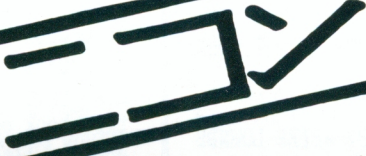


A PUBLICATION OF THE NIKON HISTORICAL SOCIETY



MARCH 31, 1995

NHS-47

The Nikon  JOURNAL



THIS ISSUE..

PG.1--THE 50MM/F2.8 EL-NIKKOR
PG.6--MORE EXCERPTS FROM ARAKAWA
PG.9--"F-SPOT"..THE NIKKOREX F &
A TRANSPARENT NIKON!

ROBERT ROTOLONI
EDITOR/PUBLISHER

NHS THE
NIPPON NIKON
KOGAKU JOURNAL
TOKYO

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NEXT ISSUE

The deadline for the next issue of the NIKON JOURNAL, #48, is June 1, 1995. If you plan any contributions in the form of an article or photos, please get them to me by that date so I can bring out #48 on schedule. THANK YOU. RJR

EDITORIAL

For our first issue of 1995 we have another full one. Member contributions are running at a record rate, so keep those articles and letters coming in! Peter Lownds has come through with 3 items this issue: the lead article on the long lived f2.8 El-Nikkor; a "monster" sized SP in Odds N' Ends; & one of two items for our F-Spot..a transparent Nikon! Richard Keyishian writes about the other reflex item, the Nikkorex F and some of its "siblings", so to speak.

Mr. & Mrs. George Landon have come through as promised with the translation of two additional sections from the "Nikon Story" by T. Arakawa, which greatly expands our knowledge of the early history of Nippon Kogaku. They hope to do more in the future, as a glimpse of the tables of content of Mr. Arakawa's trilogy suggests numerous stories and events that would be of great interest to the membership. Rich Lane has another piece for us pertaining to N-K optical ordnance. This time he puts one of those mammoth binoculars to practical use. The results are impressive!

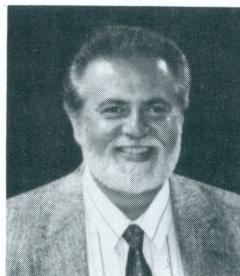
By the time you read this I should have in hand copies of the membership directory. This first batch will go out to those who responded in time to be included. I plan to produce supplements to the list periodically and will try to have more copies made and sent to those who respond in the future. Eventually all those who wish to be listed will be included & also receive a copy. Naturally we will have to update the entire book occasionally, but supplements will keep it accurate enough. Also I should have copies of an addition to our "NHS Products" list which will be mentioned next issue. Finally, member Alan Blake has produced a computerized index to the first 46 issues of the Journal and Peter Lownds has had it printed up. It is in very fine detail and extremely well done. More info in NHS-48.

On page 18 is a special auction item for the members. Proceeds will go to the convention fund so check it out! Tony Hurst has also made available duplicate sets of the fabulous slide show he presented in Holland. Some of its' price will also go into the convention fund. As for NHS-Con5..... many of you have returned the questionnaires I sent out. A great deal of thought is going into #5 at this time! The leading candidate is currently...Tokyo! It is a possibility, even though the logistics would be awesome. Suffice it to say the questionnaires are being read and absorbed. A decision will have to be announced in NHS-48. If you have any thoughts on Tokyo let me know.

More letters came in about the Griffin letter, and as promised my answer is in this issue. Please see page 17!

Please keep your eyes open for 25cm/f4 Nikkor #274060. It was stolen from member John Millham in London. If you hear of this lens please let me know by fax or letter. Thank you.

Finally, the post office decided to raise only the first ounce of domestic mail. Therefore, things are not as bad as I had thought! It only raises stateside mailings by 3 cents and does not effect overseas rates at all! I just hope they are content with this for awhile!



ROBERT ROTOLONI
 EDITOR/PUBLISHER

THE 50mm f2.8 EL-NIKKOR

by
PETER LOWNDS

In the early 1930s' Nippon Kogaku (Nikon) were looking into the possibility of making optical equipment for civilian use, not wanting to have all of their optical eggs in one military basket. One item which was quite low tech and would prove very easy to make, was an enlarging lens! By this time the 39mm screw mount pioneered by Leitz had been, to all intents and purposes, accepted as the universal standard for enlarging lenses. Nippon Kogaku tried to make an entrance into this market with the "Hermes" lens. But for some reason best known to the people at Nippon Kogaku, the Hermes enlarging lens was not made in large numbers. This lens was well covered at NHS-Con1 in Chicago, and in a back issue of this Journal, by the now famous historian on early Japanese cameras, John Baird. This lens was a copy of the Leitz 5cm Elmar made for the Focomat enlargers of the early 1930s'. But after the Hermes lens...nothing! Almost a vacuum with regards to enlarging lenses. We know that Nippon Kogaku made a second variant of the f3.5 enlarging lens in chrome. This I think may be one of a small batch of modified standard 5cm/f3.5 camera lenses. So far few have surfaced. According to the "75 Years Of Nikon" book, this lens was first produced in 1948. There is evidence that Nippon Kogaku planned to make an f2.8 version but it appears that it took nearly 10 years for this to happen.

The enlarging lenses seem to have slipped in by way of the back door. I've been looking at my copy of "75 Years Of Nikon", which is in Japanese and thus unreadable for my western eyes, that shows production runs and dates and when an item was first produced and for how long. But there is very little mention of any El-Nikkors.

No reference is made to any enlarging lens in K. Tydings book. The first reference I can find is in George Wright's Nikon Manual on page 101. The 5cm/f2.8 lens shown looks very much like the 674xxx type, give or take a little art work and some airbrushing. This book must have been put together in late 1956 or early 1957. As in many other promotional shots, great care was taken to annoy Nikon collectors and historians by placing the lens in such a manner that the serial number cannot be seen. It does have the knurled type grip in keeping with the 674xxx type shown here. The second variation of the

(Enlarging Lens)
50mm f/2.8

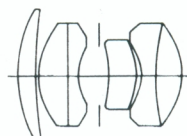
6 elements
marked click-stops: 2.8, 4, 5.6, 8, 11, 16
diagonal angle of view: 46°

(26 x 39°)

surfaces amber-coated
furnished with Leica thread
adapter ring available for enlargers
requiring long lens barrel!
plastic case supplied



EL-NIKKOR



Six elements arranged in four groups for speed, with special corrections of lens aberrations at the near-image distances of projection printing. This correction extends into the near ultraviolet, to which black-and-white printing papers are sensitive, to eliminate all difference between visual and actinic focus. Amber surface coating of magnesium fluoride 0.08μ (0.00008mm) in thickness and specially-selected optical glass to pass the shorter wave lengths freely. The front and rear elements are especially large for maximum illumination to corners. At full opening, resolution is higher than that of any taking lens, and there is no shift of focus as El-Nikkor is stopped down. Aperture settings in white figures at nearly equal intervals.

THIS IS A REPRODUCTION OF PAGE 101 IN GEORGE WRIGHT'S MANUAL SHOWING THE 50MM/F2.8 EL-NIKKOR, IN THIS CASE A TYPE ONE.

f2.8 El-Nikkor has the hill-and-dale type aperture ring. The 5cm/f2.8 El-Nikkor kept good company as it was one of only two lenses announced in 1957, the other being the Stereo!

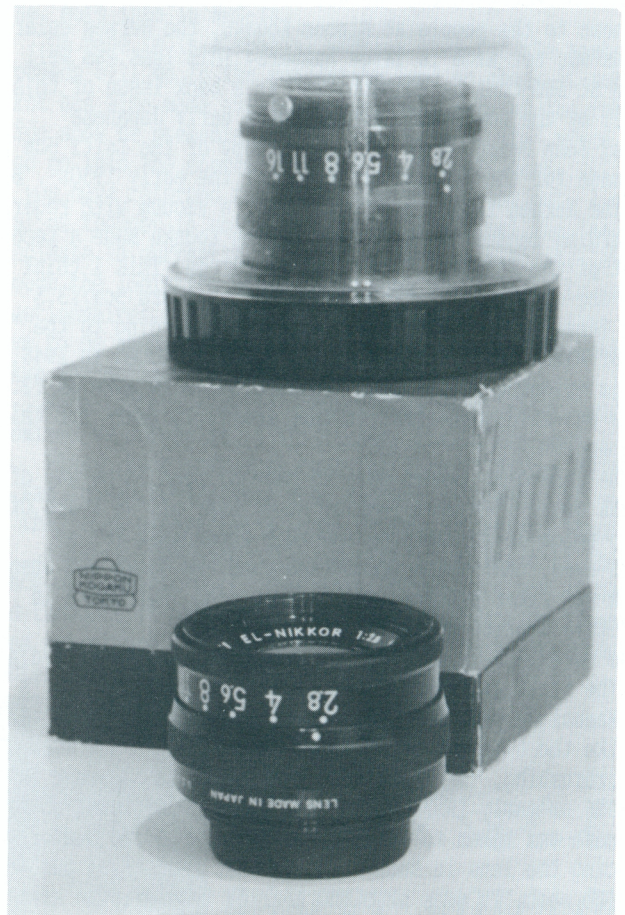
Many Nikon rangefinder items have been covered in great detail in the NHS parish journal. But one rangefinder item that the Boss, RJR, did forget to make mention of in his book was the 5cm/f2.8 El-Nikkor.

This lens did not break new optical ground. Having said that, and after looking at contemporary lenses of the day, the El-Nikkor enlarging lens seems to be one of the very few items made in the rangefinder era that Nikon did not copy from the major German optical companies, Leitz and Zeiss. But Nikon needed to have an enlarging lens to compliment their rangefinder system, and this lens has that Nikon-feel about it.

As far as I can determine, the starting number seems to be 6740xx (I'm sure that after reading this I'll get 20 letters from members who have examples with a lower number!). (This reminds me of that old adage...if you need to find out you are wrong in a big way...Write an Article!...and have it published in a quality vehicle like the Journal).



ABOVE ARE EXAMPLES OF BOTH TYPES OF EL-NIKKORS. NOTE THE DIFFERENT STYLE FRONT MOUNTED APERTURE RINGS. ALSO THE VERY EARLY LENS (674046) HAS A SECONDARY WHITE DOT JUST ABOVE THE APERTURE DIGITS THAT LINES UP WITH ANOTHER ON THE INDEX RING. THIS SECOND DOT WAS REMOVED BY AT LEAST LENS #675888 SHOWN IN THE LOWER LEFT HAND CORNER. THIS LENS STILL HAS THE TYPE ONE APERTURE RING SO MAYBE WE SHOULD CALL IT A TYPE 1b?

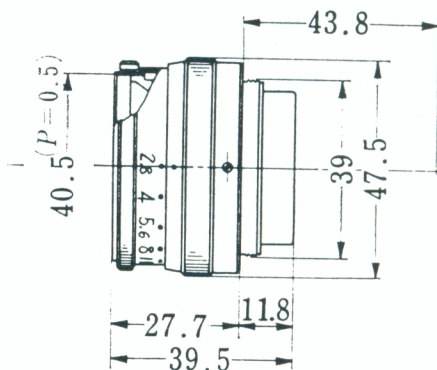


I have three of these lenses all from the same serial number block, 674xxx. Nippon Kogaku got it right the first time with this lens. The "f-stop" numbers are painted white and are nearly 7mm high, with a white dot painted above the numbers that aligns with a second white index dot (this is found only on early lenses as later types only possess one white dot...don't know why they removed it as it seems to be a good idea?! All of this can be seen quite well in the darkroom. The click-stops are very firm and a joy to use, but most importantly, this lens is very sharp. It has a 40.5mm filter thread just like the 50mm/f2.0 Nikkor made for the SP!

I picked up a 5cm/f2.8 El-Nikkor in the box about four months ago for the lofty sum of \$45. With lots of Nikon dealers/collectors in the room and after 2 hours of trading, the man I bought this lens from told me that the only reason he was selling was because he now had an Apple computer with Photo Shop, and that work in the darkroom was a thing of the past. So next time take a second look at those enlarging lenses. You may find a jewel for your collection. Happy Hunting!!

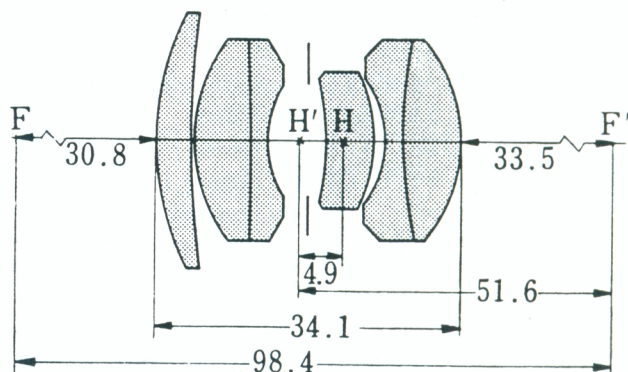
EL NIKKOR 1:2.8 f=50mm

Type: 4 groups of 6 elements
 Apertures: 2.8-16
 Diaphragm: Equal interval, click stop.
 Attachment/filter size: 40.5mm (P=0.5)
 Weight: 100g (3½ oz.)

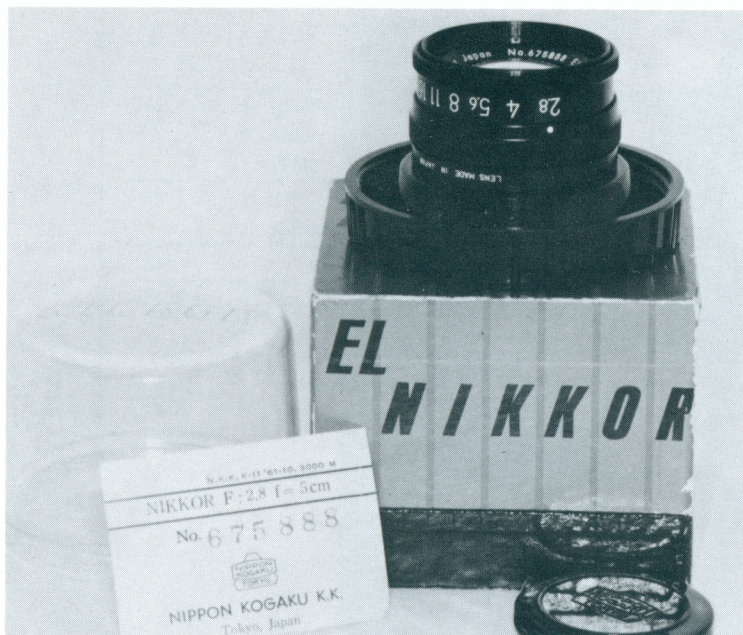


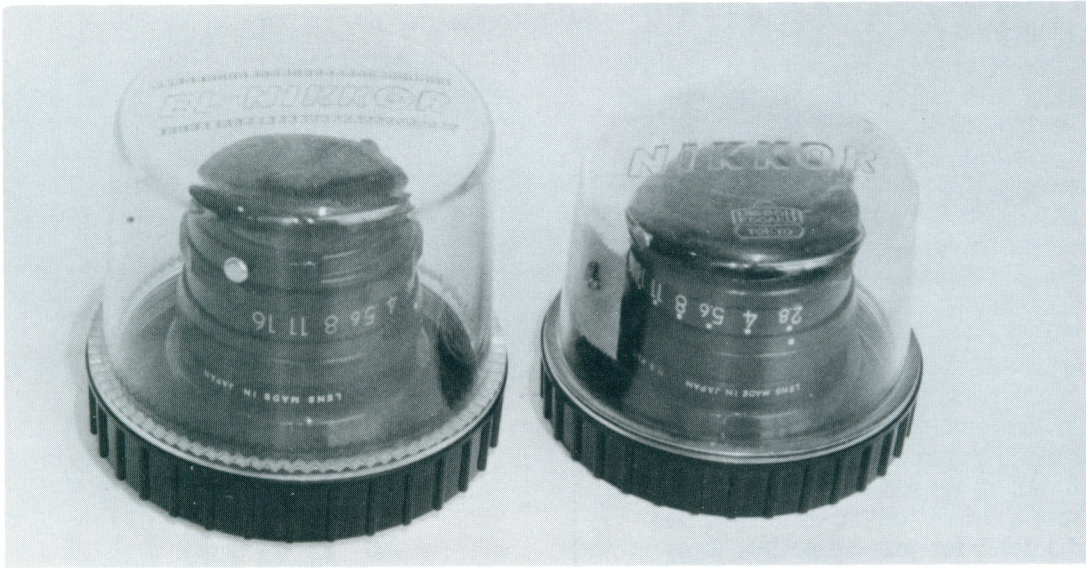
Dimensions of EL Nikkor 1:2.8 f=50mm.

ON THE RIGHT IS A REPRODUCTION OF THE PAGE ON THE EL-NIKKOR FOUND IN THE COOPER/ABBOTT BOOKS FROM THE LATE SIXTIES. THIS LENS IS #683715 BUT STILL RETAINS THE TYPE ONE APERTURE RING. LENS #675888 CAME IN ITS ORIGINAL BOX WHICH IS STILL THE "RF" ERA STYLE! THE INSPECTION SLIP DATES FROM 1961 OR LATER. SINCE NIKON CHOSE TO COMPLY WITH THE WORLD STANDARD LEICA-TYPE SCREW MOUNT, ITS LENSES WOULD FIT ANY ENLARGER BOARD, INCLUDING THIS BESELER PILOT LIGHT UNIT FROM THE SEVENTIES.

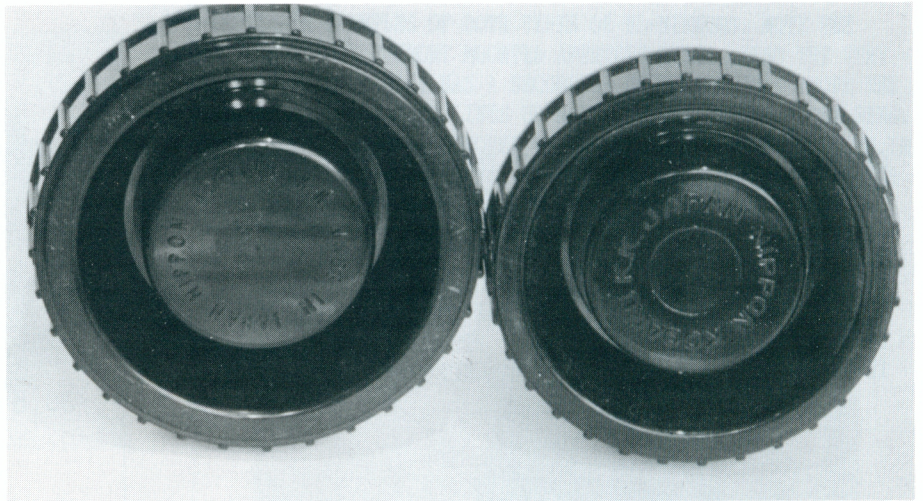


Optical formula of EL Nikkor 1:2.8 f=50mm.





EL-NIKKOR PACKAGING... BELOW IS AGAIN THE RF STYLE BOX SO MANY SEEM TO HAVE BEEN SHIPPED IN. EACH LENS CAME WITH ITS OWN PLASTIC BUBBLE, BUT AT LEAST TWO TYPES EXIST. THE EARLIER STYLE IS MARKED "NIKKOR" ON THE TOP. THE BASE HAS DIFFERENT STYLE MARKINGS AND THE OVERALL DIMENSIONS ARE SMALLER THAN THE LATER TYPE, WHICH NOW HAS "EL-NIKKOR" ACROSS THE TOP.



3		○ シネ用12.5mmF2.8 ○ シネ用25mmF2 ○ 気象観測用魚眼全天 レンズ 16.3mmF8
4	1 レントゲン用 5cmF1.5 (ハンザキ ヤノン用)	2 引伸用HERMES 5.5cmF3.5 ○ 広角航空写真機用 10cmF5.6
5		2 テレビジョン用 98cmF4.5 20cmF1.9

THREE OF THE ENTRIES IN THE BOOK "75 YEARS OF NIKON" THAT MENTION ENLARGING LENSES. ABOVE IS AN EXCERPT FROM PAGE 71 SHOWING A LISTING FOR THE 5.5CM f3.5 HERMES, WHICH WAS NIKON'S FIRST COMMERCIALY PRODUCED ENLARGING LENS. MADE BEFORE THE WAR, FEW HAVE SURVIVED TILL TODAY.

昭和23年◆1948年

- | | | |
|--|------------------------------------|--|
| 1. 15 塩尻工場、正式に生産再開 | 3. - ニコン I 型発売 | 5. 2 サマータイム制実施 (~9. 11) (26年9月まで) |
| 1. - 東京営業所開設 (25年8月閉鎖) | 6. 10 BaF10の熔解に成功, 50mmF2の量産が可能となる | 8. 15 制限付民間貿易実施 |
| 2. 8 過度経済力集中排除法の該当会社に指定される (24. 1. 21解除) | 6. - 引伸し用エルニッコール50mmF3.5発売 | 9. 1 カメラの物品税100%から80%に引下げ (25. 1. 1, 60%に) |
| 3. 1 就業規則制定 | 9. - 小型ミクロン(6×15, クロムメッキ仕上げ) 発売 | 9. 4 日本光学硝子工業会設立 |
| 3. 23 生活協同購買利用組合 (現・ニコン生活協同組合) 設立 | - - 万能投影機一型発売 | 10. 1 GHQ, カメラの国内一般販売を禁止 |
| 3. 31 戸塚第三工場 (土地8,540坪, 建物4,201坪) 売却 | - - 広視界双眼鏡発売 (8×30, 70°, 初の中繰式) | 12. 19 アメリカ政府, 日本経済安定9原則を指示 |
| 3. - アメリカ軍から測量機, 精密機器の修理工場の指定を受ける | - - 日本科学技術連盟エンジニア・クラブメンバーとなる | |
| 4. 10 集中排除法による再編成計画書を | | |

FROM PAGE 121 WE HAVE A LISTING OF SOME OF THE MAIN EVENTS FROM 1948, OR "SHOWA 23". FOLLOWING #6 (JUNE) IS A MENTION OF A 50MM/F3.5 LENS WHICH COULD BE THE VERY EARLY CHROME TYPE EL-NIKKORS THAT ARE KNOWN TO EXIST. (ALSO OF NOTE IS THE ENTRY #3 (MARCH). IT IS FOR THE NIKON I!!)

30	3 25mmF4 (S用)	2 500mmF5 (S用) 6 180mmF2.5 (S用)	9 16ミリシネ用Cine 25mmF1.4
31	6 50mmF1.1 (S用) 10 Micro 50mmF3.5 (S用)	4 35mmF1.8 (S用)	・マイクロフィル 解像力レンズ ・レンズ鏡筒の軽
32	3 ステレオ撮影用 Stereo35mmF3.5		2 EL 50mmF2.8 3 Cine25mmF1.2
33			○ Micro 70mmF5
34	6 Auto 50mmF2 12 Auto-Telephoto Zoom85mmF4 ~250mmF4.5	5 21mmF4 (S用) 8 Auto 35mmF2.8 11 21mmF4	4 6×6判一眼レフカメラ (プロニカ) 用 50mmF3.5 75mmF2.8 135mmF3.5 12 電子写真用Fax 210mmF5.6 ・ズームレンズの ・自動絞り機構

FINALLY UNDER THE YEAR 1957 (SHOWN HERE AS #32) ARE SHOWN THREE LENSES RELEASED THAT YEAR. THEY ARE THE CINE 25MM/F1.2, THE NOW FAMOUS STEREO NIKKOR AND THE EL 50MM/F2.8! SO WE CAN ASSUME THAT THE F2.8 EL-NIKKOR "OFFICIALLY" DATES FROM 1957!

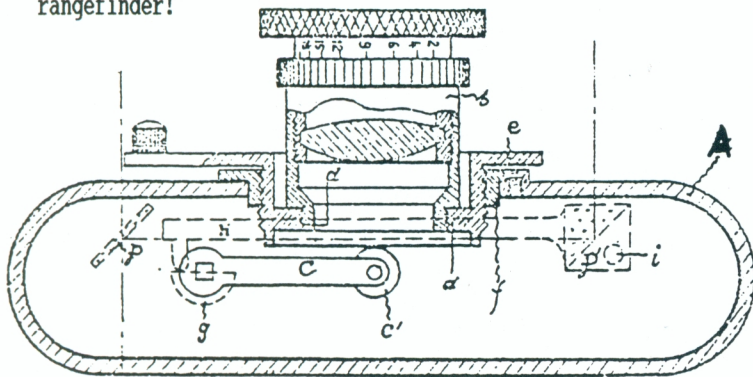
Translated From the Japanese by Kyoko Saegusa & George Landon Excerpts From

THE NIKON STORY

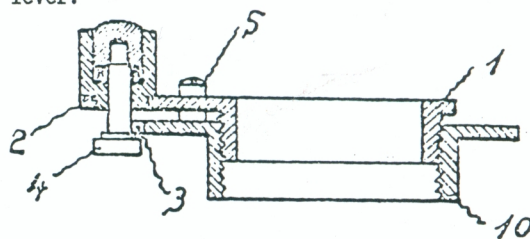
by
T. Arakawa

THE INSURMOUNTABLE LEICA

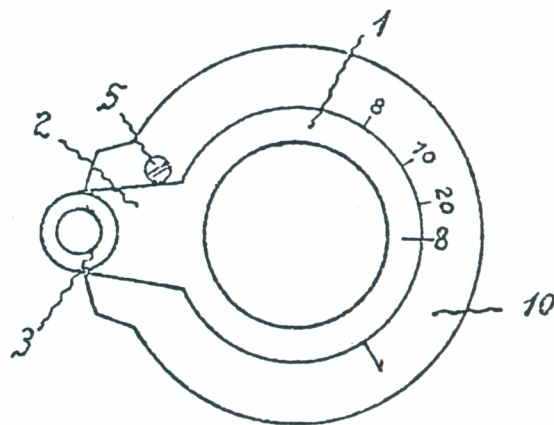
The second idea of the Leitz company was also submitted under the heading "camera". It was submitted on the same day as the first idea, but was not publicized until June 20th of 1934. The registration number was 198762. The detailed application says: "The said idea concerns a camera in which the movement of the lens is linked to the rangefinder; it specifically concerns a threaded device which is coupled to the rangefinder to work on standard lenses, as well as on lenses with different focal lengths." The scope of the application for registration reads: "As shown in the figures, on the front wall of the darkbox (The English word "darkbox" directly translates the Japanese word used to designate a camera body sixty years ago when this application was originally written. Translator's Note) of the camera (a) there is a special threaded clasp (ring) (f), inside of which is a threaded hole (d) which grips the lens tubes (b) of various lenses, and by which they are freely rotated. In addition, a threaded movement device (e), on which there is a scale for adjusting the focal distances when non-standard lenses are used, is screwed to the camera. The said threaded movement device (e) is connected to a lever (c) which is linked to the adjusting device on the rangefinder, to which the movement of the lens is linked." (See Fig. D) This application had to do with that brilliant idea of a focus-adjusting mechanism coupled to a rangefinder!



The third idea, submitted under "a range-adjusting device for the lens on a camera", was publicized on June 30th, and was registered with the number 201490. The detailed application reads: "this idea concerns a device which eliminates various unnecessary vibrations that could occur particularly at the time of adjusting the lens tube on a "roll film" camera which has an internal rangefinder connected to the lens." The scope of the application reads: "As shown in the figures, an operating ring (10), which houses a ring (1) that supports the lens, and which also works together with the rangefinder, has a serrated section (3) and a button (5) on a protruding section of the ring (10). The above mentioned ring that supports the lens (1) is linked by a spring to a mount (4) which dovetails with the said serrated section (3), all of which constitute part of the range-adjusting device for the lens on a camera." (See Fig. E) This is the idea for that simple yet very clever mechanism of Leica: there is a locking device at infinity, so that the rotation of the focusing helicoid must begin by pressing a (release) button at the tip of the lever.



圖四第



No wonder Seiki Kogaku could not sell cameras that were copies of the Leica. I suspect that this was the reason why the second type of Kwanon (see NHS-46, pages 6-7), which presumably were brand new, had to be advertised as if they were second hand. The focus adjustment mechanism which Goro Yoshida had designed couldn't escape the scope of Leitz's registration application for a new practical idea. Thus, Seiki Kogaku had already run into a thick wall within a little over half a year of its founding. Uchida, the owner, decided that Seiki Kogaku could not solve this difficult problem on its own, and resolved to ask Nippon Kogaku, which was the foremost optical manufacturer of the time, for cooperation in solving the long-standing problems of supplying high quality lenses and the focal distance adjustment mechanism.

Yoshida, despite Uchida's policy, was still trying out various ideas in order to develop new focal distance adjusting mechanisms. On December 31st of the same year (1934), Yoshida personally submitted an application for a new practical idea of his own. The title was "a camera with an attached rangefinder", and the registration number was 220536. According to the detailed application, this idea "will eliminate the disadvantages and inconveniences of the conventional coupling method which depends on lever movement by utilizing instead the in-and-out movements of the lens, and the camera will function for a sustained period of time as an auto-focus camera with an attached rangefinder." The conventional coupling method referred to here is Leica's coupled rangefinder mechanism. Yoshida left Seiki Kogaku a little more than a year after its founding, but kept on working on focal distance adjustment mechanisms. By November, 1936, he had submitted 3 additional ideas to be registered. The numbers were 230748 (for "a device on a camera that adjusts the position of the object lens according to the shooting distance"), 245135 (for "a device on a camera that adjusts the object lens automatically to the shooting distance") and 254037 (for "a device that adjusts freely the ratio of the rangefinder movement and the ratio of the focusing movement of the lens in the middle of the coupling section").

Yoshida's ideas never materialized; only the name Kwanon remains. However, the history of the Japanese camera industry cannot ignore the name of Goro Yoshida, who was the first person to turn his attention to the production of domestic small precision cameras in Japan, and who helped Mr. Saburo Uchida found the Seiki Kogaku Laboratory.

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.

EIICHI YAMANAKA'S IDEA

There is a simple passage in Saburo Uchida's memoirs describing how Seiki Kogaku Kenkyujo became involved with Nippon Kogaku:

"We founded Seiki Kogaku Kenkyujo in Azabu Roppongi, Tokyo, and began research and trial manufacturing. However, camera manufacturing technology at that time was quite primitive. Even the cameras which Konishiroku were manufacturing and selling were rarely over 30 Yen. To begin with, there were no lenses that were designed and manufactured with precision in the general market. Crucial mechanical technologies had all been patented by Leitz. We did not have the technology to manufacture different mechanisms from those which were patented. Fortunately, thanks to Nippon Kogaku, we were able to solve the problems involving lenses and the coupling of the rangefinder."

Uchida, however, did not know that Kakuya Sunayama at Nippon Kogaku had been developing a lens for 35mm cameras. Uchida consulted with his older brother, Ryonosuke, about getting hold of high performance lenses for small precision cameras and solving the problem of the focus adjustment mechanism. Ryonosuke, a graduate of the Naval Academy at Edajima, had been a navy officer and was an expert on gunnery. When he was making fuses for shells at Nippon Kogaku, he was the supervisor in that division at the Ohi factory. He recommended that Saburo seek assistance from Nippon Kogaku on this matter. Truly, Nippon Kogaku was the only manufacturer who could provide Seiki Kogaku with the high performance lenses that they needed.

Uchida, together with Maeda, visited the Nippon Kogaku headquarters. Maeda took with him a silver gift box which contained one pilot model. The box bore the "KWANON" logo that Yoshida had designed. The pilot was a body only, but was prettied up for show.

Those who were involved do not have clear recollections as to exactly when Uchida visited Nippon Kogaku for the first time, and we cannot determine the exact date at this point. It is certain, however, that it was after June, when the patent applications for the second and third concepts of Leitz were posted, and before December, when Yoshida himself applied for a patent on his focus adjustment mechanism. This suggests that the visit took place sometime in the latter half of 1934. People say that it was a hot day, so it must have been early in the second half of the year.

At Nippon Kogaku, Shigeji Yamamoto, the sales section manager, and Noboru Hamashima, the chief of civilian supplies, received the Uchida party. Later, Sunayama, the design division director, joined the meeting, having been told of it by Yamamoto. Uchida asked for cooperation, and Sunayama agreed. Sunayama must have been eager to give full support to the realization of the first domestic small precision camera, which Seiki Kogaku Kenkyujo was about to perfect: Sunayama had been pouring his passion into developing lenses for 35mm cameras. The lens that had "no prospect of selling", finally found a marketing channel.

Nippon Kogaku must have welcomed this, since it was concerned with putting more effort into opening the civilian supplies market in order to stabilize its operations.

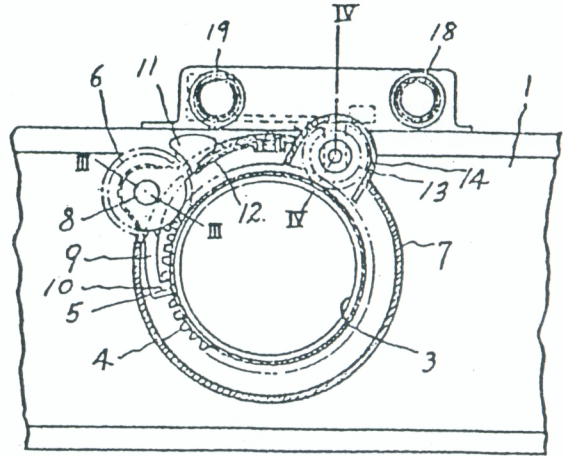
In "Forty Years" there is a remark saying that "With support from our company, Seiki Kogaku Kenkyujo was founded in November, 1933. After a considerable struggle it succeeded in manufacturing a small camera (p.63)." However, given what I have written above, there are some discrepancies as to the timing of the support.

At Nippon Kogaku, Eiichi Yamanaka, who was in the civilian supplies design department, was given the task of designing the focus adjustment mechanism. Yamanaka graduated from the precision machinery department of the Tokyo Institute of Higher Technology in 1931, and entered Nippon Kogaku. He was in charge of designing products in physics and chemistry. This was the beginning in earnest of Nippon Kogaku's involvement with the mechanisms of small precision cameras. However, there is no mention of this episode in "Forty Years", and Yamanaka never worked on camera production after the war.

Yamanaka's idea brought about the unique focus adjustment mechanism that distinguishes the Hansa Canon. The application for a patent on this idea for a new design for practical use was submitted on June 27, 1935, in the name of "a device which adjusts the position of the object lens in a camera to accommodate the shooting distance." The inventor was Eiichi Yamanaka, the applicant was Nippon Kogaku, and the registration number was "229211".



EIICHI YAMANAKA CIRCA THE 1930s.



According to the detailed explanation in the application, this idea was:

"While supporting the camera in both hands one turns the the focusing wheel with only one finger, thereby easily adjusting the focus. Also, when the focus is at a particular position, infinity, for example, it locks there automatically. The benefits of using this device are many."

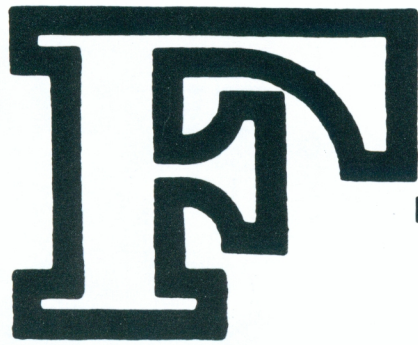
The description exactly applies to Nikon cameras as well. The scope of the registration application reads:

"On the camera shown in the illustrations, the structure in question is formed by creating a notch (5) on the cog ring (4), attaching to the outer cylinder (of the lens mount) a handle with a hook on it, which dovetails with the said notch (5), attaching a press lever on the other end (11), with a spring (12) pressing the said end, thereby the previously mentioned hook is pressed against the outer perimeter of the previously mentioned cog ring (4)." (See the Figures F in the Application.)

Nippon Kogaku manufactured the focus adjustment mechanism, including the rangefinder part, and supplied it to Seiki Kogaku Kenkyujo. After the shutter assembly had been completed on all the cameras, they were brought into Nippon Kogaku and had the focus adjustment mechanism mounted and adjusted on them, and then they were shipped.

 Through the 1970s & 80s, Tatsuhiko Arakawa, a now retired employee of Nippon Kogaku, published a trilogy of books tracing the development of the small precision camera industry in Japan. These books, *The Bright Darkbox* (1975), *The Nikon Story* (1981) and *The Founding* (1986), are well known to collectors and researchers in Japan, but since they have not been translated into English, they and the stories they tell are relatively unknown in the West. The books deal not only with the various products, but also with the people who founded the companies, both Nippon Kogaku (Nikon) and Seiki Kogaku Kenkyujo (Canon), and then went on to design and manufacture their now world famous products.

THE



--SPOT!!

by

THE NIKKOREX

F & ??

Richard

Keyishian

Nikon's many attempts at a mass market camera began with the introduction of the S3 and S4 rangefinder models. These cameras were offered to the buying public as alternatives to the more expensive Nikon SP.

After the introduction of the Nikon F, Nippon Kogaku wished to place an inexpensive interchangeable SLR camera into the hands of the everyday consumer. This camera would open the door, in a very economical way, to the universal Nikon system of lenses. This move would also insure future purchases of its top of the line cameras when the consumer finally "graduated" to a Nikon F. This concept is still held today by Nikon and shows most glaringly in one of their newest electronic cameras. Push one button on an N50 and everything is as easy as "point & shoot". Push another button and you are Ansel Adams with a proliferation of "pro" features to utilize.

Nippon Kogaku once again went to the Mamiya company to produce this new camera, just as they had done for their Nikkorex-35 in 1960. It must be noted, that the collaboration between companies during the early developmental years of the Japanese SLR industry was not uncommon. We see it today in the fledging camera industry in China. Minolta recently sold its tools and dies for the Minolta X370 to the Chinese and the camera has reemerged as the Seagull DF-300. The reason why Nippon Kogaku went to Mamiya was because it was a stop-gap attempt by management to produce this model while its own facilities were trying to meet the ever increasing orders for the Nikon F! It must also be noted that Nikon was working diligently to create the tools and dies needed to produce the Nikkormat series of cameras.

The Nikkorex F was introduced to the public in 1962. It was a manual camera with instant return mirror, a shutter speed range of 1 to 1/1000th sec plus B, MX synch, and X at 125th sec. This was the first Nikon to have a vertical traveling focal plane shutter with metal leaves. The shutter was supplied to Nikon by Copal. It came with a 50mm/f2.0 Auto Nikkor lens and it could utilize all other Nikkors and would take a special line of Sekor-Nikkorex lenses (the 35/2.8 lens being the one most commonly found).

The finder was a fixed pentaprism with central microprism and matte collar in a fresnel screen. It had such "expensive" features as a depth of field preview, a self-timer and an auto resetting frame counter. It did not come with an integrated exposure meter. A clip-on selenium meter could be mounted and coupled with the shutter speed dial and the meter pin on the lens, via an accessory on the front of the camera. This type of metering was similar to the external selenium meter made for the Nikon F.

Production of the Nikkorex F ran from 1962 to 1966. The features on this model were comparable to the Nikkormat FS which was introduced later in 1965 along with the new Nikkormat FT.

All of the Nikkorex models made by Mamiya, including the "F", were not known for their workmanship or quality. None of these cameras had that everlasting feel to them that a Nikon F or Nikkormat possess. Breakdowns, on all models, were frequent. It is with some effort today to find a used Nikkorex F that has all parts and meter working.

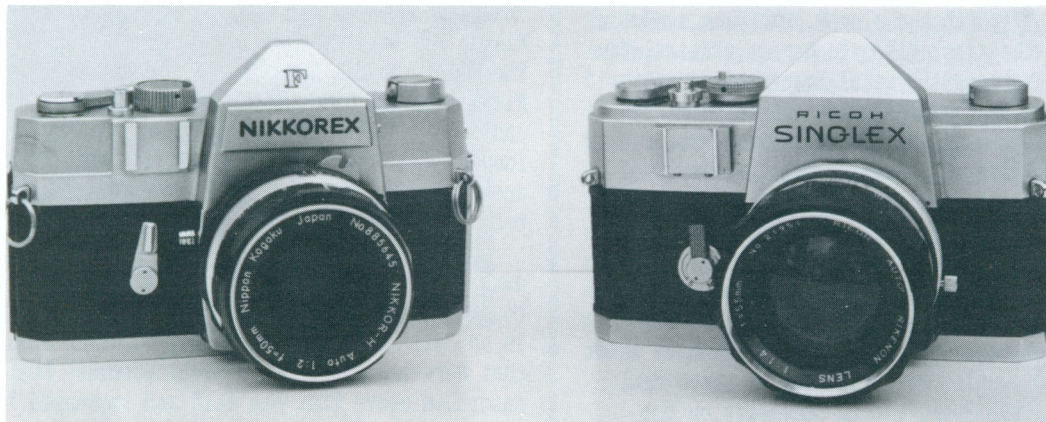
Nikon has disavowed the whole line of Nikkorex models from its family tree of cameras. I assume they feel that these cameras were not true Nikons but hybrids of a sort and were far from being professionally oriented and durable cameras that Nippon Kogaku is noted for. However, the story of the Nikkorex F does not end here! The Nikkorex F was patterned after the Mamiya SLR which was the granddaddy of many cameras during the 1960s'.

The first Nikkorex F was the Tower 37, a 1961 SLR made by Mamiya for Sears. It came with a preset Mamiya/Sekor lens and did not have an instant return mirror. In 1963 the Mamiya SLR was introduced. This unique camera had a Mamiya body with a Canon f1.9 lens in an Exakta mount! This camera was originally sold by Olden Camera in New York. Again in 1963, the Nikkorex F now became the Argus SLR with an Argus/Sekor 58mm/f1.7 lens. Finally, in 1964, this camera resurfaced AGAIN as the Ricoh Singlex and stayed in production till 1966. Ricoh bought the tools and dies from Mamiya to produce the Singlex and redesigned the camera slightly. The Ricoh Singlex had a Nikon lens mount and could take the Nikkor and Sekor/Mamiya lenses that were already available. The Singlex had a 55mm/f1.4 Rikenon semi-automatic lens in Nikon bayonet mount. Ricoh also introduced a 35mm, 400mm and a 90-190mm/f5.8 Zoom for the camera. This camera was identical to the Nikkorex F including the front mounted accessory shoe for a clip-on meter. This model also came out as the Sears SLII but with a Pentax thread mount!

For a camera with such a miserable track record for durability and workmanship, the Nikkorex F and all its cousins just kept on re-emerging everywhere! This article is not all-inclusive, there may be other SLRs out there that were based on this design. However, the only camera described above that has held and increased its value is the Ricoh Singlex. In mint condition, I have seen a range of prices for this camera from \$200 to \$250 at shows.

THE "NOT AS OFTEN SEEN AS ONCE BEFORE" NIKKOREX F ON THE RIGHT WAS NIKON'S FIRST ATTEMPT TO PRODUCE A LESS EXPENSIVE STABLE-MATE FOR THE FAMOUS NIKON F. (THEY EVENTUALLY GOT IT RIGHT WITH THE NIKKORMAT SERIES THAT LED TO THE EL AND FINALLY THE FE AND FM CAMERAS OF TODAY) THE NIKKOREX TOOK NEARLY EVERY LENS IN THE SYSTEM AND WAS MEANT TO BE A CHEAP BACK-UP OR SECOND BODY. HOWEVER, A LACK OF RELIABILITY AND A VERY DISTINCT "NON-NIKON" FEEL GOT IN THE WAY. BELOW IS THE EVEN HARDER TO FIND RICOH SINGLEX, REPORTEDLY MADE FROM THE SAME DIES AS THE NIKKOREX. IT EVEN CAME WITH A REAL NIKON BAYONET! EXCEPT FOR SOME RUSSIAN CAMERAS, THIS IS THE ONLY TIME I AM AWARE OF THE NIKON MOUNT BEING USED BY ANYONE ELSE! A WORKING NIKKOREX IS A GOOD ADDITION TO A COLLECTION, BUT A RICOH SINGLEX SITTING RIGHT NEXT TO IT MAKES FOR SOME INTERESTING CONVERSATION!

(ALL PHOTOS BY RICHARD KEYISHIAN)



TRANSPARENT NIKON F90 by PETER LOWNDS

Heaven forbid that the pages of this most worthy of publications should be adorned with one of the newest of Nikon's toys. I can hear the groans amongst the good and true asking...why?!? A micro-chip, state of the art, all singing, all dancing, plastic auto-focus camera, should have pride of place in our hallowed Journal? But any Nikon collector worth his salt would give his wife's right arm for this new plastic wonder!! Take a second look dear reader. This is not just any old F90, but a transparent F90 (or N90 in the U.S.)!! What is this I see before me? Nikon making something in 1995 that is very collectable?

Right at the beginning of a new model, after conception and wooden dummies have been made; after countless drawings and meetings to evaluate the product; after the electronic functions have been decided upon...a pre-production run is needed to ensure that everything fits together perfectly. All those springs, cogs and gears work smoothly; the printed circuit board folds and fits correctly; the chips all work; and all fit as planned with no unforeseen problems.

The machines needed to produce the plastic parts we love to hate (95% of the camera), need to be checked out for alignment, and the molds are, at this phase of production, still clean (not contaminated with black plastic) and the plastic is still clear. Why clear?? I can hear you asking yourself! Because pressure and stress can be measured and checked inside the camera and parts can be viewed. These cameras don't normally turn up in photo stores. One or two may turn up at places like Photokina or the PMA show in Vegas. I'm sure that Nikon have a department where some little old man spends his days making dummy, plastic display and cut-away cameras and lenses. Nikon have always made a small amount of items for display such as dummy camera bodies and lenses. A Nikon F501 was also made in transparent plastic; the FA with a 50mm/f1.4 lens was made in a quarter cut-away and Nikon made a run of EM bodies with 50mm/f1.8 "E" lenses in a half cut-away. These for some strange reason, best known to Nikon, seem to be in abundance. No known production figures but I estimate about 400 plus units.

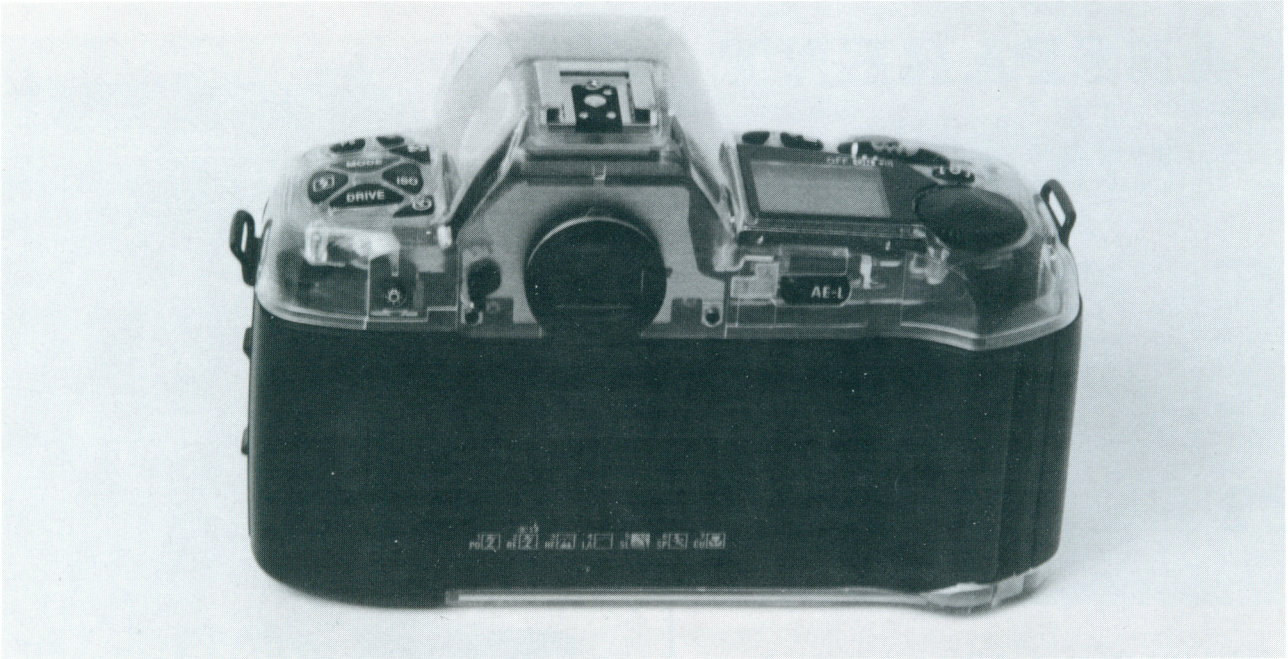


What we know about these transparent Nikons could be written on the back of a postage stamp, with room to spare. Pentax have always been forthcoming with transparent cameras followed by Olympus. Member Jaap Korten who collects, amongst other things, Olympus (A sad case. Doctors have told him that nothing can be done to save this poor man!), has a large display of Olympus transparent cameras (12 or 13). I wish I could say the same about my collection of transparent Nikons!

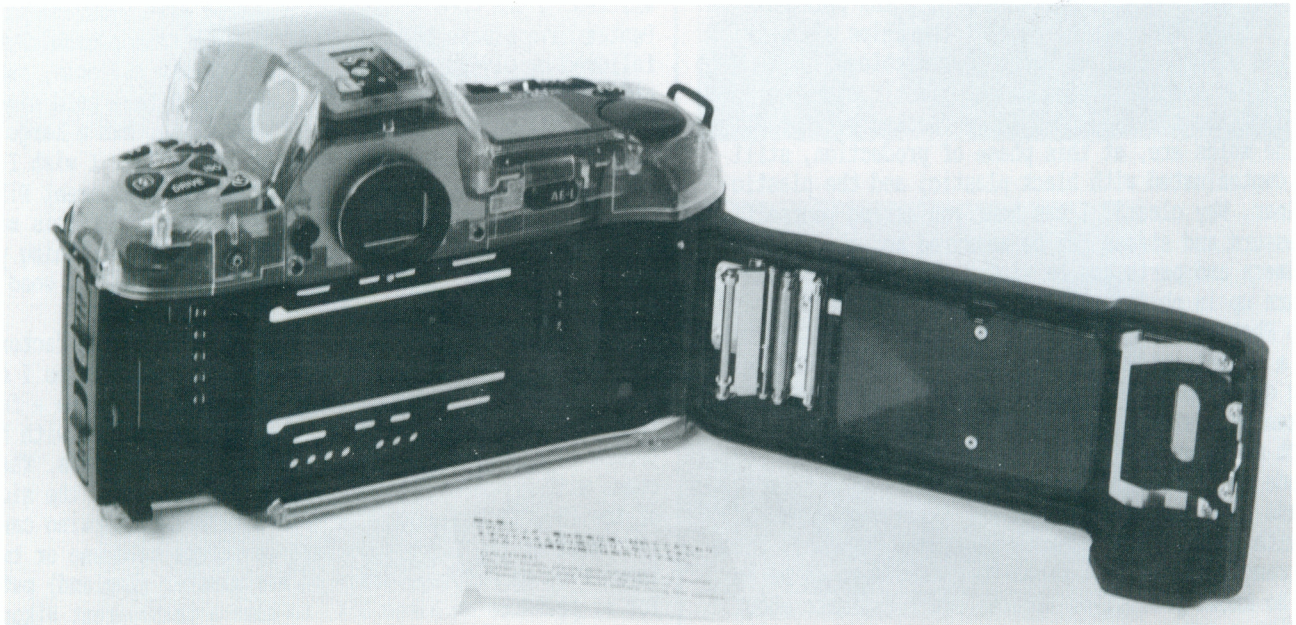
I'm not going to go into the ins and outs of this marvelous Nikon toy, suffice it to say it will do everything you ask, and more! Nikon have come a long way since the wood fired Model One.

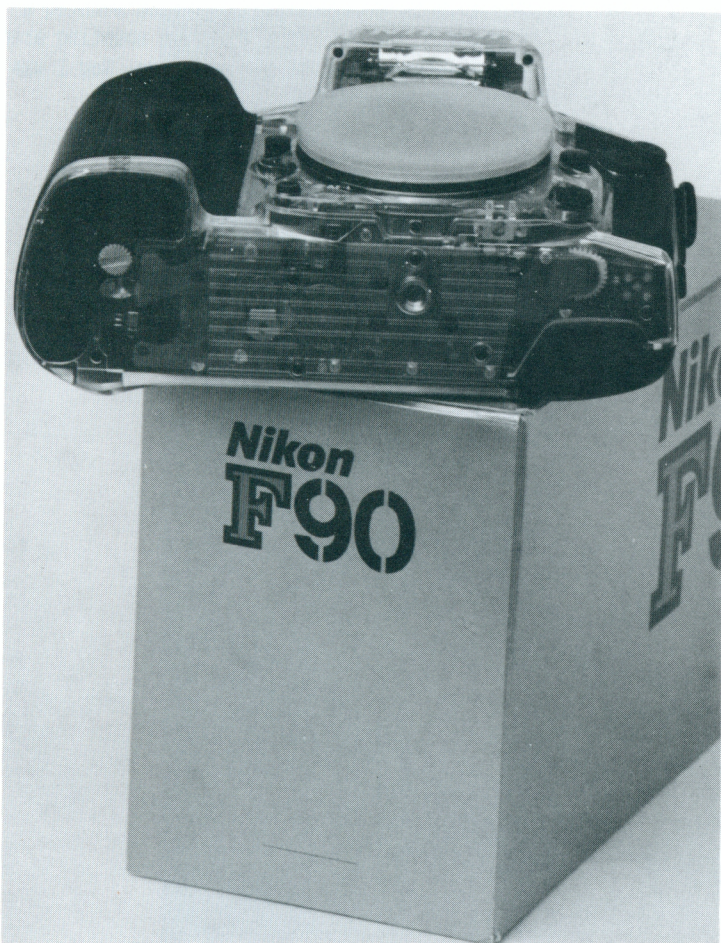
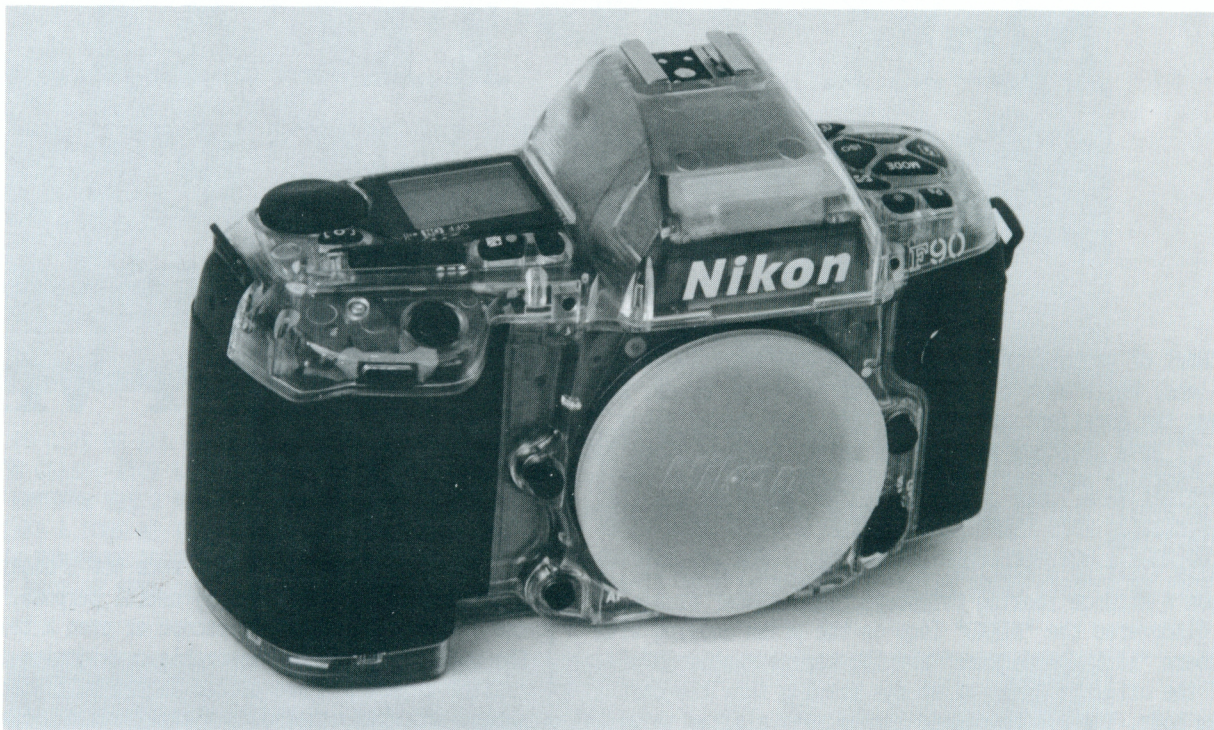
These transparent F90 cameras came out of the factory not having a serial number. The camera can, as far as I can tell, be used to take photographs. I have seen quite a few transparent cameras in my time and most are fitted with transparent backs so they cannot be used to take pictures. The F90 comes with a standard back, so if you get sick of the sight of the F90, it can always be used as a normal working camera!

Most of the Nikon importers in Europe have one or two of these F90s on display. Grays of Westminster (England) put a lot of pressure on Nikon U.K. to have a transparent Nikon F90 camera produced.



UNLIKE MANY OTHER TRANSPARENT CAMERAS, THE NIKON F90 COMES WITH A STANDARD ISSUE BACK. THIS MAKES IT A USABLE PICTURE MAKER AS IT IS A FULL FUNCTIONING CAMERA. IT IS NOT A DUMMY OR A MOCK-UP AND EVEN COMES WITH AN INSTRUCTION BOOK! THE ENTIRE TOP PLATE AND FRONT LENS SURROUND ARE CLEAR PLASTIC AS IS ABOUT 80 PERCENT OF THE BASEPLATE. THIS ALLOWS ONE TO SEE A GREAT DEAL OF THE INTERIOR OF THIS MARVEL OF THE COMPUTER AGE. WHETHER OR NOT TODAY'S PLASTIC WONDERS DO ANYTHING FOR YOU (FOR THIS AUTHOR "NOTHING" EXCEPT FOR THE F4), NATURAL CURIOSITY ABOUT "HOW THINGS WORK" INEXORABLY DRAWS ONE TO THIS CAMERA. IT'S FUN TO LOOK INSIDE AND SEE WHAT MAKES IT TICK.





THE TRANSPARENT F90 COMES IN A STANDARD ISSUE BOX EXCEPT THAT END WHERE THE SERIAL NUMBER WOULD NORMALLY BE IS COMPLETELY BLANK. NOT ONLY IS THERE NO NUMBER ON THE BOX, BUT THE BASEPLATE WHERE IT IS FOUND ON REGULAR ISSUE BODIES, IS ALSO DEVOID OF ANY NUMBERS. AS FAR AS CAN BE ASCERTAINED, THESE TRANSPARENT CAMERAS ARE NOT NUMBERED. CURRENT INFORMATION SUGGESTS APPROXIMATELY 30-40 WERE PRODUCED (IT IS NOT KNOWN IF TRANSPARENT N90 BODIES WERE MADE FOR THE U.S.). ON A PERSONAL NOTE I ALSO OWN ONE OF THESE CAMERAS AND I FIND IT TO BE QUITE INTERESTING. HOWEVER, I KNOW I WOULD ENJOY SEEING THIS DONE ON THE GREAT MECHANICAL NIKONS OF THE PAST SUCH AS THE SP AND THE F. CAN YOU IMAGINE A SET OF THOSE ON YOUR SHELF? AS FOR MORE RECENT NIKONS...A TRANSPARENT NIKON F4 WOULD BE VERY INTERESTING INDEED. (RJR)

(ALL PHOTOS BY PETER LOWNDS)

N-K OPTICAL ORDNANCE

by **Richard Lane**

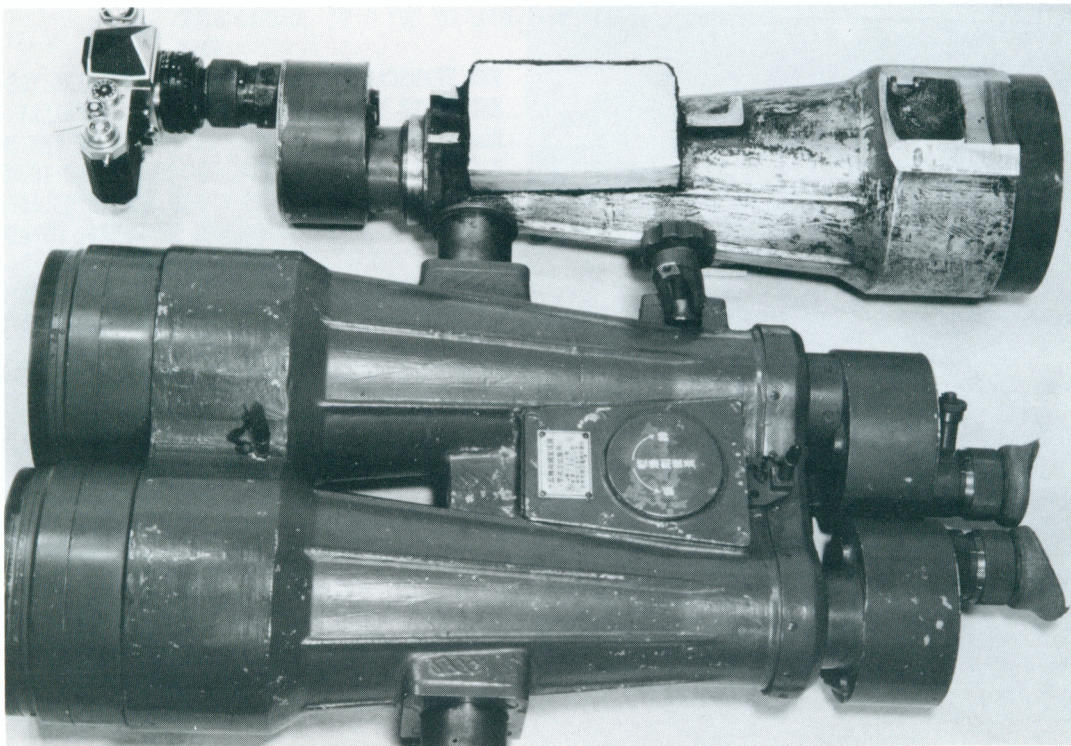
PART VII

Most of you are familiar with the legendary 1000mm/f6.3 Nikkor lens. While most of us may never own this cannon, we have seen the excellent articles on this lens in our Nikon Journal. I have searched many garage sales, antique shops and military surplus auctions hoping to unearth this Nikon rarity but to no avail. That is until I found a very different Nikon 1000mm/f6.3 lens!

While visiting a nautical antique shop in California, I came upon a strange looking telescope. Upon closer examination I discovered the "NIKKO" logo on the prism housing with the numbers "18.8 x 3 degrees" and the serial number "374". Most of the original green paint was missing from the cast aluminum body. The ribbed casing looked very similar to my 150mm Nikon glasses. The optics were fogged due to a 3 by 5 inch opening which was allowing dirt to enter the telescope tube. What was this strange optical device? After a few more minutes of examination it occurred to me. This telescope was the remains of a 18.8 x 150mm binocular. Someone had sawed a pair of binoculars in half! The shop owner had no explanation for this terrible deed. Why someone would do this was a complete mystery.

After this initial shock wore off I began to wonder if this telescope might have any useful purpose. Perhaps I could use it as an astronomy telescope or even a telephoto lens. The \$200 price seemed reasonable considering that 6 inch refractor telescopes are priced in the multi-thousand dollar range. And when coupled to a camera with a 50mm lens, this telescope has an effective focal length of almost 1000mm at approximately f6.3!

I cleaned the triple element front objective and the prism located at the rear of the scope. I then covered the 3 x 5 inch opening with an aluminum plate. I then mounted a tripod adapter plate to the original trunnion mounting area. Finally, I adapted a lens mount to the eyepiece. Now I was ready to take some pictures!





IN AN EFFORT TO GIVE US ALL AN IDEA OF THE POWER OF THIS PIECE OF NIKON GLASS, RICH LANE MADE THESE PHOTOS. ABOVE NOTE THE MOUNTAIN BETWEEN THE 2 HOUSES (BETTER KNOWN AS PIKE'S PEAK!). NOW TAKE A LOOK AT THIS FAMOUS PIECE OF ROCK SHOT THROUGH RICH'S HOMEMADE 1000MM/F6.3. NOW HOW IS THAT FOR POWER? IN ONE SHOT HE EVEN CAUGHT A SMALL PRIVATE PLANE! I

HAVE NEVER HAD A CHANCE TO OWN OR USE ANY OF THE AMAZING PAIRS OF BINOCULARS THAT HAVE INHABITED RICH'S SERIES OF ARTICLES ON NIKON OPTICAL ORDNANCE, AND I MUST ADMIT THAT I NEVER REALLY HAD A FEEL FOR WHAT THESE HUGE GLASSES WERE CAPABLE OF. NOW I CAN BETTER UNDERSTAND HOW A LOOK-OUT COULD SPOT A SHIP AS MUCH AS 12 MILES AWAY! (PHOTOS BY RICH LANE)



LETTERS.. LETTERS.. LETTERS

More letters in response to that from former member Griffin arrived after NHS-46 went to press. I initially intended to just answer his letter and leave it at that. However, I also want to give space to as many points of view as possible, so what follows are a few more of your letters and comments.....

From Peter Abrahams...

I understood when I joined that the NHS is primarily a camera collecting group. I like cameras, and am a semi-professional photographer, but don't collect them. To maintain my interest I need to see more articles on other Nikon products, maybe 1 an issue. I certainly understand that someone has to write them. Nikon microscopes have always been of the highest quality, as have their smaller telescopes. Material such as this would make a great reprint-from Nikon publications or elsewhere. I was very happy to see the recent binocular articles. History of the company, and especially their technical innovations, is of great interest.

Don't take gripes too seriously. I bet most members would rather see early Nikon ads than pages of debate on the merits of the NHS. I don't feel you have to write it all..using the magazine to reprint catalogs & technical literature would be quite appropriate. So, even though it doesn't fit my needs perfectly, I know how much work it is & I am very glad someone is out there doing it.

From Neil Smith...

I did not react to Mr. Griffin's letter in #45 because anyone able to get the NHS off the ground and go on to produce 46 issues of "The Journal" single-handed doesn't need me to speak up for him. (Please note that I said produce. I am not over-looking the contributors..although one R. Rotoloni figures largely among them.) Then I remembered my apprehension for the well-being of the Journal, or yourself and family, or both, when you advised us that you had acquired your own pharmacy. It occurred to me that while some members own retail businesses and know that no business even survives without a lot of time and attention from its owner, and others may be in publishing and know that there really aren't squadrons of jolly girls named Fiona around to cheerfully do all the chores, I am probably the only one able to say from experience that combining retailing, in a sphere involving long hours, with small scale publishing on a tight budget, is damned hard work.

Most members probably suspect it anyway but, regardless of its content or appearance, both of which surpass those of journals serving much greater numbers, the fact the "Nikon Journal" exists at all is the most remarkable thing about it. That isn't to say that it could not be improved, and I don't doubt that more time and revenue could be put to good use if they could be found, nor that it should not be criticized... any publication sold by whatever means is fair game...only that, as Confucius might have said in the circumstances, "customer expecting silver service from street vendor likely to get egg on face".

From Allen Hinkelman...

In enjoy the NHS Journal and would like to read about unusual variations of relatively obtainable camera bodies, lenses and accessories. I know that much of this may be old stuff to advanced members, but I think that there are many of us on small budgets for whom it would be interesting, helpful and affordable. Many thanks for a good job.

From Ulrich Koch...

Yes, it is true your name is often seen in the Journal. But why is this wrong? You are the engine of the Society and without your work every issue would not be as it is! And without your enthusiasm for Nikon there would be no NHS and no membership for Mr. Griffin. Like a car, you are the engine and perhaps Mr. Griffin is the spare wheel (or as we say in Germany, the 5th wheel). I think his interests are different from most of us as he would like to know how to use a Nikon F, while most of us already know this. He can find very good instructions on how to use his Nikon F in the Cooper & Abbott books.

From Don Dedera...

As maybe the newest member of the NHS, I wish to thank you for the extraordinary work you have put into the success of the Society and the Journal. About that letter..I have some credentials, being a former editor of "Arizona Highways" magazine. To your occasional critic, I would quote the old Arab saying, "The dogs bark, but the caravan marches on."

I obtained my first F in Vietnam in 1966 when I was a war correspondent. My newspaper had sent me with a worn out SP with a chip about the size of a 2-karat diamond out of the front element of the 50mm. Eddie Adams of AP (before he won his Pulitzer) brought me back from Hong Kong black F #6713957 with regular prism and a bag of lenses. It was love at first blush. About 5 years ago I began collecting the F system as a serious hobby. Now with a near complete run of back issues of the Journal, I have died and gone to Nikon heaven!

From Bruce Hansen...

I want to take this opportunity to thank you, Robert, for producing the NHS Journal. I, like John Griffin, have never written any articles for the Journal. We have never worked on the typing, graphics or layout. We have not helped you produce a Journal, a historical society, or a definitive book on Nikon cameras. I suspect the Journal has cost you more money than it has ever made. So, if you, Robert Rotoloni, have your name on every page, FINE! I am not a collector, cameras are my business. The Journal is a business publication for me, yet I still enjoy it very much. If I ever choose to work on the Journal, then I would feel that I could help make some change in it. As a person who simply reads it, I feel that I could make some constructive criticism. I don't think that Mr. Griffin is in any position to throw stones. Keep up the good work.

MY THOUGHTS

When I ran the letter from former member John Griffin in NHS-45, I did so in the name of fairness. I felt that it did neither I nor the Society any good to just run letters full of glowing praise for a job well done. There is "always" room for improvement in any endeavor, and there is, likewise, the same need for healthy criticism. I have tried in the past to run letters that contained constructive criticism of all or part of the Journal and its contents. I have listened when told the type style needed an upgrade (I have changed it four times over the years), and that the reproduction quality of the photos was paramount (I opted for higher costs to improve reproduction and have had some amongst you who are in the printing business tell me the quality is excellent!). I have stayed with more expensive paper because members have told me it is important to do so. I have been criticized in the past for doing too much of the writing myself. Even though there are times when I have no choice but to do so, I listened and have encouraged members to contribute starting with the very first issue! It is only the last few years that have finally seen enough articles come in so I can sit back and edit instead of write. If you look back over the years you will find many instances where I have stated that I do not, nor do I have any intentions, of monopolizing these pages! There were times I almost sounded like I was begging for articles, and I was! I never intended the Journal to be a monument to myself, as there have been many times I have asked myself why I even do it, especially lately.

Until Mr. Griffin's letter, your advice and criticisms had been constructive, and I accepted them as such. I knew the product was not perfect and I was quick to admit it. But his letter was a little different. It seemed that he could find "nothing" constructive to say and that "everything" we were doing was pointless! That our philosophy had no merit; that our efforts had no point or reason; that we were not fulfilling any useful purpose at all; that we don't know how to use Nikons or even have the ability to make photographs. Enough that he was collectively dismissing the entire membership, he then got quite personal to the point where I feel I have to cry "foul"! Let me address his letter point by point.

a..."He found "nothing" in 2 years that interested him". It is hard to believe "anyone" could know so much about Nikons & photography that they could not learn something of interest in that period of time unless their mind was closed tight to begin with.

b..."That we only collect rather than use, or understand or cherish." I find this statement rather contradictory. If one collects it follows that one learns..it then follows that one understands..then would it not follow that if one collects & learns & understands that one would cherish the item even more? I am sorry Mr. Griffin, but I have a feeling that my members understand and cherish Nikons much more than you could possibly imagine and as for using them...we have members who are published professionals (Hurst & Satterwhite to name only two) and others who have made their livings with Nikons for 40 years. We use them...I use them...Long before I was a collector I was shooting for UPI and newspapers. Long before I was a collector I put thousands of frames through my Nikons on a daily basis...not weekly as you boast!

c..."He wants tips on new products, or how to use an "F", or what new item is a best buy, or how about autofocus, or how the first Nikon came about." Well now, I really never thought of the Journal as a competitor of Shutterbug or Pop Photo, did you? That kind of "pseudo intellectual crap" fills those magazines monthly. Do I really think my members, that is you, need to know how to use a Nikon F? I wouldn't insult you with such pabulum. Anyone who wants articles as inane as that can find all kinds at his local newsstand, not here! And as for the last item....I don't think that more information about how the first Nikon came about has ever been printed anywhere in the entire world than these pages!!! Mr. Griffin, did you not read the Fuketa Tapes and you quit too soon to learn the secrets within the Arakawa books!

And now on as personal level.

d..."Get an art trained person...amateurish look...large page numbers...collages that look like 1948!" As soon as I raise the dues to \$50 a year I'll get an art trained helper. What are you paying for...information or a slick look? As for amateurish...YES!..Why not? We are only talking about 400 copies an issue! I am an amateur! I admit that! I have never had a single minute of training in any of the following fields: graphic arts, reproduction, printing, layout, design, typesetting or art! Not one minute! What you see here folks is self-taught common sense based on my instincts as a photographer and what I have liked and disliked in other publications over the years. Nothing more! I do what looks pleasing to my eye, what looks easy to read and understand, what isn't cluttered and misaligned or hokey looking. I feel I have some taste based on common sense. My tastes may not be universal, but it's not bad considering what I have to work with. Added to my lack of "formal" training is less than state of the art equipment, no private office (this is done in my den where lives the TV and the utility room and 3 other people passing through), and TIME. Time is a precious commodity of which I have very little. I work 7 days a week and average 78 hours a week. My last day off was Christmas day! I am off 5 hours on Tuesday and 5 hours on Sunday. When is the Journal being done you may ask? Between 10pm & 1am the nights I have the energy to do it, and those precious 5 hours on Sunday. I had 12 days off in 1994, well below the national average of 140! Believe me when I say, there are times I wonder myself how I get this thing done. And it ain't getting easier!

e..."Make it a tribute to Nikon and not Rotoloni." A hard one to answer, probably the hardest. This is no ego trip! This is work that makes no money and probably never will! Not a dime! I put my name on the cover, on the masthead where it belongs, under the editorial (which I write) and after any articles that I do. I didn't include my photo on the editorial page until members talked me into it. But then whose name should go on the cover, or masthead, or editorial? I'm a bit confused. Who started the whole thing 11 years ago on a whim not knowing if anyone would even be interested? Who wrote 90% of it for the first 5 years? Who sits at this computer at 1am month after month trying to put it together. If you know please tell me Mr. Griffin and I guarantee you I will gladly put his name on the cover! As a matter of fact, whoever he may be, if he does the whole thing cover to cover I wouldn't give a damn how many times he put his name in it! And until you contribute something worthwhile, neither should you.

OK, I've said my piece and I've vented my spleen, now lets get back to having fun, otherwise I can think of no good reason to continue, can you?

A LETTER TO THE MEMBERSHIP.....

By the time you all read this the next convention will be less than a year away. I know that many members have been talking about going to Japan and that Tokyo is a possibility. I am sure we could fill 4 or 5 days at the Pentax Gallery, one of the Nikon factories, shops on the Ginza. Just to be in Japan for the Nikon I's 50th birthday would be great. I want to start the ball rolling for NHS-Con5, wherever it may be, with a donation. It is a book entitled, "75 Years of Nikon" and is the official history of the company and only recently published. It was my good fortune to get hold of a copy about a year ago and many members have asked if it was possible to get another. Well, after a lot of letter writing, and with the help of my good friend Mr. Kawagoe, I have been able to get a second copy! To be fair to everyone I want to auction the book off. Enclosed in this Journal is a card for you to send in a bid. The cost of the book was 15000 Yen, so bids will start at \$200 US. Closing date for bids will be June 1st, so dig deep into your pockets. The entire winning bid goes into the convention fund and I'll see you at NHS-Con5, wherever that may be. P. Lownds.

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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!

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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.

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For further information please contact:

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

CLASSIFIED

WANTED...Collector interested in purchasing Nikon RF bodies, lenses & accessories in very clean condition. Also Nikon lenses for Contax RF & post-war Contax bodies, Zeiss lenses and accessories. Allen Hinkelman, 133 Linden Ave., Wilmette, IL. 60091-2838. Tel...708-256-7142 evenings.

FOR SALE...Zoom-Nikkor 50-300/f4.5 #780087, unmarked, HN-11 hood in plastic, 95mm L39 filter (appears unused) in case, Nikon CE-2 case w/shoulder strap, \$695; Reflex-Nikkor-C, 500 mm #533183, unmarked, caps, cs, five 39mm filters (4 appear unused), CL-23 case w/strap, \$500; BOX ONLY for Photomic FTn black finder w/cards & viewfinder screen data for FTn, \$25; 20cm/f4 Nikkor, ugly but usable, \$55; 85mm/f1.8 non-AI Nikkor, in box/bubble/foam, beautiful, \$395. I want Mirax with prism, coupler, Miranda T, Ofunar lens in 44mm screw mount. Tom Surovek, Box 2001, Hammond, IN 46323. (219)844-2462 Eve.

I would like to make contact with those out there who are collectors of Canon cameras in the hope of possibly starting up a newsletter and a society. Those with similar interests please contact: Ernst Thiel, Westlandseweg 73, 2624 AC Delft, Holland.. Tel..31-15-613579.

FOR SALE...Mid production Nikon S w/50mmf1.4 Nikkor, case and copy of the instruction manual, Mint- cond., \$600; Nikon S2 chrome dial w/f1.4 Nikkor lens, VG cond. but a good shooter, no case, \$400. James Leatham, PO Box 50355, Parks, AZ 86018.

WANTED...Collector seeks RF items: bodies, lenses & 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.

FOR SALE...A complete set of Tony Hurst slides originally presented at NHS-Con4 in Holland. These superb photos were one of the hits of the meeting. Those of you who were there will want a set because you know how great they are. Those who were not present can have a "piece" of the convention & some really fabulous photos. A set of 96 mounted slides is \$210.00 and \$20 from every set sold will go to the convention fund. (These slides are not to be used for resale, printing or copying, but to enjoy in the comfort of your own home. Copyright Tony Hurst.) Contact Tony at...35 Carysfort Ave., Blackrock, Co. Dublin, Ireland.

BLACK IS BEAUTIFUL!

PLEASE ADD THE FOLLOWING SERIAL NUMBERS TO OUR OFFICIAL "NHS BLACK LIST" PUBLISHED IN NHS-37!

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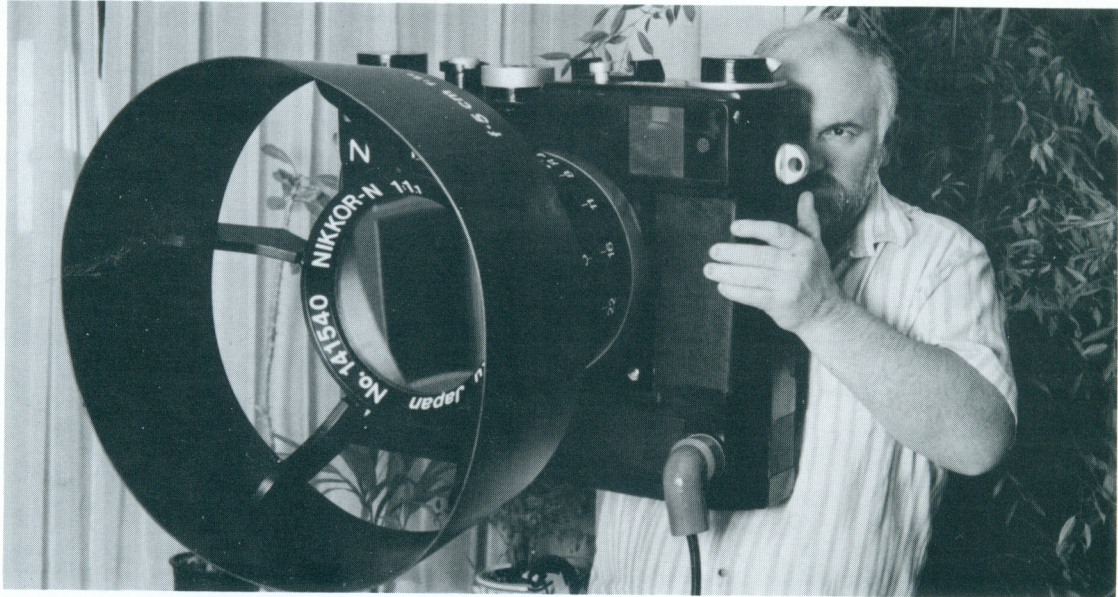
"NHS" PRODUCTS

Below is our current list of "NHS PRODUCTS". The soft cloth camera bags are a sellout! Gone! Thanks for your support. Sales of these products help hold down Society dues.

OFFICIAL NHS-CON4 LAPEL PIN.....	\$5.00 US \$6.00 OVERSEAS
OFFICIAL NHS-CON4 CLOTH CARRY-ALL.....	\$5.00 US \$6.00 OVERSEAS
OFFICIAL NHS-CON3 & 4 INK PENS.....	\$2.00 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
"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..ROTOLONI..(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.....	\$130.00 US \$155.00 OVERSEAS

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!



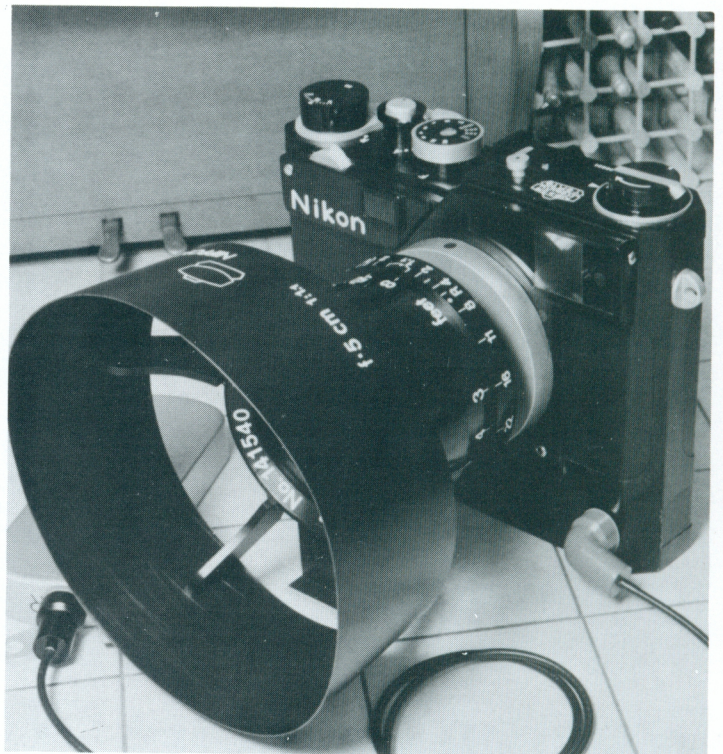
What's this??!!! Is this the latest rage in Japan???
Inflatable cameras??...

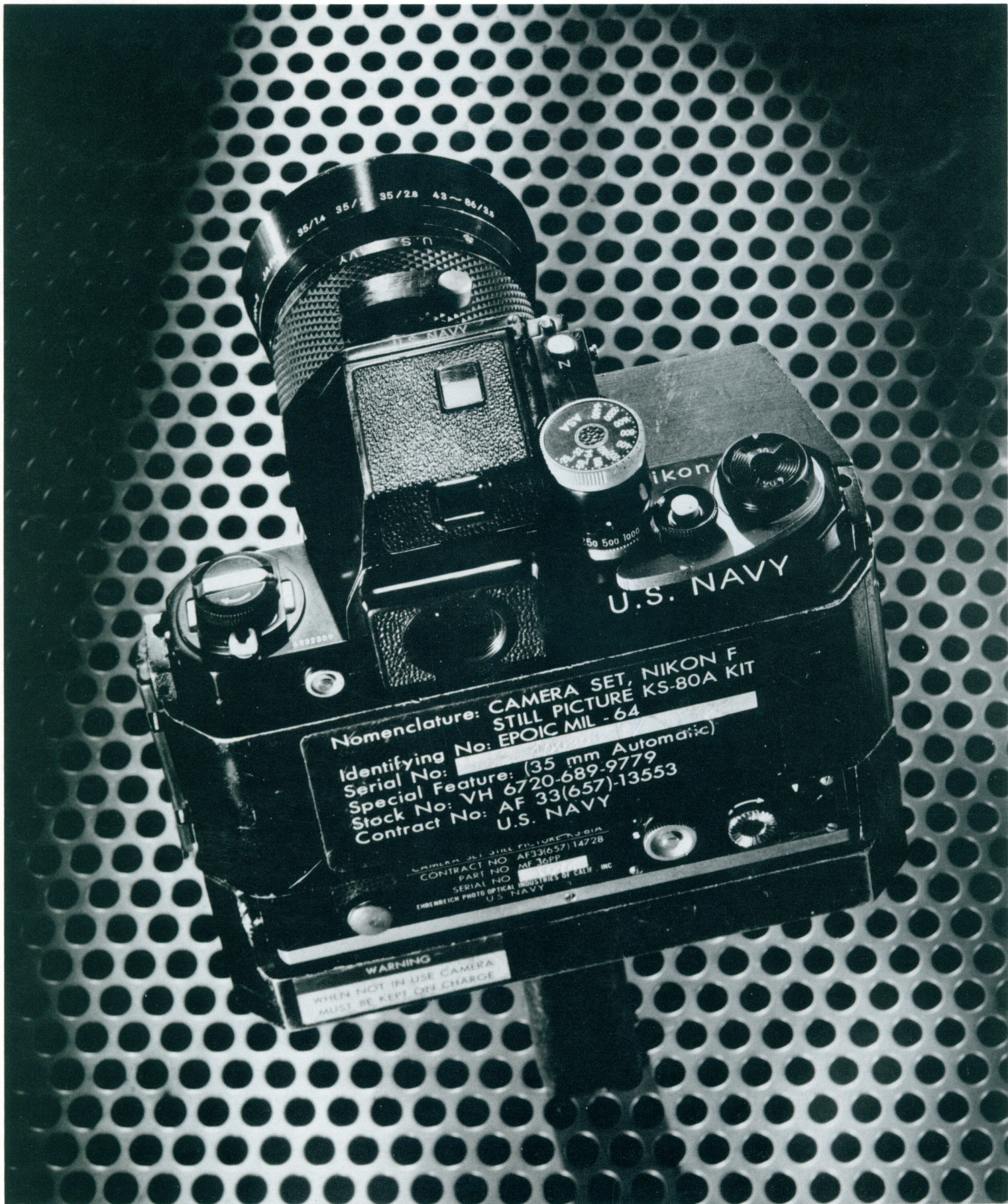
The camera works best at 4 p.s.i. and is made for the man who has everything. If someone falls overboard your 60 ft yacht, you can throw him a black Nikon SP!! What a way to be saved!!

Or is this the new Nikon F5 with a built-in ground tracking station and dish to be able to send photos back to the newspaper via satellite?

This is in fact a model I had made of one of my black SPs. It should have been ready for NHS-Con4, but the best laid plans of mice and men.....However, it is now finished. It was made by German member Ulrich Schneider, who has done one tell of a job! And it looks great in my den!

And now a note from its creator, Ulrich Schneider.
I would like to give you some information about a "little" wooden model of the black SP. Its new owner is Peter Lownds. This camera took me about 2 years to build. The body is made from a lot of plywood and panes of glass, as was the lens. The huge lens shade gave me some problems. I had some sleepless nights as I tried to find a way to build it. Finally I was able to do it and complete the camera. I have also built a "little" black Nikon S which has appeared in some European camera magazines. It is also made from wood and it is now in a historical camera museum in Germany. My next project will be a chrome Nikon Photomic FTn with a 50mm/f1.4 Nikkor lens. If I have enough time maybe I will be able to show it at the next convention.





Created For The 'NHS' by TONY HURST

NIKON JOURNAL MARCH 31, 1995