

A PUBLICATION OF THE NIKON HISTORICAL SOCIETY



DEC. 31, 1996
NHS-54

The Nikon  JOURNAL



THIS ISSUE..

PG.1--"NEWEST NIKON ON THE BLOCK!"...THE F3H!
PG.6--NIKON MODEL H MICROSCOPE
PG.15--RF NIKKOR CUT-AWAYS!

ROBERT ROTOLONI
EDITOR/PUBLISHER

NHS
THE NIKON JOURNAL
NIPPON ROGAKU TOKYO

VOLUME FOURTEEN-NUMBER ONE-DEC. 31, 1996. THE NIKON JOURNAL IS PUBLISHED FOUR TIMES A YEAR BY "RJR" PUBLISHING, INC. AT P.O. BOX 3213, MUNSTER, INDIANA 46321 U.S.A. COPYRIGHT 1996 BY "RJR" PUBLISHING, INC. ALL OPINIONS EXPRESSED HEREIN ARE THOSE OF THE AUTHORS & NOT NECESSARILY THE VIEWS OF THE "NIKON JOURNAL" OR THE SOCIETY. OUR 24HR FAX NUMBER IS...(708) 895-9663. SOCIETY DUES ARE... U.S./CANADA...1 YEAR \$25....3 YEARS \$65 OVERSEAS.....1 YEAR \$35....3 YEARS \$95

CONTENTS

INSIDE FRONT COVER
 NHS-54 EDITORIAL.....BY ROBERT J. ROTOLONI
 PAGE ONE.....
 THE "NEWEST NIKON ON THE BLOCK"....THE F3H!!
 BY ROBERT J. ROTOLONI
 PAGE SIX.....
 THE NIKON MODEL H FIELD MICROSCOPE
 BY CHARLES GELLIS
 PAGE NINE.....
 WWII NIKON MILITARY STEREOSCOPES
 BY LES SEELIGSON
 PAGE TWELVE.....
 TAKING AVAILABLE LIGHT PHOTOS WITH YOUR NIKON
 PART ONE...BUYING A NIKON F OR F2
 BY ALAN MORRIS
 PAGE FIFTEEN.....
 A GROUP OF RF NIKKOR LENS CUT-AWAYS
 BY ULRICH KOCH AND MIKE SYMONS
 PAGE TWENTY.....
 CLASSIFIEDS
 BLACK IS BEAUTIFUL
 NEW MEMBERS & ADDRESSES
 "NHS" PRODUCTS
 INSIDE REAR COVER
 ODDS N' ENDS...THE NIKON "PORROFLEX"
 BY TOM ABRAHAMSSON

NEXT ISSUE

The deadline for the next issue of our NIKON JOURNAL, #55, is March 1, 1997. Please get all articles and photos to me by that date so I can get #55 out on schedule. THANK YOU!

EDITORIAL

It is always difficult for me to assemble this issue each year, as time becomes critically short with all the demands of the holiday season. My work load actually increases as old man winter decides to give a large part of the population here in the Chicago area either a cold, or flu or just plain misery. Pharmacies get inundated with all these sick people, so things get a bit hectic. However, all of my contributors this issue got things to me on a timely basis so I can get this issue out on time. I am writing this on Dec. 19th and bringing it to the printer later today. Even though it will arrive in your hands after the first of the year, I want to extend best wishes for each and everyone of you for a happy, healthy and prosperous 1997.

We have a mix of features this issue that I hope you will enjoy. We have in the past covered much of what N-K produced during the war. This time around, Les Seeligson writes about an item I've never seen before, namely a "stereoscope" used to facilitate the reading of aerial reconnaissance photos in three dimensions. The example here is very complete!

Also, we have an article by Charles Gellis that covers a most fascinating piece that I have always lusted over. The Nikon Model H Field Microscope is a unique feat of engineering and a marvelous piece of machinery. I have held one or two over the years, and it really does feel like a Nikon RF, with a little more heft to it. Its dimensions are actually less than a motorized SP. Charles has used the Model H extensively over the years, so he has first hand experience.

Alan Morris has written the first part in a series on using the older, non-automated, Nikons to make photos under available light conditions. In Part I he discusses some of the ins and outs of buying a used Nikon F/F2 and what to watch out for. Further articles will discuss such things as bringing an older Nikon up to like new operating condition including what might be wrong with your "mint" Nikon F.

If you are like me, you often wonder what things look like "inside". How do they work; how are they put together; how do all the parts fit. With lenses you have the added ingredient of glass elements. Although a few shots have appeared in the Journal depicting cut-away Nikon lenses and bodies, we now have a whole group of them. Ulrich Koch and Mike Symons have collaborated on an article with no less than four Nikkor cut-aways. You will see that your Nikkors are as beautiful inside as they are outside.

Finally, the lead article is about the newest Nikon out there, and I don't mean the F5. Virtually unknown, this new, but unheralded Nikon, is very unique and special, thus it gets its first real coverage right here in our Journal!

There has been some confusion about charging your NHS dues. I run your charge through my place of business, which is "Oakwood Pharmacy", since individuals cannot get accounts with charge companies. A few of you have contested your bill because you don't know who "Oakwood" is. Well, it's me! So if you see a item on your bill from "Oakwood" please keep in mind it is your NHS dues!



ROBERT ROTOLONI
EDITOR/PUBLISHER

NEWEST NIKON ON THE BLOCK

THE NIKON F3H!

by **Robert J. Rotoloni**

It is sometimes mentioned to me that the NHS should get into coverage of the newer Nikon equipment like other "photo" magazines. This idea is really not a viable one for more than one reason. First of all, our Journal is meant to be a showcase for "collectible" Nikon equipment, which was our primary reason for coming into existence over 13 years ago! Without a doubt in my mind, "collectible" would encompass everything they made from their very beginnings in 1917 up through the Nikon F era. For the most part this is what is being collected in Nikon worldwide. However, the line cannot be so clearly drawn as we now see the Nikon F2 era gear becoming very much sought after as that body of equipment passes the 25 year old mark! So we now see Nikon RF, F and F2 items appearing in the Journal on a more or less steady basis. Secondly, the Journal has always been interested in coverage of the more exotic, esoteric, rare or down right weird items that Nippon Kogaku has always had a tendency to produce. Because of this, the Journal has also had within its pages articles on "newer" items such as the F3P, F3AF, transparent F90, F3 NASA, FEA and the FM Fundus. These items, I feel, fit into the scheme of things because they are interesting, offbeat, usually made in small numbers, and undoubtedly future collectibles! I have always said that it is a waste of time for our Journal to cover the same mundane new equipment as all those other photo magazines. Let them do that, we are into the more interesting items! Right? Right!

With all of the above said I will now break with tradition for the first time in our 13 years! Yes, folks, we are going to cover a "new" piece of Nikon equipment! Just like all the other magazines? No way! Because friends we are talking about the "very newest" Nikon and I don't mean the Nikon F5 that everyone else is talking about! Let them cover that baby. What we have here is something even newer than the F5! Something so new it has yet to be even mentioned in the major magazines as of the day I am writing this (12/1/96)! To date I have seen 3 references to it: a small blurb in "Del's" ad in Shutterbug; a paragraph and photo in the German "Nikkor Club" magazine; the October issue of Gray Levett's Gazette (the largest article so far with a photo and good copy). That is it! Not what you would call extensive coverage.

So what is this "new" Nikon that is so special that the Journal would even cover it, and that no one else seems to know anything about? What it is is the newest variation of the Nikon F3! What the h...! The F3? A model that is now two generations back? How could an F3 be the newest Nikon on the block? Easy, when it is the new "Nikon F3H"!!!!

Read on and you will know all there is to know about the latest Nikon that is destined to be a collectible if for no other reason than the fact it is such a strange item whose very existence is difficult to understand. So what is the F3H? And what is so special about it? Here goes.

The "F3H" with its unique "MD-4H" motor drive is a specially modified F3P with a pellicle mirror capable of framing rates up "13 frames per second"! That's right, 13 frames per second! The F2H could only hit 10 frames and the F high speeds only 7 or 9 depending on model. So what we have here is the fastest production Nikon ever made! Period! And since every other high speed Nikon has entered the realm of the highly collectible, so should the F3H, thus it belongs within these pages. Before I get into my personal thoughts on this piece, let us cover the basic features of the F3H.

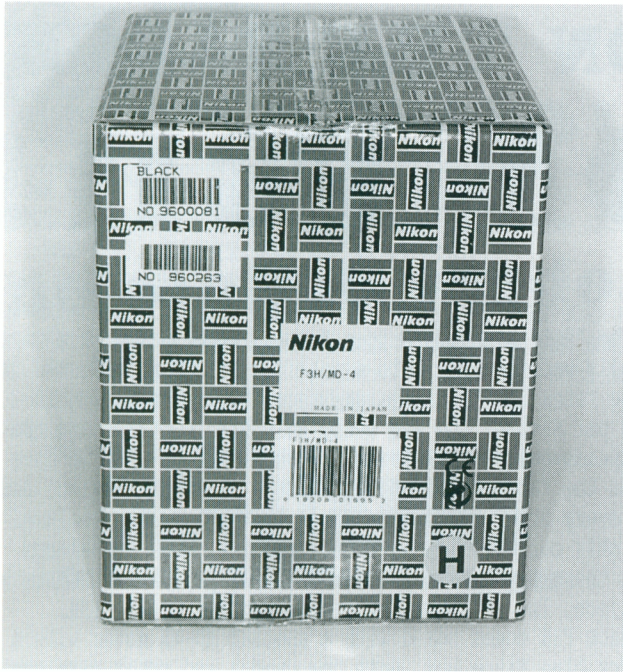
Each F3H comes boxed with a special MD-4H motor within an outer blue Nikon box. Both the camera and motor have what appear to be standard gold boxes with a black "H" sticker to denote the high speed feature. In addition the body box has a red "P" sticker as do all F3P bodies, upon which this camera is based. The instruction manuals include the standard F3 and F3 High Eyepoint books as well as an insert sheet discussing the features of the F3P (remember the F3H is based on the F3P so it shares features with that camera). Lastly there is the actual F3H manual which is not your regular slick glossy type but a multi-lingual fold-out sheet done on a thinner more porous paper. Definitely low production on this item! It is labeled simply "F3H/MD-4H" and "Camera with high-speed Motor Drive". It lists the feature of the F3H as follows:

.....
"The F3H is a partially modified model of the F3P. In combination with the high-speed motor drive, you can take pictures at continuous framing rates of 13 per second. The Nikon F3H/MD-4H comprises the F3H camera body and the high speed MD-4H motor. Differences between the F3H and the F3 High eyepoint are:

- 1) Multiple exposures are not possible
- 2) Continuous framing rate of up to 13 fps with optional NiCd Battery Unit MN-2.
- 3) Fixed pellicle mirror (70% transmission, 30% reflection)
- 4) Lenses retain their aperture setting when mounted. To obtain maximum brightness in the finder, hold down the depth of field button.
- 5) The lens aperture is not linked to the exposure meter. Perform stop-down metering. The range is EV5 to EV22 at ISO 100, with f1.4 lens.
- 6) In automatic exposure mode, perform stop-down metering
- 7) Backup mechanical release lever does not function when the MD-4H motor drive is attached.
- 8) Type B (matte screen) is standard.

Differences between the MD-4H motor and the MD-4 are:

- 1) MD-4H cannot be used with any other F3 bodies.
- 2) Magazine back MF-4 (250 frames) and the firing rate converter MK-1 cannot be used.
- 3) Data backs cannot be used as imprinted data is blurred.



The "Newest Nikon on the Block" comes in rather less than exciting packaging. The outer blue box has tags & bar codes for body and motor. The central large label simply reads "F3H/MD-4". Note the "H" in the lower right corner. The individual inner boxes are stock but again note the "H" stickers on both. The "P" is the same that appears on all F3P boxes. The only external signs that this is a special model are the F3H on the front and the "H" preceding the unique serial number. Both the motor and bodies start with "96" with this body being the 80th produced. From the front the F3H looks like any other F3P with its higher shutter speed and release button and accessory shoe atop the titanium finish HP prism.



The F3H set comes with the standard array of literature. This includes two instruction books for the body (F3 and F3 High Eyepoint!), warranty cards and an insert explaining the special features of the F3P. The "only" item specific to this model is shown in the photo at the right. It is a 4-language fold out sheet listing the features of both the F3H and its own MD-4H motor.

- 4) External power terminal cannot be used. Connecting cord MC-11 cannot be connected.
- 5) Confirmation of the LCD exposure info is not possible when using Remote cord MC-12B. However, you can still release the shutter.
- 6) Continuous exposures of up to 6 frames can be set.

Most other basic operational features are identical with the F3P and F3 High eyepoint models. Like the F3P, the F3H has no selftimer or its LED. Also like the F3P it has a higher shutter speed dial and release button (which is threaded for a standard release cable); titanium prism housing with accessory shoe; no eyepiece blind or control lever are present; simplified back opening (just pull up on the rewind knob!); the MF-6B auto shut-off back is standard.

Because of its special features the F3H is unique as to the following; there is no AI mechanism at all as the lenses are used at stop down mode when mounted; because of this the normal depth of field button, when depressed, "opens" the aperture instead of "closing" it, which is just the opposite of what we are used to!; all metering and viewing are at the shooting aperture of the lens, which, therefore, does not need to open and close with each frame shot; no mirror lock-up button (it's a pellicle remember).

The framing rates of the F3H are as follows:

With NiCd battery unit MN-2..13 frames per second at shutter speeds of 1/1000 sec. or higher. Up to 70 rolls of 36exp per charge at normal temperatures.

With "AA" alkalines...up to 7.5 frames per second at shutter speeds of 1/250 sec. or higher. Up to 140 rolls of 36exp per set at normal temperatures.

The Nikon F3H/MD-4H is the latest in a long series of special purpose high-speed Nikons made with the professional sports photographer in mind. Like its predecessors, it is in some ways a stripped-down Nikon in that it has no selftimer, no auto-diaphragm mechanism and no multiple exposures. But who needs those at high speeds? By eliminating the mirror movement with a fixed pellicle, and the moving diaphragm blades, all the motor has to do is charge the shutter and release. The result is blistering speed where an auto diaphragm would be useless, to say nothing of inaccurate, and the viewing continuous. Believe me, firing this baby at 13 frames per second with no mirror or blade movement is something to experience. It is smooth, fast and no where near as noisy as you would think. I can see where professional sports photographers would love this camera just as they loved the F2H and the high speed Fs!



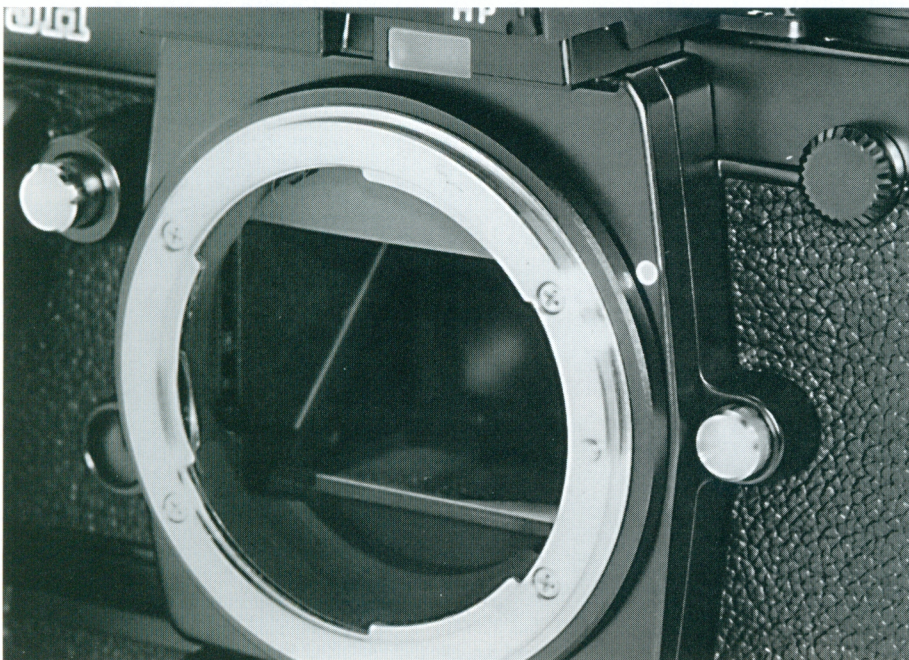
Now for the \$64,000 question? You've just come out with your new world-beater super professional model, the F5 to replace the still awesome F4. Both have built-in motors with framing rates once unheard of in normal production cameras, with the F5 capable of 8 frames per second. You decide that the pros need another high speed Nikon to replace their aging F2H's and you would love to have another awesome high speed model in your catalog. So what do you do? Come out with a high speed F4? Or maybe a second version of the new F5 designed at the same time, but for high speed use? No, you take a sixteen year old model that seems destined to be shortly discontinued, if not already, and modify it for high speed use at rates exceeding all previous models! And you do not even advertise it! Why so hush-hush? Not even a stir at Photokina! And why the F3? Your guess is as good as mine!!

At this time I have no idea why Nikon chose the F3 and the MD-4 for their new speed demon, and why, to date, they have done very little to promote it. It seems that they are just letting the word out to the working pros who have put in orders for nearly everyone that is to be made, with no desire to sell to the general public. As to how many will be made: rumors abound about 50 for the American market and maybe 50 for Europe, so who knows for sure (cameras seen to date have been numbered as high as "253"). Dealer cost is a bit over \$4000 with retail estimates up to \$6500, so it will not be sold in large numbers. This is compared to the F2H which had a dealer cost of \$2000 when new!

The F3H is a beautiful piece of work capable of awesome performance, but its very existence is an enigma. Only time will tell for sure, but I feel that the newest Nikon on the block is destined to be one of the most sought after Nikons on the block!



Front & rear photos of an assembled F3H/MD-4H. Unlike the High Speed F models with their large battery packs and the F2H with its double stack battery pack resulting in a very "tall" assembly, the F3H is exactly the same size as the standard model! To get 13fps in the same size package is quite amazing. The motor is identified as an MD-4H with its unique serial number also preceded by an "H". Looking through from the rear the meter cell is visible. Note its reflection off the backside of the pellicle mirror! There are no fittings for the AI lens system as all metering is done at shooting aperture. The stop down lever is in its "normal" down position for this model. Depressing the depth of field button "raises" this lever to open the lens for easier focusing. Just the opposite of normal Nikon procedure.



NHS
 NIPPON
 KOGAKU
 TOKYO

The MD-4H motor appears identical to a standard MD-4 save for this little panel on the front. With the selector in the "off" position, the motor will run off an entire roll nonstop if that is what the photographer wants. However, moving it to the "6F" position limits each run to a burst of only six frames. You must remember that at 13fps, those 6 frames go through the camera in a half second! It would be very easy to keep ones finger on the release for a second or more and run through half a roll! Thus the "6F" feature allows for controlled half second bursts! All other operating features are identical to the standard MD-4 including rewinding and single frame use.



NIKON MODEL H

FIELD MICROSCOPE

by Charles Gellis

In a publication devoted to collecting Nikon cameras, and their numerous accessories, why a story about a microscope? This particular Nikon microscope is unusual and now scarce, and is worth telling about. I must add that when Nikon produced this special microscope, the Scientific Instruments Division had many years of experience manufacturing professional microscopes for schools, laboratories, research and industry. In addition, Nikon also produced an extensive variety of photomacro and photomicrographic equipment, much of which is quite unknown or at least unfamiliar to most Nikon collectors.

There must have been sufficient demand or need by the scientific community as well as the medical profession to prompt Nikon to design and market a very small field microscope. When this instrument appeared in their catalogs in the mid 1960s', it was officially named the Model H primarily because it could be hand held. With the specially designed protective carrying case and shoulder strap, the Model H could easily be mistaken for a 35mm camera.

In spite of its small size (4.33" x 5.5" x 1.97") it was a professional instrument in every way. It cost as much as the basic monocular Nikon microscope which at that time was about \$385. The reason for its high cost was, among other things, its marvel of engineering in so small a package. Its body shape enclosed a solid prism almost the length of its body, a complete 2 lens condenser system with iris, a rotating nosepiece with 3 tiny objectives, battery case, lamp, mirror, focusing control, eyepiece, clamping brake, etc.

Undoubtedly the main advantage of the Model H was its size. It could be carried and used aboard ship, aircraft, in an automobile, anywhere in the field...in fact anywhere including outer space (with special modifications)! The Model H employed the novel feature of an inverted optical system with a long solid prism which detours the light along a "U" shaped path. Light passes from a mirror through a condensing system, an objective, along the prism and up into the eyepiece for viewing. Since the specimen glass slide is also inverted, no matter the thickness of the glass slide the specimen is nearly always the same distance from the objective. Therefore, the objectives are parfocal and the image is always in focus when changing objectives. Focusing is provided by a control wheel, and is kept to less than 1/2mm.

A microscope, no matter how well made mechanically, is of no use unless the optics are first rate. The miniature objectives of the Nikon Model H are superb and match the quality of any large professional microscope. Nikon would not have it any other way.

To use the Model H, a small round mirror is lifted and directed towards any available light source. When natural or incandescent light is unavailable outside the instrument, the Model H is provided with its own power supply and lamp. Two "AA" batteries and a miniature 2.2V lamp provide excellent illumination. A built in switch on the side turns the lamp on or off. The specimen is mounted on the glass slide and covered with a cover glass and placed upside down on the stage. The stage is provided with clips with rubber rollers to hold the inverted slide in place or when moving it around.

The 2 lens Abbe-type condenser with iris is the smallest I have ever seen on any type of microscope. For the higher magnifications both lenses of the condenser are in use. An ingenious sliding arrangement moves one of the elements out of the way to fully illuminate the field of the low magnification objectives. Four objectives are provided for the Model H, with the 4X, 10X and 40X mounted on the rotating nosepiece. An outside control knob is used to change the objectives. The 4th objective is a 100X oil immersion supplied in a separate protective case fitted to the inside of the carrying case. When the microscope is not in use a thin nosepiece cover is slid between the objective and the stage to keep out dust and dirt.

Only a few accessories were made for the Model H. A 20X medium magnification optic and a special 40X optic for use without a cover glass were designed. Other accessories included a set of polarizers, blood counting chamber slide and a small set of darkfield stops. As the Model H was fitted with a camera tripod socket, a small table clamp with swivel screw head was also produced.

Other features included a clamping lever for the focusing wheel. This was designed to lock the focus in place when the instrument was to be transported. The 10X eyepiece was standard but is base threaded into the eyepiece tube so that the eyepiece would not fall out if the microscope was turned on its side or upside down. The instruction manual shows that the instrument was capable of being used for photomicrographic work. An illustration shows a PFM Microflex with M-35 camera body coupled to the eyepiece of the Model H. I have actually attempted this using an early type Microflex and a Nikon rangefinder body. As the photomicrographic equipment with camera body is much larger than the microscope, the equipment atop a Model H looks rather cumbersome.

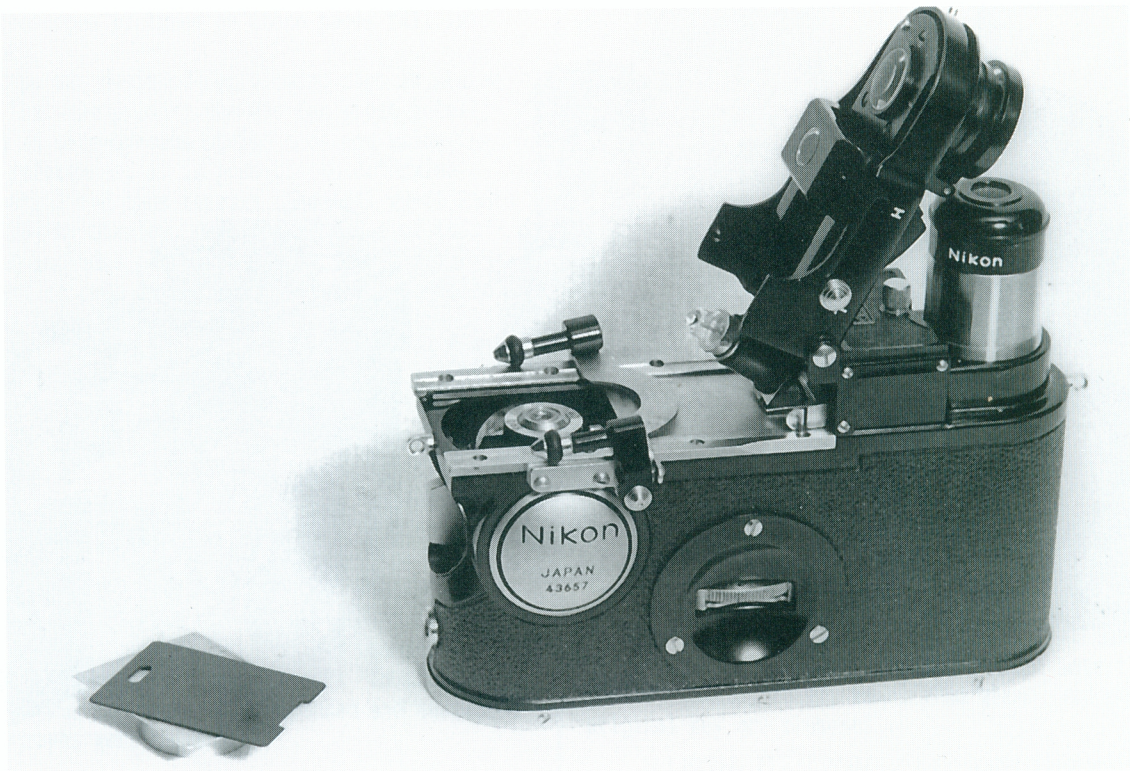
The Model H was also produced with phase objectives and matching phase condenser, and called the Model H3. Phase contrast is used to observe unstained specimens that lack contrast. The H3 was identical to the H in every way save the optics and condenser, and was more expensive. By the mid 1970s' these two microscopes doubled in price, and because of the high price and insufficient sales Nikon ceased production of these beautiful miniature microscopes.

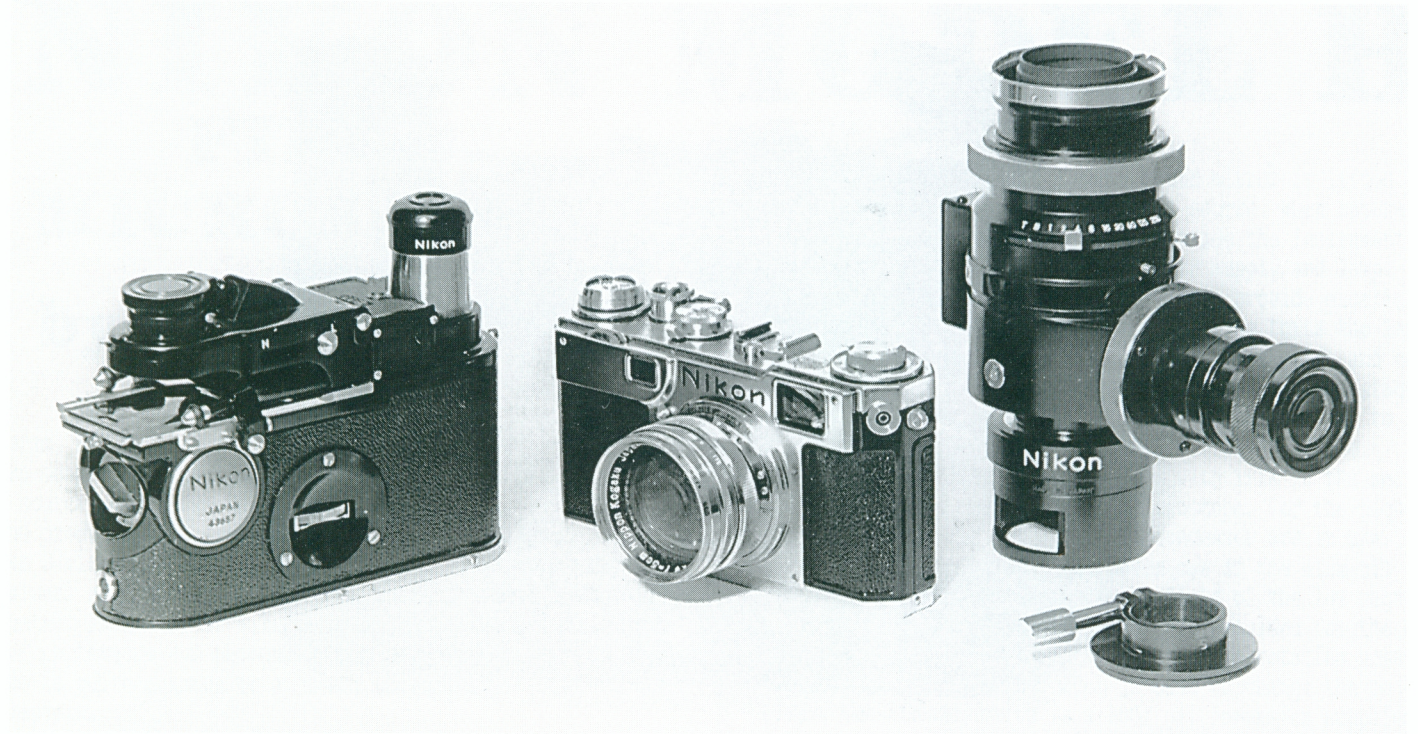
In the hands of trained scientists and biologists, the Model H was capable of serious work. For the Nikon collector the Model H, if one can be found, would enhance immeasurably any collection of Nikon cameras.



The extremely well made and beautifully designed and executed Nikon Model H Field Microscope. In appearance and size it very much resembles a 35mm camera and actually had strap eyelets so it can be carried as you would your Nikon SP! In the bottom photo the glass slide stage is more visible and the two spring loaded clamps with tiny rubber wheels can

be seen. These hold the slide in place and allow for moving it around while examining the slide. The text gives you information on how this tiny marvel works. I have held one in my hands and it is made with extreme attention to quality and detail, befitting its use and its maker, Nippon Kogaku.

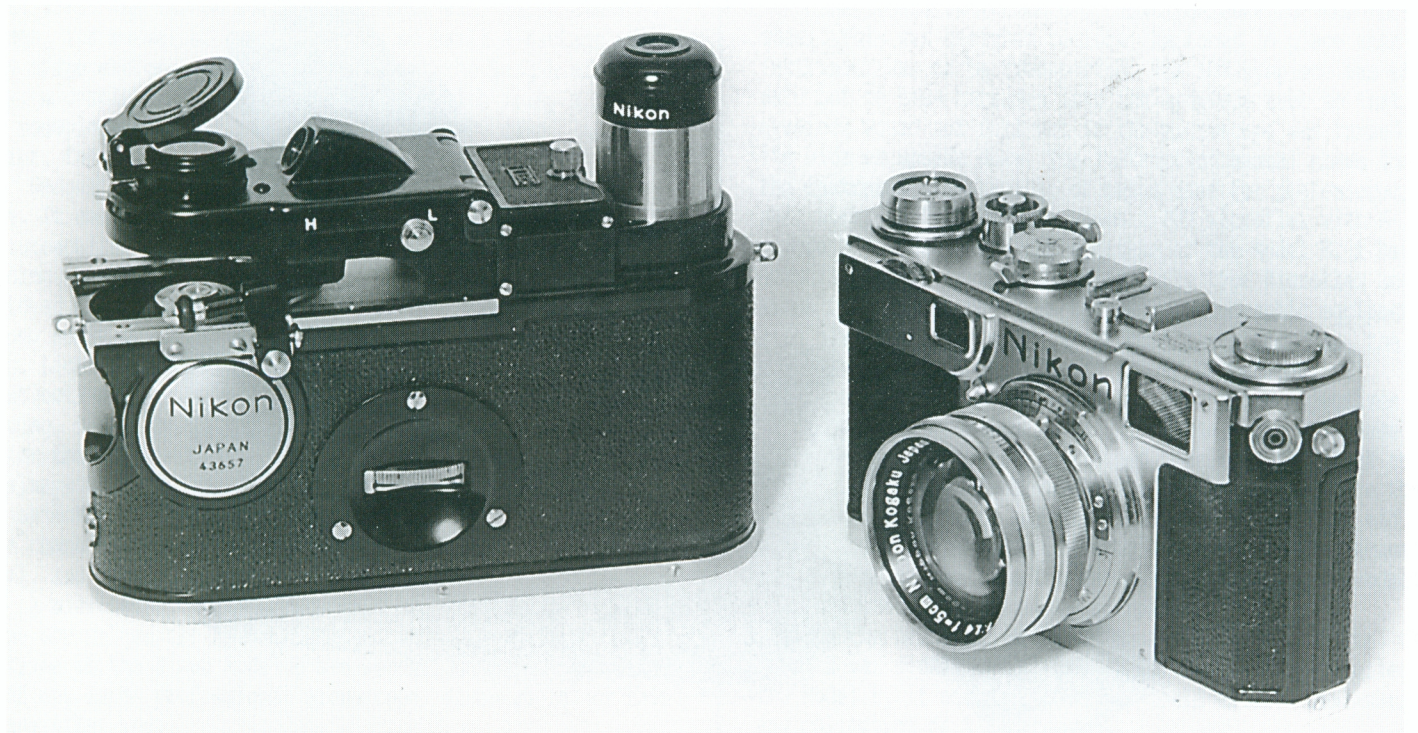




These two photos give you a better idea of the size and dimensions of the Model H. Note that in length, height and width it closely parallels the lines of the Nikon S2 camera. Because of its shape it can almost be held like you would your Nikon camera. The top photo shows the equipment mentioned in the text that allows the Model H to be used for photomicrographic work. The Microflex unit on the right would be attached to the Model H then the S2 body (minus its lens)

would be mounted to the top of the Microflex. Although this set up sounds, and is, a bit ungainly, it does work, and would allow for photos to be taken in the field of specimens that might not otherwise be photographed. All in all, this is one very interesting piece of Nikon equipment. Only three or four photographic manufacturers ever got into such items and no one ever made anything like the Nikon Model H!

(All photos by Charles Gellis)



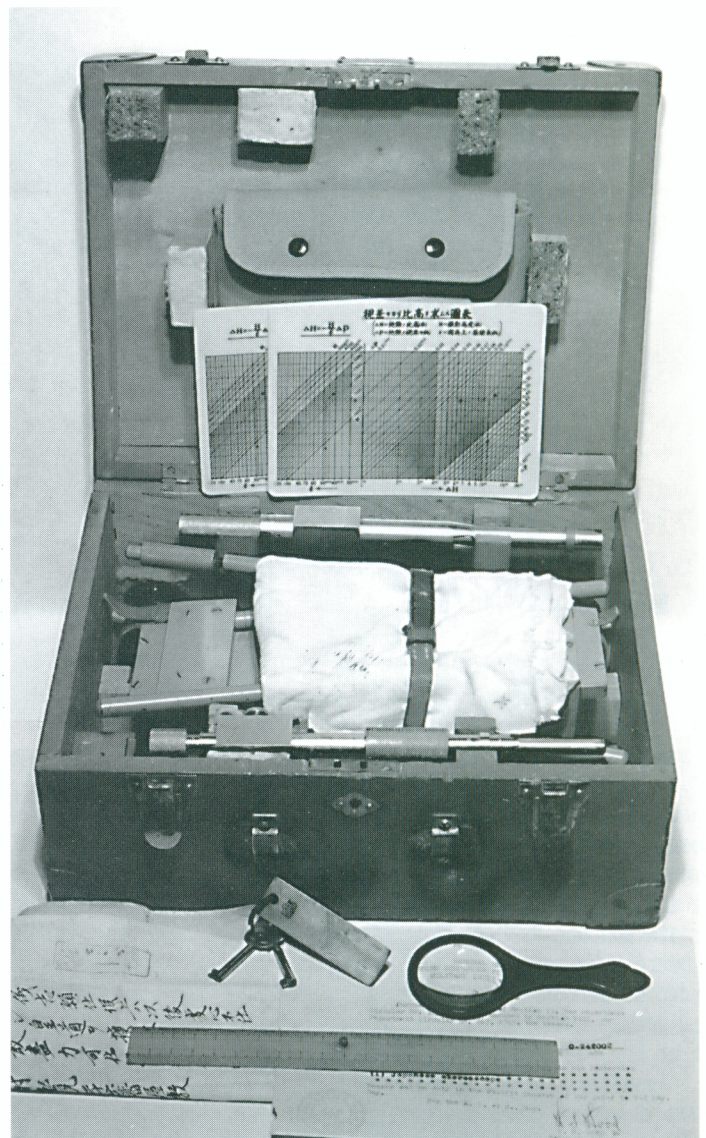
NIKON WW2 STEREOSCOPE

by Les Seeligson

It is well known that Nippon Kogaku enjoyed a long history of optical production prior to development of their first 35mm cameras. Numerous articles have appeared in prior issues of The Journal documenting the scope of that production. Telescopes, binoculars and other optical devices were produced in plentiful variations prior to and during WW-II. Photographic production included lenses (and probably mounts) for early Canon cameras and the type of field camera previously illustrated in The Journal.

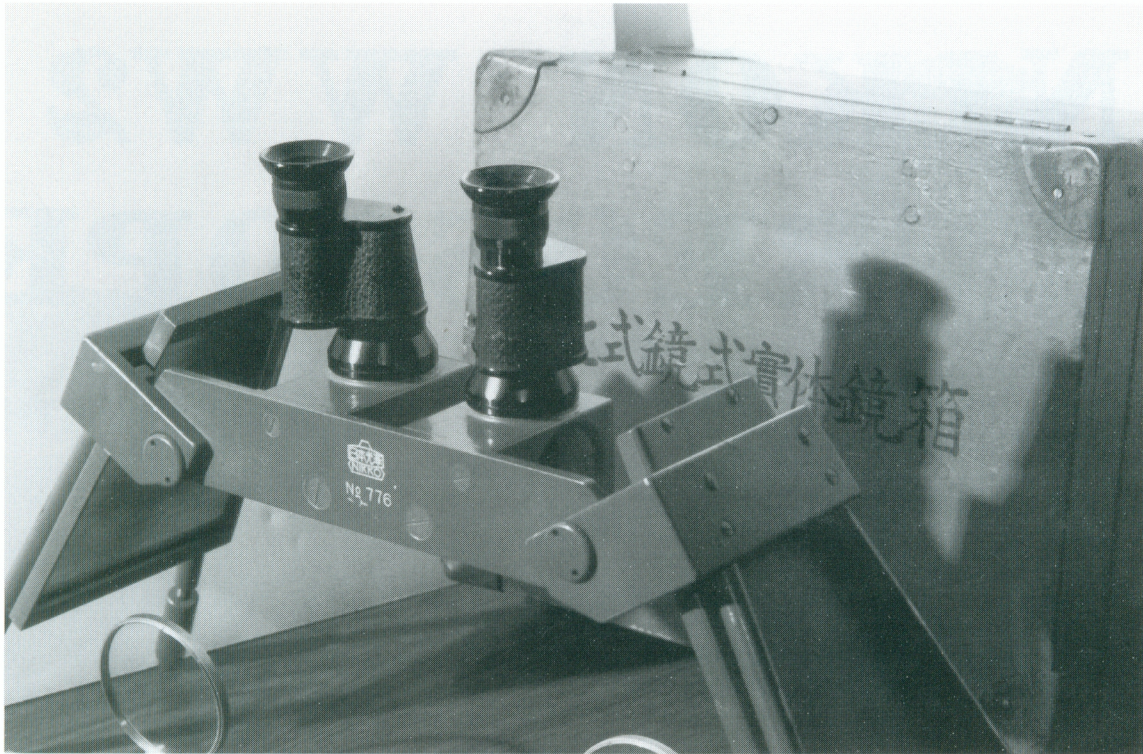
It appears, however, that there is no comprehensive catalog of Nikon optical production, either civilian or military. The company has produced special limited edition volumes which celebrate its 75th Anniversary--as well as for earlier milestone years. All of these publications are interesting; none appear to be comprehensive. Many of the more interesting military items are well illustrated in Richard Lane's series of articles in The Journal (Vol.40, 41, 42, 43..N-K Optical Ordnance). Personal optical items included monoculars, telescopes and binoculars. More "institutional" military items included mounted shipboard glasses and surveillance items. The military stereoscopes pictured on these pages fall into the latter category.

The stereoscope was designed for viewing maps in stereo mode. It appears that the primary use was for photo intelligence. By viewing in side-by-side stereo mode and using the included formula references, it is possible to determine elevation differential and thus terrain (The 1981 WW-II Photo Intelligence, by Roy M. Stanley, describes the use of this type of viewer and includes photographs of a very similar Japanese instrument on page 268). From information provided by Gray Levett, of Grays of Westminster, the characters on the exterior box for the instrument in photo #2 (#776) can be translated as the "97 year mirror type stereoscope" or "97 year plane type stereoscopic microscope", where "97" is not a date but rather a model designation. The inscription inside the box is more specific as to date and origin. In this instance, the year of manufacture is identified as June, Showa 19, or 1944, by Nippon Kogaku (Mr. Levett was able to obtain this information for the author through Nikon UK Ltd). The instrument was acquired in 1994 in its original wooden box, complete with paper packing and string. The paint, finish, screw heads, etc, are all original and unmodified. From every indication (including original dirt "in situ"), it appears that the viewer had never been unpacked and assembled until these photographs were taken!



This is the complete set #738 mentioned in the text. This set contains what appears to be every item that this type of equipment was originally outfitted with! Note that the papers, charts, ruler, magnifying glass, and even the original key are present!

NIKON HISTORICAL SOCIETY JOURNAL



This is unit #776 assembled and ready to go. One would view the aerial photos using the two monocular units in addition to various aids needed to determine distances and elevations.

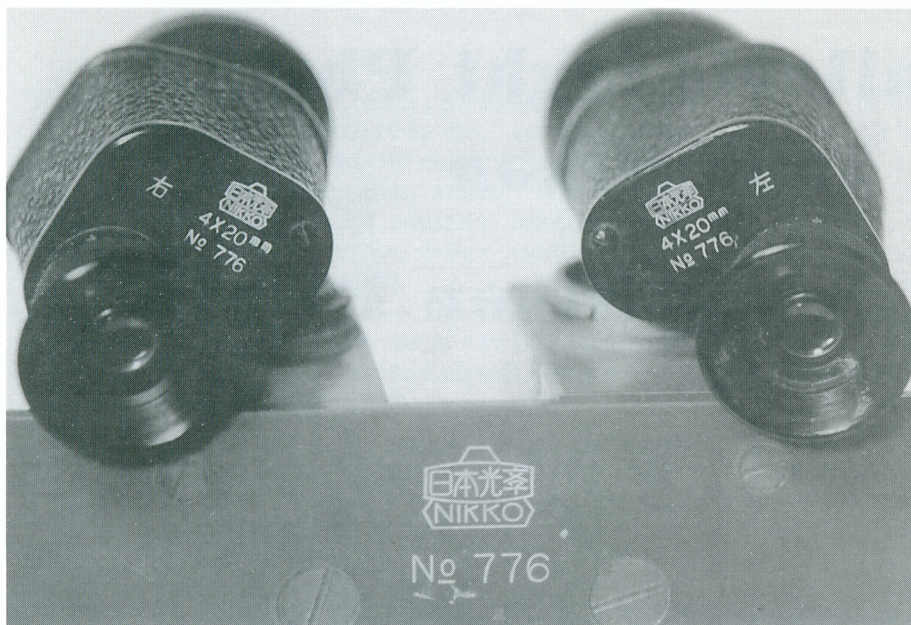
No information is presently available on production numbers of this item. However, it is not unique. An identical set has recently been obtained by Richard Lane from a west coast source. As illustrated, this second set (#738) shown in photo #1, is even more complete than #776. It is marked "Type 97 mirror stereoscope kit No. 738 Jan 1943 Nippon Kogaku, K.K.". Both sets are marked with the Kanji symbol for "East", a property mark of the Imperial Japanese Army. There are, however, small variations within the sets. In particular, the second set includes keys, magnifying glass and ruler, which are not included in #776 (Richard has also acquired the frame for stereoscope #10015. Stereoscope frame #1722 was acquired in Detroit by member John Millham from the same source that produced the complete set for unit #776). The keys alone are fascinating. Neither author has ever seen a similar marked set of keys on an equipment box.

Assembly of the instrument is straightforward. Photo #2 shows it set up (Mike Symons of Vancouver B.C. provided valuable assistance and encouragement in the research of this equipment and its use. He also supplied aerial photographs for experimentation). Unfortunately, the use of the instrument is more difficult to reconstruct. Uses include aerial stereo photography examination and contour map making. It appears that precise orientation of the photographs to be examined is critical to an accurate determination of an

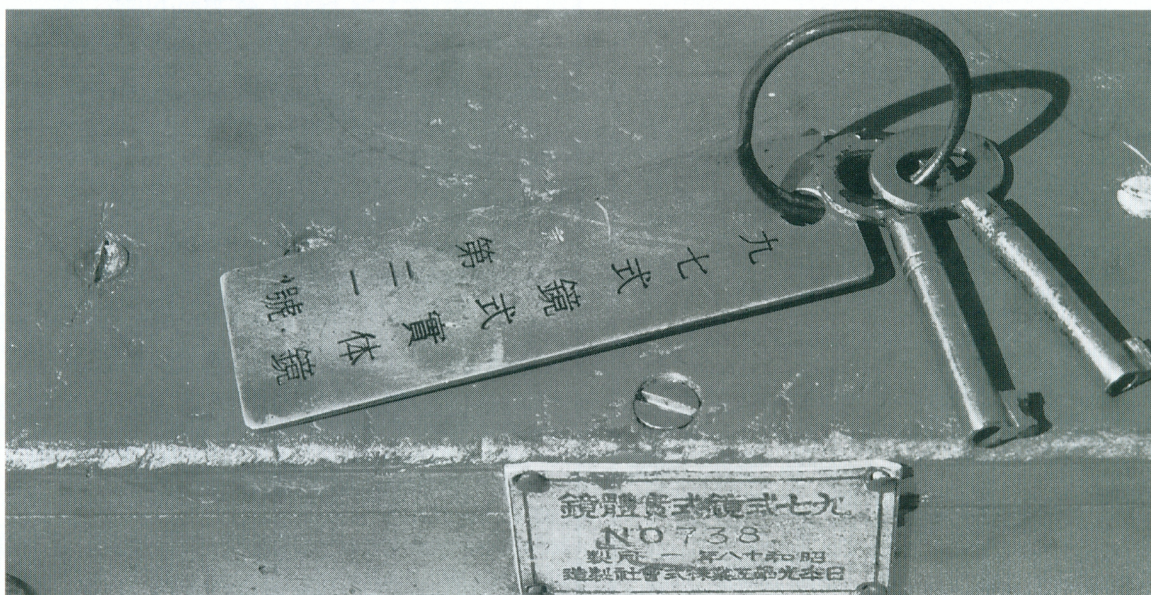
optimum three dimensional model suitable for relief determination and contour plotting. Further technical information is available in the book titled "Aerophotography and Aerial Surveying" by James W. Bagley, 1941.

Interestingly, each of the two monoculars has identical serial numbers and they match those on the mounting frame in set #776, with each piece also being marked with the familiar logo. The numbers are not replicated elsewhere in the set and the number on the top of the box, "No. 1722", does not appear on any other part of the set. It is possible that this is a stenciled number added to the box after it came into American possession. The color and condition of the paint, however, suggests that "No. 1722" was painted on the box lid at the same time as the Japanese characters, perhaps an inventory control number. In the case of #738, the monocular serial number matches the box identification number but not the number on the mounting frame, this suggesting that the frame may be a replacement. In addition, the number on the keys (as appears to be marked in Japanese) matches the mounting frame!

The range of numbers on the stereoscope frames indicate more than 10,000 units...an unlikely production run (The numbers of the frames are 21, 776, 1722, & 10051)! Additional information may eventually clarify this issue, but, in the meantime, we are free to speculate.



Left..On unit #776 both of the monocular viewers have the same serial number which matches that found on the mounting frame! Below..Shown here resting on mounting frame #21 is an original key ring! Note the Nippon Kogaku logo near the attachment hole. Bottom..The reverse side of the key ring with its Japanese ideograms. Note the identification plate on the box for #738.



Taking Available Light Photos With Your Nikon

PART I ... Buying A Nikon F Or F2 by Alan Morris

In Nevil Shute's end of the world novel "On the Beach", as the nuclear cloud inexorably moved south and began to envelope Melbourne, John Osborne, though weak and dying from radiation sickness, decided to take steps to preserve his beloved Ferrari into the unforeseeable future. When he reached his garage and slid back the doors, the Ferrari stood facing him in "unscratched bandbox condition, a glorious possession to him still." He struggled to do the work on the car he felt necessary. Exhausted, he climbed into the driver's seat, donned his helmet and goggles, and handled the controls for the very last time. Despite Osborne's careful preservation efforts, would anyone truly expect his Ferrari to be in "bandbox condition" say, even 20 years later? Hardly, for while the Ferrari would be "new", it would be "old" with decayed tires and tubing and rusted controls.

Suppose now that you, at some dealer's store or show table, come across a cosmetically perfect black paint RF, F or F2, or even the rare F2T or F2 Titan. Such a camera would be a prize worthy of prominent display, for it would appear new as well as beautiful. But it could be decades old and most likely there would be no information available about its history and servicing. The prize camera would be new only in the cosmetic sense while most assuredly it would be very deficient in the photographic operational sense.

For purposes of buying used cameras, it would be advantageous to have a universally accepted grading guide. I am of the opinion that the Leica Historical Society of America grading guide is superior to others I have studied. The LHSA guide has a series of uniformly descending and sharply defined descriptors. In the introduction to the LHSA guide, instructions for its use are presented as follows:

"Select the single designation that most accurately describes the cosmetic appearance of an item with respect to wear, deterioration, and any damage. This becomes the basic indicator of condition for the item."

There are a total of 11 levels in the LHSA grading guide, and I believe the first 7 are pertinent to our uses. The topmost LHSA grading level is the descriptor "New", defined as:

- 1) "N(New)...New & unused. Just as it left the factory & must include the unfilled warranty/reg. cards and all original packaging. Any item listed as N(New) implicitly guarantees inclusion of the cards & packaging. Items without cards & packaging must be listed using the appropriate designation for used items. Demo items may only be listed as new if they meet the above description in every detail. Otherwise, they must be listed as used."

Hardly any camera can meet all of the above to be listed as "New". The majority of cameras with perfect cosmetics will meet the second level of "Like New", which is the first "used" level. "Like New" is defined as follows:

- 2) "LN(like New)...Appears to be absolutely new and unused. A perfect example which would be listed as new, if with cards and packaging."

Thus in the LHSA grading guide an unscratched, undented, perfectly new-looking camera, having no unfilled cards and/or no packaging is designated "Like New", not "New". While this distinction may at first appear to be a case of nitpicking, further thought will show that the requirements needed to meet the descriptor "New" are such as to make readily available to the purchaser significant factors related to the history of the camera from the date of manufacture to the present. This then is a distinction with a difference, since when adhering to the descriptor "Like New" there is for the purchaser no heritage knowledge except that to be gained from what the dealer elects to tell the buyer, e.g., "it was used only three times."

The 2nd "used" level in the guide is "Mint", meaning:

- 3) "MT(Mint)...Only the slightest hint of any use. A near perfect example with no signs of any damage or deterioration."

Here following, in tabular form, are the remaining four of the first seven levels of the LHSA grading guide:

LHSA Grade	Wear	Deterioration	Damage
MT-(Mint Minus)	Very Light	None	None
EX+(Excellent Plus)	Very Light	Very Light	None
EX (Excellent)	Very Light	Very Light	Very Light
EX-(Excellent Minus)	Light	Light	Very Light

The following LHSA definitions apply:

"WEAR" Rub marks, chrome bright marks, scratches in black finish (no brassing), finish wear in high use areas, brassing, finish wear due to camera strap use, strap lug finish wear (no damage to lug), tripod marks, vulcanite marked or worn, cleaning marks in lens coating.

"DETERIORATION" Pitting, flaking or peeling of chrome, discoloration or dulling of painted surfaces, vulcanite cracks or color fading, shutter sluggish or inoperative, cloudy RF mirrors or optics, lens element separation, fungus on lens elements, foreign particles between lens elements.

"DAMAGE"

Taps, dings, dents, scratches, body damage due to camera strap use, lugs enlarged or deformed, defaced engravings, name/serial number engravings, missing, bent or broken parts, missing vulcanite, scratches/chips in lens elements, severe cleaning marks in the lens coating.

To make clear the precision use of the LHSA grading guide in stating the condition of camera equipment, here are four LHSA grading application examples:

Example 1...Roy Moss, the former editor of the LHSA "Viewfinder", wrote an article in which he told of a Leica M2 that he purchased by telephone from a dealer who described the camera as being "very close to mint." When the camera arrived it was missing the rangefinder window and there was a sizable ding on the top plate. Roy telephoned the dealer to complain. The dealer replied that he had not noticed these defects! ("Avoiding the Mint Minus Blues," LHSA Viewfinder, Vol. 26, No. 4, 1993)

Example 2...A 1957 Leica M3 is listed for sale. Recently it received a total servicing including cleaning, lubrication, adjustment and replacement of a scarred lens mounting flange. The camera is operationally perfect, the range/viewfinder is crystal clear. A complete listing of actual shutter speeds accompanied the camera. The top plate is clean except for several scuff marks from the exposure meter. All of the vulcanite covering is intact. However, the baseplate has circular tripod marks. Primarily because of the baseplate, the M3 must be rated as "EX". If a new exact replacement baseplate were obtained (cost: about \$247), then the M3 could be updated to "Mint-", and a note to this effect could be added to the listing description.

Example 3...A Nikon F2 Photomic purchased new in 1974 and left intact in its original display and packaging but without unfilled cards as they had been sent in in 1974 for registration purposes, could only be listed at a maximum of LHSA grade "Like New". But the F2 had been removed from its box several times over the years for close-up photography with supplemental lenses affixed to the prime lens. This minor use means that the true LHSA grade would be "Mint", not "Like New". Then 20 years after it was purchased, the F2 was sent for cleaning, lubrication and adjustment, and calibration of its shutter speeds. After this servicing, the F2 would still be in LHSA grade "Mint" and not higher, despite the fact it could be sold, in theory, in its original packaging and in as good an operational condition as when new in 1974!

Example 4...A 1970 Leica M4 was bought in 1974, LHSA "New". It remained in its packaging with all cards for two decades. On examination in 1994, the camera's shutter worked poorly, as expected. The M4 was advertised as "New" and in a telephone inquiry, the eventual Far East buyer asked only two questions, even after being told the camera didn't work. He wanted to know if the plastic camera-serial-number-imprinted bag was present, and if the "L-seal" was intact. He was told

that the plastic bag was indeed present, but that the end had been slit by a customs inspector at the time it was brought into the U.S. The "L-seal" is a wax plug that seals the top screw of the lens mounting flange; the Leitz factory imprints a script "L" into the wax. If the camera were ever serviced, the lens mounting flange would have to be removed, thus destroying the "L-seal" wax plug when the screw under the seal was removed; the buyer was told that the "L-seal" was intact. The net result was that the non-working M4 was sold as LHSA grade "New" for a significant multiple of the original 1974 price. If the camera had been serviced at any time the "L-seal" would have been destroyed and, yes, the camera would have been working perfectly! But, the LHSA grade would have declined from "New" to "Mint" and the sales price would have sunk to no more than one-quarter of the actual sales price.

After the 1974 F2 was serviced in 1994, I took interest in experimenting with it as an available light camera and to compare it with what I knew I could do with a Leica M, which is designed for and excels at available light work. In years long gone I could take photos suitable for 8x10s at 1/15sec required at f2 with the slow films then made, using a silky smooth screw mount Leica. In 1994, however, I chose to work with Kodak T-Max films at extraordinary EI ratings so as to be able to work at 1/125sec, or no slower than 1/60sec. Since the F2 had been freshly light-sealed during its servicing I was able to use it handheld with 105mm and 135mm lenses for available light work with TMZ film developed at EI speeds up to 12,500 exposing indoors, or outdoors at dusk, down to EV5 light levels.

With the cooperation of a local pro-lab that develops T-Max films using nitrogen gas controlled burst agitation, I was able to obtain excellent available light results, even better than those I had achieved in earlier years, that allowed 11x14s from handheld EV5 negatives. The DP-1 Photomic Finder on the F2 has an ASA dial calibrated up to 6400. Now in 1994 I was using the 20 year old F2 at speed ratings two times higher than it had been designed for! Remember, however, that this particular F2 had never been abused, dropped, or otherwise mechanically damaged and all of its parts, such as the back, fitted and meshed as originally manufactured.

While working with my F2 I met an older gentleman who had gone through both a Leica and a Nikon period, but was now using point and shoot cameras with zoom lenses. However, he had kept all of his older equipment. The Nikons included F2 and F bodies, non-AI lenses, hoods, filters, cases, etc. We took out the old Nikon gear and made efforts to get it working. Thus I became familiar with the Nikon F and its Photomic FTn, waistlevel, prism reflex and eyelevel finders. The cameras all "worked", but not very well. We tried a roll of film in one of the F2's, but the exposures were off.

Armed with my experience with my F2 and what I had learned studying the older F era equipment mentioned above, I thought I was ready to make exacting buys on the used camera market. I called dealers, I visited camera shows, I even met dealers who wouldn't meet me anywhere other than fast food restaurants or shopping center parking lots! Although I felt I had the right background to make a worthwhile purchase, I was dead wrong and while everything I bought was cosmetically good, almost every camera & lens was functionally a piece of

junk. For example, I bought an F2 I later found could not retain a finder; a wide-angle Nikkor turned out to have a sluggish diaphragm which prevented auto operation. Another lens I got stuck with was a 135mm Nikkor; when I bought the lens I noted a side-to-side movement within its focusing mount but otherwise the glass, bayonet mount, and filter ring were all excellent. When mounted on the camera, though, this lens barrel shifting movement due, I learned, to an unrepairable worn bronze helicoid, precluded use of the lens for available light work where inertial steadiness of the camera/lens combination is a prime requisite.

I don't necessarily speak ill of all used camera equipment dealers, but I think the majority know nothing more about Leicas and Nikons beyond what they prattle on about to customers: camera appearance (as graded in the dealer's own system); and camera serial number (as related to year of manufacture by the dealer). In the case of Leicas, the serial number/year of manufacture data are readily available ("Leica Pocket Book," 5th Edition, Hove Collectors Books, NY). In the case of the Nikon F and F2, there are no published serial number/year data; the Nikon company has never released those data; and, the company will not respond to inquiries on the subject. A used camera dealer who attempts to tell you from the serial number the year of manufacture of an F or F2 clearly demonstrates abysmal ignorance. You should do your homework before setting out to buy; talk with fellow collectors, and research guides and reference books. Never rely on a used camera dealer for advice.

Some dealers may attempt to date a Nikon F or F2 by the model of meter finder fitted. All F2's made will accept any F2 finder, metered or not; all F's will accept any F finder, but in the case of fitting a later style finder on an early F, a bit of grinding by a qualified camera repair technician is required ("McBroom's Camera Bluebook," Amherst Media, 1995, p. 85). In Appendix I of this paper are shown the years that F and F2 eyelevel prism and metered finders were made, and a list of the names of F2 bodies when equipped with a particular finder.

Part II of this series will continue with the topic of buying Nikon F or F2 cameras, either for a collection or for photography purposes. There will be a discussion of the set of requirements for preparing these cameras for use with

modern high speed films. I would like to thank the following individuals for their kind assistance in making this NHS series possible: Roy Moss, former Editor of the LHSA "Viewfinder" and now President of LHSA, for ideas in the grading of and in the updating of older mechanical cameras; Ron Fine and Steve Hammer of Starlab Photo Imaging Services (4853 Cordell Ave., Bethesda, MD 20814) for their professional help in experimenting with Tri-X and T-Max films; and Sherry Krauter of Golden Touch Camera Repair (RR2 Box 803, Purgatory Rd., Campbell Hall, NY 10916) for the exacting care she took in repairing my cameras and lenses. Golden Touch is a specialist facility that services Leica screw mount and M bodies, Nikon F and F2 bodies, and Tiltall tripods.

APPENDIX I

NIKON F FINDERS

EYELEVEL PRISM FINDER	1959-74
PHOTOMIC FINDER	1962-65
PHOTOMIC T FINDER	1965-68
PHOTOMIC Tn FINDER	1967-69
PHOTOMIC FTn FINDER	1969-74

NIKON F2 FINDERS

DE-1 EYELEVEL FINDER	1972-80
DP-1 PHOTOMIC FINDER	1972-77
DP-2	1973-77
DP-3	1976-77
DP-11	1977-80
DP-12	1977-80

NAME OF F2 BODY WHEN SO EQUIPPED.

NIKON F2
NIKON F2 PHOTOMIC
NIKON F2S
NIKON F2SB
NIKON F2A
NIKON F2AS

References: "McBroom's Camera Bluebook," McBroom, M., 1995-96 Edition, Amherst Media, NY, 1995.
"Nikon System Handbook," Peterson, B., Images Press, NY, 1991.

The photo at right was taken with a Nikon F2, DE-1 finder, 135/f2.8 non-AI Nikkor using Kodak TMZ film at EI 3200. A Pentax Digital Spotmeter was used giving an EV-5 reading on the face shifted to Zone VI for an exposure of 1/60th second at f2.8 handheld. Lighting was from a single nearby floor lamp, producing catchlights in both eyes. The pattern of the suitcoat and the stitching of the shirt collar are both visible in the original print.



CUT-AWAY NIKKORS!!

by **ULRICH KOCH**
&
Mike H. Symons

One of the interesting aspects of collecting Nikon is what I refer to as "peripheral".....those items that touch the fringes of the great name of Nikon....not easily discovered, but indeed exciting when found. In this case the items of interest are dealer display cut-away Nikkor lenses! These particular lenses were discovered last year in Europe and represent, to the best of my knowledge, the single largest cache of such items to change hands in one transaction. I was indeed lucky to have picked up such unusual items.

The cut-away lenses are shrouded in a certain degree of mystery, and there are many unanswered questions surrounding their existence. Nobody has been able to ascertain how many were produced, what serial number blocks were used, methods used to manufacture them, and how wide a circulation they received. Were all registered Nikon Dealers able to order these display items? What price, if any, did they have to pay? I haven't seen or heard of any dealer catalog prices for these items, and yet every once in a while samples appear.

What do we know about these display pieces? It is thought they were probably regular production lenses.....more than likely rejects from the assembly line; flaws in the glass, fit or finish, etc. Rather than chuck them into the reject/recycle bin, Nippon Kogaku decided to at least salvage some for use as dealer display items. The four RF cutaway lenses shown here appear to date from 1953, although there is some speculation, based on serial numbers (or what is left of the numbers), that some could be of an earlier vintage. During this frantic period of "Nikon Excitement", dealers were beginning to crop up in many parts of the world, with the greatest majority in the USA. The legend of the "Nikkors" was already established, due to their sharpness, consistency, durability and reliability during the Korean War. Good news often spreads very quickly! The mystique of these fabulous optics could be better shared with an interested public by stocking certain Nikon dealers with cut-away models of certain items. Perhaps dealers were sent a representative sampling, not the entire line-up, and perhaps they received them free for the asking?!

Most cut-away RF Nikkors seen to date are what is referred to as 1/4 or 90 degree cuts, in that the interior exposed mechanism represents about 1/4 of the total lens. They appear to have been cut with exact precision with a very fine saw. In most of the samples seen to date the rings, shims & glass elements were removed "before" cutting began, then carefully reassembled at the final stage. The mounting mechanism was also kept intact, including the spring. Thus, the finished products took on a three dimensional look...very dramatic and very interesting to potential mid-50's Nikon buyers. Now they are highly cherished and sought after, and have to be considered pieces of art!

Literature exposes us to other such cut-aways. We are aware of the existence of 1/2 cut (180 degree) lenses, as one appears in the George Wright book, "The Nikon Manual", the 10.5cm/f2.5 Nikkor. There is added excitement to this photo (circa 1956), as it also shows a 1/2 cut Nikon S2 plus a cut Variframe finder. Also, 1/4 cut lenses appear in other publications, including the 10.5cm/f2.5 Nikkor in a Simon Nathan book "Good Photography's 35mm Technique".

The exact same picture appears in the Peter Braczko book, "Nikon Fascination" (1st printing, yellow cover, pg 58). A 3.5cm/f2.5 Nikkor cut-away is also shown in NHS-29. Finally a great photograph by "Master Photographer" Tony Hurst, is on the back cover of NHS-27....a 1/4 cut 10.5cm/f2.5 showing the number 813716. There are probably more visual examples, perhaps in Nikon dealer literature of the time, but the author has yet to see any others.

Another interesting fact is that I have never seen (or heard of) a cut-away screw mount Nikkor. Were these not made? This would indeed seem unusual. As a result of this article I hope to gather more information about these rather elusive and very scarce Nikkors.

The following table explains my four RF cut-aways in detail. All are 1/4 cuts, and all appear to be from the same period...1953. All have chrome barrels and are engraved with "Japan" and not "Tokyo".

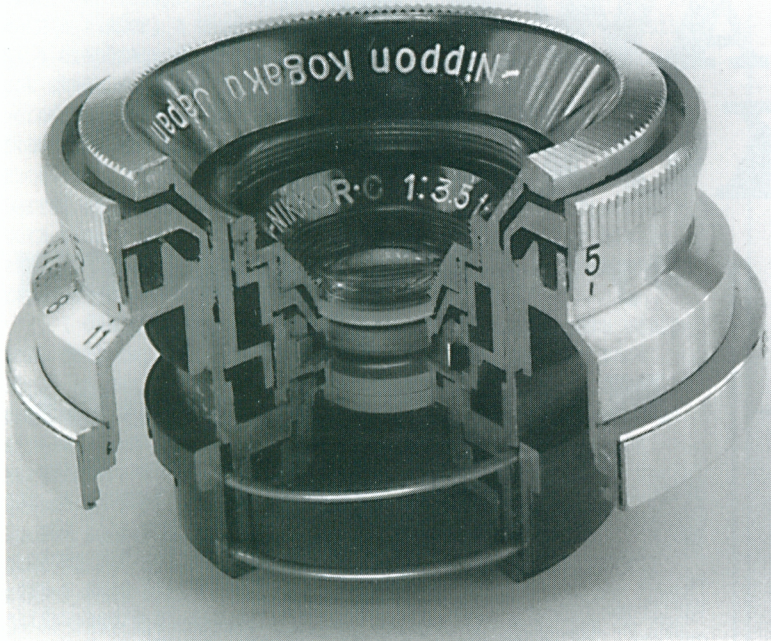
FEATURES;	3.5/3.5	3.5/2.5	8.5/2.0	13.5/3.5
TYPE:	W-NIKKOR-C	W-NIKKOR-C	NIKKOR-PC	NIKKOR-QC
SERIAL#(?)	XXXXX5	XXXX31	XXXXXX	259034
F-STOP RANGE:	F3.5-22	F2.5-22	F2.0-16	F3.5-16*
DISTANCE SCALE:	FEET	FEET	FEET	FEET
RED "C"?	YES	YES	YES	(CUT)**
COATED GLASS:	YES	YES	YES***	YES
INFRARED "R"?	YES	YES	NO	YES
CUT REFERENCE (OPPOSITE MOUNT- ING TAB)?	YES	YES	YES	YES
REAR CAM ENGRAV.	NO MIJ****	STANDARD	MIJ	NO MIJ

* Depth of field scale indicates f32, which is consistent with other lenses within that range.

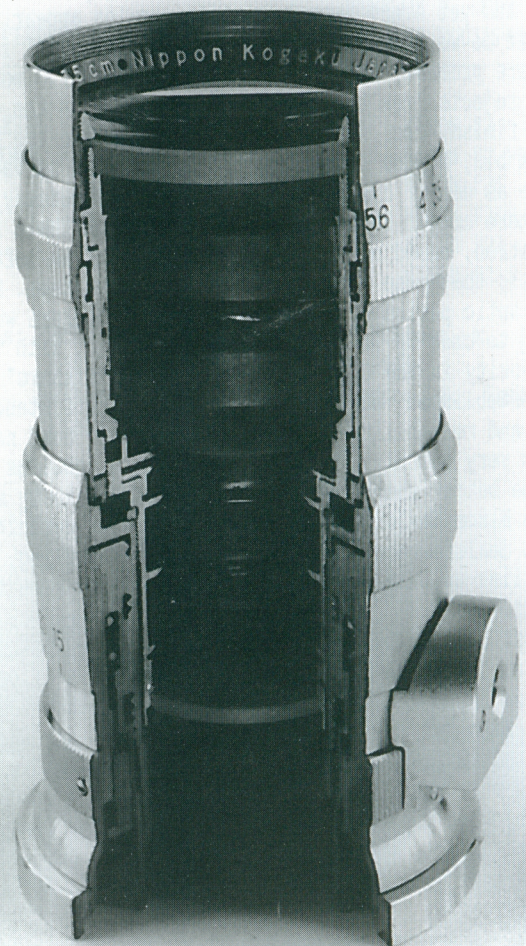
** Presume Red "C" as others in this range do have it.

*** Not the normal bluish tinge as in others in this range.

**** MIJ means "Made In Japan".



Clockwise from the top...3.5cm/f3.5, 8.5cm/f2.0,13.5cm/f3.5 and 3.5cm/f2.5 cut-away Nikkors! I have always been fascinated about how things are made and put together. When I hold a precision item in my hand I can't help but wonder just how this thing was made! After seeing cut-aways I am still amazed at the intricate construction of the barrels and the focusing mechanism. Just look how many different metal parts must all mesh together perfectly to not only focus the lens with extreme accuracy, but ensure that the glass elements remain "exactly" where they belong! For these, or any lens, to perform properly for years, they must withstand the natural elements as well as user abuse and still produce a shape image. These Nikkors are built for the task!



A group family portrait of our four cut-away Nikkors along side their more "complete" versions. Now you have an idea of what your Nikkors look like inside. (All photos Ulrich Koch)



LETTERS..

From Patrice-Herve Pont...

In NHS-53 I read about the French forerunner of the Nikonos: the Calypsophot. May I add some information?

Calypso was originally the name of the nymph who welcomed Ulysses after the wreck of his ship. He was to stay with Miss Calypso for ten years. Then came Commandant Cousteau who gave the name of the nymph to his ship. Among other occupations, Cousteau was the founder of Spirotechnique, a company dedicated to underwater equipment. At the end of the fifties, a Belgian engineer (and diver!), Jean de Wouters, designed a camera (project "Phot 112") able to dive without special care thanks to seals. Up to this time, shooting underwater required special boxes for the usual cameras such as Leica and Rollei. These boxes were very expensive, cumbersome and hard to use.

The new concept was so much better that Cousteau...dived into the project! The new camera was first called the Calypso then Calypsophot. Its' body is in fact a shell (with grey sharkskin covering) in which a crate is slipped. This crate holds all mechanical parts. The shutter is a focal plane with thin vertical metal leaves and speeds ranging from 1/30th to 1/1000th (then only 1/500th). The cocking lever, depressed in the opposite direction, acts as a release....a clever device for glove wearing divers.

The lens is a 4 element SOM Berthiot Flor 35mm/f3.5, shielded from the water by a glass porthole; two small side wheels control diaphragm & focusing. Two more lenses were advertised...a 28mm SOM Berthiot & a 45mm Angenieux; two others were planned but never marketed (85 & 135mm SOM Berthiots). The lens mount passes through the outer shell into the body. This way water pressure cannot change the distance between lens flange & film plane. However, one has to remove the lens to change the film! The Newton viewfinder frames the field of the lens "above water". Underwater, an iconometer finder is mandatory. Accessories were an underwater flash & meter.

The calypso was manufactured in Nice, France by ATOMS (a well known shutter maker). According to ads it was waterproof down to 80 meters. And the camera, easy to wash, could also be used above water in rain, snow, sand, dust or even nuclear environments!

Announced in 1961, the Calypso was available from 1962. Nikon soon realized how promising the concept was, bought the license, and began to manufacture it in Japan (with Nikkor lenses). The Nikonos I appeared in 1963, and the Calypso then vanished in 1968.

From Tad Sato...

I am aware of what happened to Nikon I #609505 from the articles in the last two Journals. On August 18, 1996, we (the Nikon Club Japan, also known as the Nikon Club Tokyo) held our monthly meeting at the Sun-Plaza hall in the Nakano ward in Tokyo. We invited Fuketa-san to attend as our special guest (it was his fourth time). He spoke on various precious matters about the dawn of Nippon Kogaku and the Nikon camera, for more than two hours. At the end of the meeting I asked him about Nikon I #609505.

He thought about those olden days and according to his recollections, he told me the following. One day, at the time when the Nikon S model had been announced, Mr. Yagi, who was a Vice President of Nippon Kogaku at the time, brought in his own Nikon I to the Ohi factory. Yagi-san asked the factory engineers to widen the picture format and to also change some parts on his camera to the newer types. This was probably the shutter release guard and the wind and rewind knobs. Then he put the new prototype 50mm/f1.4 with no name engraving on his camera. Since he was a Vice President, this was possible. This was all that Fuketa-san had to say about #609505.

It is my conclusion that Nikon I #609505 is not a prototype, but the modified camera that was Yagi-san's property. At present where is #609505? It is a mystery to all!

"NHS"
New Backissue
&
Reprint Service

AVAILABLE "ORIGINAL" BACKISSUES OF THE "NIKON JOURNAL"
 INCLUDE THE FOLLOWING:

30, 33, 36, 38, 40, 41, 42, 43,
 44, 45, 46, 47, 48, 49, 50, 51, 52
 \$6 EACH IN U.S. POSTPAID
 \$8 EACH OVERSEAS POSTPAID

HIGH QUALITY COPIES PRINTED ON 11x17 PAPER, FOLDED AND
 STAPLED (INCLUDES "ONLY" ISSUES NOT LISTED ABOVE).

\$4 EACH IN U.S. POSTPAID
 \$6 EACH OVERSEAS POSTPAID

(PLEASE ALLOW 2 WEEKS FOR DELIVERY. THANK YOU!)

PHOTODeal

the totally different camera magazine

A magazine starting where most other photography magazines are finished: **PHOTODeal** is devoted entirely to classic cameras and equipment. Published quarterly (in German language only) it introduces milestones of camera design, lists lots of dates of photo shows in Germany and internationally and has many pages filled with classified ads for lots of bargains or contacts from collector to collector on an international basis. **PHOTODeal** has a regular volume of 60 pages many of which are in full colour with beautiful pictures of classic cameras and many articles written by reknown collectors and experts in their field. The subscription is \$40 for overseas/air mail and \$32 for Europe, each subscriber has up to five lines of free classified ads per issue. A free sample issue is available at \$5 cash for air mail postage. Please write to: Rudolf Hillebrand DGPh, **PHOTODeal**, Kiefernweg 21, D-41470 Neuss, Tel.: ++49/2137-77676, Fax: ++49-2137-77635.

FIELDGRASS & GALE WANTED FOR CASH OR TRADE

CONFIDENTIALITY RESPECTED AND GUARANTEED • IMMEDIATE PAYMENT

NIKON REFLEX, EARLIEST MODELS ALSO • FM/FM2, FE/FE2, F3, F3HP, F4, F4S, F90-SERIES

NIKON RANGEFINDER • MODEL 1 TO SP, LENSES, MOTORS, ACCESSORIES.

LEICA M AND SCREW • BETTER PRICES THAN EVER, TELL US WHAT YOU HAVE.

LEICA COPIES • CANON, LEOTAX, HONOR, KARDON, NICCA, TANACK, TOWER, REID, DUCATI,

HASSELBLAD • ROLLEIFLEX TLR • FUJI 6X4.5/6X7 • BRONICA • ETC.

AGFA • ALPA • COMPASS • CONTAREX
 CONTAX • EKTRA • FOCA • GAMI
 MECAFLEX • MINOX • RECTAFLEX • RETINA
 ROBOT • STYLOPHOT • TESSINA • WITNESS
 LINHOF • ZEISS • EXAKTA
 VOIGTLANDER • PLAUBEL

ANGENIEUX • ASTRO • BIOGON • BIOTAR
 HELIAR • HYPERGON • KILFITT • KINOPTIK
 APO-LANTHAR • NICOLAPERSCHIED
 TOPOGON • WOOLENSAK • ZUNOW.

SUBMINIATURE, DETECTIVE, STEREO CAMERAS.

THIS LIST IS BY NO MEANS EXHAUSTIVE
 PLEASE TELL US WHAT YOU HAVE.

• ASK FOR PETER WALNES OR JON HARRIS, BOTH NHS MEMBERS ! •

FIELDGRASS & GALE LIMITED.
 THE BUSINESS VILLAGE, BROOMHILL ROAD, LONDON. SW18 4JQ
 PHONE: 01144 181-870 7611 (FAX 24HRS: 01144 181-870 6551)

Grays of Westminster

Exclusively... **Nikon**

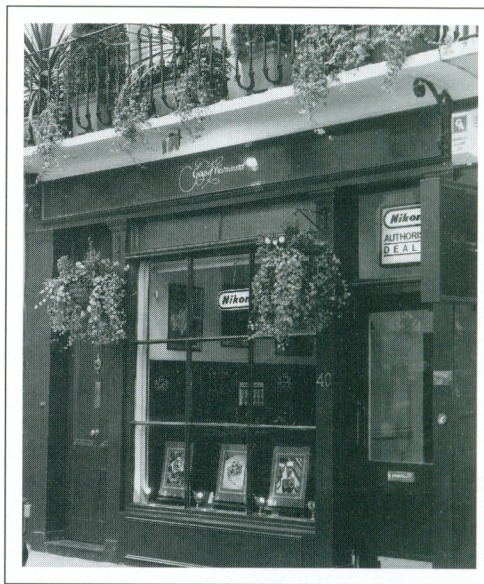
40 Churton Street, Pimlico, London, SW1V 2LP England
Telephone (0171) 828 4925 Fax (0171) 976 5783

Grays of Westminster is a charming period shop situated in a quiet Georgian street in central London. Specializing exclusively in **Nikon** we endeavour to stock almost all catalogued Nikon items, for instance all of the single lens reflex cameras. We stock the now very extensive range of autofocus lenses and a selection of manual Nikkor lenses. Additionally stocks include a wide range of accessories from eyepiece correction lenses to lens hoods. The Grays of Westminster catalogue and *The Grays of Westminster Gazette* issued every month have become an institution in the Nikon world and are available on subscription from anywhere in the world.

Grays of Westminster are unique in winning Dealer of the Year Awards by the readers of the three major photographic magazines in the UK.

We provide a comfortable atmosphere in unashamedly old world style, with leather topped desks and soft furnishings. By dealing in just one brand, Nikon, the choice of the majority of professional photographers, we can provide a distraction free environment. Here customers can gain an introduction to the Nikon system and have their queries answered. Our staff are highly knowledgeable, yet friendly and relaxed in their approach. Pressured selling is emphatically not part of the Grays of Westminster experience.

Furthermore, a vast amount of secondhand Nikon equipment is on display here. Nearly all of our secondhand stock has been amateur-owned, and is in mint or near-mint condition. Grays of Westminster have become renowned for the quality of their used equipment, and have set a standard to which other dealers aspire. Secondhand items are covered by a full



one year guarantee. Mail order customers can buy in the knowledge and assurance that the equipment they receive will match and often exceed the grading description given.

Nikon wanted. We have a very large demand for secondhand Nikon equipment of the highest quality. If you have any Nikon which falls into this category please telephone, write or fax us with a list of the items you wish to dispose of.

The famous Nippon Kogaku Room where early Nikon products 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 original name of the Nikon Corporation was Nippon Kogaku, meaning Japan Optical. The first two letters were taken from **N**ippon and **K**Ogaku, to which the letter "**N**" was added, thereby creating the name Nikon. Here you will find examples of Nikon rangefinder cameras and equipment, early Nikon F and F2 cameras as well as optical equipment.

Fast and reliable MAIL ORDER on any Nikon item is available to all world-wide destinations.

Our hours of business are 9.30am to 5.30pm Monday to Friday, and from 9.30am to 2pm on Saturdays. If you prefer you may deal with us by fax at any time.

"the kind of service of which legends are made - Grays of Westminster."
The Secret of Success Amateur Photographer magazine

CLASSIFIED

FOR SALE...Unusual Nikkor lens: 55mm/f1.2 Nikkor-O in Leica screw thread..no focusing mount. Beautiful heavy construction, click stops to f11. Made for an unknown technical application, this lens works beautifully as an enlarging lens- spectacularly bright images on the easel, and tack sharp to the corners. Mint Condition-\$225. Wes Taft, P.O. Box 2072, Gearhart, OR 97138. Tel...503-738-6627.

WANTED...Nikon F & F2 bodies, finders, motor drives, spare parts, accessories, manuals, product information, advertising items, fisheye lenses, PC Nikkor, 400mm.f5.6 old style, etc. Gaston Schlafli, Box 557, CH-4512 Bellach, Switzerland. Tel & Fax #...41-65-381526.

SELLING/TRADE LIST...I periodically send out a list of Nikon RF and reflex items for sale or trade. To get on my mailing list just let me know and you will automatically receive one when it is issued. Also please remember to send me a copy of any list you might produce. Robert Rotoloni, PO Box 3213, Munster, IN 46321...24hr Fax # (708) 895-9663.

NEW MEMBERS

HENRY BURNETT
2235 BANBURY CIRCLE
ROSEVILLE, CA 95661

MIKE PUCHREITER
2116 CRESTWOOD DR.
SAN BRUNO, CA 94066

DR. STUART COLE
AMERICAN SOC. CAMERA COLL.
7415 RESEDA BLVD.
RESEDA, CA 91335

SAMUEL PURVIS III
7901 BANYAN TRAIL
WILMINGTON, NC 28405-9261

E. WARREN DAVY
1129 FORBES ST.
E. HARTFORD, CT 06118

ROBERT ROSENBERG
1 FINANCIAL PLAZA
SUITE 2500
120 SOUTH 6TH ST.
MINNEAPOLIS, MN 55402

AL IVERSON
3002 QUAIL HOLLOW CIRCLE
BAYTOWN, TX 77521

HANSJORG SCHLEGEL
BREITENSTRASS 19
CH-8914 AEUGSTRA. A,
SWITZERLAND

ALAN MORRIS
4938 HAMPDEN LANE, #114
BETHESDA, MD 20814

AMADO ZUNIGA
3135 WEST 54TH PL.
CHICAGO, IL 60632

ANDY MURPHY
235 WEST POPLAR ST
CHARLESTON, SC 29403

"NHS" PRODUCTS

LIST OF SPECIAL NIKON OPTICS.....	\$10.00 US
	\$13.00 OVERSEAS
OFFICIAL NHS JOURNAL INDEX..ISSUES 1-46.....	\$5.00 US
	\$8.00 OVERSEAS
OFFICIAL NHS MEMBERSHIP DIRECTORY.....	DONATION!
OFFICIAL NHS-CON2 OR CON4 LAPEL PIN.....	\$5.00 US
	\$6.00 OVERSEAS
OFFICIAL NHS-CON2 TIE CLASP/CUFFLINK SET.....	\$15.00 US
	\$18.00 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
"THE HISTORY OF NIKON" POSTER.....	\$20.00 US
	\$25.00 OVERSEAS
THE NIKON RANGEFINDER..ROTOLOMI..(SIGNED).....	\$40.00 US
	\$45.00 OVERSEAS
"THIS IS WAR"..D.D. DUNCAN..NEW!!.....	\$25.00 US
	\$40.00 OVERSEAS
GENUINE NIKON COMMEMORATIVE PLAQUE.....	\$130.00 US
	\$150.00 OVERSEAS

NEW ADDRESSES

CARROLL BARBER
600 S. MacARTHUR BLVD. #614
COPPELL, TX 75019

PETRA KELLERS
15965 FOREST HILL DR.
BOULDER CREEK, CA 95006

ROBERT OTTEN
16775 BRIDGEPORT RD.
DALLAS, OR 97338

BLACK IS BEAUTIFUL!

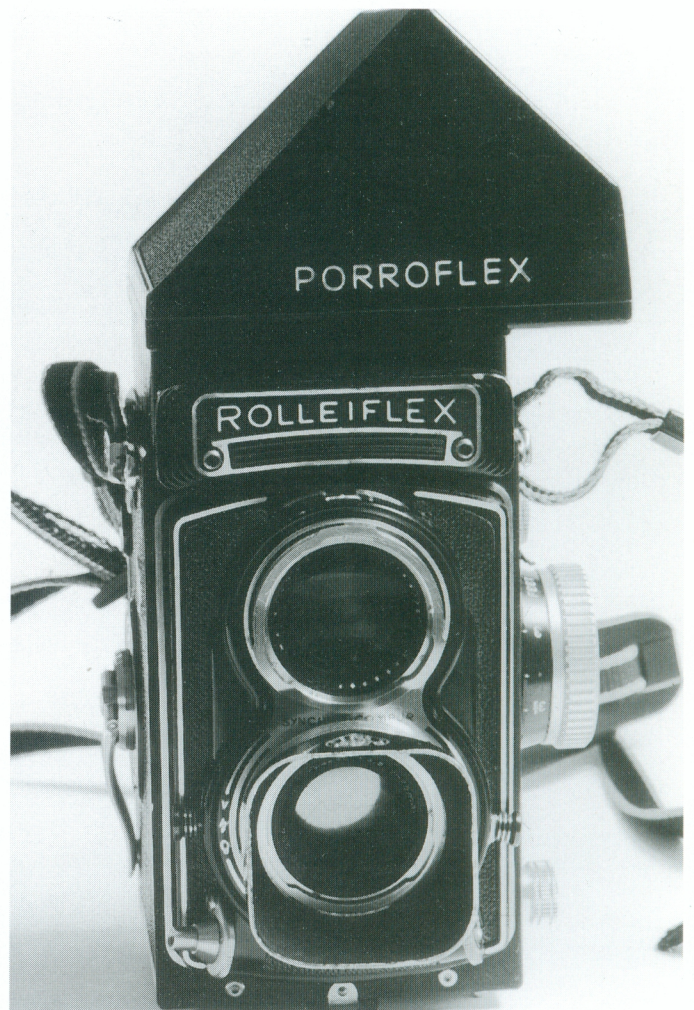
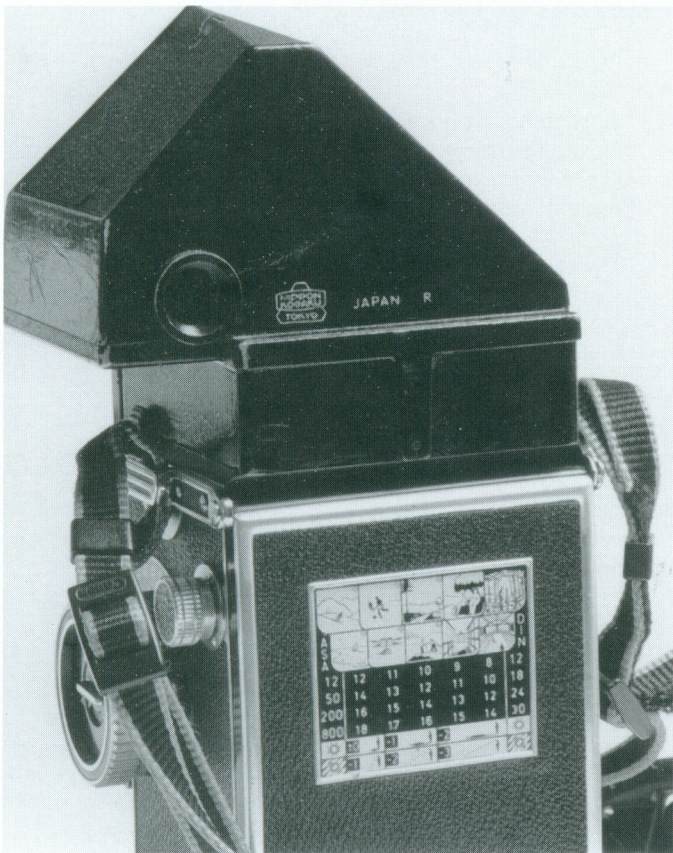
PLEASE ADD THE FOLLOWING BLACK BODY SERIAL NUMBERS TO OUR OFFICIAL "NHS BLACK LIST" PUBLISHED IN NHS-37!

6180793 6202590 6215402 6322395

odds 'n ends

PORROFLEX!

Here are some pictures of a "Rolleiflex Porroprism". I have an old Rollei T with a detachable hood & the Porroprism slides on perfectly. It does work very well although the image is a mite dark. My Rollei has a gridscreen of late 50's vintage & the modern screens are certainly more illuminating and there is some light loss through the finder as well. It was supplied with its own fitted leather case as shown here. (Note the "R" beside the word "Japan" on the rear of the finder. This designates "Rollei" to differentiate it from the much more common version with an "M" in the same place. And what is the "M" for? Why, Mamiya of course! This "R" version of the Nikon Porroprism is much less common and only the second I have seen to date. RJR)





Created For The 'NHS' by TONY HURST

NIKON JOURNAL #54-DEC.31,1996