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Nikon 50mm 1.8 manual focus

One stop store for all things from your favorite brand skip to content back home Nikon Nikkor 50mm F/1.8 Artificial Intelligence Lens Focus Guide [52] selling your camera today and get the highest market value selling your gear take 5% off your first order when you subscribe to our newsletter. © 2004 to 2020 by KEH Inc. 50mm lens; From photography to products to photo, press shots, 50mm lenses are very highly appreciated at the expense of compactness, ability, and typical low cost. While it may not be everyone's favorite length, the 50mm is certainly an important part of most photo geeks' arsenals. I recently took a stroll through the Boston Harbor area to reactivate it there and found a number of dilapidated and decaying buildings, and the ruins of a long-dormant area of the city. These dilapidated buildings make great themes to shoot, and since they're all preparing to be cliff-edge to make way for a sudden influx of bio-med pharmaceuticals and pharmaceuticals, I'm glad to take some time to explore their guts. I've brought with me a bunch of Nikon's most popular 50mm manual focus lenses; The result? A few good images and some solid information on any of these lenses is the best in the areas of sharpness, bokeh, price, and practical use. In all test images and performance tables it is possible to click to a larger image for close examination. Remember that you are reading the CP test and this is not a laboratory test. Instead, it's useful in examining these lenses in practice and can rely on results if you are looking for a test done in real world conditions. Sharpness Test 50mm lenses usually adhere to the basic and effective optical formulae. These constructions are generally expected to be tested from time to time to make sharp images, and Nikon Glass has a certain reputation for excellence. So how sharp are these 1950s? And how do they compare when shooting side by side? When you casually watch the footage made by these lenses, everything looks really good, and for most shooters any one of these four will be the winner. But at 100% zoom we start to see a lens that is actually a real performance, which is not very big. The biggest surprise is the performance of the E-series lens. When it comes to sharp images, this thing is amazing value. But don't take my word for it. I've put together some tables below to show just when and where things are resolved in those sharp images that we all love. Shooting wide open, all lenses make images that are surprisingly sponge throughout the entire frame, with 1.8 and 1.8 E series actually outperforming 1.2 and much more expensive. The less expensive lenses seem to be sharper in the center of the frame, even if they are all very soft on the edges. It is remarkable how ineffectual some of these shots are, especially Nikkor 1.4, which are widespread. As one of the sharp Nikkors in this focal length, while wide open performance is not a perfectly fair test, given the different maximum openings of lenses, we can turn off each lens to a relatively fast aperture that are all capable of it. Although not displayed in the table above, Nikkor 1.2 is the sharpest lens at F/2. It's actually one of the most sharp lenses I've ever shot at this F-stop, and it's pretty amazing. If each of these lenses performs dimmer in larger slots, the performance stops more than compensates for it. Rotate each slot loop and sharpen things almost instantly, with 1.2 and 1.4 displaying more precise details throughout the frame in the F/4. The 1.8 and 1.8 E hold their own against larger guns, with similar center performance, but progressively softer edge performance. Access to the F/8 and all lenses are almost undetermined, with impeccable sharpness solving extreme details from edge to edge. We begin to see fine details, such as the chicken wire shaded behind the glass part in the windows, the bolts and individual nails in the structure of the building. Rust stains, cracked paint, and mold all pop in stunning detail. It is worth noting that 1.8 and 1.8 E are able to reach the F/22, while others are only able to F/16, but in the case of shots taken in F/22, the diffraction causes problems for those obsessed with discounting. When it comes to sharpness, all four lenses end up very exceptional. But the most amazing is the performance of the E-series lens. This basement lens deal actually delivers consistently clearer results than any of the others, which is less expensive than a lot. For sharpness in value, this is the winner. It is also good to remember that the snapshots used in the tables above are displayed in 100% crop. The overall picture is much larger, and the details shot through these lenses just more seals when viewed on the whole. For your reference, here's a random, non-cropped fire. Bokeh Test Bokeh, for those who do not know, is a term that applies to the quality of areas outside the focus of a photograph. The meaning of blur in Japanese, boke varies from lens to lens, and if the lens makes a good bokeh is a matter of personal preference rather than a quantitative figure. Some shooters prefer an interestingly textured bokeh, while others prefer bokeh that is completely liquid in their distribution, presented as one gigantic misty. So that you can come to your own conclusion, I've put a bokeh produced by the four lenses below. The first shot in each table is wide open and will provide the most radical bokeh that every lens is capable of. The following overlays show how the quality of the peach changes when the aperture stops. Lenses with the largest number of aperture blades or round blades will produce the most round bokeh when turned down. Usually less lenses have less blades, and will produce harsher Bokeh, a bright bit that shines through the outside-focus areas of the shot taken in smaller slots. These appear in hexagonal form, or octagons, which we can see in a special E-series lens. This type of bokeh is generally considered unpleasant, but I don't give much weight to the rules and opinions in photography. If you like hexagons, more power you. My eyes, all these lenses are very capable of isolating the subject and blurring the hell from the background. Sure I have my favorite, but take a look for yourself and decide on your own about the lens that makes it the best blur. Optics and practical use all four lenses are remarkably consistent when it comes to the way images are presented. There is nothing here that will surprise anyone familiar with Nikkors shooting, and three Nikkor lenses featured here (1.2, 1.4, and 1.8) share many of the same abilities in mitigating visual issues. Ignition and their shadows are basically non-existent with all three lenses. Pointing directly to the sun does not cause any problems, but rather creates a dreamy surreal background that is perfect for certain types of photography. The color and contrast throughout the three Nikkor lenses are almost identical. Focus with Nikkors is also very uniform, with each offering 1.5' or 1.65' minimum focus distance. This makes it work close enough to photograph the product, and helps Bokeh Masters achieve the subject's bonkers isolating the subject when shooting up-close subjects. The other quality common to the three Nikkors is less easy to identify, but may be the most important feature of all. All three of these lenses share a certain rendering of depth of field that is truly unique. Other lenses seem to create images that move from focus to recklessly out of focus. In lenses it is less common to find one area of the image as sharp as a tack while everything else is not inexorably blurred, with no gradient between the two regions. It's a hard thing to convey with words, but Nikkors seems to blend more gracefully, creating an organic transition of extra-focus elements from the shot. This gives some 3D-ness images that are difficult to put in words, but clear to the eye. Yes, the three Nikkors share a lot of qualities that almost defy differentiation, but look closer and the exclusivity of each becomes more pronounced. The Nikkor 1.2s biggest selling point is, in theory, that super-fast aperture. But in use, this is not really the case. Shooting the F/1.2 gives incredible depth of field so shallow that it is almost impossible to get anything in focus, especially in the dark, when the focus is more difficult. While it's nice to be able to use the light available in dark situations, what's the point if everything is unclear? If shooting the F/1.2 isn't a huge lens' bread and butter, what is it? For me, the best aspect of high-speed Nikkor is the fact that when I stopped down to F/2.8 it's the most intense of the bouquet, unmatched by its peers in this still quick aperture. It also benefits from having 9 aperture blades, more than any Nikkor 50mm, which produces a luscious round and beautiful peach highlights. This current is like those glowing round bokeh balls glittering through the dark points of fire. It's a beautiful effect, and the only lens in this set that constantly gives beautiful bokeh balls through each F-stop. The Nikkor 1.2 also suffers a large light fall on the edges of the frame when shot wide open. This is not a huge responsibility since shading can now be so easily corrected in every photo editing program. Even without the aid of lightroom or aperture, the situation naturally corrects itself as the aperture is turned off past the F/2.8. The Nikkor 1.4 is basically a less expensive version than 1.2, with only minor practical variations. It shares the same visual prowess of 1.2, offering decent low light performance and creating excellent images in almost any lighting situation. The fall light (shading) is slightly lower than the 1.2 spread when shot wide open at F/1.4, and although it can't match the 1.2 sharpness in F/2.8, things get the same sharpness with 1.4 once stopped down to F/4 and higher. It uses only 7 slot blades, so bokeh highlights won't be quite blended as they are with 1.2, but it doesn't share the same sense of quality as its faster aperture companion. These pros and cons in mind, 1.4 costs about a third of the price of Nikkor 1.2, and gives a lot of the same experience. It's not technically better, but it's a very damn great. For great performance at a more reasonable price, 1.4 is likely to be the way to go. Nikkor 1.8 is similarly capable as far as optics are concerned. It shares all the same qualities of 1.4, with 7 slot blades, quality build, and Nikkor multi-paint. With a more reasonable wide open slot than the F/1.8, it does not suffer from the small depth of the field and the smoothness of Nikkors' faster problems when shooting wide open. It makes images that are less distorted than any of the other 50mm lenses we've shot, and shares other Nikkors' extraordinary talent for exceptionally deep images. Most user-friendly than the bouquet, this is a 50mm Nikor for those who want to shoot the image, know they've got an excellent shot, without having to worry too much about processing after each frame for maximum impact. Another of the 1.8 notable variations of the package of Nikors is its size. This is smaller than the Nikkors 50mm. It's the only lens in range of Nikkors and this is convenient with being pushed in the pocket. It's also more comfortable than Nikkors when mounted on the new generation of less popular mirror cameras. This thing is so compact that it is not uncommon to find these lenses listed on eBay and elsewhere as pie lenses; Though Nikon never called them that. Lighter, smaller, less expensive, and show superior sharpness than 1.4 in some F-stop, Nikkor 1.8 is one of the best values in vintage Nikon lenses. Nikon Series E lenses were not intended to compete with Nikors, which is why the 50mm 1.8 E was such a surprise. While it suffers a little in terms of optics and construction quality, it's much more capable than expected and is probably just the best value of the bouquet. Unlike Nikkors, which benefit from multiple coated optics, the Series E lens is only laminated. This can lead to ignition when indicated by the bright light source, and very dominant chromatic deviation (the color lullaby found in the high contrast points of the image). While this chromatic deviation is easily corrected in post-processing through Photoshop, Aperture, or Lite, it's going to be an issue for those who aren't familiar with the ways in which they can mitigate it. As worth keeping in mind, the E lenses are not as well made as Nikkors, which clearly feels in the focus loop. Unlike Nikkors, which rotates with the perfect balance of fluidity and weight, the Series E focus ring rotates more freely than the wheel of exercise of caffeinated hamsters. It just doesn't feel good, which is unfortunate, because the lens makes images that are just a little lower than Nikkor 1.8 brother. Sharpness, color and contrast are all easily comparable to Nikkor 1.8. In fact, the 50mm E series is more pronounced in the maximum aperture of 1.2 and 1.4 in F/1.8, and suffers from less shading. Very amazing for an entry-level lens. It is also lighter than the set. Making it one perfect lens to bring on holiday. The 50mm E series is a bit of a paradox. It's not as glamorous or sophisticated as Nikors but produces (sometimes) superior images, and makes a bokeh that's nothing to be ashamed of, and costs less than \$80. It's hard to argue against the E Series, it's just a shame that it feels so cheap. So which lens is best for you? Good question. The answer is simple if the price is your main concern. The E-Class is the least expensive. It's also quite a visual tool, and a great lens for non-mania. For the economical footphiles between us, there's nothing wrong with E Series glass. If you're the type who wants the best in the entry level model, you'll want to upgrade to Nikkor 1.8. While it is marginally more expensive than the E Series, it only provides better image quality and significantly improved construction quality. It's also nice to have a famous Nikkor brand to remind you that you boasted a little bit. Paying a little more will get you a little faster glass and Nikor glass the same bragging rights, if you choose Nikkor 1.4. This lens is exceptional in everything. It's superior to the 1.8 in light available shooting, perfect for street photographers who ply craft them at dusk, or roam the streets of the city at night. I'll suck in enough ambient light from street lights and sunsets to allow frank, hand-fired, little still retaining enough to fill the lids off those little white eyeballs. If you're the type who shoots that has a higher speed lens whether it's practical or not, and don't mind spending, then Nikkor 1.2 is a lens for you. It combines all the best elements of the other three Nikkors, with only a few annoying issues. But if you want better you won't care about these issues. Little weight, and some wide open work smudgy never hurt anyone. Nikkor's stunning performance 1.2 in F/2 and higher is enough to make you drool. You need it, and you won't be full until you're stroking that huge piece and my gleam of glass. Whichever you choose, you really can't go wrong with Nikon focus guide 50s. Get one, get shot. Buy Nikon Lenses on eBay: 1.2, 1.4, 1.8, E 1.8 Buy Nikon Lenses on Amazon: 1.2, 1.4, 1.8, E 1.8 Shop Nikon Lenses on B&N: H Photo Follow casual Photophile on Facebook and Instagram [some links in this article will direct users to our affiliates in B&N, H Photo, Amazon, and eBay. By purchasing anything using these links, casual Photophile may receive a small commission without any extra charge slot for you. This helps to produce photophile casual content that we produce. Thank you so much for your support.] Support.]

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