



The NIKON ニコン Journal



By Robert Rotoloni

THE NIKON JOURNAL IS THE OFFICIAL PUBLICATION OF THE NIKON HISTORICAL SOCIETY, WHICH IS A NON-PROFIT ORGANIZATION DEVOTED TO 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.

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24. TAD SATO	50. KARL MANTYLA
25. WILLIAM ADAMS	51. JEROME MEYERSON
26. KARL BACKUS	52. ANONYMOUS

THOSE NAMED ABOVE ARE THE MEMBERS OF THE NIKON HISTORICAL SOCIETY AS OF THE PUBLICATION OF THE SECOND ISSUE OF THE "NHS" JOURNAL.

CORRECTION

IN THE LAST ISSUE I WROTE THAT THE SECOND VERSION OF THE NIKON EXPOSURE METER WENT UP TO ASA 1600.....WRONG.....IT ACTUALLY GOES UP TO ASA 3200. MY ERROR...

I WOULD LIKE TO ANNOUNCE THAT OUR SOCIETY NOW INCLUDES MR. JOHN SCHRADER. MANY OF YOU ARE AWARE THAT JOHN WAS THE AUTHOR AND PUBLISHER OF THE PREDECESSOR OF THE "NHS JOURNAL" A FEW YEARS BACK. I FEEL PRIVILEGGED TO COUNT JOHN AS A MEMBER OF THE NIKON HISTORICAL SOCIETY.

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

EDITORIAL

AS I WRITE THIS EDITORIAL THE NIKON HISTORICAL SOCIETY HAS GROWN TO 52 MEMBERS, WHICH IS AN INCREASE OF 11 SINCE THE PREMIER ISSUE IN SEPTEMBER. I HAD HOPED FOR 25 TO 30 MEMBERS WHEN I FIRST DECIDED TO START THE SOCIETY, SO THE CURRENT ENROLLMENT HAS EXCEEDED MY EXPECTATIONS. AS TIME PASSES I WOULD HOPE TO REACH THAT MAGIC NUMBER OF 100 MEMBERS... THANKS TO ALL OF YOU FOR JOINING.

MANY OF YOU HAVE WRITTEN TO ME TO EXPRESS YOUR SATISFACTION WITH THE FIRST ISSUE, AND I APPRECIATE YOUR LETTERS. OTHERS HAVE WRITTEN WITH SOME SUGGESTIONS ON HOW TO IMPROVE OUR JOURNAL, AND I APPRECIATE THESE ALSO. FEEDBACK FROM THE MEMBERSHIP IS IMPORTANT IN AN ORGANIZATION SUCH AS OURS IN ORDER TO MAINTAIN AN INTERESTING AND INFORMATIVE JOURNAL, WHICH WAS MY GOAL FROM THE BEGINNING. SOME OF YOUR LETTERS APPEAR IN THE "LETTERS TO THE EDITOR" SECTION IN THIS ISSUE, AND I WOULD HOPE THAT IT WILL STIMULATE AN EVEN GREATER EXCHANGE OF IDEAS AMONGST THE MEMBERS. SO KEEP THOSE CARDS AND LETTERS COMING.....

ONE COMMENT THAT HAS COME UP MORE THAN ANY OTHER IS..... HOW CAN I DO IT FOR ONLY THE \$10.00 I CHARGE..... WELL I CANT..... BUT FIRST I THINK I SHOULD EXPLAIN SOMETHING TO YOU. WHEN I SENT OUT THAT INITIAL MAILING I HAD TO MAKE A FEW DECISIONS. SOME OF YOU DID NOT KNOW ME PERSONALLY SO I COULD NOT EXPECT YOU TO SEND ME A LARGE SUM OF MONEY FOR AN ITEM THAT WAS, AT THAT TIME, AN INTANGIBLE THING, A SIGHT UNSEEN PROPOSITION. THEREFORE, I THOUGHT THAT BY KEEPING IT TO ONLY \$10.00 I HAD A BETTER CHANCE OF GETTING A POSITIVE RESPONSE FROM A LARGE NUMBER OF PEOPLE. WELL THAT INITIAL MAILING WAS A SUCCESS WITH OVER 35 PEOPLE JOINING OUT OF A TOTAL MAILING OF 50..... AFTER ALL WHAT CAN \$10.00 REALLY BUY YOU TODAY..... FROM THE BEGINNING I KNEW WHAT I WANTED THE NHS JOURNAL TO LOOK LIKE AND IT DID COME OUT JUST THE WAY I ENVISIONED IT. I FELT THAT THE QUALITY OF REPRODUCTION WAS VERY IMPORTANT, ESPECIALLY THE PHOTOGRAPHS, SO I DECIDED TO GO WITH AN ACTUAL PRINTER AS OPPOSED TO A XEROX OR MIMOGRAPH PROCESS. I KNEW THAT IT WOULD BE EXPENSIVE, BUT THE END RESULT WAS WHAT WAS IMPORTANT. MOST OF YOUR POSITIVE COMMENTS HAVE BEEN ABOUT THE HIGH QUALITY OF THE JOURNAL, SO I THINK MY DECISION WAS CORRECT. SINCE IT IS YOUR MONEY THAT SUPPORTS THIS EFFORT I FEEL THAT AN AC-

COUNTING IS IN ORDER AT THIS TIME. THE COSTS CAN BE DEVIDED INTO TWO CATAGORIES:.... POSTAGE AND PRINTING. THE ENVELOPES ARE ABOUT FIFTEEN CENTS. THE AVERAGE POSTAGE IN THE USA IS SIXTY CENTS WITH THE OVERSEAS MAILINGS RUNNING AT AN AVERAGE OF \$2.50 EACH. THEREFORE, TOTAL SHIPPING RUNS 75 CENTS STATESIDE AND \$2.65 FOR OVERSEAS. THE FIRST ISSUE OF THE JOURNAL COST ME \$302.00 FOR SIXTY COPIES, OR A LITTLE OVER \$5.00 EACH..... ADDING IT ALL TOGETHER GIVES YOU A TOTAL OF \$5.75 (USA) AND \$7.65 (FOREIGN) FOR EACH ISSUE. IT DOESNT TAKE A MATHEMATICAL WIZZARD TO DETERMINE JUST HOW FAR THE DUES WILL GO.

THIS IS NOT, I REPEAT, NOT A REQUEST FOR MORE MONEY..... SOME OF YOU HAVE SENT ME A BIT EXTRA AND I DO APPRECIATE IT. I AM NOT SOLICITING FOR EXTRA MONEY THIS YEAR AND THE REASON IS THIS. I KNEW THAT I COULDN'T DO WHAT I REALLY WANTED TO DO FOR \$10.00 FROM THE START. I FELT THAT GETTING THE SOCIETY OFF THE GROUND WAS THE MOST IMPORTANT CONSIDERATION AND I AM MORE THAN WILLING TO OPERATE AT A LOSS THE FIRST YEAR TO INSURE THIS. THE SOCIETY IS VERY IMPORTANT TO ME, AS I HOPE TO YOU ALSO, AND A SMALL SACRIFICE IS MORE THAN ACCEPTABLE. I AM DETERMINED TO KEEP THIS ORGANIZATION GOING THIS YEAR FOR MY STATED \$10.00 FEE, SO DONT FEEL OBLIGATED TO SEND ANYTHING EXTRA AT THIS TIME. IT IS OBVIOUS THAT DUES WILL NEED TO GO UP NEXT YEAR (SEPTEMBER), BUT FOR NOW I AM INTERESTED IN ONLY YOUR COMMENTS AND SUGGESTIONS CONCERNING THE "NHS" JOURNAL.

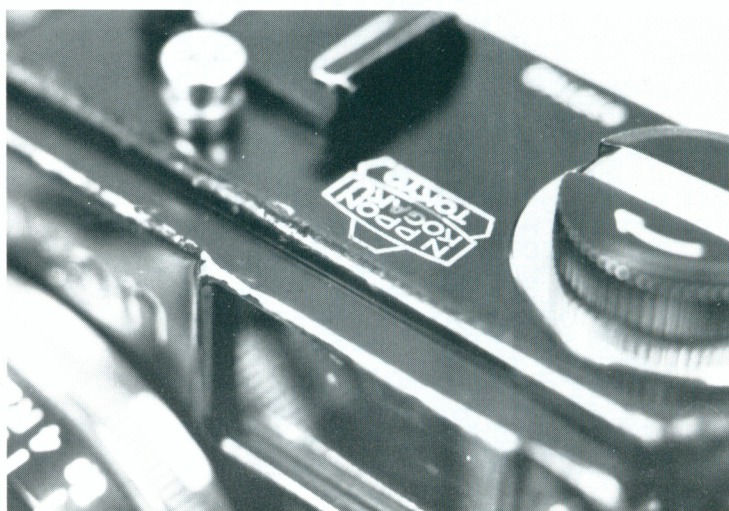
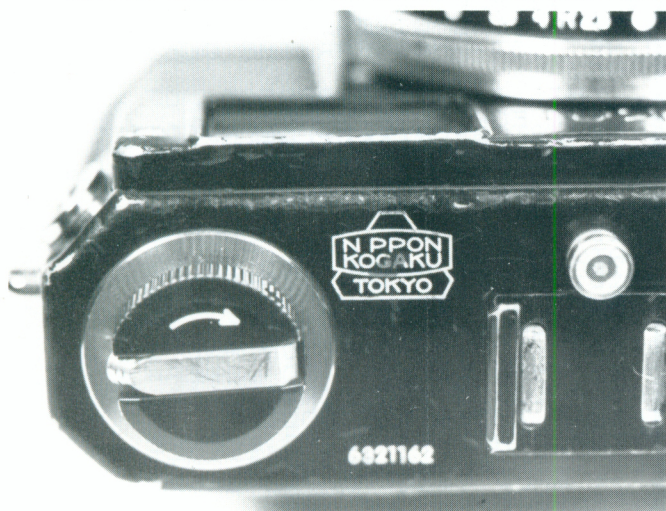
IN THIS ISSUE ARE MORE EXAMPLES OF THE BOXED LIKE NEW ITEMS, AN ARTICLE ON THE RARE BLACK OLYMPIC 35, THE 135MM. NIKKOR IN EXACTA MOUNT AND THE MAIN ARTICLE IS A CONTRIBUTION BY MEMBER GARY STONE THAT IS A BASIC INTRODUCTION TO REPAIR AND MAINTENANCE OF THE RANGE-FINDER NIKONS. ALSO INCLUDED, AS AN INSERT, IS A SHEET SUPPLIED TO US BY TSUYOSHI KONNO THAT HE PUTS OUT IN JAPAN. IT IS A LISTING OF CURRENT ASKING PRICES, AS WELL AS SERIAL NUMBERS, HE HAS RECORDED IN JAPAN. THANK YOU GARY AND TSUYOSHI... BY NOW YOU HAVE NOTICED A NEW LOOK FOR THE JOURNAL. I AM EXPERIMENTING WITH A SMALL HOME COMPUTER AS A WORD PROCESSOR. I HOPE IT IS A LITTLE EASIER TO READ THAN WHAT MY TYPEWRITER PRODUCED..... BESIDES ITS A LOT EASIER.....

ROBERT ROTOLONI, EDITOR/PUB.

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

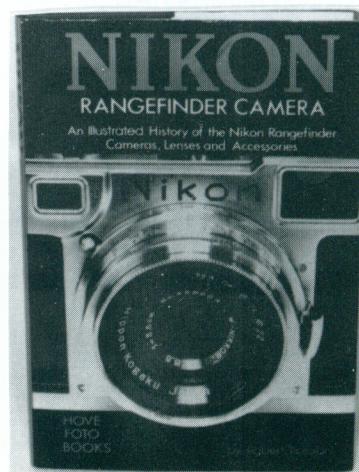
ANYTHING THAT YOU FEEL IS DIFFERENT OR UNUSUAL PLEASE SEND ME AT LEAST TWO VARIED VIEWS OF YOUR ODDITY.



ABOVE ARE TWO PHOTOS OF A BLACK NIKON S3 "OLYMPIC" NO. 6921162. NOTE THAT THE "I" IN NIPPON IS MISSING.....THIS LOGO IS DIE STAMPED AND NOT ENGRAVED. WHAT PROBABLY HAPPENED IS THAT THE "I" BROKE OFF, BUT IT WAS NOT NOTICED IMMEDIATELY. THEREFORE, IT IS POSSIBLE THAT THERE ARE OTHER BODIES WITH NUMBERS CLOSE TO THIS ONE WITH THE SAME DEFECT. IF ANY MEMBERS KNOW OF THIS, OR ANY OTHER, "ERRORS" PLEASE LET "NHS" KNOW OF IT.

MY NEW AND ENLARGED BOOK ON THE ENTIRE NIKON RANGEFINDER SERIES IS NOW AVAILABLE. I AM SELLING SIGNED COPIES FOR \$20.00 POSTPAID IN THE US AND \$25.00 FOR OVERSEAS. IF INTERESTED JUST WRITE ME.
ROBERT ROTOLONI
PO BOX 3213
MUNSTER, INDIANA 46321

THANK YOU.....



BOXED-LIKE NEW!

Part II

AS PROMISED IN THE FIRST ISSUE OF THE "NHS JOURNAL" I AM CONTINUING THE ARTICLE ON ITEMS THAT ARE LIKE NEW AND IN THEIR ORIGINAL BOXES. LAST TIME I DEALT PRIMARILY WITH THE DIFFERENT CAMERA MODELS. THIS TIME AROUND I THOUGHT I WOULD ILLUSTRATE SOME OF THE VARIOUS LENSES AS SUPPLIED WHEN NEW. AS WITH THE CAMERAS YOU WILL NOTICE THAT NIPPON KOGAKU USED A VARIETY OF BOX DESIGNS FOR THEIR LENSES. ACTUALLY THERE ARE EVEN MORE THAN WHAT IS ILLUSTRATED HERE, BUT I WILL COVER THOSE IN LATER ISSUES.

ILLUSTRATED ON THE FOLLOWING TWO PAGES ARE SIX OF THE MANY LENSES THAT NIKON MADE FOR THEIR RANGEFINDER SERIES. INCLUDED ARE THE 28MM. F3.5, 105MM. F2.5, 135MM. F3.5, 135MM. F4.0 BELLows LENS, 250MM. F4.0 AND THE 350MM. F4.5. I HAVE THEM ARRANGED IN ORDER OF FOCAL LENGTH AND MOST ARE SHOWN WITH CERTAIN ACCESSORIES AS WELL AS CARDS, INSPECTION SLIPS AND DEPTH OF FIELD CHARTS.

PHOTO NUMBER ONE IS OF A BLACK 28MM. F3.5 NIKKOR OF POST 1957 VINTAGE. IT IS SHOWN WITH ITS GOLD COLORED BOX, THE BASE FOR THE PLASTIC STORAGE BUBBLE, INSPECTION SLIP WITH A MATCHING SERIAL NUMBER, JCII TAG, AND THE DEPTH OF FIELD CHART THAT WAS ORIGINALLY SUPPLIED WITH ALL NIKKOR LENSES. ALSO NOTE THAT THE FRONT CAP WAS STANDARD BUT NO LEATHER CASE, WHICH WAS OPTIONAL.

THE SECOND PHOTO SHOWS THE CLASSIC 105MM. F2.5 NIKKOR AS IT WAS SOLD NEW. IT ALSO CAME IN THE GOLD COLORED BOX, BUT WITH A LEATHER CASE AS STANDARD INSTEAD OF A PLASTIC STORAGE BUBBLE. ALSO INCLUDED IN THIS OUTFIT ARE BOTH CAPS AND THE LENS SHADE. THIS EXAMPLE STILL RETAINS THE ORIGINAL INSPECTION SLIP AND THE DEPTH OF FIELD CHART. THIS LENS IS LIKE NEW AND LACKS ONLY THE WARRANTY CARD.

NEXT IN LINE IS THE 135MM. F3.5 NIKKOR IN A POST 1957 BLACK MOUNT. AS YOU CAN SEE IT ALSO COMES IN THE GOLD COLORED BOX, ALTHOUGH EARLIER VERSIONS CAME IN BLUE VELVETEEN BOXES. THESE GOLD COLORED EXAMPLES ARE FROM THE LATER YEARS. THIS LENS ONLY HAS THE FRONT AND BACK CAPS AND THE LEATHER CASE. IT LACKS THE INSPECTION SLIP AND DEPTH OF FIELD CHART.

THE NEXT PHOTO IS OF THE UNCOMMON 135MM. F4.0 BELLows NIKKOR THAT CAME OUT IN 1958 OR SO. THIS PARTICULAR EXAMPLE RETAINS BOTH ITS BOX AND PLASTIC STORAGE BUBBLE AS WELL AS THE FRONT CAP. NO LEATHER CASE WAS EVER MADE FOR THIS LENS, AT LEAST THAT WE KNOW OF. TWO THINGS ARE UNUSUAL ABOUT THIS ITEM. THE STORAGE BASE IS UNIQUE BECAUSE THE LENS SCREWS IN AND DOESN'T BAYONET. ALSO THE BOX STYLE IS THE SAME TYPE USED FOR THE EARLY NIKON F REFLEX LENSES WITH THE LETTER "F" PRINTED ON IT. THIS OCCURS BECAUSE THIS LENS WAS MADE AFTER THE RELEASE OF THE "F".

NEXT IS THE 250MM. F4.5 NIKKOR. THIS LENS WAS BOUGHT BRAND NEW IN 1980 AND CAME WITH THE WARRANTY CARD AND EVEN A PACK OF SILICA GEL... ALSO INCLUDED IS THE SHADE BUT NO CASE OR BUBBLE. THE INTERIOR OF THE BOX IS VELVET LINED WITH A FORMED DEPRESSION FOR THE LENS.

THE LAST ITEM IS THE LARGE 350MM. F4.5 NIKKOR WHICH CAME OUT IN LATE 1959. THIS LENS ALSO CAME IN A LATE STYLE BOX WITH THE "F" TYPE MARKINGS BECAUSE OF ITS VINTAGE. THIS PARTICULAR EXAMPLE IS IN MINT CONDITION AND CAME WITH BOTH CAPS AND THE SHADE. LIKE THE 250MM. NIKKOR NO CASE OR BUBBLE WAS USED BUT THE BOX INTERIOR IS FORMED TO HOLD THE LENS.

THE OTHER TYPES OF BOXES SEEN FOR THE LENSES WILL BE ILLUSTRATED IN LATER ISSUES. THESE INCLUDED BLUE VELVETEEN, BLUE PAPER (LIKE THE 250MM.), GREEN VELVETEEN AND, LAST BUT NOT LEAST, A SOLID GRAY.....

ROBERT ROTOLONI

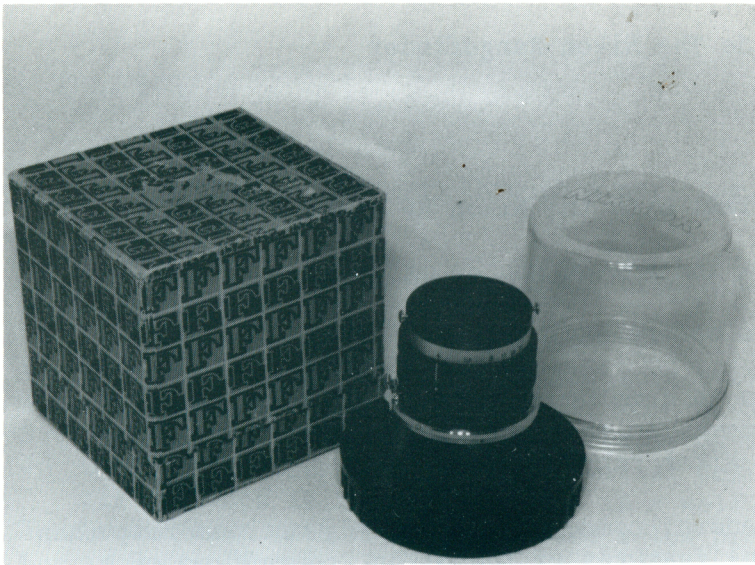
BLACK 28MM. F3.5
 NIKKOR NO.716692
 WITH GOLD BOX,
 INSPECTION SLIP
 AND JCII TAG, BASE
 AND DEPTH OF FIELD
 CHART.
 R. ROTOLONI



LATE PRODUCTION 105MM.
 F2.5 NIKKOR SERIAL
 NO.914655 WITH GOLD
 BOX, CASE, CAPS AND
 SHADE ALONG WITH
 INSPECTION SLIP
 AND DEPTH OF FIELD
 CHART.
 R. ROTOLONI



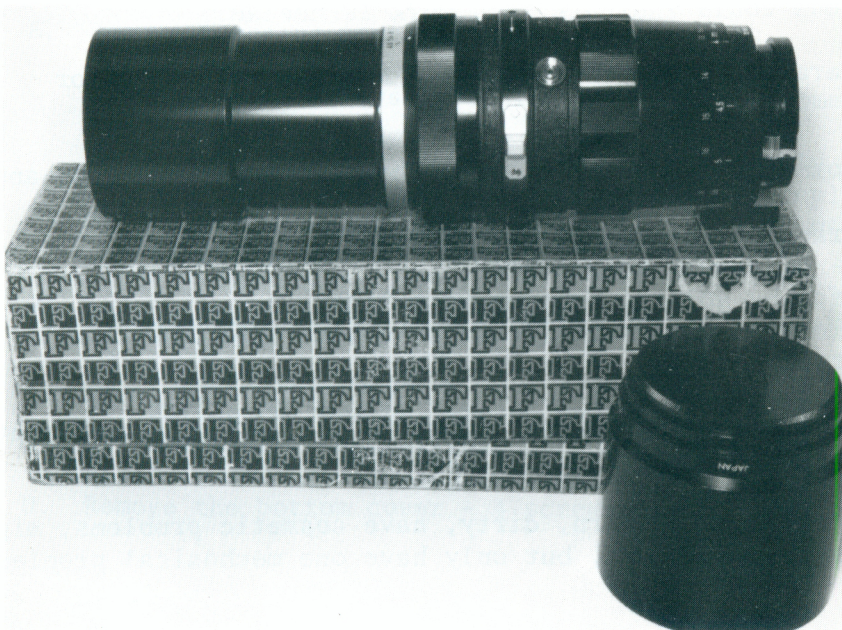
ANOTHER LATE LENS.
 135MM. F3.5 NIKKOR
 NO.280052 WITH GOLD
 BOX, CASE, CAPS AND
 SHADE.
 R. ROTOLONI



BELLOWS NIKKOR F4.0
NO.579043 WITH CAP
AND PLASTIC STORAGE
BUBBLE. NOTE THE "F"
TYPE BOX.
R. ROTOLONI



BRAND NEW 250MM. F4.0
NIKKOR NO.277668 WITH
DARK BLUE BOX, SHADE,
CAPS AND WARRANTY
CARD. IT STILL HAS
ITS ORIGINAL "NIKON"
SILICA GEL PACK.....
R. ROTOLONI



THE IMPRESSIVE 350MM.
F4.5 NIKKOR FROM LATE
1959. LENS IS IN THE
"F" TYPE BOX WITH
SHADE. NO.354735.
R. ROTOLONI

Inside The Nikon Rangefinder

"What are the more common problems with the Nikon RF cameras"?

"Which problems are easy to fix and how do you do it"?

"What should I check on a Nikon before buying"?

These three questions seem to come up frequently when dealing with the mechanical aspects of older cameras so this article is intended to briefly answer these questions for the Nikon rangefinder.

We will start with some general comments on checking out cameras, then run through the major mechanical features of the Nikon, comment on each, and describe how to remove/repair those simpler parts that don't require special tools or skills other than a good set of jewelers screwdrivers, tweezers and some basic mechanical skills. If there is interest, we can go into more detail in future articles.

General comments about mechanical cameras----

You can do a pretty good job of checking out a Nikon with just your senses of touch, sight, hearing and smell. Perhaps the easiest way is to take a camera known to be in excellent condition, and learn at least the following for comparison to the camera you are evaluating:

- A. Deliberately and systematically operate the various controls, note any unevenness, rumble, skipping, ratcheting, looseness, etc. Learning the correct Nikon "feel" is easy if you can practice on one in good shape.
- B. Listen to the sounds. Nikon shutters all follow a basic design and if you run through all speeds you can easily detect shutter problems. Note particularly noise following shutter operation on slow speeds (below 1/30 sec.) which is the slow speed gear train and has a distinct "rocking" noise. Any hesitation of slow speeds could indicate some work is needed.
- C. Carefully look the camera over (use the lens as a magnifying glass) for signs of:
 1. Dirt - A cameras worst enemy and an indication of internal problems and wear.
 2. Burred Screws - Worked on by someone who shouldn't.
 3. Cosmetic problems - Difficult to restore.
 4. Lens scratches or fog by holding lens up to a light.
 5. Rangefinder operation and alignment (focus on object over 300' away).
 6. Light leaks in shutter curtain.
- D. Smell inside the camera - mildew or fungus cannot be stopped unless the entire camera is cleaned.

In summary, cameras that are well worn, dirty, have cosmetic problems, might be avoided. Cameras that show little use, but only have one mechanical problem

may be a better buy if you, through experience, can determine if its easy to correct that problem.

If you choose to do minor repair or cleaning, please consider the following:

1. Work with a good light and do not work over a rug!
2. Place disassembled parts in order for reassembly.
3. Screws are soft brass - use correct sized screwdrivers.
4. Clean with ether, benzine or a similiar degreaser, something that leaves no residue when it dries. Only use in a well ventilated area.
5. Remove dust with cotton swabs and a low pressure can of compressed air, such as Dust-off.

Major mechanical features----

SHUTTER - Strong point of the Nikon - I have tested many that are still well within tolerance after 30 years. Most common problems seen are cracked or torn curtains, mostly caused by heat and poking, and slow or dragging slow speeds caused by dirt, old oil or wear. The slow speed governor can be cleaned as described below. Shutter speeds can be adjusted by removing the camera bottom and top plates, but requires test equipment and experience to calibrate. Shutter curtain replacement is a major task, and takes experience.

To remove or gain access to the slow speed governor, proceed as follows: (Instructions are for the SP, others are very similiar).

A. Remove front.

1. Locate distance scale of focusing mount at any distance other than infinity for easier removal.
2. Unscrew the 4 screws on front cover (don't burr them).
3. Remove front cover slowly, working over focus wheel.

B. Remove focusing mount assembly - (figure 1)

1. Unscrew 3 screws fastening the mount. (Sometimes these screws are very tight).
2. Before removing be aware that there usually are shims between the mount and the body for each screw and must be replaced as removed.
3. Remove focusing mount, be careful of the infinity lock lever and the focusing wheel.

C. Remove light baffle inside bottom of camera behind focusing mount.

1. Unscrew two screws.
2. Baffle can now be removed carefully.
3. Governor is now visible in bottom of camera.

D. Remove the bottom cover - 4 screws.

E. Remove the governor

(figure 2) As you hold the camera body and the governor with the left hand, unscrew two governor fastening screws (t) from underneath the camera.

Place body on desk, take out the governor with a tweezer, taking care of the relationship of lever (a) and the lower change lever (b) - (figure 3)

It is better to set the speed dial at 1, 1/2 or 1/4 sec.

F. Clean or repair as indicated.

Don't over oil before replacing, use just a drop of watch oil only.

Use degreaser and compressed air to clean.

Note - Can be cleaned after step C, in the camera, however be careful about getting degreaser on shutter curtains and other sensitive parts.

FOCUSING MECHANISM - Occasionally malfunctions or drags due to being hit, old grease on threads or dirt behind front plate. Clean as follows:

- A. Remove front (see shutter)
- B. Remove focusing mount (see shutter)
- C. Remove the thread stop after unscrewing two screws (d, figure 1). Dismantle the focusing screw threads and clean them with a degreaser and do not recoil - just reassemble.
- D. Check infinity lock, usually corrected by bending for alignment.
- E. If the focusing wheels, or gears are the problem, try to clean them in place, since removal of all the focusing gears requires removal of leather and the front plate (and self timer on those models so equipped).

RANGEFINDER - Another strong point of the Nikon. Very seldom do they give trouble if properly cared for. Common problems usually easy to fix are: Cloudy viewfinder, sometimes can be helped by cleaning viewfinder glass. Minor horizontal and vertical misalignment can be adjusted by removing front cover as outlined below. Anything else, such as removal of rangefinder, resurfacing mirrors, etc, requires experience.

A. To correct vertical error in coincidence (SP series, others are similiar).

1. Remove front cover (see shutter)
2. Put a small screwdriver through the slit between the front plate and the top cover near A, loosen the screw fastening the rotating wedge prism mount (figure 4).
3. Use screwdriver through slit A (figure 4), turn the knurled edge of the rotating wedge prism.

B. To correct horizontal error in coincidence:

1. Remove front cover (see shutter)
2. Put a screwdriver through hole B (figure 4) on front plate and move adjusting screw. Clockwise rotation of screwdriver will advance the coincidence beyond infinity.

Adjustment of rangefinder accuracy can be made by removing top and front of camera and adjusting the rotation of the double excenter rings (figure 5).

LENS - No maintenance other than cleaning glass is recommended.

WINDER AND FILM COUNTER - Since these get a lot of use occasionally you find a broken lever or the film advance or counter won't work. Replacement or repair is straightforward and can be done usually without removing the top (watch out for the springs on SP and S3, remove carefully). Occasionally the wind problem is the interlock that prevents winding until the shutter has been released (remove top to inspect).

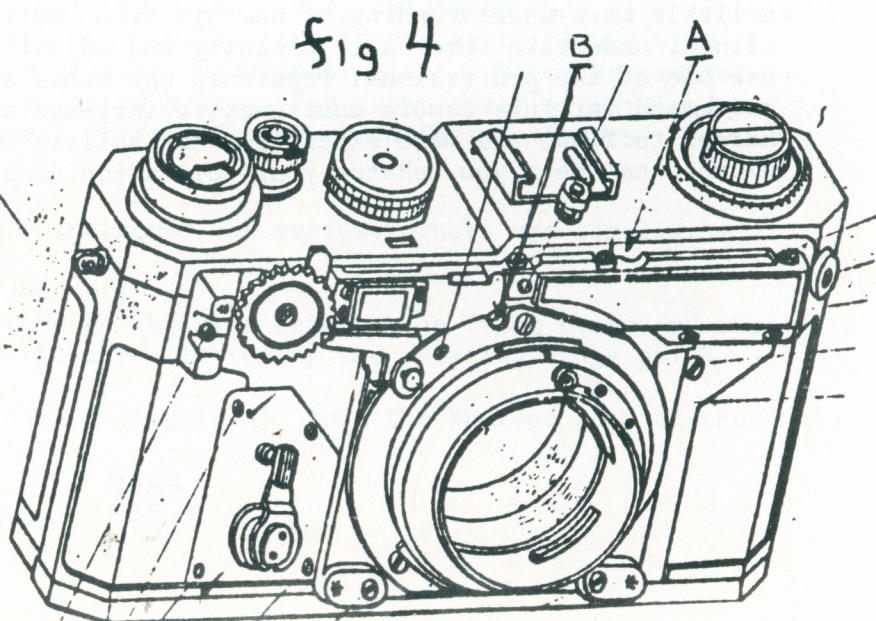
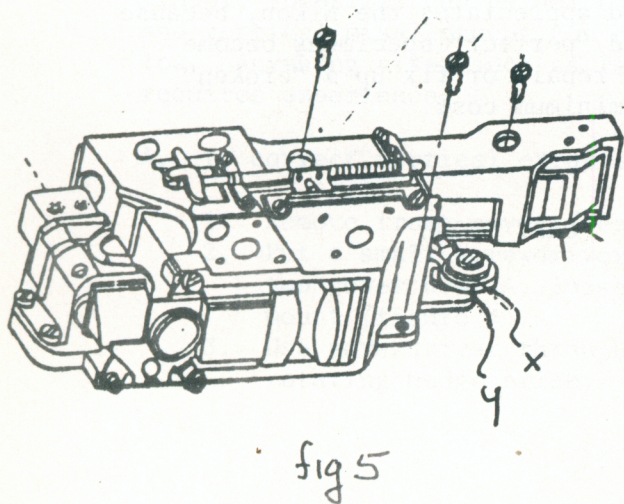
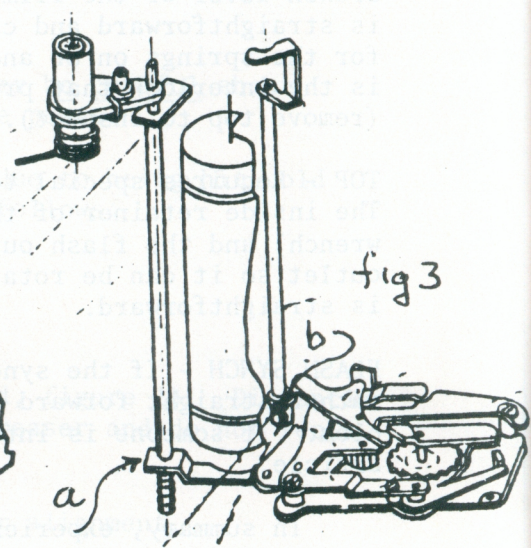
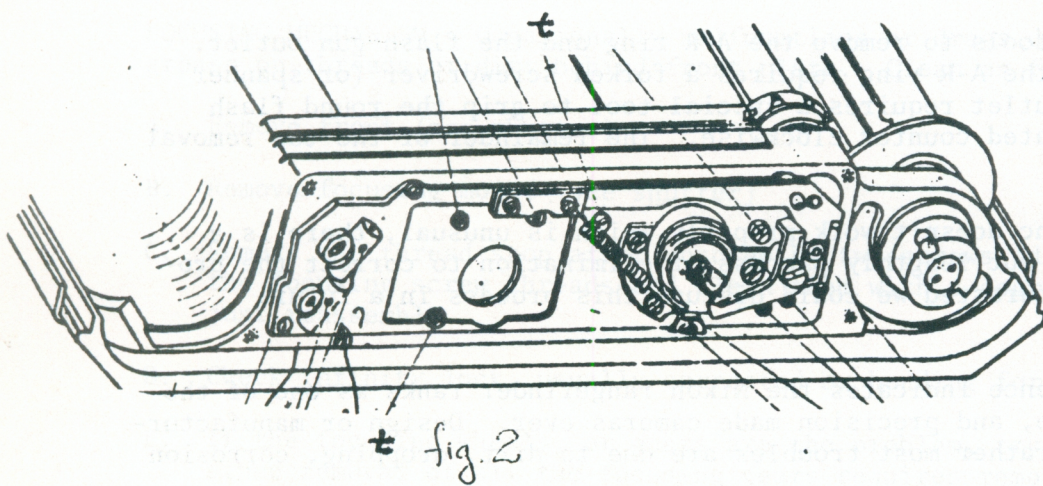
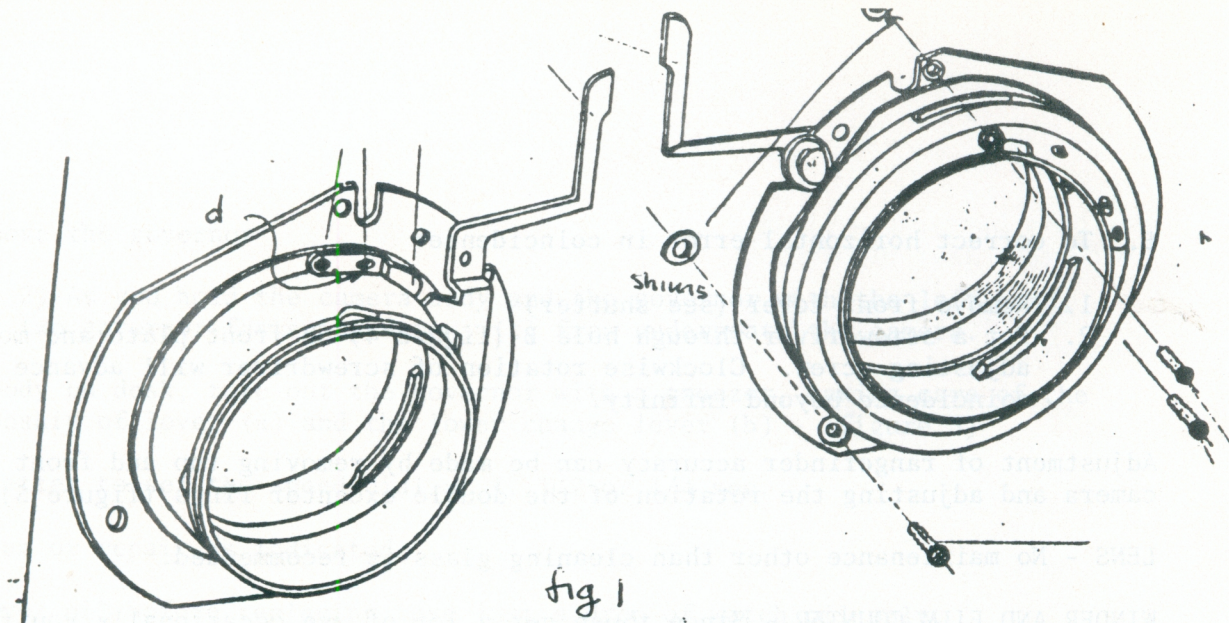
TOP - Requires special tools to remove the A-R ring and the flash gun outlet. The inside retainer of the A-R ring requires a forked screwdriver (or spanner wrench) and the flash outlet requires a special tool to grip the round flash outlet so it can be rotated counter clockwise. The remainder of the top removal is straightforward.

FLASH SYNCH - If the sync doesn't work properly which is unusual, there is a rather straight forward but lengthy process of elimination to correct the problem. If someone is interested we could discuss this process in a future article.

In summary, experience indicates the Nikon rangefinder ranks as one of the best built, most durable, and precision made cameras ever. Design or manufacturing problems are rare, rather most troubles are due to dirt, dropping, corrosion or general misuse.

What we have attempted to do in this brief article is help the reader gain a little more understanding of how his Nikon works, and if the reader is so inclined, undertake some basic cleaning and adjusting. If you are not so inclined, use one of the professional repairmen who knows and appreciates the Nikon, because as demand for this camera continues to increase and "perfect" specimens become harder to find, and more expensive, the ability to repair or fix up a "broken" example can help you enhance your collection at a minimum cost.

GARY STONE

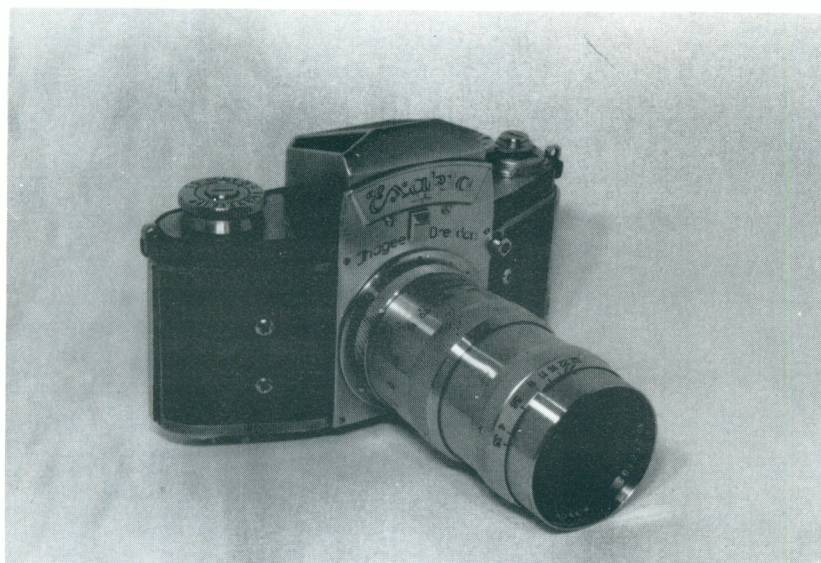




EXACTA-NIKKOR 135MM.
F3.5 NO.256192 BESIDE
A NIKON MOUNT VERSION
OF THE SAME LENS.
NOTE SHORTER BARREL
LENGTH.



SAME LENS ALONGSIDE
AN EXACTA "U" WITH
F2.0 BIOTAR LENS.



EXACTA-NIKKOR 135MM.
LENS NO. 256192
MOUNTED ON EXACTA
"U" BODY.
ALL PHOTOS BY
R. ROTOLONI

135mm f3.5 NIKKOR-Q (EXACTA)

MOST NIKON COLLECTORS ARE AWARE OF THE FACT THAT NIPPON KOGAKU MADE THEIR LENSES IN VARIOUS MOUNTS DURING THE "RF" ERA. THIS WAS FIRST DONE IN 1936-37 WHEN THEY WERE THE SOLE SUPPLIER OF LENSES FOR THE FAMOUS HANSA CANON. THEY ACTUALLY MADE ALL OF CANON'S LENSES UP TO MID 1947. IN ADDITION TO LENSES THEY ALSO SUPPLIED THE RANGEFINDERS AND, IN THE CASE OF THE HANSA, THE FOCUSING MOUNT. ONLY NORMAL LENSES WERE MADE FOR THE EARLY PREWAR CANONS AND CAN BE FOUND IN 50MM, F4.5, 3.5, 2.8 AND 2.0 VERSIONS. THIS JOINT VENTURE ENDED IN 1947 WHEN CANON BEGAN TO PRODUCE ITS OWN OPTICS. BY EARLY 1947 NIPPON KOGAKU WAS ALSO PRODUCING THEIR LENSES IN THE CLASSIC LEICA SCREWMOUNT. THESE WERE GENERALLY SUPPLIED WITH SOME OF THE EARLY JAPANESE LEICA COPIES AS WELL AS SOME EARLY POSTWAR CANONS AFTER THAT COMPANY SWITCHED TO THE SCREWMOUNT. WHEN THE NIKON ONE WAS RELEASED IN AUGUST 1947 IT WAS ALONG WITH A COMPLIMENT OF FIVE NIKKORS THAT WERE NOW MOUNTED IN A CONTAX TYPE BAYONET. SINCE ZEISS AND NIPPON KOGAKU USED A DIFFERENT METHOD OF TRACKING THE RANGEFINDER IMAGE, LENSES WERE NOT COMPLETELY COMPATIBLE BETWEEN THE TWO CAMERA BODIES. NIKON HAD COPIED THE MOUNT AS WELL AS THE BACK FOCUS AND THE LENSES WOULD PHYSICALLY MOUNT. IN THE CASE OF THE WIDEANGLES AND THE NORMALS THIS DIFFERENT TRACKING DID NOT CAUSE ANY FOCUSING ERROR. HOWEVER, WITH THE TELEPHOTOS THIS WAS MORE CRITICAL. THOSE LENSES ABOVE 50MM WERE MADE IN A SPECIAL MOUNT LABELED FOR CONTAX AND HAD HELICES THAT WERE CUT DIFFERENTLY. THIS DIFFERENT "PITCH" TO THE FOCUSING HELIX ALLOWED THEM TO WORK PROPERLY ON THE CONTAX. THEREFORE, BY EARLY 1948 NIKKORS HAD BEEN PRODUCED IN AT LEAST FOUR DISTINCT MOUNTS, NAMELY:

- (1). HANSA CANON BAYONET.
- (2). LEICA SCREWMOUNT.
- (3). NIKON BAYONET.
- (4). CONTAX BAYONET.

ALL OF THIS IS FAIRLY COMMON KNOWLEDGE AT THIS TIME. WHAT IS NOT GENERALLY KNOWN IS THAT NIPPON KOGAKU DECIDED TO MAKE A SERIES OF LENSES IN YET A FIFTH MOUNT.....BUT FIRST SOME HISTORY.

ALTHOUGH THE RANGEFINDER WOULD DOMINATE THE MARKET FOR THE ENTIRE DECADE OF THE FIFTIES, IT WOULD EVENTUALLY BE DETHRONED BY AN UPSTART CALLED THE SINGLE LENS REFLEX. MOST MANUFACTURERS WERE AWARE THAT THE "SLR" WOULD SOMEDAY TAKE OVER THE MARKETPLACE AND BEGAN

TO DESIGN THEIR OWN REFLEXES. ASAHI WOULD HAVE ONE ON THE MARKET BY THE MID FIFTIES AND CANON BY 1958. THE ENTRY THAT WOULD BECOME THE STANDARD BY WHICH THE OTHERS WERE JUDGED WOULD BE NIKON'S OWN MODEL "F" OF MID 1959. THE RELEASE OF THE "F", AS WELL AS THOSE FROM OTHER MAJOR MANUFACTURERS, MARKED THE BEGINNING OF THE END OF THE CLASSIC RANGEFINDER "35". HOWEVER, IN THE IMMEDIATE POSTWAR YEARS THE REFLEX THAT WAS KING WAS THE EXACTA. NIKON DECIDED TO TAP THIS EVER GROWING REFLEX MARKET BY PRODUCING A SERIES OF TELEPHOTO NIKKORS. SINCE THEY WOULD NOT BEGIN WORK ON THE NIKON F UNTIL 1956 WHY NOT SUPPLY LENSES FOR THE TIME BEING.

IT WAS RATHER EASY TO SHORTEN THE BARREL OF A TELEPHOTO TO ALLOW FOR THE THICKER REFLEX BODY, WHICH IS EXACTLY WHAT THEY DID. HOWEVER, ADDING BARREL LENGTH TO A WIDEANGLE IS A DIFFERENT STORY AND THESE WERE NEVER MADE. AT FIRST NIKON WAS TO MAKE ALL OF THEIR TELEPHOTOS FROM 85MM. THROUGH TO 135MM. IN THE EXACTA MOUNT, BUT IT APPEARS THAT ONLY THE 135MM. WAS ACTUALLY MARKETED, WHICH BRINGS US TO THE SUBJECT OF THIS ARTICLE....AND THE STRANGEST LENS NIKON EVER MADE.

IT IS NOT KNOWN EXACTLY WHEN NIPPON KOGAKU DECIDED TO MAKE THE EXACTA-NIKKORS, BUT THE EXISTENCE OF AT LEAST ONE 135MM. F4.0 LENS IN THIS MOUNT SUGGESTS THAT IT WAS AS EARLY AS 1949. ONLY ONE EXAMPLE OF THESE F4.0 LENSES HAS SURFACED TO DATE, BUT IT DOES MEAN THAT THEY DID EXIST DURING THE OCCUPATION. ALL THE OTHERS ARE THE MORE COMMON F3.5 VARIETY. TO DATE I HAVE ONLY RECORDED SIX OF THESE LENSES. THEIR SERIAL NUMBERS ARE:

256192
259759
260742
261521
261663
263008

AS YOU CAN SEE NOT TOO MANY HAVE SHOWN UP. ALL OF THESE EXAMPLES ARE CHROME AND STOP DOWN TO F32. NONE ARE MARKED "MIQJ" WHICH SEEMS ODD BECAUSE OF THE EXISTENCE OF THAT F4.0 LENS. IT WOULD SEEM REASONABLE TO ASSUME THAT SOME OF THE F3.5 TYPE LENSES WOULD BE MADE DURING THE OCCUPATION, BUT NONE HAVE BEEN SEEN TO DATE. IF YOU KNOW OF ANY EXACTA-NIKKORS PLEASE SEND THE "NHS" THE INFORMATION.

ROBERT ROTOLONI

THE NIKON S3 **Olympic**

ONE OF THE LEAST KNOWN CAMERA BODY VARIATIONS IN THE NIKON RANGEFINDER SERIES IS THE BLACK OLYMPIC S3 OF 1964. VERY LITTLE FACTUAL INFORMATION IS AVAILABLE ABOUT THIS ITEM, YET ITS EXISTANCE HAS BEEN CONVEYED TO ME BY MANY SOURCES STARTING AS LONG AGO AS 1970. THE FACT THAT A SPECIAL BATCH OF BLACK S3 CAMERAS EXIST IS NOT WHAT IS IN QUESTION, FOR IT CAN BE DOCUMENTED FROM RECORDED SERIAL NUMBERS. WHAT IS SPECULATION IS WHEN THEY WERE MADE AND WHAT THEY WERE CALLED. THE STORY HAS BEEN TOLD TO ME MANY TIMES BY VARIOUS COLLECTORS. FROM WHAT IS KNOWN, OR CAN BE DEDUCED, THE STORY GOES SOMETHING LIKE THIS.

AT SOME POINT BEFORE THE BEGINNING OF THE 1964 JAPAN OLYMPICS A SPECIAL REQUEST WAS MADE DIRECTLY TO NIPPON KOGAKU BY PROFESSIONAL JAPANESE PHOTO-JOURNALISTS FOR SOME NEW NIKON RANGEFINDER BODIES TO SUPPLEMENT THEIR OLDER CAMERAS AS WELL AS THEIR NIKON REFLEX EQUIPMENT. BY THIS TIME THE "S3" HAD BEEN DISCONTINUED FOR AT LEAST THREE YEARS AND THE "S3M" FOR TWO OR MORE. SUPPOSEDLY THE NIKON SP WAS STILL BEING MADE IN SMALL BATCHES ON SPECIAL ORDER ONLY. IT APPEARS THAT NIPPON KOGAKU STILL HAD A LARGE AMOUNT OF PARTS LEFT OVER FROM THE "S3" PRODUCTION, SINCE THEY DID CEASE RANGEFINDER PRODUCTION PREMATURELY BECAUSE OF A LACK OF SPACE AND NOT SALES. WHY THE "S3" WAS CHOSEN INSTEAD OF THE SP IS NOT KNOWN. FOR WHATEVER THE REASON NIPPON KOGAKU CHOSE TO PRODUCE A BATCH OF S3 CAMERAS FOR THE OLYMPICS, OR AT LEAST THAT IS HOW THE STORY GOES. SINCE VERY LITTLE OF THIS CAN BE PROVEN WITH FACTUAL MATERIAL LETS SEE WHAT CIRCUMSTANTIAL EVIDENCE EXISTS. VERY FEW BLACK "S3" CAMERAS EXIST BEFORE THE APPEARANCE OF A VERY SUBSTANTIAL BATCH BEGINNING AT SERIAL NO. 6320000. FROM THIS POINT UP TO A RECORDED HIGH OF NO. 6322561 EVERY CAMERA SEEN IS BLACK WITHOUT A SINGLE CHROME CAMERA RECORDED. ACCORDING TO NIPPON KOGAKU THE FINAL BATCH OF "S3" CAMERAS CONSISTED OF 2,000 UNITS WITH THE TWO PREVIOUS BATCHES HAVING BEEN CANCELLED, PROBABLY WHEN NIKON DECIDED TO CEASE RANGEFINDER PRODUCTION. THIS LAST BATCH COULD BE WHAT IS KNOWN AS THE OLYMPIC CAMERAS AND THEY WOULD BE SEPARATED FROM THE PREVIOUS PRODUCTION BECAUSE OF THE CANCELLED BATCHES. RECORDED NUMBERS DO SUGGEST THAT 2,561 CAMERAS WERE MADE, BUT THERE COULD BE

GAPS IN THE NUMBERS, WHICH IS SOMETHING NIKON DID DO OFTEN. OTHER EVIDENCE IS THAT THESE CAMERAS POSSESS THE NEWER TYPE SELFTIMER LEVER AND SOLID RAPID WIND LEVER USED ON THE NIKON F MODEL. THESE FITTINGS ALSO APPEAR ON VERY LATE "SP" BODIES AS WELL. ANOTHER POINT IS THAT MOST, BUT NOT ALL, EXAMPLES ARE CALIBRATED IN METERS AND NOT IN FEET, WHICH SUGGESTS THAT THEY WERE MADE FOR THE HOME MARKET AND NOT FOR EXPORT. LAST, BUT NOT LEAST, ALL EXAMPLES ARE FITTED WITH THE NEW TITANIUM FOIL SHUTTER JUST LIKE THE "F" AND THE VERY LATE "SP" BODIES. ALL OF THIS EVIDENCE POINTS TO A VERY LATE PRODUCTION DATE FOR THIS BATCH, WHICH 1963 OR 1964 WOULD HAVE BEEN. ONE LAST INTERESTING POINT IS THAT MANY OF THESE CAMERAS ARE FOUND WITH A NEWER STYLE 50MM. F1.4 NIKKOR THAT IS ALSO TAGGED WITH THE TERM "OLYMPIC". THIS NEW TYPE LENS DIFFERS BOTH INTERNALLY AND EXTERNALLY FROM THE STANDARD 1.4 NIKKOR. THE REAR ELEMENT IS MUCH LARGER AND THE BARREL IS MORE MASSIVE. IT VERY CLOSELY RESEMBLES THOSE LENSES BEING MADE FOR THE NIKON F AT THAT TIME. IT IS A MORE MODERN DESIGN WITH AN ALL BLACK FINISH AND AN EQUIDISTANT DIAPHRAGM SCALE. RECORDED NUMBERS FOR THIS LENS ALSO SUGGEST A PRODUCTION OF AROUND 2,000 UNITS, WHICH FITS IN VERY NICELY. HOWEVER, NOT EVERY OLYMPIC S3 HAS ONE BUT SOME MAY HAVE BECOME SEPARATED OVER THE YEARS.

IN SUMMARY THE COLLECTOR SHOULD LOOK FOR THE FOLLOWING CHARACTERISTICS WHEN DETERMINING WHETHER OR NOT YOU HAVE AN OLYMPIC S3 IN YOUR HANDS;

- (1). BLACK FINISH.
- (2). TITANIUM FOIL SHUTTER.
- (3). SOLID RAPID WIND LEVER.
- (4). NEW STYLE SELFTIMER.
- (5). METRIC SCALE (USUALLY).
- (6). NEWER OLYMPIC 1.4 LENS.

THE PHOTOS ON THE NEXT TWO PAGES ILLUSTRATE THREE DIFFERENT NIKON S3 BODIES FROM THE LAST BATCH RECORDED BY NIPPON KOGAKU. TWO ARE IN METERS AND ALL HAVE FOIL SHUTTERS, AS WELL AS THE NEW FITTINGS. THE REGULAR AND OLYMPIC F1.4 NIKKORS ARE ALSO SHOWN FOR COMPARISON. NOTE THAT ONE OF THE THREE IS CALIBRATED IN FEET, BUT THESE ARE A DISTINCT MINORITY IN THIS BATCH.

THE AUTHOR HOPES THAT THE READER WILL BE ABLE TO USE THE ILLUSTRATIONS FOR COMPARISON WHEN EXAMINING OTHER BLACK S3S.

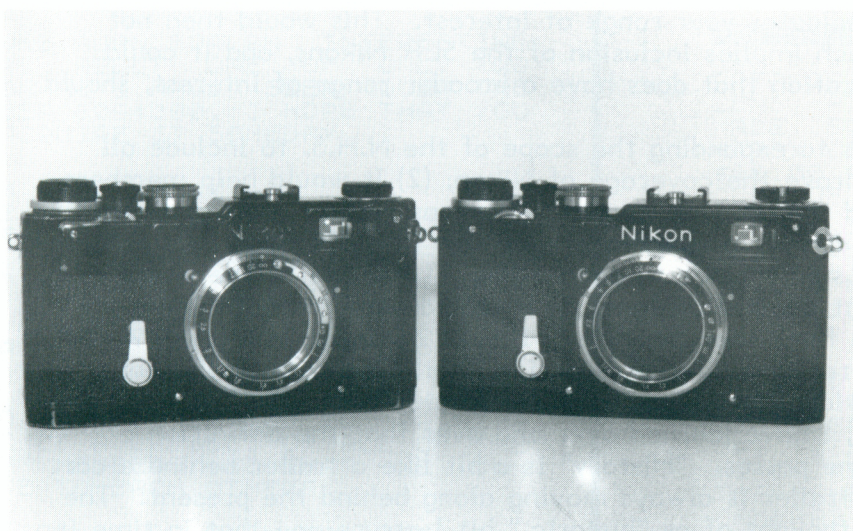
ROBERT ROTOLONI



THREE VIEWS OF BLACK NIKON S3 OLYMPIC NO.6320529 IN NEAR NEW CONDITION. THE TOP TWO PHOTOS SHOW THE CAMERA WITH THE CONTEMPORARY "OLYMPIC" F1.4 LENS MENTIONED IN THE TEXT. THIS EXAMPLE IS NO.140719. NOTE THAT THIS CAMERA HAS AN "F" TYPE SELF-TIMER LEVER AND RAPID WIND LEVER, WHICH IS SOLID. THESE TWO FEATURES, PLUS THE FOIL SHUTTER, DENOTE A LATE PRODUCTION DATE AND ARE CONSISTANT WITH OTHER RECORDED "OLYMPIC" CAMERAS. OF SPECIAL NOTE IS THE FACT THAT THIS CAMERA IS CALIBRATED IN METERS, WHICH IS SEEN ON THE MAJORITY OF RECORDED EXAMPLES.
R. ROTOLONI



ANOTHER BLACK OLYMPIC S3
IS CAMERA NO.6320540.AL-
THOUGH IT IS ONLY "11"
NUMBERS AWAY FROM THAT
ON THE PREVIOUS PAGE, IT
IS IN FEET AND NOT ME-
TERS. THIS IS LESS COM-
MON IN THE OLYMPICS.ALSO
NOTE THE STANDARD F1.4 IS
MOUNTED FOR COMPARISON
WITH THE OLYMPIC TYPE.



TWO OLYMPIC S3S....
LEFT IS NO.6321162 AND
RIGHT IS NO.6320529.
BOTH ARE IN METERS AND
HAVE FOIL SHUTTERS.
R.ROTONONI

AS WITH ANY POST-S2
NIKON RANGEFINDER THE
"OLYMPIC S3" COULD BE
MOTORIZED AND QUITE A
FEW ARE FOUND ALREADY
MODIFIED FOR THE NIKON
S-36 MOTOR DRIVE.
R.ROTONONI



LETTERS TO THE EDITOR

A LETTER TO N.H.S. FROM JEFF DEAN, BOX 5634, MADISON, WI 53705.

Dear Robert,

I was delighted to hear of your formation of a nonprofit organization dedicated to studying the history of the Nikon camera. Accordingly, I sent in a membership. Simultaneously, I was disappointed to read that you intend to limit the scope of the "Nikon Historical Society" to simply the rangefinder "S" series of cameras. I wish to encourage you to expand the scope of the N.H.S. to include possibly the most significant historical camera ever produced, in terms of its impact on contemporary professional photography, the Nikon "F" series SLRs and their followers. Truly, the N.H.S. cannot call itself the "Nikon Historical Society" if it stops the history of Nikon in the early 1960s and ignores the most important Nikons ever produced. I can appreciate and understand your personal attachment to the Nikon S cameras, for I have some of them as well. If you intend to continue to limit the scope of the N.H.S. to the "S" series, however, you really should rename the organization to the "Nikon Rangefinder Historical Society," or some other definitive name that genuinely indicates your range of interest. This would then not pre-empt the broader name, which implies inclusion of the SLR Nikons, and it could then be used by a future organization that does have a broader range of interest, should one be formed.

I see the following benefits to expanding the scope of the N.H.S. to include all Nikon cameras: (1) It would improve the coverage of Nikon; (2) It would help members and the public better understand the genuine impact Nikon has had on photography; (3) It would dramatically expand your potential membership; (4) It would begin the process of attaching deserved historical significance to early Nikon SLRs, one of the world's most revolutionary and important camera designs; (5) It would avoid establishing a relatively arbitrary cut-off date for a manufacturer's line of cameras; and (6) It would place the "S" series Nikon cameras in proper perspective, in the context of the continuing output of one of the world's most important manufacturers.

As a professional historian, I have learned over and over that the definition of what is "historic" changes as time passes. "History" is a bit like a trailer behind a car: The car is the present, and the trailer is always moving along behind the present. The Nikon F series may not now be thought of as "historic," but I assure you that in time it will be. I urge you to place the N.H.S. in the forefront of Nikon studies and point to the future as well as the past. Don't unhitch the trailer and leave it stranded; keep the trailer attached to the present and the N.H.S. will become an extremely important organization with a future as well as a past.

FROM J-P HERMSDORF, SWITZERLAND.
JUST A FEW WORDS ABOUT THE SITUATION OF THE NIKON RF COLLECTOR IN SWITZERLAND. OVER HERE NIKON BECAME POPULAR WITH THE NIKON "F" RANGEFINDERS WERE NOT OFFICIALLY IMPORTED INTO THIS COUNTRY. AFTER WORLD WAR TWO SWITZERLAND WAS NO LONGER A SELLING PLACE FOR RANGEFINDERS (INCLUDING LEICA), FOR "SLRS" WERE FAVORED BY FAR. IT IS JUST IMPOSSIBLE TO COLLECT NIKON AS YOU DO IN THE USA BECAUSE THERE IS NOTHING OFFERED ON THE SWISS MARKET. THE ONLY EUROPEAN COUNTRY I KNOW THAT IMPORTED NIKON RF EQUIPMENT WAS ENGLAND. ALL MY GEAR IS FROM THE USA, ENGLAND OR JAPAN, ORDERED BY MAIL. IN SWITZERLAND THERE ARE A FEW RANGEFINDERS AROUND AND NIKON-SWITZERLAND HAS AN 33M TUNED UP TO 9 FRAMES PER SECOND.

MY FIRST CONTACT WITH NIKON RF WAS AN ARTICLE IN MODERN PHOTOGRAPHY ENTITLED, USED CAMERA BUYS, WHERE A NIKON S WAS SHOWN. I ASKED FOR ONE AT A NEW YORK CAMERA STORE AND THEY HAD AN S AND AN SP. I DECIDED ON THE LATTER BECAUSE OF CONDITION, BUT I DID NOT KNOW WHAT I WAS BUYING. I HAD NO INFORMATION ON MODELS AT ALL. WHEN I UNWRAPPED THE CAMERA I WAS COMPLETELY TAKEN BY SURPRISE. HERE WAS A PRECISION CAMERA JUST LIKE THE NIKON F. I ACQUIRED LITERATURE SHOWING THE ENTIRE "S" LINE AND I BEGAN TO SEEK IT OUT. IN THIS WAY I BECAME A NIKON "RF" COLLECTOR.

FROM ALAN JOHANSON;
BOB, I ALREADY SENT YOU A PHOTO
OF NIKON "M" NO. 6094025, BUT
I THOUGHT THAT OTHERS MIGHT BE
INTERESTED IN THE HISTORY OF
THIS CAMERA. THE CURRENT OWNER
WAS A MARINE CAPTAIN IN KOREA.
DAVID DOUGLAS DUNCAN ATTACHED
HIMSELF TO HIS UNIT FOR AWHILE.
AS A MATTER OF FACT THE CAPTAIN
FOUND HIMSELF IN TWO OF THE
PHOTOGRAPHS IN DUNCAN'S BOOK EN-
TITLED "THIS IS WAR". HE TOLD
ME THAT "DAVE" TALKED HIM IN-
TO BUYING THIS NIKON AS HIS
FIRST CAMERA. IT HAS FUNCTIONED
RELIABLY EVER SINCE REQUIRING
ONLY A LITTLE RANGEFINDER AD-
JUSTMENT ALL THESE YEARS. THE
LENS RIM HAS A VERY SLIGHT DING
WHICH WAS THE RESULT OF DIVING
INTO A FOXHOLE TO EVADE A SNI-
PER....I HAVE OFFERED TO RETIRE
THIS CAMERA FROM ACTIVE DUTY,
BUT THE FORMER MARINE SEES YET
MANY MORE YEARS OF SERVICE IN
THE OLD MACHINE. SUCH IS THE
QUALITY OF SOME WARTIME FRIEND-
SHIPS, I SUPPOSE.

THANKS ALAN FOR AN INTERESTING
STORY ABOUT ONE OF ONLY TWO
NIKON MS I HAVE SEEN OVER THE
NUMBER 6094000. I HOPE THAT YOU
DO ACQUIRE IT SOMEDAY.

FROM GARY STONE;
SOME COMMENTS ON THE ARTICLE
ON THE "34" IN JOURNAL ONE.....
CAN WE FURTHER ASSUME THAT ALL
"EP" ENGRAVED MODELS WERE FOR
THE MILITARY EXCHANGE SALES AND
ARE CALIBRATED IN FEET? SO FAR
I HAVE NOT SEEN ANY EXCEPTIONS
AND THE EXAMPLES IN YOUR ARTI-
CLE SEEM TO CONFIRM THIS.....
ALSO, DO YOU INTEND TO PRINT A
LIST OF ADDRESSES OF ALL OF THE
"NHS" MEMBERS SO THAT WE CAN
WRITE TO EACH OTHER?

YES GARY I DO PLAN TO LIST ALL
MEMBERS IN THE NEXT ISSUE EX-
CEPT FOR THOSE WHO WISH NOT TO
BE LISTED.

Classified

WANTED TO BUY OR SELL

WANTED

SERIOUS COLLECTOR WILL PAY THE
FOLLOWING PRICES FOR NIKON RF
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DOLLAR-BLACK 33, \$500-\$600; BLACK
32, \$600-\$700; MOTORS, \$250-\$400;
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LENS, \$600-\$750; 1000MM. MIRROR
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GENERAL LIST OF NI-
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XEROX COPY.....60 PAGES.....ARE
\$10.00 POSTPAID. SALE BRINGS A
COPY OF ONE PAGE FROM THE TA-
BLE OF CONTENTS. WOULD SWAP FOR
AN "ORIGINAL" COPY OF THE "32"
INSTRUCTION BOOK..
JEROME MEYERSON, 141-24 78TH.
AVE., FLUSHING, NY 11367

I WOULD LIKE TO CONTINUE A PRO-
JECT ORIGINALLY BEGUN BY JOHN
SCHRADER IN NSCN NEWSLETTER. HE
WAS COMPILING A LIST OF BLACK
NIKON RF BODY SERIAL NUMBERS. AT
THE MOMENT I HAVE OVER 150 SUCH
CAMERAS RECORDED. IF YOU KNOW OF
ANY BLACK BODY NUMBERS PLEASE
SEND THEM TO ME AND I WILL LIST
THEM IN A FUTURE ISSUE. THANKS.

NEXT ISSUE

THE DEADLINE FOR THE NEXT "NHS"
JOURNAL WILL BE MARCH 1, 1984.
PLEASE SUBMIT ALL CONTRIBUTIONS
BY THAT DATE. SOME OF YOU HAVE
REQUESTED THAT I LIST THE NAMES
AND ADDRESSES OF THE CURRENT
MEMBERS. I PLAN TO DO THIS IN
THE NEXT ISSUE. IF ANY OF YOU
~~DO NOT~~ WANT YOUR ADDRESS LISTED
YOU MUST LET ME KNOW BY MARCH
FIRST.

IT HAS BEEN SUGGESTED THAT
SOME SORT OF BIBLIOGRAPHY OF
MAGAZINE AND NEWSPAPER ARTI-
CLES CONCERNING THE NIKON "RF"
CAMERAS BE COMPILED. IF ANYONE
WISHES TO START SUCH A PROJECT
FEEL FREE TO DO JUST THAT. IT
CAN BE AN ON GOING ARTICLE THAT
COULD RUN IN A NUMBER OF "NHS"
JOURNALS. I PERSONALLY THINK ITS
A GOOD IDEA AND IT WOULD BE
VERY HELPFUL TO THE BEGINNING
COLLECTOR LOOKING FOR INFOR-
MATION CONTEMPORARY WITH THE
NIKON RANGEFINDER ERA.



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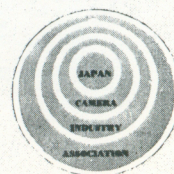
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Inquiries for any particular information about the 44 member firms
of the Japan Camera Industry Association are welcomed by either
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THIS AD RAN IN THE FEBRUARY
1969 ISSUE OF U.S. CAMERA