

## Shutter Release Button 2

The shutter release button activates the exposure meter. When the film advance lever is in the flush position, the shutter release button is locked and does not operate. To release the lock, move the film advance lever to its standoff position. Slight pressure on the shutter release button then switches on the exposure meter and immediately the meter needle within the finder swings up. The meter stays on for 16 sec. after you take your finger off the button and turns itself off automatically to conserve battery power. Pushing the shutter release button all the way down releases the shutter. When releasing the shutter, touch the finger guard ③ with the inner surface of your forefinger and depress the button lightly with smooth, even pressure. To check battery power, depress the button halfway. If the black meter needle stays in the shutter speed range even after taking your finger off the button, power is sufficient. If the batteries are completely exhausted, the needle doesn't move, even after

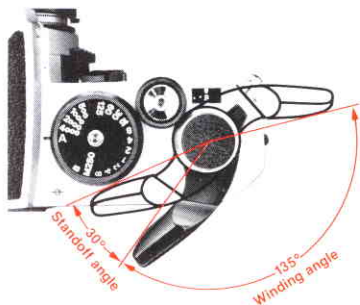
you depress the shutter release button halfway. However, if the needle goes down the instant you remove your finger from the button, power is weak. In both of the above cases, you must change the batteries.

The shutter release button is threaded at the center to accept a standard cable release.

### Notes:

- 1) When the batteries are almost exhausted, the meter needle may drop the instant the shutter is released—this is not a malfunction.
- 2) The meter needle doesn't move until the frame counter reaches the first frame or when the shutter speed/mode selector is set at B or M250.

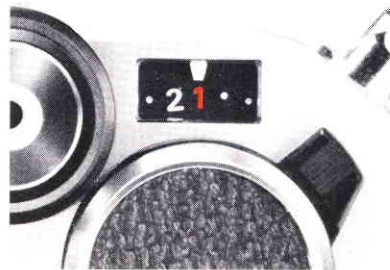
**Caution:** If you continue to use the camera until the batteries become completely exhausted, the shutter curtains will not open and the mirror 26 will remain in the "up" position after you depress the shutter release button. To return the mirror to the "down" position, switch to the M250 setting.



## Film Advance Lever 27

The film advance lever also functions to lock the shutter release button. The shutter release button lock is released when you move the lever to the standoff position. To advance the film, wind the lever to the right completely until it stops. The lever returns to the standoff position automatically after you take your thumb off the lever. A single complete stroke advances the film one frame and simultaneously cocks the shutter.

**Note:** At the end of the roll of film, the lever cannot be wound any further. In this case, don't force the lever; just release your finger, depress the film rewind button and rewind the film using the rewind crank.

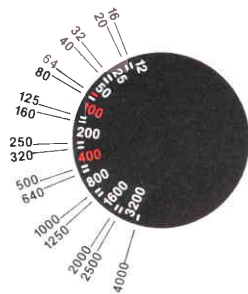
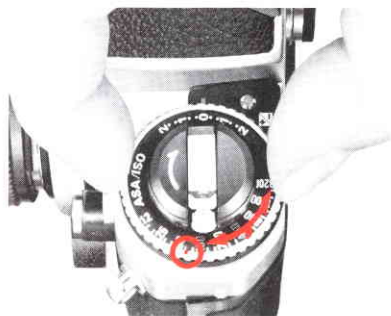


## Frame Counter 58

The additive type frame counter is graduated from S-1 2 4—up to 36 in even numbers with odd numbers indicated by white dots in between the even numbers. No matter whether the film cartridge is loaded properly or not, the frame counter still operates and advances a single frame by one complete stroke of the film advance lever. After reaching frame 36 of a 36-exposure roll of film, the counter will not operate even if you repeatedly press the shutter release button and wind the film advance lever; film will be advanced, however, until the actual end of the film roll. The frame counter automatically resets to S when the camera back is opened.

**Note:** Even on A, the automatic mode does not function prior to the first frame and, regardless of the lighting condition, the shutter speed is fixed at 1/250 sec. When the frame counter reaches one, the automatic exposure mode begins. On manual, the shutter speed is activated as set even prior to frame one.

## CONTROLS IN DETAIL—continued

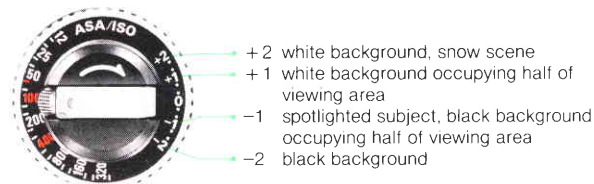


### ASA/ISO Film Speed Dial II

The scale on the ASA/ISO dial has settings for speeds from ASA/ISO 12 to 4000. Two lines between each number stand for intermediate settings, such as 64, 80, etc. The diagram above gives the speeds for all intermediate settings. To set the film speed in use, lift up the dial and rotate it until your desired number (or line representing the film speed) click stops opposite the red index dot.

The ASA/ISO is a numerical rating of the film's sensitivity to a given amount of light. The higher the number, the greater the sensitivity, and vice versa. The film's ASA/ISO is indicated on the cartridge itself as well as on the film carton and the data sheet packed inside.

## Suggested Applications for Exposure Compensation



## Exposure Compensation

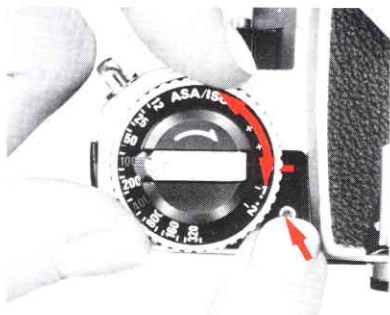
When the overall scene is unusually light or dark in tone or there is a substantial difference in contrast between the main subject and the background, the camera's meter may be fooled into giving the incorrect exposure. In these cases, exposure compensation must be made. For your convenience, the FE2 features two controls for making exposure compensation—the exposure compensation dial and memory lock lever.

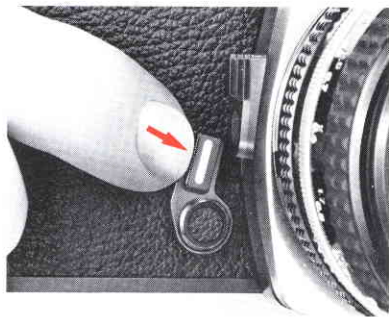
## Exposure Compensation Dial

For unusual lighting situations, such as snowscapes, backlit subjects, or when the main subject contrasts sharply with the background, the exposure compensation dial allows adjustments to prevent over- or underexposure. Also, the dial can be used to obtain special effects like intentional over- or underexposure under normal lighting conditions. Conveniently operable on A, the dial ranges from +2EV to -2EV in one-third increments with the following exceptions:

- 1) At ASA/ISO 12  
Only 1 step compensation in the + direction is possible; the - direction is normal.
- 2) At ASA/ISO 16  
Only 1-1/3 steps compensation in the + direction is possible; the - direction is normal.
- 3) At ASA/ISO 3200  
Only 1-1/3 steps compensation in the - direction is possible; the + direction is normal.
- 4) At ASA/ISO 4000  
Only 1 step compensation in the - direction is possible; the + direction is normal.

## CONTROLS IN DETAIL—continued





## Memory lock lever

Another way to make exposure compensation is to use the memory lock lever. When there is a substantial difference in brightness between the main subject and the background, such as a strongly backlit subject, the camera's exposure meter is likely to be fooled, resulting in under- or overexposure (Fig. 1). To compensate for this, center the main subject in the viewfinder or move in close to the subject, turn the memory lock lever towards the lens and hold it in; then recompose and shoot (Fig. 2).

The reading will be retained as long as the control is held in this position. The shutter speed is "locked in" electronically while you depress the lever. The meter needle is also locked and doesn't move.

### Notes:

- 1) Be sure to switch the meter on prior to using the memory lock. If the procedure is reversed, the correct exposure cannot be obtained.
- 2) During memory lock operation, the meter remains on, then automatically turns off 16 sec. after releasing your finger off the lever.

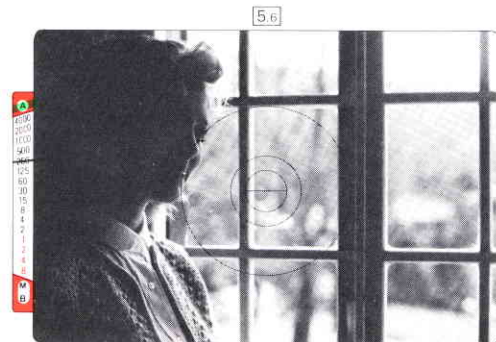
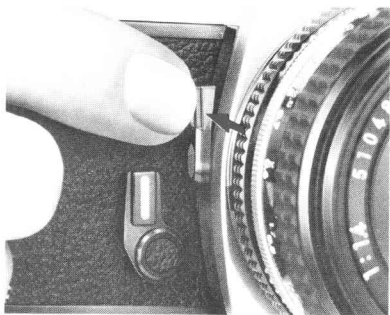


Fig. 1



Fig. 2



When a lens with an automatic diaphragm is used, the image in the viewfinder is viewed with the diaphragm of the lens wide open. However, pressing the depth-of-field preview lever will cause the lens to be stopped down to the f-number set, enabling you to examine depth of field before shooting. The image in the viewfinder “darkens” according to the selected f-number—the smaller the aperture, the darker the image. The areas of the picture that appear in focus when the lever is pressed will be within the zone of sharp focus in the final photograph.

**Note:** Be sure to depress the depth-of-field preview lever fully. Also, release the lever before you depress the shutter release button.

## Depth of field

Depth of field refers to the zone of sharp focus in front of and behind the main subject in the final photograph. Because the FE2 features aperture-priority automatic exposure, you have complete control over depth of field by varying the f/stop. The following are important points to remember:

- 1) By stopping down the diaphragm to smaller apertures (indicated by numerically larger f-numbers on the aperture ring), depth of field becomes deeper and not only your main subject but the foreground and background will also be in sharp focus. On the other hand, by using wider apertures (smaller f-numbers), depth of field becomes shallower and both foreground and background will be out of focus, thus enabling you to emphasize the main subject.
- 2) The farther the subject is from the camera, the deeper the depth of field; the closer to the camera, the shallower the depth of field.
- 3) Usually, background clarity is sharper than that of the foreground; thus, in shallow depth-of-field situations, you can expect your foreground images to be less clear than those behind the subject.
- 4) The shorter the focal length of the lens, the deeper the depth of field at each f/stop.
- 5) With most Nikkor or Nikon Series E lenses, depth of field is indicated by pairs of colored lines on the lens <sup>33</sup> which correspond to the colors of the f-numbers engraved on the aperture ring. Therefore, the depth-of-field range can be determined by reading off the corresponding distances using the depth-of-field scale (see example photos).

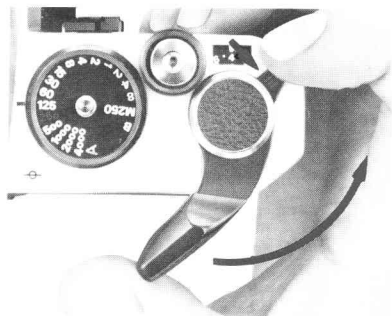


Lens set at  $f/1.4$   
Only main subject is in focus.



Lens set at  $f/16$   
Most objects near to far are in focus.



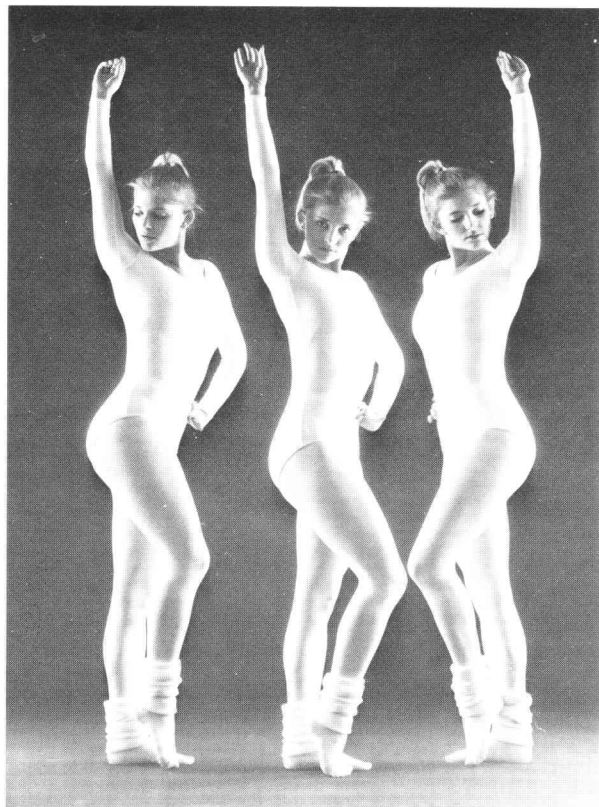


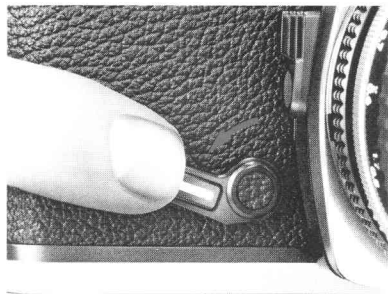
A multiple exposure is defined as a picture of different subjects or two or more shots of the same subject on the same frame of film. To make a multiple exposure, follow these steps:

- 1) Take the first shot.
- 2) Pull the multiple exposure lever in the direction of the arrow shown in the photo, as you wind the film advance lever fully. The frame counter will not advance; only the shutter is ready to be released again.
- 3) After winding the film advance lever fully, take the second shot. To take three or more shots on the same frame, repeat the procedures described in 2) and 3).

**Notes:**

- 1) The multiple exposure lever must be pulled back at the start of film winding, but need not be pulled back after that.
- 2) In multiple exposure photography, the FE2 is designed to reduce film dislocation to the minimum. But it may occur due to film curling, film slack or inappropriate film winding.

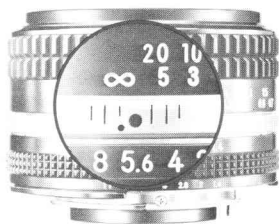




This device is useful in taking self-portraits or when you want to include yourself with other people. Set the self-timer by turning the lever as far as it will go in the direction of the arrow shown in the photo. This can be done either before or after the film is advanced. After the self-timer has been set, press the shutter release button. The reflex mirror will go up and the self-timer will start to operate; the shutter is released after a delay of approx. 10 sec. If you want to cancel self-timer operation after the lever has been set, move it back to its original position with your finger. You can then take the picture the ordinary way, as before. However, turning the self-timer lever when it is already in operation will result in the shutter being released the moment the lever is back in its original position. With the exception of B, the self-timer can be used at any shutter speed.

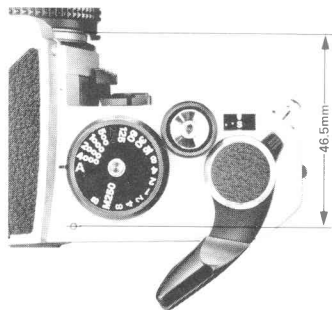




To remind yourself of the film type and the number of exposures on the roll of film in use, clip off the end of the film package and insert it into the memo holder. Of course, you can use the memo holder to store anything, such as your name card.



When you shoot infrared film, note that the plane of sharpest focus is slightly farther away than that in visible-light photography. As a rule of thumb, you can compensate for this shift in focus by referring to the infrared compensation index (in the form of either a red dot or a red line) near the focusing index on the lens barrel. (Some lenses, including the Reflex-Nikkor, do not need compensation.)

After focusing the image sharply through the viewfinder, check the focused distance and turn the focusing ring to the left until the red infrared compensation index lines up with the prefocused distance. Be sure to shoot with the appropriate filter, such as the R60, etc. (In this photo, the subject-to-camera distance is set at  $\infty$ .)



The film plane indicator (  ) is engraved on the top deck just behind the shutter speed dial. It indicates the exact position of the film plane inside the camera and is used to measure the exact distance between the subject and film plane, such as in macrophotography. The distance between the film plane and lens mounting flange (  ) is exactly 46.5mm.

Nikon has a vast array of accessories for entering the exciting world of close-up photography:

- 1) Close-Up Lenses Nos. 0, 1, 2, 3T, 4T, 5T, and 6T.

Since these lenses are attached to the front of the lens in use, metering can still be done at full aperture.

- 2) Auto Extension Rings PK-11, 12, and 13.

- 3) Bellows Focusing Attachment PB-6.

The Auto Extension Rings and the PB-6 are attached between the lens and camera body. If one of the rings is used with an AI lens, exposure determination is at full aperture because the exposure meter is linked to the automatic diaphragm of the lens. As for the PB-6, stop-down exposure measurement is necessary because the exposure meter is not linked with the automatic diaphragm of the lens. You can change magnifications continuously by extending the bellows.

Note, too, that it is possible to use a close-up lens, ring and the PB-6 all at the same time.

- 4) Micro-Nikkor 55mm f/2.8, 105mm f/2.8, and 200mm f/4 IF. These specially designed lenses offer continuous focusing from infinity down to 1/2X lifesize. The closest focused distance of the lenses are 0.25m (9 13/16"), 0.41m (1.34 ft) and 0.71m (2.84 ft), respectively.

Note that in close-up photography, depth of field is generally shallow. Thus, you should stop down as much as possible in photographing a subject with very little depth. It is also advisable to use the Type K2's matte field for focusing, because it is not easy to focus with the split-image range-finder or microprism collar. Or use Type B2 or E2 instead.

**Note:** Non-AI extension rings, such as the PK-1, 2, 3, PN-1, etc., cannot be attached to the FE2.



Micro-Nikkors

Auto Extension Rings

Bellows Focusing Attachment

Close-Up Lenses

# CLOSE-UP PHOTOGRAPHY—continued

## Duplication Work and Photomicrography

In copy work, slide duplication, and photomicrography, you cannot obtain correct exposure by simply referring to the FE2's exposure meter display because these types of photography represent unusual contrast situations. Exposure compensation is required. Shown here is the table of the relationship between specific photo types and proper exposure. Since this is meant to be a guide, in practice you should make further compensation by experimentation until you achieve the proper results.

- The exposure compensation values listed below are reference data obtained when general-purpose film was used. With color reversal film or microfilm for duplication work, it is advisable to take additional shots with  $\pm$  one-stop exposure compensation as these films have very small exposure latitude.
- To avoid vibration, you can make the exposure by turning the illumination on and off.
- It is advisable to use a cable release to avoid camera vibration.

	Subject	Method of exposure measurement	Exposure compensation	Required accessories	Remarks
Copy work	Photographs and pictures with continuous gradation	Full-aperture or stop-down	Compensation not necessary	Micro-Nikkor 55 mm f/2.8 Cable release	For high-contrast subjects, use of an 18% reflectance gray card in determining exposure is recommended. With the card, no exposure compensation is required regardless of whether the background is black or white.
	Documents and drawings of high contrast		Approx. +1 to +2 stops for black letters on white background; approx. - 1/2 to - 1 stop for white letters on black background.		
Slide duplication	General film with continuous gradation	Stop-down	Approx. +1 to +2 stops	Micro-Nikkor 55 mm f/2.8	When using Nikon Slide Copying Adapter PS-6, set the flood lamp 30cm away from its opal plate.
	Film of documents and drawings photographed		Approx. +1-1/2 to +2-1/2 stops for black letters on white background	Nikon Slide Copying Adapter PS-6 Nikon Bellows Focusing Attachment PB-6	
			0 to approx. - 1/2 stop for white letters on black background	Cable release	
Photomicrography	Prepared specimen	Stop-down	Approx. +1 stop	Microflex PFX	Generally, results come out better with more exposure in photomicrography. The compensation value on the left is only a guide; determine the compensation value by test shooting.

+ : more exposure; - : less exposure.

An electronic flash unit is convenient not only for night and dim-light shooting but also as a supplementary light to fill in the shadows in daylight. With a Nikon dedicated flash, such as the SB-15, SB-16B or SB-18, the FE2 offers fully automatic through-the-lens (TTL) control of the flash exposure. This means that while the shutter is open, the camera's silicon photodiode (SPD), located at the bottom of the mirror box, reads the light reflected directly off the film and tells the flash unit to cut itself off when the exposure is correct.

**Note:** Usable film speed range for TTL flash photography is ASA/ISO 25 to 400.



To prevent mistakes, the camera also offers automatic switch-over of the shutter speed for proper synchronization with a Nikon dedicated flash unit, such as the SB-15, SB-16B or SB-18. With the shutter speed/mode selector dial set at A or 1/500sec. or above, the shutter speed is automatically switched to 1/250sec. as soon as the flash is turned on. For creative fill-in flash effects, you can set the speed manually to 1/250sec. or below and the shutter fires at the speed set with the speed in use indicated the viewfinder.

Daylight fill-in flash is especially effective when shooting outdoor subjects which are backlit or in motion (see the example photos on the next page).

When shooting with any flash unit set to manual operation, it is necessary to determine the flash unit's guide number for the film you are using; then set the aperture to match the shooting distance.

The FE2, provided only with an X-contact for synchronization, synchronizes with the speedlight when the shutter speed set is 1/250 sec. or slower. Flashbulbs can also be used at the following shutter speed sync ranges.

Shutter speed (sec.)	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30 - 8	M250	B
Speedlight										
M, FP and MF Flashbulbs										

☒ Synchronized

☐ Cannot be used

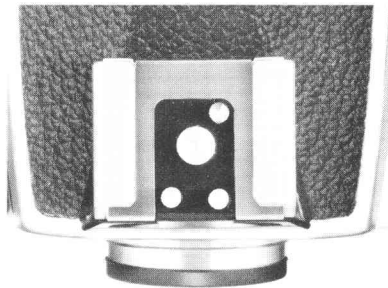
**Note:** When using a special electronic flash unit with provision for time lag, an electronic flash unit with long illumination time, the Medical-Nikkor 120mm 1/4 IF, or the Nikon Repeating Flash Unit SB-6 at 1/2 or full output, adjust shutter speed down to 1/125sec. or slower.



In daylight fill-in flash, a sync speed of 1/60 sec. does not freeze the movement of the model airplane.



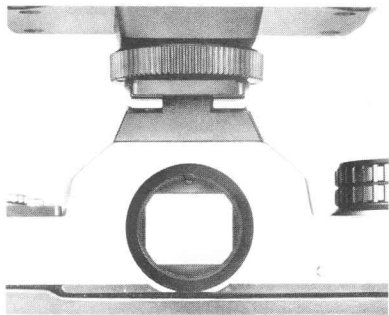
But, at 1/250 sec., all movement is stopped.



Located at the top of the pentaprism viewfinder, the hot shoe allows direct mounting of the Nikon Speedlight SB-15, SB-16B, SB-18 or any electronic flash with an ISO-type mounting foot. Other flash units may be mounted with a flash unit coupler (see the table on page 49). Four electrical contacts provide proper synchronization of the flash unit ③, automatic flash output stop ⑥, identification of a TTL flash unit ⑧, and both ready-light indication in the camera's viewfinder (via an LED) and auto switching to the proper sync speed of 1/250 sec. ⑥ with Nikon dedicated flash units.

**Caution:** The use of other manufacturers' flash units, even with the same ISO-type mounting foot, may cause abnormalities to the IC circuitry. Units having a high voltage sync circuit may also cause damage in shutter speed precision.





When the Nikon FE2 is used together with Nikon Speedlights such as the SB-15, SB-16B, SB-18, etc., a viewfinder ready-light LED lights up when the flash is recycled. This way, you're easily informed of flash readiness without having to take your eye away from the viewfinder. Depending on which Nikon flash unit is attached, the same LED blinks to warn of insufficient flash output, incorrect setting of the flash unit or incorrect setting of the FE2. For more detailed information, refer to the flash unit's instruction manual.

### Relationship between the camera's on/off switch, shutter speed, and ready-light

Shutter speed/ shooting mode selector dial	Camera's exposure meter			
	On		Off	
	Ready-light	Shutter speed	Ready-light	Shutter speed
A (auto)*	lights up	1/250 sec.	—	—
1/4000-1/500 sec.	lights up	1/250 sec.	—	—
1/250-8 sec.	lights up	as set	—	—
M250, B	—	as set	lights up	as set

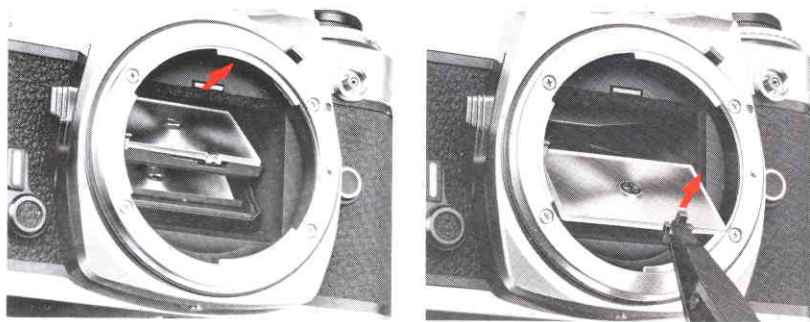
*\*Because automatic exposure mode is cancelled as soon as the flash unit is turned on, you should determine the proper aperture beforehand.*

## Nikon FE2/flash unit combination chart

Flash unit	Connection	Camera's ready-light indication	Shutter speed automatically switched to 1/250 sec.	Usable flash modes
SB-19	direct	provided	yes	auto
SB-18	direct	provided	yes	TTL, manual
SB-17	via AS-6 coupler	provided	yes	auto, manual, MD
SB-16A	via AS-6 coupler	provided	yes	auto, manual, MD
SB-16B	direct	provided	yes	TTL, auto, manual, MD
SB-15	direct	provided	yes	TTL, auto, manual, MD
SB-11/14	via SC-11 sync cord (provided)	not provided	no	auto, manual
	via SC-13 sensor cord	provided	yes	auto, manual
SB-12	via AS-6 coupler	provided	yes	manual
SB-10	direct	provided	yes	auto, manual
SB-7E	via AS-2 coupler	not provided	no	auto, manual
SB-6	via SC-6 sync cord	not provided	no	manual
	via AS-2 coupler with SC-9 extension cord (with SU-1)	not provided	no	auto, manual
SB-E	direct	provided	yes	auto
Ringlight Unit SR-2	via sync cord (provided)	not provided	no	manual
Macro Ringlight Unit SM-2	via sync cord (provided)	not provided	no	manual
Medical-Nikkor 120mm f/4 IF	via 2-pin sync cord SC-20 (provided)	not provided	no	*
	via 3-pin sync cord SC-22 (provided)	provided	yes	

\*Flash output is determined by the lens' ASA/ISO ring setting. The focusing ring is coupled to the diaphragm, so as the lens is focused, the aperture is simultaneously set to provide the correct exposure.

# ACCESSORIES



## Interchangeable Focusing Screens

Three different types of focusing screens are usable with the Nikon FE2. The Type K2 screen comes with the camera as a standard accessory. You can also use the optional focusing screens, Type B2 (matte/Fresnel with focusing spot) or Type E2 (matte/Fresnel with focusing spot and etched grid lines) to match your particular requirements.

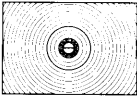
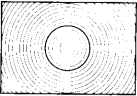
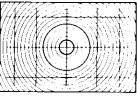
### To change focusing screens, follow this procedure:

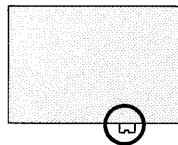
1. Remove the lens from the camera body.
2. Note the focusing screen release latch ⑧ at the top front of the mirror box casting. Slip the small tip of the special tweezers that come with the optional screens under the latch and pull outward to spring open the holder.
3. Take the screen out of the holder by grasping the small tab with the tweezers.
4. To mount another screen, carefully position it in place with the flat side face down and the side with the tab up.
5. Then push the front edge of the holder upward with the tweezers until it clicks into position.

### Notes:

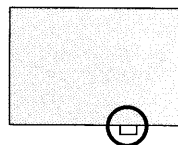
- 1) To avoid getting smudges or fingerprints on the screen's optical surface, do not handle the screen with your fingers.
- 2) TTL metering of the FE2 is adjusted in accordance with the clear-matte type finder screen. Therefore, when you change the focusing screen, please use those screens designated for the FE2.

## Focusing Screen Selector Guide

Type	Name/style	Features
 K2	Split-image rangefinder/microprism system	Suitable for general photography. Has microprism collar around the central split-image rangefinder spot. With PC-Nikkor or lenses having a maximum aperture slower than $f/4.5$ , the split-image rangefinder or microprism collar is dim. In this case, focus on the surrounding matte area.
 B2	Matte system	Works well for general photography, close-up photography and duplication work. Especially useful for people who prefer to focus on the matte focusing spot at the center of the screen, or when it is inconvenient to use the split-image rangefinder for focusing, as is the case with telephoto lenses.
 E2	Horizontal and vertical line etched system	Extremely useful in pictorial composition. Consists of Type B2 matte field with etched horizontal and vertical lines. Especially handy when using PC-Nikkor lenses.



Type K2/B2/E2 screens



Type K/B/E screens

**Caution:** Type K2/B2/E2 focusing screens have a notched tab. If you use the Type K/B/E screen, you must make exposure compensation by setting the exposure compensation dial to  $-1/3$ . However, no exposure compensation is necessary when performing TTL auto flash photography with a Type K/B/E screen installed in the FE2.

Designed to complement the versatility of the FE2, Nikon has three electronic flash units which mount directly to the camera's accessory shoe and feature automatic TTL (through-the-lens) control of the flash exposure. Also, with the camera set at A or 1/500sec. or above, the proper synchronization speed of 1/250 sec. is automatically set.

### **Speedlight SB-15**

Features special tilting flashtube module for bounce flash or shooting close-ups. Guide number of 25 (ASA/ISO 100 and meters) or 41 (ASA/ISO 25 and feet).

### **Speedlight SB-16B**

Most versatile direct-mounting flash from Nikon. Truly creative bounce flash possible with two flash heads: main head has zoom settings for 28, 35, 50 and 85 mm lenses and tilts back 90° and rotates 270°; smaller secondary head faces straight ahead to provide a catchlight in the eyes. Special MD (motor drive) setting allows shooting of 8 consecutive frames at 4 frames per second. Powerful guide number of 32 (ASA/ISO 100 and meters) or 52 (ASA/ISO 25 and feet)

### **Speedlight SB-18**

Lightweight and easy to operate. Choice of TTL or manual control. Guide number of 20 (ASA/ISO 100 and meters) or 33 (ASA/ISO 25 and feet).



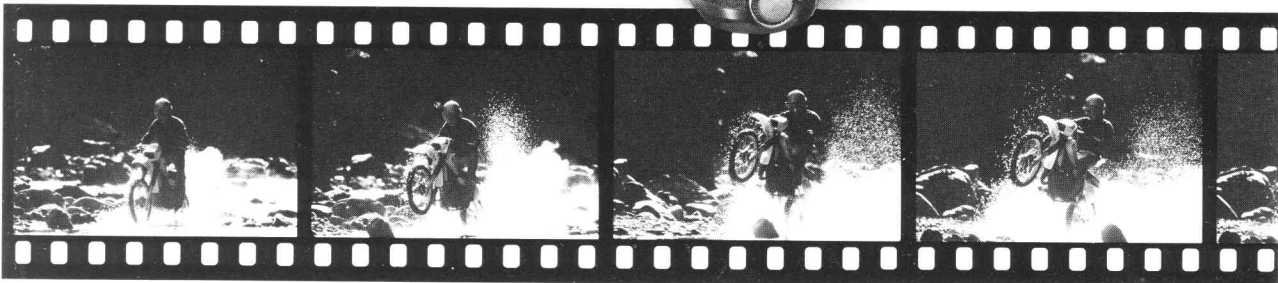
SB-15



SB-16B

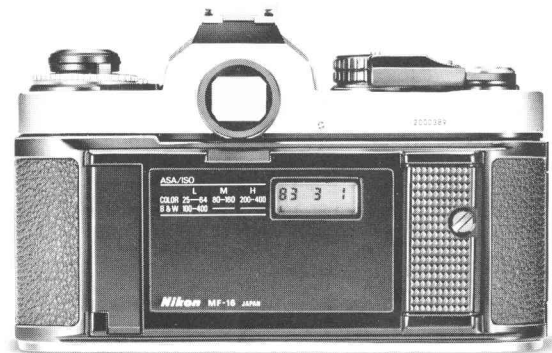
The use of a motor drive unit with the FE2 enables automatic film advance when the unit's trigger button is pressed. In addition to single frame shooting, continuous firing at the maximum rate of 3.2 frames per second is possible (i.e., when the shutter speed set is between 1/125 and 1/4000 sec.). The motor drive unit proves very convenient when shooting fast-moving subjects since the photographer does not have to wind film manually or take his eye off the subject.

The MD-12 can be mounted onto the FE2 by simply inserting and tightening its built-in screw into the tripod socket <sup>66</sup> at the base of the camera body. Light pressure on the MD-12's trigger activates the FE2's exposure meter.



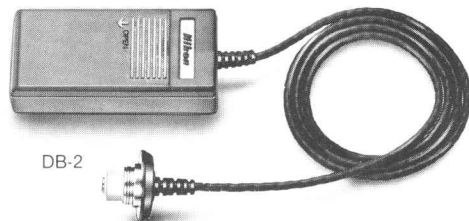
To keep track of when photos were taken, the FE2 accepts the slim, lightweight Data Back MF-16 which attaches in place of the FE2's regular camera back with no sync cord required. Three imprinting modes are possible: year/month/day, day/hour/minute, or picture counting (up to 2000); each mode is displayed on the data back in clear LCD numerals and printed, if you choose so, on the photo in unobtrusive red LED numerals. Serving as a handy clock, a quartz timer with alarm function is incorporated.

**Note:** The Nikon FE2 also accepts Data Back MF-12. But in this case, a special cord is necessary to connect the socket contact of the MF-12 and the sync terminal 22 of the camera.



In cold weather, use the Anti-Cold Battery Pack DB-2, which accepts two AA-type batteries, as an alternative power supply to the batteries inside the camera body. Simply connect the DB-2 to the camera body, then slip the assembly inside your pocket or coat to keep it warm. This assures that the camera's metering system will function even in very cold temperatures.

The screw-type AR-3 makes for vibration-free shutter release.



DB-2



AR-3



Screws onto the viewfinder eyepiece to provide a viewfinder image at a 90° angle to the camera's optical axis. Very helpful for closeup photography, duplication work, and photomicrography.

Attached to the viewfinder eyepiece, this accessory enlarges the image at the center of the viewfinder to assure ever precise focusing in closeup photography, duplication work, and telephotography.

Attached to the finder eyepiece, this eyecup excludes stray light and helps prevent eye fatigue.

Accessory lenses that screw onto the viewfinder eyepiece to enable near- and farsighted photographers to take pictures without having to wear eyeglasses. Nine models are available, offering a choice of the following diopters: -5, -4, -3, -2, 0, +0.5, +1, +2 and +3; the diopters represent the combined dioptry of the viewfinder and lens only. For best results, choose the eyepiece correction lens most suitable for you only after actually trying out various models at the camera shop.



Made of optical glass produced in Nikon's own glassworks, Nikon filters allow you to balance the light to match your film or to create interesting artistic effects. As shown in the table, Nikon filters are broadly divided into the screw-in type and the drop-in type. For the Nikon FE2, the filter factor can be ignored except in the case of the R60. When using the R60 in tungsten lighting, set the aperture one f/stop wider than the figure indicated by the exposure meter.

#### Notes:

- 1) For lens protection, the L39 or L37C is recommended.
- 2) When shooting a backlit subject or if there's a bright light source in the frame, a ghost image is likely to result from the use of a filter. In this case, you should take the picture without a filter.



Recommended to prevent extraneous light from striking the lens, Nikon's lens hoods come in four styles: screw-in, slip-on, snap-on, and collapsible-rubber. Every lens should be fitted with the lens hood specially designed for it. Note, however, that some lens hoods can be used in common by several lenses.



Type		Filter designation	Filter factor		Screw-in type (mm)						Drop-in type (Series IX)	Bayonet-mount type	
			Daylight	Tungsten light	39	52	62	72	95	122			160
For Both Color and Black-and-White Film	Skylight	L18C		1	●	●	●	●	●	●		●	
	Ultraviolet	L37C		1	●	●	●	●	●	●			
	Ultraviolet	L39		1	●	●	●	●	●	●			
	Light	Y44	1.5 (1/2)	1	●	●	●	●	●	●	●		
For Black-and-White Film	Yellow	Medium	Y48	1.7 (2/3)	1.2 (1/2)	●	●	●	●	●	●	●	●
		Deep	Y52	2 (1)	1.4 (1/2)	●	●	●	●	●	●	●	●
	Orange	O56	3.5 (1 1/4)	2 (1)	●	●	●	●	●	●	●	●	●
		Red	R60	8 (3)	5 (2 1/2)	●	●	●	●	●	●	●	●
	Green	Light	X0	2 (1)	1.7 (2/3)	●	●	●	●	●	●	●	●
		Deep	X1	5 (2 1/2)	3.5 (1 1/4)								
	For Both Color and Black-and-White Film	Soft filters	No. 1		1		●	●	●	●	●		
			No. 2		1		●	●	●	●	●		
Polarizing		Polar		2 ~ 4 (1 ~ 2)			●	●	●	●			
Neutral Density		ND2X		2 (1)	●	●	●	●	●	●	●		
		ND4X		4 (2)	●	●	●	●	●	●	●		
		ND8X		8 (3)	●	●	●	●	●	●	●		
			ND400X		400 (8.3)	●	●	●	●	●	●		
For Color Film	Amber	Light	A2		1.2 (1/3)	●	●	●	●	●		●	
		Deep	A12		2 (1)	●	●	●	●	●	●		●
	Blue	Light	B2		1.2 (1/3)	●	●	●	●	●		●	
		Medium	B8		1.6 (2/3)	●	●	●	●	●		●	
		Deep	B12		2.2 (1 1/4)	●	●	●	●	●	●		●

( ) indicates increase in f/stop.

Semi-soft cases, such as the CF-27, CF-28, CF-29 and CF-28A are available. The CF-27 case accommodates the FE2 mounted with a lens smaller than the 50mm f/1.4. The CF-28 can be used with any lens from 50mm f/1.2 to 105mm f/2.5 or with the Nikon Series E 36~72mm f/3.5 lens. When the Motor Drive MD-12 is attached to the FE2, the CF-29 case is recommended. The CF-28A is a front-flap for use with all lenses up to the Nikkor 35~70mm f/3.5. The soft-type CS-16 case is also available.

Available are the leather neckstrap AN-1 (black), webbed nylon neckstraps AN-4Y (yellow) and AN-4B (black), and wider webbed nylon neckstraps AN-6Y (yellow) and AN-6W (wine-red).

A wide selection of six types to choose from, ranging from a compact type to a large type which can accommodate large or bulky camera equipment: FB-8, FB-11A, FB-14, FB-15, FB-16 and FB-17.



CF-27



AN-6Y



AN-4Y

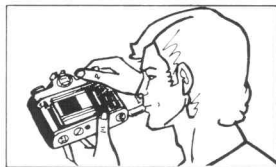


FB-11A

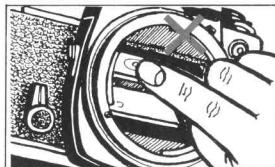
# TIPS ON BATTERY USE

- Keep batteries away from infants and small children. In case a battery is accidentally swallowed, call a doctor immediately as the material inside the batteries can cause serious problems.
- Battery power falls off in extremely cold temperatures and this may cause the camera's photometric circuit to cease operating. In this situation, use new batteries and protect the camera body from the cold. Note that battery power will be recovered as soon as the temperature becomes normal.
- Should the battery be left in the battery chamber for a long period, insufficient contact may occur due to battery leakage. Thus, it is good practice to periodically clean the battery and the contact section in the battery chamber with a soft cloth. If the battery chamber is contaminated with a leaking battery, remove the battery at once and clean the chamber.
- If you're using a pair of batteries, change them at the same time; never mix new and old batteries or batteries of different brands.
- When not using the camera for a long period, take batteries out and store them in a cool, dry place.
- Never disassemble batteries or discard them in a fire.
- Always check battery power before the shooting session because battery power can become exhausted without warning. It is a good idea to have spare batteries on hand during a lengthy shooting assignment.
- In normal use, a battery's lifespan is about one year. The battery packed with this camera, however, is for test purposes only so its lifespan may be shorter than usual.
- Regardless of whether the camera is switched off or not, the FE2 always discharges a small amount of electricity, because it incorporates a quartz oscillator circuit.

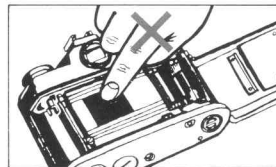
Although the FE2 is a tough and durable camera, bear in mind that it is a precision optical instrument, and that careless or rough handling may damage it. Observe the following tips, and the FE2 will always work as perfectly as the day you bought it.



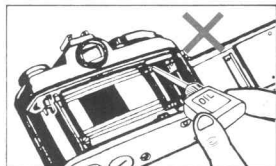
- Before using the camera, it is a good practice to check it thoroughly first.



- Never touch the reflex mirror or the focusing screen, to prevent them from becoming scratched. Remove dust with a blower brush.



- Do not touch the shutter curtains.



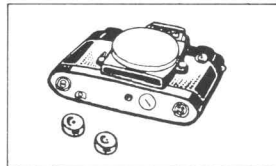
- Generally, the camera does not need lubrication.



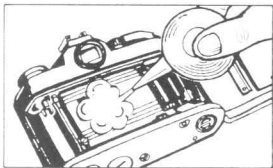
- If the camera body is exposed to rain or mist, wipe moisture gently with a soft cloth and dry the camera. After using the camera near salt water, take care that you wipe it with a cloth moistened with pure water to remove possible traces of salt.



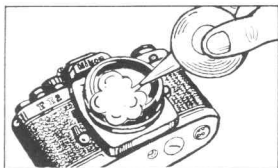
- If the inside of the camera body accidentally gets wet, its internal precision parts may get rusty. Take the camera right away to the nearest authorized Nikon dealer for a checkup, which may require repair payment.



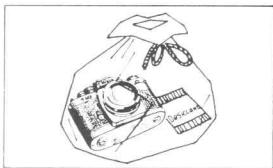
- When not using the camera for a long time, take out the batteries and store the camera away from high temperature, high humidity, naphthalene, or camphor.



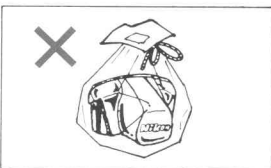
- Clean metallic parts with a blower brush or with a soft dry cloth.



- Clean glass surfaces such as the lens or the finder eyepiece with a blower brush; avoid using lens tissue as much as possible. Gently wipe dirt, smudges, or fingerprints with soft cotton moistened with a small amount of absolute alcohol, using a spiral motion from center to periphery. Make sure you leave no wiping traces.



- In a humid environment, it is best to store the camera in a vinyl bag with a desiccant to keep away dust, moisture and salt.



- Note that storing leather cases in a vinyl bag may cause the leather to deteriorate, so exercise due care.

### Caution

Please note that the use of a spray-gun type blower to clean the lens may cause possible damage to the glass (especially when ED glass is used for the front lens element), by suddenly lowering the temperature on the lens surface. To avoid damage, hold the blower upright, keep its nozzle more than 30cm away from the lens surface and move the nozzle around so that the stream of air is not concentrated in one spot.

# SPECIFICATIONS

<b>Type of camera:</b>	Electronically-controlled 35mm single-lens reflex (SLR) focal plane shutter camera	<b>Reflex mirror:</b>	Automatic instant-return mirror
<b>Usable film:</b>	Any cartridge-type 35mm film	<b>Self-timer:</b>	Quartz-timed approx. 10 sec. delayed exposure; setting "cancellable"
<b>Picture format:</b>	24mm×36mm	<b>Memory lock:</b>	Provided; via lever
<b>Lens mount:</b>	Nikon bayonet mount	<b>Multiple exposure:</b>	Provided; via lever
<b>Lens available:</b>	More than 60 interchangeable Nikkor and Nikon Series E lenses, including 50mm standard lenses	<b>Flash synchronization:</b>	Built-in hot shoe for mounting flash unit; sync terminal also provided; M250 setting for 1/250 sec. sync
<b>Shutter:</b>	Electronically controlled vertical-travel, metal focal plane shutter with titanium curtains	<b>Ready-light:</b>	Provided inside the viewfinder
<b>Shutter speeds:</b>	Stepless speeds from 8 to 1/4000 sec. on A(Auto) mode; 16 speeds quartz-controlled from 8 to 1/4000 sec. on manual; mechanically controlled, 1/250 sec. at M250 setting and long exposure at B setting	<b>Exposure metering:</b>	Through-the-lens, center-weighted, full-aperture exposure measurement employing two silicon photodiodes (SPD's) with Nikkor and Nikon Series E lenses fitted with meter coupling ridge; exposure correctly set either automatically or by matching two needles; meter cross-coupled with both lens diaphragm and shutter speed controls, meter powered by two 1.55V silver-oxide batteries, two 1.5V alkaline-manganese batteries or one 3V lithium battery
<b>Viewfinder:</b>	Fixed eyelevel pentaprism type; 0.86X magnification with 50mm lens set at infinity; 93% frame coverage	<b>Metering range:</b>	EV 1 to EV 18 at ASA/ISO 100 with f/1.4 lens
<b>Viewfinder display:</b>	Shutter speed, aperture f-number, exposure compensation mark, meter needle, shutter speed needle		
<b>Focusing screen:</b>	Matte/Fresnel focusing screen with central split-image rangefinder spot and microprism collar (Nikon Type K2 screen); two other types of screens available optionally (Type B2 and E2)		

- Exposure compensation dial:** Provided;  $\pm 2$  EV in one-third increments
- Film speed range:** ASA/ISO 12 to ASA/ISO 4000
- Film winding:** Via single-stroke lever with 135° winding angle and 30° standoff angle; lever also serves as shutter release lock; automatic film winding possible using the optional Motor Drive Unit MD-12
- Frame counter:** Additive type; automatically resets to "S," three frames before "1," when camera back is opened
- Film rewind:** By crank after film rewind button is depressed
- Depth-of-field preview:** Via lever provided on front of camera
- Camera back:** Hinged, swing-open type; removable; memo holder provided
- Tripod socket:** 1/4 inch
- Dimensions (body only):** Approx. 142.5mm(W)×90.0mm(H)×57.5mm(D)
- Weight (body only):** Approx. 550g