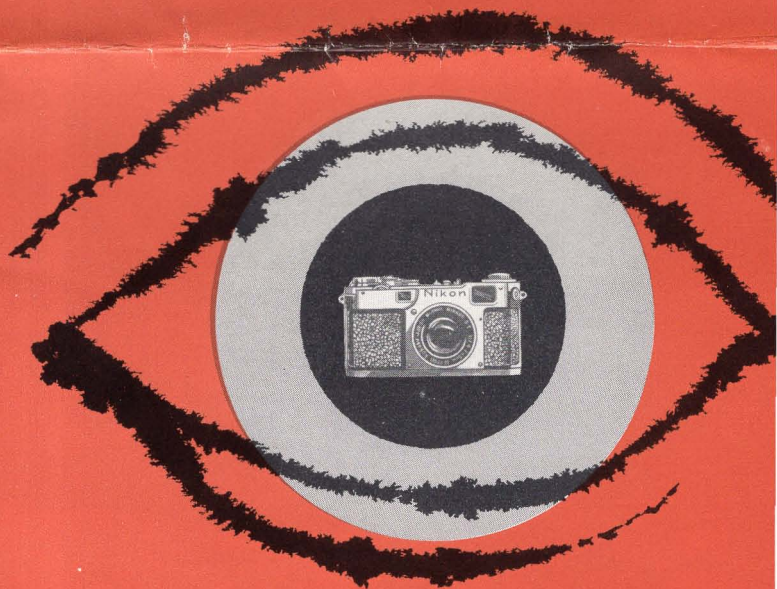


35 mm photography

a new art





35mm photography is a technique and an art unto itself. It is a concept as dynamic and modern as our atomic age. One cannot but feel in it a new dimension — a freedom of expression that speaks of *our time*.

The editor of a leading photo magazine recently referred to 35mm photography as 'living' photography. This is a wonderful description of the remarkable power and sensitivity of this medium. For 35mm photography conveys a feeling of *being present* and actually makes the viewer feel as if he were *part* of the action caught in the photograph.

It all began with the development of the 35mm camera. At first, it was candid photography — the license to stalk unwary subjects in awkward attitudes. But soon there were those who began to recognize and understand the potential effectiveness of this new medium — and put it to work. A new school of pictorial expression came into being — identified as 'documentary' photography.

Amateurs pioneered this new idea. Many of them were soon to become professionals — the very professionals who gave us the picture story of two wars in the stark realism that only 35mm photography can achieve.

Then people began to realize that pictures need no longer mark the spot *where it happened* . . . for 35mm photography was presenting it *while it was happening*.

As a result it was not strange to talk about a 35mm camera that was specifically designed for the needs of 35mm photography. Obviously, an instrument that was to meet the exacting requirements of so dynamic a medium could not

qualify simply because it used 35mm film. There is more to such a camera — than even its quality — that must be considered for this work.

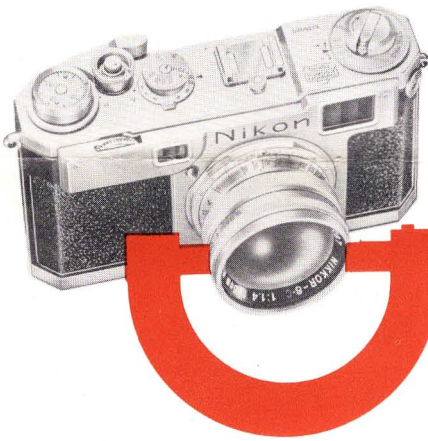
Naturally, precision workmanship is an indispensable must. There is no room or justification for shoddiness — and there can be no compromise with accuracy. Camera construction must be flawless — and as a practical note — durable.

And this applies no less to the optics. Lens quality is a critical consideration in 35mm photography. Every uncorrected aberration can be a major obstacle, and just a few can result in failure. There is no excuse for lack of resolution or image definition.

These are the obvious demands that 35mm photography places upon the camera maker and lens designer. There are others — less obvious — yet more closely related to modern 35mm photography — the art.

Were we to ask ourselves “*what was there about the 35mm camera that made this new technique possible?*” — we might have some clue. For the answer is *that the ‘35’, because of its compactness, lightness and resultant ease of handling, shortened the time interval between ‘seeing’ the picture and taking it.* The photographer suddenly felt a new sense of power — the ability to capture fleeting action — movements, expressions — while still in progress. And when approached with sincerity — the results were dramatic, vibrant and real — for often the subject was not even aware of the presence of the camera.

Speed, then becomes a *vital* factor in 35mm photography. Speed of lens because the 35mm photographer — in his quest for realism — must often rely on available light. And speed and ease with which the camera *delivers* its precision



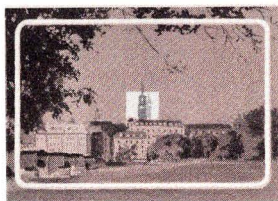
and quality, because the faster the camera can be set, focused and fired the sooner the photographer can get to taking the picture — while it is *still happening*.

The perfect 35mm camera will require no manipulation whatsoever. It will respond to the thought intentions of the photographer and will create the picture as he sees it in his mind's eye.

It is unlikely that this will ever be achieved. But certainly, the challenge of the need must remain. The 35mm camera must become so completely unobtrusive — so responsive to the bidding of the photographer — that he will be able to devote all of his efforts to the task of creating the picture before him.

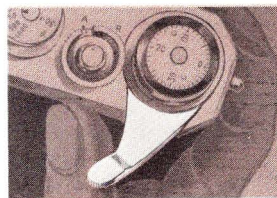
It is no mere coincidence that reference to the NIKON S-2 camera and NIKKOR lenses should arise in a discussion of this nature. The prime objective of the manufacturer of these products has been to create the ideal combination of 35mm camera and lenses—tailored to the specific needs of modern 35mm photography.

Let us examine the NIKON S-2 in this important respect.

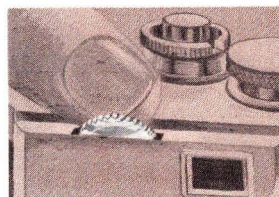


View-Rangefinder The makers discovered that here was a serious psychological trap which slowed down the handling of the camera. Virtually all 35mm camera viewfinders — whether combined with rangefinder or not — either reduce or enlarge the image so that a mental adjustment must be made between the image as seen through the finder and as seen with the naked eye.

Nikon pioneered and adopted the 1:1 life size image finder — now exclusive with the Nikon S-2. The image that appears through the finder is in its natural dimensions — the same as with the eyes alone. Many photographers have even found it an advantage to use the camera with both eyes open.



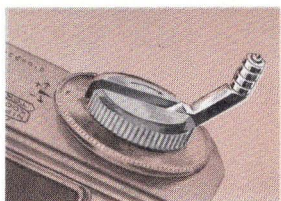
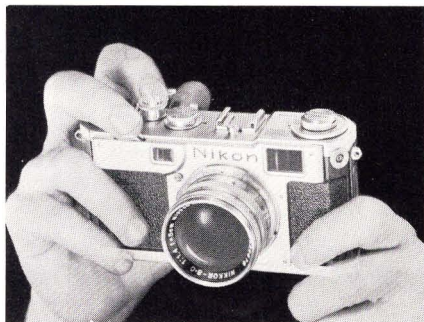
Film Transport There is no question but that the process of winding the film to the next frame is time consuming. The lever-type film advance was a welcome improvement. But, among the 35mm rangefinder cameras with interchangeable lenses, the Nikon S-2 remains the only one which advances the film and 'cocks' the shutter with a single short stroke.



Lens Focusing Opinions may be divided as to which offers the greater speed of handling — the focusing wheel (as found on the Nikon S-2) or through the manipulation of the lens itself. But no real conclusion can be reached unless the method of focusing is considered in relation to the other necessary operations.

Picture-taking involves three such operations — advancing the film — focusing the lens — and releasing the shutter. In the Nikon S-2, the controls for these three operations are all conveniently located at the top of the camera. Only three fingers (of the right hand) are used: the thumb is at the transport lever — the middle finger is at the focusing wheel and the forefinger rests on the body release, in readiness for the exposure.

While there is movement of the fingers, there is virtually no motion of the hand. Advance — focus — shoot . . . proceeds in smooth order — no shifting of the hand. The left hand remains passive, concerned only with supporting and steadying the camera.



Rewind Lever This is another example of the manufacturer's effort to reduce time loss to a minimum. With the rapid rewind lever on the Nikon S-2, it is possible to rewind a 36-exposure roll of film within 20 seconds — and to be ready with a fresh one in less than a minute.

Bayonet Lens Mount There can be no question as to the greater speed of lens interchangeability offered by this mount type. It has also been established that this design is more positive in correctly aligning and seating the lens in relation to the film plane.

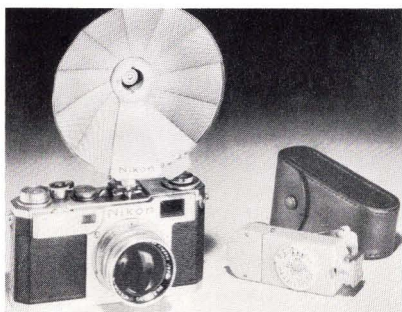
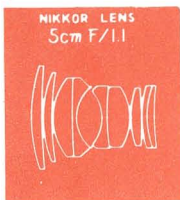
Nikkor Lenses It is in the field of photo optics that the Nikon people have achieved their greatest fame. Recognizing speed as the key to 35mm photography, they have devoted their entire optical facilities to the development of faster and faster lenses. As a result, the list of Nikkor lenses represents the largest variety of high speed lenses available for 35mm photography.

It is not entirely fair to speak of Nikkor optics in terms of speed alone — for were speed the only contribution, they would simply take their place alongside other makes of fast lenses in the field. The Nikkor bid to superiority is in the degree of quality — color correction, resolution, etc. — attained in these high speed Nikkor lenses. The maker has, in fact, adopted the phrase — 'high speed and high resolution' — as most expressive of its objectives.

One of the most famous of the Nikkor lenses is the 50mm f1.4 which has virtually become the world's standard for quality definition in fast lens design. Yet, despite this success, work has gone on developing even faster lenses. Just announced is a new 50mm Nikkor f1.1, 60% faster than the f1.4, and promising to be a revelation with regard to its quality and resolution.

Because of the increased use of medium wide angle objectives for available light, a new 35mm Nikkor f1.8 has been developed, bringing the advantages of high speed and high resolution to a category of lenses which had been, for the most part, neglected.

New developments are constantly coming out of Nikon. And whether they fall into the classification of lens design or camera design, one thing can be certain: that each advance is the result of constant research aimed at developing 35mm equipment specifically suited to 35mm photography in its basic concepts . . . to create the ideal combination of camera, lenses and equipment that will permit the new, dynamic art of 35mm photography to realize its maximum potential.



NIKKOR 50mm f1.1—New ultra high speed lens. 9 elements in a light weight mount. 'Click stop' settings.

NIKKOR 35mm f1.8—New ultra high speed wide angle lens. 7 elements in a lightweight mount. 'Click stop' settings.

NIKON BC flash gun—Compact, precision built unit. Slips on to camera accessory shoe and automatically makes electrical contact without using wires.

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