

ProSeal Notes for Konica Autoreflex T4

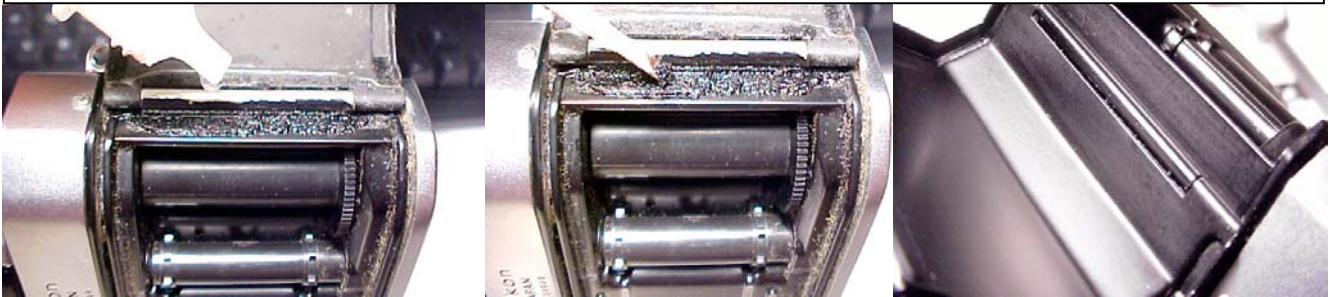
Please read these Notes completely before you start. I only had this camera for a few hours, and so the notes I could make were brief. Knowledge strengthens confidence, and like most jobs, this is better done right the first time. I think you'll find it rewarding and fun, and I've tried to keep things as easy and logical as possible. This is a very well-designed SLR, and the job you're doing now is very important in repairing one of its most common problems.

Here are some things you may need: (1) a safe surface to work on—I like to use a piece of cardboard about 1.5' by 1.5', but you can work on fiberboard, newspaper or anything else handy—the important thing is to protect the surface beneath you. (2) Solvent—Denatured Alcohol or Naphtha (cigarette lighter fluid is the same thing) are two I would use. (3) 2 or 3 paper towels. (4) some toothpicks or your bamboo tool—if you have access to a wooden cuticle stick, this is a handy tool. (5) a safety razor blade, hobby knife, or small scissors. (6) a small screwdriver (7) a pair of tweezers. Now, let's take a look inside your camera:



To the left, you see old deteriorated foam on the latch end of the film door and camera body. There will be foam on both the top and bottom edges of the door. As bad as this foam has become, it is difficult to know if it was originally on the film door or the camera body. The answer is that it was originally on the camera body, but obviously we'll need to clean both.

Work carefully with the paper napkin piece and solvent to completely clean the film door and body of all the old foam, and then be sure to wipe the edges of the film door, too. Those will have old deteriorated foam on them, and you want the film door as clean as new again. Try to use bamboo or wooden tools so as not to scratch the paint.

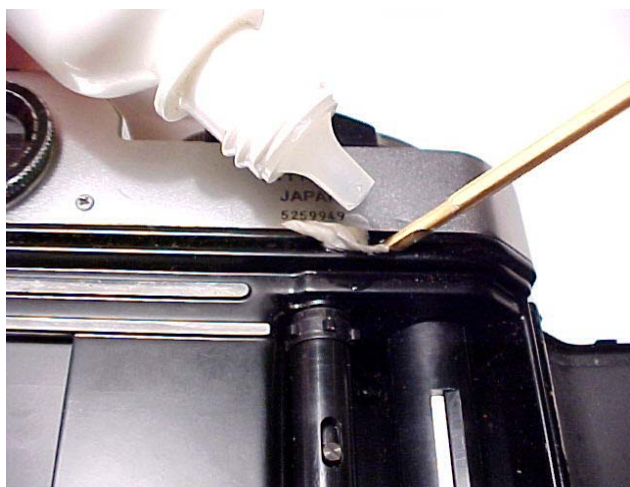


Use your small screwdriver as a dropper (or an old dropper bottle) to carefully drop solvent on the hinge end seal. You will find evidence of it on both the body and the film door. The first two images above are of a Nikon, however this process is virtually the same in all cameras. The final image is of a Fujica, all cleaned like new again. I normally use enough to saturate it, but not to the point of dripping. Let it sit a minute or so and then begin scraping it off. You may use a toothpick with the end broken off, the wide end of your bamboo tool, a wooden cuticle stick, or anything that will not damage the paint. When finished, wipe with a paper towel and solvent. Your work will go better if you are patient and give the solvent time to dissolve and loosen the old adhesive. You can see this process in

the three images above. IMPORTANT NOTE: Observe the precautions on the solvent can. Work in a well-ventilated area and avoid too much skin contact or contact with eyes, and don't drink it.



To the left, you will see one other sealed area we'll need to treat. Inside the latch area is a long thin foam pad. You can clean it out using the same method you used on the film door edges...the bamboo tool and a piece of napkin + solvent.



To the left, you can see how I'll clean out the long thin body slots. Using the thin tip of the bamboo tool and a bit of paper napkin or paper towel, I will moisten the paper with solvent and slide it through the slot until all is clean. This may take several passes. Please be careful not to push any old foam into the area around the film frame reset lever. This is normally an inch or so from the hinge end in the top slot.



Once all is clean, I'll begin to install the foam into the slots. In the first frame above, I start a "Seal Strip" into the slot at the end, coated side facing outward. I push it into place with the thin end of the bamboo tool, being careful not to twist it. In the second frame, I continue around the curve, and in the final frame, you can see where I have trimmed the strip so that it will end just at the film frame counter lever. I will continue the strip on the other side of the film frame counter, all the way to the latch end.

Repeat this for the bottom slot as well. Install the strip with the glossy side facing outward (there are two glossy sides). Do not worry that no adhesive is used. This strip has been carefully designed so that sidewall pressure will keep it in the slot indefinitely. When you close your film door, you will notice it feels tighter, and after the door has sat closed overnight, the seals will adjust and the door should be easier to close after that. The example above is a Nikon, however this process is the same for all 35mm cameras which used foam in the body slots.



Left: The hinge seal for this camera should be no thicker than 1mm for optimum performance. I have chosen the fabric seal here, but you could also use the foam. Please remember to **lick** the adhesive side of the hinge end seal to allow yourself time to adjust them. In 30 minutes, your saliva will be dry, and you can press the seal down. The dimensions of the hinge end seal are 43mm x 5mm x 1mm (thick).

For the latch end, please use a piece of foam 2.5mm thick and 2.5mm wide x 52mm long. Install it just as the original piece was installed.

~~THE MIRROR DAMPER~~

Konica SLR cameras had a thin metal baffle plate which prevents easy access to the mirror damper pad without disassembly of the camera. I have seen people try to use angled tweezers or other improvised tools to reach the damper pad, but please note: **doing this presents a risk of damaging your focus screen.** So, I do not suggest that you try to replace the mirror damper pad unless you are comfortable with camera repair to the point of taking your camera apart. Not replacing your damper pad will not cause your camera to leak light. In the worst case, the mirror may operate with a bit more noise than if it had a new damper pad.

~~NOTES~~

These instructions were given to you as an accompaniment to a general seal kit, or for any of several reasons. You should be able to easily cut your own seal pieces from the material in my kits, and you should **never** use inferior materials as a substitute. Using the best costs no more. Remember—your camera is a precision piece of equipment. Do not compromise it or risk damaging it by using low-grade foam or foam of an improper thickness or density.

About licking the self-adhesive side: You'll be working with small pieces of foam with one sticky side, and you'll be working in close quarters. Make it easy on yourself by licking the adhesive side before you install the pieces. This will de-activate the adhesive temporarily, and keep the material from sticking to your fingers or tweezers as badly, too. After 20 to 30 minutes, your saliva will have dried, and you can press the piece down for a final seal.

Jon Goodman --- 2009