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***Nikon***

**FM2**

INSTRUCTION MANUAL

# NOMENCLATURE

Neckstrap eyelet

Mirror lock

Depth-of-field preview button

Self-timer

Shutter release coupling\*

Film-advance coupling

Rewind button

Camera back

Nikon

Synch terminal

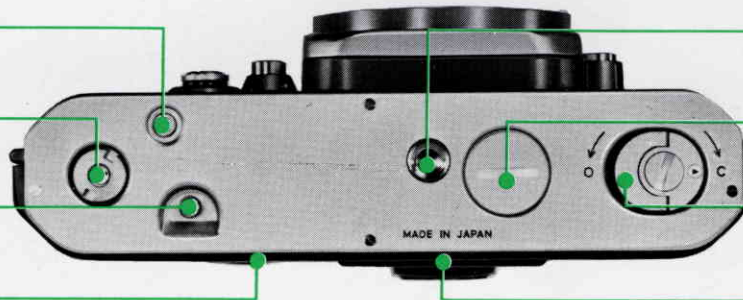
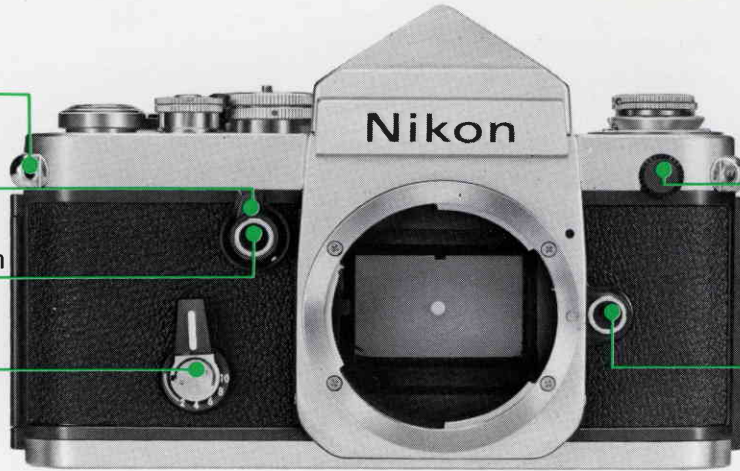
Lens release button

Tripod socket

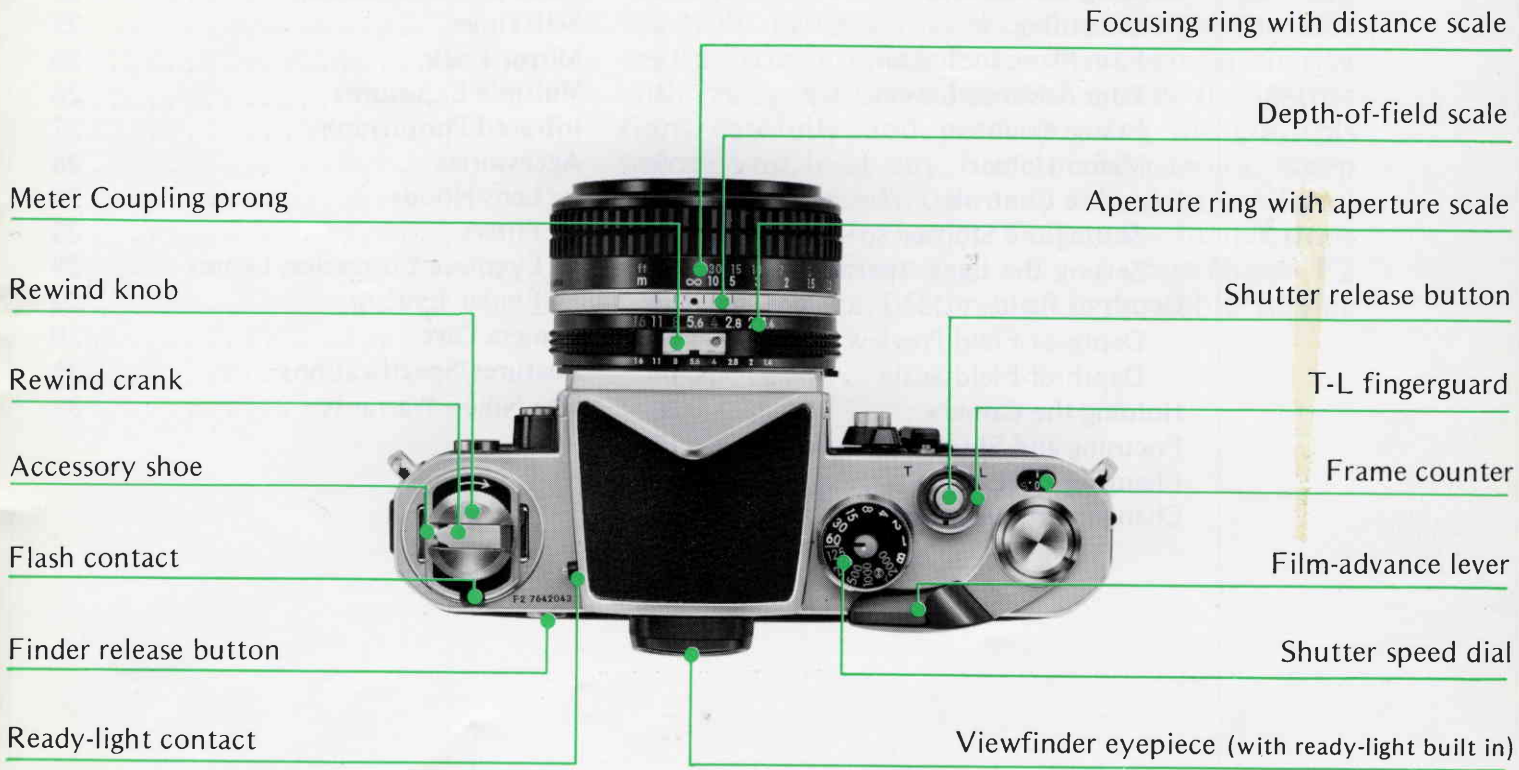
Battery chamber

O/C key

Memo holder



\*Shutter release coupling: connects with the release plunger of the motor drive.



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## FOREWORD

The Nikon F2 offers the quality performance, handling convenience and versatility you need for truly professional shooting. To get the best results from your camera, a thorough familiarity with its operation is essential. Study the instructions carefully and practice using the controls before you load any film in the camera. Keep this booklet handy for ready reference until you have mastered its basics. Follow the instructions for camera care on page 30 and your Nikon F2 will give you a lifetime of dependable service.

## LOADING THE CAMERA

Fold out the O/C key and turn counterclockwise until the arrow points to the "O" (open) mark and the hinged camera back pops open. Pull up the rewind knob and drop a film cartridge or loaded cassette into the film chamber with the film leader pointing toward the take-up spool.

Now, push the rewind knob down to hold the cartridge in place and insert the end of the film leader into any one of the slots in the take-up spool. Stroke the film-advance lever slowly to make sure that the film perforations mesh with the sprockets and that the edges of the film run parallel to the film guide rails.

Close the camera back and lock it by turning the O/C key clockwise until the arrow points to "C" (close). Fold out the rewind crank and turn it gently in the direction of the arrow until you feel a slight resistance. This will take up any slack in the film cartridge.

Advance the film and make two blank exposures to dispose of the first few inches of film which have been exposed during loading. When you do this, watch the rewind knob to make sure it rotates in the direction opposite the arrow while the film is being advanced. This will indicate that the film has been loaded correctly and is being advanced.



The frame counter in the window in front of the film-advance lever should now be at "0". Advance the film one more frame and you are ready to take the first picture.

**Caution:** Do not load the camera in bright sunlight. If no other shade is available, shade the camera from the sun with your body while loading.

The O/C key can be unscrewed and removed for mounting the Motor Drive MD-1. However, normally it should not be unscrewed, especially when the camera is loaded with film as this may expose the film.

**Note:** The camera back can be removed from the body by depressing the locking catch located on the hinge. This must be done when the camera is used with the 250 magazine back MF-1, which wraps around the body in place of the back.

## Unloading

When the frame counter indicates that the last exposure has been made, or when the film-advance lever can no longer be stroked, the roll of film has been exposed and should be removed.

To unload, press the rewind button on the camera base-plate, pull up the rewind knob, unfold the rewind crank and turn it with a constant, gentle pressure in the direction of the arrow until you feel an increased tension. Give it a few more turns until no more tension can be felt and the crank turns loosely. Now the film has left

the sprockets and the camera may be opened. Pull the rewind knob up as far as it will go, and the film cartridge will drop out. As soon as the film-advance lever is stroked, the rewind button will pop out and the film-advance mechanism will be engaged again.

**Note:** The film can also be rewound using the Motor Drive MD-1. For details see the instruction manual for the Motor Drive.





# LOADING THE CAMERA – continued

## Film-Plane Indicator

The exact position of the film plane can be determined by picturing an imaginary line drawn along the top edge of the digits which make up the camera serial number. This is important to know when measuring the film-to-subject distance in closeups or macrophotography. The distance from the film plane to the surface of the bayonet mount is 46.5mm.

## Film-Advance Lever

The film-advance lever simultaneously advances the film, cocks the shutter and operates the frame counter. Stroke the film-advance lever with the right thumb in a single stroke of  $120^\circ$  or a series of strokes. A built-in locking device prevents the shutter from being released unless it is fully cocked and the film has been advanced a full frame.

The lever springs back to its original position, with a  $20^\circ$  angle of clearance for the thumb after each complete stroke.

**Caution:** Be careful not to push the rewind button (on the camera's baseplate) during film advance operation. Should this occur, temporary stoppage of film transport and double exposure of the negative may result.



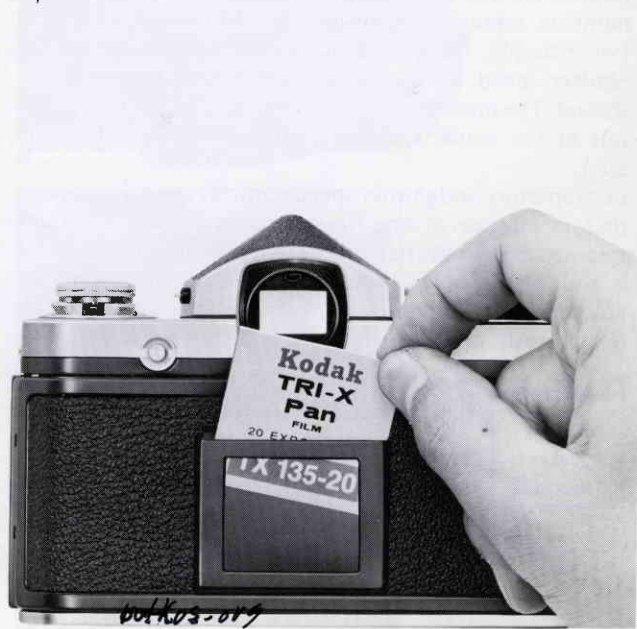
## Frame Counter

The frame counter works automatically to show how many frames have been exposed. It is calibrated in even numbers with the figures S, 12, 20 and 36 colored orange. The counter stops just past the 40-frame mark and resets itself automatically to "S", two frames before "0", when the camera back is opened for reloading.



## Memo Holder

A piece of paper or top torn from an empty film carton can be inserted in the metal pocket on the back to serve as a reminder of the film type, speed and number of exposures.



# EXPOSURE CONTROLS

The amount of exposure the film receives is determined by a combination of shutter speed and lens aperture. The larger the lens aperture, the more exposure. Likewise, the slower the shutter speed the greater the exposure. Aperture is expressed in f/numbers with larger numbers representing smaller apertures and vice versa. For example, f/8 gives twice as much exposure as f/11. Shutter speed is expressed in seconds or fractions of a second. The numbers on the shutter speed dial are reciprocals of the actual speeds. (250 represents 1/250 second, etc.)

Lens aperture and shutter speed controls are calculated so that an increase of one f/number compensates for a one-step decrease in shutter speed. For example, 1/250 at f/8 is equivalent to 1/125 at f/11. The table below shows how aperture and shutter-speed combinations are inter-related. All the combinations give the same exposure.

Aperture	f/1.4	f/2	f/2.8	f/4	f/5.6
Shutter speed (second)	1/500	1/250	1/125	1/60	1/30

## Setting the Shutter Speed

The Nikon F2 can be set for any shutter speed from 1/2000 second to 10 seconds. Speeds from 1/2000 to 1 second are set with the click-stopped shutter speed dial. The numbers on the dial stand for fractions of a second. 125 represents 1/125 second and so forth. The red line between 1/60 and 1/125 stands for the X synchro setting of 1/80 second — the highest shutter speed which can be used with electronic flash. At the B (bulb) setting, the shutter remains open as long as the shutter release button is held down.



Turn the shutter speed dial until the desired speed appears opposite the black line. The dial rotates a full 360° in either direction and can be set either before or after the shutter is wound. It can also be set for intermediate speeds between the marked settings for more precise exposure, except at speeds slower than 1/80 second.

### Extra-Long Exposures

For exposures of 2 to 10 seconds, first set the shutter speed dial at "B" (1). Lift up and turn the T-L finger-guard so that slot in the ring points to "T" (2). Then turn the self-timer until the desired exposure time in seconds appears opposite the black dot (3). When the shutter release button is pressed, the shutter will remain open for the indicated number of seconds and close automatically. The shutter release button will pop out as soon as the film-advance lever is stroked for the next exposure.

Note that when the shutter is not released with the self-timer, the shutter release button will not return to its normal position until the T-L fingerguard is turned back so that the slot is in the center. The self-timer cannot be cocked when the black dot is in the red region.

A black line in the center of the shutter speed dial indicates whether or not the shutter is cocked. In the cocked position, the line points to the shutter speed in use. It returns to the seven o'clock position when the shutter is released.

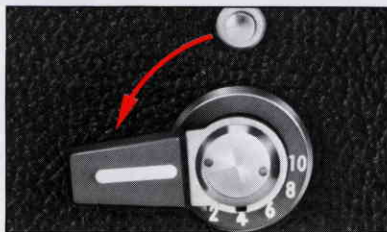
A pin on the dial provides direct coupling with the Photomic finder.



(1)



(2)



(3)

## EXPOSURE CONTROLS – continued

### Time Exposures

To make an exposure longer than 10 seconds, set the shutter speed dial at “B” and turn the T-L fingerguard to “T” as described earlier. Press the shutter release button to open the shutter. It will remain open until the ring is turned to its normal position.

The ring can also be used to prevent accidental exposure when the shutter is cocked. Pull up and turn the ring so that the slot points to “L” (lock). The shutter cannot be released in this position.

### Setting the Lens Aperture

To preset the lens aperture, turn the aperture ring on the lens barrel until the desired f/number is opposite the black indicator line on top of the milled ring; this line also serves as the distance scale index. The aperture diaphragm can be set for intermediate openings between the click-stopped settings for more precise exposure.



## DEPTH OF FIELD

Depth of field refers to a zone extending in front of and behind the plane of sharpest focus. Within this zone, blur (or unsharpness of the image) will be negligible and everything can be accepted as in sharp focus. Depth of field extends a greater distance behind the subject in focus than in front. Depth of field depends on three factors: focal length of the lens, lens-to-subject distance and aperture. The smaller the aperture and the shorter the focal length of the lens, the greater the depth of field. Also, the closer the subject, the smaller the depth of field. These three factors can be adjusted independently or in combination to give the photographer creative control over the final picture.

### Depth-of-Field Preview Button

The depth-of-field preview button lets you check depth of field before shooting and make desired adjustments. Press the button and the lens stops down to the preselected aperture to allow you to see how much background or foreground is in or out of focus.

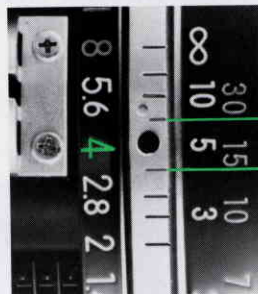


## DEPTH OF FIELD – continued

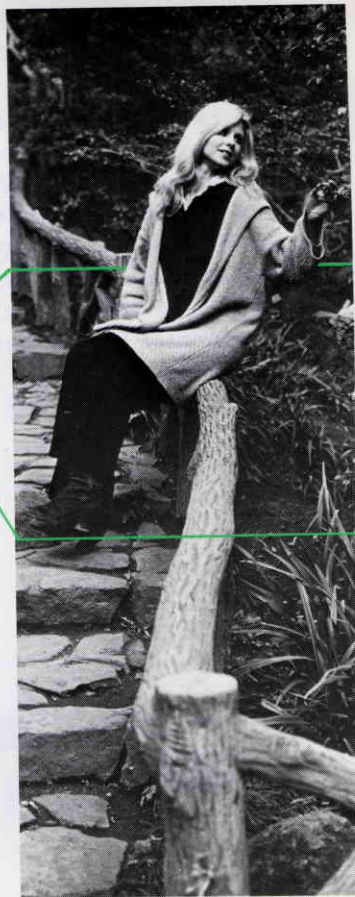
### Depth-of-Field Scale

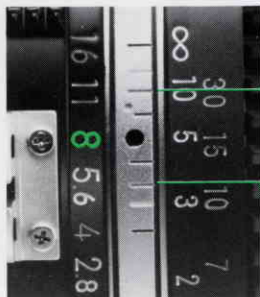
Depth of field can also be read from the color-coded scale engraved on the lens. The pairs of colored lines correspond to f/numbers of the same color. To find the depth of field at a particular aperture, first focus the lens on the subject. Then check the numbers on the distance scale opposite the colored lines which match the taking aperture of the corresponding color to find the depth of field at that aperture. For example, f/16 on the aperture ring of the 50mm f/1.4 lens is blue. With the lens pre-focused at 17 feet (5m), the numbers on the distance scale opposite the blue lines show that depth of field extends from 9 feet (2.7m) to infinity ( $\infty$ ).

By stopping down the lens only, the depth of field can be increased, as illustrated by the following three photographs:

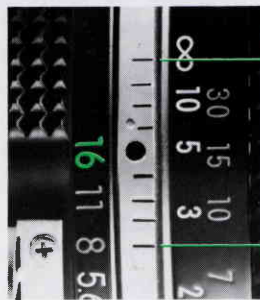


1. Lens at f/4. Small depth of field with only main subject in focus.

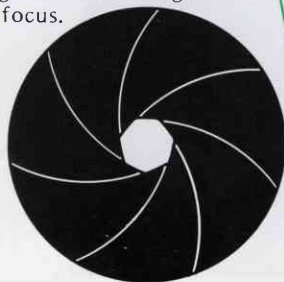




2. Lens further stopped down to  $f/8$ . Larger depth of field.



3. Lens at smallest aperture. Great depth of field with subject, background and foreground in focus.



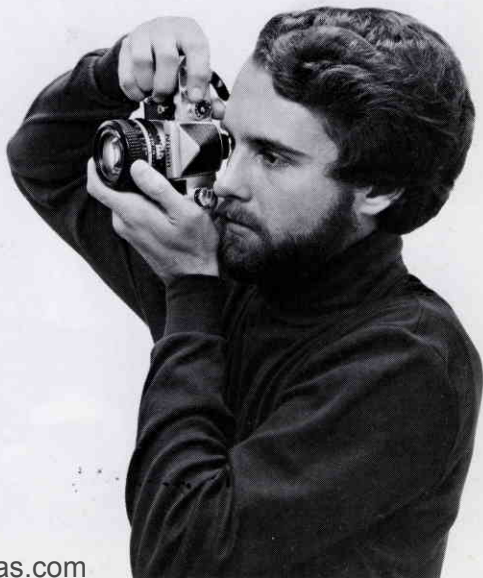


## HOLDING THE CAMERA

Steady camera holding is important for best results, since even the slightest camera movement at the moment of exposure can result in an appreciable loss of sharpness, especially at slow shutter speeds. The photographs show the best way to hold the camera for rock-steady picture-taking.

Wrap the fingers of the right hand around the camera body so that the index finger rests comfortably on the

shutter release button and the thumb fits between the body and film-advance lever. This way you can stroke the film-advance lever without removing your eye from the viewfinder. Cradle the camera in the left hand for additional support, with the left thumb and index finger grasping the focusing ring, and press against your forehead. The camera may be switched from horizontal to vertical format in this position.



## FOCUSING AND SHUTTER RELEASE

Focusing is always done at full aperture with Nikkor Auto lenses. This gives the brightest possible image on the focusing screen for ease of focusing and composing. It also minimizes depth of field so that the image snaps in or out of focus distinctly.

The Nikon Type K Focusing Screen comes with the camera as standard equipment. To focus, turn the focusing ring until the two halves of the central rangefinder image coincide to form a single, sharp image, or until the microprism pattern shifts to a sharp and crisp image. You can also focus on the surrounding matte field.

The lens can also be prefocused using the distance scale engraved in both feet and meters on the lens barrel. Line up the black indicator line on top of the lens opposite the camera-to-subject distance as measured or estimated. This technique is useful for candid shots of elusive subjects when time does not permit through-the-lens focusing.



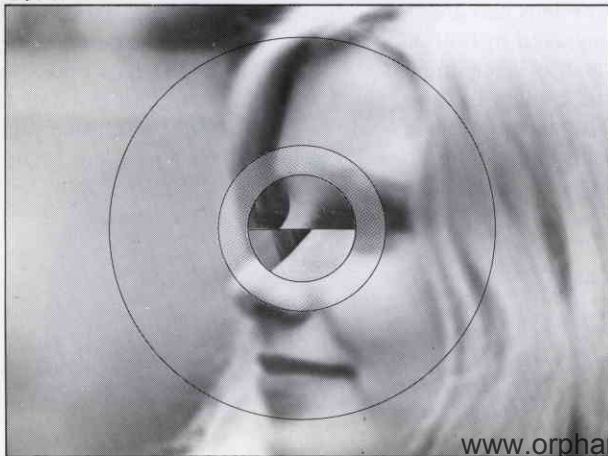
## FOCUSING AND SHUTTER RELEASE — continued

For sharp pictures, correct shutter releasing is just as important as steady camera holding. A quick, jabbing movement of the finger on the shutter release button will result in camera movement and blurred pictures. Hold the camera steady as shown previously, relax and squeeze the shutter release with a gentle, even pressure.

Be careful not to apply pressure to the film advance lever when the shutter is being released.

For long time exposures, with the camera mounted on a tripod, use a cable release. The shutter release button is threaded to accept the Nikon cable release. For handheld exposures at speeds slower than 1/30 second, greater sharpness can be obtained if the shutter release is tripped by means of the self-timer.

Out of focus

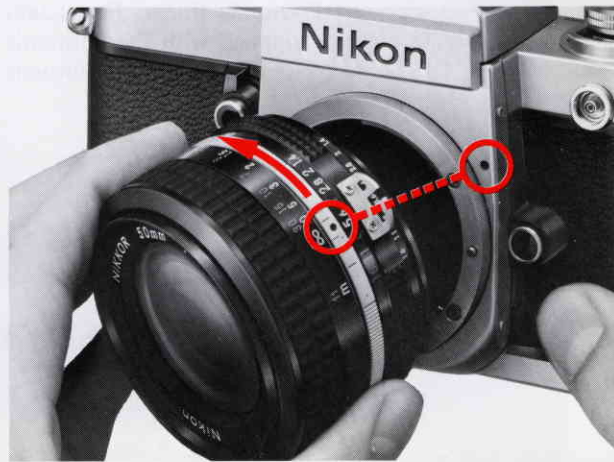


In focus



## CHANGING THE LENS

To remove the lens from the camera, press the lens release button. Grasp the lens by the white milled ring and twist it to the right as far as it will go. The lens will come loose and can be lifted out. To mount a lens, position it in the camera's bayonet mount so that the indicator dots on the lens and the camera line up with each other. Twist the lens counterclockwise until it clicks into place. Always shade the camera from the sun with your body when changing lenses.

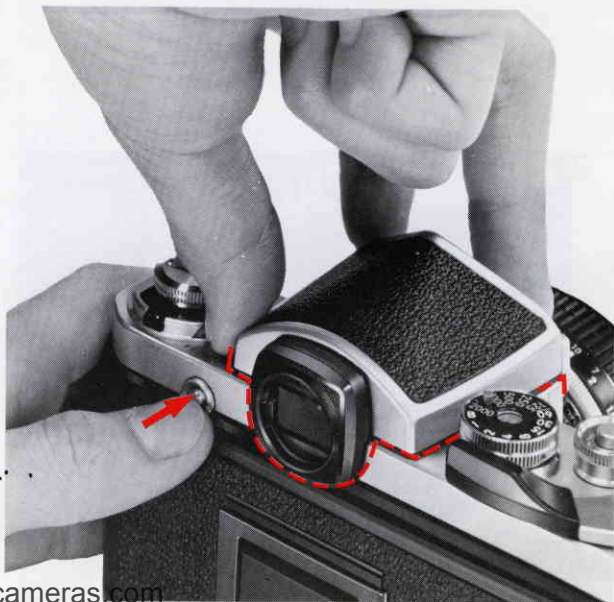


## CHANGING THE VIEWFINDER

The eye-level viewfinder with Type K focusing screen is standard equipment on the Nikon F2. Five other interchangeable viewfinders are available for the Nikon F2: F2A Photomic, F2AS Photomic, Action, Waist-Level and 6X Focusing finders.

To remove the Eye-Level finder, press the finder release button on the back of the camera body. The finder snaps loose and can be lifted out. To attach, set it in position and press down gently until it clicks into place.

The F2 Photomic finder has a pair of pincer-type clamps to position the finder and hold it snugly in place. These clamps must be loosened by depressing the finder release lever when removing the Photomic finder. For details, see the instruction booklet supplied with the Photomic finder DP-11, DP-12, Nikon F2A, or F2AS Photomic cameras.



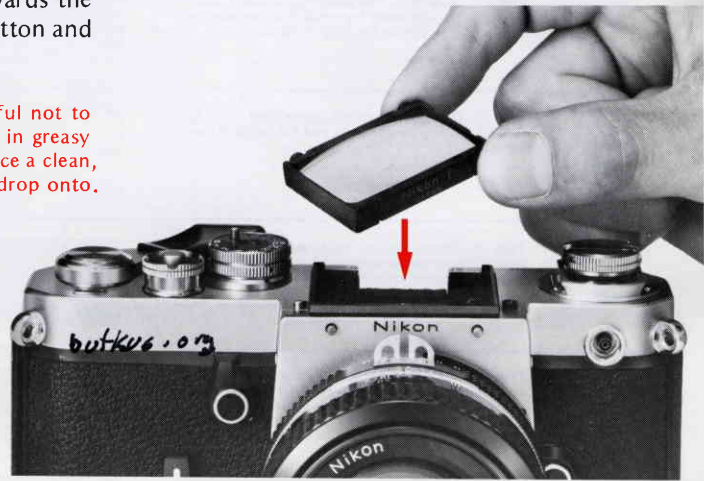
## CHANGING THE FOCUSING SCREEN

Nineteen different focusing screens are available for the Nikon F2 to match exactly any focal length lens or picture-taking situation. The Type K focusing screen comes with the camera as standard equipment. Any of the screens may be used with any of the finders available for the camera.

To change the focusing screen, first remove the finder as described earlier. Then turn the camera body upside down and press the finder release button a second time. The screen will drop into your hand.

To attach a screen, place it in position with the flat side facing down and the Nikon mark pointing towards the front of the camera. Press the finder release button and the screen will drop into place.

**Caution:** When changing the focusing screen, be careful not to touch the surfaces with the fingers as this will result in greasy marks. When removing the screen, it is advisable to place a clean, dry cloth over the palm of the hand for the screen to drop onto.



# CHANGING THE FOCUSING SCREEN – continued

## Interchangeable Focusing Screens



### Type A, L

Type A: Matte Fresnel field with 3mm $\phi$  circular split-image rangefinder spot and 12mm $\phi$  circle. Rapid and accurate focusing. Excellent for general photography.

Type L: Same as Type A screen but with split-image rangefinder line at a 45° angle. Best for subjects with horizontal lines.



**Type B:** Matte Fresnel field with 12mm $\phi$  fine-ground matte focusing spot in the center. Good for general photography, especially with long lenses.



**Type C:** Fine-ground matte field with 4mm $\phi$  clear spot and cross hair. For photomicrography, astrophotography and other high-magnification applications, and for parallax focusing on aerial images.



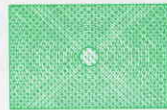
**Type D:** Overall fine-ground matte field. For specialized close-up photography and for use with long lenses.



**Type E:** Matte Fresnel field with 12mm $\phi$  fine-ground matte spot and etched horizontal and vertical lines. Ideal for architectural photography.



**Type G:** Clear Fresnel field with extra-bright 12mm $\phi$  microprism focusing spot for viewing and focusing in poor light. Four models (G1-G4) are available corresponding to specific focal length lenses. Depth of field cannot be observed.



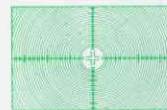
**Type H:** Clear Fresnel field with microprism focusing pattern over the entire screen area. Permits rapid focusing on any part of the screen with optimum edge-to-edge brightness in poor light. Available in four models (H1-H4) corresponding to particular focal length lenses.



**Type J:** Matte Fresnel field with central microprism focusing spot and 12mm $\phi$  circle. Good for general photography.



**Type K:** Combination of Type A and J screens. Matte Fresnel field with 3mm $\phi$  split-image rangefinder spot surrounded by 1mm-wide microprism doughnut. Rapid and accurate focusing for subjects with both straight lines and ill-defined contours. Suitable for general photography.



**Type M:** Fine ground Fresnel field with 5.5mm $\phi$  clear spot and double cross hair for use in parallax focusing on aerial image, plus millimeter scales for calculation of individual magnification of objects or for measuring objects. Brilliant image in dim light. Suitable for close-ups, photomicrography and other high-magnification applications.



**Type P:** Same as Type K but with split-image rangefinder line at a 45° angle and etched horizontal and vertical lines as an aid to composition. Rapid and accurate focusing for subject with horizontal or vertical lines or ill-defined contours. Suitable for general photography.



**Type R:** Same as Type A but with rangefinder prisms of sloping surfaces at a smaller angle and horizontal and vertical lines to aid proper composition. Works best with lenses having maximum aperture of from f/3.5 to f/5.6

## Focusing Screen Selector Chart

- = Excellent
- = Acceptable

The image is brilliant from edge to edge, but the central rangefinder, microprism or cross-hair area is dim. Focus on the surrounding matte area.

- = Acceptable

Slight vignetting or moire phenomenon (in the case of the microprism) affects the screen image. But the image on film shows no traces of this.

- = Acceptable

Incompatible with any lens having a maximum aperture larger than f/2.8 since this decreases the efficiency and accuracy of the screen rangefinder. The in-focus image in the central spot may prove to be slightly out of focus on film. Focus on the surrounding matte area.

**Caution:** The rear surface of the screen is made of acryl resin. Special care should be taken to protect it from scratching or excessive pressure.

Lens	Screen	A L	B	C	D	E	G1	G2	G3	G4	H1	H2	H3	H4	J	K P	M	R
Fisheye	8mm f/2.8																	
	8mm f/2.8																	
	16mm f/3.5																	
	16mm f/3.5																	
	18mm f/4																	
	20mm f/3.5																	
	20mm f/4																	
	24mm f/2																	
Wideangle	24mm f/2.8																	
	28mm f/2																	
	28mm f/2.8																	
	28mm f/3.5																	
	35mm f/1.4																	
	35mm f/2																	
Normal	35mm f/2.8																	
	50mm f/1.2																	
	50mm f/1.4																	
	50mm f/1.8																	
	85mm f/2																	
	105mm f/2.5																	
Telephoto	135mm f/2																	
	135mm f/2.8																	
	135mm f/3.5																	
	180mm f/2.8																	
	200mm f/4																	
	* ED 300mm f/2.8 IF																	
Super Telephoto	300mm f/4.5																	
	* ED 300mm f/4.5 IF																	
	400mm f/4.5																	
	ED 400mm f/5.6																	
	* ED 400mm f/3.5 IF																	
	* ED 400mm f/5.6 IF																	
Zoom	600mm f/5.6																	
	* ED 600mm f/5.6 IF																	
	* ED 800mm f/8 IF																	
	* ED 1200mm f/11 IF																	
PC	28-45mm f/4.5																	
	35-70mm f/3.5																	
	45-85mm f/3.5																	
	50-300mm f/4.5																	
	ED 50-300mm f/4.5																	
	80-200mm f/4.5																	
Micro	ED 180-600mm f/8																	
	200-500mm f/9.5																	
	ED 360-1200mm f/11																	
	28mm f/4																	
Noct	35mm f/2.8																	
	58mm f/1.2																	
	58mm f/3.5																	
Medical	105mm f/4																	
	200mm f/5.6																	
Reflex Telephoto	500mm f/8																	
	1000mm f/11																	
2000mm f/11																		

\* Internal focusing type



# FLASH SYNCHRONIZATION



The Nikon F2 is designed to synchronize with various types of flashbulbs at almost all shutter speeds and with electronic flash at speeds up to 1/80 second. Consult the table below for details.

The Nikon SB-7E electronic flash is fitted with a special foot allowing direct connection to the F2's accessory shoe. For other direct-mounting flash units, the Flash Unit Coupler AS-1 must first be slipped into place over the rewind knob. With bracket-mounting units, a sync cord should be plugged into the sync terminal, which is threaded for extra safety.

Flashbulb	2000	1000	500	250	125	X(80)	60	30	15	8	4	2	1	B
FP	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green
M*	Red	Red	Red	Red	Green	Red	Red	Green	Green	Green	Green	Green	Green	Green
MF	Red	Red	Red	Red	Red	Red	Red	Green	Green	Green	Green	Green	Green	Green
Speedlight	Red	Red	Red	Red	Red	Red	Red	Green	Green	Green	Green	Green	Green	Green

Green Synchronized Red Cannot be used

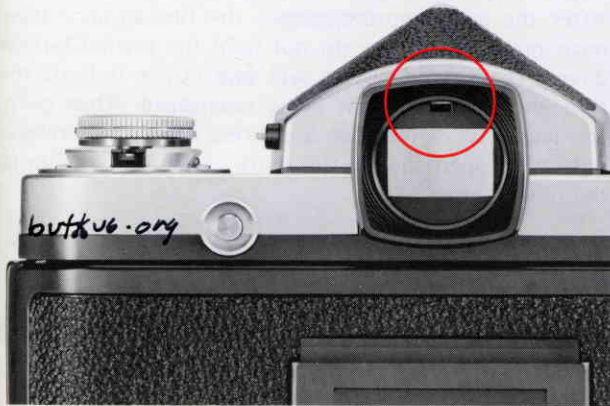
*\*Some M-class bulbs have longer flash duration covering all shutter speeds up to 1/2000 sec., except for 1/60 and 1/80 (X) sec.*

**Caution: When the reflex mirror is locked in the up position the shutter will not synchronize with flashbulbs at speeds higher than 1/125 second.**

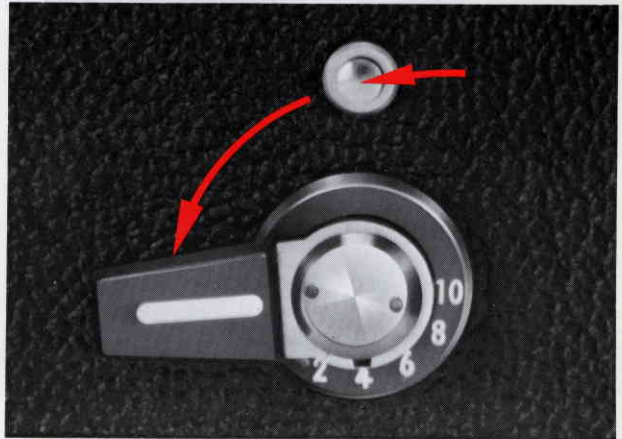
## SELF-TIMER

### Ready-light

The Nikon F2's eye-level finder has a built-in ready-light for use with the Nikon SB-7E speedlight unit. The lamp lights up to let you know when the speedlight is fully charged and ready to fire without removing your eye from the viewfinder and goes out after the speedlight has fired. The ready-light is connected to the speedlight by means of an optional ready-light adapter. For details, see the speedlight instruction booklet.



The built-in self-timer can be used to trip the shutter after a delay of 2 to 10 seconds. The numbers marked around the lever indicate the delay in seconds. To cock the self-timer, turn the lever downward until the desired number of seconds delay is opposite the black dot. Pressing the small button located under the end of the lever in its uncocked position starts the countdown. If you decide not to use the self-timer after it is already cocked, use the shutter release button to make the exposure and to shut off the self-timer. The self-timer can be set either before or after the shutter is wound. It should not be used at the "B" setting.



## MIRROR LOCK

The reflex mirror must be locked in the up position when using either the Fisheye-Nikkor 6mm f/5.6 or the OP Fisheye-Nikkor 10mm f/5.6 lenses, since their rear elements protrude into the camera body and interfere with mirror movement. Locking-up is also necessary for shooting with the Nikon Motor Drive MD-2 at its top speed. Press in on the lock-up lever and turn it downward until the white dot is opposite the white line. The mirror will remain locked in the up position until the lever is returned to its original position.



## MULTIPLE EXPOSURES

Intentional multiple exposures can be made with the Nikon F2 as follows: after making the first exposure, depress the rewind button on the baseplate and stroke the film-advance lever. This winds the shutter and cocks the mirror for the second exposure without advancing the film. Repeat the procedure as many times as you wish. Exposures may be made at different shutter speeds. The frame counter remains unchanged during the operation.

When the above procedure is followed, the film may move slightly when the film-advance lever is wound. To avoid this, depress the rewind button and hold it down while you stroke the lever and make the exposure. Repeat this procedure as many times as desired. After the last exposure, stroke the film-advance lever once more. This time do not hold the rewind button down. The rewind button will pop out to indicate the film-advance mechanism being re-engaged. Then cover the lens with a lens cap and press the shutter release button to open the shutter. Now, advance the film to the next frame.

## INFRARED PHOTOGRAPHY



In infrared photography, the plane of sharpest focus is slightly more distant than the one produced by visible light and seen by the naked eye through the viewfinder. To compensate for the shift in focus, Nikkor lenses have a red dot or line on the lens barrel near the color-coded depth-of-field scale. After focusing the image sharply through the viewfinder, turn the focusing ring to the left until the red dot lines up with the prefocused distance. For example, in the picture below 50mm f/1.4 lens has been focused at infinity ( $\infty$ ). The focusing ring is turned slightly to the left so that the infinity mark is opposite the red dot. When lenses having a focal length of 50mm or less are stopped down to f/8 or smaller, no adjustment is necessary: at such small apertures these lenses have enough depth of field to compensate for the shift in focus.



# ACCESSORIES

## Lens Hoods

The use of a lens hood is recommended at all times to prevent extraneous light from striking the lens surface and causing flare or ghost, and as an added measure of protection against damage to the lens. Nikon lens hoods come in four types, depending on the lens: screw-in, snap-on, slip-in and built-in. They are calculated precisely for each focal-length Nikkor lens to provide maximum protection against stray light.

To attach or remove the snap-on hood, first depress the spring latch—which is marked with an arrow—and slide it in the direction of the arrow. The hood will also fit directly over a screw-in filter, so both can be used on a lens at the same time. When not in use, the snap-on hood can be reversed for storage on the lens, and the lens and its hood can be stored together in the eveready case.



## Filters

Nikon filters are made of optical glass, ground and polished so that both surfaces are optically flat and parallel. Nikkor lenses and Nikon filters are made for each other. For best results, use Nikon filters on Nikkor lenses. The filters are available in both screw-in and series mounts, depending on the lens.

Since filters cut down on the light passing through the lens, an increase in exposure time or in lens opening is necessary to compensate for the loss of light. This increase is expressed as a filter factor. For example, if the filter factor is 2, double the exposure time or open up the lens one full stop.



Filter factors depend on the light source and type of film.

Except for the R60, no Nikon filter requires exposure compensation when used with either Photomic finder.

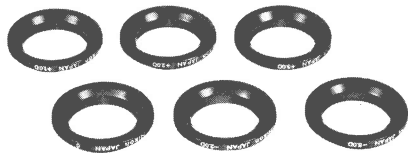
When using the R60 filter under tungsten light, increase the exposure by one f-stop more than indicated by the exposure meter.

**Note:** If you wish to leave a filter on the lens to protect the lens against accidental damage, the use of the L37 or L37C filter is recommended.

If the lens is pointed toward the sun or toward a very bright light at night, it is best to remove any filter, since light reflected from the filter surface may form ghost on the film.

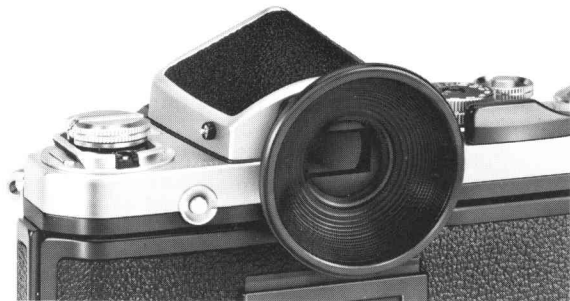
### Eyepiece Correction Lenses

The nine eyepiece correction lenses are designed to permit nearsighted or farsighted users to view and focus without their glasses. Available in  $-2$ ,  $-3$ ,  $-4$ ,  $-5$ ,  $0$ ,  $+0.5$ ,  $+1$ ,  $+2$ , and  $+3$  diopters, each representing the combined dioptre of the lens and the finder. Simply screw into the finder eyepiece.



### Finder Eyecup

The soft rubber finder eyecup screws directly onto the finder eyepiece to prevent extraneous light from entering the viewfinder. When using an eyepiece correction lens with a finder eyecup, it is recommended to use the Nikkormat type eyecup. First, fit the lens into the eyecup in advance. Then screw the assembly onto the finder eyepiece.



Good camera care is primarily common sense care. Treat your Nikon F2 as you would any valuable precision instrument and it will last a lifetime. Although the Nikon F2 is ruggedly constructed to stand up for years under normal use, it may be damaged by shock, heat, water or misuse. The following are some basic tips for keeping your camera in top condition.

Keep the camera in an eveready case or compartment case when not in use to protect it from dust.

Avoid storing the camera in excessively hot, cold or damp places.

Always attach a body cap when the camera body is stored separately.

Do not leave film in the camera for a long period of time. Never leave the shutter or self-timer cocked if the camera is to be stored overnight or longer.

Brush the inside of the camera periodically using a soft brush. Do not exert pressure on the shutter curtain as this may damage it.

Keep the mirror free from fingerprints and dust.

Keep the lens surface free from fingerprints and dust as far as possible.

Use lens tissue to remove dust, never use cloth or ordinary tissue.

If smudges or fingerprints persist, use lens tissue moistened sparingly with alcohol.

Avoid excessive moisture. When using the camera near water, guard against splashes, especially salt-water spray.

Lubrication should be left to an authorized serviceman.

Prior to taking a holiday trip or being assigned an important photo job, test your camera by making a few trial exposures. Remember, it takes at least two or three weeks for processing the test film and making any needed repairs or adjustment. Follow this important precaution and you will have pictures to remember.

35mm single lens reflex camera  
Nikon F bayonet mount  
Interchangeable bright eye-level viewfinder with 100% frame accuracy, Type K focusing screen supplied as standard equipment.

Titanium focal plane with speeds from 10 to 1/2000 sec. plus B, T and X synchro.

Coaxial with the mirror lock.

Automatic instant-return type with lock-up feature.

Can be set for 2, 4, 6, 8, 10-second delay  
Winds the film, cocks the shutter and operates the frame counter with a single stroke or a series of strokes. Play angle of the lever is 20° and working angle 120°.

Automatic resetting

At any speed except B, X and T, with flashbulbs and speeds up to 1/80 sec. With electronic flash.

Hinged, detachable type

Provided

Provided and gives complete interchangeability.

152.5mm long x 98mm high x 56mm wide  
730g without lens

The Nikon Worldwide Service Warranty Registration Card which identifies your camera by its serial number is your guarantee that the Nikon F2 camera you buy is a new one. When you return this card to a Nikon distributor you will receive your Nikon Worldwide Service Warranty Certificate, which entitles you to a one-year

warranty anywhere throughout the world, subject to the conditions listed in the certificate.

Only an authorized Nikon dealer can provide you with a Nikon Warranty Registration Card. We cannot guarantee any camera or lens sold to you by an unauthorized dealer without a Warranty Registration Card, since it may be second-hand equipment.