

A PUBLICATION OF THE
NIKON HISTORICAL SOCIETY

JUNE 1985



The NIKON ニコン Journal



By Robert Rotoloni

THE NIKON JOURNAL IS THE OFFICIAL PUBLICATION OF THE NIKON HISTORICAL SOCIETY AND IS PRODUCED BY RJR PUBLISHING, INC. FOR THE EDUCATION AND BENEFIT OF

ITS MEMBERS, AND IS PUBLISHED FOUR TIMES A YEAR. ADDRESS ALL CORRESPONDENCE TO:
ROBERT ROTOLONI, P.O. BOX 3213,
MUNSTER, INDIANA 46321.....USA.

CONTENTS

PAGE ONE
EDITORIAL.....R.ROTOLONI
"THE ETHICS OF FAKES"

PAGE FIVE
INSIDE THE NIKON RF
PART TWO
BY GARY STONE

PAGE TEN
THE NIKON "16"
BY ROBERT ROTOLONI

PAGE THIRTEEN
LETTERS TO N.H.S.

PAGE FOURTEEN
LETTERS(CONT.)
NIKON RF BIBLIOGRAPHY
PART 6 BY CARL JOECKS

PAGE FIFTEEN
NEW MEMBERS
PUBLISHERS MEMO.

PAGE SIXTEEN
CLASSIFIEDS
NEXT ISSUE
EDITORS NOTE....DUES.

SOCIETY MEMBERS

ROBERT ROTOLONI	VIC GORECKI
DAVID WEILER	EDWARD BROSKEY
JOHN ANGLE	BEN DI GREGORIO
ROBERT HARRIS	KARL MANTYLA
SAM DECKER,MD.	JOHN SCHRADER
RANDY REED	BOB THOMPSON
CARL JOECKS	JEREMY ROWE
STEPHEN GANDY	TAKAYUKI KAWAI
MEL WILNER,DDS.	SHIGERU KAJII
MAURICE MAUNER	R.E.(TED) CRAIS
RANDOL HOOPER,MD.	ROY VOSE
CHARLES PADDOCK	JOHN HANSEN, JR.
RICHARD SEYFARTH	J.L. HUTCHINSON
PETER DECHERT	F.W. MATTHEWS
HAYATO UYAMA	P.H. VAN HASBROECK
JERRY ROLD	JAMES MARTIN
BURTON RUBIN,DDS.	OLIVER J. REDDAWAY
HARRY SOLETSKY	TANEO IMAI
J-P HERMSDORF	W.S. EMERY
ROBERT HABER	TONY HURST
TIMOTHY LEEDY	KARL EICHHORN, JR.
GARY STONE	WALTER MENDOZA
TAD SATO	JOSEPH HIGHAM
WILLIAM ADAMS	ROBERT TUCCI
JAMES MOORE	PETER R. SMITH
ALAN JOHANSON	PETER WALNES
TSUYOSHI KONNO	WALTER SPAIN
SHICHIROE ABE	WILLIAM GAYNOR,MD.
KATSUMI WATANABE	BARRY CHARLES HILL
WILLIAM KRAUS	JOHN BAIRD
PAUL COMON	CARROLL O. MEYER SR.
SIMON CIVJAN,DDS.	C.J. MCCLINTOCK
LLOYD MINARI,MD.	JOSEPH CHARLES JR.
AKITO TAMLA	HAROLD W. GRAY JR.
MIKIO AWANO	JACK DUGREW
ROBERT FAIRCHILD	JOHN SABELLA
RAYMOND F. YOUNG	BOB JOHNSON
WILLIAM JACKSON,MD.	L.E. NELSON
ALBERT KUBANIS	WALTER BRADLEY
GEORGE URY	

EDITORIAL

AS THIS ISSUE GOES TO PRESS WE HAVE 79 MEMBERS, WHICH IS AN INCREASE OF 10 SINCE NMS-7. WELCOME GENTLEMEN. (THEIR NAMES AND ADDRESSES ARE ELSEWHERE IN THIS ISSUE). A FEW SHORT ANNOUNCEMENTS BEFORE I GET INTO MY EDITORIAL. "DUES TIME HAS ARRIVED". YES ANOTHER YEAR HAS PASSED AND RENEWEL IS HERE. GOOD NEWS... THERE WILL BE NO INCREASE THIS YEAR, SO THE FIGURE REMAINS AT \$20.00. BUT PLEASE GET IT TO ME BY SEPTEMBER FIRST SO I CAN PLAN THE NEXT ISSUE, WHICH WILL BE OUR SECOND ANNIVERSARY ISSUE. YOU NEWER MEMBERS WILL BE NOTIFIED WHEN YOUR TIME COMES SO, DISREGARD THIS NOTICE. BUT I ASK THAT ALL OF YOU WHO WISH TO REMAIN MEMBERS PLEASE GET YOUR \$20 TO ME BY SEPTEMBER 1, 1985.....

FOLLOWING THIS EDITORIAL (WHICH DISPLACES THE "BOXED--LIKE NEW" FEATURE) ARE SOME LETTERS FROM MEMBERS CONCERNING REPLICAS AND FAKE BLACK BODIES. I SOLICITED YOUR THOUGHTS ON THE SUBJECT AND YOU SENT THEM IN.... THANK YOU. I HAVE ALSO CHOSEN THIS TIME TO REPRODUCE MY ENTIRE BLACK BODY LIST IN AN EFFORT TO ASSIST THE MEMBERS. IN ADDITION ARE PHOTOS OF EACH MODEL THAT SUPPLEMENT THE TWO ARTICLES SO FAR DONE ON THE BLACK S3 AND S2. ONE LETTER MENTIONS NO. 6212974 WHICH IS CONFIRMED BY THREE COLLECTORS AS FAKE. A SECOND CAMERA NO. 6215689, HAS BEEN REFINISHED BUT WAS ORIGINALLY BLACK AND IS, IN MY OPINION, A TOTALLY LEGITIMATE ITEM. ANOTHER CHROME CAMERA THAT IS NOW BLACK IS NO. 6202226. TWO OTHER CAMERAS THAT HAVE BEEN REPORTED TO ME FROM MULTIPLE SOURCES AS PROBABLE "REPLICAS" ARE AN SP IN THE 6217600 RANGE AND AN S3 IN THE 6306500 RANGE. BOTH OF THESE CAMERAS ARE NOW WHERE NEAR ANY OTHERS AND CHROME CAMERAS HAVING EXTREMELY CLOSE NUMBERS BRACKET BOTH THE BODIES. AS I MENTION FOLLOWING THE NUMBERS LIST, SOME BLACK BATCHES HAVE STARTED OFF AS SINGLE ENTRIES WHICH WERE LATER CONFIRMED BY OTHERS WITHIN THE SAME BATCH.

HOWEVER, WHEN FIRST RECORDED NO OBVIOUS CHROME CAMERAS WITH ADJACENT NUMBERS WERE EVIDENT. ALSO TO BE CONSIDERED IS THE TIME ELEMENT. ALL THOSE EARLY ENTRIES WERE MADE AT A TIME WHEN FAKES WERE OUTSIDE THE REALM OF REALITY SINCE BLACK CAMERAS WERE NOT WORTH MUCH MORE THAN CHROME ONES AND NOT NEARLY AS MANY PEOPLE WERE SEEKING THEM. IN ADDITION, MOST WERE REPORTED TO ME BY COLLECTORS WITH THE KNOWLEDGE TO DETECT ANY FAKES. BUT THOSE WERE MORE CAREFREE INNOCENT DAYS. THE KEEN COMPETITION WE SEE TODAY DIDNT EXIST, AND MANY COLLECTED FOR THE FUN OF IT. THE PROFIT MOTIVE WAS NOT QUITE THE SAME. HOW TIMES HAVE CHANGED.....

ROBERT ROTOLONI
EDITOR/PUBLISHER

FROM JOSEPH HIGHAM.....
AS CONCERNS REPLICAS AND FAKES. A FAKE IS AN ATTEMPT TO PASS OFF AN ARTICLE AS THE REAL THING.... A REPLICAS IS A LEGITIMATE COPY. BOTH LEICA AND CANON HAVE PRODUCED REPLICAS AND THE ANTIQUE FURNITURE MARKET IS RAMPANT WITH REPLICAS...AND SOLD AS SUCH.

WHEN A CAMERA IS RARE THE COST OF MAKING A REPLICAS IS LESS THAN THE MARKET PRICE, THEREFORE, THE EXISTANCE OF REPLICAS. IT IS PROOF OF THE RARITY OF THE NIKON RANGEFINDER SYSTEM THAT IT IS NOW ENJOYING(??) REPLICAS.

FROM TONY HURST.....
IN LONDON A BLACK SP NO. 6212974 WAS ON OFFER, WHICH CAME OVER HERE ON APPROVAL. HOWEVER, IT APPEARED THAT IT WAS A CHROME BODY WITH A VERY GOOD BLACK SPRAY JOB DONE ON IT. THEY MADE AN ERROR BY SPRAY PAINTING THE CHROME RIMS ON THE SPEED DIAL AND FRAME SELECTOR AS WELL AS THE ENTIRE SELFTIMER LEVER. THE SELLER WASNT AWARE OF THIS AND TOLD ME IT WAS BOUGHT IN JAPAN. WHETHER IT WAS PAINTED TO DECEIVE SOMEONE FOR GAIN, OR JUST MESSING ABOUT I DONT KNOW.

((THIS VERY SAME CAMERA WAS REPORTED TO ME BY OLIVER REDDAWAY OF ENGLAND. HE TELLS ME THAT PAUL VAN HASBRUECK SPOTTED IT AS A FAKE WITHIN 30 SECONDS OF MR. REDDAWAY SHOWING IT TO HIM. THE OBVIOUS ERRORS ARE THE BLACK SPEED DIAL AND FRAME SELECTOR RIMS. THESE ARE ALWAYS CHROME ON LEGITIMATE SAMPLES. TO SEE WHAT I MEAN LOOK ON PAGES 13-14 IN "NHS-NO.2". NOTE THE SPEED DIAL ON ALL THE BLACK S3 PHOTOS. ALSO NOTE THE ALL CHROME SELF-TIMER LEVER. THIS IS THE LATE VERSION. THE ONLY OTHER TYPE IS PRESENT ON THE BLACK SP SHOWN ON THE REAR COVER OF THE SAME ISSUE. AS YOU CAN SEE THE EARLIER BLACK LEVER STILL HAS ONE PIECE IN CHROME. THEY HAVE NEVER BEEN SEEN COMPLETELY BLACK. BY THE WAY THIS HOLDS TRUE FOR THE ADVANCE LEVER AND REWIND LEVER AS WELL. THEY ARE ALWAYS CHROME.))

FROM GARY STONE.....

IT IS OK TO RESTORE "ROUGH" CAMERAS TO THEIR ORIGINAL CONDITION, ONLY. IT IS NOT RIGHT TO MAKE A BLACK ONE FROM A CHROME CAMERA. IF A RESTORED CAMERA IS EVER SOLD IT SHOULD BE CLEARLY STATED AS SUCH. I AGREE WITH YOU THAT THERE ARE FAKES OF ANYTHING OF VALUE AND WE CAN EXPECT TO SEE MORE. FORTUNATELY MOST ARE EASY TO SPOT SINCE IT IS DIFFICULT TO DUPLICATE THE ORIGINAL FINISH. THERE ARE SOME THINGS WE CAN DO. HELP OUR READERS DETECT FAKES BY CAREFULLY DESCRIBING WHAT IS PAINTED AND WHAT ISNT. DESCRIBE TONE AND TEXTURE AND WHAT IS UNDER THE PAINT WHEN LOOKING AT WORN SPOTS. DID THEY USE COLORED PRIMER? DID THEY PAINT OVER FROSTED CHROME? (NOT THAT I HAVE SEEN.) I HAVE SEEN FAKES THAT HAVE HAD THE CORNERS SLIGHTLY RUBBED DOWN TO CREATE A USED LOOK.....WHEN YOU BUY A RARE OR BLACK CAMERA OBTAIN A WRITTEN GUARANTEE THAT YOU CAN RETURN IT IN A REASONABLE TIME. IN MY EXPERIENCE THIS HAS NOT CAUSED PROBLEMS AMONG REPUTABLE COLLECTORS AND DEALERS.

FROM DAVE WEILER.....
REGARDING THE SUBJECT OF REPLICA BLACKS. I FEEL THAT IT IS AN IMPORTANT ISSUE THAT SHOULD BE DISCUSSED IN DETAIL REGARDING WHAT IS AUTHENTIC AND HOW FAKES CAN BE DETECTED. THIS IS A PROBLEM WITH EVERY COLLECTIBLE ITEM I HAVE BEEN INVOLVED WITH OVER THE YEARS. THE MORE SCARCE PIECES APPRECIATE SO HIGH, THE TEMPTATION TO COUNTERFEIT IS TO GREAT TO RESIST FOR SOME. SINCE NOT ALL OF US ARE KNOWLEDGEABLE ON THESE RARE BIRDS, WE NEED HELP TO BE ABLE TO IDENTIFY A "REPLICA". PERSONALLY, I FEEL THAT IF SOMEONE WISHES TO HAVE A FAKE IN HIS COLLECTION THAT IS HIS BUSINESS, BUT SOONER OR LATER THESE FAKES ALWAYS SEEM TO GET LOOSE ON THE MARKET. EVEN THOUGH THE ORIGINAL PERPETRATOR MAY HAVE READILY IDENTIFIED IT AS BEING COUNTERFEIT, ONCE IT IS OUT OF HIS HANDS WHO KNOWS JUST WHAT IT WILL BE REPRESENTED AS? I HAVE SEEN IT HAPPEN MANY TIMES BEFORE. SOMEONE DOWN THE LINE GETS BURNED. OFTEN BADLY. UNLESS IT HAS HAPPENED TO YOU ONE CANNOT IMAGINE THE SICK FEELING WHEN YOU DISCOVER YOUR LATEST PRIZE IS A PHONY. IN MOST CASES THE SELLER MAINTAINS THAT HE GOT IT "AS AN ORIGINAL" AND DISCLAIMS ANY RESPONSIBILITY. I AM IN FAVOR OF AN IN-DEPTH ARTICLE ON THESE VERY VALUABLE NIKONS SO THOSE OF US WHO HAVE NEVER HAD THE OPPORTUNITY TO EVEN HANDLE ONE WILL HAVE A BETTER IDEA OF WHAT TO LOOK FOR AND EXPECT IN THE "GENUINE ARTICLE".
(WELL SAID AND WELL TAKEN, DAVE. SO FAR I HAVE COVERED THE BLACK S3 AND S2 IN DETAIL. I HOPE THAT THERE HAVE BEEN A SUFFICIENT AMOUNT OF ILLUSTRATIONS AND DETAILED COPY TO GIVE OUR READERS A FEEL FOR WHAT THE BLACK NIKONS SHOULD LOOK LIKE. ONLY THE SP REMAINS TO BE COVERED BUT THE S3 IS NEARLY IDENTICAL. HOWEVER, THE SP WILL HAVE ITS DAY AS WELL. I THINK ALL OF THOSE WHO WROTE ME ON THIS SUBJECT.))

NIKON I BLACK BODIES.

609431

NIKON S BLACK BODIES.

6108685 6109549

NIKON S2 BLACK BODIES.

6137647	6140804	6140818
6140823	6140825	6144666
6144682	6145922	6157511
6157525	6170901	6170906
6170916	6170938	6170941
6170962	6170991	6170995
6180623	6180666	6180754
6180758	6180773	6180776
6180910	6180923	6180937
6180947	6183146	6185735
6194051	6194052	6194068
6194109	6194142	6194148

NIKON SP BLACK BODIES.

6200065	6200082	6200084
6202482	6202508	6202511
6202513	6202526	6202557
6202594	6202613	6202630
6202632	6202672	6202698
6206422	6206423	6206434
6206441	6206448	6206451
6206452	6206471	6206472
6206473	6206480	6206819
6206847	6206863	6206874
6206876	6206884	6206893
6208291	6208401	6208422
6208424	6208430	6208462
6208488	6208499	6208973
6209627	6209660	6209679
6210502	6210543	6210550
6210597	6210953	6212188
6214590	6215330	6215336
6215374	6215397	6215412
6215422	6215442	6215884
6216502	6218859	6219164
6219179	6219374	6219971
6220710	6220713	6220720
6221531	6223116	6232137
6232141	6232150	

NIKON S3 BLACK BODIES.

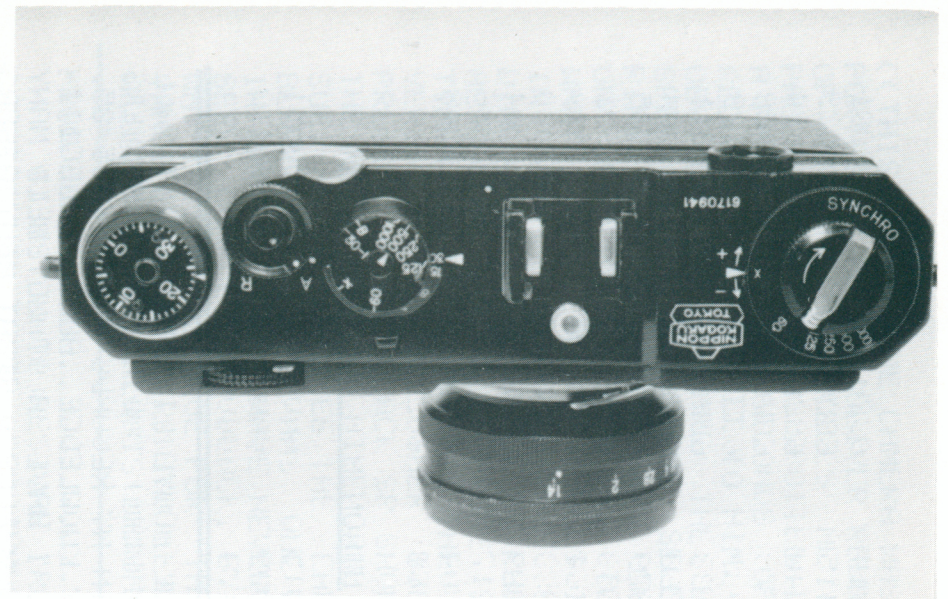
6307461	6307475	6307481
6312108	6312121	6312123
6312129	6312140	6312145
6312220	6312235	6312273
6312278	6320059	6320243

6320314	6320366	6320381
6320415	6320522	6320529
6320540	6320674	6320684
6320773	6320814	6320938
6320929	6321054	6321129
6321133	6321162	6321211
6321260	6321283	5321304
6321379	6321466	6321535
6321553	6321563	6321692
6321764	6321790	6321929
6321903	6322047	6322083
6322129	6322231	6322204
6322217	6322275	6322286
6322304	6322331	6322348
6322368	6322561	

NIKON S3A BLACK BODIES

6600015	6600041	6600051
6600039	6600109	6600113
6600174	6600221	

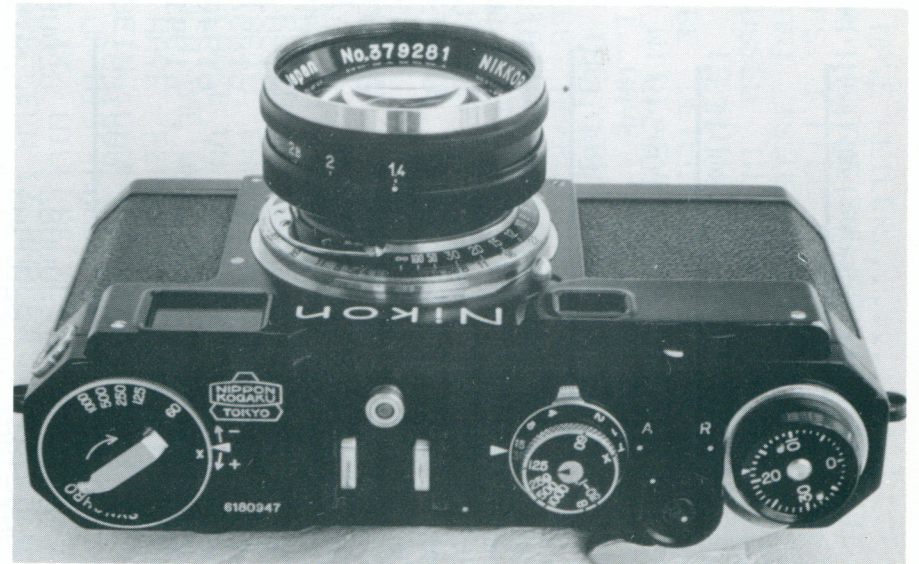
THE ABOVE LIST REPRESENTS ALL THOSE BLACK BODIES WHOSE NUMBERS ARE IN MY RECORDS AS OF 6/15/85. TO MY KNOWLEDGE ALL ARE LEGITIMATE. I HAVE ACTUALLY HELD MANY OF THEM PLUS A GREAT MANY OTHERS HAVE BEEN RELAYED TO ME BY COLLECTORS WHO KNOW THE REAL THING WHEN THEY SEE IT. THIS IS NOT TO SAY THAT THIS LIST IS ABSOLUTELY CORRECT. YOU WILL NOTICE A FEW BODIES THAT SEEM TO BE STRANDED ALL BY THEMSELVES AND NOT PART OF AN APPARENT BATCH. HOWEVER, MANY DOCUMENTED BATCHES BEGAN AS SINGLE ENTRIES IN MY RECORDS UNTIL OTHERS TURNED UP. MOST OTHERS ARE OBVIOUSLY EXAMPLES FROM DEFINITE BATCHES OF BLACK CAMERAS. KEEP IN MIND THAT MANY OF THESE NUMBERS HAVE BEEN IN MY RECORDS FOR YEARS.....LONG BEFORE FALS AND REPLICAS WERE EVEN THOUGHT OF AND THE VAST MAJORITY HAVE EVENTUALLY BEEN JOINED BY OTHERS WITHIN THE SAME BATCH. ALL OF THIS LEADS ME TO FEEL THAT OUR LIST IS EXTREMELY ACCURATE AND REPRESENTS THE ONLY GUIDE FOR THE NIKON RANGEFINDER COLLECTOR. REMEMBER, EVERY ADDITION HELPS SO HELP THOSE NUMBERS COMING.



ABOVE IS THE BLACK SP WITH THE S3 BELOW. NOTE THE TWO TYPES OF SELF-TIMER LEVERS, THE CHROME REWIND AND WIND LEVERS AND THE SHUTTER SPEED DIALS. ALSO THE STRAP LUGS ARE CHROME.

BOTH VERSIONS OF THE BLACK S2 COVERED IN THE LAST ISSUE. AGAIN THE WIND AND REWIND LEVERS ARE CHROME BUT THE LUGS ARE BLACK. NOTE DIFFERENCES IN SYNCHRO AND SHUTTER SPEED DIALS.

FOUR



INSIDE THE NIKON RANGEFINDER, PART II

Whatever the reason that we collect and appreciate the Nikon Rangefinder it is basically, a precision mechanical device. As such, some basic knowledge regarding how to make it work better, how to perform minor maintenance, and how to tell the difference between major and minor problems can increase the usefulness and value of your collection as well as help you make better decisions when buying new additions.

In our article for the second issue of the NHS Journal, we briefly discussed some of the mechanical aspects of the Nikon and how to do some simple maintenance. Based on feedback from that article we will continue to discuss minor repairs by going through the sequence of removing the top of an S-2 and indicating most of the things you can do with the top removed. We selected the S-2 because there are more of them being used and the top removal is slightly more difficult than the SP series.

FRONT COVER

It is not necessary to remove the front to remove the top, however, some adjustments are easier or require the front removal. Front removal was covered in the first article. Note the front cover screw to the left of the focusing wheel is slightly longer than the other three screws.

REWIND KNOB AND FLASH SELECTOR DIAL

- 1) Erect the rewind crank and loosen the set screw (don't remove, just loosen).
- 2) Unscrew the rewind knob by turning it counter clockwise (ccw) as you hold the rewind fork inside the camera. When the knob is removed, withdraw the rewind fork downward and remove from the camera.
- 3) Remove two screws from sync dial and remove dial. Remove "c" lock washer under dial so it won't fall out.

FLASH GUN CONTACT

- 1) Remove the flash gun post in front of the finder shoe by unscrewing ccw using a special tool or improvise by gently using a small pair of pliers and some protective material (business card, etc.) to prevent marring the post.

SHUTTER DIALS

Raise the high speed dial and rotate speed setting to between 60 and 125. Move slow speed dial to 1 second. Looking at the inside of the high speed dial (lift it up) from the front of the camera notice a small screw that can be aligned up with a notch in the top of the slow speed dial. Align the screw and loosen (don't remove) and unscrew the high speed dial ccw and remove. Remove the slow speed dial by removing (don't loosen), the screw in the side of the dial to the left of the notch mentioned above.

A-R RING

Loosen the set screw which can be seen through the hole in the rear of the A-R ring, as it is rotated. Using a forked screwdriver or spanner, unscrew (ccw) the inside retaining nut that surrounds the shutter release button. Remove the nut and A-R ring.

WINDING LEVER

Loosen (don't remove) the set screw on the rear of the film counter cover and unscrew (ccw) to remove. Lift up the film counter dial and remove. Loosen three set screws around the edge of the black winder retainer and lift off. Gently pry off the winding lever being careful not to loosen the winder spring. Observe carefully and hold the winder spring with a small screwdriver as you lift the winder lever off.

TOP

Remove 5 screws and remove the top - sometimes the top can stick due to leather glue or corrosion. Removal of the finder shoe also will help access. Re-assembly is just the reverse of the above.

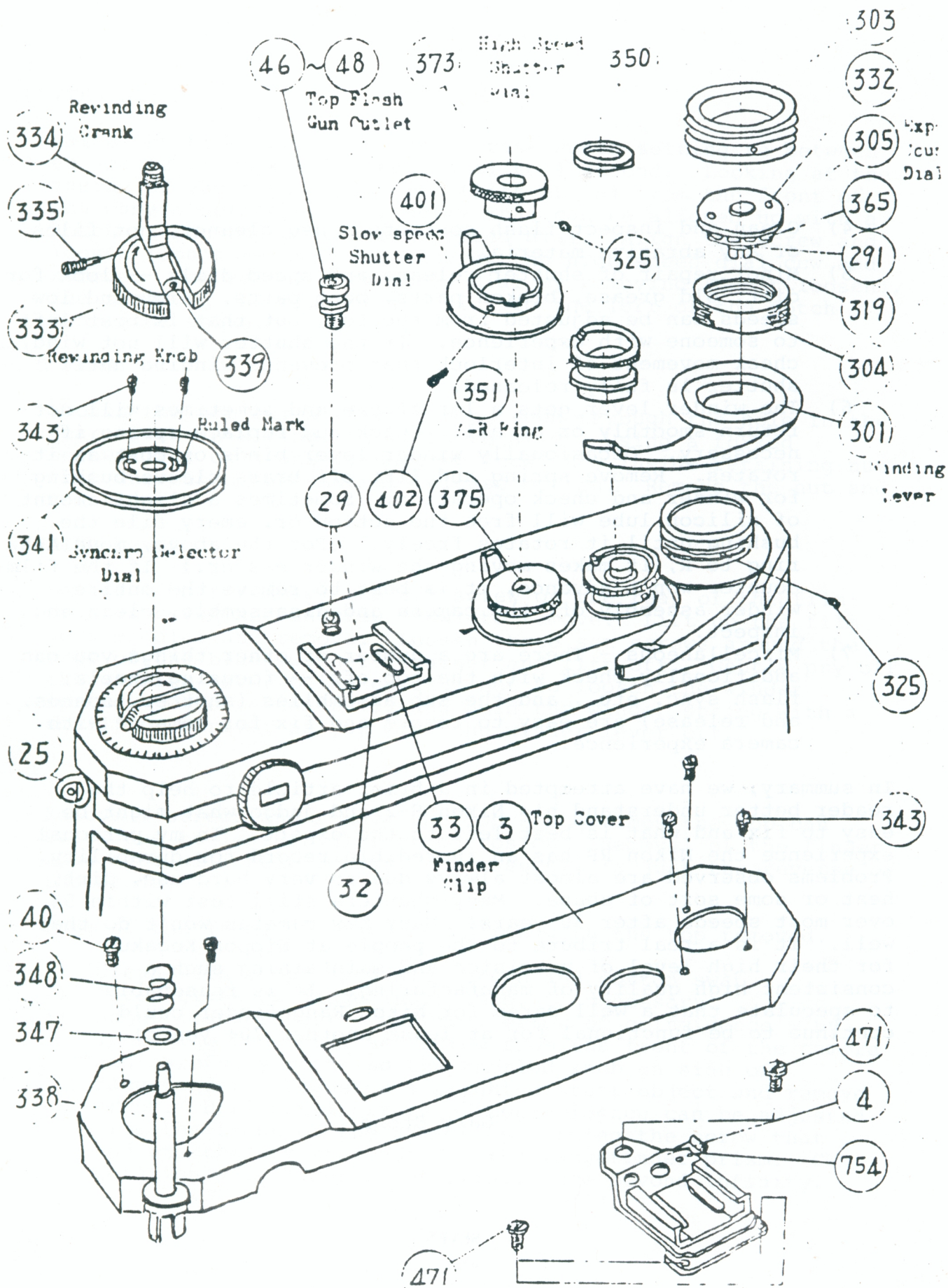
Some of the items you can accomplish with the top removed.

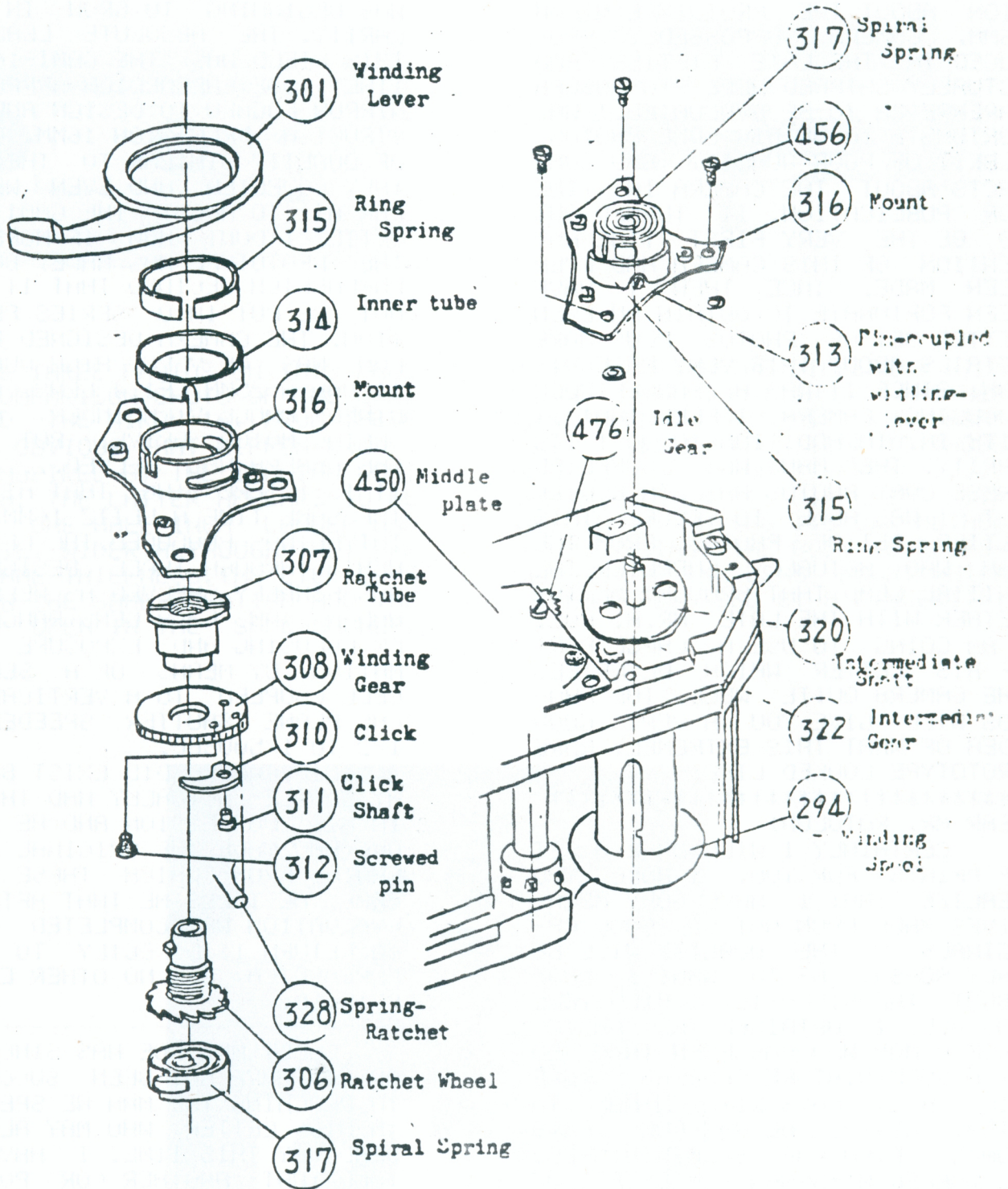
- 1) Clean with compressed air, brush and cotton swab.
- 2) Clean glass on rangefinder lens, if necessary.
- 3) Adjust rangefinder - vertical error of coincidence - by loosening the small set screw from the front of the camera and carefully rotating the knurled knob on side of rangefinder. Focus on a bright distant object and remove error. Horizontal errors of coincidence can be adjusted from the front of the camera by turning the screw that adjusts the arm that adjusts the rangefinder prism. CW rotation will advance the coincidence beyond infinity.

- 4) Clean and inspect flash contacts - use cleaner, not files or any abrasive material.
- 5) Minor repair of shutter release and speed dials -- look for dirt, old grease, broken parts, bent parts. High and low speeds can be adjusted from the top, but that is best left to someone with experience. If the shutter will not wind, check movement of interlock that prevents winding until shutter is fully released.
- 6) The winder lever gets a lot of use and sometimes will not return smoothly or at all. Check and replace spring if necessary. Occasionally winder lever binds on post as it rotates. Remove spring and lift off brass sleeve bushing for winder and check operation. Sometimes a slight amount of silicon lube will free the action or, emery file the bushing until it rotates freely. (For the above, move A-R ring to R, it makes moving the winder easier.) If the film counter won't advance, it is best to remove the entire winder assembly off the camera and disassemble, clean and inspect.
- 7) Miscellaneous - There are a number of other things you can additionally check with the top off -- focusing wheels, flash sync. etc., and the sub assemblies (shutter, speeds, and release) are easy to remove and fix for someone with camera experience.

In summary, we have attempted in a brief article to help the reader better understand his Nikon S-2 and judge what might be easy to fix and what is best left to the expert. In my personal experience the Nikon RF has an incredible record for durability. Problems observed are almost always due to very hard use, dirt, heat or some sort of abuse. Many shutters still test within 5% over most speeds after 30 years! Many new cameras won't do that well. It is a real tribute to the people at Nippon Kogaku for their high level of precision and maintaining such a consistent high quality of manufacturing. It is reasonable to speculate that a well cared for Nikon Rangefinder could continue to be functional for at least another 70+ years!

Gary Stone





THE NIKON-16 PROTOTYPE...
THE JAPANESE GAMI??????
BY ROBERT ROTOLONI

ONE OF THE MOST EXCITING ASPECTS OF RESEARCHING MY SECOND BOOK CONCERNED TRYING TO SUBSTANTIATE AND ILLUSTRATE AN ITEM I HAD ONLY HEARD OF IN THE FORM OF RUMORS. FOR YEARS I HAD TRIED TO DISCOVER MORE INFORMATION ABOUT THE PROTOTYPE NIKON 16MM. CAMERA SUPPOSEDLY PRODUCED IN THE LATE FIFTIES AND ACTUALLY SHIPPED HERE TO JOSEPH EHRENREICH TO BE EVALUATED. I WAS FORTUNATE TO OBTAIN SOME PHOTOS, ALBEIT OF POOR QUALITY, AND SOME FACTS ABOUT THE CAMERA IN TIME FOR PUBLICATION. IT TURNED OUT TO BE THE VERY FIRST TIME ANY MENTION OF THIS CAMERA HAD EVER BEEN MADE. SINCE THEN I HAVE BEEN FORTUNATE TO OBTAIN AN EVEN BETTER SET OF PHOTOS, PLUS MORE DETAILS ABOUT THIS VERY RARE NIKON. SINCE IT WAS A RANGEFINDER FOCUSING CAMERA I FEEL THAT IT FITS IN, IN ADDITION TO JUST ITS RARITY. THE MAN WHO SUPPLIED THESE COPY PHOTOS HAS SINCE DIED BUT I WAS ABLE TO SECURE THIS BETTER SET OF PHOTOS FROM THE MAN WHO ACTUALLY SUPPLIED THE INITIAL LEAD THAT BROUGHT ME TOGETHER WITH THE LATE MR. A. POE. I AM GOING TO USE A LARGE PART OF HIS LETTER WHICH DESCRIBES THE CAMERA QUITE WELL. THE PHOTOS WILL GIVE YOU A VERY GOOD IDEA OF WHAT THIS EXTREMELY RARE PROTOTYPE LOOKED LIKE.

DEAR MR. ROTOLONI,

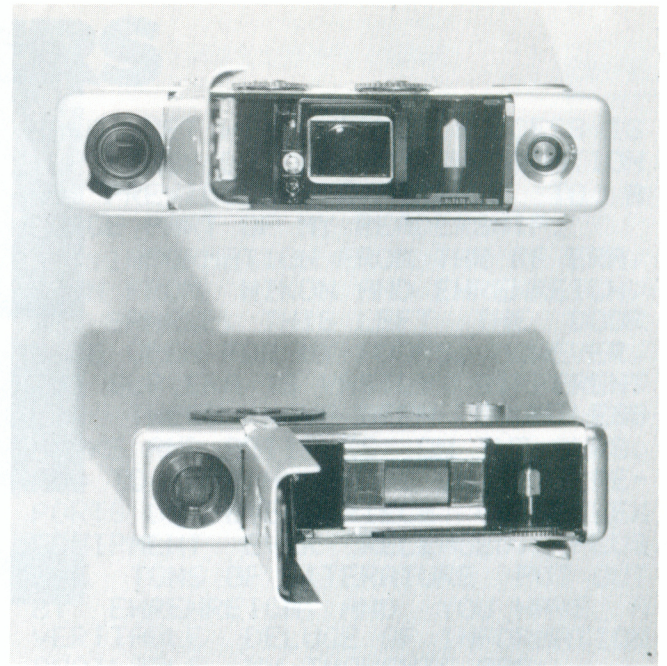
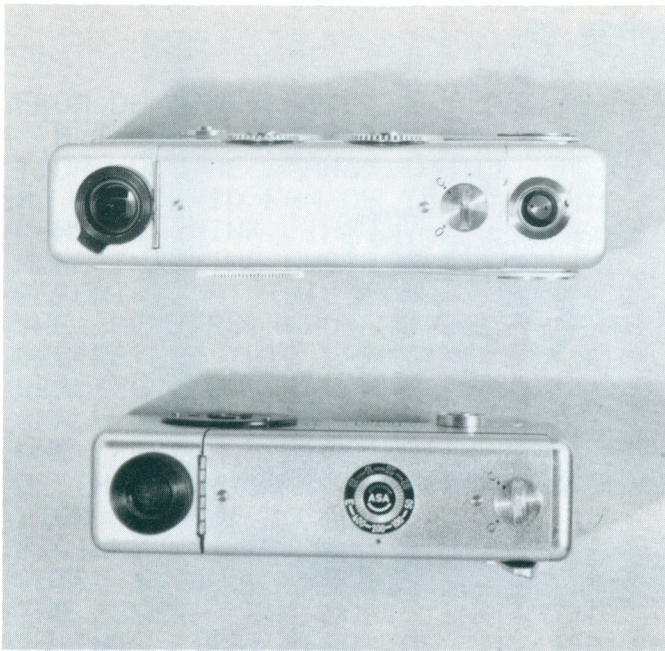
CERTAINLY I WILL MAKE A SET OF PRINTS FOR YOU. I HOPE YOU REALIZE THAT I HAVE COPY NEGATIVES MADE FROM NOT SO GOOD ORIGINALS SO THE QUALITY WILL BE ONLY SO-SO. AS TO WHAT I KNOW ABOUT THE NIKON-16, I WILL TELL YOU ALL. I OBTAINED THE PHOTOS FROM A MAN WHO HAS BEEN INVOLVED WITH SUBMINIATURE CAMERAS SINCE HIS EARLY DAYS WITH MINOX IN RIGA, LATVIA. HE HAS FOR YEARS LOADED FILM FOR SUBMINIATURES. HE WORKED WITH MANY IMPORTERS OF JAPANESE AND GERMAN SUBMINIS. HE WAS THE SUPPLIER OF FILM SOLD IN THE USA AND CANADA FOR MINOLTA, MAMIYA, YASHICA AND KOLLIE BUT

NOT MINOX, WHICH WAS THE MONOPOLY OF THE THAYERS. EHRENREICH PHOTO DECIDED TO TRY FOR THE MINOX FILM MARKET AND ARRANGED FOR HIM TO SLIT AND LOAD THE SPECIAL 9.5MM. FILM. AT ABOUT THIS SAME TIME THE 16MM. PRECISION CAMERA WAS BEGINNING TO GROW IN POPULARITY. THE ABSOLUTE LEADER IN THIS FIELD WAS THE GAMI-16 FROM ITALY. JOE EHRENREICH APPROACHED NIPPON KOGAKU TO DESIGN AND CONSTRUCT A PRECISION 16MM. CAMERA OF QUALITY SIMILAR TO THE GAMI. THEY COMPLIED AND EVEN WENT SO FAR AS TO ADOPT THE GAMI CASSETTE. I DON'T KNOW IF MORE THAN THE PROTOTYPE WAS MADE, BUT JOE EHRENREICH DECIDED THAT IT WOULD NOT BE PUT INTO SERIES PRODUCTION. THE CAMERA DESIGNED BY NIKON WAS OF VERY HIGH QUALITY. IT HAD A 25MM. F1.4 LENS, A COMBINED RANGE-VIEWFINDER, AND A SPRING MOTOR DRIVE. BUT ALAS, THE CAMERA WAS SHELVED.....

IT IS INTERESTING THAT AT ABOUT THE SAME TIME A LEITZ 16MM. PROTOTYPE WAS PRODUCED. THE LEICA-16 WENT THROUGH THREE DESIGNS BUT WAS FINALLY SHELVED AS WELL. IT HAD A 24MM. F2.8 LENS, RANGEFINDER FOCUSING AND EXPOSURE AUTOMATION BY MEANS OF A SELENIUM CELL COUPLED TO A VERTICAL FOCAL PLANE SHUTTER SPEEDED FROM 1/2 TO 1/500SEC.

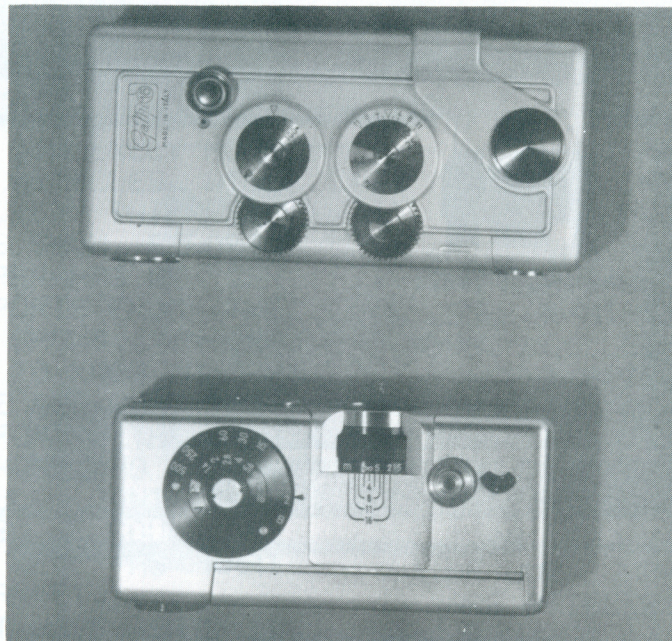
THIS CAMERA DID EXIST BECAUSE MY SOURCE ACTUALLY HAD THE ITEM IN HIS POSSESSION AND HE IS THE ONE WHO MADE THE ORIGINAL SET OF PHOTOS FROM WHICH THESE COPIES CAME. HE TELLS ME THAT AFTER HIS EVALUATION WAS COMPLETED HE HAD TO RETURN IT DIRECTLY TO JOSEPH EHRENREICH, FOR NO OTHER EXAMPLE EXISTED.

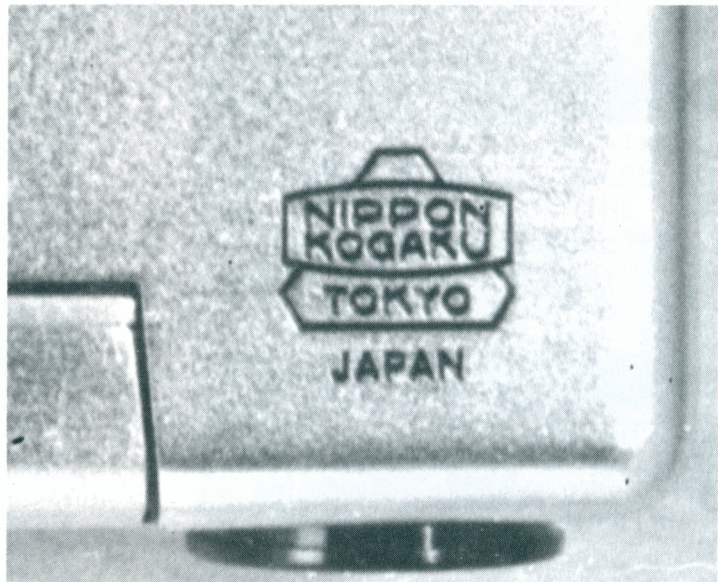
SADLY MR. POE HAS SINCE DIED AND I HAVE NOT BEEN SUCCESSFUL IN REACHING THE MAN HE SPEAKS OF IN HIS LETTER, WHO MAY ALSO BE DEAD BY THIS TIME. I HAVE BEEN TOLD THAT ANOTHER (OR POSSIBLY THE SAME) CAMERA EXISTS AND IS SOMEWHERE WITHIN THE FACTORY AT THIS TIME. WOULDNT YOU LIKE TO BE THE ONE TO UNCOVER IT???



THE THREE PHOTOS ON THIS PAGE ARE COMPARISON SHOTS OF THE GAMI 16 AND THE NIKON 16. FROM THESE IT IS OBVIOUS THAT NIPPON KOGAKU WAS INSPIRED BY THE ITALIAN GAMI CAMERA. THE LATTER APPEARS TO BE ABOUT ONE HALF INCH LONGER AND SLIGHTLY WIDER, ALTHOUGH THEY ARE THE SAME THICKNESS. THE EYEPIECES ARE IN THE SAME LOCATION AND THE BACKS OPEN IN THE SAME MANNER.

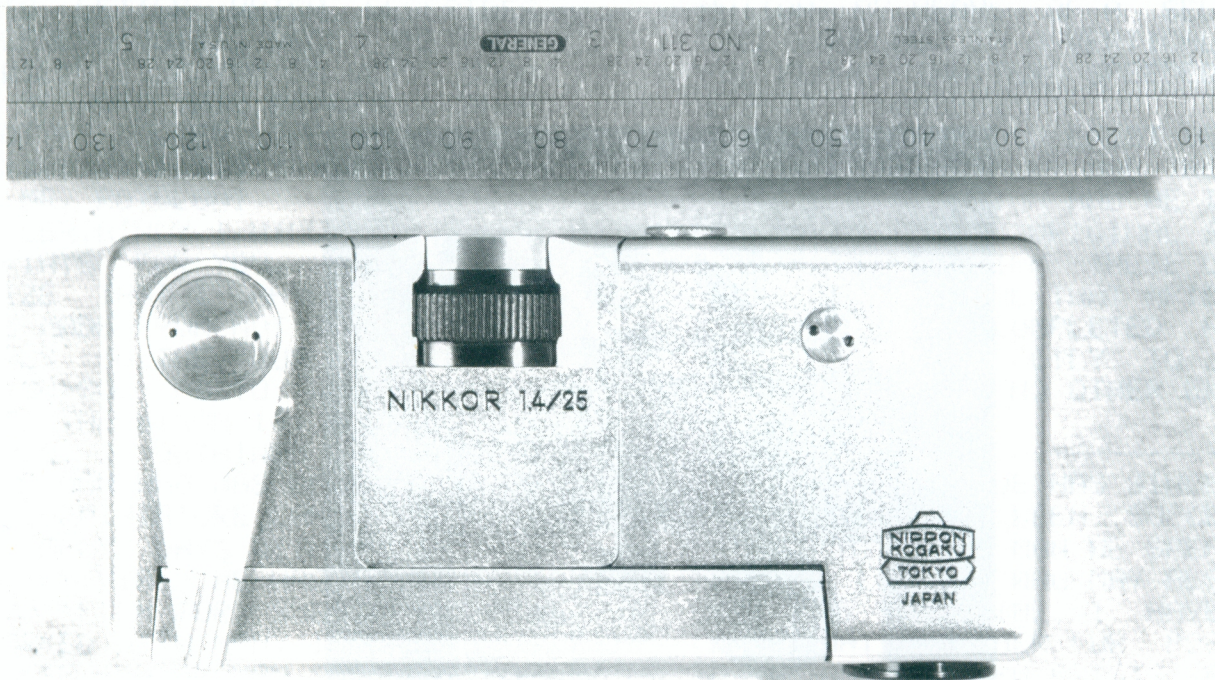
HOWEVER, NOTE THE DIFFERENT FILM PLANE CONFIGURATIONS. ANOTHER INTERESTING POINT IS THE "ASA" DIAL....IT IS IDENTICAL TO THOSE USED ON THE NIKON S SERIES..... THE TOP LAYOUT IS DIFFERENT WITH THE NIKON HAVING ITS OWN METHOD OF FOCUSING. THE BODY IS RECESSED AROUND THE LENS MOUNT WHICH IS THEN FOCUSSED BY A FINGERTIP.





ABOVE IS A CLOSE UP OF THE NIKON LOGO FOUND ON THIS CAMERA. BELOW IS THE CLEAREST PHOTO OF THE NIKON 16 I HAVE SEEN. THE FINISH IS FIRST RATE AND NOT "CRUDE" LIKE MANY OTHER PROTOTYPES. FROM THE RULER IT CAN BE SEEN THAT THE NIKON 16 IS ALMOST EXACTLY FOUR INCHES LONG. THE SMALL PORT JUST TO THE RIGHT OF THE LENS MAY HAVE BEEN THE ACCESS HOLE

FOR ADJUSTING THE RANGEFINDER. THE ONLY PHOTO I WISH I HAD WAS ONE SHOWING THE FRONT OF THE CAMERA. IN THIS VIEW, WHICH IS ACTUALLY THE BOTTOM, CAN BE SEEN A SMALL PROTRUSION ON THE FRONT FACE JUST TO THE RIGHT OF THE LENS. COULD THIS BE MERELY THE RANGEFINDER WINDOW, OR COULD IT BE A METER WINDOW??



LETTERS

FROM DAVE WEILER.....

A THOUGHT OR TWO ON THE DIRECTION OF THE "NHS". WHILE I AM A MOST AVID FAN OF THE SLR NIKONS, I THINK THAT THIS IS FAR MORE THAN THE NHS CAN DEVOTE ANY EFFORT TO AT THIS TIME. PERHAPS THE MEMBERS WHO EXPRESS THEIR DESIRE FOR THIS EXPANSION DO NOT REALIZE THAT THE NHS IS A VERY SMALL GROUP (SO FAR), AND THAT ONE PERSON DOES VIRTUALLY ALL OF THE DUTIES OF THE ORGANIZATION. THERE IS SIMPLY NOT SUFFICIENT TIME AVAILABLE TO DEVOTE TO SUCH A LARGE TOPIC AS THE SLRS. BUT MOST IMPORTANT, IN THE FIRST YEAR OF THE NHS, AND ONLY SEVEN ISSUES, YOU HAVE ONLY SCRATCHED THE SURFACE REGARDING THE WONDERFUL RF CAMERA AND ITS ACCESSORIES. THERE IS SO MUCH MORE TO KNOW AND SO MANY RF SUBJECTS TO COVER, IT WILL TAKE YEARS TO ACCOMPLISH THEM TO THE DEGREE THAT YOU WANT, AND WE HAVE COME TO EXPECT, FROM YOUR EFFORTS. UNLESS SOMEONE (OR SEVERAL PERSONS) COMES FORWARD TO DO AN SLR FEATURE, I DO NOT BELIEVE THAT YOU HAVE THE TIME OR RESOURCES TO DEVOTE TO IT RIGHT NOW, I.E., IF YOU WERE TO DO IT THE RF COVERAGE WOULD SUFFER FOR IT. SO PLEASE DONT CONSIDER IT AT THIS TIME, AT LEAST NOT SINGLEHANDEDLY....EVEN THOUGH BETWEEN YOUR TWO BOOKS AND THE SEVEN JOURNALS MORE HAS BEEN BROUGHT TO LIGHT THAN EVER BEFORE, THERE IS SO MUCH LEFT TO DO.....I SINCERELY HOPE THAT MORE REPAIR ARTICLES WILL BE FEATURED. ALSO VERY INTERESTING ARE MR. KONNOS SHOW REPORTS FROM THE ORIENT. PERHAPS WE CAN HAVE SIMILAR REPORTS FROM THE LARGER AMERICAN SHOWS IN THE FUTURE? IT HELPS TO KNOW WHERE THOSE NUMBERS ARE AND WHAT THEY WERE BEING ASKED FOR ON THE OPEN MARKET. PERHAPS THOSE WHO ATTEND THE BIG SHOWS COULD CONTRIBUTE SUCH INFORMATION SO WE COULD OBSERVE TRENDS AS WELL AS WHAT SURFACES ON THE MARKET.....
(DAVE, I COULDN'T HAVE SAID IT BETTER. ONE REASON THAT MY BOOKS

HAVE MET WITH SOME SUCCESS IS THAT THEY DO CONVEY INFORMATION NOT PREVIOUSLY AVAILABLE TO A LARGE PART OF MY READERSHIP.

INFORMATION FROM THE RF ERA, EVEN FROM NIKON AND EHRENREICH, WAS SPARSE. THIS LEFT THE DOOR WIDE OPEN FOR MY BOOKS. HOWEVER, THE SLR ERA IS VASTLY DIFFERENT FOR THERE HAVE BEEN COUNTLESS BOOKS AND ARTICLES ON THE SLRS. ADD TO THIS HUNDREDS OF TEST REPORTS ON EVERY PIECE OF REFLEX EQUIPMENT EVER RELEASED, PLUS THE TONS OF LITERATURE PUT OUT BY EHRENREICH, AND YOU HAVE A VERITABLE DELUGE OF INFORMATION AVAILABLE. MY THOUGHTS ARE..... I KNOW CERTAIN SMALL FACTS NOT IN THE LITERATURE BUT.....WHAT "NEW" INFORMATION COULD I POSSIBLY PROVIDE?? WHAT NEW GROUND COULD I BREAK?? WOULD THE READER REALLY LEARN ANYTHING NEW??? AT THIS TIME I DOUBT I COULD IMPROVE ON THE AVAILABLE LITERATURE TO ANYONES SATISFACTION. HOWEVER, I AM OPEN TO ANYTHING UNUSUAL IN THE REFLEX LINE (SUCH AS THE CUTAWAY ZOOM LENS) SO IF ANYONE WISHES TO CONTRIBUTE SOME ARTICLES AND PHOTOS OF OUT OF THE ORDINARY REFLEX GEAR PLEASE DO.....BUT REMEMBER A GREAT DEAL OF INFO ON THE NIKON F HAS BEEN DONE BEFORE, AND THE CHALLENGE TO BE ORIGINAL IS IMMENSE.))

FROM F.W.MATTHEWS.....

JUST A FEW LINES TO LET YOU KNOW HOW MUCH I AM ENJOYING THE NIKON JOURNAL. I WAS GLAD TO SEE P.H. VAN HASBROECK HAS JOINED. I HAVE HIS NEWEST BOOK AS WELL AS ONE OF HIS EARLIER ONES ON THE UNUSUAL LEICAS. I HAVE ALSO JUST BOUGHT PETER DECHERTS BOOK. IT IS A GREAT PIECE OF WORK AND MUST HAVE TAKEN A GREAT DEAL OF RESEARCH WITH ALL THOSE MODELS. I ALSO WANTED TO NOTE HOW MUCH I AM ENJOYING THE CONTRIBUTIONS OF OUR JAPANESE MEMBERS. THEY ARE PRICELESS, INDEED.

LETTERS

FROM TONY HURST.....
READING THE CHAPTER IN YOUR BOOK ON SPECIAL MARKINGS I NOTICED THAT I HAVE AN SP WITH A "T" ON THE REWIND LEVER AS WELL AS AN "EP" ON THE LEATHER CASE. I DONT KNOW ALL OF ITS HISTORY BUT IT DOESNT LOOK TO HAVE BEEN TAMPERED WITH.

FROM JOHN HANSEN, JR.....
I TOO FEEL THAT THE "F" SERIES SHOULD BE INCORPORATED IN "MHS" PUBLICATIONS, WITH A PERSONAL PREFERENCE FOR IMMEDIATE INCLUSION. ALSO AS YOU MAY REMEMBER, FROM OUR LIMITED CONVERSATION AT A SWAP MEET, I AM INTERESTED IN A BOOK ON THE "F" SIMILAR TO YOUR RF BOOK. I BELIEVE THAT THE EARLIEST DATA ACQUISITION POSSIBLE CAN ONLY HELP TO SPEED ITS PUBLICATION.

FROM BILL ADAMS.....
IN THE OCT. 1956 ISSUE OF POP PHOTO ON PAGE 50-51 THERE IS AN ARTICLE COMPARING THE RECENTLY INTRODUCED CANON 35/F1.8 AND THE NIKKOR 35/F1.8 LENSES. THE NIKKOR IS NO. 351818 WHICH IS ALSO SHOWN ON PAGE 87 OF YOUR BOOK. THIS MAGAZINE AND YOUR BOOK ARE 27 YEARS APART YET YOU BOTH USE THE SAME LENS. AMAZING.....
NOW THAT THE SOCIETY IS WELL INTO ITS SECOND YEAR WE SHOULD THINK ABOUT HAVING OUR OWN CONVENTION AND SHOW. EVEN IF ONLY FIVE PEOPLE SHOWED UP IT WOULD STILL BE FUN GETTING TO KNOW EACH OTHER BETTER. WHY DONT YOU GIVE IT SOME THOUGHT?????
((I HAVE TO ADMIT THAT THE IDEA HAS CROSSED MY MIND. THERE ARE AT LEAST SIX MEMBERS OF THE SOCIETY THAT LIVE CLOSE ENOUGH TO ME TO ATTEND OUR CHICAGO SHOWS ON A REGULAR BASIS. IF ADDITIONAL PEOPLE COULD MAKE THE TRIP A MEETING OF SOME SORT IS FEASIBLE TO ME. IT IS DEFINITELY SOMTHING TO PONDER.....))

NIKON BIBLIOGRAPHY
PART SIX
BY CARL JOECKS

POPULAR PHOTOGRAPHY 1962

- JAN.P.36 WIDE LOOK AT THE WORLD INCLUDES 16.3MM. F8.0 NIKON FISHEYE CAMERA.
- MAY.P.53 A QUARTER CENTURY OF POPULAR PHOTOGRAPHY.... MENTIONS NIKON-NIKKOR.
- JUN.P.12-13 SP/F AD SHOWS A SELECTION OF LENSES.
P.74 "CHANGING WORLD OF 35" BY BILL PIERCE....SHOWS THE S, SP AND F.
- NOV.P.12A (INSERT) DIRECTORY AND BUYING GUIDE...SP AND S3

THE NOVEMBER 1956 ISSUE OF THE NATIONAL GEOGRAPHIC CAN BE ADDED TO THE SHORT LIST WE GAVE YOU A FEW ISSUES BACK. IT IS THE SAME S2 AD. A VERY SIMILAR AD WAS IN SPORTS ILLUSTRATED DURING THE SAME MONTH. THE NOV. 25, 1956 ISSUE HAS AN S2 AD ON PAGE 56. I WILL TRY TO HAVE A COMPLETE LISTING FOR SPORTS ILLUSTRATED NEXT TIME.
CONSUMERS BULLETIN FOR NOVEMBER 1957 HAS, ON PAGE 23, ILLUSTRATIONS OF THE SP AND S2 IN AN ARTICLE "CAMERAS FOR CHRISTMAS".

RECENTLY I WAS ABLE TO ACQUIRE SOME OLDER SEARS ROEBUCK CATALOGS. SINCE THEY LIST QUITE A FEW NIKKOR PRODUCTS I WANTED TO PROVIDE A LISTING OF WHAT YOU COULD HAVE ORDERED.
SPRING/SUMMER 1953 PAGE 486
TOWER 35 W/F2 AND F1.4 NIKKORS
85MM. F2.0 NIKKOR
135MM. F3.5 NIKKOR
35MM. F3.5 NIKKOR
UNIVERSAL VIEWFINDER

FALL/WINTER 1954 PAGE 610
SAME AS ABOVE EXCEPT THAT THE UNIVERSAL FINDER IS NOW CALLED A VARIFOCAAL ZOOM FINDER.

FALL/WINTER 1956 PAGE 714-715
TOWER 35 W/F2 AND F1.4 NIKKORS
OTHER LENSES OFFERED ARE NOW PRODUCED BY STEINHEIL???????

NEW MEMBERS.

I WOULD LIKE TO WELCOME THE FOLLOWING GENTLEMEN TO THE NIKON HISTORICAL SOCIETY.

JOHN BAIRD
C/O NACHES FRUIT/COLD STORAGE
7250 NACHES ROAD
NACHES, WA. 98937

CARROLL O. MEYER SR.
516 ESSEX DRIVE
SIERRA VISTA, AZ. 85635

C. J. MCCLINTOCK
1223 TOWNSHIP LINE RD.
CHALFONT, PA. 18914

JOSEPH CHARLES, JR.
171 ROSE DRIVE
GRANVILLE, OHIO 43023

HAROLD W. GRAY, JR.
622 TERRACE ROAD
SAN CARLOS, CA. 94070

JACK DUGREW
86-31 125TH. STREET
RICHMOND HILL, N.Y. 11418

JOHN SABELLA
23 HORTON DRIVE
HUNTINGTON STATION, N.Y. 11746

BOB JOHNSON
PO BOX 247
EAST AMHERST, N.Y. 14051

L. E. NELSON
5451 UKIAH CR.
LAS VEGAS, NEVADA 89118

WALTER M. BRADLEY
16446 CAVENDISH DRIVE
HOUSTON, TEXAS 77059

PUBLISHER'S MEMO

ANY PUBLICATION LIKE OURS IS BASICALLY A LABOR OF LOVE. I ENJOY DOING IT AND I HOPE TO CONTINUE DOING IT FOR MANY YEARS TO COME. "THE NHS JOURNAL" IS NOT INTENDED TO BE A "BUSINESS" PER SE. BUT MORE A FORM OF CREATIVE ENDEAVOR THAT SERVES ITS MEMBERS AND LEAVES ONE WITH A SENSE OF ACCOMPLISHMENT. IT MUST BE A SOURCE OF ENJOYMENT FOR ITS SUBSCRIBERS, AS WELL AS A MEANS OF COMMUNICATION AND INFORMATION. COLLECTING THE NIKON IS "FUN" AND IT SHOULD REMAIN AS SUCH. I FIND IT AN ENDLESS MEANS OF RELAXATION AND FUN, WHICH IS WHAT A HOBBY IS ALL ABOUT. I WANT "THE JOURNAL" TO FULFILL ALL OF THESE CRITERIA BOTH FOR MYSELF, AND YOU THE MEMBERS. I DO NOT EXPECT IT TO BE A SOURCE OF "INCOME", ONLY THE GENUINE JOY I DERIVE FROM DOING IT. I ONLY ASK THAT I BREAK EVEN WHICH IS WITHIN THE REALM OF POSSIBILITY AS OUR NUMBERS INCREASE AND IF THE POST OFFICE LEAVES US BE. HOWEVER, THE TIME HAS ARRIVED WHEN I NEED TO ASK YOU TO AGAIN REACH INTO YOUR POCKETS AND SEE FIT TO SEND ME \$20.00 TO ENABLE ME TO PRODUCE "THE JOURNAL" FOR YET ANOTHER YEAR. I WOULD HOPE THAT THE MAJORITY OF YOU DO FEEL THAT IT IS WORTH IT.....IF SO "PLEASE" GET YOUR MONEY TO ME BY SEPTEMBER FIRST SO I CAN PLAN THE NEXT ISSUE. I HAVE ENCLOSED A MAIL-IN RENEWAL FORM (FOR THOSE WHO ARE DUE) FOR YOUR CONVENIENCE SO PLEASE GET IT TO ME BY THEN.....MY HUMBLE THANKS.

MEMBER CONTRIBUTIONS:

ANY CONTRIBUTIONS BY MEMBERS OF MANUSCRIPTS AND/OR PHOTOGRAPHS CONCERNING THE NIKON RANGEFINDER SERIES ARE APPRECIATED AND EVERY ATTEMPT WILL BE MADE TO MAKE USE OF ALL SUBMITTALS AS SPACE ALLOWS. PLEASE TYPE ALL MANUSCRIPTS AND MAKE ALL B/W

PHOTOS AT LEAST 3 BY 5 GLOSSY. A SEAMLESS BACKGROUND IS PREFERRED AND MAKE ALL PHOTOS HIGH CONTRAST. YOU WILL BE GIVEN A BY-LINE UNLESS ANONYMITY IS REQUESTED AND ENCLOSE AN "SASE" IF RETURN OF MATERIAL IS DESIRED.....THANK YOU.

Classified

wanted

WANTED...WANTED...WANTED.
NIPPON KOGAKU SNAP-ON HOOD FOR
A 105/F2.5 NIKKOR RF LENS. SEND
DETAILS TO.....RAYMOND F. YOUNG
1313 HILLCREST RD., ROCKFORD,
IL. 61108-4066. THANK YOU.

WANTED...WANTED...WANTED.
NIKON S3 OR SP IN BLACK WITH
BLACK MOTOR DRIVE. WILLING TO
TRADE A NEW OLYMPUS 350MM/F2.8
LENS (COST \$2500) ON SAME. CON-
DITION EX+ OR BETTER. WISH BLACK
25MM W/CAPS, SHADE, FINDER....WILL
PAY \$400 FOR A MINT ONE W/CASES.
CAN TRADE 35/F3.5 NIKKOR TOKYO
(NOT MIOJ) IN BOX W/CASE, EX+.
ALSO NEED A 28MM. FINDER W/CASE.
JACK DUGREW, 86-31 125TH. ST.
RICHMOND HILL, N.Y. 11418

WANTED...WANTED...WANTED
I AM STILL LOOKING FOR MORE ADS
FOR FUTURE ISSUES, ESPECIALLY
THOSE FROM FOREIGN PUBLICATIONS.
ALSO SERIAL NUMBERS OF VARIOUS
ITEMS, BOTH COMMON AND NOT SO
COMMON, FOR FUTURE SERIAL NUMBER
LISTS. ALL NUMBERS WILL BE KEPT
CONFIDENTIAL.....I AM PLANNING
AN ARTICLE ON ENGRAVING ERRORS
SO IF YOU KNOW OF ANY PLEASE
DROP ME A LINE (OR BETTER YET A
PHOTO). ALSO INTERESTING SERIAL
NUMBERS SUCH AS CONSECUTIVE NUM-
BERS OR THOSE WITH REPEATING
DIGITS. YOU WILL BE CREDITED IF
YOU WISH...THANK YOU..R. ROTOLONI

for sale

NOTHING FOR SALE AGAIN FOR THIS
ISSUE. BUT AS A GROUP I THINK WE
ARE BUYERS, NOT SELLERS.

EDITOR'S NOTE

I RECENTLY SPENT TWO DELIGHTFUL
DAYS WITH MEMBER PETER DECHERT.
WE IN THE CHICAGO COLLECTORS
SOCIETY INVITED PETER TO SPEAK
TO US ON CANON CAMERAS. AFTER
CORRESPONDING WITH PETER FOR 12
YEARS WE FINALLY MET FACE TO
FACE. WE TALKED NIKON AND CANON
COLLECTING AND HAD A GREAT TIME
DOING IT. ALSO PRESENT FOR HIS
TALK WERE MEMBERS JOHN ANGLE,
VIC GORECKI AND GEORGE URY.

SOME OF YOU MAY HAVE NOTICED
THAT MR. EATON LOTHROP MENTIONED
OUR SOCIETY IN HIS BI-MONTHLY
COLUMN IN THE APRIL ISSUE OF
POPULAR PHOTOGRAPHY. IF YOU DID
MISS IT CHECK OUT PAGE 128.

DUE TO THE RECENT INCREASE IN
MEMBERSHIPS I HAVE RUN OUT OF
ORIGINAL COPIES OF NEARLY ALL
BACK ISSUES OF THE JOURNAL. THE
ONLY EXCEPTION BEING NO. SIX. I
HAVE HAD MANY REQUESTS FOR BACK
ISSUES BUT CAN ONLY SUPPLY HIGH
QUALITY XEROX COPIES. HOWEVER,
XEROXES COST ME AS MUCH AS THE
ORIGINALS. THOSE NEWER MEMBERS
WHO WISH TO OBTAIN THESE CAN FOR
THE PRICE OF \$4 EACH, PPD. ITS
NOT AS GOOD AS AN ORIGINAL BUT
ITS BETTER THAN NOTHING.....

NEXT TIME

THE DEADLINE FOR THE NEXT ISSUE
OF THE "NIKON JOURNAL" WILL BE
SEPTEMBER 1, 1985. IT WILL MARK
OUR SECOND ANNIVERSARY AND I DO
HOPE TO MAKE IT SPECIAL. PLEASE
GET ALL CONTRIBUTIONS TO ME BY
THEN. ALSO PLEASE REMEMBER TO
GET YOUR \$20.00 DUES TO ME BY
THE SAME DATE SO I KNOW HOW MANY
COPIES TO HAVE PRINTED. I HOPE
TO HAVE ALL OF YOU ALONG FOR YET
ANOTHER YEAR.....ROBERT ROTOLONI

odds 'n ends

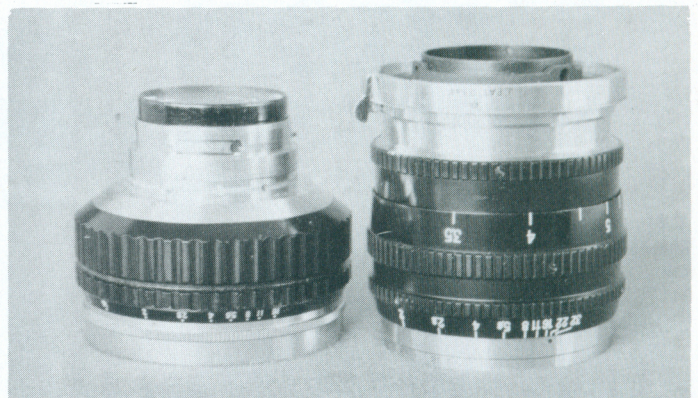
THIS PAGE WILL BE RESERVED IN FUTURE ISSUES OF THE NIKON JOURNAL FOR THE RARE, THE UNUSUAL OR OFFBEAT, OR JUST THE OUT OF THE ORDINARY. IF YOU HAVE

ANYTHING THAT YOU FEEL IS DIFFERENT OR UNUSUAL PLEASE SEND ME AT LEAST TWO VARIED VIEWS OF YOUR ODDITY.

THANK YOU.

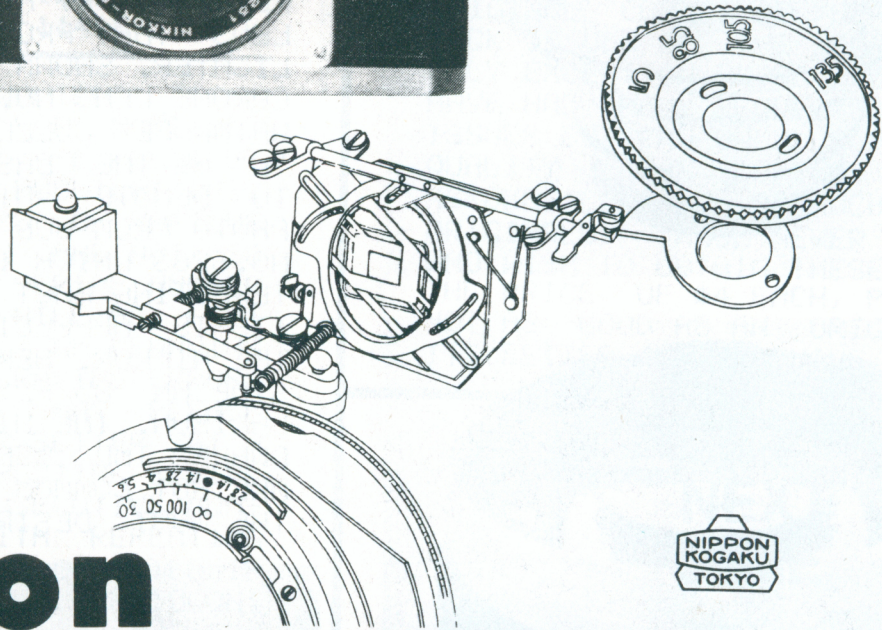
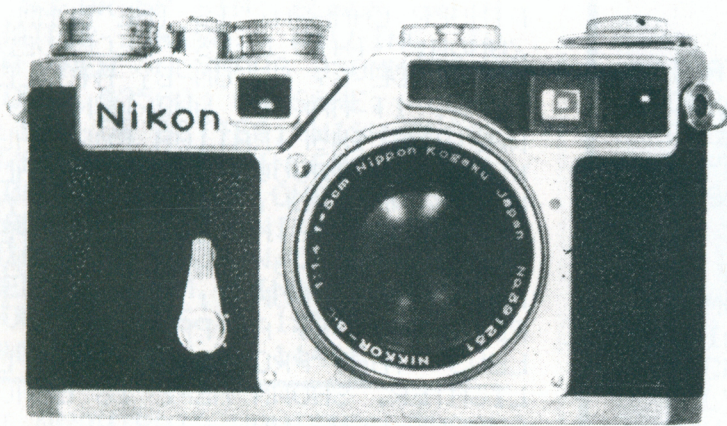


ONE OF THE MORE INTERESTING NON-NIKON LENSES MADE FOR THE RANGE-FINDER CAMERAS IS THE 50MM. F1.1 ZUNOW. THIS LENS PRECEDED THE ONE MADE BY NIKON BY AT LEAST A YEAR. IT MAKES ONE WONDER IF IT WAS THE INSPIRATION FOR THE NIKKOR EVEN THOUGH THE OPTICAL FORMULAS ARE VERY DIFFERENT, AS ARE THE LENSES. THE EARLIEST VERSION WAS CHROME AS SHOWN HERE BY LENS NO. 5388 FROM T. KONNO. IT WAS REPLACED BY A PARTIALLY BLACK LENS THAT PROVED TO BE A LITTLE LIGHTER. SHOWN HERE IS BLACK AND CHROME LENS NO. 6188 FROM THE K. WATANABE COLLECTION. NOTE THE "N" AT THE BASE OF BOTH LENSES TO DENOTE "NIKON". THE FINAL PHOTO FROM BOB HARRIS IS OF LENS NO. 6263 WHICH ILLUSTRATES AN INTERESTING FACT ABOUT THIS LENS. ITS IS APPRECIABLY SMALLER THAN THE NIKKOR. HERE IT IS SHOWN BESIDE AN 85/F2.0 NIKKOR FOR COMPARISON. THE NIKON VERSION WOULD DWARF THE 85MM NIKKOR. ZUNOWS ARE NOT COMMON AND ARE PROBABLY THE MOST DESIREABLE NON-NIKKOR.



パララックス自動匡正装置の偉力

ニコンSPの内蔵ユニバーサルファインダーは独特の機構により焦点調節と連動して自動的にパララックスを正確に匡正します。長焦点レンズを使用し近距離撮影を行う場合には特に視野の正確さが要求されますが、このようなときニコンSPのパララックス自動匡正装置はその精密な偉力を発揮し安心して正確な構図を決めることができます。



Nikon SP



日本光学工業株式会社