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SEPT. 30, 1995

**NHS-49**

**12<sup>th</sup> ANNIVERSARY ISSUE!!**  
**The Nikon  JOURNAL**



**THIS ISSUE..**

- PG.1--THE NIKON "L" BY T. ARAKAWA
- PG.6--THE F-SPOT...NIKON F3P  
NIKON FUNDUS CAMERA
- PG.12--INFO ON NHS-CON5 SET FOR TOKYO!!

**ROBERT ROTOLONI**  
**EDITOR/PUBLISHER**

**NHS** THE  
**NIKON**  
**JOURNAL**  
**NIPPON**  
**KOGAKU**  
**TOKYO**

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## NEXT ISSUE

The deadline for the next issue of the NIKON JOURNAL, #50, is November 15, 1995. This is a little earlier than usual, but getting the Journal together around the holidays can be very difficult, so please get your contributions to me by that date so I can bring out #50 on schedule. THANK YOU. RJR

# EDITORIAL

With this issue of the Journal we celebrate yet another anniversary. We are now an even dozen years "young" and, hopefully, still going strong.

There is only one more issue before NHS-Con5 will occur in Tokyo next spring, so we must get things organized. To this end I have devoted page 12 to all the information I currently have regarding this major event. I am sure I will have even more before NHS-50 comes out right after the new year, when I will publish all necessary information about the Convention. Those of you with thoughts of attending should check out page 12 and if you haven't written me expressing your intentions of coming, please do so soon.

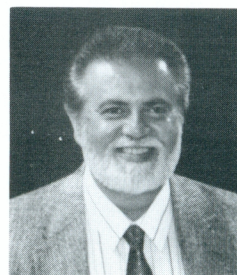
One sad note about the upcoming Tokyo meeting is that I will not be able to again see my friend Dr. Mikio Kuno, who recently passed away. It was Dr. Kuno who was the hit of the first meeting I had with the Tokyo Nikon Club in 1987, when he brought in his beautiful black Nikon S2E! In his quiet and elegant way, Dr. Kuno stole the show with the first genuine S2E I had ever seen! It was quite a day. Dr. Kuno was also the owner of the two superb Nikon S3Ms shown in one of the color plates in Sugiyama's "The Collector's Guide to Japanese Cameras". In addition he is the author of the book "Nikon Rangefinder" reviewed in NHS-27 (a revised edition with English comments is due to be released in January!) Dr. Kuno was an obstetrician with his own private practice and was 61 at the time of his death. He was a major Japanese Nikon collector, and a real gentleman.

You will remember in the last issue the sample copy of Photo Deal, a German collector magazine. Its founder, Rudi Hillebrand, has informed me that he now plans to produce an edition written completely in English! Why not drop him a line and find out more.

A few of you have told me that you have connected with the NHS on the Internet with success. Fred Krughoff will let me know shortly all the technical information for those of you who are a little less than "on the cutting edge" of computer technology, like your editor!

Besides information on NHS-Con5 this issue also has a few articles as well. We have our third installment of the translations from the Arakawa books with this segment on the nearly mythical "Nikon L". Yes, there really was a screw mount Nikon rangefinder camera made as a prototype! Though it never made it to the market, one can't help but wonder what might have happened if Nikon had decided to go with the screw mount and challenge Leica directly! Interesting! Please check this out as this is the first time ever that anything about the "Nikon L" has appeared in the English language!!

We also have articles about an early Nikon Drum Tester, the special Nikon F3P, and the weird and wonderful Nikon Hand Fundus Camera! In addition part 2 of the seminar from about 1960, and yet another horror story about the darker side of collecting! See you in Tokyo!!!!!!!!!!!!!!!!!!!!



**ROBERT ROTOLONI**  
**EDITOR/PUBLISHER**

# Translated From the Japanese by Kyoko Saegusa & George Landon Excerpts From

# THE NIKON STORY

by  
**T. Arakawa**

When Nippon Kogaku completed and released the long-awaited Type II camera as the Nikon S2, many people were greatly interested in knowing how the engineers had developed its bright image rangefinder. This book will follow the path of trials and errors made by the engineers in their quest. Before we get into it, however, I would like to introduce one interesting project that is not widely known.

Kooji Nakamura became the chief of the third design section after Masahiko Fuketa left for the manufacturing section. The record shows that Nakamura solicited opinions within the company on new Nikon models. Among the answers to his questionnaire was an opinion stating that the lens mount should be the same screw mount that Leica used. It is said that the most enthusiastic advocate of this suggestion was Motoichi Mori.

A new practical idea patent application had been submitted by Nippon Kogaku under the heading "a base line rangefinder for cameras" in 1935 and was attributed to Mori (Reg. no. 226680). It must be that Mori was also working on cameras for the general public at the same time Eiichi Yamanaka was tackling the Hansa Canon. However, this particular idea was a simple one where the rangefinder for a bellows type camera was used both from the top and from the sides, and it had nothing to do with precision cameras. It is also said that Mori often urged Nakamura to adopt the Leica mount.

Fuketa also submitted a proposal on the Nikon II (S2) in September, 1948, but it is not clear what his thinking was on the topic of changing the lens mount. In any case, the majority opinion favored adoption of the Leica mount. Eventually, in the design outline for the Nikon II, issued on March 25, 1949, a clear policy was announced.

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**NIKON II DESIGN OUTLINE**  
(main points only)

Frame size: 24x36mm. (However, 24x32 and 24x24 are to be made available upon special order.)

Shutter: Same axis distance as the Leica.

Slow Shutter: Use Fuketa's design.

Shutter Speeds: 1/500, 1/200, 1/100, 1/50, 1/25, 1/10, 1/5, 1/2, 1, T, B.

Rangefinder: Baseline length .80mm. Magnification X0.75

Selftimer: Yes.

Lens Mount: Leica type.  
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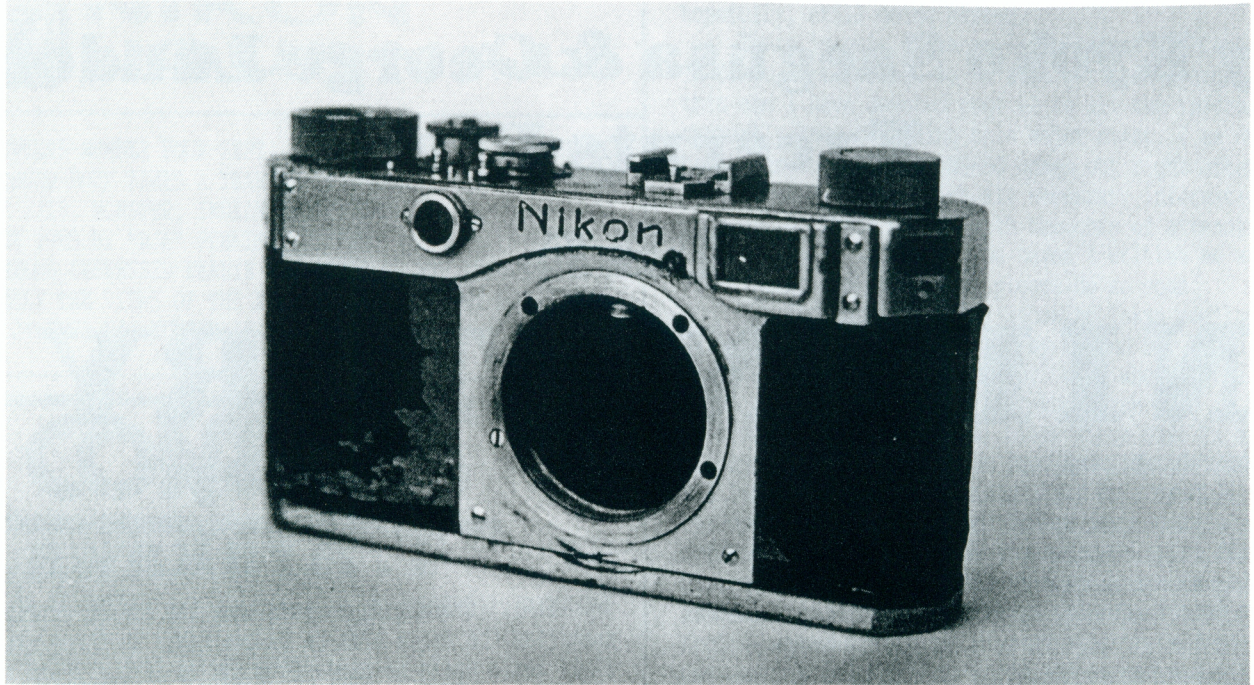
It is interesting to note that the design outline specifies the frame size to be available in three sizes, and 24x24 would again be made. It seems as if the Tenax format was being revived.

On the same day that trial manufacturing order 6FB2T for 15 units was issued (July 12, 1949), a production order for 50 of the Nikon IIs, numbered 6FB2-1, was also issued. This is typical of the company's quick reacting nature. However, this order was cancelled later and did not materialize. The number of units in trial manufacturing order 6FB2T was reduced from 15 to only 2 on September 2, 1949, and the objective of the trial was changed from mass production to testing only. Trial manufacturing order 6FB2T-2, issued on October 2, 1949, also consisted of only 2 units and was aimed at testing functionality only, without outer body shell manufacturing.

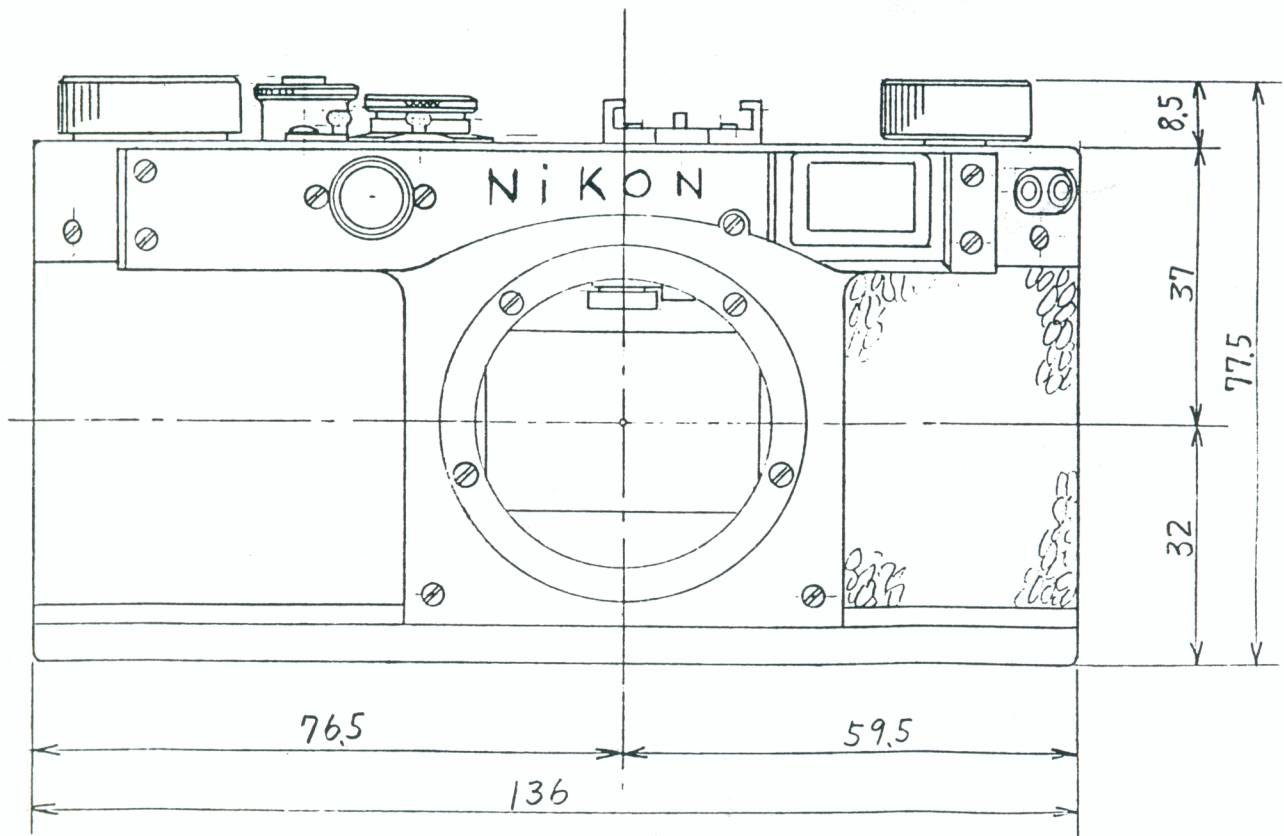
What was the reason for Nippon Kogaku to switch from the bayonet mount to the Leica screw mount at this point in time? One theory speculates that Nippon Kogaku wanted to sell lenses for Leica cameras. The relationship with Canon had ended in March, 1948, which closed off one of their sales channels. Leica mounts were still to be supplied to Nicca Camera (renamed from Nippon Camera), but the quantity was not very large. In the meantime, their screw mount inventory was increasing and new sales channels had to be found. Another theory speculates that the Leica mount would have led to increased camera production. This is a plausible theory, since the production of the Contax type helicoid bayonet mount was slowing down the entire manufacturing process!

The two trial 6FB2Ts were completed in December, 1949, but no details of the test results are known. They were probably not very satisfactory, given the fact that the production order was cancelled. However, a long series of patent applications were submitted one after another during the year, which suggests that the trial manufacturing of this model stimulated many advances.

Between June and August, 1949, a number of applications were filed. Some of them were:



# THE NIKON 'L'



Comprehensive List of Nikon Trial Production

1948-1952

Order Date	Order #	Name and Type	Qt	Purpose and Delivery Due Date
				Trial production of the type "II" began in 1948.
July 12, 1949	6FB2T	Nikon (II) Body	15	Trial production for functionality. September, 1949 delivery due.
July 12, 1949 Never activated	6FB2-1	Nikon (II) Body	50	Dec., 1949 delivery due, April 28, 1952 cancelled.
	6FB2-2	Nikon (II) Body	500	Decision made by the construction council.
Oct. 2, 1949	6FB2T-2	Nikon II Body	2	Trial production for functionality. No outer cover.
March 29, 1950	6FB3T	Nikon camera Improved model	2	Trial production April, 1950 delivery due. Completed.
June 30, 1950	6FB3T-2	Nikon L	2	Improvement of light leak proofing. January 8, 1951 completed.
June 30, 1950	6FB4T	Nikon M	2	Improvement of light leak proofing. July 31, 1950 delivery due. January 8, 1951 completed.
	6FB4T-2			Rangefinder only
	6FB4T-3			Rangefinder only
April 27, 1952	6FB5T	Nikon "T" Body	2	Trial production for functionality. September, 1952 delivery due.
Nov. 19, 1952	T-1014 (6FB6T)	Nikon camera actual camera trial production	2	Originally Order #6FB6. January 31, 1953 delivery due. Completed.

FYI: Fukeda transferred from Design to Factory April, 1948  
Fukeda returned to Design December, 1952

- "A double image rangefinder for cameras and other devices." Masahiko Fuketa & Saburo Murakami inventors. Patent #184970.
- "Automatic adjusting device for the speed curve of the focal plane shutter." Minoru Takahashi inventor. Patent #189099.
- "Improved focal plane shutter." Masahiko Fuketa & Tsumoru Adachi inventors. Patent #190382.
- "Testing device for slow speed mechanism for cameras & other devices." Goro Matsunaga inventor. Patent #190383.
- "Device to prevent the focal plane shutter from rebounding." Masahiko Fuketa & Kiyoshi Kato inventors. Patent #191096.
- "Recovery control device for the speed adjustment mechanism of focal plane cameras." Minoru Takahashi inventor. Patent #191097.

Some of the inventors were also people who worked on the production of the devices.

In trial manufacturing order 6FB3T, issued in March, 1950, the lens mount was of the Leica type. However, the main objective of this order was to study the rangefinder.

Two trial manufacturing orders were simultaneously issued on June 30 of the same year: one was 6FB3T-2 (the Nikon L), and one was 6FB4T (the Nikon M). The former had the Leica screw mount, while the latter had the Nikon bayonet mount, the same as on the Nikon I. The new Nikon M was different from the model of the previous year; the top plate was deeper and an improvement was made to prevent light leaks by widening the distance between the shutter axes.

Two Nikon Ls were manufactured. The body numbers were L1101 and L1102. The frame size was 24x35, still shorter by 1mm than the standard size. When you dismount the lens and look inside the helicoid, you see a "U" shaped shield to block the light. The top plate is 15mm deep (compared to less than 5mm on the Nikon I and Nikon M). They had no rings for a neck strap, perhaps because they were only trial models.

The Nikon L is ugly! Because it uses the Leica screw, the lens mount is set farther back than the rangefinder windows. You get the impression that you are looking into a sunken eye socket. This was the unavoidable consequence of developing this new model from an earlier Nikon which had the helicoid in the camera body. This was not a marketable camera because of its ugliness. This trial turned out to be the last attempt to adopt the Leica screw mount.

The two trial manufacturing orders after 6FB4T had to do with rangefinders only, and were numbered 6FB4T-2 & 6FB4T-3. Both featured work on variable magnification rangefinders, which was carried on to 6FB5T, issued in April, 1952.

At this point, let us trace the chronology of the quest for an ideal rangefinder.

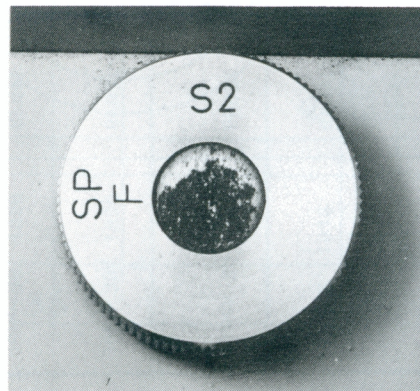
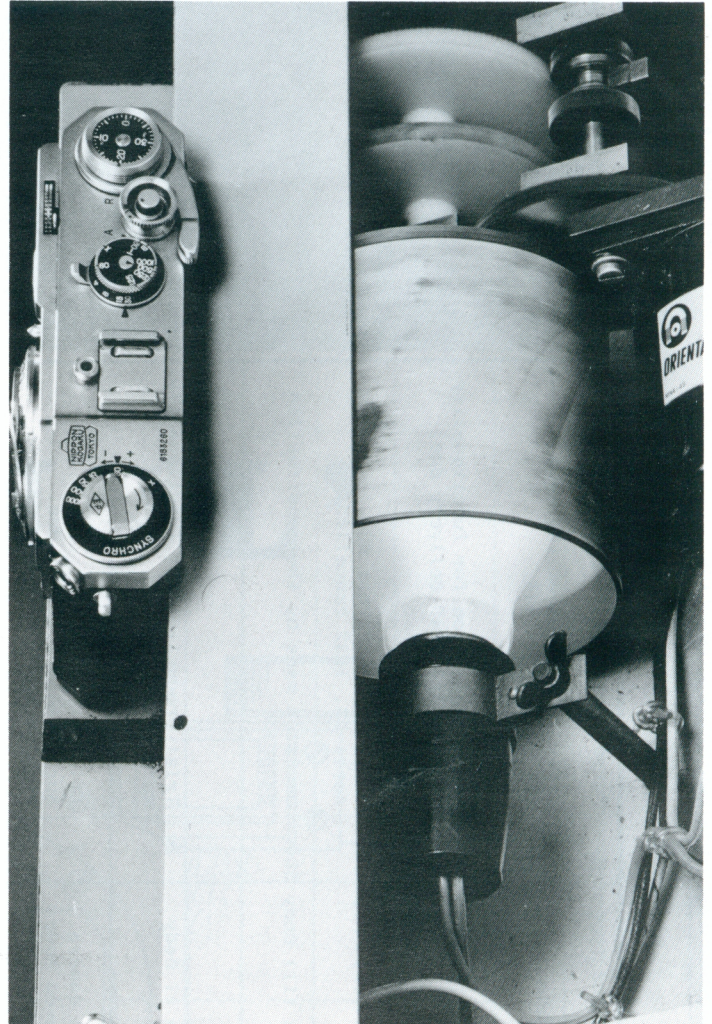
# EARLY NIKON DRUM TESTER

by **TONY HURST**

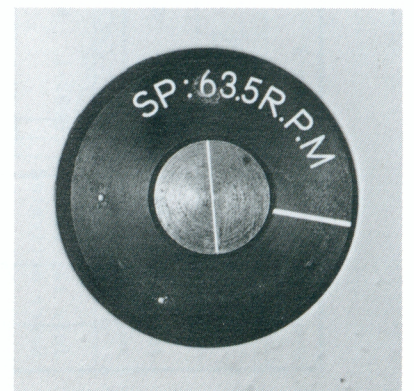
The official name of this box is the "NIKON DRUM TESTER", used for testing shutter curtain alignment between the first and second blinds, showing whether the curtain tensions are correct. It does not measure the various shutter speeds.

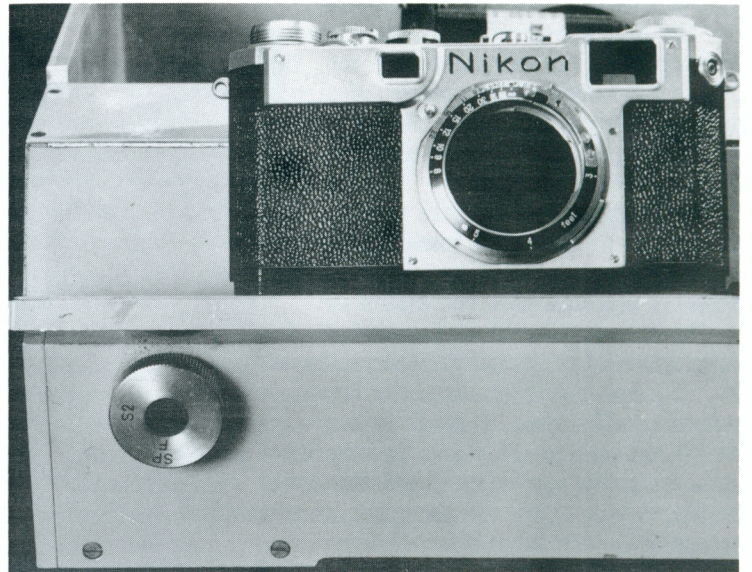
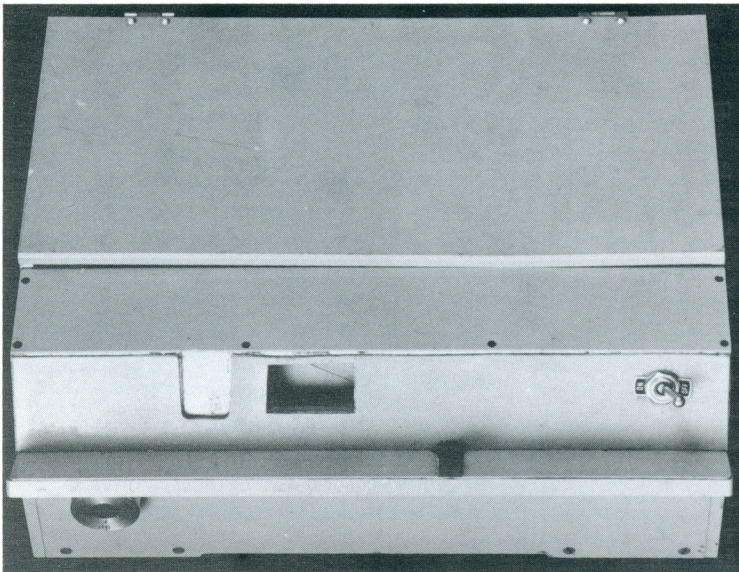
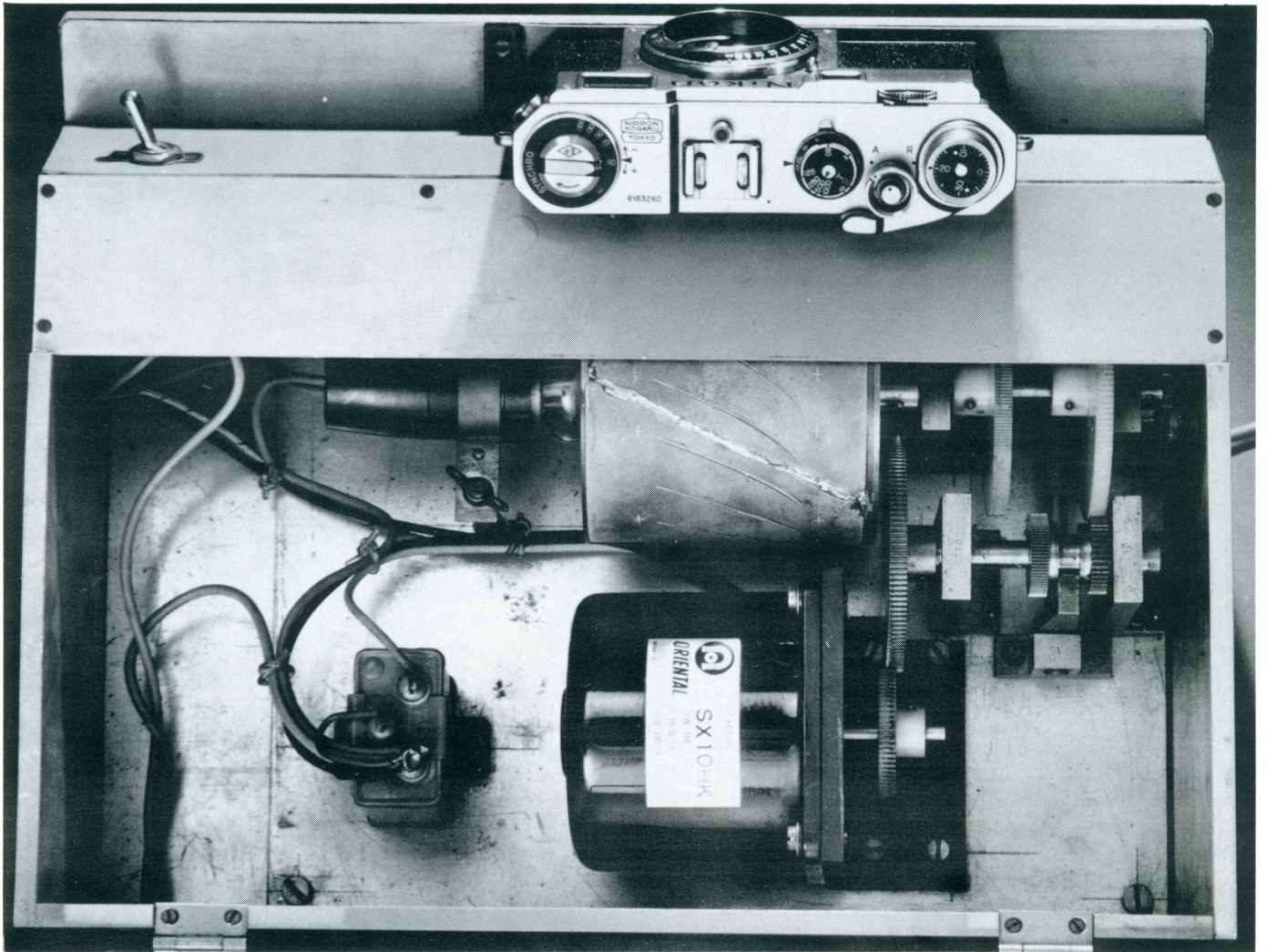
Here is some basic information. It is a metal box approximately 32x26x12cm. Housed inside the box is a revolving drum which is inscribed with shallow arc lines. A light illuminates from inside the drum and shows veins of light transmitted through the drum. On the front knob are two settings.... "S2" and "SP/F". This is the gear setting which gives a set "rpm" for the drum. The camera back is removed and it is placed as illustrated against the aperture showing the slotted drum. The camera speed is set to 1/1000sec, the machine is turned on and the drum is automatically illuminated and revolves. The shutter is then fired. Blind tension is measured by visual assessment only. Correct blind tension will show two straight lines of light crossing the full width of the film plane.

Even though this item is not marked "Nikon", I have been assured that it was supplied by Nikon and probably made by their apprentices. The setting knob defines it as a Nikon item. The Irish agency for Nikon first appeared in 1957, and they were only supplied with a few hand tools. In 1959/60 the first piece of test equipment arrived, being this item. I think that this could be a rare piece, being made only in small quantities for official service agents. By the early 1960s the first electronic shutter test units appeared, which also incorporated the drum function much more accurately. So over the years this very basic tester must have been discarded. Luckily this one survived.



Right...The knob mentioned in the text that definitely ties this Drum Tester to both the rangefinder and Nikon F era. Since the SP and the F were developed at the same time, their shutters were basically identical, allowing for the same setting for both cameras. The earlier S2 had a different shutter design, thus its own setting.





# THE F<sup>3</sup>--SPOT!!

Nikon introduced the F3 in 1980 as a replacement for the venerable F2. Now fifteen years old, the F3 has proved to be an enduring model, outliving even the original Nikon F, and remaining available into the 7th year of the F4's reign.

The F3 immediately proved popular with professionals. Despite being loaded with electronics, the camera was very reliable in the daily photojournalistic grind.

As professional as the F3 was, some pros felt Nikon could improve on basics. Working closely with the Japanese news agency Kyodo, in 1983 the company introduced the F3P. The "P" was for "Press".

The F3P was essentially a stripped-down, ruggedized F3HP (high eye-point viewfinder version). Nikon removed the self-timer, the back security catch around the rewind collar, the double exposure lever near the winder and the eyepiece blind. They raised the height of the shutter speed dial by several millimeters. A large round film counter window replaced the smaller wedge-shaped one. The battery switch lever on the winder was replaced with a small pinhead switch. A rubber gasket was fitted over the shutter release to better seal against the elements, but eliminating a way to use a cable release. A number of rubber and silicone seals were added for weather protection. The camera back got a new film pressure roller on the take-up side. Standard F3Ps' came with the MF-6B back. This accessory prevents the film from rewinding fully into the cassette. It leaves a short tongue which a film processing machine can grab. The MF-6B is designed to work only with the MD-4 motor attached..otherwise the contact strip sticks below the camera baseplate.

The high eye-point prism was titanium-covered, and an accessory shoe was mounted to the top. This non-TTL shoe worked with ISO flash. The standard focusing screen was the "B" with matte/fresnel (instead of the regular "K" screen). The camera was available only in black (and never in any titanium finish, prism excepted).

A regular F3 will operate at the camera's only mechanical speed, 1/80th, until the frame counter reaches #1, when it shifts into automatic. Nikon modified the F3P so that the automatic exposure mode was always on.

The F3P went on the market in 1983, but only to qualified photojournalists. In the US, the camera was available through NPS, on a special order basis. In Germany, an F3P buyer had to hold a valid press ID card. In 1987, due to poor sales, the F3P was made available to regular Nikon dealers. Sales did not improve appreciably, and the camera was discontinued in 1989, a year after the introduction of the professional's professional, the Nikon F4.

## NIKON F3P

by **Steven T. Smith**

How many F3Ps were produced by Nikon? One dealer told me there had been only 300. Another said 2000. Ask collectors about the F3P and you'll hear, "Oh, they made very few of those." All the printed sources say the same thing. How few is few? It appears that the first serial number is P9000001. The highest I have recorded is P9025016. This suggests that over 25,000 bodies were made..a bit more than the total Nikon SP production. But at this point, no one knows for sure.

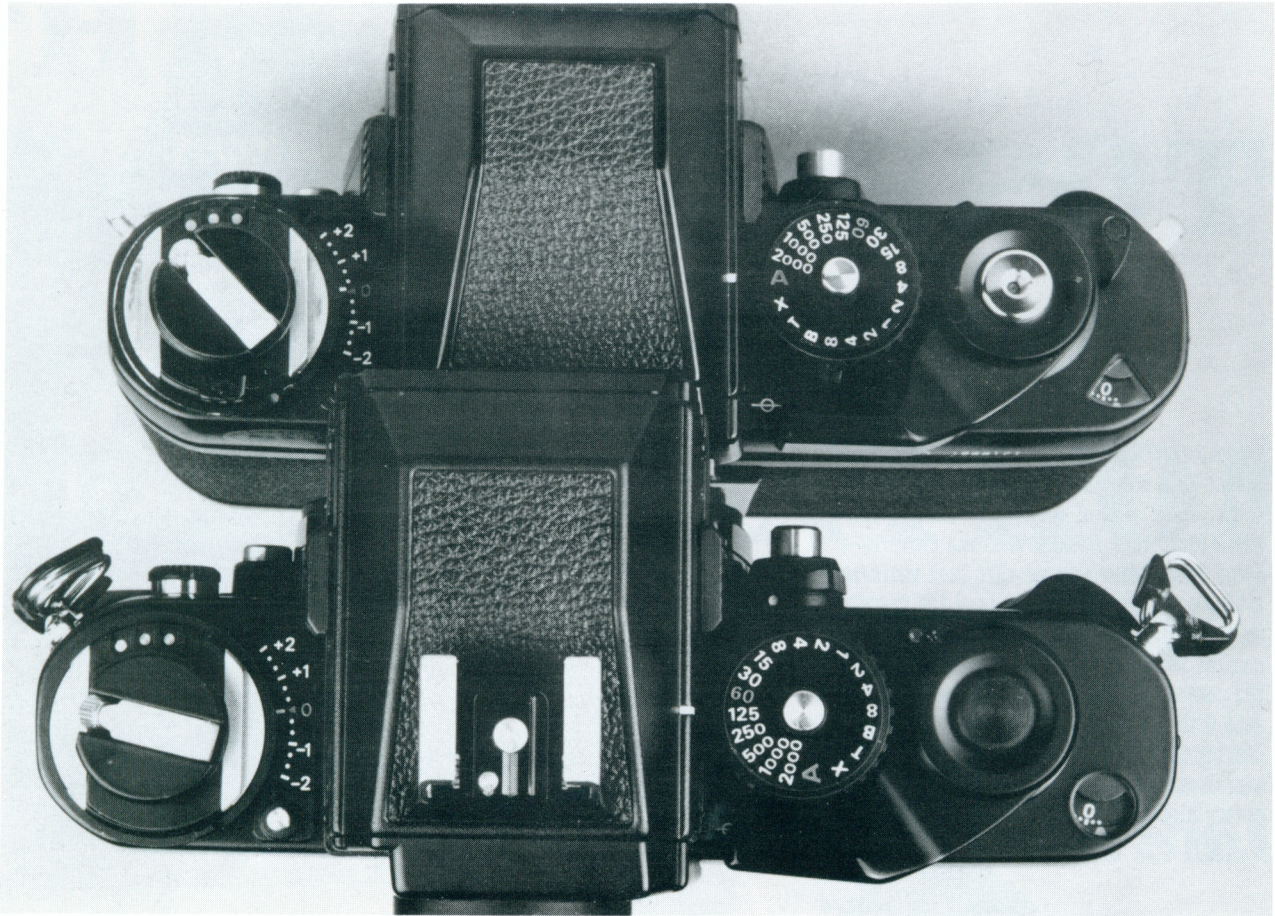
A mint F3P will be difficult to find. On a recent visit to Hong Kong I saw a number of bodies in various conditions, from thoroughly ratty to new-in-box. The few F3Ps I've seen in the US and the UK have tended to be well used. Due to their limited distribution, these aren't the sort of cameras to turn up at your corner camera shop. Try big houses serving the professional niche, and also specialist dealers. Prices are rising, and already the F3P is about 50% more expensive than a comparable F3HP. To make the outfit complete and accurate, you'll need an MD-4 motor drive as well.

In 1993 Nikon, perhaps taking a cue from Leica, introduced the F3 Limited. Designed exclusively for the Japanese market, the F3 Limited is essentially an F3P with the word "Limited" printed next to the "F3" on the front of the body. It comes in a handsome presentation box and is specially serial numbered. I've seen a couple of these in Hong Kong, but have no further information on them. Collectors I've spoken with believe the F3 Limited will rapidly appreciate. But just try finding one.



Left...Front view of the Nikon F3P with the proper MD-4 motor drive attached.  
 Below...Rear view of Nikon F3P with the special MF-6B back, made to work with the above MD-4 motor drive. When mounted this back would leave a tongue of film protruding from the cassette, which facilitated faster loading into the processing machinery. The metal extending below the camera base contains the proper contacts to mate with the MD-4, shutting the motor off while leaving the tongue out. Note the special "P90" serial number, in this case, P9024445, which is a very high number. Steven T. Smith.





Above...Top view of the F3 (top) and F3P (bottom). Note absence of back lock on F3P rewind plate, rubber sealing over the shutter release button, enlarged round counter window, absence of the double exposure lever, and the accessory shoe with contacts on the prism. Steven T. Smith

Below...Front view of the standard F3 (right) and the special F3P (left). Note the blank self-timer panel on the F3P, the much taller shutter speed dial and shoe on the prism.

Steven T. Smith



# THE NIKON FUNDUS

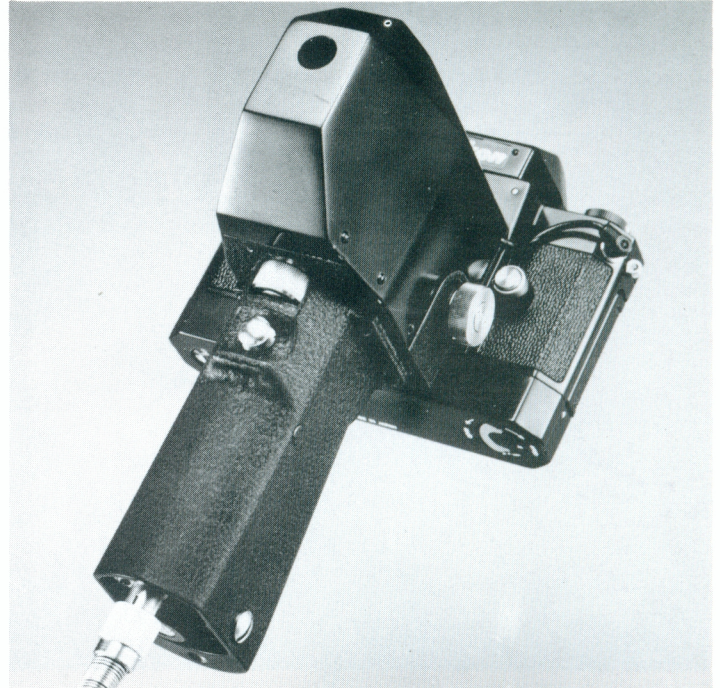
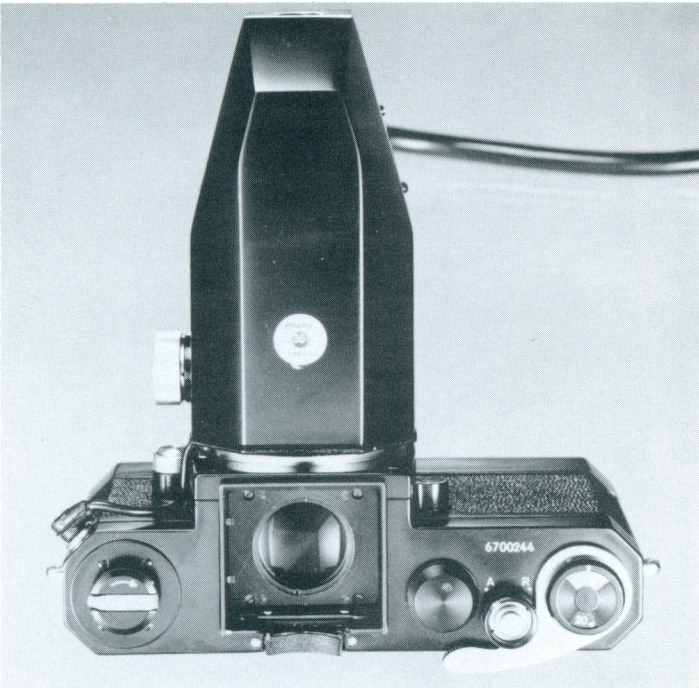
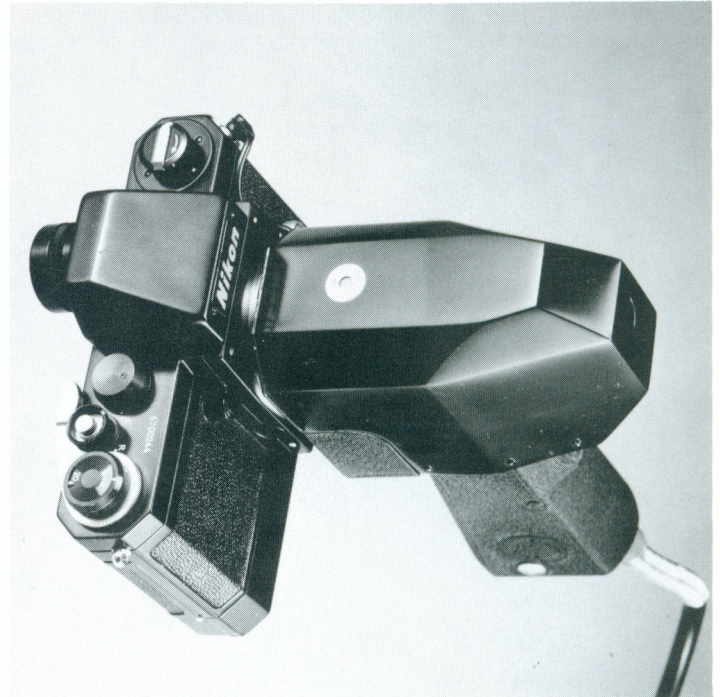
# HAND CAMERA

by TONY HURST

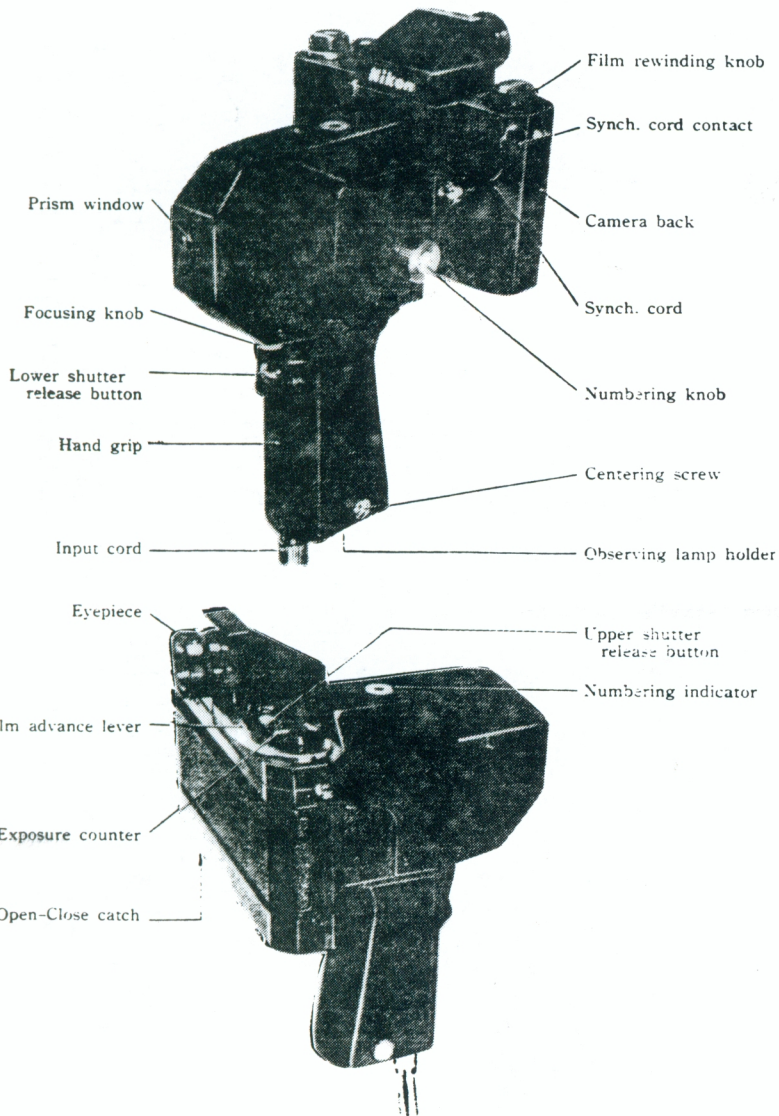
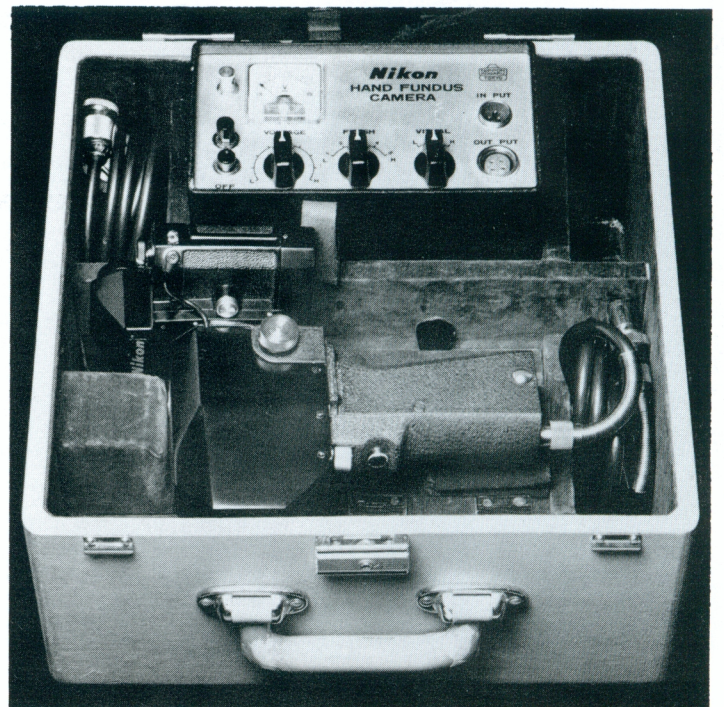
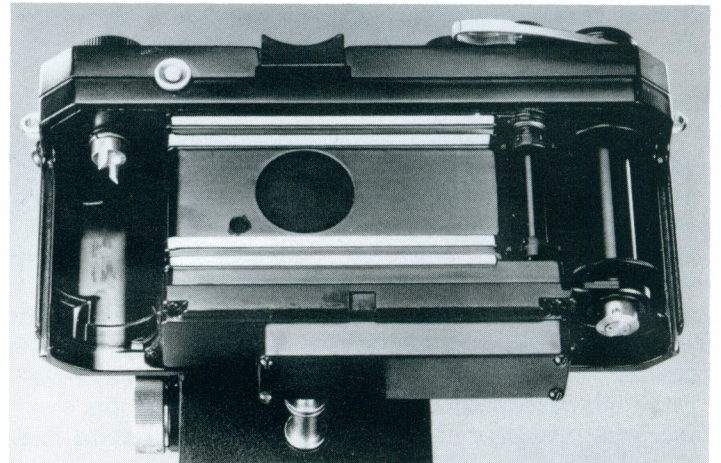
One of the more unusual "special purpose" variations of the Nikon F was the Hand Fundus Camera which was designed for close-up ophthalmic photography of the retina of human eye. To be honest with you, I have never had the pleasure of inspecting one of these, and until I received this wonderful set of photos from Tony Hurst, the only information I had was a very small photo in Cooper/Abbott. That photo (which appears to be the same as that reproduced here from the manual) gave no hint as to just how "modified" this camera was! Apart from the basic Nikon F body casting and a few top plate controls, this is one special piece of equipment! Even the serial number is in a different location!

The Fundus Nikon was designed to be used hand held and is quite portable. It contains both a built in observation light source and speedlight for the actual exposure. The intergal pistol grip has both a focusing knob and a release button allowing single-hand use. It is not a motorized camera but must be advanced in the customary fashion. The power unit shown is for the dual lighting systems built into the camera.

It is obvious that the Nikon Hand Fundus Camera is a very special purpose item that must have been made in small numbers. This is substantiated by the fact that very few have ever come onto the market, making this one fascinating item to look for.



On this and the preceding page are some very fascinating views of this very unusual Nikon. This camera has many modifications including a very unique film plane and prism assembly, to say nothing of the business end of this piece housed in a large satin black container with built in pistol grip. Below is a page from the manual identifying some of the many controls on this unit. the entire assembly came in a special fitted case for camera, cables and power unit. This is a very different looking Nikon F with even the serial number enlarged and moved to the opposite side of the top plate. The photo in Cooper/Abbott never hinted at just how unique this piece is and this marks the first time I am aware of any article whatsoever in the western press on the Nikon Hand Fundus Camera. Photos by Tony Hurst.





# 'NHS-CON5' INFO PAGE!

Members of the Nikon Club Japan have been hard at work preparing for the first NHS convention to be held in the birthplace of the Nikon. It was a year ago, September 23, 1994, that I received my first fax from Akito Tamla proclaiming their desire to host and organize NHS-Con5! To quote Tamla-san (our man in Tokyo!).. "we can arrange hotels, halls, some places to see including the Japan Camera Museum and a Nikon assembly line, and a camera show. Also we can have attend some men from Nikon."..

Now a year later it is all starting to come together as plans are being finalized and arrangements made. For those of you with plans of attending, here is the tentative schedule for NHS-Con5 in Tokyo!

Saturday Feb. 24, 1996:

NHS-Con5 with Masahiko Fuketa in attendance!

MORNING...Reception meeting with Japanese collectors.

AFTERNOON...Lectures & talks by Nikon men.

EVENING...Talking and an exchange of greetings and information amongst those attending.

Sunday Feb. 25, 1996:

MORNING...Visit the Japan Camera Museum as a group.

AFTERNOON...Meeting and talk with the writers of "The Collectors Guide to Japanese Cameras" and publisher of Camera Collectors News (CCN) magazine. (This would be Koichi Sugiyama and Mikio Awano)

Monday Feb. 26 & Tuesday Feb. 27, 1996:

Possible visit to the Pentax Gallery (The Pentax Gallery has moved from Tokyo to a location about 60 miles distant, so this visit is tentative at this time.)

Visit the Nikon Oi factory in Shinagawa where it all began with the Nikon I, and possibly a visit to an actual production line to see cameras/lenses assembled!

Wednesday Feb. 28, 1996:

MORNING...Visit the first day of the Japan Classic Camera Show at the Matsuya Department Store in the Ginza.

EVENING...Ending session of NHS-Con5

As you can see they have many things planned for us to say nothing of the good times we will have just sitting around eating, drinking and talking Nikon. Speaking from experience, you cannot help but enjoy Tokyo and if the events they have planned for us do not fill your days, then the city and its many sites surely will.

The Matsuya show is like nothing you have seen in the west, and the Ginza is like no other shopping area you have ever been too, especially at night! (Make sure you bring your cameras because you will shoot up a storm!) It was at the Oi factory that we saw the SP2 prototypes in 1987 and the Japan Camera Museum has a collection that is mind boggling. But enough from me, more info follows....

The hotel we will use is..

SHINAGAWA PRINCE HOTEL "NEW TOWER"

Phone # Tokyo is (03)-3440-1111

We have already reserved 15 Twin-rooms for NHS members from the night of the 23rd till the morning of the 29th at a special rate for members of 10,000 Yen per night including breakfast & taxes (about \$100).

Believe me when I say that this is a very favorable rate! Tokyo deserves its reputation as the most expensive city in the world, especially when it comes to hotel rooms and food costs. By getting such a good room rate the total costs are reduced appreciably.

So now is the time to make you decision. Those of you who plan to attend please make it known to me as soon as possible. I will forward on to you any and all information I have received from Tamla-san (already he has sent me price comparison lists to gauge costs, info on getting from the airport to the hotel, etc.). As more information rolls in and as more things are finalized I will pass it on to those who have told me they were going. Some of you already have contacted me and don't need to repeat it, but those of you who are still thinking about it think of this....Here is your chance to visit the land of Nikon...to see one of the great cities of the world and to do it with the help of the locals so you can see it like no tourist can...do it at a price that is reasonable...see things you might never see yourself such as the Nikon factory and the Museum...meet the leading collectors and Nikon authorities in Japan personally....see one of the best camera shows you will ever visit...browse the Ginza and look into the windows of all those camera stores...and do it all with a group of people with a great deal in common! See how this hobby of camera collecting can bring together peoples from all over the world and all walks of life like nothing else can. And when it is over you will realize that in the end we are much more alike than we are different!! See you in Tokyo where we can share a truly unique experience!

# BUYER BEWARE!!

The way the criminal mind works!! No sooner have we put one evil doer away, than another turns up, this time in the form of a Mr. Nice Guy, who turns out to be a criminal of the worst kind. One who is quite prepared to use force to achieve his ends and who will stop at nothing. Gray Levett, of Gray's of Westminster, had the bad fortune to come in contact with this low-life. Gray was lucky to get away with his life and live to tell the tale. Its a story that would cross borders and weeks later would involve me in some part. At the time of the robbery I was on holiday. I returned home to find my normal toilet roll hanging out of the fax machine. One of the faxes was from member John Millham with a list of stolen cameras & lenses from Gray's. I keep the list close at hand just in case. Serial numbers are the criminal's worst enemy. On the 29th of August the phone rings. One of my many Nikon friends is on the other end and is now the proud owner of a black S3 #6300393. Peter, do you have a lens for sale as I've picked up a black S3 from a shop in Amsterdam! I tried to phone you but you were away. Friend, what was that number again? Oh, Hells Bells!! This is one of the numbers on the list from Gray's! How do you tell someone he has just paid good money for a bad camera? We spend about a half hour on the phone and he has a very sleepless night. Minutes later another friend calls wanting to know if I'm interested in a 300mm/f2 Nikkor he had seen for sale in Amsterdam! Do you have the number? Oh no, it's on the list as well! Next day I receive a fax from another shop "for sale rare 25cm rangefinder lens". This is the 3rd item to turn up in 24hrs! But the worst was yet to come. A dealer friend turns up on my door step "do you have the #s of those stolen cameras as I have paid a lot of money for a Nikon I, #609497! Item #4! This places me in a terrible spot as I know the rightful owner of this camera. I know where the camera was stolen from and I know who has just parted with \$12,000 to buy it! How does the law stand? He had taken all the books he could find to verify it was a Nikon I, taken the guy to the bank and handed over the \$12,000, shaken hands and parted. But he had made one mistake; he hadn't questioned the ownership of the camera.

What can we do to protect ourselves in such a case? Well here are some thoughts on the subject.

- 1) Beware of lists from unknown dealers (remember my case!)
- 2) When going to buy a camera from a stranger take along a friend (preferably a big one!)
- 3) Try to complete the transaction in daylight.
- 4) When buying from a list try to obtain a photo.
- 5) Have the seller make out a bill of sale.
- 6) Ask the seller to transfer ownership by a letter of title.
- 7) Where possible transfer the money to an account & have it held by the bank until the parcel arrives.
- 8) Always leave a telephone # and address behind.
- 9) Never knowingly buy stolen cameras because the next time the thief may use your collection as a stock room.
- 10) Don't tell strangers how much your collection is worth or what the most expensive item is.

## ANOTHER HORROR STORY!

by **PETER LOWNDS**

Remember, if you have been tricked out of your hard earned money, tell the police! You're not a fool for trusting people but you are a fool if you let the thief get away with it! Below is a list of serial numbers of items recently stolen from Gray's of Westminster, some of which are mentioned in Peter's article. Although not complete, it is a start so please keep your eye open for any of the following. If you see or are offered any listed item please contact Gray Levett at Gray's of Westminster, 40 Churton St., Pimlico, London SW1V 2LP. Tel-44-171-828-4925/ Fax-44-171-976-5783.

### Bodies:

Nikon I	609497
Nikon S	6097005
Nikon S2	6155108
Nikon S3 (black)	6300393
Nikon F2A	8021867
F2 High Speed	7850503
Nikon KS-80A	6832339
DP-11 Meter	142950
Nikonos III w/specially modified 2.1cm/f4 Nikkor lens in underwater housing.	

### Lenses:

20mm/f3.5 Nikkor-UD #469739	24mm/f2.8 Nikkor-N #410392
28mm/f3.5 Nikkor-H #888856	28mm/f2.0 Nikkor-N #320531
35mm/f2.0 Nikkor-O #857052	35mm/f1.4 Nikkor-N #374088
50mm/f2.0 Nikkor-H #2211625	50mm/f1.4 Nikkor-S #1502105
55mm/f1.2 Nikkor-S #296813	55mm/f3.5 Micro-P #807746
85mm/f1.8 Nikkor-H #396797	105mm/f2.5 Nikkor-P #549008
135mm/f3.5 Nikkor-Q #114691	135mm/f2.8 Nikkor-Q #418415
200mm/f4.0 Nikkor-Q #603557	43-86 f/3.5 Nikkor #582297
80-200 f4.5 Nikkor #180281	200mm/f5.6 Medical #107602

### RF lenses:

13.5cm/f3.5 Nikkor-Q black #276491
13.5cm/f3.5 Nikkor-Q chrome #260965
3.5cm/f3.5 W-Nikkor chrome #429918
25cm/f4.0 Nikkor-Q black #272270

# 1960 SEMINAR

## PART II

THE FOLLOWING IS AN EXCERPT FROM AN OFFICIAL PAPER PRODUCED BY NIKON, INC. IN NEW YORK, SOMETIME IN 1960. IT APPEARS TO HAVE BEEN PRESENTED BEFORE A GROUP OF DEALERS AND/OR SALESMEN AND INTENDED AS A SHORT AND CONCISE DISCUSSION OF THE VARIOUS ASPECTS OF THE NIKON SYSTEM AND NIPPON KOGAKU. ALTHOUGH MY COPY IS NOT DATED WE CAN SURMISE THE YEAR AS BEING 1960 BASED ON THE FACT THAT THE NIKON F IS FULLY DISCUSSED (NOT PRODUCED UNTIL MID 1959) AND IN THE SECOND PARAGRAPH IT IS SAID THAT A MORE COMPLETE PROGRAM COULD NOT BE READY UNTIL MID 1961. WHAT IS SIGNIFICANT ABOUT THIS PAPER IS THAT IT REPRESENTS THE "OFFICIAL" INTERPRETATION OF THE NIKON SYSTEM BY ITS ACTUAL IMPORTER AND WAS NOT INTENDED FOR THE GENERAL PUBLIC. IN OTHER WORDS, THIS IS NOT ADVERTISING MATERIAL BUT INTERNAL FACTUAL INFORMATION MEANT TO ASSIST THOSE WHO WOULD BE SELLING AND DEMONSTRATING THE EQUIPMENT. I FEEL THAT IT IS A "WINDOW" INTO THE INNER WORKINGS OF NIKON (EPOI) AND GIVES US, NEARLY 40 YEARS LATER, A SENSE OF WHAT IT WAS LIKE BACK THEN AND HOW THE COMPANY PERCEIVED ITSELF AT THAT POINT IN TIME. REMEMBER, 1960 WAS AN EXTREMELY IMPORTANT MOMENT IN THE HISTORY OF NIKON AND THE JAPANESE INDUSTRY. IT MARKED THE ARRIVAL OF THE NIKON F, WHICH CHANGED THE WAY THE WORLD LOOKED AT THE JAPANESE INDUSTRY, AND IT CHANGED PHOTOGRAPHY FOREVER. SO LETS STEP BACK A BIT IN TIME.....

### NIKKOR LENSES

The lenses that we supply for Nikon cameras consist of a series of focal lengths which are completely sensible in their progression. The choice of speeds has been designed to offer a variety in those focal lengths which might normally account for the bulk of your shooting.

As you know, N-K did not originate the bayonet mount. However, N-K has used the bayonet mount on its first Nikons, and is still doing so, because only a bayonet mount maintains accuracy insofar as lens seating is concerned. The ease and accuracy of a bayonet mount has never been equalled by any screw mount, particularly after prolonged use. Today the trend is towards the bayonet mount, with its many advantages.

One of the characteristics of Nikkor lenses is the fact that they are essentially neutral in their color balance. Today's Nikkors are neither warm nor cold in their balance. In fact, the coating, which varies from lens focal length to lens focal length, is especially designed with this idea in mind. Consequently, when a man buys a set of Nikkor lenses, he is buying a set of color balanced lenses.

The "f" values engraved on our lenses are true values. N-K has not taken advantage of ASA standards which, in many cases, permit a percentage of error in the marking of a particular lens. For example, the Nikkor F1.1 lens could actually be marked as an F1.05 lens by taking advantage of the ASA tolerances. It is interesting to note that in actual tests between "like" focal lengths of equal speeds, made by different makers, the Nikkor has consistently passed more light at an equal F-stop.

Since exposure meters are mechanical devices that determine exposure based upon lens markings and shutter speeds, a lens that actually yields the amount of light for which it is marked will certainly produce a properly exposed picture, assuming that all things are operating correctly.

One of the features a man pays for when he buys a precision 35mm camera, is a degree of accuracy beyond that normally encountered in less expensive equipment. He also buys a calibre of construction that will enable the equipment to retain this accuracy through many years of use. This, is an intangible...one of the important intangibles to present when selling any precision equipment. Nikkor lenses have this type of construction. Consequently, they will perform equally as well on one, two, ten, or twenty different cameras. This is particularly important when you deal with high speed lenses that possess a very shallow depth of field when used wide open and at close distances. The automatic diaphragm, as used in the Auto-Nikkors today, is a patented system. Many 1000s of Auto-Nikkor lenses have been delivered and the amount that have required any repair, on a percentage basis, is almost infinitesimal.

The lenses N-K makes today possess all the qualities that can be desired in high grade optics..plus a traditional Nikon attribute..easy to handle and use. Nikkors are light weight, rugged, intelligently designed insofar as finish and markings are concerned, and in addition offer a type of performance that is recognized as a standard by many users throughout the world.

### NIKKOR ACCESSORIES

The "copy equipment" available for Nikon cameras covers virtually the entire range normally desired by the user.

"Photo-Micrographic Equipment"-At the present time, there are two units made for the Nikon F. One is a simple unit employing the mirror and ground glass of the camera itself; the other employing a separate shutter, separate prism, and choice of either a separate ground glass or eyepiece for viewing the image. In the very near future, there will be a third type for use at unusually high magnifications. No other 35mm reflex offers this variety of photo-micrographic equipment; especially with the addition of this new high power unit which is designed specifically for photo-microscopy.

"Copy Equipment for Microphotography"-This includes: the close focus devices for the Nikon SP/S3, SA copy attachment, PA copy attachment, PF copy attachment, the bellows, the extension tubes, and the slide copy attachment.

This array of equipment makes it possible to photograph almost anything that might fall within the realm of the photographer. With either Nikon camera you can photograph precisely and accurately, using these attachments, objects as large



as 20x30" all the way down to objects the size of the point of a pin. What is more important, you can photograph at almost every conceivable intermediate size or area.

The understanding and presentation of this equipment to a Nikon camera user can open up many fields of photography with which he is unfamiliar. Regardless of what other interests he has, stamps, flowers, insects, model building or tropical fish, the use of copy equipment will enrich and broaden the enjoyment of his hobbies. The understanding of the function of copy equipment will permit you to suggest to, and service, your industrial accounts, as well as build profitable accessory sales with your amateur customers.

"Auxiliary Finders"-They perform their function, allowing for a minimum of error. For example, all of the Nikon bright frame finders have eye points. This means that an eye glass user, or any user, does not have to put his eye close to the rear peepsight in order to see the entire field of view. This makes for comfortable and accurate viewing. Parallax correction on these finders is internal. In other words, once you have set your parallax setting, the possibility of accidentally pressing against the finder with your glasses or your forehead cannot, and will not, change the setting. On the other hand, a spring loaded finder works fine until you touch it..then you can accidentally change it. Nikon finders are small, compact and inexpensive. They come with leather cases.

"Nikon Flash Equipment"-includes the BC3 and BC5. Both employ standard capacitor circuits. They incorporate circuits and test bulbs to enable you to check their various functions, and in addition are sufficiently rugged, so that with normal care they can last for many years.

"Nikon Exposure Meters"-are known for their accuracy. The Nikon meters are among the very few made in this small size that are accurate and rugged. They are extremely sensitive without being delicate. The meter on the Nikon F, with its internal automatic shunt system, can be handled more quickly and easily than almost any other meter on the market. And the fact that it couples directly to the diaphragm and the shutter speed dial, lends a degree of versatility that no other removable meter offers.

The ease and effectiveness with which "snap-on lens hoods & lens caps" can be used is apparent. They are simple items (which incidentally are patented) that help minimize the effort involved in getting ready to take a picture.

The fact that the lenses for the Nikon F, from 21mm through 135mm, take one size lens cap and filter, is an important step in simplifying the picture taking process..and an economy many prospects will welcome.

"Nikon Filters"-are high quality, plano parallel flats, with a high degree of transmittance control. The filters supplied for black & white photography are made to a quality standard beyond what may be normally required in every day photographic work. For scientific work, only a filter of this calibre will perform optically as it should.

Nikon makes a variety of "specialized equipment." For example, telescope adapters to be used with either the Nikon F or another model for the Nikon SP, S3 & S2. These units fit the standard 1" telescope draw tube furnished on any of the imported telescopes sold in this country, such as the Nikon. In the case of the Nikon F, the attachment bayonets onto the

front of the camera, in place of the lens, and then attaches directly to the telescope. Viewing and focusing are done directly on the ground glass. In the case of the Nikon S models, the attachment consists of a tube which fits onto the telescope draw tube, and contains a ground glass for focusing. Once the image is in focus, the ground glass unit slips off, and the camera, with its coupler, is put on in place.

"The Field Illuminator" made for the Nikon SP is another useful accessory. Since the brilliance of the frames in the Universal Finder on the SP depends upon the amount of light that enters through the front illuminating window, there is not always sufficient light to illuminate the frame lines enough. The field illuminator consists of a tiny bulb which receives power from a single penlite battery. It is housed in a compact unit that fits into the accessory shoe in such a manner as to direct the light from the bulb into the window of the camera. The level of illumination can be controlled by a tiny lever on the attachment.

"The Panorama Head" is a particularly useful attachment. It is marked for use with all Nikkor lenses from 28mm through 135mm. Other than using it for simple panoramic shots, it has one additional application for wide angle coverage that is extremely useful. With the 28mm lens, only 3 shots are needed to cover 180 degrees. With the 35mm only 4 shots are needed, and just 5 with the 50mm lens. The interesting fact to note is that by means of the panorama head, you are getting the results that you could obtain with a wide angle of 180 degree coverage, if such a lens existed!

"The Nikon S3M Camera", which has recently become available, is another example of a specialized unit. This camera takes a standard 18x24mm single frame. Supplied with an S72 electric motor drive, the unit is capable of a firing rate of 4 frames/sec when a standard six-battery case is used, or 6 frames/sec when the eight-battery case is used. A firing rate of up to 9 frames/sec is possible, if a higher voltage source is used, and the equipment is adjusted accordingly!

The viewfinder in this camera is marked off for the 35mm, 50mm, and 105mm lenses. These frames are actuated by a lever and move into the viewing field one at a time, as desired. Because this is a single frame camera, its capacity is 72 pictures. It therefore lends itself to many applications where more than 36 pictures are required, such as time study work, recording or scientific experimental work done on a time lapse basis.

Early next year we will have a single frame Nikon F. This camera will be made to the exact standards required by the strip-film industry. The motor drive will, of course, be usable with this unit, and as will the standard 250 exposure motor drive back, which will permit 500 shots!

"The Nikon Reflex Housing" is a sturdy, well built unit, showing the full field of view, with no corner vignetting. In addition, the view through the eyepiece is clean, in that there are no internal reflections to disturb the viewer. The housing has an adjustment on the side whereby which you can synchronize the action of the shutter to the action of the mirror, so that the shutter fires the instant the mirror is out of the way. One new item is a "90 degree prism" head which can be used in place of the 45 degree prism. This combination is so designed that the camera can be rotated from horizontal to a vertical mode without interfering with the 90 degree prism.

## THE NIKON SP

The Nikon SP rangefinder camera has been proved under more extreme conditions of use than any other 35mm on the market. Cape Canaveral, Gobi Desert, Africa, Antarctic..the SP has earned its reputation as one of the finest 35mm cameras every produced. No other "35" has endured the "beating" from constant motor operation with virtually no mechanical wear or failure, as has the SP.

The Nikon SP (and S3) incorporate many of the features of the Nikon F: the shutter, film advance & rewind, film plane, body construction, removable back, Nikkor lenses and traditional Nikon precision are also in these rangefinder cameras. The many identical features in the F, SP and S3 cameras became a unique and major selling tool when demonstrating to a big ticket prospect.

The range/viewfinder system as employed in the Nikon SP is one of the outstanding systems in current use. For example the reflecting surface used in the prism system is made of gold! Systems in other cameras employ silver. Now when silver is applied initially, it is brighter and has a higher reflective index than gold. However, within three months after it has been manufactured, its efficiency drops to that of gold, and within one year it has dropped down to only about 85% of the efficiency of the gold coating. This is due to oxidation which is caused by impurities in the air, as well as some of the basic impurities that exist in the glass itself. In the case of a gold coating, this is not possible. Gold is not affected by many of the common chemical substances that affect silver.

The color coding that is used in marking off the frames in the viewfinder lends a high degree of legibility to this system. The use of a 60mm base rangefinder with unit or life-size magnification through the eyepiece, yields, in effect, a much more accurate rangefinder than, for example, a 65mm system employing only 0.9 or 0.8 magnification. At unit magnification the human eye can distinguish the separation between two dots or points on an object with a greater degree of accuracy than it could do at 0.9 or 0.8 magnification. As a result, the 65mm base rangefinder would be performing like a 58.5mm system.

### NIKON MOTOR DRIVE EQUIPMENT

Basically, "motor drive" means sequence to most people. Today, however, the motor drive has so changed in design from what used to be available, that the applications for motor photography are far greater.

Some of the motor equipment..all specialized in that the camera and motor are one unit used primarily for sequence (as contrasted with the Nikon where the motor is an accessory to the camera)...include: Hulcher 35mm & 70mm cameras; Graphic 70mm camera; Foton; Eyemo movie camera; Fairchild K25; Robot and Praktina.

As photographers found that big, bulky, heavy equipment held them to one position, limiting the opportunities to get better pictures, they began favoring the lighter and more portable units. In turn, manufacturers made efforts to improve the design of motor equipment. This trend towards a more compact motor has been a major break-through with the Nikon motor. The Nikon offers the photographer a camera with the greatest possible versatility. He could use it for every-

day work and still motorize it whenever he desired, without a significant change in size, weight, or ease of operation. The convenience of using only one type of camera for conventional and motor photography, the reduction in the bulk the photographer had to tote around and the monetary savings, are all of major importance. With today's motorized equipment, a photographer can use either a rangefinder 35 or reflex 35 camera, as he prefers. By putting on a special back, just as you would the standard back, he has motorized photography. It is interesting to note that the motor back adds only 15 ounces to the weight and one inch to the camera height.

The power supply is as compact as six or eight "C" batteries, which can be bought anywhere, can be made. This permits individual shots or sequences of one or more frames, singly or in a burst, through all 36 frames, at a rate of 3-4 frames per second. If the photographer is not interested in using the motor feature, he simply removes the back. If he is in the middle of a roll, and decides he no longer wants to use the motor, he simply removes the power plug from the motor, and the camera can be used conventionally.

One result of this dramatic change in the type of motor equipment available is the greater range of applications.

- 1) Sequence..both rapid and time lapse.
- 2) Remote operation-the photographer cannot always be behind the camera. This is true when putting the camera in a limited access area, or where there is danger; it applies to the capturing of transient phenomena; and for underwater work.
- 3) The third aspect of motor photography, and probably the most important of all, is greater facility of operation. The use of the motor to capture the "moment of truth" is of tremendous importance. And finally, there is the great convenience a motor brings to long lens work.

The Nikon rangefinder motor works at 3 frames/sec, and is operated by a 9-volt battery pack. The motor for the Nikon F synchronizes at varying speeds up to 3 frames/sec (a dial permits adjusting the number of frames/sec) using a 12-volt pack. At all of these speeds the mirror operates as usual. If higher motor speed is desired, the mirror can be locked up, and the camera fired at 4 frames/sec.

Both rangefinder and reflex motors permit setting the total number of shots that can be made in one burst, from 2 through an entire 36 exposure roll. As usual, the counter on the top of the camera indicates the number of shots that have actually been made. Basically, the motors are identical, but the housing containing the motor varies slightly to fit the difference between the F and SP camera dimensions.

The factory has made an intensive study of motor use in the field over the past three years, and not one case has been reported of: a burned out motor; broken clutch assembly; stripped gears; torn film; film pulled out of the cartridge; static; damaged camera mechanism. The Nikon motor is an incredibly precise unit, operating close to 6,000 R.P.M.s, and represents an outstanding contribution to 35mm photography.

# LETTER FROM ENGLAND

**by Steven T. Smith**

Down in London's Bloomsbury district, literally around the corner from the British Museum, is a unique camera collector's heaven. In the space of half a block you'll find four really wonderful shops, all selling antique and classic cameras. Gray Levett calls this the "Pied Bull Mafia", after the location of the shops, Pied Bull Yard.

The first shop to appear was Jessop's Classic Photographica, at 67 Great Russell Street (but entrance off Pied Bull Yard). Two floors of delights await the enthusiast. There was one case pretty much full of Nikons...S, S2, and SP. Classic Collection, at #2 Pied Bull Yard, also had several rangefinders on offer. Their book shop, across the courtyard at Four Galen Place, is well stocked with all sorts of new and used books on all aspects of photography. Out on Bury Walk, at number 34, is P. H. van Hasbroeck Photo-Historical Publications. This appears to be just a book store, but one window is filled with cameras. Just next door (but entrance off the Yard) is the most fabulous of all the shops in Bloomsbury..the Rare Camera Company.

Here multiple windows are filled with the most delicious instruments. Rare Camera is heavy on Leica (and is, in fact, related to Vienna's Leica Shop). But there is plenty more to see. When I was there they had a large selection of Canon rangefinders, including rare black bodies and the mirror box. Nikon was especially well represented, with several chrome S2s and SPs, lots of lenses and finders, and a pair of black

SPs. There was a chrome S3 with motor drive and an S4. There was also a small collection of F equipment. I found an early 400/5.6 with focusing mount, which I bought. They also had an unusual Russian-made copy of the Nikkor 300/2.8. This lens was identical in all ways to a late model AI-S 300, except that the focus was gritty and the iris lop-sided. It was less than half the price of a new Nikkor.

On my way back to my flat I stopped along Tottenham Court Road, London's traditional center of camera stores, and today its undisputed center of electronic wares. There were 3 or 4 shops worth taking a peek at, notably Fox Talbot, where I found an original Calypso underwater camera. Most of the Nikon equipment was late model reflex, with a scattering of F and F2 pieces of modest interest.

Exploring London's classic camera scene was an eye-opening experience. It isn't often that in the space of half a square block you can visit four shops that each have multiple copies of Nikon rangefinder cameras and some truly exotic accessories. Try that in the States sometimes. Here in Philadelphia, in 15 years of searching shops, I've only seen one Nikon rangefinder, an S2. You'll have better luck at a camera show...you might see one Nikon rangefinder, maybe two.

There's lots going on in London right now, and it pays to keep an eye on the activity. Grays puts out a news sheet every six weeks, and a catalog twice a year. They'll be more than happy to fax or mail you a complete list. Rare Camera Jessops and Classic Collection have regular lists available as well. The prices will all be in ponds Sterling, and may come as a shock. But you will globally expand your collecting reach, gaining access to some truly spectacular rarities.



## BOOK REVIEW

NHS member Patrice-Herve Pont, a journalist, has published his sixth book about collectable cameras entitled, "SEM & les Semflex".

Located near Lyon, in the middle of France, the SEM company succeeded between 1949 and 1976 in manufacturing almost 200,000 6x6 TLR cameras able to compete with the famous Rolleiflex, some of them being even quite innovative.

To gather information, Patrice-Herve Pont first published a letter of inquiry in a French collector's magazine. Many people answered, giving valuable data about more than 800 cameras! In this way, 56 different Semflex types and variations could be precisely determined.

"SEM & les Semflex" is the first book on the subject. It was awarded the "Grand Prix L. P. Clerc 1995" by the Bievres Museum managers.

"SEM & les Semflex" (144 pages 17x25cm, 110 pictures) can be ordered directly from P. H. Pont, Fotosaga, Flassy, F-58420 NEUILLY, France. The price is FF240, postpaid.

AFTER ART: RETHINKING 150 YEARS OF PHOTOGRAPHY  
SELECTIONS FROM THE JOSEPH & ELAINE MONSEN COLLECTION  
OCTOBER 29, 1995-JANUARY 14, 1996  
PORTLAND MUSEUM OF ART, PORTLAND MAINE 04101

After Art: Rethinking 150 Years of Photography, an exhibition of more than 200 images drawn from the Joseph & Elaine Monsen Collection, spans the entire history of photography, offering new ways of seeing and interpreting the work of major photographers. The Monsen's Seattle based collection is one of the foremost private photography collections in the world, with remarkable breadth spanning rare historic works to contemporary photographs. After Art has been assembled from this extensive collection to celebrate the art of photography. The exhibition will be on view at the Portland Museum of Art Oct. 29, 1995 to Jan. 14, 1996.

After Art presents a stunning range of the best of photography, from rare vintage photographs by such pioneers as Julia Margaret Cameron, William Henry Fox-Talbot and Carleton Watkins to contemporary artists including Anselm Keifer, Cindy Sherman, Thomas Ruff, and Andy Warhol. Classic landscape images by Francis Frith & Ansel Adams are juxtaposed with the art of Richard Misrach and James Turrell. Photographs by Imogen Cunningham and Alfred Steiglitz acquire new significance when seen with the work of Carrie Mae Weems and Robert Mapplethorpe.

The Portland Museum of Art is at 7 Congress Square, Portland, Maine. It is open from 10 a.m. to 5 p.m. Tuesday thru Saturday, 10 a.m. to 9 p.m. on Thursday & noon to 5 p.m. Sundays. For more information call 1-207-773-ARTS or 1-800-639-4067.

## PLEASE NOTE PHOTO SHOW

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Nikon rangefinder bodies, lenses, motors, mirror boxes, stereo attachment, anything Nikon!

Nikon reflex... classic to contemporary... vintage 1959 to 1993.

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Rare Leica, e.g. Compur, 72, GG reporter, III d, III f black, III g black, Monte en Sarre, MP, black paint M, military green & gray M, Hologon, 50/1.2 Noctilux, Thambar, Summarex, screw-mt. Summilux/Summicron.

Commemorative Leica, e.g. M4 50 yr, M4P Everest, M6G, M6 Platinum, M6 Colombo, R3 LHSA

Leica copies... Canon, Hansa, Seiki, Leotax, Tanack, Tower, Honor, Nicca, Ducati, Look, Peerless, etc.

Contax, Contarex, Zeiss Hologon, Contaflex TLR, Alpa, Minolta CL / CLE, Kinoptik, Angenieux, Zunow, Topogon, Biotar, Biogon, Heliar, Apo-Lanthar, Hypergon, Bronica, Pentax LX, Pentax 67, Hasselblad.

This is not a complete list. Contact us if you have ANYTHING you think may be of interest to us. Thank you!

Ask for Peter Walnes or Jon Harris (both NHS members!). Available for advice from 4:30am E.S.T. Monday thru Friday!

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Specialising exclusively in Nikon (the choice of 85% of the world's professional photographers) we endeavour to stock almost all catalogued Nikon items, for instance all types of F4, all models of F3, the F90 series plus F-801S, F-601, FM2n in black and chrome, and also the Nikonos RS & V underwater systems. Naturally we stock every one of the range of twenty-five Autofocus lenses and a selection of the manual Nikkor lenses. The Grays of Westminster Catalogue issued twice yearly and the Grays of Westminster Gazette issued every six weeks have become an institution in the Nikon world.

The famous Nippon Kogaku Room where early Nikon items are on display is situated in a separate area of Grays of Westminster. It was opened on the 25th July 1992 as part of our celebrations of the 75th Anniversary of Nikon. The name Nikon comes from the first four letters of the original company name: Nippon KOGaku to which the letter 'N' was added. The stock is, of course, ever-changing, but typically includes Nikon Rangefinder, the Nikon F family and all the F2 models, lenses and accessories. Grays of Westminster have become renowned for the quality of their equipment, and have set a standard to which other dealers aspire. People who demand and value top quality will not be disappointed. Furthermore both written and telephone queries will always be dealt with in a prompt, friendly and helpful manner.

Grays are usually the first place that collectors contact for early and rare Nikon cameras, lenses and accessories. We are regularly consulted by writers, researchers, television and film production companies for advice and supply of Nikon equipment for both period and modern films. All this can be viewed in delightfully comfortable old-fashioned surroundings where we welcome part exchanges of other quality equipment.

Fast and reliable MAIL ORDER on any Nikon item is available to all UK and worldwide destinations. We send goods right across the globe as a matter of routine, so you can confidently rely on us to meet your requirements for despatch to any part of the world. Our hours of business are 9.30am to 6pm Monday to Friday, and from 9.30am to 2pm Saturdays local time. Out of these hours an answerphone service is available, or if you prefer you may deal with us by fax at any time.

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After two years and nine quarterly issues, the unique and colorful German photographica and collectors magazine now has English translation of all articles. **PHOTODeal** introduces milestones of camera design, describes fascinating brands and models, publishes all dates of photo shows in Germany and Europe and many of the international scene and fills its many pages with classified ads. Although **PHOTODeal** has increased its volume to 60 pages and a circulation of 12,000 copies, it has reduced its subscription rate to \$40 US, and continue to ship by air mail. The subscription also entitles you to 5 lines/30 words of free classified ads per issue. Due to high bank charges please make payment by international reply coupon or cash, but payment by credit card (Visa, American Express or MasterCard/EuroCard) is also welcome. Display ad rates are very affordable, \$1 per mm/column width. 1/8 page b/w for example is just \$135. Recent articles cover Contax, Nikon, Rollei, Leica, Minox, Robot, Agfa, spy cameras, Praktica, Zeiss, Speed Graphic, Ernemann, Steineck, Balda, Iloca, Penti, Globica, Noblex, Minolta 16, Pentax Spotmatic, Mec 16, Mikroma, Mamiya RZ67, Kine Exakta, Sport, Hasselblad and many others. Issue 11/95 with English translation as a supplement is available for \$10. Just send a \$10 note, with your name and address, in an envelope. For more information please write to: **PHOTODeal**, Rudolf Hillebrand DGPh, Kiefernweg 21, D-41470 Neuss, Germany, Tel.: 011-49-2137-7 76 76, Fax: 011-49-2137-7 76 35.

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FOR SALE (or exchange for something else "Nikon")...Unused 5"x4" PFX Microflex photomicrographic camera attachment. Fitted metal airtight case which includes a Polaroid back, cable release, eyepiece and holder. \$500.00 plus shipping from U.S. or the U.K.. Please telephone or fax..44 (0) 1235-817-157 or write to John A. Millham, 82 Brasenose Road, Didcot, Oxon., OX11 7BN United Kingdom.

FOR SALE..Chrome early Nikon F standard prism (Nippon Kogaku) suitable for 64 series F. Very nice condition (EX+), \$325. Call..Rick Nordin 604-656-7191 (eve)-fax 604-356-8298 or use Internet..rnordin@epdiv1.env.gov.bc.ca

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FOR SALE...Just acquired Nikon items. Many like new in boxes. Early F collectibles & some RF items. Send SASE for list. Jim Leathem, PO Box 50355, Parks, AZ 86018. Tel (520) 635-2117.

WANTED...Nikon F2H, F2 Titan chrome, any spare parts for all F2 models & accessories, cutaway F2 models, TC-300, SB-1,2,3, 5,6; SA-2,3; SC-4,5,6,7,9,12,13 & 16; SD-2,6,7 & 8; SE-2; SF-1; SH-1 & 3; SK-3 & 4; SN-12; SS-1,2,7 & 9; SU-2 & 3; SW-1,2, & 3; lenses from 6/f5.6 to 2000/f11; AH-1; repair manuals and spare parts catalogs for F2, F2H, F2 Data, DP-1,2,3,11 & 12 etc; exploded view drawings, product brochures, manuals & anything related to F2 & accessories. Please address offers to: E. Kleine, Tel/Fax; Germany 011-49-2509-1844.

FOR SALE...Nikon RF system for sale..Nikon SP, 5 lenses and accessories, generally EX+/Mint. SASE to Steve Sutherland, PO Box 977, Gig Harbor, WA 98335 for details

## "NHS" PRODUCTS

To the right is our latest list of "NHS PRODUCTS". You will notice 3 new items, 2 of which are a little different than our normal fare. Along the lines of our previous efforts at reprinting interesting & important Nikon literature we now have the "Lens List of Special Optics..Nikon Industrial and Commercial Lenses", which contains info on some really rare & unusual Nikkors, many of which you may never have heard of. The other two items are our NHS Membership Directory and our Nikon Journal Index for the first 46 issues. Sales of these products help hold down Society dues.

## NEW MEMBERS

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# odds 'n ends

THIS "ODDS N' ENDS" PAGE WILL BE RESERVED IN ALL FUTURE ISSUES OF "THE NIKON JOURNAL" AS A SHOWCASE FOR THE RARE, THE UNUSUAL & OFFBEAT, OR JUST THE OUT OF THE ORDINARY! IF YOU FEEL

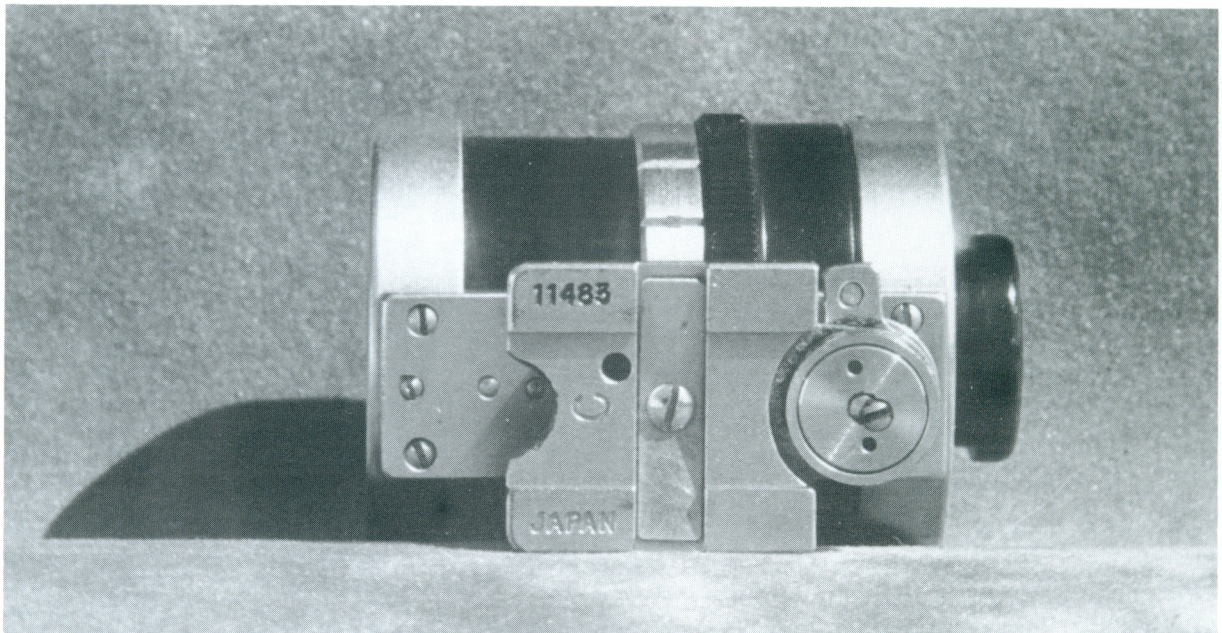
THAT YOU POSSESS AN ITEM THAT PULPILLS THESE CRITERIA, PLEASE SEND ME AT LEAST TWO OR MORE VARIED VIEWS OF YOUR ODDITY ALONG WITH ANY INFORMATION THAT WOULD BE OF INTEREST. THANKS!



Member Steve Sutherland has sent along some photos of an unusual variant of the Type One Varifocal (Zoom) Finder not often seen or reported. It is the "Contax" version which differs in three ways from the thousands of other "regular" Varifocals that pop up constantly in ads and at shows. However, all three variations have to do with the mounting shoe and can often go unnoticed by the collector.

First off is the bid old "C" engraved on the foot which, obviously stands for Contax! Next is the rather different shape of the shoe itself. It is longer than the regular type and has a spring mounted across its center line, all of which was done to more properly mate with the Contax accessory shoe which is a bit different than that used by Nikon. Thirdly, is the serial number! Unlike those made for the Leica type cameras which use the same serial number block, and are interspersed with Nikon versions, the Contax type has its own unique serial number block. Note the number is 11483. Others I have recorded include 11049, 11122, 11140, 11231, & 11317. To date all have been Type Ones, no Type Twos have surfaced.

So keep your eyes open and don't pass up that "common" Varifocal at the next show. Pick it up and turn it over and take a good look at that shoe! You never know!





**Created For The 'NHS' by TONY HURST**

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