
Nikon


Nikon

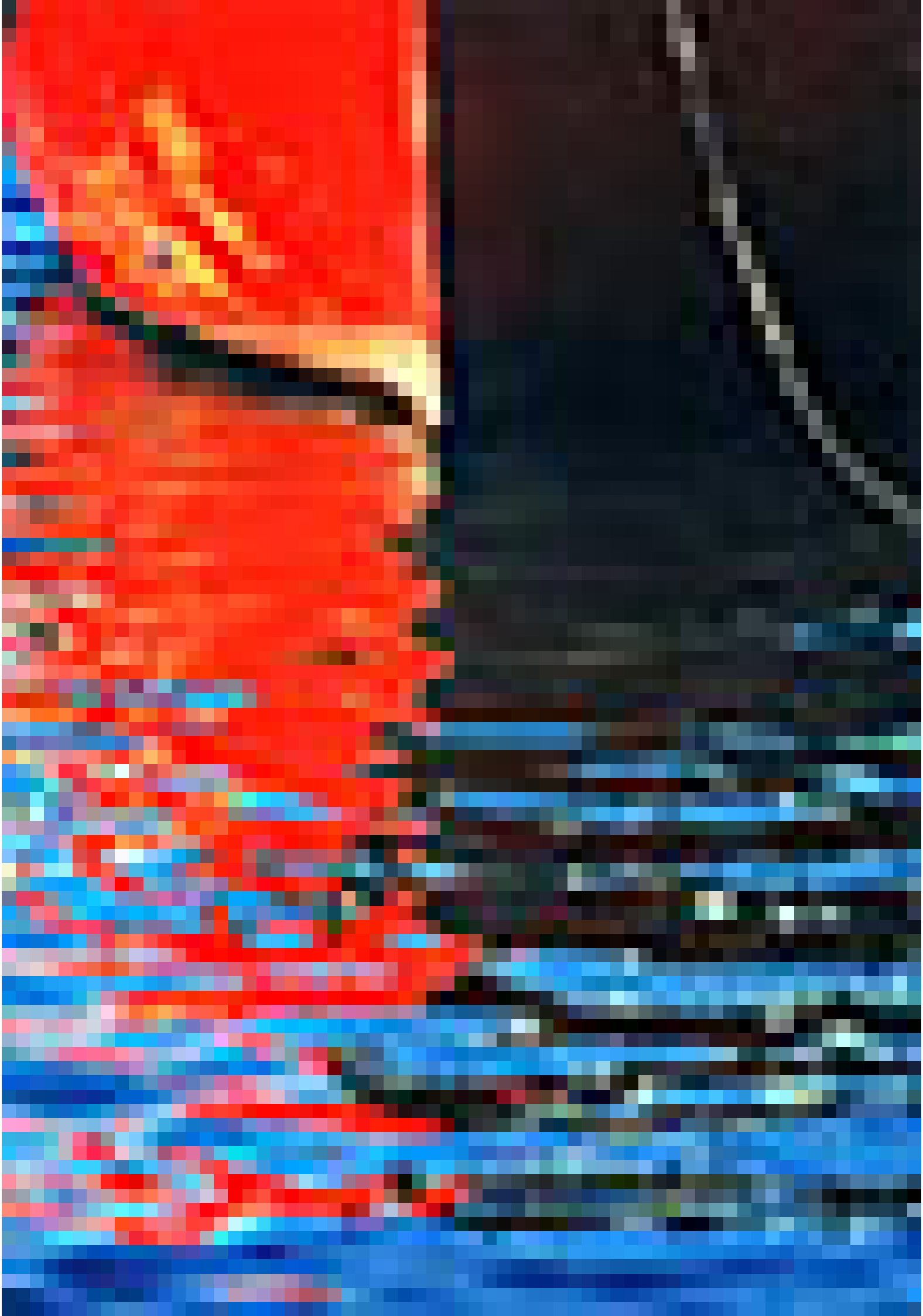

Nikon
MOTOR DRIVE
H960148
JAPAN


Nikon
HP
F3
NIKKOR 50mm 1:1.4
Nikon


Nikon


S
C


Sulu Sea
Philippine
Kota Kinabalu
Sandakan
BRUNEI
MALAYSIA
SEMPORNA
Tawau
Indonesia
CEBELES SEA
Bandar Sri Begawan
Zamboanga
Jolo
SULU ARCHIPELAGO

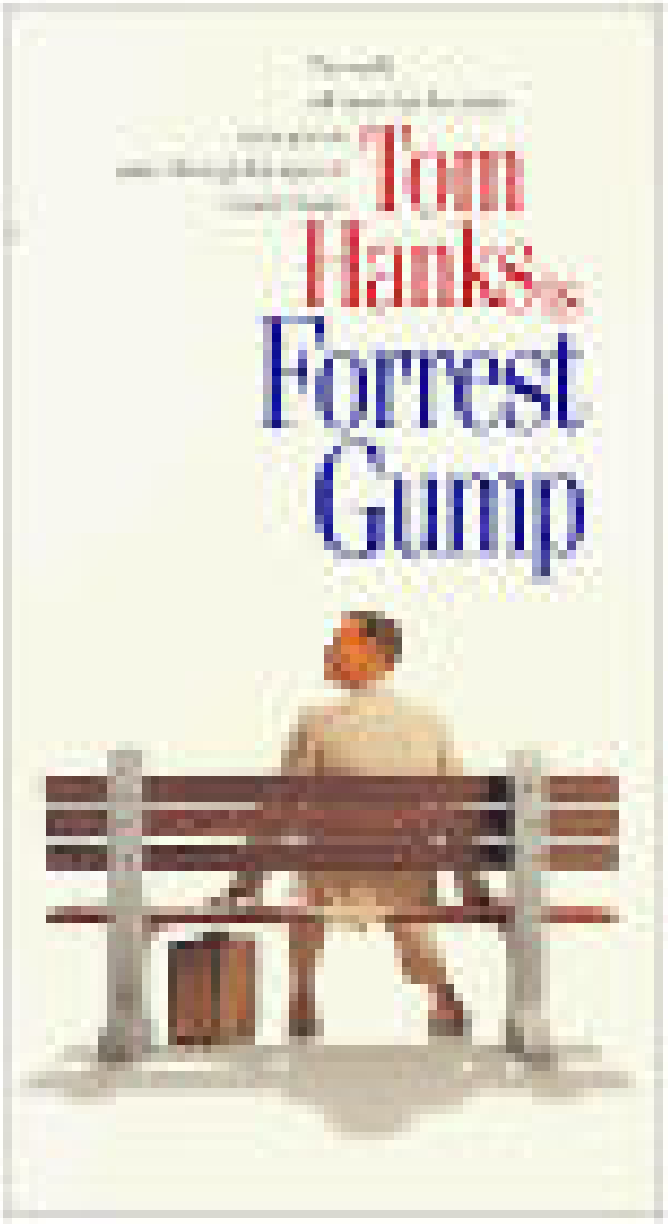



Nikon


KIJANG EMAS
1OZ

Credit: Mark Fallender | John W Ishii | Vincent Thian | Putin's official site


WORLD
TRADE
ORGANIZATION



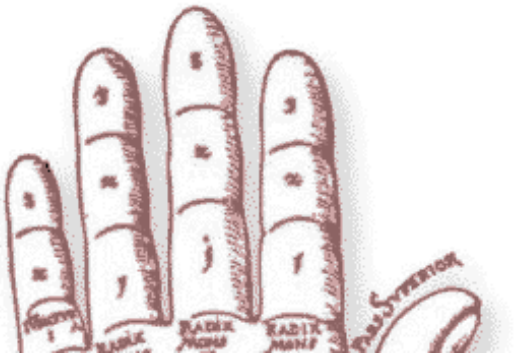
Forrest Gump

by TOM Hanks

>Subject: FW: HOW TO SURVIVE A HEART ATTACK ALONE
>Date: Fri, 10 Jan 2003 11:06:11 +0800

> > HOW TO SURVIVE A HEART ATTACK ALONE

> > Let's say it's 6:15 p.m. and you're driving home (alone of course),
> > after an unusually hard day on the job. You're really tired, upset
> > and frustrated. Suddenly you start experiencing severe pain in your chest
> > that starts to radiate out into your arm and up into your jaw. You
> > are only about five miles from the hospital nearest your home;
> > unfortunately you don't know if you'll be able to make it that far. What
> > can
> > you do?
> > You've been trained in CPR but the guy that taught the course
> > neglected to tell you how to perform it on yourself. Since many people are
> >
> > alone when they suffer a heart attack, this article seemed to be in order.
> >
> >
> > Without help, the person whose heart stops beating properly and who
> > begins to feel faint, has only about 10 seconds left before losing
> > consciousness. However, these victims can help themselves by coughing
> > repeatedly and very vigorously. A deep breath should be taken before
> > each cough. The cough must be deep and prolonged, as when producing
> > sputum from deep inside the chest. And a cough must be repeated about
> > every 2 seconds without let up until help arrives, or until the heart
> > is felt to be beating normally again.
> >
> >
> > Deep breaths get oxygen into the lungs and coughing movements
> > squeeze the heart and keep the blood circulating. The squeezing pressure
> > on
> > the heart also helps it regain normal rhythm. In this way, heart attack
> > victims can get to a hospital. Tell as many other people as possible about
> >
> > this. it could save their lives!

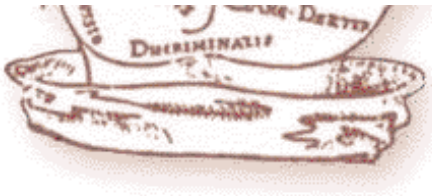


Call it lack of self-confidence or fulfilling our human nature ... people throughout the ages have always been keen to possess the power of foreseeing the future while believing in evaluation of past experiences. But yet, only a few have sought to find out what his/her own character and personality is really like.

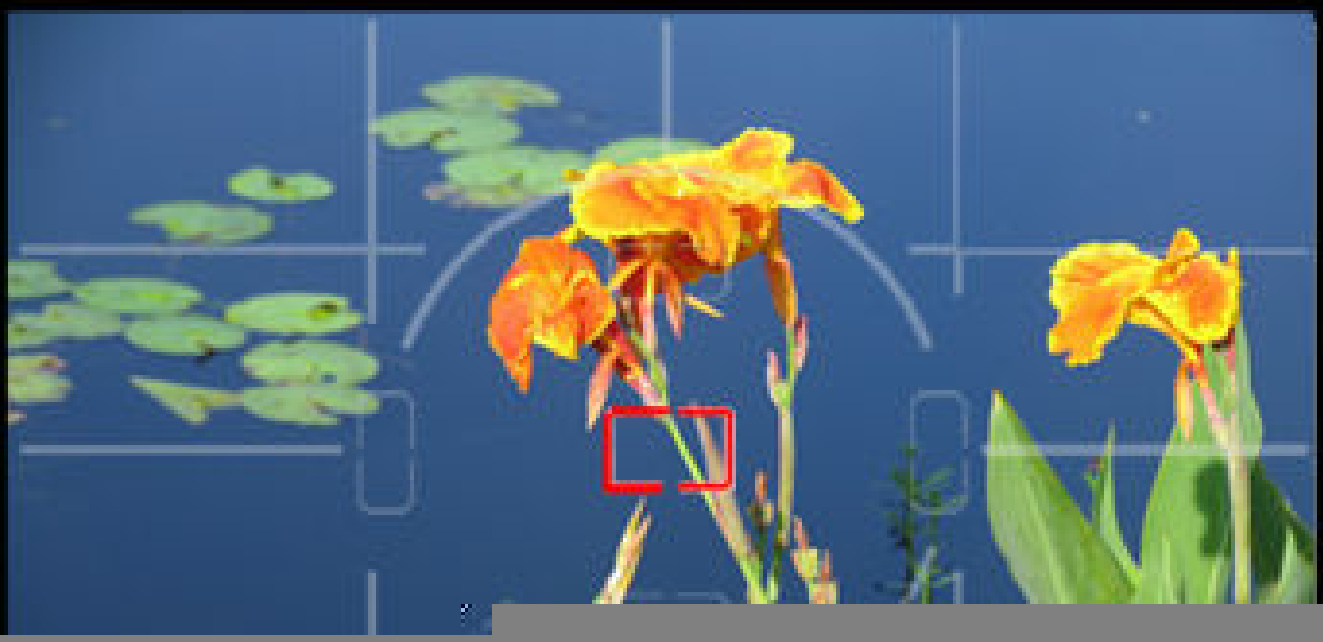
From the earliest times, people have sought ways of divining what the future holds and they love to be convinced via a medium of the significance attached to everything experienced in the course of their life. Astrology is probably the most popular method of prediction in both the West and the East, but there are countless other means. Good examples are the use of Palmistry, Card games and so on. While palmists ascribe a special divinatory significance to every ring, line and mound on the hand; others like ancient Germanic letters called *Runes* are used for divination and to make contact with hidden spiritual beings.

I have learnt a simple yet fun way to evaluate a character. Want to have a hand on it and find out what kind of person you are and what is your priority in life ? You will be surprised how accurate can it be ....





DUCRIMINALIS


LA PAPESSA




Nikon
KOR-S 1:1.4 f=5cm Nippon Kogaku


Nikon
Nippon Kogaku Japan
No.411508
NIKKOR-S
1:1.4 f=5cm


Nikon
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No.411508


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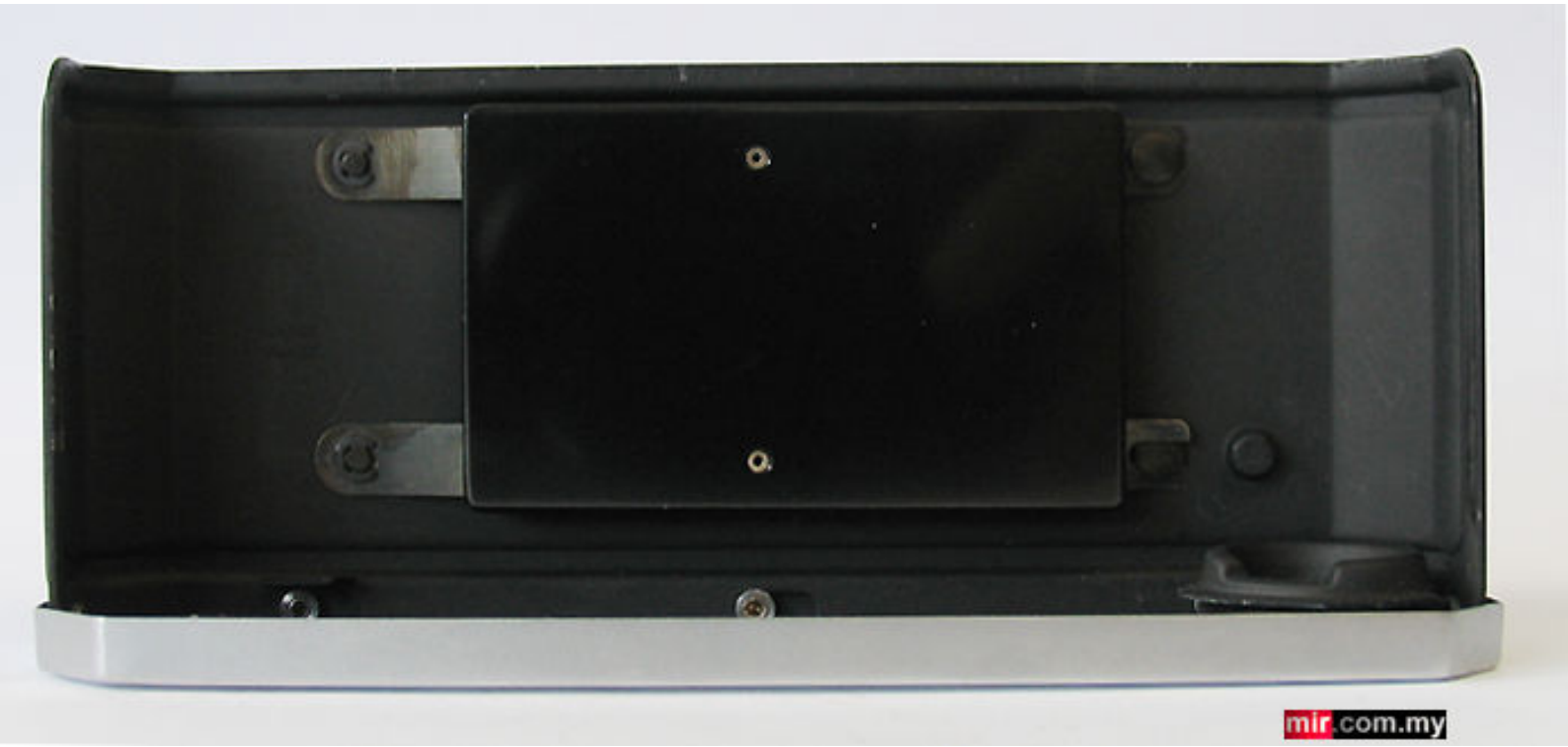
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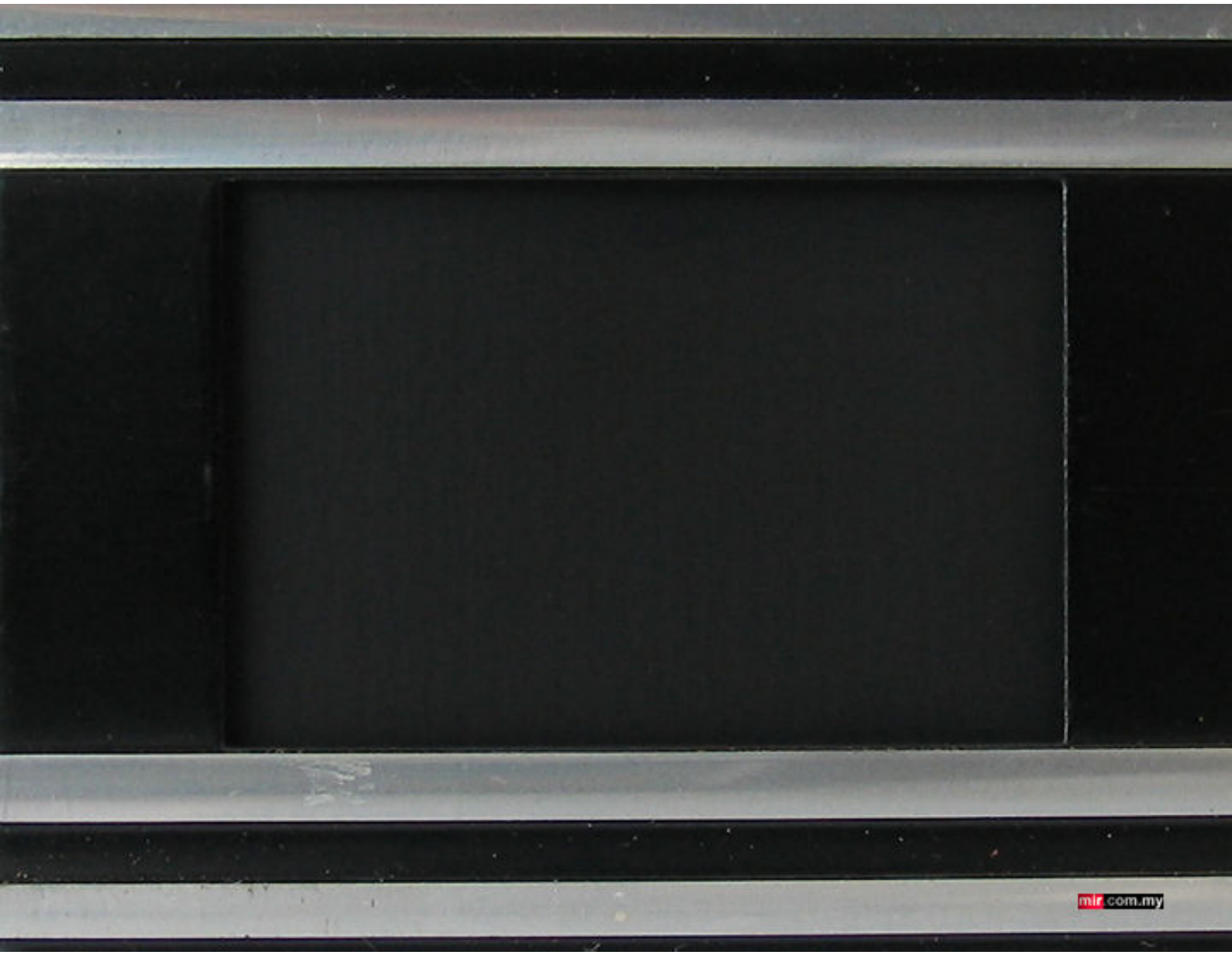
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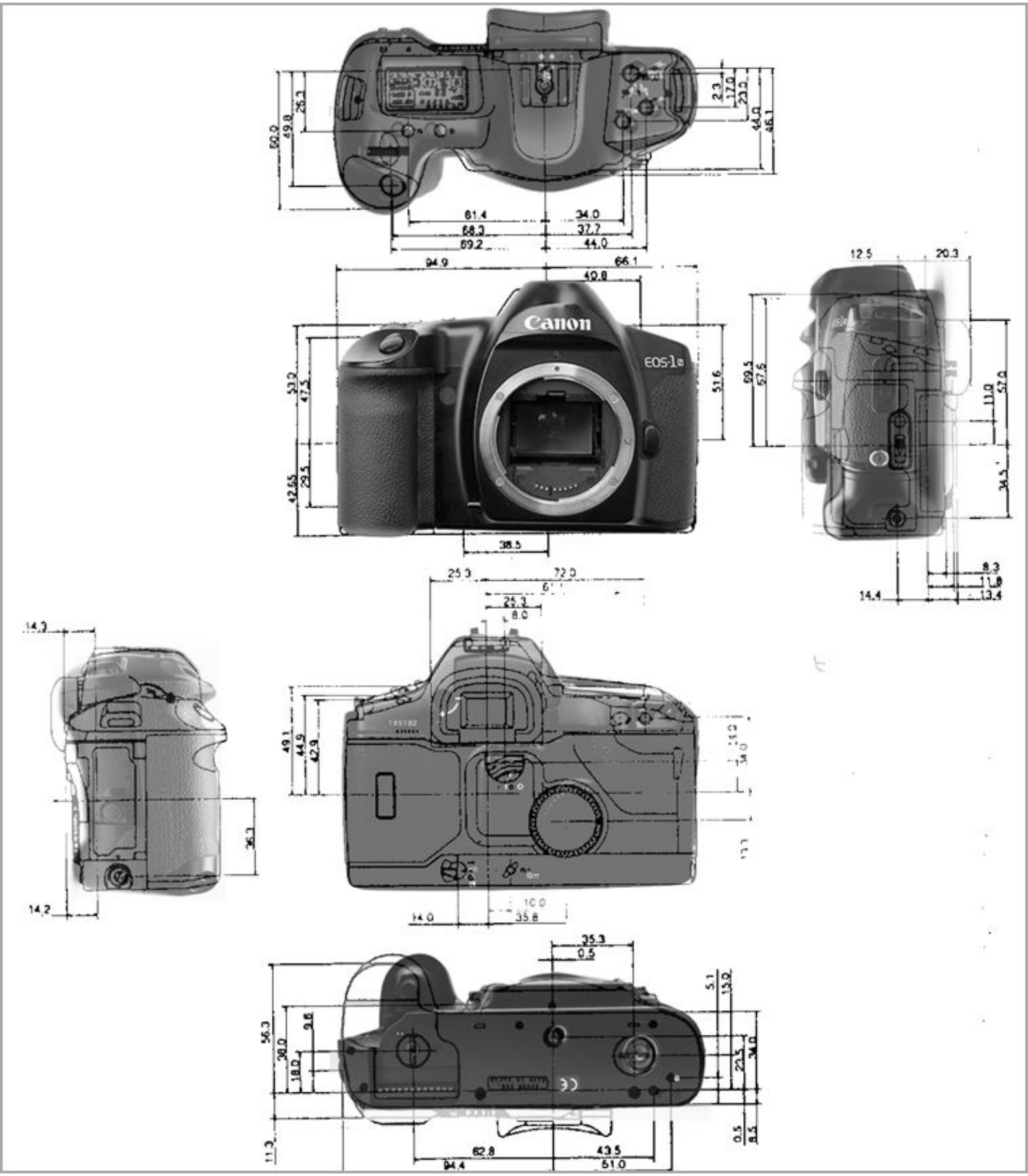

Canon
EOS-1D

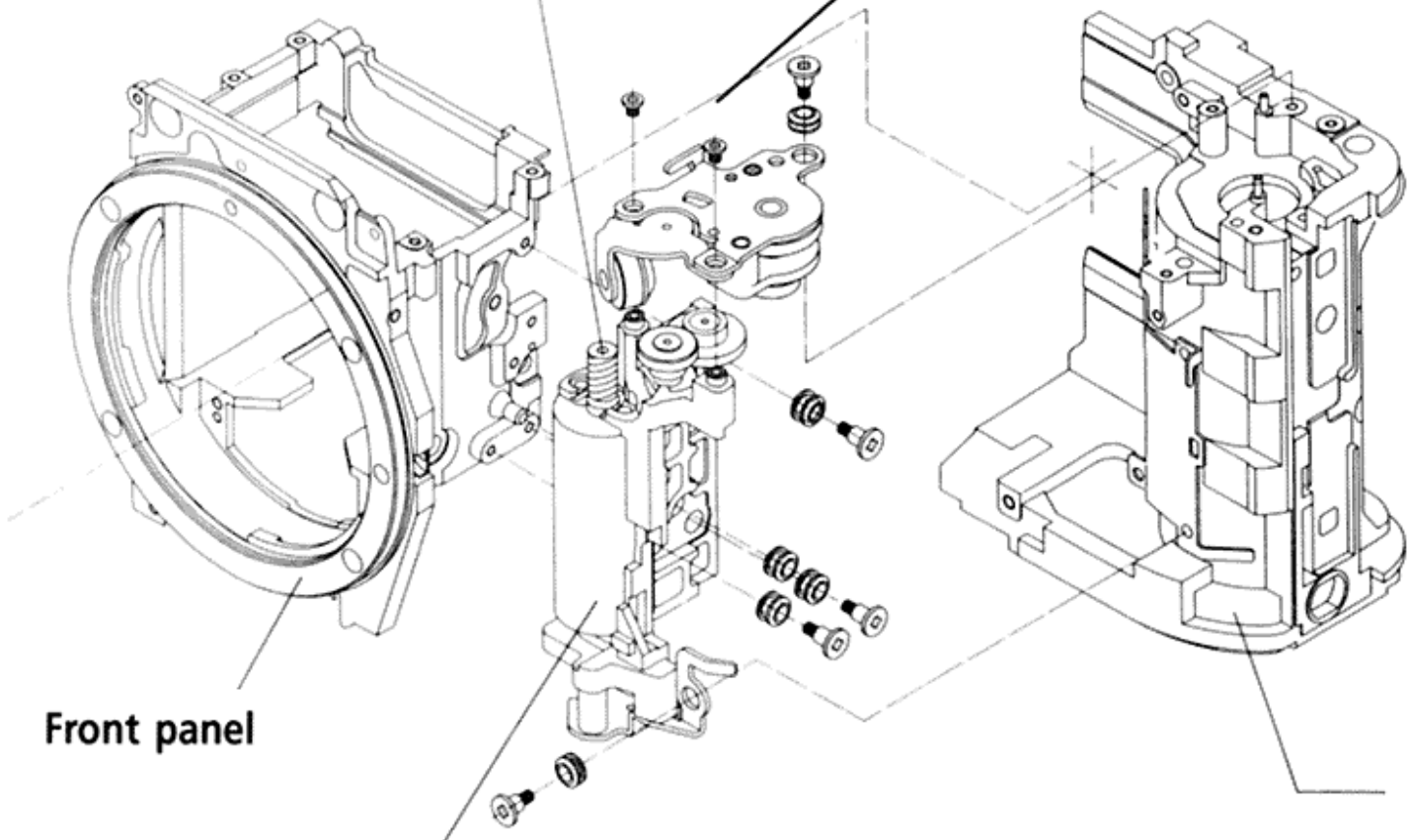
Film rewind system with worm gear

■ Rewind noise is greatly reduced with minimal vibration between gears and smooth transmission of driving power.

Floating-support rubber bushings at 6 locations

■ The rubber bushings' anti-vibration properties block the M2 unit's vibration noise.

■ The three-axis support prevents the M2 unit from shaking.



Coreless motor for triggering the shutter and film rewinding

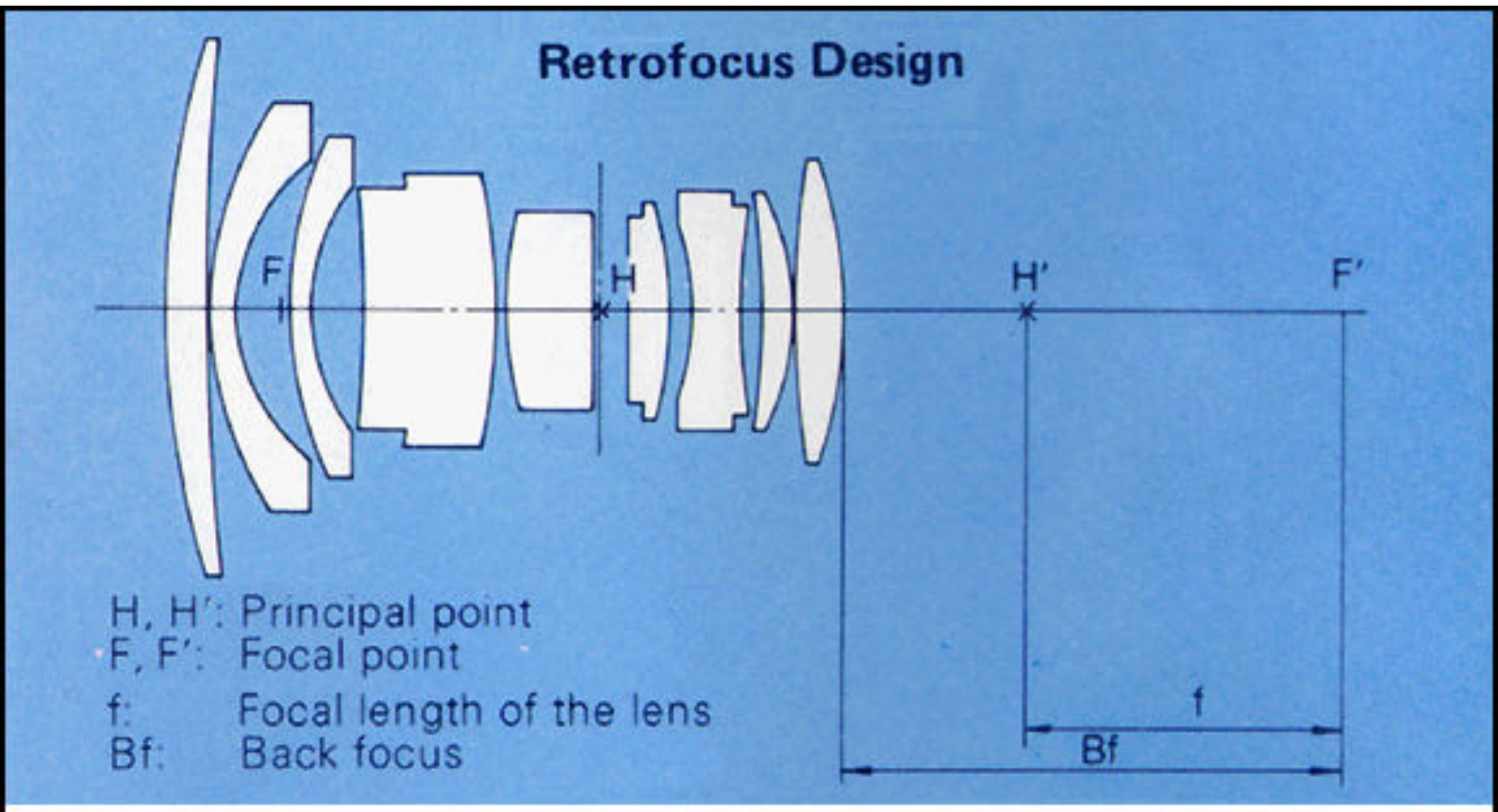
■ Since the motor runs smoothly, the vibration and noise levels are low.

■ Silent rewind with PWM control.

List of Custom Settings in Canon EOS-iN SLR camera

Custom Function and setting	No. Description
CF-1: Film rewind method.	**0:** Enables automatic high-speed film rewind at the end of the roll. **1:** Enables high-speed film rewind with the film rewind button. **2:** Enables automatic silent rewind at the end of the roll. **3:** Enables silent film rewind with the film rewind button.
CF-2: Film leader position after rewinding.	**0:** Rewinds the film leader into the cartridge. **1:** Leaves the film leader outside the cartridge.
CF-3: ISO film speed setting method.	**0:** Enables the film speed to be set automatically according to the DX code. **1:** Enables the film speed to be set manually.
CF-4: AF activation method.	**0:** Enables AF operation with the shutter button pressed halfway and enables AE lock with the AE lock button. **1:** Enables AF operation with the AE lock button and enables AE lock with the shutter button pressed halfway. **2:** Enables AF operation with the shutter button pressed halfway and suspends AF functions with the AE lock button.
CF-5: Shutter speed and aperture setting method in the manual mode.	**0:** Enables the Main Dial to set the shutter speed and the Quick Control Dial to set the aperture. **1:** Enables the Main Dial to set the aperture and the Quick Control Dial to set the shutter speed.
CF-6: Steps for shutter speed, aperture, exposure compensation, flash exposure compensation, and autobracketing adjustment.	**0:** Tv/Av 1/3-stop, exposure compensation 1/3-stop. **1:** Tv/Av 1-stop, exposure compensation 1/3-stop. **2:** Tv/Av 1/2-stop, exposure compensation 1/2-stop.
CF-7: Electronic manual focusing after focus is achieved in the One-Shot AF mode.	**0:** Enabled. **1:** Disabled.
CF-8: Center-weighted averaging metering.	**0:** Sets evaluative metering. **1:** Sets center-weighted averaging metering.
CF-9: Autoexposure bracketing (AEB) preferences.	**0:** Sets the AEB sequence to underexposure, normal, and overexposure and enables automatic cancellation of AEB. **1:** Sets the AEB sequence to underexposure, normal, and overexposure and prevents automatic cancellation of AEB. Also enables the AEB amount to be set with the AF mode and shooting mode selectors and Main Dial. **2:** Sets the AEB sequence to normal, underexposure, and overexposure and enables automatic cancellation of AEB. **3:** Sets the AEB sequence to normal, underexposure, and overexposure, and prevents automatic cancellation of AEB. Also enables the AEB amount to be set with the AF mode and shooting mode selectors and Main Dial.
CF-10: Focusing point flashing in red.	**0:** Enabled. **1:** Disabled.
CF-11: Focusing point selection method.	**0:** Selection enabled with the focusing point selector and Main Dial. **1:** Selection enabled with the exposure compensation button and Main Dial. **2:** Selection enabled with the Quick Control Dial or with the exposure compensation button and Main Dial.
CF-12: Mirror lockup.	**0:** Disabled. **1:** Enabled.
CF-13: Spot metering linkage to the focusing point.	**0:** Disabled. (Sets fine spot metering at the center.) **1:** Enabled with manually-selected focusing point.
CF-14: Automatic reduction of TTL automatic flash output.	**0:** Enabled. **1:** Disabled.


Canon
EOS 1N
RS
M1
M2
M3



In the retrotocus design. the back focus is designed longer than the lens' focal length to allow clearance for the movement of the camera-mirror. It consists of front diverging and rear converging lens groups, - the opposite of telephoto design - and is therefore also called the inverted telephoto design.


NIKON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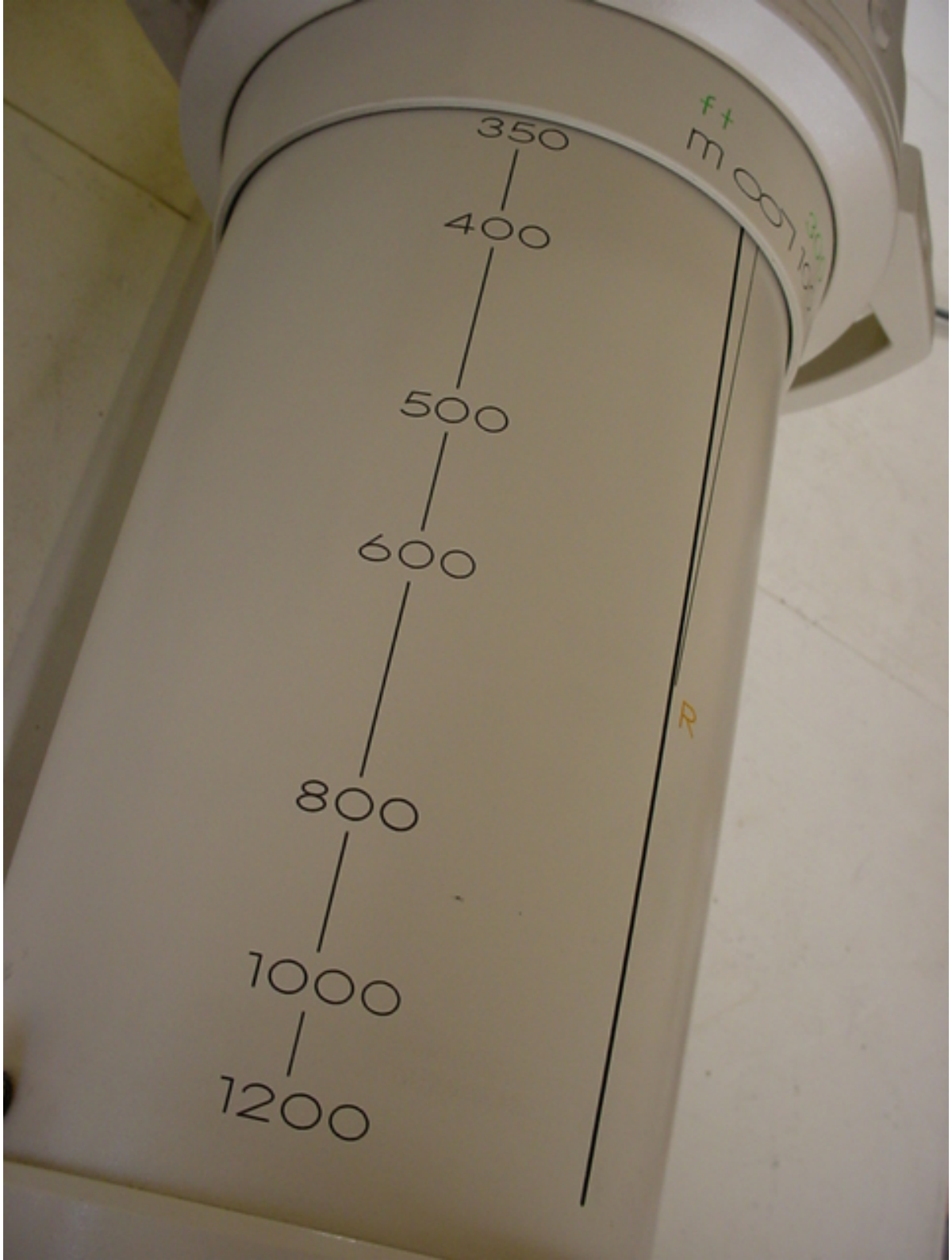
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Nikon

18mm f/4 Nikkor

Extracted from Nikon Sales Manual 1974/1976

Recommended focusing screens

Camera \ Screen	A/L	B	C	D	E	G1	G2	G3	G4	H1	H2	H3	H4	J	K/P	M	R
F	◎	◎			◎	◎–½				◎				◎	◎		◎
F2	◎	◎			◎	◎–1				◎–1				◎	◎		◎

◎ = Excellent focusing
Blank means not usable.
Figures given in the table (i.e., –½, –1) denote degree of exposure compensation required for this lens/screen/camera combination.

Photographic ranges with close-up attachments

(cm)

	Close-up attachment	Repro. ratio	Subject field	Focused distance
	E2 Ring	1/1.3–1/1.2	3.2x4.7–2.8x4.3	11.1–10.8
*	K Ring Set	1/3.2–1/1.5	7.6x11.4–3.6x5.4	13.7–11.1
**	Repro-Copy Outfit PF-2	1/42–1/12	101x152–29.4x44.2	85.0–30.0

* The first values are for the K1 ring used alone; second values for the K2 and K3 used in combination.

** The figures shown here represent the ranges obtained with the subject on the baseplate, using the lens without any close-up attachment.

Depth of field

(m)

Focused distance	Depth of field						Repro. ratio
	f/4	5.6	8	11	16	22	
0.3	0.280–0.324	0.273–0.335	0.263–0.354	0.253–0.381	0.273–0.442	0.222–0.555	1/12.3
0.35	0.321–0.386	0.311–0.404	0.298–0.434	0.283–0.480	0.262–0.590	0.242–0.838	1/15.0
0.4	0.361–0.451	0.348–0.477	0.330–0.522	0.311–0.595	0.285–0.789	0.260–1.37	1/17.7
0.5	0.436–0.591	0.416–0.639	0.389–0.730	0.361–0.897	0.324–1.50	0.290–12.0	1/23.2
0.6	0.507–0.744	0.478–0.827	0.442–0.997	0.404–1.36	0.356–3.81	0.315–∞	1/28.6
0.8	0.635–1.10	0.588–1.31	0.531–1.83	0.475–3.85	0.407–∞	0.351–∞	1/39.5
1	0.748–1.55	0.682–2.01	0.604–3.71	0.531–∞	0.445–∞	0.377–∞	1/50.4
1.5	0.982–3.39	0.867–7.11	0.740–∞	0.629–∞	0.508–∞	0.418–∞	1/77.6
3	1.43–∞	1.19–∞	0.954–∞	0.771–∞	0.592–∞	0.469–∞	1/159
∞	2.61–∞	1.89–∞	1.34 ∞	0.996–∞	0.707–∞	0.534–∞	1/∞

20mm f/4 Nikkor

Info Extracted from Nikon Sales Manual 1974/1976

Recommended focusing screens

Screen / Camera	A/L	B	C	D	E	G1	G2	G3	G4	H1	H2	H3	H4	J	K/P	M	R
F	◎	◎			◎	◎				◎				◎	◎		◎
F2	◎	◎			◎	◎–1				◎–½				◎	◎		◎

◎= Excellent focusing
Blank means not usable.
Figures given in the table (i.e., –½, –1) denote degree of exposure compensation required for this lens/screen/camera combination.

Photographic ranges with close-up attachments

(cm)

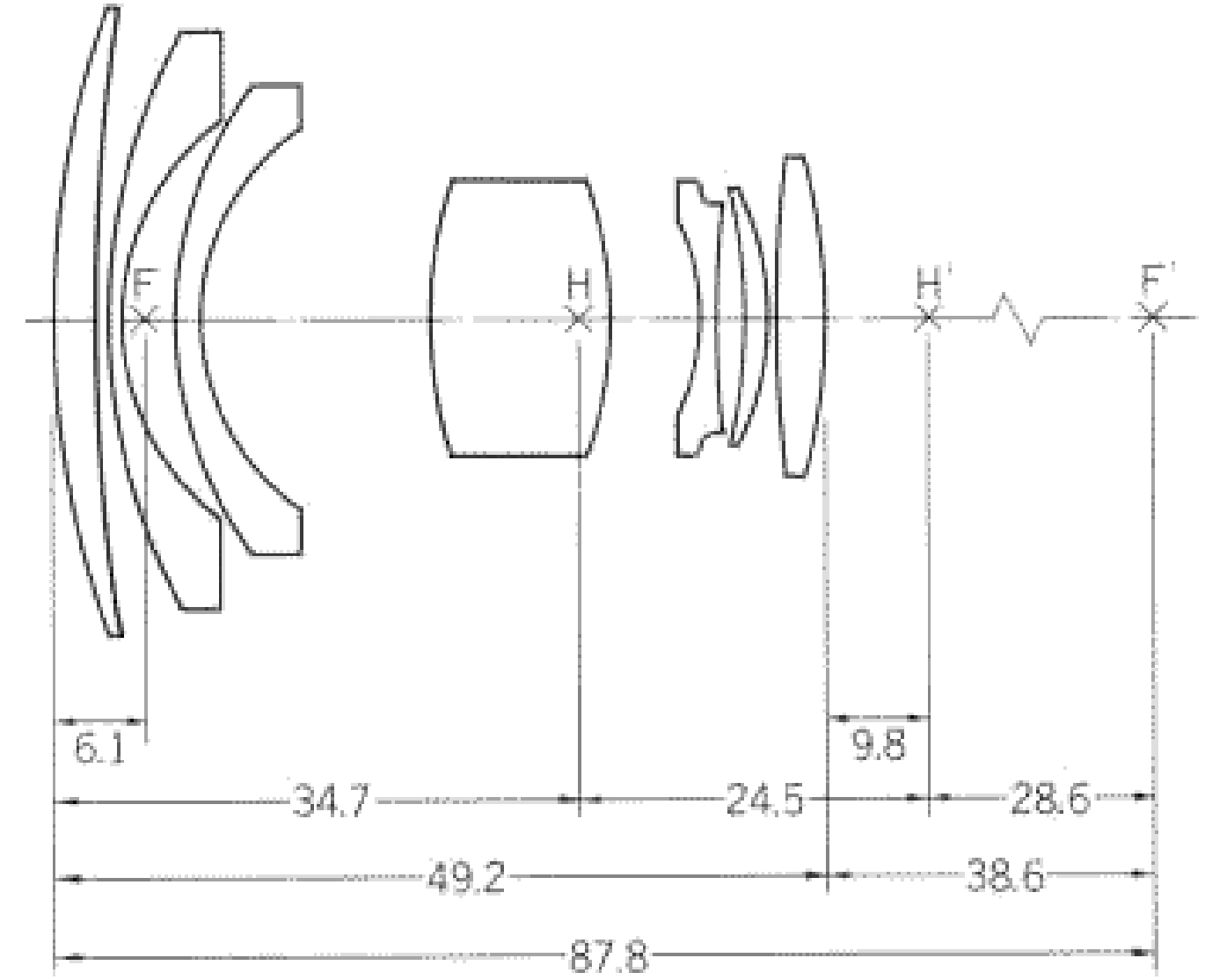
	Close-up attachment	Lens in normal position			Lens in reverse position		
		Repro. ratio	Subject field	Focused distance	Repro. ratio	Subject field	Focused distance
	E2 Ring	1/1.5–1/1.3	3.5x5.2–3.1x4.6	11.7–11.4			
*	K Ring Set	1/3.5–2.4	8.4x12.7–1.0x1.5	15.1–12.9			
	Bellows PB-4, PB-5	2.1–2.5	1.1x1.7–1.0x1.4	12.6–13.3	5.0–12.0	0.5x0.7–0.2x0.3	18.0–31.9
**	Slide-Copying Adapter PS-4, PS-5				5.0–12.0	0.5x0.7–0.2x0.3	18.0–31.9
	Close-Up Lens No. 0	1/69–1/9.6	166x249–22.9x34.4	150–27.3			
	Close-Up Lens No. 1	1/33–1/8.4	79.2x119–20.2x30.3	76.7–25.2			
	Close-Up Lens No. 2	1/17–1/6.8	39.8x59.7–16.3x24.5	43.0–22.2			
**	Repro-Copy Outfit PF-2	1/38–1/11	92.2x138–26.3x39.5	85.0–30.0			

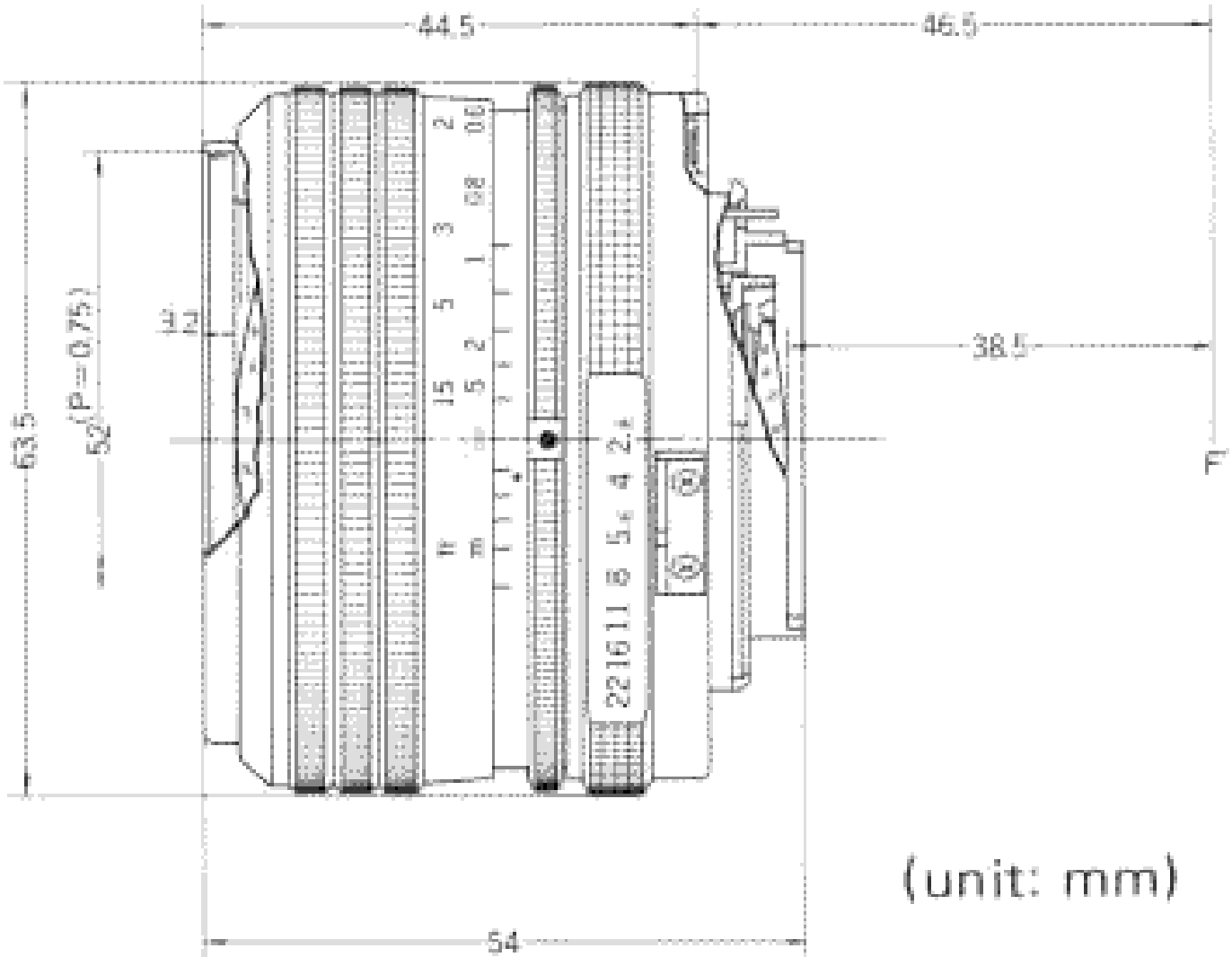
* The first values are for the K1 ring used alone; second values are for all five rings used together.
** The figures shown here (lens in reverse position) represent the ranges obtained without using the Macro Ring Adapter BR-3.
*** The figures shown here represent the ranges obtained with the subject on the baseplate, using the lens without any close-up attachment.

Depth of field

(m)

Focused distance	Depth of field						Repro. ratio
	f/4	5.6	8	11	16	22	
0.3	0.284–0.319	0.278–0.328	0.270–0.342	0.260–0.362	0.246–0.402	0.232–0.470	1/11
0.35	0.326–0.379	0.318–0.392	0.306–0.414	0.293–0.446	0.275–0.517	0.256–0.646	1/13
0.4	0.368–0.440	0.356–0.459	0.341–0.492	0.324–0.542	0.300–0.657	0.277–0.902	1/16
0.5	0.447–0.571	0.429–0.606	0.406–0.669	0.380–0.774	0.346–1.06	0.313–2.04	1/21
0.7	0.593–0.863	0.560–0.954	0.517–1.14	0.473–1.52	0.417–3.66	0.367–∞	1/31
1	0.785–1.40	0.725–1.68	0.651–2.42	0.580–5.56	0.493–∞	0.422–∞	1/45
1.5	1.05–2.72	0.940–4.11	0.815–18.9	0.702–∞	0.575–∞	0.477–∞	1/70
3	1.58–49.9	1.34–∞	1.09–∞	0.889–∞	0.688–∞	0.548–∞	1/143
∞	3.20–∞	2.31–∞	1.64–∞	1.21–∞	0.856–∞	0.643–∞	1/∞





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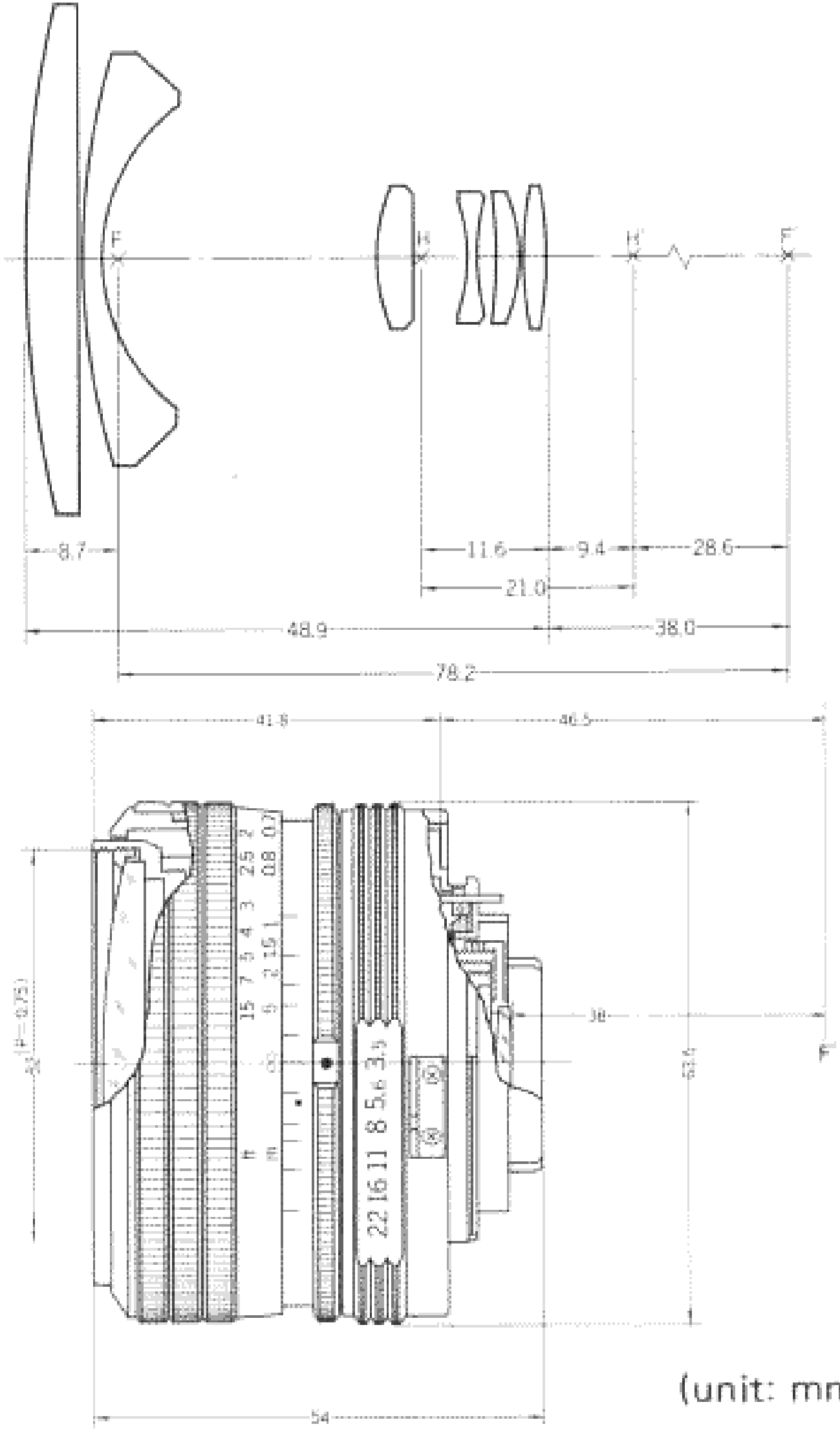

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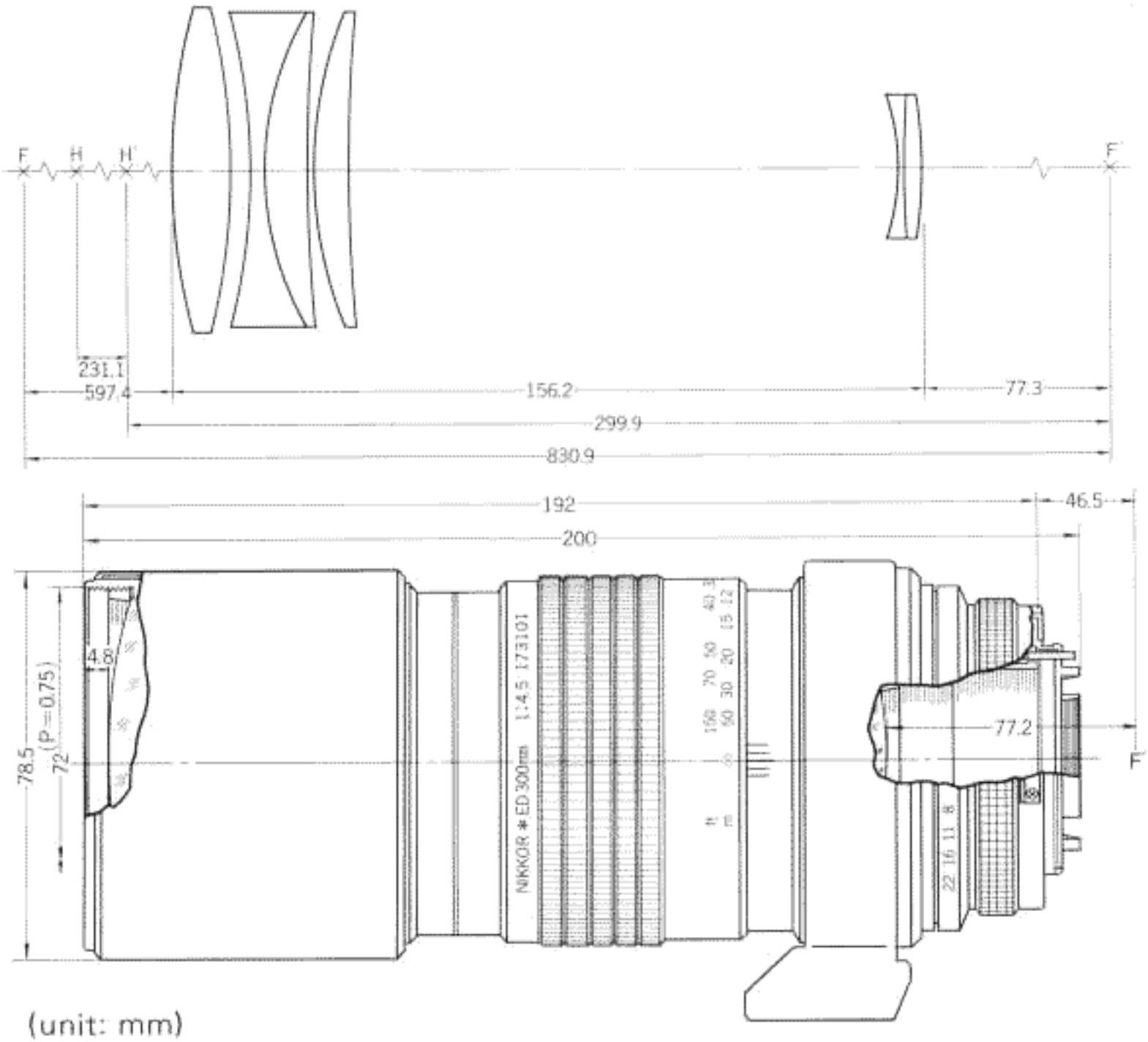
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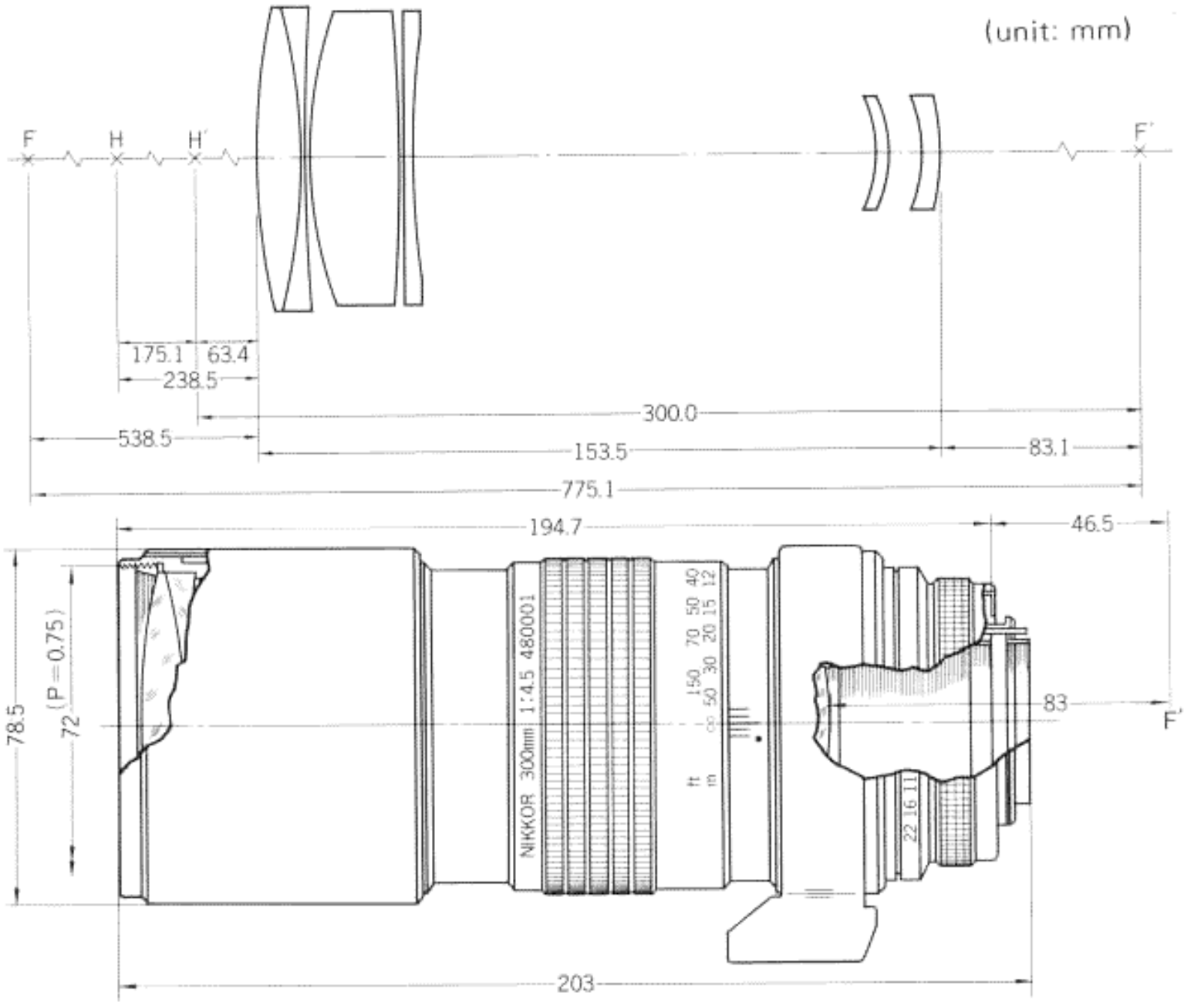
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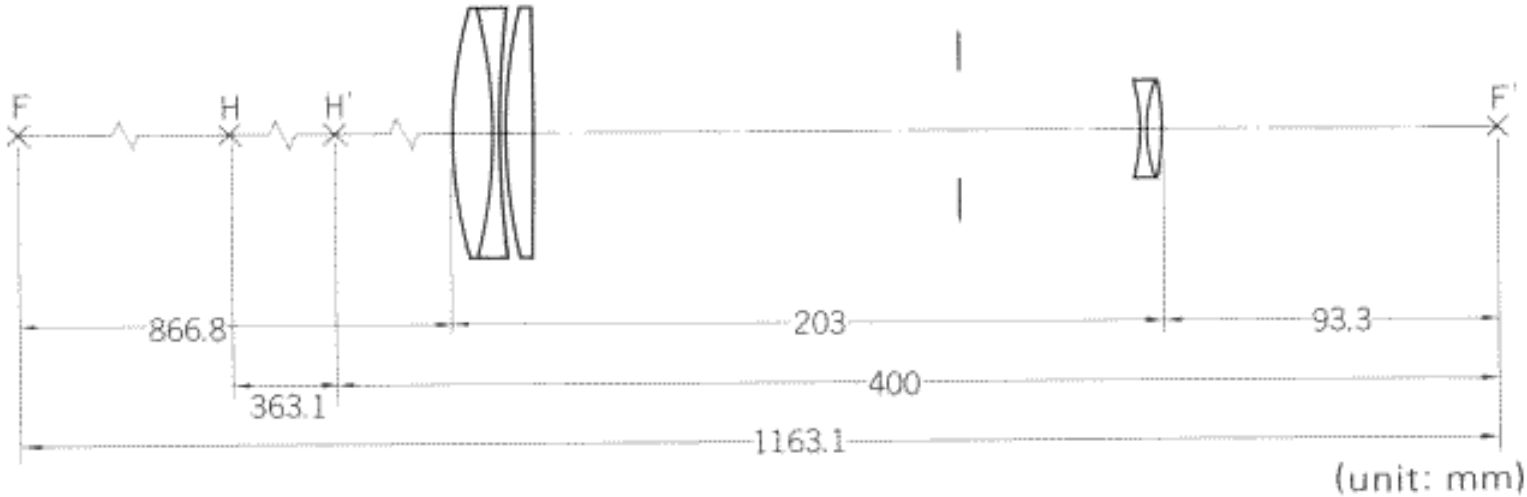
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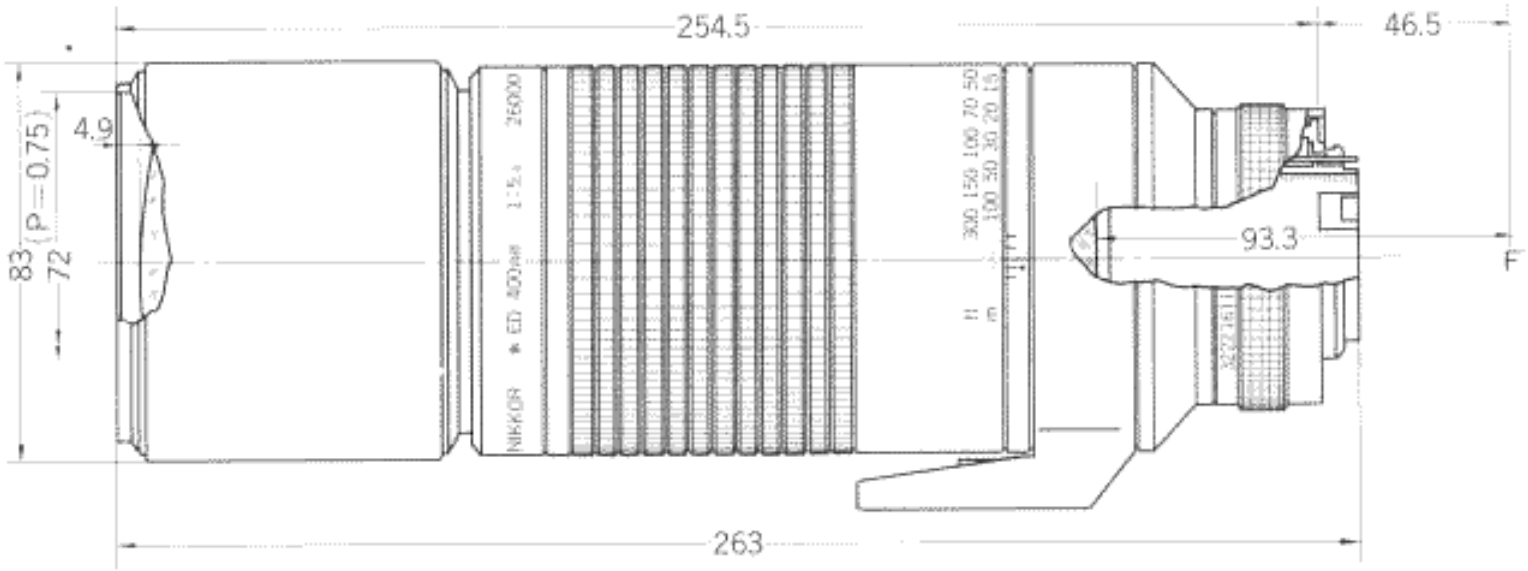
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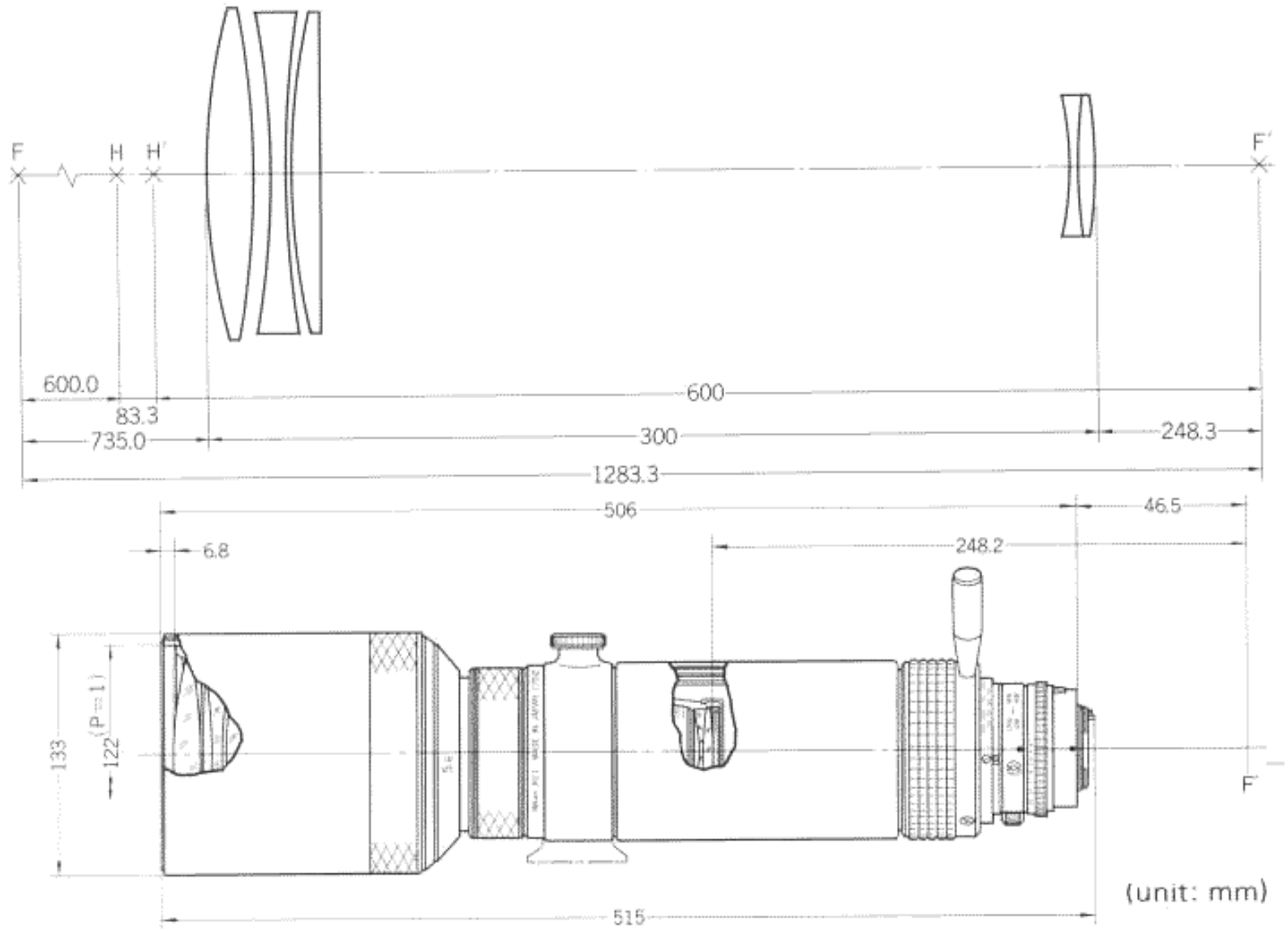
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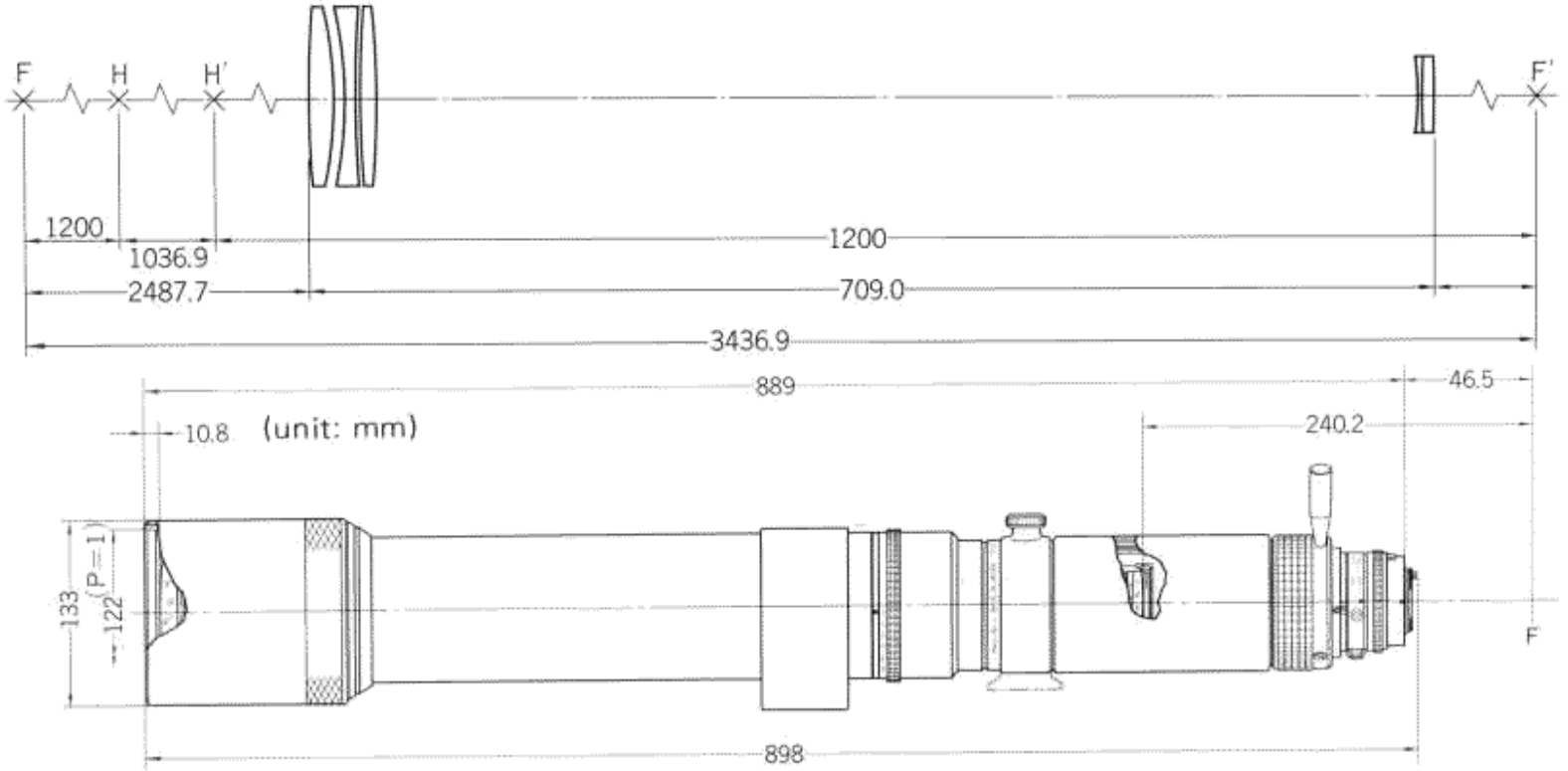
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1200mm f/11 ED-Nikkor

Recommended focusing screens

Camera \ Screen	A/L	B	C	D	E	G1	G2	G3	G4	H1	H2	H3	H4	J	K/P	M	R
F	⊙	◎	◎	◎	◎				○			○	◎	⊙	⊙		⊙
F2	⊙	◎	◎	◎	◎				○			○	◎	⊙	⊙		⊙

◎= Excellent focusing
⊙= Acceptable focusing
The image is brilliant from edge to edge, but the center area (rangefinder, microprism or cross-hair) is dim. Focus on the surrounding matte area.

○= Acceptable focusing
Slight vignetting (or moire phenomenon, in the case of the microprism) affects the screen image. The image on the film, however, shows no trace of this.
▨= With these lens/screen combinations, the viewfinder can be used only for focusing, not for exposure measurement.
Blank means not usable.

Depth of field

(m)

Focused distance	Depth of field						Repro. ratio
	f/11	16	22	32	45	64	
50	49.4–50.6	49.2–50.8	48.9–51.2	48.4–51.7	47.8–52.4	46.9–53.5	1/38.8
70	68.9–71.2	68.4–71.7	67.8–72.4	66.8–73.5	65.6–75.1	63.9–77.4	1/55.5
100	97.7–102	96.6–104	95.4–105	93.5–108	91.1–111	87.8–116	1/80.5
200	191–210	187–216	182–222	175–234	166–251	155–281	1/164
500	444–572	423–612	400–669	366–790	330–1034	289–1894	1/414
∞	3931–∞	2703–∞	1967–∞	1353–∞	964–∞	679–∞	1/∞


ft
m
∞
150
50
20
12
22
16
11
8
5.6
4
2.8
2


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50mm
AF NIKKOR
1:1.4


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F4
AF-L
AE-L
50mm
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1:1.4


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F4
AF-L
AE-L
50mm
1:1.4
AF NIKKOR


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ZOOM 35-80mm MACRO
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AF-L
AE-L
50mm
1:1.4
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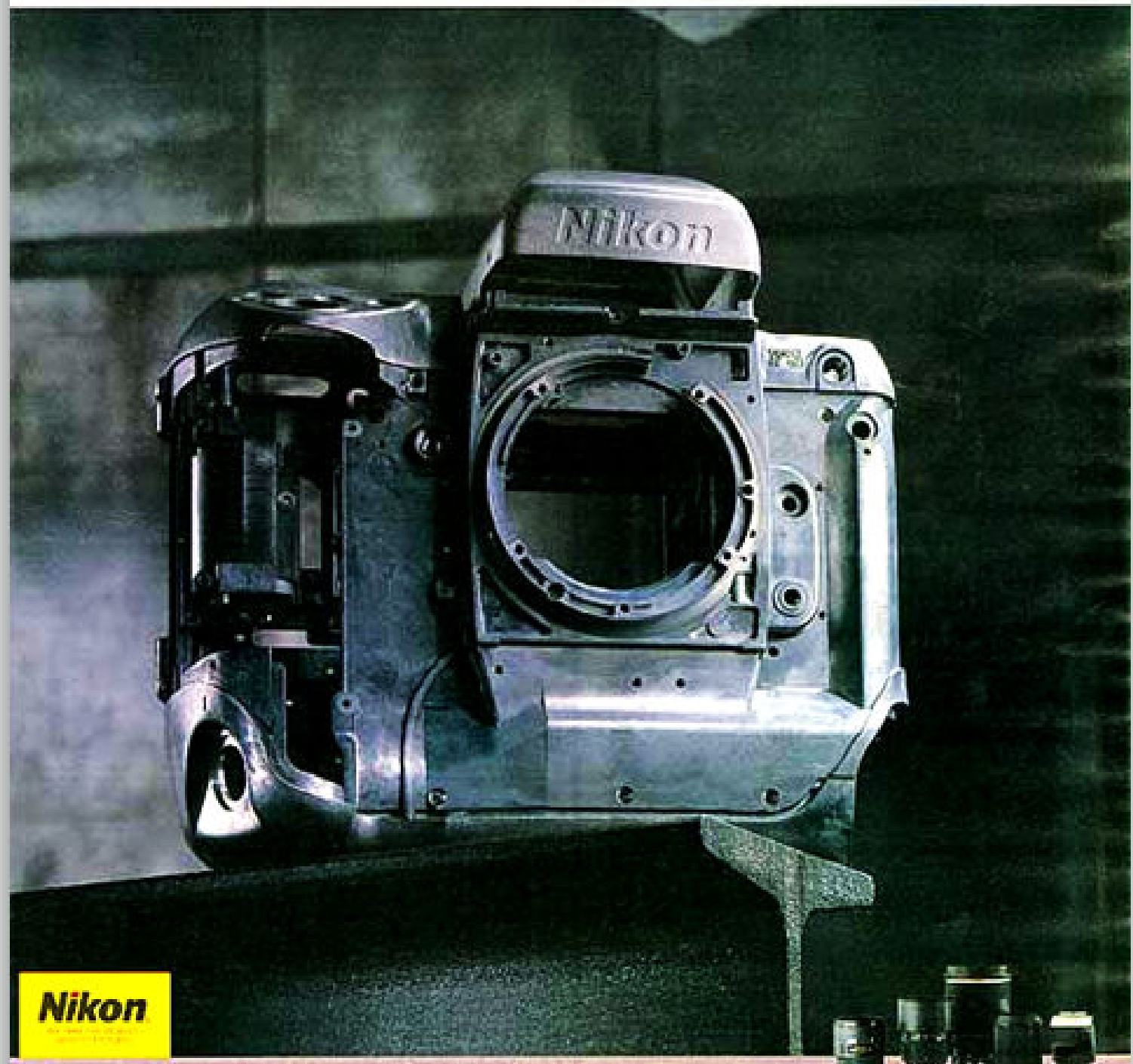

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A die-cast metal chassis. A viewfinder armored with titanium. These are just two of the features that make the Nikon F5™ so reliable. But it's not just what it's made of, it's also how it's made. Take, for example, the world's only self-diagnostic shutter, tested to 150,000 cycles. It monitors performance and adjusts its speed accordingly. Then there are the seals and barriers, exactingly engineered by Nikon to resist penetration by dust and moisture. All designed to keep the F5's precision alignment intact, to keep you shooting long after other cameras have cried "uncle." To learn more, call 1-800-NIKON-F5.

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