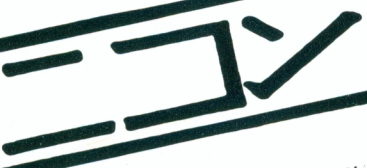


A PUBLICATION OF THE NIKON HISTORICAL SOCIETY



JUNE 30, 1996
NHS-52

The **Nikon**  **JOURNAL**



ROBERT ROTOLONI
EDITOR/PUBLISHER

THIS ISSUE..

PG.1--THE SP UNDERWATER HOUSING!
PG.10-F-SPOT..NIKKOREX 35 & 43-86 ZOOM
PG.14-NIKON PROTOTYPE AT CHRISTIE'S!!



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 BY TOM SUROVEK

EDITORIAL

Welcome to the 52nd edition of the NIKON JOURNAL! Now that I have had time to catch my breath a bit following NHS-CON5 in Tokyo, we can begin to see some "fallout" from our trek to the Mecca of the Nikon aficionado. The main article this issue is a nine page blockbuster on one of the rarest, and least known, accessories made for the rangefinder system! It is the nearly mythical Nikon Underwater Housing, which till now has only been seen as a few small and nearly useless photos in some vintage literature. Known to have existed, at least in prototype form, as early as 1956, only one example had been verified before NHS-CON5, and its number was unknown to us. However, over the five days in Tokyo, 3, count'em 3, housings surfaced! That one example we could not get info on appeared at the Arakawa meeting on Sunday (brought in by its new owner, Tad Sato), a second unit was put on display by Nikon at the main meeting on Monday, and the one in this issue showed up at the Matsuya show on Wednesday! And as its new owner would say, WOW! what a week! And I have to agree with him. I also want to thank him as I feel we all should. Al Brody was the lucky man at Matsuya that day and he has graciously made his find available to this Journal so that finally the Nikon Underwater Housing can be fully covered the way it deserves to be. Again, within the pages of your magazine, another publishing coup....the first full coverage of a rare Nikon piece anywhere in the world! Al incurred much expense to get his outfit to New York and into the hands of member, and professional photographer, Geoff Spear. We wanted to do this right, and such a large and intricate item needed the touch of a pro. Geoff agreed to shoot it for us in his studio and Fred Krughoff produced the text and captions. Thanks go out to all three gentlemen and I hope that you enjoy the results of their labors.

Also this issue we have a two page open letter from Peter Lownds expressing some of his personal views and experiences in Tokyo. I feel that it adds a very personal aspect to the meeting as well as some humor and just plain fun.

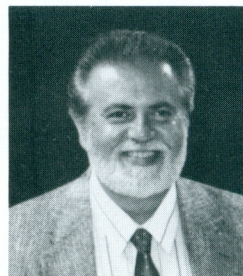
For the F-Spot we have a Nikon dinosaur and an interesting look at what is not considered a very interesting item. It goes to show that even the most common and mundane pieces can hold a surprise if viewed from the right perspective.

On page 14 is a photo of a very unusual Nikon! It will be in the July 25th Christie auction but we have been able to acquire photos in time for this issue. I am in the process of trying to learn more about it in time for #53, in which I will, if nothing else, run more photos of this piece! By then we will also know the successful bid!

Member Stan Tamarkin is trying to start up a photographic auction on this side of the pond. I believe his first is planned for September and will feature a catalog. He is looking for material. I feel we should get something like this going in the U.S.! Contact him at 212-677-8665 or fax 212-677-8570. Do it A.S.A.P. as he needs to put things together quickly.

NEXT ISSUE

The deadline for the next issue of the NIKON JOURNAL, #53, is Sept. 1, 1996. Please get all contributions to me by this date so I can get #53 out on schedule! THANK YOU! RJR



ROBERT ROTOLONI
EDITOR/PUBLISHER

First Full Coverage Ever!!

NIKON SP UNDERWATER HOUSING !!

by Fred Krughoff

**Geoff Spear
&
Alan Brody**

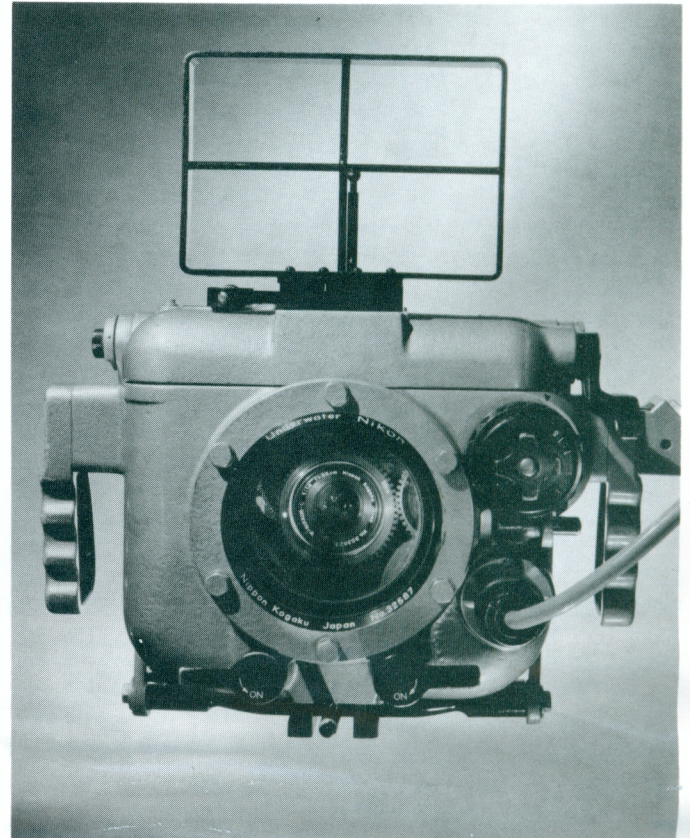
For many years photos of the Nikon Underwater Housings have intrigued collectors. However, the only known examples were never shown publicly, or photographed for the NHS Journal. The few published photos did not show clear detail, but only heightened the mystery.

The most widely known photo of the housing is in "The Nikon Manual", by George Wright, first published in 1957. The housing pictured on page 47 is not finished like the one seen here, or like any of the others that have been seen by collectors. It appears to be an airbrushed photo, simplified for clarity, or perhaps an artist's rendering. It illustrates a completely different viewfinder from the production models. There is no Nippon Kogaku engraved lettering around the lens window, and the filter levers have no markings. None of the levers are black, and the ring and bolts around the front glass appear to be polished metal, not painted.

The housing also appears as a rather poor quality, high contrast image, in the "Nikon Nikkormat Handbook" by Cooper & Abbott, on page 15-34. Published by Amphoto in 1974, this reference states that the housing was "made by N-K for (the) Japanese government". Currently this is the only authoritative information about the actual use or distribution of the housing by anyone from EPOI (Nikon).

The late Dr. Mikio Kuno includes the housing in his book "Nikon" published in 1990. This reference work, available only in Japanese, illustrates the production model & appears to be taken from Nikon literature. Dr. Kuno states there may have been adapters for the 50/f1.4, 35/f2.5 & 1.8, and the 28/f3.5 lenses. This is not, however, the adapter set that is included with our featured housing, which is missing the 50/f1.4 gears.

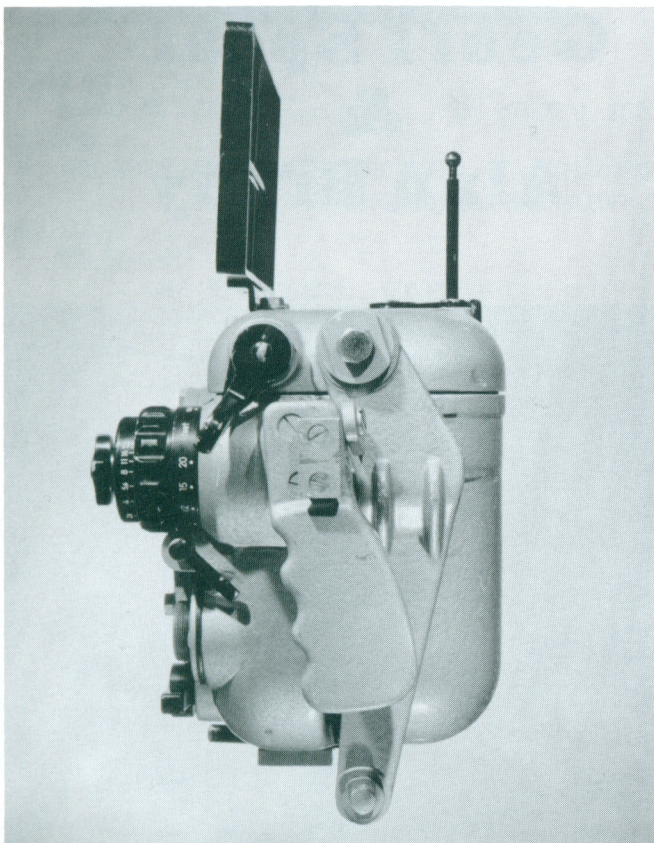
Mr. Tad Sato owns a similar housing to the one shown here. His housing has been reported not to include many of the parts needed to make it functional, but is the bare shell without any of the camera mounting gears or the flashes. Because of its probable U.S. source, it may have been a prototype sent to EPOI for evaluation. The Sato housing was shown during NHS-Con5 in Tokyo, and can be found on page 3 of NHS-51 drawing an enthusiastic crowd of admirers at the JCII meeting. The next day a similar housing, owned by Nikon, was displayed at the convention meeting. It is unknown if that unit included any accessories, tools or flashes.



CLOSE-UP OF HOUSING & CAMERA WITH 35MM FINDER MOUNTED.

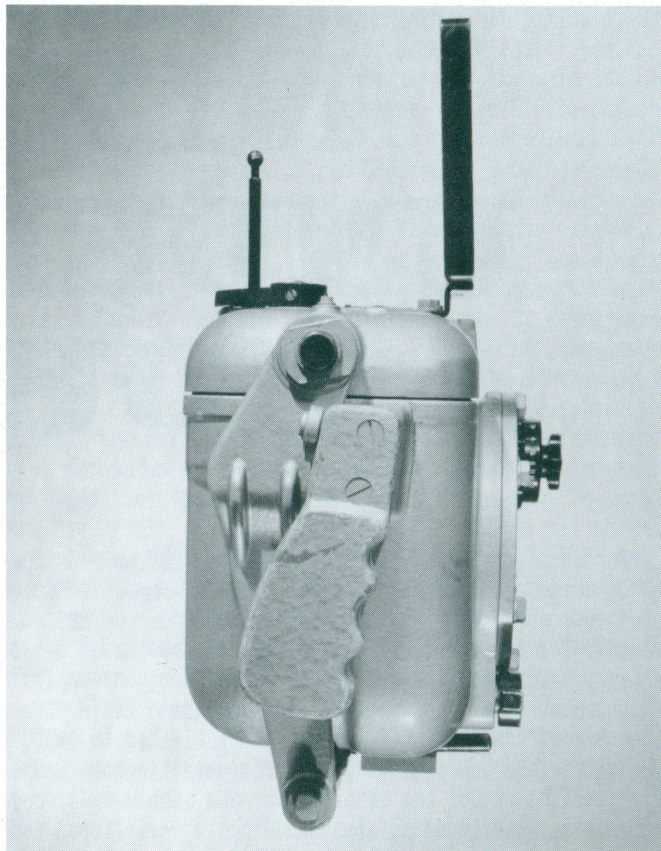
The housing shown on these pages belongs to Al Brody, and was purchased at the Matsuya show two days after the convention meeting, from a dealer who offered no provenance. The housing is unusual in its completeness. Lens adapters, flashes and tools are included, all in fitted canvas cases. This is the first time photos of what appears to be a complete underwater housing have ever been published anywhere!

The first thing that strikes one about the massive aluminum castings that make up the Nikon Underwater Housing, is the fine finish and attention to detail, a trait that Nikon exhibits on all of its small production items. While the underwater housing was clearly not built in any quantity, it appears in all respects to be a product ready for mass production. It is complete with fitted bags for every accessory and a set of custom tools in a lockable box. This equipment may have been built under contract to the Japanese government, which would explain why such an expensive item was produced with little intention of selling it to the public. I have no record of it appearing on any of the dealer or consumer price lists.



LEFT SIDE VIEW...THE BLACK SHUTTER RELEASE LEVER IS ON THE UPPER LEFT TOP. BELOW THE RELEASE, TOWARDS THE FRONT, IS THE FOCUS LOCK LEVER, WHICH USES A RUBBER STOP FOR LOCKING. THIS ANGLE PROVIDES A SIDE VIEW OF THE DEVICE THAT LOCKS THE TWO HALVES TOGETHER, MAKING IT WATERTIGHT (THE LONG "BOOMERANG" SHAPE ON RIGHT). IT'S THE CAM SHAPE OF THIS ARM THAT PROVIDES THE PRESSURE ON THE WATERTIGHT RUBBER SEAL. THE OUTSIDE FINISH IS SILVER HAMMER-TONE PAINT. IT IS SIMILAR TO THAT ON THE METAL CASES SUPPLIED WITH SEVERAL NIKON LENSES SUCH AS THE 1000/F6.3 & THE "TV" LENS. THE HOUSING IS CONSTRUCTED FROM LIGHTWEIGHT ALUMINUM ALLOY CASTINGS, WITH BRASS OR BRONZE BUSHINGS, RODS & GEARS.

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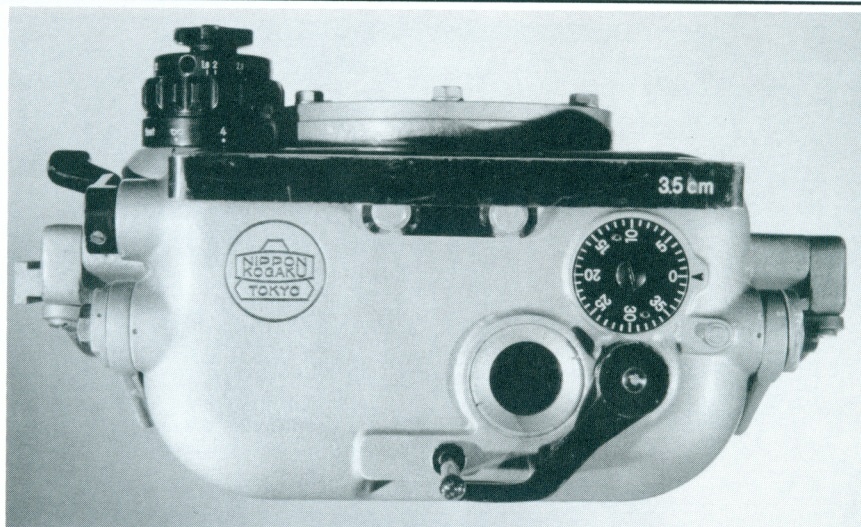


RIGHT SIDE VIEW...A CLEAR VIEW OF THE HANDGRIP WITH ITS 3 FINGER INDENTS. THIS VIEW SHOWS THE BALL TOP OF THE FINDER.

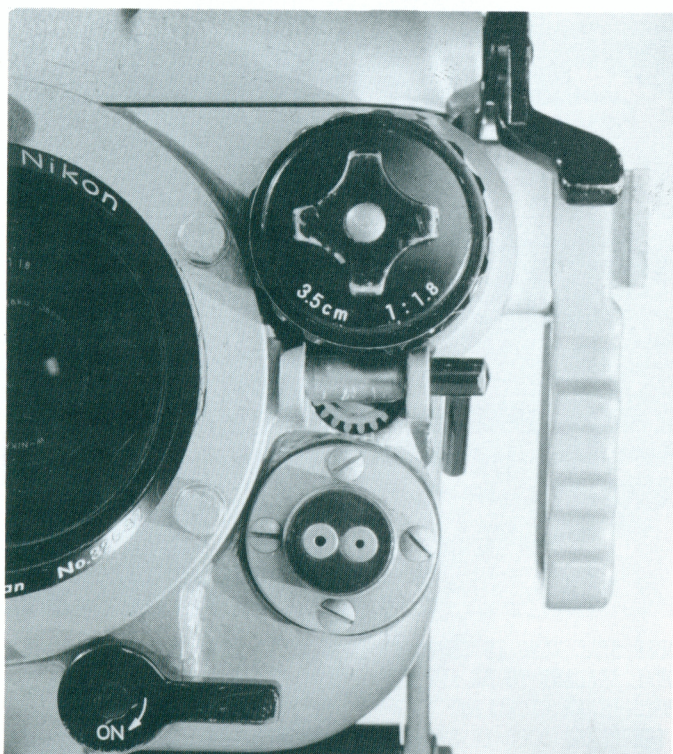
For the most part it is a well thought out and completely realized design. The lack of independent focus and F-stop adjustment would have most likely proved rather troublesome, but the unit was set up to accommodate many lenses & cameras making it an amazing achievement. When it was photographed we did not put it in water to see if it had a neutral weight, but it is all aluminum and not at all heavy. I would estimate its weight at about 10 pounds.

In the following photos I have described many of the features of the unit and how it functions. As usual I would enjoy hearing from any NHS members that have any additional information. The date of the contract with the Japanese government, and the subsequent use of the housings would be very interesting. What research or military projects it was used for would be of great interest, and add to our knowledge of this seldom seen part of the Nikon RF system.

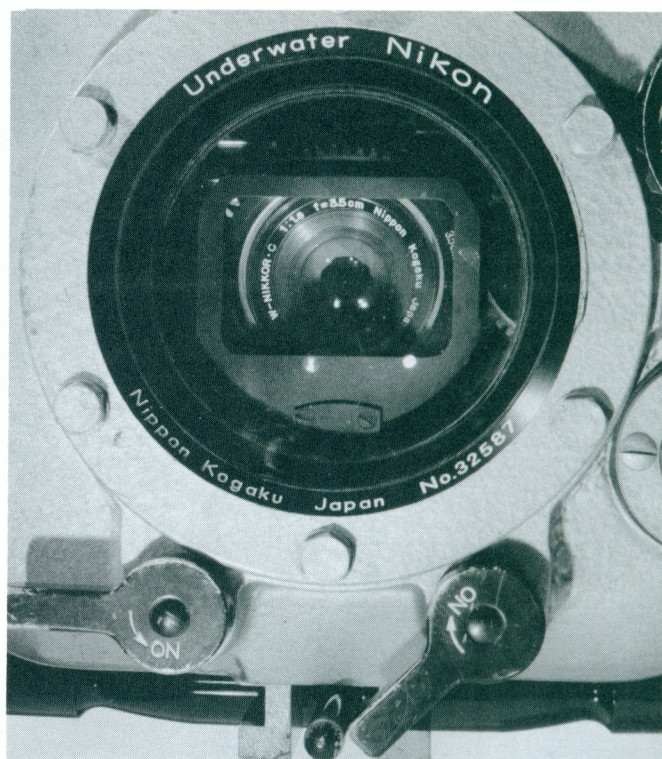
This is the second article that Geoff Spear has collaborated on with me and I would like to thank him for his marvelous photographs. And of course my gratitude to Al Brody for loaning this beautiful equipment to the Society for this article.



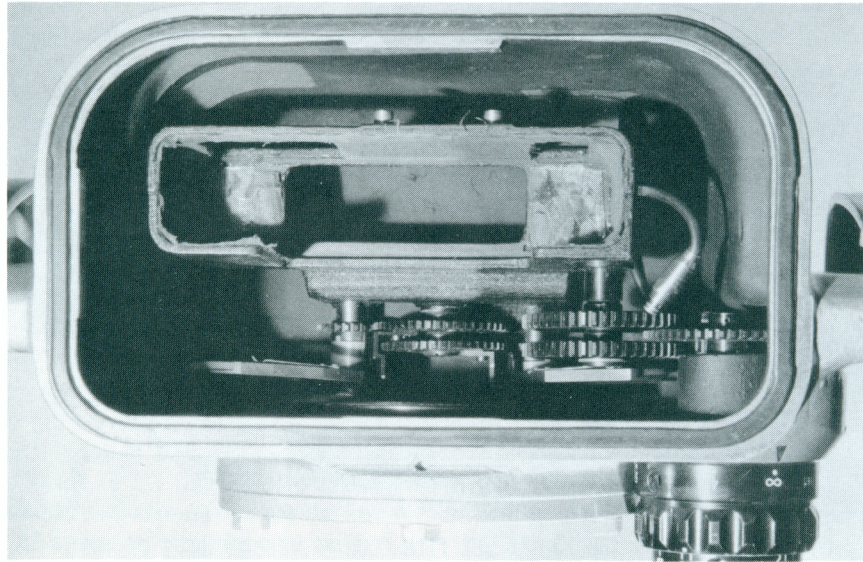
TOP VIEW...ON THE TOP IS THE FILM COUNTER, INDEPENDENT OF THE CAMERA'S IT MUST BE SET MANUALLY, USING TWO SMALL RAISED BUMPS. BELOW THE COUNTER IS THE FILM ADVANCE. NEXT TO THE ADVANCE IS A WINDOW TO VIEW THE SHUTTER SPEED DIAL. THE SPEED IS PRESET AND CANNOT BE CHANGED, MOST LIKELY BECAUSE THE SHUTTER SPEED DIALS ON THE S2 & SP ARE SO DIFFERENT, BOTH IN LOCATION & OPERATION. THE BLACK SHUTTER RELEASE LEVER IS AT THE TOP LEFT.



CLOSE-UP SHOWING FOCUS & F-STOP CONTROLS...THE FOCUS IS SET FIRST & LOCKED, THEN THE F-STOP CAN BE CHANGED. FOCUS CANNOT BE CHANGED ONCE IT HAS BEEN LOCKED. THE SMALL BLACK LEVER IS THE FOCUS LOCK & THE EXPOSED GEAR IS PART OF THE FOCUS GEAR TRAIN. THE BLACK FOUR PRONGED KNOB ADJUSTS THE F-STOP. FOCUS ADJUSTMENT IS MADE USING THE OUTER RING. AT THE BOTTOM ARE THE FLASH CONNECTOR PLUGS. WHEN THE FLASH IS MOUNTED THE PLUGS ARE PROTECTED FROM SALT WATER SINCE THE AREA AROUND THE PLUGS IS A RUBBER SEAL. THERE IS NO COVER PROVIDED TO ALLOW USE OF THE HOUSING WITHOUT FLASH.

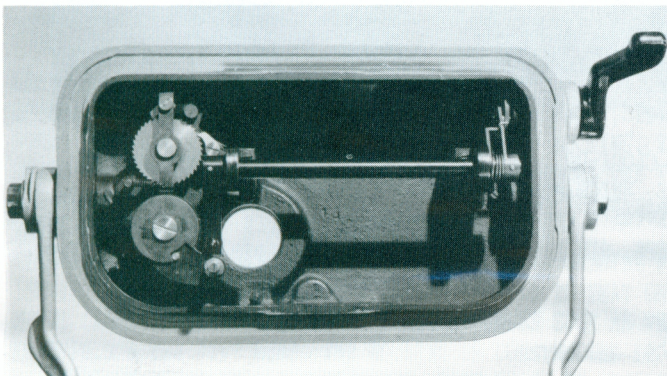
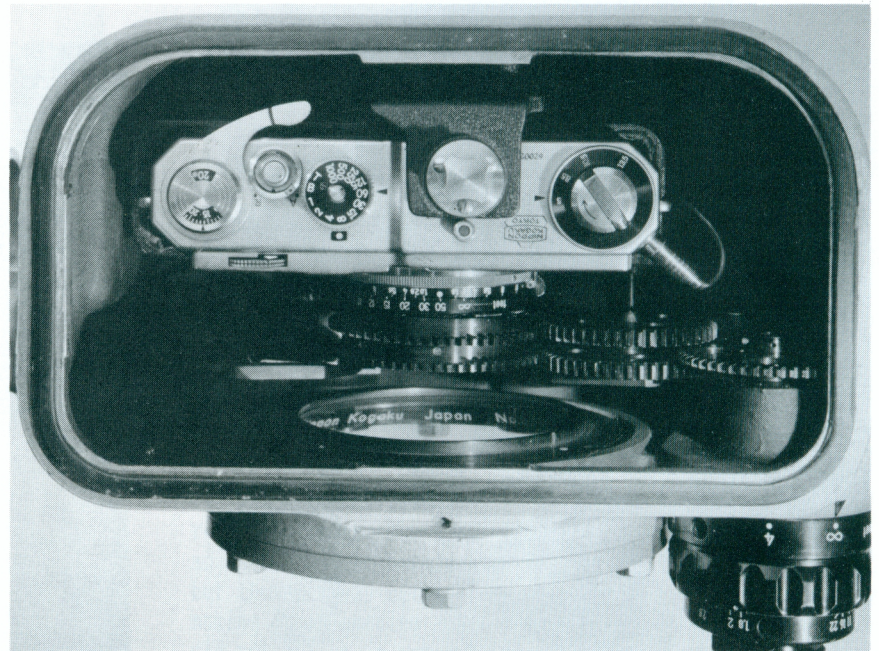


FRONT CLOSE-UP...THE WATERTIGHT WINDOW, & THE TWO FILTER LEVERS, WHICH POSITION INTERCHANGEABLE FILTERS IN FRONT OF THE CAMERA'S LENS. FILTER GLASS IS SLIPPED UNDER A SMALL PAIR OF CLIPS, SIMILAR TO THE GLASS SLIDE HOLDER ON A MICROSCOPE.

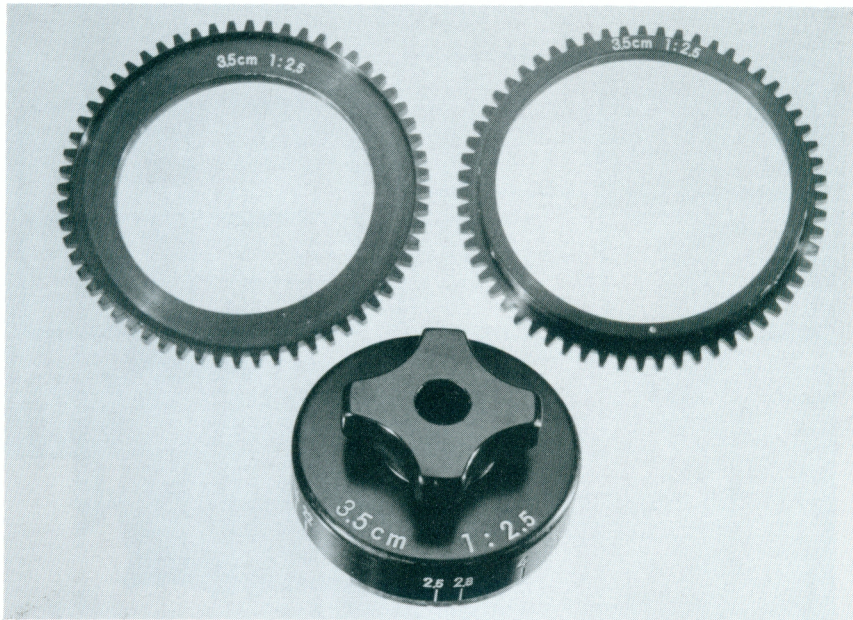


CAMERA CRADLE...THE BURGUNDY VELVET LINED CAMERA CRADLE IS ABOUT 1/2cm LONGER THAN THE CAMERA BODY SO IT CAN BE SLID INTO POSITION WITH THE GEAR MOUNTED ON THE LENS. THIS EXTRA PLAY IS NEEDED SINCE THE GEARS MUST BE ENGAGED WITH THE GEAR TRAIN, WHICH ITSELF CANNOT MOVE.

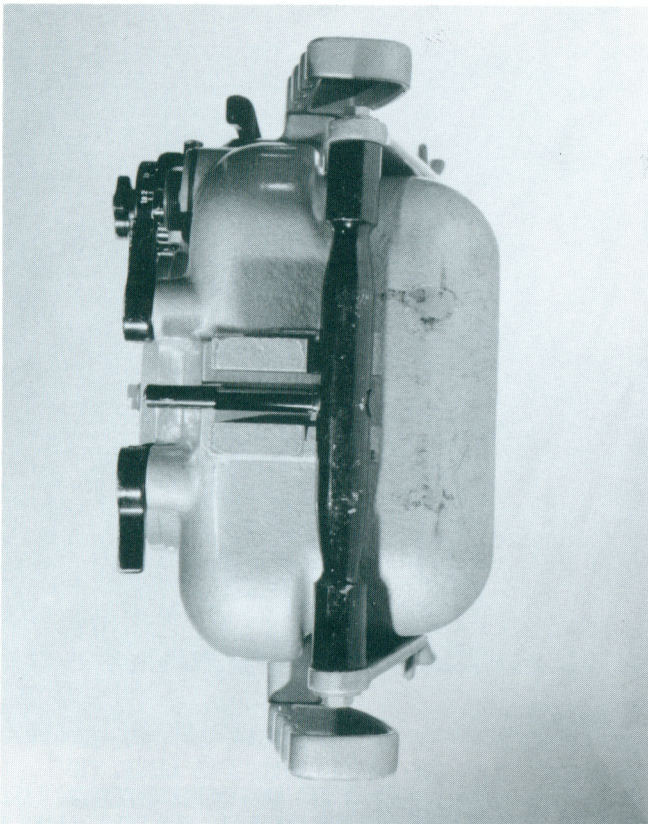
ANOTHER "NHS" EXCLUSIVE!



THE RUBBER SEAL RING IS CEMENTED IN & WOULD HAVE REQUIRED ADDITIONAL SEALANT TO BE APPLIED BEFORE CLOSING THE CASE. THIS PHOTO IS AN EXCELLENT VIEW OF THE FOCUS & F-STOP GEAR TRAIN. THE FLASH CORD IS SHOWN CONNECTED INTERNALLY TO THE CAMERA BODY. A BRACKET IS INSTALLED IN THE FLASH SHOE, & HOLDS THE CAMERA IN PLACE USING PRESSURE FROM A HAND TIGHTENED THUMBSCREW & STUDS. THE INSIDE OF THE HOUSING IS PAINTED A SEMI-FLAT BLACK.



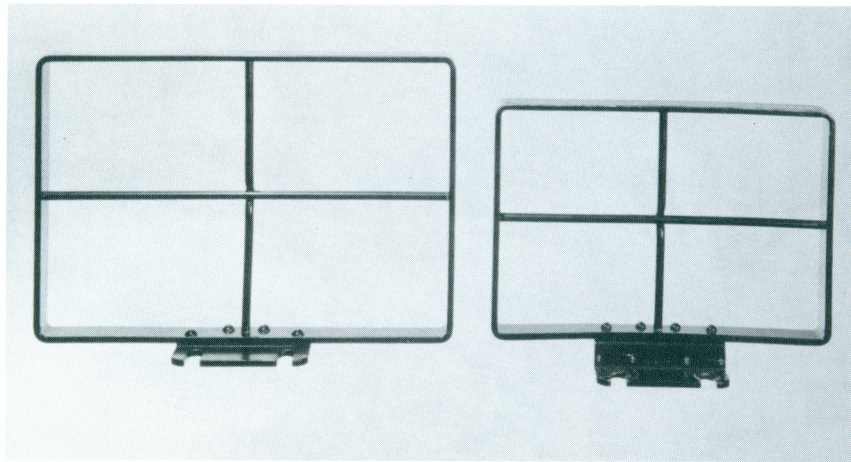
GEAR TRAINS FOR THE 35/F2.5 LENS...THE PART IN FRONT IS THE APERTURE INDEXING RING WHICH MUST BE CHANGED TO MATCH EACH LENS TYPE. GEAR TRAINS ARE MOUNTED WITH SET SCREWS WHICH MUST BE VERY TIGHT, SLIGHTLY DAMAGING THE FINISH OF THE LENS!



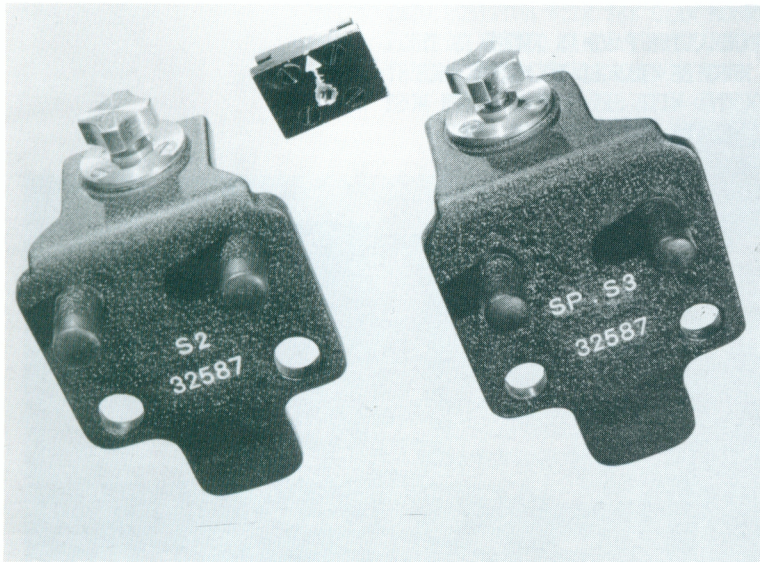
BOTTOM VIEW...THE BLACK LOCKING BAR, WHICH REQUIRES A GREAT DEAL OF PRESSURE TO LOCK THE TWO HALVES TOGETHER, IS IN THE CENTER. THE BAR TIGHTENS AS IT IS MOVED INTO PLACE. THE SMALL ROUND BAR, PERPENDICULAR TO THE LOCKING BAR AT ITS CENTER, IS THE LOCKING BAR HANDLE. THE MARKS IN THE PAINT, TO THE RIGHT OF THE LOCKING BAR, ARE CAUSED BY THE FRICTION OF THE BAR ON THE HOUSING AS IT IS MOVED INTO PLACE.



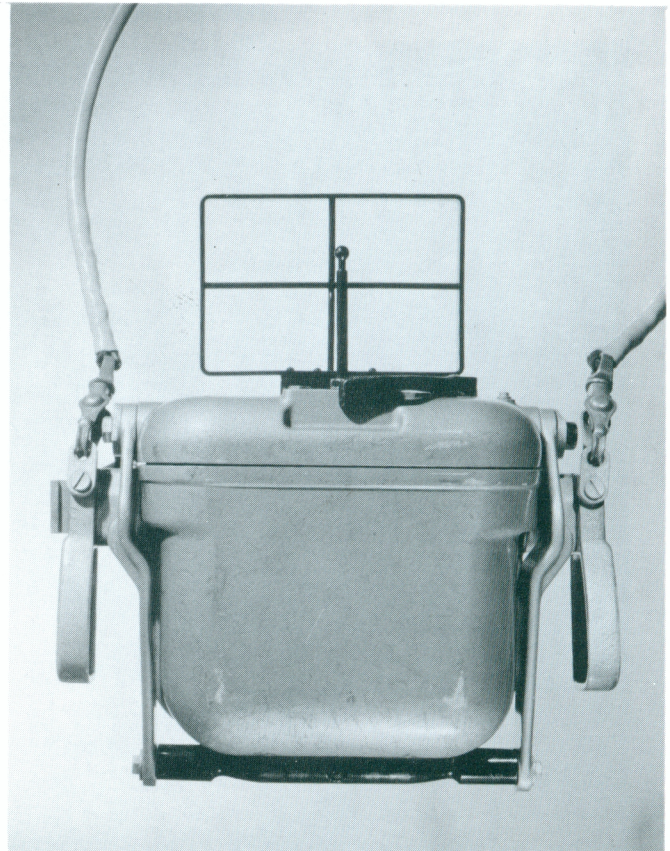
FOCUS & APERTURE GEAR RINGS & FLASH SHOE PLATE INSTALLED.



THE SPORTS FINDERS ARE BOLTED ONTO THE HOUSING USING THE WRENCH SUPPLIED IN THE TOOL KIT.

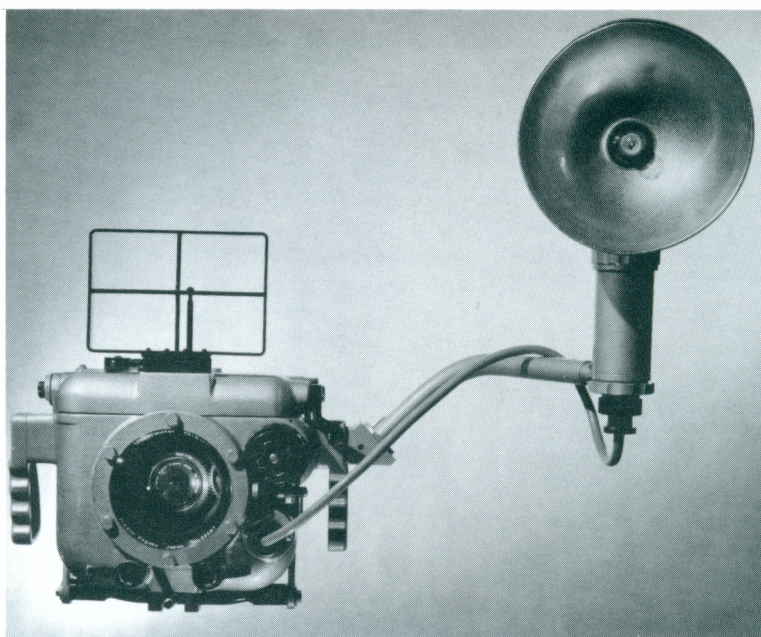


CAMERA MOUNTING BRACKETS WERE SUPPLIED FOR BOTH THE S2 & SP/S3 MODELS. THE HOLES SLIP OVER STUDS ON THE CAMERA CRADLE & THE BLACK STUDS ON THE BRACKETS PREVENT CAMERA MOVEMENT WHEN THE THUMBSCREW IS TIGHT. THE SMALL PLATE IS USED TO PROTECT THE FLASH SHOE.

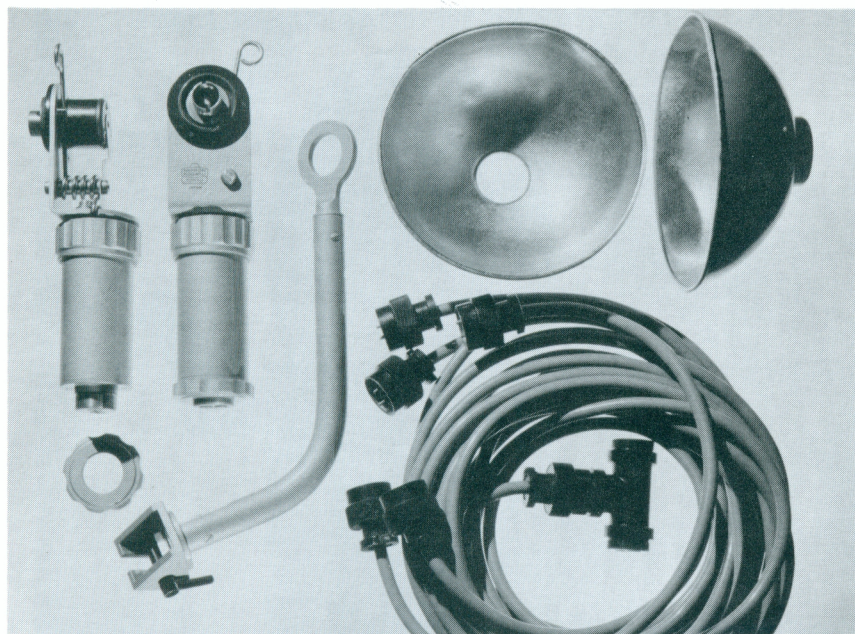


BACK VIEW...USER'S VIEW OF THE LARGE SPORTS FINDER. LIKE THE SMALLER VERSION MADE FOR THE NIKON SP, THE USER ALIGNS THE BALL AT THE TOP OF THE REAR ROD IN THE FINDER CENTER. THE LONG BLACK OBJECT AT THE BASE OF THE VIEWFINDER IS THE FILM ADVANCE LEVER. THE LOCKING DEVICE CONSISTING OF THE SIDE BRACKETS & THE BAR ALONG THE BOTTOM OF THE HOUSING IS SHOWN CLEARLY IN THIS VIEW.

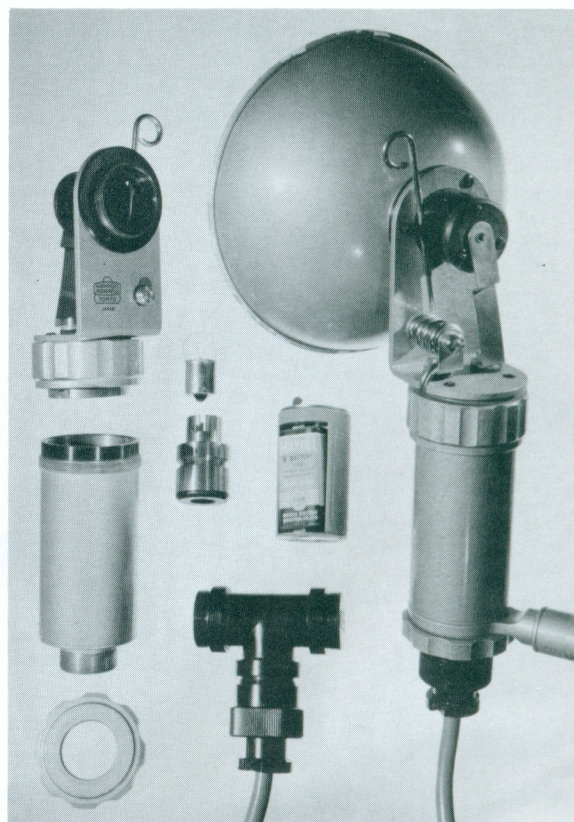
**All Photos by
GEOFF SPEAR**



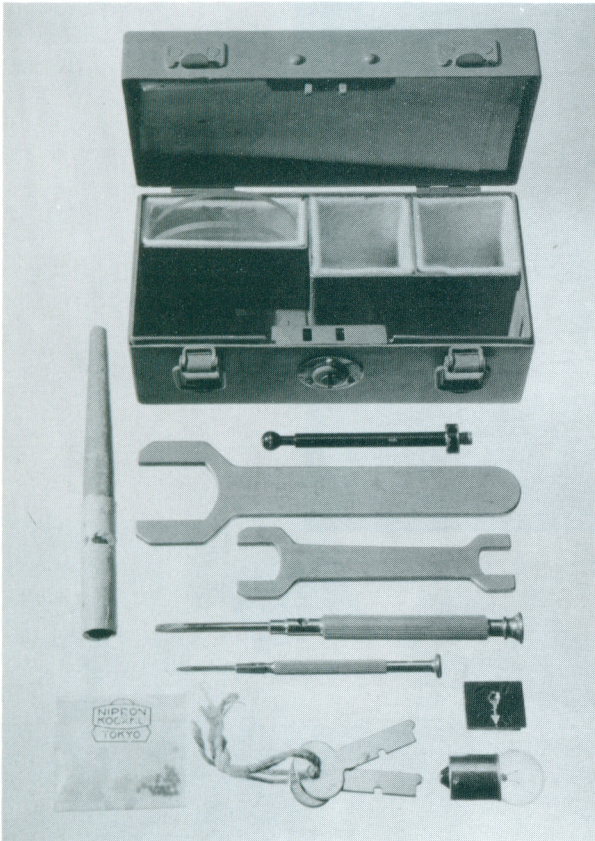
NIKON UNDERWATER HOUSING WITH CAMERA INSTALLED & FLASH BRACKET MOUNTED, READY FOR USE.



TWO FLASHES CAN BE USED AT ONCE USING A SPECIAL "T" CONNECTOR CORD, ONE MOUNTED ON THE HOUSING BRACKET & ONE CARRIED OFF CAMERA BY A SECOND DIVER. THE FLASH APPEARS TO BE A STANDARD NIKON ITEM, IN A SPECIAL HEAVY HOUSING.



CLOSE-UP SHOWING THE BATTERY & CAPACITOR CASE, AS WELL AS THE PASSTHROUGH "T" CONNECTOR. THIS "T" CONNECTOR ATTACHES AT THE BASE OF THE BRACKET MOUNTED FLASH.



THE TOOL KIT..CLOCK-WISE FROM UPPER LEFT CORNER:
 1-BRUSH (STILL IN ORIGINAL WRAPPER PROTECTING THE BRISTLES!)
 2-CASE..INSIDE THE LID ARE 3 WHITE CLOTHS. WHITE FELT LINED COMPARTMENTS, THE ONE ON THE LEFT CONTAINS ADDITIONAL FILTERS. THE OTHERS HOLD THE FLASH TEST BULB, ETC.
 3-REMOVABLE SIGHT FOR VIEWFINDER.
 4-LARGE WRENCH.
 5-SMALL WRENCH.
 6-LARGE SCREWDRIVER FOR APERTURE KNOB.
 7-SMALL SCREWDRIVER FOR APERTURE RING SET SCREWS.
 8-CAMERA MOUNTING PLATE (FITS INTO FLASH SHOE).
 9-TEST BULB FOR FLASH.
 10-KEYS FOR THE TOOLCASE!
 11-BAG OF EXTRA SET SCREWS FOR LENS RINGS, IN LOGO BAG!

THE CANVAS BAGS ARE OLIVE DRAB WITH GRAY TRIM. THE ZIPPERS ARE GRAY/PINK SIMILAR TO THOSE USED ON THE EARLY GRAY BATTERY PACKS FOR THE NIKON MOTOR DRIVES.

TOP ROW FROM LEFT:

- * FLASH CORDS
- * TWO FLASH REFLECTOR COVERS
- * TWO MOUNTING BRACKET COVERS (BELOW REFLECTORS)
- * TWO FLASH COVERS

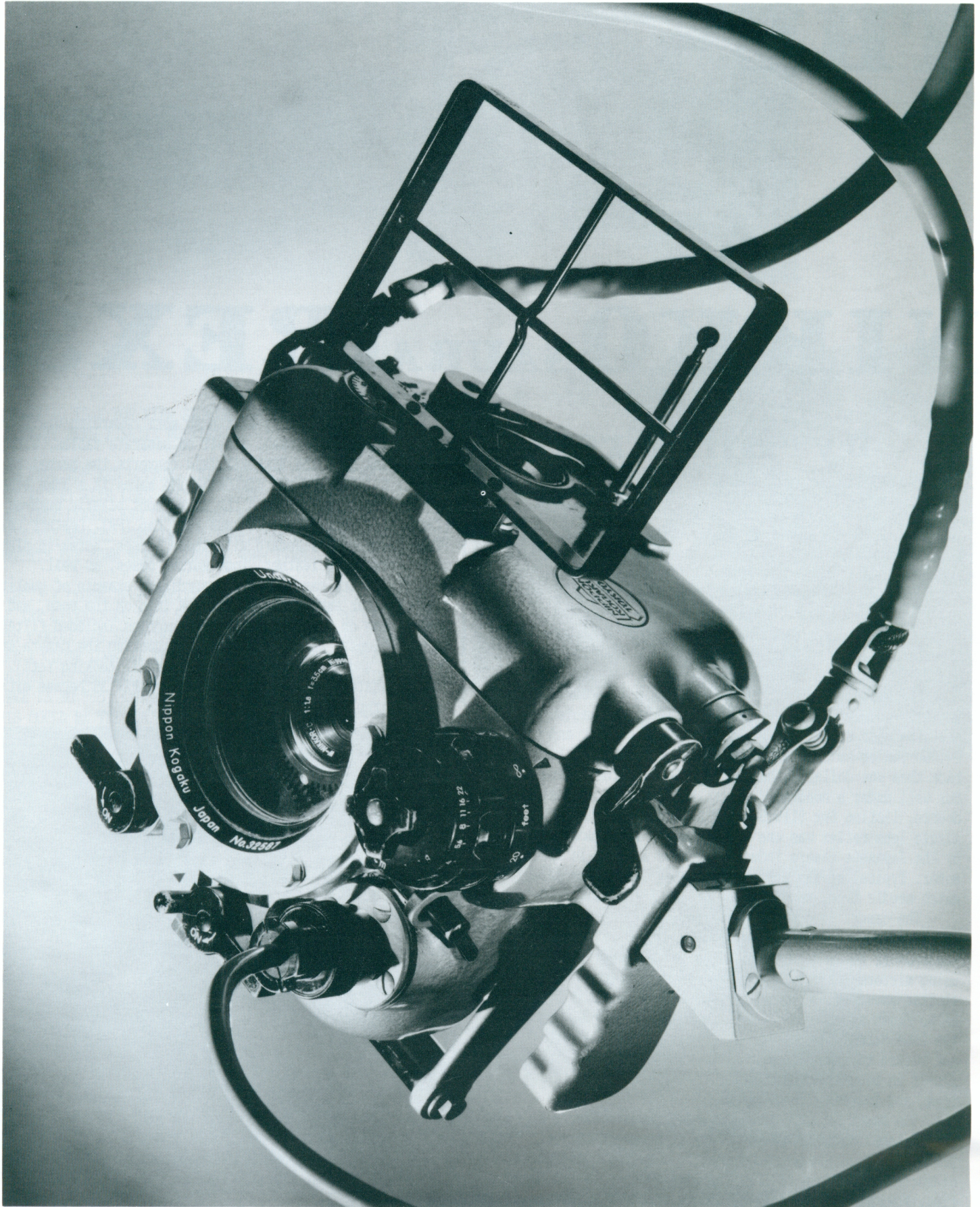
SECOND ROW:

- * 3 LENS RING & APERTURE SETS (35/1.8, 35/2.5 & 28/3.5)
- * FLASH BRACKET

THIRD ROW:

- * 28MM FINDER
- * 35MM FINDER
- * TOOL KIT





10

THE

F

--SPOT!!

NIKKO SAURAS REX 35

by **Bill Kraus**

Having heard of, seen, or fondled just about everything Nippon Kogaku has made for the professional in the past 50 years, it's become almost an obsession to dig deeper, to find a few things made for, let's say, the unprofessional. Here on the east coast, there's an opportunity for an archeological dig almost every weekend, and, there is nothing more rewarding than going on one of those fossil hunts and finding something. This paleontologist-or should we say paleophotologist-unearthed one of those truly rare finds at the firehouse in Wayne, New Jersey....a NIKKOREX 35!

For those of you unfamiliar with this dinosaur, it was an early attempt by Nippon Kogaku to enter the amateur market. The year was 1960, and if you were in Tokyo, and had 24,000 yen or so in your pocket, you could own a Nikon! Since back then one dollar exchanged for 360 yen, the camera went for well under a hundred dollars. In New York, it cost nearly double, listing for \$119.50, and a bargain at that! This single lens reflex was one of 19 cameras introduced that year by the Japanese camera industry to have a built-in exposure meter. Typical of the period, the meter was of the selenium match needle type, and this one had an ASA range of 10-1600.

The camera itself is quite distinctive, flat topped, not the classic pentaprism style of its royal relative. The squared-off housing is the net result of a porroprism design, using mirrors instead of a glass prism. A between-the-lens shutter provided the standard sequence from 1 to 1/500 and bulb. Flash synch for M and X, and a self-timer are found on the lens barrel. Also noted is that the reflex mirror does not return to the viewing position after exposure. The camera itself is beautifully finished; chrome plating, black paint trim, and leather comparable to the Nikon F.

The heart of this camera, as any carrying the N-K logo, is the lens. The REX sports a non-interchangeable 5cm/f2.5 Nikkor-Q, which focuses to 2 feet (0.6 meters). The automatic diaphragm stops down to f22. The lens accepts 40.5mm accessories. Now, what appears to be unique about this particular find is shown in the accompanying photos. Look carefully.

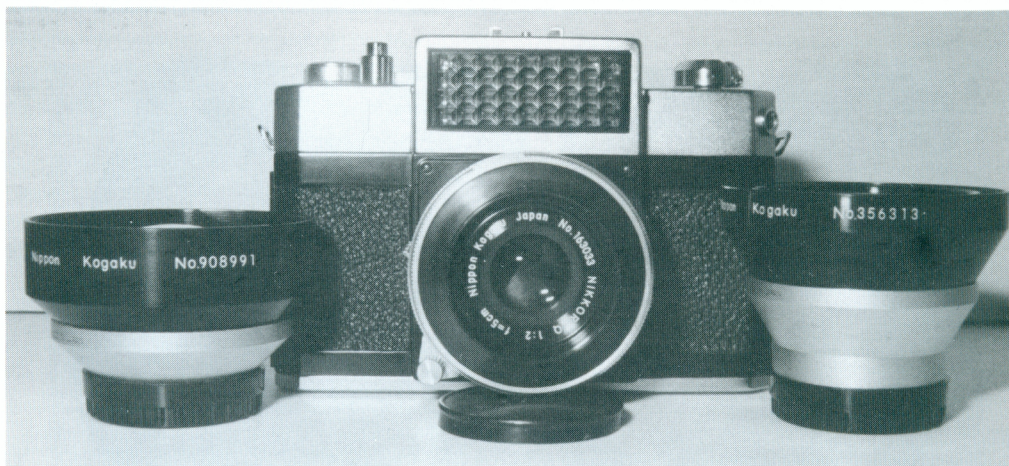
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What made the Sunday hunt even more rewarding was finding the two auxiliary lenses, albeit on separate tables, with one from a junk box! The NIKKOREX-Tele converts the normal to a 90mm/f5.6 lens, and the NIKKOREX-Wide makes it a 35mm lens. Both auxiliary lenses take the same front plastic push-on cap (72mm) and, obviously, the same rear cap (PR). Leather velvet lined cases came standard with these lenses. Screw-in plastic shades came with leather, logo-marked cases, as well.

The camera case is an extraordinary example of quality; brown leather embossed with the N-K logo on the nose, and the camera name on the brim. Other accessories included filters, close-up lenses and attachments for mounting the camera on a telescope and microscope (which I am still looking for!).

For whatever reason, the NIKKOSaurasREX 35 became extinct in 1962, replaced by the NIKKOSaurasREX 35/2.



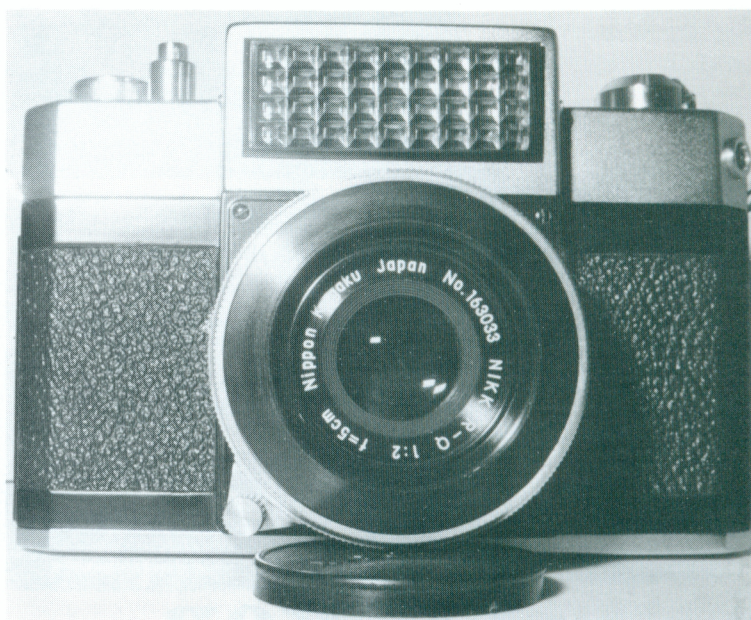


ON PAGE 10 IS A TOP VIEW SHOWING CONTROLS WITH 35MM AUXILIARY LENS #356313 MOUNTED.

THIS PAGE TOP AND BOTTOM...NIKKOREX 35 OUTFIT CONSISTING OF BODY #87649 WITH LENS #163033 FLANKED BY ITS SPECIAL SET OF AUXILIARY LENSES AND CASES. THE WIDE ATTACHMENT IS #356313 & MAKES THE NORMAL LENS INTO A 35MM. THE TELE IS #908991 & IT CONVERTS THE 50MM NORMAL INTO A 90MM LENS.

RIGHT...A CLOSE UP FRONTAL VIEW OF NIKKOREX 35 #87649. NOW ALL THE LITERATURE THAT BILL & I HAVE ACCESS TO STATES THAT THIS CAMERA WAS SUPPLIED WITH A 5CM F2.5 NIKKOR-Q LENS. BUT TAKE A CLOSE LOOK AT THIS EXAMPLE. THE LENS ON THIS CAMERA, #163033, IS ENGRAVED "NIKKOR-Q 1:2 f=5cm"! ACCORDING TO BILL THERE IS NO ".5" AND NEVER HAS BEEN. IT JUST AIN'T THERE!! THIS COULD BE THE ONLY NIKKOREX 35 WITH AN F2 LENS!!

ALL PHOTOS BY BILL KRAUS.





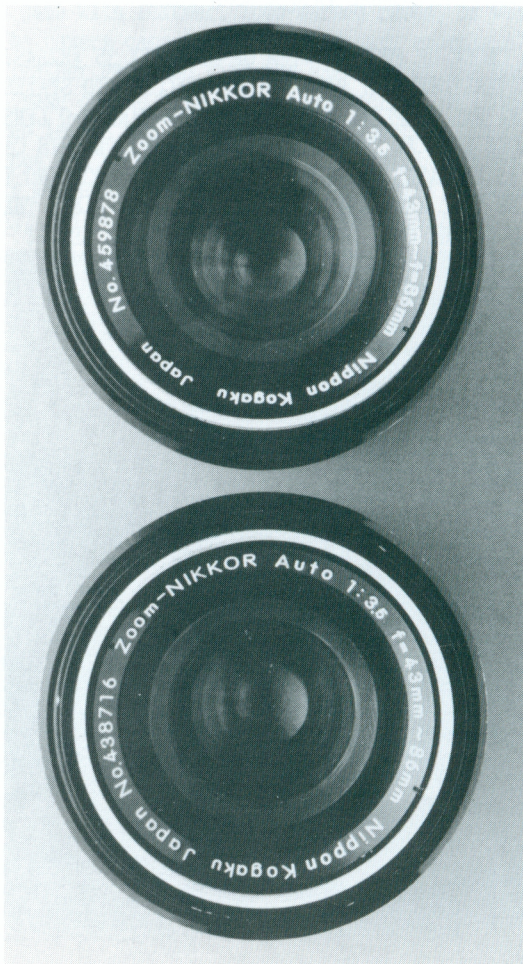
THE STYLE OF ENGRAVING ON THESE TWO LENSES IS SLIGHTLY DIFFERENT, NOT BEING EXACTLY THE SAME SIZE (COMPARE THE WORD "JAPAN"). ALSO NOTE THAT LENS #438716 IS MARKED "f=43mm-86mm"

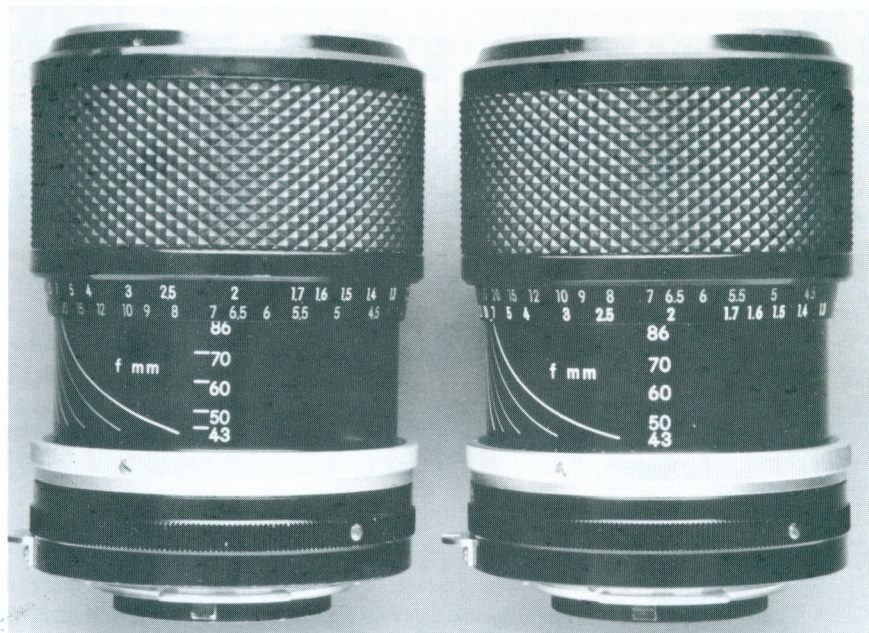
WITH THE "f" APPEARING ONLY ONCE, WHICH IS NOT COMMON FOR A ZOOM LENS OF THIS PERIOD. LENS #459878 HAS THE "f" TWICE, AS USUAL. MAYBE WE HAVE A MISENGRAVING?

EARLY 43-86 ZOOM NIKKOR

by **Richard de Stoutz**

Lets have a look at a real run-of-the-mill lens!! Or is it? A few years ago I acquired Zoom-Nikkor 1:3.5 f=43-86mm No. 459878, just to fill an empty slot in my collection. Nothing special, until a few weeks ago. It happened when I was browsing the shops in Lausanne, a small town on the edge of Lake Geneva. There I found a much earlier example with the No. 438716. The literature (Braczkowski, etc) says that the production of these lenses began at No. 438611, so it seems that I had found the 106th Zoom-Nikkor 43-86mm lens made. I paid the 150 Swiss Francs and thought that my two lenses were identical and intended to put No.459878 on my selling list. That is until I held the two lenses side by side and took a closer look at them. What a surprise! I found at least five subtle differences! I guess even the most common item can turn out to be interesting to the collector!



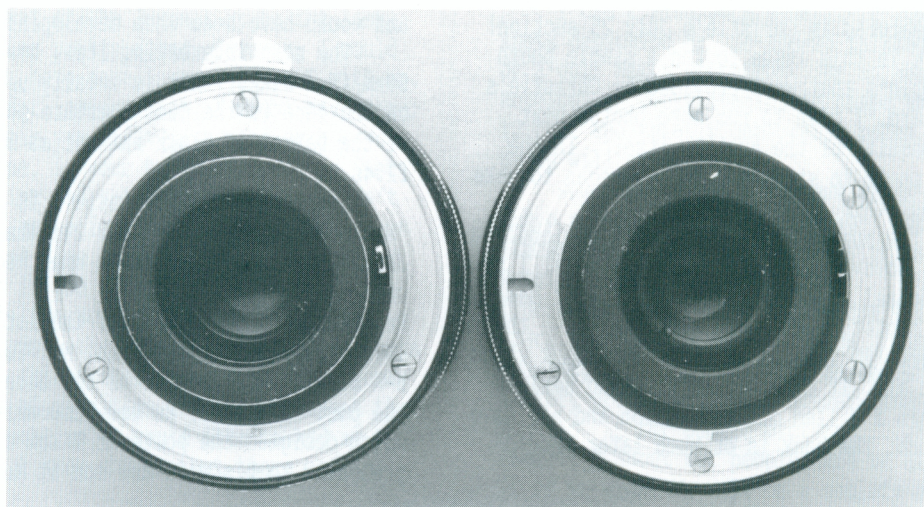
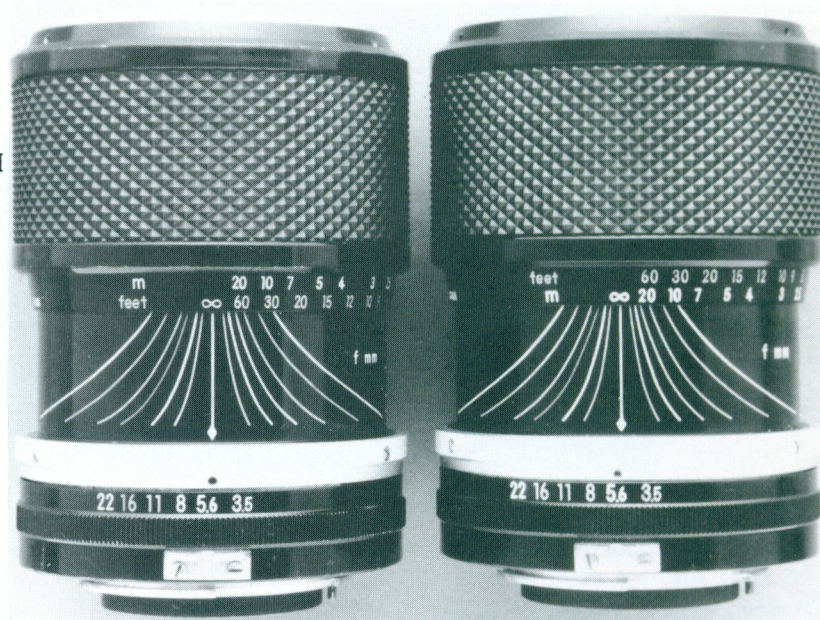


TOP PHOTO...ON LENS #459878 (ON THE LEFT) THE FOCAL LENGTH ENGRAVINGS HAVE SMALL HASH-MARKS TO THEIR LEFT WHILE THE EARLIER LENS DOES NOT.

RIGHT...NOTE THAT THE FEET AND METER SCALES ARE REVERSED! THE FEET SCALE ON LENS #438716 (ON THE LEFT) IS BELOW THE METER SCALE. ON LENS #459878 WE FIND THE MORE COMMON ARRANGEMENT OF THE TWO SCALES.

BOTTOM...THE BAYONET MOUNT OF LENS #438716 (ON THE LEFT) IS FIXED WITH ONLY THREE SCREWS WHILE THE LATER LENS HAS FIVE.

ALL PHOTOS BY RICHARD de STOUTZ.



CHRISTIE AUCTION FEATURES A SPECIAL NIKON !!



Your editor has been privileged to receive advance information concerning a very unusual, and important, Nikon camera that is to be featured in Christie's July 25 auction! I only had enough space in this issue to run a single photo out of a fine set of prints that were provided by Christie's through Michael Pritchard. I plan to run more photos next issue as well as the results of the auction itself. In the meantime we have this photo to study and I have begun to make inquiries in Japan about this item.

The camera bears the number 609505, which is obviously a Nikon I serial number. However, it differs from a Model I in many respects. Both Michael and I feel that it is best described as a Nikon M/S prototype. The top controls, save the accessory shoe, are very "S" like as is the camera back which has no "M" features at all. It does have a matching serial number, but it is within a milled out depression and may have been renumbered to match. The back is of much later produc-

tion than the Model I. However, it does have a 24x34 frame size and not 24x32, but this part can also be easily changed and would have been when developing the M/S model.

The most interesting item, however, is the lens! It is a 50mm/f1.4 Nikkor that is totally unmarked! The only engraving on the lens is the dual aperture scales, nothing else! Part of the barrel is black but not as much as the standard black f1.4s.

Information from Christie's is as follows:

"Nikon S prototype #609505, 24x34mm, opening key engraved Japan, no flash synch, with unmarked 5cm/f1.4 lens in maker's case.

Provenance..The property of the late Tsurayuki Yagi (1897-1978), consigned by his son. Mr. Yagi was a vice president of N-K serving as Director of the development division during the post-war years. He was responsible for creating a team which designed the post-war Nikon cameras. The camera was presented to his wife and son at Mr. Yagi's funeral."

AUCTION NEWS

There is more auction news to report. The June 13th Christie's sale featured a pair of Nikon Is, 3 Nikon Ms, and many other interesting pieces. This was a special auction of Nikon and Leica cameras. Some of the results follow:

NIKON I #609118 W/F3.5 #7051585.....19,550 POUNDS
 NIKON I #609419 E/F2.0 #708369.....10,928 POUNDS
 NIKON M #M609970 W/F2.0 #811798.....6,325 POUNDS
 NIKON M #6091320 W/F1.5 #90560.....4,600 POUNDS
 NIKON M #M6091529 W/F2.0 #81180.....3,450 POUNDS
 NIKON S2 #6170974 (BLACK BODY) W/2.5CM.....6,670 POUNDS
 NIKON S4 #6501639 W/F1.4.....1,610 POUNDS
 NIKON SP #6217156 BODY ONLY.....1,265 POUNDS

In the meantime, Auction Team Koln had their sale on May 11th in Cologne, Germany. Though only a few Nikon items were featured as new record price was set for a 35mm camera, when a motorized Leica 250 GG camera sold for \$80,000.00!!! Wow! Records suggest only 89 such motors were made during WWII and just 200 compatible bodies were produced. So it ranks as one of the rarer Leica pieces.

Both Christie's & Team Koln produce extremely well made catalogs that are profusely illustrated. It would be to every-one's benefit to get on their mailing lists to receive their respective catalog, if for no other reason that to keep in touch with what things are going for out there! For information & prices write...

Auction Team Koln, PO Box 501119, D-50971, Koln, Germany. In the US call (941) 925-0385 or Fax (941) 925-0487.

Christie's South Kensington, 85 Old Brompton Road, London SW7, 3LD, England or Fax 44-0171-321-3321.

BOOK REVIEW

We have more book news for you this issue! French member Patrice-Herve Pont and his "Fotosaga" group are proving to be quite prolific in publishing photo-historical volumes. His latest mailing contained 3 separate items of interest to the general collector. Two are in French only, while the third adds english text. First is a 16 page booklet on the Zeiss Super Ikonta series which illustrates and describes 25 different models as well as their range/viewfinder systems, serial numbers and look alikes. It is printed on heavy paper so it will hold up well with time. Second we have 72 page magazine called "Photosynthese" which is very well printed on heavy coated stock. It is a collection of reprints of 59 articles written by Patrice for the French magazine "Photographie" between 1988 and 1995. Each concerns an important camera such as the Rolleiflex, Exakta, Leica, Nikon, Minox etc. Each camera is illustrated and some really interesting pieces are included (Combat Graphic, Contax I, Rectaflex, original Alpa, Mikroma, f0.95 Canon, etc). Only in French but still a good piece of source material. Lastly we have the only item that has both French & English text. It is a 20 page piece on the Angenieux company and its line of fascinating lenses! I was not aware of how advanced they were in the designing of trendsetting optics. It covers production from 1935 to the present and discusses lenses they produced for such cameras as Alpa, Leica, Contax, Exakta, Rectaflex & Praktica. To say nothing of their fabulous zoom lenses for professional movie cameras. Printed on high quality coated stock it is a fine reference work. For more info contact: P.H. Pont, Fotosaga, Flassy, F-58420 Neuilly, France.

From Henry Lilien...

The NHS Journal just keeps getting better & better. Every time I think it has gotten as good as it could ever be, the next issue is better. I have learned so very much about our hobby from the Journal! Thank you for all the effort you must put into getting it out. Your trip to Japan sounds wonderful. I know you all had a great time. Wish I could have joined in.

From Rick Johnson...

I don't mean to open old wounds, but I have followed the discussion about the format of the Journal up to the last issue, which is now getting pretty dated. However, I would like to say that what you have done is more than OK with me. If you want suggestions for improvements, I might have some; but, where & when & how big you print your name or how you put together your magazine, is your business and I am just glad to get the information and see things that I wouldn't see otherwise. I guess I am so ignorant that I don't have room to bitch when someone else is doing the hard work for me. I do know this, that if you weren't out there putting this together for people like me, I might never have seen some of the "one-of-a-kinds", the odds n' ends, the variants and the just plain silly things that bring a smile to your face. For the many hours of education and entertainment that your publication has brought me, I would like to add my thanks to that of others I know who are out there and feel like I do.

LETTERS..

And Finally....From Udo Svercula...

When I realized I wouldn't be able to make it to Tokyo I expected the Journal to report in sufficient detail on NHS-Con5. So I looked expectantly forward to receive #51. Well, it arrived and I am honestly glad to learn that the event went smoothly and was a huge success. But otherwise, the whole issue was an unmitigated disappointment.

I can't find much benefit in looking at uncountable snapshots depicting Mr. So-and-so talking to Such-and-such-san, or a dull Nikon storefront, or an abundant display of Robert Rotoloni in every imaginable shape and drape-all spread over 12 full and equally deplorable pages. I just hope the participants will enjoy it.

Now I am reading you have plans for NHS-52 to give the Tokyo meeting even more coverage; more people shots, more places shots, more "personal" stories and probably more Rotoloni shots.....

(There was more, but I really don't feel like wasting the space. Too bad he won't see the article on the SP underwater housing, or future coverage on the Arakawa black S and the factory prototypes and whatever else comes out of the Tokyo meeting. As for people pictures...what the hell else is a "society" about but people? Are we all to remain anonymous? If so we might as well be a society of "robots"!...RJR)

'NHS-CON5'

What It Meant To Me...

by **PETER LOWNDS**

By the time you read this, Tokyo will just be another convention...or will it? I don't think so! Looking back in hind-sight, I think we met and made a little bit of history. We met the great men who made it all happen, the driving force behind the Japanese photo industry, small men in stature, but pioneers in their own way.

Bob showed me a letter from a member who for some strange reason did not like the coverage he gave the meeting in the last Journal. Too much of an ego trip for Bob. This was not an ego trip. This was a continuation of our collecting, because we all collect memories, and this was the best one ever. I was able to renew old friendships worth much more than any Model I (well almost as much!) and we did get to see #60924 (camera #4!), and played with 609431, the one and only known black Nikon I.

We heard from Arakawa-san how the name "Nikon" was decided upon. Two or three groups were working on different names. Arakawa grabbed all the bits of paper, throwing the lot in the trash can exclaiming "it's Nikon", now everyone get back to work and lets start making cameras. Worth the flight to Tokyo just for that Sunday afternoon, seeing all the cutaway Nikons, the Hermes enlarging lens, or the only wide angle lens ever made for the prewar Canons, all at a special tour of the JCII Museum. Or traveling with 30 guys, and one charming little lady, on the Japanese subway system.

It is said about Woodstock "you had to be there". Monday was my Woodstock, I was there. To paraphrase an infamous mid-east war monger, "this was the mother of all Nikon days". All dressed in our Sunday best, on a Monday, we traveled on the metro to the Asahi Beer head office in an exclusive part of Tokyo. Nikon has its marketing organization on the 5th floor. A few others & myself were a few minutes late arriving. We stepped off the lift, took a wrong turn, & walk into a large office the size of New Hampshire with about 300 Nikon staff hard at work. With one on-orchestrated move they all stood up and with one voice we heard "ohio gozoshi mas (good morning) followed by a deep bow! A moment to remember!

I remember thinking to myself about what this day would be like and that Leica collectors never had a day like this one. No one had the presence of mind to sit down with Oscar Barnack and ask him about how he made his first camera, what was his motivation, what was Leitz like to work for, and a thousand & one unanswered questions. I've only seen one photo of Barnack, sitting at his work bench, white coat, head in hand. What we know about the man who changed the course of photography would fit on the back of a postage stamp! Sad!

We walked through large doors into the correct room & before me stood one of the great men of Nikon. I took a step

forward, "Fuketa-san a great honor to meet you". "Ah, Mr. Lownds yes it's nice to meet you at last." My God, he knows my name! It takes a lot to get me to close my mouth, but at that moment I was at a loss for words. Me! Speechless?

We spent a half hour drooling over the prototypes. I can hear Al Brody in the background, Wow! Prototype f1.1 lens, wow! SPX with built in TTL meter (years before the Leica M5!) wow!! Down, Al, down. F2 with auto exposure. Underwater housing, wow! I gaze in wonder at the original blueprints for the Nikon One! I held in my hands both prototypes for the SP2! I shall never wash my hands again!

We all find a place. I found a little corner but no sooner had I sat down than Bob invites me (or was it an order?) to sit at the front table to represent the European contingent (which was the largest single group). On that short walk to the front a thousand thoughts went thru my mind..would I knock my coffee over Fuketa-san..had I got matching socks on...was my fly zipped up...would I be able to make small talk...when I opened my mouth would I talk jibberish. What's the matter with me, I'm a grown man! I sat next to Fukuokasan, the man who designed the SP motor drive! The one item that made the Nikon system stand out head & shoulders above its contemporaries. What a charming man, with a great sense of humor. His english is first class, a very warm friendly gentleman. He can adopt me as a son if he likes.

We take turns introducing ourselves. The meeting starts off with a "Q & A" session with Yuki Kawai, Tad Sato & Akito Tamla doing a fantastic job of translating. We are given coffee. I'm sure that the gentlemen serving us were heads of departments, or at the least, managers. And I didn't spill a drop! After coffee Bill Kraus did his piece on Nikon advertising/literature. What a great speaker Bill is. I'm sure had he not been the boss of a major international company he would have reached great heights in some other profession (window cleaner on the Sears Tower). He has done more times around the globe than a shuttle astronaut!

Lunch was planned for about noon. We were invited to join our hosts in the restaurant on the top floor. I'm told by those who were there that it was a gastronomic extravaganza. I stay in the room & watch with amazement as the head of the design department checked the prototypes off a list and placed them back into an old cardboard box! I wonder where Nikon keep that cardboard box??!!

Why did I skip lunch? This story starts in November. Tony Hurst turns up at my doorstep every spring & fall for the camera show here in Holland. We always have a great time. One thing we talked about was Tony doing a slide show like the knock-out one he did at NHS-Con4. I tried at the time to talk

Tony into using 2 screens & dissolve sets, but he was worried it might not work. I picked him up at the airport, & within 5 minutes the conversation got around to the Tokyo meeting.

"Tony, this time you must use 2 screens!" With his arm up his back he quickly gave in (can't think why)! A few days later I fax Tamla-san, "great news, Tony Hurst will do a slide show at the meeting", can you get 2 Rollei slide projectors? A week later a fax from Tamla-san arrives, "can you give more details about the projectors?". I fax back a toilet roll of information on the Rolleis. Two weeks later his reply "sorry I cannot find here in Tokyo the Rolleis you need." Well, we will just have to hand carry them from Holland! My house was to be the starting point for 7 members. I'm sure an expedition going to Mt. Everest has less than we did! I load everyone with as much as I could. We needed to share our 80kg baggage limit. God bless KLM & a friend of member Tom Mates who was working the KLM check-in desk at London's Heathrow on the flight to Tokyo. I'm sure that the jumbo jet was listing to one side! Must have been because of 16 Nikon nuts on a pilgrimage to Tokyo with a ton of baggage.

Next problem was trying to find adapter plugs for our European cords. After 20 stores we were able to solve the problem..some of the members had adapters with them. Saved! Tony shall we check your slide show, yes good idea. We go to our room & the projectors work! Tony, can I have your slides? Oh no! Tony drops one of the trays on the floor! Nobody moves! With great care we clean & place them back into the tray. But not Tony, he's afraid he'll drop them again! Lights, action! It works. Two slides are projected onto a make-shift screen & are a knock out! How does he make such images? We carry all the gear to the Nikon office on Monday and while everyone else is enjoying their lunch, Tony, his son Leon, & myself begin to set up the slide show. The head of design is checking all his prototypes (does he not trust us?). We start moving tables around. Everything is set..plugs, cables, lights, action!! Bleep!!!! That's me saying some rude things. One of the Rolleis does not want to work correctly! I remove the top cover, bleep bleep slide projector! Push, pull, push, what's the matter?? Bloody thing won't work! We try again. Still nothing! Seems that the slide rails have dried out. The head of the design department is looking on and by this time my face is quite red! I'm beginning to feel a little foolish. He is a clean cut gentleman in a light gray suit, but very down to earth. I ask, "is there a chance to find a small bit of light grease or oil, otherwise we have a big problem". He disappears and returns 10min later with a blob of Nikon camera grease on the end of his finger!! "Will this be enough?" What a lifesaver! I've placed him on my Christmas card list! I rub grease on the rails, it works!! We run through the slides. A knock out! Tony has done it again! The four of us had missed lunch & I had promised the doctor I would not miss a meal. I'm just getting over my anorexia!

The afternoon got off to a good start. Tony's slides were a hit! We had another Q & A session which was very interesting. Koakimoto-san, head of inspection, was asked about the

story that Watanabe-san, the lens inspector, wanted, and got, 100% inspection rights. The sales department was screaming for more product, but nothing got past him. They tried promoting him out of his job to a higher position, but still no let up on 100% inspection. Thank you Watanabe-san.

We heard straight from the horse's mouth that the Nikon F was held back for 18 months by Joseph Ehrenreich, known as "Typhoon-san" to the men at Nikon. Wonder how he got that nickname? He did not like the Nikon F, he wanted a strong RF system! I had heard that it was Nikon who held up the Nikon F but it was "Typhoon-san", who, for one thing, did not like the sharp prism head. The last part of the afternoon was spent in conversation with our hosts. They were elevated to an almost pop-star like status. The senior gentlemen, Fuketa-san, Fukuoka-san & Koakimoto-san, were very surprised that so many people knew and wanted to know more about their life's work. Tony Hurst had with him 50 of his excellent posters which he donated to the members & no time was lost asking our distinguished hosts to sign them in Japanese & English.

Nikon had gone to great lengths to make this day special. We were all given a bag of goodies. A new version of the Nikon tree, posters and a commemorative glass desk loupe. We left the building about 5pm but we would have loved to stay till midnight. Nikon had asked that we return our name badges but 2 of them seemed to have found their way into my pocket. I wonder how Fuketa-san & Fukuoka-san ended up there?

I've spoken with most of the members who attended the convention. We are all of the same opinion, that this day was something very special. These gentlemen are not young men anymore, and to have them all together in one place was a truly unique experience, one I shall never forget. From a very formal beginning, the meeting quickly became an electric experience & a great rapport developed between east & west with new friendships being forged.

A footnote to our Tokyo saga. You may have noticed that I presented Fuketa-san, Tamla-san & Tony Hurst with a glass "F" as a thank you for making the trip such a success. I had asked Tony if, when he got back home, he would take a picture of his. It looked so good quite a few members had asked me if it was possible to have one made. About 2 weeks later the phone rings, its Tony. Hi, Tony, how are things? Have you gotten over the trip? Well, you know how you wanted me to photograph the glass "F"? Well, errrr, on the way to the studio I dropped the bloody thing & took a chunk out of it!! I'm so sorry, can you get me another, whatever it costs let me know! Tony, don't ever change, we all like you just the way you are!

How many of you out there in Nikon collecting land wish you had made the trip? You'll never know what you missed. In less than two years time we will do it again for #6 (location to be decided later), so start to put a little money aside.

We are now a "gang of three". Bob, Jaap Korten & myself are the only members who have attended all five conventions. Unless it's held at the South Pole in the middle of winter and my wife chains me to the chair, I'll be there!!

How about you?????

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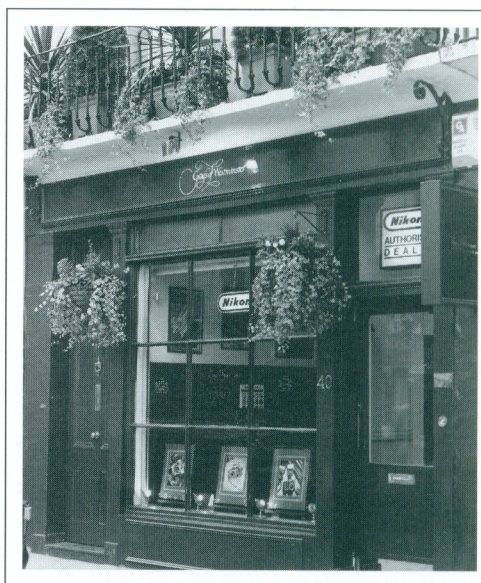
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WANTED...Nikon AH-1 strap/grip for F2. Please contact Bruce Pick, 42 Harvard Lane, Mystic, CT 06355..tel.860-536-6518 or Fax.860-536-0271. Thank you.

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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 FULFILLS 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!

How I increased my Nikon RF collection by 25% for \$10!!

by Tom Surovek.

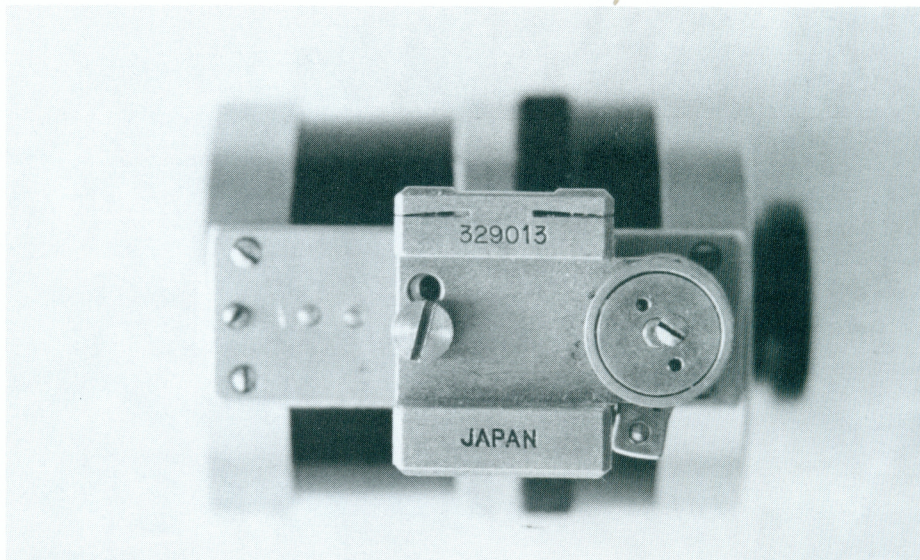
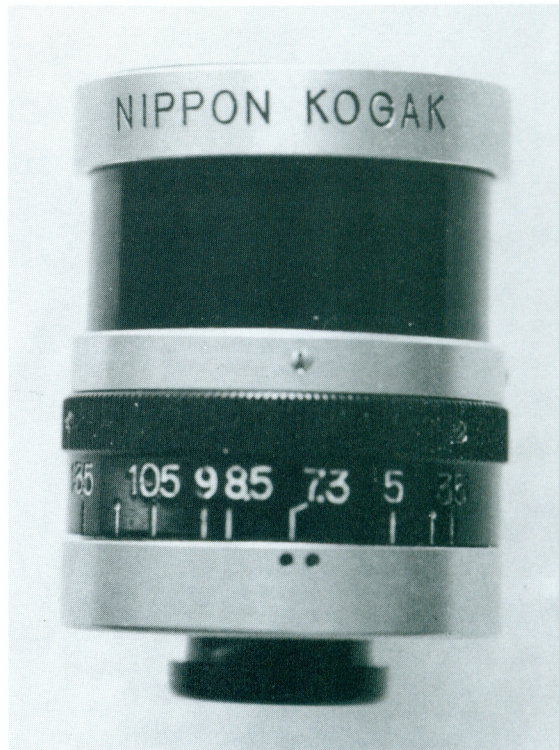
As a specialist in Miranda equipment, my Nikon collection grows in a serendipitous manner, as things happen to cross my path. Until recently, my Nikon RF collection consisted of 3 items. Sitting together were a closeup +1 auxiliary marked "for Nikon", an instruction book for the S3 and a Leica screw rear lens cap marked "Nippon Kogaku".

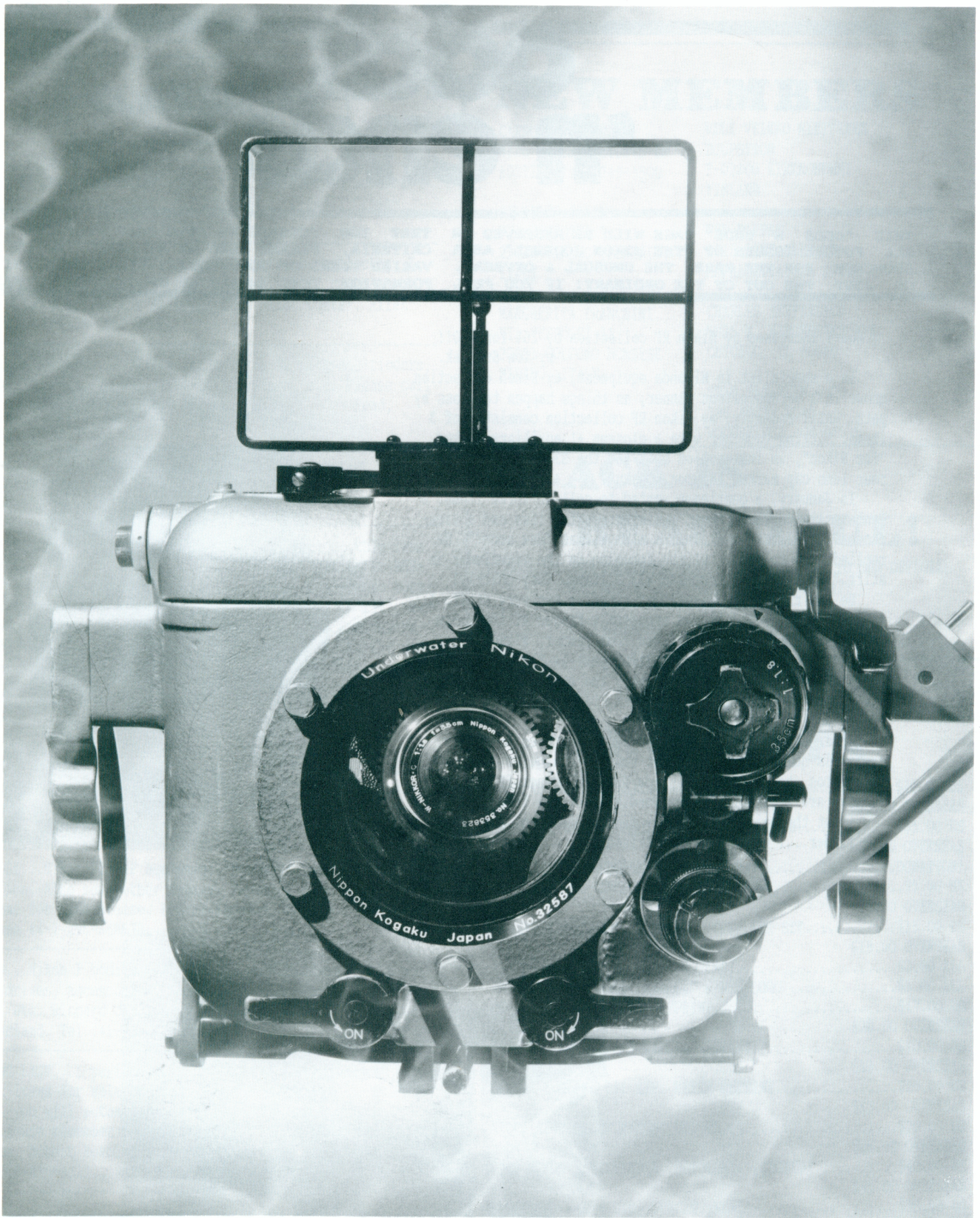
In January, a gentleman wanted to sell me three items: a Pentax slip-on flash shoe, a similar Konica item and a viewfinder. The first question, as always, was "How much?". He replied "ten dollars, but the focusing on the viewfinder is stiff." Of course I purchased all 3 items. Very quickly!

He was right, the viewfinder rotation was very stiff. I couldn't turn it and it was apparently frozen at the 8.5cm field. The viewfinder is a Nikon zoom finder, #329013, for Leica type cameras. The interesting part is that it is mis-engraved "NIPPON KOGAK"! Apparently the engraver went to lunch and forgot to finish the work. Did he possibly expect "U" to do it?

After having the finder cleaned it operates perfectly. And it is quite pretty, without rust or damage of any sort. The photos, taken with a Miranda T and a preset f3.5 Miranda Macron, are testimony to the condition of the item.

About the pair of auxiliary flash shoes that came with the finder...I gave them to a friend.





Created For The 'NHS' by GEOFF SPEAR

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