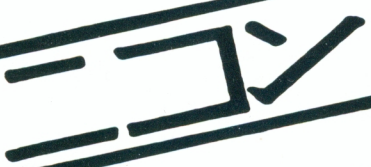


A PUBLICATION OF THE NIKON HISTORICAL SOCIETY



MARCH 31, 1997

NHS-55

The Nikon  JOURNAL



THIS ISSUE..

PG.1--EARLIEST EL-NIKKOR
PG.4--F-SPOT..MODIFIED Fs
PG.14-"MIOJ" 50 YEARS LATER

ROBERT ROTOLONI
EDITOR/PUBLISHER



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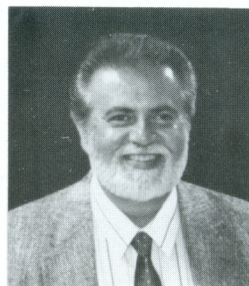
The deadline for the next issue of our NIKON JOURNAL, #56, is June 1, 1997. Please get all articles, photos, ads & letters to me by that date so I can get #56 out on schedule. THANKS!

EDITORIAL

It is hard to believe that one year has already passed since NHS-Con5 in Tokyo, and although that historic event will be a very hard act to follow, we must begin thinking about NHS-Con6 due to occur in the spring of 1998, one short year from now. After six years our convention will again be held in the United States. For the first time it will be held on the East Coast where a substantial percentage of American members call home. Previous conventions have been in Chicago (NHS-Con1 & 2) and Seattle (NHS-Con3) and we hope that holding one on the East Coast will attract even more members than we have seen in the past. Plans at this time are tentative, but call for our meeting to occur either in New York city itself, or just across the river in New Jersey, a short ride from Manhattan. As is our custom, we intend to hold it in the spring, when the weather is the most agreeable, and to time it for the same weekend as a major photographica show, giving everyone an additional reason to make the trip. Members Bill Kraus and Fred Krughoff will be the guiding lights for this edition, as both live in the area and are familiar with the shows and the collecting scene. As of my writing this editorial (March 25th), I have not yet received a fact sheet for the convention, but I must deliver this issue to the printers tomorrow. However, Bill and Fred will be getting information to me shortly, and if enough arrives before the mailing of this issue, I will enclose a separate insert sheet. If not, look for detailed information in NHS-56, due to come out the beginning of July. In the meantime, start making plans for spending some of your spring in New York!

This issue contains a rather diverse selection of topics as opposed to lengthy articles. This allowed me to give some space to many different subjects that I hope add up to full dose of useful information. All told, nine different aspects of Nikon collecting appear in this issue. We cover everything from what is probably the earliest EL-Nikkor design to the latest info on our web site and how to get onto and enjoy the Internet while you search out information on Nikons. These two articles span nearly 50 years, yet we go back even a bit further with a piece on the "MIOJ" markings found on early Nikon items, starting in 1947. In between we have some of the first factory production figures to find their way into the Journal, courtesy of Akito Tamla; mounting your rangefinder Nikkors on a Leica M6; and more from Alan Morris on working with and bringing up to snuff your "old" Nikon F or F2.

Rudi Hillebrand informs me that, sadly, the latest issue of his Photo Deal magazine will be the last to contain an English supplement. Demand has not matched the time & effort required to produce the supplement, so it is gone. Too bad! His magazine is a full of interesting articles & photos, but only in German! On the same note I have received the premier issue of "Classic Camera" printed in its original Italian with matching english text! It is extremely well printed and full of interesting articles. I hope that this venture at a dual language photographica publication will succeed. If it does maybe we will see more like it in the future.



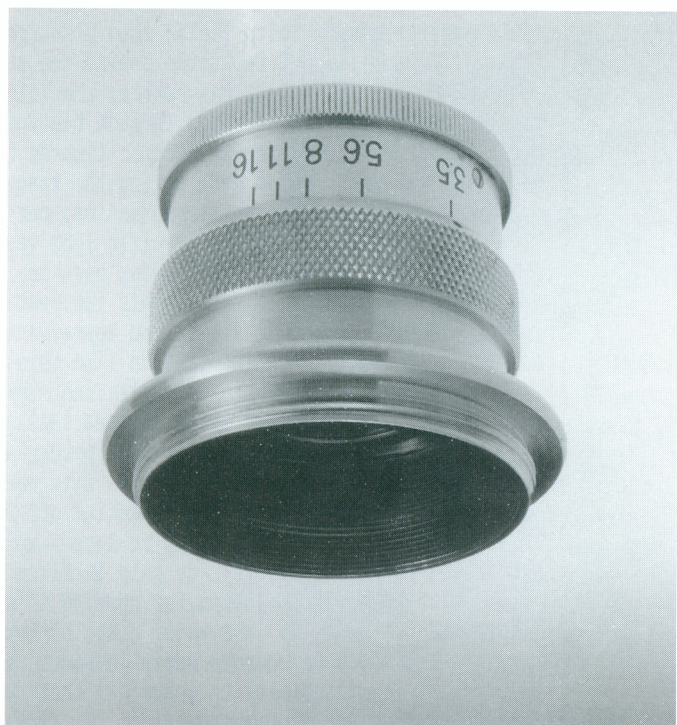
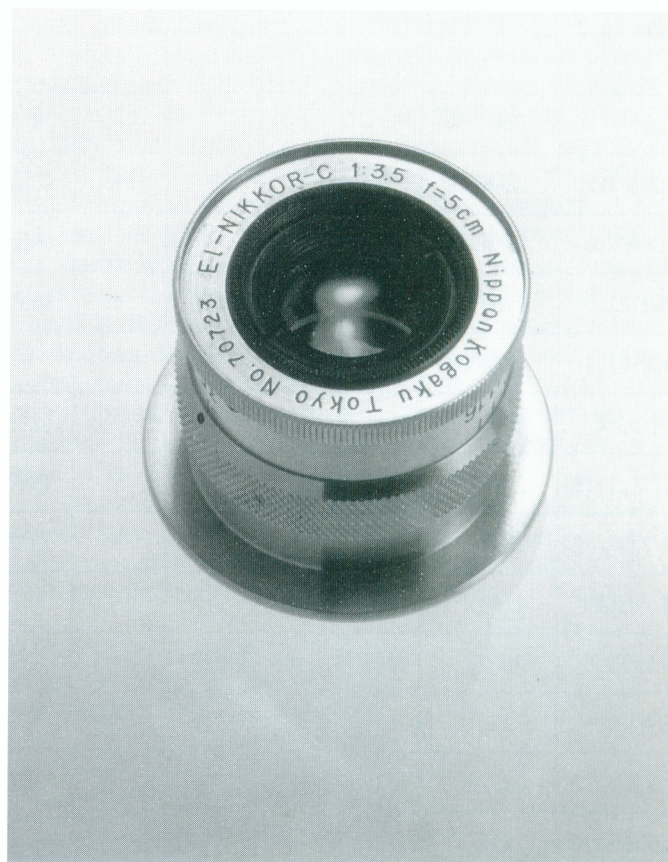
ROBERT ROTOLONI
EDITOR/PUBLISHER

EARLIEST EL-NIKKOR

In NHS-46 Peter Lownds covered the 50mm/f2.8 EL-NIKKOR in great detail. You will remember that in that article he mentioned the "Hermes" enlarging lens made by N-K before the war, but in very small numbers. He also alluded to another enlarging lens made just after the war that was the first lens from N-K to bear the "EL-NIKKOR" nomenclature. He speaks of a chrome f3.5 lens that was probably modified from the then standard f3.5 found on the earliest Nikon cameras. At the time of Peter's article I was aware of only one such lens whose photo had appeared in an issue of Camera Collector's News published in Osaka, Japan. It showed lens #707234 in a rigid chrome barrel clearly marked "EL-NIKKOR"! Now we have photos of another, this one having changed hands in Tokyo last year during NHS-Con5. The new owner, Al Brody, has kindly supplied me with photos that he had taken by member Geoff Spear (who also did the fabulous photo spread on Al's SP underwater housing!).

Here we have 5cm/f3.5 EL-NIKKOR-C #70723 in a chrome barrel and Leica screw mount! This is a very early lens and, if Nikon followed its normal practice, the serial number suggests a production date of July 1947. However, this could be the date the design was completed and the lens may not have been released until 1948, as suggested in Nikon's 75th Anniversary book. Whichever year it was, we have here one rare piece that we all should keep our eyes open for. Keep checking out all those dusty enlargers you see cluttering the table at shows. You never know what you will find!

**All Photos by
GEOFF SPEAR**



NHS
NIPPON
KOGAKU
TOKYO

FACTORY PRODUCTION NUMBERS

FACTORY PRODUCTION NUMBERS OF POSTWAR NIKKOR LENSES BY TYPE AND MOUNT.

NIKKOR LENS	PRODUCTION	NIKON	LEICA	CONTAX	EXAKTA	REMARKS
2.1CM/F4	298+ **	298	**	-	-	**A FEW MARKETED IN USA
2.5CM/F4	2874	1924	950	-	-	
2.8CM/F3.5	10276	7884	2392	-	-	
3.5CM/F3.5	16599	10148	6451	-	-	
3.5CM/F2.5	24370	17504	6866	-	-	
3.5CM/F1.8	8372	6901	1471	-	-	
STEREO	174	145	1	-	-	28 UNITS DESTROYED!!
5.0CM/F3.5	UNKNOWN	?	?	-	-	COLLAPSIBLES & RIGIDS
5.0CM/F2.0	UNKNOWN	?	?	-	-	COLLAPSIBLES & RIGIDS
5.0CM/F1.5	798	389	408	1*	-	N-K MADE FOR C. MYDANS
5.0CM/F1.4	UNKNOWN	?	?	-	-	
50MM/F1.4	1591	1591	-	-	-	LATER "OLYMPIC" F1.4!
5CM/F1.1(IB)	1046	835	211	-	-	INTERNAL BAYONET
5CM/F1.1(EB)	1547	1547	-	-	-	EXTERNAL BAYONET
5CM "MICRO"	1188	901	287	-	-	
8.5CM/F2.0	20077	8488	7706	3883	-	
8.5CM/F1.5	1353	685	489	179	-	
10.5CM/F2.5	21720	14149	6086	1485	-	
10.5CM/F4/0	1426	1426	-	-	-	
13.5CM/F4.0	1133	596	491	45	1*	*ONLY 1 SEEN TO DATE!
13.5CM/F3.5	29301	12451	8987	7008	855	
135 BELLOWS	2243	2243	-	-	-	
18CM/F2.5	1227	1178	49	-	-	
25CM/F4.0	1514	1454	60	-	-	
35CM/F4.5	429	429	***	-	-	***DRAWING WAS MADE!
50CM/F5.0	187	157	30	-	-	
100CM/F6.3	48	48	-	-	-	MIRROR LENS

by
AKITO TAMLA

Searching for factual information concerning production quantities of specific Nikon equipment made during the rangefinder era has been a long and slow process. It wasn't until I was able to make personal contact with other Nikon historians and collectors in Japan, and to interview some of the most important personalities directly involved with this era at Nippon Kogaku, that pieces of the puzzle began to surface. However, the road ahead is still a long one, for there are countless bits of information still to be learned before the picture becomes more clear. When I think back nearly 15 years ago when I was working on my books, how few real facts I had at my disposal, I realize how far we have come. Much of what we thought back then was based on a great deal of deductive reasoning, most of which has stood the test of time. However, even back then I had access to certain facts that helped me a great deal in my quest to be as accurate as possible. Much of it was gleaned from Japanese literature and was instrumental in helping me make certain statements. What you see on this page is an example of a source of information that adds immensely to our knowledge.

Japanese member Akito Tamla, long a source of information and the driving force behind the success of NHS-Con5 in Tokyo, has sent me the information in the table on this page. Through his work we now have factory supported production figures for most of the Nikkor lenses made during the rangefinder era! Not only the total production, but also that for each type of mount a specific lens was produced in! For an historian who has been trying for years to uncover such facts, this information is priceless! I hope that all of you appreciate how difficult it is to learn information like this!

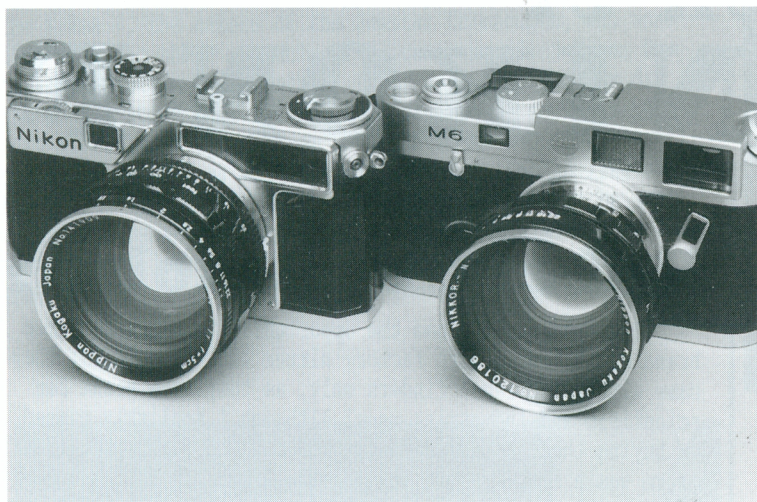
After studying this table you will find answers to many questions such as: which RF lens really had the lowest production figure; what percentage was made in other mounts; how close we have been in our estimates over the years (and how far off we were on others!); how many Contax mt lenses were made!; and what lenses were made only in Nikon mt.

I wish to thank Tamla-san for sharing this information with us. He is a major Nikon historian and has, for years, exchanged serial numbers with your editor in our efforts to learn all that we can about Nikon and Nippon Kogaku. (RJR)

RF NIKKORS

on a LEICA M6?

by
Chris Kok

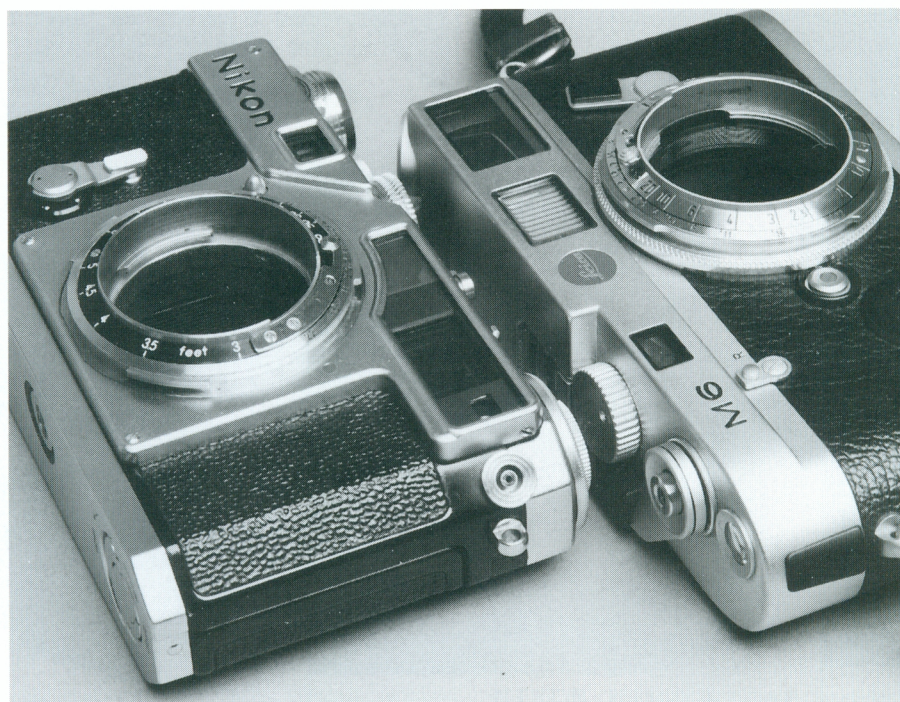


ABOVE...THE NOCTURNAL NIKKOR 50MM/F1.1 CAN NOW BE USED ON THE LEICA M6 WITH ACCURATE FOCUSING EVEN AT FULL APERTURE, THANKS TO THE LENS MOUNT ADJUSTMENT IN THE COURSE OF THE CONVERSION. BELOW...NIKON SP AND LEICA M6 WITH NIKON/CONTAX MOUNT FOR A COMPARISON.....PHOTOS BY CHRIS KOK.

This is, most probably, the first Leica converted to take all Nikon/Contax lenses with the benefit of TTL metering. The fact that the mount (which was taken from a brand new Contax II) is permanently secured onto the M6 body means that the focusing accuracy is guaranteed. Whilst there have been various attempts by other manufacturers (such as Orion, Cook & Perkins, etc..) as well as individuals, to adapt Nikon/Contax lenses onto Leica cameras, nevertheless, those mounts are appropriately regarded as adapters only. Hence, the range-finder accuracy is doubtful. When using them it is always advisable to use lenses with greater depth of field such as wide angles or to avoid wide open apertures all together.

All these disadvantages are completely eliminated with this conversion. The originality of this conversion is not so much the lens mount itself but the frame selector, which on this camera has been modified so that the desired frame can be pre-selected by pushing the lever irrespective of the lens in use. In other words, the frame selector lever can be "clicked" as desired. The original lens mount lock on the camera, which is now redundant, has been modified to serve as the release of the frame selector. These modifications have been done internally without disturbing the precision of the other parts of the camera.

I am also assured that this conversion is reversible without damaging the camera body at all. However, I just wonder who would want to reverse it after all the effort spent on this ingenious conversion.



4 THE F--SPOT!!

The 'MIRROR LOCK-UP'

NIKON F

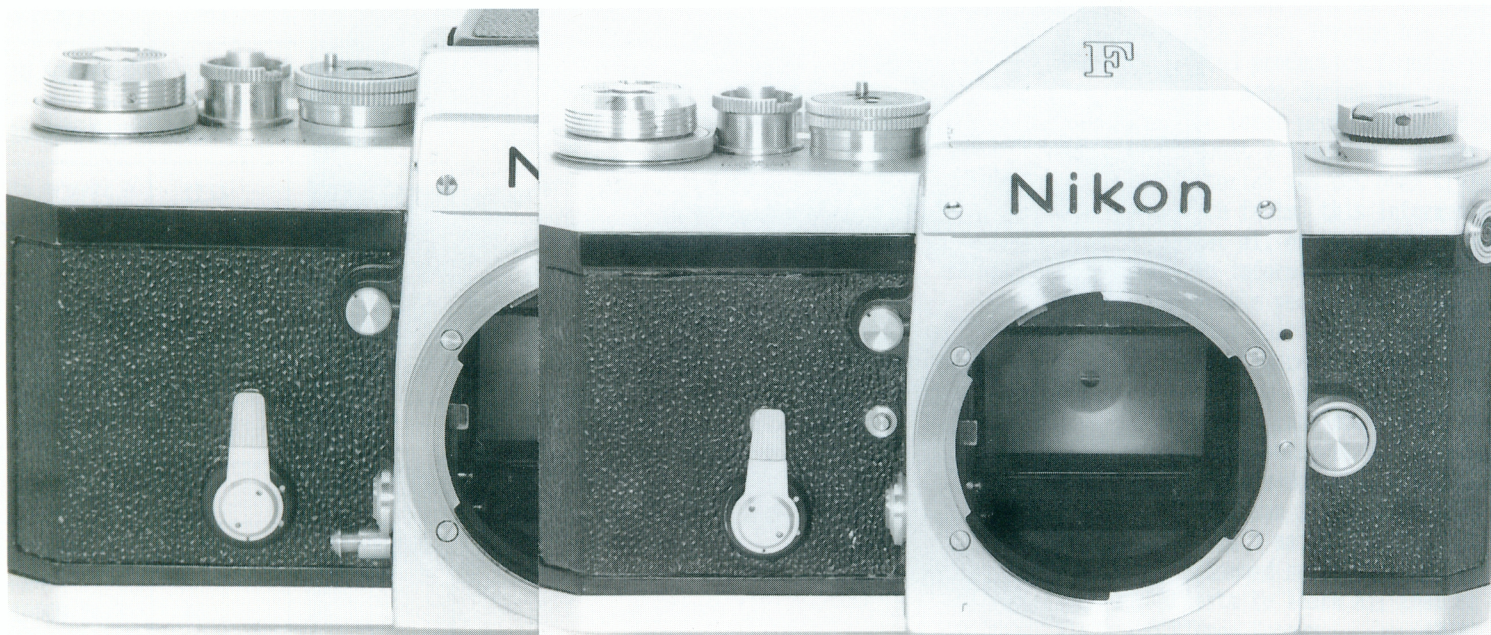
by

Robert J. Rotoloni

Have you ever seen an ad for a Nikon F with a mirror lock-up button...and wondered what they were talking about? Did not all Nikon Fs have a mirror lock-up lever on the side of the lens mount housing? So what button do they mean? And what is so special about it?

The Nikon F was one of the first, if not the first, SLR cameras to have a mirror lock-up control. Nikon engineers knew that their camera was going to be the nucleus of the system approach to photography, and would be used for many scientific purposes, namely photomicrographic, copying and astrophotography. A desirable feature in a camera meant to be used for such purposes would be the means to lock up the mirror to reduce vibrations which could ruin high magnification shots. However, since Nikon was breaking new ground in those days, they made one small mistake when designing their mirror lock-up...after turning the control to engage lock-up you had to fire the camera to actually raise the mirror, then it would remain in the up position. The problem was, you lost a frame every time you did this. The solution to this little problem was a small modification that was done by the factoryand possibly by others.

Many years ago I had the opportunity to purchase three brand new Nikon Fs with factory mirror lock-up buttons! They came with waist level finders only, as they were meant for scientific and industrial uses! Although I foolishly passed on buying them, I did inspect all three and I remember that there was a small insert in the manual explaining the use of the extra button that was on the face of the body. The button was an exact duplicate of the one under the selftimer lever that you pushed in to release it. The mirror lock-up button would also be pushed in and the result was the mirror would fly up and stay up! No lost film! This "factory" conversion is the most elegant I have seen. The button does not interfere with regular camera operation and it looks good. The body covering is perfect as it would have been die-punched before being applied. (See accompanying photos)

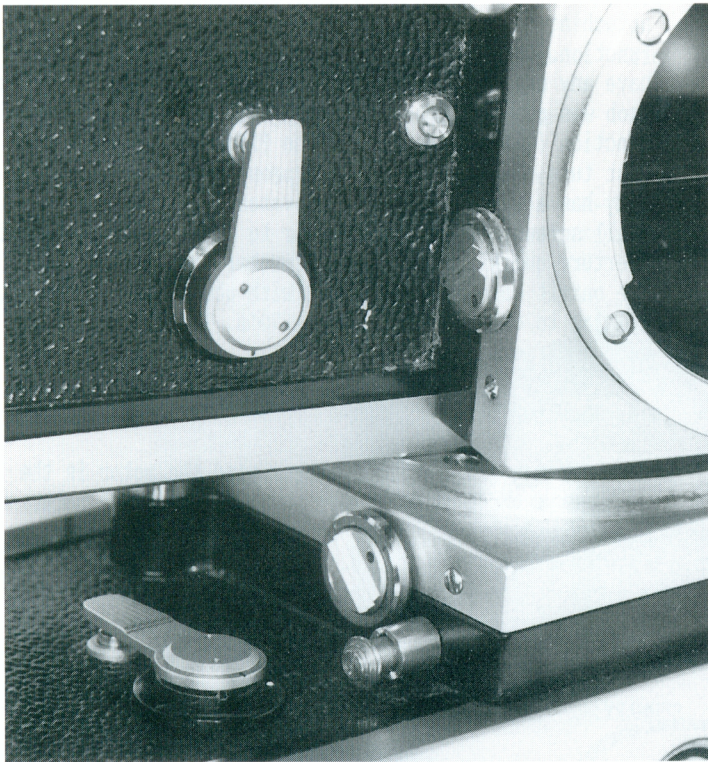


At least one other version exists and is illustrated here. I do not know who did it, or when it was done, but it does the job, though with less finesse than the previous type. A hole has been drilled into the side of the mount housing just below the standard mirror control, and a small shaft with a spring loaded plunger is mounted. The finish does not look factory but it does blend in well. It does not interfere with handling the camera and produces the same result as the first type, that is it allows the mirror to flip up and stay up without losing a frame.

I have always wondered about what has been called the "Questar modified" Nikon F. Supposedly, during the heyday of the Nikon F, the makers of the Questar telescopes, who were also enjoying their pinnacle of success, modified Nikon F bodies to obtain this feature. It is said that Questar did the modification, and not Nikon. Having never seen a Nikon F with mirror lock-up that can be verified as a Questar modification, I cannot say with certainty what it looked like or how it functioned. Could the second type shown here be such an item? Does anyone have a Questar modified Nikon F? If so, what does it look like? I am certain we would all like to know for sure. (All photos by Robert Rotoloni)



THESE PHOTOS ILLUSTRATE TWO VERSIONS OF A MIRROR LOCK UP CONVERSION SEEN ON THE NIKON F. NOTE THAT THE BUTTON ON THE UPPER CAMERA IS EXACTLY THE SAME AS THE RELEASE BUTTON FOR THE SELFTIMER. THIS VERSION IS BELIEVED TO HAVE BEEN DONE BY EITHER NIKON OR EPOI.



THE LOWER CAMERA HAS A LESS ELEGANT PLUNGER MECHANISM MOUNTED TO THE SIDE OF THE MIRROR BOX HOUSING. A HOLE HAS BEEN DRILLED AND THE PLUNGER MOUNTED. DEPRESSING THE PLUNGER RAISES THE MIRROR WITHOUT LOSING A FRAME. IT IS NOT KNOWN AT THIS TIME EXACTLY WHO PERFORMED THIS CONVERSION. PHOTOS BY R. ROTOLONI



MORE ON THE HIGH SPEED "F"

One of the more interesting facets of Nikon reflex collecting is the chapter on the "High Speed" models which encompass three of the five top of the line "F" cameras so far produced, and have never been made in large numbers. Add to this their higher than usual prices and very limited availability, and you have a class of reflexes that are very collectable, almost onto themselves.

Being the type of publication we are, the Journal has covered the various high speeds models over the years in great detail, as they are of such high interest. As far back as NHS-30 we covered the F High Speed, followed with more information in NHS-31 & 34. The F2 version was given its due in NHS-53, and the newest model, the F3H, was documented in NHS-54. It appears that only the F2H can be considered a "commercial" model, as the F versions were made in very small numbers and not made available to the general public. As for the F3H, it still remains an enigma and may also never be promoted to the public. In the end it looks like the Nikon F models, both the 7FPS & 9FPS types, will always be the most sought after and rarest of this already low production type.

Ever since the high speed Fs were first covered in the Journal, we have continued to collect information on them in an attempt to learn more and determine how many were made. Most of this work has been done by one of our German members and his results are shown here. So lets see what he has been able to find out about these unique Nikons!

This list contains information on 15 cameras: 10 of the 7 FPS version, and 5 of the 9 FPS type. I have been able to personally examine some of these units. I have also seen 2 more motors with cameras, as drawings in the Nikon factory instruction book which came with the F High Speed. It shows motor #152346 (7FPS) and #159149 (9FPS). Unfortunately, the numbers of the attached cameras cannot be read in the drawings. The first item on the list is body #7289858, which has no motor. It appears to be the 7FPS version with a normal mirror. The following is a listing of information we are able to furnish at this time.

- 1) 54 cameras/motors of the 7 FPS type were produced and 36 of the 9 FPS type. Someone has seen evidence in some Nikon literature verifying these figures, but I have not seen this document.
- 2) A production figure of 100 units is given for the 7 FPS type according to information seen by another member.
- 3) The adaptation/installation of the pellicle mirror for the 7 FPS bodies was done at the factory. Three are listed.
- 4) It appears that Nikon had control or production problems with the 9 FPS version as production was halted early into the program.
- 5) Some normal production F36 motors were interspersed with the 9 FPS version between #s 159141 & 159240. Examples are #s 159203, 159205 & 159233.

NIKON JOURNAL #55-MAR.31,1997

CONCLUSIONS TO DATE:

The 7 FPS Nikon F High Speed:

- 1) Nikon did not assign a separate number batch for them.
- 2) The earliest recorded motor is #152304 (which is the F HS 250) and the last recorded one is #152353. All motors begin with "1523xx", with the last 2 numbers denoting the actual units produced. With respect to these last 2 digits the only examples missing appear in the "30" series. Four consecutive numbers are recorded from 152346 to 152349!!!
- 3) Due to the above we now believe only 54 motors were made.
- 4) Most bodies came with the eyelevel (EL) finder with the elongated accessory shoe (9 of 10).
- 5) Five of the prisms are reported with 2-digit numbers. The numbers do not match with the motor or body numbers.
- 6) The serial numbers of the Optical Frame Finders are painted on, and appear easy to remove. This might explain why some finders have no visible numbers. They may have been rubbed off over the years.
- 7) 6 Optical Finders have been seen, but only 3 have numbers, 6, 28 & 39. The paint on #28 is barely legible.
- 8) At this time little is known about the battery pack types. Five are the side-opening (Type 2), 2 are the later 9 FPS top-opening style (Type 4), 2 do not have the original Nikon pack, 1 is by Honeywell, the other "not standard".
- 9) 3 bodies have a pellicle mirror. This modification was well done. Nikon inserted 2 small screws in the larger "mirror-up" knob. At first glance I assumed they were for attaching the knob, as the knob didn't appear to have a function. In fact, the knob on one of the 3 bodies doesn't have any use, while on the other 2 it does. The mirror-up knob was adjustable, giving it a full aperture viewing function (like the 9 FPS and the F2H). To activate, one must turn the knob rather than pressing it inward. One body has a small fingertip activated lever (fixed by 2 small screws) to enable the user to move the knob to full aperture quickly & easily...a further enhancement.
- 10) The outfit came in a large box with gold Nikon lettering, similar to other boxes from the 70's. Two of the outfits have their original boxes.

The 9 FPS Nikon F High Speed:

- 1) To date only 5 motors and cameras plus the motor in the instruction book drawing have been reported. All motor numbers begin with 159xxx, followed by 3 digits in the "100" and the "200" series. As has been noted, normal F36 motors are interspersed within the "200" series.
- 2) All bodies come with normal eye-level finders.
- 3) The battery packs appear to be the top-loaded (Type 4).

SUMMARY:

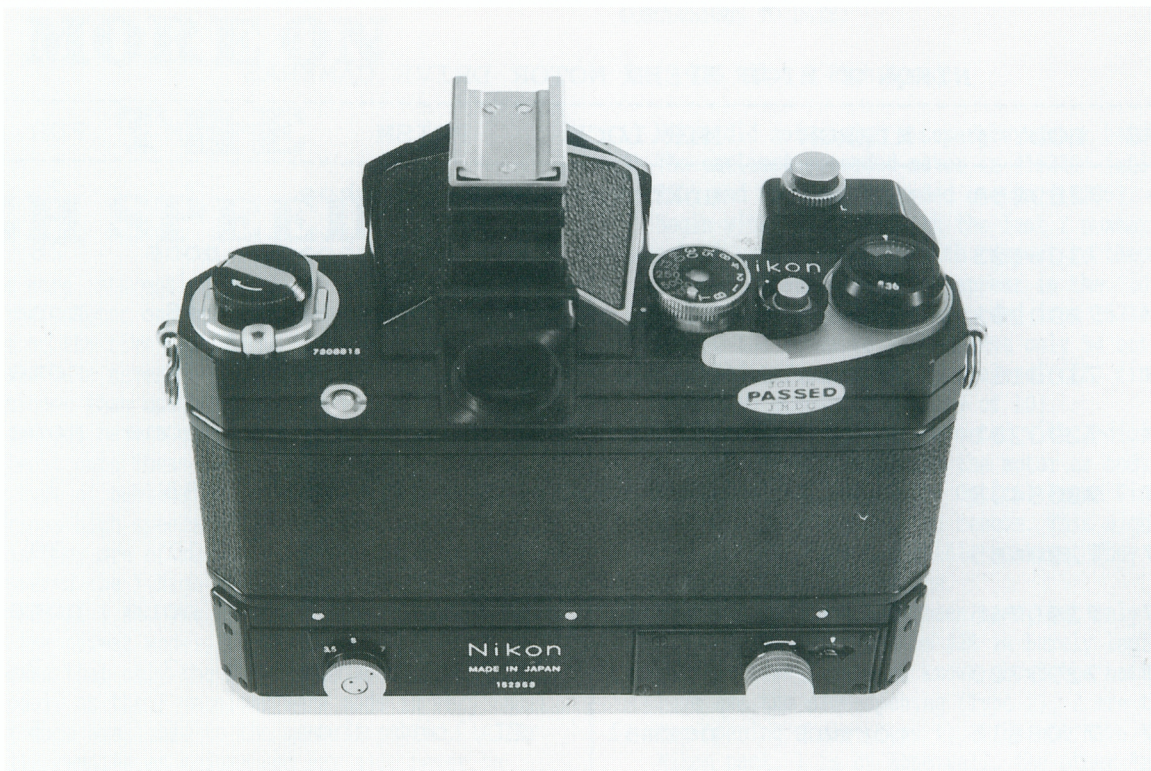
Nikon produced other high speed cameras, most notably the F2H with the MD100 at 10FPS, and the F3H. The later F3H is nearly identical to the F3P with the addition of a pellicle mirror and a motor capable of 13FPS. Actually the motor looks very similar to the MD4.

We would appreciate any additional information you may have. We will continue to update our database and will keep you informed of further discoveries. One of the fun aspects of collecting is not only the gathering of the hardware, but in research, background and historical data gathering.

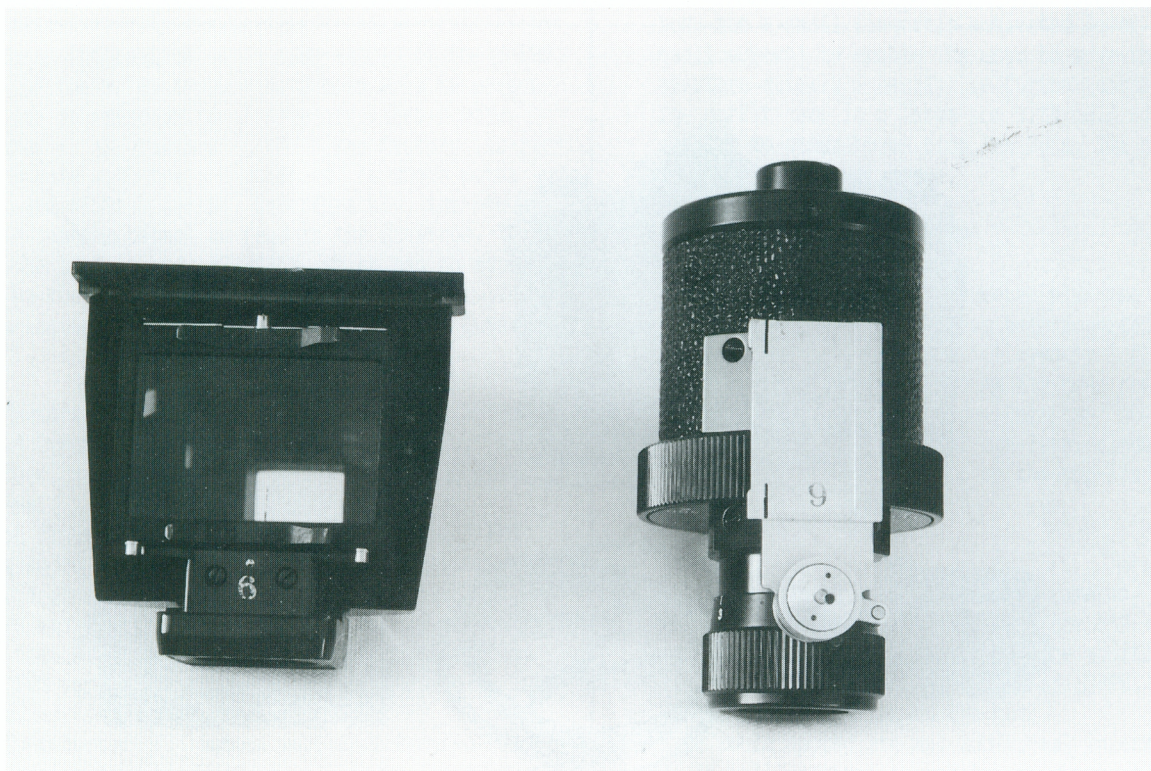
NIKON F HIGH SPEED MOTOR DRIVE CAMERAS

MOTOR #	FPS	BODY #	MIRROR	MIR.LOCK	PRISM	PRISM #	FDR.#	BATT.
-	-	7289858	normal	unknown	EL,long shoe	?	?	?
152304	7	7308123	pellicle	screw	EL,long shoe	none	28	Honeyw.
152313	7	7290291	normal	normal	EL,long shoe	48	none	Type 2
152318	7	7308114	pellicle	screw	EL,long shoe	49	none	Type 2
152322	7	7290281	pellicle	normal	Eye Level	none	none	Type 4
152327	7	7308438	normal	normal	EL,long shoe	35	?	?
152347	7	7290465	normal	normal	EL,long shoe	11	39	Type 2
152348	7	7290745	normal	normal	EL,long shoe	none	none	Type 2
152349	7	7290700	normal	normal	EL,long shoe	?	?	Type 4
152353	7	7308815	normal	normal	EL,long shoe	6	6	Type 2
159141	9	7441169	pellicle	no	Eye Level			?
159172	9	7449882	pellicle	no	Eye Level			Type 4
159184	9	7449942	pellicle	no	Eye Level			Type 4
159239	9	7418962	pellicle	no	Eye Level			Type 4
159240	9	7445005	pellicle	no	Eye Level			not std





THIS PAGE & PREVIOUS...THE CLASSIC 7FPS NIKON F WITH PROPER MOTOR, BATTERY PACK, CABLE, VIEWFINDER AND PRISM WITH THE SPECIAL ACCESSORY SHOE. THIS SPECIMEN IS IN NEARLY LIKE NEW CONDITION! BELOW ARE THE PRISM AND VIEWFINDER, BOTH WITH THE NUMBER "6"! A NEARLY PERFECT EXAMPLE OF A QUITE RARE ITEM.



A SPECIAL MD-1

A good friend who shall remain nameless and who lives in Belgium, collects Leicas by the shovelful. Every second body or lens is funny looking in some way, which only Leica people notice. Place 20 Leicas on a table, I wager that one will be a prototype, 3 will have more or less rivets than the other 17, 1 will have been made for the Sultan of Oman, or to celebrate the day Oskar Barnack's dog started pushing up daisies. As a group we Nikon collectors have to work hard to find toys with a difference or prototypes of some kind. The only Nikon prototype to turn up in the last year was misplaced somewhere in London.

The Japanese have mastered the art of mass production and Nikon have been able to perfect the art of perfection. I have known for many years that Nikon have a group of trusty photographers around the world who are willing to play with, test, use, find fault in, drop, and write a long report on the latest Nikon product, and be nicely rewarded for their labors. With the introduction of a new top of the line item such as the F5, about 100 were given out in November 1996, and all were given back! Oh where have they gone?

I spend hundreds of hours each year at camera shows lifting, turning over, opening, checking and picking my way through boxes of junk. Not a prototype anywhere! I had done the 15 mile hike around 150 tables at a recent camera fair and was sitting down for a rest. I always make it a point on seeing someone with a camera bag to ask what have you got to sell? Nine times out of ten it turns out to be junk, but I've found some pretty nice toys this way. A gentleman produces from his bag an F2AS with a motor drive. A quick check reveals nothing very interesting with the camera, but the motor is an MD1 with a low number. I ask the owner will he split, and a couple hundred dollars later I own the motor. I start to give my new toy the once-over....very interesting! This is not a regular MD1 motor!

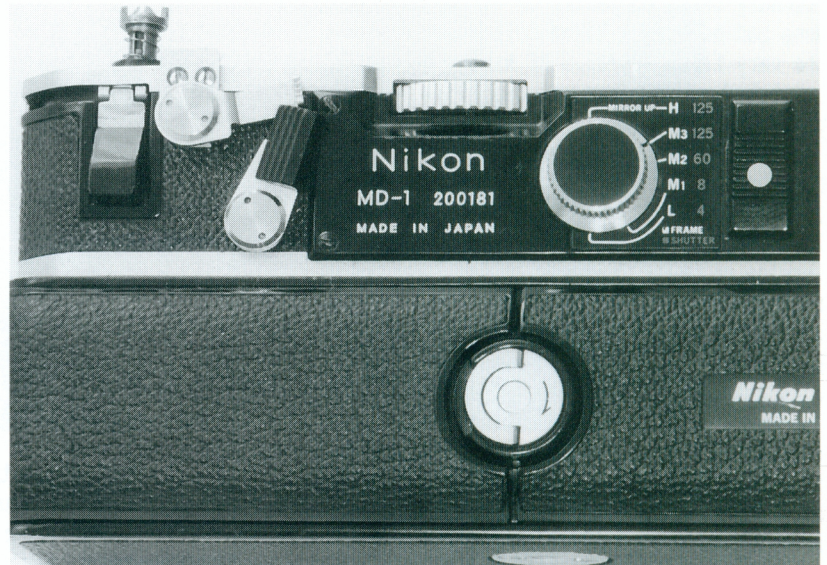
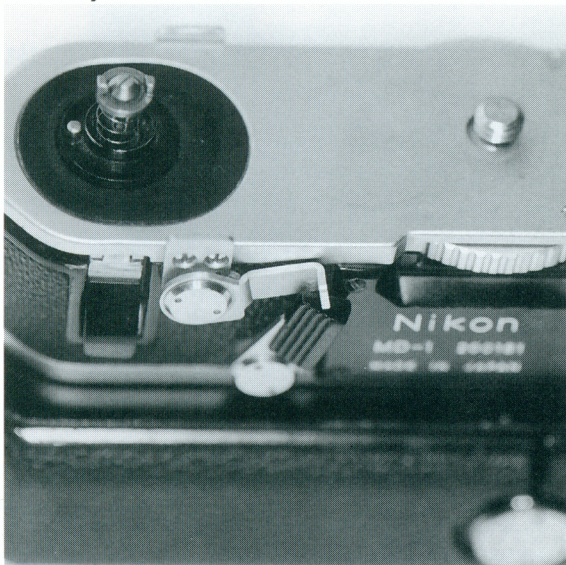
by

PETER LOWNDS

The MD1 started at #200001, which makes this motor #180. I take a second look. For the untrained eye, unless you are very familiar with this motor, it would slip by unnoticed. The early number was the giveaway. I've owned many F2 motors in my time, so I'm now quite familiar with its workings. I began to play with it and noticed it had a different way of rewinding the film. The normal way is to disengage the transport of the camera by pressing a small chrome button on the rewind slide next to the frame counter, then pushing it upwards. This insures that the film can be rewound. You then push the rewind lever on the left side of the motor to the right and the rewind begins. With this system you cannot start the rewind motor without first disengaging the film transport mechanism. However, this motor, #200181, could be activated by just the rewind lever without first pushing the rewind slide upward! I am sure that in the heat of a photographic moment, many a roll of film would have been ripped to bits. Hence the second chrome lever to the left of the rewind lever which acts as a guard to prevent rewinding the film by accident. This problem would have come to light in the first batch of motors. I've seen many, many MD1 motors, quite a few with low numbers, but never with this small chrome guard protecting accidental rewind! A nice touch!!

Now is as good a time as any to start collecting the F2. Very clean bodies can be found cheaply. So enjoy!

(Photos by Peter Lownds)



Taking Available Light Photos

With Your Nikon

PART II.. Buying A Nikon F Or F2 & CLA-ing It

by Alan Morris

BUYING FOR A COLLECTION...

About twenty-five years ago at a camera store I met an avid and, as it turned out, very large scale Leica collector. He invited me to visit him at his home where he would show me his collection. When I did so, I was shown into a large room whose walls were fitted out floor-to-ceiling with glass enclosed lighted glass shelving on which were displayed myriad models of Leicas and Leica accessories. The secret to the success of his collecting, he told me, was to attend every garage sale within a 100 mile radius, to follow up on every classified camera ad in the local papers, and to attend every important estate sale within a 500 mile radius. When he came across a camera model or variant that he needed for his collection, he would buy that particular camera regardless of its cosmetic appearance; in that way he would work toward the full completion of his collection. However, he would always be on the lookout for a better quality example of a camera already in his collection that was cosmetically less satisfactory. This collecting effort of his was an almost full-time job equivalent and most people could not devote that much of their time to building a complete camera collection. Today it appears to me that collectors instead search for the most cosmetically perfect model of a camera and pass up buying less-than-perfect appearing specimens. As an example of this newer trend our own NHS editor, in his definitive text on Nikon RF cameras, describes the 180/f2.5 Nikkor as a lens whose black painted barrel is prone to wear and "many examples seen by the author are in less than collectible condition." This stands in stark contrast to what my friendly Leica collector of twenty-five years ago would have done had he been a Nikon collector; he would have snapped up the very first 180/f2.5 RF Nikkor he came across, scarred, scratched or whatever, placed it in his collection, and patiently waited for a cosmetically better one to come along.

Michael McBroom in his popular "Bluebook" (kept ready at hand by every used camera equipment dealer) on p. 86 of the 1995-96 edition (see reference to McBroom Part 1, NHS-54, p. 14) describes the titanium body Nikon F2T and that very rare version of the F2T, the F2 Titan. The Titan, McBroom tells us, was built in small numbers for the National Aeronautics and Space Administration and when Titans appear on the used market they "command prices as astronomical as their originally intended destination." Then McBroom proceeds to accurately describe the interactions involved in collecting rare and/or cosmetically perfect cameras: "prices for rare pieces like the Titan are usually determined entirely by one party's eagerness to buy and the other party's lack of eagerness to sell." Thus a rare piece is cosmetically perfect and is a collectible camera into the bargain; there must be very few such cameras available today on the market.

At a camera show held locally last year, I happened to arrive just as the doors were opened to the public. I noticed a dealer I recognized dashing across the exhibit hall with a black camera grasped in each hand. I went over to his table where we exchanged greetings and then I ventured to inquire of him what had transpired. He told me that he had made a great buy of two absolutely unmarred black paint Nikon F2's from another dealer in the show just before the doors opened. He showed me the two F2's and indeed they were beautiful; they certainly had never been mounted on a tripod or, if they had been, someone had used extreme care in doing so. The dealer told me that he had a ready buyer in Japan for those two cameras, and that they would shortly be sold by phone to the buyer, and that he would quadruple what he had just paid for them. This event, unusual to witness and more unusual to be explained, convinced me that the fast buck was the true name of the used camera game today. After all, why not? There are no government or state regulatory agencies setting forth rules for used camera equipment dealers.

In recent months I have received and reviewed three catalogs of classic and collectible camera items from major used equipment dealers:

"Tamarkin Photographica Rare Camera Auction," Tamarkin Photographica, 198 Amity Rd, Woodbridge, CT 06525, \$10, 33 pages, October 1996, well illustrated.

"The Classics Collection," Premier Issue, 1996, KEH Camera Brokers, 188 14th St, NW, Atlanta, GA 30318, well illustrated, 59 pages; includes a paper on collecting by King Grant, President of KEH.

"Collectible & Used Catalog," Adorama, 1996, 42 West 18th St., New York, NY 10011, \$6, 72 pages.

If you consider a purchase in person, you don't have to listen to any blandishments from the dealer; you can hold the camera or lens in your hand and study it for yourself for cosmetic appearance. (In buying Leica screwmounts, there is an important caveat: purposeful fakes of rare pieces abound.) If instead you buy through an advertisement from a distant dealer or individual, be certain to arrive at a clear understanding of all terms of return for credit if unsatisfied.

BUYING FOR PHOTOGRAPHY PURPOSES...

In these days of auto-everything cameras, there is no doubt that there is personal lore and magic in taking your pictures with a sweetly tuned all-mechanical camera where you control all settings and are responsible for what you get. I say "personal" because I advise you not to expect anyone else to appreciate and understand why you are making light measure-

ments, fiddling with controls and taking so damn long to take a picture; people whose photograph you are trying to take may well inquire of you what you are doing and, in fact, some will get bored or tired of the exercise and drift away before you can get their picture. I am happy to get one well-composed, well-focused and well-exposed available light picture per roll of film; if I get two such pictures per roll, I am positively ecstatic!

In Part I (NHS-54) I reviewed the first seven levels of the LHSA grading guide. Other grading guides I have studied demonstrate far less clarity, specificity, and uniformity of descending grade levels than the LHSA guide: "Shutterbug" magazine, Tamarkin (New York), B&H Photo-Video (New York), KEH (Georgia), Uhl Photo Hobby (Germany), and Christie's (London). These various grading guides all differ one from the other, and the fact that there exists no universally accepted grading guide redounds everlastingly to the unfair marketing advantage possessed by the used camera equipment dealer. As a caution, do not accept a combined grading description for a camera body with a lens; obtain one for the body and lens separately.

Making reference to the LHSA guide descriptors, a camera that is graded EX or even EX- might be a candidate for your purchase for photography purposes. Cameras that are graded under the LHSA guide must be downgraded, for example, because of tripod markings, strap lug wear, and for body scuff marks due to camera strap use. If a camera is not otherwise abused,

these downgrading factors will not interfere with bringing the camera up to correct operational order through professional servicing.

At a local camera store or at a dealer's table at a show, you can take up into your hands the item in which you are interested, look it over, look through its finder and listen to all of its shutter speeds. The shutters of many older cameras appear to work well at only one speed, usually the 1/125th second, the most commonly used speed. Leica shutters, when worked through each succeeding speed from one second to 1/30th second, present different and distinctive sounds at each speed. While to the experienced ear of a Leicaphile these sounds can indicate proper working of the various shutter mechanism parts ("Leica Manual," 15th Edition, Morgan & Morgan, pp. 410-414), the sounds do not reveal the millisecond timing of each shutter speed. There are no correspondingly distinctive shutter mechanism sounds heard in Nikon F and F2 shutters. Since in all likelihood the documented service history of a used camera will be unavailable, you really cannot know much more about it other than if it appears essentially undamaged, if it is clear of dirt and dust, and if it sounds as if it is working. You then must decide if the camera is one on which you would be willing to spend additional funds for putting it into correct operational order.

Nikon F body production dates were 1959 to 1974 (McBroom) or 1959 to 1972 (Peterson). Nikon F2 body production dates



The photo above was taken with a Nikon F2, DE-1 finder, 35/f2.8 non-AI Nikkor using Kodak TMZ film at EI 3200. A Pentax Digital Spotmeter gave a reading of EV-3 on the subject's faces shifted to Zone VI for an exposure of 1/15th second at f2.8 handheld. This photo is of a group of fine looking ladies doing a musical roast at a 70th birthday cele-

bration dinner dance held at a service club, albeit a very dimly lit ballroom. The use of a wide angle lens enables the taking of a satisfactory available light photo at this slow shutter speed. Film development and print production by Starlab (tel: 301-986-5300, see Part I, NHS-54, pp. 13-14).

were 1971 to 1980 (McBroom & Peterson). Thus today the very last manufactured F body would be at least 22 years old, and for the F2 the figure would be at least 16 years old. Today's very high speed films, with color going to 4 digit EI's and black-and-white (resurging apace these days, see "Shutter-bug," March 1997 total issue) going even higher to 5 digit EI's, require the following features to be present in a Nikon F or F2 body:

- a) perfect light-tightedness of the camera back and the finder mounting opening
- b) nearly exact-as-set-on-the-dial shutter speeds and exact knowledge of the actual-as-set-on-the-dial shutter speeds
- c) no pinhole defects in the shutter blinds; correct self-capping adjustment of the shutter blinds
- d) perfectly smooth, clean & adjusted film pressure plate
- e) clean film spaces, including any surfaces such as film guide rails, rollers, film transport sprocket cylinder, and film take-up spool
- f) no bright spots in either the mirror box or in the film spaces of the camera
- g) perfect adjustment of the lens mounting flange with respect to the camera's focal plane
- h) perfect adjustment of the mirror movement and damping; replace the mirror cushion
- i) check operation of or renew spring return mechanism of the prism frame holder

A mechanical camera that is more than ten years old, depending upon its history if such is available, is in need of a cleaning, lubrication and adjustment ("CLA"). During a CLA servicing, all of the required features listed in a) through i) above can be carried out. Since the very accomplishment of the CLA servicing requires either partial or full disassembly of the camera, worn and corroded parts can be replaced.

The mirror cushion and the light seals in the camera are made of a petroleum-base foam material that disintegrates with time and turns to gunk. Also, the prism finders of the F and F2 contain multiple foam spacers and light seals. While the condition of the mirror cushion can easily be determined by sight and touch, it was Sherry Krauter of Golden Touch Camera Repair (tel: 914-496-8834, see Part I, NHS-54, p. 14) who informed me about the needed replacement of the very thin foam seals which lightproof the F2 back when closed. Another problem of the F's and F2's that Ms. Krauter brought to my attention is the need for checking the operation of and the possible repair of the prism frame holder mechanism, noted as item i) above, that secures the finder to the camera body and also holds the focusing screen in its proper position.

Part III of this series will discuss the fitting out of the camera and the optimum lens choices for available light photography with your Nikon F and F2 cameras.



The photo above was taken with a Nikon F2, DE-1 finder, 85/f1.8 non-AI Nikkor using Kodak TMZ film at EI 3200. A Pentax Digital Spotmeter gave a reading of EV-4 on the subjects' faces shifted to Zone VI for an exposure of 1/30th second at f2.8 handheld. This photo was taken in the same ballroom, but here the two men were standing in the pool of light from an overhead fixture (see catchlight position in

the eyes of the left subject). The modest telephoto allowed the use of a relatively slow shutter speed while at the same time providing a reasonably proper perspective of the faces. Underexposure must be avoided. The question will arise as to why the lens was not used wide open at f1.8 allowing a 1/60th shutter speed; this will be explained in later Parts of this series. Print by Starlab.

'NHS' SHOWCASE

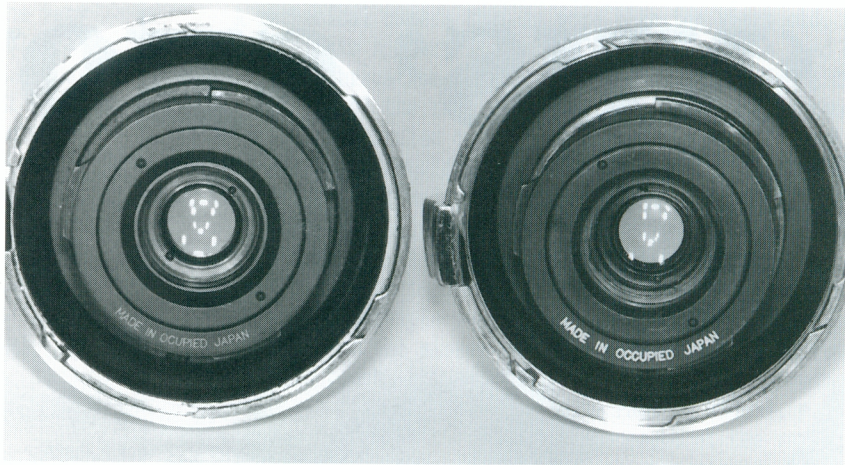


Again the photo featured in our "NHS" SHOWCASE is the work of member Biagio Guerra. This time we have the classic "Black Dial" S2. The photos in the background are courtesy of world famous photographer Peter Gowland and are from his personal

files! Mr. Gowland has used Nikons in his work and was even featured in a 1953 Nikon ad which appeared on the rear cover of NHS-13!!

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MIOJ! 50 YEARS LATER



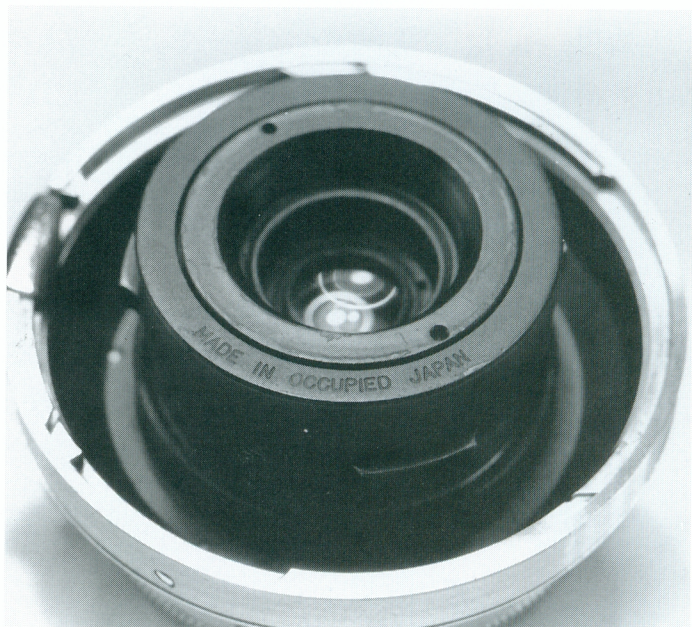
In NHS-38, member Cy Meyer wrote a very detailed article dealing with the probable time period within which items produced in Japan, including photo/optical equipment, were to be marked "Made in Occupied Japan" (MIOJ). From his article the official beginning date for this requirement was February 20, 1947, which was the date of the document released by the Supreme Commander of the Allied Powers, namely Gen. McArthur. These documents, called "SCAPINS", were directives from GHQ and SCAPIN 1535 directed that all articles made for export were to carry the MIOJ marking.

The termination of this requirement is much more difficult to ascertain. Some believe it to be September 8, 1951 when the treaty was signed. Others think it may be the date the treaty became effective, which was April 28, 1952. To this day the only inside information I have been able to obtain is that in a letter from Masahiko Fuketa on this very subject. He states..."I recently found in my old note book the following items:

- (1) The instruction to denote conspicuously "Made in Occupied Japan" came to me on December 22, 1947!
- (2) We stopped engraving "Occupied" in May 1951. According to my calculations at that time, the total number of cameras engraved "Occupied" was 4,470!"

Since 1997 marks 50 years since the MIOJ markings became a requirement, I thought we would give some space to this phrase, as it so clearly defines an era in Nikon production and also the collecting scene. Nearly all of us separate items marked MIOJ from their immediate successors, even when there is absolutely no physical difference, and often give the MIOJ item a higher intrinsic value. Why? Because of the MIOJ marking. It simply defines an era for collectors.

To mark this anniversary of sorts, I would like to devote some space to the MIOJ marking as it appeared on various Nikon items. Those of you who have good clear close photos of the MIOJ marking on your Nikon items, please send them in and we will assemble a little gallery. Some of you may be surprised by some of the items that were marked. I'll begin the process with a few photos from my archives. (RJR)

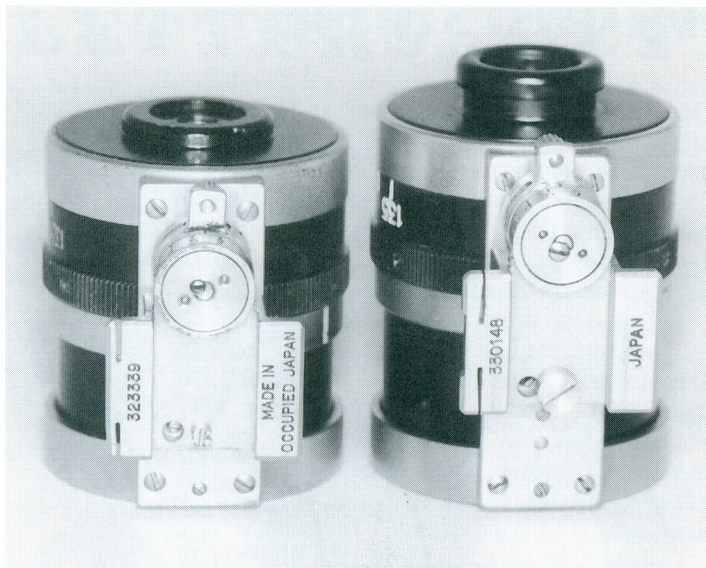


ONE OF THE MOST COMMONLY FOUND MIOJ LENSES IS THE VENERABLE 35/F3.5 NIKKOR.

TOP...SOME HAD THE "MIOJ" ENGRAVING PAINT FILLED IN DIFFERENT DEGREES OF WHITE....

MIDDLE...SOME WERE NOT PAINTED IN AT ALL....AND

BOTTOM...SOME WERE MIS-SPELLED!!!!



CLOCKWISE FROM UPPER LEFT...
 SOME OF THE VERY FIRST VARIFOCAL (ZOOM)
 FINDERS WERE MADE DURING THE OCCUPATION
 AND SO MARKED. LATER ONES JUST READ JAPAN.
 THE VARIFRAME FINDER ALSO WAS IDENTIFIED
 AS MIOJ IN THE EARLY YEARS, BUT ALWAYS
 ON THE BASE OF THE SHOE.
 ALL NIKON MODEL I BODIES AND THE FIRST
 HALF OF THE NIKON M PRODUCTION CARRIED
 THE MIOJ ON THE BASEPLATE. VERY EARLY
 NIKON I BODIES USED A LARGER TYPE SIZE.
 NO NORMAL LENSES HAVE BEEN FOUND WITH
 THE MIOJ MARKING, BUT SOME OF THE EARLY
 LENSES CAME WITH BAKELITE FRONT CAPS
 WHICH HAD MIOJ EMBOSSED ON THE INSIDE,
 NOT THE OUTSIDE!!

Here is a small write-up for the members. I surely don't know everything about computers, but perhaps I can shed a little light on setting up a PC to access the World Wide Web.

By the late 1950s, the U.S. government had begun to use computers for defense, national security, and research purposes. At that time, there was some worry about the loss of information if a computer center were knocked out. By the mid 1960s a primitive communication network linked a few university computers. Since computers were very expensive at that time, many government-funded research projects at universities employed this network so that researchers could use a big computer at a remote site.

In 1969, this network became the "Internet", a communications network that linked four large computers by phone lines. It was configured in such a way that if one large computer were neutralized or crippled, the communications would be rerouted around the damaged area. In 1971 there were 15 computers linked to the Internet, then 40 by 1972. An electronic mail (e-mail) system came on line that year.

For the next 20 years, the Internet grew, was improved, and became international. Still, it was primarily used by the government and researchers. Then PCs came on the scene in great numbers in the early 1980s. PCs began to be linked together and even tied to the Internet, but there was little excitement until 1990 when the European High-Energy Particle Physics Lab (CERN), the largest Internet site in Europe, decided to help Europe get onto the Internet by creating the "World Wide Web".

The Web is a means of creating and transmitting pages of information, including pictures (graphics). Prior to this, most communications were text-only. With the Web, anyone with a computer, even a modest PC, could create a "page" containing graphics and make it available to any other computer in the world that had a modem, a phone line, and "browser" software. In 1994 and 1995, hundreds of companies, small and large, attached computers with specialized software to the Web simply to provide space for these pages and give the public access to the Web (for a fee, of course). To be able to get on the Web, a person needs at least a 386 model computer (or comparable Apple or other make), although a more powerful 486 or Pentium is better. As for software, you should be running the Microsoft Windows operating system (or a comparable one for Apple or a non-IBM compatible PC). In your computer, a modem board needs to be inserted into the main board. The modem allows the computer to transmit and receive information over a phone line.

Modems are rated by their speeds. Early modems were 150 or 300 bites per second (bps), and they did O.K. transmitting text. However, for Web pages that may have graphics, a faster modem of 14,400 (14.4K) bps is the minimum you should have. A 14.4 Kbps modem costs about \$50. Better yet, a 28.8 Kbps passes information between your PC and the phone line twice as fast for about twice the cost of around \$100. The latest modems are faster yet: 33.6 Kbps and 56 Kbps models are just coming out.

Once a modem has been fitted into a slot in the main board of your computer, you connect a phone line from the back of your computer where the modem board has a phone jack

labeled "line" to the phone jack in the wall of your house or office. The other modem jack, labeled "phone" connects to your phone. You don't have to connect your phone to the modem jack, but this allows you to use your phone any time you are not communicating with the modem, whether your computer is turned on or not. Now you will need to load the modem software as per the manufacturer's instructions.

Once your modem is installed, you need to contract with an "Internet Service Provider" (ISP). There are thousands of ISPs around the world. Some of the largest are "America Online" (AOL), Netcom, Prodigy, Compuserve, MCI, Microsoft, etc. They range in size from AOL which has over 8 million customers to small, local operations that have only a few clients. The basic cost to you is around \$20 per month or less, usually billed directly to your charge card.

Some ISPs have you phone them directly to sign up for their service. Others have you load their software into your computer (following the directions on their diskette) which triggers your modem to dial them and begin the procedure to become their client, including providing them with your credit card number. After you have signed up with an ISP, you can begin "surfing" (browsing) the World Wide Web. How do you do that? Well, most browsers provided by your ISP display a box or field on your PC screen where you can enter an address of a Web page. A good Web page to begin with is that of the Nikon Historical Society at:

<http://www.nikonhs.org>

Notice that all of these letters are in lower case. Web addresses are "case sensitive", which means if there are upper case letters, you need to key them in in upper case and vice-versa. The NHS Web page is managed by Fred Krughoff, a member of NHS and a Web server manager, called a "Webmaster". Web pages are rated by their good looks and usability, and the NHS page that Fred has created has received recognition that it is amongst the best five percent of all Web pages on the Internet! Considering that there are hundreds of thousands of pages on computers all over the world, this is quite an honor! Take a look at it. (A copy of our Web page was included in the last issue of the Journal..RJR)

If someone has a question about getting on the Web or setting up your very own Web page (yes, many ISPs allow you to do that as part of your membership benefits), you may call me at 303-988-0558 (no collect calls, please) after 6PM MST Monday thru Friday or on weekends. If you are already on the Internet, you may e-mail me at: dvbarth@aol.com. Enjoy the Web!

(DAVID BARTH)

I want to thank Fred Krughoff personally and for the entire Society for the work he has done for us setting up our own official web site. Please keep our address near your computer, and those of us yet to enter the high-tech world of the Internet (including yours truly!) have another reason to get on the "information superhighway". Also Dave Barth's offer of technical help should be taken advantage of by those who need it. Both Fred & Dave are doing this to benefit the Society, which can only benefit us all in the end! RJR.

LETTERS.. LETTERS.. LETTERS

From Rod Stines...

I thought I would drop you a line to offer some information on the F3H. It was introduced at the Atlanta Olympics and was available as a loaner from Nikon Professional Services. A friend of mine was at the Olympics representing a store in the Olympic Village and providing film and equipment to the media. He first saw an F3H when a photographer came in to buy film and had one. My friend almost overlooked it as a standard F3P, but the "H" after the "F3" caught his eye. He questioned the photographer about the camera and was told a very interesting story.

It seems many of the press photographers were experiencing mirror box problems with F5's when shooting at 8 fps under very heavy use during the gymnastics and track events. Until this happened, no one was interested in the F3H. Therefore, it sat on the shelf. They began to trickle out when photographers decided to give it a chance. Once tried, it performed flawlessly and was an instant hit. Then the stampede was on! The press corps provided feedback to Nikon and as a result, the F3H was offered on a special order basis through Professional Assistance dealers. I hope Nikon continues to offer truly professional equipment to the working press, because this is how they achieved the status they enjoy today.

I also enjoyed the article on the type "H" microscope and I am enclosing a copy of an article out of the "Nikon Image" magazine, which states that the type "H" was (and probably still is) in use on SKY LAB and in the NASA space program.

From Masahiko Fuketa...

I received your letter, the latest issue of your Journal and a copy of Photo Deal with great pleasure and I thank you. I am extremely grateful for your efforts in obtaining new facts about our history. Thanks to this issue I can get a general idea of the Stereoscopes for aerial photography, which we manufactured for the Army before and during WW2. The text and photos by the author are all very important to me. Among them photo #1 is most informative. The diagrams appearing at the center must be for use converting parallax to relative height. In front of the box are printed matters and handwritten letters: the former looks like an instruction manual. Diagrams and instructions will be very helpful for estimating the performance of the instrument. I hope that the author would reveal these documents in a future issue. The model number "97" came from "2597", which was the year of the Japanese Imperial Era of 1937 AD. Before the war the "JIE" was said to be 660 years older than the Christian Era.

From James Schaaf...

Another fine edition of the NHS Journal. I only wish I had joined earlier. I will soon be ordering all the back numbers for my photography library. I really enjoyed the piece on the Nikon Model H field microscope. Back in my old microbiology days I used one when we were doing work at U.C. Berkeley. If I had only known then what a beautiful collectable that little guy would be. I have seen two in the past five years, both going for BIG bucks...\$7500 and \$8500!

From Bob Rogen...

I hope this brief note finds you well. I am working my way through NHS-54 and it is a wonderful issue. It contains a perfect mix of information. The article on the military stereoscope is an ideal counterpart to the breakthrough article on the F3H camera. The one on cut-away lenses and the gorgeous Model H field microscope touch on the essence of collector interests. And the article about F/F2 collecting versus using gets to the heart of the matter we are all faced with: do I buy it to use or to collect? Finally, the letter explaining more details about the Calypso camera is just the kernel of information I need and like concerning these great cameras. This great issue concludes with yet another mouth watering photo by Tony Hurst of a classic Nikon SP! A job well done, Bob, by you and all of the contributors.

From Wes Taft...

I am happy to report that my unusual 55mm/f1.2 Nikkor in Leica screw thread has sold to a fellow NHS member, who seemed delighted to acquire the lens. I'm grateful to you and the Journal for providing a space to advertise-truly a fine service to your members. Also, I enjoyed Part 1 of the Alan Morris series. He is a fine writer with just the right amount of obscure incidental intelligence to engage your jaded subscribers! Keep up the fine work.

AUCTION NEWS

Tamarkin Photographica announces its second rare camera auction to be held Saturday, May 24, 1997 in New York, at 670 Broadway. His first auction held last October in Tucson featured mostly Leica equipment with a smattering of other items including a Nikon SP and an 85mm/f1.5 Nikkor. This time around there will still be a preponderance of Leica gear, but the Nikon rangefinder system will be much more visible as it is represented by some truly collectible pieces.

Slated for this Spring auction are the following: Nikon SP with its original box; Nikon S3; Nikon M; 350/f4.5 Nikkor; 50mm/f1.1 Nikkor; Model S Reproduction Stand and a Nikon Reflex Housing Type One, which is extremely difficult to find today. I recommend that you obtain a catalog (\$20 USA, \$30 Foreign) by contacting them at Tamarkin Photographica, 198 Amity Road, Woodbridge, CT 06525. Fax..(203) 397-7765.

In other auction news, Christie's has photographic sales planned for April 20th, June 12th, August 28th, October 9th and November 20th. Auction Team Cologne (Koln) has two photographic auctions slated for May 10th and October 4th.

You may not have any interest in placing bids at an auction, but their respective catalogs are very well illustrated and a gold mine of information, plus they serve as a means of keeping up to date on the latest selling prices for various items. Get on their mailing lists and receive their catalogs and you will, at the least, enjoy reading them. RJR.

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• ASK FOR PETER WALNES OR JON HARRIS, BOTH NHS MEMBERS ! •

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Grays of Westminster

Exclusively... **Nikon**

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Grays of Westminster is a charming period shop situated in a quiet Georgian street in central London. Specializing exclusively in **Nikon** we endeavour to stock almost all catalogued Nikon items, for instance all of the single lens reflex cameras. We stock the now very extensive range of autofocus lenses and a selection of manual Nikkor lenses. Additionally stocks include a wide range of accessories from eyepiece correction lenses to lens hoods. The Grays of Westminster catalogue, and *The Grays of Westminster Gazette* issued every month have become an institution in the Nikon world and are available on subscription from anywhere in the world.

Grays of Westminster are unique in winning Dealer of the Year Awards by the readers of the three major photographic magazines in the UK.

We provide a comfortable atmosphere in unashamedly old world style, with leather topped desks and soft furnishings. By dealing in just one brand, Nikon, the choice of the majority of professional photographers, we can provide a distraction free environment. Here customers can gain an introduction to the Nikon system and have their queries answered. Our staff are highly knowledgeable, yet friendly and relaxed in their approach. Pressured selling is emphatically not part of the Grays of Westminster experience.

Furthermore, a vast amount of secondhand Nikon equipment is on display here. Nearly all of our secondhand stock has been amateur-owned, and is in mint or near-mint condition. Grays of Westminster have become renowned for the quality of their used equipment, and have set a standard to which other dealers aspire. Secondhand items are covered by a full



one year guarantee. Mail order customers can buy in the knowledge and assurance that the equipment they receive will match and often exceed the grading description given.

Nikon wanted. We have a very large demand for secondhand Nikon equipment of the highest quality. If you have any Nikon which falls into this category please telephone, write or fax us with a list of the items you wish to dispose of.

The famous Nippon Kogaku Room where early Nikon products 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 original name of the Nikon Corporation was Nippon Kogaku, meaning Japan Optical. The first two letters were taken from **NI**ppon and **KO**gaku, to which the letter "**N**" was added, thereby creating the name Nikon. Here you will find examples of Nikon rangefinder cameras and equipment, early Nikon F and F2 cameras as well as optical equipment.

Fast and reliable MAIL ORDER on any Nikon item is available to all world-wide destinations.

Our hours of business are 9.30am to 5.30pm Monday to Friday, and from 9.30am to 2pm on Saturdays. If you prefer you may deal with us by fax at any time.

"the kind of service of which legends are made - Grays of Westminster."

The Secret of Success Amateur Photographer magazine

CLASSIFIED

FOR SALE...Nikon 2.5" Refractor Telescope, boxed, complete in every detail, including the original wooden tripod & substantial mounting bracket. These exquisite telescopes were manufactured by NKK in the early 1950s', and were never exported. A rare piece indeed, and built to Nikon high standards. Mike Symons, #403 1190 View Street, Victoria, BC, Canada V8V 3M1. Tel...(250) 383-6456.

WANTED...Nikon F & F2 bodies, finders, motor drives, spare parts, accessories, manuals, product information, advertising items, fisheye lenses, PC Nikkor, 400mm/f5.6 old style, etc. Faston Schlafli, Box 557, CH-4512 Bellach, Switzerland. Tel & Fax #...41-65-381526.

WANTED...I want to buy clean photocopies of early (before 1967) Nikon price lists. Mike Bradley, 16446 Cavendish Dr., Houston, TX 77059.

WANTED...Nikon SP, F black w/eyelevel finder, one meter cord for F36 motor with separate battery pack. Condition should be Mint- or better. Wolfgang Kuster, Schubertweg 2, D-64823 Gross-Umstadt, Germany.

FOR SALE...Nikon F3P body #P9004316 with appropriate titanium hot shoe HP finder, standard (non-MF6) back, K screen, Nikon body cap & gold instruction book, C10- strictly graded, \$950, includes shipping & insurance to continental USA. 15DRP. Nikkor 50/2 NAI #3294749, rubber focusing ring, no caps, C10-\$40, including shipping & DRP as above. E. Warren Davy, 1129 Forbes St. East Hartford, CT 06118. (860)568-3692 days & eve.

SELLING/TRADE LIST...I periodically send out a list of Nikon RF and Reflex items for sale or trade. To get on my mailing list just let me know and you will automatically receive one when it is issued. Also please remember to send me a copy of any list you might produce. Robert Rotoloni, PO Box 3213, Munster, IN 46321...24hr Fax # (708) 895-9663. Thank You.

WANTED...Nikon F & F2, F2 High Speed, Data, finders, motor drives, accessories, spare parts, fisheye, PC, and 400mm/f5.6 lenses. Gaston Schlafli, Postfach 557, CH-4512 Bellach, Switzerland. Tel. 41-32-618-4557/ Fax 41-32-618-1526

WANTED...All types of camera instruction books from Alpa to Zeiss, up to 1980, any quantity. Also interesting product literature. Tony Hurst, 35 Carysfort Ave., Blackrock, County Dublin, Ireland. Tel (353) 1, 2884896/Fax (353) 1, 2885290.

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- "THIS IS WAR"..D.D. DUNCAN..NEW!!.....\$25.00 US
\$40.00 OVERSEAS
- GENUINE NIKON COMMEMORATIVE PLAQUE.....\$130.00 US
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odds 'n ends

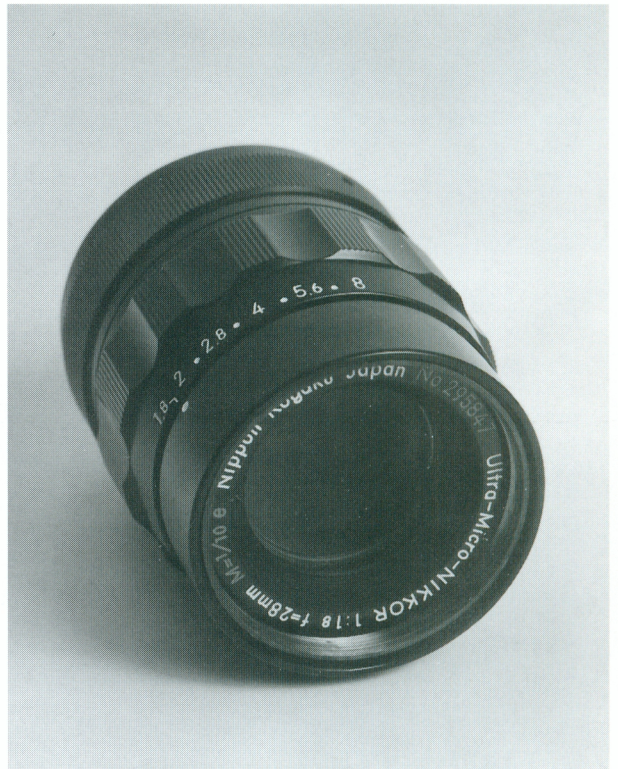
ULTRA MICRO-NIKKOR

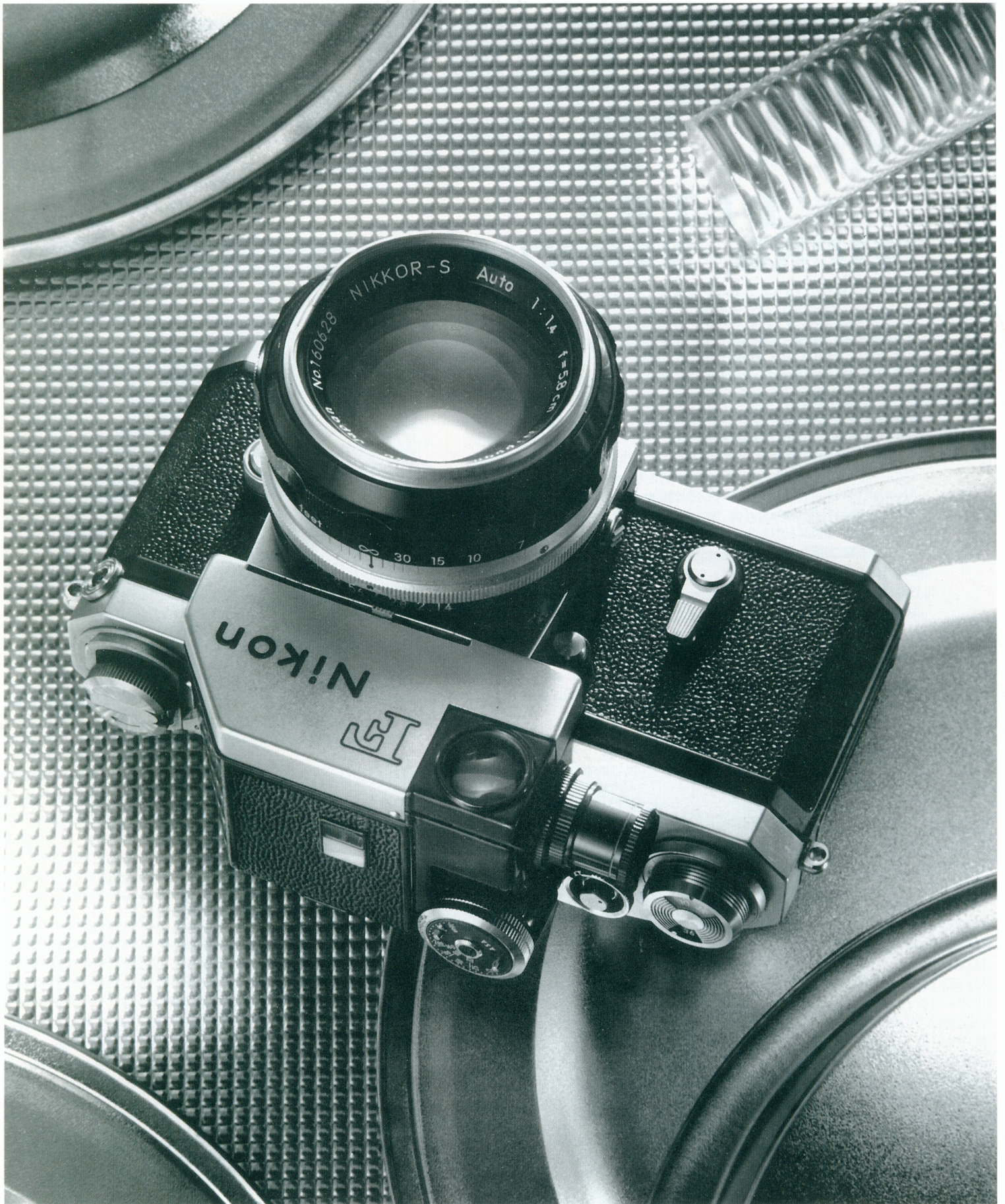
In the field of optics, micro-electronics has led to ultra-microphotography for the production of high precision photomasks. These are used in the manufacture of integrated circuits, which are widely used today in computers, radio and television equipment, switching gears, and many other electronic products. In order to make the photomasks, it is necessary to have a lens of especially high resolution and of sufficiently large picture angle. Conventional photographic lenses and microscope objectives do not fully satisfy these requirements. Starting in 1961 with the 105mm/f2.8 Ultra-Micro-Nikkor, Nikon began production of a series of lenses specifically designed for negatives used in high frequency transistor manufacture.

Other lenses in the series besides the original 105mm are the 155mm/f4, 135mm/f4, 125mm/f2.8, 55mm/f2, 30mm/f1.2 and the 28mm/f1.8 pictured here. This lens is in the collection of Biagio Guerra who supplied these photos.

However, this already impressive lens is unique for yet another reason, for it may be the only 28mm/f1.8 Ultra-Micro-Nikkor in existence! Look closely and you will see that this example is engraved "f18" and not "f1.8"! A double rarity!

(PHOTOS BY BIAGIO GUERRA)





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