in Silent Live View Photography mode. Users get full resolution images, even when shooting in RAW.

OPTICAL VIEWFINDER AND TILTING TOUCHSCREEN

The 0.70x optical viewfinder gives a wide field of view and 100% coverage. The tilting 2359k-dot LCD monitor offers touch shutter release and AF.

SUPERB IMAGE QUALITY

F-mount lenses. 24.5 MP full-frame CMOS sensor. EXPEED 6 image processor. The same 180K-pixel RGB sensor and Advanced Scene Recognition system as the D850.

ULTRA-WIDE ISO RANGE

The D780 boasts a wider ISO range than the acclaimed D850. It offers an ISO between 100 and 51200, extendable up to 204800 and down to ISO 50.

FULL-FRAME DSLR MOVIES

Shoot ultra-high-resolution 4K/UHD footage at 30p/25p/24p with zero crop factor. Record in N-Log or capture rich Hybrid Log Gamma (HLG) footage.

CREATIVE FREEDOM

In-camera time-lapse. 2 MP stills at a blazing 120 fps. In-camera digitising menu. And more.

FAST IMAGE TRANSFER

The camera's high-speed data-transfer capabilities and wireless connectivity make it easy to get images out there. And SnapBridge lets users share JPEGs and RAW files with any smart device.



BUY YOUR D780 ONLINE NOW!

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NIKKOR Z 14-24mm f/2.8 S

Professional f/2.8 ultra-wide zoom lens



Elaborate landscapes. Mesmerising nightscapes. Striking architecture. With advanced optics and extensive sealing, this bright, full-frame 14-24 mm mirrorless lens is a true professional. Its superb rendering performance and compact build set it apart from any other ultra-wide-angle zoom out there.

This incredibly lightweight 14-24 mm zoom lens is a versatile creative tool. The wide Z mount and constant f/2.8 aperture enable a thrilling performance that rivals that of even fixed focal length lenses. Focusing is fast, smooth, and silent, and you can control shooting parameters directly from the lens.

A dynamic sense of place

Expansive views. Scene-setting interiors. From immersive ultra-wide compositions to wide establishing shots that create a real sense of place. Benefit from exceptional sharpness, detail, and colour—whether you shoot stills or movies.

Filter Ready

The compact design enables use of 112 mm screw-on filters together with the included, specialised lens hood. A rear filter slot allows use of gel colour filters.

Type	Nikon Z mount
Format	FX/35 mm
Focal length	14–24 mm
Maximum aperture	f/2.8
Minimum aperture	f/22
Lens construction	16 elements in 11 groups (including 4 ED elements, 3 aspherical elements, elements with Nano Crystal and ARNEO coats, and a fluorine-coated front lens element)
Angle of view	FX format: 114° to 84° / DX format: 90° to 61°
Focal length scale	Graduated in millimetres (14, 15, 16, 18, 20, 24)
Focusing system	Internal focusing system
Minimum focus distance	0.28 m (0.92 ft) from focal plane at all zoom positions
Maximum reproduction ratio	0.13x (24 mm focal length)
No. of diaphragm blades	9 (rounded diaphragm opening)
Aperture range	f/2.8 to f/22
Coating	Nano Crystal Coat, Fluorine coat, ARNEO coat
Diameter x length	Approx. 88.5 mm/3.5 in. maximum (extension from lens mount) diameter x 124.5mm/5 in. (distance to end of lens from camera lens mount flange)
Weight	Approx. 650 g (1 lb 7 oz)
Autofocus	Yes
Internal focusing	Yes
Focusing	Auto, Manual
Supplied accessories	LC-Z1424 Lens Cap (front cap), LC-K104 Lens Cap (front cap), LF-N1 Lens Cap (rear cap), HB-96 Lens Hood, HB-97 Lens Hood, CL-C2 Lens Case

NIKKOR Z 50mm f/1.2 S

Professional f/1.2 50mm prime lens



Optimised for the remarkable light-gathering capability of Nikon Z mirrorless cameras, this bright full-frame lens brings new levels of depth and detail to a classic focal length. You get unwavering autofocus and exceptional aesthetic control. Create your best work yet in the space where artistry meets precision.

Pin-sharp eyelashes set against elaborate bokeh. Iconic views with finely detailed point light sources. This lens' incredible resolving power gives you a versatile brush with which to paint with the light. From magnetic portraiture to atmospheric movie scenes, realise your vision in pristine detail. Creating ultra-high-resolution photography? This full-frame mirrorless lens focuses quickly, smoothly, and ever so quietly. Your area of focus is rendered sharply, even when shooting at close distances or with shallow depth of field. The f/1.2 maximum aperture opens up your possibilities when available light is in short supply. If shooting backlit subjects, Nikon's anti-reflection ARNEO and Nano Crystal Coat combat ghosting and flare for remarkably clean images. When your vision is best realised in video, this 50mm prime lens gives you vast control over depth of field. From shorts to campaigns, footage can look powerfully cinematic. Focus breathing is virtually non-existent, and smooth exposure control ensures steady transitions between interiors and exteriors.

Nikon Z 50mm f1.2 S Lens Key Features:

- Professional-grade 50mm lens
- Perfect for portraiture photography
- Anti-reflection Arneo coating
- Nano-Crystal coating
- Reduced ghosting and flare
- Incredible control of DOF

- Lightning-fast & accurate autofocus
- OLED Display for aperture/focal range/DOF
- Assign different functions to Fn button
- S-Line build quality
- Dust and moisture resistant build

Type	Nikon Z mount
Focal length	50 mm
Maximum aperture	f/1.2
Minimum aperture	f/16
Lens construction	17 elements in 15 groups (including 2 ED elements, 3 aspherical elements, and elements with Nano Crystal and ARNEO coats)
Angle of view	FX format: 47°, DX format: 31° 30'
Focusing system	Internal focusing system
Minimum focus distance	0.45 m (1.48 ft) from focal plane
Maximum reproduction ratio	0.15x
No. of diaphragm blades	9 (rounded diaphragm opening)
Aperture range	f/1.2 to 16
Coating	Nano Crystal Coat, ARNEO coat
Filter attachment size	82 mm (P = 0.75 mm)
Diameter x length (extension from lens mount)	Approx. 89.5 mm/3.6 in. maximum diameter x 150 mm/6 in. (distance to end of lens from camera lens mount flange)
Weight	Approx. 1090 g (2 lb 6.5 oz.)

NIKKOR Z 24mm f/1.8 S

Fast f/1.8 wide-angle prime lens



Leave ‘normal’ behind with the fast f/1.8 24 mm wide-angle prime lens that is big on detail. With advanced optics and extensive weather-sealing, this exceptional full-frame mirrorless lens is waiting to take you places you have never been before.

Shoot everywhere with the lens that is as good in tight spaces as it is with vast landscapes and city skylines. Ultra-sharp from edge to edge and brilliant in low light, this lens reveals the details that tell the story. Its outstanding optical performance will redefine your perceptions of what an f/1.8 wide-angle lens can do.

This 24 mm full-frame prime lens offers film-makers a balanced perspective that works as well for master shots as it does for interviews and interiors. Near-silent AF allows the quietest moment to deliver full impact, and the silent control ring lets you pull focus with absolute precision. Focus breathing is all but eliminated.

Nikon NIKKOR Z 24mm f/1.8 S Key Features:

- Large max 1.8 aperture
- Edge-to-edge sharpness
- Excellent in low light conditions
- Wide 24mm focal range
- Nikon’s Anti-reflective Nano Crystal Coating
- Weather Sealed
- Minimum focus distance of 0.25m
- Beautifully smooth
- Quick and near-silent autofocus

Type	Nikon Z mount
Format	FX/35 mm
Focal length	24 mm
Maximum aperture	f/1.8
Minimum aperture f/16	
Lens construction	12 elements in 10 groups (including 1 ED element, 4 aspherical elements, and elements with Nano Crystal Coat)
Angle of view	FX format: 84°, DX format: 61°
Focusing system	Rear focusing system
Minimum focus distance	0.25 m (0.82 ft), from focal plane
Maximum reproduction ratio	Approximately 0.15x
No. of diaphragm blades	9 (rounded diaphragm opening)
Coating	Nano Crystal Coat
Filter attachment size	72 mm (P = 0.75 mm)
Diameter x length (extension from lens mount)	Approx. 78 mm/3.1 in. maximum diameter x 96.5 mm/3.8 in. (distance from camera lens mount flange)
Weight	Approx. 450 g (15.9 oz.)
Focusing	Auto, Manual

NIKKOR Z 58mm f/0.95 S NOCT

Iconic Nikon. For mirrorless.



Some lenses aren't built for a system—they're the reason the system exists. The NIKKOR Z 58mm f/0.95 S Noct boasts all the classic appeal of the legendary Nikon F-Mount Noct. And all the freedom of a revolutionary optical design. Its ultra-wide aperture and exceptional sharpness offer thrilling new capabilities. Nikon Z was built for this.

The immaculately constructed NIKKOR Z 58mm f/0.95 S Noct is a truly distinctive manual-focus lens. The 58mm focal length pays homage to Nikon's renowned F-Mount Noct. The wide Z mount and large f/0.95 aperture enable liberating low-light performance. From portraits to nightscapes to movies, you'll benefit from incredible depth and sharpness.

ARNEO Coat + Nano Crystal Coat

Two anti-reflection coatings combat ghosting and flare. Nikon's ARNEO Coat counters vertical incidental light. Nano Crystal Coat counters diagonal incidental light.

Nightscapes

An optical design with 17 elements in 10 groups ensures point light sources are reproduced in beautiful detail even when shooting wide open. From night landscapes to astrophotography, the results are astounding.

Portraiture

Subjects are sharply rendered even when shooting at the widest aperture of f/0.95. You get exceptional aesthetic control in any

light, and exquisite bokeh—which is smoothly graded to the edges of the frame.

Movies

Emotion. Character. Atmosphere. With its large maximum aperture giving you vast control over depth of field, this lens enables powerfully cinematic footage. You'll also benefit from reduced focus breathing.

Mesmerising

The control ring can be used for smooth, silent aperture control (great for fading in/out during video recording) or exposure compensation.

Meticulous

An OLED information display panel lets you quickly confirm aperture, focus distance, and depth of field right on the lens.

Masterful

From AE lock to metering, bracketing, and more. You can assign as many as 17 different functions to the lens' Fn button.

NIKKOR Z 24-200mm f/4-6.3 VR

Ultra-compact telephoto zoom lens



Going on a trip? With its wide 24–200 mm zoom range and beautiful bokeh, this fast-focusing mirrorless telephoto zoom could be the only lens you’ll need. It’s lightweight, easily fits into smaller kit bags, captures richly detailed stills and movies, and is sealed to protect from dust and moisture.

Crisp and clear

Nikon’s ARNEO coat combats ghosting and flare for clearer images, even when shooting direct light sources at wide angles. Point light sources, such as streetlights at night, are reproduced faithfully.

Steady in low light

In-lens VR lets you shoot up to 4.5 stops slower than otherwise possible.¹ Capture clearer telephoto shots as daylight fades, or film sweeping wide angles without the unwanted effects of camera shake.²

Sharp up close

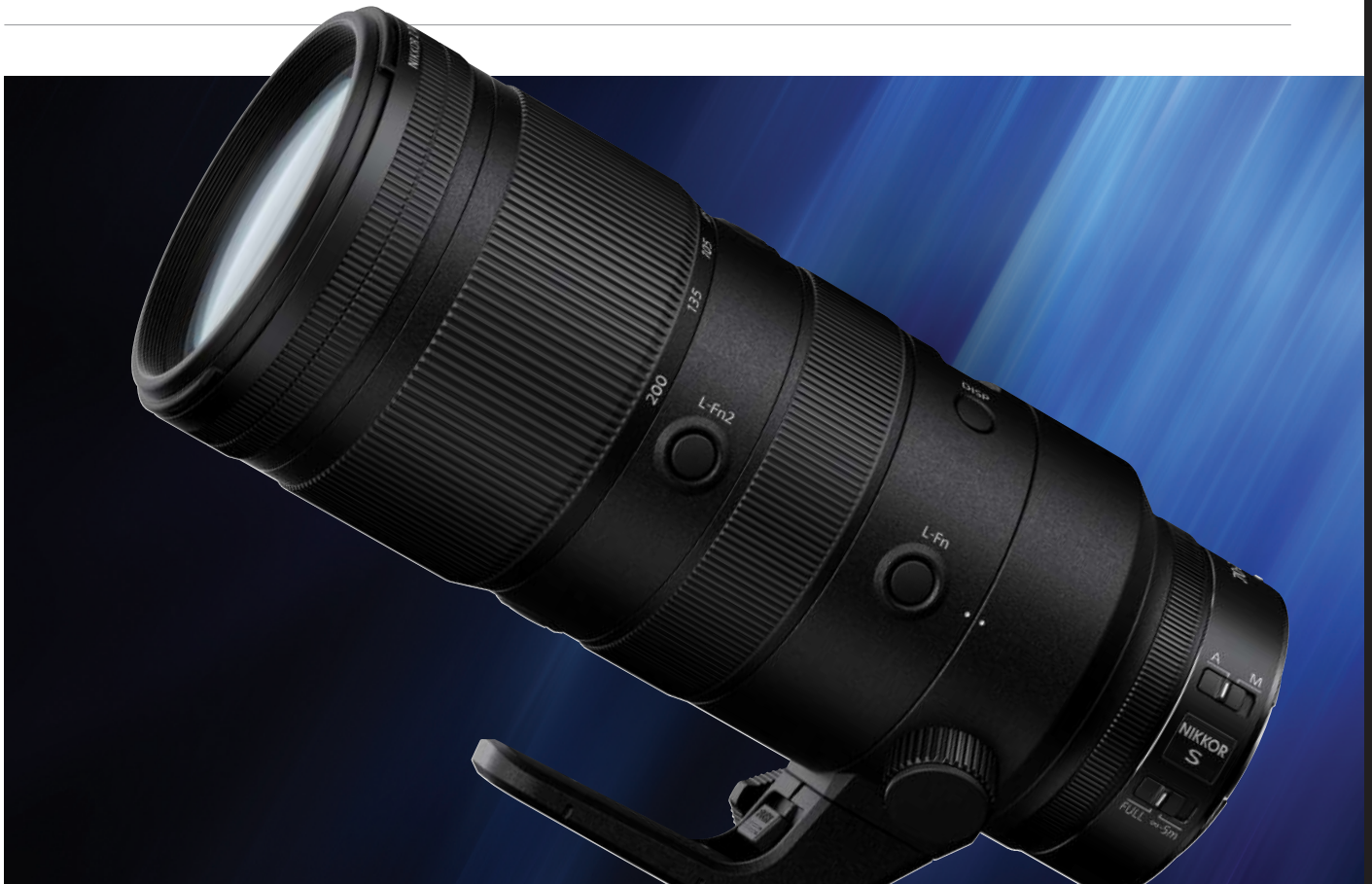
A flower growing through concrete. Patterns in landscapes and portraits. With a close focusing distance that starts at just 0.5 m (at 24mm), you have complete control of the frame when you shoot close up.

Capture beautiful full-frame video footage thanks to advanced NIKKOR optics that make the most of your Nikon Z camera’s superb image quality. Autofocus is whisper-quiet. Smooth, stable aperture control ensures natural exposure changes. Focus breathing is reduced as is focus-shift while zooming.

Type	Nikon Z mount
Format	FX/35 mm
Focal length	24–200 mm
Apertures	Maximum: f/4 to 6.3 / Minimum f/22 to 36
Lens construction	19 elements in 15 groups (including 2 ED elements, 1 aspherical ED element, 2 aspherical elements, and elements with an ARNEO coat and a fluorine-coated front lens element)
Angle of view	FX format: 84° to 12° 20', DX format: 61° to 8°
Focal length scale	Graduated in millimetres (24, 35, 50, 70, 105, 135, 200)
Focusing system	Internal focusing system
Minimum focus distance	4 mm zoom position: 0.5 m (1.64 ft.), 35 mm zoom position: 0.54 m (1.78 ft.), 50 mm zoom position: 0.55 m (1.81 ft.), 70 mm zoom position: 0.58 m (1.91 ft.), 105 mm zoom position: 0.65 m (2.14 ft.), 135 mm zoom position: 0.68 m (2.24 ft.), 200 mm zoom position: 0.7 m (2.30 ft.) (measured from focal plane)
Max. reproduction ratio	0.28x
Vibration reduction	Yes. Lens shift using voice coil motors (VCMs)
No. of diaphragm blades	7 (rounded diaphragm opening)
Filter attachment size	67 mm (P = 0.75 mm)
Diameter x length (ext. from lens mount)	Approx. 76.5 mm/3.1 in. maximum diameter x 114 mm/4.5 in. (distance from camera lens mount flange)
Weight	Approx. 570 g (1 lb 4.2 oz)
Autofocus	Yes
Internal focusing	Yes
Focusing	Auto, Manual

NIKKOR Z 70-200mm f/2.8 VR S

Professional f/2.8 medium-telephoto zoom lens



You will always be ready for any situation when you use this fast full-frame mirrorless lens. With its 70–200mm focal length range, advanced optics, and extensive weather sealing, the NIKKOR Z 70-200mm f/2.8 VR S covers all the bases. Whether you shoot sports, events, or reportage, its exceptionally compact build frees you to go the distance.

Beautiful bokeh

The wide Z mount and constant f/2.8 rounded 9-blade aperture enable thrilling performance in any light. This telephoto zoom also gives you natural-looking bokeh, which is smoothly graded to the edges of the frame.

Goodbye lens flare

ARNEO and Nano Crystal coatings combat ghosting and flare. Nikon's ED and SR glass counter chromatic aberration, with SR glass compensating for hard-to-control blue light. You get sharper images and better contrast.

Ready for Video

When the story calls for video, you get smooth, precise control over your shots. The lens panel features a depth-of-field scale, so you can easily determine the minimum and maximum distances at any given f-stop. Focus breathing is all but eliminated, and stable aperture control delivers natural exposure changes throughout the scene.

Type Nikon	Z mount
Format	FX/35 mm
Focal length	70-200 mm
Apertures	Maximum: f/2.8 / Minimum f/22
Lens construction	21 elements in 18 groups (including 6 ED lens elements, 2 aspherical elements, 1 fluorite element, 1 SR lens element, elements with Nano Crystal and ARNEO coats, and a fluorine-coated front lens element)
Angle of view	FX format: 34° 20'–12° 20', DX format: 22° 50'–8°
Focal length scale	Graduated in millimetres (70, 85, 105, 135, 200)
Focusing system	Internal focusing system
Minimum focus distance	70 mm zoom position: 0.5 m (1.64 ft.), 85 mm zoom position: 0.63 m (2.07 ft.), 105 mm zoom position: 0.68 m (2.23 ft.), 135 mm zoom position: 0.8 m (2.62 ft.), 200 mm zoom position: 1.0 m (3.28 ft.) (measured from focal plane)
Max. reproduction ratio	0.2x
Vibration reduction	Yes. Lens shift using voice coil motors (VCMs)
No. of diaphragm blades	9 (rounded diaphragm opening)
Filter attachment size	77 mm (P = 0.75 mm)
Diameter x length (ext. from lens mount)	Approx. 89 mm/3.6 in. maximum diameter x 220 mm/8.7 in. (distance from camera lens mount flange)
Weight	Approx. 1440 g (3 lb 2.8 oz) (with the tripod collar), Approx. 1360 g (3 lb) (without the tripod collar)
Autofocus	Yes
Internal focusing	Yes
Focusing	Auto, Manual

NIKON Z 5 + NIKKOR Z 24-50mm f/4-6.3S



An easy-to-handle full-frame mirrorless camera combined with an excellent lens

The Nikon Z 5 is an entry-level full-frame camera and part of the Nikon Z family. Tough, light, and easy to handle, the Nikon Z 5 is a brilliant opportunity for anyone who wants to move into full-frame mirrorless photography. Launching alongside the camera is the portable NIKKOR Z 24-50mm f/4-6.3: the shortest and lightest full-frame mirrorless zoom lens around. It is the perfect partner for the Nikon Z 5 and a great option for any Nikon Z creator who wants a truly portable full-frame zoom lens.

Positioned below the Nikon Z 7 and Z 6, the Nikon Z 5 is designed for anyone who wants to begin exploring the beauty of full-frame photography. Whether shooting stills or 4K movies, users will see their images take on thrilling new levels of detail, depth, and colour. Clean images with a stunning dynamic range

are attainable even at high ISOs thanks to a full-frame 24.3 MP CMOS sensor that takes full advantage of the light-gathering capabilities of the ultra-wide Z mount. Nikon's 273-point Hybrid-AF system delivers sharp focus across the frame and has the same EVF as the renowned Z 6 and Z 7, which offers an ultra-sharp view. Dual card slots provide flexible storage and handling is effortless, thanks to acclaimed Nikon Z ergonomic features including the deep camera grip. The camera can also be powered via USB 2 — ideal if you are recording a long time-lapse sequence from the living-room window!



AF-S NIKKOR 120-300mm f/2.8E FL ED SR VR



Action. Power. Emotion. This tough medium-telephoto zoom covers the versatile 120–300mm focal length range with a constant f/2.8 maximum aperture. Perform at your absolute best with optical performance to rival prime lenses and superb subject acquisition, even in challenging low-light conditions.

Whether you're shooting inside a sports venue or outdoors at night, the phenomenal resolving power of this lens enables incredibly sharp images. The optical design boasts 25 elements in 19 groups and includes Nikon's new SR glass, which thoroughly counters chromatic aberration. ARNEO¹ and Nano² Crystal coatings combat ghosting and flare.

Exhilarating precision

The constant f/2.8 aperture enables comfortable speed and smooth control over depth of field across the entire zoom range, giving you enough room to use 1.4x or 2.0x teleconverters without sacrificing AF performance.

Locked-on tracking

AF performance equivalent to a prime telephoto lens keeps pace with fast-moving subjects—even when they're moving erratically. An electromagnetic diaphragm ensures precise exposures at high frame rates.

Rock steady

Nikon's Vibration Reduction (VR) gives you a four-stop advantage, even with a teleconverter activated. VR starts up the

moment you power on the camera. SPORT VR mode reliably tracks fast-moving subjects.

The AF-S NIKKOR 120-300mm f/2.8E FL ED SR VR is the first lens to utilise both Nikon's ED and SR glass to combat chromatic aberration and coma. Harder-to-control blue light (short wavelength spectrum) is now compensated, giving sharper images and better contrast. Colour fringing is greatly reduced even when shooting at the widest maximum aperture.

¹ARNEO Coat is an anti-reflective coating system that achieves ultra-low reflectance for incident light reaching the lens surface from a vertical direction. Thanks to Nikon's original thin-layer manufacturing technology with its optimized algorithm, this system enables the capture of clear and crisp images with minimal ghost and flare effects even when a light source is located within the frame

²NANO: Originating from Nikon's work in semiconductor manufacturing technology, NIKKOR's Nano Crystal Coat is an antireflective coating that employs an extra-low refractive index coating featuring ultra-fine, nano-sized* crystal particles. These crystallized particles eliminate reflections inside the lens throughout the spectrum of visible light waves (380 to 780 nm) in ways that far exceed the limits of conventional antireflection coating systems. Nano Crystal Coat not only solves ghost effects caused by red light, which was incredibly difficult for previous systems. It also effectively reduces ghost and flare effects caused by light entering the lens diagonally. The result: clearer images. This advanced coating system is employed for higher-class F-mount lenses and all Z-mount S-Line lenses.

*One nanometre equals one millionth of a millimetre.

Grays of Westminster®

Exclusively... **Nikon**

THE LEGEND AND THE LEGACY



GRAYS OF WESTMINSTER THE LEGEND AND THE LEGACY

by Gillian Greenwood

Introduction by
Kazuo Ushida, President
Nikon Corporation Japan

Grays of Westminster - Exclusively Nikon: The Legend and The Legacy by Gillian Greenwood's chronicles the story of the world's only camera shop to have been granted a Coat of Arms by Her Majesty's The College of Arms. The legendary store, based in Pimlico, London, was founded 35 years ago by Gray Levett.

Comprising 20 chapters and measuring 200 x 280mm, the book covers the company's history, exploring its growth from humble beginnings to one of the world's most celebrated photo-outlets, serving a global database of customers, with an unparalleled reputation for customer service that is second to none.

"Grays of Westminster and Nikon represent a timeless partnership and I am honoured to be able to celebrate their 30th Anniversary and to be a part of their journey through history." - President of the Nikon Corporation Japan.

Magnificently illustrated with over 180 images, many by master-photographer Tony Hurst, the book's 20 chapters include comments from major names in the world of photography and film production such as Heather Angel, Jim Brandenburg, Neil Lucas, Mike Maloney, OBE, Joe McNally, Tristan Oliver, Moose Peterson and Richard Young as well as well-known customers such as Michael Bond (creator of Paddington Bear), Stanley Kubrick and David Suchet over the years. There is also a chapter on the history of photography and the development of the Nikon brand.

"Highly recommended"



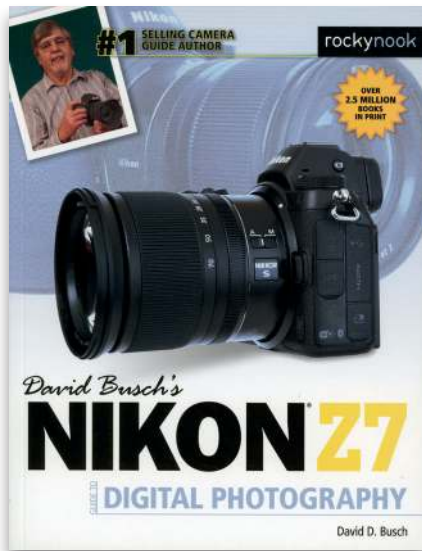
Hardcover, 208 pages & 180 colour & black & white photographs, size: 200 x 280 mm Weight: 1542g
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Nikon Z 7 Guide to Digital Photography by David Busch



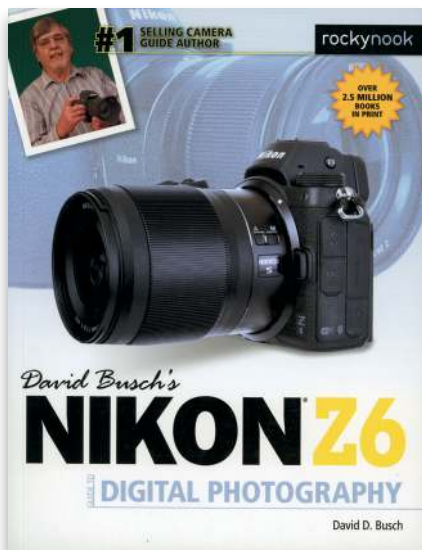
David Busch's Nikon Z 7 Guide to Digital Photography is your all-in-one comprehensive resource and reference for the exciting Nikon Z 7 compact mirrorless camera. This ground-breaking pro/enthusiast camera is built around a 45.7 megapixel back-illuminated sensor, that offers incredible image quality, especially when coupled with a new line of ultra-sharp S-series, Z-mount lenses.

The affordable FTZ adapter allows you to use more than 300 different lenses in Nikon's F-mount line-up too. Five-axis in-body image stabilization provides up to five stops of anti-shake performance so you can hand-hold the camera at slower shutter speeds. With 493 phase-detect AF focus points, covering 90 percent of the frame, and the next-generation EXPEED 6 processing chip, the Z 7 offers lightning fast focus for stills and both 4K and Full HD movie-shooting. The stunning 3.7 megapixel Quad VGA electronic viewfinder presents a crystal-clear image as you shoot.

With this book in hand, you'll master all the camera's impressive features, and fine tune your camera skills as develop your creativity taking great photographs with your new Z 7.

Price: £30.00 | **Paperback:** 544 pages | **Dimensions:** 17.8 x 3.2 x 22.9 cm

Nikon Z 6 Guide to Digital Photography by David Busch



David Busch's Nikon Z 6 Guide to Digital Photography is your all-in-one comprehensive resource and reference for the exciting and affordable Nikon Z 6 compact mirrorless camera. This ground-breaking enthusiast camera is built around a 24.5 megapixel sensor, that offers excellent image quality and ISO speeds from ISO 100-51200. The Z 6 can be fitted with any of the new ultra-sharp S-series, Z-mount lenses, or mount a full line of Nikon's existing F-mount lenses, with the optional FTZ adapter.

Five-axis in-body image stabilization provides up to five stops of anti-shake performance so you can hand-hold the camera at slower shutter speeds. With 273 phase-detect AF focus points, covering 90 percent of the frame, and the next-generation EXPEED 6 processing chip, the Z 6 can shoot sports and action at up to 12 frames per second, with lightning fast focus. The Z 6 can capture both 4K and Full HD movies, too. With this book in hand, you'll master all the camera's impressive features, and fine tune your camera skills as develop your creativity taking great photographs with your new Z 6.

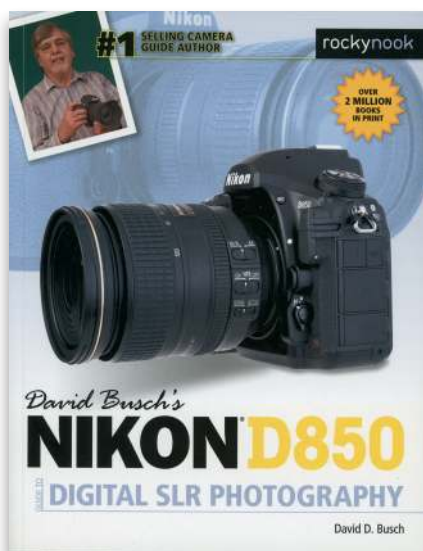
Filled with detailed how-to steps and full-colour illustrations, David Busch's Nikon Z 7 and Z 6 Guides to Digital Photography cover all the camera's capabilities in depth, from taking your first photos through advanced details of setup, exposure, lens selection, lighting, and more, and relates each feature to specific photographic techniques and situations.

Also included is the handy visual guide to the Z 7 & Z 6, with close-up photos and descriptions of the camera's essential features and controls. Learn when to use each option and, more importantly, when not to use them, by following the author's recommended settings for every menu entry.

With best-selling photographer and mentor David Busch as your guide, you'll quickly have full creative mastery of your camera's capabilities, whether you're shooting on the job, as an advanced enthusiast, or are just out for fun.

Price: £30.00 | **Paperback:** 544 pages | **Dimensions:** 17.8 x 3.2 x 22.9 cm

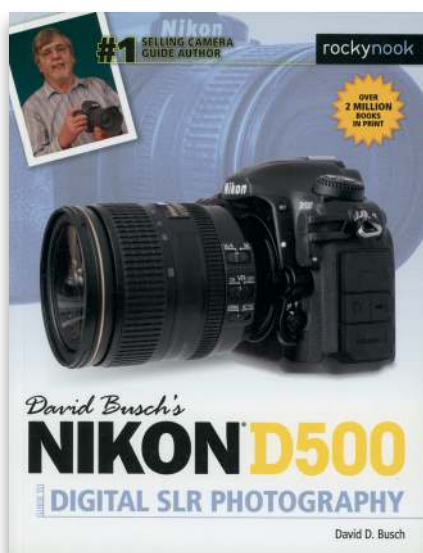
Nikon D850 Guide to Digital SLR Photography by David Busch



David Busch's Nikon D850 Guide to Digital SLR Photography is your all-in-one comprehensive resource and reference for the feature-packed Nikon D850 camera. Built around a groundbreaking 45.7 megapixel back-illuminated sensor, this pro/enthusiast model offers incredible image quality and high ISO performance, along with 4K movie shooting capabilities. With continuous shooting up to 9 fps with optional battery grip, the Nikon D850 is one of the most versatile cameras the company has ever offered. With this book in hand, you master all the camera's impressive features, and fine tune your skills as you develop your creativity taking great photographs with your D850. Filled with detailed how-to steps and full-colour illustrations, David Busch's Nikon D850 Guide to Digital SLR Photography covers all the camera's capabilities in depth, from taking your first photos through advanced details of setup, exposure, lens selection, lighting, and more. It relates each feature to specific photographic techniques and situations. Also included is a handy visual guide to the D850, with close-up photos and descriptions of the camera's essential features and controls. Learn when to use each option and, more importantly, when not to use them, by following the author's recommended settings for every menu entry. With best-selling photographer and mentor David Busch as your guide, you'll quickly have full creative mastery of your camera's capabilities, whether you're shooting on the job, as an advanced enthusiast, or are just out for fun. Start building your knowledge and confidence, while bringing your vision to light with the Nikon D850 today.

Price: £30.00 | **Paperback:** 544 pages | **Dimensions:** 7 x 9.125in

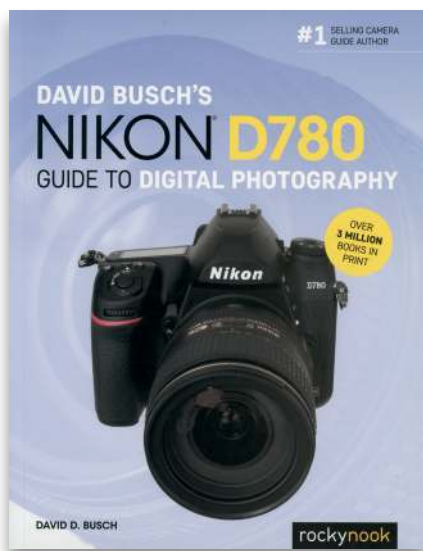
Nikon D500 Guide to Digital Photography by David Busch



David Busch's Nikon D500 Guide to Digital SLR Photography is the most comprehensive reference and guide book for Nikon's long-awaited 20.9-megapixel enthusiast/professional DX-format digital camera. With the same 180,000-pixel metering sensor and lightning-fast 153-point autofocus system found in Nikon's top-of-the-line D5, this model offers precise exposure and fast focusing at up to 10 frames per second. The D500 adds stunning 4K/UHD video capabilities, and a new SnapBridge feature that provides a seamless connection between the camera and a smartphone using a Bluetooth link. With this book in hand, you will discover all the capabilities of the Nikon D500 as you explore the world of digital photography, develop your creativity, and capture the best photographs you have ever taken. Filled with detailed how-to steps and full-colour illustrations, David Busch's Nikon D500 Guide to Digital SLR Photography describes every feature of this sophisticated camera in depth, from taking your first photos through advanced details of setup, exposure, lens selection, lighting, and more. It relates each feature to specific photographic techniques and situations. Also included is the handy camera roadmap, an easy-to-use visual guide to the D500's features and controls. Learn when to use every option and, more importantly, when not to use them, by following the author's recommended settings for every menu entry. With bestselling photographer and mentor David Busch as your guide, you will quickly have full creative mastery of your camera's capabilities, whether you're shooting on the job, taking pictures as an advanced enthusiast, or just out for fun. Start building your knowledge and confidence, while bringing your vision to light with the Nikon D500.

Price: £30.00 | **Paperback:** 456 pages | **Dimensions:** 17.5 x 2.3 x 22.9 cm

Nikon D780 Guide to Digital Photography by David Busch



David Busch's Nikon D780 Guide to Digital Photography is your all-in-one comprehensive resource and reference for the exciting Nikon D780 digital SLR. This weather-sealed pro/enthusiast camera is built around a 24.5 megapixel back-illuminated sensor that offers incredible image quality and features a dual focus system for fast phase detect autofocus in both viewfinder and live view/movie modes. Burst shooting with continuous autofocus at 7 frames per second – or up to 12 fps in live view/silent shooting mode – is an action photographer's dream. Videographers will love the D780's UHD 4K video, too. All photographers will appreciate the security the camera's twin SD card slots provide. 528 pages filled with detailed how-to steps and full-colour illustrations, David Busch's Nikon D780 Guide to Digital Photography covers all the camera's capabilities in depth, from taking your first photos through advanced details of setup, exposure, lens selection, lighting, and more, and relates each feature to specific photographic techniques and situations. Also included is the handy visual "roadmap" guide to the D780, a chapter with close-up photos and descriptions of the camera's essential features and controls. Learn when to use each option and, more importantly, when not to use them, by following the author's recommended settings for every menu entry. With best-selling photographer and mentor David Busch as your guide, you'll quickly have full creative mastery of your camera's capabilities, whether you're shooting on the job, as an advanced enthusiast, or are just out for fun. Start building your knowledge and confidence, while bringing your vision to light with the Nikon D780 today.

Price: £30 | **Paperback:** 528 pages | **Dimensions:** 17.78 x 2.54 x 22.86 cm

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- Gray Levett, Founder Grays of Westminster



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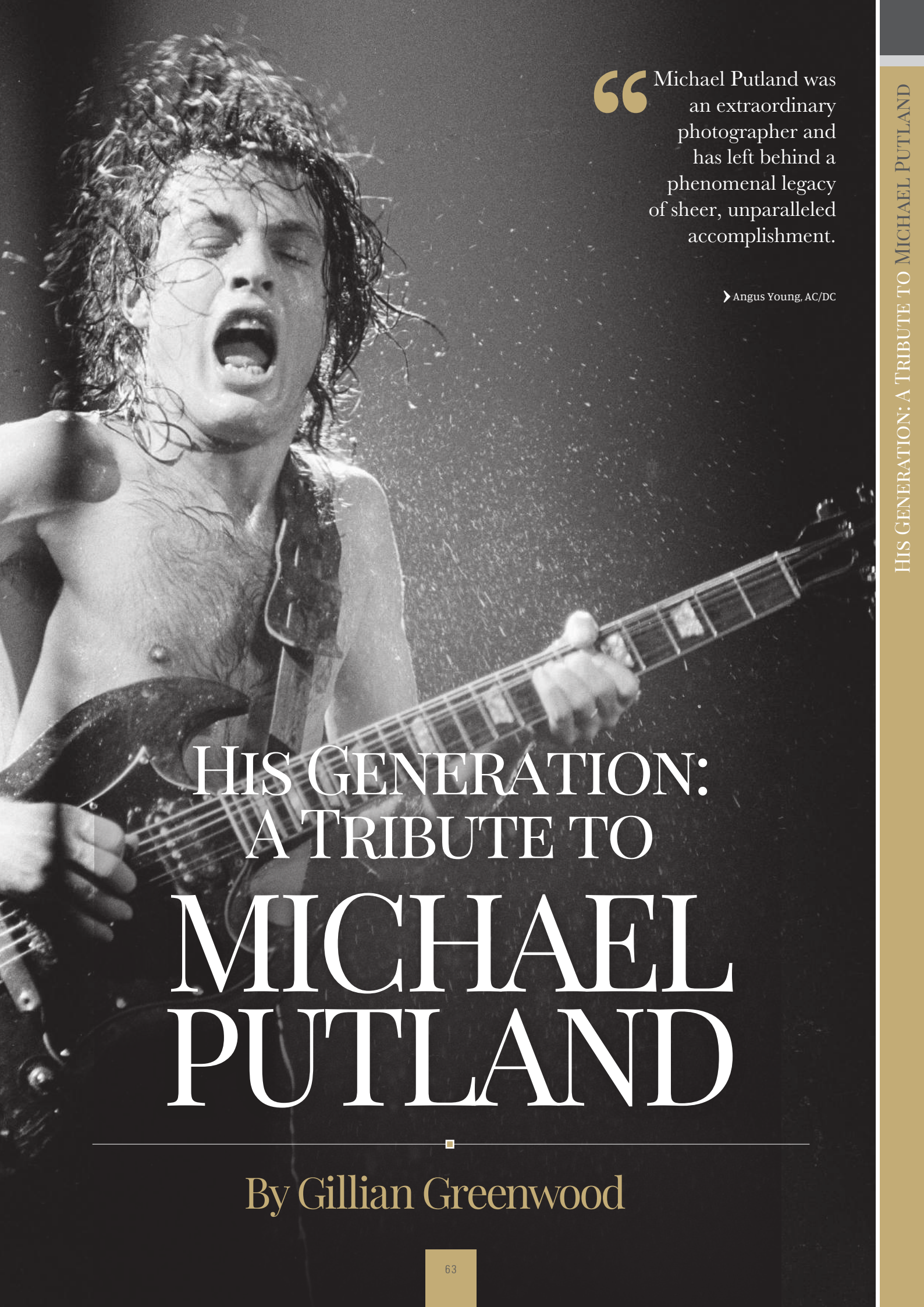
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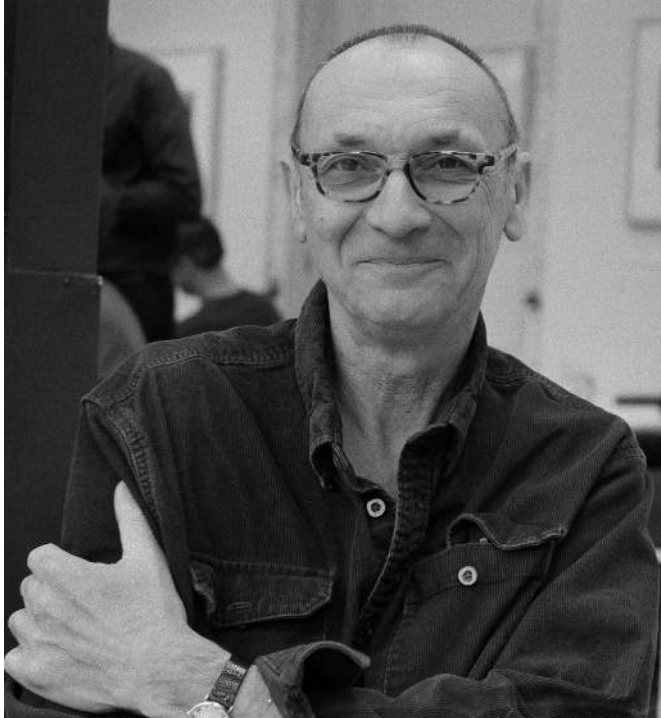


“ Michael Putland was an extraordinary photographer and has left behind a phenomenal legacy of sheer, unparalleled accomplishment.

► Angus Young, AC/DC

HIS GENERATION: A TRIBUTE TO MICHAEL PUTLAND

By Gillian Greenwood



“ He went on to work with some of the most remarkable musicians of the twentieth century.

The famous *Tapisserie de Bayeux* tells the story of the events of 1064–1066 culminating in the Battle of Hastings. It consists of some seventy colourful scenes, embroidered on linen with woollen yarns.

Photography could almost be viewed as a tapestry made up of diverse, brightly coloured threads. Light, shade, emotion, even movement are woven together to create a number of singular, arresting moments in time, sometimes unexpected, sometimes premeditated. The images captured by a portrait photographer might show a mere glimpse of his subject, but at the same time reveal an entire life-history. They might reflect the dazzling energy he inherently possesses or a haunting procrastination within his inner soul.

A good photographer demonstrates all of this within his work, and more, but it is an exceptional one who chronicles the changing world around him with such breadth and intensity that it stops us abruptly in our tracks, allowing us to view that world anew.

Michael Putland was such a photographer. Born two years after the end of WW2, Michael grew up in Harrow where he took his first pictures at the age of nine. When he left school he worked as an assistant to

various photographers including the *Time Life* photographer Walter Curtain and the legendary motor-racing photographer Louis Klemantaski. In 1969 he set up his own studio in the basement of 40 Churton Street, and by 1971 he was the official photographer for the British music magazine *Disc and Music Echo*. His first assignment that year was to photograph Mick Jagger in London.

He went on to work with some of the most remarkable musicians of the twentieth century.

AC/DC, The Beach Boys, Jeff Beck, Bee Gees, Black Sabbath, Blondie, Marc Bolan, David Bowie, Johnny Cash, Cher, Eric Clapton, Leonard Cohen, Alice Cooper, Crosby, Stills, Nash & Young, Miles Davis, Deep Purple, Bob Dylan, Rod Stewart, Fleetwood Mac, Jimi Hendrix, Michael Jackson, Elton John, B.B. King, The Kinks, Led Zeppelin, John Lennon, Bob Marley, George Michael, Kylie Minogue, Dolly Parton, Pink Floyd, The Police, Prince, Queen, Rolling Stones, Diana Ross, Slade, Bruce Springsteen, Sting, Tina Turner, Scott Walker, Wham!, The Who, Stevie Winwood, Neil Young, Yes, Frank Zappa. And this is not the full list. Michael’s work touched upon the uncomplicated joy, the powerful simplicity, the sheer elation of each of those artists.

There was a joyful integrity to his work that highlighted his understanding of both his subject and the intense musical vision and creative insight of the period. His portraits were always visually immediate, each one of them beautifully crafted. Yet there was more – it was as if an exquisite luminosity had been granted to each of his subjects, perhaps distilled from the vigour, passion and idealism of the time, perhaps a reflection of Michael’s own warmth and enthusiasm for life.

Michael Putland was an extraordinary photographer and has left behind a phenomenal legacy of sheer, unparalleled accomplishment. He has also enabled the rest of us to look at the world as it once existed in the second part of the twentieth century in a different way. With its musical and philosophic exuberance, he captured on film a living, breathing, bright new universe, peopled with larger-than-life musicians and artists full of idealism and hope for the future.

Perhaps the road-map Michael created is his legacy to all of us: no matter what field of photography we have chosen, we have the ability to view our planet and the people in it with a fresh new perspective and create our own photographic tapestries.

‘My Generation’ was an album released by The Who in 1965.

› Jimmy Page, Led Zeppelin



“ ... he captured on film a living, breathing, bright new universe, peopled with larger-than-life musicians and artists full of idealism and hope for the future.

HIS GENERATION: A TRIBUTE TO MICHAEL PUTLAND

ARE YOU SURE?

by Derek Cooke

My first meeting with Gray Levett took place in 1985. He had placed an advertisement in *Amateur Photographer* magazine and was selling a photographic publication that I wanted for my collection. After a brief phone call, we arranged to meet at his sister's basement flat in Moreton Terrace, London, SW1.

Finding the location proved to be rather a challenge as I was not very familiar with that particular area of London, but following Gray's directions, I was soon ringing the bell to the flat. He answered the door and I was directed to a room at the rear of the premises. His very small, cramped office consisted of a makeshift desk (a door placed across two cabinets) and a small bookcase. There was very little photographic equipment in view.

We started talking about life in general and a number of different photographic issues; we covered a wide range of different subjects and it seemed as if we had a lot in common. This first meeting was the beginning of a long and continuing friendship. (I still have the book I purchased 36 years ago.)

During July 1989 I received a phone call from Gray; there was something he wanted to show me and he asked if we could arrange a time to get together. With great anticipation I agreed to meet him at his sister's flat, having assumed he had obtained a piece of Nikon photographic equipment that I was looking for. However, upon my arrival, he told me that we were going for a short walk; with this in mind I came to the conclusion that he must be taking me to lunch. How wrong could I have been!



► Derek Cooke

Within a few minutes we arrived in Churton Street, in front of The Constitution public house. Next to the pub was a rather sad, derelict barber shop, number 40. Little did I realise this was to be a 'decisive moment' which would lead to the development of Grays of Westminster, the only Nikon photographic retailer in the world. Gray explained that he was seriously considering using the premises for his new shop and asked for my opinion. Before I could answer he produced a set of keys and we unlocked the door to the entrance. The smell of decay and neglect assaulted our senses as we walked through the dilapidated hallway. Turning right, we went into the main area of the barber shop. For a moment, it seemed as if time had stood still for the last three decades; it was almost as if the owners had left for a long lunch-break in the nineteen-fifties and forgotten to return. The floor was covered in hair and assorted debris; beside the ancient sinks we could see a strange collection of rusty razors, scissors and bars of soap in their original dishes. As fascinating as this all was, after we had carefully stepped over the holes in the floor and returned to relative safety of the hallway, I turned to Gray and said, "Are you sure?" ■



“ For a moment, it seemed as if time had stood still for the last three decades; it was almost as if the owners had left for a long lunch-break in the nineteen-fifties and forgotten to return.

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– Joe McNally, Internationally acclaimed photographer, director, author and Nikon Ambassador

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GRAYS OF WESTMINSTER

by David Yarrow

‘Photography is not about cameras, it is about passion and emotion. Of course camera bodies and lenses are the tools by which professional and amateur photographers ply their trade, but they are ancillary to the process, not the process itself.

‘But when a photographer becomes dedicated to a brand, just as when a driver becomes dedicated to a make of sports car, the moment of purchase can be emotional. It is not something that is done casually. Many camera stores are too big and impersonal to respect the occasion of a purchase, which can dumb down and flatten the experience rather than celebrate it.

‘Grays of Westminster make the buying of Nikon gear an experience in itself. The staff know the heritage of the company inside out – as working with Nikon is all that they do and therefore they share the buyer’s passion. To enter the store in Westminster is to enter a place staffed by enthusiasts and scholars, not quick-buck salesmen. There is no them and us, just a sense of “us”.

‘I feel that I am coming home to friends – to staff that know my work and my style and we can have a laugh about recent adventures. If all camera stores were as convivial and as competitive as this, the on-line camera market would be far less powerful. But Grays is unique and long may that continue. They make spending money enjoyable and as a Scotsman I can tell you, that that is quite a trick!’ ■

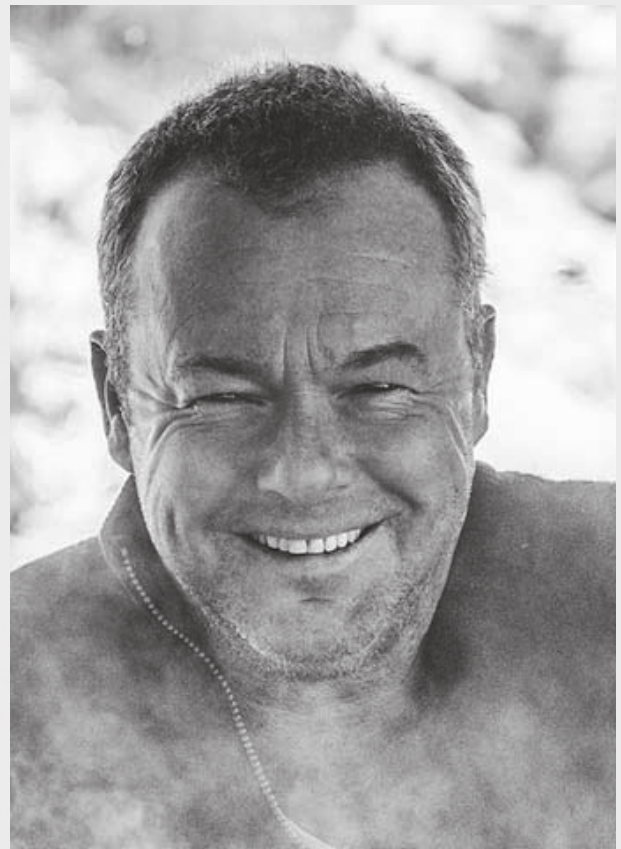
ABOUT DAVID YARROW

David Yarrow was born in Glasgow, Scotland in 1966. He took up photography at an early age and as a 20-year-old found himself working as a photographer for The London Times on the pitch at the World Cup Final in Mexico City. On that day, David took the famous picture of Diego Maradona holding the World Cup and, as a result, was subsequently asked to cover the Olympics and numerous other sporting events. Many years later David established himself as a fine art photographer by documenting the natural world from new perspectives and the last nine years have been career defining.

David’s evocative and immersive photography of life on earth is most distinctive and has earned him an ever-growing following amongst art collectors. His large monochrome images made in Los Angeles are on display in leading galleries and museums across Europe and North America. He is now recognised as one of the best-selling fine-art photographers in the world and his limited edition works regularly sell at high prices at Sotheby’s and other auction houses.

David’s position in the industry has been rewarded with a wide range of advisory and ambassadorial roles. He is an ambassador for WildArk and The Kevin Richardson Foundation as well as one of America’s most established children’s charities, Best Buddies. He is also the Global Ambassador for UBS and the European Ambassador for Nikon.

www.davidyarrow.photography





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RETAILER OF THE YEAR 2021

“All of us at Grays of Westminster are over-the-moon to have won this highly desired award for the third year in a row. I would like extend my grateful thanks to everyone that voted for us”

- Gray Levett, founder Grays of Westminster

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