

Saturday 8 July 2017

Amateur
Photographer



The 12 greatest
Nikons of all time
Which models made it onto our list?

Passionate about photography since 1884

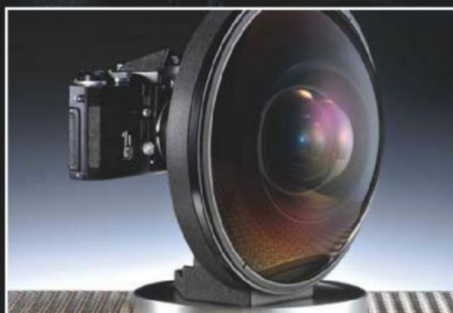
Nikon at 100

We celebrate **one hundred years** of great Nikon cameras and classic images



Expert advice

Leading Nikon pros share their top shooting tips



Bag a bargain

Buying used Nikons: from the classic to the esoteric



Iconic images

Some of the world's greatest photos taken on Nikon kit

David Douglas Duncan The man who introduced **Nikon** to the world

D7500

Nikon
100th
anniversary



I AM CHASING MOMENTS



Bluetooth

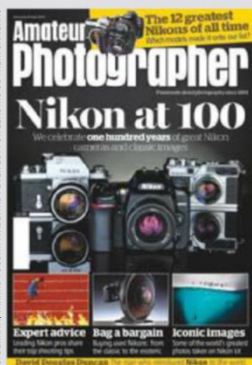


I AM THE NEW NIKON D7500. Don't let a great moment escape you. Equipped with a 20.9MP DX-CMOS sensor, 51-point AF and ISO 100 to 51200, the new Nikon D7500 can achieve stunning images in low light and has a continuous shooting speed of 8 fps. Wherever you move, an intuitive, tilting touch screen and slim body with deep grip offer added agility, and you can share your images in an instant to your smart device*. Alternatively, capture movies in incredibly sharp 4K UHD to relive again and again. Go chase. nikon.co.uk

*This camera's built-in Bluetooth® capability can only be used with compatible smart devices. The Nikon Snap-Bridge application must be installed on the device before it can be used with this camera. For compatibility and to download the SnapBridge application, please visit Google Play® and App Store. The BLUETOOTH® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and Google Play® is a trademark of Google Inc.



At the heart of the image



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It's Nikon's 100th anniversary this year, and AP is pleased to help this great camera maker mark this proud milestone (it's just a kid, really, as we've been around since 1884). The world has changed beyond recognition since the company formerly known as Nippon Kōgaku Kōgyō Kabushikigaisha was established in 1917, but Nikon remains a byword for photographic

quality and innovation. So many great images have been taken on Nikon too, many of which you'll find in this issue, along with a detailed look at the company's greatest cameras, shooting tips from Nikon-using pros, and buying advice from savvy specialists. Even if you don't use a Nikon, there's plenty to interest you – this company has played a key role in the history of photography. So read on and enjoy...
Nigel Atherton, Editor

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amateurphotographer magazine

ONLINE PICTURE OF THE WEEK

Red Deer in Water by Matthew Gould

Canon EOS 70D, 100-400mm, 1/320sec at f/5.6, ISO 3200

AP reader Matthew Gould, clearly a man of unwavering patience, uploaded this beautiful shot of a deer to Twitter using the hashtag #appicoftheweek. It's a lovely image of a popular subject. We see many images of deer, but this stands out due to its unusual framing, composition and location.

'I took this photo in Bushy Park in London,' says Matthew. 'I had positioned myself way back from the action of the deer rut, backed up against a stream. When this stag looked like it was going to cross, it was a simple case of getting down as low as possible among the brambles and nettles.'

Matthew also enjoys photographing puffins on Skomer Island in Wales, and the animals found around a wildlife photography park in Kent.

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The week in brief, edited by
Liam Clifford and Hollie Latham Hucker

Impressions Gallery celebrates 45 years

One of Europe's foremost specialist photography galleries is celebrating a double anniversary. Impressions Gallery, established in 1972 in York, celebrates 10 years since its relocation to Bradford, as well as 45 years as a gallery and charity. See www.impressions-gallery.com.



© COLIN LAWSON

Comedy Wildlife awards

The 2017 Comedy Wildlife Photography Awards are now open. Last year saw 2,200 entries from 1,000 entrants in 75 countries. You can submit three images in each category for free, and there's also a video clip category. Prizes include a safari and Think Tank gear. The deadline is 30 September. See www.comedywildlifephotography.com.



© ALISTIN THOMAS

London Photo Show partners with PhotoVoice

The worldwide charity PhotoVoice has partnered with the London Photo Show, which takes place from 17-23 October. By using photography to raise awareness of social and global issues, PhotoVoice hopes to reach a wider audience. Visit londonphotoshow.org/charity-partners.



© JOHN LUI

FotoFest 2017

Fotospeed has announced FotoFest is back for its second year. This celebration of photography and printing takes place at the University of Bath on 10 September. There will be talks and Q&A sessions with the likes of Martin Hartley, Paul Sanders, Ben Hall and Colin Prior. Tickets cost £45. See www.fotospeed.com/fotofest.



Calumet wins Store of the Year

Calumet Photographic's flagship London store has won Global Store of the Year in Manfrotto's industry awards, with the company's 'attention to detail, industry knowledge and dedicated branded space' making it the stand-out winner. Chris Carr of Manfrotto (left) presented the award to Calumet's Jon Warner. Visit www.calphoto.co.uk.



© LIZA DRACUP 2016

GET UP & GO

BRADFORD



Liza Dracup

From urban woods to wildlife, photographer Liza Dracup is inspired by the landscape and natural history of Britain. Field Work presents an overview of Dracup's work, showcasing her innovative techniques in landscape photography resulting in a series of haunting and mesmerising images.

Until 23 September, www.impressions-gallery.com

BLACKPOOL



Shirley Baker

On the Beach takes a look at holidaymakers from the distinct locales of Blackpool and the sun-drenched Côte d'Azur. The two bodies of photographs, taken five years apart in the 1970s, reflect upon these two very different seaside settings.

Until 12 August
www.grundyartgallery.com

© SHIRLEY BAKER ESTATE

BIG
picture

Another look at the
Kennel Club Dog
Photographer of the Year

◀ In last week's issue, we looked at some of the winners of the Kennel Club Dog Photographer of the Year competition. The winning images featured a beautiful display of portraits that showed off the multiple facets of our canine friends and, most importantly, demonstrated the bond that exists between them and their owners. This image by John Liot from St Helier, Jersey, won the Oldies category and shows Kelly, whose breed is unknown, relaxing on the sofa. Kelly has a very sad history of neglect but is now in the care of a worker at a Jersey animal shelter and is more than content. John has been photographing dogs for around eight years, but in the past two years has established himself as a professional dog photographer. To see more images visit www.dogphotographeroftheyear.org.uk.

Words & numbers

No place is boring
if you've had
a good night's
sleep and have
a pocket full of
unexposed film

Robert Adams

US photographer, b. 1937

1,000

largest number of light
orbs captured in a photo,
achieved by Michael Walch
and Wolfgang Laich in 2016

SOURCE: GUINNESS WORLD RECORDS



The most interesting things to see, to do and to shoot this week. By Oliver Atwell



BUCKS

Mindfulness & meditation

Travel photographer and Sony ambassador Andrew Scriven is something of an expert when it comes to understanding how mindfulness can help open your eyes and mind as a photographer. His one-day workshop aims to help you on your way to altering how you see the world.

20 July, www.rps.org/events



DERBYSHIRE

Landscape workshop

This one-day workshop, run by Paul Hill MBE, Nick Lockett MA and Maria Falconer FRPS, will appeal to those who have gone beyond the beginners' stage and are looking for a fresh challenge. It will be a chance to immerse yourself in, as well as explore, landscape photography.

22 July, www.rps.org/events



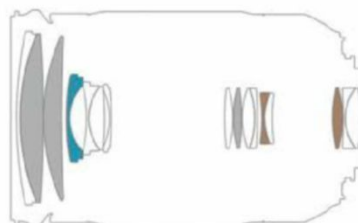
LONDON

Neil Libbert

Salford-born Libbert has been a street photographer and photojournalist for nearly 60 years. This exhibition at the Michael Hoppen Gallery will focus on key works made during the earlier years of his career – the majority on show are vintage prints.

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www.michaelhoppengallery.com

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Gitzo celebrates 100 years with limited edition tripods

TO celebrate 100 years in business, high-end tripod brand Gitzo is launching two special edition tripods. Both include Gitzo's latest Series 1 Traveler technological features – the Carbon eXact tubing, 180° leg-folding mechanism, Traveler G-lock mechanism and a Center Ball Head, as well as an Italian-leather strap. The 100 Year Anniversary Edition, priced at £1,249.95, features a brand-new magnesium spider. It will have a limited run of 1,917 units to coincide with the year Gitzo was founded. While the Arsène Gitzhoven Edition, named after Gitzo's founder, is priced at £2,499.95 and is the first to feature a full carbon-fibre spider and can be finished with the customer's signature on one leg. This edition is limited to just 100 units.

Tamron's new ultra-telephoto zoom lens

TAMRON has introduced a new superzoom to its line-up. The 18-400mm f/3.5-6.3 Di II VC HLD is the world's first ultra-telephoto all-in-one zoom lens for APS-C DSLR cameras. This latest addition offers a huge focal length range of 18-400mm, which is equivalent to 29-640mm on APS-C DSLRs, giving a zoom ratio of 22.2x. To enable this, a new lens barrel design utilising three-step extensions was developed to enable the necessary elongation.

This latest superzoom from Tamron has been designed to appeal to those who'd like a versatile all-in-one lens. Despite its focal range, it is surprisingly compact and lightweight, weighing 705g and measuring 121.4mm when fully retracted. It's said to be ideal for travel and

everyday use, enabling photographers to switch from wideangle to ultra-telephoto without changing lenses.

The optical construction of the lens consists of 16 elements in 11 groups. As well as featuring two moulded glass aspherical elements and one hybrid aspherical element, the optical design includes three low-dispersion (LD) elements, which are said to help minimise wide-ranging aberrations, including chromatic aberrations and distortion. In addition to this, Tamron has included its broad-band anti-reflective (BBAR) coating, designed to be resistant to flare.

Tamron has used its High/Low torque modulated Drive (HLD) motor for high-precision AF and compact construction. The power-saving HLD

motor adjusts motor rotation from low to high speed to enable accurate and quiet focusing. Thanks to its small size, the HLD motor takes up less space, which is what allows the form factor of the lens to be reduced. The lens is also equipped with Tamron's Vibration Compensation (VC) system, which is vital for shooting at the ultra-telephoto focal lengths.

The lens also features moisture-resistant construction with five internal weather seals, a 72mm thread for screw-in filters and adapters, plus a zoom lock switch to prevent undesired movement of the lens barrel.

The Tamron 18-400mm f/3.5-6.3 Di II VC HLD will be available from this month, priced at £649.99.



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Zeiss claims its new Milvus lens keeps images 'practically free from chromatic aberrations'

New Zeiss Milvus 35mm lens for full-frame DSLRs

ZEISS has launched a new, fast lens for full-frame Canon and Nikon DSLRs. The Zeiss Milvus 35mm f/1.4 is the tenth lens in the Milvus line-up and aimed primarily at portrait photographers. While the lens boasts a wide maximum aperture of f/1.4, its 35mm focal length is also ideal for landscape and travel photography.

The metal barrel construction keeps the lens robust and, as with other lenses in the Zeiss Milvus range, it is protected against dust and water

spray. The internal optical design, however, has been given a revamp. With the inclusion of aspherical lens elements, special glass materials and advanced correction, the lens is said to keep images 'practically free from chromatic aberrations'. Zeiss also states that its Milvus lenses are designed to keep up with the increasing demands of high-resolution of camera sensors.

All 10 lenses in the Zeiss Milvus family, which range from 15mm to 135mm, are suitable for video. With a large rotation angle and

manual focus they can be operated with the aid of a Zeiss Lens Gear with a follow-focus system. The Nikon version of the lens enables you to use the de-click function for the aperture to be set continuously. In addition, Zeiss has ensured the colour characteristics are consistent across the lens range, helping to reduce the amount of time spent in post-production.

The Zeiss Milvus 35mm f/1.4 is available from specialist dealers and in the Zeiss online shop. The recommended retail price is £1,699.

New Lee Filters range

LEE Filters has announced a new collection of products for its photography range.

The Solar Eclipse Filter is capable of reducing the light by 20 stops, enabling users to capture partial phases of an eclipse. It is available for the Seven5, 100mm and SW150 filter systems. Also available for the 100mm and SW150 filter systems is the new Nikon

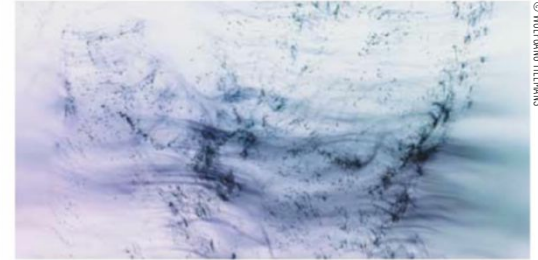


19mm PCE (Tilt-Shift) lens adapter. However, Lee Filters has said that the 100mm adapter does not allow full lens movement without vignetting.

The new Sigma 12-24mm Art f/4 lens adapter is also available for the SW150 filter system. Also available is the new ClearLEE Filter Wash, available in 50ml and 300ml spray bottles, suitable for use on resin and glass filters.

New Books

The latest and best books from the world of photography. By Oliver Atwell



© WOLFGANG TILLMANS

Wolfgang Tillmans

by Wolfgang Tillmans, Hatje Cantz, £66.20, 304 pages, hardback, ISBN: 978-3775743294



GERMAN-born Wolfgang Tillmans is one of those photographers who inspires either approving nods and applause or mortar rounds of angry spittle. From the early days, when he first garnered attention with his photographs of Hamburg's rave scene, Tillmans has been the focus of attention of collectors, galleries and academics. Portions of the photographic community have decried his work as endemic of the trend for soulless snapshots, while others see him as an artist who has done much to expand the horizons of what photography is capable of. This book goes some way towards explaining just why it is that Tillmans is so important in contemporary photography. His work, much of which eschews standard practices and, at times, even abandons the camera altogether, functions perfectly as a means to question the nature of photography and what we mean when we talk about visual representation. Even if you're not a fan, this is worth a look. If nothing else, it will give you a clearer perspective on Tillmans' work. ★★★★★

Faraway Focus: Photographers Go Travelling

by Ulrich Domröse, Prestel, £29.99, 248 pages, hardback, ISBN: 978-3-7913-5642-6



FOR THE past 100 years, travel and photography have become synonymous. Anyone who has had to suffer through a friend's holiday pictures will likely decry this union, and rightfully so. However, real travel photography can educate and inspire, and this book from Prestel presents 130 images from 15 photographers, all of whom have unique approaches to the genre. What the book reveals is how the presence of a camera can alter an individual's engagement with a land. It can set, expand or contract their navigations around the culture and politics, and in doing so the photographer returns with a thoroughly subjective view of the world. It's a fascinating book and one that opens up the theoretical underpinnings of a genre that can often appear on the surface to be straightforward. ★★★★★

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Geoff Harris

As Nikon celebrates its centenary, Geoff Harris notes both the company's proud heritage and some of the challenges it faces going forward

Happy birthday Nikon! Reaching a centenary in anything is a great achievement, particularly in the fast-moving and unforgiving photographic industry. So let's just take a moment to reflect on Nikon's achievement. When the company was founded, Japan itself had been industrialised for less than 50 years. But while Konica is the nation's oldest photographic company, Nikon and its great rival Canon have been by far the most successful. Not only did Nikon weather the storms of economic downturns and changing consumer tastes, but the company also survived the devastating impact of the Second World War, and the prejudice that Japanese-made goods faced in the immediate post-war years. It's lasted longer than Kodak, which once dominated both the film and camera markets.

Future challenges

Once the birthday cake and balloons have been cleared away at Nikon offices worldwide, however, the company has some major challenges to deal with if it hopes to be around for another 100 years. Nikon has been forced to undergo major restructuring in the aftermath of a

thumping \$465million loss, prompting a great deal of online speculation that the company could be swallowed up by Sony.

Nikon's business model is still very much based on DSLRs and lenses, global sales of which continue to decline, and even Nikon's biggest cheerleader would have to admit it has failed to keep up with the likes of Fujifilm, Olympus and yes, Sony again, in the increasingly important mirrorless market.

At the same time, Nikon's reputation has been dented by quality-control issues – remember the D600 and the mystery sensor muck – and lukewarm sales of its mirrorless system and KeyMission action cameras. You can be sure some very smart people at Nikon HQ will be busy wrestling with these problems right now, but if I was in charge, at the very least I'd streamline the DSLR line-up, aggressively develop world-beating mirrorless cameras rather than just dabbling in this sector, and really play up Nikon's incredible heritage. I'm pretty sure I won't be around in 2117, but I very much hope a future AP colleague will be sitting in a futuristic Britain, writing about Nikon's 200th anniversary...

Geoff Harris is Deputy Editor of Amateur Photographer.



What sort of prospects will Nikon be facing in the next 100 years?

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 11 July



Stay focused

Get pin-sharp landscape and nature shots with our guide to focus stacking



Canon EOS M6 review

The new kid on the block in Canon's evolving mirrorless line-up

Lightroom tips

Revealing tips from a pro on using presets – enter a world of superb effects

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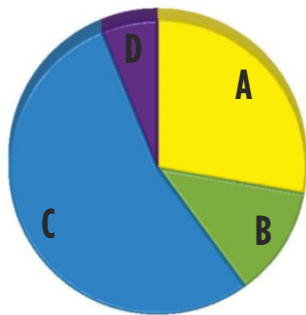
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In AP June 24 we asked...

What do you find the hardest kind of picture to keep sharp with AF?

You answered...

A Sports	28%
B Kids	12%
C Wildlife	54%
D Weddings and social events	6%

What you said

'Sports and maybe wildlife. Following moving subjects seems to be a bit tricky for me and my cameras – neither of us can always keep up.'

'For me, it would have to be anything that moves. If it doesn't move I use Manual Focus.'

'Anything that either doesn't move (in which case manual focus works fine) or anything that does move (in which case it is generally more effective to pre-focus on a given spot, manually of course, or to follow focus manually).'

'In wildlife photography my AF has no problem with bird on a stick but may struggle with a raptor fishing. In sports photography, a Formula One car may present greater problems than a snooker player.'

'AF problems are per picture – not a type of picture.'

'Providing you use the right technique, and have equipment with a sufficiently advanced autofocus system, and one that can be turned to manual when needed, any genre of activity can be accomplished with relative ease.'

Join the debate on the AP forum

This week we ask...

It's Nikon's centenary. How do you think the photo industry will look in 2117?

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LETTER OF THE WEEK

Alpha mail

I've read Andy Westlake's review of the Samyang 50mm F1.4 FE lens (AP, June 24) with some interest. There's one little bit where he's missed a trick – and I admit that it took two years of Sony Alpha 7 ownership before I found this neat little facility.

The MF assist function is all well and good, but there is a better option hidden in the Alpha's menus. You can bring up a magnified view, and move it around the screen at will, right to the corners: I've programmed one of the function buttons near the shutter release to do this. One press brings up the area to be magnified on the screen with an orange box. A second press magnifies the box to full screen, and a third magnifies even more. Either the control dials or the four-way buttons move it around the screen.

I suppose that this is available in live view on many cameras: the Alphas provide it in the viewfinder. Given my love of portraits and figure work, a desire not to hamper framing and taking by using a tripod, and liking the way some manual focus lenses give unusual focus and contrast, this has become an important part of how I work – to the point that I quite often use it with lenses having perfectly good AF. Whether the focus peaking kicks in or not doesn't matter (it requires decent contrast, so may not operate with softer-working lenses): the magnified view allows, I think, more accurate focus than AF, and localised precisely where you want it.

John Duder, Walsall

This is a top tip, John. Indeed I have the magnify function assigned to the C2 button of my own Sony Alpha 7 II (with peaking on C1). However, being a camera feature it's really beyond the scope of a lens review; with limited space in the magazine we can't mention everything! – **Andy Westlake, technical editor**

Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Excellent service

I am writing to inform you of the excellent service from Kingston.

Having been asked to photograph a 60th birthday party, I prepared my camera, and popped in the 16GB card. To my dismay the card had failed. On contacting Kingston, they asked

for proof of purchase, but as I had long since binned the receipt, they then asked me to photograph both sides of the card. On sending this off, I received an email, stating a replacement was being sent. Three days later it arrived. Many thanks Kingston.

Phil Loades, via email

Weight off my mind

There's something I've been meaning to mention to you for quite a while, and the recent reader survey has finally spurred me to take action.

For the *In the Bag* feature, you itemise the contents of the bag, but could you please also give the total weight of it!

Andrew Herbert, Kent

A good idea, and one which makers of mirrorless camera systems would be very interested in for marketing purposes! – **Geoff Harris, deputy editor**

All Star shots

In Inbox 'Mono Marvel' (24 June) you asked for readers' gig shots. I took this shot (below) and others at London's 100 Club in 1962 when I was 18. The band was the Al Fairweather All Stars, who were quite well known at the time. I was using a Minolta Autocord TLR with Tri-X film (I was working for Kodak!), and from memory I rated it at 800 ASA. While not wonderful shots technically, they are of their time – who wears a shirt and tie to play jazz nowadays?

Roger Newark, Cambs

Great work, Roger – we'd love to see more memorable gig shots taken by readers, particularly of big names – **Geoff Harris, deputy editor**



One of Roger Newark's shots taken in London's 100 Club in 1962

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The man who sold Nikon to the world

The legendary **David Douglas Duncan** championed Nikon equipment among his press photographer peers. **Steve Fairclough** tells how a brief encounter had major repercussions for Nikon....

In 1950 the 34-year-old David Douglas Duncan (aka 'DDD') was firmly established as a respected *Life* magazine staff photographer. The former US Marine Corps combat photographer, who had won a Purple Heart amongst other medals, was employed as a *Life*

staffer just one month after his honourable discharge from the Marines in 1946. *Life* magazine's chief photographer, J R Eyerman, campaigned for DDD to be taken on after spotting his photographic talent. After a meeting in New York with the publication's photo editor Wilson Hicks (which Duncan



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attended in his Marines uniform) Duncan was sent on assignment to Iran just three days later.

In the summer of 1950 Duncan was in Japan to take pictures of traditional Japanese arts. While he was there his assistant was Jun Miki, a young photographer working as a 'stringer' for *Life*. One evening Jun Miki took a portrait of Duncan with a Nikkor 85mm f/2 lens mounted on a Leica IIIf camera body. This candid shot turned out to be one of the most important photographs in the history of Nikon and the wider Japanese photographic industry.

'Carl Mydans and David Douglas Duncan, Korea, 1950' Inscription on recto of photograph. Photographer unknown



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‘There’s no light’

‘In 1950 I was in Tokyo,’ David Douglas Duncan recalls. ‘Jun Miki, who was photographing for *Life*, came into the office and said, “Dave-san, may I photograph you?” It was late evening and I heard a “chak” – one shot. I said “Jun, you’re wasting your time; there’s no light”.’

The next morning Duncan was shown an 8x10 inch print of the portrait and was astonished at the sharpness and quality. He explains, ‘[It was a] perfect shot! I said, “May I see your camera? What’s this?”’

Jun Miki told him it was a ‘local lens called a Nikkor made by the

On the road into the Naktong rim of the Perimeter, the Marines encountered their first hostile fire. But the column kept advancing – with those Marines leading the way now hugging close to the clanking treads of their beautiful, big, stinking, steel buddies – the tanks [Korea, September 1950]

Nikon camera company’. Duncan admits, ‘I’d never heard of it. I said, “would you please introduce me to the people who run this place?”’

Jun Miki immediately called up the president of Nippon Kōgaku K K (Nikon), Doctor Masao Nagaoka, and the reply was ‘come now’.

First Nikon meeting

A meeting at Nikon’s Ohi Plant in Tokyo was quickly arranged between Duncan, his fellow *Life* photographer Horace Bristol and Masao Nagaoka. At Nikon, the two photographers compared their Leitz and Zeiss lenses to the

Nikkors with projection inspection equipment and quickly concluded the Nikkors were better. Masao Nagaoka lent various Nikkor lenses to Duncan and Bristol for further testing. Duncan started testing a Nikkor 35mm f/3.5 lens and one camera body and spent about a week doing the initial tests.

David Douglas Duncan says, ‘Nagaoka showed me how much more precise these lenses were. I changed my Leica lenses for Nikkor.’ In fact, Duncan decided to deploy his new Nikkors with his Leica IIIf cameras while Horace Bristol teamed up the





Left: David Douglas Duncan at the opening of "David Douglas Duncan: One Life, A Photographic Odyssey," a retrospective exhibition presented jointly by the Harry Ransom Humanities Research Center, The University of Texas at Austin, and the Lyndon Baines Johnson Library and Museum, held from 6 March 1999 to 2 January 2000



Left: David Douglas Duncan, sometime between 1963 and 1972, looking through a camera fitted with a prismatic lens

Right: Corporal Leonard Hayworth examines the latest issue of *Life* featuring Duncan's photograph of him weeping at the frustration of his Company's situation

➤ Nikkor optics with his Contax camera equipment.

In less than two weeks after both Duncan and Bristol had swapped their optical systems a fresh conflict in Asia was to provide another significant twist in the Nikon tale.

Covering the Korean War

On 25 June 1950 Duncan was in Misaki, Japan, with some friends, including Haru Matsukata. Haru said, "David, you know what happened? North Korea just attacked South Korea," Duncan says. "That was the beginning of the Korean War. So we all went back to Tokyo and caught the first flight from General MacArthur's headquarters. I stayed for eight days in Korea shooting the first coverage of that part of the war."

Throughout his coverage of the Korean War, Duncan mounted Nikkor lenses, most notably a Nikkor-SC 50mm f/1.5, on his Leica IIIf rangefinders, which were both fitted with Tewe Polyfocus

viewfinders. He explains, "They had to make a collar so the Nikkor lens could go on a Leica. They [the lenses] were sharper and brighter. During the Korean War I carried two Leica IIIf camera bodies loaded with Eastman Super-XX film – one with a Nikkor 50mm f/1.5, then later the f/1.4; the other with a telephoto, a Nikkor 135mm f/3.5."

The effect of Duncan's pictures was immediate. *Life* magazine's New York office quickly cabled Duncan after receiving his first Korean War photographs and

asked, 'Why are you using a plate camera?' *Life*'s picture editors had spotted the difference in image quality that the lenses produced.

The word spreads

On the advice of DDD two fellow *Life* photojournalists covering the Korean War, Carl Mydans and Hank Walker, also purchased Nikkor lenses in Tokyo. Walker also bought a Nikon S camera body. The Korean War started during a bitter Korean winter, with temperatures routinely falling to -30°C. While many cameras froze and didn't work, Walker's new Nikon S worked perfectly throughout and produced iconic photographs. The work of Duncan, Walker and Mydans was recognised by the *US Camera Annual* in late 1950 with an introduction that stated, 'This daring trio of *Life* photographers, individually and as a unit, turned in the best, all-around news coverage of the entire Korean campaign'.

Gradually more Korean War-era photojournalists shifted to Nikkors. Nikon capitalised on its professional popularity by establishing repair support and cleaning services for photographers who were on assignment in Korea, benefitting from the input of those using the Nikon S and lenses in the harsh Korean environment. Camera companies have rarely experienced the such extensive 'real-life' field tests and Nikon used this to develop the iconic Nikon F SLR.

'Many of us stayed at the Press Club Centre in Tokyo when we came back from Korea for two or three days – to shower and eat properly,' Duncan remembers. 'Every evening a truck would come from the Nikon factory and take any camera – whether Rolleiflex, Leica, Speed Graphic or Zeiss; anybody's camera and take them to the factory and clean them overnight and put them back at the Press Club for nothing. Nothing! It wasn't a question of promoting Nikon; just as a friend.'

The Nikon S and Nikon F cameras





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Press coverage for Nikon

'I was shooting with Nikkor lenses on a Leica,' says Duncan. 'I did so for the next several months and the message kept coming back from the *Life* lab, "What gear are you using?" I said "It's Nikkor lenses", but no one had ever heard of them.'

In technical terms the slightly higher contrast range of the Nikkor lenses translated better for newsprint output than the lower contrast of the Leitz optics, thus yielding better prints for newsprint's resolution of 80/120

David Douglas Duncan, 101, is a US photojournalist who covered conflicts such as the Pacific War, the Korean War and the Vietnam War for publications such as *Life* magazine and *The New York Times*. To find out more go to www.hrc.utexas.edu/exhibitions/web/ddd/home.html.

lines. Within a matter of weeks every *Life* staff photographer who passed through Tokyo bought a set of Nikkor lenses.

'*The New York Times* wrote a story about that moment in Nikon history and in my history,' says Duncan. 'It appeared in the 10 December 1950 edition and covered the increasing use of Nikon equipment by photojournalists, plus an examination of the capabilities of the lenses by US experts such as the Eastern Optical Company.

Penned by journalist Jacob

'Duncan's championing of Nikon had given it huge positive exposure'

Deschin, under the headline 'Japanese Camera: 35mm Nikon and Lenses Tested by Experts', it began, 'The first post-war Japanese camera to attract serious attention in America has created a sensation among magazine and press photographers following the report by *Life* photographers in Korea that a Japanese 35mm camera and its lenses had proved superior to the German cameras they'd been using.

'The camera is the Nikon, in general appearance, a facsimile of the Contax but combining important features of both the Contax and the Leica, plus some innovations. The lenses, which include a full range of focal lengths, are the Nikkor, to which American experts give a higher accuracy rating than the lenses available for the German miniatures.'

In March 1951 the US magazine *Popular Photography* devoted 10 pages to telling the Nikon story and Duncan's role in it. The outstanding photography from the Korean War and the image quality of Nikkor lenses meant that, in under a year, Nikon had gone from being unknown in the Western world to becoming a respected company.

Phone call changed history

David Douglas Duncan's championing of the quality of Nikon and Nikkor lenses had rapidly given the brand huge positive exposure around the world. This helped to establish the foundations of the post-Second World War Japanese camera industry – a factor that played a key role in Japan's export-led post-war economic recovery. It's not hyperbole to say that he was the man who sold Nikon to the world.

In recognition of the role that he played in popularising Nikon equipment Duncan was presented with the 200,000th Nikon F camera in 1965. Duncan recalls, 'Life is strange, as one telephone call changed the history of optics in Japan, for sure. My friendship with Nikon is far more than friendship. Friendship can be casual. This is not casual. This is forever.'

Thanks to Nikon, Grays of Westminster, *The New York Times*, www.bandwmag.com and the David Douglas Duncan Archive at the Harry Ransom Center (The University of Texas at Austin) for their help with this article.



One hundred years ago three Japanese optical firms came together to form Nippon Kōgaku.

So started one of the world's best-loved and most prestigious camera brands.

The new company soon won a reputation for its lenses and optical instruments. Then, with the outbreak of the Second World War in 1939, it became the principal supplier of optical equipment to the Japanese army. When the war ended, with the help of the occupying Allied forces, production of civilian equipment was resumed.

The Nikon Model I, launched in 1948, was a 35mm rangefinder camera. Externally, it showed a strong resemblance to the Contax II made in Germany in 1936. At 24x32mm, the film format was smaller than the conventional 24x36mm size, designed for more economy on 35mm film and

to better match the 10x8in ratio used for photographic prints. The camera was supplied with a 50mm f/3.5 or f/2 Nikkor lens, a coupled rangefinder was built in and the focal plane shutter was speeded 1-1/500sec. Fewer than 800 were made before it evolved into the slightly better specified Nikon M.

The outbreak of the Korean War in 1950 brought photojournalists to the East, where they discovered the quality of Nikkor lenses when attached to their German Contax cameras.

Nikon rangefinder models continued to evolve and in 1959 Nikon launched its first 35mm camera, the Nikon F.



A glorious history

John Wade and **Geoff Harris** highlight 12 of the most important Nikon cameras



The Nikon F was the first 35mm SLR to accept a battery-driven motor drive





**Right: Nikon
advertising
from 1968**



**You can take everything about
Nikon
for granted**

The Nikon owner has the most up-to-date camera in the world . . . even if he bought it years ago. That's because everything that Nikon brings out can be added to the original body. You never have to buy a new Nikon unless you want two. But up-to-dateness and economy aren't everything. The man who lives by the pictures he takes would rather junk his equipment than put a picture at risk. He uses his Nikon because he knows he can rely on it completely. He knows . . .

You can take everything about Nikon for granted

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In 1959 Nikon launched its first 35mm single lens reflex – the now legendary Nikon F

1959 Nikon F

▲ An advertisement from the 1960s summed up the philosophy that was born with the Nikon F: the Nikon owner has the most up-to-date camera in the world, even if he bought it years ago. That's simply because everything that Nikon brings out can be added to the original body.

The Nikon F was equipped with a bayonet mount which, at a time when most interchangeable-lens cameras were based on screw-mount systems, was faster to use and facilitated more accurate mating between lens and body.

The camera's focal plane shutter curtains were made of titanium foil, a specification inherited from previous rangefinder cameras. The flash sync speed was 1/60sec.

From the start, the Nikon F was designed as a system camera which offered an ever-expanding range of Nikkor lenses, interchangeable viewfinders and focusing screens, and it was the first 35mm SLR to accept a battery-driven motor drive.

In 1962, a version was launched with a Photomic head in place of the

From above: the Nikon F with Photomic FTN metered prism

[illegible]

Nikon advertising from 1958

standard prism finder, linking its own shutter speed dial to the camera's dial below. The metering head incorporated a CdS cell, and a coupling on the front conveyed the set aperture to the metering system. Juggling the shutter speed and the aperture settings while watching a needle in the viewfinder gave the correct exposure. The Photomic T.

Next time you notice a camera in a starring role ... notice it's a Nikon F

Once and over again, in movies, in magazines, in photo shows, Nikon F is playing a starring role. You see Nikon F in the hands of the finest amateur photographers. Taking the breadth of its success in its stride, you can see it at developments of films, in the parties of international players, Nikon F, in the arms of young camera.

Why?

Why does anyone reach standard? For example? It's simple. No camera surpasses Nikon F. It's the only step of Nikon's history and accumulation. It becomes the standard of the world. Just. Quality of Nikon F really has led the success of the age of

the international quality film. Dependability? Yes, something especially important to the world's photographers, and especially appreciated by Nikon F. Its style and looks? Nikon F is always distinguishable. And remember this. Perhaps the best thing about Nikon F is that it means you can have more in your life.

Nikon

NIKON ELECTRONIC CO., 10000 NE 17th Avenue, Portland, Oregon 97228
Nikon Canada Ltd., 10000 NE 17th Avenue, Portland, Oregon 97228
Nikon Australia Pty. Ltd., 10000 NE 17th Avenue, Portland, Oregon 97228



Nikon advertising from 1959

TN and FTN heads that followed later on took their readings from the focusing screen.

Nikon's first SLR continued to evolve until the launch of the Nikon F2 in 1971. But it's the original camera, usually with one of its Photomic heads, that has become the iconic image that sums up the legend that is the Nikon F.

1965 Nikkormat FT

By the mid-1960s the Nikon F established itself as the camera of choice for professionals, while also attracting amateurs who wanted Nikon quality at a more affordable price. For that, they were happy to sacrifice some of the F's more advanced features.

The result was a new range of Nikkormat cameras that started with the FT. Out went the motor drive coupling, interchangeable viewfinders and focusing screens; in came a more stripped-down camera with through-the-lens metering. Most importantly, it accepted the Nikon F's range of Nikkor lenses.

Variations on the Nikkormat theme continued until 1977. They were favoured, not just by amateurs, but also by pros who wanted less expensive spare bodies for their Nikkor lenses.



A new range of Nikkormat cameras started with the FT



The Nikon FE2, a compact and electronic SLR

1980 Nikon F3

By 1971, the Nikon F was beginning to look a little past its sell-by date. The F2 launched that year introduced cosmetic modifications and mechanical improvements including a faster top shutter speed of 1/2,000 second. But it was the F3 in 1980 that was the more major landmark.

For the first time in Nikon's flagship range of cameras the F3 incorporated an electronic shutter. Using this, it offered aperture priority with manual override.

Interchangeable viewfinders and focusing screens were standard, and through-the-lens metering was built in, doing away with the need for separate Photomic Heads. An LCD display in the mirror box reflected exposure information into the viewfinder.

In 1983 Nikon demonstrated the F3 AF, with autofocus functions. It was not a commercial success.



The F3 incorporated an electronic shutter

1983 Nikon FE2

In 1972 the Olympus OM-1 set a new, more compact style for 35mm SLRs, and the other major manufacturers soon followed suit. Nikon joined the game with the all-mechanical FM in 1977. It was followed a year later by an electronic version, the FE, which upgraded its top shutter speed to 1/4,000sec with the FE2 in 1983.

The FE2 had a fixed pentaprism viewfinder, but the focusing screen could be changed via the lens mount. The FE2 also featured a hotshoe, for the attachment of an appropriate flashgun.

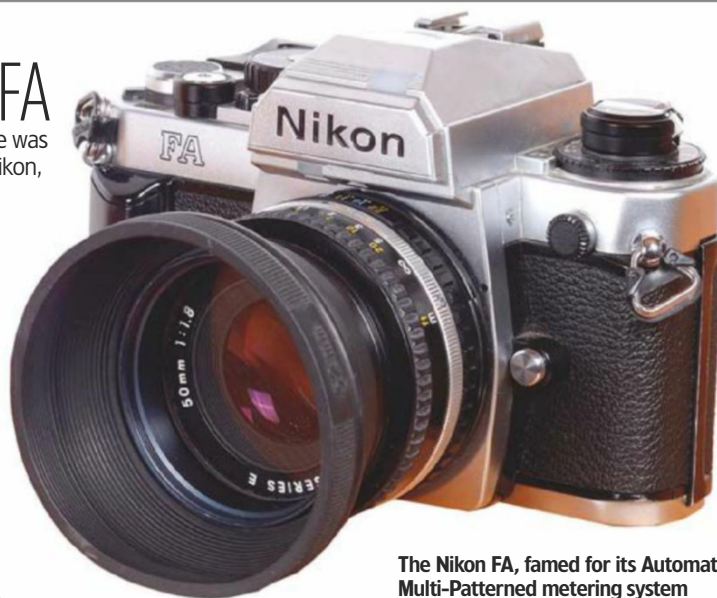
With an electronic shutter speeded down to a full eight seconds, the FE2 provided aperture priority exposure with speeds indicated in the viewfinder, manual override and a mechanical back-up speed of 1/250sec.

1983 Nikon FA

➤ The FA's claim to fame was the introduction, by Nikon, of Automatic Multi-Pattern (AMP) metering. This worked by dividing the scene to be metered into five segments: four arranged two by two in a square and the fifth in the centre.

As the exposure was made, computerised technology metered each segment individually and compared it with the others. In this way it could identify aspects of a subject that might lead to incorrect exposure – preference being unduly given, for example, to particularly bright or dark areas.

Nikon claimed that around 100,000 photographs had been



The Nikon FA, famed for its Automatic Multi-Patterned metering system

examined and assessed while the software that ran the system was being written. Compared to the more traditional centre-weighted metering, AMP metering was

reckoned to give accurate exposure close to 95% of the time. Today, similar systems are used in most cameras, but in 1983 it was a revelation.



The F4 could be equipped with lenses that went back to the Nikon F days

1988 Nikon F4

➤ With the F4, Nikon finally joined the multi exposure-mode in-body autofocus, built-in motor drive era of SLRs. Unlike some of its competitors, however, it did that without the need to buy a whole batch of new lenses.

Granted, older lenses would not focus automatically. For that, you

needed the new range of AF Nikkors. But for manual photography, the old and new systems were still compatible.

Exposure modes included shutter and aperture priority, programmed and manual. The electromagnetically controlled shutter offered speeds from

1/8,000 second to four seconds.

The F4 was replaced by the F5 in 1996 and the F6 in 2004. They were great cameras, but neither felt like a major landmark as some of their predecessors had. But there were landmarks yet to come, because by then, the digital revolution was under way.

Camera key dates

The Nikon cameras listed in date order

Rangefinder cameras

- 1948 Nikon I
- 1950 Nikon M
- 1951 Nikon S
- 1954 Nikon S2
- 1957 Nikon SP
- 1958 Nikon S3
- 1960 Nikon S3M

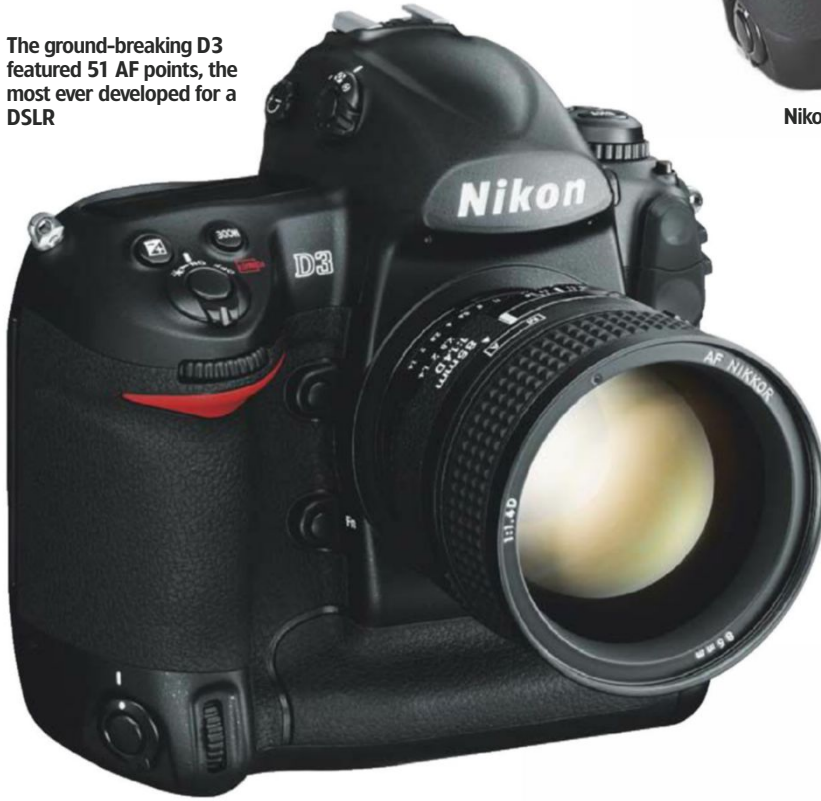
SLRs

- 1959 Nikon F
- 1962 Nikon F Photomic
- 1965 Nikkormat FS
- 1965 Nikkormat FT
- 1967 Nikkormat FTN
- 1971 Nikon F2
- 1972 Nikkormat EL
- 1975 Nikkormat FT2
- 1976 Nikkormat ELW
- 1977 Nikkormat FT3
- 1977 Nikon FM
- 1978 Nikon FE
- 1979 Nikon EM
- 1980 Nikon F3
- 1982 Nikon FG
- 1982 Nikon FM2
- 1983 Nikon F3 AF
- 1983 Nikon FA
- 1983 Nikon FE2
- 1984 Nikon FG-20
- 1985 Nikon F-501
- 1986 Nikon F-401
- 1988 Nikon F-801
- 1988 Nikon F4
- 1990 Nikon F-601
- 1992 Nikon F90
- 1994 Nikon F50
- 1994 Nikon F70
- 1995 Nikon FM-10
- 1996 Nikon F5
- 1996 Nikon FE-10
- 1998 Nikon F100
- 1998 Nikon F60
- 2000 Nikon F80
- 2001 Nikon F65
- 2001 Nikon FM3A
- 2002 Nikon F55
- 2003 Nikon F75
- 2004 Nikon F6

1999 Nikon D1

➤ Moving into the digital era, the D1 began development back in 1996, when Nikon was working with the Eastman Kodak Company, then the market leader in fledgling digital SLRs. The Nikon D1 was introduced on 15 June 1999 and had the honour of being not only Nikon's first DSLR, but also the first ever DSLR from a major camera manufacturer that was designed to be digital from the ground up. The high resolution (for the time) sensor featured 2.7-megapixels, along with 4.5-frames-per-second continuous shooting, as well as full compatibility with Nikon F-mount lenses. Indeed, the D1's body looked and felt a lot like that of the F5 film SLR camera, so newcomers to digital could hit the ground running. This was the first pro-spec Nikon DSLR to convince many sceptics amongst its customer base that digital really was here to stay.

The ground-breaking D3 featured 51 AF points, the most ever developed for a DSLR



Nikon's first DSLR, the D1, looked similar to the F5 film SLR

2007 Nikon D3

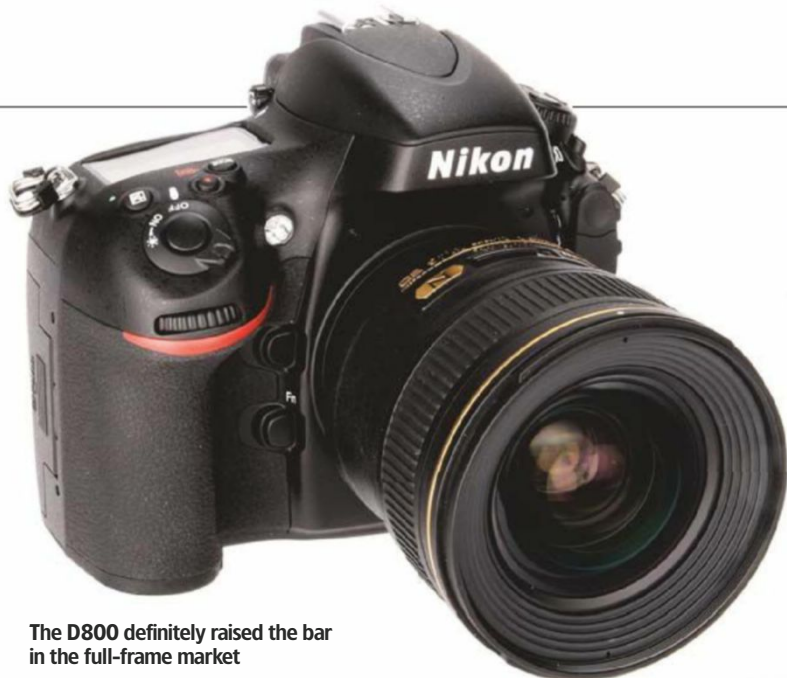
➤ Fast forward to 2007 and along came Nikon's first full-frame digital SLR, featuring a 36x23.9mm CMOS sensor with 12 effective megapixels. It was dubbed 'FX' in order to differentiate it from DX models equipped with an APS-C sensor. The D3 was the first pro-spec Nikon DSLR to feature live view, while other ground-breaking features included the Expeed image processor and an ISO range from 200 up to 6400. In addition the Multi-Cam 3500 AF module featured the most autofocus points ever developed for an SLR – this was very much a camera aimed at sports and news photographers.

2008 Nikon D90

➤ At its launch in August 2008, the Nikon D90 was based on a 12.3MP, APS-C sensor. What caused a bigger stir was the fact that this was the first DSLR to feature video-recording technology. More important for many stills enthusiasts, however, was the fact that it also had much of the same technology as the very successful full-frame D3 and APS-C-format D300 at a more affordable price (the D90 had the same sensor and Expeed image processor as the D300). The sensor and processor enabled a sensitivity range of ISO 200-3200 (expandable to ISO 100-6400), and the camera also offered a maximum continuous shooting rate of 4.5fps that continued for around 100 of the highest-quality JPEG images or 10 raw files. A great all-rounder for those users who didn't yet need full frame.



The affordable D90 used much of the same technology as Nikon's flagship DX-format D300



The D800 definitely raised the bar in the full-frame market

2012 Nikon D800

⏪ This 36MP, full-frame warhorse stunned the industry when it was released, and elicited quite a lot of 'wows' from our testing team at the time. 'The D800 is unrivalled in the level of detail it can resolve and is an enticing prospect, particularly for landscape photographers.... We talk about the bar being raised occasionally, and Nikon has certainly raised the bar in the full-frame market with the launch of the D800.' While there were some concerns raised about noise levels over ISO 3200 and the unwieldiness of the huge raw files, the D800 became a big hit among studio, portrait and wedding photographers – the relatively sluggish burst mode made it less attractive to press and sports shooters.

2014 Nikon D750

➤ Billed as the perfect all-rounder, the D750 is a good balance of full-frame resolution, extended ISO performance and compact handling; as such, it has proved popular with wedding and travel photographers who don't need the bulky build and large raw files associated with the D810. The D750 has the same 24.3-million-pixel resolution of the rather troubled D610 but also inherits many power features from the D810, such as highlight protection metering and flat video recording. The D750 also has a few tricks of its own, including a tiltable LCD screen, built-in Wi-Fi and a newly developed autofocus module.



The D750 is highly popular with travel and wedding photographers

2016 Nikon D5

✓ While landscape and studio photographers care about resolution, professional action shooters are much more concerned with speed, autofocus, and high ISO capability. The Nikon D5 excels in all these areas. Based around a 20.8MP sensor designed to minimise noise, it delivers an impressive standard sensitivity range of ISO 100-102,400 that can be extended to a jaw-dropping ISO 3,276,800. While images taken at the highest extended sensitivity are practically unusable, this is a real 'see in the dark' camera that turned heads. Other highlights include 4K (3840 x 2160) 30p video capture with uncompressed video output via HDMI, a new 153-point autofocus system and 12fps burst mode with full AF. The D5 is very popular with sports and press shooters.



Popular with press and sports photographers, the D5 is a 'see in the dark' camera

Camera key dates

DSLRs

- 1999 Nikon D1
- 2001 Nikon D1H
- 2002 Nikon D100
- 2003 Nikon D2H
- 2004 Nikon D2X
- 2005 Nikon D70s, D50, D200
- 2006 Nikon D40, D2Xs, D80
- 2007 Nikon D40x, D300, D3
- 2008 Nikon D60, D700, D90, D3x
- 2009 Nikon D5000, D3000, D300s
- 2010 Nikon D3100, D7000
- 2011 Nikon D5100
- 2012 Nikon D4, D800, D800E, D600
- 2013 Nikon D7100, D610, D5300, Df
- 2014 Nikon D3300, D750, D810, D4S
- 2015 Nikon D5500, D810A, D7200
- 2016 Nikon D500, D5, D3400
- 2017 Nikon D5600, D7500

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Nikon D610 DSLR body.....	£1,289.00
Nikon D610 + MB-D14 Grip Kit.....	£1,349.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,669.00
Nikon MB-D14 Grip for D610.....	£209.00
Nikon D500 DSLR body.....	£1,690.00
Nikon D500 + 16-80mm f/2.8-4E ED.....	£2,440.00
Nikon MB-D17 grip for D500.....	£349.00
Nikon D7500 DSLR body.....	£1,275.00
Nikon D7500 + 18-140mm f/3.5-5.6G VR DX Kit.....	£1,575.00
Nikon D7200 DSLR body.....	£829.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,020.00
Nikon D7200 + MB-D15 Grip Kit.....	£1,045.00
Nikon D5600 SLR body.....	£590.00
Nikon D5600 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£649.00
Nikon D5600 + AF-S 18-140mm f/3.5-5.6G VR DX ED Kit.....	£840.00
Nikon D5300 DSLR body.....	£419.00
Nikon D5300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£495.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£665.00
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AF-S 55-300mm f/4.5-6.3G ED VR.....	£289.00
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Legends of the lens

Whittling down the many iconic images taken on Nikons is no easy task. Here are the **Nikon** images that have changed the world and changed people's minds



© STEVE MCCURRY/MAGNUM PHOTOS
© DAVID DOUBILET/GETTY IMAGES



David Doubilet
Danko Island (2011)
Nikon D3

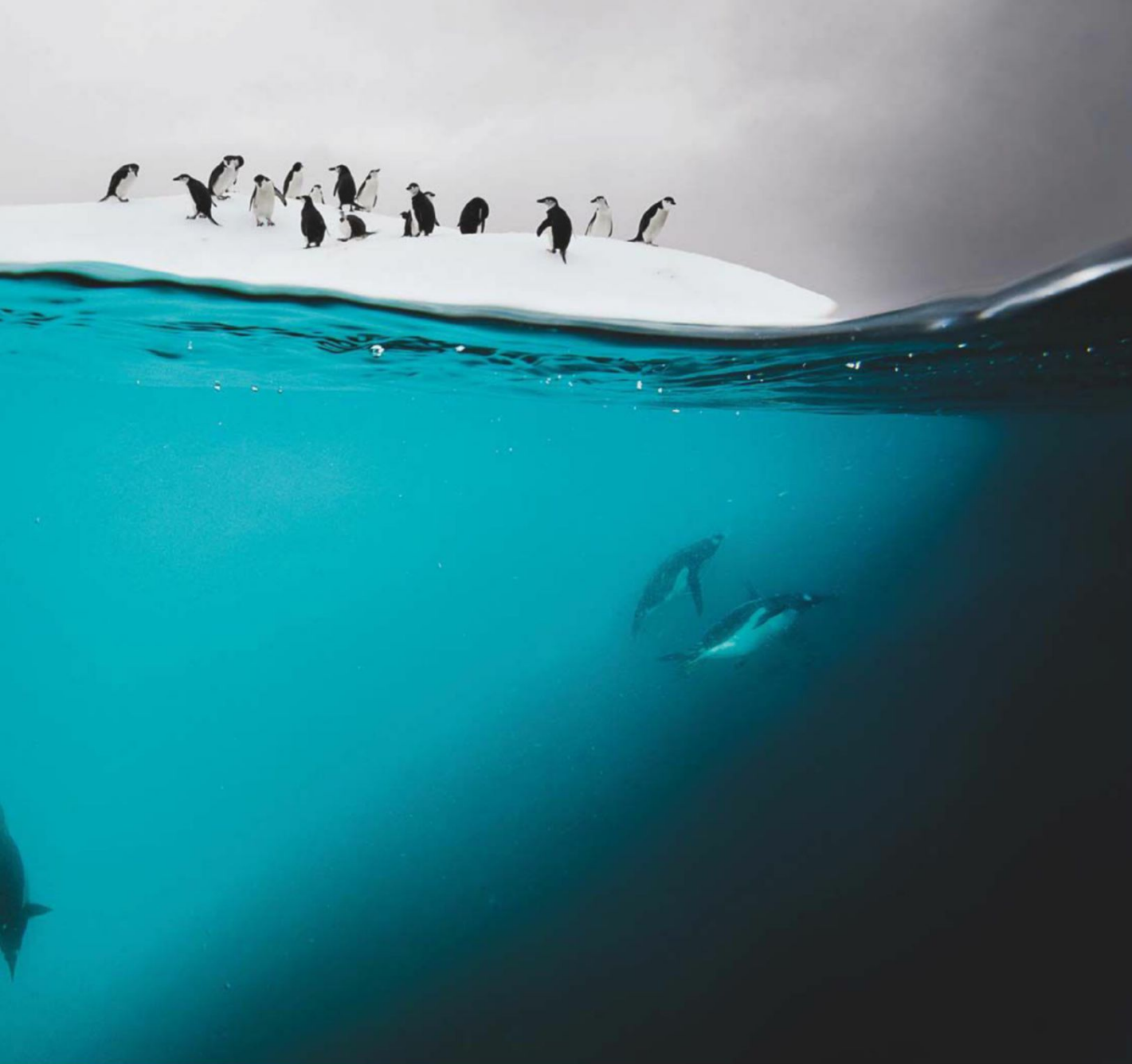
David Doubilet is easily one of the most renowned underwater photographers working today and his split-level images taken around Antarctica are of particular note. This is one such shot showing a group of chinstrap and gentoo penguins vying for space on an iceberg. David shot this image with a Nikon D3, and most importantly it was contained in a sturdy and waterproof Seacam underwater housing.



Steve McCurry
Afghan Girl (1984)
Nikon F

Not only is this one of Steve McCurry's most famous images, it easily stands as one of the most famous portraits ever captured.

Nikon F3 in hand, McCurry was working on assignment for *National Geographic* where he was covering the plight of Afghanistan's refugees. It was there that he happened upon Sharbat Gula with her green eyes and red headscarf. 17 years later McCurry returned to shoot her again.



Robert H. Jackson
The Murder of Lee
Harvey Oswald (1963)
 Nikon S3

It can often be the case that the world's most iconic images are a matter of absolute chance. That's certainly the case here with *Dallas Times-Herald* photographer Robert H. Jackson's image of the murder of JFK-assassin Lee Harvey Oswald by nightclub-owner Jack Ruby. Incredibly, Jackson had been present at the John F Kennedy assassination as well but, as the fatal shots were fired, Jackson was busy changing the film in his camera. In

1964, Jackson received the Pulitzer Prize for this lucky shot that is safe in the annals of press photography history.





© BOB MARTIN



Bob Martin World Swimming Championships (2013) Nikon D4

The mark of a really great photographer is one who can deal with subjects in which you have next to zero interest and still produce images that engage and make you want to stand up and applaud. Sports photographer Bob Martin is one such figure and this example taken at the 2013 World Swimming Championships in Barcelona is a fine example of his stunning body of work.

'When the TV people on the edge of the pool were interviewing competitors who had been knocked out of the synchronized swimming competition, they switched on their interview lights, which illuminated the water droplets in the air for this picture,' says Bob of this perfectly-timed photograph. 'Luckily the best teams went last so when the Russian team came on to win, it all came together.'



Steve Schapiro
Martin Luther King (1965)
 Nikon S3

The Civil Rights movement of the 1960s is an event that has been generously served by the media but very few projects have the intimacy and access afforded by Steve Schapiro's document of the Selma-to-Montgomery march for voting rights. The march became the epicentre of the Civil Rights movement and it's this absorbing portrait of Martin Luther King that stands as one of its strongest images. What Schapiro managed to capture in his work was not only the charismatic leadership of King but also the strength, unity and world-changing significance of a movement, the ramifications of which are felt today.



© STEVE SCHAPIRO

Jim Brandenburg
Ellesmere Island (1980)
 Nikon F3

Renowned wildlife photographer Jim Brandenburg is a figure whose influence is unparalleled in the field. His images of white wolves taken in Ellesmere Island within the Canadian Arctic Archipelago is the body of work that is perhaps his most well-known. Brandenburg, during a National Geographic assignment to document a dog-sled expedition, captured a strong number of notable images during his trip but this is the one that is most remembered. Brandenburg had built something of a relationship with this pack of wolves, to the point that one day a cub came up and started chewing on his shoelaces. This image of an alpha male on the search for food quickly drew attention. It was something that had never been seen before.



© JIM BRANDENBURG





© NICK ULIASSOULI PRESS

Nick Ut Napalm Girl Nikon F

On 8 June 1972, South Vietnamese soldiers dropped a napalm bomb on the Trang Bang district, an area that had recently been attacked and occupied by North Vietnamese forces. Civilians and South Vietnamese soldiers fled the scene to safety. However, a South Vietnamese air pilot, mistaking the group for enemy soldiers, turned the fire on them. Among the group was nine-year-old Phan Thi Kim Phuc who was so badly burned by the attack that she stripped off her clothes

and ran screaming. Awaiting her was Associated Press photographer Nick Ut, who rushed her and several other children to a nearby hospital. The image at the time was considered controversial (though this seems more to do with the nudity) but AP considered the image entirely newsworthy. It was put out on the AP newswire and this image, from a little village in Vietnam, spread around the world to become a haunting reminder of the brutality and futility of all wars.

© STUART FRANKLIN/MAGNUM PHOTOS



© JOEL SARTORE/GETTY IMAGES



‘What at first seemed an almost carnivalesque atmosphere in Tiananmen Square revealed itself to be a stirring protest of freedom of speech, and a rallying call against corruption’



Joel Sartore
Florida Panther
Nikon D3

The best photography is that which can hold your attention at an aesthetic level and in doing so slowly reveal its true intention – the message that lies beneath. In 2005, Sartore’s wife, Kathy, was diagnosed with breast cancer. Sartore stayed home to look after their three children, meaning that his life as a *National Geographic* photographer was all

but over. When Kathy recovered, Sartore locked into the idea of creating a project called Photo Ark that would talk about the fragility and ephemerality of life. It was then that he started creating portraits of some of the world’s endangered and threatened species. As Joel says, ‘Our hope is that people will look these creatures in the eyes and be inspired to care, while there is still time.’ In making this project, Sartore was able to create one of the most affecting and important wildlife projects of recent memory.

Stuart Franklin
Tank Man
Nikon FE2

In May of 1989, there was a strange event unfolding in Tiananmen Square in Beijing. What at first appeared to be an almost carnivalesque atmosphere, soon revealed itself to be a stirring protest for freedom of speech, freedom of press and a rallying call against the corruption that many Chinese citizens saw as endemic of the government. Magnum photographer Stuart Franklin, who was working on assignment for *Time* magazine was there to witness the unfolding of this historic event. On the night of 4 June soldiers began moving in to clear the protesters and by the next morning they had been all but dispersed. On top of that, the military had occupied the lobby of Franklin’s hotel and journalists were searched and stopped from working. However, it was from Franklin’s balcony that he witnessed this extraordinary act of rebellion of a man stepping in front of a tank and blocking its path. The image was sent around the world and became an instant symbol of defiance.



‘At dawn the warm light of the morning sun was illuminating a huge red sand dune dotted with white grasses while the floor of the clay pan was still in shade’

Frans Lanting
Dead Camel Thorn Trees (2011)
Nikon D3X

Is it a photograph or a painting? As the figure behind the computer-desktop-friendly image is Frans Lanting, you have your answer. The location we see here is called Deadvlei, which is found in Namibia. The area, formerly a location replete with water, was host to copious numbers of camel thorn trees. However, as the climate changed, the trees – once full of life – began to die. The landscape quickly became an almost eerie alien location.

‘The image was made at dawn when the warm light of the morning sun was illuminating a huge red sand dune dotted with white grasses while the white floor of the clay pan was still in shade,’ says Lanting. ‘It looks blue because it reflects the colour of the sky above... The colours in the final printed image were true to the scene as I saw

it – the only technical adjustment I made was the use of the graduated filter, which only reduces contrast but does not affect the colours of the scene.’





Galen Rowell
Rainbow over the Potala Palace, Tibet (1981)
 Nikon FE

Galen Rowell was one of those blessed photographers who was able to visit a landscape and somehow draw out the extraordinary beauty and character of a location. His images are notable for their awesome and sublime aura. There's something almost spiritual about them. This is perhaps down to the fact that Rowell was often more than an outsider looking in – in many ways he was part of the landscape. Rowell had been a keen mountain climber since the age of ten, and this resulted in a hands-on physical, even emotional, engagement with the landscape. As Tom Brokaw states in the introduction to *Galen Rowell: A Retrospective*, 'Galen Rowell was a man who went into the mountains, into the desert, to the edge of the sea, and to the last great wild places in the world to be absorbed by their grace and grandeur.' Rowell died in a plane crash in 2002 but he left behind once-in-a-lifetime images such as this one of a rainbow falling over the Potala Palace in Tibet in 1981.



Joe McNally
The Pegasus (2003)
 Nikon D1X

While Joe McNally is perhaps better known for his technically brilliant portraits of individuals caught with the dual illumination sources of flash and atmospheric natural light, his best known image is this one of The Pegasus, a Navy UAV (unmanned aerial vehicle), resting at sunrise on China Lake Naval Air Station. McNally identifies the big three of photographic life being quality, colour and direction. Never is this more apparent than in this gel-lit image. This image featured on the cover of *National Geographic* magazine and the story was the first one to be shot entirely on digital in the magazine. McNally shot using the D1X as he felt it was the first camera to give the same look as Kodachrome. Following the feature, the floodgates opened and many of NG's articles were shot with DSLRs.





Produced for the
1972 Winter
Olympics in Japan,
The Nikon F High
Speed camera is
one of the most
valuable Nikons

Anyone for seconds?



As you'd expect from a company with such a long history, there are plenty of fantastic used Nikons to invest in and enjoy. **Gray Levett** of **Grays of Westminster** shares some trade secrets to ensure you spend your money wisely

When it comes to preloved and rare Nikons, few people know more about the subject than Gray Levett. Gray is the founder and owner of Grays of Westminster, one of the UK's finest specialist shops for Nikon aficionados. Gray has been involved with the Nikon brand since 1971; he is an acknowledged expert on the history of Nikon and is a member of the Nikon Historical Society and the RPS for whom he has lectured. Read on for his insights and tips into buying used and rare Nikons....

AP How collectible are Nikons compared to, say, vintage Leicas and Canons? Has the value of rare Nikons increased steadily or stayed pretty steady?

GL Leica continues to attract large prices for significant pieces but I would say that in my experience Nikon is number two. The prices for some vintage Nikons have increased in value while others have remained steady. Rare lenses such as early Fisheye-Nikkors are becoming increasingly important for collectors of fine optical engineering and can fetch very high prices for outstanding examples.

AP For readers on a modest budget wanting to start collecting Nikons, where is a good place to start?

GL The Nikon F is an ideal place to start, as more than 850,000 of them were made. Early examples with serial numbers commencing 640xxxx or

66xxxxx are worth seeking out at camera fairs, boot sales, charity shops, old camera shops. Or you might want to start with a Nikon rangefinder. Nikon S or S2 cameras are relatively easy to find. Get a book on the Nikon F and Nikon rangefinder cameras. Research is the key to success.

AP What is the most valuable Nikon camera to pass through your shop

and can you give us an idea how much it sold for?

GL To date, there have actually been a couple: the Nikon S3M half-frame rangefinder camera in fine condition, complete with motor drive, and the Nikon F High Speed Camera. Each item went on sale at £125,000.

Let's look at these in more detail. The Nikon S3M was released in March 1960. It was the last rangefinder



The Nikon F is quite a good place to start if you are keen to start collecting old Nikon cameras

You don't need to go to Japan

While Japan has always been a good source for vintage Nikons, real Nikon 'gems' are just as likely to show up anywhere in the world. 'I know of someone who used to specialise in buying antiques from house clearing auctions,' Gray explains. 'He got lost on his journey to a particular country house sale during a winter storm and when he eventually arrived, cold and wet, the auction was almost over. Determined not go home empty-handed, he purchased a wicker-basket of old plates packed with straw that had been left in a corner unnoticed. For six months the basket remained unpacked in his wife's utility room until, fed up with having scratched arms and snagged clothes, she gave her husband an ultimatum. So he unpacked the wicker-basket that night to find each plate cracked or broken until he made a fortuitous discovery; nestling at the bottom of the basket was a brown cardboard shipping box marked Nippon Kogaku (the original name of Nikon), inside which was a brand-new boxed Nikon S3M half-frame camera plus a S72 motor drive! The cost of the wicker basket full of broken dishes and the rare camera was £4.00!'



Incredibly, a new S3M was found under some old plates someone bought at an auction

'Not only is the S3M the most unique of all Nikon rangefinder cameras but it's also the rarest'



Nikon's Hand Fundus camera was designed for close-up ophthalmic photography

➤ camera made by Nikon and it is unique in being the first half-frame camera Nikon made. The S3M camera was specially adapted for 18x24 single-frame photography; it took 72 pictures on a standard 36-exposure roll with a viewfinder. The viewfinder provided a correct viewing field for 35mm, 50mm and 105mm lenses. The S3M had an (S72) electric motor drive capable of taking up to 72 frames at the rate of 4 per second. The 'M' designation meant it was designed for motorised use. Only 195 units were produced, of which only 50 had a chrome finish. According to Robert Rotoloni in his magnum opus *The Complete Nikon Rangefinder System*, only about 100 Nikon S3M 'sets' existed (S3M plus motor drive). Not only is the S3M the most unique of all rangefinder cameras but it's the rarest, and if you find a complete set with a proper motor drive, it is even rarer.

The Nikon F High Speed Camera was

fitted with a modified version of the Nikon F-36 motor drive, which was capable of 7fps; it was supplied with an optical zoom viewfinder which had a range of 135-300mm. It was used at the Winter XI Olympic Winter Games held in Sapporo, Hokkaido, Japan, during February 1972, and has become known amongst collectors as the Nikon F High Speed Sapporo. According to our research, only 54 examples of this camera were made, making it one of the rarest and most desirable of all Nikon cameras.

AP What is the most quirky and unusual camera you have sold?

GL Probably the Nikon F Hand Fundus launched in 1963 – a specialist Nikon F for close-up ophthalmic photography of the retina of the human eye.

AP What is the most quirky and unusual lens you have sold?

GL It would have to be the 6mm



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 **WHITE WALL**

The splendid Nikon Sky Camera could take meteorological pictures of the entire sky



➤ f/2.8 Fisheye-Nikkor. In fact we sold two of these amazing lenses. The second one was to an overseas collector who had read an article in AP and approached me to find him another example. About three months later I fortuitously acquired a brand-new one that was still in its box! Sometimes lightning does strike twice. We also sold a 13mm f/5.6 Nikkor ultra-wideangle lens, which was introduced in March 1976 with a pre-AI type lens mount. This extraordinary lens was only ever

The quirkiest lens Gray has ever sold is the 6mm f/2.8 Fisheye-Nikkor and fortunately he subsequently acquired another brand new one

made available on special order. It covered an angle of 118° and weighed in at 1,200 grams; it represented the widest rectilinear lens available for the 35mm format.

Only about 350 of these lenses were ever made. The prices for these have increased dramatically over the past 10 years and a mint example in a box sold recently for £35,000.

Another significant lens is the 8mm f/8 Fisheye-Nikkor. This fisheye lens covered a 180° picture angle horizontally and vertically and a circular image field, 24mm in diameter, could be obtained. It was ideal for such scientific requirements as measuring the zenith and azimuth angles of astronomical bodies or for showing the distribution of clouds in

meteorology. In addition, this optic could also be used to obtain distorted pictures with unusual graphic impact, especially in advertising photography. It weighs 300g.

AP Are there any really, really rare Nikons which you have never sold – or have you seen or dealt with most of them by now?

GL I'd love to find a 1938 Nikon Sky Camera 120; it was a roll-film camera with a Fisheye-Nikkor 16.3mm f/8 lens. Only a few were produced and they could take meteorological pictures of clouds and suchlike with a field of view of 180° from the horizon. It could take a picture of the entire sky on a 50mm diameter circular image onto a 6x6cm format 120 roll film. ➤



2001 – a Nikon Odyssey

Gray is keen to share a fascinating bit of information that surfaced recently. 'Remember the infamous HAL 9000? HAL 9000 was the AI villain from Stanley Kubrick's film *2001: A Space Odyssey*. Instantly recognisable by his eerily calm voice and red, all-seeing eye (not to mention his penchant for killing crew members when they became troublesome), HAL 9000 was listed as

the 13th greatest film villain in *AFI's 100 Years...100 Heroes & Villains*. What is particularly interesting is that HAL 9000's all-seeing eye was actually a Nikkor 8mm f/8 Fisheye Nikkor lens. As you may be aware, Mr Kubrick was a customer of Grays of Westminster, and the film director Peter Jackson of *Lord of the Rings* fame actually owns the one from the film (serial no. 88621).'

Let the buyer beware

Have you come across an old Nikon body or lens at a car boot sale or camera fair? Here is **Gray Levett's** insider checklist to ensure you don't get fleeced or sold a pup

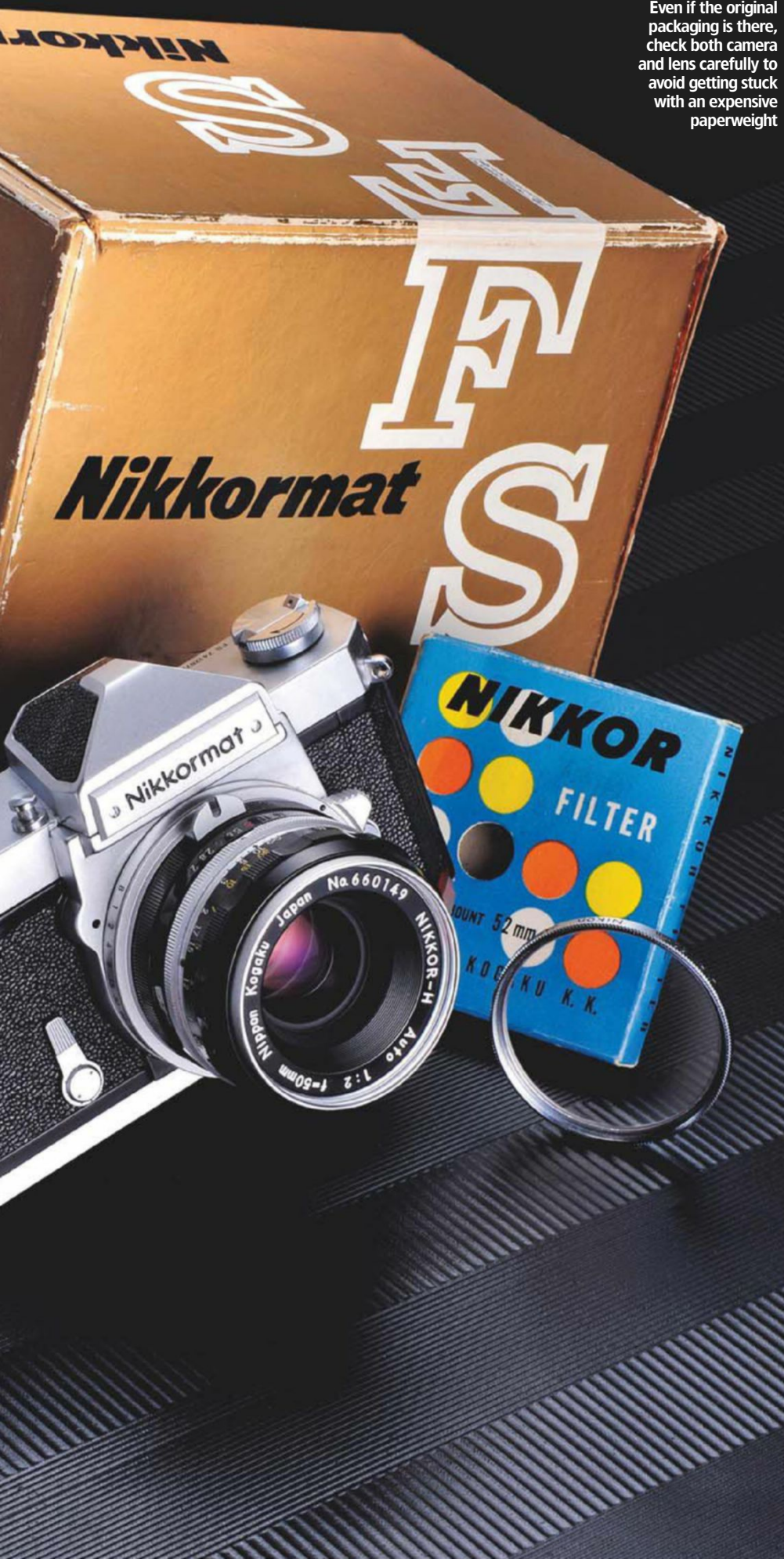
- 1** For cameras, check the foams both above the mirror box and light seals in the back of the camera (which can be replaced if degraded or sticky).
- 2** Then look at the viewfinder. Is it clean or is it full of dirt, dust or scratches? In early models the glass in the prisms could suffer from separation which show up in small blobs or hairline marks. This is unfortunately impossible to repair and would only be solved by a replacement prism.
- 3** Staying with the viewfinder, it is also extremely important for you to ensure that there is no fungus in the viewfinder. In addition, check that there is no corrosion on the metal of the camera and also that it does not smell like damp or mould.
- 4** Does the shutter fire? Make sure that you try all the different shutter speeds. Does it sound like an accurate shutter speed?



As well as at camera fairs, used Nikons can also turn up at flea markets and car boot sales



Even if the original packaging is there, check both camera and lens carefully to avoid getting stuck with an expensive paperweight



5 Do the dials engage at all settings or are the gears underneath stripped? (Indicated by there being no definitive 'click' between each step.)

6 Does the meter work? If possible check the battery chamber for corrosion. If there is no battery in the camera and you are unable to obtain one to check the meter you may have to take the risk, but bear in mind the meter may or may not work.

7 What is the overall cosmetic condition of the camera? Does it have any dings (small dents), scratches on the body or the base or are there any distinguishing rub marks near the strap lugs or on the corners and hinges?

8 For lenses, check that the lens fits on and off a camera without trouble. Ideally put it on a camera to verify this or check the bayonet thoroughly.

9 Check the front and back elements. Look for scratches or imperfections in the multi-coating and check for fungus.

10 Check for fungus, haze and dust inside the lens. Do this by opening the aperture up as wide as it will go and holding it up to the light. Check all the elements by looking through both the front and the back of the lens. Fungus appears in the form of small threads, like spider webs, and can be smaller than 1mm or considerably larger. Haze shows up as a misty coating in the middle of the glass, whereas dust shows up as small particles and filaments inside the lens.

11 Check the aperture – is the aperture ring clicking smoothly into each position? Close the aperture down to its smallest f/number and use the lever in the bayonet to open and close the aperture. Does it spring back into position quickly or does it get stuck some of the way? Look at the aperture blades from the front of the lens and open and close them a few times. Can you see any oil on the blades themselves?

12 Check the focusing ring. You would ideally want a smooth rotating action. A lens which is dry, gritty or sloppy in the manual focus ring will need servicing.



Nikon

pro tips

Seven professional photographers reveal what first attracted them to Nikon, their most frequently used settings, and the kit they would buy with £1,000

Even when I got bitten by the photography bug as a child, I hankered after a Nikon. It was the era of the F4 – an iconic and groundbreaking camera. I saved my pennies for a few years until I could afford a second-hand F-801 S – my first Nikon body. That was more than 20 years ago, and practically every picture I have taken since has been with a Nikon. It is an iconic brand – a name you associate with quality and outstanding optics. Why would I want to shoot with anything else?

Marbled white butterfly on dew-covered grass, Devon
Nikon D810, 200mm,
1/2000sec at f/4.2, ISO 640



Morning mist, Colmers Hill, Dorset
Nikon D800, 70-200mm,
48sec at f/11, ISO 200



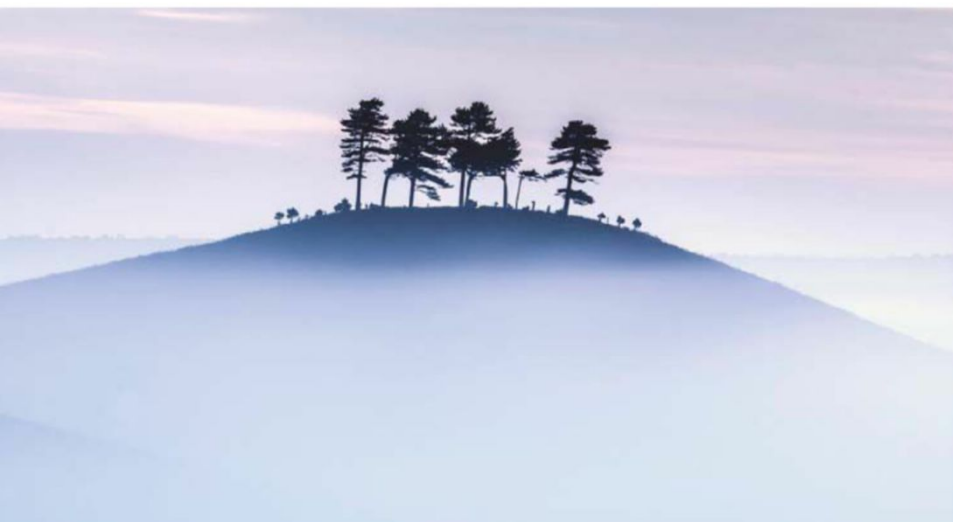


Ross Hoddinott

Ross Hoddinott is one of the UK's leading outdoor photographers and the author of several photography books including *The Landscape Photography Workshop*. He is best known for his intimate close-ups of nature. Ross's photography has won multiple awards and he has been an Ambassador for Nikon UK (2013-15) and Manfrotto. Visit www.rosshoddinott.co.uk.



Male and female emerald damselflies resting on a reed near the water's edge, Cornwall
Nikon D810, 200mm, 1/20sec at f/22, ISO 800



Nature & landscape

What settings do you use frequently?

This might be an obvious choice, but live view is the camera function I use most. Although I still prefer composing images through the eyepiece itself, live view is a great focusing aid. The live view on my Nikon D810 is superb, offering 'live' depth of field and allowing me to zoom into my subject in order to fine-tune focusing with unrivalled accuracy.

Which Nikkor lenses do you use regularly?

The superb AF Micro-Nikkor 200mm f/4D. It's built like a tank and it's bitingly sharp. Its long, telephoto length generates a large camera-to-subject working distance – reducing the risk of disturbing flighty, timid subjects. The tripod collar provides lovely balance when attached to a support. It really is a great lens for flower and insect photography.

If you had £1,000 in your pocket right now, what Nikon gear would you buy?

I have read great things about the 200–500mm f/5.6 AF-S ED VR. Although I don't need a new telephoto, it appears to be a fabulous lens – powerful, versatile, sharp and relatively lightweight. As it slightly exceeds the budget, I'd look for a good, used version.

Do you have any tips for choosing/using Nikon equipment?

1 Always scrutinise image sharpness after you have taken a photo. On my D810 and D500 bodies I have customised the centre button of the multi-selector to Zoom on/off (you can do this on certain Nikon DSLRs using custom setting f2). I set this to either a low or medium magnification. Having done so I can instantly zoom in and out of my replayed shots to check critical sharpness.

2 Don't have a phobia of using high ISO speeds. While it's best to employ the lowest setting possible, the latest Nikon cameras boast superb high ISO performance. If you're shooting handheld in low light don't be afraid to increase ISO to generate a sufficiently fast shutter speed. I shoot at speeds of ISO 1600 and image quality remains excellent.

Robin preening in the snow
Nikon D300, 120–400mm,
1/500sec at f/5.6,
ISO 400





Rock stacks at sunrise, Reykjanes Peninsula, Iceland
Nikon D810, 24-70mm, 20secs at f/11, ISO 64



Jeremy Walker

Jeremy Walker has been shooting landscapes, architecture, and people for more than 25 years. His photography and writing

appear in many of the UK's top photographic publications and he is in regular demand as a guest speaker, lecturer, and workshop leader both at home and abroad. Visit www.jeremywalker.co.uk.

Which settings do you use frequently?

I'm a big fan of using the camera manually – doing so gives you complete control. Being aware of your shutter speed, aperture and ISO connects you to the subject, and makes you more aware of how it is interacting with, and relating to, the camera.

Which Nikkor lenses do you use regularly?

My most-used lens is the 45mm PC-E Tilt Shift. It's an incredibly versatile lens and the quality is stunning. For both landscape and architecture it has rising and drop front and so alleviates unsightly converging or diverging verticals. For landscape use it has the tilt function so you can alter the plane of focus and obtain total sharpness. The 45mm tilt shift also has incredible close focus/macro capabilities, making it a stunning lens all round.

If you had £1,000 in your pocket right now, what Nikon gear would you buy?

I wouldn't purchase any new kit. I would go and bribe someone at Nikon to develop a rangefinder/mirrorless camera based on the original Nikon 1, S2 and S3. It would be so cool to own one!

Do you have any tips for choosing/using Nikon equipment?

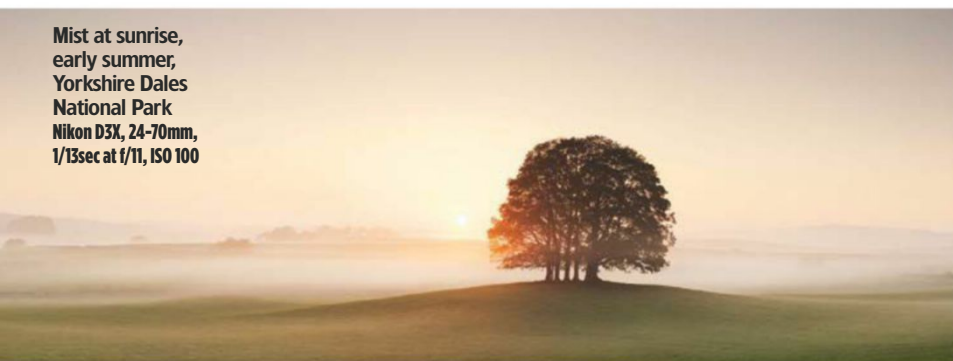
1 If you are buying kit make sure you buy the best you can afford, but I would put more money into the lens than the camera body. The body is a light-tight box; so what if it doesn't shoot 15 frames a second – do you really need that speed? Everything revolves around how good the lens is, how sharp it is, how fast it focuses etc. Do not get wowed by the features on the body: opt for a high-quality lens instead.

2 The most important thing about using gear is to get to know it, and know it well. Yes, there will be features that are irrelevant to you and your type or style of photography, and you may end up using only a fraction of what's available, but you should get to know the settings you do use inside out. That way you will be prepared to shoot instantly, and can get on with the important job of making pictures.

Landscape

I was introduced to the Nikon system when I was 15 and approached a high street photographer (Peter Lowry) in my hometown for advice. He shot with Nikon and would occasionally lend me his kit, so it seemed logical to get a Nikon camera. My first body was an F2A. I have stayed with Nikon because of the quality of its optics, the range of its lenses and the build quality of its products. The ergonomics of its camera bodies is often overlooked, but I think Nikon has absolutely perfected this aspect.

Mist at sunrise, early summer, Yorkshire Dales National Park
Nikon D3X, 24-70mm, 1/13sec at f/11, ISO 100



Old groynes, Porlock Weir, Somerset
Nikon D810, 24-70mm, 370secs at f/11, ISO 125





Moose Peterson

Moose Peterson was creative producer/photographer of the documentary *Warbirds and The Men Who Flew Them*. His work has been published in

more than 143 magazines. He is the author of 28 books, including *Take-Off*, and the bestseller *Captured*. Visit www.moosepeterson.com.

Planes & wildlife

My use of Nikon gear goes back some 40 years. The main reason I started using Nikon equipment is the quality of the company's long glass, and the superb performance of its flash equipment. The reason I have continued to use it is because it delivers everything I need for my visual storytelling. I take wildlife, landscape, and aviation pictures, and I find the Nikon gear I use is flexible enough to accommodate all of my needs.

What settings do you use frequently?

The majority of the time I shoot in Aperture Priority mode. After that, my most frequently used feature is Exposure Compensation,

swiftly followed by Auto Area AF. All of these features allow me to concentrate on the subject, and tell a story about it, rather than getting bogged down in technical details.

Which Nikkor lenses do you use regularly?

The lens I depend on most is an AF-S Nikkor 800mm f/5.6. I think of it as my baby. The lens is incredibly sharp and well balanced. What's more, the AF speed and, crucially, angle-of-view suit my style of storytelling perfectly.

If you had £1,000 in your pocket right now, what Nikon gear would you buy?

I would love to add a PC Nikkor 19mm f/4 tilt/shift lens to my kit bag. The lens is not really intended for mainstream photographers, as it has a very specific application. I often use it to shoot inside aircraft hangers, and it's wickedly sharp. I don't use this lens enough to justify buying it, so I rent one occasionally. I'm sure if I owned one myself I would find more applications for it, and would thoroughly enjoy exploring its unique qualities.

Do you have any tips for choosing/using Nikon equipment?

1 Nikon's AF is amazing and at the heart of it is Auto Area AF. This little-known feature



ALL PICTURES © MOOSE PETERSON

Black skimmer protecting its young
Nikon D4S, 800mm, 1/60sec at f/8, ISO 100

can make photographing a flying bird or fast-moving aircraft easy, and the resulting images are usually tack-sharp. Along with proper handholding, all you have to do with this technology is know where in the frame you want your subject to be.

2 It's important to keep your firmware up to date. These updates are free and can improve your camera's performance, as well as solve any possible bugs. But you have to look for them; there is no service telling you that a new one has been released. While some bug fixes are minor, some can lead to major improvements.



F2G-1D Super Corsair
photographed outside of
Phoenix, Arizona
Nikon D800, 24-70mm,
1/40sec at f/22, ISO 160



Mark Seymour

Mark Seymour is well experienced in shooting weddings and street photography. He was the first UK photographer to receive a double fellowship in documentary

photography. Visit www.markseymourphotography.co.uk and www.shootthestreet.co.uk.

Weddings & street

I've been using Nikon equipment since I became a professional photographer more than 20 years ago. As a wedding photographer I need a robust, reliable body that I can trust. My cameras of choice are the D4s and the D750. Although the D4s may not look particularly attractive – it is often described as a tank – it's a solid, functional camera and can be teamed with countless old and new lenses. I have stuck with Nikon predominantly because of the reliability of its systems. What's more, the back-up team at Nikon Professional Services is outstanding.

What settings do you use frequently?

I set the camera to AF, and use back-button focus to make adjustments. I set the aperture and shutter speed manually, and use Matrix metering (Evaluative on non-Nikon cameras). When I'm shooting street work I try to use an aperture of f/8 or f/11; for weddings I prefer f/4 or f/5.6; and for portraits I like f/1.4 or f/1.8. Where possible I keep the shutter speed at 1/200sec or more – this allows me to handhold the camera, while also freezing the action effectively.

Which Nikkor lenses do you use regularly?

My style is documentary, whether I'm shooting weddings or street work, so I rely on three key prime lenses: 35mm, 28mm and 105mm. Around 80% of my work is shot using the 35mm or 28mm – they are classic lenses for storytelling. I mainly use the 105mm for portraiture, as it remains sharp wide open, while delivering excellent bokeh.

If you had £1,000 in your pocket right now, what Nikon gear would you buy?

I would probably invest in the AF-S Nikkor 28mm f/1.4E ED lens. I have the old version, which is a classic, but the new version has been designed with modern sensors in mind. It's

sharp from edge to edge at f/1.4 and has three aspherical lens elements, with the option of Nano-Crystal or fluorine coatings.

Do you have any tips for choosing/using Nikon equipment?

1 When you're buying a new Nikon DSLR the first thing you need to decide is the size of sensor you require – APS or full frame. Next you need to determine your budget and commit to buying the best you can with the features you need. You should also ensure that you leave plenty of money aside for lenses.

2 Make use of the Nikon training school. Visit www.nikonschool.co.uk.



Train station, Burma (Myanmar)
Nikon D750, 35mm,
1/100sec at f/5.6



Jodhpur, the 'Blue City'
Nikon D4S, 35mm, 1/800sec at f/5.6



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Richard Peters

Richard Peters is a professional wildlife photographer known for a style that often favours dramatic light. His work has received numerous accolades, including being named GDT

European Wildlife Photographer of the Year 2015. He has also won several awards in the prestigious Wildlife Photographer of the Year competition. Visit www.richardpeters.co.uk.

Wildlife

I'm a firm believer that cameras are a very personal choice, with different models suiting different styles of photographer, not just a particular genre. Ergonomics play a key role in being able to work efficiently: controls need to be logically placed and comfortable in the hand, while menus should be intuitive. For me, Nikon has nailed it. Each new camera I've used over the years has been a step-up in performance and technology from the last, while also managing to retain that familiarity. Even when shooting with two different models, switching between them is a breeze.

What settings do you use frequently?

Auto ISO is one of my most-used settings. It's incredibly flexible in that it allows me to control the aperture and shutter speed in order to achieve the creative look I want, while the camera adjusts the ISO to balance the exposure. It also works with exposure compensation, giving me maximum control.

Which Nikkor lenses do you use regularly?

The 400mm f/2.8E is permanently attached to one of my camera bodies. It's an incredible lens offering crisp optics and excellent low-light performance in a form that's small enough to comply with cabin baggage allowances. It's also light enough to handhold.

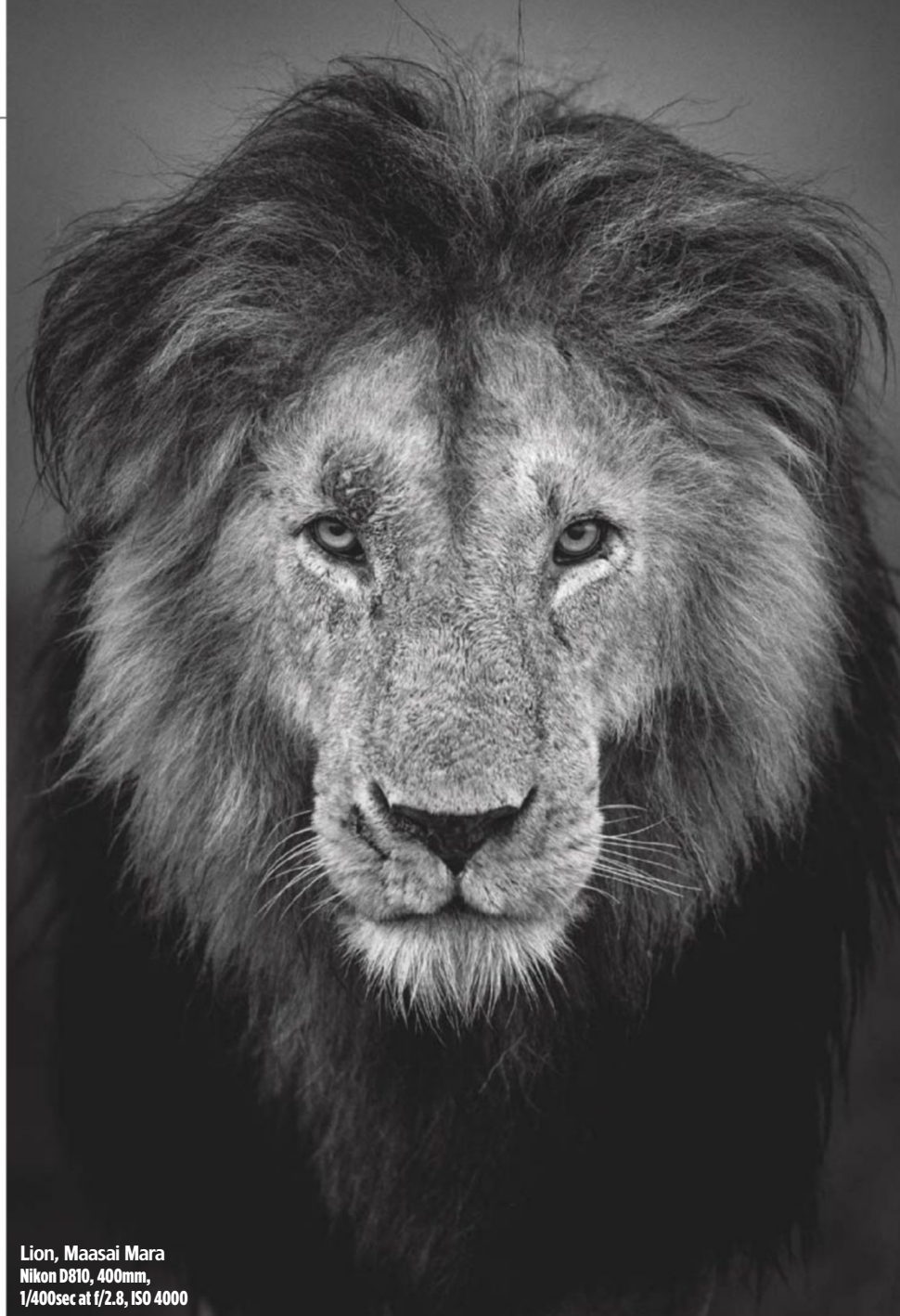
If you had £1,000 in your pocket right now, what Nikon gear would you buy?

Small and light but with incredibly sharp optics, the Nikkor 20mm f/1.8 would be an easy choice, and serve as the perfect lens for those times when I need maximum sharpness and to go wide, without the optical or weight compromises of various wide zooms.

Do you have any tips for choosing/using Nikon equipment?

1 Don't get bogged down with features you will never use. Figure out the areas where your current camera is letting you down and concentrate on models that improve in that sector. You won't regret it.

2 Whatever your camera, use the button customisations to put the controls and functions you use most in easily accessible locations. Most cameras offer customisation options these days, so make use of them.



Lion, Maasai Mara
Nikon D810, 400mm,
1/400sec at f/2.8, ISO 4000

Dalmatian pelican,
Lake Kerkini, Greece
Nikon D810, 400mm,
1/2000sec at f/8, ISO 64



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Dixie Dixon

Dixie Dixon is a commercial fashion photographer. At college she became inspired by the beautiful illusion of fashion and commercial photography. She

shoots for brands, TV shows, commercial campaigns and editorial projects. Visit www.dixiedixon.com.

Fashion

What I love about Nikon is the incredible image quality that comes out of its cameras and lenses. The combination results in a depth, sharpness, bokeh and colour rendition that is exceptional. I work with a lot of commercial fashion clients and advertising agencies so there is always pressure on me to create great images out of the camera, and Nikon always delivers.

What settings do you use frequently?

My favourite settings are: aperture f/2–f/3.5, ISO 100–400, shutter speed 1/500sec. But if I'm shooting jewellery on a model, I might set my aperture to f/8 or f/11. I use single point AF mode and compose my image first, then move the focus point to the eyes. I've found I get the sharpest images this way instead of focusing first and recomposing. If the model is moving, I use 3D tracking.

Which Nikkor lenses do you use regularly?

My current favourite is the Nikkor 105mm f/1.4 – it's the sharpest lens I've ever shot with, and is perfect for headshots and beauty images due to its amazing compression effect. The Nikkor 58mm is great for full-length imagery. I also have an older lens made for 35mm film cameras: the Nikkor 180mm f/2.8, it creates nice bokeh and flare for whimsical fashion images since it doesn't have the nano coating. I also love the 200mm f/2, 85mm f/1.4, and 35mm f/1.4. I use prime lenses, as I prefer to be my own 'walking zoom'.

If you had £1,000 in your pocket right now, what Nikon gear would you purchase?

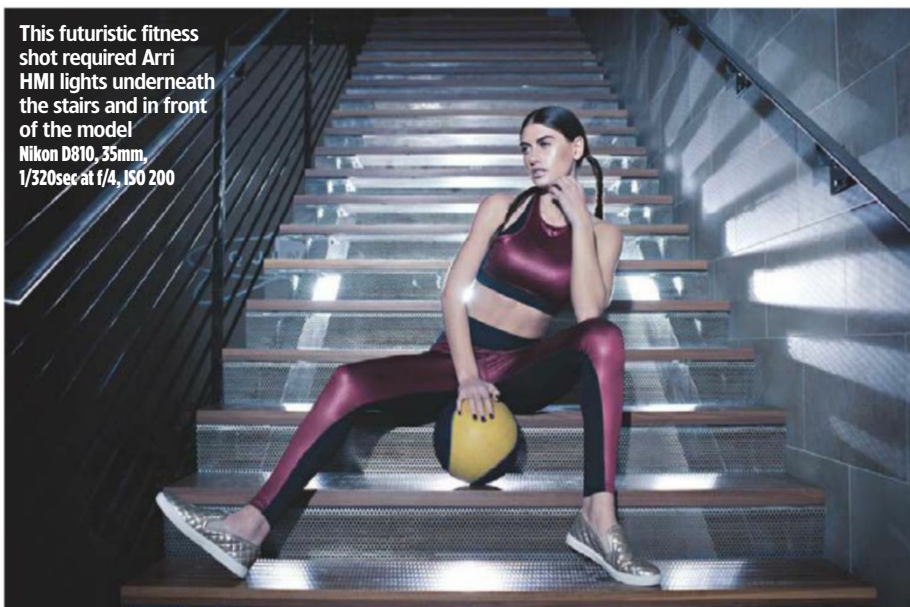
My next purchase will be a 24mm f/1.4 lens for situations when I need to create a wideangle perspective. When I have money to spend, I always buy lenses. My dad had a set of Nikon cameras and lenses growing up. He passed down a few lenses, which I carry in my kit bag. Even though they are older than me, they still work with my Nikon digital cameras.

Do you have any tips for choosing/using Nikon equipment?

1 Always try before you buy. I rent the gear I'm interested in before purchasing it to make sure it's exactly what I am looking for.

2 As you grow your business, invest in gear that helps you best express your vision.

This futuristic fitness shot required Arri HMI lights underneath the stairs and in front of the model
Nikon D810, 35mm,
1/320sec at f/4, ISO 200



This portrait was shot for denim brand Slate Denim & Co. The goggles add an extra edge
Nikon D810, 180mm, 1/800sec
at f/2.8, ISO 400

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Diver Huo Liang
at the Beijing
Olympics, 2008
Nikon D3, 200mm,
1/2000sec at f/2.8,
ISO 2000



Mark Pain

Mark Pain is a multi-award winning sports photographer working at the top of his profession for more than 30 years. He has twice been named Sports Photographer Of The Year and was named as the Olympics Photographer Of The Year for his work at the London event. He launched the UK's first Sports Photography School in 2011. Visit www.markpain.com and www.sportsphotographyschool.co.uk.

Sports

I started using Nikon cameras when I was 16 and bought an FM2. After that I had a Nikon FA, F3HP and then an F4. I then went to Canon but came back to Nikon when they launched the D3 for the Beijing Olympics in 2008. The D3 changed the way sports photographers work, being the first full-frame high-speed digital camera. It was amazing. I'm now on D5 bodies. In my view, Nikon's Pro bodies have always been the most ergonomic out there, allowing professionals to get on and even inspire them in their work. The D5 takes this to new heights.

What settings do you use frequently?

Manual. Manual. Manual. I very rarely put the camera in any other exposure mode. I like to stay in control and doing so helps to keep me alert and on the ball. I sometimes use Auto ISO when I know a subject is going to run from sun into shadow or vice versa, and I won't be able to react to change settings whilst still shooting.

Which Nikkor lenses do you use regularly?

My 70–200mm f/2.8 is probably my most frequently used lens. It's so reliable, sharp and dependable. After that it would be my 400mm

f/2.8 and 300mm f/2.8 lenses. Both of them are excellent for different reasons. I have to use my 400mm more often than not, as sports photographers are pushed further and further away from their subjects by event organisers. However, the freedom of handholding a 300mm f/2.8 never ceases to inspire me or make me smile.

If you had £1,000 in your pocket right now, what Nikon gear would you buy?

I'd like to try the new Nikon 8–15mm zoom. Optically, these ultra-wide zooms rarely match

other prime lens counterparts, but they get pretty close once stopped down.

Do you have any tips for choosing/using Nikon equipment?

1 Buy the highest spec lenses you can afford. They will last you a long time and serve you well if you look after them.

2 Buy the camera body that works best for you, not just the most expensive. The best camera I have owned is the D5, but I was close to buying a D500, which is a third of the price.



A Bahamian sprinter at the
London Olympics, 2012
Nikon D4, 300mm,
1/500sec at f/4, ISO 800



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Retro-style back-up

Q I own a Nikon D3300, but have always liked retro-style cameras. I recently came across a Nikon 1 J5 mirrorless camera with 10–30mm f/3.5–5.6 lens. I've been thinking of buying a smaller camera, as it would be easier to take out. Would you recommend this camera, or another retro-style one, or am I wasting my money? **Sullivan184**

A Being attracted to a camera because of its looks is risky. The Nikon 1 J5 may have retro looks, but it's a thoroughly modern camera. It has a 1in sensor, which is just under a third of the area of the APS-C sensor in your D3300. There is also no optical viewfinder. Image quality is not bad and is certainly superior to smartphones and more generic compact cameras. The Nikon 1 system is not practically compatible with the D3300, either. As a more pocketable camera that you are much more likely to carry more of the time, the J5 certainly has a lot in its favour. However, one criticism has been that the Nikon 1

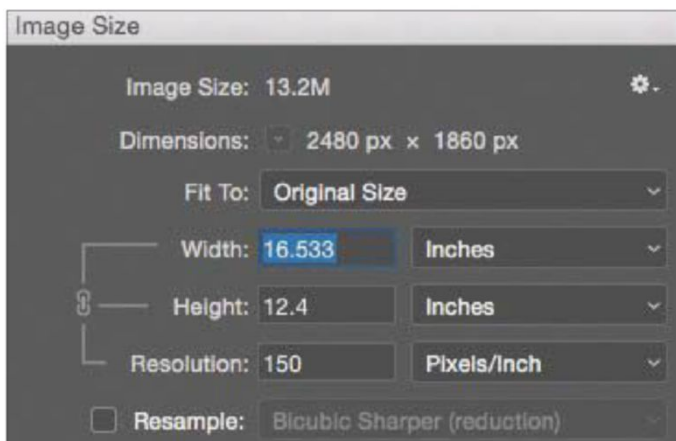
sacrifices too much in terms of image quality through its smaller sensor, without delivering a radically smaller camera size and weight compared to, say, some rival Micro Four Thirds offerings from Panasonic and Olympus.

Drawing a blank

Q I recently bought an Olympus Tough TG-4 and out of the box there seems to be a problem. Everything appears to be working OK (including the screen), except there is no image. The symptoms are just as if there were a lens cover on the camera – which there isn't. I assume that maybe it is a broken image sensor, but is there anything else obvious it could be? Nothing is previewed in live view. No difference for video. If I load images onto the SD card I can look at them on the camera no problem. The camera records images on the SD card, but they are black – well, very dark grey. If I point directly at a very bright light source such as a light bulb at f/8, it wants a 4-second exposure! Is there anything obvious that I could try to fix this problem before sending it back? **David Pepper**



The retro styling of the mirrorless Nikon 1 J5



An image of 2480 pixels at 150ppi will be about 16.5in wide

Size matters

Q I am booking a photographer for a party, but I'm not sure whether the one I've approached is offering quality images. He says he would provide large pictures of 2480 pixels and 150dpi, as well as small pictures for social media of 1200 pixels and 72dpi. Are these good enough? Is it worth paying a professional photographer to get such pictures? **Zana**

A Ideally, you'd get the originals at full resolution and then do what you like with them. The copyright of the images will, by default, remain with the photographer and so your use of the images will be constrained by your agreement with him or her. Dots per inch (dpi) and pixels per inch (ppi) are often, but not always, different. Pixels refers to the digital image, while dots refer to the dots of ink that make up a printed image. Normally, you need several dots of ink to represent a single image pixel. We'll have to assume the photographer is using the term 'dpi' in the same way as 'ppi'. If the large pictures are 2480 pixels wide and the file has a resolution of 150ppi, divide 2480 by 150 and you get the number of inches a resulting print will be in width. The answer is about 16.5in. I aim for 200ppi, but 150ppi should be OK. From what you have said, you will get digital images 1200 pixels wide for social-media use. The 72dpi reference is irrelevant, as you probably won't be printing from these files.

A From your description it's unlikely to be a simple exposure-setting issue. It's very rare for sensors to fail. It would be interesting to know if the shutter mechanism makes any noise when triggered. The most likely explanation is that the shutter has jammed. Another possibility is that there is a fault in the imaging pipeline; somewhere in the area of the image sensor and the image processor.

Unfortunately, there's nothing you can do and the camera will have to go back. If it was purchased very recently, the vendor should replace it. If the camera is under warranty but it's more than 30 days since you bought it, you may not be guaranteed a replacement but the fault should be repaired free of charge. The vendor should cover return shipping costs on a faulty item.

Q&A compiled by Ian Burley

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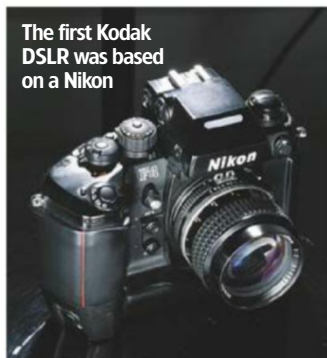
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Nikon Quiz

Test your Nikon know-how

A Not **B** Nippon **C** Northern

The first Kodak DSLR was based on a Nikon



A Nikon D1 **B** Nikon F3 **C** Nikon F4

A Nikkorex F **B** Nikkorex 35 **C** Nikkorex T

A Imperial Japanese Navy
B Imperial Japanese Army
C Imperial Japanese Air Force

A 24x32mm **B** 18x24mm **C** 16x24mm

A F B F2 C D1

- A** Flange-to-film register
- B** Rangefinder coupling
- C** Metric instead of feet markings

A Cloth
B Titanium
C Stainless steel

A All of them
B All except those requiring mirror lock up
C Special 80mm f/2.8 and 200mm f/3.5 only

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11 What year did Nikon start to use the Nikon name on its consumer cameras instead of Nikkormat/Nikkorex?
A 1979 **B** 1977 **C** 1984

A Nikon
B Mamiya
C Cosina

- A** Artificial Intelligence
- B** Automatic [Maximum Aperture] Indexing
- C** Autofocus Incorporated

A Eight **B** Six **C** Five

A 180° **B** 220° **C** 160°

A 1966 **B** 1977 **C** 1983

A US **B** Japan **C** France

A Don McCullin **B** Larry Burrows
C Catherine Leroy

A 1946 **B** 1959 **C** 1998

Compiled by Roger Hicks



Some Nikons used to be called Nikkormat

5. **ANSWER:** 1. **Z** (stands for Japan) 2. Kodak DCS aka DCS 100 3. megapixels, 1911x13 4. **A** (they needed rangefinders and binoculars) 5. **Digital** format. The earliest Nikon rangefinder cameras used 24x36mm and some half-frame 18x24mm models were made in both RF and SLR. 6. **a** (SkyLab 1973) 7. **Z** (The Nikon mount is designed for 51.8mm lenses; the Contax for 50mm) 8. **c** (About 100 early Fs had cloth shutters; after that, titanium. Canon used stainless steel on the Canon 7 rangefinder. 9. **a** But only the two special lenses had autofocus) 10. **b** 11. **a** (The Nikon EL2 was effectively a Nikonarmat ELW with AI) 12. **b** 13. **b** 14. **b** (Hexa- Eight is -O, Octa- and five is -P, Penta) 15. **b** 16. **c** (L35AF/AD) 17. **c** (The Spirittechnique Calypso) 18. **a** 19. **c** (1946 saw the first camera- 1959 was the Nikon F 20. **b** The other two both made at least one camera model with Nikon F-mount)

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HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT- £275.00
BRONICA 50mm f2.8 ZENZANON MAC.....	EXC+++ £39.00
BRONICA 110mm f4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT £99.00
BRONICA 150mm f4 E.....	MINT- £99.00
BRONICA ETRES 120 BACK.....	MINT- £95.00
BRONICA POLAROID BACK FOR ETRES, ETRES ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC- £75.00
BRONICA PLAIN PRISM FOR ETRES/ETRES.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRES/ETRES.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRES, ETRES ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON S.....	MINT- £165.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-1 LATEST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQ/ASOAI.....	MINT- £99.00
BRONICA SPEED GRIP FOR SQ/ASOAI.....	MINT- £69.00
BRONICA FILMBACK SQ-2220 FOR SQ/ASOAI.....	MINT BOXED £79.00
MAMIYA M645J COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MAMIYA C330 PRO S COMP WITH 180mm, W/LF.....	EXC++ £375.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm f4.5 SEKOR Z FOR FR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm f4.5 SEKOR Z FOR G45.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm f4 SMC FOR 67.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 600R.....	MINT- £575.00

Nikon A/F & Digital, Lenses & Accessories

NIKON F5 BODY REALLY NICE.....	MINT-BOXED £495.00
NIKON 105mm f2.8 IF ED AF DX FISHEYE LENS.....	MINT BOXED £375.00
NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 28mm f2.8 A/F "D".....	MINT CASED £145.00
NIKON 35mm f2.8 A/F "D".....	MINT BOXED £195.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS.....	MINT BOXED £179.00
NIKON 50mm f1.8 A/F "D".....	MINT BOXED £99.00
NIKON 50mm f1.8 "G" DX AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £345.00
NIKON 105mm f2.8 "G" AF-S VR IF ED MICRO NIKKOR.....	MINT BOXED AS NEW £599.00
NIKON 180mm f2.8 A/F IF ED LENS.....	MINT- £495.00
NIKON 300mm f4 "D" IF ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 600mm f4 "G" ED AF-S VR.....	EXC+++BOXED £1,495.00
NIKON 12 - 24mm f4 "G" IF ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LENS LATEST.....	MINT+HOOD £775.00
NIKON 18 - 35mm f3.5/4.5 A/F ED IF.....	MINT BOXED £239.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 IF ED AF-S ZOOM.....	MINT £125.00
NIKON 18 - 135mm f3.5/5.6 "G" IF ED AF-S.....	MINT+HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF ED AF-S VR MK II.....	MINT BOXED £475.00
NIKON 24 - 85mm f2.8/4 A/F D.....	MINT BOXED £365.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 200mm f3.5/5.6 A/F D.....	EXC++ £125.00
NIKON 28 - 200mm f3.5/5.6 "G" A/F IF ASPH ED.....	MINT+HOOD £245.00
NIKON 35 - 70mm f3.3/4.5 A/F LENS.....	EXC++ £49.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR LATEST.....	MINT BOXED £1,495.00
NIKON 70 - 300mm f4.5/5.6 "G" IF ED AF-S VR LATEST.....	MINT BOXED £345.00
NIKON 75 - 300mm f4.5/5.6 A/F ZOOM + TRIPOD COLL.....	MINT- £159.00
NIKON 80 - 200mm f2.8 A/F IF ED ZOOM GREAT LENS.....	MINT- £375.00
NIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATEST.....	MINT BOXED £1,695.00
NIKON TC20E II 2X AF-S TELECONVERTER.....	MINT- £195.00

TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
SIGMA 30mm f1.4 EX DC HSM NIKON FIT.....	MINT BOXED AS NEW £199.00
SIGMA 50mm f2.8 EX MACRO D.....	EXC++ £159.00
SIGMA 105mm f2.8 EX APO DG MACRO.....	MINT-BOXED £295.00

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Fuji X Lenses

14mm F2.8 XF.....	E++ / Mint- £539 - £549
16-55mm F2.8 WR XF.....	Mint- £759
18-55mm F2.8-4 XF.....	E++ £349
18mm F2 XF R.....	Mint- £219
23mm F1.4 XF R.....	E++ / Mint- £549 - £599
27mm F2.8 XF.....	E++ £219
32mm F1.8 Touit X.....	E++ £359
35mm F1.4 XF R.....	E++ £299
56mm F1.2 R APD XF.....	Mint- £849
60mm F2.4 XF R Macro.....	E++ £349

4/3rds Lenses

7-14mm F4 ED Zuiko.....	E++ £499
9-18mm F4-5.6 ED Zuiko.....	E++ / Mint £299 - £329
11-22mm F2.8-3.5 Zuiko.....	E++ £199
12-60mm F2.8-4 ED SWD.....	E+ / E++ £219 - £349
14-42mm F3.5-5.6 ED.....	E++ £39
14-42mm F3.5-5.6 Zuiko.....	E+ / E++ £49 - £59
14-54mm F2.8-3.5 MkII.....	E+ / E++ £159
14-54mm F2.8-3.5 Zuiko.....	E+ £119 - £129
25mm F2.8 Zuiko.....	E++ £109
35mm F3.5 Macro Zuiko.....	E+ / E++ £69 - £79
40-150mm F3.5-4.5 Zuiko.....	E+ / E++ £39 - £49
50-200mm F2.8-3.5 SWD.....	E++ £399
70-300mm F4-5.6 ED Zuiko.....	E+ / E++ £119 - £199
150mm F2 Zuiko.....	E++ £1,099
EC14 Tele Converter.....	E+ / E++ £139 - £169
EC20 2x Tele Converter.....	E++ £229
EX25 Extension Tube.....	Mint- £65

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++ £549
12-35mm F2.8 G X Vario OIS HD.....	E++ £489
12-60mm F2.8-4.0 Leica DG Vario.....	Mint- £749
14-42mm F3.5-5.6 ASPH OIS.....	E++ £75 - £79
14-45mm F3.5-5.6 ASPH G Vario E+ / E++ £119 - £129	
15mm F1.7 DG ASPH.....	E+ £339
20mm F1.7 Asph II.....	Mint- £179
20mm F1.7 G Pancake.....	E++ £159
25mm F1.4 DG Summilux.....	E++ £279 - £299
35-100mm F2.8 GX OIS Vario.....	E++ £599 - £649
35-100mm F4-5.6 OIS Asph G.....	Mint- £159
45-200mm F4-5.6 Lumix G Vario.....	E++ £159

Olympus 12-40mm F2.8 M.Zuiko.....	E++ £549
12mm F2 ED M.Zuiko.....	E+ / E++ £399 - £439
17mm F1.8 M.Zuiko Black.....	Mint- £289 - £299
40-150mm F2.8 M.Zuiko Pro.....	E++ £949
45mm F1.8 M.Zuiko.....	Mint- £119 - £139
75mm F1.8 ED Silver M.Zuiko.....	Mint- £549
MC-14 1.4x Teleconverter.....	Mint- £219

Sony E Lenses

16-35mm F4 ZA OSS.....	E++ £799
18-55mm F3.5-5.6 OSS.....	E++ £79
18-200mm F3.5-6.3 OSS LE.....	E++ £399
18-200mm F3.5-6.3 OSS Power Zoom.....	E++ £699
24-240mm F3.5-6.3 OSS FE.....	Mint- £579
28-70mm F3.5-6.3 FE OSS.....	E++ / Mint- £239 - £259
50mm F1.2 AS UMC CS.....	Mint- £229
50mm F1.8 OSS.....	Mint- £189

Canon EOS Lenses

10-24mm F3.5-4.5 Di II LD Asph Tamron.....	Mint- £259
11-16mm F2.8 DX ATX Tokina.....	Mint- £279 - £299
11-24mm F4 L USM.....	E++ £2,349
14mm F2.8 L USM.....	Mint- £749
14mm F2.8 L USM II.....	E+ / E++ £899 - £989
15-85mm F3.5-5.6 IS USM.....	E+ £379
15mm F2.8 EF Fisheye.....	E++ £449
16-28mm F2.8 ATX FX Tokina.....	E++ £439
24-240mm F3.5-6.3 IS USM MkII.....	E++ / Mint- £849 - £1,089
28-70mm F3.5-6.3 FE OSS.....	E++ / Mint- £239 - £259
50mm F1.2 AS UMC CS.....	Mint- £229
50mm F1.8 OSS.....	Mint- £189

28-90mm F4-5.6 USM II.....	E+ £39
35-80mm F4-5.6 EF.....	E+ £25
35mm F1.4 L USM.....	Mint- £799
40mm F2 Ultram SLII Voigtlander.....	Mint- £299
45mm F2.8 TS-E.....	Exc £549
50mm F1.4 USM.....	E++ £239
50mm F1.4 ZE Zeiss.....	E+ / E++ £389 - £429
50mm F1.8 EF Mk1.....	E++ £129
55-250mm F4-5.6 EFS IS.....	E++ £99
55-250mm F4-5.6 EFS IS II.....	E++ £109
55-250mm F4-5.6 IS STM.....	Mint- £129
60mm F2.8 EFS Macro.....	E++ £249 - £279
70-200mm F2.8 L IS USM.....	E+ £749
70-200mm F2.8 L IS USM II.....	E++ / Mint- £1,399 - £1,489
70-200mm F4 L IS USM.....	E++ £749
70-300mm F4-5.6 Di Tamron.....	E++ £59
70-300mm F4-5.6 Di VC USD Tamron.....	Exc Demo £219
70-300mm F4-5.6 EF III.....	E+ £49
70-300mm F4-5.6 IS USM.....	E+ £199
70-300mm F4-5.6 L IS USM.....	E++ £789
70-300mm F4-5.6 DO IS USM.....	E++ £349
75-300mm F4-5.6 EF III.....	Mint- £99
85mm F1.4 ZE Zeiss.....	E++ £649
90mm F2.8 SP AF Macro Tamron E+ / E++ £159 - £179	
90mm F2.8 SP Di Macro Tamron.....	E++ £219
90mm F2.8 TSE Shift.....	E++ £789
100-400mm F4.5-5.6 L IS USM.....	E+ £649
100-400mm F4.5-5.6 L IS II USM.....	E+ £1,349
100mm F2 Makro Milvus ZE Zeiss.....	Mint- £1,049
100mm F2.8 USM Macro.....	E++ £259 - £299
200-400mm F4 L IS USM with Internal 1.4x Extender.....	E++ / Mint- £9,499
200mm F2.8 L USM II.....	E++ £399
300mm F2.8 ATX SD Tokina.....	E+ £599
300mm F2.8 L IS USM MkII.....	E++ £4,489
300mm F4 L IS USM.....	E+ / E++ £599 - £689
300mm F4 L USM.....	Exc £389
400mm F2.8 L USM.....	E+ £2,499
400mm F4 DO IS II USM.....	Mint- £5,849
400mm F4 DO IS USM.....	E+ £2,379 - £2,399
400mm f5.6 L USM.....	E++ £729
500mm F4 L IS USM.....	E+ £3,499 - £3,599

Sigma - Canon EOS

10-20mm F3.5 EX DC HSM.....	E++ £259
10-20mm F4-5.6 DC HSM.....	E+ / E++ £149 - £259
12-24mm F4-5.6 EX DG HSM MkII.....	E++ £349 - £389
14mm F2.8 EX HSM.....	As Seen £149
18-35mm F3.5-4.5 AF.....	Unused £79
28-70mm F2.8 EX DG.....	As Seen £59
30mm F1.4 EX DC HSM A.....	E++ £279
35mm F1.4 DG HSM A.....	E++ £549
50-500mm F4-6.3 Apo DG HSM.....	E++ £399
50mm F1.4 EX DG HSM.....	E++ £219
80-400mm F4.5-5.6 Apo OS.....	As Seen £199
150-500mm F5.6-3 Apo DG OS HSM.....	E++ £449
170-500mm F5-6.3 Apo.....	E+ £199
180mm F3.5 EX Macro Apo.....	E++ £349
300mm F2.8 Apo DG HSM.....	E++ £1,289 - £1,499
USB Dock VD-01EO - Canon.....	Mint £29

Digital Compact Cameras

Canon Powershot SX240 HS.....	E++ £79
Powershot SX60 HS.....	E++ £249
Fuji Finepix X10 Black.....	E+ £159
Finepix X100S Black (Infra Red).....	Mint- £649
Finepix X100T - Silver.....	Mint- £689
Nikon Coolpix A.....	Mint- £349
Coolpix P7000.....	Mint- £139
Coolpix S4000.....	E++ £49
Panasonic DMC - TZ80 - Black.....	Mint- £229
DMC LX15 - Black.....	Mint £449
DMC-FZ50.....	E+ £59
DMC-SZ50 - Black.....	E++ £159
DMC-TZ15.....	E+ £75
DMC-TZ70 - Black.....	Mint- £179
DMC FZ28.....	E+ £79
Ricoh GXR + 24-72mm.....	E++ £199
24-72mm F2.5-4.4 VC (GXR).....	E++ £39
28-300mm F3.5-5.6 VC GXR Lens.....	E+ £259
Sony DSC-RX1.....	E+ / E++ £1,149 - £1,299
DSC-RX1R.....	E+ £1,149
DSC-RX1R + FDA-EV1 Finder.....	E++ £1,399
DSC-RX1R MkII.....	E+ £2,949
DSC-RX10.....	E+ / E++ £399 - £429
DSC-S500.....	E++ £29
DSC-T77.....	Mint- £49
DSC-T9.....	E+ £35

DSC-W80.....	As Seen £29
RX10 III.....	E++ £1,099
RX10 MkII.....	Mint- £789
RX100 MkIII.....	E++ £379

Digital Mirrorless

Canon EOS M + 18-55mm.....	E++ £149
EOS M Body Only + EF-EOS M Adapter.....	Mint- £289
Fuji X-Pro2 Body Only.....	E++ £999
X-E2 Black Body Only.....	E++ £299
X-T10 Black Body Only.....	E+ / E++ £299 - £309
X-T10 Silver Body Only.....	E++ / Mint- £309 - £329
Olympus OMD E-M1 Black Body + HLD-7 Grip.....	E++ £499
OMD E-M10 Body Only - Black.....	E++ £199
OMD E-M5 Black Body + RRS Grip.....	E++ £279
OMD E-M5 Black Body Only.....	E+ £229
OMD E-M5 Silver Body Only.....	E+ £239
E-P2 Black Body Only.....	E+ £69
Panasonic GX800 Silver + 12-32mm.....	E++ £339
G1 Body Only.....	As Seen / E+ £49 - £59
G3 Black Body Only.....	E++ £79
GF-1 Body Only.....	E+ £55
GF-3 + 14-42mm.....	E++ £149
GF-3 Black Body.....	E+ £89
GF-5 Body Only.....	E+ / E++ £69 - £79
GH-3 Body + Grip.....	E+ £399
GH-3 Body Only.....	E++ £379
GH4 Body Only.....	E+ £659
GX7 Body Only.....	As Seen / E++ £199 - £249
Sony A6300 Body Only.....	E+ £649
A7R II Body Only.....	E++ £2,049
A7S Body Only.....	E+ £1,149
NEX-C3 Body Only.....	E++ £89

Digital SLR Cameras

Canon EOS 5D MkII Body + BG-E6 Grip.....	E+ £789
EOS 5D MkII Body Only.....	E++ £699
EOS 5D MkIII Body Only.....	E+ / E++ £1,449 - £1,599
EOS 5DS Body Only.....	E++ / Mint- £2,289
EOS 5DSR Body + BG-E11 Grip.....	E++ £2,379
EOS 5DSR Body Only.....	E++ £2,449
EOS 6D Body Only.....	E+ / E++ £869 - £949
EOS 70D Body Only.....	E++ £579
EOS 7D MkII Body Only.....	E++ £949

Nikon D3000 Body Only.....	E+ £199
D3000 Body Only.....	Mint- £99
D300S Body Only.....	E+ £279
D4 Body Only.....	Exc / E+ £1,799 - £2,289
D4S Body Only.....	E++ / Mint- £3,099 - £3,289
D500 Body Only.....	Mint- / Mint £1,499 - £1,579
D60 Body Only.....	E+ £89
D70 Body Only.....	E+ £79
D7000 Body Only.....	E++ / Mint- £299 - £389
D7100 Body Only.....	Mint- £529
D750 Body Only.....	Mint- £1,349
D80 Body + MB-D80 Grip.....	E+ £129
D80 Body Only.....	E+ £119
D800 Body Only.....	E++ £1,649
D800E Body Only.....	E++ £1,279
D810 Body Only.....	E++ / Mint- £2,049
MB-D10 Grip.....	E+ £89

Hasselblad H

H1 Body + Prism + P30 Digital Back.....	E++ £1,699
H1 Body Only.....	E+ / E++ £449 - £499
H2 Body + Finder + 80mm F2.8.....	E++ £1,749
H2 Body + P20 Back.....	E+ £1,499
H2 Body + Prism + Mag.....	E++ £1,250
H3DII Complete (39MP).....	E++ £3,900
H4D + Prism (50MP).....	E++ £5,849 - £6,499
H4D Complete (60MP).....	E++ £10,995
HS5 Complete (50MP).....	E++ £9,489
28mm F4 HCD.....	E++ / Mint- £1,989 - £2,450
35-90mm F4-5.6 HC.....	E++ / Mint- £3,549 - £3,550
35mm F3.5 HC.....	E++ £999
50-110mm F3.5-4.5 HC.....	E+ £1,299
50mm F3.5 HC.....	E+ / E++ £1,199
120mm F4 HC Macro.....	Exc / E++ £899 - £1,489
150mm F3.2 HC.....	E+ / E++ £899 - £999
300mm F4.5 HC.....	E++ £1,950
1.5x HTS Tilt/Shift Converter.....	Mint- £2,445

Hasselblad V

Flexbody Outfit.....	Mint- £949
501C Black Body Only.....	E+ £499
501CM Complete.....	E++ £1,299
503CX Chrome Body Only + WLF.....	E+ £499
553ELX Black Body Only.....	E++ £449

553ELX Chrome Body Only.....	E+ £349 - £379
500CM Gold Edition.....	Unused £3,999
40mm F4 C T* BLACK.....	E+ £549
50mm F4 CF FLE.....	Mint- £799
50mm F4 CII FLE.....	E++ / Mint- £899
120mm F4 CF Macro.....	E++ £549
120mm F4 CFE Macro.....	E++ £999
150mm F4 C Black.....	As Seen / E+ £99 - £149
150mm F4 CF.....	E+ / E++ £299 - £399
160mm F4.8 CB.....	E++ £349
250mm F5.6 C Chrome.....	Exc / E+ £99 - £299
250mm F5.6 Chrome.....	As Seen £99
500mm F8 C Black.....	E+ £399
1.4x PC Mutar shift Converter.....	E++ £399
2x Mutar Converter.....	E+ / E++ £199 - £249
2xE Converter.....	E++ £239
linear Mirrorround 40185.....	E++ £129
A12 Black Mag.....	E+ / E++ £129 - £149
A12 Chrome Mag.....	E++ / Mint- £149 - £249
A24 Chrome Mag.....	As Seen / E+ £39 - £125
A24 TCC Black Mag.....	E+ £139
CFV 50MP Digital Back.....	Mint- £6,499
Polaplus Mag.....	E++ £39
Polaroid 100 Mag.....	E+ £29

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX.....	E++ £549
12-24mm F4 ATX PRO SD Tokina.....	E++ £299
12-24mm F4 G AFS DX ED.....	E++ £379
12-28mm F4 ATX PRO SD Tokina.....	Mint- £279
14-24mm F2.8 G AFS ED.....	Mint- £1,049
14mm F2.8 AFD.....	E+ £625
16-35mm F4 G AFS ED VR.....	E++ £889
16-80mm F2.8-4 E VR N.....	Mint- £699
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / Mint- £239 - £279
16mm F2.8 D AF Fisheye.....	E++ £449
17-50mm F2.8 XR Di II Tamron.....	E+ £159
17-55mm F2.8 G AFS DX IFED.....	E+ £359
18-105mm F3.5-4.5 G AFS ED DX VR.....	E++ / Mint- £129 - £139
18-35mm F3.5-4.5 AFD.....	E++ £229 - £239
18-55mm F3.5-5.6 G AFS VR.....	E++ £79
18-55mm F3.5-5.6 G AFS II.....	E+ £59
18-70mm F3.5-4.5 G AFS ED DX.....	E++ £99
18mm F2.8 AFD.....	E++ £589
21mm F2.8 2F.....	E++ £689
21mm F2.8 ZF2.....	E++ £889
24-120mm F3.5-5.6 ED AFD.....	Exc / E++ £99 - £149
24-120mm F3.5-5.6 G AFS ED VR.....	E++ £249
24-120mm F4 AFS G ED VR.....	Mint- £599
24-70mm F2.8 G AFS ED.....	E++ £749
24-70mm F3.5-5.6 IX.....	E+ £39
24-85mm F3.5-4.5 G ED VR.....	E+ £199
24mm F2.8 AFD.....	E++ £229
24mm F3.5 ED PC-E.....	E+ / E++ £899 - £1,089
25mm F2.8 2F.....	E+ / Mint- £449
28-100mm F3.5-5.6 AFG.....	E++ £59
28-105mm F3.5-4.5 AFD.....	E++ £149
28-300mm F3.5-6.3 XR Di VC Tamron.....	E++ £279
28-70mm F2.6-2.8 ATX Pro Tokina.....	Exc £149
28mm F2.8 AF.....	E+ / E++ £129
28mm F2.8 AFD.....	E++ £179
35-70mm F2.8 2F AF.....	E+ £189
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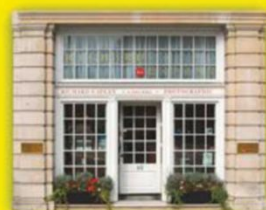
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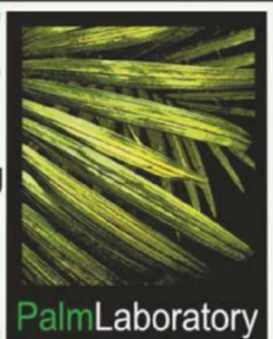


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Final Analysis

Roger Hicks considers...

'Striped hat', by Patty Carroll

For 20 years or more, Patty Carroll has been working on *Anonymous Women*: the monograph of the series was published by Daylight Books in 2017. I had difficulty in deciding which picture to use: go to www.pattycarroll.com to see why. I chose this one because it reminds me of the paintings of Bridget Riley.

Then it occurred to me. Carroll emphasises the way in which women fight anonymity at the same time as submitting to it: a conflict between role and identity. But that's not what I took from it. Instead, I took a sort of history of art, heavily laced with kitsch. This is inevitable in all art – the viewer does not necessarily take from it the same things as the artist put into it. Except, what else is there to take? To be sure, we all bring our own experiences, preconceptions and preferences, but these have to be triggered by the art. Very little art is single-layered and open only to one interpretation, while quite a lot of art is composed of relatively few layers, each more or less easily visible. Some art is so multi-layered that we pretty much wander through it, noticing some things but ignoring them (perhaps as too obvious); picking up others and then throwing them aside after we have examined them; and seizing upon yet others and wrestling with them – whether with ease or difficulty, pleasure or distaste.

More demanding than you think

Carroll's pictures are at once technically straightforward and more demanding than is immediately obvious. Assembling the props is time consuming and expensive, creating the composition is demanding, and dead flat lighting is far from easy. It's a classic case of thinking, 'I could do that', and then upon reflection – never mind actually trying – realising that no, you probably couldn't. To start with, you'd need a big studio, lots of lighting and at least one assistant.

This picture, like the others in the series, illustrates for me the gap between the sort of pictures I like to look at, and the sort I like to shoot. In all fairness, though, I like to look at most kinds of pictures, and I'd be a fool to try to shoot all of them. This is a besetting problem in



'Carroll emphasises the way in which women fight anonymity at the same time as submitting to it'

photography: the temptation to be a jack of all trades, and master of none.

It also illustrates how a series can set our minds on a particular path, so that each picture builds on the last and prepares us for the next. If I could afford

to have this picture on the wall, my enjoyment of it would be enhanced by having read the monograph and (ideally) by having seen the exhibition, too. Art feeds not only on itself, but on its viewers.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Gideon Mendel.

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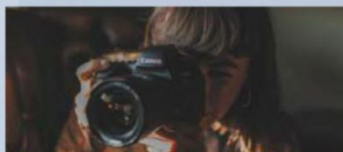
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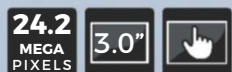
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