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the downside is that the zoom is extreme, with an optical quality that peaks at about f/5.6 at the wide end of the range. thats pretty good, but there is some chromatic aberration. to eliminate the excess curvature that made the nikon expensive, this lens has a multi-layer optical formula, with a first layer of glass that is a little more precise than the second layer. but the problem there is that the f/3.5 wide angle is rather soft. this is far from nikon's fault, however, because the kind of materials they use for a very cheap lens have a tendency to be very soft. to get a lens that is worth considering, you need to look at other lenses in the same range. for example, the nikon 200-500mm f/5.6 vr ii sells for around us$2900, which is around the same level of cost as this lens. thats still a premium lens, however, with a superior build quality and the promise of weatherproofing and optical stabilisation. the nikkor has none of those things. not only that, but the nikkor has a much smaller image circle, and probably a smaller and less precise glass element. this is a lens that should be bought for its optical performance, not its build quality. buy this lens if you are willing to sacrifice the optics to get the build quality. the new nikon nx2 review unit has a full complement of lenses, and of course the easiest way to look at its performance is to see it in action. i started with a set of nikkor lenses from the same batch. i used a nikkor 24-120mm f/4 and a nikon 50mm f/1.4. as i've done before, i used a nikon d3500 for my primary camera. i shot a few rolls of both the nikkor 24-120 and the nikkor 50. the 24-120 was rather

noisy, so i stopped down to f/5.6 and the 50mm was quieter, so i stopped down to f/8. the images below show the 24-120 at f/4 and the 50mm at f/8, each followed by a jpeg and a raw file. the files were shot on a tripod and handheld with no hdr applied.

## Nikon Capture Nx2 Crack 14

Finally, Ive decided to take up Simon's challenges and use Nikons Lightroom 4 so, with that in mind, I added a few plug-ins (and a few things that I didnt feel like paying for) to make sure this experience was as post-imaging friendly as possible. In particular, there was a constant stream of Nikon Capture NX2 e-mails asking if I could resize or even more critically, color correct their images. Capture One is also a far better-regarded RAW processing engine than Lightroom, as noted above, so if you're already a professional RAW developer in Lightroom, you might want to consider that. It has its limitations, but it's a strong engine and well worth learning and using if it fits your needs. If you're just starting out, you could also consider whether you need to use a RAW conversion service. Capture One is generally better equipped to deal with extra lens metadata (e.g., lens data can be displayed on the LR 4 screen, and you can adjust exposure, white balance, and focus if you need to). Also, lots of photography experts will tell you that the very best way to shoot a subject is with the widest angle possible. That can be a very efficient use of resources and makes the image more interesting, but it may or may not be important for any given project. In general, if I have a landscape situation to work with and I need to shoot a long exposure, or if I'm trying to minimize distortion of my main subject in an architectural scene, then the widest lens I will ever carry with me is the 12-24. I would just as soon stay with an AF-S 17-50 f/2.8 that I know as well as my Nikon 28-200 f/2.8. On a lot of DSLRs, theres a difference of a stop in those two lenses, so you see that 17-50 is f/2.8, whereas the 28-200 is f/2. Even if the maximum aperture of one or the other is f/4 (such as the 135 f/2.8), its a stop of difference that can make a large difference in handholding, or fast-action work. 5ec8ef588b

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