

NIKON merchandiser

THIS IS NEWS from Nikon, 111 Fifth Ave., N. Y. 3 • More Information? Write Us, or Call ORegon 4-7970

It s-t-r-e-t-c-h-e-s.....from here — to here

Yes, t's a lens which zooms! A lens the result of careful planning and complex calculation and fabulous precision. A lens which bears the name Nikkor, and upon which rests its reputation. A lens many needed and demanded. A lens of the future—here, real, now.

From 85mm to 250mm, in one quick zoom!

Fact is, we intended to tell you about this exciting tool a bit later. Closer to delivery. That, we estimate, should be about the first of the year.

However, pick up the current Modern Photography, turn to page 22, and *there* is a *scoop*! The page describes and pictures our lens!

It's premature disclosure, which we deplore, good journalism (a report directly from Japan), which we praise; and publicity with which, we confess, we are pleased.

It's a pre-selling, gratis. You can show it to your customers. Merely correct them on some facts, and alter the emphasis.

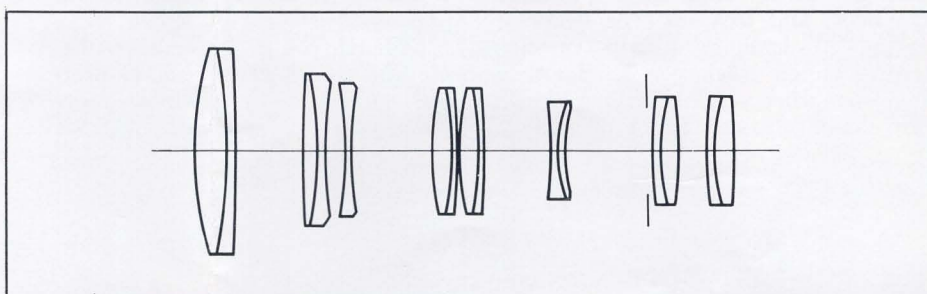
For instance, the delivery date. Secondly, the price, which will be approximately \$600. And, most importantly, *this is a fully automatic zoom lens!*

And more. The diaphragm, which remains open till you fire the shutter—so you always have a bright image—also couples with the reflex exposure meter!

And more. Add the new 250 exposure back (next page) and when you talk about and show such an outfit to the efficient photographer you're giving him the substance of his dreams, and which *now he can use.*

Details? To *zoom*, push or pull a sleeve on the barrel. In the sleeve, a window; in the window, the focal length—you choose as quickly as you can talk, as

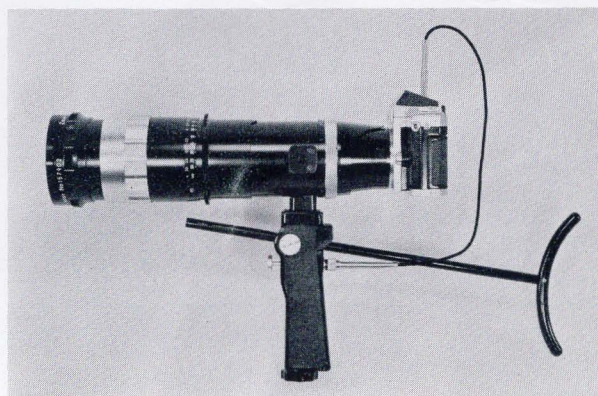
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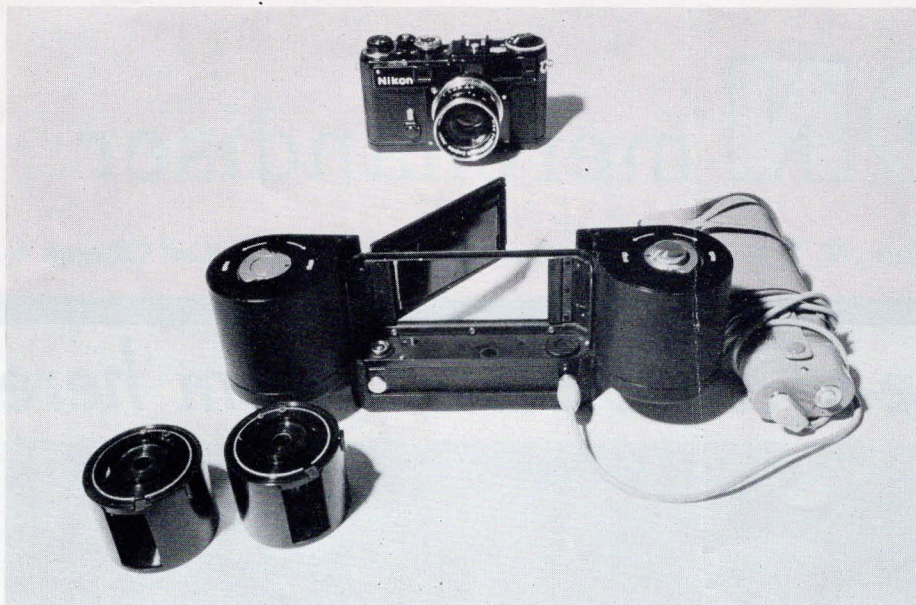


The formula

. and the rig

You don't need a tripod—although many will use one. This pistol grip plus shoulder support makes shooting marvelously steady. Your right hand holds the stock, and your index finger presses cable release button (front of stock). Left hand moves the zoom sleeve, turns focusing collar, adjusts diaphragm.





250 pictures - press the button!

A zoom lens is automatic photography, and so is this, its logical companion, our new, 250-exposure back, operated electrically, just by pressing the button—for one picture, for more. For 250

Make them, if you choose to shoot continuously, at two per second, three, or four, depending on shutter speed. Make them many, many times, on one set of C batteries. The simplicity is staggering. Just set your camera down in the back, and lock up. The simplicity extends to loading: it's by cassettes, they're closed when you handle them, they open when you lock the covers. The film doesn't "drag." Shoot remotely, if

you wish—controls are on the battery case. Shoot just handling the camera—duplicate controls are in the back.

Above, you see the back with an SP. It'll also be for that camera—but first it'll arrive for the reflex. As we remarked, it's the logical, indeed the necessary, companion for the zoom lens. And the zoom lens is something you have to see—through a reflex camera.

Delivery? Probably March or maybe April. Meanwhile, think, and we mean *think*, about the many you know to whom this back (plus that lens) would be anywhere from valuable to precious.

Offhand, you probably know the people who record documents, or processes and operations, or children or people: the professional, medical, police, school,

Who are we?

Most of you know us over the phone. Ever wondered what kind of person was on the other end of the wire—and what kind of face? Meet the Nikon gang



PETER is our apostle of service. "Ask Peter." "See Peter." "Peter will take care of it." Peter is technician, adviser, consultant, even confessor—but Peter also is the man who promotes your business. Peter J. Corey is our service manager.

"Repair" is not a word Peter uses; "service" is. It means, he says, that often he's the first point of contact; that he educates a customer in "knowing Nikon." And that he analyzes a customer's problems, reduces them to information and knowledge. That the customer then knows *why* he needs lenses and other accessories. This Peter does before, during, after and even without "repairs." Personally in the showroom, or over the phone, or by mail.

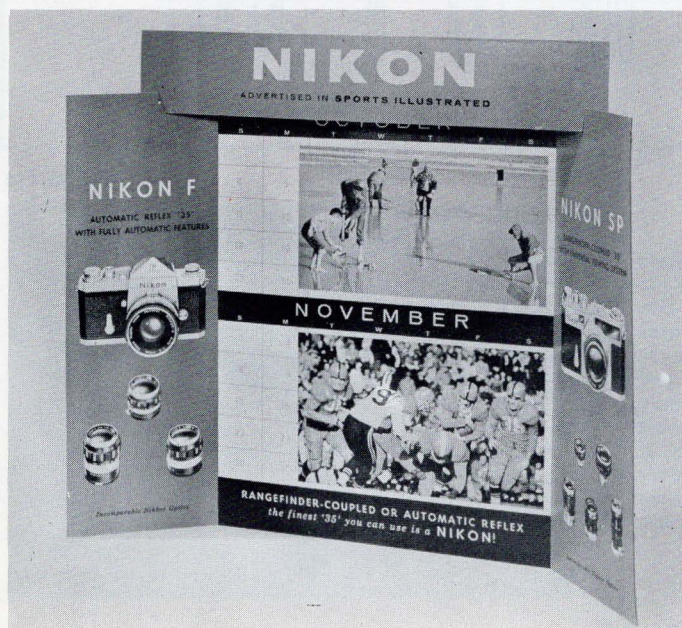
"Sometimes," he confides, thinking of some of the longer sessions, and the phone calls from far away, "sometimes I also feel like a chaplain."

industrial photographers. They *need* this back. Consider your newsmen, too. Sitting in New York, citadel of journalism, *we* know their need: it's for just this, for a many-exposure back for *our* cameras. And for more—for one driven *electrically*. We've heard their pleading, listened now to their fervor for our sample, and we are pleased to give them such a professional tool—one with which they cannot miss *the* picture, one which they'll operate personally or remotely, reliably and precisely, which they'll cherish, and of which we are proud.

Now look at this

IF ONLY you could see this, *now*, in color! These footballers look as if they're just feet away, and you'd better jump aside! You get your feet wet watching those clam diggers! This *is* in color, these are Nikon shots, and here is the Nikon display our advertising manager created along with Sports Illustrated. It's for your window, and it's a head turner. And it costs you nothing—just ask our salesman, or write us. Notice this: it's a *Nikon display*, not a magazine display. We advertise in the magazine, and tell readers to find Nikons at a Nikon store—your store. Ad manager Len Silverman tells us he'll send you 8 by 10s of our ad, on easels if you want, so you can catch customer eyes from your counter.

You've been complaining, asking, even demanding, that we advertise and promote big, nationally. And in color! Here it is, for you.



Zoom (ctd)

easily as you can move. To focus, turn a knurled collar, rapidly, down to approximately 13 feet. To focus closer, screw in a front lens, come down to about seven feet. To set lens opening, turn a collar close to you, close to camera—it links with the exposure meter and click into f/4, or 5.6, or 8, 11, 16.

More details? Of course this has a depth of field table—the coded color type which is Nikkor's own, so uncluttered with figures. In this instance, radiating lines tell at a glance the differing fields of the differing focal lengths.

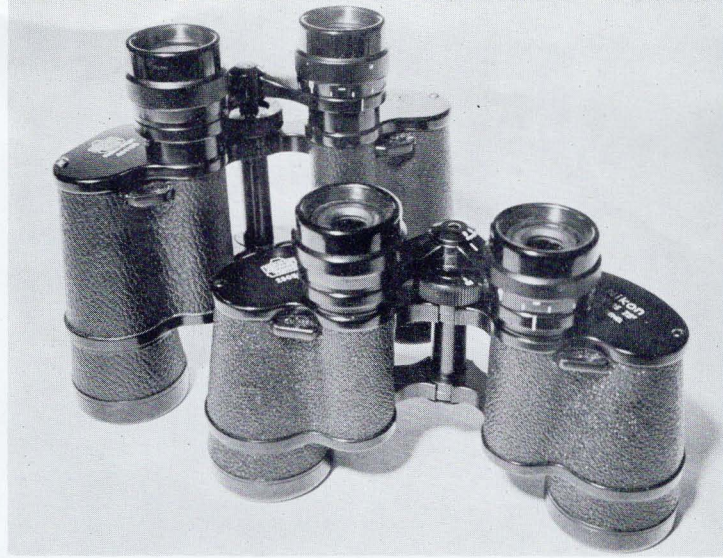
Why does this zoom from 85 to 250mm—not from 35 or so, let's say, to 85 or 100mm? Simply because a person who uses a shorter focal length lens, pro or amateur, doesn't want bulk. The man who uses a telephoto already has bulk—the length, and the weight, of a telephoto.

The happy fact is, *this zoom lens is about the length of, and the weight of, our regular 250mm lens.*

Nikon, Inc.

President:	Joseph Ehrenreich
General Sales Manager:	Joseph C. Abbott
Sales Promotion Manager:	Floyd E. Stone
Advertising Manager:	Leonard Silverman
Controller:	Herbert Cohen

So
small,
so
powerful



It's our new binocular A *Nikon*, not a Mikron. It's compact, smaller—lower by over an inch—and it has a new optical system. See the two 7x35s above? See how much smaller the new model is? Other sizes in which it comes are 8x30 and 9x35. And it comes, delightfully, also in a *new* case. This is black, in soft leather, lined with velvet plush. Away with the stiff, heavy bulky cases! We analyzed the market. People who use binoculars this size don't *need* and are repelled by weight and bulk.

More good news. The 8x30s and 9x35s have a wide field. Result of the new patented optical system. It also has in-

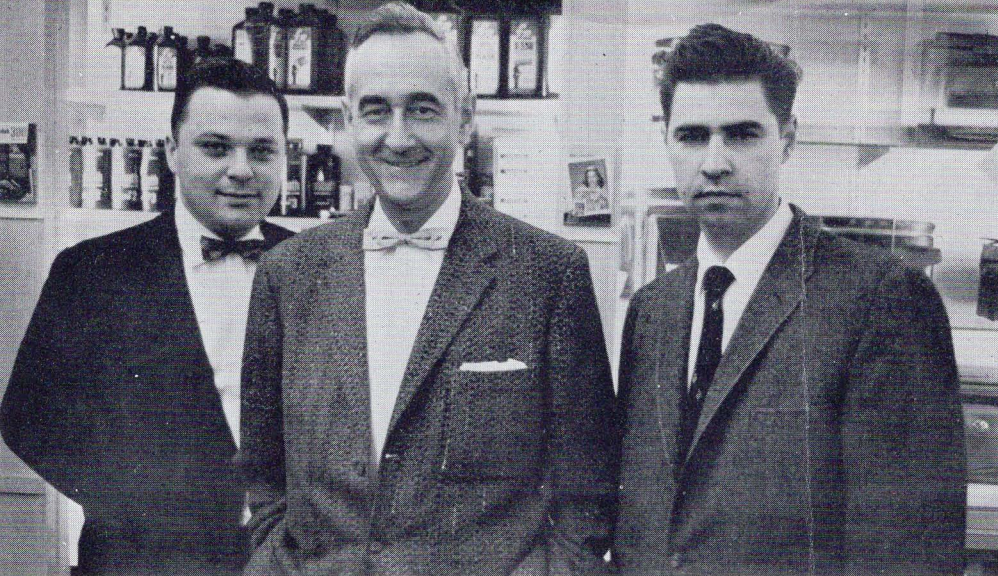
creased the field of the 7x35.

And, we're telling America. You'll see our ads in *Sports Illustrated*, *Holiday*, other magazines. The name is Nikon, they'll look for the name—they'll look for you.

This is Arnold "Arnie" Gore's work, this picture of Khrushchev, so revealing, seen by so many. Arnie's with the *Des Moines Register and Tribune*, and a Nikon man—solid. He's got our new reflex of course—but for this classic of Coon Rapids he used his SP with the 35mm f/1.8. He reckons he was three to five feet away, and focussed thereabouts. This is the full frame. He says closeness gives impact. It certainly does. Details—Plus X, 1/125 at f/11, in D-76, 1:1.

"A real American," says the Russian. Real politician, says Gore's Nikon





This is your hobby!

That's what Al Slesinger tells his clerks in Modern Photo Shop and Camera Land, his stores in New York's bustling midtown.

Al stands above with two of the bright young men he's chosen to aid him: Arnold Rothstein and Arlen Zeenkov, to whom he's also given an interest in his two-year-old Camera Land. They represent the kind of men to whom the customer's desires, hopes, problems—are their own.

That's because they're photographers. All Al's men are. More than that, they're hobbyists. Because Al demands it.

"We're sincere," he says. "Not just trying to drum up business. Never, never work the game on a commercial basis. That's the way I train my whole personnel. Every man is a camera user—and he also can take home the cameras, and film—*free*. Even his finishing is free. I *ask* him to make pictures of his family and other interests. Any abuse amounts to so little I never worry about it.

"We don't just give a \$1.50 finishing job and run away. We know his baby is growing, and the customer needs an

album. We tell him how to place his lighting, and how to judge it. We know he'll need enlargements, and more enlargements, and better cameras.

"No customer ever feels our man will leave him to go to another. I believe in paying a very good salary and at the end of the year, for a good job, a good bonus.

"In selling Nikons, if the customer wants technical information, we give it. But we feel him out. As a rule, we prefer to put the camera immediately into his hands. We tell him how to use the shutter. We try to tell him how to use the camera as he desires, no techniques. We just tell him how to operate quickly, and how to get sharp pictures. For best results. We tell him about the fine features and that some other cameras lack them. We point out Nikon has all accessories available—and others don't. We have found accessories more profitable than selling the camera itself. Because we have the personal follow up our man asks the customer to be certain to give him the photo finishing *personally*. And he adds we assume responsibility for results with the camera."

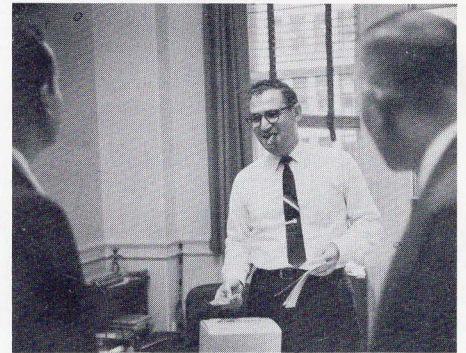
[Al's formula every man an enthusiast—saw action first at Modern Photo in 1937. He's built success, a certain renown, and a following some call a fan club. Says he:

"I was in a photo lab 14 years. My hobby was 35mm, and still is. I wanted to go into business. I felt I should enter one I knew. I felt I should enter one in which the customers were hobbyists, and so was I. We would understand each other."]

And this is the window in Al Slesinger's Camera Land, a very, very busy store.



Joe Abbott says



As you see on page three, the bulky binocular is *out*, the compact binocular is *in*. We have it. I feel I should also remind you of what you know from your retailing experience: that binoculars these holiday times are the ideal gift. Why? Because the person who gives them generally knows the recipient—knows whether that person has a pair. So there's no duplication. And *there are no returns*.

Also, as binoculars have changed, so has their usage. To the bird watchers, and the sports lovers, add the new audience, those who've been educated to scanning the skies. These are the days of satellites and missiles.

Add, too, the people who travel, and the women amongst them: compact binoculars are a traveling companion.

Our binoculars have a lifetime guarantee. This is quite a guarantee. Use it in your selling.

Read the article on page three. When our salesman comes to see you, let him show you these binoculars in that very attractive soft black leather case. You'll be surprised! You'll probably use a pair yourself.

As we see it

This month we'll show you how some of the customers (newsmen, here) see it:

"I got roped into the Khrushchev tour of Iowa and fell in love with the reflex. It's so highly superior for any kind of medium and long lens work as to make everything else clumsy and obsolete."

"I must say that my Nikon reflex gave my free lance writing and my regular news job a jet assist."

"If you people didn't make such good cameras I wouldn't have gone broke buying a new Nikon reflex."

"Since using my Model F reflex I find no other camera compares in quality, ease of handling, and, you might say, 'lovability'."

"As you know, it's a little hard to step down from a 4 by 5 press camera to a 35mm negative, but I have had good success, thanks to your fine camera."

"We find, without doubt, the Nikon camera to be the finest camera for an underwater application in the 35mm field."

Floyd Stone, editor.