ALL NEW

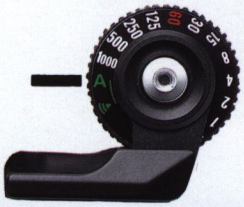
Nikon FG-20

A very special Nikon for your world.

Who says a camera is only for special occasions? Today photography has become a great way to have fun, relax, learn something new or record for posterity the little commonplace things that make life special. That's why Nikon makes cameras so highly automated even beginners can enjoy picture-taking right away without going to any trouble. Cameras that give you the confidence you're on target and that advise you through visual and audible alerts

to be sure your pictures are always properly exposed and of high quality. And that's the design concept of the Nikon FG-20: a camera that's easy to handle, easy to operate and compact enough to carry around. Offering simple, error-free operation with a fool-proof backup mechanism, the FG-20 frees everyone from clumsy and complicated procedures that spoil the fun of picture-taking, by incorporating sophisticated Nikon electronics.

AUTO



Getting the right exposure is something you don't even have to think about.

Making exposure mistakes with the Nikon FG-20 on AUTO is difficult. You have a choice of two auto exposure settings — AUTO (A) and AUTO with a warning sound ((•)).

▲ *Shallow focus at f/1.8.*
◄ *Pan focus at f/22.*

Photo taken with Nikon FG-20 on AUTO using Zoom-Nikkor 35-105mm f/3.5-4.5 lens set at 75mm with an aperture setting of f/8. ASA/ISO 64.

Remember, first of all, that both shutter speed (e.g., 1/125 sec.) and lens aperture (e.g., f/4) determine exposure. The FG-20, an aperture-priority automatic exposure camera, automatically sets the matching metered shutter speed for a properly exposed picture once you've turned the exposure dial to AUTO and set the lens aperture.

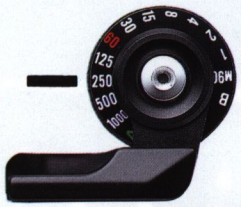
On AUTO (**A** or (►)), you can shoot with complete confidence anywhere and anytime you come across an interesting subject—the girl next door out for a walk, the neighborhood park, local color of any kind. And it's all very easy.

With the FG-20, you can control the depth of field—so your pictures come out different in mood or feeling than those taken with 110 or autofocus compact cameras.

The smaller the lens aperture (e.g., the larger the f/number), the broader the focused area, and vice versa—which is what depth of field is all about (see comparative photos above). For instance, a large f/number will bring your main subject, the background and the foreground into the zone of sharpest focus—great for street or landscape photography. A smaller f/number brings about the effect of emphasizing only the main subject—a superb portraiture technique.

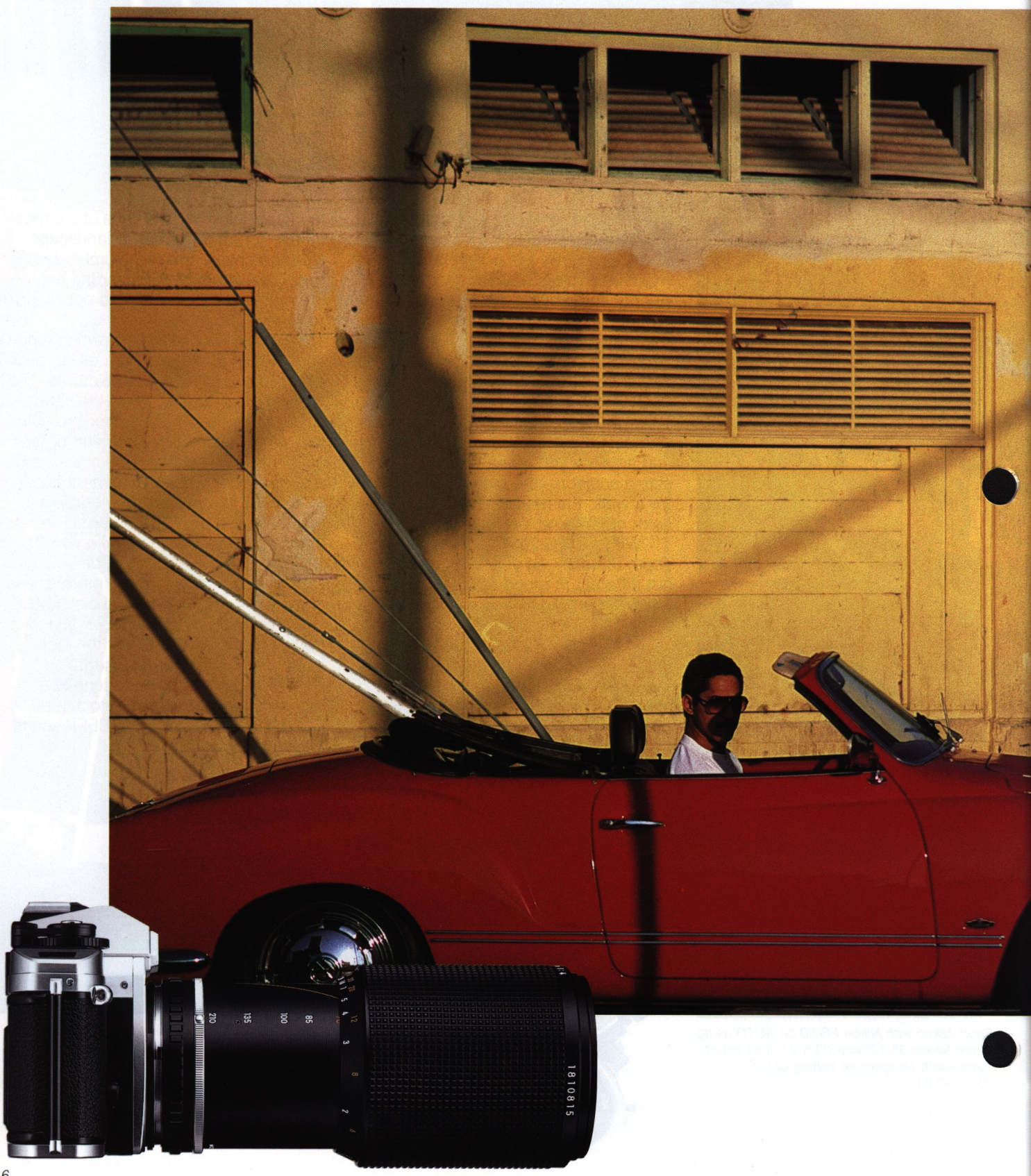
Two built-in exposure warning functions help prevent you from taking overexposed or underexposed pictures. The first is by sound (i.e., when the shutter speed dial is set to (►)). As for the other, you simply observe the position of the needle in the shutter speed scale inside the viewfinder when the camera is set to **A**. Bear in mind that, generally, a shutter speed of 1/30 sec. or slower tends to cause camera shake which leads to picture blur. In this case, you should open the lens some more or use flash. If the needle points above 1/1000 sec., with or without the BEEP sound, the subject is too bright for the picture to come out properly exposed. You should then stop down the lens aperture until the needle points to 1/1000 sec. or slower, or until the BEEP sound disappears.

MANUAL



You give full vent to your creativity, working with light just like a painter.

On Manual, getting the correct exposure is easy, too. The basic rule is to make sure the shutter speed indicated by the needle inside the viewfinder matches that set on the shutter speed dial.



Nikon Series E 70-210mm f/4 Zoom lens set at 105mm. Shutter speed: 1/250 sec. Aperture: f/8. ASA/ISO 64.

On Manual, the red LED "M" mark on the left-hand side of the viewfinder lights up.

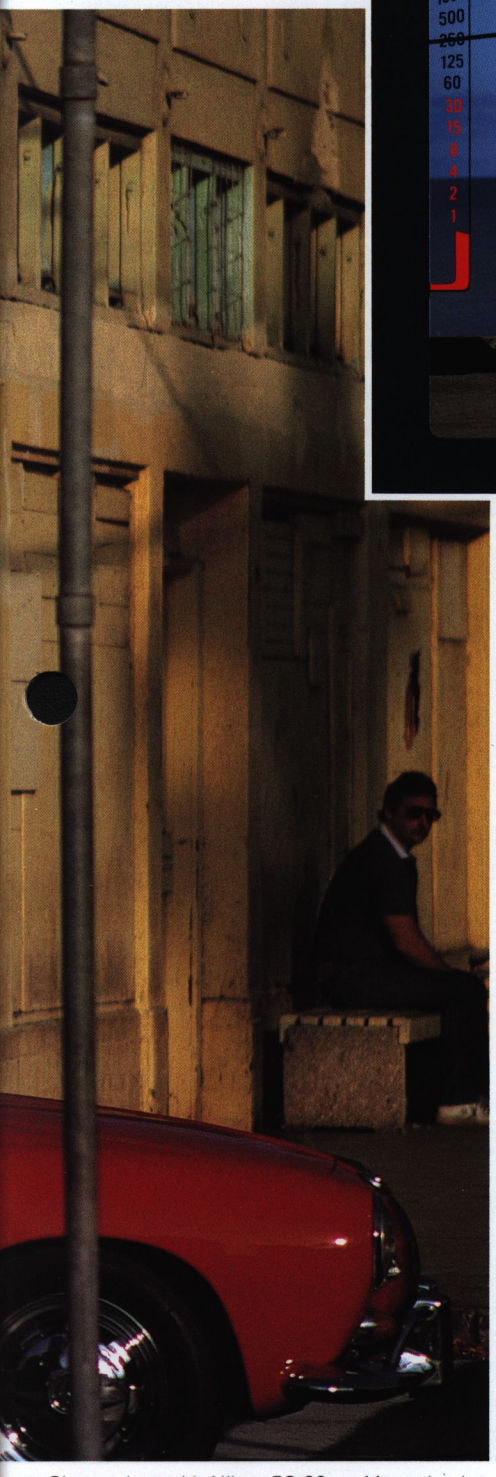


Photo taken with Nikon FG-20 on Manual using Nikon Series E 70-210mm f/4 Zoom lens set at 180mm. Shutter speed: 1/250 sec; lens aperture: f/4. ASA/ISO 64.

Photography is the art of manipulating light—precisely and delicately. Because even the slightest difference in exposure can make a significant difference.

You have a choice, for instance, of stressing highlights in your picture or of basing your exposure on shadows. This important photographic technique makes for expressive photography. You're certain to enjoy it as you acquire the skill to control lighting conditions.

The manual mode is recommended, too, for special lighting situations—a strong-contrast landscape, for instance, or a twilight scene.

In all cases, the FG-20 instructs you on what shutter speed to set—just refer to the needle's position inside the viewfinder and accordingly set shutter speed. That's all, and you've got your basic setup.

Set the shutter speed you want to use, look through the viewfinder, and turn the lens aperture ring until the needle indicates this speed—it's like having a shutter-speed-priority automatic exposure camera. Very useful for capturing fast-moving subjects such as sports or wildlife. And results are generally better with higher shutter speeds—from 1/125 to 1/500 or 1/1000 sec.

Even on Manual, you can also obtain an exposure akin to aperture-priority automatic exposure. Set the lens aperture, look through the viewfinder, take note of the speed indicated by the needle inside. Then turn the shutter speed dial accordingly. This technique proves effective for controlling depth of field*, especially in still-life photography such as portraiture where you may or may not want to isolate your subject from the background and foreground.

** See "AUTO," pp. 4-5.*

FLASH

Who says shooting with flash is hard? Not with the FG-20 and SB-19, it isn't.

Light up the late hours and the wee hours with the Nikon Speedlight SB-19. There's no better way to capture your nightlife and that everyone and everything around you.

Is there photography after dark? Of course, there is—just mount the SB-19 onto your FG-20. With a guide number of 20, this electronic flash unit has all the power you need for correct exposure. Automatic flash control guarantees fumble-free operation, and you can use any of the frequently used apertures from f/2 (2.1m~10m)* to f/11 (0.6m~1.7m)* at ASA/ISO 100, steplessly.

Information on film speed and lens aperture is electronically fed into the SB-19 the moment the unit is connected to the FG-20 and switched on. You don't have to manually feed these data to the speedlight or perform any complicated calculations.

On AUTO (**A** or (▸) or manual**, shutter speed is electronically changed to 1/90 sec. the instant the SB-19 is turned on. If you have to make any adjustment, you are warned after shooting by the blinking of the thunderbolt-shaped red LED signal, also known as a flash ready-light, inside the viewfinder.

The blinking red LED reminds you to confirm if your settings are in order or not; a lighted flash ready-light gives you the green light to shoot...and to expect properly exposed flash photos everytime.

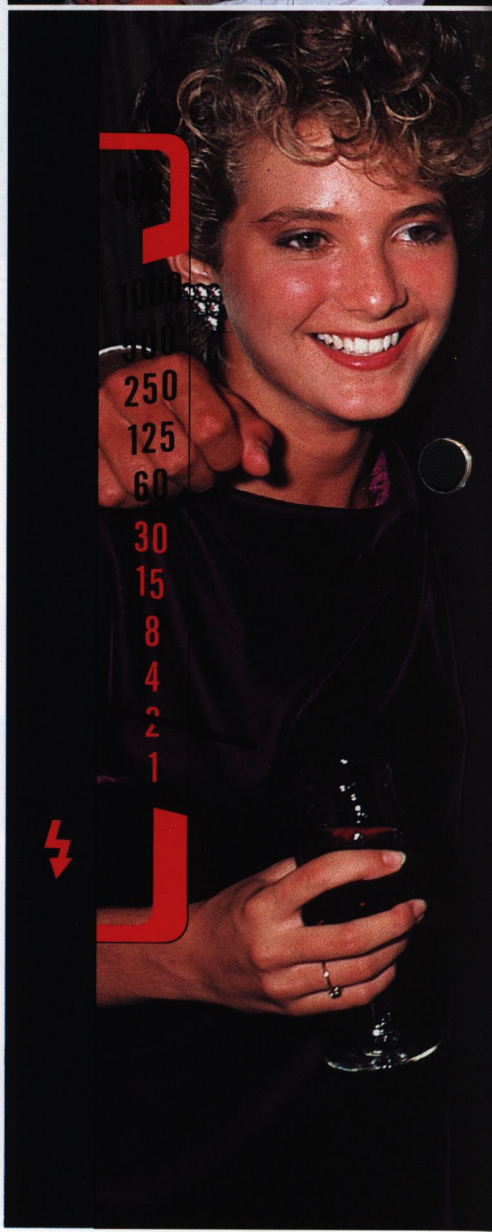
**Distance between subject and flash unit*
***See "Flash synchronization" at page 20.*

Speedlight SB-19

Speedlight SB-19 Specifications

Guide number	20 (ASA/ISO 100 and meters) at full output
Flash coverage	Covers picture angle of 35mm lens
No. of flashes	Approx. 250*
Recycling time	Approx. 7 sec.*
Power source	Four 1.5V AA-type penlight batteries
Dimensions	Approx. 109(H)mm × 66(W)mm × 46(D)mm
Weight	Approx. 180g (without batteries)

**With alkaline-manganese batteries at full output.*



On AUTO, the metered speed, as indicated by the needle, is automatically changed to a flash sync speed of 1/90 sec.

◄ *Shutter speed of 1 sec. set on Manual to expose city lights in the background. Aperture: f/2.8. ASA/ISO 64.*

Photo taken with Nikon FG-20 on AUTO using Speedlight SB-19 and a Nikon Series E 35-72mm f/3.5 Zoom lens set at 36mm with an aperture setting of f/5.6. ASA/ISO 64.

MOTOR DRIVE

With a motor drive, you'll never be left behind by the action again.

A motor drive automatically advances film and prepares you for the next shot. There's nothing like it to capture fast-breaking action or to take pictures in amazing sequence. The FG-20's companion motor drive is the MD-14.

Sequence shots taken with Nikon FG-20 on AUTO using Nikon Motor Drive MD-14 and Zoom-Nikkor 80-200mm f/4 set at 100mm with a lens aperture setting

/5.6, ASA/ISO 64.

And what's the difference between a motor drive and the plain auto winder you find in many other cameras today? Both are automatic film winding devices but the motor drive provides a measurably higher film winding speed—and it can do this *continuously.*

Naturally, the FG-20's companion MD-14 is a full-fledged motor drive with a framing rate of up to 3.2 frames per second (fps) at shutter speeds of 1/125 sec. and higher. You have a choice of film winding speed settings—"H" for a high-speed 3.2 fps and "L" for 2 fps.

One other very convenient feature: to wind film fast, you don't have to remove your finger from the FG-20's shutter release button. You can also shoot frame by single frame: just take your finger off the shutter release button after each frame advance. And for truly easy handling, the MD-14 features an anatomical grip.

All this enables you to follow moving subjects with complete ease without ever having to take your eye off the viewfinder—and possibly losing the action.

The MD-14: it gives you the technological edge over photographers with plain auto winders.

Motor Drive MD-14 Specifications

Shutter release	Via camera's shutter release button
Firing rate	Choice of 3.2 or 2 fps via H-L selector; single-frame operation also possible
Power source	Eight 1.5V AA-type penlight batteries
Dimensions	Approx. 140mm(W)×91.5mm(H)×64mm(H)
Weight	Approx. 350g (excluding batteries)

Motor Drive MD-14

LENSES

With Nikkor lenses you'll never run out of windows on your world.

Naturally, Nikkor and Nikon Series E lenses perfectly complement the Nikon FG-20 — because Nikon made them for each other.

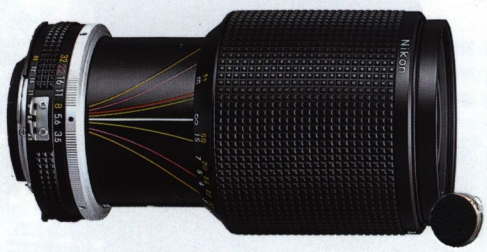
Nikon innovations include Nikon Integrated Coating for ghost-free images, Extra-low Dispersion (ED) glass for virtually chromatic aberration-free telephotos, Internal Focusing (IF) for compact telephotos, and a Close-Range Correction System that enables a lens to perform at peak even when shooting up close.

Coupled with the use of Nikon's own optical glass, these advances assure that Zoom-Nikkor and Nikon Series E Zoom lenses, for instance, measure up to the standards of single focal length lenses. All Zoom-Nikkor and Nikon Series E Zoom lenses are coated with NIC, and some Zoom-Nikkors use ED optical glass.

25-50 mm f/4
A versatile zoom that's an excellent choice for a first lens. Conveniently covers all focal lengths from standard wideangle to normal. Superb color balance and picture quality.

35-105 mm f/3.5-4.5
3X zoom covering popular, frequently used focal lengths—wideangle, normal, telephoto, macro. Single focus/zoom ring. Natural color rendition.

35-70 mm f/3.5
Covers a focal length range from wide-angle to short telephoto. Overcomes the problem of distortion inherent in zoom lenses covering this range.



50-135 mm f/3.5
Versatile, and sharp at all focal lengths even when wide open, thanks to outstanding optical design and NIC coating. Single focus/zoom ring.

E 36-72 mm f/3.5
Three lenses in one—wideangle, normal and short telephoto. Single focus/zoom ring assures easy operation. Excellent image quality.

E 75-150 mm f/3.5
Aberrations well-corrected. NIC means high contrast at all focal lengths covered. Once in focus, always in focus due to single focus/zoom ring.

Lens specifications

Lens	25-50 mm f/4	35-70 mm f/3.5	E 36-72 mm f/3.5	35-105 mm f/3.5-4.5	50-135 mm f/3.5	E 75-150 mm f/3.5	E 70-21 f/4
Picture angle	80°40′~47°50′	62°~34°20′	62°~33°30′	62°~23°20′	46°~18°	31°40′~17°	34°20
Filter (mm)	72	62	52	52	62	52	
Lens case	CL-15S No.62 CP-9	CL-33S No.62 CP-9	CL-32S No.62 CP-9	CL-33S No.63	CL-38	CL-13 No.63 CP-9	35A
Lens hood	HK-7	HN-22	KH-8	HK-11	HK-10	HN-21	HN-24
Weight (g)	600	520	380	510	700	520	730
Dimensions (mm)*	75×112 (104)	66.5×105 (96.5)	67×71.5 (63)	64×95 (86.5)	71×133 (125)	65×125 (117)	72.5×

**ϕ×L (lens extension from lens mount)*

E 70-210 mm f/4
Wide 3X zoom range puts you in control of any picture-taking situation requiring the use of a telephoto. Spectacular image quality at all focal lengths and apertures.

50-300 mm f/4.5 ED
35 mm photography's first 6X zoom lens. ED glass ensures outstanding picture quality. Ideal all-around zoom for sports because of exceptionally wide zoom coverage ranging from 50 mm normal to 300 mm telephoto.

200-400 mm f/4 ED
High-speed, long telephoto zoom. Single focus/zoom ring enables rapid follow-focus of fast-moving subject. ED glass ensures chromatic aberration-free pictures.

80-200 mm f/2.8 ED
The fastest telephoto zoom lens around. Extra-wide f/2.8 maximum aperture assures bright viewfinder image, as well as makes pinpoint focusing easy. NIC and ED ensure superb picture quality.

180-600 mm f/8 ED
A wide range of powerful magnifications. ED glass and NIC coating assure outstanding contrast and natural color rendition.

200-600 mm f/9.5
Affordable super-telephoto zoom lens. Convenient single focus/zoom ring. Contrast and resolution worthy of the Nikon name.

80-200 mm f/4
One of the sharpest zoom lenses ever made. Acclaimed throughout the world for excellent picture and color quality. Convenient single focus/zoom ring.

360-1200 mm f/11 ED
The longest super-telephoto zoom lens in 35 mm photography. ED glass delivers razor-sharp images free of chromatic aberration.

m	80-200 mm f/2.8 ED	80-200 mm f/4	50-300 mm f/4.5 ED	200-400 mm f/4 ED	180-600 mm f/8 ED	200-600 mm f/9.5	360-1200 mm f/11 ED
11°50′	30°10′ ~ 12°20′	30°10′ ~ 12°20′	46° ~ 8°10′	12°20′ ~ 6°10′	13°40′ ~ 4°10′	12°20′ ~ 4°10′	6°50′ ~ 2°
	95	62	95	122	95	82 (Series IX)	122
	CL-66	CL-35A No.63	CL-64 CE-2	No.58	CZ-1860	CL-65 CE-3	CZ-3612
	HN-25	HN-23	HK-5	Built-in	HN-16	HN-10	HN-17
	1900	810	1950	3650	3600	2500	8250
56 (148)	99 × 231 (223)	73 × 162 (154)	98 × 247 (239)	144 × 338 (330)	105 × 402 (395)	89 × 381 (374)	125 × 704 (696)

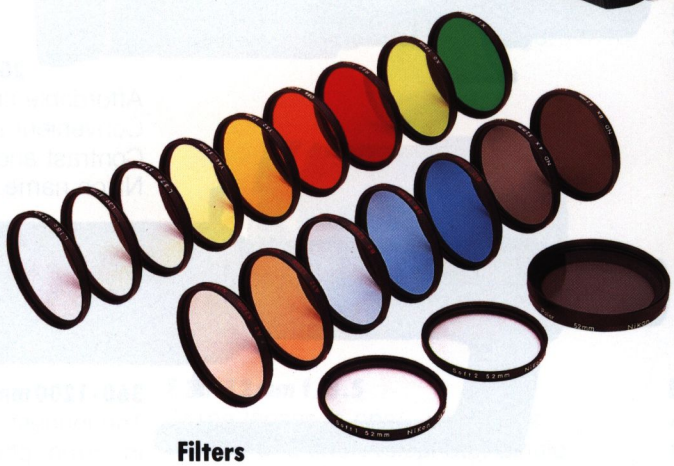
SYSTEM

Now you can expand your horizons with choice Nikon System accessories.

Your FG-20's your passport to the Nikon System of Photography, the most comprehensive in all of photography. Attachments, accessories, name it and you'll find it—ready to brighten your world of photography in ways you never thought of before.

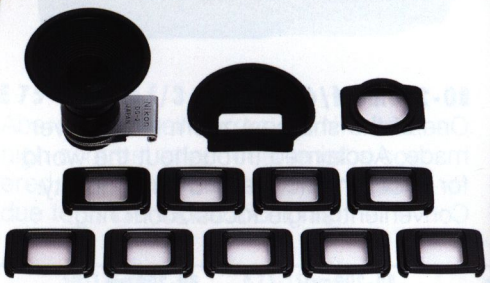
Close-Up Equipment

Close-up photography need not be expensive or complicated. Lightweight Nikon close-up attachment lenses, for instance, easily attach to the front of the lens like a filter. Just as easy to use are Nikon's auto extension rings that fit between the lens and camera body and do not require special exposure compensation. Of course, there are the popular Micro-Nikkors. And once you become a serious close-up artist, you won't be able to resist owning the Nikon PB-6 Bellows Attachment.



Filters

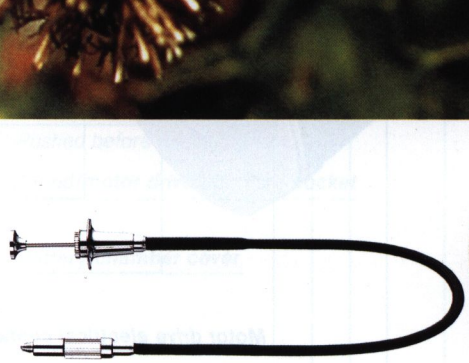
Filters cut out unwanted light; they also add a new dimension to any scene. Soft focus, polarizing, neutral density filters—Nikon has it all. All made of fine optical glass, precision-ground and polished flat. And all coated to virtually eliminate surface reflection. And many are the 52mm screw-in type which fits almost all Nikon Series E lenses and many Nikkor lenses. It's good to leave a Skylight or UV filter on your lens because it cuts harmful ultraviolet light while protecting the lens surface.



Viewfinder Attachments

Nearsighted or farsighted, you're sure to find in Nikon's nine eyepiece correction lenses one that will fit your e perfectly. To prevent stray light from entering the viewfinder, be sure to use a rubber eyecup. And when the situation calls for critical focusing, try the Eyepiece Magnifier DG-2.

Photo taken using close-up attachment lens.



Shutter Release Attachment
The AR-3 Cable Release assures vibration-free shooting when the camera is mounted on a tripod and permits literally off-camera shooting. Just right for taking close-ups or telephoto pictures.

Lens Hoods
Hoods are great for preventing stray light from inadvertently entering the lens and causing ghost images and flare. Take your pick of snap-on, slip-on or screw-in types.

Camera Cases and Neckstraps
The CF-32 camera case accommodates an FG-20 mounted with a 50mm f/1.4 or smaller lens; the CF-33, and FG-20 mounted with the Nikon Series E 36-72mm f/3.5. The front-flap type CF-18A will accommodate the Nikkor 35-70mm f/3.5 or Nikkor 35-105mm f/3.5-4.5. There are Nikon neckstraps, too.

KNOW YOUR FG-20 Part I

Film advance lever
See page 19.

Accessory shoe
For mounting SB-19 and other electronic flash units.

Film plane indicator
Indicates exact position of film inside camera body.

Film rewind knob
Camera back pops open when this knob is pulled.

Film rewind crank
Folded out and turned to rewind film.

ASA/ISO film speed dial
See page 18.

Exposure compensation button
See page 19.

NIKON FG-20 CAMERA BODY

Lens mounting index
Aperture/distance index on lens aligned with this index to mount lens.

Lens mounting flange

Lens release button
Depressed as lens is turned clockwise until it comes off.

Reflex mirror

LENS

Self-timer lever
See page 19.

Lock release button
Depressed to move the dial from **A** *or* (I▸ *setting.*

Shutter speed/mode selector dial

Neckstrap eyelet

Shutter release button
See page 19.

Frame counter

Focusing ring
Turned while looking through viewfinder to focus picture. See page 18.

Distance scale
Distance between subject and camera indicated in meter and feet

Focal length/aperture index
Aligned with camera body's mounting index to mount lens.

Aperture scale
See "AUTO," pp. 4-5.

Aperture ring
Turned to change aperture.

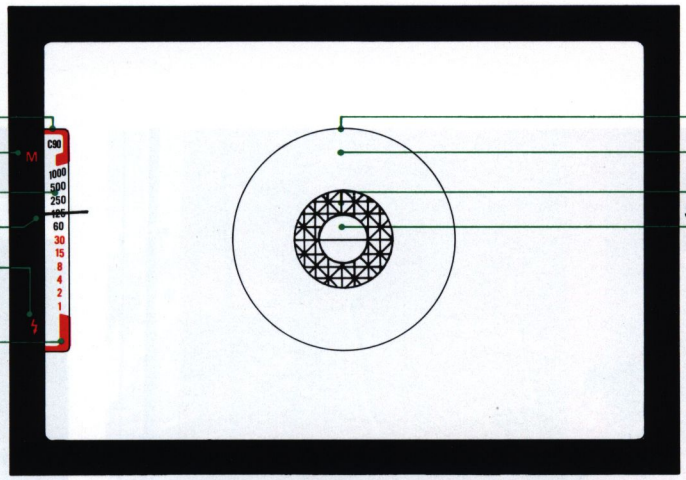
Motor drive electrical contacts

Memo holder
See page 18.

Viewfinder eyepiece

Camera back

VIEWFINDER



Overexposure warning zone

Manual mode indicator

Shutter speed scale

Meter needle

Ready-light

Underexposure warning zone

12mm-diameter circle

Matte outer field

Microprism ring

Split-image rangefinder spot

SPEEDLIGHT SB-19

ASA/ISO film speed scale

ASA/ISO film speed setting knob

Usable aperture window for B mode

Aperture indicator for A mode

Motor drive coupling

Film rewind button

Pushed before rewinding film.

Tripod/motor drive coupling socket

Battery chamber cover

Aperture selection/auto shooting range table

Power switch/shooting mode selector

Locking wheel

Tightens flash mounting.

Mounting foot

Slips into camera body's accessory shoe.

Ready-light

Battery chamber lid

MOTOR DRIVE MD-14

Attachment wheel

Turned to mount MD-14 onto camera body.

Mounting screw

Electrical contacts

Battery chamber locking screw

Unscrewed to remove battery clip.

LED indicator

Lights up during motor drive operation and when film reaches end of roll.

Rewind slide

Pushed up before rewinding film manually.

Power switch/H-L firing rate selector

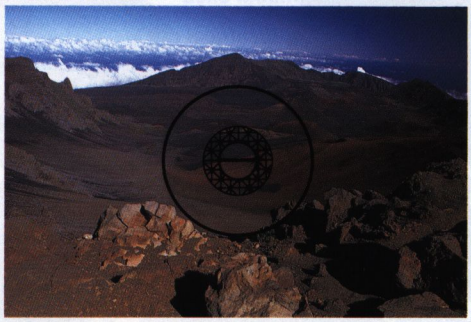
Gives choice of 3.2(H) or 2(L) fps firing rate.

Motor drive coupling prong

KNOW YOUR FG-20 Part II

TTL center-weighted metering
The FG-20's exposure metering measures the light coming through the lens (TTL)—the same light that is actually exposed on the film—thus assuring highly accurate exposure measurement. This is what makes the FG-20, an SLR camera, different in terms of light measurement accuracy from compact lens shutter cameras. With Nikon's performance-proven center-weighted metering system, metering sensitivity is concentrated on the central portion of the viewfinder (approx. 60%)*, while taking into consideration the balance of approx. 40% for overall balanced exposures. This metering system has proved to be effective in most picture-taking situations because the main subject is generally positioned near the central portion of the picture.

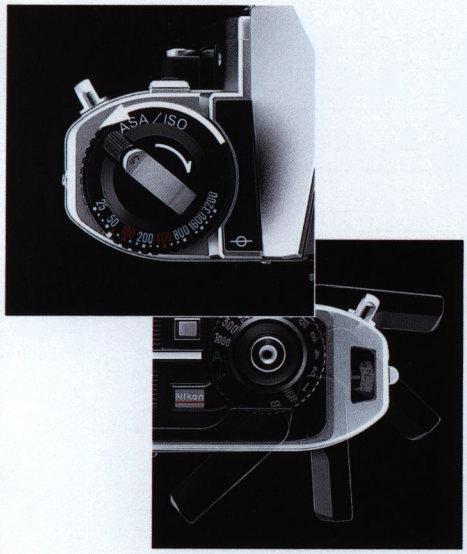
**Outlined in red in picture above.*



Brighter, clearer viewfinder screen
The FG-20's screen, the standard central split-image rangefinder type surrounded by a microprism ring and a matte outer field, provides a bright, clear image across the screen in all ambient lighting conditions, thus facilitating pinpoint focusing. To focus, turn the focusing ring on the lens until the upper image is aligned with the lower image on the screen's central split portion or until the image seen through the microprism and the matte outer field appears crisp and clear.

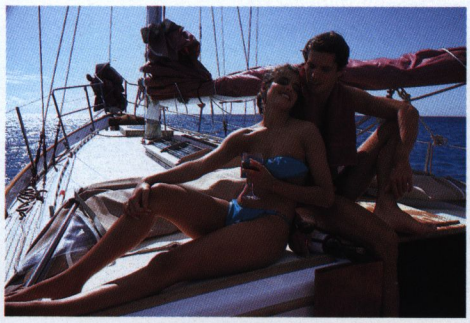
Memo holder
Insert the tear-off flap of the film carton into the memo holder on the camera back to remind yourself of the type of film in use and the number of frames to be exposed.

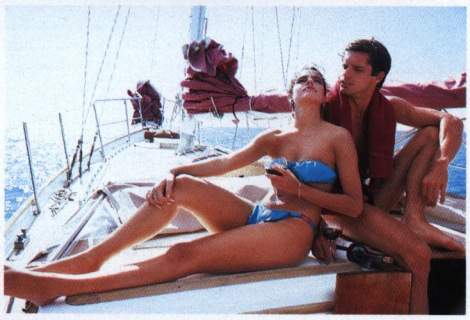
ASA / ISO film speed dial
After loading film, confirm that the ASA/ISO dial is set to the same numeral as that printed on the film carton. The FG-20's film speed ranges from ASA/ISO 25 to 3200, wide enough to cover most types of film—from low-sensitivity film to high-sensitivity B/W film; this range also enables you to push film speed for special purposes.



Film advance lever
Features smooth film winding action from start to finish, thanks to reduced winding torque. To confirm if the film is properly wound, make sure the film rewind knob's painted white arrow [illegible] in the opposite direction every time you advance the film. The lever is hinged to fold neatly into place when it's not being used.

Shutter release button
This smooth-touch, short-stroke shutter release button functions as an exposure meter switch and battery checker. Touch the button lightly to turn on the expousre meter. The meter stays on for approx. 20 sec. after removing your finger from the button. If the meter switches off the instant you take your finger off the button, this means the exhausted batteries should be replaced with fresh ones.

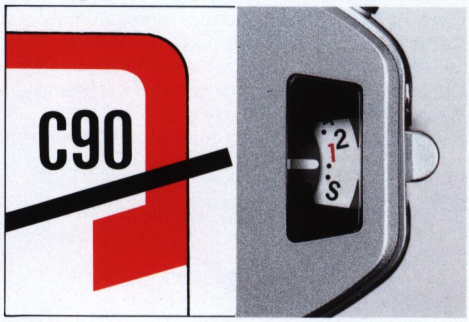




Exposure compensation button
A backlit subject or one positioned against a white background, like snow, is likely to come out underexposed, especially on AUTO. To avoid this, push the shutter release button while pressing the exposure compensation button —and the picture will be properly exposed with a compensation of +2EV.

Self-timer lever
You can use this lever to put yourself in the picture along with your friends. It provides a 10-sec. delay in shutter release. You simply pull the lever up straight, wind the film advance lever and depress the shutter button.

M90 setting
Although the FG-20 is powered by batteries, you can still use it even if battery power is exhausted or the batteries are dead. That's because, when the shutter speed dial is set to M90, the FG-20 provides a backup mechanical shutter speed of 1/90 sec. It's best, however, to confirm battery power condition by first depressing the shutter release button* of the FG-20 before starting to shoot.



C90
Have you ever been annoyed by the slowness of the shutter while loading film on AUTO? This can sometimes cause you to lose the "moment" you've waited for. The FG-20's designer made sure you experience none of this frustration through the C90 indication. This indication on the viewfinder's upper left-hand side means that the FG-20 automatically trips the shutter at 1/90 sec. until the frame counter reaches "1" on **A** or (I▸.

** See "Shutter release button."*

SPECIFICATIONS

Type of camera: 35mm single-lens reflex
Picture format: 24mm × 36mm (standard 35mm film format)
Lens mount: Nikon bayonet mount
Lenses: More than 70 Nikkor and Nikon Series E lenses available
Viewfinder: Fixed eyelevel pentaprism type; 0.86X magnification with 50mm lens set at infinity; 92% frame coverage
Focusing screen: Matte/Fresnel focusing screen with central split-image rangefinder spot and microprism collar (Nikon Type K clear-matte screen)
Exposure control system: Aperture-priority automatic exposure with manual override and backup mechanical control; through-the-lens full aperture centerweighted metering
Audible warning: Available when shutter speed/mode selector dial is set at (▶; "beep-beep" warning sound activated as soon as shutter release button is depressed halfway when shutter speed is below approx. 1/30 sec. or above 1/1000 sec.
Metering range: EV 1 to EV 18 at ASA/ISO 100 with f/1.4 lens
Film speed range: ASA/ISO 25 to 3200
Shutter: Electronically-controlled vertical-travel, metal focal plane shutter
Shutter speeds: Stepless speeds from 1/1000 to 1 sec. in automatic exposure mode; discrete speeds from 1/1000 to 1 sec. in manual mode; mechanically controlled 1/90 sec. at M90 setting and long exposure at B setting available
Film advance lever: Wound in single stroke or series of strokes with 144° winding angle
Automatic film advance: Possible with optional Motor Drive MD-14 or MD-E
Frame counter: Additive type, self-resetting
Self-timer: Approx. 10-sec. shutter release delay; cancellable after setting
Accessory shoe: Standard ISO-type
Flash synchronization: Speeds of 1/90 sec. or slower with electronic flash; with Nikon dedicated flash unit, flash sync automatically set to 1/90 sec. when camera is set at either automatic exposure mode or when shutter speed/mode selector dial is set at 1/125 or higher in manual mode; at slower speeds on manual, shutter fires at speed set
Flash ready-light: Viewfinder thunderbolt mark lights up when Nikon dedicated flash unit is completely recycled
Meter ON/OFF switch: Exposure meter is turned on when shutter release button is depressed halfway; stays on for approx. 20 sec. after finger is removed from button, then automatically turns off
Batteries: One 3V lithium battery (CR-1/3N), two 1.55V silver-oxide batteries (SR44) or two 1.5V alkaline-manganese batteries (LR-44)
Dimensions: 136mm(W) × 88mm(H) × 54mm(D)
Weight (body only): Approx. 440g
Specifications are subject to change without notice.

LENS LIST

	Lens	Lens Case	Lens Hood	Weight (g)	Dimensions (mm) ϕ × L (Lens extension from lens mount)
Wideangle	13mm f/5.6	CL-14	Built-in	1200	115 × 99 (88.5)
	15mm f/3.5	CL-17	Built-in	630	90 × 94 (83.5)
	18mm f/3.5	CL-37 CP-8	HK-9	350	75 × 72.5 (
	20mm f/3.5	CL-30S No.61 CP-8	HK-6	235	63 × 50 (4
	24mm f/2	CL-31S No.61 CP-8	HK-2	300	63 × 63 (51.5)
	24mm f/2.8	CL-30S No.61 CP-8	HN-1	250	63 × 57 (46)
	28mm f/2	CL-31S No.62 CP-8	HN-1	360	63 × 68.5 (58.5)
	28mm f/2.8	CL-30S No.62 CP-8	HN-2	250	63 × 53 (44.5)
	28mm f/3.5	CL-30S No.61 CP-8	HN-2	220	63 × 54.5 (46.5)
	35mm f/1.4	CL-31S No.61 CP-8	HN-3	400	67.5 × 74 (62)
	35mm f/2	CL-30S No.61 CP-8	HN-3	280	63 × 59.5 (51.5)
	35mm f/2.8	CL-30S No.61 CP-8	HN-3	240	63 × 54 (46)
Normal	50mm f/1.2	CL-34A No.61 CP-8	HS-12, HR-2	380	68.5 × 59 (47.5)
	50mm f/1.4	CL-34A No.61 CP-8	HS-9, HR-1	250	63 × 50.5 (40)
	50mm f/1.8	CL-30S No.61 CP-8	HS-11, HR-1	210	63.5 × 48 (37)
Telephoto	AF 80mm f/2.8	CL-32S	HS-7, HR-5	390	69 × 78 (70)
	85mm f/1.4	CL-17 No.62 CP-9	HN-20	620	80.5 × 72.5 (64.5)
	85mm f/2	CL-31S No.61 CP-8	HS-10	310	63 × 60.5 (52.5)
	105mm f/1.8	CL-15S No.62 CP-9	Built-in	580	78.5 × 88.5 (80.5)
	105mm f/2.5	CL-32S No.62 CP-9	Built-in	435	64 × 77.5 (69.5)
	135mm f/2	CL-15S No.62 CP-9	Built-in	860	80.5 × 103 (93.5)
	135mm f/2.8	CL-32S No.62 CP-9	Built-in	435	64 × 91.5 (83.5)
	135mm f/3.5	CL-32S No.62 CP-9	Built-in	420	64 × 89.5 (81.5)
	180mm f/2.8 ED	CL-35A	Built-in	800	78.5 × 138 (130)
	200mm f/2 IF-ED	CL-63	Built-in	2400	138 × 222 (214)
	AF 200mm f/3.5 IF-ED	CL-35A	Built-in	870	80 × 157 (149)
	200mm f/4	CL-13 No.63 CP-9	Built-in	510	65 × 124 (116)
	300mm f/2 IF-ED	CT-300	Built-in	7100	183 × 339 (331)
	300mm f/2.8 IF-ED	CL-63	Built-in	2500	138 × 249 (241)
	300mm f/4.5	CL-20A	Built-in	1200	78.5 × 202 (194)
	300mm f/4.5 IF-ED	CL-36	Built-in	990	80 × 200 (192)
	400mm f/3.5 IF-ED	CL-61A No.57	Built-in	2800	134 × 304 (296)
	400mm f/5.6 IF-ED	CL-27A	Built-in	1200	85 × 262 (254)
	600mm f/4 IF-ED	CT-601	Built-in	6300	177 × 460 (452)
	600mm f/5.6 IF-ED	CL-62A No.57	Built-in	2700	134 × 382 (374)
	800mm f/8 IF-ED	CT-1203	Built-in	3300	134 × 460 (452)
	1200mm f/11 IF-ED	CT-1203	Built-in	3900	134 × 577 (569)
Reflex	500mm f/8	CL-23	Screw-in	1000	93 × 142 (135)
	1000mm f/11	CL-29	Built-in	1900	119 × 241 (233.5)
	2000mm f/11	Trunk case	—	17500	262 × 598 (593.5)
Fisheye	6mm f/2.8	Trunk case	—	5200	236 × 171 (160)
	8mm f/2.8	CL-11	—	1100	123 × 139 (128)
	16mm f/2.8	CL-30S No.61 CP-8	—	330	63 × 66 (55.5
Special Purpose	PC 28mm f/3.5	CL-34A No.62	HN-9	380	78 × 69 (6
	PC 35mm f/2.8	CL-34A No.61	HN-1	320	62 × 66 (6
	Noct 58mm f/1.2	CL-34A No.61 CP-8	HS-7, HR-2	465	74 × 63 (51.5)
	Micro 55mm f/2.8	CL-31S No.61 CP-8 CL-33S• No.62•	HN-3	290	63.5 × 70 (62)
	Micro 150mm f/4	CL-33S CP-9 CL-35A▵ No.63▵	Built-in	500	68.5 × 104 (96)
	Micro 200mm f/4 IF	CL-36	Built-in	800	66 × 180 (172)
	Medical 120mm f/4 IF	Leatherette compartment case	—	890	98 × 150 (142)
Nikon Series E	28mm f/2.8	CL-30S No.61 CP-8	HR-6	155	62.5 × 44.5 (35)
	35mm f/2.5	CL-30S No.61 CP-8	HR-4	150	62.5 × 44.5 (35)
	50mm f/1.8	CL-30S No.61 CP-8	HR-4	155	62.5 × 33 (24)
	100mm f/2.8	CL-31S No.61 CP-8	HR-5	215	62.5 × 57.5 (49.5)
	135mm f/2.8	CL-32S No.62 CP-9	Built-in	395	62.5 × 88.5 (80.5)
Teleconverters	TC-201	CL-30S No.61 CP-8	—	230	64.5 × 52
	TC-301	CL-33S No.62 CP-9	—	280	64.5 × 115
	TC-14A	CL-30S No.61	—	145	65 × 25.5
	TC-14B	CL-30S No.61	—	165	65 × 34
	TC-14C◇	CL-30S No.61	—	200	65 × 35.5

• : w/PK-13 ▵ : w/PN-11
◇ : Comes supplied with 300mm f/2 IF-ED (not optional)
See pp.12-13 for zoom lens specifications.

Nikon cameras have been flying in space on NASA's manned spacecraft program ever since the APOLLO program. It also includes SKYLAB and the joint venture APOLLO-SOYUZ.

NIPPON KOGAKU K.K.
Fuji Bldg., 2-3, Marunouchi 3-chome, Chiyoda-ku, Tokyo 100, Japan
☎03-214-5311 **Telex:** J22601 (NIKON)

Printed in Japan (8401)
Code No. 8C1-33-E01