

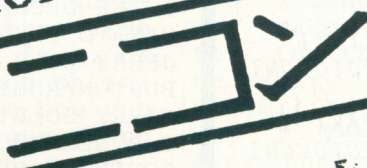
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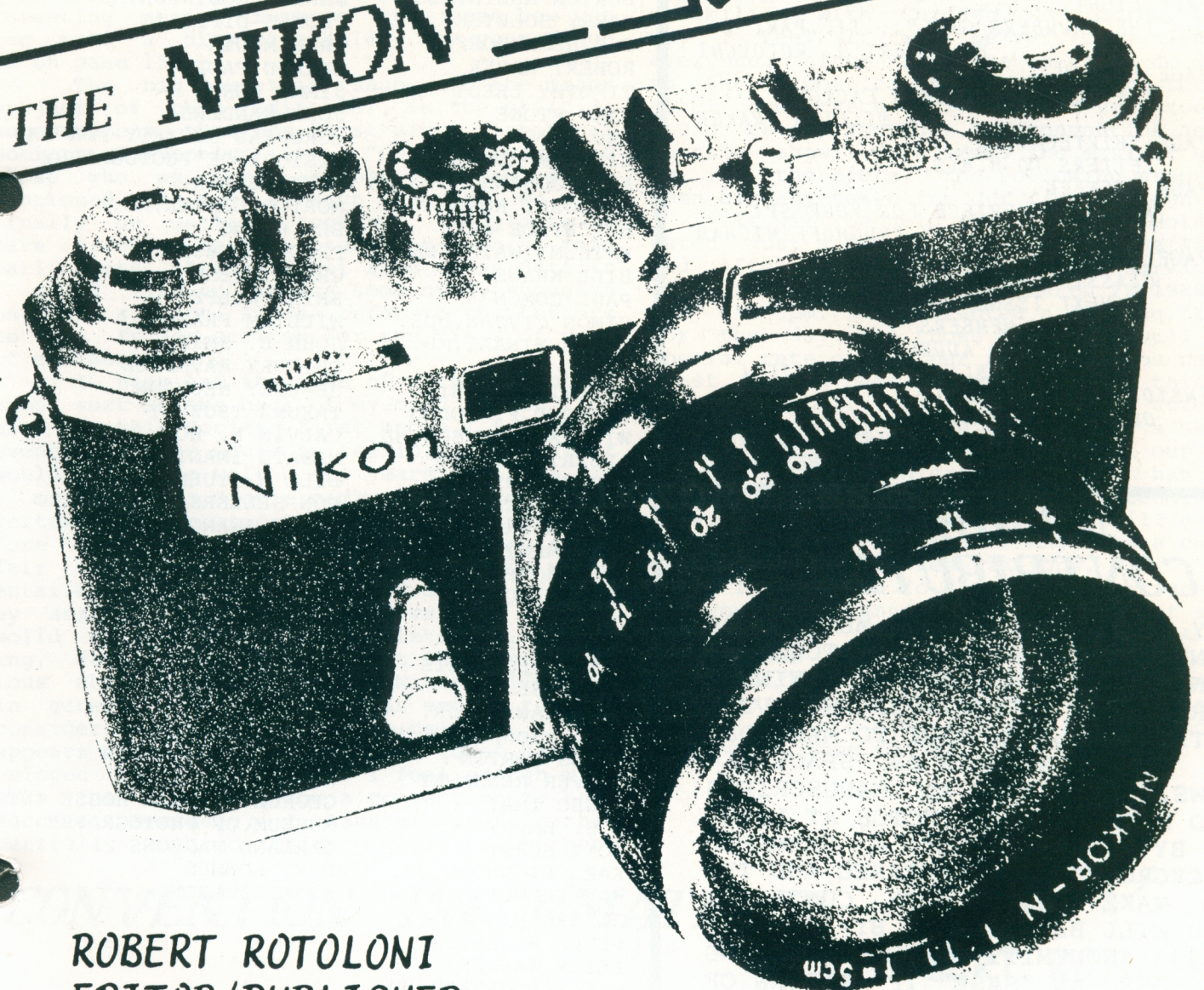
DECEMBER 31, 1987



18

CONVENTION NEWS INSIDE!!!

THE NIKON  JOURNAL



ROBERT ROTOLONI  
EDITOR/PUBLISHER

# THE NIKON Journal

ROBERT ROTOLONI  
EDITOR/PUBLISHER

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EDITOR/PUBLISHER

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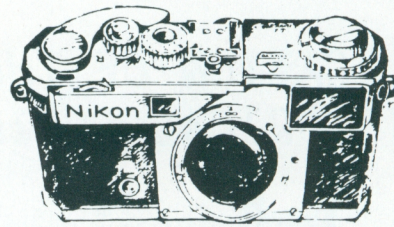
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## MEMBER CONTRIBUTIONS

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 AL-  
LWS. PLEASE TYPE ALL MANUSCRIPTS  
AND MAKE ALL B/W PHOTOS AT LEAST  
"3 BY 5" AND GLOSSY. A SEAMLESS  
BACKGROUND IS PREFERRED AND TRY  
TO MAKE PHOTOS HIGH CONTRAST.  
YOU WILL BE GIVEN A BY-LINE UN-  
LESS ANONYMITY IS REQUESTED AND  
ENCLOSE AN "SASE" IF RETURN OF  
THE MATERIAL IS DESIRED.....  
THANK YOU.



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P.F. LOWNDS  
HY MENDELSON

# EDITORIAL

As I write this Editorial (Dec.20th), I would like to wish each and everyone of you a safe and happy holiday season. I also hope that 1988 proves to be a healthy and prosperous year for all, as well as a bountiful one as we search out more Nikon equipment to add to our collections. I would like to thank all those who have sent me Christmas cards and gifts and I appreciate each and everyone.

This issue contains the second, and final, article on the extremely important Nikon prototypes. Space is given to a description of each of the other six cameras plus additional drawings of the most significant of the group, the Nikon SP2. Also in this issue is the beginning of a research project by William Fraker that deals with the question of whether that normal lens that came with your S2 is really the original item, or a mismatch. On page 11 begins a series on interesting serial numbers plus see how you can make a diopter eyepiece for your Nikon SP on page 15.

The big news this issue, and the major subject of this Editorial, is the official announcement that the First Nikon Historical Society Convention is a "GO"! In answer to those who as long as four years ago first mentioned the idea of such an event, we will finally be getting together. Many details have already been worked out even at this early date. Before I get into these details I would like to express some of my thoughts on this subject. Please refer to the Letters to the Editor section for the views of some of our members.

I have had the idea of a convention of some sort in the back of my mind almost from the day this Society first began. I felt that eventually one would be feasible, but that it would have to wait a few years until we had a more or less stable membership. I knew that certain considerations would be necessary before an attempt could be made to convince a fair number of members to make a trip which entailed both time and a good amount of money as well. I first had to develop a core of solid members who, by consistently rejoining, demonstrated to me that they were serious about this Society and Nikon collecting in general. That is, serious enough to even consider making the trip to Chicago. It now appears that this membership "core" has developed to the point that I feel enough will make the trip to allow a convention to be a success. Secondly, I have always felt that centrally located Chicago would be the best

choice for most travelers. In addition I also knew that it would be beneficial to tie our convention to the Chicago camera show, which is one of the largest in the country. Since I am the treasurer of the Chicago Society I am very familiar with the arrangements made with the hotels near O'Hare Airport. Because of this a convention on the same weekend as the Chicago show would accomplish the following... Give everyone an additional reason or incentive to make the trip since they would also be able to attend one of the larger camera shows in the country... We would use the same hotel, which is always located within a few minutes of the airport... Allow us to get the same special room rate afforded anyone who attends the Chicago show... Allow those who make the trip to remain in the same hotel for the entire weekend and eliminate unnecessary traveling for people who might be unfamiliar with Chicago. By doing it this way I feel it will be very convenient for everyone, since all one needs to do is get to the airport, catch the shuttle to the host hotel and check in. Once in your room you would be set for both our convention and the Chicago show! This seems the easiest way to do it, therefore, the following steps have been already taken for our first convention.

It will be held at The Westin Hotel located just a few minutes from O'Hare Airport and offering 24hour free shuttle service. It will be held on Saturday, March 26, 1988 from 9am til 5pm. I have rented a 1000 sq. ft. room for the day. All those attending will get a special rate of \$65 per night and you can request double beds. However, to get this rate you MUST tell them that you are attending the Chicago Photographic Collector's show on Sunday March 27th!! Do not mention our group since it is the Chicago group that has booked these special rates! Anyone attending the show, or just by saying you are, will get the special price! The hotel suggests a cut off date of 3/5/88 for reservations.

I will need to know as soon as possible if you are planning on attending. If so you MUST let me know so I can mail you ALL the information you will need! This would be a separate mailing, so PLEASE let me know as soon as possible (preferably by Feb. 1st)!!! Please try to come and make this a successful event. Hope to hear from you soon!



**ROBERT ROTOLONI**  
EDITOR/PUBLISHER

**CONVENTION INFORMATION!!!**

# THE NIKON PROTOTYPES... PART II



BY ROBERT ROTOLONI

The following 7 cameras represent all the prototypes we were shown that February afternoon at Nippon Kogaku. I have listed them by serial number, therefore, they are probably in chronological order. However, my numbering is not an attempt to assign an absolute order to their dates of "birth", but more a common sense progression, keeping in mind the probability that other prototypes in addition to these were made. Maybe someday we will know the whole story of the Nikon prototypes and be able to present a complete and accurate listing. Until then we must be content with what we have, but then even this wasn't known as little as a year ago!!

#### PROTOTYPE #1...

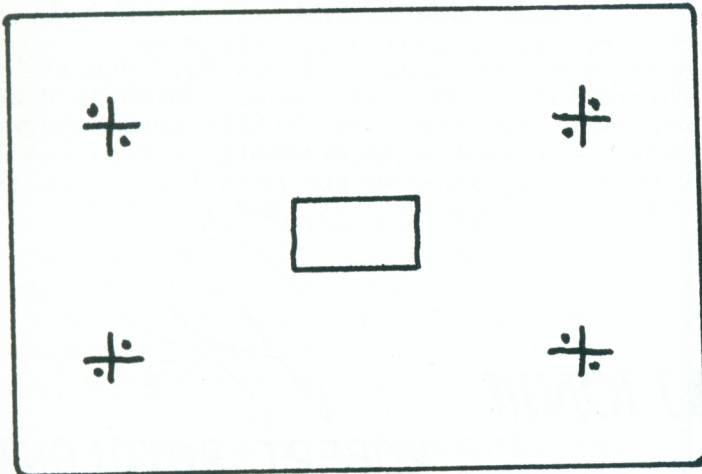
Nikon S #6110524 engraved with the code number T-1063-2. This camera differed from the usual S body only in the respect that it had a top shutter speed of 1/1000 sec! In addition the fast shutter speed dial has a centrally located index mark that is similar to that seen on the S2. This shows that Nikon was experimenting with the higher speed shutter even before the introduction of the S2. Likewise they were aware of the convenience of the index mark since those models before the S2 suffered from the fact that you could not determine the set shutter speed until the shutter was cocked. One other point of interest is that this camera has a nonmatching back number. The serial number of the back is #6099745, which is much earlier than the body number.

#### PROTOTYPE #2...

Nikon S2 #6135002! Remember that the first S2 was numbered 6135001 and was undoubtedly a prototype as well! (Camera #6135003 is seen in very early Nikon literature and #6135013 was used for the original instruction book!) This camera is engraved with the code number T-1101-2 and actually appears identical to any S2 except for 1 point. The rapid wind lever is quite different from the production type! It is rumored that the first S2 prototype had a wind knob and that Nikon & Ehrenreich decided to fit it with a lever. It appears that at the time this second S2 was made the design of the lever was still not finalized. The lever was made of a different metal than the top plate and appeared to have a different color and sheen. It was a hollow stamping like the production type but shaped much differently. It had a "ball" at its tip and reminded me of those levers used on some East German cameras such as the early Edixa reflexes. Otherwise this camera was what you would expect an S2 to be and was a completely functional item.

#### PROTOTYPE #3...

Nikon S2 #6139920 engraved with the code number T-1144-5. This is an interesting camera for 2 reasons. First, it has black dials, so I guess you could call it the prototype for the Black Dial S2, which didn't start production until around #6180000! The second item of interest did not catch my eye right away! One can imagine how we were trying to absorb just the sight of that tray of 7 cameras, let alone pick out every detail immediately. However, once we settled down and began to examine each item we noticed that, in addition to the black dials, this camera also has a modified viewfinder! I made sketches that day and the drawing in this article is the result. The 50mm frameline was there as it is on all S2s. The difference was the presence of 4 crosshairs at the corners of what seems to be the field of view for the 85mm focal length, or possibly the 105mm, though memory tells me it was more like the 85mm figure. Each crosshair had 2 dots in opposing corners pointing inward towards the rangefinder spot. So what we have is an experiment at improving the finder of the S2 by adding indication marks for a second focal length, something the S2 never had.

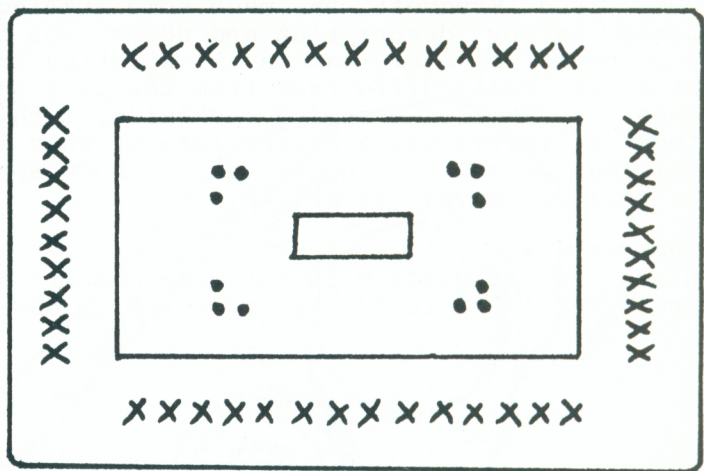


Nikon S2 #6139920 code #T-1144-5 modified finder with crosshairs for 85/105 frames??!!

Nikon S3 #6300207 code #T-1095-11 with an extremely modified viewfinder. The outer rows of "x"s denotes the 35mm frame with the solid line for 50mm and the corner triangular dots for the 105mm frame. Although it appears to be a "busy" finder, it was actually quite pleasant to view through.

PROTOTYPE #4...  
 Nikon S2 #6168827 engraved with the code number T-1399. In all respects save one, this camera is exactly like any other chrome dial S2! The only difference that we could see was that this body has a FOIL shutter!!! Now we all know that foil shutters do not appear until about half way through the SP production, or sometime after mid 1959. So what is this item? Well they would have to start to experiment with foil curtains at some point and although one would think they would use the more current SP & S3 models, it is possible that they would begin as early as the S2 camera. Another explanation would be that they did use SPs for testing (as well as the "F" prototypes!), but for some reason put foil curtains in this S2. A third possibility is that Nikon was considering foil during the S2 era but did not perfect it until as late as the beginning of 1959, which could make this S2 the first Nikon to have a foil shutter!

PROTOTYPE #5...  
 Nikon S3 #6300207 engraved with the code number T-1095-11. This is a standard cloth shuttered S3 with only one noticeable difference that we could see. As shown by the drawing in this article the viewfinder of this S3 is quite different, and represents some rather novel ideas about framelines. It appears to be an experiment to test the effect of using different symbols for the various framelines to make each one unique and, therefore, more easily discernible, to the user. The outer solid line in the drawing is the actual edge of the viewfinder and not a frameline. The 35mm focal length is represented by a series of small "x"s, or crosses, along the top and sides, but broken at the corners. The solid line within these crosses is for the 50mm length. The 105mm frame is determined by a set of 3 dots at each corner, arranged like the 3 corners of an equilateral triangle. The result is that each focal length has it's own unique symbol and, though some may feel that the effect is a little "busy", in actual use it was a pleasure to view through. I wish they would have done it for it is a vast improvement over the standard S3 finder in my opinion. By the way camera #6300210 was used the original instruction book!



PROTOTYPE #6...  
 Nikon SP2 (Earlier version-unnumbered!!) It is engraved with the code number T-1887-3 & also has a Dymo label on the back with the date 38-5-10, which would translate as May 10, 1963. This was mentioned in NHS-17 but I did not stress two points. The later prototype that was covered in the last issue had no date label at all, but did have a Dymo label for it's code number! It was not engraved as on this and the other 5 prototypes we were shown. Therefore, this SP2 (which I will call Version One to differentiate it from the more finished camera covered in NHS-17), has an engraved code number and a date while Version Two has no date but a code number on a label and not engraved. As a matter of fact Version One's only engraving is it's code number, for the rest of the camera is completely devoid of any engravings including the word NIKON, save for the calibration numbers on the focusing mount, shutter dial, frame counter and zooming ring. Missing are the N-K logo, number, focal plane indicator, A-R markings and even it's name!

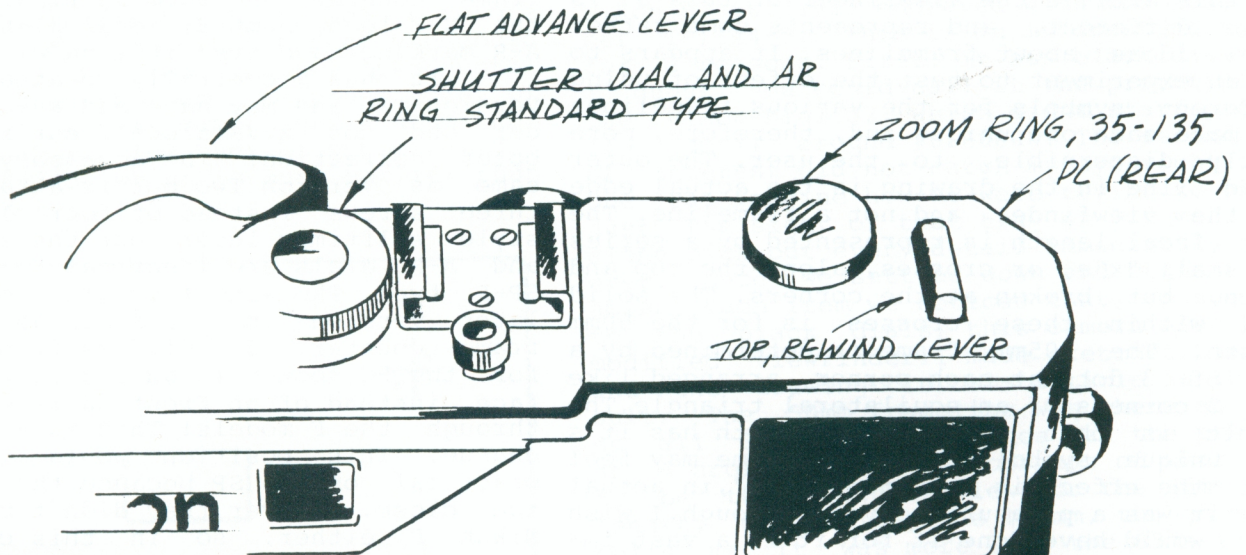
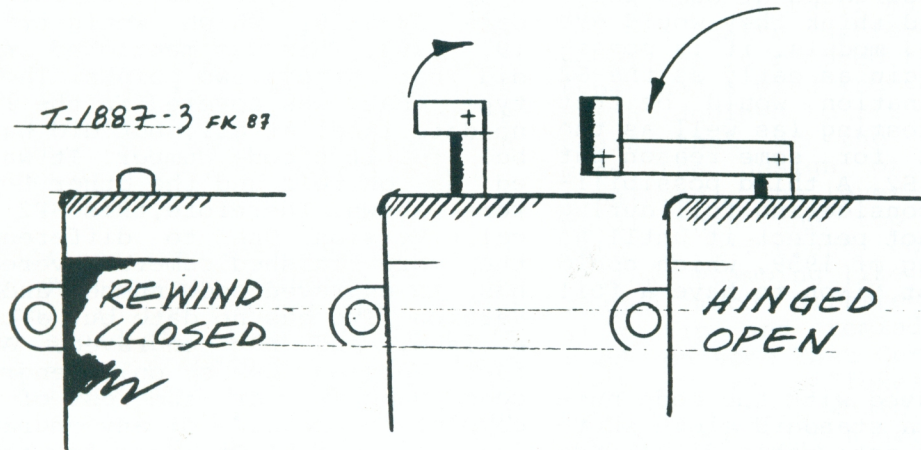
It has a centrally located eyepiece as Version Two and may have had a Variframe finder and not a Varifocal, but it lacked diopter correction! The accessory shoe is the same as Version Two but is attached by only three screws instead of four. It has a late style selftimer lever, but the shutter speed and A-R dials are identical to the standard SP-F type. The wind lever is the same as the later version and it also has the recessed frame counter. It differs from Version Two for the PC socket is on the rear angled surface instead of on front as it was on the S2 through the F models! This is an interesting change. This position would not have been practical on an SP because the eyepiece was too close. However, they didn't use it on the Nikon F either, so in this case it might have just been a design exercise and of no real significance. It differs from the later version in two distinct ways; the finder is controlled by a small dime-sized black dial in about the same position as the serial number would have been and it's rewind knob and lever we are so familiar with is gone and replaced by a very unusual system similar to that seen on some Alpha cameras!

Fred Krughoff has made some drawings, based on my description and notes, of the top plate of this camera illustrating that area of real difference from the accessory shoe over to the rewind mechanism. I think they will give you a better idea of what I'm talking about. I hope to devote more space to this prototype in NHS-19.

PROTOTYPE #7...  
Nikon SP2 #6800004 with the code number (on a Dymo label) T-10129 2-1. (Covered in NHS-17

Below are Fred Krughoff's drawings of the other "SP2" prototype that was mentioned in the last Journal. Fred had only my sketches to work with since I was not able to obtain photos of this particular camera. He has done a great job considering the small amount of factual information he had to work with.

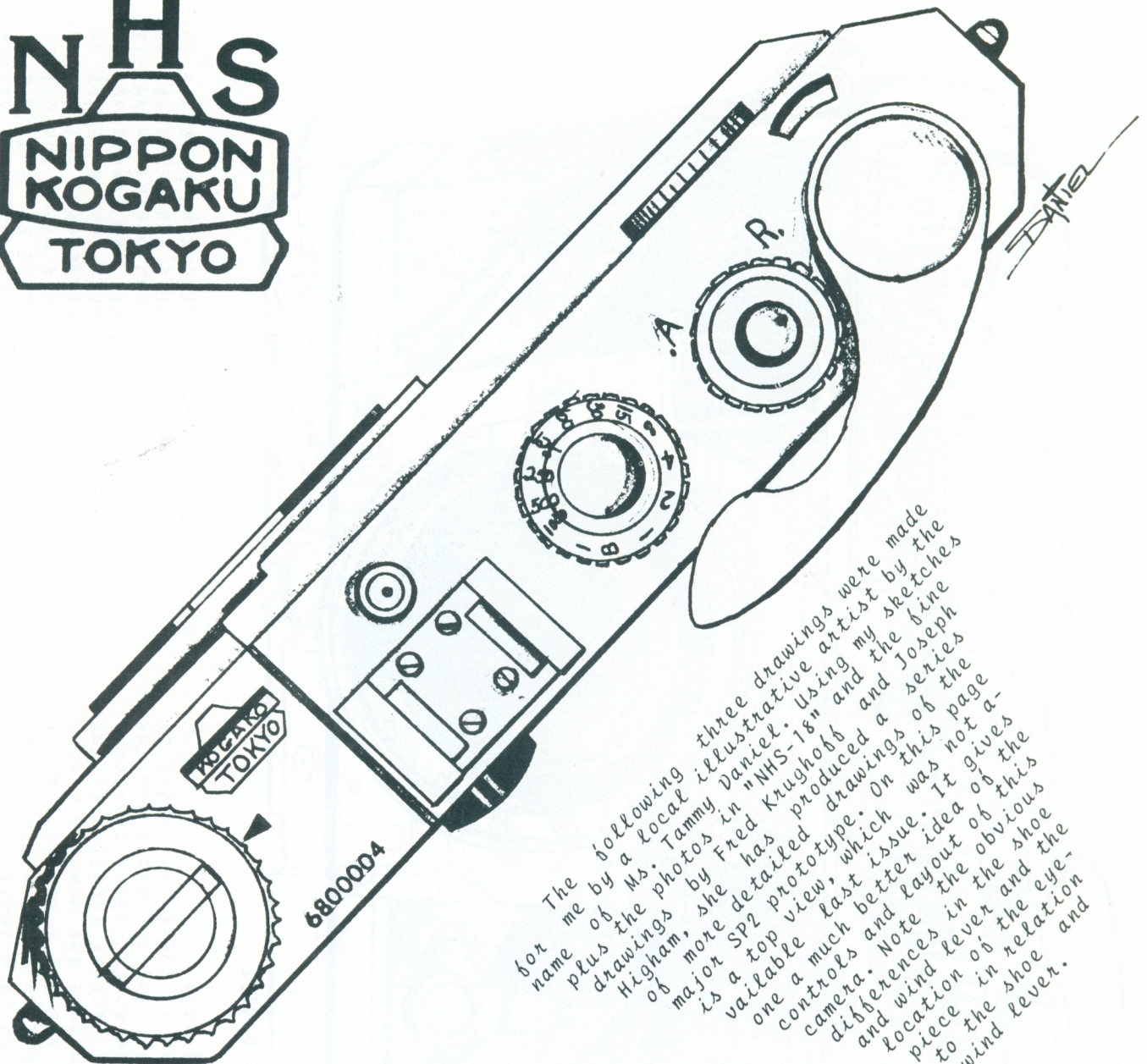
This prototype, code #T-1887-3, is quite different from the later, more finished item covered in NHS-18 with additional drawings in this issue. It is lacking all engravings and appears more experimental than the other sample. However, the big difference is the rewind mechanism and the zooming wheel. Note the small wheel near the rear edge. Rotating this ring would zoom the finder optics. The unusual rewind control is detailed in both its stored and working positions.



**NIKON "SP2"...  
EARLIER VERSION.**

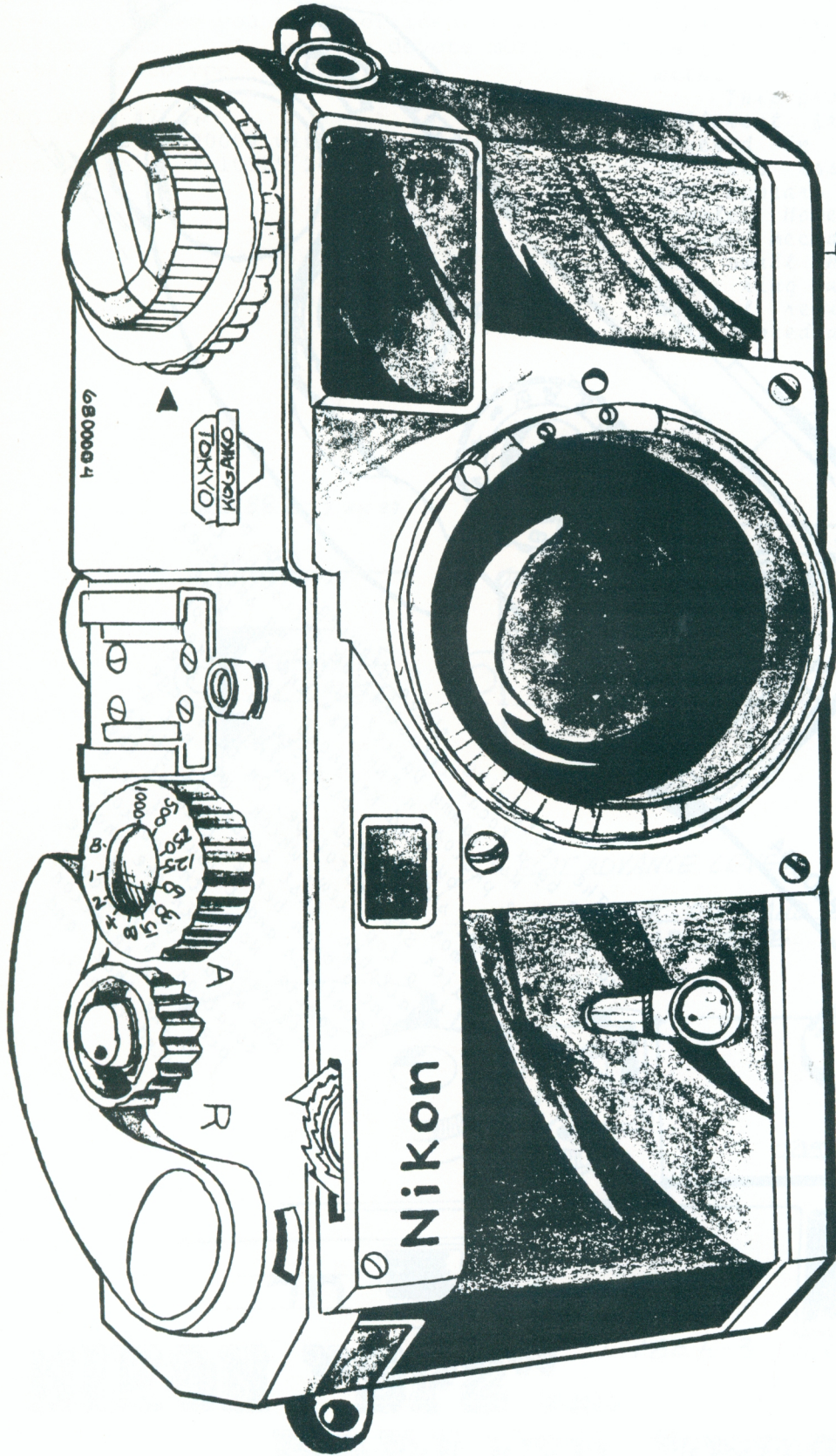
T-1887-3 FK 87

NHS  
NIPPON  
KOGAKU  
TOKYO



The following three drawings were made for me by a local illustrative artist by the name of Ms. Tammy Daniel. Using my sketches plus the photos in "NHS-18" and the fine drawings by Fred Krughoff and Joseph Higham, she has produced a series of more detailed drawings of the major SP2 prototype. On this page is a top view, which was not available last issue. It gives one a much better idea of the controls and layout of this camera. Note the obvious differences in the shoe and wind lever and the location of the shoe piece in relation to the shoe and wind lever.

DRAWING BY MS. TAMMY DANIEL



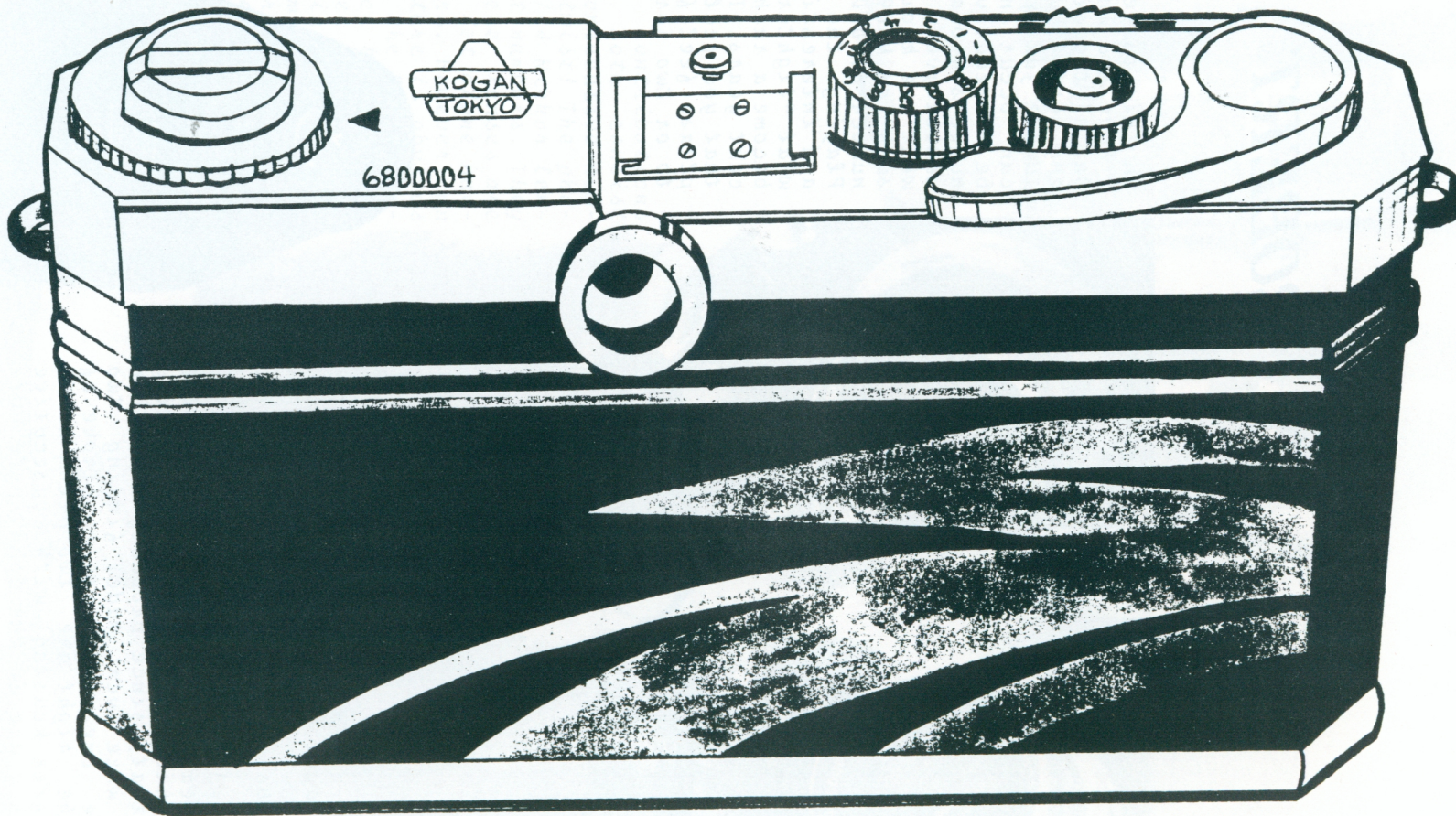
DANIEL

DRAWING BY MS. TAMMY DANIEL



Although a front view similar to the one on page six has already appeared in The Journal, I still has Ms. Daniel make this more detailed rendition as a supplement to that done for us by Fred Krughoff. However, this page contains the very interesting rear view of the SP2 that was only hinted at in the small photos in NHS-18. I had Ms. Daniel make this drawing to give the members a much better idea of the actual location of the eyepiece in relation to the other controls. Note that, save for the top plate and the eyepiece, this camera is identical to the SP we are all familiar with.

The most obvious differences are the shape of the wind lever, the location of the accessory shoe and the different "step" in the top plate, the modified knurling of the shutter dial and A-R ring, and the location of the new eyepiece. The top plate is slightly taller than the standard SP, and is a bit more obvious in this rear view. The difference is only a few millimeters, but obvious nonetheless. The probable reason is the optical requirements of the new finder system. These and the drawings and photos in NHS-18, point out, I believe, that the Nikon SP2 was to have been an "evolutionary" camera & not a "revolutionary" one.



DRAWING BY MS. TAMMY DANIEL

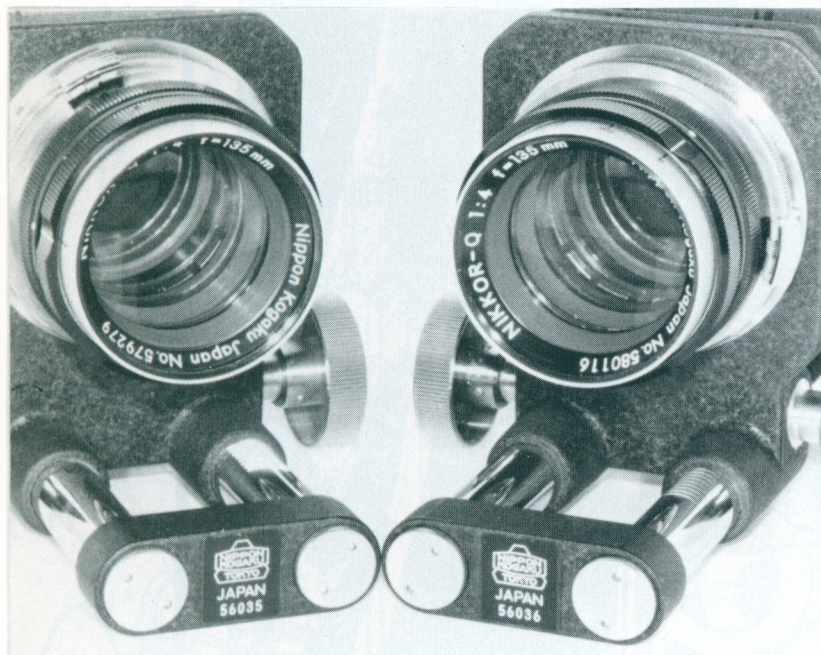
DANIEL



# THE "NUMBERS GAME"...!!

## PART I

BY ROBERT ROTOLONI



In this issue I am starting a series I have had in mind for quite awhile. One of the side lights of collecting any serial numbered item is the fortunate juxtaposition of numbers that can occur in a collection. This can be consecutive (or very close) serial numbers; repeating and/or symmetrical numbers; very low or very high items; what are known as "landmark" numbers such as M6091000 or an S2 with the number 6190000.

Playing the numbers game can be fun and interesting, and it adds a somewhat "lighter" side to what has now become a rather serious hobby in recent years. If any of you have items that you feel belong in this section please feel free to send along a photo or two for succeeding issues.

To start things off we have the photos on this page. Above are pictured two Nikon Bellows Units with consecutive serial numbers that are in the author's collection. They possess the numbers 56035 and 56036. They were purchased over seven years apart and from opposite ends of this country. An interesting point is that, since probably less than 200 units were ever made, finding two consecutive ones is quite a stroke of luck. To the right are two prism heads for the reflex housing with consecutive numbers. They are in the John Angle collection and are numbered 67003 & 67004! They are interesting for the additional reason that they are the 3rd & 4th heads made! Very early as well as consecutive!





On this page we have two contributions from member Joseph Higham. Both consist of Nikkor lenses with consecutive numbers, but with a slight twist! The photo above is of two 135mm/f4 Nikkor lenses with early five digit numbers. They are #90459 and #90460! These lenses are difficult enough to find let alone having two with such numbers. However, an additional interesting feature is obvious here. Note the location of the "MI0J" engraving on each lens! Nice touch, Joe!! On the right are two rather common 135mm f3.5 Nikkors. However, again we have two lenses with consecutive numbers which are #273802 and #273803. Easier to do in this case because so many of these lenses were made. However, note that one is in Nikon mount while the other is in a Leica screw mount!! I've always wanted to do this but have never been able to. It makes for an interesting pair.





# RESEARCH PROJECT....

BY WILLIAM A. FRAKER

## THE "ORIGINAL LENS" FACTOR

As collectors we often run across camera bodies without lenses or the random normal lens disassociated from its original body. Have you ever wondered whether your Nikon S takes a "Tokyo" or a "Japan" 50mm or if that S2 needs a chrome or black lens or even what model camera belongs with lens #346xxx? It is my hope that this article, along with an ongoing research project resulting in future articles, can answer these and other interesting, if not earthshaking, questions.

A vast amount of information can be drawn from examining serial numbers of camera bodies with documented or highly suspected original factory matched lenses. By highly suspected I mean that the camera and lens were acquired from the original owner, etc. In compiling a list of over 100 camera and lens combinations which range from the Nikon S2 to the S4, it became obvious that camera body serial numbers rose linearly and paralleled the rise in lens serial numbers. This means that cameras with close and succeeding serial numbers show lenses with close and succeeding serial numbers. Taking this a bit further, it means that different, yet concurrent models (ie. SP & S3), could have lenses close in serial number. Upon examination of original lens serial numbers it is easy to see overlaps in production and define production runs of concurrent models with respect to each other. For example, one could determine the order of the following..a late black dial S2 or an early SP just by seeing which has the lower original lens number.

As with all things in the universe, this method is not 100% perfect. The fact is that not all camera and lens combinations were assembled in exact numerical order. Three notable exceptions are cameras of very close serial numbers, cameras with body style changes & black cameras. An example of close sequential cameras with nonsequential lenses is Nikon S #6095451 with lens #318581 & body #6095638 with lens #318562, in the author's collection. However, this disruption of sequence may be due to Nikon's redesign of the camera back since #6095451 has an "M" style back and #6095638 has the new "S" type. Other examples are S2 #6179793 with lens #383120 and #6180525 with lens #382950. Mr. Tsuyoshi Konno believes this to be due to the change to black dials. Upon examining my listings, I found that black cameras consistently had

lens serial numbers several thousands later than the adjoining chrome bodies. It would seem that black cameras were more time consuming to produce due to special handling, and thus were mated to later lens batches than their chrome counterparts. More recorded numbers are needed to determine just how far out of order our favorite cameras were actually assembled.

The following is a list of information deduced from recorded numbers to date.....

- 1) 50/f3.5 lenses are found only on Nikon Is. Serial numbers begin with 705...
- 2) 50/f2.0 lenses of the 811.. series seem to begin around the time of the first "M". They run to about Nikon M #6092500.
- 3) 50/f2.0 lenses of the 5008...series begin appearing at about #M6092350 and continue up to about #M6093450.
- 4) 50/f2.0 lenses of the 617...series appear around #M6093000. This "Tokyo" lens reaches a high of #622000 at about Nikon S #6099000 at which point the "Tokyo" becomes "Japan".
- 5) 50/f1.4 lenses of the 5005...series run from about #M6092500 to #M6093300.
- 6) 50/f1.4 lenses of the 316...series begin at #M6093200. This "Tokyo" lens runs up to #322000 at about Nikon S #6098000.
- 7) I believe it is possible to detect body production overlaps by studying original lenses. The Nikon S did not abruptly stop when the S2 began. Instead, there was an overlap. From recorded original lens numbers, one can see that S2 production began around Nikon S #6120000, though the first S2 may have been built by Nikon S #6116000!
- 8) Main production black 50mm lenses first appear around Nikon S2 #6163000.
- 9) There is quite an overlap between the S2 & SP models. The first SP seems to have been made around S2 #6183500, with main SP production starting at S2 #6191000. Nikon S2 production seems to last through SP #6206000!
- 10) The first S3 may have even overlapped the last S2! Main S3 production begins around SP #6208000. I have few recorded body/lens numbers in this range and cannot, at this time, determine when S3, S4 & S3M production began & ended with respect to the SP. More numbers are needed to clear this up.

I feel confident that with the help of NHS members a tremendous amount of useful information can be derived from a long list of camera and original lens serial numbers including the following.....

- 1) A much more exact determination of the above 10 points.
- 2) The actual ratio of f1.4s to f2.0s from the Nikon I to the S3M.
- 3) The reconstruction of Nikon's policies of camera assembly. How much out of order?
- 4) A record of lens and camera serial number gaps.
- 5) Determination of screw mount batches.
- 6) Establishment of a service by which a member can call me and ask what camera goes with which lens.

I would like to assure the members that I cannot and will not publish this list or in any way reveal the names or locations of contributors. One hundred recorded serial numbers of cameras with factory installed lenses is not enough so I am asking for your help. I require both the camera body and lens numbers of any known or highly suspected original factory assembled combinations. Of course I would prefer to collect verifiably documented serial numbers, but I am afraid the resulting list would be too short from which to draw significant information. I hope to compile a list long enough as to exclude the drawing of erroneous conclusions due to any non-original combinations slipping into the list. I am in particular need of numbers in the M, early "609" S, and the SP ranges. Any assistance you can supply will be of immense importance and greatly appreciated! You may send any correspondence to the following address.

BILL FRAKER  
 15516 SUNSET BLVD. #302  
 PACIFIC PALISADES, CA 90272



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I would like to make some personal comments at this point. When I received this article I immediately got in touch with Bill Fraker for the simple reason that it was apparent to me that he was approaching this project in a way that has worked so well for me over the years. Those of you who have read my books know that I acknowledge the fact that much of the information contained in those publications is the result of careful deductions made based on the accumulation and cataloging of literally thousands of recorded serial numbers. Bill is correct in stating that much can be learned from the careful analysis of these numbers and their relationship to each other. In an effort to get Bill's project off and running I have given him the name of another member who has been tracking normal lens serial numbers for years plus I have already sent him a print-out from my database that contains those bodies for which I have also recorded the lens number. Like Bill I must keep the owners confidential (for how else would I have had so many people send me their numbers from all over the world!), so the print-out sent to him does not contain the source of the numbers. I believe I have sent him approximately 300-400 combinations, so he is off to a good start and follow-up articles should be much more detailed. Please follow my example if you can. The more numbers he gets the better. Bill strikes me as the type of person who will sit down with this information and come up with some interesting conclusions, so I am looking forward to hearing more from him. But he needs your help! This I know for a fact because my database would be a shadow of itself if it were not for the generosity and trust of many people. At this time my database contains well over 6,000 serial numbers, including over 2,400 cameras and nearly 3,200 lenses. The balance is made up of accessories. This database, which is MUCH larger than the one I had when I did the books, is the reason that I am able to answer as many questions as I do. Without it I would fail at least 50% of the time. But this collecting of numbers, which takes up a great deal of my time, is, I feel, as important as the collecting of hardware. So give Bill what you have and let's see what he can come up with! Good luck, Bill.

ROBERT ROTOLONI/EDITOR

## letters TO THE editor

1967 saw the return of several of my friends from Vietnam. One had been a combat photographer and brought a group of freelance photographers into my life. They all had a romantic aura about them with green field jackets and black Nikons. One in particular convinced me to replace my Miranda with the same equipment he used. So I bought my first Nikon, an S2 with a 50, 35 & 135 which had been purchased in a Korean PX, all for \$150 and still in it's original packing. That same year I purchased a new black SP and later a used motor drive. Like everyone else I bought a Pentax 3/21, their latest meter. Shopping one day in my local drug/photo store I ended up with a new reflex housing for \$40 since no one really knew what it was for. That was my Nikon collection in 1967, and that's what it was, just a collection. The rangefinders were much harder to use than the Nikon Fs which the photographers that I worked for at the time loaned me. I seldom used the rangefinders except when I was trying to capture some of that romantic vision that I thought the RF cameras could give. My friends knew exactly why I had purchased the RF gear and would rib me when I showed up on an assignment with my less artistic Nikon Fs. I liked those cameras and sensed their historical value, but finally in 1972 I sold them to buy my way to New York. I have owned many cameras since, a complete Nikon F/F3 system, an Olympus system (which I hated), but I never forgot those cameras that captured my imagination in my early twenties.

Then in the spring of 1985 it happened, something that must have occurred to many others. I purchased a copy of "The Nikon Rangefinder Camera". It seemed at the time a harmless thing to do. I brought it home, found all the pieces which I had owned in the past and then... I began to long for those old Nikons. Maybe just one I told myself! Well, it's more than two years later, and now I have almost everything listed in the 1959 price sheets, more than I could have dreamed of owning in 1967. Then I would never have thought of buying a 180, 250, 350 and the 1000. In fact in 1967 an "F" modified 180 Sonnar was a major purchase. Recently I have begun to tell myself and others I only collect "modern" (read lever wind) cameras, but who am I kidding. I now have no place to go but the older cameras. Which finally begins to bring me to my point in this, the fourth year of the N.H.S., and my 2nd, or 20th, depending on how you

count. Thoughts keep coming to me about what collecting is all about. I have taken to asking other collectors why they collect, but the responses remind me of the dedication in Peter Dechert's book where he refers to collecting as "nonsense"!

Perhaps, but so much time, effort and money is spent on this collecting that it can hardly be dismissed so easily. For many it may be just a hobby, a way to escape from the tedium of everyday life and they may never question what is the purpose. But that first time you hold a boxed SP in your hands the same sense seems to move us all, that it is simply amazing that our culture has produced this jewel-like wonder, and since nothing like it is being made now, it had better be taken care of for the future. So no matter what the obvious goals of the collector are, no matter how greedy he might seem, all are moved by the same love of these small oriental machines from the 50s and 60s.

Now the question....where does the the N.H.S. fit into all of this? It seems time for the Society to chart it's goals for the future. Due to the unending efforts of Robert Rotoloni and his study of early Nikons, he has expanded our knowledge as a group probably as far as those who built the cameras in the first place. Bob has formed not only a membership of collectors, but increasingly, a group of friends. He has done this at great personal sacrifice, both in time and money, not to mention all the competition for the few rare pieces he has created for himself. But he has done it for the same inexhaustible love of these Nikons that we all share. There have been several letters about what the Society should do in the future but most have dealt with what era of production should be covered. But I think this is not the central issue and the Journal will take care of itself with Bob's skillful guidance. The Society as a whole must address the issue of what these collections represent and what their future will be. Either they will remain private personal collections which we all leave to our heirs, or trade forever with one another, or they will take on some purpose outside the limited confines of the Society and the collecting world. This is not an easy issue to address, but the outside world does exist. New cameras are being designed without our input, our beautiful objects are not on display anywhere in the U.S! The Museum of Modern Art in New York has a design

collection but the only camera is a GAF from the 60s, and they never even considered a display of Nikons! Even Nikon House in New York has never shown early Nikons, only the Eastman museum has had a Japanese camera show. This is certainly one possible area the Society could get involved in, but it is not for me to suggest these possible directions.

The real point is it is time for the Society to become a real organization. While it is fine for Bob to keep being the editor, we are all taking advantage of him and sooner or later he is going to slow down and leave us all without an organization. The group is getting too big for Bob to carry such a load alone. We need to have a convention! A time where we can all meet and decide together what we want to do in the future, if nothing else a chance to meet and take measure of the group as a whole. Many steps are being taken in that direction. This letter is one.

Robert Rotoloni will and should always be the guiding spirit of the N.H.S., for there would be no Society without him. But there comes a time in all organizations when the responsibility must shift. It will be a measure of our dedication to the N.H.S. to see if over the next few years a new direction based on the present start is found. We must, however, find it as a group. And all this started for me because I liked the way a black Nikon looked on a green field jacket back in 1967.

Fred Krughoff  
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You have to admit that this is an interesting letter. Although I don't agree with every point, I felt it was necessary that I run it in this issue. Even though I just turned 39 and hopefully won't slow down for awhile yet, it would be unfair to all of you not to make Fred's thoughts public, if just to stimulate a further exchange of ideas. Personally I am enjoying what I am doing tremendously. It does take a great deal of time and, believe me, isn't a money maker. However, I feel it is time well spent since it has to do with my enjoyment of my hobby and, as an added benefit, has allowed me to meet and come to know the most fascinating people to have ever entered my life. A convention? It's quickly approaching reality! That's what this issue is all about!

**SEE EDITORIAL FOR  
MORE CONVENTION  
INFORMATION!!!**

From Mike Symons...

About the convention!!!!.....I'm really excited just thinking of the possibility of such a happening! It should be a closed affair for members only. Since the Chicago show is being held at this hotel it will be swarming with collectors and could create a problem if we open it to more than just our own membership. I realize that you wish to hear responses from the other members on the possibility of such a happening, but I am sure that the turnout will be good. Maybe even a few of our foreign members will make the trip, especially if they tie it in with the Chicago show!

From Joseph Charles...

An NHS convention could certainly be an opportunity for individuals such as myself to ask questions and hear first hand from the experts about various pieces of equipment. Also the experience could provide me with more understanding about some of the material which I have read and to meet many of the other members. I am in favor and would attend if at all possible!

From John A. Hansen...

In regards to the proposal for an NHS convention in Chicago, I can only say Yes! Yes! Please sign me up!!

From Bill Adams...

An NHS convention in conjunction with the Chicago show is an excellent idea! Please count me in. If the Chicago show is Sunday, March 27th, let me suggest that the convention be held on Saturday. Us West Coasters could use Friday and Monday for travel time and give us all day Saturday and Sunday to do the convention and show. Please confirm the dates so we can start saving our \$\$ and trade goodies for these outstanding events to come!!

From Calvin Ho...

NHS-17 was another superb issue. The article on the SP2 was particularly spectacular for me. The zoom finder with 35mm frame was just the improvement I would have predicted the Nikon designers to make. I'd like to add my two cents' worth on the placement of the eyepiece and accessory shoe. It seems to me that because the shoe is mounted directly above the eyepiece, this may have hindered the use of internal screws to secure it. The shoe on the SP is mounted onto a thick metal platform which is fastened by other screws to the main body casting. Perhaps there isn't the room under the SP2 shoe for such an assembly because the zoom finder undoubtedly includes an impressive array of prisms & lenses, and I would guess that the entire space behind & to the left of the eyepiece is just loaded with optics, thus the externally mounted accessory shoe.



# LETTERS.....

I am curious if Nikon ever made a prototype meter for the SP2. Undoubtedly it would have been CdS by that time & might have been equipped with a secondary shutter speed dial and, possibly, less bulky than the Model One. Another thought is that the 6600000 block is for the S3M & we now know that the 6800000 block was used for the SP2 prototypes. I have a question...what about the 6700000 block? I wonder whether another series of prototypes were made using those numbers. Can you imagine a couple of "S5" cameras somewhere in that factory!!!?

# PLEASE NOTE...

The following letter may be of interest.....

Dear Fellow Collector,  
I am sending this letter in the hopes that you will pass along the following information and offer to your members.

For the past few years I have been researching and putting together facts and photos concerning the history of photography for a wall calendar. I tried to cover as many aspects of this diverse field as possible, from the technical to the aesthetic. There should be many items to appeal to special interests and perhaps enough other information to stimulate interest in some other areas. Furthermore, I have included quite a few references to Eastman Kodak to help celebrate the 100th anniversary of the Original Kodak. I am hoping that the previous fact plus my not printing a massive number of calendars will make this more of a collector's item as well as an interesting source of information and enjoyment. The 22" x 14" calendar is being advertised in Shutterbug for \$10.95 plus \$1.35 mailing. If your members would like to order as a group I'd reduce the price to \$9 and pay the postage (U.S. only).

Thank you very much for your time, and I look forward to hearing from you and your group.

Sincerely,  
Fred H. Waterman

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I have seen this item and feel that some of you might be interested. If so send a check made out to me and I will forward a check to you for the full amount. Please do this as soon as possible since they may be available for only a short period of time. I would say get your check to me by February 1st if you are interested so we can get the group rate.

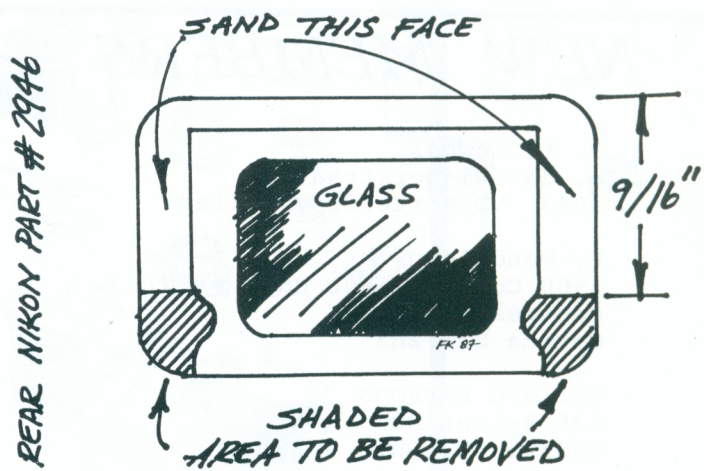
# A "NEW" EYEPIECE FOR YOUR NIKON SP

BY FRED KRUGHOFF & JOSEPH HIGHAM

Many of the NHS members have reached an age where the eyepiece correction lens is part of every camera we use. Bifocals help, but it is easier if you are nearsighted to use an eyepiece. Finding an SP eyepiece is hard enough, adding to that the need for a specific power, and most users would have to settle for nothing! Joe Higham has found a neat solution. The lens for the Nikon FG/EM cameras, part #2946, can be modified in a few minutes to fit the SP and is available for only about \$10. Heres' how (see drawing).

First carefully file off the little ears on the inside. While filing slip a postcard in the space between the lens and the area you are working on to protect the lens from any slip-ups. Second, file the back down to 9/16" as shown. This allows the eyepiece to fit down over the metal edge of the camera back. Finally, using #320 wet/dry sandpaper, thin the back of the lens mount until it fits your camera (it must be quite thin!). You can do this sanding easily by simply putting the sheet of sandpaper on a table and moving the lens mount across it. Keep on trying until it fits SNUG!

The lens really works great. You will still be able to see both finders. The camera back can still be removed normally and the lens even looks original!



Here is the drawing supplied by Fred Krughoff illustrating the method that he and Joe Higham worked out to adapt the Nikon FG/EM eyepiece lens to the Nikon SP.

# Classified

FOR SALE...Nikon Manual by George Wright in overall EX condition. No dust jacket. \$75.00 ppd in the US and \$85 for overseas airmail. Steven Fischer, 15711 126th. Ave. NE., Woodinville, WA 98072-(206)488-0161.

WANTED...I need late boxes for 28mm, 35/2.5, 50/1.4, 50/2.0, 105/2.5 & 4.0. I have a mint 135mm box to trade. I am desperate to find a rear cap for 21mm, also front cap for reflex housing. To trade I have the long cable for the reflex housing, 250mm shade, illuminator, meters, etc. Call or write Fred Krughoff, 115 South St., NY, NY 10038-(212)349-5432.

WANTED...Any Nikon rangefinder equipment in good condition. Please send photo together with price to..P. Lownds, W.de Zwijgerstraat 24, 3043 VD Rotterdam, Holland.

TRADE...Nicca Type-3 (MIOJ) #24528 w/rare Nikkor 50/f3.5 collapsible #7052368, Nicca front cap, MIOJ case, all in MINT cond. Lens MINT+ both physically & optically. I wish to trade for any of the following: 105/4.0 Nikkor outfit; 135/4.0 MIOJ #611 type; 50/F1.1 Internal; reflex housing #2 (partial trade). Still looking for a Mini-35 finder and an SP Illuminator. Mike Symons, 3844 Merriman Dr., Victoria, B.C. Canada V8P 2S9- (604)477-1867 after 6PM Pacific time.

## NEW MEMBERS

P. F. Lownds  
W. de Zwijgerstraat 24  
3043 VD Rotterdam, Holland

Hy Mendelson  
4900 Cote St. Luc Rd., #1007  
Montreal, Quebec  
Canada H3W 2H3

Garland Parsons  
636 Reimer Rd.  
Wadsworth, Ohio 44281



## NEW ADDRESSES

Paul Comon  
23845 S. Hawthorne  
Torrance, CA 90505

Dr. Sam Decker, M.D.  
1035 Peoria Savings Plaza  
Peoria, IL 61602

Stephen Gandy  
1591 Stoddard Ave.  
Thousand Oaks, CA 91360

Carl Joecks  
32 Lost Nation Rd.  
Essex Junction, VT 05452

Don Sellers  
5103 Tree Mountain Pkwy.  
Stone Mountain, GA 30083

Harry Soletsky  
Box 413  
Brookfield Ctr., CT 06805

## BLACK IS BEAUTIFUL!

Please add the following serial numbers to our list of black Nikon rangefinder bodies!

6140848	6157552	6202599	6202619
6206823	6206881	6209602	6209624
	6218991		

## NEXT ISSUE

The deadline for the next issue of The Nikon Journal will be March 1, 1988. This would be too late to publish any last minute information about the convention, therefore, I have tried to include as many facts as possible in this issue. However, those of you who inform me that they would be attending the convention would receive some type of mailing in early March with any last minute changes or updates if it is required. I will make an effort to have NHS-19 ready for the convention, and those who attend would receive then, with the rest to be mailed the following week, if all goes as planned. So get your ads, dues, articles and letters to me by the first of March at the very latest. Hope to see many of you at the convention.

# Odds 'n ends

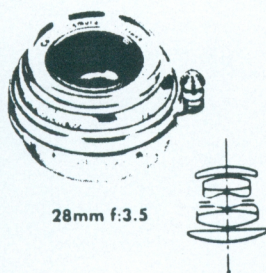
THIS PAGE WILL BE RESERVED IN ALL FUTURE ISSUES OF "THE NIKON JOURNAL" FOR THE RARE, THE UNUSUAL OR OFFBEAT, OR JUST THE OUT OF THE ORDINARY. IF YOU POSSESS

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

THANK YOU.

## 28mm f:3.5

A unique lens, embodying ultra wide angle of view (75°), with high speed. Exceptionally flat field and color fidelity, without vignetting or edge-distortion. Six elements in a non-collapsible mount. Ideal for shooting interiors, or wherever a wide angle is required under adverse light conditions. Apertures from f:3.5 to f:22. Focusing range 3.5 feet to infinity.



28mm f:3.5

\$134.00

## 28mm f:3.5

As above, but with mount for Contax IIa and IIIa, and Nikon.

143.00

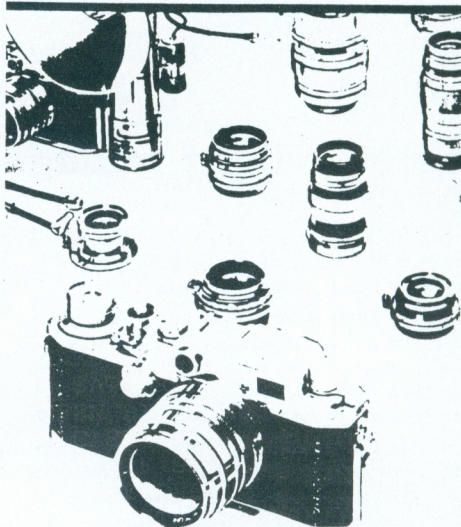
Member Stephen Gandy has finally answered the question of where the "CANIKKOR" lens in the Odds n' Ends in NHS-7 came from. Reproduced here is the Canon literature in which this unusual lens is actually listed! It is their price list dated July 1954, which dates this lens as being made available during the Nikon S period even before the S2 was released. Personally I thought the lens could have been a later vintage, but here we see that it is rather early. I now have a half dozen of these lenses reported to me. Actual production could have been quite small and this item could have disappeared from the market very quickly. Whatever the case, we now know the actual vintage of the "CANIKKOR", which adds to our knowledge of this unusual lens. Thanks Stephen for the information.



The  
Canon  
System  
of  
Photography

## PRICE LIST

Effective July 1st, 1954

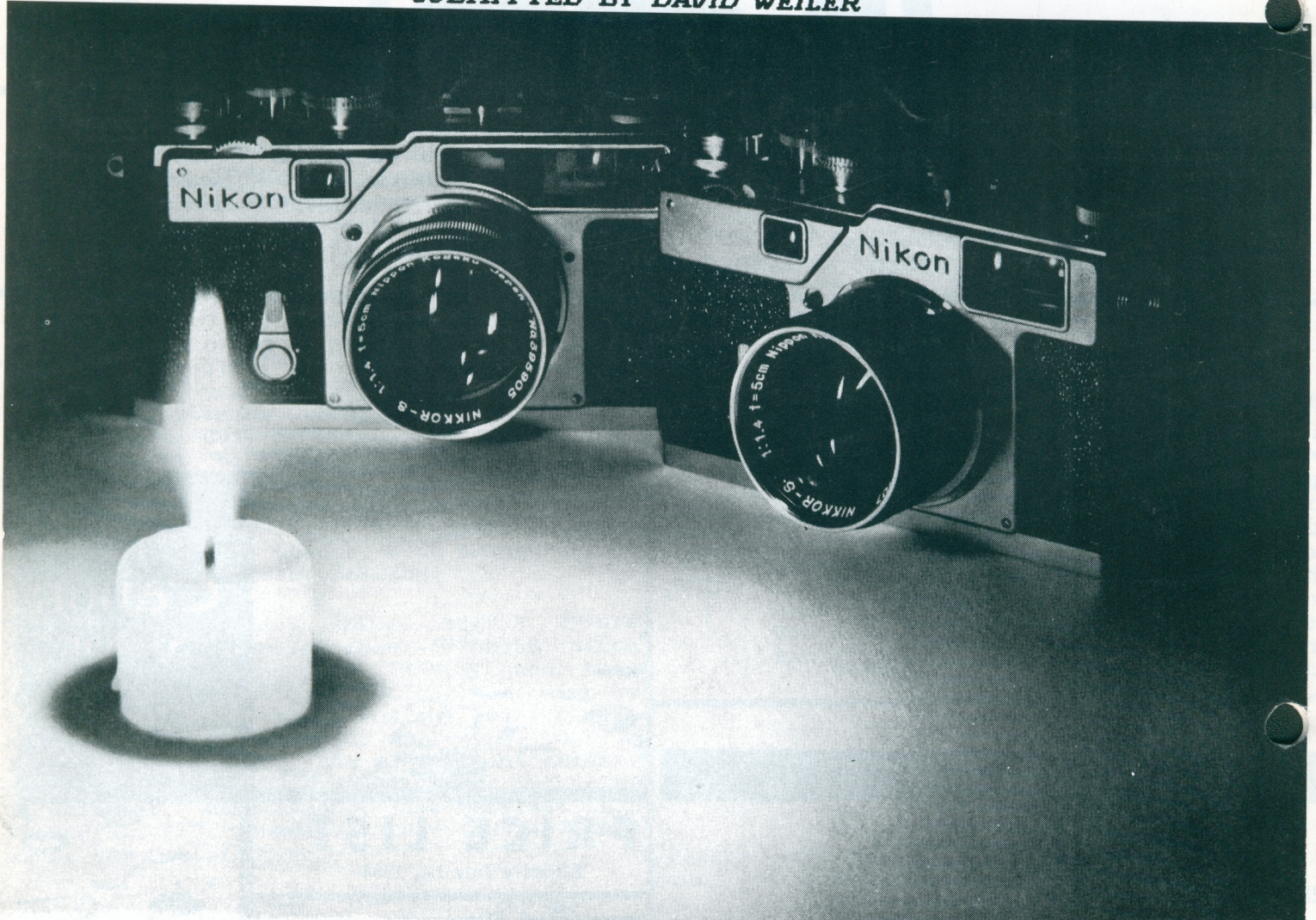


CANON SALES COMPANY, INC.  
67 Wall St. New York 5, N. Y.



# THIS AD APPEARED IN THE APRIL 1958 ISSUE OF CAMERA 35.

SUBMITTED BY DAVID WEILER



BY CANDLELIGHT: NIKON SP WITH UNIVERSAL VIEWFINDER SYSTEM AND NIKON S-3 WITH TRIFOCAL VIEWFINDER FROM \$309.50 TO \$415 AND HIGHER

## Wherever there is light enough to see by: NIKKOR LENSES

Bright light, dim light, barely light enough to see by—the *speed* of a Nikkor lets you shoot with confidence—the *resolution* of a Nikkor ferrets out the smallest detail, sharp and clear.

This unusual combination of high speed *with* high resolution results from many factors; the most noteworthy, that Nikon controls *every* step of manufacture—from start to finish. One of the two lens makers who pour their own optical glass, Nikon draws the premium yield for use in Nikkor Lenses.

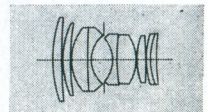
Dr. Nagaoka, President of the 2,700 man factory, personally oversees each glass “pouring.” He watches the rare earth elements being added; checks the platinum liners being eased into the specially-designed crucibles; supervises the patented stirring procedure that produces the only bubble-free lenses in the world; and guides every other painstaking step, on to production of the lens mounts—to tolerances that would exhilarate a Swiss-watchmaker. Today there are 17 Nikkor Lenses—from 25mm wide angle to

500mm telephoto. Each has the unmistakable quality that transcends negative-size: producing blow-ups larger and sharper than anyone has a right to expect from 35mm equipment.

And when it comes to color, the superb correction of a Nikkor produces more vivid, *natural-color* slides than you’ve ever seen burst onto a viewing screen.

Nikkor Lenses are designed for Nikon Cameras, and feature the Nikon quick-change bayonet lens mounts. Since most 35mm photographers have found Nikkor quality a virtual necessity—regardless of the equipment they use—Nikkor Lenses are also available in mounts for Canon, Contax and Leica cameras.

*Dramatic lens performance through modern design—like the 50mm Nikkor f/1.1—9 elements of radical new design, making the most of rare-earth elements, modern surface coating, split-elements and air-spacing.*



**S-3 or SP, Nikon gives you an extra edge—in every picture situation**



Detailed 12 page Lens and 16 page Camera brochures available from your Nikon-franchised dealer, or write Nikon Inc., Dept. CT-9, 251 Fourth Avenue, New York 10, N. Y.