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**NHS-79**



**NIKON JOURNAL**



**ROBERT ROTOLONI**  
EDITOR/PUBLISHER

**THIS ISSUE**  
PAGE 1..NIKON/CANON-WHO MADE WHAT?  
PAGE 4..THE COLON CONFIRMED!  
PAGE 6..THE 'F' SPOT





# THE NIKON JOURNAL

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### NHS-80 DEADLINE!

The deadline for the next issue of our *NIKON JOURNAL* NHS-80, is **June 1, 2003**. Please, you must get all letters and contributions to me by that date! *Thanks! RJR.*

## EDITORIAL

Welcome to issue #79, and the first for 2003. We are rapidly approaching our 20<sup>th</sup> anniversary, which will be the September issue (#81). Believe me, it is even harder for me to comprehend than you! Two decades & it seems like I just started yesterday, but one look in the mirror tells me it's true.

We have a full issue plus I have a major announcement. First the articles this time around. I start off with an article comparing two early 5cm/f3.5 lenses made by Nikon and Canon. Or were they? See page 1 for a possible answer.

After decades of trying to prove that the colon (:) after a serial number means a duplicate number (always thought to be true but never verified) we now have physical proof. See page 4 to see two Nikkors with the same number & one has the colon! I thank Katsuharu Takashima for this revelation.

Our 'F-Spot' segment this issue is actually 3 separate articles, all on interesting reflex items. Starting on page 6 we have Steven Smith's feature on a specially modified Nikkor 85-250mm zoom lens used on 16mm newsreel cameras. On page 8 is Stephen Gandy's article on the very rare and practically unknown 105mm/f4.5 UV Nikkor, something you may never have seen before. And his is new in the box! Finally on page 10 we have a list submitted by John Millham that shows the production dates and corresponding serial numbers for the Nikon F. As reflex collecting continues to grow, such information is priceless. How I wish such a list was available for the rangefinder models.

Tony Hurst has come through with another interesting piece about a Nikon S that has seen some real history shot by its original owner back in the early 1950s'. Following his is a short one by your editor on the new Sharan Mini-SP. This little gem actually looks just like the real thing!

Member Peter Lownds gets around. Those who know him personally are envious of his frequent trips to Japan and he has been to the US over 100 times. Lately he finds his way to Australia where his latest visit is the subject of an article in 'Photographic Trader' by member Neal Smith. It appears that he and author Tony Hilton had a good time down under looking for cameras and museums such as that by another NHS-er, Alan Michaels. I am sure Australia will never be the same!

Did you get your Shutterbug this month? If so see page 88 where Roger Hicks gives a detailed review of the new Cosina Bessa R2S and R2C. All in all a well-balanced and fair article and one I agree with. The R2S is a fine shooter, indeed.

Finally, see page 15 for all the latest news about NHS-Con9 set for next February in Tokyo, Japan! Things are falling into place and plans are shaping up for another great time in the land of Nikon. All who attended NHS-Con5 had a great time in Tokyo, a city like no other. Not only is there much to see and do, there are camera stores everywhere! In the main shopping areas such as the Ginza and Shinjuku there seems to be a well-stocked shop on every corner. And I mean well stocked. You should really give serious thought to attending the meeting for we will have local members to help us get around and it is the best way to see Japan for the first time. Those putting the convention together are friendly and helpful, plus many attending will have experience in Japan, making for a much more pleasant visit. Think about it!



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# I OK, WHO MADE WHAT?

BY ROBERT J. ROTOLONI

The early cooperation between Nippon Kogaku and Seiki Kogaku (Canon) has been covered in these pages many times. We all know that N-K had much to do with the successful completion of the Hansa Canon project, and it can be said that the Canon probably would not have ever come to market before WWII if not for the assistance of Nippon Kogaku. Canon had no optical capability in those days and depended on N-K for the range/viewfinder system and all the lenses sold with the camera. In addition, it was Nippon Kogaku who designed the RF coupling mechanism to allow Canon to circumvent the Leitz and Zeiss patents, and it was N-K who actually made the entire focusing mount. Obviously, this synergistic relationship between the two companies resulted in the finest camera to have been produced in pre-war Japan.

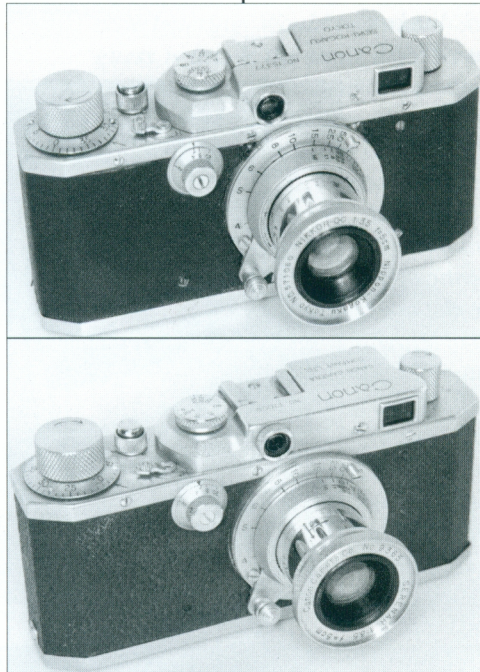
A critical point is lenses. It has also been stated in these and other pages, that Nippon Kogaku produced the vast majority, if not all, of the lenses mounted on and sold with Canon cameras up to 1947 or so, at which time Seiki Kogaku acquired the ability to produce a limited number of optical products. Although I have not been able to determine an exact date when this cooperation ended, if such an abrupt end even exists, it seems to me that it may very well have gone on behind the scenes even after Canon supposedly had taken charge of its own optical future. To support the theory that Nippon Kogaku may have continued to supply lenses to Canon 'after' they were no longer being shipped with Nikkors, I present the lowly 5cm (50mm) f3.5 normal, a most pedestrian optic that can trace it's beginnings to the Leitz Elmar. The 'economy' optic found on many early post-war 35mm RF cameras from many makers worldwide, the f3.5s were sound performers that made the purchase of a fine 35 possible for countless photographers.

This article will concern itself with the 5cm/f3.5 Nikkor #571060 and the "suspiciously identical" 5cm/f3.5 Serenar #9365, both of which appear to have been collected on their "original" Canon S-II bodies of 1947-49 vintage.

My decision to go out "on a limb" with this article was the recent acquisitions of two Canon S-II bodies with the two subject lenses, which gave me my first real opportunity to closely compare these early optics. Once I began to look at them I could not help but get the feeling I was looking at the same lens with two different nameplates. The similarities are simply too numerous to ignore. So here goes...

I have run as many photos as I could fit so you can have a good idea of what I am talking about. Unless you have two similar lenses in front of you I can only hope to show them from enough angles to make the comparison useful.

First of all is the obvious similarity in overall shape and size. Their lengths are the same as well as all other dimensions. Both appear to have the same optical formula, as their internal reflections are the same. The mounting flanges are identical with even the same font used for the engravings as well as the same focusing tab and lock and infinity stop. Even the finish of the metal on all parts appears identical. The leading edges of the barrels are the same diameter with the same knurling and inner blackened surface. The font used for the identification ring is the same as it is for the aperture rings, which even have the same knurling and index dot. All external screws and engravings are identical and in the same locations.



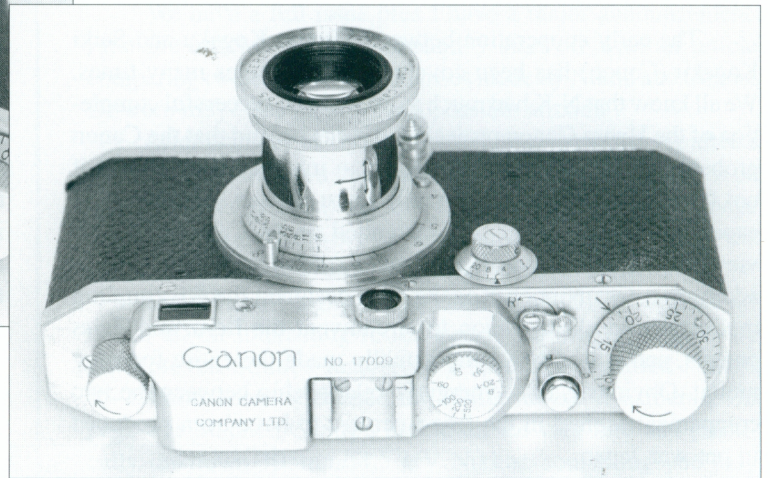
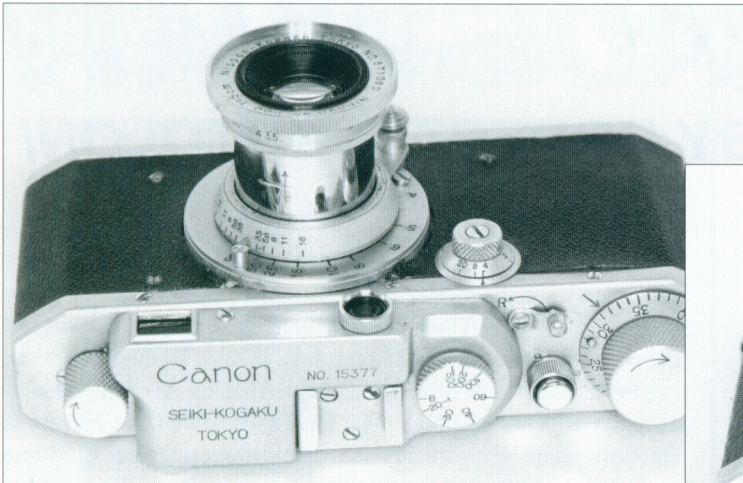
After staring at these two lenses for quite some time I can find only two differences: the close focus stop pin on the Canon lens is slightly longer than the Nikkor; there is an engraving on the rear of the mounting flange that is different. This engraving difference is shown here but even though they are not the same code numbers, they are the same style and in the identical location! What are the chances of two manufacturers applying an obviously proprietary code on the rear of a lens to use similar styles and the exact same location? I cannot see that happening by chance. In other words, what is "different" about these two lenses is really what makes me feel that they are the "same" lens by the same manufacturer, that is Nippon Kogaku! The Nikkor has "1C" engraved while the Serenar has "C9". In both cases the "C" is uppercase and identical. Could it stand for Canon? If Nippon

Kogaku made both lenses for Canon were it possible they would mark them with a "C" for record keeping? That I do not know nor will I venture a guess.

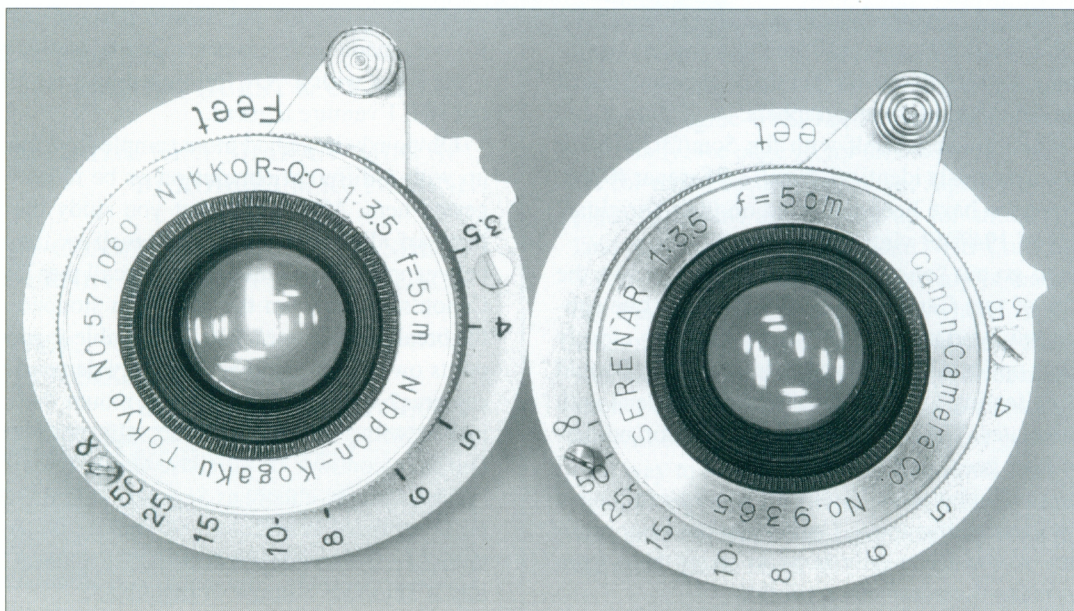
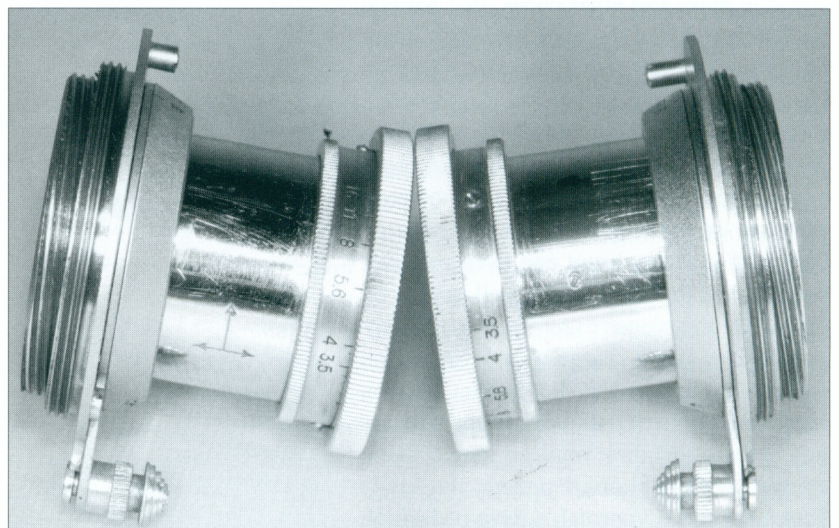
Obviously if we had more samples to examine we might come up with a different conclusion or be more sure of the one suggested here. All I ask is that you study the photos closely and think of all the similarities as well as the singular difference between these two lenses. Then recall that Nippon Kogaku made Canon's lenses from the start then stopped at some point. Was the break a clean one? Was Canon able to produce enough lenses on its own after the break to supply demand for their fast selling cameras? Was Canon's desire to mount their own Serenar brand in line with their ability to actually produce them in quantity? Did they continue to purchase lenses from Nippon Kogaku but had N-K engrave them as Serenars? Did N-K deliver lenses with no identification and then Canon would engrave and number them? **In other words, is 5cm/f3.5 Canon Serenar #9365 really a 5cm/f3.5 Nikkor in disguise??**

RJR

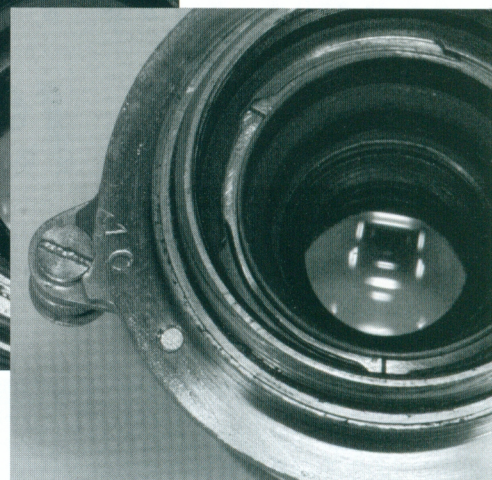
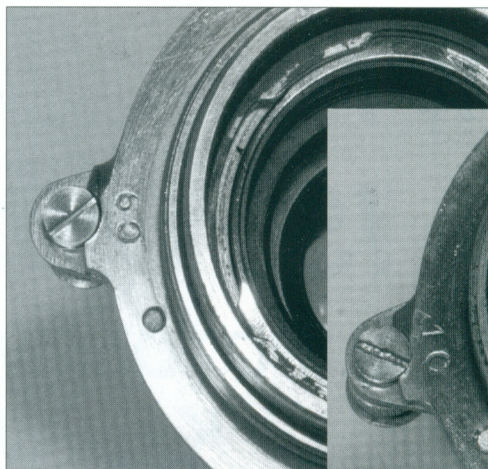
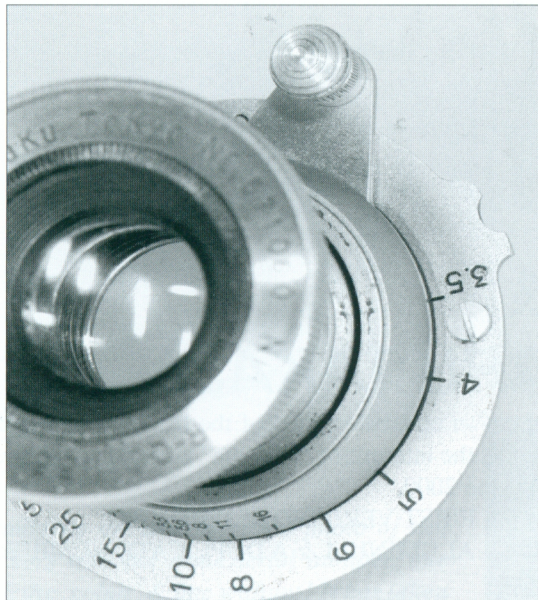




Here we have two early Canon S-II cameras that were collected with what is thought to be their original normal lenses. Body #15377 w/f3.5 Nikkor #571060, and body #17009 w/f3.5 Serenar #9365. These two examples are more or less from the same vintage, making a comparison more logical. Note the many similarities in both overall design and construction as well as in the small details. Compare the engravings on the distance scales & aperture rings and especially the front flange & lens identification rings. The fonts and styles used appear nearly identical on both lenses. Note the location of screws, the shape of the focusing tabs and the aperture rings, all of which appear identical. The knurling and machining of the various rings are identical as are the black inserts around the front element. Even the small protrusion used to lock the focusing tab is the same on both lenses. They also appear to have the same optical formula as their internal reflections are the same. So who made what? Is the Serenar really a Nikkor made before Canon had the ability to make their own? Maybe!

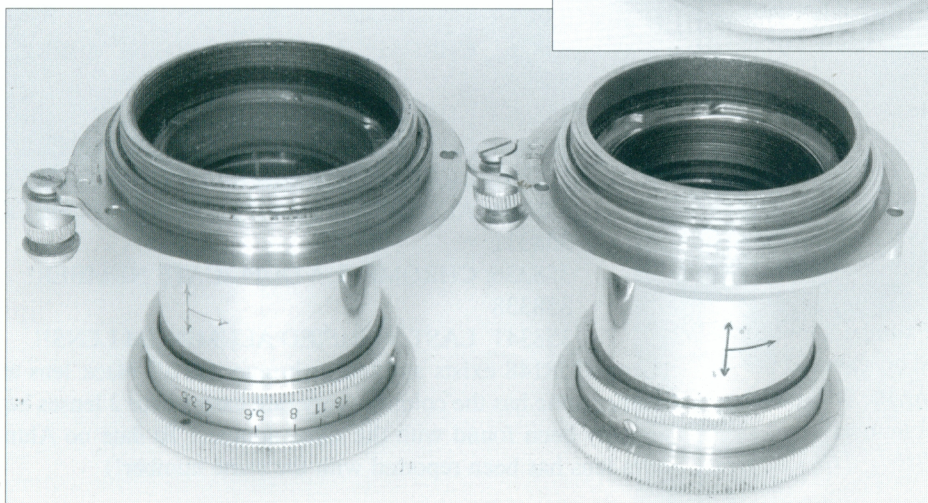
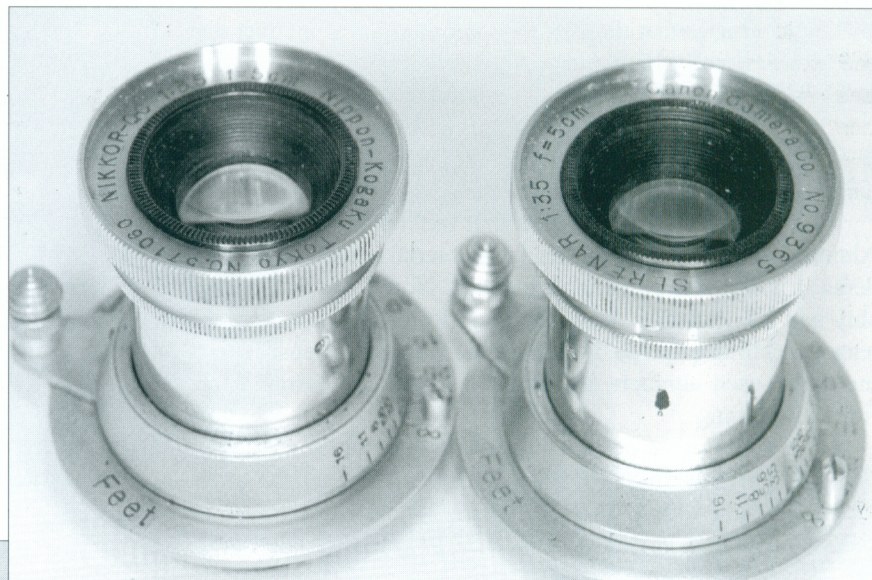
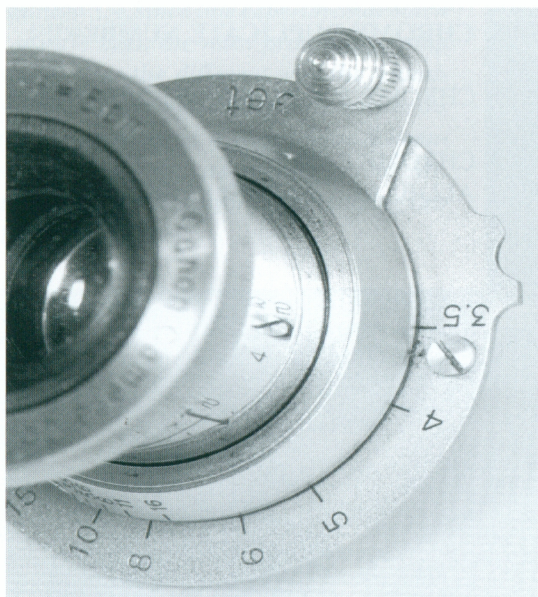






More 'detail' shots on this page. Above are the engravings mentioned in the text. The Nikkor has '1C' and the Serenar 'C9', both in the same spot using the same style lettering. Would two manufacturers do something like this? I doubt it. My guess is this is the same maker's work. Take a close look at the photos on this page and note from nearly every angle these two lenses appear as close to identical as two non-mass produced items possibly can. These didn't come off an assembly line in 1947, but were hand made. Could two makers manage to produce such identical items? You tell me!

RJR





# 4

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# FINALLY, THE 'COLON' IS CONFIRMED

**BY ROBERT J. ROTOLONI &  
KATSUHARU TAKASHIMA**

In two previous Journals, NHS-66 and NHS-68, I discussed the probable existence of what should be a rare Aluminum f1.4 Nikkor in the guise of a common chrome barrel lens. Through my serial number research I had discovered that there are chrome barrel f1.4s out there with serial numbers that belong on Aluminum lenses and that some of them have the colon (:) following the number which, it has been thought but never really verified, denotes a duplicate serial number. In addition we have found at least 2 Aluminum lenses with the colon! Adding to this I pictured 2 sets of consecutively numbered f1.4 Nikkors where one lens is Aluminum and the other chrome with the chrome lenses marked with the colon! Whew! Got all that?

In summary, what those articles addressed was the fact that the 'experimental' Aluminum f1.4 Nikkor lenses 'appear' to have been intermixed with standard chrome barrels and that a significant percentage of the chrome lenses were engraved with re-used serial numbers originally used on their Aluminum counterpart!

I even posed the suggestion that the 'entire' experimental Aluminum batch was given already used serial numbers and wondered if it was intentional or accidental. Now I see that I probably had it backwards. Since the majority of the colon marked lenses are chrome barrels, it follows that they are the lenses sporting the re-used numbers and that the Aluminum barrels came first! Interesting.

I also said that we needed more samples to add some details to the picture. But what I received recently in the mail was a real eye opener and something I have been looking for the last 15 years plus. In one set of photos we have the answer to two questions: Were both Aluminum and chrome barreled lenses made with the same serial number?: Does the colon actually designate a duplicate serial number? *The answer to both questions is....YES!*

Tokyo member Katsuharu Takashima sent me the photos you see here. I have had his Aluminum lens #358103 in my database for years. Now he has found its "twin"! You can see side by side Aluminum lens #358103 and chrome lens #358103: with its wonderful colon!

Two mysteries solved...the '358' series of numbers used on the experimental Aluminum lenses were re-used on standard production chrome lenses...&...the colon following the serial number on a Nikkor lens denotes a duplicate serial number!

*Now isn't collecting fun?!*

The following is an updated version of the list of "Aluminum" F1.4 Nikkors and the intermixed "Chrome" lenses that appeared in NHS-68 in June 2000.

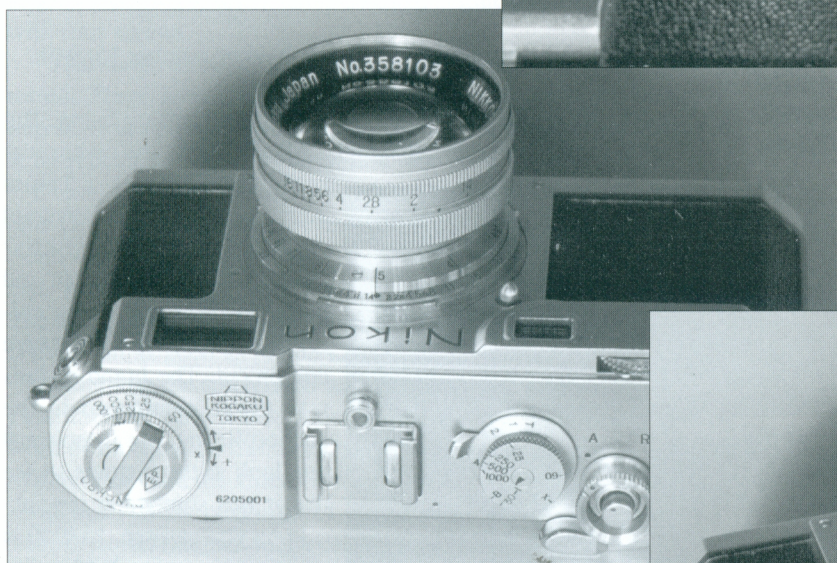
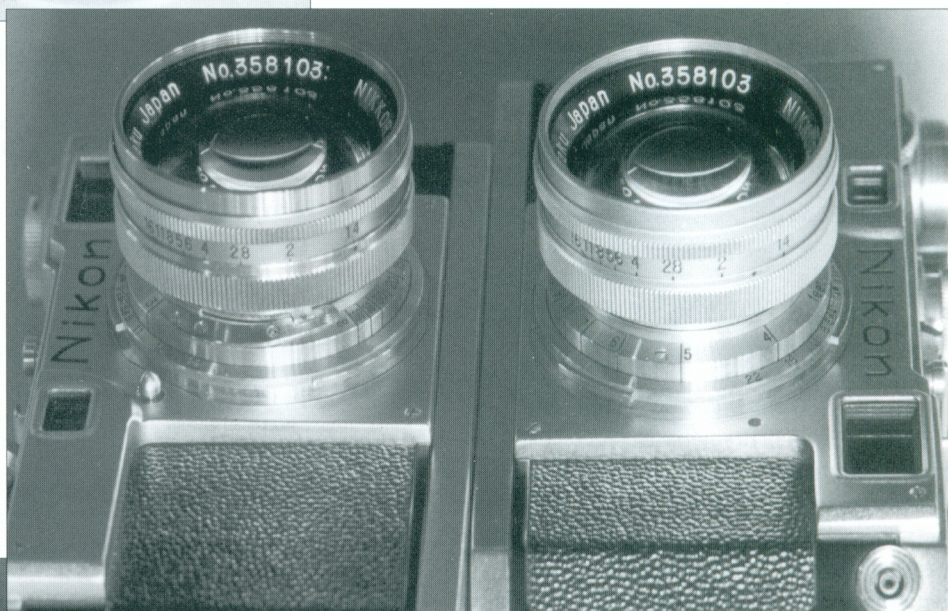
- 358055 FIRST VERIFIED ALUMINUM!
- 358082: ALUMINUM & A DUPLICATE NUMBER!
- 358086
- 358092
- 358093
- 358103 ALUMINUM!**
- 358103: CHROME DUPLICATE NUMBER!!!!**
- 358109
- 358125: CHROME & A DUPLICATE NUMBER!
- 358129
- 358148 CHROME BARREL!
- 358148 ALL BLACK BARREL!!! (SEE BELOW)
- 358158
- 358162
- 358163
- 358181
- 358190
- 358192
- 358199
- 358229
- 358230
- 358231
- 358232
- 358239
- 358255: CHROME & A DUPLICATE NUMBER!
- 358256
- 358259
- 358261: CHROME & A DUPLICATE NUMBER!
- 358262
- 358267 CHROME BARREL!
- 358294: CHROME & A DUPLICATE NUMBER!
- 358301: CHROME & A DUPLICATE NUMBER!
- 358304: ALUMINUM & A DUPLICATE NUMBER!
- 358311
- 358336: CHROME & A DUPLICATE NUMBER!
- 358338
- 358341 LAST VERIFIED ALUMINUM LENS!!

(Lens #358148 exists as both a chrome and all black lens and neither optic has the colon! A very rare case where 2 lenses have actually been found with the same number! To date no Aluminum lens has been reported with the same number!)





Finally we are able to run a photo of two Nikkors with the same serial number, one with the 'colon' & one without! It has taken decades to put these two together & it is most appropriate that it would be done using the Aluminum 1.4, since this experimental batch has always been the most promising group to study. Note the different way the Aluminum lens reflects light. Even in these photos they can be told apart. A very unique & beautiful lens indeed. And thank you to Mr. Katsuharu Takashima for finally solving this little Nikon mystery!





# 6 THE F--SPOT! SPECIAL 85-250 ZOOM

BY STEVEN T. SMITH

When Nippon Kogaku introduced the Nikon F system in 1959, amongst the early lenses offered was the 85-250mm zoom. Photographers were startled! Not only were few varifocals then on the market, but none came anywhere near the focal range of this Nikkor. The lens, while very expensive for its day, caught on immediately, especially amongst sports photographers.

The 85-250 is a big chunk of brass and glass. At nearly a foot long and 82mm in diameter, the zoom weighs a hefty four pounds. Fifteen elements in eight groups (probably a record at the time) were employed in the design. The original version, produced for only two years, used separate rings to focus and zoom; a feature unpopular with the pros. A second version, with the single sliding collar so common today, came out in 1961. Astonishingly, the lens is meter-coupled with a fully automatic diaphragm! The iris had a range of f4 (at 85mm; f4.5 at 250mm) down to f16. Minimum focusing is twelve feet. An L-shaped tripod mounting bracket was affixed toward the rear of the lens, with ~20 threads on two surfaces to facilitate shooting horizontally and vertically (no rotating collars back then!).

The Nikkor 85-250 attracted attention well beyond the Nikon community. As Robert Rotoloni wrote in *NHS-29* (September 1990), a lens modified to fit a Leica Visoflex was discovered in Europe. The auto-iris mechanism had been replaced with a cable release setup. By using the standard Leitz double release, both shutter and iris could be tripped at the same time. NFL Films adopted the 85-250 for use by their cameramen high in the stands. NFL technicians modified the mount to fit Arriflex 16mm motion picture cameras (see the February 1969 issue of *American Cinematographer* for more information). The lens was mounted on an

aluminum plate for stability, and the zoom collar was controlled by a sort of 'fork' that slid back and forth. "This lens is used on the main camera," said cinematographer Gene Leff, "because it has the capability of getting in close...literally on top of the action. The audience is brought right into the game." Bear in mind that an 85-250 on a 16mm camera gives an effective focal range of roughly 170-500mm. Some years later, after Nikon introduced the 50-300mm zoom, NFL Films switched to that lens, and only in the past few years have they begun to abandon it – in favor of a true giant, the Canon 15-495mm 33x (with a built-in 2x extender).

Which brings us to 85-250mm Nikkor number 158940.

Like many Nikon collectors, I found this lens on E-bay. But it was never listed under Nikon or Nikkor. What the owner was really selling was a 16mm Auricon Cinevoice newsreel camera. I'd used a similar model early in my career, and wanted to add one to my collection of motion picture equipment. The brand of lens was never mentioned in the auction listing, but it took just one look at the pictures to see that it was something special.

As you can see, 158940 is an original version Nikkor 85-250 with a large reflex viewfinder sticking out one side. The Auricon was not a

reflex camera, and it was common in those days for 16mm zoom lenses to have side-finders. But this was most uncommon on a Nikkor.

Lens 158940's mount was cut off at a point just behind the iris ring. There, a new rear barrel was added, with a large threaded and knurled collar (which does not seem to serve any purpose,







other than cosmetic). The reflex finder sits inside this collar, around another ring with four threaded holes. When screws are attached and tightened, the finder is locked into place. The finder's barrel is two inches long, and inside is mounted what appears to be two pieces of beveled optical glass, glued together. One of the 45° bevels is partially silvered, becoming a beam splitter, so that some of the light goes into the viewfinder and most goes to the film gate. Coming out one side of the prism barrel is a tapered tube, this one six inches long, ending in the rotating eyepiece.

The main barrel of the finder block mounts to a sturdy, chrome plated brass collar that terminates in the standard 16mm "C" mount. The whole lens/finder assembly attaches to this collar with four screws.

The image through the finder is clear, though somewhat distorted. There is no ground glass, just an aerial image (which makes accurate focusing difficult). The view is circular, and there is no reticule to use as a frame-line reference.

I've no idea who manufactured this modification, or for whom; or even for what purpose the lens was used. The only markings I could find was a hand-stamped "43" on the side of the finder, and "K7" inside the elbow. The viewfinder is beautifully crafted. The design and workmanship are flawless. The finish on the finder is every bit as good as Nikon's.

Assuming the conversion was done back in the early 1960's, I can think of only a few optical houses capable of turning out work of this quality. Century Optics in Burbank certainly comes to mind (they did the video conversion of a Nikon 360-1200mm zoom for NBC's coverage of President Reagan's ranch...see *Nikon Journal* number 46, December 1994). I bought the Auricon Cinevoice from a fellow in Banff, Alberta. Perhaps Leitz Canada made the finder?

For whom could 158940 have been modified? Certainly not NFL Films – they never used Auricons or any C-mount cameras. Perhaps it was for the military, or NASA. Perhaps the Canadian Broadcasting Company needed a long lens for wildlife documentaries. The Nikon conversion must have occurred in the early 1960's, for by 1968 an Angenieux 12-240mm 20x zoom with side-finder was on the market.

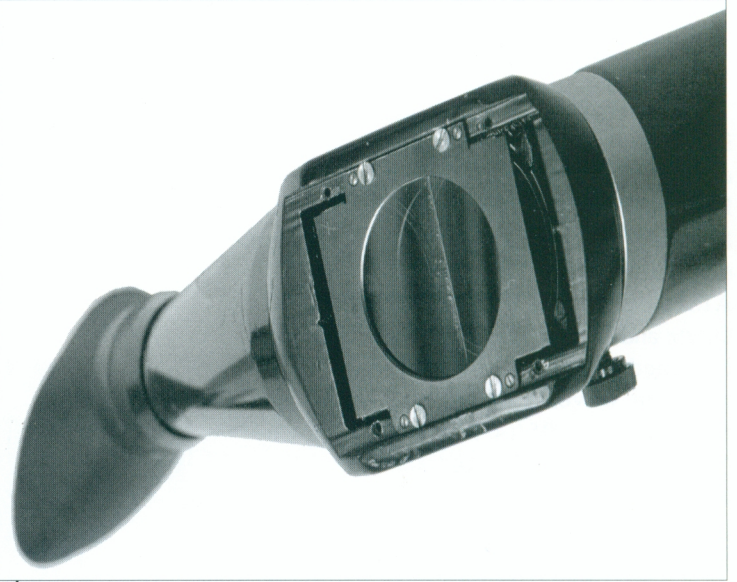
The curious thing about the Nikon's reflex finder is that it is

awfully well made to be a one-off item. A single unit would have cost a fortune. So, I would not be surprised if 158940 wasn't part of a run of several lenses, perhaps for a single customer.

I've not run film through the Auricon, so I don't know how sharp the Nikon is. But 158940 is certainly a fascinating curiosity.

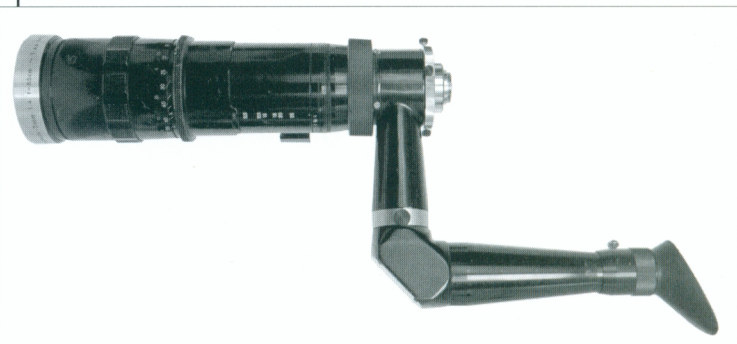
Steven Trent Smith

(You will recall that Steven did an article in *NHS-46* back in 1994 about a 360-1200mm Nikon Zoom that was used by NBC News to cover then President Reagan at his ranch in California. Last year Steven sold the lens to, where else, but the Reagan Ranch! It will go on display at the Reagan Museum, which is in Santa Barbara. The Ranch is a most appropriate place for it!)



*On the facing page six is the specially modified 85-250mm Nikon zoom, serial number 158940, with its unique reflex viewfinder, mounted on a 16mm Auricon Cinevoice newsreel camera. This page, top left....A comparison of an original Version I zoom with the modified lens 158940 ( the finder and "C" mount are not attached here). Note that the barrel has been shortened. Directly above....Detail of the special viewfinder's elbow, showing the obvious precision engineering. The line visible in the center of the glass is the 90 degree bend mentioned in the text. Below....Top view of the 85-250mm Nikon, a Version I lens. Note the chrome plated "C" mount on the rear of the lens, and the beautiful workmanship of the finder itself.*

*All Photos by Stephen T. Smith.*





# THE RARE 105/4.5 'UV' NIKKOR BY STEPHEN GANDY

The 105/f4.5 UV Nikkor is one the rarest and most specialized lenses ever made by Nikon! Most experienced Nikon shooters and collectors have never seen one. Uses for the 105mm UV lens include medical photography, forensics, industrial manufacturing and testing, and art research/ authentication/restoration. Introduced in 1985 only in AIS mount, this 6 element quartz and fluorite glass lens is designed for the 220mm to 1100mm wavelength range. Built on the 105/f4 Micro-Nikkor lens barrel, the 105/f4.5 UV focuses down to 1:2. The instruction book promises "virtually no variation in the focus position between visible rays and UV rays." However, changes in temperature can change focus due to the fluor-spar coating on some elements, so check the focus without the UV filter as temperatures change. "At all focused distances in every wavelength range, aberration is minimal and distortion is eliminated." For normal photography, use a UV or skylight filter to eliminate UV rays.

Instead of blocking out UV, the dark square filter eliminates visible and infrared rays. The UR-2 gelatin filter holder and a special square UV filter are packed with the lens. UV transmission is optimized for 330, but 220mm to 420mm are allowed to pass through the filter. The filter is too dark to focus through, so focus without the filter, and then flip it up to cover the lens. Notice the convex front element. The focus can be locked down with a set screw. The instruction book calls these square filters "UV Transmitting Filter." They are expensive and hard to find: woe to you if you drop or lose one. While the lens is hard to find, Nikon's SB-140 flash for UV and infrared light is even harder to locate.



Exposure meters are useless for UV photography. You will have to determine exposures with test and experience. Tele-converters or normal filters cannot be used with the lens for UV photography. You can use the 105/f4 Micro PN extension tube, or bellows, for 1:1 and beyond in UV photography. Black and white films are used most often for UV photography. Color films usually give a blue monochrome color effect. **(Text & Photos Copyright 2003 Stephen Gandy, all rights reserved.)**





*You will immediately notice that the 105mm/f4.5 UV Nikkor bears a strong likeness with the more conventional 105mm/f4 Micro-Nikkor. The barrels appear quite similar. Also note that this example of what is a very rare lens is new in the box with all the proper accessories, each with its own box. This is the complete set as it was sold when new. A truly exotic and rare Nikon reflex lens that most collectors are not even aware of.*





# 10

# NIKON F PRODUCTION

Serial #	From, Y/M	To, Y/M	Serial #	From, Y/M	To, T/M
640	1959/4	1960/1	701	1969/6	1969/9
641	1960/1	1960/8	702	1969/8	1969/9
642	1960/7	1961/1	703	1969/9	1969/10
643	1960/11	1961/4	704	1969/9	1969/11
644	1961/4	1961/8	705	1969/11	1969/12
645	1961/9	1962/2	706	1969/12	1970/1
646	1962/1	1962/9	707	1970/1	1970/3
647	1962/6	1962/12	708	1970/2	1970/4
648	1962/10	1963/2	709	1970/3	1970/5
649	1963/2	1963/6	710	1970/3	1970/6
650	1963/5	1963/9	711	1970/4	1970/7
651	1963/8	1963/12	712	1970/6	1970/8
652	1963/11	1964/2	713	1970/8	1970/9
653	1964/1	1964/2	714	1970/8	1970/10
654	1964/4	1964/6	715	1970/8	1970/10
655	1964/5	1964/9	716	1970/10	1970/11
656	1964/8	1964/12	717	1970/10	1970/12
657	1964/10	1965/1	718	1970/11	1971/1
658	1964/12	1965/4	719	1970/12	1971/2
659	1965/3	1965/5	720	1971/1	1971/3
660	1965/5	1965/6	721	1971/2	1971/4
			722	1971/3	1971/4
670	1965/6	1965/9	723	1971/3	1971/5
671	1965/7	1965/10	724	1971/4	1971/7
672	1965/10	1965/12	725	1971/4	1971/11
673	1965/12	1966/3	726	1971/6	1972/1
674	1966/2	1966/5	727	1971/7	1972/1
675	1966/5	1966/7	728	1971/10	1972/2
676	1966/7	1966/9	729	1971/10	1972/2
677	1966/9	1966/11	730	1971/11	1972/8
678	1966/11	1967/1	731	1972/1	1972/8
679	1966/12	1967/3	732	1972/1	1972/9
680	1967/2	1967/4	733	1972/3	1972/7
681	1967/4	1967/6	734	1972/3	1972/10
682	1967/5	1967/8	735	1972/6	1972/11
683	1967/7	1967/9	736	1972/8	1973/1
684	1967/8	1967/10	737	1972/10	1973/1
685	1967/10	1967/12	738	1972/11	1973/2
686	1967/11	1968/1	739	1973/1	1973/2
687	1967/12	1968/3	740	1973/2	1973/4
688	1968/2	1968/4	741	1973/3	1973/7
689	1968/4	1968/5	742	1973/4	1973/7
690	1968/5	1968/7	743	1973/6	1973/8
691	1968/5	1968/8	744	1973/7	1973/9
692	1968/6	1968/10	745	1973/9	1973/10
693	1968/8	1968/10			
694	1968/9	1969/1			
695	1968/11	1969/2			
696	1969/1	1969/2			
697	1969/2	1969/3			
698	1969/3	1969/5			
699	1969/4	1969/6			
700	1969/5	1969/7			

*This list of Nikon F Production dates and corresponding serial number batches was provided by member John Millham. It originally appeared in a Japanese magazine. Although probably not completely free of errors, it is still the best list of Nikon F numbers I am aware of.*



# IMAGINATION ... BY TONY HURST, CY MEYER & COL. GENE FENSTERMACHER (USAF RET.)



"Mint" is the gospel of collecting. The slightest flaw sets a Leica on a nervous downward spiral and leaves Nikons shivering in the corner. What we are constantly looking for are examples barely touched by human hands. And as for taking pictures, certainly nothing that has gone through the rough and tumble life of a press camera! No, a half-frame owned by a nice little old lady who used it once a month to go to church will do nicely, thank you very much.

Something has definitely been lost here somewhere, but then the vagaries of collecting defy normal logic anyway. Still, surely there must be something more to a collectible camera than how many rating stars it can boast or how few rolls of film have gone through it. As the song says, "What about soul?"

So here I present another angle. Take a look at Gene's camera. Yes it is a 'humble' Nikon S, the model we tend to pay the least amount of attention to. Generally it sits like an ugly date on prom night, lingering at the bottom of the Nikon rangefinder pecking order. Unwanted and largely unnoticed.

But its paperwork has survived the last 50 years, through numerous military postings. Even more interesting are the photographs it has taken. Especially the ones from 1952 when it spent some time posted with its owner in Korea. You may well say 'so what'? You may think that a scattering of paperwork and photographs is merely the wrapping; it's the object inside that counts.

Well, I say stop looking with just your eyes. Your pristine rangefinder may be as perfect as a statue, but it's also just as cold. My humble traveled rangefinder has been places other than



*Gene Fenstermacher with the Korean house boy who maintained his tent living area.*

its box. It's seen things, and I can see them too. Yours may have the looks, but mine has character, and I have imagination.

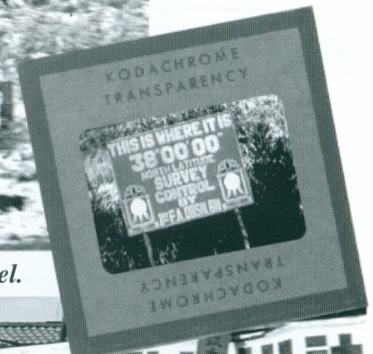
This makes more sense to me than the madness we all currently suffer. A powerful illness making us pay astronomical sums for minor variations and froth at the mouth when it comes to an all black finish. This plain Jane "S" has all the components for imagination, history, and real soul!

But back to reality. Cold pure soulless "mint" will always rule the day.





*President Eisenhower's motorcade near Panmunijom, not far from the 38th Parallel.*



*Downtown Seoul on one of their main streets (1952)*



*Group USO show with slide of Francis Langford*



*Below..Debbie Reynolds at Uijongbu Mobile Surgical Hospital, which inspired the TV series "MASH".*



*Group inside orphanage with large unmarked tin cans, cardboard cases, sacks etc, which contained food frequently gathered up from the mess halls for the children.*





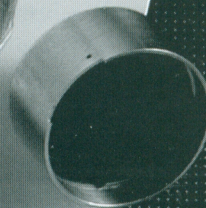
THE WORLD'S FINEST 35mm CAMERA & LENS

Nikon

MODEL "S"

and  
Nikkor

RENOWNED  
THE WORLD OVER



**NIKON CAMERA**  
INSPECTION CERTIFICATE  
This article has passed the test in conformity with Engineering Standard (JES).  
Export 29. 1st class.  
Date: MAY 6 1952  
Chief of Inspecting

Serial No. 6099669  
No. 323930  
NIKKOR F:1.4 f=5cm  
NIPPON KOGAKU K.K.  
(Japan Optical Co., Ltd.)  
Tokyo

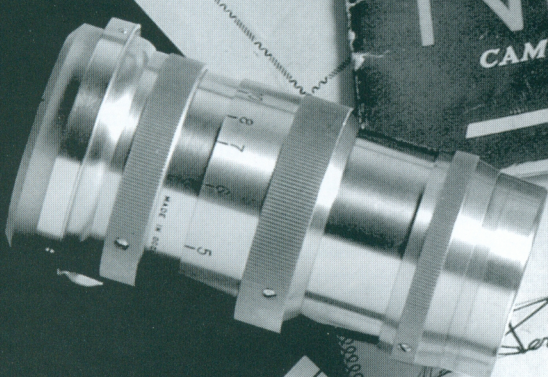
SPECIFICATION  
Size of picture : 24 x 34 mm  
Number of exposures : 12  
Lens : St.

GUARANTEE DATE: MAY 19 1952  
OF MORIYAMA-CHO, SHINJUKU-KU, TOKYO

SERIAL NUMBER 6099669  
CAMERA 323930  
LENS THIS NIKON CAMERA IS GUARANTEED FOR ONE YEAR AGAINST DEFECTS IN MATERIALS AND WORKMANSHIP IF RETURNED TO THE MANUFACTURER WITH THIS GUARANTEE CERTIFICATE IN ACCIDENT.

GUARANTEED FOR ONE YEAR AGAINST DEFECTS IN MATERIAL OR WORKMANSHIP IF RETURNED TO THE MANUFACTURER WITH THIS GUARANTEE CERTIFICATE IN ACCIDENT.

INSTRUCTIONS FOR USING  
Nikon  
CAMERA



Received the sum of 30,000 Yen for NIKKOR 135mm f/1.4 lens

42000  
35000  
42500  
6000  
2000  
6500  
42500

Received the sum of 30,000 Yen for NIKKOR 135mm f/1.4 lens

410700 1000

Received the sum of 30,000 Yen for NIKKOR 135mm f/1.4 lens

NIKKOR F:3.5 f=13.5cm  
No. 258611  
NIPPON KOGAKU K.K.  
(Japan Optical Co., Ltd.)  
Tokyo

**SOKIYA CAMERA**  
#5, 5 CHOME GINZA NISHI  
Chuo-ku Tokyo.  
TEL 57 5216



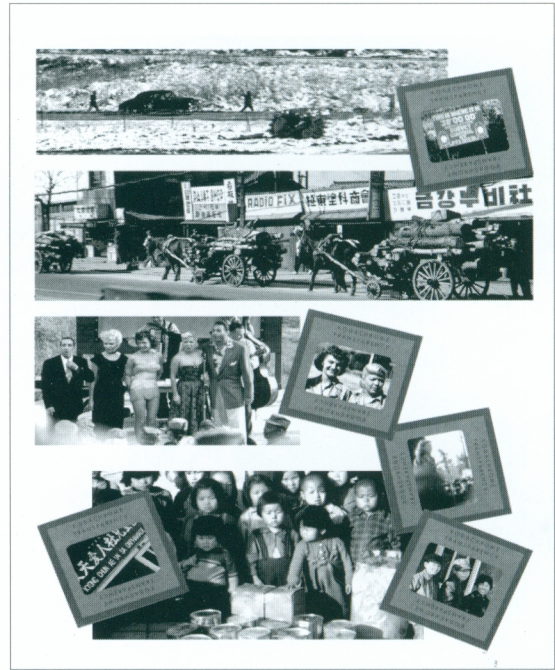
# THE NEW MINI-SP!!

BY ROBERT J. ROTOLONI

In NHS-71 we had an article on the Sharan series of Minox-type camera replicas that are being produced in Japan. These are very accurate facsimiles of famous classic cameras that are actually working instruments. They are designed to take Minox film and can be used to make photographs. So they are more than just trinkets to be put on a shelf. Yes, I know that shooting with sub-miniature film is nearly a lost art these days, but these Sharan cameras can still claim they can make photographs.

In that article I covered both the chrome and black versions of the Nikon F model (which are slightly different). There are many other classic cameras in the series such as Leica SM and M, Contax, Hasselblad, etc). Now they have finally brought out a Nikon RF model and have chosen the venerable SP.

So now you can shoot spy photos with an SP. Or you can just put it on your shelf next to the 'real thing' and have some fun with your collection. RJR





## “JOURNEY TO NIKON’S BIRTHPLACE”

# NHS-CON9... TOKYO 2004!

Plans are now being formulated for NHS-Con9 to be held in Tokyo the last week of February 2004! Since my first announcement in NHS-78 we have been able to determine a great many facts about the meeting that were not available to me then. Over the last two months I have been in contact with those who are assisting me in this project both here in the US and in Tokyo. Needless to say, this is a difficult task considering the distances involved and the language barrier. Without such help our 9<sup>th</sup> convention would not be possible. Here is the current information, with more to come in our next issue.

**Sunday, February 22, 2004.....Registration & reception.**  
**Monday, February 23, 2004.....NHS-Con9..1<sup>st</sup> session.**  
**Tuesday, February 24, 2004.....NHS-Con9..main session.**  
**Wednesday, February 25, 2004.....Matsuya Camera Show.**

The above is ‘tentative’ until we can verify the ‘exact’ dates for the Matsuya show. We want to hold the convention the week of this very large and important camera show as we did in 1996, when it proved to be a great success. The above date is the best guess at this time and may actually be the correct one. As soon as a definite date is obtained those who have expressed interest in attending will be notified so they can make their travel plans.

The theme for this convention will be:

## “JOURNEY TO NIKON’S BIRTHPLACE”

Plans call for a trip to the Oi factory on Monday morning where we all will be able to get a little closer to the very beginnings of Nikon in the place where it all started. We hope to have some interesting surprises for those who attend!

On Tuesday we will have the actual meeting with speakers and guests. We hope to have present representatives from Nikon. We will have speakers and a slide presentation by the great Tony Hurst, plus a chance to meet and get to know fellow Nikon collectors from around the world.

We will be using the Diamond Hotel, which is very near the JCII Museum (which we visited in 1996). Negotiations are underway concerning room rates at this time. Those who will be attending will be supplied with detailed information on how to get to the hotel from the airport as well as getting from the hotel to the Ginza. Public transportation in Japan is an ‘art form’ and operates with extreme precision. We will map out the best ways to get around and one of the major subway lines has a station right under the hotel!

We may use the JCII for the actual meeting on Tuesday, but this may change. Either way, we will be able to visit the museum, which has the largest collection of Japanese made cameras in the world.

You should plan to arrive in Tokyo by Sunday afternoon to be ready for Monday’s factory visit. Another reason is that our

hosts are planning a welcoming party for us at the hotel on Sunday evening. This will give us all a chance to meet and also map out our plans for Monday & Tuesday so everyone knows where to be and when. It is possible that our hosts will have some very interesting items on display that evening for us to enjoy. I highly recommend that each of us try to bring something that we are especially proud of to add to any ‘show & tell’ session that might develop. From my previous trips I have found that pulling some little gem out of your bag goes a long way to making for good times. Everyone enjoys looking at each other’s Nikons! I have thought about a possible ‘theme’ for what to bring since we must travel light. Let me know your thoughts on this. There is also talk of a possible private swap meet for the members as well.

There will be planned meals on Monday and Tuesday evening. As in the past, each person is responsible for his or her own food, but we ask that all plan to attend the post convention dinner on Tuesday. There are also plans for a farewell get together on Wednesday evening.

Wednesday is Matsuya!! We will go down to the Ginza in mass to go to the premier old camera show held in Japan. Those of you who have been there know what I mean.

The convention fee will be \$100 for those received by midnight December 1<sup>st</sup>, 2003. After this date the fee is \$125. The entire fee is refundable up to 12/31/03. After this a 50% refund is possible, but only up to 1/31/04. Why? Because part of the fee is used to purchase gifts and other items so much of the fee money will already be spent. Those of you outside of Japan can send your fee directly to me and I will forward it to Tokyo. Please make all checks and money orders payable to the society in US dollars. Overseas members can use bank wires, international postal money orders, Paypal, Bidpay, checks drawn on a US bank, or cash. Contact me with any questions at [rotoloni@msn.com](mailto:rotoloni@msn.com) or my fax at 219-322-9977. Those who send their fee will receive separate mailings with any additional info, changes, maps etc. So once you pay you will be kept informed of what is going on. **Please contact me with any questions as soon as possible!**

This is just the beginning. More information is forthcoming. Besides JCII, the Oi factory and the meeting itself, there is the welcoming party, Matsuya show, shopping in the Ginza or any part of Tokyo you wish since there will be ample time for you to go out on your own if you so desire. Those who want to bring wives, please do. There will be other wives there, some who have been to Tokyo before, so you ladies can have a nice time in the Ginza while we play with cameras. My only fear is they will spend more than we do! Such is life!

Now is the time to start making your plans. February is not that far off and will come very quickly. Please contact me at any time and I will try to answer all of your questions. We need to keep in touch to make this come off smoothly.

**Think about a ‘Journey to Nikon’s Birthplace’ and join us in one of the most exotic and exciting cities in the world. See you in Tokyo in 2004!!**



## WEB SITES TO SEE!!

[www.nikonhs.org](http://www.nikonhs.org).....THE OFFICIAL 'NHS' SITE!!  
[www.camerabooks.com](http://www.camerabooks.com)..... Petra Kellers very large book list.  
[www.cameraguild.co.jp/nekosan](http://www.cameraguild.co.jp/nekosan)... A very good Japanese site.  
[www.cameraquest.com](http://www.cameraquest.com).....Stephen Gandy's great site.  
[www.tonyhurstnikon.com](http://www.tonyhurstnikon.com)..... Our own back cover Tony's site.  
[www.jonathanharris.co.uk](http://www.jonathanharris.co.uk)..... English site selling top quality Nikon, Leica, Hasselblad, etc.  
[www.kenmarcamera.com](http://www.kenmarcamera.com).....Ken Reisher's great site.  
[www.qualitycamerashop.com](http://www.qualitycamerashop.com).....Peter Lownds' site for his Nikon Museum and Camera Shop!  
[www.nikon.co.jp](http://www.nikon.co.jp).....Nikon Japan's official site!  
[www.nikon.co.jp/main/eng/d-archives/index.htm](http://www.nikon.co.jp/main/eng/d-archives/index.htm)... A section of Nikon's site dealing with the historical archives!  
[www.nikonlinks.com](http://www.nikonlinks.com)..... Very good site that tries to maintain a list of links to ALL Nikon resources on the Web!  
[www.nikkor-club.de](http://www.nikkor-club.de)..... Site for German club maintained by none other than Peter Braczko! German language.  
[www.nikkor-foto.de](http://www.nikkor-foto.de)..... Site of Herbert Blaum with links to a Nikon user forum and classified ads. German language!  
[www.nikon-f.de](http://www.nikon-f.de)...Uli Koch's site for the latest info on his book!  
[www.zoom-net.com](http://www.zoom-net.com)... New site for the International collector's magazine "Classic Camera".  
[www.yoshino.ne.jp/kato/english.htm](http://www.yoshino.ne.jp/kato/english.htm)... A commercial and information site worth looking at.  
[www.fieldgrassandgale.com](http://www.fieldgrassandgale.com)..... They update their selling list every day and have many Nikon items!  
[www.pacificrimcamera.com](http://www.pacificrimcamera.com)... Items for sale but also see their "photographic pages" for information on Nikon RFs!  
[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)... Official site for Gray's "Nikon Only" shop in London!  
[www.nikonownersclub.com](http://www.nikonownersclub.com)..... See the latest in offers for club members and upcoming events & promotions.  
[www.woodcam.com](http://www.woodcam.com)... Richard Tillis' "Woodmere Camera" site.  
[www.mirandacamera.com](http://www.mirandacamera.com)... Tom Surovek's Official Miranda site  
[www.keh.com](http://www.keh.com)..... Probably the largest used camera dealer in the world! Keep track of their ever changing inventory.  
[www.leicashop.com](http://www.leicashop.com)..... Not just Leica! They carry a massive selection including many rare Nikon RFs. Check it out!  
[www.usedcamera.com](http://www.usedcamera.com)... Bruce Sirovich's site for buying, selling and repairing Nikon equipment. Check out their services!  
[www.geh.org](http://www.geh.org)... Site for George Eastman House Collection with over 124,000 pages! For Nikon & the One from the 'Marjoram Report'.. [www.geh.org/fm/nikon/htmlsrc/nikon\\_sld00001.html](http://www.geh.org/fm/nikon/htmlsrc/nikon_sld00001.html)  
[www.katocamera.com](http://www.katocamera.com)... website for Toshikazu Kato's store in Nara Japan. A selection of new & used Nikon equipment to see.  
<http://homepage2.nifty.com/akiyanroom/redbook-e>.. If you have any interest in the really weird & oddball lenses made by Nikon, such as APO, Com, Fax, Ultra-Micros, Macros, etc, then you have to see this site! Run by Michio Akiyama, it is full of photos & info on all types of wonderful & practically unknown Nikkors! Really interesting stuff!!  
[www.cosina.co.jp/r2sc/index.html](http://www.cosina.co.jp/r2sc/index.html).. Official site for Cosina and a good way to keep up to date on what may be coming out in the future for the R2S camera line.

## THE AUCTION SCENE

There are three auctions of note this time around. Christie's will have had their auction on March 11<sup>th</sup>, so it is history when you read this, but a little too late for me to get prices into this issue because of my deadline. It featured many Nikon RF items & I will have the hammer prices for the more interesting items in the next issue. Some of the better pieces, & their 'estimated' hammer prices are:

**Nikon M #6091043 w/4 correct vintage lenses & fdr. This is a fine and very interesting outfit!.....\$12-14,000**  
**Nikon M #6092237 w/f1.5 Nikkor!.....\$6,5-8,000**  
**Nikon SP w/1.4 in original box!.....\$11-12,000**  
**Nikon SP 'BLACK' w/1.4 in original box!!.....\$33-40,000**  
**21mm RF Nikkor w/finder.....\$8-9000**  
**25mm/f4 Nikkor in black w/finder.....\$2-,3,600**

See their website for actual pieces...[www.christies.com](http://www.christies.com)

Stan Tamarkin will have another large auction on May 23<sup>rd</sup> & sent me the following fact sheet: "Tamarkin Photographica will have an exciting array of Nikon in its spring auction on May 23<sup>rd</sup>. According to early reports, the auction will feature a handsome black Nikon SP, a black S2, a Nikon M, & a 50mm Micro-Nikkor as well as a black FTn, and a variety of lenses & accessories". If you do not receive a free copy of Tamarkin's auction catalog, drop a note to Stan at Tamarkin Photographica, 547 Boston Post Road, Orange, CT 05477 or send him an e-mail at [auctions@tamarkin.com](mailto:auctions@tamarkin.com). Stan sends free copies to the membership of our NHS! So take advantage of his offer & contact him!

Westlicht Auctions in Vienna, Austria, will have a sale on May 23-24 as well. I viewed their website and so far see one major Nikon RF item of interest, but what an item!

**Nikon One #609242 w/f2 #708557....starts at....12,000 Euro**  
 Visit their website where you can view the catalog or order a printed one...[www.westlicht-auction.com](http://www.westlicht-auction.com). I will have the hammer price for you in NHS-80. RJR

## KOCH BOOK NEWS

I know many of you are wondering when Uli Koch's Nikon F Trilogy will be released. Well, here is the very latest information I have (as of 3/12)! The price in dollars will be \$189 for the trilogy and \$69 for the individual volumes (though I cannot see why someone would not want all 3!). I will be able to offer them to my members for 20% off list plus shipping. The estimated weight for the trilogy is 11 pounds. I assume most of my buyers will be in N. America, since those in Europe can buy it there for less because of shipping cost. It is scheduled to be ready by late May (in time for the Westlicht Auction) but shipping to the US would be at least 3-4 weeks. In its final form it will consist of 610 total pages and 810 photos (more than previously thought!)! So it will be worth every penny!

As promised before, I will contact all those who have expressed interest in the book as soon as I have them in sight. Those of you who have not approached me please do soon so I can get my first order together. Hopefully, we will have our books by the end of June, beginning of July, So keep in touch and I will do the same!  
 RJR



## THE 'RED DOT' F!!

You will remember in our last issue, a letter from Dave Barth suggesting that we start up another serial number list for the benefit of the membership. Dave felt that a listing of the unusual "red dot" Nikon F bodies would be of interest. I agree! Since then Dave and I have exchanged some emails and I have decided to kick things off in this edition of The Journal. But first, some of Dave's thoughts on the subject, which, of course, are open to debate and discussion. So please feel free to put in your 'two cents worth' about this rather misunderstood facet of Nikon F collecting and, naturally, send in your numbers so we can see if there really is a pattern to the "red dots"! By the way, if you don't think it has become a "catch phrase" in the collecting community, just notice how many eBay auctions now use those 2 little words to attract your attention!

RJR

From Dave Barth....

One of my Nikon customers asked me about the 'red dot' Nikon Fs. I don't know much about them but below is what I told him. If you or any of the members have any corrections or additions, please let me know. Also, perhaps this might be a question to pose to our hosts at the upcoming NHS-Con9 in Tokyo. Here is the text of my attempt to explain the red dots.

Nikon has always been very secretive with serial numbers (unlike Leica who has published very detailed info on all the cameras and lenses they have built). As we know, the first Nikon Fs were unmodified and the non-metered standard prism and the first non-TTL flag type Photomic F fit them. Their serial numbers range from 6400001 (the first Nikon F) to somewhere in the 65xxxxx batch. Sometime during the 65xxxxx number sequence, the non-TTL button meter Photomic F (often called the type II) needed to have the body modified to mount properly. Apparently they had manufactured a batch of type II non-TTL metered prisms that required the newer modified body that had not yet come off the assembly line in sufficient quantity.

So, Nikon took a batch of unsold, unmodified bodies back to the work benches and modified them by grinding off the prism well to fit the type II meters. To mark these they put a red dot in front of the serial number. I believe that at that time they were selling both unmodified bodies with the standard prism and type I meters. At the same time, they were selling modified bodies with the newer type II meters. The red dot was an easy way to determine which body would accept which meter.

Toward the end of the 65xxxxx number sequence, Nikon ran out of the non-modified bodies and the newer version with the rim already trimmed was coming off the assembly line in sufficient quantities to satisfy demand.

I don't know how many 'red dot' Nikon Fs were built, but I understand they were a short sequence in the 65xxxxx serial number range (as well as the 66 series...editor). The Nikon I purchased new back in 1965 had a mid-range 65xxxxx number and the red dot, along with the type II meter prism.

.....

Bob you may be correct that the red dot was applied during production. I have no reference material to show that they were modified post-production or during production! When I bought mine in 1965, I was told they were modified by the factory to

accept the newer type II meters. However, I can't guarantee any of this, but some questions come to mind:

A) Why mark them at all when they could simply put a big sign on the factory wall that said, "serial numbers following 65xxxxx have the new body design".

B) When did they stop putting the red dot on the bodies?

C) Do all bodies within the 65xx & 66xx series have red dots?

D) What is the earliest Nikon body with a red dot?

E) What is the latest?

Much food for thought and I would be grateful for any and all feedback from the members. Thank you.

Dave Barth

To get things started here are some 'red dot' Nikon F serial numbers. Please send in any numbers you own or are aware of to help us build this list. It is an interesting subject and a definitive list would be helpful to all collectors. Thanks.

RJR

6588996	6592527	6595426	6595570
6600057	6600455	6602374	6602497

## A SPECIAL 'NHS-R2S'

Plans continue to be formulated for producing a special NHS version of the new Cosina Bessa R2S body, the first new camera to take the venerable Nikon RF mount in 40 years. I have just returned from trips to Miami and Amsterdam where I shot many rolls with my R2S using both the 21 & 25mm Voigtlanders as well as a 35/1.8 Nikkor. And the results were superb! Exposure was right on & focus was right on & all 3 optics produced fine wideangle shots with no distortion. You really should try it!

Here is the latest from Stephen Gandy and I.

The Nikon Historical Society & CameraQuest are in the planning stages of producing the first commemorative NHS camera. It will feature the following:

**\*\*Engraved NHS logo**

**\*\*Special serial number**

**\*\*Official certificate of authenticity signed by your editor**

All details have not been worked out yet but we estimate delivery for this summer. Initially they will be offered for sale to members of the NHS by the NHS! Eventually they will be offered to the general public.

The present 'estimated' price for the NHS-R2S is between \$825 to \$875. If you wish place a deposit contact the society at [rotoloni@msn.com](mailto:rotoloni@msn.com).

If you have any questions please contact me as soon as possible. I already have names on the list and will start taking deposits as soon as we have a better idea of a delivery date! RJR

## NHS-CON8.5?? WHAT IS IT??

We had sort of a mini-convention recently in Miami, hosted by Al & Sherna Brody. Just a friendly get together to view Al's collection & spend some quality time. Besides myself, present were Bill & Dot Kraus, Yuki & Praba Kawai, John Millham & Hans Ploegmakers. We spent Saturday at the Miami show where other NHS members were present. Good food, good talk and a good time, thanks to Al and Sherna Brody!

RJR



## 'NHS' e-mail LIST!!

### ROBERT ROTOLONI...rotoloni@msn.com

As a service to my members I will run an updated list each and every issue of the NIKON JOURNAL, so keep me informed. Any addresses **added or changed** since the last issue are in bold italics! **This listing has been updated and is accurate as of March 31,2003.**

PETER ABRAHAMS.....telscope@europa.com  
 Website.....europa.com/~telscope/binotele.htm  
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## LETTERS..LETTERS...

From Wolfgang Kuster....

I don't think that the edition of a "NHS-R2S" is a good idea. I'll explain why I have this opinion.

First of all it is a wonder that Mr. Kobayashi produces all these great things: Cameras with Leica screw mount, Leica M mount, Nikon RF mount and Contax RF mount. And modern lenses for all these mounts. And who would have dared to imagine that in this new millenium a 12mm wideangle lens would be made to fit a Nikon F or F2 with mirror locked up?

I must admit that I have never handled a modern Japanese Voigtlander camera. But I have handled some of their lenses; mechanically they are quite well made, but they really can't compete with a Nikon RF lens or a Leica RF lens in this regard. The camera body, that was developed from a simple SLR design, should be similar.

This means: these new Voigtlander items are great for a user, not for a collector. Since the NHS members are collectors (of their RF gear), I suppose that a Bessa "NHS-R2S" would not have a big appeal to the members. This is at least true for me.

The new Journal was great, again. Many thanks to you and to all the contributors!

From Steve Fischer....

What an improvement the R2S is compared to the other Voigtlanders. The only draw back I can find right now is I don't like the three red LEDs. The middle one should be green. The viewfinder and focusing spot are great. I love the frame lines. We will see how the short base rangefinder does with my 135mm/f3.5 Nikkor. I am waiting for the 28mm and 85mm Voigtlanders to add to my collection. I have also found a very reasonable source for multi-coated filters. These are made in Japan by Crystal Optics and I am using the 40.5mm and 43mm sizes for less than \$6.00 each through a reliable source on eBay.

## CLASSIC CAMERA & NIKON

About a year ago I was asked to submit an article for a special issue of 'Classic Camera' devoted to the Nikon RF system. I & other members, such as Tony Hurst, Luigi Cane, Tad Sato & Mario Muraro have all contributed to this special issue. If you are familiar with 'Classic Camera' you know it is of the highest quality, beautifully printed on the best paper, with many fine photos. I am sure this will be a knock out issue & I highly recommend that you try to obtain a copy. Subscriptions are \$35 a year & you can contact them at; Zoom America, PO Box 1270, NY, NY 10156 & 800-535-6745 & www.zoom-net.com. A first rate publication for the collector & unlike anything produced in the United States. Check it out & tell me what you think! RJR

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Please let us know your wants – we are buying daily from dealers and private individuals worldwide so we can probably help you!

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PLEASE CONSIDER US WHETHER YOU ARE SELLING YOUR CAMERA COLLECTION OR GRADUALLY BUILDING ONE.

JUST LOOK AT SOME OF THE RARE  
JEWELS WE HAVE SOLD RECENTLY:

Black point M2/M3/M4, grey enamel M2, olive green M1 and M3 bodies, M3 Betriebsk #1004 with 'Summikron' (Lager vol.1 p.181), 2 very early production M3 bodies (numbers under 700150), 3 chrome MP (inc. no.366, p70 'Leica in Colour' van Hasbroeck), black MP no.123 (as illustrated p.81 'Leica Collectors Guide', Dennis Laney), M2M and M4M (both with motors), black M4 with 'Midland Canada' top plate, M4-P half frame, M3 prototypes, dummies, Betriebsk, and cutaways. 50 year anniversary CL, M4 and M5. Chrome MP2 with motor!

Leica 0 (null series) no.126, Leica I Anastigmat no.221 (illustrated p.126 'Leica Collection', Shinichi Nakamura), diasec and rimset Compurs. Leica II 'Luxus' (illustrated p.34 'Leica in Colour' van Hasbroeck). Leica 72, (Canadian, German and prototypes). 250 'Reporter' both FF and GG, black IIIf and IIIg (Swedish army), pre-production Ig and IIg bodies (some illustrated in Lager vol.1), 33/3.5 Stemar set, 35/3.5 Stereo Elmar (only 32 ever made!) and 90mm f7 Stereo lens. Mooly motors, chrome, grey and black!

Very many early prototype Leicaflex models, some with interchangeable prism, some with unusual motors and some finished in black point. Also Leicaflex mk.1 and mk.2 bodies in black point finish. Early Leica copies including several Hansas, Canon J, Canon JS, Canon S, Leotax Specials (various models, all with correct and original Letona Anastigmat lenses). Nikon rangefinder equipment including Nikon 1, black Nikon S3, S3 Olympic, black SP with motor and black S3M with motor. 35/3.5 Stereo Nikkor. Nikon F# 6400xxx.



Contact: PETER WALNES (LHSA AND NHS MEMBER SINCE 1982)

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## CLASSIFIED ADS

**WANTED...** Unusual Nikkors, like Ultra Micro, Repro, Fax, Fax-Ortho, U.V., CRT, Aero, Cine, COM, some APO & Process, 70mm & 150mm Micro Nikkors, Macros (for Multiphot) & any strange ones you might have. Must be in excellent plus condition or better! Please E-mail [johnnamillham@aol.com](mailto:johnnamillham@aol.com) or write, fax or phone John Millham, 82 Brasenose Road, Didcot, Oxfordshire, OX11 7BN, United Kingdom. +44 (0) 1235-817-157.

**SELLING/TRADE LIST...** Those of you who would like to receive my list with each issue of **The Journal** need only tell me so and it shall be done. I try to add items with each edition & always include a large amount of **Nikon RF & Reflex** items. Also included are products from other quality makers such as **Bronica, Canon, Pentax, Zeiss** and others. Consignment items are always welcome! If you have a list make sure to send me a copy! I am always open to trades of all kinds! **Robert Rotoloni, P.O. Box 3213, Munster, IN 46321. My NEW FAX number is 219-322-9977 or e-mail me at.....rotoloni@msn.com**

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# odds 'n ends

## A 'FUN SIZED' NIKON S2



I do not really remember where I found this photo, which is an original B&W print from the 1950s'. It is possibly one of the many promo items I obtained from master Nikon salesman, Al Levin. But I have always found it amusing and an interesting shot. My only request is...if you have this camera can you let me know! Now wouldn't this look nice on your fireplace mantel?

RJR





Nikon

P/N SED 33101585-301  
S/N 10

Created For The "NHS" By *Tony Hurst*