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NHS-45

11th ANNIVERSARY ISSUE!!
The Nikon  JOURNAL



THIS ISSUE..

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PG.5--ARAKAWA TRILOGY REVIEWED
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ROBERT ROTOLONI
EDITOR/PUBLISHER



THE
NIKON
JOURNAL

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EDITORIAL

It seems like just yesterday we were talking about our upcoming 10th Anniversary issue, and here we are with our 11th! The way time seems to be flying by our 12th year will probably be upon us before we even know it. Eleven years is a long time for any publication to be around and we should all be proud of it. Since much of what goes into the Journal is done by members, it is a group effort, and the Society as a whole should congratulate itself.

It is always an effort to keep each succeeding issue lively and interesting, and more so as time goes by. I try to present a diverse mix of articles and subject matter to appeal to as many interests as possible. Sometimes I succeed while other times I do not. Recently a member declined to rejoin and took the time to write me and tell me why, which is something that has not happened often in the past. I would like you to read his letter on page 20 and if you have any comments, either way, I would be interested in hearing them. Criticism is a healthy thing, for it keeps us on our toes and results in a better product.

The main article this issue is a departure from the norm, as it is not about a piece of equipment and doesn't contain a single photo of some rare or unusual item. What it does contain is information, the kind of information that historians and writers need to correctly discuss the fine points of their chosen subject. When first researching my books as far back as 1980, I obviously needed many sources of information. One such source was a series of articles in Camera Collectors News published in Osaka, Japan, part of which I had translated, and which formed the core information for the "history" section of both books. I learned that some of the information in those articles was culled from yet another series of articles that resulted in the publication of two books (later joined by a third), by Mr. Tatsuhiro Arakawa. I was fortunate to be able to obtain copies through one of my contacts in Japan, member Tsuyoshi Konno, and have had Arakawa's books in my library for many years. However, it was not until mid-1990 that I was able to make direct contact with him. These last 4 plus years have been spent getting sections of the books translated and exchanging letters in the hope of eventually producing a series of articles that would contain selected pieces of historical information that you would find interesting. It has finally happened, with this first article starting on page 5. However, it would not have occurred without the help of member George Landon and his wife Kyoko Saegusa. The translations are the result of their work and Kyoko has actually made personal contact with Mr. Arakawa at his home in Tokyo! Believe me when I say that this article has had the longest gestation period of any we have ever done and much work has gone into it. George & Kyoko have volunteered and lot of time and expense to this project and deserve our thanks. This first installment is a translation of a review of the Arakawa Trilogy never before published in English! It gives you a good idea of the contents of all three books and we hope to publish excerpts in the future. Mr. Arakawa has given us permission to translate his work. This is another "first" for the Society and our Journal and something we should be proud of. I already have a start on the next installment, so more next issue

Other articles this issue include one on the unusual "Rafuray" copy of the Nikon S2 (ever hear of it?). I may do a follow up article on the "Condor" series of copies from which the Rafuray sprung, as well as a few others you may not know of, but if you do have what can be called a Nikon copy let me know about it!

We have another installment by Rich Lane on a great pair of WWII vintage Nikon binoculars that he seems to find with such ease (why can't I?). Also this issue the F-Spot is about the late lamented Nikon F3AF, one of the more unusual reflex models, & a camera with all the prerequisites for a future collectable item.

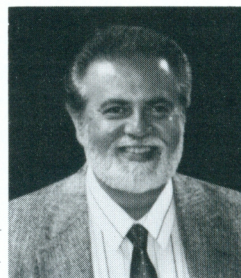
Also we have two pages of reviews of various books and literature pertaining to Nikon or the work of members of the Society. There is a great deal of activity out there in the publishing world, with many interesting works available to the collector.

This is the "Final Call" for anyone wishing to be listed in the NHS member directory. Peter Lownds is about ready to put it together, but only those who participate by sending in their information will receive a copy.

Two years from now (September 1996) marks 50 years since the "birth" of the Nikon! Remember "609"? Well in two years we have... "609+50"! So what should be do about it? What will Nikon do about it? Will they do anything about it? A good question, and one worth discussing. Maybe, just maybe, we can come up with something unique to commemorate this special milestone. A specially engraved current model Nikon is first to come to mind! Could Nikon be thinking along these lines? How about one with the "NHS" logo? Any suggestions? TELL ME!! Better yet! Write to Nikon and tell them, but remember to mention that you belong to the only organized entity that is preserving "their" heritage!

I would like to announce that the members can pay their dues using VISA, Mastercard or Discover. Now this will benefit foreign members the most, but is available to all. I hope that it makes the paying of dues a little easier for my many members all over the world. Also, don't forget the Society has a 24 hour Fax number for efficient and quick communication. It is....(708) 895-9663. Please use it!

NHS-Con5 is already being discussed (believe it or not!). I hope to have ready for NHS-46 a questionnaire for you that will help us get a better feel for what you want in a convention and what it would take to get you to attend. Where should the next one be held? Who is willing to do the leg-work if it is held elsewhere besides Chicago? Look for it in NHS-46, and have a great Holiday season!!



ROBERT ROTOLONI
EDITOR/PUBLISHER

A Make Believe Nikon S2!

THE RAFURAY?

by Robert J. Rotoloni

We all have heard of "copy collectors", the most specialized being those who search out the many copies of the screw mount Leicas made over the years in nearly every industrialized country on the planet. Nothing will ever equal the Leica for inspiring copies, but have the Nikon rangefinders ever been copied? Would anyone copy a camera that itself has been called a copy? (Unjustly of course, as we all know that the original Nikon I was not a copy of the Contax, but a blending of features from that camera and the Leica, to produce a unique product.) As time passed the Nikon became less a follower and more an innovator, until it finally displaced the Contax and became a truly trendsetting design. But was the Nikon ever copied in any form?

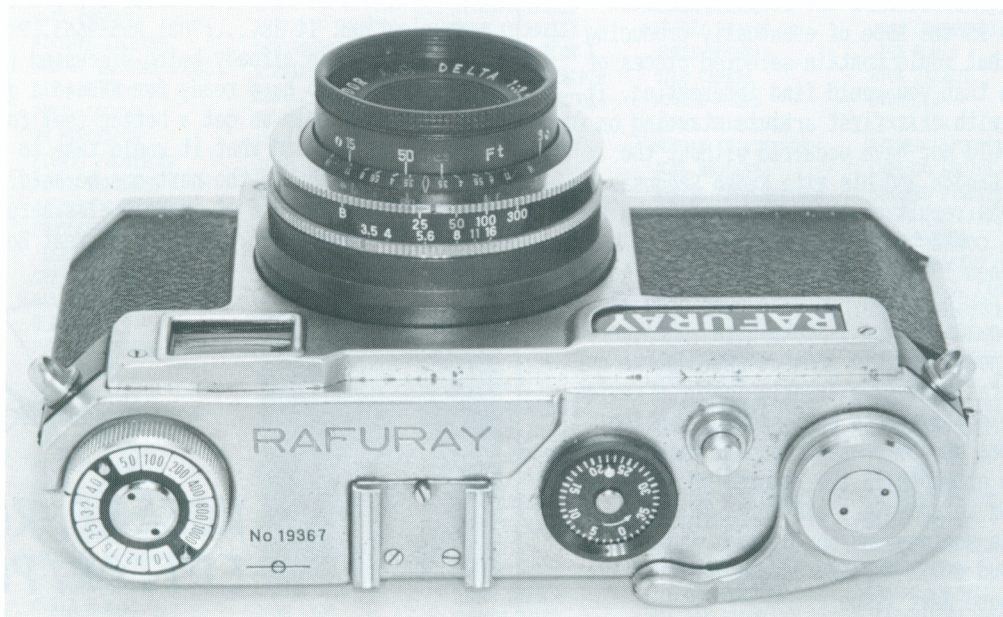
Actually...Yes! And more than once! But we have to start somewhere, so we begin with a camera that I found at a local Chicago show about 15 years ago. When I first spotted it tucked away towards the back of one of the tables, I thought I had found a Nikon S2, since the left front half with the nameplate was hidden behind another camera. I really thought I had an S2...until I walked up to the table and picked up one of the weirdest cameras I've ever seen! I found myself examining not an S2, but a "Rafuray"! My first thought being...what the hell is a Rafuray?

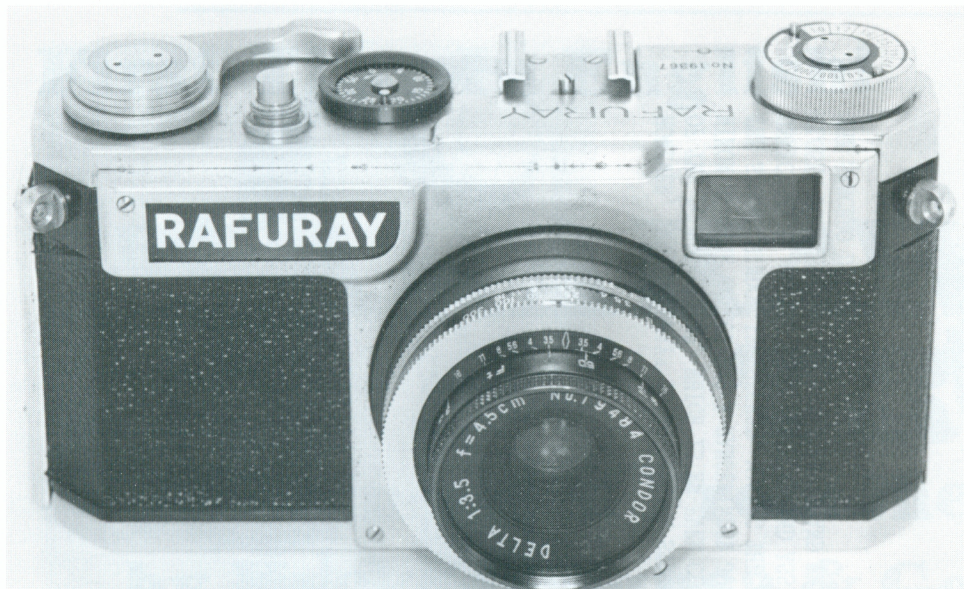
Once you get past the really strange Rafuray nameplate, the source for this weird little camera becomes obvious...

note that the lens is a "Condor Delta f3.5". So...? The key word here is "Condor" and I don't mean the famous Italian line of Galileo Condor rangefinder cameras. What this baby belongs to is the not so famous line of "Condor" 35mm RF cameras produced by the Japanese manufacturer "Sanyo Kogaku-Kikai Co., Ltd." during the fifties. This Condor line consists of at least 2 models that are dead ringers for the Nikon S2, plus this model, which is actually a stripped down version of the Condor IIIs, pictured here for comparison (along with a "real" S2!).

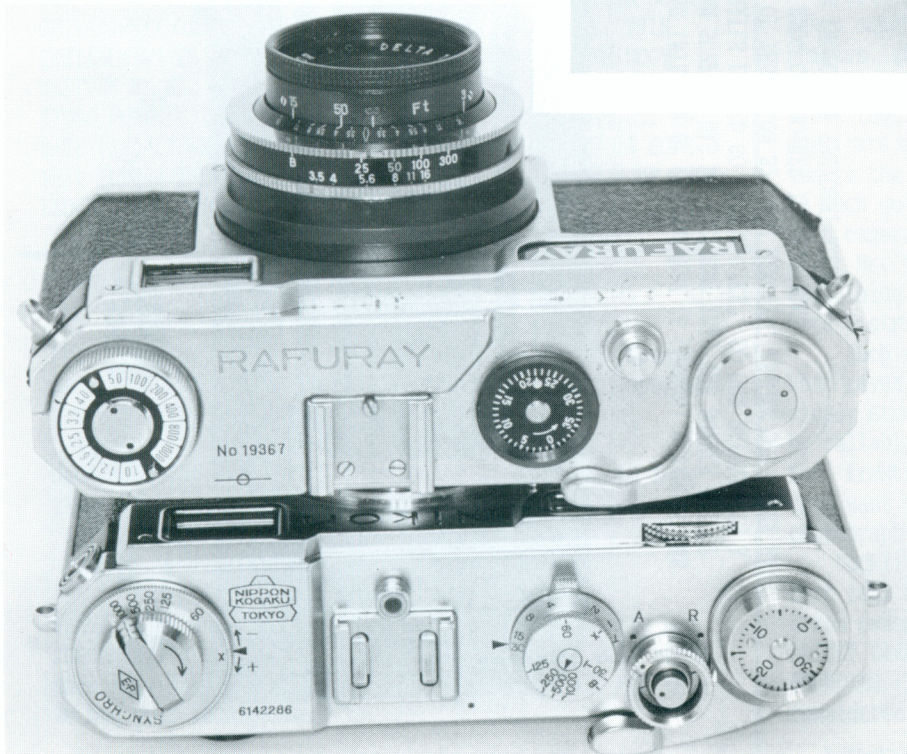
The Condor IIIs and the Rafuray are the same camera, except that the Rafuray has no rangefinder, only a simple optical viewfinder, a slower f3.5 "Delta" lens, and a more limited shutter range, although the top speed for both is 1/300sec. Obviously the shutter is of the leaf type, not a focal plane. Also the Rafuray has knob rewind and not the lever type, and a differently configured ASA dial surrounding this knob. Otherwise, compare the photos, and you are looking at two different versions of the same camera.

I hope to have future articles on the Condor series, one of which looks so much like an S2 its almost scary, as well as other "Nikon Copies". Who knows, maybe someday we will have a sub-catagory of "copy collectors" scouring the countryside looking for "make-believe" Nikons, and enjoying every minute of it!



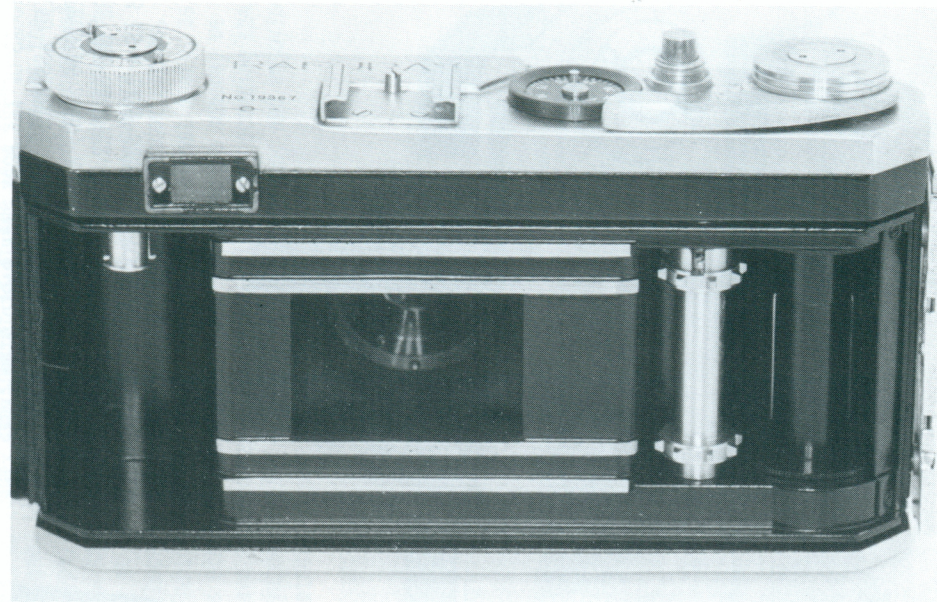


IS IT AN S2 OR ISN'T IT? IMAGINE SPOTTING THIS ITEM ON A DIMLY LIT TABLE WITH THE NAMEPLATE PARTIALLY OBSCURED. IT IS OBVIOUS THAT THE "RAFURAY" IS A KNOCK-OFF OF THE S2 RIGHT DOWN TO A FRONT PLATE THAT IS "ALMOST" INTERCHANGEABLE (YES I TRIED AND NEARLY GOT IT TO WORK ON A COUPLE OF S2 BODIES!) ALSO NOTE THE GENERAL CONTOURS OF THE BODY, THE RAPID WIND LEVER, THE REWIND ASSEMBLY, THE ACCESSORY SHOE LOCATION AND PROTRUDING STUD, AND THE FRAME COUNTER MOUNTED WHERE THE SHUTTER SPEED DIAL SHOULD BE (REMEMBER THIS IS A LEAF SHUTTER) TO ENFORCE THE ILLUSION.

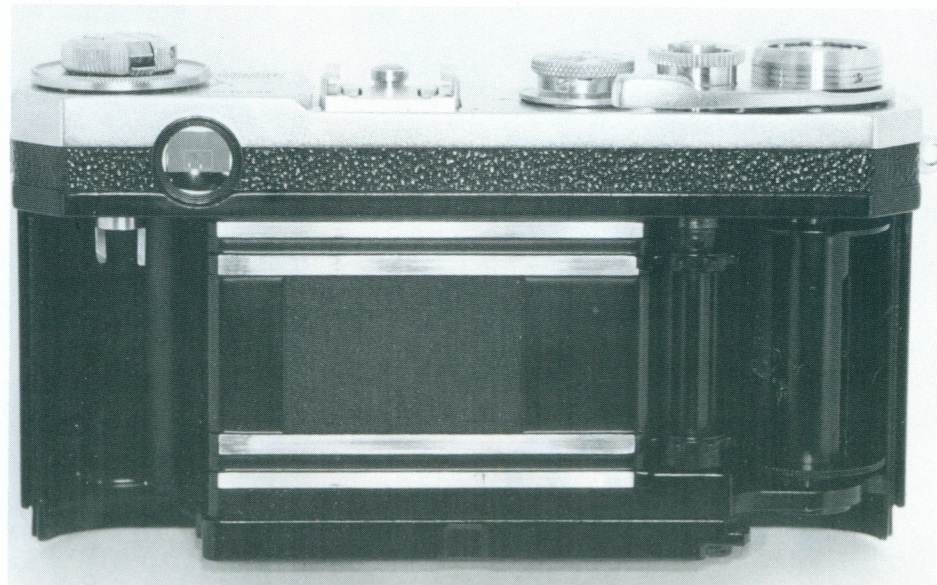




HOWEVER, THE "RAFURAY" IS ACTUALLY A STRIPPED DOWN VERSION OF THE "CONDOR III s", WHICH IS AN EVEN CLOSER COPY OF THE NIKON S2! THE CONDOR HAS A RANGEFINDER JUST LIKE THE S2 SO THE SECOND WINDOW IS PRESENT, MAKING THE LARGE NAMEPLATE UNNECESSARY. ON THE CONDOR THE REWIND ASSEMBLY IS EVEN CLOSER TO THE S2 AS IT HAS A LEVER AND THE ASA DIAL MIMICS THE SYNCHRO DIAL OF THE S2.



EVEN THE INTERIOR OF THE RAFURAY (& CONDOR) RESEMBLE THE S2. I AM SURE IT WAS NO ACCIDENT THAT THE DOUBLE SET OF GUIDE RAILS LOOKED SO "NIKON-LIKE". SO OUR RAFURAY IS A COUSIN OF THE NIKON S2 ONCE REMOVED. ANYONE OUT THERE HAVE ONE OR KNOW OF ANOTHER INCARNATION?
(CONDOR PHOTOS BY TSUYOSHI KONNO)



First Time In English!

A Review

THE ARAKAWA TRILOGY

Translated From the Japanese

by Kyoko Saegusa & George Landon

INTRODUCTION: I HAVE OFTEN BEEN ASKED WHAT WERE SOME OF MY SOURCES OF HISTORICAL INFORMATION ABOUT NIPPON KOGAKU AND THE BEGINNINGS OF THE NIKON LINE WHEN FIRST WRITING MY BOOKS OVER 10 YEARS AGO. OBVIOUSLY, THERE WERE MANY, BUT A MAJOR ONE CONSISTED OF THE FIRST TWO BOOKS IN THE "ARAKAWA TRILOGY", NAMELY "THE BRIGHT DARKBOX" & "THE NIKON STORY". I WAS ABLE TO HAVE SMALL SECTIONS TRANSLATED THAT PROVED TO BE VERY HELPFUL IN DETERMINING WHAT WAS GOING ON IN THOSE EARLY YEARS. HOWEVER, ONLY SMALL SECTIONS WERE AVAILABLE TO ME, WHILE KNOWING THAT BOTH BOOKS WERE FULL OF USEFUL AND UNKNOWN (IN THE WEST) INFORMATION. WITH THE HELP OF MEMBER GEORGE Landon AND HIS WIFE, KYOKO SAEGUSA, I WAS ABLE TO MAKE CONTACT WITH MR. ARAKAWA AND AN EXCHANGE OF LETTERS RESULTED. KYOKO HAS EVEN VISITED WITH HIM IN JAPAN. WHAT WE HAVE HERE IS, HOPEFULLY, THE FIRST OF A SERIES OF TRANSLATIONS SHE WILL PRODUCE FOR US THAT WILL OPEN UP THIS SOURCE OF INFORMATION FOR ALL NIKON COLLECTORS WORLDWIDE. THIS INSTALLMENT IS A TRANSLATION OF A REVIEW OF THE TRILOGY WRITTEN BY MR. S. ARAKAWA. I WOULD LIKE TO THANK GEORGE AND KYOKO FOR ALL THE WORK THEY HAVE PUT INTO THIS PROJECT TO DATE (AND IT WAS A LOT OF WORK), AND THE THREE OF US HOPE THAT FUTURE INSTALLMENTS WILL DO MUCH TO INCREASE YOUR KNOWLEDGE OF THE HISTORY OF NIPPON KOGAKU & NIKON.....(RJR)

About the Translators

Kyoko Saegusa, a native of Japan, is Lecturer in Japanese at Arizona State University, and a translator of Japanese accredited by the American Translators Association.

George Landon is a retired professor of English and long time Nikon user.

About Translation

The English and Japanese languages are grammatically and rhetorically very different. A translated text will often seem more bumpy to the reader than the original. For this we beg your indulgence.

THREE BOOKS THAT CONVEY THE TRUTH

Quite a few Nikon users are interested in knowing how the Nikon cameras were born and how they evolved. The same is true for Canon lovers. Some of the Nikon and Canon devotees who are interested in the history of these cameras do research by examining various models of these cameras from the past and collecting catalogs and users manuals from the manufacturers. These researchers seem to examine individual cameras and compare different models in order to follow the changes in design and structure and to determine the chronology. Such research is important, and it is fun. However, the significance of such research is limited, and the researcher will inevitably run into a wall. The information a camera itself presents seems to be very limited.

Let us consider an example: duplicate serial numbers. Nikon cameras have been known to have duplicate serial numbers. It has also long been known that the serial number of one of the pair has a "." (dot) before the number. However, that is all that the camera could tell. Why were such duplicate numbers created? How were such products distributed to the general public? People do not know the answers to such questions, let alone imagine that there were forty such cameras (20 pairs). We came to know this fact only after Mr. Tatsuhiro Arakawa published a short article explaining how such products with duplicate serial numbers were distributed.

Such reliable literature and documents transmit facts that reveal the true history that cannot be obtained from simply studying objects. Regrettably it is not easy to come by reliable literature and documents. A lot of researchers feel frustrated because they do not have access to what they want to know. Manufacturer's brochures and articles in photography magazines will not ease such frustration.

Luckily, Nikon researchers are endowed with three books that tell the true story of the birth and development of Nikon cameras in great detail. The three books are THE BRIGHT DARKBOX (1975), THE NIKON STORY (1981) and THE FOUNDING (1986) by Mr. Tatsuhiro Arakawa. This trilogy is considered by Nikon researchers to be must reading.

THE BRIGHT DARKBOX.....A Summary

Mr. Arakawa's first book has a strange title. In the old days in Japan, a camera body was called a darkbox. The first Nikon was just that kind of a camera. Thus the title of this book. "The Bright Darkbox", which reveals to the reader numerous new facts (of which the above episode is just one), was first published as a series of 12 articles in the monthly "Daily Camera" from July 1973 to July 1974. The series drew a great response from people who were interested in cameras. Mr. Arakawa revised and expanded the articles and published them as a book in February 1975. It consists of 7 chapters.

Intro. Chapter: The 2606th Year of the Founding of Japan.

The first Nikon cameras were 20, with the serial numbers of 6091-60920. this chapter reveals what the first 3 digits of the serial number signify.

Chapter One: A Trouble-Filled Future.

This chapter reveals how the name "Nikon" came about, told in detail by the author who was himself the godfather of the name. Also the reader will find out why the first model, the Nikon I, adopted the 24x32 format.

Chapter Two: Separation and Stagnation.

In numerous episodes this chapter depicts the struggle of Nippon Kogaku as it switched its production from optical weaponry to cameras. It also tells the history of the separation between Nippon Kogaku and Seiki Kogaku, which had begun camera production with the full support of Nippon Kogaku. Another is the story behind the creation of the Model M with its unusual 24x34 format.

Chapter Three: Luck and reality.

It is a fact that the Korean War was a turning point for the Japanese camera industry. However, an episode entitled "A Long Letter" tells how this did not directly translate into a tremendous increase in the number of Nikon camera exports. Luck alone did not pave the path. Nikon had to struggle on its own to stay on a path which would lead to the world market.

Chapter Four: The Long, Long Road.

The path was a long steep one. Nikon designers had been struggling to improve the poor functioning of the finder, the weakest point in their product, with little progress. Furthermore, the birth of the Leica M3 hit them very hard and created a new wall in front of them.

A breakthrough came when they introduced the S2. U.S. newspapers and photo magazines reviewed this product in

detail. "Consumer Reports", June 1955, gave the S2 their highest rating, saying that they would recommend the S2 as the best 35mm camera! This contributed to the beginning of serious exporting of Nikon equipment to the U.S. This was 4 years after "LIFE" photojournalists praised Nikkor lenses. This chapter tells the interesting history of "The Era of the S." It led to the creation of the SP, the best of the RF Nikons. However, this era did not last long.

Chapter Five: Quick Return.

The main direction in small precision cameras shifted from the coupled rangefinder to the single lens reflex in the late 50s'. Nikon also made the change in 1959 with their "F". However, it was not a smooth beginning: Nikon had a patent problem with a manufacturer who had earlier developed an SLR. Chapter 5 tells the chronology and final summation of the dispute. The "F" was a popular camera & Nikon decided to put all their eggs in one basket. The "Era of the S" was over; however, this chapter reveals that the flame continued to burn for a long time afterward.

Final Chapter: Going with the One Who is Leaving.

The "F" sold well but management made a blunder by introducing an SLR camera with a lens-shutter, which downgraded their achievements. In the meantime, despite such failure, the Nikon F was mass produced for 15 years, which established an astounding, unprecedented record for single model camera production.

The author concludes this chapter with a report on an article in "The Nippon Keizai Shinbun" newspaper, January 8, 1974, entitled "The Disappearing Nikon F", which came out as soon as the discontinuance of the "F" was announced. The article reports that even rival manufacturers were sorry about the end of this gem of a camera.

Here is his farewell to the "F" and his conclusion for this book.....

"(Japanese cameras) finally made it to the top of the world when they produced the "F". A quarter century of the Japanese camera industry's progress fill a glorious page in history. To my eyes, however, overlying all the cameras that one by one left the nest, is the image of that "bright darkbox." The "F" is also the last of the cameras I worked with, and, even rival manufacturers and devotees lament its exit as it went out of production. I will end this story with the one who is leaving."

PART II.....The Second Book.

The Goal Is a Quest for Truth.

There are some differences between Mr. Arakawa's first book, "The Bright Darkbox", and his 2nd and 3rd books, "The Nikon Story" and "The Founding". His first book contains memoirs of the time period when the author had direct involvement with Nikon, and he used concurrent records and documents. The 2nd & 3rd books are different in character.

**ANOTHER
"NHS"
EXCLUSIVE!**

The author had long lamented that the history of small precision camera production in Japan was not always reported accurately. With the opportunity to write "The Bright Darkbox", he began to correct the mistakes using reliable documents. However, no matter how insignificant the subject matter, writing history, unlike writing memoirs, requires careful preparation. The author was careful and thorough in the preparatory research and collection of documents. One can imagine what it took to write these books as there are 6 years between "Darkbox" and "The Nikon Story", and 5 more years until "The Founding". His research diary tells us that he spent 12 days in a row in the archives at the Patent Office, and 35 days in a row at the National Diet Library in order to review a few thousand pages of documents. It also tells us he interviewed dozens of "living witnesses." Such research culminated in over 100 document files and 2,000 index cards. The 35 tapes that recorded the testimony of the people involved are irreplaceable, now that quite a few are no longer alive.

Having built a foundation, and having cross-examined all the data, the author began writing the second and third books with the goal of pursuing the truth.

THE NIKON STORY, A SUMMARY

The second book, published in June 1981, consists of two parts. Part I chronicles Nikon as a company: Part II is a history of its products. Part I was originally published as a series of 6 articles in a bi-monthly magazine, "Camera Review, July 1980-May 1981."

The series was very popular. Episode 4, "The Birth of the Hansa Canon", which rectified the previously reported story about how Seiki Kogaku (Precision Optics, now Canon) was founded, generated an especially strong reaction among its readers. The most striking revelation was that Seiki Kogaku started with the full support of Nippon Kogaku, and that the coupled rangefinder mechanism, the heart of the Honsa Canon, their first precision camera, was designed and manufactured by Nikon!

The book has 3 chapters and is a compilation of the above mentioned 6 articles and a narration of the history of Nikon products.

Chapter One: Residents of German Village.

The history of the Nikon company starts with the founding of Japan Optical Industry, Co., Ltd., in 1917, whose purpose was to manufacture optical weaponry. This chapter concisely describes the events that led to its founding and the termination of its optical weaponry mission when Japan lost the war in 1945. It also depicts the dawn of the Japanese optical industry. Some interesting episodes include the story of the Fujii brothers who founded Fujii Lens Manufacturing, precursor of Nippon Kogaku, and the story of 8 optical engineers who, upon invitation, came all the way from Germany to work for the company. However, the most newsworthy episode is the "Birth of the Hansa Canon", which was expanded greatly in section 5 of this chapter.

Chapter Two: A Report from Rochester.

With the end of WWII, the company lost its largest clients, namely the Army and the Navy, and it now had to transform itself into a producer of civilian goods in order to survive. This chapter, utilizing abundant documents, tells, with precision and detail, the story of this company which had to produce goods that it was not accustomed to manufacturing, which eventually decided to expand its production into the uncharted area of small precision cameras, and gave birth to the Nikon!

Despite its efforts, the product was far from outstanding. At the end of this chapter there is a full reproduction of a report that attested to the quality and function of the first Nikon, later known as the Nikon I. It is the "Marjorum Report", written by a renowned engineer from Rochester, describing in great detail the test results on Nikon I #609194. The evaluation was very harsh, and the Nikon engineers had to live with the criticism!

This chapter also reveals numerous facts and episodes that had not been made public before. Among them, the most noteworthy is the detailed account of the circumstances in which Nippon Kogaku, which had given total support to Canon since its founding, severed its relationship with them.

Chapter Three: The Age of the Nikon S.

The "Marjorum Report" pointed out the problem of the unusual 24mm x 32mm frame size that was used on the Nikon I. The re-working of the Nikon started with changing the frame size to the standard 24mm x 36mm. However, the engineers had to use existing parts, and the best they could do was change to a 24mm x 34mm frame. This model with a half-way size was named the Nikon M. After it came the Nikon S, with built in flash synchronization. This was the beginning of the "Age of the Nikon S".

This chapter documents, in great detail and precision using numerous data, the entire history of the Age of the Nikon S up to the birth of the Nikon SP, the foremost Nikon rangefinder 35. The greatest technical problem for Nikon at this time was always how to improve the rangefinder mechanism. This chapter describes with astonishing detail the struggle to solve the problem. The detail and reliability of this account of the Age of the S, in which Nikon historians and collectors are most interested, is one reason why this book is said to surpass others.

Appendices: Two Charts.

At the end of this book are 2 charts that will contribute to Nikon research. One of them is called, "The Orders for Manufacturing Nikon (S Series)." Each order lists the quantity to be manufactured and we are able to see the exact quantity of each type made. The other chart is called "Nikon (S Series) Interchangeable Lenses." It lists the focal ratio, angle of coverage and number of elements used for all the S series lenses. In the remarks column, it is indicated that lenses for Leica and Contax cameras were also manufactured. For special purpose lenses, the purpose is listed, such as for reflex box, or for bellows, etc. Each of the charts is only one page long, but each is a very important document.

THE FOUNDING, A SUMMARY.

The third book was published in June 1986. It documents the birth of Canon cameras, and has a very different character from the previous two books.

Manufacturing of small precision cameras began in the early 1930s' in Japan. However, the name of the man who dared to challenge the German camera industry and begin manufacturing small precision cameras that were comparable to the Leica, and the man who approached him with this daring idea, were quickly forgotten in the late 40s' when the Japanese camera industry was beginning to grow. From then on, their names were rarely mentioned when people talked about what went on in the industry.

The episode called "The Birth of the Hansa Canon", in the January 1981 issue of "Camera Review" and in chapter one, section 5 of the "Nikon Story", revived these two names, and unveiled the true story of the long obscured founding of Canon.

The names of the founder, Saburo Uchida, and the inspirer, Goro Yoshida, were revived, and the story of how they came to tackle the difficult job of manufacturing Japan's first small precision camera was revealed. It came as a shock to find out that the first Canon coupled rangefinder mechanism was manufactured by Nippon Kogaku! People now had a new question: How was it that such an important fact, which should not have been excluded from the history of the Japanese camera industry, had been forgotten for such a long time? The third book, "The Founding", was written to answer anew, in one volume, this and other such questions about the founding of Canon.

The book consists of the following three chapters...

Chapter One: The Myths and the Truth.

The author decided to call all the false stories on the founding of Canon "the myths", and to contrast these with the truth, offering accurate and reliable documentation of this very important part of the history of the Japanese camera industry. What motivated the author was a postcard from a reader of his first book.

In "The Bright Darkbox", the author directly cited the article on the founding of Canon which had appeared in "Forty Years", the history of Nippon Kogaku, published by Nikon in 1960. It turned out that the article in this book was not accurate. It is difficult to understand why such an inaccurate account was presented in the official history of Nippon Kogaku, but even before a reader pointed it out to him, the author had been feeling guilty about his laziness in simply citing the article as it had appeared.

The author had been pursuing the truth in the meantime, and he discovered that Saburo Uchida, the founder, was still alive. By talking to him he also discovered that Mrs. Uchida was a younger sister of Goro Yoshida, the inspirer. Through these two people the author began to find out the whereabouts of some of the people who knew how Canon began. As I have stated above, the truth about the founding of

Canon was gradually revealed through the testimonials of these people and the accumulation of meticulous research documentation. The story was a history of camera making as well as human drama.

Chapter Two: Testimony of Truth.

This chapter records the truth about the founding of Canon as revealed by the author's research, with numerous documents and much testimony to back it up.

The history of Canon began when, around 1930, a man named Goro Yoshida had an idea to make small precision cameras in Japan that were comparable to the Leica D, which had just come out. Yoshida talked about his idea to Saburo Uchida, his brother-in-law and a stockbroker, and asked for help. Uchida had no interest in cameras whatsoever, but decided to go into the camera business, because he remembered that his mentor used to say that Japan, being a nation of scarce resources, would do well with products for which the cost of materials was low, and for which advanced brain work and technology was required. Seiki Kogaku Kenkyusho (Precision Optics Institute) was founded in Roppongi, Tokyo, in August 1933, and immediately began operations. This institute was the first small precision camera factory in Japan. Uchida brought in Takeo Maeda to help with sales and operations.

Yoshida was in charge of designing and trial manufacturing of cameras. The work was rough going due to technical problems, and there was no prospect of producing a saleable product. Uchida was exasperated. His elder brother who had been involved with Nippon Kogaku as a supervisor from the Navy, suggested that Uchida visit Nippon Kogaku and ask for cooperation in camera making and supplying lenses. Nippon Kogaku agreed to cooperate, designed and manufactured a coupled rangefinder mechanism, mounted it in the cameras that were brought in with the shutters in place, and completed the cameras. Nippon Kogaku had already succeeded in the designing and trial manufacturing of 35mm camera lenses, and thus, by installing its lens, was able to complete the camera that Yoshida had dreamed about.

The first small precision camera in Japan was sold by the name of the "Honsa Canon", carrying the distributor's brand name. Encouraged by the popularity of the camera, Uchida built a new factory in Nakane-cho, Meguro-ku, and moved the operation from Roppongi. In August 1937, the company was changed over from Uchida's private enterprise to a stock company. The new company left the president's position vacant, and Uchida became executive director. Uchida brought in Mr. T. Mitarai to be one of the investors and gave him the position of auditor. Mitarai was a gynecologist who presided at the birth of Uchida's son.

Uchida was the founder of Canon, and was chief in charge of the management. In September 1942, however, Uchida was asked to step down against his will, and Mitarai took his place. The second half of this chapter cautiously follows the drama of the purging of the founder.

Chapter Three: Establishing the Myths.

Uchida, the founder, who had to leave the top position against his will, let go of everything related to Canon soon after WWII was over, and completely washed his hands of the company he had started.

After the founder was gone, his name was quickly forgotten, and a false story began to circulate as if it had been the truth: it held that a person totally unrelated to the founding of the company had been the founder. That story gradually spread, and the media came to assume it to be true without questioning it. The author calls it "a myth." This chapter, using several anecdotes, describes in a very interesting manner the process of creating such a corporate myths.

Postscript.

The postscript to this book has a very significant role, though it is only a few pages long. It reveals the author's candid opinion about how such myths were created and how people came to believe in them.

The author seems to believe that the main reason for the creation of such myths is evident in the silence among those who were thoroughly familiar with the circumstances surrounding the founding of the company and in the pressure that enforced such silence. The author points out that the company never acted to correct the mistaken accounts when the media made false reports concerning the founding. He must think that the pressure came from within the company.

A book such as this one, which challenges myths and reveals truth, is not desirable to such power. All kinds of trouble could erupt. The author went ahead and wrote on such a topic because of his convictions and his desire to reveal the truth.

Final Words.

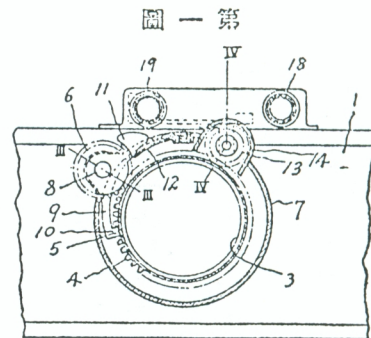
As the success of the Japanese small precision camera industry grows, so does interest in it, which continues to produce such high quality products at such low prices. The Japanese camera industry used to simply copy European and American products, and all they produced were middle grade products. When did the Japanese camera industry begin its transformation into the preeminent force in the world? Many people wanted to know the truth. Unfortunately, it had not been an easy task to fulfill such a demand in the past because there was no adequate literature.

The Japan Camera Industry Assoc., an organization of camera manufacturers, published a large volume called, "The History of the Development of Postwar Japanese Cameras" in 1971. Even this book could not satisfy the desire of the people described above. The driving force in the development of postwar Japanese cameras was in small precision cameras, and not the middle grade items. If one wants to talk about the development of small precision cameras in Japan, one cannot avoid mentioning the two people who founded Canon: one who dreamed of manufacturing Japanese

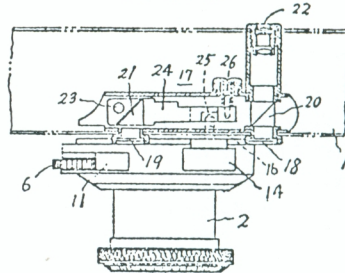
cameras comparable to the Leica, and the other who incorporated the dream into a business that produced the Canon camera. However, the above book makes no mention of the two names, let alone their achievements. There is no mention whatsoever of the fact that not only lenses, but also the coupled rangefinder mechanism, the core mechanism, was designed, manufactured and assembled into the cameras at the Nippon Kogaku factory.

We now know these facts for the first time, thanks to Mr. Arakawa's books. The episode concerning the founding of Canon alone makes us realize how useful his trilogy is to those who seek the truth about the history of the Japanese camera industry. This is why I recommend Mr. Arakawa's trilogy to Nikon and Canon researchers.

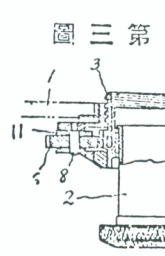
(NOW THAT YOU HAVE A GOOD BASIC IDEA OF WHAT THE THREE ARAKAWA BOOKS CONTAIN I HOPE TO FOLLOW THIS INSTALLMENT UP WITH FURTHER TRANSLATIONS THAT WILL PROVE INFORMATIVE. SET FOR NHS-46 IS AN ARTICLE ENTITLED "YAMANAKA'S IDEA" THAT I THINK YOU WILL FIND INTERESTING. BELOW IS A PAGE FROM ONE OF THE BOOKS, THE NIKON STORY, THAT WILL BE THE SUBJECT IN NHS-46. WHAT DO YOU THINK YAMANAKA'S IDEA WAS?...RJR)



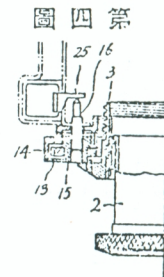
圖一第



圖二第



圖三第



圖四第

〔出願図面F〕ハンザキャノンの焦点調節機構

この考案は、一九三五(昭和一〇)年六月二十七日に、『写真機ニ於テ撮影距離ニ適応スルヤウ対物鏡ノ位置ヲ調整スル装置』という名称で、実用新案登録が出願されている。考案者は山中栄一、出願人は日本光学で、登録番号は第二九二一一号であった。
出願明細書によれば、この考案は「写真機ヲ兩手ニテ支持シタル儘一本ノ指ニテ操作歯輪ヲ廻転スルコトニ依リ容易ニ焦点ヲ調節スルヲ得且一定位置例ヘハ無限大距離ノ焦点位置ニ来レハ其ノ位置ニ自働的ニ錠止スルモノナルカ故ニ使用上ノ便益多キモノナリ」という。ニコンカメラにもそのままあてはまる説明である。登録請求の範囲は、「図面ニ示セル写真機ニ於テ歯輪(4)ニ缺歯部(5)ヲ

10

THE F --SPOT!!

by **Robert J. Rotoloni**

NIKON F3AF

Most professional grade Nikon reflex cameras tend to remain on the market for rather long periods of time when compared to most other brands. Witness the 15 year run for the "F", nearly 10 years for the F2 & F3 and even the new F4 has already been around for 6 years. Top drawer Nikons are so well designed & built that they stay viable in the marketplace for extended periods. However, even Nikon has produced a few special models that for one reason or another, have been comparatively short lived. One such model was the ground-breaking Nikon F3AF introduced in 1983 but gone by 1988. What is special about it..and what became of it?

What makes the F3AF special is that it is the very first serially produced and marketed, professional quality, 35mm SLR offering built-in thru-the-lens autofocus capability from Nikon (or anyone else for that matter)! Unique to this camera in all the world, is the ability to completely remove the autofocus module to decrease size and weight, and to increase dependability, needed in many real-world shooting situations. In other words, if the photographer feels the AF mechanism liable to damage or failure because of adverse conditions, or simply needs AF only part of the time, the Nikon F3AF is perfect, as it can satisfy the requirements of both worlds and do double duty. By simply exchanging the prism finder, the F3AF can instantly switch from autofocus, with all its convenience but added weight and complexity, to a good old manual focus Nikon F3 able to withstand most anything the working pro can throw at it. What more can you ask? For the professional, an F3AF body added to his stable of equipment allows him to take a peek at the convenience of AF, yet still have a body that will function with all of his lenses, screens and motors just like any other F3 body.

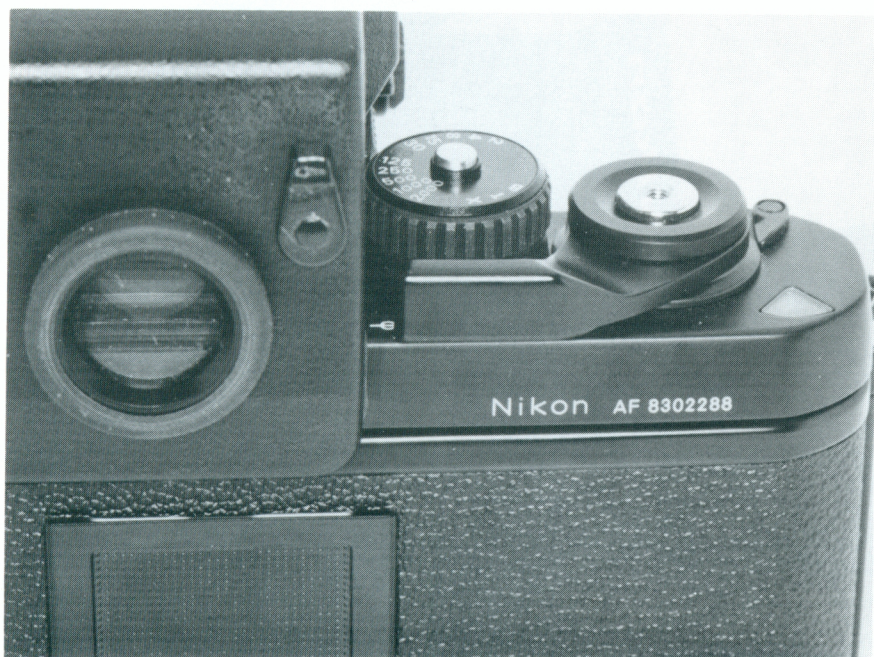
After this glorious introduction you might be wondering why the F3AF did not become the biggest selling F3 instead of a short lived dead end, for those are the facts. It just didn't make it, and the technology of a removable AF prism never went anywhere. Why? Well, the F4 of course! When the F4 came out in 1988 it could do everything the F3AF could, and much more, yet the AF was more integrated into the body and thus more protected. In addition, the F3AF is only a true autofocus camera when using one of its two special AF lenses, while the F4 became the centerpiece for an entire line of AF lenses! With lenses other than its special two, the F3AF only offers focus assistance, not true AF. Add to this the overwhelming technological advances seen in the F4 and you can see why the F3AF died. But....if I were you I would check out an F3AF while they are still available. It is actually a technical marvel onto itself, albeit a little off the mark and passe at this time. Made in relatively small numbers, unique looking and extremely well made, the F3AF is a guaranteed future collectable. New examples are still available (such as the one in this article) as well as the lenses and the very unique tele-extender made just for this model. It is really a beautiful piece of gear and something the Nikon collector should appreciate.

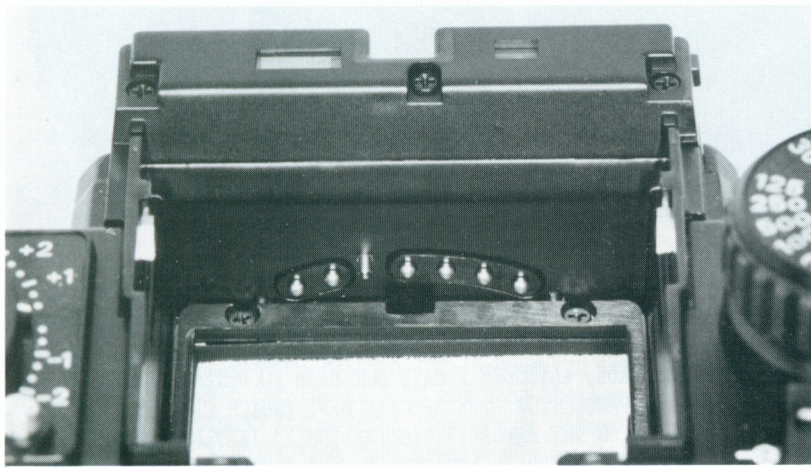
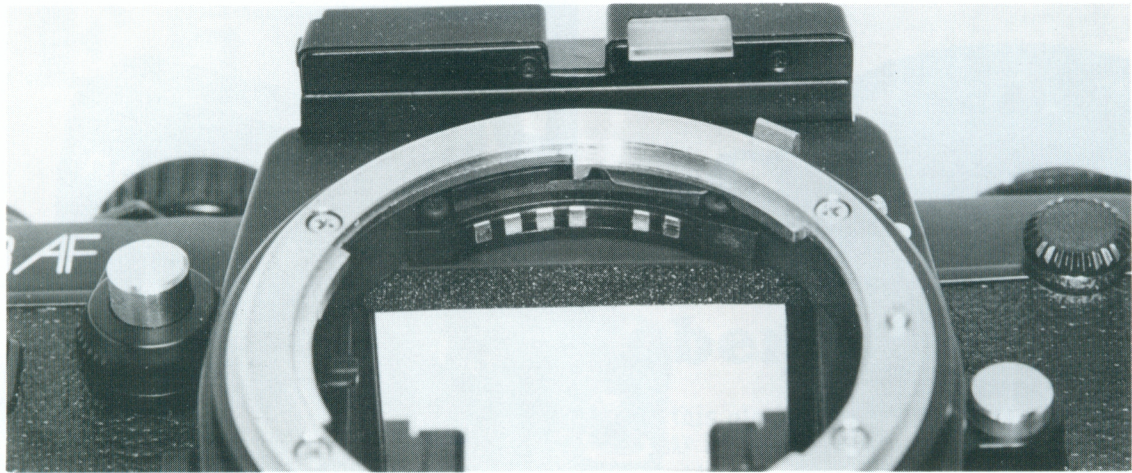




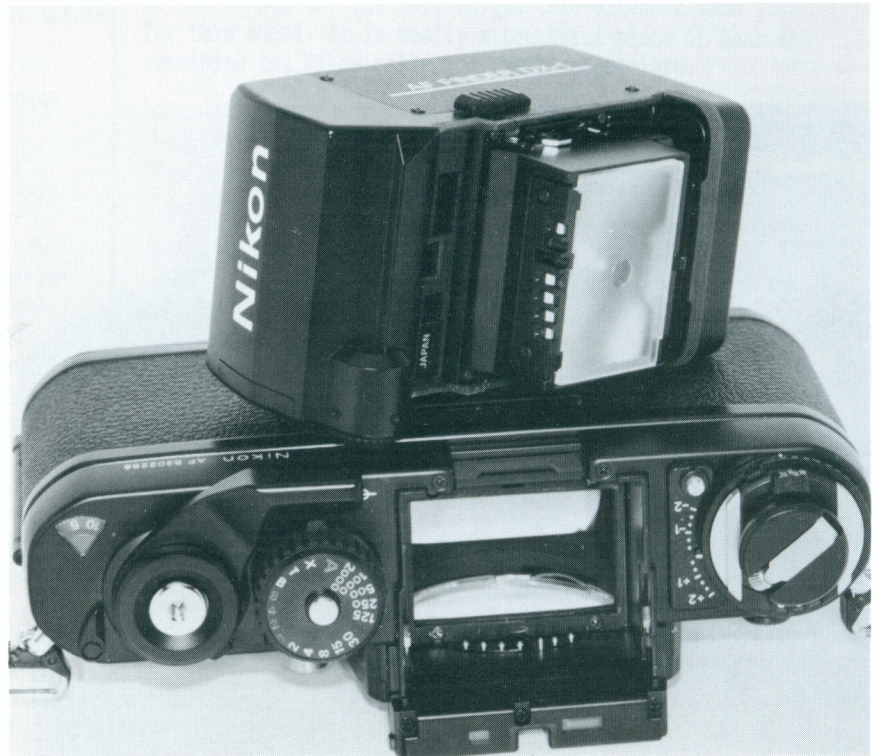
ONE OF THE SPECIAL LENSES PRODUCED FOR THE F3AF WAS THE 80MM/2.8 AF-NIKKOR PICTURED HERE. THE OTHER WAS THE 200MM /F3.5 AF-NIKKOR IF-ED WHICH WAS NOT AVAILABLE TO ME AT THIS TIME. BOTH LENSES FEATURED AF AS WELL AS MANUAL FOCUS. THE F3AF LOOKS A BIT UNGAINLY WITH THE VERY LARGE DX-1 FINDER MOUNTED, BUT IS ACTUALLY WELL BALANCED, TO SAY NOTHING OF LOOKING BETTER, ONCE THE 80 OR 200MM LENS IS MOUNTED.

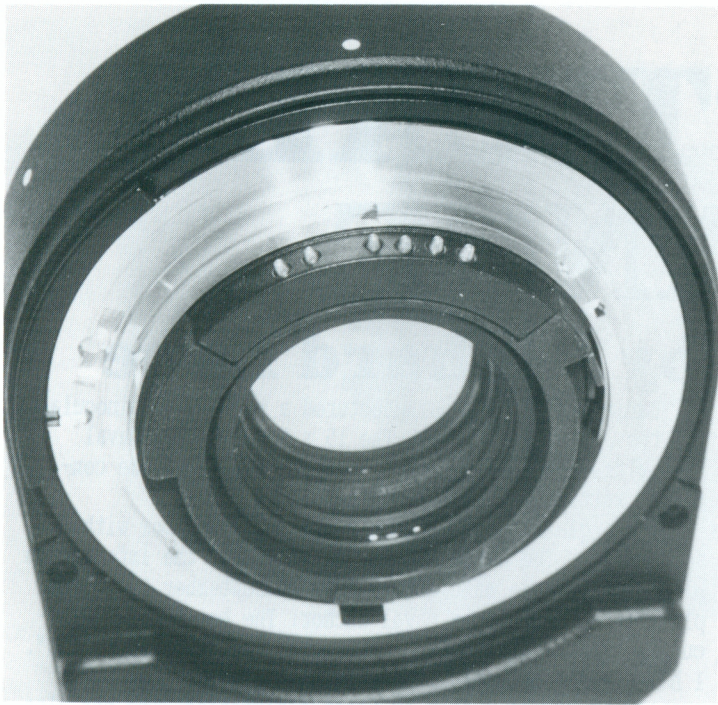
THE F3AF WAS ASSIGNED A UNIQUE SERIAL NUMBER BEGINNING AT "AF 8300001" WITH THIS EXAMPLE VERIFYING THAT OVER 2,000 WERE MADE, ALTHOUGH I HAVE NOT BEEN TO DETERMINE THE ACTUAL TOTAL PRODUCTION. THE SPECIAL DX-1 (WHICH CAN BE FOUND BY ITSELF ON THE MARKET?), IS THE "ONLY" INSTANCE WHERE THE FOCUSING SCREEN IS ATTACHED TO THE FINDER IN A NIKON BODY WITH A REMOVABLE PRISM! WHY? IT WAS NECESSARY TO INSURE PRECISE FOCUSING RESULTS WITH THIS TECHNOLOGY.





THE LENS, BODY AND FINDER SYSTEMS OF THE F3AF WERE "CONNECTED" BY A SERIES OF ELECTRICAL CONTACTS SEEN HERE. THESE CONTACTS ARE ONLY ON THE SPECIAL F3AF BODY, THE DX-1 FINDER, AND THE 2 LENSES MADE FOR THE SYSTEM (PLUS A SPECIAL CONVERTER). AS YOU CAN SEE THE LENS MADE CONTACT WITH THE BODY JUST INSIDE THE TOP OF THE LENS MOUNT. THEY THEN PASSED THROUGH THE BODY CASTING TO EXIT INSIDE THE FINDER WELL WHERE THEY MATE WITH MATCHING STUDS ON THE DX-1 FINDER ON THE LEADING EDGE OF THE FOCUSING SCREEN. A NEAT, SIMPLE SYSTEM.





A SPECIAL CONVERTER WAS MADE FOR THE F3AF AND WILL ONLY WORK ON THIS MODEL, NO OTHERS. IT IS THE TC-16 AND IT INCREASES FOCAL LENGTH BY 1.6X WITH A LIGHT LOSS OF ONLY 1 & 1/3 STOPS. IT CAN BE USED WITH A VAST NUMBER OF NIKKOR & SERIES E LENSES AND ALLOWS AUTOFOCUS CAPABILITY! A BUILT IN MICROMOTOR ENABLES THE TC-16 LENS ELEMENTS TO MOVE FOR AF OPERATION! NICE ACCESSORY! ALTHOUGH SUPPLANTED BY TODAY'S TECHNOLOGY, THE F3AF IS A SUPERBLY MADE PIECE OF GEAR.



N-K OPTICAL ORDNANCE

by **Richard Lane**

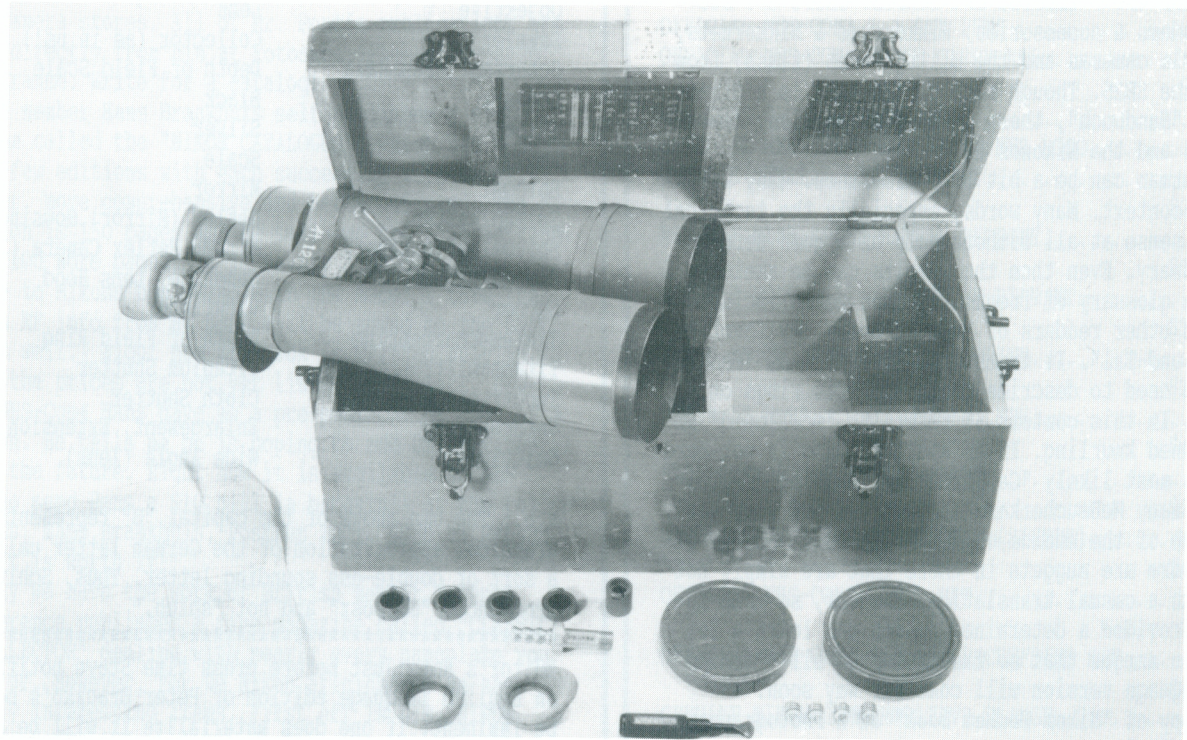
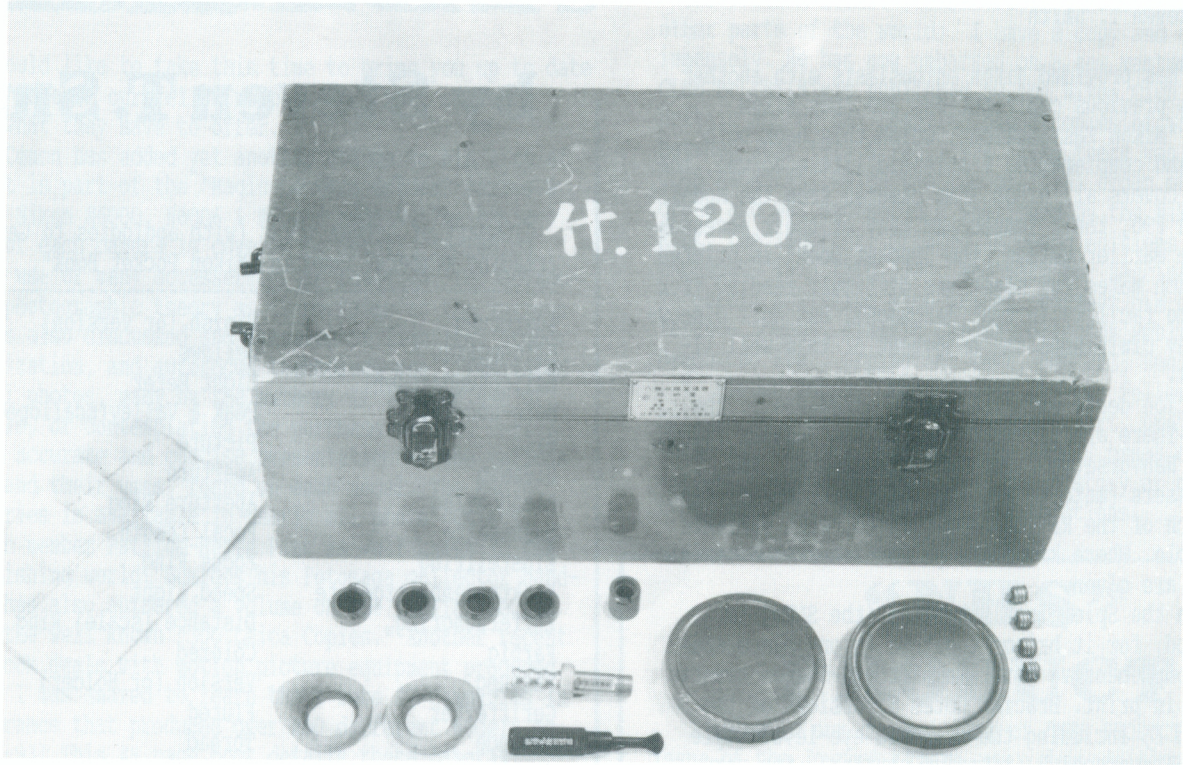
PART VI

During WWII, Nikon manufactured a variety of binoculars for the Japanese Military. The 15 x 80mm "NIKKO" naval binoculars featured here are another example of the company's wartime manufacturing capability.

These glasses came in their original wood box with accessories. The serial number is #1316 and the information plate indicates a manufacture date of September 1943. The plate is marked with a naval anchor. The box top and binoculars have a painted Kanji character and the number "120". I have yet to determine the origin of the marking, but I suspect it may be a ship or fleet designation. The box also contains original accessories for the binoculars. Included are filters, light bulbs, several tools for desiccation purposes, extra eyecups, objective caps, and even the key to lock the box! There is also an official U.S. government form which has the name of the U.S. serviceman who brought the binoculars back to the States.

The 80mm binoculars were standard equipment on capital ships in the Imperial Japanese Navy. Binoculars of this size, and 120mm, were used in large numbers on battleships, aircraft carriers, cruisers and destroyers. Among even larger sizes were the 180mm dual turret glasses which had a variable power of 22.5 and 30. I have seen illustrations which depict several of these binoculars mounted on top the Battleship Mutsu. Even more interesting is the possibility of 200mm binoculars manufactured by Nippon Kogaku. In the book "Japanese Destroyer Captain", Capt. Tameichi Hara describes a lookout sighting a U.S. submarine with "big 20 centimeter binoculars". Just imagine a pair of binoculars with 8 inch diameter optical glass!!





Peter Braczko has provided Nikon enthusiasts with another fine book. His previous contributions are "Das Nikon Handbuch" and "Nikon Faszination", which this book both borrows from and complements. A splendid little volume, the "Pocket Book" covers all Nikon 35mm cameras from the Model I to the Nikon F90, their lenses and many of their accessories. Like the earlier guides, the "Pocket Book" is printed in German, which makes for sometimes difficult reading (for someone with no facility in that language), but as I discovered, in no way diminishes the enjoyment of this well illustrated work.

The first section deals with the MeBsucherkameras...the rangefinders. There are mini-sections on the Suchers (viewfinders), the Nahvorsätze (close-up attachments), the Belichtungsmessers (meters) and the Spiegelkastens (reflex housings). Each of the RF lenses is listed, with variants where applicable. Where known the production runs & serial number ranges are given.

The section on the Spiegelreflexkameras (the SLRs) is especially good, for it brings together in one place some of the most comprehensive coverage of the F-series cameras yet to appear in print. Braczko notes 5 versions of the original Nikon F, including the standard eye-level style with Titanschiltverschluss (titanium shutter), the very rare F with Tucherverschluss (cloth shutter...yes there are a few!) and the German "Nikkor" models. There is limited coverage of all the specials like the F & F2 High Speeds, F2 Data, Fundus, Navy KS80-A and FEA Action camera. The lens data for the Spiegelreflexes is compendious, listing as many versions of each optic as have been identified (seven 105/2.5 types). Serial number ranges and production dates are provided for the F cameras and lenses. There are sections on F finders & accessories, Nikkorexes & Nikkormats, Nikonoses, movie cameras and the Blitzgerates (flash) from the BCB I to the SB25. Though much of the text is a direct lift from the "Handbuch", there is new information, especially on the F4 and the Nikonos RS.

Not knowing German can be a bit of a hindrance. Many words make sense in context. Many words, especially the technical ones, make no sense at all without help of a good German-English dictionary. Even then the results can be sketchy. I have created a glossary of frequently used terms included here to assist other readers of Braczko books. My favorite term is "Berg-und-Tal". It translates literally as "Peak & Valley". It is used to describe focus and iris rings on Nikkor lenses. In this context it refers to "scalloped" or diamond patterned knurling. If an aperture ring is not Berg-und-Tal, it is most likely "Geriffelter", meaning "fluted" (a feature on many MeBsucherkameraobjektives and very early F lenses). Much of the nuance of detail is lost because of the German. There are nuggets in there that are simply not accessible with a casual translation. However, so much information is provided a determined reader can learn a lot about the Nikon marque that so fascinates us all. Perhaps an English language version will come our way soon.

I bought my copy of "Nikon Pocket Book" at A Photographers Place, Box 274, Prince St, NY, NY 10012. (212) 431-9358.

BOOK REVIEW

by Steven T. Smith

Glossary of German terms (with apologies to German speaking /reading members) used in "Nikon Pocket Book".

Ausführung	Finish (or version)
Balgengerat	Bellows
Belichtungsmesser	Light Meter
Berg-und-Tal	Peak & Valley (scalloped knurling)
Bild	Picture
Blenden	Aperture
Blendenring	Aperture Ring
Brennweite	Focal Length
Einstellung	Focus Ring
Elektronenblitzgerate	Speed Light
Entfernungsring	Distance (scale) Ring
Farbig	Colored
Fassung	Version (or Holder)
Geriffelter	Fluted
Gewinde	Thread
Gravierten	Engraved
Griffiger	Non-slip
Gummibeschichteten	Rubber Section (as in focus ring)
Kolbenblitzgerate	Flash
Lichtstarkes	Fast lens
Linsen	Lens Elements
MeBsucherkamera	Rangefinder Camera
Nummer	Number
Objektive	Lens
Sammler	Collector (as in us!)
Scharfentiefenskala	Depth of Field Scale
Schwarz	Black
Silber	Silver
Skala	Scale
Spiegel	Mirror
Spiegelkasten	Reflex (Mirror) Housing
Spiegelreflexkamera	Mirror Reflex Camera (SLR)
Sonnen-Blende	Sunshade, Lens Hood
Sucher	Viewfinder
Tiefenscharfenring	Depth of Field Ring
Titanschiltverschluss	Titanium Shutter
Tucherverschluss	Cloth Shutter
Vergroberung	Enlargement, Extension (close-up)
Weitwinkel	Wide Angle (lens)

n.b.: The use above of the capital "B" represents a close graphical approximation of the German letter called Eszett, a sort of double-ess sounding letter. Thus, SchluB is pronounced "shloosz" and not "shlub."

Editor's Note: Just before press time Steve notified me that an English language edition of Peter Braczko's book might be imminent. If one does materialize it will be announced in The Journal, possibly in a follow-up article by Steve.

MEMBER EVENTS

I would like to take this time to bring you up to date as to what some of our fellow members have been up to of late, and what they have to offer.

Paul Comon has added yet another volume to his list of credits. It is part of the "Magic Lantern Guides" series & covers the Nikon N6000, N6006 & N8008s models. The basic operation of each camera is covered in detail, including the proper use of many accessories. In addition, for advanced users, photographic theory as it pertains to the various features is also discussed and examples of lighting, proper flash utilization, and autofocus technology are illustrated with actual photos, many by the author. If you own one of these models, or contemplating the purchase of one, Paul's book is an accurate and concise presentation of the various features, and their uses, found on each model. The Magic Lantern Series is available in nearly all photo outlets.

French member Patrice-Herve Pont is well known in the photo publishing world. Besides his Fotosaga collector handbooks, he has also authored a volume on the Italian Rectaflex, and the well known "300 Leica Copies." Another recent Fotosaga book deals with motion picture equipment produced in France. I was amazed to learn there were 27 companies in post-war France that produced over 200 different models between 1945-93! This 48 page book details these cameras, many of which are probably quite rare outside of France. His latest book is entitled "BENCHMARKS". This 64 page 4x8 little book is a handy collector's reference guide to 35 different manufacturers. It lists, year by year, serial numbers of bodies, lenses & shutters with more than 3000 listed! Other information given provides help in dating items made by most major manufacturers. It is a very handy little reference book to keep with you while rummaging through the shows or camera stores. All of Mr. Pont's publications are available directly from him at Fotosaga, Flassy, F-58420 Neuilly, France. Write for a catalog!

Dutch member Hans Braakhuis self publishes a nifty little item called the "NIKON CATALOGUS", which has gone through a few editions with each succeeding version getting larger, more comprehensive and better printed. The 1994 version is 150 pages and he tells me the 1995 edition will have 100 more pages. It is mainly a price and information guide to Nikons beginning with the Model I thru the F4. (Nikon RF info from my book will be added to the next edition as well.) Right now the book is written only in Dutch and the prices are not yet listed in dollars. However, at NHS-Con4 Hans gave me a pre-publication copy of a new edition. He tells me he is hoping to add US/Continental prices in the future. Right now it is available to NHS members who send Hans a \$10 bill (a bargain!) at the following address. Hans Braakhuis, Postbus 1021, 6870 DA Renkum, Holland. It is worth it!

Lastly we have the work of British member Terence Sheehy. Terence publishes a fine magazine called "CLASSIC CAMERA COLLECTOR" dealing with nearly every nameplate you can think of. However, for we Nikon aficionados he has some really interesting items. First off is his "NIKON ADVERTISING HANDBOOK", which brings together between two covers a large collection of Nikon advertising produced for

the British market (therefore, not readily available in other parts of the world). I have a copy and enjoy it immensely. He has now embarked on a new venture. The NIKON CLUB BULLETIN was published by the Nikon Club of Great Britain and he has compiled bound copies of various issues between June 1973 & Feb. 1974. Also there was the NIKON CLUB MAGAZINE, which was the official organ of the same group and was sponsored & published by the Nikon Div. of Rank, the importer. Offered as bound editions by year, they encompass 1973 thru 1980, and make for fascinating reading. To obtain a listing with prices, contact him directly at: Terence Sheehy, Classic Camera Collector Publications, 39 Beechwood Ave., Orpington, Kent, BR6 7EZ, England.

Please support the efforts of your fellow members. Believe me I know that for the most part, projects such as these are "labors of love", and barely break even. But without them, a great deal of the history of cameras of all types would be lost to future generations!.....RJR.

"NHS" PRODUCTS

Below is our current list of "NHS PRODUCTS" as of this issue of the Journal. There are a few additions including a "NHS" puzzle from CON-4 as well as pens and a neat little soft cloth bag (provided by member Roger Swan) that holds an RF body w/lens nicely, and a cloth carry-all w/handles, all identified with our logo or name, making each a unique item!! Sales of these products help hold down Society dues.

- OFFICIAL NHS-CON4 LAPEL PIN.....\$5.00 US
\$6.00 OVERSEAS
- OFFICIAL NHS-CON3 & 4 INK PENS.....\$2.00 ALL
- OFFICIAL NHS-CON4 CLOTH CARRY-ALL.....\$5.00 US
\$6.00 OVERSEAS
- NHS SOFT-CLOTH CAMERA BAG.....\$4.00 ALL
- OFFICIAL NHS-CON4 "PUZZLE" W/NHS LOGO.....\$3.00 ALL
- NIKON S GENERAL LIST REPRINT.....\$17.00 US
\$20.00 OVERSEAS
- NIKON F HIGH SPEED MANUAL REPRINT.....\$10.00 US
\$13.00 OVERSEAS
- NIKON F MODEL III EXP. METER REPRINT.....\$10.00 US
\$13.00 OVERSEAS
- NIKON MOTOR DRIVE MANUAL REPRINT.....\$17.00 US
\$20.00 OVERSEAS
- "THIS IS WAR"...D.D. DUNCAN..NEW!.....\$25.00 US
\$40.00 OVERSEAS
- "THE HISTORY OF NIKON" POSTER.....\$20.00 US
\$25.00 OVERSEAS
- NIKON RANGEFINDER..ROLOLONI..(SIGNED).....\$30.00 US
\$40.00 OVERSEAS
- OFFICIAL NHS-CON2 LAPEL PIN.....\$5.00 US
\$6.00 OVERSEAS
- OFFICIAL NHS-CON2 TIE CLASP/CUFFLINK SET.....\$15.00 US
\$18.00 OVERSEAS
- GENUINE NIKON COMMEMORATIVE PLAQUE.....\$135.00 US
\$160.00 OVERSEAS

Grays of Westminster

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40 Churton Street . Pimlico . London . SW1V 2LP . England
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GRAYS OF WESTMINSTER is a charming period shop situated in a quiet Georgian street in central London just a few minutes walk from Victoria Railway Station and within easy reach of the world-famous Tate Gallery and the historic River Thames.

Specialising exclusively in Nikon (the choice of 85% of the world's professional photographers) we endeavour to stock almost all catalogued Nikon items, for instance all types of F4, all models of F3, the F90 series plus F-801S, F-601, FM2n in black and chrome, and also the Nikonos RS & V underwater systems. Naturally we stock every one of the range of twenty-five Autofocus lenses and a selection of the manual Nikkor lenses. The Grays of Westminster Catalogue issued twice yearly and the Grays of Westminster Gazette issued every six weeks have become an institution in the Nikon world.

The famous Nippon Kogaku Room where early Nikon items are on display is situated in a separate area of Grays of Westminster. It was opened on the 25th July 1992 as part of our celebrations of the 75th Anniversary of Nikon. The name Nikon comes from the first four letters of the original company name: Nippon Kogaku to which the letter 'N' was added. The stock is, of course, ever-changing, but typically includes Nikon Rangefinder, the Nikon F family and all the F2 models, lenses and accessories. Grays of Westminster have become renowned for the quality of their equipment, and have set a standard to which other dealers aspire. People who demand and value top quality will not be disappointed. Furthermore both written and telephone queries will always be dealt with in a prompt, friendly and helpful manner.

Grays are usually the first place that collectors contact for early and rare Nikon cameras, lenses and accessories. We are regularly consulted by writers, researchers, television and film production companies for advice and supply of Nikon equipment for both period and modern films. All this can be viewed in delightfully comfortable old-fashioned surroundings where we welcome part exchanges of other quality equipment.

Fast and reliable MAIL ORDER on any Nikon item is available to all UK and worldwide destinations. We send goods right across the globe as a matter of routine, so you can confidently rely on us to meet your requirements for despatch to any part of the world. Our hours of business are 9.30am to 6pm Monday to Friday, and from 9.30am to 2pm Saturdays local time. Out of these hours an answerphone service is available, or if you prefer you may deal with us by fax at any time.

*"... the kind of service of which legends are made
... Grays of Westminster."*

Amateur Photographer magazine



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PHOTO Deal

The new German magazine for collectable cameras, second hand cameras and photo highlights published four times a year; February, June, September and December.

This "must" for every photo enthusiast is published in a classical layout and printed on high quality paper. The first issue, which is 40 pages, features Nikon rangefinder cameras, Minox, Rollei, Contax, Konica Hexar, all dates of German photo shows and other interesting articles. It is available for \$14 by international reply coupons or cash. Subscription rates for overseas is just \$55 which entitles you to five lines of free classified advertising per issue. Display ads are also very reasonable--e.g. 1/4 page is \$155, 1/8 page just \$80.

For further information please contact:

Rudolf Hillebrand DGPh
Kiefernweg 21
D-4040 Neuss 21
Germany
TEL: 0213777676
FAX: 0213777635

LETTERS..

From Francis Gruen...

Your article on the Orion coupler is interesting. I have 2 Cooke-Perkins couplers, one internal only and a Universal Coupler Mark IIIa, which I have used for many years. There is no indication for Contax or Nikon lenses. They work well on my Leica IIIIf and M4-2. The Leicas will not accept my older pre-WWII Biogons as the rear elements are too deep, but will work with later model Biogons. Are the Cooke-Perkins couplers the same as the Orions? Are they suitable for Nikon lenses?

From Harry Soletsky...

Regarding Dirk Bergmann's article on the Orion coupler, here are my thoughts. Certainly, I believe there is a market for such an item. Colors or markings are not that important to me but I suppose there are others who would disagree. Certainly if they were serial numbered, there would be those who would like a low number. For myself, it would be something I would use on my Leicas. However, I believe there would be an additional market for a model to be used for Contax lenses. As I understand, the only difference between the Contax and Nikon cameras of that era was back focus due to a faulty Contax camera being used to set the back focus for the first Nikon.

AUCTION NEWS

The auction scene has been quite busy lately. Christies has had more than one since our last report but one was of exceptional importance. The June 9th auction featured some real Nikon gems, most of which sold, including.....

Black SP w/35f1.8.....4950 #s
Ch SP w/1.4 & boxed S36 Motor Drive!.....13,200 #s
Ch SP w/f1.1 Nikkor plus 35/1.8 & 135.....4400 #s
Black SP w/f1.1 Nikkor.....4180 #s
Black SP w/S36 Motor Drive!.....7480 #s
Nikon I #609518 w/f2 & Original Bill of Sale!....17,600 #s

I have been informed that the following will be part of the October 20th auction at Christies! Take a look at this!

Nikon I #60997 w/f2.0 Nikkor #6099!!!!

Auction Team Koln (Cologne) will also have had another photographic auction on September 24th. Their profusely illustrated catalog includes such Nikon items as an S and S2, M35S Darkbox w/Microflex, and an 85/f1.5 SM Nikkor.

Although they have a different style for presenting their products, both catalogs are superbly produced and are a gold mine of information that can serve as a reference in years to come. As collectors you should look into obtaining them on a regular basis.

FIELDGRASS & GALE

WANTED FOR CASH OR TRADE

Nikon rangefinder bodies, lenses, motors, mirror boxes, stereo attachment, anything Nikon!

Nikon reflex... classic to contemporary... vintage 1959 to 1993.

Leica screw mount, M and R in clean, original condition.

Rare Leica, e.g. Compur, 72, GG reporter, III d, III f black, III g black, Monte en Sarre, MP, black paint M, military green & gray M, Hologon, 50/1.2 Noctilux, Thambar, Summarex, screw-mt. Summilux/Summicron.

Commemorative Leica, e.g. M4 50 yr, M4P Everest, M6G, M6 Platinum, M6 Colombo, R3 LHSA

Leica copies... Canon, Hansa, Seiki, Leotax, Tanack, Tower, Honor, Nicca, Ducati, Look, Peerless, etc.

Contax, Contarex, Zeiss Hologon, Contaflex TLR, Alpa, Minolta CL / CLE, Kinoptik, Angenieux, Zunow, Topogon, Biotar, Biogon, Heliar, Apo-Lanthar, Hypergon, Bronica, Pentax LX, Pentax 67, Hasselblad.

This is not a complete list. Contact us if you have ANYTHING you think may be of interest to us. Thank you!

Ask for Peter Walnes or Jon Harris (both NHS members!). Available for advice from 4:30am E.S.T. Monday thru Friday!

203 Welsbach House, The Business Village, Broomhill Road, London SW18 4JQ
Telephone: 01144 81 870 7611 Fax: 01144 81 870 6551

CLASSIFIED

WANTED...Nikon/Contax mount lenses such as: Soligor 28mm/2.8; Soligor 35mm/2; Zunow 35mm/1.7; Kinegon 35mm/2.8; Acall 35mm/3.5; Angenieux 35mm/3.5; Canon 35mm/3.5; Canon 100mm/3.5; Canon 135mm/3.5, and one Leica SM lens, Prominar 100mm/2. TAMLA Akito, Sugunami-ku, Kami-igusa 1-25-11-104, Tokyo 167, Japan. FAX 011-81-3-3394-5461.

SELLING LISTS...Family members of late Charter Member Bob Harris have put together two lists comprising his remaining collection. Included are Nikon, Leica & other fine cameras as well as an extensive listing of literature & books heavy in Leica. Both lists are available to those interested and can be obtained by dropping me a line at the Society P.O. Box. I will see that your request for a list is passed on quickly. Please include a few stamps for postage if possible. Robert Rotoloni, PO Box 3213, Munster, IN 46321.

FOR SALE/TRADE...Serious collector offers beautiful Nikon M #M6092343 (unsynched, latest version!) w/original 50/f2.0 #50080168 (very early), EX+; collapsible Nikkor 50/f2.0 #8111767 (screw mt) EX+; very early Nikkor 135/f3.5 #50060116 with grooved front rim (!) & M42 mount as published in NHS-39 pgl6!; Nikkor 50/f2.0 Tokyo #621416 (screw mt) as pictured in Braczko's Handbook p2-14!, unusual in that on rear side "JAPAN" engraved in golden letters!!; Nikkor 250/f4.0 #273009 preset (f & M scale), and several other RF Nikkors; Nippon Kogaku binoculars Novat 7x50 MIOJ. NHS member Clemens Cording, Regensburg/Germany. Tel. 49-941-941102...Fax. 49-941-941104.

FOR TRADE...35mm Mini-finder, ex+/Mint-; 5.5cm/f3.5 Preset Micro Nikkor (SLR) #171630, in bubble tube & original box, Mint/Mint-; Sportsfinder, Type #1, case, some brassing on shoe, ex/ex-; I AM LOOKING FOR... Black Variframe Type 7 finder (with shoe), cs, must be ex+/Mint; Nikon "F" Telescope Adapter kit in fitted leather case, must be ex+/Mint; Also rangefinder version of telescope adapter. Mike H. Symons, 3844 Merriman Dr., Victoria, B.C., Canada, V8P 2S9. Tel/Fax..(604)- 477-1867 after 6:00PM PST.

WANTED...Nikon F bodies, accessories, "cm" lenses, instructions, publications (Nikon World, early Cooper/Abbott). I am also looking for a nice user SP with 1.8/35 and/or 1.4/50 lens. Richard de Stoutz, Fliederweg 11, CH-3600 Thun Switzerland. Tel.011-41-33-222767, Fax.011-41-31-38-96830.

WANTED...Collector seeks RF items: bodies, lenses and accessories. Nikkors in SM. Canon bodies and lenses like 19mm, 25mm, 50/0.95, 200mm & Mirror box. All types of Leica copies. Nikkors for F like Fisheye OP, 55mm UV, PS Micro, 400-600-800-1200 heads & mount. Per Kullenberg, Ollingvej 11, 6933 Kibaek, Denmark. Tel.011-45-971-91393.

SELLING LIST...I periodically send out a list of Nikon RF and reflex items as well as other quality gear for sale or trade. To get on my mailing list just drop me a line telling me so. Robert Rotoloni, PO Box 3213, Munster, IN 46321. Fax..708-895-9663.

NEW MEMBERS

CAROLYN BRIESE
CINCINNATI, OHIO

PIERRE GOUTET
NANCY, FRANCE

M.D. COLLINS
CAMBRIDGE, ENGLAND

JACK KELLY
OREGON CITY, OR

MALCOLM (DIXIE) DEAN
CAMBERLEY, SURREY, ENGLAND

FRANKLIN MARK
SURREY, ENGLAND

R.W. ROBERTS
HUNTINGTON, ENGLAND

PLEASE NOTE

From Former Member John Griffin...

I will not be renewing my subscription to the Nikon Journal and in all fairness I think you deserve to know why.

From the first issue I received (about 2 years ago) I have searched it, mostly in vain, for any content that would interest me. I finally came to realize that you and your loyal readers have an overwhelming philosophy about the marque that I do not seem to share: Nikon is something to COLLECT rather than to USE, or UNDERSTAND, or CHERISH: the rarer and more obscure the camera or part, the better. As I opened each new issue, I hoped for an "inside" tip from the factory on what they are doing to make all other makes obsolete, or an article on famous users from Duncan to some red hot new phenom, or a story by some expert on how to use your "F" better, or what's wrong with an EL2 and why you really ought to upgrade it, or how the first Nikon came about, or how the latest autofocus cameras work, or what's the best buy today for the money, or a portfolio of neat photos that just happened to be taken with a Nikon, etc., etc. Instead, I got articles on the rare (meaning you'd better collect it) Orion lens coupler that never explained why you'd want one...except to add to your collection. I get a feeling that none of your readers ever use their cameras (I've used a Nikon at least weekly since 1951). While I'm rolling, I would like to make a couple of suggestions that, even without change in philosophy, would make a better publication: 1) Consider getting an art trained person to design it. What you have is an unfortunately amateurish look because of type selection, layout and graphics. You could start by putting the page numbers in 8 or 10 point regular...not 48 point bold! By the way, the photographic collages occasionally published are not the answer, they look like they were done in 1948. 2) Consider making the magazine more a tribute to Nikon than to Rotoloni; the current issue has no less than 13 instances of your name, initials and photo, starting with the cover. 3) The membership list would be improved if it was alphabetized and included members' cities & countries. In its present form it serves no useful purpose.

odds 'n ends

THIS "ODDS N' ENDS" PAGE WILL BE RESERVED IN ALL FUTURE ISSUES OF "THE NIKON JOURNAL" AS A SHOWCASE FOR THE RARE, THE UNUSUAL & OFFBEAT, OR JUST THE OUT OF THE ORDINARY! IF YOU FEEL

THAT YOU POSSESS AN ITEM THAT FULFILLS THESE CRITERIA, PLEASE SEND ME AT LEAST TWO OR MORE VARIED VIEWS OF YOUR ODDITY ALONG WITH ANY INFORMATION THAT WOULD BE OF INTEREST. THANKS!

White Dot Wanted!

Recently NHS member Peter Lownds added yet another item to his collection. Being the very well organized collector he is (!), when he got it home he realized he already had about a dozen of them! Undaunted by the task of finding a home for yet another 10.5cm/f2.5 Nikkor, he sat it down next to its brethren, then noticed something a bit peculiar about this one. On close examination he noticed that his was not a 10.5cm Nikkor, but the nearly worthless "105cm" version that no one wants! He asked if he could place this special ad to try and upgrade his lens so he can recoup some of the exorbitant price he paid for it! Can anyone out there help a fellow member?

WANTED...White dot in Nikon rangefinder mount for errant Nikkor 10.5cm/f2.5 lens. Dot must be round and white having been hand painted in Japan in the late 50s'. Highest price paid! Peter Lownds..Tel/Fax..011-31-10-4159136.





Created For The 'NHS' by TONY HURST

NIKON JOURNAL SEPT. 30, 1994