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NHS-80

NIKON JOURNAL



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EDITOR/PUBLISHER

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THE NIKON JOURNAL

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NHS-81 DEADLINE!

The deadline for the next issue of our NIKON JOURNAL NHS-81, is SEPT. 1, 2003. It will be our 20th Anniversary Issue & i hope to make it special! *Thanks! RJR.*

EDITORIAL

I have much to cover this issue so here goes. We start with Bob Thompson's discovery of the very same 8-digit Nikon S that was the first one I ever recorded over 30 years ago! Peter Kitchingman is an Australian who is working on a book on early Canon optics. My article in NHS-79 comparing the 5cm/f3.5 Nikkor & Serenar lenses prompted his article that delves even deeper into the subject. Richard Lane, our resident expert on Nippon Kogaku WWII optical ordnance, has a really interesting item this issue and it has an historical connection as well. Masato Imanishi has a great little article on a great little Nikon, the 'Glico Toy Nikon F'! I wish I had one under my Christmas tree! Dave Barth and Dick Farrow team up to give us a capsule history of the finders made for the venerable Nikon F in our 'F-Spot' this issue. On page 12 we have an article by a new member, Wes Loder, on the Rise & Fall of EPOI. Those of us in North America have always known that much of Nikon's market success was due to Joe Ehrenreich. He built a well-oiled machine that could do nothing wrong for the longest time, but then things did go wrong. See page 12 for some inside info on the history of Joe and his company.

Uli Koch's Nikon F Trilogy has been printed! Yes, it is on its way. As a matter of fact, as I write this the first shipment is making its way across the Atlantic. See page 15 for prices and ordering information. And get yours now!!

Classic Camera has published the special Nikon rangefinder issue I mentioned in NHS-79. It is a beautifully produced epic with Nikon RF articles cover to cover. Your editor feels very privileged to have been part of it. See page 19 for info on how to get your copy. It is worth it!

We are still working on the special NHS version of the Bessa R2S camera so see page 14 for the latest. In addition I have a question for you; **Would you be in the market for a brand new 'metal' reproduction of the shade for the famous 50mm/f1.1 Nikkor?? If so look to these pages next issue as I hope to have such an announcement, just in time for our 20th ANNIVERSARY!**

That's right, our next issue, NHS-81, will mark **20 years for the Nikon Historical Society and this Journal!** Imagine that. Twenty years! Who would have thought? When I was putting that first issue together in August of 1983 I had no idea it would last this long. I thought, maybe 5 years at best. Well, 2 decades later & I'm still at it. I'm no longer in my thirties and Nikon collecting has changed dramatically, but I pray both of us have matured gracefully. I hope to make #81 special in some way & I have some ideas. If you do let me know.

Finally, I need to talk about NHS-Con9 set for Tokyo the last week of February, 2004. Things are moving along and some people here and in Japan and working very hard to make it a reality. But we need some feedback from you! Are you coming? If so you must let us know as soon as possible by sending in your \$100 reservation fee! We need to determine how many will attend as soon as we can so some of the plans can be formulated. Believe me, there is some real work going into this project, as you can well imagine. It can be the trip of a lifetime for a Nikon collector and each of you should give it some real thought. **Let us know if you are coming and see page 16 for all the latest information! See you there!**

I THAT FIRST '8-DIGIT S' RESURFACES AGAIN!

BY BOB THOMPSON

Bob, I thought you might be interested in an item I recently acquired: it is 8-digit Nikon S #60911215..the one cited in your book as being the highest recorded 8-digit-S up to that time! I suspect that you've recorded higher numbers in the 20 years since your book was published, but this one was still interesting to me because of your reference to it in THE Nikon collector's book! The guy I bought it from said he got it at an estate sale in Nassau, NY, where the sellers thought it had been sitting in a dusty box for the last 20 years or so. He had no information as to whose estate it was, or any other background data about the sale or previous owner.

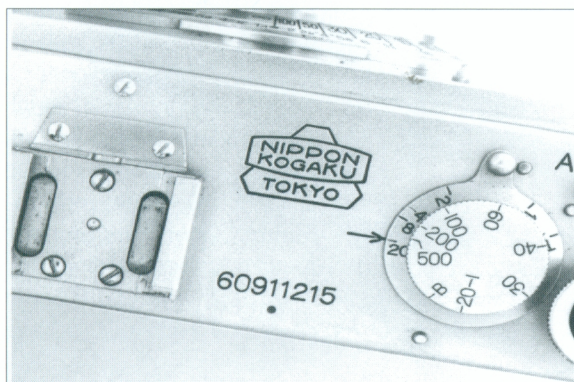
Even though the camera isn't working, I am still very glad that I was able to rescue such an historic item from oblivion. And maybe this should be a good lesson for all of us, with regard to letting our heirs know the value of 'all those old cameras in the basement', and how they should be disposed of.

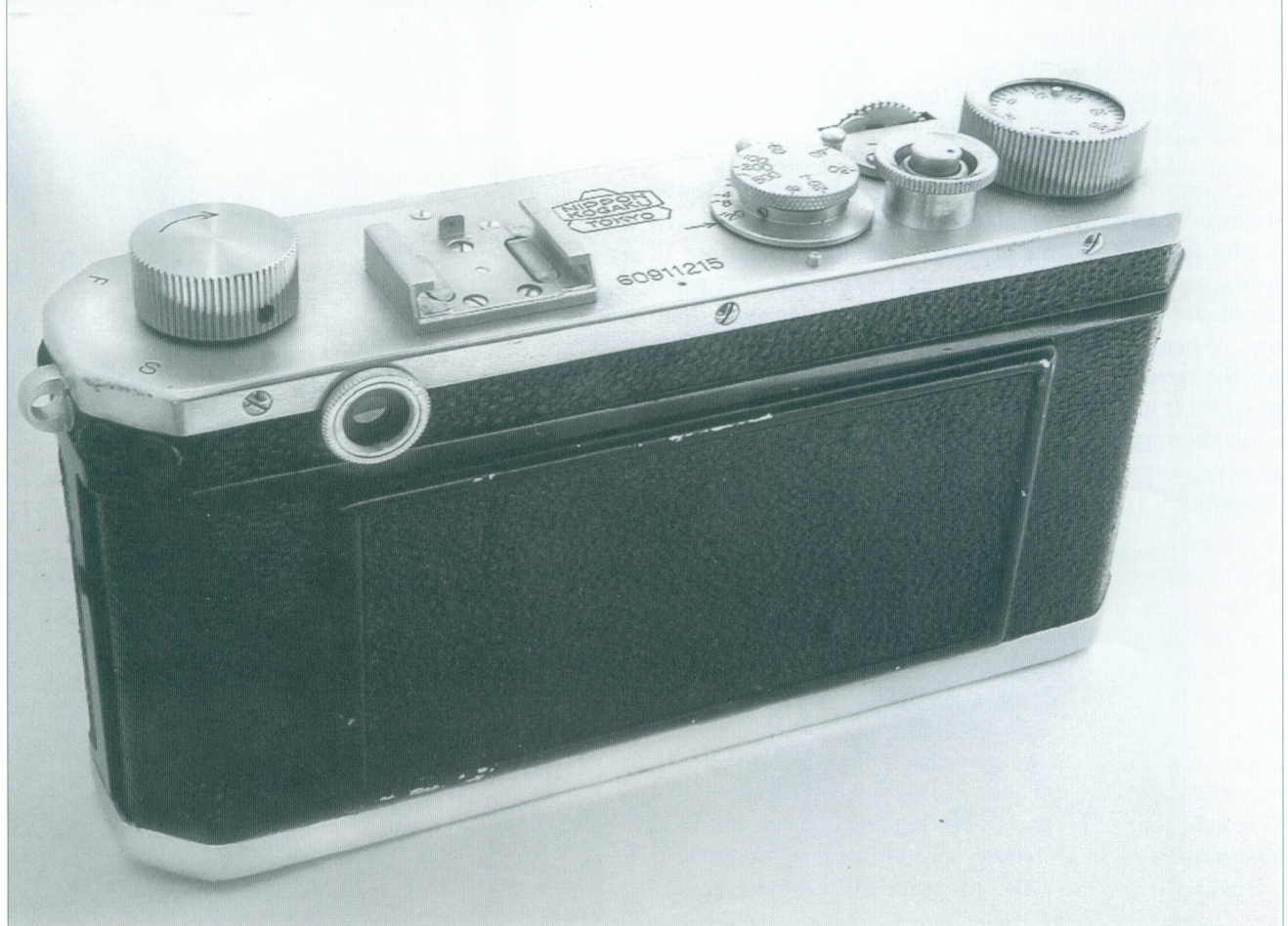
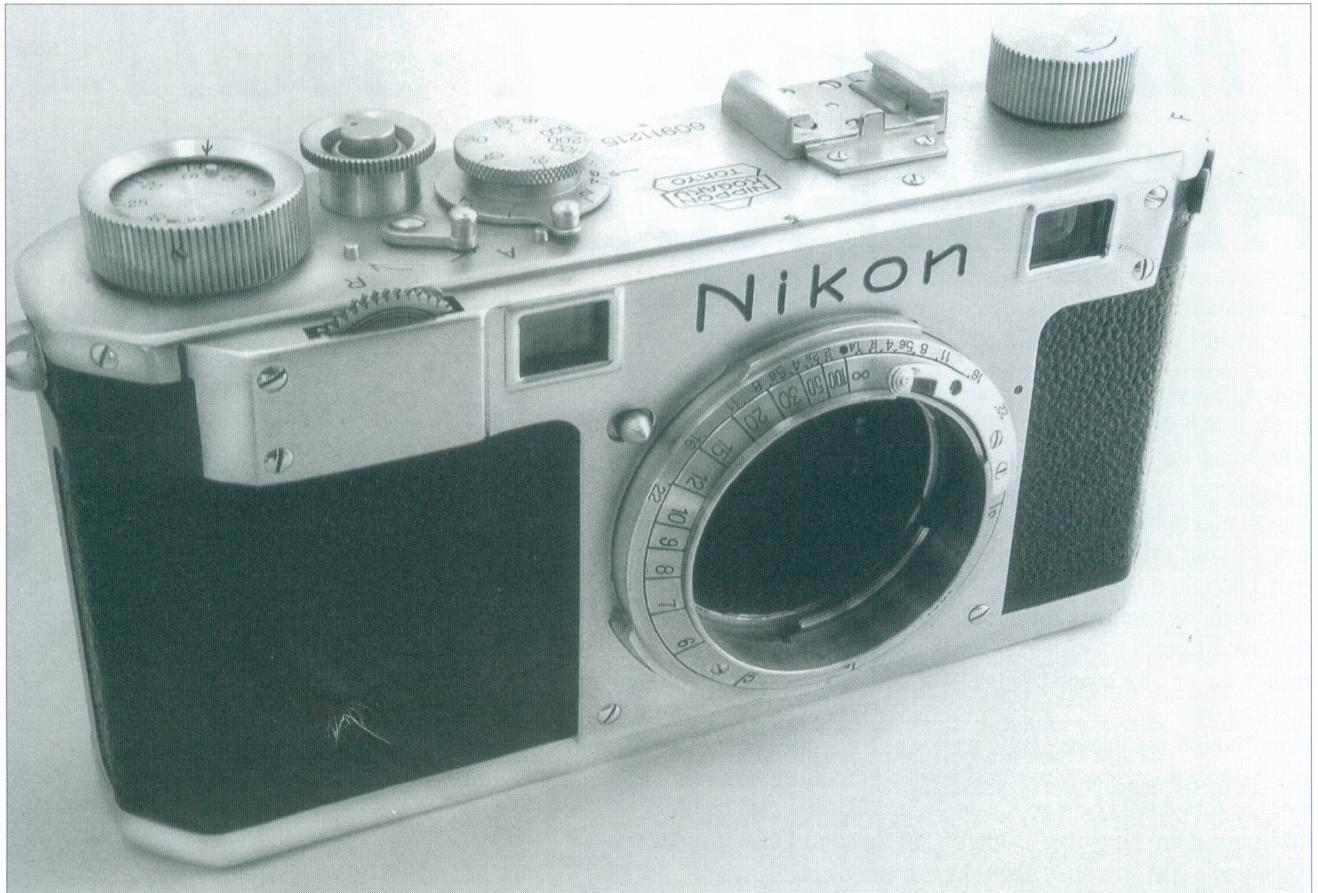
I am sorry I don't have any more information about where #60911215 has been all those years between the time it first came to your attention, and when I 'rescued' it. So it seems you have the 'beginning' and the 'ending' to the story, but the 'middle' is still a mystery at this point. Bob Thompson.

This very camera was part of a story in the March 1972 issue of *Modern Photography* entitled "19 Great Used Camera Buys", by Jason Schneider. It set there amongst the other 18 items in a group shot. I first began my research in 1971 when I scoured all the available literature and recorded everything I found. When I came across this article I naturally went to record the serial number of the Nikon S. However, it didn't make sense! It had one too many digits! Eight and not seven! This was the very first 8 digit Nikon S I ever recorded before anyone even knew they existed! And now over 32 years later it has resurfaced! Isn't Nikon collecting fun?! RJR



Above is the actual page from the March 1972 issue of *Modern Photography*. You can't read it here, but it is S #60911215!!





OK, WHO MADE WHAT? A SECOND VIEWPOINT

BY PETER KITCHINGMAN

I read with great interest the article in NHS-79 on the possible heritage of the Canon Serenar and Nikon Nikkor 5cm/f3.5 lenses. I am sure you know of my endeavors to try and produce a book on Canon Rangefinder Cameras, Lenses and Accessories along with a list of known RF literature. I have been working on this project for the past 5 years and have compiled a database on Canon lens serial numbers. From this database I have worked out the many variations or 'Types' of lenses as I call them.

First I am no expert on the early Canon/Nikon lens history and as most know of Peter Dechert's Canon book, he covers that subject most admirably. Hence I have concentrated on when Canon first started to produce their own lenses and accessories.

I am under the impression that Nippon Kogaku (NK) supplied Seiki Kogaku (SK) the lens elements mounted in chrome or brass tubes and that Canon supplied the mounts for these tubes and turned them into usable lenses. I have no idea what these tubes were like as I have never seen a photo of them, so I gather a 'tube' is the section that is the actual barrel of a collapsible lens. Whether NK supplied the actual front section for their lenses which included the aperture settings and front ID ring I am also not sure, but my gut feeling is that they did.

For some time now I have been trying to figure out the heritage of Canon's first 5cm f/3.5 lenses and have come to a few conclusions myself after quite an exhaustive bit of research.

The following is an extract from an article on "Canon Lens Serial Numbers" that was just published in the May issue of the British PCCGB Photographic World magazine.

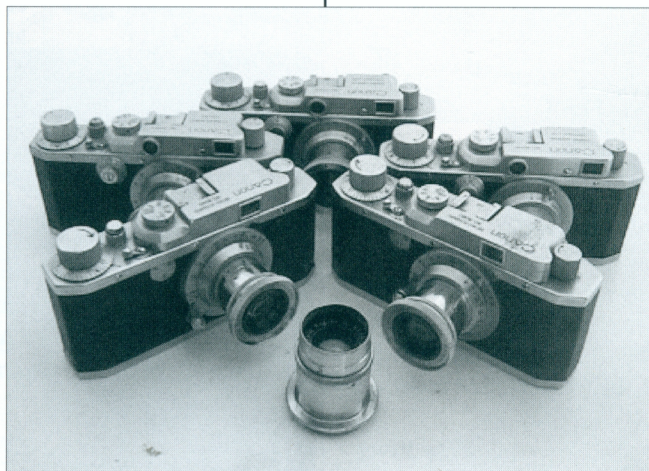
"When in 1935 SK started manufacturing their own cameras, NK began supplying them with finished optical lenses in metal tubes. SK then placed these tubes into lens mounts ready for mounting onto the required cameras. Early in 1939, SK purchased 2 lens generators, 5 lens polishing machines and a lens checker or Vertometer. Mr. Ryozou Furukawa, a lens designer, was then transferred to SK from NK. Mr. Furukawa's job was to help set up these optical machines in the Nakane-cho Meguro factory. He had previously worked at NK under Mr. Kakuya Sunayama, their chief lens designer. Once SK had all

this optical machinery insitu at the Meguro factory, Mr. Furukawa began designing and developing lenses.

SK's first effort to produce a usable lens was probably a 75mm/f4.5 optic, which may have been supplied to the military. The lens was produced after 1939 and some time before December 1941. It was then that SK trademarked the name "Serenar." It is interesting to note that SK initially chose the 'mm' form of measuring focal length and the notation "No" before the serial, even though at the time it was more common to use "cm" and "Nr.". This was done perhaps to differentiate the SK lenses from the NK optics. One example of this lens can be found in Mr. Heyato Ueyama's "Canon" book.

With the outbreak of the Pacific War in 1941, almost all manufacturing at SK was directed towards the war effort. The only lenses that may have been produced by SK between 1941 and 1945 were made for their X-ray cameras and enlargers. The SK R-Serenar 5cm/f1.5 lens was one that may have been manufactured by SK in their Meguro factory. The recorded numbering sequence for these lenses is 3xxx, 4xxx and 6xxx. The small number of lenses that have survived to date indicates that not many had been produced. Mr. Dechert mentions in his book that

the first digit in the serial number may indicate the year of manufacture. The lack of any lenses recorded in the 5xxx range could be the reason why this batch of numbers was assigned to the new enlarging lens. This lens was possibly made early in 1945 to replace the NK-supplied "Hermes" enlarging lens. The new enlarging lens was almost an exact replica of the Hermes, but with some slight variations. It was identified on the front ring as "Seiki Kogaku Nr 5xxx Serenar 1:3.5 f=5cm." The Nikkor Hermes lens had its serial number-



ing sequence beginning at 55xx with the first 2 digits indicating the focal length of 5.5cm. Since the SK-manufactured lens was 5cm, it also seems plausible to assume that they may have followed the NK method of beginning the number sequence with the focal length. As far as I know, only 3 SK Enlarging lenses have ever been recorded. They are #5002 (converted to a screw mount lens), #5108 and #5114.

The SK 5cm f/3.5 lens was the first commercially available camera lens that Canon produced in their own factory. Production probably began in December 1945. Early versions may have used excess mounts left over from pre-war years. If one compares a 1939 Nikkor screw mount lens and barrel (#502235) to an early post-war SK lens (#8011), one finds no real difference between them except for the ID ring on the SK version. These early SK lenses occurred before lens #8069. Somewhere between lens #8069 and #8097 the depth of field scale changed from f4.5-f18 to f3.5-f16. It was during this period that the lenses and new mounts were more than likely being manufactured solely by Seiki Kogaku.”

I have been doing some further comparisons between my different 5cm lenses and have noted the following (Lens #8011 is the earliest SK 5cm f/3.5 recorded at this time):

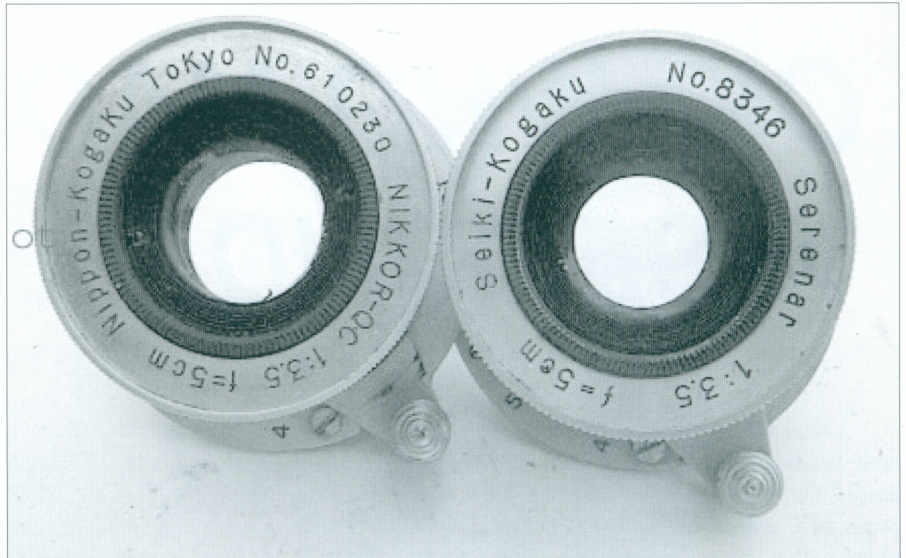
Between lenses SK #8011 (1945) and NK #502235 (1939) there are few differences.

- 1. #8011 rear screw mount has 3 threads while the NK lens has 4.
- 2. #8011 has the rear internal split retaining spring above the metal ring, which intrudes about 2mm into the lens from the outer edge. The NK has it below this ring.
- 3. On the SK lens the barrel section that the infinity locking plunger sits in is 2mm long. On the NK lens it is 3mm long.

Other than these differences the lenses are the same except for the front ID rings.

Between lenses SK #8346 (1946) and NK #610230 (1946) the differences are:

- 1. Lens #8346 has directional arrows on the collapsible barrel while #610230 does not.
- 2. The index dot located behind the front ID ring used to denote the chosen aperture is red on the SK lens, and black on the NK optic.
- 3. The front lens retaining ring on the NK has 2 screwdriver slots while the SK lens has none.
- 4. The rear-locking flange and collapsible barrel on the SK are made from a single piece of metal. On the NK optic it is made from a separate piece of metal and held in the tube by three screws.
- 5. The SK flanges have slots cut into them while the NK lenses lack these slots.
- 6. The SK rear screw mount has 2 threads while the NK has 3 threads.



Between lenses SK #9273 (1947) and NK #7051067 (1947) the differences are the same as above in 1,2,3 and 4 except for the following:

- 1. The SK flange does not have any slots while the NK has slots to the right of each flange.
- 2. Both lenses have 2 threads on the rear lens mount.
- 3. In the NK lens, the internal rear lens-retaining ring has screwdriver slots. The SK has none.

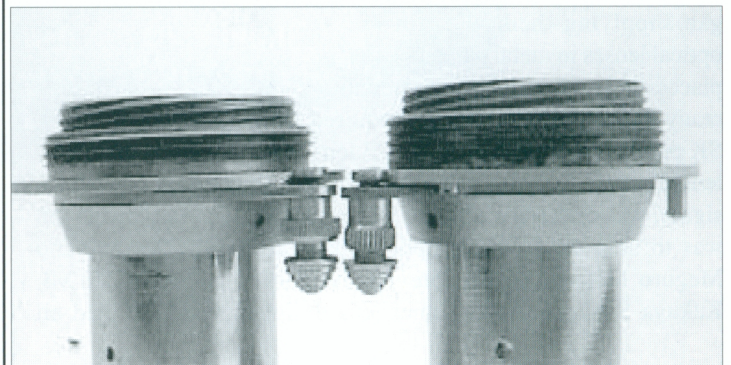
Canon camera Co (CCCo) Serenar lens #10517 is similar in all respects to SK lens #9273 save for the front ID ring info.

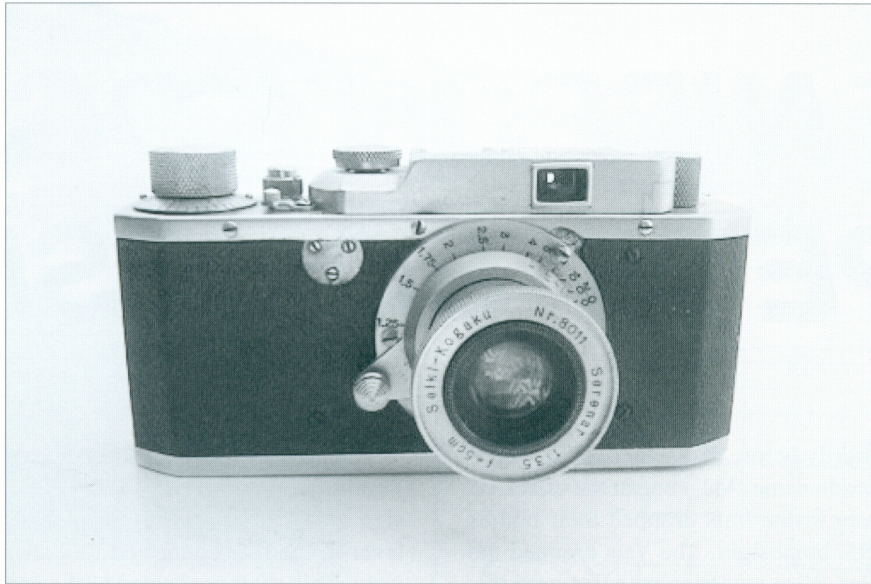
Basically all the lens mounts are the same except for the differences in the number of threads. Only the 2 early lenses are in meters. The main difference seems to be in the barrels or tubes and these indicate to me that Canon actually began manufacturing their own lenses late in 1945.

From my research I feel that Canon phased out using Nikkor lenses towards the end of 1947.

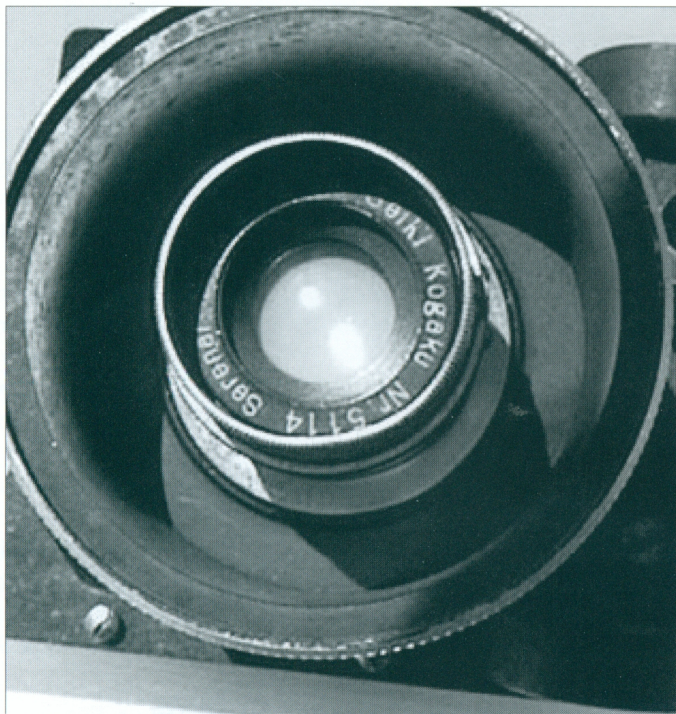
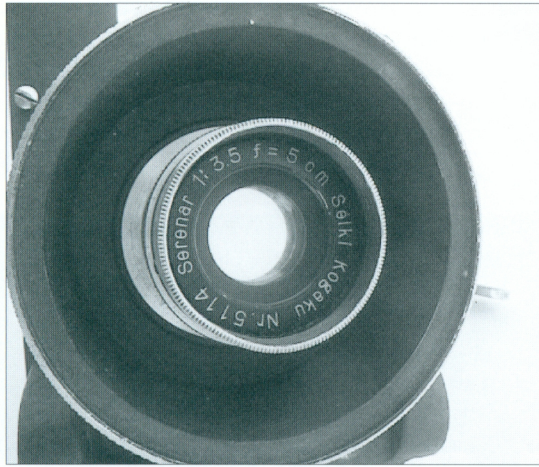
PETER KITCHINGMAN

On this page we have early Nikkor #610230 & Seiki-Serenar #8346 from the text. From the front they appear nearly identical. The rear flanges do differ & the Serenar has 'slots' in its locking flange which the Nikkor lacks. Below can be seen what is meant by 2 threads versus 3 threads.





The earliest known 5cm/f3.5 SK Serenar, lens #8011, is shown above on an early Canon J. To the left and below is the very rare (only 3 recorded examples to date!) Serenar enlarging lens probably from 1945. This lens would have been a replacement for the nearly as rare Nikon made 5.5cm/f3.5 'Hermes' lens made for an early pre-war Canon enlarger. The Seiki Serenar is very similar, although not exactly, to the Hermes, right down to the externally mounted index lever for the aperture ring. It is to be remembered that pre-war and early post-war Japanese equipment is very difficult to locate today.



THE NIPPON KOGAKU ‘TYPE 95’ BOMBSIGHT

BY RICHARD LANE

On December 7, 1941, shortly before 0800, Aichi D3A1 Type 99 carrier bombers (Allied code name ‘Val’) began the attack on Pearl Harbor. During the attack, the Vals dropped their bombs aided by an optical ‘Type 95’ bombsight. The Vals dropped the first bombs of the Pacific War. What company manufactured this optical instrument for the Val? Nippon Kogaku manufactured the ‘Type 95’ bombsight for the Imperial Japanese Navy.

The ‘Type 95’ was a non-magnifying sight (1 power) with a field of view of 20 degrees. The sight measures 27 inches long with a diameter of 1 & 3/4th inches. It is light, weighing just under 6 pounds. The optical system (there appear to be 6 elements in 3 groups) provided a generous eye-relief of 74mm (almost 3 inches). This enabled the ‘Type 95’ to be mounted outside the front windshield of the Val. The reticule was a rectangular grid pattern with scale markings of 2-10 horizontally and 2-12 vertically.

This particular type of aircraft sight was designated an ‘Occluded Eye Gunsight’ (OEG). OEG aircraft sights allowed the pilots to use both

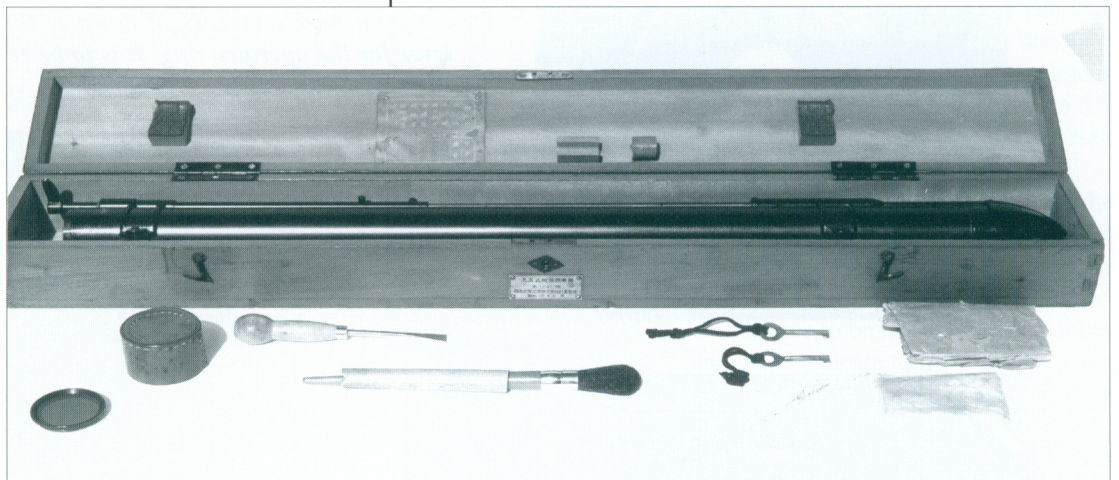
eyes with the added benefit of binocular vision. The pilot would concentrate on the target and not the sight during a bomb run. The pilot’s eyes would blend the reticle grid pattern in the sight with the target. This type of sight enhanced peripheral vision. Further details of the bombing method for this sight is unknown, but it undoubtedly required considerable skill from the pilots.

The sight depicted in this article is the correct vintage for a Pearl Harbor Val. The data plate on the box translates to:

Type 95 bombsight
Serial number 1241
Nippon Kogaku K.K.
June 1941

This example is in exceptional condition. It appears to have all the original accessories. The outfit includes; a yellow screw-in eyepiece filter, leather eyepiece cover, screwdriver, dusting brush (with the original paper cover), 2 keys and a silk cleaning cloth, still wrapped in yellow cellophane. Somehow, this ‘spare’ sight survived 62 years in this pristine condition.

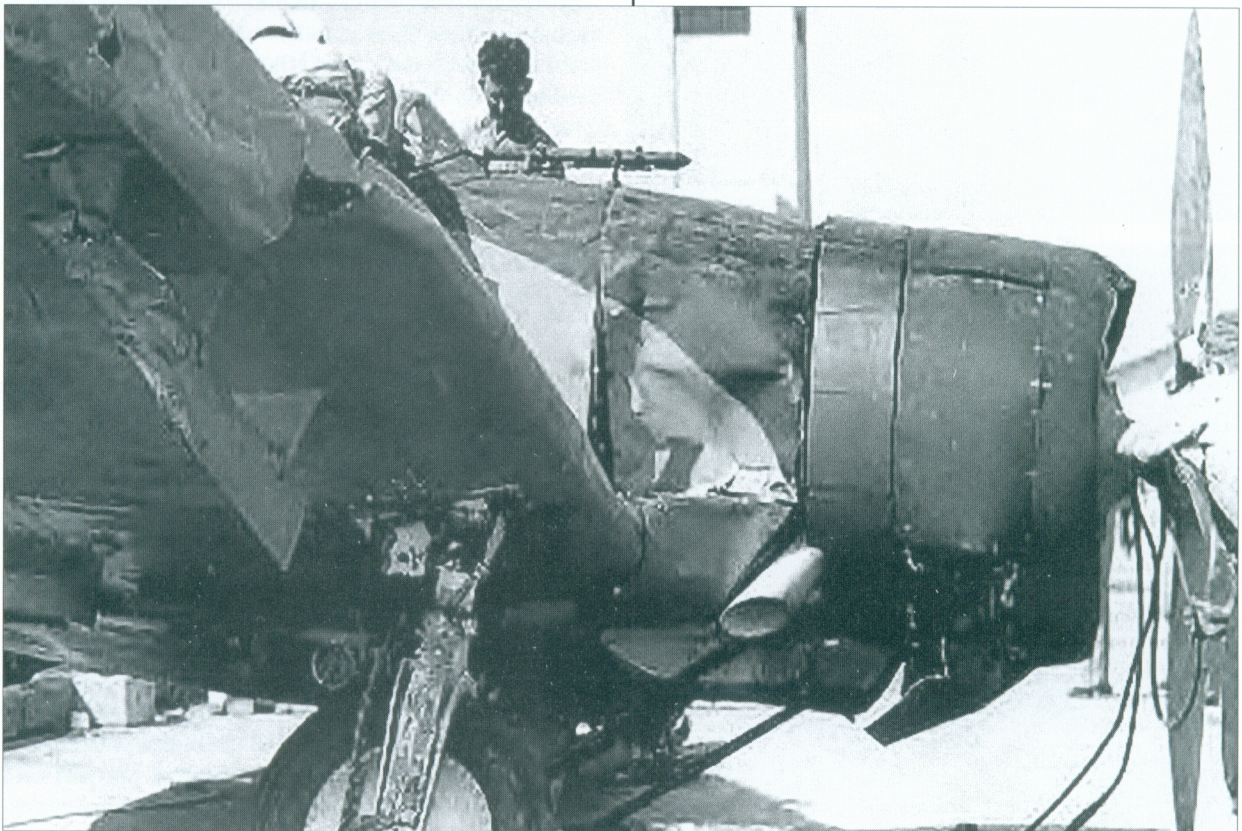
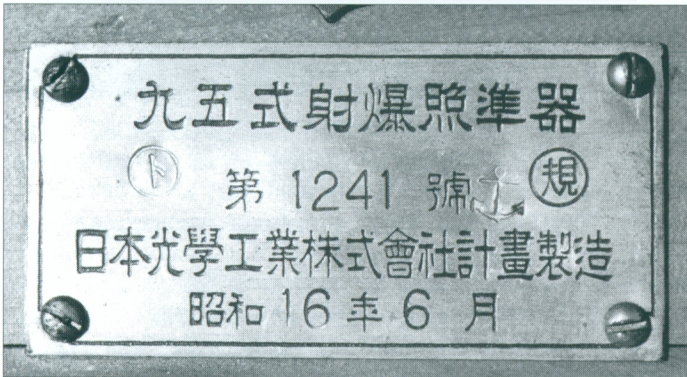
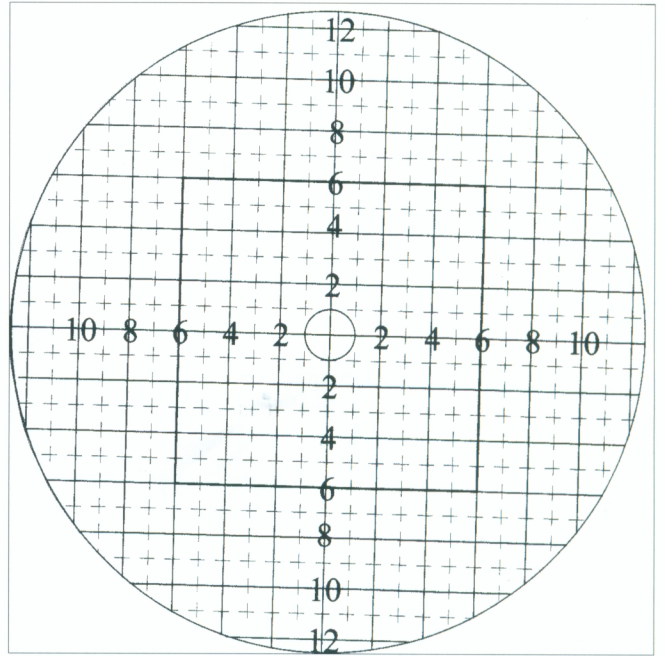
The ‘Type 95’ was also used aboard the Mitsubishi F1M2 Type Zero Observation Seaplane (Allied code name ‘Pete’). The design of the sight made it adaptable to either the Val or Pete. A lever at the rear connected to a shaft running the length of the sight. This shaft connected to the nose cone shaped front protective cover. During operation, this front cover was rotated 90 degrees exposing the front optical element. The shaft that connected this front cover was used ‘as equipped’ for the Pete. For the Val, part of the shaft was removed and another shaft then connected to a lever mounted inside the windshield.



Over 130 Vals attacked Pearl Harbor. During the attack one Val was lost during the 1st wave and 14 during the 2nd. The National Archive photo in this article shows a recovered shot down Val from the carrier Kaga. The ‘Type 95’ can be seen mounted ahead of the windshield of the plane.

There is an earlier version of the ‘Type 95’ that does not have the protective front cover and assembly. N-K manufactured the earlier version before 1941. The total production quantity is unknown. It is possible that N-K manufactured well over 1,000 units for the Navy. It is also possible that other makers produced this sight as well.

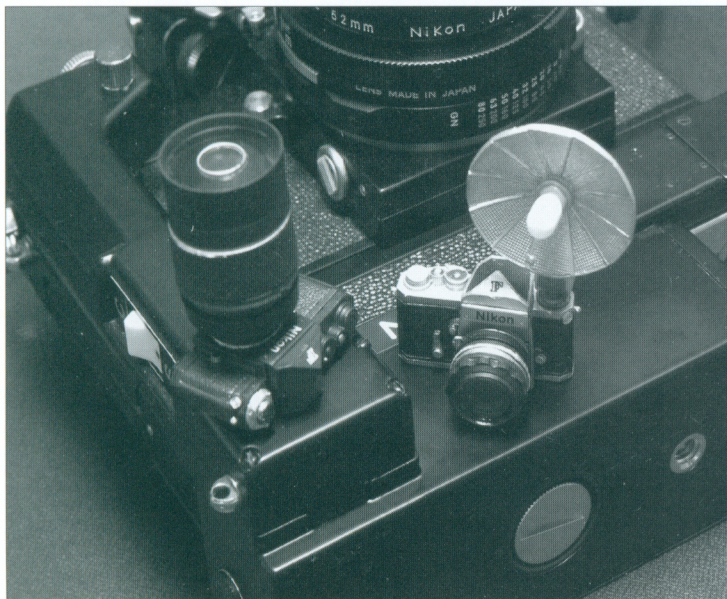
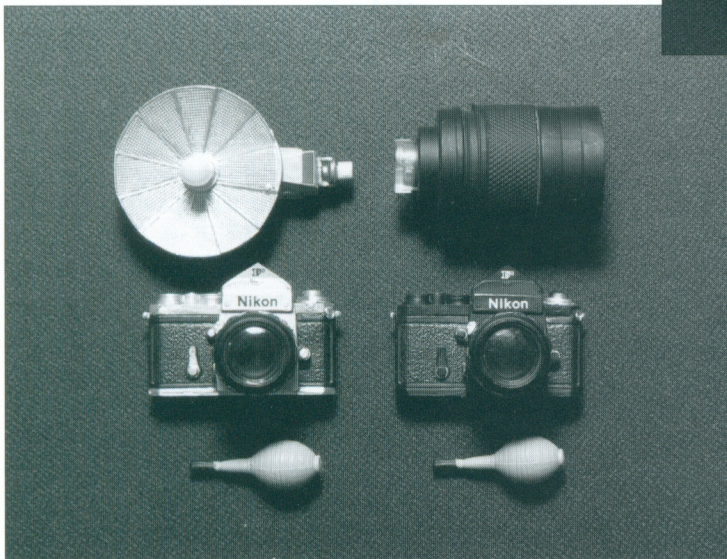
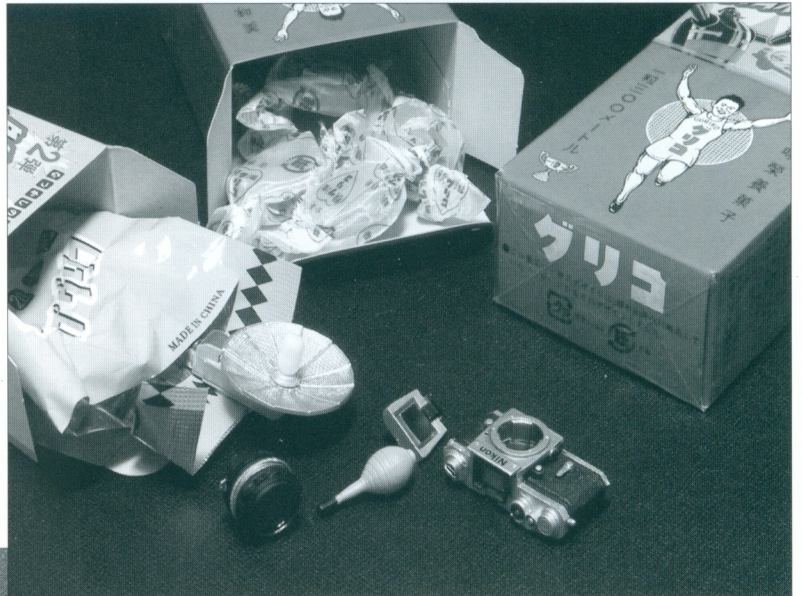
Here it yet another example of N-K optical equipment used on board Pearl Harbor aircraft. The *Nikon Historical Society* has now profiled N-K sights used on 2 of the 3 types of aircraft that attacked Pearl Harbor (Kate & Val). The only aircraft that remains..the Type Zero Fighter. We may well discover that Pearl Harbor Zero’s were equipped with N-K manufactured ‘Type 98’ reflector gunsights as well.



8

THE 'GLICO' TOY NIKON F!

BY MASATO IMANISHI



The red box with a picture of a runner is very familiar to most Japanese readers from their childhood. This is 'Glico' caramel sold in Japan for many years with small toys for children.

The Glico Company recently released a series of small toys, which they call the "Time Slip Series". It consists of a variety of miniature goods reminding us Japanese of the good old fifties and sixties, when we were not as wealthy as today. The miniature toys are, for example, one-piece electronic stereo set, 3-wheeler delivery truck, manual sewing machine, streetcar, vacuum cleaner, figure models of old cartoon heroes, etc.

A big surprise is that our Nikon F is one of them! One must be very lucky to find a Nikon F, because it is impossible to know which item is inside the package until it is opened! This tiny Nikon F has been rather famous in Japan, but many NHS members might not yet know of it.

These Fs are made of hard and fine plastic. The silver F set consists of the main body, eye-level finder, 50/f1.4 lens, blower and flash unit. The black F set, which is much rarer than the silver, is packaged with the 1000mm Reflex-Nikkor instead of the flash unit!

It is amazing that you can actually assemble and disassemble them into the main body, finder, lens and flash. You can see the focusing screen when you remove the finder as if it is really there. Also, the finish of the reflex lens is very similar to the real item! Each of the parts is engineered very precisely for its size and it is hard to believe that it is simply a toy for children.

In Japan you can still get one Glico for only 2.5 US dollars or less in most supermarkets.

These fine models were designed by Kaiyodo, which is a very famous maker of character figure hobby kits. Each of the miniature Fs was manufactured in China and painted by hand.

They are often sold at Internet auctions in Japan at fairly good prices and this indicates that the Nikon F still has the power to attract many people even in the 21st Century.

THE F -- SPOT!

A SHORT
HISTORY..

BY DAVE BARTH & DICK FARROW

NIKON 'F' FINDERS..

This paper has been developed from information collected and graphed by NHS member Dick Farrow. It may not be exact, but it is a close approximation of the relationship between Nikon F body serial numbers and the various types of finders that were sold with them. Feedback from the membership is welcome and can be directed to either author or the Society.

STANDARD EYELEVEL FINDER

This finder was offered with the first Nikon F, #6400001, released in March of 1959, and was produced throughout the F era up to camera #7451052 in May 1974. Many professionals preferred the standard finder even after the metered finders were developed. These days, a standard finder is usually worth more than a metered finder in the same condition. Part of the reason is that most older meters no longer work, and a sleek, compact standard finder may be more desirable than a metered finder that is inoperative. Some Nikon enthusiasts prefer the look of an F body with a standard finder than the bulky metered version.

PHOTOMIC F 'FLAG SWITCH' FINDER

This is the first metered finder for the Nikon F. It was introduced in March 1962, with approximate body #6450001. It is sometimes referred to as a "Type I" Photomic Finder. The light measurement was made at a window on the front of the finder. This is probably the rarest F finder since fewer than 25,000 were manufactured.

PHOTOMIC F BUTTON SWITCH FINDER

This was the second metered finder for the Nikon F. It was introduced in October, 1963, about 6 months before the 100,000th Nikon F came off the assembly line. It was offered with approximate body serial #6470000, and is sometimes referred to as a "Type II" Photomic F Finder. Like the Type I flag switch finder, light measurement was made at a window on the front exterior of the unit. The only external difference between the Type I & II finders is the battery switch.

PHOTOMIC 'T' FINDER

This was the first 'through-the-lens' (TTL) metering finder for the Nikon F. It was introduced in September, 1965, with approximate body serial #6580000. The 'T' finder did not fit bodies manufactured prior to this time, and Nikon had to change the body slightly to accommodate it. Bodies that were modified were so indicated by a 'red dot' placed in front of the serial number on the left top plate. In at least one case, a new red dot body was sold by an authorized Nikon dealer with an earlier Photomic F button switch finder.

With the introduction of this finder, the eyepiece was changed from rectangular to circular. Just prior to the end of 'T' finder production, around body #6780000, the triangular logo on the top plate of the F bodies was changed to simply 'Nikon'. Black bodies with the older logo have been seen by Dick Farrow that have higher serial numbers than chrome bodies with only 'Nikon'.

Bodies with red dots continued to be manufactured from at least body #6575857 through the short lived 6600000 series that used only about 2,500 numbers before the 6700000 series was begun (presumably to prevent overlapping with rangefinder bodies?). This means that at least 22,500 plus red dot F bodies could be around. It is not known at this time if 'non red dot' bodies were produced anywhere within this 22,500 serial number sequence. The outcome of this situation is that bodies with red dots have become collectible because of their rarity. More rare are the 2,500 or so F bodies in the 6600000 series.

PHOTOMIC 'TN' FINDER

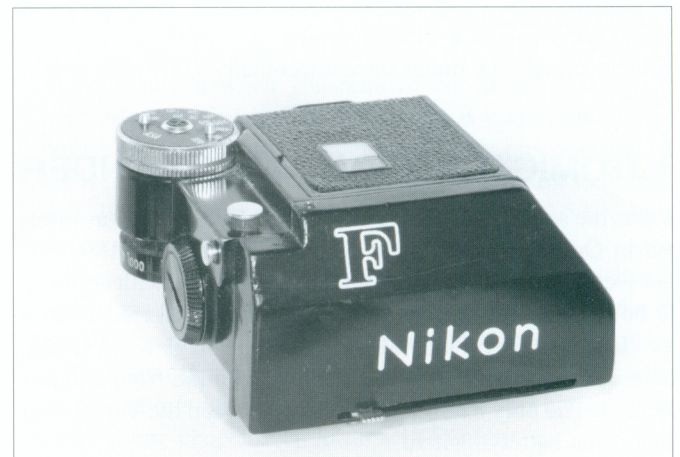
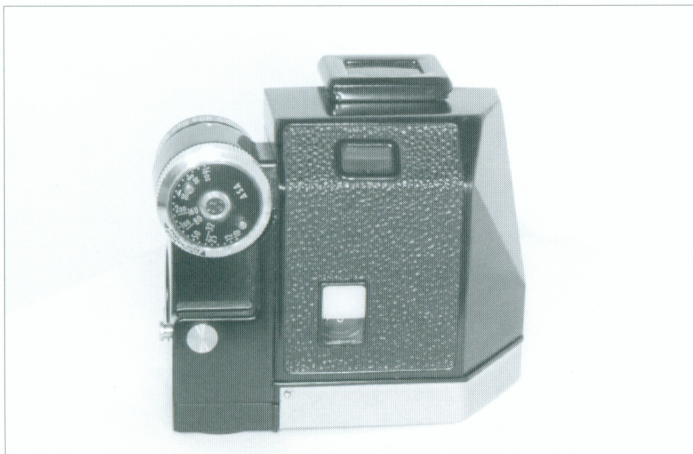
This was the second TTL metering finder for the Nikon F, identified by a white 'N' next to the battery switch on top. It had center-weighted metering. The 'TN' was introduced in April, 1967 along with body serial #6800000 and they were supplied with bodies up to about #6900000.

PHOTOMIC 'FTn' FINDER

This was the third, and final, TTL metering finder for the F. Introduced in September, 1968 (along with body #6900000) with an improved TTL center-weighted meter, and a better method of indexing the lens aperture to the meter. Instead of setting the disk on top of the shutter speed selector to the largest f-stop of the lens, as was done with the 'T' & 'TN' meters, you simply rotated the f-stop ring on the lens from minimum to maximum back to minimum (sometimes called the 'Nikon Shuffle'). This finder had the highest production run of any finder and was made until the end of F production in May, 1974.

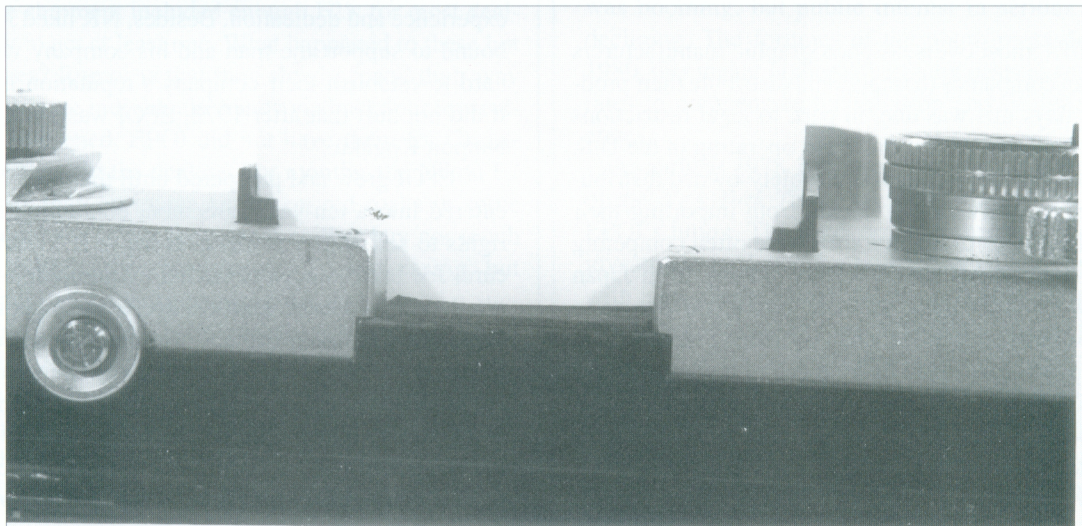
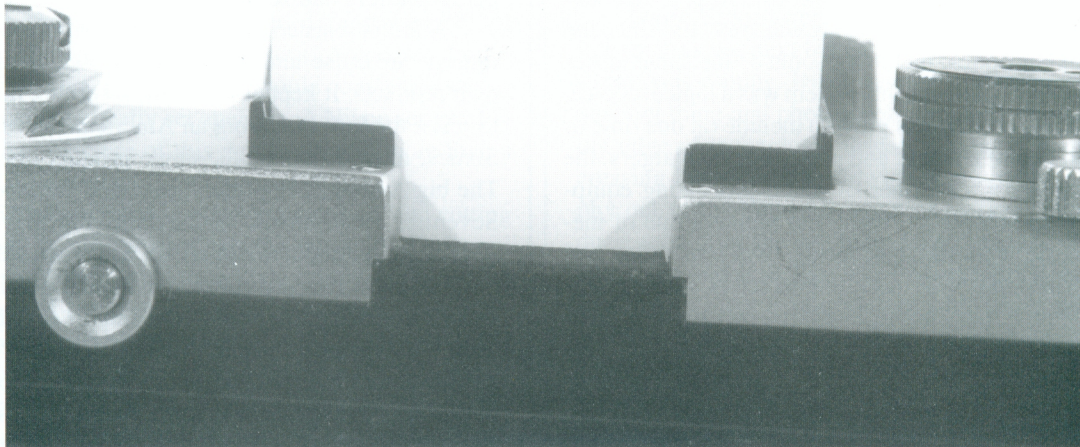


Above is a Type I flag switch with a Type II button switch to its right. Note that both finders have the double threaded battery cap and not the chrome type shown in the literature. The photo at right shows both finders for comparison. Below are two Type I's, the one on the right having the small red dot just above the slot for the aperture index coupling pin (what might be its purpose?). Bottom left is a top view of a Type II showing the button switch. The finder in the lower right is the hard to find black version of the Photomic T. All early finders were made in black but those before the final FTn version are much less common in black than in chrome.





In the case of the Nikon Photomic series of add-on metered finders, the last was definitely the best. The final model, the FTn shown above in black, was a very much improved design and an unqualified success in the market place. Not only did its center-weighted metering system work, but it was accurate when used properly; it was much better sealed from the outside elements; it looked less 'bulky' than the previous models due to a narrower front name plate approaching that of the standard prism; allowed for the use of the much faster and more accurate "Nikon Shuffle" method of indexing the lens aperture; and possessed the front mounted plastic-tipped pincer claw that firmly gripped the underside of the body name plate. This eliminated the 'wobble' found on all the preceding models. Finally you had a Photomic that locked on and felt like part of the body. The final FTn proved to be a competent adjunct to the nearly indestructible Nikon F body, often called 'an unbreakable hockey puck' by veteran repairmen such as Marty Forscher. Below photos illustrate the modification to the body finder well needed to allow the TTL finders to mount properly. The upper camera has not been modified. Note the missing metal in the body in the lower photo. This was the modification necessary to allow the TTL Photomics to mount and was first designated by the "red dot" before the body serial number.



THE RISE AND FALL OF EPOI...WHEN AND WHY

BY MICHAEL 'WES' LODER

The enormous success of the Nikon F gave the ambitious Joseph Ehrenreich the resources to expand his photographic goods business into non-Nikon products. In September 1961, he moved Nikon, Inc. to larger headquarters at 111 Fifth Ave. in New York. A year later, Joe created a new, publicly traded company, Ehrenreich Photo-Optical Industries (EPOI) and made Nikon, Inc. a subsidiary. Using the EPOI name instead of Nikon gave Ehrenreich the flexibility to import and distribute equipment that had no connection to Nikon at all.

While Nikon, Inc. had been the official distributor of Nippon Kogaku's products in the U.S. since 1954, West Coast operations remained under the control of Gary Lehmann in San Francisco. In September 1962, Ehrenreich bought out Lehmann and made his firm a subsidiary of the new EPOI. Joe now had full control of all Nikon's U.S. operations.

Ehrenreich started the expansion of his import business with the Zenza Bronica line of 2 1/4 square, roll film SLR's. The success of the Hasselblad had made this a growth area, and since the Bronicas used Nikkor optics, including some of the same lenses that fit the Nikon 35mm cameras, this system was a logical choice. In time, the EPOI line of products grew to include (at one time or another) the Durst line of amateur and professional enlargers; the Kindermann, Jobo and Capro lines of photo-processing equipment including tanks and reels; Fujica; the Mamiya line of medium format cameras including their press, twin lens reflex and medium format SLR's but NOT their 35mm reflex cameras; the Komura line of lenses; the Sinar line of large format view cameras; Metz electronic strobes and Unitron Instruments.

All this expansion could not fit into the Manhattan headquarters. In 1965 the company moved out to the open spaces of Long Island where they occupied new quarters on Stewart Ave. in Garden City.

Until the 1970's, most overseas photographic manufacturers relied on American companies to import and distribute their products. In the early days this was due, in part, to legal restrictions that discouraged foreign corporations from operating in the U.S. Foreign companies that did use their own solely-owned distributors could not prevent private individuals from importing their products. Such companies found that they were often competing with themselves. Individuals would import directly from Japan or Germany, crow about the deals they had gotten and then go to the American subsidiary for service when something went wrong. At least one company repackaged every piece of equipment they sold in the U.S. in order to determine whether equipment needing service had been a domestic sale or not. The foreign makers who used American-owned distributors could grant those distributors exclusive rights to the names of their products. Ameri-

can companies could block importation of the names they had rights to. This protected the foreign makers, but gave the American distributors greater control of product than a foreign-owned subsidiary could have at that time. Many foreign firms believed that an American distributor would have a better feel for what products Americans would buy and could advertise them more effectively....a belief the American companies encouraged.

The American importers/distributors fell into 2 categories. A number of them were photo companies in their own right; Graflex, Besseler, Bell & Howell, and Heiland (later Honeywell) were all companies with established reputations in the photography field. Other companies made no products of their own, but acted only as importer/distributor. These included Ponder & Best, Berkey, Allied Impex (AIC), Hanimex, Karl Heitz and Burleigh Brooks. Some of these companies were so strong that they bought out other importers as well as earlier companies that the foreign manufacturers had set up.

Minolta resisted, setting up its own company in the U.S. to import, advertise and distribute its own products and only its own products. It kept at it, but most foreign makers were unable to resist the lure of having an American distributor. By the mid-Sixties, most of the small, single product importers were gone. The big American importers grew and succeeded until the mid-Seventies when all the major surviving players dropped their American distributors and set up their own subsidiaries.

Nippon Kogaku pursued a middle path. It decided that it was strong enough to use its own import subsidiary, and it set up such a company on paper, Nippon Kogaku Photo-Optical, Inc. At the same time, Nikon, Inc. remained the official distributor. In this way, NK gained the best of both worlds. It had control of its own import business, but still had the strength of Ehrenreich's experience and dedication. Besides, NK liked Joe and felt honor-bound to support the man and his company who had fought so hard to establish their company's reputation in North America. It did not hurt that after 1973, EPOI was a major stockholder in Nippon Kogaku.

EPOI grew and prospered until the early 70's. In 1971, NK entered into a ten-year agreement continuing EPOI's exclusive rights to sell Nikon products in the U.S. With his cash cow secure, Joe tried to expand further by pumping up demand for his non-Nikon products. Unfortunately, this operational expansion came at a time when the U.S. was entering an economic contraction as the Vietnam War wound down. The weakening American dollar made importing less profitable. In addition, many of EPOI's other products had little reputation or limited demand. Nikon, Inc. remained the only profitable division. The Jobo and Capro lines did particularly poorly and simply could not compete against

Kodak and Nikor. Almost every non-Nikon division began to show losses and EPOI stock dropped from a high of over \$25 per share to the single digits. Remembering how Ehrenreich had helped NK in the early 1950's, Nikon agreed to bail EPOI out. It purchased enough shares to make itself the 2nd largest shareholder.

Worse events soon followed. Canon finally decided to address the need for a professional 35mm SLR in its product line and in late 1970 introduced the Canon F-1. Some argued that this was simply the camera that Canon should have offered a decade earlier. Nevertheless, it made the Nikon F, with its cumbersome add-on meter finders, finally out of date. The Canon F-1 offered 1/2000 shutter speed, faster flash synch, high quality motor drives and other accessories. While press photographers—already heavily invested in Nikon—mostly took a wait-and-see attitude, the photography magazines all turned and said, “What are you going to do now, Nikon?” Here was a direct threat to EPOI's successful pro line, but what could Ehrenreich do? Except for the Nikkorex products of the early '60's, Nikon had always stayed away from the low-end, amateur market. Nikon's products were high-end. As long as no other manufacturer produced a high-end SLR, Nikon had that market to itself. Now it was no longer true. Nikon did not have a new professional model ready, and it had to develop one under pressure. In its 1971 annual report, EPOI offered a tantalizing glimpse of such a new camera, but it was still just an idea, a postage-stamp size photo barely mentioned in passing.

In October, 1971, the company formally announced the new F2, but it was the photographic equivalent of vaporware. EPOI had only a few samples to show the press. A special diode-equipped meter finder was promised that would couple to a servomotor that would automatically set aperture. A Nikon rep readily admitted to me that a picture of this device was no more than a wooden dummy. The product didn't even exist.

The Canon F-1 was available in large quantities, and cutting into Nikon's sales. In an effort to salvage the 1971 Christmas season, NK shipped EPOI a major order in late November. The shipment disappeared between Kennedy International and Garden City. Someone hijacked an 18-wheeler full of Nikons! The equipment was never legally recovered. At first EPOI put up a brave face, stating that the shipment did not include any of the new F2's that the dealers were so desperately demanding. This was not true. The shipment included enough F2's for most dealers in the country to get at least one. What happened to these hot cameras and lenses? Rumor is that they slowly found their way into dealers and private individuals' hands via backdoor transactions. Whatever happened, EPOI did not have them for Christmas 1971 and neither did the dealers. For months, the Nikon F2 would be no more than an image sitting on red rocks in some desert. People could see it, but they could neither buy nor touch it. By the fall of 1972, the shortage of F2's was easing, but Ehrenreich did not get a chance to make the new model a success. On February 7, 1973, while on a business trip to Los Angeles, Joe Ehrenreich died at age 65 of a heart attack.

Herbert Sax took over as president, but the company never regained the sense of personal urgency that Joe had given it. In May, EPOI celebrated 20 years of Nikon in the U.S. with a series of four-page, full color ads in all the major photography maga-

zines. Here was an achievement of which EPOI and Nikon could be proud, but the industry was looking at other new things. What had happened? An easy answer would be that the company had been making nothing but Nikon F's and Nikkormats for so long that it found the retooling and the creation of a new assembly line more difficult than it had thought possible. Another answer might be that Nikon had gotten complacent and too used to success.

EPOI did make it through that period and the F2 did become a success—although not the dominating success that the F had been. Part of the reason was that Nikon's competition—and not just Canon—was now promoting features that Nikon did not have. Olympus led the way with its compact and lightweight, full-system, full-frame SLR in 1973. Pentax would follow and add its multi-coated lenses to the mix—an innovation Nikon had pioneered with its 24mm lens years earlier but never promoted. Canon was touting its compact telephoto optics with low-dispersion fluoride glasses. Minolta also decided to produce a full-system SLR.

Nikon had never offered any non-interchangeable lens rangefinder cameras to compete with the numerous, profitable offerings from Canon and Minolta. It was the last of the 5 major Japanese camera manufacturers to produce an automatic camera. Nikon got back in the SLR game with the compact Nikon FM and automatic EM and advanced internally focusing ED telephotos, but the days when it could sell one camera body as the be-all for any professional or serious amateur were gone.

Other factors were weighing in. The popular view of photography as the next big thing, the “fourth R” as promoters like to say, was waning. By the late 70's, personal computing was the new hot thing and photography was losing its image as the leading edge of technology. Prices, fueled by high inflation and increasing labor costs worldwide, were moving quality photography out of the high-end, amateur market. Nikon could not produce enough of the professional equipment that there WAS demand for—such as the new F3—yet EPOI was having trouble liquidating huge inventories of old, lower-end equipment that would not sell. Joe Ehrenreich might have had an instinctual sense for the marketplace, but EPOI did not. (Then again, maybe nobody did, the late 70's saw many formerly big players in the business disappear.) Amateur point-&-shoot 35mm photography was booming, but public interest in serious photography was declining. The fortunes of the photo press declined with it. In 1980, this meant higher advertising costs as the publishers raised rates to compensate for inflation and declining subscriber revenues.

As early as 1978, business commentators, such as Robert Metx of the *New York Times*, were offering public speculation as to EPOI's future. The weak dollar compare to the Yen was making investment in American operations potentially lucrative. EPOI, with its weakened financial position, was an increasingly attractive target. Takeover rumors fueled a rise in EPOI stock prices which climbed back up to over \$11.00 per share. The biggest factor preventing such a takeover was NK's ownership of 17% of the stock. The Ehrenreich family owned 23%. As long as these two maintained a common interest, no outsider would step in. Besides, the Japanese did not like to “chase stock.” In July, 1979,

NK extended its contract with EPOI until 1983. This would have seemed to indicate satisfaction on NK's part with what EPOI was doing. An NK official had been a member of EPOI's board since 1970. In August, 1979, a second official from NK moved onto the board as its membership dropped from 9 to 7. Eiichi Suzuki and Shigeo Miyahara would serve on the board until the company's end.

On June 14, 1979, the relationship of NK to EPOI changed dramatically when NK's stock ownership of the company increased to 40.6%. It did this by purchasing all the shares owned by Amelia Ehrenreich, Joe's widow, and those owned by trusts set up for the Ehrenreich children and the company itself. The Ehrenreich family got a special deal, receiving \$15.625 per share.

By April 1980, EPOI's financial picture had changed considerably. In contrast to the profitable 1979 fiscal year, EPOI was admitting net 9 month losses of over \$8 million on sales of \$114,557,000. Over \$5 million of that loss came in the 3rd quarter ending January 31, 1980. The company, faced with defaulting on large loans, sold its shares in Nippon Kogaku (2% of total) on the open market—generating a net of \$2.3 million. NK, in turn, agreed to help EPOI cover some of its escalating advertising costs, gave EPOI better wholesale prices, and backed some of the loans EPOI was in danger of defaulting on. But now a strong NK began to seriously consider whether running importing and distributing as two separate operations made sense in light of the changing economic times. Would it save money if it purchased EPOI and combined operations?

By this time, EPOI had already dumped most of its non-Nikon product lines. Sax got control of costs and by that fall, the company saw modest balance sheet improvements in its Nikon division and a 20% improvement in its instrument division. Belt tightening, subsidized advertising costs and a smaller debt load put EPOI back in the black. Still, NK concluded that the time had come to take over. EPOI was back in the black only because of NK's help. NK could not see how EPOI would ever be able to function independently again. It proposed to buy all outstanding EPOI stock at \$13.00 per share. Six months of negotiations followed. The final (May 15, 1981) report of the company traces EPOI's success and problems. In 1976 it had net sales of \$77,997,000 or an income of \$1.24 per share. It had a loss in 1977, a small profit in 1978 and a larger profit in 1979. In 1980, despite sales of \$152,621,000, it had a loss of \$4.16 per share.

NK proposed that the old Nikon, Inc. be merged with NK's American subsidiary, Nippon Kogaku Photo-Optical, Inc., to form a new company to be called Nikon, Inc.—a single company that would be both importer and distributor. A few private stockholders protested (the sweetheart deal between NK and the Ehrenreich family drew several lawsuits), but with a 40.6% ownership, NK did not even have to be hostile. In June 1981, the merger was complete, and EPOI ceased to exist. Note: In the end, private shareholders received \$14.00 per share.

In the long run, NK probably benefited from taking over the entire operation. For the employees of the old Nikon, Inc., it probably made little difference at the time since Nippon Kogaku Photo-Optical, Inc. had never been more than a legal fiction. Sax continued as the President of the new Nikon, Inc.; George Gelber, the Executive VP of EPOI continued in that same posi-

tion. Both continued to serve as directors on the new Nikon, Inc. board. Jonathan Ehrenrich, Joe's older son, retained a position of Vice-President through 1984. Amelia Ehrenreich had already left the board, but she remained a lifetime consultant of the new company. She endowed 5 scholarships in photojournalism at Columbia University and continued to be active for some time. She died on June 5, 2002, at age 94.

EPOI had actually handled every aspect of Nikon in the U.S. and EPOI employees continued to work under the new name. As late as 1982, repair slips sent from Nikon, Inc. still used the old EPOI masthead. For the smaller divisions of EPOI that had been piggy-backing on Nikon for years, the economic downturns of the 70's were a disaster and many of those companies soon disappeared into the past.

Eventually Nippon Kogaku K.K. became Nikon, Inc. worldwide and the U.S. headquarters left Garden City, moving to Melville, New York and Torrance, California. The American subsidiary continues as Nikon (USA).

Sources:

The business section of the New York Times covered some of the events of this time period. In addition, the author was a stockholder in EPOI from 1970 until the company's end in 1981. EPOI's annual and quarterly reports served as a source for much of the later events detailed herein.

A SPECIAL 'NHS-R2S'

Stephen Gandy and I continue to formulate plans with Cosina (Voigtlander) to produce a special limited edition NHS version of their new Bessa R2S camera. It appears that Cosina will manufacture for us a batch of '50' specially engraved and numbered bodies for which Stephen and I have committed to. In addition, a very exciting NEW lens in Nikon RF mount will be shortly announced. It will be made in only a batch of 500 pieces for the entire world and we are trying to obtain that as well and to offer it as an option to those who wish to have one. At only 500 made, most, if not all, will be sold in Japan and very few will ever get to the US or Europe. So we will continue to pursue this item as well.

As prices become finalized we will let you know in these pages. It has not yet been determined what the lens will cost although we still feel the body will be in the price range mentioned in NHS-79.

This will be your chance to get not only an item marked with the NHS logo (the first such item ever), but one made in very small quantities of 50 initial cameras. And NHS members will get first shot at them. This camera will thus be collectible for two reasons: special markings and low production. Even if they sell well and we order a 2nd batch of 50, it still is a small number in today's world.

But we really need to get some feedback from the members. To date it has been less than inspiring. Those of you who feel you would be interested must let me or Stephen know, so we can talk to Cosina with some assurance that we know how many we would need. **PLEASE GIVE US YOUR FEEDBACK! RJR**

ULI KOCH'S NIKON F BOOK IS HERE!! ORDER YOURS NOW

Yes, it is finally ready! As I write this article (June 13th) I have already received an advance copy of Uli Koch's landmark book on the Nikon F series. I have also been in contact with Jim McKeown who is the official distributor for North America, and he tells me it is already in transit to the U.S. Because of its weight it will be coming via sea mail, but should be here within a few weeks. By the time you receive this issue of the Journal I may already have them in hand. So now is the time to get your order in to me!

As I have said before, I will make them available to NHS members only for 20% off the cover price plus shipping. The retail price is \$189.00 for the boxed trilogy so the price to members here in the States & Canada will be \$151.25 US plus shipping via first class (airmail to Canada). The books weigh in at almost 11 pounds so shipping & pricing is as follows....

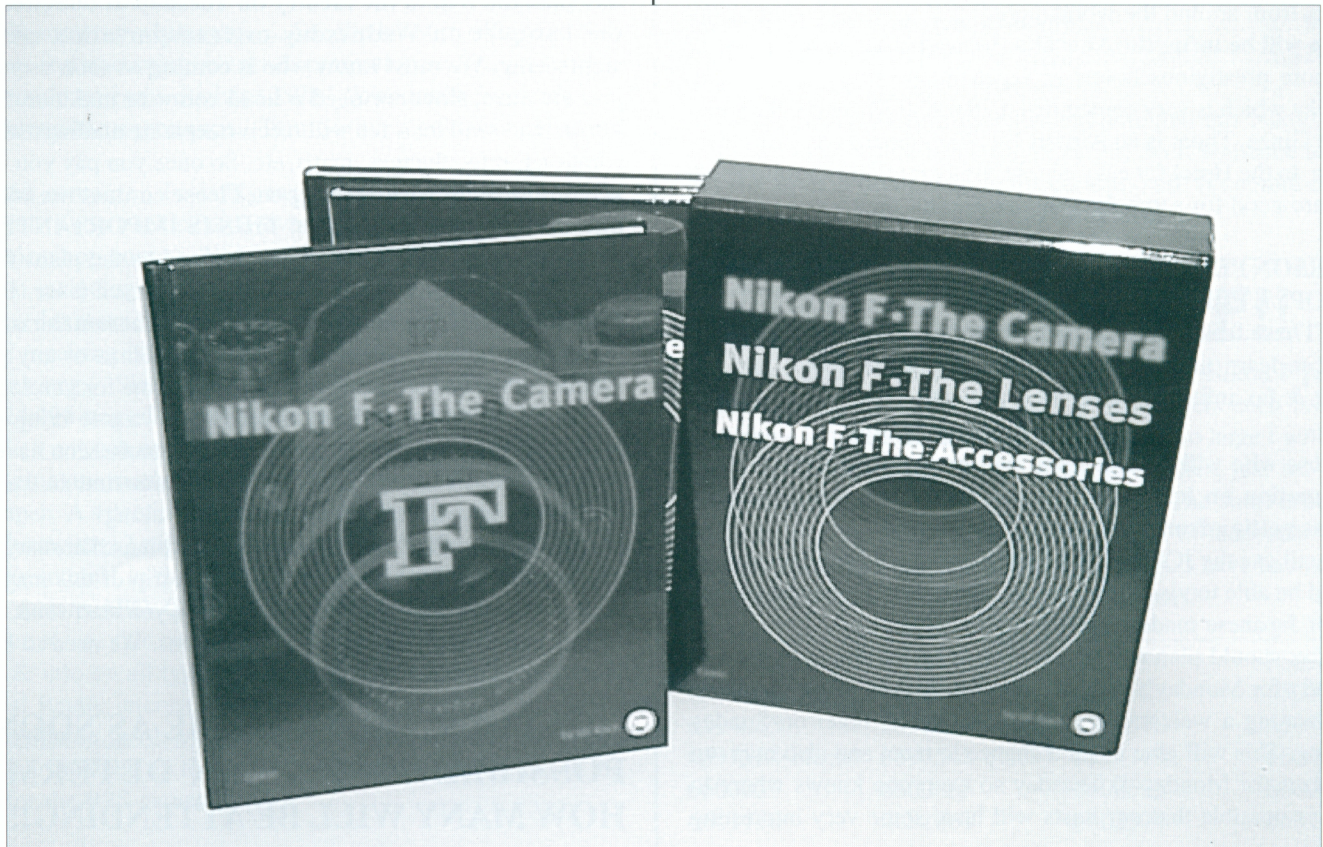
United States...(1ST CLASS).....\$151.25 plus \$12.75 = \$164.00
(PARCEL POST).....\$151.25 plus \$8.75 = \$160.00
(BOOK RATE).....\$151.25 plus \$5.75 = \$157.00
Canada...(AIRMAIL!).....\$151.25 plus \$21.75 = \$173.00

Naturally, members outside of the U.S. and Canada would do better buying from their local distributors since even with my 20% discount, the shipping costs would be prohibitive and there

would be no savings. Therefore, I am sorry but I have to make this offer to just those members in North America.

I have ordered 50 sets initially so please get your money to me as soon as possible. I will begin shipping as soon as they arrive. If you send a check please make it payable to either the Society or RJR Publishing. I can also take Paypal (cash only) and Bidpay (in my name only).

Now that I have a production copy in hand I can tell you with all sincerity that it is everything I have said it would be and even more. It is beautifully printed and bound in 3 separate volumes and held within a fine quality slipcover case for protection. It is a first quality publication that is simply loaded with information, tables and photographs. Believe me, everything you've ever wanted to know about the Nikon F system of cameras, lenses and accessories can be found within the covers of these three volumes. And all those facts are illustrated with really fine photography and countless tables that organize the thousands of fascinating Nikon F facts in a clear and concise way. All of the many variations found in the Nikon F body, the many different finders and screens, the countless accessories and the awesome array of optics produced during the 14 years that were the Nikon F era, are covered in great detail. And not just external and cosmetic variations, but also internal modifications. Over those 14 years the Nikon F was "King of the Hill", and Nippon Kogaku was constantly adding and upgrading the system. It was a very special time for Nikon and the world of 35mm photography, and we now have a very special trilogy of books to document it for all time. The 'Nikon F Trilogy' by Uli Koch will be THE definitive book on this greatest of all SLRs' and, in my estimation, will never be outdone! Order yours today! RJR



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“JOURNEY TO NIKON’S BIRTHPLACE”

NHS-CON9... TOKYO 2004!

Plans continue to be formulated for NHS-Con9 to be held in Tokyo the week of February 22-25, 2004! Since NHS-79 we have been able to determine the actual dates of the Matsuya Show around which we will have our meeting. There has also been a change in hotels and that information is also included. Here is all the current information, with more to come next issue.

Sunday, Feb. 22, 2004.....6PM Registration & Welcome Party at the Akasaka Prince Hotel

**Monday, Feb. 23.....9AM-Noon..Morning Sessions at JCII
Noon-2PM.....Lunch and Visit to JCII
2PM-5:30PM.....Afternoon Sessions
6PM-8PM.....Swap meet (flea market)
and buffet party at JCII hall.**

**Tuesday, Feb. 24.....Morning Visit to Nikon Ohi Factory
Afternoon...Sightseeing to Asakusa and
Visits to Various Tokyo Camera Stores**

**Wednesday, Feb. 25....Matsuya Camera Show in the Ginza.
6PM..Banquet at Akasaka Prince Hotel
(actual times may vary but this is the probable schedule)**

The theme for our 9th convention will be:

“JOURNEY TO NIKON’S BIRTHPLACE”

On Monday 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 Akasaka Prince Hotel, which is one of the more prestigious hotels in Japan. It is located at Akasaka Mitsuke which is very convenient to the JCII Museum, Shinjuku & the Ginza. There is an Airport Bus that operates directly from Narita to the Hotel for easy access. Hotel rates are as follows, & they are good for some days before & after the meeting:

1 PERSON PER ROOM..15,000 YEN PER PERSON/NIGHT

2 PEOPLE PER ROOM..11,000 YEN PER PERSON/NIGHT

(These fees DO NOT include tax & service charges)

You can learn more about the hotel, see some photos and get phone & fax information on their web site

www.princehotelsjapan.com

Those who will be attending will be supplied with further information on how to get to the hotel from the airport as well as getting from the hotel to the Ginza.

We will use the JCII for the actual meeting on Monday, and we should 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 meeting. 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. It is possible that our hosts will have some very interesting

items on display. 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, and don’t forget the Swap Meet on Monday evening. I have thought about a possible ‘theme’ for what to bring since we must travel light. Possibilities are: wide-angle lenses (21-35); small accessories (meters, close-up, shades); a particular camera model (I, M, SP, blacks), or whatever. **Let me know your thoughts on this. GIVE ME FEEDBACK!!**

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 Wednesday, for which there will be a charge.

Wednesday is Matsuya!! We will go down to the Ginza in mass to go to the premier old camera show held in Japan.

The convention fee will be \$100 for those received by midnight December 1st, 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, meeting room fees, 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 or my fax at 219-322-9977. The \$100 fee will cover events on Sunday & Monday plus the trip to the factory on Tuesday. It does not cover the banquet on Wednesday or transportation costs for sightseeing. We must know who is coming as soon as you feel you are sure, since we need a head count to make our plans.** 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 IMPORTANT!!**

More information is forthcoming and as the plans firm up you will read about them here on this page each issue. Besides JCII, the Ohi 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. So bring her along!

Now is the time to start making your plans. February is not that far off and will come very quickly. A trip of this magnitude takes some time and planning, so it is best you start soon. Please contact me at any time with your questions. We need to keep in touch to make this come off smoothly.

GET YOUR FEE IN TO ME AS SOON AS POSSIBLE SO WE CAN DETERMINE HOW MANY WILL BE ATTENDING!!

WEB SITES TO SEE!!

www.nikonhs.org..... THE OFFICIAL 'NHS' SITE!!

www.camerabooks.com..... Petra Kellers very large book list.

www.cameraguild.co.jp/nekosan... A very good Japanese site.

www.cameraquest.com.....Stephen Gandy's great site.

www.tonyhurstnikon.com.....Our own back cover Tony's site.

www.jonathanharris.co.uk....English site selling top quality Nikon, Leica, Hasselblad, etc.

www.kenmarcamera.com.....Ken Reisher's great site.

www.qualitycamerashop.com....Peter Lownds' site for his Nikon Museum and Camera Shop!

www.nikon.co.jp.....Nikon Japan's official site!

www.nikon.co.jp/main/eng/d-archives/index.htm... A section of Nikon's site dealing with the historical archives!

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..... Site for German club maintained by none other than Peter Braczko! German language.

www.nikkor-foto.de..... Site of Herbert Blaum with links to a Nikon user forum and classified ads. German language!

www.nikon-f.de..Uli Koch's site for the latest info on his book!

www.zoom-net.com... New site for the International collector's magazine "Classic Camera".

www.yoshino.ne.jp/kato/english.htm... A commercial and information site worth looking at.

www.fieldgrassandgale.com... They update their selling list every day and have many Nikon items!

www.pacificrimcamera.com.. Items for sale but also see their "photographic pages" for information on Nikon RFs!

www.graysofwestminster.co.uk.. Official site for Gray's "Nikon Only" shop in London!

www.nikonownersclub.com..... See the latest in offers for club members and upcoming events & promotions.

www.woodcam.com.. Richard Tillis' "Woodmere Camera" site.

www.mirandacamera.com.. Tom Surovek's Official Miranda site!

www.keh.com.... Probably the largest used camera dealer in the world! Keep track of their ever changing inventory.

www.leicashop.com.... Not just Leica! They carry a massive selection including many rare Nikon RFs. Check it out!

www.usedcamera.com... Bruce Sirovich's site for buying, selling and repairing Nikon equipment. Check out their services!

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

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.. 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

I have the results of 4 auctions this issue to report to you. So here goes....First off the results of the March 11th auction at Christies mentioned in NHS-79. Of the items listed the hammer prices, including buyers fee, were, in U.S. dollars...

Nikon M #6091043 & 4 vintage lenses.....\$14,000
Nikon M #6092237 w/1.5 Nikkor lens!.....\$7,800
Nikon SP w/1.4 in original box!.....\$13,000
Nikon SP 'BLACK' in original box!.....\$40,000
Reflex Housing Type II w/cable.....\$5,200

Those are some prices! Especially the black SP & Housing. On June 3rd, Christie's had another auction! There were few Nikon items of interest save for a **Nikon One #609212 w/f2 Nikkor**. It was expected to bring between \$17,000 & \$25,000 but did not sell! It is not known if it was withdrawn or simply did not make minimum bid. A surprising result as it was a clean example.

Stan Tamarkin held his auction on May 23rd with some interesting results, as follows...(plus buyer's fee!)

Micro-Nikkor #523530.....\$3,300
105mm/f4.0 Nikkor #409512.....\$1,400
Nikon S2 'BLACK' w/1.4 Nikkor.....\$8,000
Nikon SP 'BLACK' w/1.4 Nikkor.....\$9,000

Finally, there was the Westlicht Auction in Vienna on May 23 & 24th. Here are some prices, including the buyer's fee...

'Nikkor' F black (German version).....\$2,600
Nikon F2 Titan #9202854.....\$3,700
Nikon F2 Titan with box.....\$4,200
Nikon S3 'BLACK' w/Olympic f1.4.....\$12,000
50mm/f1.4 Olympic lens #140939.....\$4,600
Nikon I #609242 w/708557.....\$21,000

Some really interesting items and note that this Nikon I did sell. And look at that black Olympic S3! So if someone asks if Nikons are still doing well in the current 'soft' economic conditions, the answer is.....**Hell Yes They Are!** **RJR**

THE 'RED DOT' F!!

I would like to continue with our 'red dot' Nikon F project begun in NHS-79. I will run the list of numbers each issue as they come in to me. If, and when, the list get too large I will then adopt the method I use for the black RF bodies; just list additions each issue instead of an entire listing. The short article in NHS-79 by Dave Barth sparked a great deal of feedback. It appears that the 'red dots' are a popular subject. I have had quite a few new numbers reported to me, so here goes! **RJR**

6575857-black!	6588473	6588996	6589536
6591338	6591472	6592527	6593766
6594045	6595426	6595570	6597102
6597524-black!	6597548-black!	6598119	6600021
6600057	6600455	6600595	6600664
6601150	6601861	6602374	6602497

18 the NHS e-mail LIST

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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 as of June 30, 2003.

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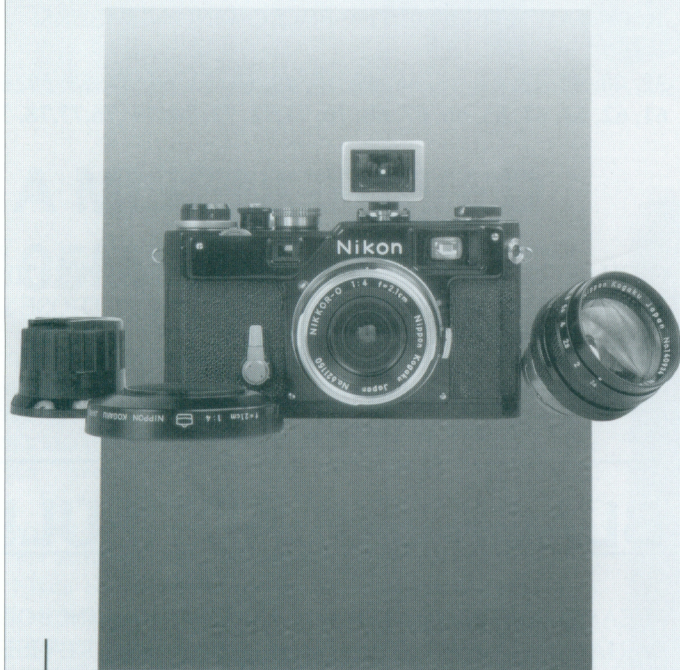
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Classic CAMERA



26 | SPECIAL ISSUE: Rangefinder Nikons

SPECIAL NIKON 'RF' ISSUE IS PUBLISHED

The special issue of 'CLASSIC CAMERA' devoted to the Nikon Rangefinder series mentioned in NHS-79 has been published! AND IT IS A BEAUTY! This is the most extensive coverage of the Nikon RF system other than our own Journal to appear in the English language in quite some time. Those of you who want to learn even more about our favorite '35' and view some outstanding photos of some very rare items as well as the more common, this is for you. If your appetite for things Nikon RF is anything like mine, every new publication on the subject is an automatic 'must have', and this magazine is just that. Besides your editors small contribution on the early prototypes (with the help of NHS member Tad Sato), there are some superb Tony Hurst color photos & articles by Luigi Cane & Mario Muraro & others. You should see it if for just a taste of the European perspective on Nikon collecting. Even though it is usually only available by subscription, I have been told that it is sold at larger book & magazine outlets in major cities & that individual copies can be ordered from the publisher. If you are interested please contact them directly at: **ZOOM AMERICA, P.O. BOX 1270, NEW YORK, NY 10156.....800-535-6745.....FAX....973-783-3368** In addition, Petra Keller has 100 copies in stock for immediate shipment. See here website at www.camerabooks.com or call toll free 1-888-338-1350. **CHECK IT OUT!!** RJR

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Leica 0 (null series) no.126, **Leica I Anastigmat** no.221 (illustrated p.126 'Leica Collection', Shinichi Nakamura), **dialset 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 **IIIg** 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 paint. Also **Leicaflex mk.1** and **mk.2** bodies in black paint finish. Early **Leica copies** including several **Hansas**, **Canon J**, **Canon JS**, **Canon S**, **Leotax Specials** (various models, all with correct and original Letana 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**.



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CLASSIFIED ADS

FOR SALE...Two Nikon DP-1 finders, mint-, \$260.00 each; two others in EX+ shape, \$250.00 each; another in EX condition, \$175.00; Nikkor 45mm f/2.8 GN, AI'd, mint-, \$260.00. **Jake Jacobson at....jaerial2@aog.com**

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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 you can e-mail me at....rotoloni@msn.com**

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LETTERS...LETTERS...

From Alan Blake....

You make a very convincing case for NK having made the early Serenar lenses, but from admitted comparative ignorance, I would like to suggest a different conclusion which would make this fact unsurprising. NK had made lenses for Canon for some years and this arrangement was fine until NK started to take an interest in 35mm RF cameras. The last thing Canon would have wanted then would be for s competitor's name to be emblazoned on their camera lenses! Canon could not do anything instantly about this so initially NK would be asked to apply the Serenar name to the lenses. After all, the date range you give for changeover is consistent with the first Nikon cameras.

Secondly, which may again stem from my ignorance, I have a question about the "Imagination" article. From sources that I have read (most probably the Journal and your books), I was under the impression that NK never referred to specific models for the early cameras until the clearly redesigned S2 came along. Then references to I, M & S were used retrospectively. I was surprised therefore to see on page 13, the publicity leaflet (top right) refer to Nikon Model "S". Were the original flash synchronized cameras always identified this way in publicity?

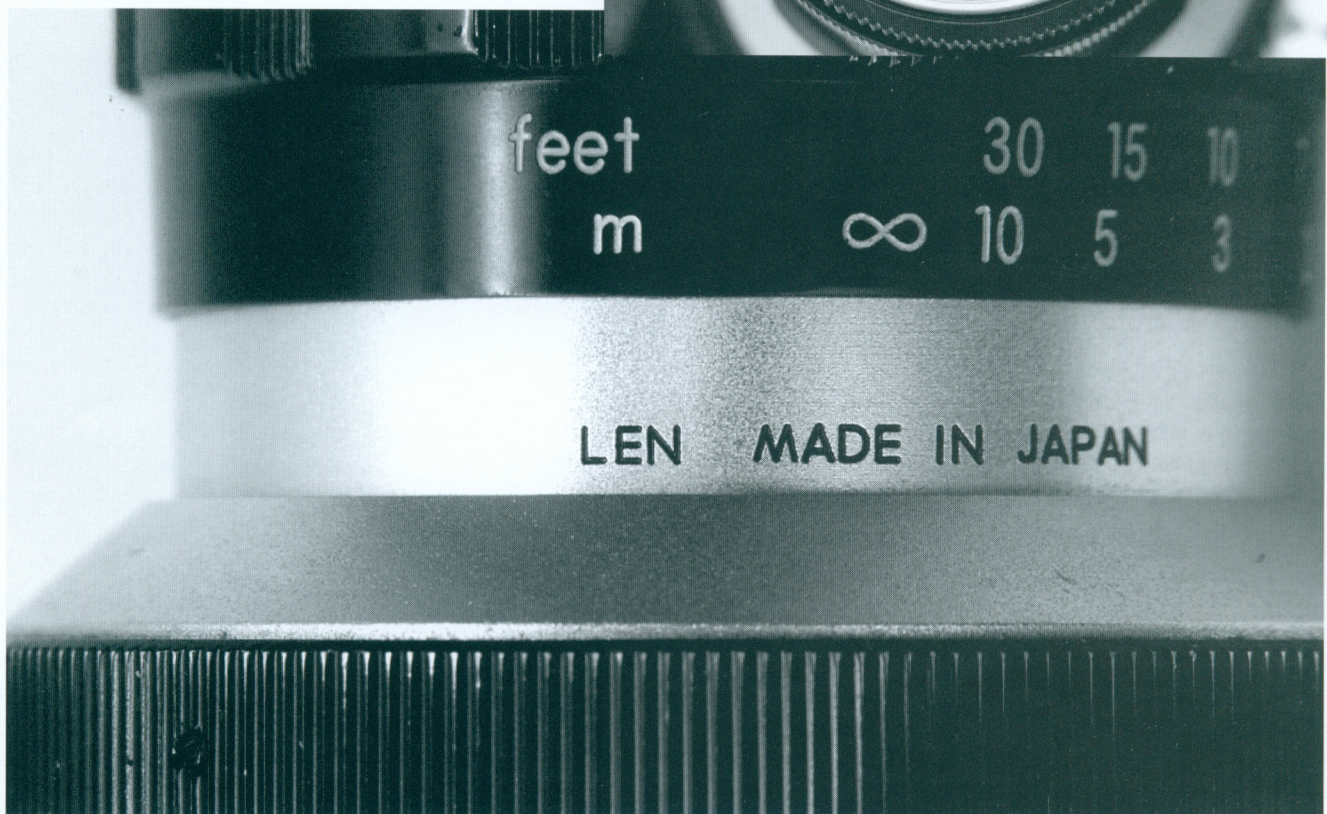
(When synch was added to the Nikon the factory began to refer to it as the 'S' because of the synch. But never the MS or the S1. RJR)

odds 'n ends

A MISENGRAVED 105MM/F4 NIKKOR!

Member Matthew Lin recently discovered a less than common 105/f4 Nikkor in reflex mount that proved to be even more interesting. This particular lens has an engraving error on the barrel. It reads 'LEN MADE IN JAPAN'. I don't know who 'LEN' is but he may be related to the more often seen 'LENS' but I cannot be sure!!

So we have yet another Nikon engraving error. These errors are rather rare considering the hundreds of thousands (if not millions) of individual engravings that were applied to Nikon equipment before the dawn of the current era of silk screening and stamped, as opposed to engraved, numbers and letters. Things are done much differently now, but during the rangefinder system and the reflex era through at least the F2, serial numbers, focal lengths and many other engravings were literally done individually. An amazing output with very few errors, which is why they are fun to look for and rewarding to find.





Created For The "NHS" By *Tony Hurst*