


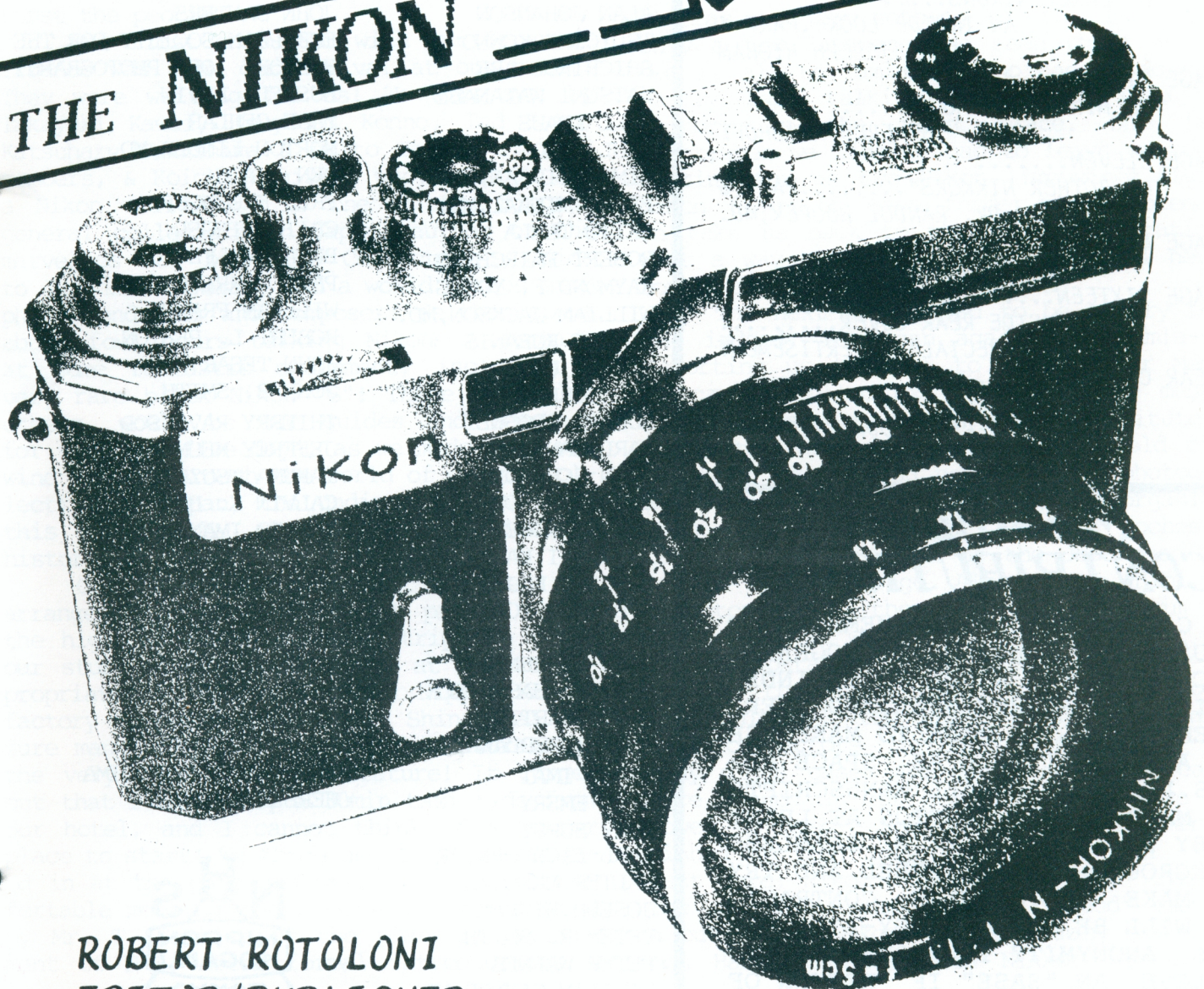
A PUBLICATION OF THE  
NIKON HISTORICAL SOCIETY

MARCH 31, 1987



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THE NIKON  JOURNAL



ROBERT ROTOLONI  
EDITOR/PUBLISHER

# THE NIKON Journal

ROBERT ROTOLONI  
EDITOR/PUBLISHER

VOLUME FOUR--NUMBER THREE--MARCH 1987  
THE "NIKON JOURNAL" IS PUBLISHED FOUR  
TIMES A YEAR BY "RJR" PUBLISHING, INC.  
AT P.O. BOX 3213, MUNSTER, IN 46321 USA

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EDITOR/PUBLISHER

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CLASSIFIEDS  
NEW MEMBERS & ADDRESSES  
NEXT TIME

## MEMBER CONTRIBUTIONS

ANY CONTRIBUTIONS BY MEMBERS OF  
MANUSCRIPTS AND/OR PHOTOGRAPHS  
CONCERNING THE NIKON RANGEFINDER  
SERIES ARE APPRECIATED, AND EVERY  
ATTEMPT WILL BE MADE TO MAKE USE  
OF ALL SUBMITTALS AS SPACE AL-  
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AND MAKE ALL B/W PHOTOS AT LEAST  
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YOU WILL BE GIVEN A BY-LINE UN-  
LESS ANONYMITY IS REQUESTED AND  
ENCLOSE AN "SASE" IF RETURN OF  
THE MATERIAL IS DESIRED.....  
THANK YOU.

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# EDITORIAL

I would like to use the Editorial page this issue to begin a series of short articles to convey to the membership my experiences during my very first trip to Japan. I, John Angle & John Baird, were the recipients of unmatched hospitality by all concerned, plus given the opportunity to view, handle and photograph a seemingly endless procession of rare and beautiful Nikon "RF" equipment. Through the help and influence of our Japanese members, many "doors" normally closed to Westerners, were suddenly "opened" for us. The three of us could never overstate our sincere gratitude to all those who worked so hard to do so much for us during our short stay. I hope, beginning with this issue, to walk you through our experiences and to name all the people who helped us and relay all that we saw, much of which was extremely rare, even in Japan. But first the people!

Our first encounter with our Japanese friends was upon our arrival at our hotel. They were waiting for us! We were met by Takayuki Kawai, Tsuyoshi Konno, Tad Sato, Katsuharu Takashima & Akito Tamla, all NHS members, & Koichi Sugiyama who, although not a Nikon collector, is one of the biggest general collectors in Japan, author of the marvelous new book *The Collector's Guide to Japanese Cameras*, and a world famous symphony conductor and composer! We then spent about four hours talking Nikons & looking at some fantastic equipment, including a very rare black Nikon "S"! These men, plus others, would be our guides and teachers for the next five days, as we made a whirlwind voyage through the world of camera collecting in Japan, the undisputed center of this great hobby, where cameras, and their history, are taken very seriously!

Our first stop the next day was one arranged by Akito Tamla that proved to be the highlight of the entire trip! We began our study of Nikon and Japan at a most appropriate place, the original Nippon Kogaku factory in the Tokyo ward of Shinagawa! I'm sure many of you have seen this address on the very early Nikon literature! It turned out that it was only a 30min taxi ride from our hotel, and I cannot think of a better place to start! We three and Tamla-san signed in at the gate and were shown to a comfortable meeting room. We were then greeted by Mr. T. Shimizu of the planning department of N-K. After formal introductions I

gave Mr. Shimizu a copy of my book. While looking through it he came to a sudden halt when he got to the chapter on the Nikon-16! He looked up and said; " I designed it!!" To our surprise, and subsequent luck, the very designer of the Nikon-16 (as well as the 350/f4.5, panorama head & Nikonos I,II,III) was seated at the same table! The result was, while we watched a video on camera manufacturing techniques, he disappeared only to return with a tray containing seven (7) Nikon rangefinder PROTOTYPES!!!! Although we were not allowed to photograph them, we did spend over an hour giving them a very thorough going over, including the making of some drawings!! I plan in a future issue to cover this event in detail including a description of each Prototype, as well as those drawings. We were assured that we were the first Westerners to handle these cameras to say nothing of the fact that only a few Japanese had seen them! And we owe it all to Tamla-san who had to do some really fast talking to get us into the factory in the first place. One last point; when we finally had to leave we found waiting for us two Nikon limousines, flying Nikon flags on each fender, that proceeded to take us back to the Shinagawa station! What a way to start a trip!! We will never forget it. Thank you Tamla-san!

The next day proved to be a very full one indeed. It began again with Tamla-san escorting us by taxi to yet another Mecca of camera collecting in Japan, the museum of the Japan Camera Inspection Institute, or JCII (the home of those little gold oval stickers you see on new Japanese photographic equipment). This is the same organization that launched the show in Rochester called "The Evolution of the Japanese Camera" a few years ago. Although Mr. Hibi, the director, wasn't there (we did meet him the next day), we were met by an assistant who led us upstairs to the museum. It was not open to the public this day, but the doors were unlocked, the lights turned on, and 4 avid collectors turned loose amongst the many glass cases and displays. These cases were opened at our request and we were allowed to handle and photograph whatever we wished to see! Some of the items of interest were; Nikon I #609387, a "906" type M, the original Nikon Fisheye "Cloud" camera, a cut-a-away Nikon F & lens, many early Canon Hansa cameras with Nikkor lenses and

# THE EARLY NIKONS,

## AN "INSIDE" LOOK.....

### THE SLOW SPEED MECHANISM

To view the escapement (Fig.11,#123) which is located in the bottom of the camera body the focussing mount (Fig.1,#44) must be removed (see NHS-13), then the light shield (Figs.10A & 10B). There are two types:

1.(Fig.10A)-"M" & early "S". Hold down the escapement light shield whilst removing the two screws (Fig.7,#93 & 103) located on the bottom plate. The escapement, complete with light shield, is now freed. Using tweezers and care, remove the unit from the camera. Remove the two screws (#125), then remove the light shield, sliding it off the pallet lever (#112) which passes through the slot in the shield. Remount the escapement, insuring that the lower retard lever (Fig.11,#107)straddles the pin on the first gear segment (#108), and that the pallet lever (#112) is to the rear of the pallet control gear (#124), as in Fig. 11.

2.(Fig.10B)-Late "S". Set the shutter speed to "Time" (see below). Reach through the focal plane and remove the screw (#126) located to the lower left in the front body wall. (The pin end of the screw is only a guide for replacement.) Using tweezers, remove the light shield through the front body opening.

### BY JOSEPH HIGHAM PART 3:

SLOW SPEED SETTINGS-with the top plate removed, both the slow speed ring and its slow speed cam (Fig.14,#21 & 53)are absent. Slow speeds may be simulated and "Time" set as follows (Fig.11).....

1.SLOW SPEEDS-The retard cam follower(#104) is sprung towards the back of the body and with the top plate in place, contacts the slow speed cam (Fig.12). The upper retard lever (#118) will be more deeply engaged than normal, as the slow speed cam, which acts as a variable stop,is no longer there. Wind the shutter & set the high speed knob to "20-1". Using a screwdriver blade, push the retard cam follower (#104) towards the front of the body (BUT not too far!!).... Then release the shutter....

If the exposure is instant (1/20th) it is too far...and if you obtain the "Time" setting, it is too near. A position will eventually be found that brings the escapement into proper action.

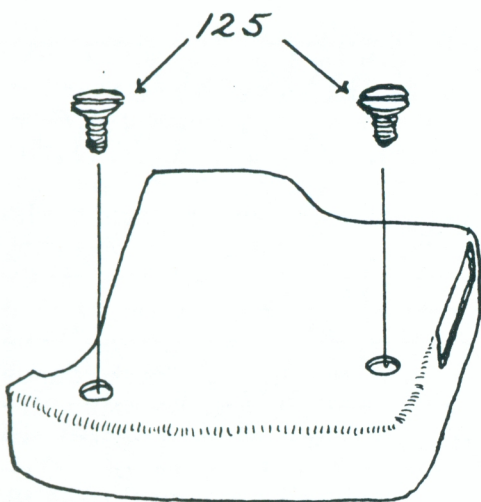


FIG 10 A

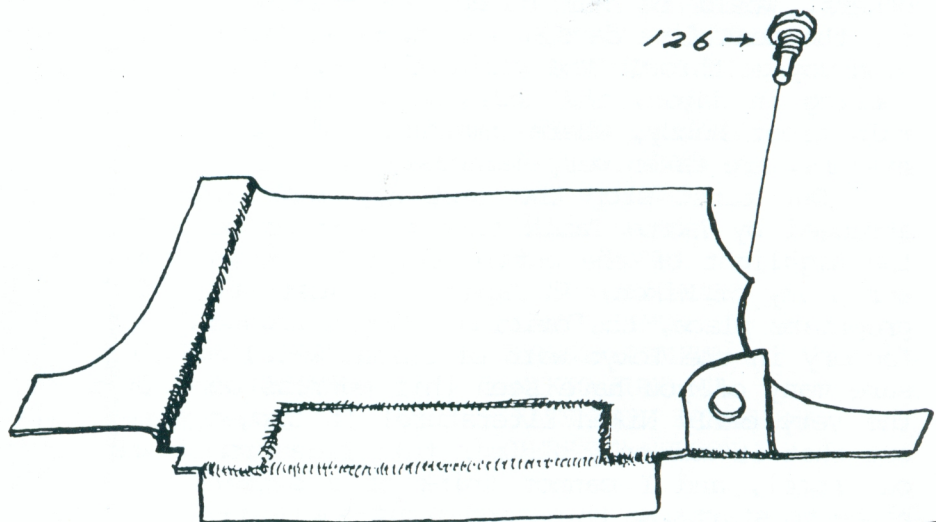


FIG 10 B

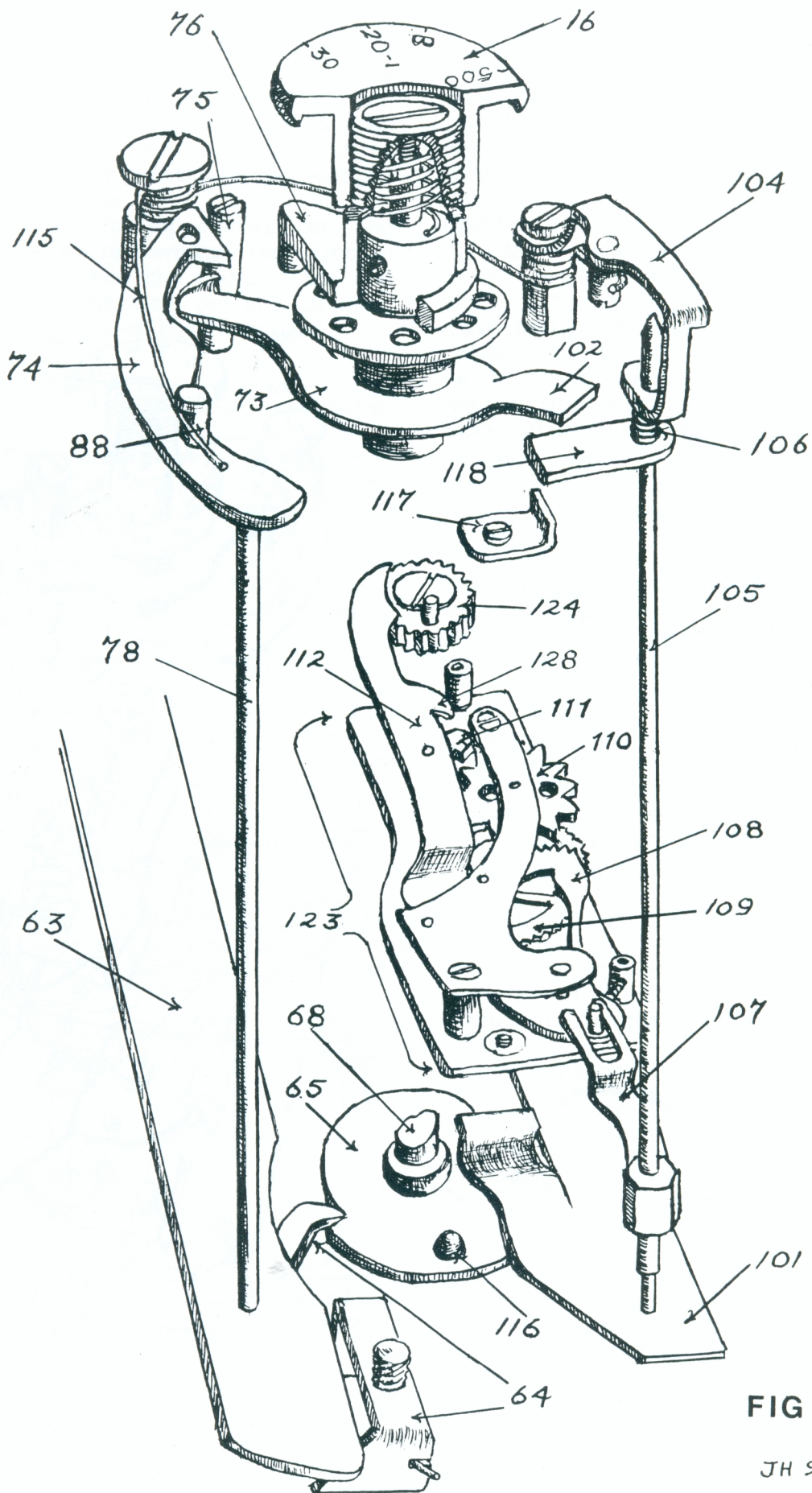


FIG 11

2. "TIME" SETTING (Fig.13)-Position the upper retard lever so that its leading edge is just beyond the time latch, wind and release the shutter. The upper retard lever will lock against the time latch. To release the closing curtain, disengage the lever from the time latch by pushing the retard cam follower (#104) towards the front of the camera body.

These movements of the retard cam follower reproduce the action of the slow speed cam (#53). Having obtained the slow speeds and "Time" settings, the rest of the mechanism in detail is as follows in both Figs. #11 & 12.

RETARD CAM FOLLOWER (#104)-A pivoted sprung bridge, which locates the upper end of the RETARD ROD (#105)-A coil spring (#106) acting in compression against the upper retard lever (#118) holds the rod in contact with THE RETARD ROD SPRING (#101)-Located on the bottom plate (Figs.7 & 11,#101). Mounted on the retard rod are two levers set at 90 degrees to each other.

UPPER RETARD LEVER (#118)-On slow speed settings and "Time", it is engaged by the tail (#102) of the closing curtain pawl (#73), which pushes the lever aside and transmits a turning motion via the retard rod to the LOWER RETARD LEVER (#107)-the fork of which straddles a pin on the-

FIRST GEAR SEGMENT (#108)-of the escapement (#123). A self-returning coil sprung gear segment, its central pivot reverses the lower retard lever's motion, driving the INTERMEDIATE GEAR (#109)-counter clockwise spinning the-

STAR WHEEL (#110)-clockwise...against which is held a-

PALLET (#111)-A centrally pivoted shoe, it is mounted under the-

PALLET LEVER (#112)-which is sprung towards the escapement, holding the pallet (#111) in engagement with the star wheel. At the end of the release cycle the pallet lever (with its pallet) is pushed away from the star wheel by a pin mounted on the-

PALLET CONTROL GEAR (#124)-This gear is driven by the closing curtain tensioning roller (Fig.8,#95) through its bottom gear (#97). The action of pushing away the sprung pallet lever has two functions:

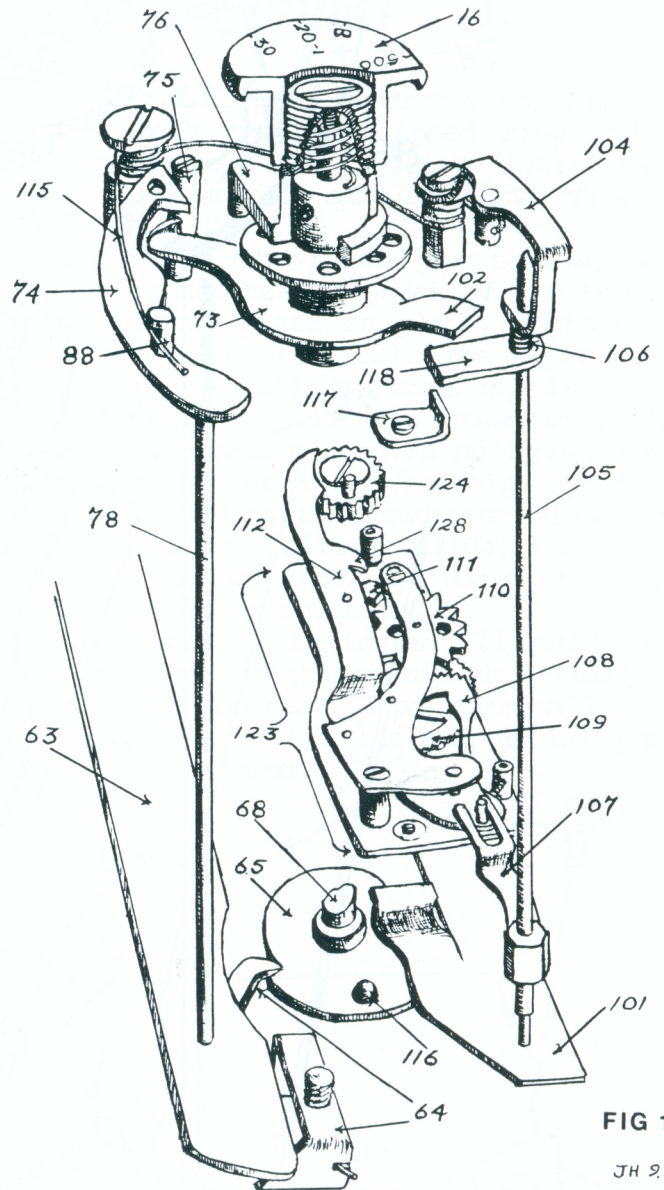


FIG 11

JH 286

1. It resets the escapement. As long as the pallet is held in contact with the star wheel, the escapement cannot reset for the next exposure. Freeing the star wheel allows the coil sprung first gear segment (#108) to return to its starting position, the escapement running in reverse.

2. It cushions the closing curtain at the end of its traverse preventing the curtain from bouncing back into the focal plane and causing a double exposure on the closing side. It is a simple braking mechanism.

#### SUMMARY....

1. The motions of the slow speed mechanism are shown in Fig. 12.

2. The depth of engagement of the upper retard lever (#118) and the tail (#102) of the closing curtain pawl (#73) is controlled by the retard cam follower (#104) which is positioned by the slow speed cam (Fig. 14, #53) following the setting on the slow speed ring (#21). The depth of engagement determines the sweep length of the first gear segment (#108) and the running time of the escapement (Fig. 13).

3. The action of the pallet (#111) against the star wheel (#110) is a constant speed device or governor. In total, it is a simple stop-watch! (The S2 and SP escapements are more complex and are not interchangeable with the M or S type!)

#### VERTICAL MOVEMENT OF THE RETARD ROD (Fig. 11)

In the last article we covered the vertical movement of the closing curtain latch shaft (#78). The retard rod (#105) has the same action. A coil spring (#106) holds the retard rod in contact with the flat retard rod spring (#101). The flat spring is then deflected upwards towards the base plate by a stud (#116) mounted on the back of the opening curtain cam (#65). Figure 11 shows the shutter cocked. On release of the shutter, the cam (#65), as viewed, will turn clockwise, and the stud will strike the spring's ramp at the END of the traverse of the opening curtain. Conversely, as the shutter is wound, the cam (#65) turns counter clockwise, disengaging the stud from the flat retard rod spring. The flat spring will then deflect away from the bottom plate, creating clearance for the retard rod to move downwards.

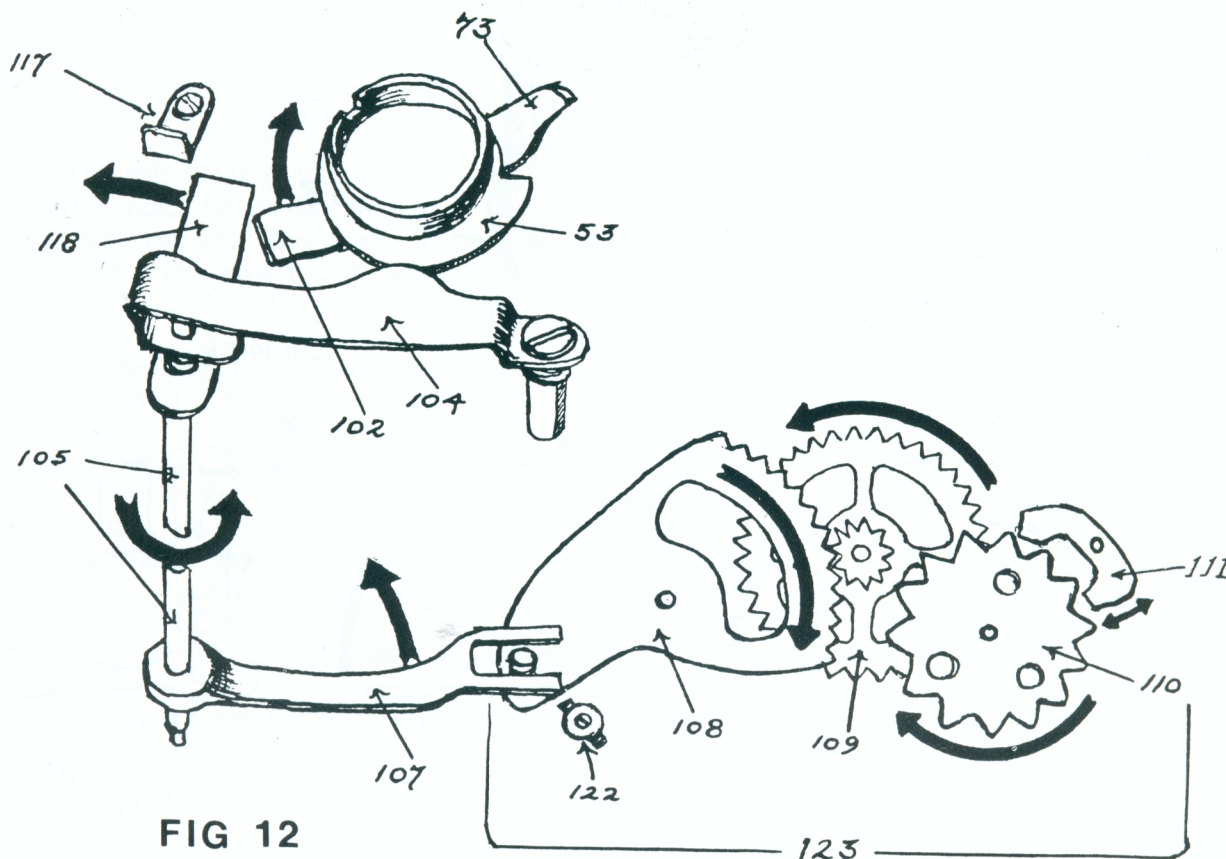
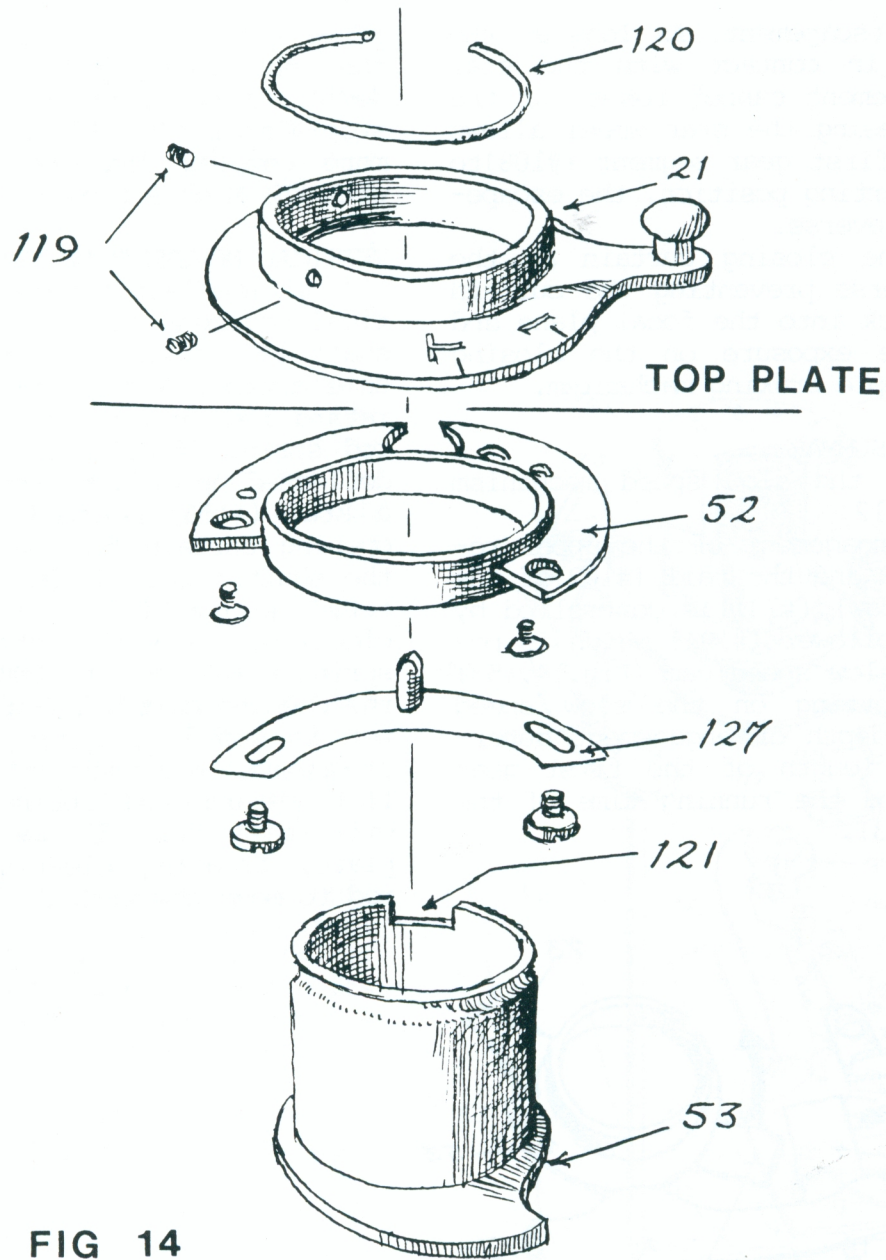
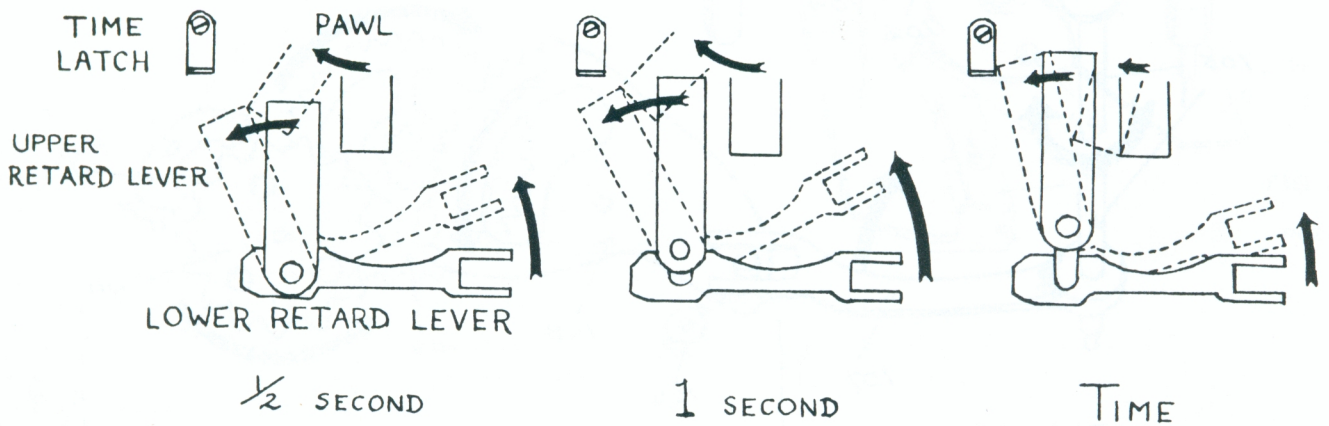


FIG 12



J.H 10.86



**FIG 13**



The vertical movement of the retard rod has three functions:

1. During the wind cycle, the rod and its upper retard lever (#118) take up a "low" position, which allows the closing curtain pawl (#73) to pass over the top of the retard lever, without engaging it.

2. On release of the shutter....

**SLOW SPEEDS**-On all slow speed settings the opening curtain completes its traverse "before" the closing curtain is released. Therefore, the stud (#116) strikes the flat retard rod spring, lifting the retard rod assembly "before" the closing curtain pawl (#73) is released. The pawl's tail (#102) can then engage the upper retard lever (#118).

**HIGH SPEEDS**-The closing curtain closely follows the opening curtain, so that "before" the stud (#116) reaches the flat retard rod spring (#101) and raises the rod and its upper retard lever, the tail (#102) of the closing curtain pawl (#73) has already passed over the top of the upper retard lever (set 1/500th on the high speed knob and one second on the slow speed ring; the exposure is then 1/500th sec).

3. The stud strikes the ramp of the flat retard rod spring at the "end" of the traverse of the opening curtain. The lifting of the spring by the stud acts as a cushion or brake to prevent curtain bounce.

#### ADJUSTMENT OF THE SLOW SPEED ESCAPEMENT

These should not be undertaken without a shutter speed tester. The top plate has to be mounted and the camera cleaned and lubricated (see next article).

**SLOW SPEED CAM**-(Fig.14 is an exploded view of the assembly.) The cam (#53) is formed on the flange of a sleeve which passes thru a locating ring (#52) fixed under the top plate. A flat spring (#127), with a pin that passes through a hole in the top plate, acts as a detent against the radially grooved underside of the slow speed ring (#21). The cam sleeve is secured to the slow speed ring by a "C-Ring" (#120) and two sets of screws (#119).

Without disassembly the position of the cam (#53) can be changed relative to the slow speed ring (#21). Loosen the two screws (#119) in the upper collar of the slow speed ring. A notch (#121) in the cam sleeve can then be pushed round with the end of a screwdriver--counter clockwise--to make the speeds run slower.

**TIME LATCH**-(Fig.11,#117)-It may happen that when slowing down the "1 second" setting, the upper retard lever strikes the time latch (#117) before the one second time adjustment is obtained. In this case, the time latch is too far forward, and should be moved towards the back of the camera, which its screw and mounting allows. Setting the time latch is very critical and any adjustment is best carried out by mounting a cut-away scrap top plate. Normally the above adjustments are sufficient. If not, turn to the escapement....

**STOP SET SCREW**-(Fig.12,#122) This limits the sweep of the first gear segment (#108). Moving the screw away from the segment increases its sweep length and slows down the speeds. The adjustment can only be carried out with the escapement removed from the camera. The stop set screw passes through a post, the top of which is threaded to take a locking set screw to retain the setting. On the "M" and early "S", it is one of the light shield screws (Fig.10A,#125), and on late "S" models it is a separate set screw.

If the adjustment is overdone, the escapement may refuse to run. In this case, loosen its retaining screws (Fig.7,#93 & 103) and slightly reposition the escapement.

**PALLET LEVER STOP**-(Fig.11,#128)-The sprung pallet lever (#112) has a downward projecting tab (#128) which acts as a stop by contacting a post mounted on the escapement's bottom plate. The stop controls the depth of engagement of the pallet (#111) with the star wheel (#110). The tab may be reformed (with pliers) to increase the engagement, and slow down the escapement.

The next article will deal with the final stripping, cleaning and lubrication.

Needs for the next article are:

1. Shutter oil (NOT 3-in-1 or WD-40!!!).
2. Molylube type grease.
3. Non-residue cleaner (benzine, ether, etc).
4. Size #4 pointed artist's paint brush.
5. Scriber.
6. Compressed air (20-25lbs./sq. inch.).
7. Two hypodermic syringes (medium needles).

Suggested address for lubricants, cleaners and tools. Request a catalog!

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# *THE MIRANDA*

## *"MIRAX"...*

*BY FRED KRUGHOFF*

The Orion Camera Co., later known as Miranda, built a group of accessories for close-up work with both the Leica & Nikon.

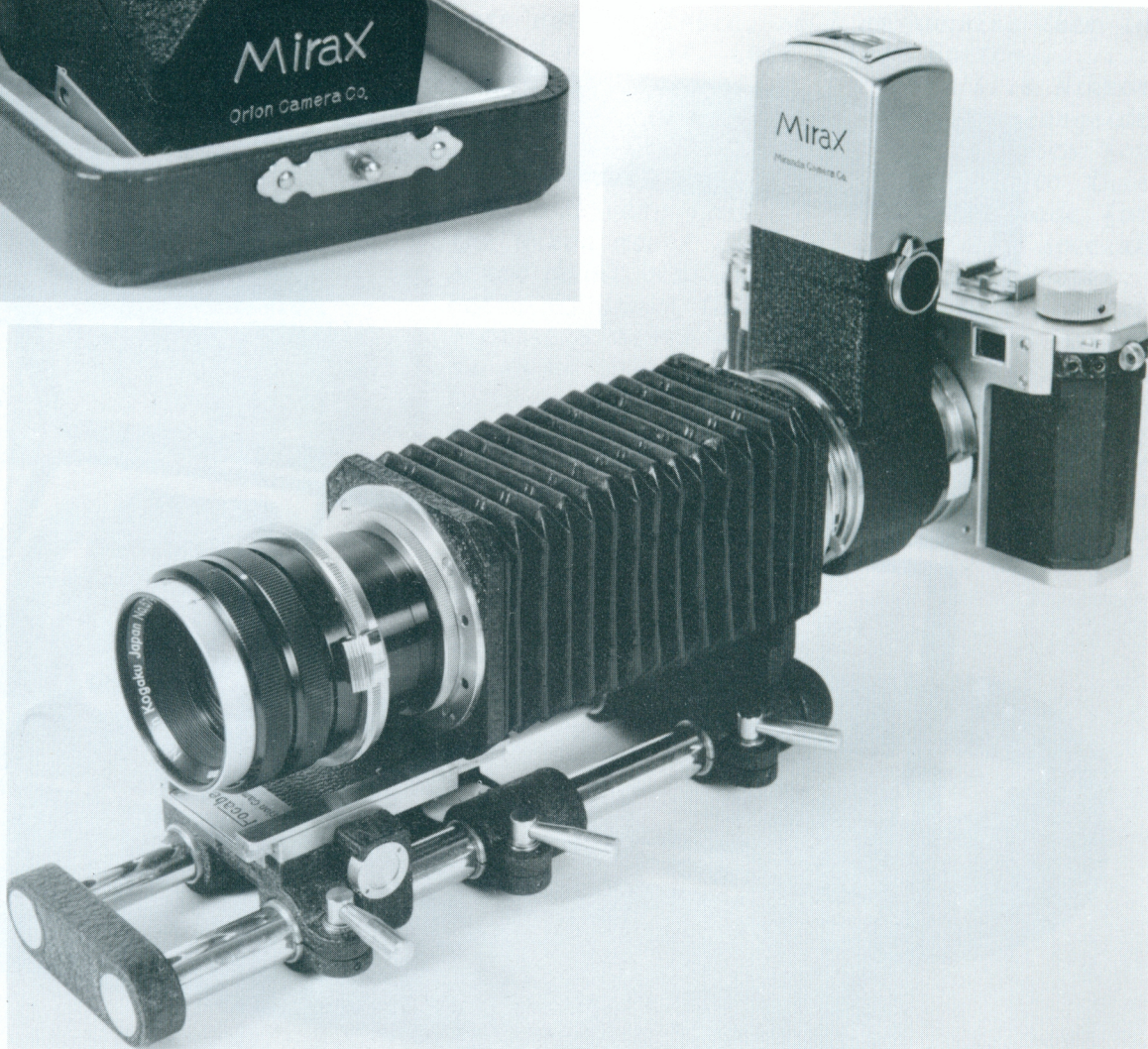
The most interesting to the Nikon collector are the pieces made in direct Nikon mount. They include the MIRAX-B reflex housing in Nikon mount & two lens adapters..... the CS-F which would allow any standard focal length Nikkor, except the 50/f1.1, to be mounted..&..the CT-F which would mount any wide angle or telephoto Nikkor lens.

The complete list of adapters follows;  
X-M...for Exacta lenses.  
P-M...for Praktica lenses.  
L-F...for Leica/Canon screw mount lenses.  
G-4...Auto bellows for Miranda lenses.  
A-U...Miranda screw to Miranda bayonet.  
N-M...for Nikon F lenses(not the RF type!).  
CS-F & CT-F...mentioned above.





On these 3 pages are pictured both the Miranda "Mirax" reflex housing and the "Focabell" bellows unit, both of which work perfectly on the Nikon RF cameras as described by Fred Krughoff. On page 8 we see the Mirax in its elegant box as described in the text. On this page are both the separately boxed 90° prism in like new condition, and a shot showing both the housing and the Focabell mounted on Nikon M #6092693 and sporting the 135mm f4.0 short mount bellows Nikkor through the use of the L-F adapter since the rear most mount on this lens is a Leica screw type. The final photo is of the Focabell outfit in its own wooden box. These units are of very high quality as well as being extremely useful. All photos by Fred Krughoff.



By using extension tubes the CT-F and L-F adapters could be used for telephoto lenses from Nikon, Leica & Canon. Using the N-M adapter & the Nikon-made BR2 along with step-down rings, any lens could be mounted in reverse. Also the extension tubes could be used without the bellows for close-ups & came in 8, 16 & 32mm.

The MIRAX is most interesting because it offered an instant return mirror and a unique finger tip release, which was very easy to use and not available from other makers until the Canon Mirror Box 2. It was quite like using a standard reflex camera when used with the 90' prism, an accessory that was in very short supply from Nikon. As late as 1959 Nikon price sheets still listed the 90' as "price to be announced", a status only the EMP36 extension unit enjoyed for so long.

The only real design flaw was the extension tubes, which were not the correct length as issued by the factory. In order to use the Nikkor telephotos the tubes had to have a small spacer put in or they would be about 1.5mm too short, and would not focus to infinity. With Leica the same problem existed, and while easily solved, showed that Miranda intended the MIRAX as a close-up system, and not a telephoto system. However, considering that lenses with six different mounts could be used it was quite a useful device and worth a trip to your repairman to have the tubes modified.

Also worth noting, especially to the collector, were the presentation boxes. The MIRAX and FOCABELL came in wooden boxes covered in red imitation leather with brass hardware and satin lining. While other small manufacturers in Japan built very beautiful boxes during this period, these were made with wood and not cardboard as most others were. Needless to say this was not designed for the American market!.....F. Krughoff



# THE "OTHER NIKKORS"...

BY DR. RANDOL HOOPER, MD.

## PART 6:

This sixth, and final, installment of Dr. Hooper's series is being used to cover various accessories made for the screw type Nikkors and to tie up a few loose ends. It is basically about some interesting adapter rings, 2 shades unique to the screw mount lenses, and a photograph of a version of the 250mm lens that wasn't available in time for the last issue.

At this time I would like to express my sincere gratitude to Dr. Hooper for the

tremendous job he has done with this series of articles. A great deal of time & effort is required to produce such a series, what with the research, the writing and the photography. I have received many positive letters from the membership about this series as has Dr. Hooper, and it has proven to be much more popular than either of us first envisioned. I'm sure I speak for the entire membership when I express my thanks to Dr. Hooper for a job well done!.....R. Rotoloni



Although both these shades were mentioned in an earlier installment, these photographs were not available, so I am running them in this final part. Left & Left Bottom..... The special shade for the 35mm/f1.8 Nikkor is shown mounted on a lens and alongside that made for the Nikon mount lenses for comparison. This shade is unique to this lens and very hard to find. That made for the Nikon mount is metal while this special screw mount version is plastic. Dr. Hooper. Below is shown the diminutive shade for the 35mm/f2.5 screw mount Nikkor. It is marked as such, but could be used on the f3.5 lens as well. It too is made of plastic and uses the snap-on method. Although not as scarce as the f1.8 type, it does not show up that often, and this particular example came to me mounted on a screw mount 50mm f3.5 Micro Nikkor!!

R. Rotoloni.





Upper left....Compare this photo to that of the 250mm Nikkor in NHS-14! The previous lens was the screw version of the "manual" 250, while this is the later "preset" lens. Note it is very different from the earlier lens. This photo was not available in time for the last issue, so I am running here.

K. Takashima.

Middle left...This photo shows that the L-F adapter was made in two different varieties. Another type does exist: it is known as the non rotating L-F tube and is basically an extension tube.

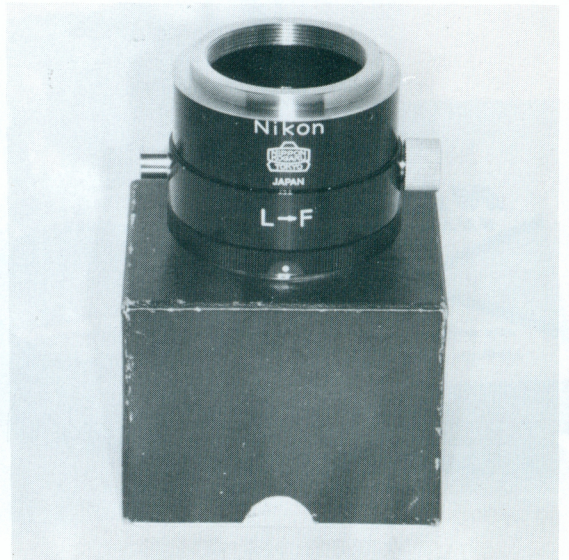
R. Rotoloni.

Bottom left...Three adapters...left to right-Nikon BR-1, L-F & N-F. Note that the L-F is shallower than the N-F. Because of this it is possible to add a "T" adapter and equal the overall length of the N-F and maintain infinity focus.

Dr. Hooper.

Bottom right....A like new L-F tube in its original dark blue box. Some are also found in a later style box with "F" era markings, since it was marketed during the reflex era and used on the "F".

R. Rotoloni



NHS  
 NIPPON  
 KOGAKU  
 TOKYO



To the right are two photos showing the use of the Nikon made L-F adapter on a Nikon FTn with the 180mm f2.5 Nikkor and the 200mm f4 Leitz Telyt. In actuality it is probable that Nikon meant the L-F tube to be used for Leitz and Canon made screw mount lenses, as opposed to the low production long Nikkors in screw.

Bottom left...The L-F adapter flanked by the Nikon made adapter allowing the use of their screw mount enlarging lenses (the El-Nikkors) on the "F" bellows (right), and the No. 16469 Leitz-made ring mounted on a "T" adapter. This would allow Leitz Visoflex II & III lenses to be used on the Nikon F.

Dr. Hooper.

Bottom right. ..This L-F adapter is shown with a no-name "T" adapter as it came to me. This would allow any Nikon F mount lens to be used on an "F" if the owner lacked an N-F tube which this set-up actually mimics, in a round-about way. R. Rotoloni.



the rare 35mm/3.5 Nikkor in Canon mount serial #352! Also present were many extremely rare Japanese cameras including many prototypes and one-of-a-kind items. We spent over 2 hours there and the scene reminded one of some kids in a candy store. Thank you again Tamla-san for making yet another great experience possible.

After lunch the four of us met Mr. Sugiyama at the famous Pentax Gallery. We were introduced to Mr. Saito, the director, who proceeded to take us downstairs to the storage room of the huge Pentax collection! (Only a small part of the collection is on display at any one time.) We were allowed to walk through the labyrinth of aisles of cameras and accessories. Again, through the efforts of our Japanese friends, we were able to gain entrance to a place not normally open to the public. Mr. Saito then searched and found a mint example of the Nikon I, serial #609150, which we then took upstairs and were allowed to examine and photograph for a few hours. He also brought out the Pentax Gallery's collection of literature on the Nikon RF series which included many pieces never seen in this country! All in all a very fascinating afternoon!

The next day, Friday, was the opening day of the annual Tokyo classic camera show at the Matsuya department store which is located in the heart of the fabulous Ginza. Unlike American shows, only camera stores are allowed to sell, and all the merchandise is displayed in glass cases. The effect is a huge camera store, as opposed to the flea-market or swap meet atmosphere more familiar to most collectors. Present were case after case of some of the rarest and most beautiful collectable cameras a person could hope to see in one place, and we were glad we had planned our trip to coincide with this justly famous show. While there we met Mr. Hibi of the JCII, as well as members Shigeru Kajii and Mikio Awano.

Our last full day in Japan, Sunday, was a busy one. We were invited to attend the monthly meeting of the Tokyo Nikon Club, a 4 hour marathon "Show & Tell" the likes of which I've never seen before. By the time the meeting ended we had the opportunity to handle and photograph three, count 'em three, Nikon I cameras, various black S2s, an S4 with a selftimer, a "906" type Nikon M, two 4-digit Nikkor lenses, a complete Stereo-Nikkor outfit in mint condition, and last, but not least, a genuine black Nikon S2E with its matching motor drive!! The stream

of rare Nikon items seemed endless! Some time was spent by yours truly in an effort to relay as much information about the prototypes we had seen at Nippon Kogaku as was possible. As 5PM approached we got together for a group photo, expressed our thanks for all they had done for us the last 5 days, & said our goodbyes to our new found friends.

That evening we had dinner at the home of Mr. Sugiyama where we were able to view his large collection. It was there that we met member Taneo Imai who had come from Osaka. Also present were Mikio Awano, publisher of the magazine Camera Collector's News, Y. Tanimura, John Bullock, H. Naoi, & Masaru Shibuichi (Sugiyama, Awano, Bullock, Shibuichi, Naoi & Imai were all involved in the comprehensive book The Collector's Guide to Japanese Cameras). We spent hours looking at the Sugiyama collection, enjoying Mrs. Sugiyama's fine cooking, and getting to know one another better. John Bullock, who is originally from England, served as a fine interpreter. He is a professional photographer who came to Japan to shoot the James Bond movie "You Only Live Twice", and decided to stay! I can't blame him!

The next day we flew on to Hong Kong where we were met by a personal friend who gave us an excellent guided tour including a visit to the best camera store in town for collectors, where the owner insisted on taking me "upstairs" to see his "real" inventory! That room could be a story in itself! Our final few hours were spent enjoying a 12 course Peking Duck dinner & then off to the airport.

So much happened in such a short period of time that it will be awhile before everything comes back to me. In this issue I have tried to give you a short guided tour touching on the highlights. In future issues I hope to relay more details and include some photos as well as those drawings of the prototypes we saw. I hope that I have not left anyone out when expressing my thanks, but be assured that everyone proved to be extremely helpful, hospitable and kind. And not just the collectors we met. The people of Japan in general gave us the best of treatment and I can wholeheartedly recommend the country and its people.

**ROBERT ROTOLONI**  
**EDITOR/PUBLISHER**



# letters TO THE editor

From Robert Harris.....

In my many years of camera use & collecting I've acquired numerous manuals, articles and "How To" efforts on the servicing & repair of equipment. But that article-and those superb drawings-by Joe Higham in NHS-14 surpasses them all! For the first time in many tries I have been able to disassemble a camera without doing damage to or breaking a single thing! Certainly I cant be the only NHS member with minimum talents at repair & I hope that those who share my views will give Joe their thanks and encouragement to continue with the series in future issues. Now, if only someone can tell me how to get that obstinate shutter curtain on my S2 to complete its cycle & close consistently as I hold the shutter release down.....

From Alan Johanson.....

I would like to suggest that you take upon yourself yet another club-related burden. You surely have no end to such suggestions. Anyway, it seems to me that having a central (and confidential) listing of members' serial numbers would be invaluable for a few reasons. First, in the event of theft and subsequent attempts to dispose of the item, the victim could notify the inventory holder, and a wary buyer of expensive merchandise would have someone to call to help set his mind at ease. Granted the same thing could be done through the JOURNAL, but newsletters get put away and become past news every quarter.

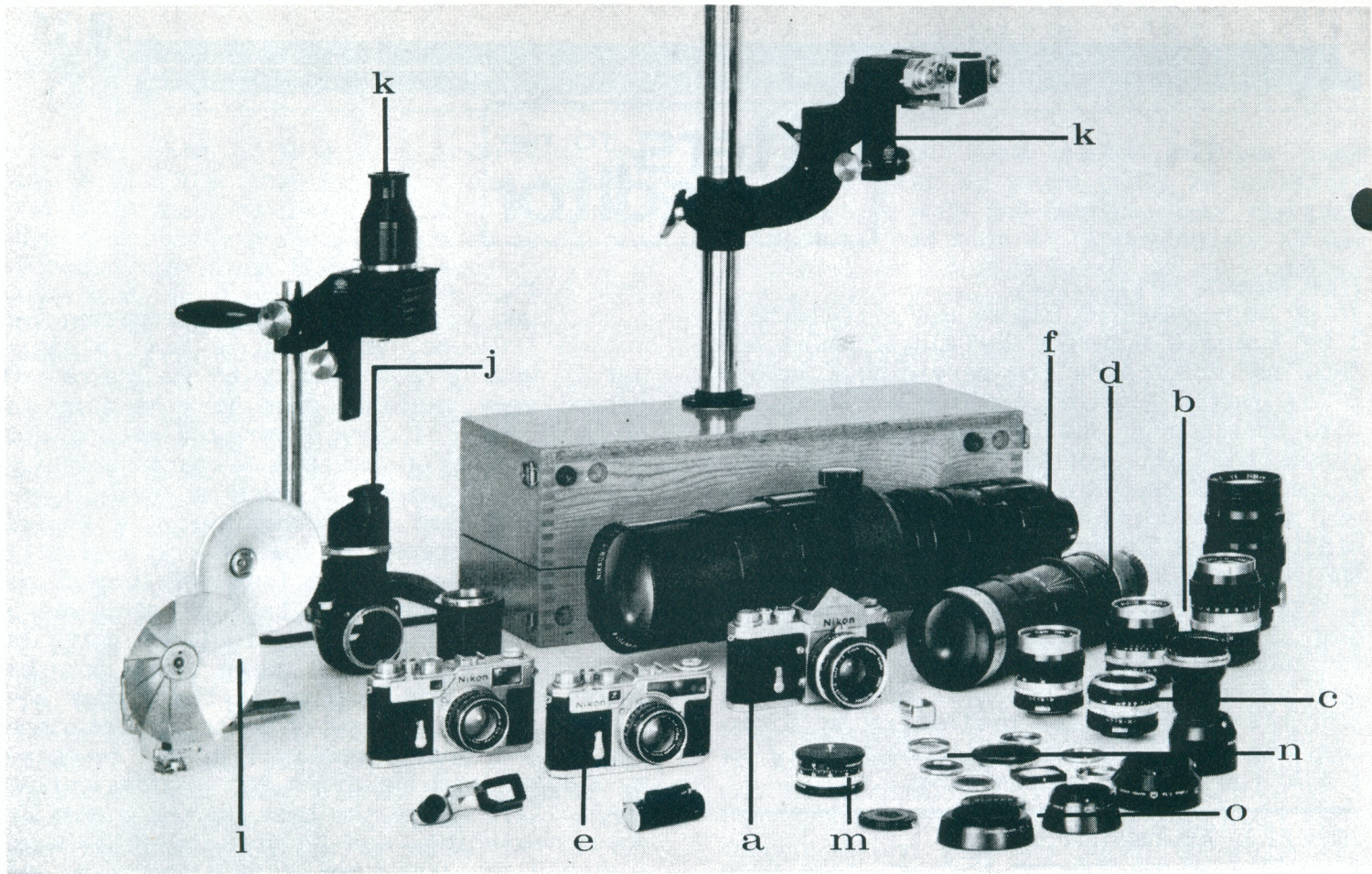
Second, it would be the best way to match serial numbers, for I'm sure most everyone likes the idea of having items with consecutive numbers on his shelf! For interested collectors, this is computer dating with a real twist!!

Third, a master list would be invaluable in identifying those production-line gaps.

Since undoubtedly many collectors are rather uptight about releasing info on their holdings, all this could be easily stored on a computer disk, with a code number assigned to each individual for security. You, or whoever undertook the task, would have to bear the responsibility for maintaining confidentiality! What are your thoughts on this idea?

Dear Alan,

I found your letter very interesting for various reasons. What you suggest is similar to what I have been doing for years and proved very valuable when it came time to do my books. I have been collecting and cataloging serial numbers & characteristics for nearly 20 years. At first a simple typewriter was used which required the entire list to be retyped at least twice yearly!!! This got harder as the list got longer, as you can well imagine. The next step was a data base program for my old TIMEX unit. It was fine except that it didnt allow for the insertion of new numbers in the proper sequence. I now have switched to an IBM clone and I have just recently finished re-doing my ENTIRE database using the program called dBASE III, one of the best on the market. It does everything, and it does it well. When finished it contained 5,500+ numbers and consumed over 700,000 bytes of memory!!!!!! With my recent trip to Japan I now have over 400 new numbers to add so I will be doing that after I finish this issue. I guess what I am trying to say is that I think I now have it perfected, and all that is needed at this time is to learn more of the finer details of the program. I keep 2 copies of my list, one at home and one in another location, plus 3 sets of disk backups. It's not available for viewing because many collectors over the years have asked me to keep it confidential, so security isnt new to me. I probably would have a third fewer numbers than I do if the owners didnt feel confident that the info wouldnt be passed around. I like your idea and I feel that I could handle it. Many members have already sent me their equipment lists, so the process is already in motion. I welcome all future lists, which will be kept confidential and secure. An added benefit for me, and one that will surely offset the additional time this would consume, is more and better knowledge that can be used to make the NHS JOURNAL, and any future books, more accurate and reliable. This also ties in with a suggestion made in a previous issue by member Brian Wolfe, so the idea has been kicked around before. I am open to anyone's feelings about this subject.....R. Rotoloni.



# NIKON offers you the complete

As you look back and examine the growth and advancement of 35mm photography, it is clear that the last ten years were the years of greatest progress.

Within that period we saw the transition of the basic rangefinder camera into a responsive, fast-handling instrument. We saw the addition of more and more desirable, functional features contribute to its handling ease and versatility: the single-stroke film transport, the rapid rewind, the non-rotating speed dial, and many others. And we witnessed the ingenious innovation of the built-in universal viewfinder, automatic parallax correction, compensated flash synchronization, and a host of advances in shutter design and mechanics—and the electric motor drive and coupled exposure meter.

Probably the greatest step forward was achieved in 35mm optics. Lens designs, which would have been considered impossible a few years prior, were successfully developed to meet the special needs of the '35'. These lenses combined high speed and high resolution to a degree that was unprecedented, and gave new impetus to the technique of 'available light' photography.

Then—and in the last year of the decade—came the startling development of the first fully automatic 35mm reflex with instant-return mirror and instant-reopen diaphragm. And with it came the design of a totally new telephoto zoom lens, the first of its kind ever developed especially for 35mm photography.

It is no mere coincidence that these were the years in which Nikon rose to prominence in 35mm design. For Nikon contributed much to this progress. Review the major developments in 35mm photography over the past ten years, and note how many of them originated with Nikon, and how many of them are identified with Nikon in concept or execution.

Today, as a result, Nikon offers you the most advanced, the most complete approach to 35mm photography.

**a. NIKON F AUTOMATIC REFLEX '35'** This is the world's only 35mm single-lens reflex with instant-return automatic mirror, instant reopen automatic diaphragm and instant-action depth-of-field previewer. Equipped with Auto-Nikkor f1.4, it has the brightest finder of any reflex, and is the only one with a lens of such speed and quality. Because the mirror and diaphragm actions are fully automatic, the finder image never blacks out, never dims.

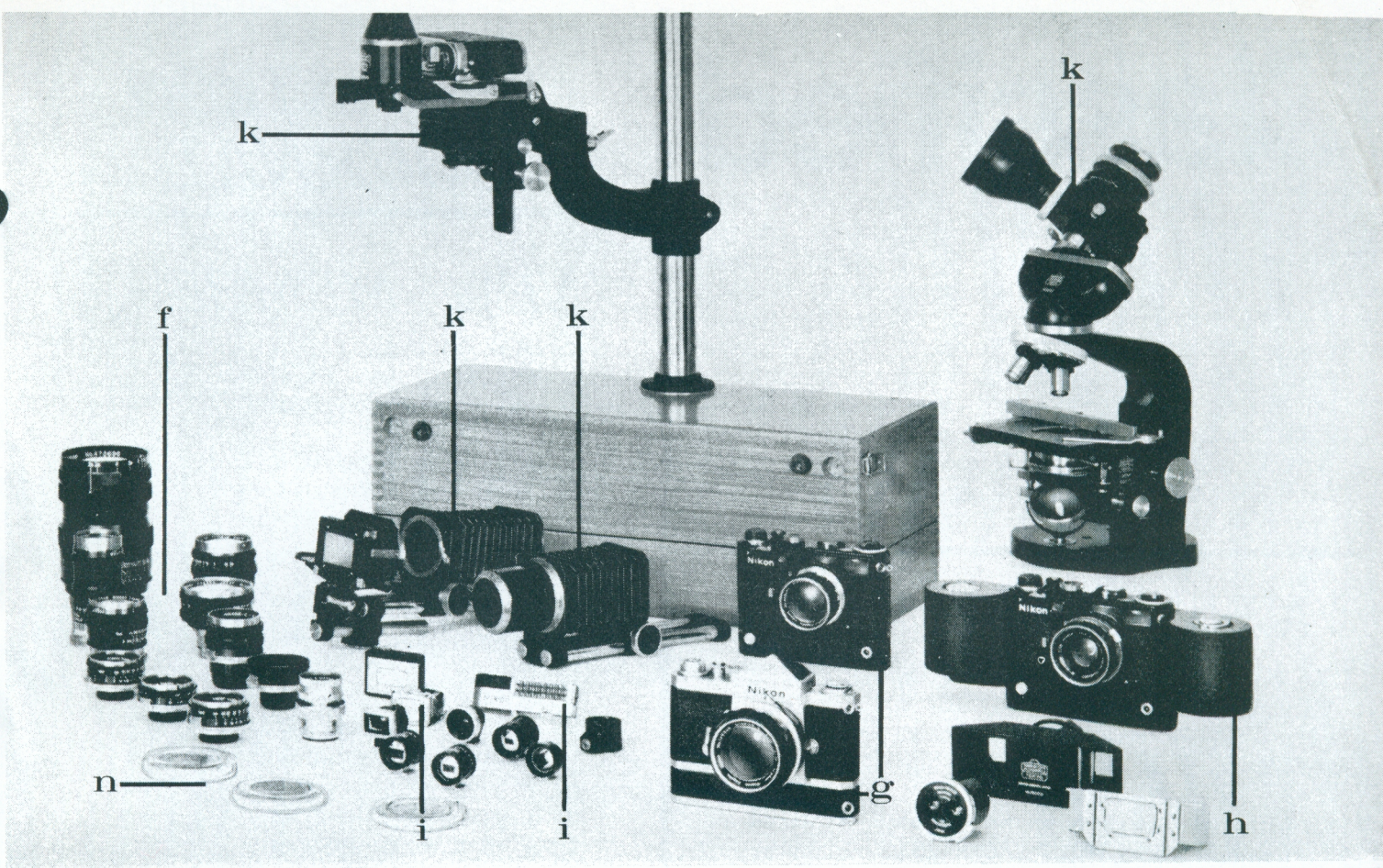
NIKON F with f1.4 Auto-Nikkor, \$375; with f2, \$329.50.

**b. AUTO-NIKKOR LENSES** The Auto-Nikkor lenses couple directly to the internal automatic diaphragm action of the Nikon F. This automatic action is so precise and gentle that the 'taking' aperture may be set between-stops without ever shifting. And the lenses may be interchanged without the need for any previous setting or adjustment of either the lenses or the camera. Auto-Nikkor lenses presently range from 28mm to 135mm—plus an automatic Telephoto Zoom.

**c. AUTO-NIKKOR F1.4** The availability of this remarkable lens with automatic diaphragm for the Nikon F, brings advantages beyond even its desirability for 'available light' photography. Always wide open for viewing and focusing, the Auto-Nikkor f1.4 makes the Nikon F finder the brightest of any reflex, and provides a comfort, an ease and speed of handling never before associated with any reflex.

**d. AUTO-NIKKOR TELEPHOTO ZOOM** This phenomenal lens is continuously variable from 85 to 250mm for more than 165 focal lengths. The change is simple, fast and smooth. You shift the selector ring, and observe the effect through the reflex finder. When you see the image at the magnification desired, you shoot. That's all there is to it.

The telephoto Zoom focuses from 7½ feet to infinity. Once in focus for subject distance, it remains in sharp focus at every focal length. The lens is always at f/4 (wide open) for focusing and viewing and automatically stops down for the exposure; then instantly reopens to full aperture. \$595.00.



## approach to 35mm photography!

**e. NIKON SP RANGEFINDER COUPLED '35'** This is the world's only rangefinder-coupled 35mm camera with a viewfinder system for six focal length lenses. You can choose and use interchangeable lenses easier and faster than with any other rangefinder '35'. The grouping of the SP controls is so well thought-out that you can advance the film, focus the lens and trip the shutter with three fingers of one hand—in as little time as it takes to say: 'advance—focus—shoot'.

NIKON SP with f1.4 Nikkor, \$375; with f2 Nikkor, \$329.50.

**f. NIKKOR LENSES** These lenses originally came to the attention of 35mm camera users because of their almost incredible resolution — even at maximum apertures. Their quality is still unsurpassed. And today, they are regarded as the finest in 35mm optics. There are 28 Nikkor lenses, ranging from 21mm to 1000mm. Among them are the Auto-Nikkor lenses with automatic diaphragms for the Nikon F.

**g. ELECTRIC MOTOR DRIVE** This unique, battery-operated accessory brings automatic fire-power to Nikon photography. You can shoot singles or bursts of two or more, right through an entire 36-exposure load—from camera position or remotely—at a rate of up to 3 per second. Aside from its special uses in sequence photography, time-lapse and motion studies, the Nikon electric motor drive will prove invaluable to help you get the 'great' pictures that always seem to occur after the initial exposure is made.

For Nikon SP—\$199.50; for Nikon F—\$219.50.

**h. 250-EXPOSURE ELECTRIC MOTOR BACK** This unique accessory offers all of the operational advantages of the Electric Motor Drive plus the added versatility of interchangeable daylight cassettes that hold sufficient film for up to 250 exposures.

**i. COUPLED EXPOSURE METERS** For the Nikon SP—a shutter-coupled meter that indicates the correct f-stop for any shutter speed setting, or selects the correct shutter speed for any selected f-stop. ASA 6 to 3200. \$23.50.

For the Nikon F—the only meter that couples to both diaphragm and shutter. Either setting may be pre-selected, and the other determined. ASA 6 to 4000. \$34.50.

4X Booster-Amplifier for either, \$6.95.

**j. PRISM REFLEX HOUSING** Brings reflex focusing and viewing to the Nikon SP, using 180, 250, 350 and 500mm lenses. Image-erecting prism finder is equipped with 4.3x magnification eyepiece. Coupling cable synchronizes reflex mirror action with camera shutter. \$129.50.

**k. COPY, MICRO AND ASTRO EQUIPMENT** A variety of units and outfits, bellows attachments and extension tubes for close-up photography—covering a wide range of magnifications for every possible need. Also microscope and telescope attachments for photomicrography and astro-photography.

**l. FLASH UNITS** A choice of two battery-capacitor (B/C) units: a fan-fold cordless unit that makes direct contact with camera terminals equipped with swivel head for bounce flash—and a heavy duty unit with provision for extension flash.

**m. MULTI-LENS PANORAMIC HEAD** Permits you to take a series of slightly overlapping pictures to form a continuous panoramic scene up to a full 360° circle. Head is calibrated for use with any Nikkor or Auto-Nikkor lens from 28mm to 135mm.

**n. FILTERS AND POLARIZING SCREEN** Nikon filters are made of the finest optical glass, precision-ground and polished to plano-parallel flatness. All filters are hard-coated on both sides. Each is supplied with a transparent, polystyrene holder.

**o. SNAP-ON LENS AND HOODS AND CAPS** Attach as easily as 'slip-on' units, and hold as securely as 'screw-in' units, without the disadvantage of either.

**OTHER ACCESSORIES INCLUDE:** Nikon SP stereo adapter and viewer — special finders — eveready cases, soft pouches and fitted compartment cases.

See your Franchised Nikon Dealer, or write to Dept. MP-6, NIKON INCORPORATED, 111 Fifth Avenue, New York 3, N. Y.



In Canada: Anglophoto Ltd., Montreal, P.Q.

# Classified

WANTED...25mm f4.0 Nikkor, (black or chrome) w/finder & cs; 85mm black briteline finder; chrome Variframe Type #6. Will buy or trade any of the following....Nikon meter, black, type #2 (working) w/booster & cs; The Nikon Manual-Wright; Leitz "Benser" compartment case; 1930's-50's original Leica literature and sales catalogs; 1950's E. Leitz N.Y. Leica magazines; Leitz Valoy I enlarger and "Varob" lens...Mike H. Symons, 3844 Merriman Drive, Victoria, B.C. Canada, V8P 2S9  
Tel. 1-604-477-1867 after 6:00 PM. Pacific.

## THE NIKON JOURNAL

### NEW MEMBERS

Ralf Jannke  
Brahmsstrasse 13, D-5300  
Bonn 1, West Germany

Dr. Mikio Kuno, MD.  
Tabata-Shinmachi 3-8-9  
Kita-ku, Tokyo Japan

David Simon  
19641 Victory Blvd.  
Reseda, CA 91335-6621

Gregory Smith  
16815 Bethayers Rd.  
Rockville, MD 20855

Katsuharu Takashima  
35-6 Adachi-2-Chome  
Adachi-ku  
Tokyo 120, Japan

John F. Williams  
522 Colina Terrace  
Monterey Park, CA 91754

Herbert Nelson  
620 S. Fifth St., Apt. A-6  
DeKalb, IL 60115

### NEW ADDRESSES...

#### PLEASE NOTE!

Gerald Page  
1609 Monrovia St.  
Costa Mesa, CA 92627

William Fraker  
15516 Sunset Blvd. #302  
Pacific Palisades, CA 90272

Dr. Randol Hooper, MD.  
601 E. Matthews  
Jonesboro, AR 72401

European Society for the  
History of Photography  
Provincial Museum voor Fotografie  
Waelse Kaai 46  
B-2000 Antwerp, Belgium

### NEW BLACK #S!!

THE FOLLOWING ADDITIONS TO OUR BLACK BODY LIST ARE MOSTLY THE RESULT OF MY RECENT TRIP TO JAPAN WHERE THEY ARE MORE AVAILABLE. PLEASE ADD THESE NEW NUMBERS.

6146101	6180604	6180661	6180734
6180886	6194013	6194297	6202459
6206888	6206899	6209633	6209652
6215417	6307454	6320480	6320826
6320961	6322503	6600115	6600223

### NEXT ISSUE

The deadline for the next issue of "THE NIKON JOURNAL" will be June 1, 1987. I hope to have more information on what I saw in Japan, including photographs, prices and, if possible, something on the factory prototypes as well. Also scheduled is the fourth installment in the Higham series on repairing the early Nikons. Please get all contributions to me by then. Thank you.

### EDITOR'S NOTE!

You will note that the Odds n' Ends feature is missing this issue and that this page has been moved to the back cover. The reason is that I wanted to run the two page ad as it was done originally, on facing pages, to get the best effect. The only way I could do it is this way. The next issue will see everything return to its "normal" position, but then "normal" is a relative thing! I hope the effect of this ad, which I feel is the most interesting ever run by Ehrenreich because of what it shows, offsets these small changes. R. Rotoloni.  
(THIS AD APPEARED IN THE JUNE 1960 ISSUE OF MODERN PHOTOGRAPHY.)