



THE NEW NIKON F3 IS HERE



The New Nikon F3 with MD-4 Motor Drive

By early June, 1980, the first Nikon F3's will be delivered to camera dealers in the USA.

It's an exciting time for us at Nikon and we hope, equally exciting for the professional marketplace.

The F3 is good news for all professionals who require rugged, reliable equipment. Equally important, it is compatible with Nikon lenses and provides essential performance.

Here are a few highlights on the new F3. For more information, read the enclosed brochure, or stop at your local Nikon dealer.

The F3 is here, and

- The Nikon F3 is the world's first truly professional and more compact automatic 35mm system.
- To create the F3, we took the rugged, reliable concepts of the Nikon F and F2, added the convenience of automation as in the Nikon FE plus a host of innovative features to make it the greatest Nikon ever. It is truly a professional quality camera.
- It uses all current AI Nikkor lenses with full-aperture metering and non-AI lenses with stop-down metering.
- The F3 features a meter system, built into the camera's body, which pro-

vides all meter functions regardless of which of the four new viewfinders is used. It even controls Nikon's new dedicated flash system for the most versatile flash automation possible.

- The F3 uses a new, more compact, less expensive, but higher performance motor drive.
- The F3 retains its predecessors virtual 100% viewfinder accuracy, and features accurate framing. Excellent for A.V. productions.
- The F3 features a new electronic shutter made from titanium, with manual quartz control and automatic electronic control from 8 seconds to 1/2000.

• **Don't worry about batteries.** The F3's finder uses a Liquid Crystal Display. The meter turns off automatically after 16 seconds, and when you use the new motor, model MD-4, the motor batteries supply all power including meter power.

The Nikon F3 is the product of years of research. It embodies a basic philosophy that a truly professional camera must be based upon time proven concepts. It must be reliable and rugged and must not include frills just for the sake of casual appeal. In addition to time-proven concepts, a camera must combine the latest electronics with an equally innovative approach to the camera's mechanical performance. Because electronics provide the controls, while mechanics actually do the work, each is equally important.

Special attention to the interfacing of the electronics and mechanics of the F3 has resulted in a product with all of the essential qualities of a truly professional camera.

Switches use gold contacts, electronics are sealed against humidity, contacts are soldered using a focused infra-red heat technique, clamps are applied to angled contacts and the electronic components



are covered by an armor plate die-cast front cover.

There has never been a Nikon of such high quality. Cameras prove themselves "on the street," and the F3 will meet that challenge. But unlike ordinary cameras, the F3 will also prove itself in space, for the Nikon F3 has been chosen by NASA as the operational 35mm SLR scheduled for use on the Space Shuttle.

You can depend on Nikon.

Suggested retail price for the F3 with standard eye-level prism is \$947.50. The MD-4 motor drive is \$380.00.

Hello, Again.

The NPS Newsletter is back, bringing you up to date with what's been happening over the last few months.

The NPS Newsletter will be published regularly, and we would appreciate hearing from NPS members on what they would like to see in the Newsletter. Questions, suggestions, articles for consideration, all will be welcomed. What can we do to help you and your fellow professionals?

Since NPS deals with all kinds of photography, from underwater to aerial and everything in between, we will try to keep up with you and print all the news that fits.

Help us to be better.

Nikon Awards for Pictures of the Year

COLUMBIA, MO — Bill Wax has a problem. As a twenty-three year old photographer for the **Gainesville (FLA) Sun** he won the most prestigious award in his profession. What does he do next?

Wax told his audience at the 37th Annual Pictures of the Year awards ceremonies at the University of Missouri that he was just going to go back to work. Being named Newspaper Photographer of the Year after only a few months out of school gives a photographer an impossible track record to live up to. Wax also won first place in the sports action category. In May, Wax was also named "Southern Photographer of the Year." Wax will have to adjust.

Nikon provides an educational grant to the University of Missouri School of Journalism for the support of the Pictures of the Year competition of the National Press Photographers Association (NPPA). NPPA names Newspaper, Magazine, and Military Photographers of the Year, and in addition, a special Nikon award goes to the photographer whose work best demonstrates the role which photography can play in exposing and exploring the human condition. Ethan Hoffman, a freelancer working out of Washington, D.C., won the seventh Nikon Human Understanding Award for his project on life inside the Washington State penitentiary in Walla Walla. Hoffman believed so strongly in his project that he quit his newspaper staff job so he could complete the prison essay. He later sold the essay to **Life Magazine**, which provided vindication, if no security, for him as a freelancer. Military Photographer of the Year is Sgt. Robert Wickley of the U.S. Air Force. Wickley presented a portfolio which showed not only his skill as a photographer but also the unlimited variety of assignments that are available to photographers in military service.

Wickley, who is stationed at Norton Air Force Base in California, arrived in Missouri from Australia, where he had been on assignment photographing a small U.S. military unit in the remote reaches of the Outback. The unit is there watching the sun, and Wickley went to watch the watchers. Wickley's portfolio proves there is more to military photography than parades and grip 'n' grins in the colonel's office. In the military, as in photo departments anywhere, Wickley



WINNERS OF THE YEAR, from left: David Burnett (Magazine), Bill Wax, Top, (Newspaper), TSgt. Robert F. Wickley (Military), Marci Robbins, (NPS). Seated in front is Ethan Hoffman, winner of the Nikon World Understanding Award.

reported, there is competition for the best assignments.

David Burnett of Contact Press Images in New York was named Magazine Photographer of the Year for a color portfolio accumulated in his travels as a "photo-nomad." Working sometimes on assignment from his agency or from a client, and sometimes on speculation, Burnett hops around the globe, trying to keep one step ahead of world events. Burnett was in Teheran when the students began to get wild, and his work from that period has been seen in news magazines around the world. What hasn't been seen is a David Burnett photograph taken on the actual day of the revolution in Iran. Burnett was on an overnight hop to Paris when things fell apart in Teheran. Life for a photo nomad has its frustrations.

Hoffman, Wax, Wickley, and Burnett all were presented with Nikon F2A cameras and lenses in addition to the cash, plaques, statuettes, sculptures, certificates, kudos, and handclaps which are part of the ceremonies each year. Dean Roy M. Fischer of the School of Journalism presided, and Nikon was represented by Marci

Robbins, of Nikon Professional Services. Ms. Robbins underlined Nikon's continuing commitment to the professional photographer in her brief remarks during the presentation of the Nikon World Understanding Award. Her audience, made up of hundreds of professionals and students learning to be professionals, responded with enthusiasm.

GEO magazine editors Susanne Walsh and Alice Rose George took top honors for work by magazine photo editors, and **GEO** took first place among magazines for its use of photography.

National Geographic staff photographer Jodi Cobb kept her employer in the limelight, by taking runner-up in the magazine photographer category. The judges and Nikon also gave special recognition to Jean-Pierre Laffont of Sygma and Michael Wirtz of the **Dallas Times Herald** for their entries in World Understanding.

The winning photographs in all categories (there are 37 in the contest) will be available in book form in "Photojournalism V," scheduled for publication by the University of Missouri later this year.

Nikon Stages Olympic Effort at Lake Placid

LAKE PLACID, N.Y. When the last hurrah had faded from the Adirondacks, when the triumphs and defeats were so many memories, the staff of Nikon Professional Services said their final goodbyes to the photographers who had covered the 1980 Winter Olympics and started to pack up their equipment for the next NPS event.

It was the largest single undertaking of support services in the history of NPS. The effort was worth it, however, because the majority of photographers covering the Winter Games were using Nikon equipment and Nikon services.

Nikon began looking for a place to set up shop for the Winter Olympics almost two years before the games,



when it became clear that Nikon Professional Services would be in large-scale demand in that remote village in the mountains. Nikon rented a store on Main Street, the hub of activity of the Winter Olympics.

Real estate in pre-Olympic Lake Placid was hard to come by. Nikon found the nearly perfect solution: a large house set on the hill over Main Street, one block from the NPS Service Center. The family that owns the house became hosts to a polyglot assembly of Nikon people from all over the world. Dinners were served family-style. Breakfasts were catch-as-

Business was brisk in the mornings, as the photographers grouped for their first assignments. While the scheduled events were taking place, traffic in the NPS Service Center was lighter, although the occasional crisis kept things moving. A typical crisis was a photographer who tried to beat the downhill ski racers to the foot of the mountain. He took a fall on the slope and stopped his descent by planting his Nikon in the snow and his chin on the Nikon. He dashed into the village and NPS provided him with a short-term loan of equipment while his crash model was checked over.

The evening rush began when hundreds of photographers came back in from the day's events with whatever problems had developed. They had to get what they needed, get organized, and get back out before the evening schedule of events began. Lake Placid, as was widely reported, was not a transit paradise, but time lost waiting for buses inevitably was made up by prompt service from NPS.



catch-can, depending on who was on what shift. According to one NPS staffer, working the Olympics was a lot like being a doctor, you gave advice and solved problems during regular hours, but you were on call around the clock. The NPS Service Center had posted hours during the day, but the staff ended up working 11, 12, even 15 hours a day, 24 days in a row.

A score of Nikon technicians from around the world gathered to serve the world's best sports photographers. At any time during the Games, a visitor to the NPS Service Center would hear Japanese spoken over hot tea in the hospitality area; German spoken as a lens was loaned; French across the counter as a repair was made; and the universal language of photography was spoken everywhere.

The fast, long Nikkor lenses were very popular, as expected. Nikkor's super-lens, the 600mm f4 IF-ED showed up in greater numbers than were ever seen in one place before. The crew from **Sports Illustrated** used the 600 like normal lenses. Other big guns from the Nikkor arsenal of long, fast glass that kept up with the action in Lake Placid were the 200mm f2, the 300mm f2.8 and the 400mm f3.5. According to reports, Nikon's very special titanium F2H with a motor drive speed of 10 fps was the camera most in demand, and the bad weather did not interfere with its performance.

Amid the chaos of Lake Placid, the months of NPS planning paid off. Asked what problems there were in the NPS Service Center, one of the resident staff looked blank. "Nothing we couldn't handle. All the usual

problems were solved. Everyone held up pretty well in tough conditions. But wait a while before you ask if we'd like to do it all again."

Technical Highlights

by Richard LoPinto

Problem: Sports Photography quick action tough to focus or follow focus.

Have you encountered the situation? Here's a solution posed by one photographer:

Micro Nikkors! Yes, Nikon's famous close-up lenses to shoot action sports. You might think that this is a silly solution, but when you learn about a little-known feature which each of these lenses has, you may want to reconsider.

Micro Nikkors were originally designed for close-up work, based on some original formulas created by Nikon. But pros like to push their equipment and demand maximum versatility and performance.

Nikon engineers, recognizing this, went to work, and the result is a new generation of Micro Nikkors, with performance at all distances, near and close, that has been formerly impossible. (See Page 4 for complete details.) The 200mm f4 Micro uses "internal focusing," so the lens never changes size. The 105mm f4 uses a "basic" Micro formula and is incredibly "tack sharp."

Now for the quick action. Each of these lenses uses a focusing system which requires a shorter rotation, to focus from infinity down to about 5 feet, than conventional lenses. The result is quicker and easier follow focus for fast moving subjects.

Think about it try it it may be the solution to one of **your** problems.

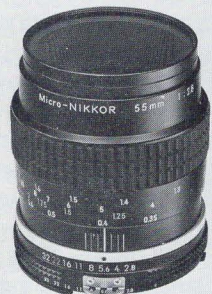
Change of Address

Last year, NPS initiated a policy of mailing out the Newsletter with notices of "Do Not Forward" and "Change of Address Requested." Each issue since has produced approximately 500 returns. We readdress and remail those pieces for which a forwarding address is provided and correct our records. On returns without a forwarding address, we are forced to **cancel the membership immediately**. Please cooperate by notifying us of any change of address in advance of your move. Write to the Subscription Manager, NPS Newsletter, Nikon, Inc., 623 Stewart Avenue, Garden City, N.Y. 11530.

LENS AND PRODUCT INFORMATION

Nikon has been known for decades as the leader in optical research and lens design. Nikon stays ahead by never being satisfied with a design. For Nikon, achievements in optics are stepping stones to greater achievements, and the Nikon reputation rests on the quest for excellence, not on the laurels of past triumphs.

The 55mm f3.5 Micro-Nikkor was renowned as the best in its class, but Nikon thought it could be made even better. The result is the new **55mm f2.8 Micro-Nikkor**. The new lens gives two added benefits which every Nikon pro is sure to welcome: a large extra margin of speed, and a unique 'floating element' system that automatically repositions key elements internally for improved sharpness, especially at the extremes of infinity and one-half life-size, as well as at life-size.



55mm f2.8 Micro-Nikkor

While it's true that many professionals swore their Micro-Nikkor was as sharp at infinity as in close-up range, Nikon felt it could be made even better through adoption of the exclusive floating element design, a spin off from Zoom-Nikkor technology. Now, performance is even better, whether you're at 1:1 or infinity.

What's more, the new 55mm f2.8 Micro offers two ways of extending the range. First is the traditional **PK-13 extension ring**, which brings you from 1:2 to 1:1. Second, and perhaps even more alluring, is the Nikon **TC-200 Tele-Converter**, which effectively turns the lens into a 110mm f5.6 Micro with **continuous focusing from Infinity to 1:1** plus double the camera-to-subject distance at any given magnification. Performance is consistently superior either way, and fully automatic diaphragm control, AI full-aperture metering, and all other automatic facilities are maintained with all AI-series Nikon SLR's. The 55mm f2.8 is also equipped with a coupling pin for full-aperture metering with non-AI Nikon SLR's.

Last but by no means least, consider the benefits of the f2.8 maximum aperture. It means brighter, faster, more accurate focusing in any light, the ability to use higher shutter speeds in many situations, and, of course, the ability to use a film such as Kodachrome 25 in substantially lower illumination than before. All in all, you'll agree that the new lens does a lot, but doesn't cost a lot: list price is \$339.50, a moderate \$14.50 above the previous model. It's available immediately, and if you choose to tell people that it's one of the Nikkors NASA astronauts will carry aboard the new Space Shuttle flights, you'll be right.

Another new Nikkor, of particular interest to photojournalists: the new **25-50mm f4 Zoom-Nikkor**. Following in the footsteps of the trend-setting 28-45mm Nikkor, it offers even faster speed, wider range, and finer performance in a lens that extends just 4 inches and weighs a reasonable 21.2 ounces. Like all Zoom-Nikkors, once it's in focus it stays in focus during zooming, a quality essential for fast-breaking news, candid, action, people-and-places coverage, indoors or out. It's clearly more versatile than any combination of 24/25mm, 28mm, 35mm and 50mm lenses at a fraction of the size, weight, and total cost. Team it with the famed 50-300mm f4.5 Zoom-Nikkor (available in both standard and ED-glass versions), and you command every possible focal length from 25mm ultra-wide to 300mm telephoto with just two superb lenses. The new 25-50mm f4 is available immediately, at a list price of \$792.50.



80-200mm f4.5 Zoom-Nikkor

More optical innovations are constantly coming throughout your Nikkor lens system.

The legendary **80-200mm f4.5 Zoom-Nikkor** recently underwent a small but welcome reduction in size

and weight, as well as a new 12-element formula for even finer performance. And the **16mm full-frame Fisheye-Nikkor** now features an increased speed of f2.8 and a 180° diagonal field of view for expanded low-light capabilities and easier focusing anytime. This new Fisheye also features interchangeable rear bayonet mounted filters.

As you probably know, the fantastic **200mm f2** and **600mm f4** are available again, each with Nikon Internal Focusing and Extra-low Dispersion glass for truly astounding performance in the world's fastest optics of their focal lengths. The 600mm, incidentally, is supplied with the



TC-14 Tele-Converter

Nikon **TC-14 Tele-Converter** that increases the focal length of most other Nikkors from 200-1200mm by 1.4X, with a one-stop effective aperture reduction. It's a very convenient way to boost power with a moderate trade-off in speed, and virtually no sacrifice in quality.

At the other end of the spectrum, if you're looking for a Nikon-quality 28mm, 35mm, 50mm, 100mm, or 75-150mm lens that's extremely small and economical, you should definitely check out the new **Nikon Series E** lenses soon. They're optically outstanding, mechanically equal to all but the most strenuous demands, and priced low enough to let you fill in any gaps in your present Nikkor/Nikon system.

If you've been planning to add additional Nikon bodies, you'll be pleased to know the **Nikon FE and FM compacts** now have new and even more attractive prices that make increasing your arsenal a very sound move. Both, of course, operate beautifully with the improved **Nikon MD-12 Motor Drive** which, in addition to all the features of its predecessor, provides automatic time-delay meter shutoff to make your camera batteries last longer.