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DEC. 31, 2016

NHS-134



100 YEARS OF NIPPON KOGAKU (NIKON) 1917-2017  
**NIKON JOURNAL**



**THIS ISSUE**  
PG 1..AMAZING FISHEYE 6MM/F1.4  
PG10..NIKON I MYSTERY NUMBERS  
PG 12..2 TEENY TINY FILTERS

**ROBERT J. ROTOLONI**  
EDITOR/PUBLISHER



# THE NIKON JOURNAL

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#134

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## ~ CONTENTS ~

### INSIDE FRONT COVER:

NHS-134 EDITORIAL..... By ROBERT J. ROTOLONI

PAGE 1..... AWESOME FISHEYE-NIKKOR 6MM/F1.4  
By TETSURO GOTO & MARTIN MORAVCIK

PAGE 4..... WAS THE FIRST NIKKOR ZOOM FOR TV?  
By MICHAEL WESCOTT LODER

PAGE 8..... THOSE SPECIAL MARKINGS  
By CHRISTOPHE SAP

PAGE 10..... WHAT ARE THOSE NIKON I NUMBERS?  
By STEPHEN GANDY

PAGE 12..... SOME TEENY TINY FILTERS  
By ROBERT J. ROTOLONI

PAGE 14..... WHEN WAS IT MADE? PART IV  
By ROBERT J. ROTOLONI

PAGE 15..... NEW NIKON BOOK MARKS 100 YEARS

PAGE 16..... EARLY PRE-WAR NIKKOR AERIAL LENS  
By TONY HURST

PAGE 18..... THE AUCTION SCENE

PAGE 20..... CLASSIFIEDS/ NEW MEMBERS  
BLACK IS BEAUTIFUL/ BACK ISSUE SERVICE

INSIDE BACK COVER..... 'ODDS N' ENDS'

## NHS -135 DEADLINE!

The deadline for the next issue of our **NIKON JOURNAL**,  
NHS-135, is **MARCH 1, 2017**. Please make sure you get  
all contributions and photos to me by that date so I can get  
the next issue out to you on time. **Thank you. RJR.**

## EDITORIAL

Welcome to NHS-134. This issue marks the last one for 2016 as we now enter 2017, which marks the 100<sup>th</sup> birthday of the founding of Nippon Kogaku, now Nikon. A new book by member Uli Koch to commemorate this epic event was just released in late November. On page 15 is an introduction to the book provided to me by Uli. I have received my copy but it was too close to the deadline for me to do a comprehensive review. I plan to have one in NHS-135. Looking through it quickly all I can say is...AWWWESOME!!!!

NHS-CON 15 was a great success thanks to the hard work of the committee (Bill Kraus, Yuki Kawai & Wes Loder). But also thanks to the support of those who attended. There is some feedback on page 17 on the meeting itself as well as some suggestions on the future of the Journal in response to the open letter from Kiu Kaffi that appeared in NHS-132. I always encourage feedback and suggestions from my members. This is your Society and Journal, and it must be what you want to have any hope of surviving. So keep in touch, please. Send me your thoughts. I need them.

We have a really full issue this time. So full I had to eliminate an article to make room for everything. However, this is exactly what I like to see. Member participation. It's a wonderful thing!

Starting on page 1 is an article by Tetsuro Goto and Martin Moravcik about a Fisheye-Nikkor I had never heard of. Can you believe a Fisheye lens with the speed of F1.4?

Wes Loder gave a really fine presentation at Con-15 on the first Nikon Zoom, the 85mm~250mm, a very famous lens. But did you know that it was originally designed to work on then current Television cameras? I bet you didn't. See page 4 and learn more about this little known piece of Nikon history.

Page 8 has more from Belgian member Chris Sap about some of the unusual and often rare special markings found on some Nikon gear, both early and later. You may have wondered what some of those markings meant on your items.

Stephen Gandy has been trying to catalog and list the numbers that are sometimes found internally on the Nikon I/M/MS camera bodies. To date we do not know what they actually mean but we are working on it. All those who were involved in the early production years and may have been able to tell us are no longer with us, so it is a difficult task. See page 10 for the first installment of his research project. And please join in. We need your feedback!

It took me 45 years to obtain what you will see on page 12. I had never even held one in my hands all those years. Sometimes it is the little things that are the most difficult to obtain. A long search but it was worth the wait.

Page 14 has another installment of our 'When Was It Made' series. This time it includes the SP/S3/S4 bodies as well as lenses. Next issue will finish the series save for any future feedback from you, so let us know what you have.

On page 16 Tony Hurst has some fine photos of what appears to be a pre-war 18cm/f4.5 Nikkor Aerial lens. Very interesting and very early.

The Auction Scene is covered starting on page 18. Two very big sales this issue and some really awesome items including what is the highest price ever paid for a Nikon item. You have to see what it is.

RJR



# 'THE UNOBTAINABLE LIGHT HERO' FISHEYE-NIKKOR 6MM/F1.4 FE

By TETSURO GOTO AND MARTIN MORAVCIK

This story is about a lens that most of us have never of. That's right, it is a Fisheye-Nikkor f1.4 and, no, it is not a small coverage optic, but for the full-frame 35mm format! For all lens lovers, it is a special Nikkor 'dream' optic. There are for sure many gorgeous Fisheye-Nikkors such as the 6mm/f2.8, 6mm/f5.6, 7.5mm/f5.6, 8mm/f8.0, and 10mm/f5.6. Also there are those for smaller formats such as Cine-Nikkors and other special Nikkor lenses. This 6mm/f1.4 Fisheye is something very special indeed. Imagine f1.4! Curious?

This phenomenal Nikkor was designed in 1946. That is not a mis-print. In 1946. The order came from Tokyo University. Its extreme light gathering capabilities were destined for some remarkable Aurora observations.

The Aurora Borealis is also known as 'Polar Light', and is predominantly seen in the high latitude Arctic and Antarctic regions with its mysterious and dynamic movements. When the magnetosphere is sufficiently disturbed by the polar winds, charged particles, mainly in the form of electrons and protons, precipitate into the upper atmosphere where their energy is lost. This theater played by nature with astonishing light trajectories has attracted the eyes of scientists for centuries.

It is something you want to see with your own eyes. The Aurora appears in the distance at more than 100 kilometers from the ground. Its fantastic beauty captivates us with sometimes quite violent behavior. This mysterious upper atmosphere was put to precision study with the help of Nikon. This eccentric and exotic piece of glass was transformed into this 'light hero', and brought the possible observations for polar researchers to higher levels.

The upper atmosphere consists of 4 main layers. The Troposphere (6km~20km), Stratosphere (up to 50km), Mesosphere (up to 80km) and the Thermosphere at 85km. The Aurora is visible mostly in the central auroral zone of the Earth's poles (latitude about 60 to 70). From the ground we can see its beauty in a diameter as big as 100~500 kilometers. Constantly moving, the Aurora changes over the air. For observations mainly two equipment types are used. Radar and optical. Observation with rockets has very high costs.

The 'ALL-SKY CAMERA', where our precious Fisheye-Nikkor is mounted, takes images of the entire sky in 180 degrees. This coverage helps us to see what is happening in the entire sky. The light information, which is captured by the 'all-sky camera', is further analyzed in detail by a machine that utilizes the interference of light called the 'Fabry-Perot Imager'. Up to the vicinity of over 300 kilometers, where the Aurora occurs, the air wind speed and temperature can be recorded.

Observation of the Aurora started in the Antarctic Showa Station in the 1950s. At the beginning, images were captured on film. Since the sensitivity was low, exposure times in tens of seconds were required. Since 1997 observations have been made with a newer 'all-sky camera' and its ultra-high sensitive CCD system. An Aurora image can be only taken with an exposure time of 2 seconds and at a specific wavelength. Light sensitivity is crucial for correct images. The Showa observation base has about 40 people every year doing a variety of scientific research. Only a small number of polar bases do Aurora research.

There are three main types of observation equipment ('All-Sky camera', 'all-sky imager', and 'Fabry-Perot Imager'). Lenses used are manufactured only by Nikon. Only Nikon among other

makers could solve the problem of the quantity of light with resolution of peripheral vision that extremely decreases. Nikkors now used in the CCD camera come from their predecessor, this lens. It has been stored in the Institute of Polar Research. This sleeping light beauty was stored in the warehouse for some time. One of the first pieces produced is now in use at the current South Pole Station. A new model of this lens has been installed at the



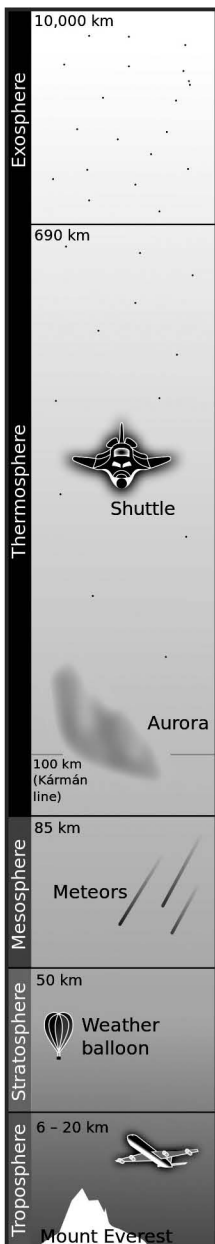
Showa base and in Iceland.

In the past recorded images were only brought for analysis once a year to the Antarctic research ship. Now with help from the communication satellite 'Intelsat', Showa base and the Polar Research Institute have an online connection. Hundreds of images are taken every night and transmitted.

There are three active cameras. One at the US Antarctic base, one in North Europe and the last one at the Japanese Antarctic base.



*Above...This is the Original lens, #901401, which has been stored at the NIPR (National Institute of Polar Research) since it was taken out of service. Since 2004 it has been exhibited at the National Museum of Science in the Hikari exhibit called 'Light of Wonder, Approaching the Unknown Shine'. Below...Under a protective glass dome at the Polar station ready to observe the Aurora. Bottom...Two of these very special Nikkors. Right...The phenomenal 6mm/f1.4 Fisheye-Nikkor FE is still periodically manufactured by the Nikon Engineering Company. The cost? How about a few million dollars!*







*Above... The original Aurora Borealis Surveying ALL-SKY Camera with the original 6mm/f1.4 Fisheye-Nikkor FE #901401 that was exhibited in the National Museum of Science in 2004.*

*Right... Key elements of the ALL-SKY Camera were on display.*

*Below... The Nikon Engineering Company actually used this very rare and exotic lens on a telephone card! Can you believe it?*



# As Presented at NHS-Con15 in Philly WAS THE 1ST NIKKOR ZOOM MADE FOR TV PRODUCTION?

BY MICHAEL WESCOTT LODER

**Abstract:** An ebay purchase raises questions about Nikon's first zoom for 35mm photography and buries the story that the company ever considered making a zoom lens for its rangefinder cameras.

The official story of the introduction of the 85mm/f4~250mm/f4.5 Auto Nikkor Telephoto Zoom is well known. NK first showed it 'behind the counter' at the annual convention of the Photo Finishers & Dealers Association in May 1959—the same show that saw the announcement of the Nikon F and its first lenses and accessories. Nikon promised to have it available for purchase by 1960. But the rumors and interest grew so quickly that by September talk of this lens appeared in both *Popular and Modern Photography*. Joseph Ehrenreich publicly admitted the lens' existence that fall in his retailers' newsletter and the first production lenses were rushed into the hands of pros by Thanksgiving 1959.

The lens was unique at the time. It was the first 'telephoto zoom' for 35mm still photography, and only the second zoom for 35mm cameras from any company (The 35~85 Zoomar for the Voightlander reflex being the first). It was the very first 'fully automatic' zoom and even coupled to the Nikon F's meter.

The lens was heavy and near focusing was so poor that NK shipped a close-up lens with every zoom. It showed distortion at its extremes, but combined with a motor-drive, it opened up all kinds of possibilities. Simon Nathan's feature article in the 1960 Fawcett book was but just one of many enthusiastic reports on the new lens. And the lens sold well to pros who could afford its steep price of \$595 US dollars.

This first version came with separate focus and zoom rings. The front ring rotated the front component for focus, the rear collar pushed and pulled to set the focal length. A second version followed in 1961 with these two controls combined into one and ended the need to shift one's left hand. A third, updated version appeared briefly in the late sixties before the lens disappeared into history.

So far, so good. So what is one to make of an 8.5cm/f4~25cm/f4.5 Nikkor Telephoto Zoom complete with original wood case and close-up lens that is neither an automatic lens, nor in the Nikon F mount. This is the lens that showed up on my doorstep last December.

From the series nine filter taking hood back to the diaphragm ring, the lens is like any other Type I 85~250 Nikkor Zoom—except... 1) it has no tripod mount [and never had one], 2) the diaphragm is semi-automatic [you cock the diaphragm open by pressing on a flange near the diaphragm ring, then stop down by pressing on the treaded release next to the flange], 3) the much-shortened lens mount is a **two-inch thread**.

What camera used a two-inch lens mount? Back in NHS-29 (Sept. 1990), Peter Lownds described an 85~250 Nikkor Zoom that had been adapted to a Leitz Visoflex III. Was this the same kind of lens? Did Nippon Kogaku actually make a version of this lens for the Visoflex? By 2002, Peter Braczo had carried this theory forward in his books on Nikons and turned it into a version

for the Nikon Reflex Housing. The serial numbers of this lens and mine are quite close—but not in the F series.

With an actual specimen of such a lens in hand, it was immediately obvious that Braczo had no idea what he was talking about, and this version of the lens had never been intended for 35mm camera work.

The lack of a tripod socket was the first giveaway. With the 35mm version, a tripod mount is an

absolute essential. It takes the pistol grip or tripod to hold and balance the lens and take the pressure off the camera bayonet. So, whatever camera this lens was meant for had to be one where the mount alone could take the weight. A two-inch mount certainly qualified, but what cameras used (or use) a two-inch mount?

A web search soon led to an answer: professional, production-level movie cameras—specifically RCA TV cameras. The semi-automatic diaphragm now made sense. TV cameras run in stopped-down mode. A fully automatic diaphragm would be useless. A



heavy TV camera is the weight—not the lens. The camera goes on a pedestal or tripod—not the lens.

Fred Krughoff and Uli Koch added to the evidence with several other photos of the 85~250 Nikkor Zooms mounted on TV and movie production cameras, all with the same or similar configurations to the lens I now owned. Their photos showed that the chrome collar that screws on the back would lock on an adapter for mounting it on an Arriflex movie camera.

But in the meantime I located another version of the 85~250 Nikkor, and it was not like either my lens, or any other I had seen.

That lens lives on an RCA TV production camera used at one time by the Billings, Montana television station (now KULR-TV). The camera still stands in the station's reception area. It sports a four-lens turret, each with a two-inch thread mount. Fixed-focal length lenses are mounted on two of the turret mounts. One is empty, the other holds an 85~250 Nikkor Telephoto Zoom #257965.

The diaphragm on the Billings lens is manual (no surprise). The zoom and focus controls are separate, but it has no spreading DOF lines. It is all in black, even to the front beauty ring. A black gearbox mounted on the left side of the lens connects to a control rod that passes through the center of the turret and exits to the rear of the camera. There an operator can control the lens by pushing or pulling the rod to zoom, rotating it to focus.

The lens is carefully designed to work effortlessly as a video camera lens, yet it is obviously not a custom job, since Fred Krughoff found another one just like it, and in the same serial number range (#257973).

I corresponded with Peter Davies, the Billings station's engineer, and he not only shared numerous photos of their lens with me, but provided dates as to when they purchased the cameras and it equipment—and here's where the kicker comes in.

The Billings cameras (actually originally there were two cameras) were purchased in 1958, 'used', from a production studio in Hollywood. All the evidence points to those two cameras coming with the lenses they still have. If the Billings camera did come with an 85~250 Zoom already mounted, when did NK develop its first zoom lens? Was it really in 1958—1959 with the first introduction in 1959? Or did it come two years earlier—but only as a TV lens? Was the 1959 introduction simply the transfer of a proven design from the world of motion pictures over to the world of 35mm still photography? Perhaps that might explain how Ehrenreich was able to get it to market so quickly.

Chris Sap asked the date question for me while in Tokyo in February 2016, but he did not get what I feel is a definite answer.

We are still photographers. We know little about the world of movie cameras or their lenses. Except for single-focal length 16 and 8mm movie lenses, Ehrenreich did not handle movie camera optics as far as I know. In 1959, West Coast importation was still being largely handled by Gary Lehman. The Billings lens certainly does not look like a post-1959 lens, while my lens certainly is..

Several further questions:

Could this lens be used with a reflex housing *as is*? Ans: Yes, with an adapter for a Visoflex II or III.

Was the 85~250 the only Nikkor Zoom used in movies? Ans: No. I have also seen TV production cameras with 50~300 Nikkors. Cabled controls that ran to the rear of the cameras were used by the operators for focusing and zooming.

So what can you do with a lens like this with no TV studio production camera handy? Ans: Adapt it to a Nikon SP, or course! Can it be done? Well—sort'a.

The only reflex housing for a Nikon (or Contax) that would come even remotely close to shallow enough to work is the Kilfitt Kilflescope. All other housings for a Nikon rangefinder cameras are already too deep. The front of a Kilflescope has a 39mm Leica standard thread. The back end is Nikon/Contax external bayonet. With a little help from a local machine shop, this is what you get: It handles about as well as one can expect. At 250mm, it does not quite focus to infinity. By stopping down to f11 and/or shifting to 85mm, infinity appears sharp.

**NIKON** merchandiser

THIS IS NEWS from Nikon, 111 Fifth Ave., N.Y. 9 • More Information? Write Us, or Call ORizon 4-7970

*It s-t-r-e-t-c-h-e-s.....from here*  
— to here

Yes, it's a lens which zooms! A lens the result of careful planning and complex calculation and fabulous precision. A lens which bears the name Nikkor, and upon which rests its reputation. A lens many needed and demanded. A lens of the future—here, real, now.

From 85mm to 250mm, in one quick snap!

Fast is, we intended to tell you about this exciting tool a bit later. Closer to delivery. That, we estimate, should be about the first of the year.

However, pick up the current Modern Photographer, turn to page 22, and there is a scoop! The page describes and pictures our lens!

It's premature disclosure, which we deplore, good journalism, a report directly from Japan, which we praise; and publicity with which, we confess, we are pleased.

It's a pre-selling, gratis. You can show it to your customers. Merely correct them on some facts, and alter the emphasis. For instance, the delivery date. Secondly, the price, which will be approximately \$600. And, most importantly, this is a fully automatic zoom lens!

And more. The diaphragm, which remains open till you flip the shutter—so you always have a bright image—also complies with the reflex exposure meter! And more. Add the new 250 exposure back (next page) and when you talk about and show such an outfit to the official photographer you're giving him the substance of his dreams, and which may be for one use.

Details? To zoom, push or pull a sleeve on the barrel. In the sleeve, a window; in the window, the focal length—you choose as quickly as you can talk, as often as you like.

(Please turn to page 8.)

**OUR SIXTH YEAR**

**OCTOBER, 1959**

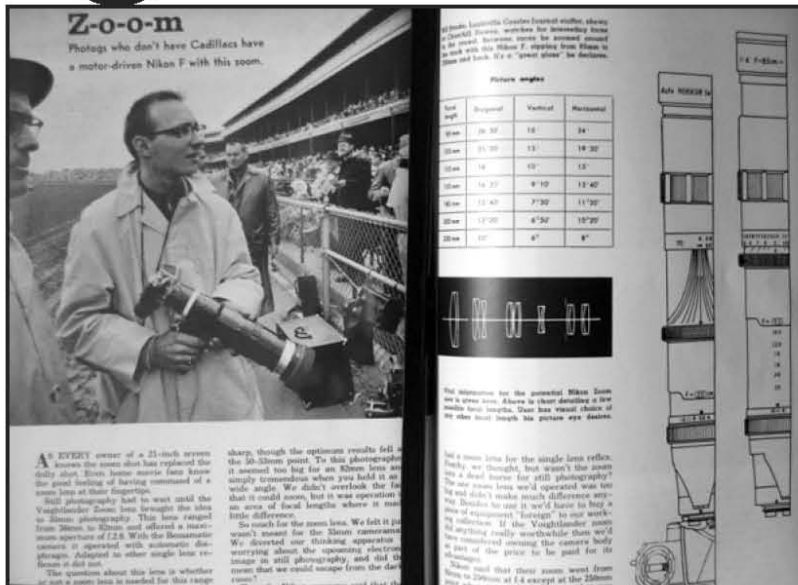




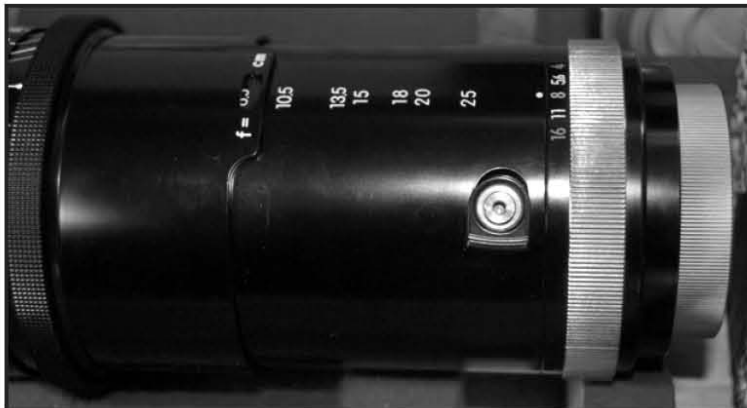
Page 4...The 8.5cm/f4-25cm/f4.5 Nikkor Zoom Telephoto as received. Above...First page of the October 1959 Nikon Merchandiser that announced the new lens (in this case a prototype version is shown). Below...The page in Peter Braczkó's book incorrectly identifying the TV Nikkor as a rangefinder lens.







Above left...A page from an article in Simon Nathan's 1960 Fawcett book 'Good Photography's 35mm Handbook', detailing this new Zoom. Above right...The Zoom's rear mount showing the two-inch RCA thread mount. The chrome ring that attaches on the back would have secured an adapter for using the lens on an Arriflex movie camera. Right...Close-up of the beauty ring showing the absence of the word 'Auto'. Below...Close-up of the diaphragm ring showing the release button and the projecting flange. Bottom...A Type Two Zoom with the single control ring with an Arriflex adapter installed (photo courtesy Uli Koch).



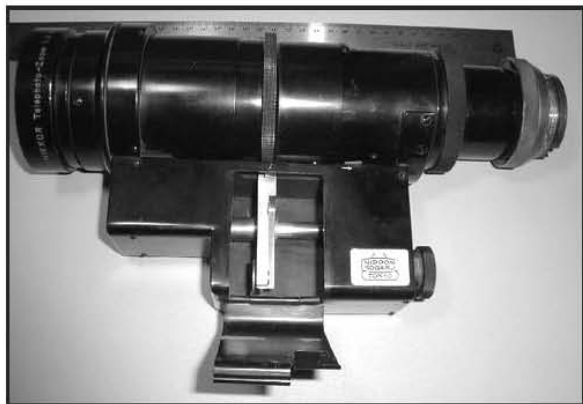
*Right...Close-up of the Billings Montana lens showing the camera mount and its control box (photo courtesy Peter Davies.)*

*Below left... Fred Krughoff's lens. It is the same model as the Billings lens (photo courtesy Fred Krughoff).*

*Below right...The KLUR-TV RCA camera in the studio's front foyer (from their web site).*

*Bottom left...Close-up of the Kilfitt housing with the Zoom mounted on an SP.*

*Bottom right...The Zoom adapted to a Kilfitt reflex housing for use on a Nikon SP. It would also work on a Leica Visoflex Type One.*



# 8

# THOSE SPECIAL MARKINGS

## 'JES' ON NIKKO OPTICS

On several 'pre-Nikon' items you will find a logo like the one for Nippon Kogaku, but it says 'NIKKO'. This name was used before the Nikon name. Remember, when NK began making cameras, and had to choose a name for its new product, 'Nikko' was one of the contenders, but Nikon was finally chosen.

On some of those early Nikko items you will find 'JES'. I asked Nikon what does it mean?

They sent the following reply:  
 "The letters 'JES' means 'Japanese Engineering Standard'. It was changed to 'JIS' for 'Japanese Industrial Standard' in 1949."

Pic 1 ►

*Right...Part of a World War II Nikko trench periscope with the 'JES' marking.*



In June 2014 on eBay there was offered 'JES' binoculars as 'WWII Japanese Military JES #737 Binoculars 8x6.2'. When I looked at the pictures, I thought the markings looked similar to those on trench binoculars in my collection.

◀ Pic 2  
Pic 3 ►

*Pics 2 & 3..  
"JES" trench  
periscope on  
eBay in June  
of 2014.*

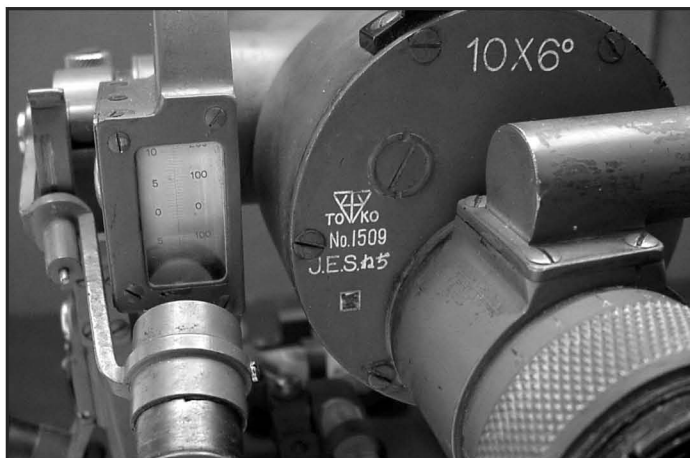


*Pic 4...Type, name and number on the Nikko copy.*

By CHRISTOPHE SAP



*Pic 5...The original Nikko mark with 'JES' engraved.*



*Pic 6...A Tokyo 'JES'.*

When compared there was a difference in the inscription on the nameplate. The logo was different, and mine is 8x6.15 instead of 8x6.2.

Again I asked Nikon for an explanation, and here is their answer: "I can read the inscription on the scope as 'Matsuda'. During the War, design drawings of many optical equipment of Nikon were opened to other makers without charge. A maker call Matsuda made it. So it is not genuine Nikon."

Again, very valuable information for the collector.

## THE 'Y' MARK

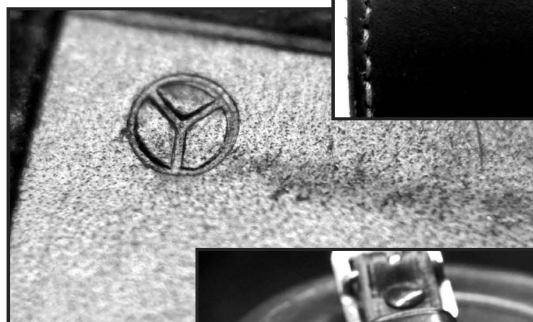
A simple 'Y' marking is commonly found on some leather cases, but not on any other accessory. Nikon couldn't provide an answer, so we can only guess. I think it is only on leather cases, and those marked with the 'Y' might designate a specific supplier. (This could be similar to the 'white dot' before the serial number of some F36/F250 motors. See NHS-111, March 2011, page 1. It was confirmed the white dot meant that motor parts came from a different supplier.)



Pic 8 ▶

Pics 8 &amp; 9...

'Y' on the case of a panorama head (right) and on the inside of the back of a camera case. (below)



◀ Pic 9

Pic 10 ▶



◀ Pic 11

Pics 10 &amp; 11...

'Y' on a lenscase strap (above) and another atright. But this 'Y' looks like an 'A'.

'CB'

In previous NHS Journals we spoke of two Nikon S2 cameras with additional engravings 'CB-5' and 'CB-20'. Both were sold at Westlicht in the June 2015 auction. What was not mentioned in the catalog nor shown, is that at least CB-20 carried a specially marked lens as well.

So again I asked my help line at Nikon and here is the answer: "The Chinese character on the CB marked body means 'trial model'. It is not for sale. We do not know why it is on the market. The character on the lens means 'tool'. This lens was used for photography testing in the office. It is also not for sale. We do not know the meaning of 'CB'."



Pics 12 & 13...CB-20 on 6191578. On lens 737298 it seems like a 'T' but we know it's a Chinese character

## CHECK

In the boxes of rangefinder lenses and some accessories a small card called an 'Inspection Card', is sometimes found. In picture 14 you see an inspection card for a body, as well as some for lenses and accessories. Even those inspection cards show variations. All show the NKK logo and Nippon Kogaku K.K.. Most say 'Japan Optical Co., Ltd.', some only say Tokyo (like the one at top left in picture 14 for the Stereo lens).

A second remark: for the accessories it mentions Varifocal, Variframe, etc., and also for which camera: Nikon or Leica (see picture 14 lower left). They may exist for Contax finders as well but I have no cards for my Contax Varifocals, so I don't know. For the lenses it mentions Nikkor.

They did not continue adding these inspection cards in later years, but inspection and quality control improved and nowadays have achieved a very high level of perfection.

Pic 14 ▶

Right...

An assortment of inspection cards.

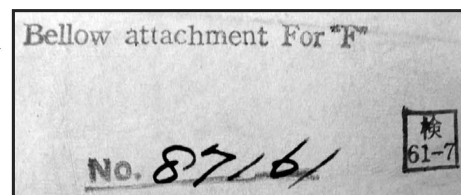
|  |   |
|--|---|
| KKOR F:3.5 f=3.5cm<br>No. 241893<br>NIPPON KOGAKU K.K.<br>Tokyo, Japan<br>UNIVERSAL FINDER FOR NIKON<br>No. 1<br>NIPPON KOGAKU K.K.<br>(Japan Optical Co., Ltd.)<br>Tokyo<br>VARIFOCAL FINDER FOR NIKON<br>No. 1<br>NIPPON KOGAKU K.K.<br>(Japan Optical Co., Ltd.)<br>Tokyo<br>ARIFOCAL FINDER FOR LEICA<br>No. 1<br>NIPPON KOGAKU K.K.<br>(Japan Optical Co., Ltd.)<br>Tokyo | NIKON CAMERA No. 60910847<br>INSPECTION CERTIFICATE<br>This article has passed the test in conformity with the Japan Engineering Standard (JES).<br>Export No. 1st class.<br>Date: JUL 3 1962<br>Chief of Inspecting Sec.<br>SPECIFICATION<br>Size of picture : 24 x 34 mm<br>Number of exposures : 36 exposures with an ordinary 36 exposure film<br>Lens : Standard. NIKKOR F: 2 f=5.5 cm<br>Interchangeable. Other NIKKOR telephoto and wide angle lenses.<br>ACCESSORIES<br>Magazine ..... 1<br>Ever ready case ..... 1<br>NIPPON KOGAKU K.K. TOKYO.<br>(Japan Optical Co., Ltd.) |
|--|---|

Recently on eBay there was a bellows described as "Bellows Focusing Attachment for Nikon F (87161) w/Original Box-Nippon Kogaku K.K."

The picture showed a bellows in its gray box. Nothing special, except for the box, which is early and rather rare. However, the seller had added a picture of the underside of the box, and this made me curious. So I bought it. (pic 14)

Pic 15 ▶

'Bellow' instead of 'Bellows' and the date stamp.



The underside reads:  
 Bellow attachment For 'F'  
 No. 87161

This was followed by a strange stamp that I never saw before. It looked like a date, saying: 61-7.

One could assume July 1961, but what about the character above the date, because it seemed to be a date. According to Uli Koch's 'Nikon F the Accessories' page 165, such bellows, starting with 84823 up to 103724, were manufactured between 1961 and the end of 1967.

Once again I contacted Nikon, now in Shinagawa, asking what is the meaning of that 'date' and the character above it. The answer came back promptly:

"Japanese character that is stamped on the right side of the No. 87161 means 'inspection or check'. So the stamp means 'the inspection end in July 61'.

# A NEW RESEARCH PROJECT...JOIN IN A NIKON ONE MYSTERY WHAT DO THOSE NUMBERS MEAN?

BY STEPHEN GANDY

Research on early Nikon One internal numbering is just barely starting. It is difficult research because not only are so few early Nikon Ones known to exist, but also because so few owners have opened up their cameras and shared any visible internal numbers.

The opinions expressed here are my best guesses based upon current data. Much more information is needed before any definitive statements can be made, if at all.

Introduced in March 1948, the Nikon One was NK's first 35mm camera. Today almost 70 years later, the Nikon One is among the most sought after collectible cameras of any type, not just Nikon. The times & circumstances were very different back when this camera was made. In a heavily bombed & American military occupied post war Japan, it was on this camera NK management bet their future on, and won. Not knowing if their camera would be a success or failure, the venerable optical firm of Nippon Kogaku called their new camera "the Nikon". As time went by the firm was renamed to match the camera. Nikon RF collecting is very popular, second only to Leica. Today it is easy to imagine the earliest Nikons assembled in a well-run factory in a very organized way like current Nikons. History suggests a very different reality. The early cameras seem to have been assembled in a very haphazard, helter-skelter way.

Nikon One serial numbers began at 6091 and went to 609759, officially with a 24x32 film format. The first 21 cameras are believed to have been used for test purposes. By this accounting, camera 60952 would be the 31<sup>st</sup> 'production' body, made in May 1948. Although the number range would seem to indicate over 750 Nikon Ones, it is actually much less according to Robert Rotoloni. He believes the number to have been actually delivered is closer to 400. This is due to 90 not passing quality control, and about 200 unsold Ones being converted to the Nikon M with a 24x34 format.

Possibly the biggest unexplained Nikon One mystery are some numbered parts found inside some early bodies. About the first 100 cameras appear likely to have some internal numbered parts, with later cameras having less such numbers up to the mid 609300 range. However, one known Nikon M has at least one internally numbered part! Some of these numbers are visible by simply removing the camera back. Others are not visible without some disassembly, although to different degrees.

What could these part numbers really mean?

Over time I look forward to all known Nikon One and M bodies being examined for internal numbers—then we may finally get the story right. As more cameras are examined and their numbers shared with the NHS and Cameraquest there will be updates. If

you own a Nikon One, M or even an early S, please contribute to this research project by having a tech disassemble your camera for internal numbers and report back the results! Research on this project is going very slowly, as most owners seem very reluctant to spend the money to have their cameras taken apart for research. Yet the reward is possibly very high. Lurking underneath a top plate yet to be found may be the parts and body casting of the first Nikon One, the so-called 'Mother One' #6091!

More will be in the next Journal. Please join us. Stephen Gandy

This first installment is just the beginning. We have a long way to go. A few other members are already involved with tracking these numbers and have shared info and will probably share even more. But we have to start somewhere and feedback from only a few members is not enough. We need your help to determine what these numbers really mean. Right now all is conjecture, but that is where all theories and research begin. Even if you have only one example to check it is still significant. As far as disassembly goes, this is needed in various degrees (as illustrated here) and can be easily done in some circumstances. Other work is best left to a qualified technician. But many numbers are easily visible and

others can be found by just removing a few external parts. All that is needed is a jeweler's screwdriver. I have included some of Stephens's photos illustrating where these numbers are often found. You will see that some are very easy to discover.

What do the numbers really mean? At this time it is not known for sure. Remember, the body casters, the lathe operators and the assemblers are by now all gone. They would be at least 85-90 or more if they worked on the Nikon One and very early M. If alive they would surely not recall what the numbers meant.

We need to try to figure it out on our own.

Something the Society has been doing for decades. Could they be:

- 1) Actual production sequence? Does 25 follow 24? Or not?
- 2) Specific to a particular assembler?
- 3) Specific to a particular cast maker or lathe operator?
- 4) Have anything to do with quality control?
- 5) Inventory control?
- 6) The 'version' of a part differentiating it from an older design?

These are things to think about. Maybe these internal numbers are really more accurate as to production sequence and dating than the top serial number? We all know that NK's serial numbers are not always 'precise'. Right?

Join in and let's see what we discover. Next issue more info from Stephen & more photos. Check out his web site at [cameraquest.com](http://cameraquest.com) to follow the research project. Thank you. RJR





*Clockwise from upper left..Some of the locations where numbers can be found. There are more but, as you can see, once you know where to look they are very obvious. The number '6' inside the film take-up chamber. #26 on the underside of the top plate. #26 at about 2 o'clock on the mount visible when the front plate is removed. #93 on the underside of the front plate. #26 at about 10 o'clock on the body casting with the focusing/bayonet mount removed. On the rear surface of the infinity lock lever visible once the mount is removed is 'c99'. Other numbers are often found within the film take-up chamber and under the chassis cover plate that protects the shutter controls. Very early cameras lack the cover plate so the numbers are even more easily seen. Most numbers are stamped in, while some hand scribed numbers have also been seen. More next issue.*

*All photos & text Copyright Stephen Gandy & Cameraquest.com*





# 45 YEARS IS A LONG TIME BUT IT WAS WORTH IT.

By **ROBERT J. ROTOLONI**

I bought my first Nikon RF, an SP, in 1968 while still in college in order to cover such school events as plays & meetings where my Nikon F was just a little too loud. The SP was nearly silent and filled the bill perfectly.

However, it was not until mid 1971, after graduation, that I actually got into my research of the Nikon RF system as a whole. Therefore, I have been accumulating knowledge and photos of the RFs for over 45 years. In that period of time I have seen photos of the elusive filters for the 50mm/f3.5 Nikkor a total of 'three' times and I have never held one in my hands! So I guess you can say these little gems are 'rare'? A very overused word but it is probably correct in this case. I mean, 45 years is a long time don't you think?

Recently I was able to obtain a Nikon One with the 50mm/f3.5 Nikkor lens from London. I bought it from the son of the original owner and he even had photos of his father using the camera. It was purchased in 1949 while he was stationed in Malaysia before he returned to England.

Camera and lens came with the original Nikon case all in fine condition. However, I noticed in the photos he sent me a small leather pouch attached to the neck strap of the camera case. What might that contain? He sent me more photos.

Inside that little pouch were two original Nippon Kogaku filters for the f3.5 Nikkor! A red one and a yellow one. Finally, the 45-year wait was over. In this short article are photos of the filters mounted on the 50/f3.5. However, after looking at them carefully it struck me that they might also fit the first version 35mm/f3.5 lens in the old style mount. And they did! See the photos on these pages.

The overall diameter of the filters (using my ruler and bad eyes!) is 24mm and the thread is 22mm. They are almost exactly the size of an American quarter coin. Besides the obvious Nippon Kogaku Tokyo engraving on the front face, the filter type is etched directly into the glass (this is seen on many of the earliest Nikon filters). The yellow is Y3 and the red is R0. Were other types made? Don't know for I have yet to find even these two in any literature.

The moral of the story? Never pass up a little leather pouch! RJR





*These photos illustrate the small pouch and its 2 filters. Also the filters on 'both' the 50/f3.5 and 35/f3.5 Nikkors as well as a comparison photo with a US quarter coin, which is the very same size. That will give you an idea of just how tiny these filters really are. No wonder they are rare. Can you imagine how easily they could be lost over the nearly 70 years since they were made?*



## WHEN WAS IT MADE?

Have you ever wondered when an item in your collection was actually manufactured? Unfortunately, NK factory records are not of much help. Info from the Nikon I, M & S era is more detailed than later production but it too is not that precise. So how do we get a better idea? Over the last 41 years I have accumulated a large number of dated inspection/guarantee cards and have had many more reported to me. This is the very best way to date an item. It is probable that the date on a body or lens is very close to the actual date of production. Not identical, as there would always be a slight delay between when an item came off the line and was actually inspected and packaged. But it is safe to say that the gap can be only a few days or a few weeks or maybe a few months. So these dated cards are invaluable. I have started to construct a chronological list of camera/lens sets as well as individual lenses to see how they progress. I started with just the Nikon I & M models and have progressed through each succeeding model. Remember that the lens listed is the 'original' factory match as both numbers appear on the guarantee cards. This installment finishes those body combos known to me and I have now added some individual lenses that came with dated inspection slips. So here goes. See if one of yours fits in. And **PLEASE**, if you have numbers to add contact me for follow-up in future issues. This could be fun. **RJR**

### NIKON SP

|                       |           |
|-----------------------|-----------|
| 6200243 W/1.4 #391692 | 01/1958   |
| 6202562 (BLACK)       | 01/04/58  |
| 6203059 W/1.4 #388407 | 01/28/58  |
| 6206239 W/1.4 #399488 | 07/01/58! |
| 6206524 W/1.4 #403068 | 07/01/58! |
| 6209081 W/1.4 #403681 | 09/30/58! |
| 6209127 W/1.4 #402810 | 09/30/58! |
| 6209754 W/1.4 #403770 | 10/29/58  |
| 6211743 W/1.4 #406707 | 05/07/59  |
| 6213881 W/1.4 #407838 | 09/07/59  |
| 6214961 W/1.4 #411592 | 07/07/59  |
| 6218512 W/1.4 #411061 | 04/08/60  |

### NIKON S3

|                       |          |
|-----------------------|----------|
| 6300821 W/1.4 #389987 | 04/1958  |
| 6305091 W/2.0 #748578 | 07/15/58 |
| 6307148               | 07/31/58 |
| 6310135 W/1.4 #409234 | 10/30/59 |

### NIKON S4

|                       |           |
|-----------------------|-----------|
| 6500044 W/1.4 #383234 | 03/27/59! |
| 6500187 W/1.4 #412622 | 03/27/59! |

### LENSES...

#### 35MM/F3.5

|                |           |
|----------------|-----------|
| 91021 (MIOJ)   | 06/01/50  |
| 910808 (MIOJ)  | 02/19/51! |
| 9101767 (MIOJ) | 02/19/51! |
| 9101388 (MIOJ) | 12/22/50  |
| 425605         | 05/05/51  |
| 426604         | 07/02/51  |
| 427455         | 08/31/51  |
| 428685         | 03/01/52  |
| 430211         | 07/25/51  |

#### 35MM/F2.5

|        |          |
|--------|----------|
| 263565 | 11/01/57 |
|--------|----------|

#### 35MM/F1.8

|        |          |
|--------|----------|
| 354153 | 01/04/58 |
|--------|----------|

#### 50MM/F1.5

|        |          |
|--------|----------|
| 907232 | 08/20/50 |
| 907298 | 04/09/50 |
| 907313 | 07/10/50 |
| 907408 | 08/05/50 |

#### 50MM/F3.5

|         |          |
|---------|----------|
| 7051503 | 10/15/48 |
|---------|----------|

#### 50MM/F1.1

|        |          |
|--------|----------|
| 119927 | 04/04/57 |
| 119964 | 10/1957  |
| 120768 | 07/31/58 |

#### 85MM/F2.0

|               |          |
|---------------|----------|
| 903279 (MIOJ) | 12/22/50 |
| 286594 (MIOJ) | 05/02/51 |
| 286806 (MIOJ) | 12/22/50 |
| 288027        | 12/31/51 |

#### 105MM/F2.5

|        |          |
|--------|----------|
| 922554 | 12/24/59 |
|--------|----------|

#### 135MM/F4.0

|               |          |
|---------------|----------|
| 611152 (MIOJ) | 06/01/50 |
| 904268 (MIOJ) | 12/22/50 |
| 904281 (MIOJ) | 10/26/50 |
| 523739 (MIOJ) | 02/05/51 |

#### 135MM/F3.5

|               |          |
|---------------|----------|
| 254436 (MIOJ) | 05/31/51 |
| 254652 (MIOJ) | 06/18/51 |
| 255501        | 09/07/51 |
| 255796        | 12/16/51 |

\*\*\*\*\*

Please add the following info to our previous listing:

#### NIKON S

|                       |          |
|-----------------------|----------|
| 6114713 W/2.0 #637285 | 11/14/53 |
| 6115667 W/1.4 #339917 | 01/18/54 |
| 6116252               | 12/07/53 |

#### NIKON S2

|                       |          |
|-----------------------|----------|
| 6144688 W/1.4 #358650 | NO DATE  |
| 6188263 W/1.4 #393193 | 07/25/57 |

NEXT ISSUE I WILL LIST BOTH THE 50MM/F1.4 & F2.0 NORMAL LENSES. THIS WILL COMPLETE THE SERIES WITH THE DATA I POSSESS. DO YOU HAVE ANYTHING TO ADD? LET ME KNOW & I CAN ADD IT IN FUTURE ISSUES. THANK YOU.



# NEW NIKON BOOK MARKS 100 YEARS

From Uli Koch...

To my collector friends,

On the occasion of the celebration of the 100<sup>th</sup> Anniversary of the Nikon Corporation in 2017, I have just completed my book "Nikon – 100<sup>th</sup> Anniversary". This book illustrates Nikon items over a period of 100 years by the slogan "the image is the information" out of the sight of the collector.

Besides many cameras, lenses and matching accessories, this book also covers binoculars, microscopes, industrial lenses and other technical instruments over the period from 1917 up to 2016.

The hardcover book shows many never seen before details on 416 pages the size 30x21cm, all printed in color. This illustrated book has 360 photos of many different Nikon items with approximately 1,800 additional detailed images of the main items pictured. The picture descriptions are in English, and the short preface is in English and Japanese. All pictures were taken on two different backdrops with the same flash equipment. I traveled to worldwide Nikon collectors to achieve this comprehensive overview with so many highlights.



## Content

|     |            |
|-----|------------|
| 6   | Preface    |
| 10  | 1917-1926  |
| 20  | 1927-1936  |
| 32  | 1937-1946  |
| 66  | 1947-1956  |
| 146 | 1957-1966  |
| 252 | 1967-1976  |
| 326 | 1977-1986  |
| 362 | 1987-1996  |
| 384 | 1997-2006  |
| 402 | 2007-2016  |
| 412 | Commentary |



The "Nikon – 100<sup>th</sup> Anniversary" book is now in print and will be presented at the Westlicht Auction on Nov. 18<sup>th</sup>, 2016 in Vienna, Austria, and will be available in early/late December 2016.

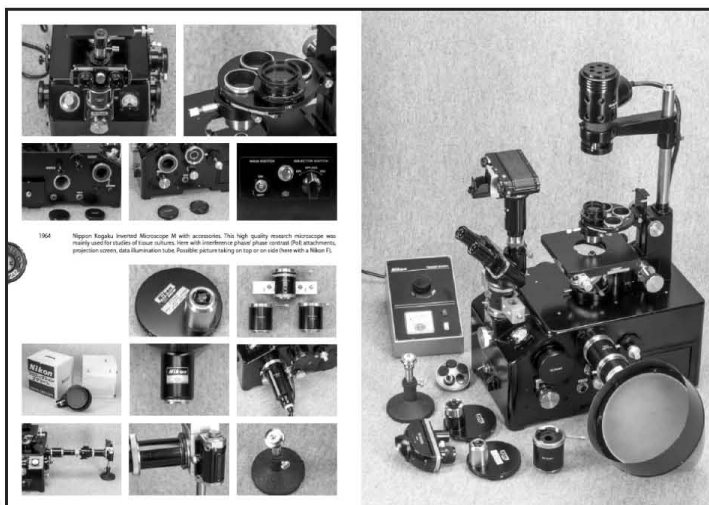
Special thanks to Peter Coeln, the owner of Westlicht & Leica Shop (Ostlicht), for his great support in my book project. Together with myself Ostlicht is the co-publisher of the book.

The book can be ordered from Ostlicht, Lindemanns Fotobuchhandlung (Germany), and Camerabooks.com (USA). The price is EUR 99/ USD 129. You can order a signed copy via my website. For some sample pages of my book, please visit my new book website at [www.nikon100.net](http://www.nikon100.net).

If you use Facebook you'll get more current information about my book at <https://www.facebook.com/Nikon100-7122508289266875/>. It would be great if you click the 'Like' button to spread the information to other Facebook users.

Thank you and best regards,  
Uli Koch.

(I have obtained my copy too late for this issue. I hope to have a more comprehensive review in NHS-135. Thank you. RJR)



# **FOUND: AN EARLY PRE-WAR 18CM/F4.5 NIKKOR AERIAL LENS.**

**TEXT & PHOTOS  
BY TONY HURST**

Found at the Doesburg Camera Fair in Germany was this pre-war Nikkor from 1933, which was keeping company with a bunch of folders and Box Brownies. Having no knowledge of this lens I contacted the man who runs the 'Red Book Nikkor' web site, who came to my rescue. According to Michio Akiyama, this Nikkor 18cm f4.5 lens #18058, was made for the Type 96 aerial camera. It was a camera produced for the Imperial Japanese Army and used for small-scale aerial photography. My thanks to Akiyama-san.

The Doesburg show is an event not to be missed. A convivial laid back camera fair held outside along the main street of the town, mingling with numerous cafes.



*From the serial number it is obvious that this is lens #58 in the series. This is supported by the fact that '58' is also stamped into the rear of the mount.*



## LETTERS...LETTERS...

### From Joep Kortekaas...

With reference to the cut-a-way F5 on page 21 in NHS-133, I think the lens is not a zoom, but the AF 85/f1.4 IF prime lens. Comparing it to the Nikon lens catalog everything fits: the hammered finish, the 9 elements in 8 groups, the shape and the length.

### From Steve Fischer...

Hi Bob, On page 21 of NHS-133 is the cut-a-way of the F5 body and lens. I am sure that the lens is actually a Nikkor 85/f1.4 AF-D with lens hood attached.

*(Thanks for the feedback fellows. I believe you are both correct)*

### FEEDBACK ON NHS-CON 15 AND THE DISCUSSION OF THE FUTURE MAKE-UP OF THE JOURNAL.

### From Jan Jonker...

Although I did not attend the convention in Philly that does not mean that the pages in the Journal showing photos of the attending members would bother me. The NHS is an international group of people with a common interest. Organizing a convention in one part of the world means it's unavoidable that some people have to travel a great distance to attend. Not everyone is able or willing to do this (including myself). Nevertheless, I think the conventions are important to the NHS and I am convinced that those meetings are beneficial to the knowledge of Nikon history and eventually will result in interesting articles, new information and new discoveries. If you just look at the figures member Kiu Kaffi might have a point. But... we are not a bunch of accountants.

### From Dietmar Haenchen...

Bob, you did a great job with NHS-133. I liked to read it and look at the photos. Thanks for including some of mine. Kristen and I had a great time at the meeting and enjoyed spending time with you and the others who attended. As at the previous conventions, we found that the entire group is great and fun to be with. We hope to see you sometime soon.

### From Stan Tamarkin...

Stephen Gandy should be thanked for his comments and involvement. Bob deserves credit for his hard work. There are far too many exclamation marks in the Journal and the front and back covers are boring.

### From Stephen Gandy...

I thought someone would have replied to Kiu by now. Personally I think Bob delivers exactly what this member wants in every NHS Journal. Well-written, well-illustrated and well-presented articles. The NHS Journal is far and way better than its Leica and Zeiss competitors. While the LHSA can have outstanding articles, most in each issue are of poor quality and badly illustrated. This is in no way the fault of the LHSA editor, but rather of the quality of submissions he has to work with. Zeiss journals tend to be too overly clinical and dry. That Bob has managed to deliver outstanding Journals for over 33 years working by himself is beyond amazing. His work shows dedication to the NHS as well as to all Nikon collecting worldwide. Add to that his three Nikon books and Bob's contribution becomes incomparable within our small specialized field. NHS members and Nikon collectors everywhere owe him a lot of recognition and appreciation.

Now my answers to some of Kiu's questions:

Do you want 14-page coverage of the convention?

—Yes. It is often difficult to inspire others to attend the convention. Coverage is essentially advertising to encourage members to show up.

Do you like to have YOUR gear showcased on a page?

—Yes and no. It depends upon the gear and its rarity. Does the showcase in question advance Nikon collecting?

Do you like the different articles presented in the Journal?

—Absolutely yes.

Do you like the layout?

—Absolutely yes.

Do you want more historical articles?

—I like the existing blend of historical and interesting articles.

Do you want anything new?

—I like it the way it is, not that other things should not be tried from time to time. I do think we need to publicize the NHS more to attract new members.

Do you want new front covers other than a SP + f1.1?

—Nope. First and foremost it's a great cover. Secondly, making up a new one quarterly or even yearly would waste a lot of time with no real benefit.

Do you want anything eliminated?

—Maybe Bob allows too many policy questions, he he he.

Do you want more conventions?

—Once every two years seems to work well.

Do you want more serial number articles?

—Yes, the serial number info is the backbone of serious Nikon collecting. Maybe 20 years ago a repair shop in Washington sold a Nikon S3M for about \$35,000 that had been left at the shop with an unpaid bill decades before. At the time the S3M went in for repair, Nikon rangefinder information was far and few between in the US. It was "BB" – Before Bob. The owner obviously had no idea he had such a rare camera, or any way at that time to research it.

Do you want digital camera articles?

—Only if it's a historical digital camera. Writing reviews of contemporary Nikon gear would be counterproductive in an internet world of endless reviews and blogs.

## HOW IS THIS FOR A STORY?

### From Akito Tamla...

In the July 25, 1948 issue of Camera Times there is an article about a 'Stolen Camera'. It reads as such;

"Nikon camera with case number 60914 and lens number 609126. Stolen date and place: June 23<sup>rd</sup> around 10PM in a running train in the Tokyo area. The model never marketed in Japan domestic market at this time and the camera was submitted to the GHQ as a sample."

From the Arakawa book 'Nikon Story', 1981;

"Nikon #60914 (tested Dec. 29, 1947) (The same camera!)"

(I wonder where it is today? Can you imagine having a prototype stolen? If it had been shown to the GHQ as a sample, could it have been a completely functional item? Seems probable that they would not just use a mock-up when trying to convince GHQ to allow them to get on the list for raw materials so they could make their new camera. They would want to impress MacArthur and his staff, don't you think?

I also can't help but wonder what happened to the fellow who was carrying the camera on that train that day?)



# THE AUCTION SCENE

November each year is always a big month for auctions. Both Tamarkin and Westlicht usually have their fall sales in November. This year was no exception. As a matter of fact they were only one week apart. Tamarkin's was Nov. 12<sup>th</sup> & Westlicht's was Nov. 19<sup>th</sup>.

Let's start with Tamarkin. Both houses devote a great deal of space to Leica products as they did this year. But Leica is still the No.1 collectible camera so it only makes sense. However, every sale has an interesting array of Nikon items, as we are No. 2. Here are some results from Tamarkin. Prices quoted include the buyer's premium of 19.5%.

28mm/f3.5 Nikkor w/shade went for the high price of..... \$900.  
35mm/f1.8 boxed Nikkor w/case/caps went for only ..... \$775.  
Nikon SP chrome w/1.4 Nikkor was a bargain at..... \$1080.  
Very early Nikkor metal can for SM lenses went for..... \$240.  
Nikon S2 w/1.4 'DUMMY' outfit. Very rare ..... \$1,800.

What did not sell was a bit surprising and included the following: Black SP w/28mm black Nikkor in very nice condition; Nikon FEA w/Niko-Mar underwater housing as used by National Geographic. Quite rare; 35mm/f1.8 SM Nikkor boxed; SA Copy outfit complete; 2000mm/f11 Reflex-Nikkor w/Yoke in its wood box; and a Stereo-Nikkor lens that consisted of only the lens and special finder, therefore, not complete. But as they say, a Stereo is a Stereo is a Stereo.

But to be accurate and fair a number of really rare Leicas did not sell either. Some really beautiful pieces did not make reserve. If only I had the money.

The Westlicht sale had many more lots including Leica and Nikon. Some items went for prices reminiscent of a few years ago. Does this mean Nikons are coming back? Could be. But what it does mean is that the rare and unusual never really went away. Prices were strong and one actually set a new record. So here goes. Prices in dollars and include the buyer's premium.

Nikon S2 'SAMPLE' #6135033 (33<sup>RD</sup> S2)..... \$4085.

Nikon Variframe Type One #70539..24x32 ..... \$5740.  
Nikkor 85mm/f2 #89163 (63<sup>rd</sup> lens) ..... \$4340.  
Nikkor 35mm/f3.5 #61230 (30<sup>th</sup> lens)..... \$3575.  
Nikkor 21mm/f4 #621094 w/finder ..... \$4100.  
Nikon S36 Motor #94206 w/Sardine battery pack ..... \$7660.  
Nikon FEA #5400071 (only 100 made)..... \$4085.  
Nikkorex F BLACK #377002..... \$1085.  
Nikkor 25mm/f4 in SCREW MOUNT ..... \$2300.  
Micro-Nikkor in SCREW MOUNT..... \$2040.  
Nikkor 85mm/f2 in BLACK SCREW MOUNT..... \$1085.

Now for the big guns! The super rare that are a 'little' more rare than the above. The following went for some big bucks.

Nikon One 609350 w/f2 Nikkor #708268 ..... \$16,600.  
Nikon SP 'TRIFOCAL' Black as seen in NHS Journal \$40,850.  
Stereo-Nikkor outfit #242057 complete (no viewer) ..... \$33,200.  
**Reflex-Nikkor 1000mm/f6.3 #100634 BLACK**..... \$26,800.  
**Reflex-Nikkor 1000mm/f6.3 #100659 GRAY** ..... \$23,000.  
Nikon 5cm (50mm) Bright line finder ..... \$4085.  
Nikon Sardine battery pack 'Prototype' ..... \$4800.  
**Mikami Rapid Winder** baseplate for Nikon F..... \$2800.

And finally what may be a new record for a Nikon camera sold at auction. Are you ready? Look at this.

**Nikon One #60924 w/f2 Nikkor #70811..... \$408,000!!!**

**WOW!** Any surprises besides 60924? That 5cm finder and prototype Sardine pack went high. A black 1000mm sold for only \$4000 more than a 'less rare' gray version? And a Stereo Outfit went for only \$6000 more than the black 1000? But the second biggest surprise was the 'Trifocal' SP once covered in our Journal that went for \$40,850!

Gentlemen, an S or S2 or even a chrome SP may not bring what they once did, but I think the results from these two auctions attest to the fact that the 'right' Nikon items are doing very well, thank you.



*Above...Nikon One #609350 with a proper 50mm f2.0 collapsible Nikkor #708268. Though not an early example it sold for \$16,600, which was a bit of a surprise. Right...This is the rare Type One Variframe finder engraved 24x32 and sold with the early Nikon One cameras. It sold for \$5,740. See my book pages 476-81 for finder #70522.*



*Above...First type 35mm/f3.5 Nikkor #61230, the 30th lens in the series. It is one of a probable batch of 125 lenses or less made during the Nikon One era. Very uncommon indeed. It sold at auction for \$3,575. See my book pages 174-75 for details.*



*Far left...This is Nikon S2 #6135033, the 33rd made. It is one of only a few known to be marked 'SAMPLE'. It also has a unique prototypical viewfinder. It sold for \$4,085.*

*Near Left...Nikkor 85mm/f2 lens #80163, the 63rd lens in the first series, made for the Nikon One cameras. Very uncommon today and it sold for \$4,340.*



*Left...Nikon S36 Motor and its rare Sardine Battery pack. It sold for \$7,660. Not bad since that pack is worth \$2-3000 by itself. Right...A black Nikkorex F (probably less than 200 made) sold for \$1,085. Below left...One of the rarest lenses every made by Nikon. Possibly 10 or less. Black 1000mm Nikkor sold for \$26,800. Sounds high but not really. Below right...The second highest price went for this very rare 'Trifocal' SP that sold for \$40,850!*



*Left...This camera sold for what is now a new world record for any Nikon camera ever offered for sale to the public. It is Nikon One #60924 with its correct f2 #70811. I have held this camera in my hands on 3 separate occasions over the years. I can attest that it is in beautiful condition. Its serial number suggests it is the 3rd production Nikon to have ever been sold. The hammer price was... \$408,000.....That's right, \$408,000...WOW!*

# 20

## CLASSIFIED ADS

**SELL LIST...** My latest 'SELL LIST' is now available for those who wish it. Just send me an email requesting it and it is yours. I am also now on EBAY on a regular basis! You might want to make me a preferred seller so you can keep track of what I have currently listed. My ID is '6091'! . **RJR** [rotoni@msn.com](mailto:rotoni@msn.com)

**WANTED...** Photos wanted if possible for any of the following lenses: NIKKOR 21mm/f4.0 in LTM; NIKKOR 25mm/f4.5 in Nikon mt; NIKKOR 28mm/f4 in Nikon mt; STEREO-NIKKOR in LTM!; KINEGON 35mm/f2.5 in Nikon mt; KOMURA 28mm/f2.8 in Nikon mt. Rare non-Nikkor wide angle lenses for Nikon RF mount. Akito Tamla, Suginami-ku, Kami-igusa 1-25-11-104, Tokyo 167-0023 Japan. My NEW is email [tamura49@jcom.zaq.ne.jp](mailto:tamura49@jcom.zaq.ne.jp) Thanks.

**WANTED...ALL NIKON RANGEFINDER ITEMS**, also F bodies, scalloped AI and non-AI lenses and anything else interesting. What do you have? Peter Walnes, PO Box 332, Penzance TR18 9PD UK. Tel +44 1736 719461. Fax +44 1736 719538. Email; [pwalnes@truemesh.com](mailto:pwalnes@truemesh.com) Website; [www.peterwalnes.com](http://www.peterwalnes.com)

**WANTED...** 13mm/f5.6 NIKKOR, 120 FISH EYE SKY NIKKOR, Nikon F HIGH SPEED, experimental or prototype NIKON cameras and/or lenses/accessories, even if broken. PH Van Hasbroeck, 56 Albert Court, Prince Consort Road, London SW7 2BE. tel: 0044 (0) 20 7584 0077. Fax: 0044 (0) 20 7591 3848. email address: [HASBROECK@AOL.COM](mailto:HASBROECK@AOL.COM)

## BLACK & BEAUTIFUL!

PLEASE ADD THESE NUMBERS TO THOSE IN NHS-112, WHERE OUR OFFICIAL NHS BLACK BODY LIST APPEARS.

6144658    6200073    6202584    6312260    6322071

THE FOLLOWING NUMBERS ARE THOSE OF FAKES!  
6135701

**I WANT TO WISH ALL  
MY MEMBERS, THEIR  
FRIENDS AND FAMILIES  
A HEALTHY AND  
PROSPEROUS 2017.  
MAY YOUR NIKON  
COLLECTION GROW.  
RJR**

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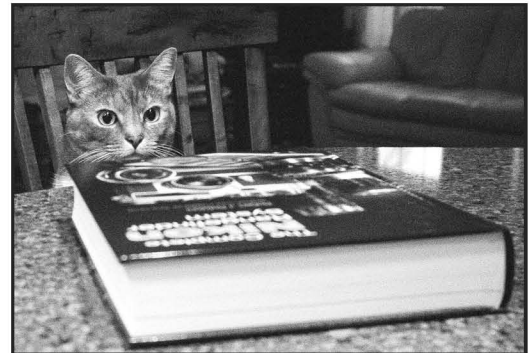
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**MERRY CHRISTMAS & A HAPPY NEW YEAR TO ALL MY FELLOW NIKON LOVERS. I ALSO WANT TO WISH NIKON HAPPY BIRTHDAY. MEOW!**

## FOR IMMEDIATE SHIPMENT

Those of you who wish to obtain a signed copy of my book from me need only to contact me. Besides personally signing the book, I have also had made up labels stating to the fact that 'this copy has been purchased directly from the author'. Prices are as follow and include all shipping and postage costs. .

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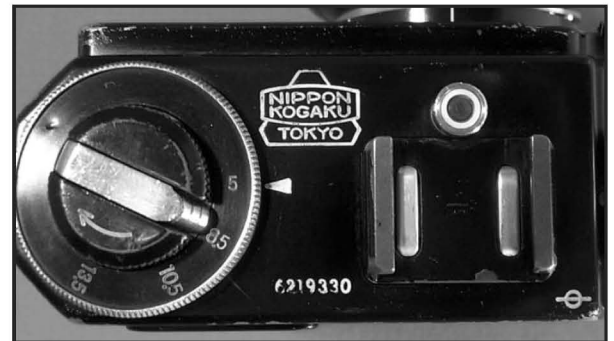
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or MYSELF**

**THANK YOU.....RJR**



# odds 'n ends

## BLACK IS BEAUTIFUL..BUT BE CAREFUL!



*We all, I am sure, feel that the black versions of the later Nikons (S2,S3,SP & S3M) are more visually attractive than their chrome counterparts. This may be due to the fact that so few were made (less than 5~6% of the total production) which makes them stand out from the herd. Or does black just look better? Whatever the reason, the black Nikon RF cameras have always been more exciting and thus, much more expensive.*



*I have to admit that I have sought them out for over 45 years and never seem to get enough of them. The first specific NHS list, besides my general serial number database, that I launched was our 'Official Black Body' list. It helps us to see where the blacks fit in to the overall production, how they were made in batches and how few were produced. But there is one other aspect of our list that is interesting and important. That is....ARE THERE FAKES?*

*Of course we now know that there are fake black bodies. Any why not? A black camera can be worth as much as 10 times what the chrome version sells for. So fakes abound. Look at these cameras. Everyone of them is a FAKE. Everyone. Some are better than others and hard to spot, while others are poorly done and easy to spot. But beware. They are out there just waiting to fool someone.*







CREATED FOR THE "NHS" BY *Tony Hurst*