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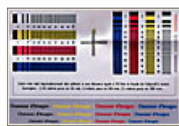
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- + very good optics
- + very compact and lightweight
- + very good finish
- + Capture corrects distortion
- Nikon Capture sold separately



Nikon professionals are lucky people. The new D2X delivers extraordinary quality at high resolution, the D2Hs provides unrivalled speed in view of data transfer, buffer and AF speed, and some of the latest lenses possess unique selling propositions. The AF-S VR 200-400/4 for example cannot be lauded highly enough. Especially wildlife photographers are blown away by the quality and versatility of this lens. Despite its enormous price tag I frequently find myself in packs of 3 - 5 wildlife photographers all of them using just this lens instead of working with a heavy 400/2.8 or a sluggish 80-400. The AF-S 17-55/2.8 on the other hand has conquered its position in many German press photographers' bags and the AF-S VR 200/2 gives Nikon pros the chance to compete in the field of indoor sports photography dominated by Canon.

Less indispensable but nonetheless unique are the shots taken with Nikon's AF DX 10.5/2.8 G fisheye. I believe there is presently no other Nikon lens taking advantage of the DX-feature (optimized for Nikon D-SLRs' 1.5 crop factor) more clearly than this optical gem: ultracompact, lightweight but solidly built, this lens delivers very good resolution and contrast even at the borders. As for back light situations, I did know that such a lens design was prone to a fair amount of ghosting and flare, but I did not know how well those deficiencies can be corrected nowadays. The colours are rendered highly saturated in a way that reminds me of my Fuji Velvia 50 times. I detected some CA in the corners of the shots taken with the D2X but as for me to an absolutely negligible amount. I was far more surprised by the practical use I could deploy from that 10.5/2.8. Especially in jam-packed places, when everyone needs to get a photo of a certain politician or athlete I was capable to stand in the first row and still frame the complete hype around the public person. Thus, recipients of those photos feel like being right in the tumultuous scene instead of watching it from the outside. The slogan "Move closer!" is redefined with this fisheye lens.

At first I was afraid that my editors could reject the lens' strong distortion, but on the contrary. As long as you do not exaggerate the effect the photos shot with that lens are real eye-catchers.

However, if you do not like this distortion you can correct it via Nikon Capture and thus transform the 10.5 into a 120° rectilinear view of still very good quality. This works fine with me, but it is no replacement for a real superwideangle lens (how about a 12/2.8 DX?) with which you can compose your image perfectly the moment you are shooting. Anyway, Nikon Capture should definitely be implied in the scope of delivery or at least Nikon should offer a separate 10.5/2.8 DX Kit including Nikon Capture at a favourable price.

As a conclusion there is only one thing I have been regretting since I bought this lens: not having it bought much earlier!

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