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~ CONTENTS ~

INSIDE FRONT COVER:

NHS-122 EDITORIAL By ROBERT J. ROTOLONI

PAGE NIKON'S FIRST REFLEX HOUSING
By MICHAEL WESCOTT LODER

PAGE 4.. VARIOUS REFLEX HOUSINGS FOR RF NIKONS
By MICHAEL WESCOTT LODER

PAGE 6..... IT'S THE 'LITTLE' THINGS THAT MATTER
By CHRISTOPHE SAP

PAGE 9..... THE EARLY NIKON FLASH TERMINALS
By MICHAEL WESCOTT LODER

PAGE 12..... THE RARE 'WHITE' VERSION NIKONOS I
By BOB ROGEN

PAGE 14/15..... NHS-CON 14 INFORMATION PAGES

PAGE 16..... THE AUCTION SCENE

PAGE 20..... CLASSIFIEDS
BACKISSUE SERVICE
BLACK IS BEAUTIFUL
NEW MEMBERS/ADDRESSES

INSIDE BACK COVER..... 'ODDS N' ENDS'
ANOTHER NIKON S2 'SAMPLE' CAMERA FOUND

NHS -123 DEADLINE!

The deadline for the next issue of our **NIKON JOURNAL**, **NHS-123**, is **MARCH 1, 2014**. Please get all contributions, letters 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-122 as we close out 2013. As you know we just completed 30 years of *The Journal* (NHS-121) but it seems like there is just no end to what can be learned about the history of Nippon Kogaku and its Nikon products. Articles and ideas keep flowing in from the membership as we document new discoveries and cover in detail products already discussed these last 30 years but with newly learned information. And it continues in this issue.

Wes Loder has come up with more historical articles for us this time around. First off, starting on page 1, are two articles concerned with reflex housings for the RF system. He begins with a detailed discussion of the evolution of the Type One Nikon housing comparing its design to the two major German makers of the day, Leitz and Zeiss. Nikon's first housing benefited from the pre and post-war designs of these two companies. He then continues on page 4 with a second article going into great detail about the German units. In the next issue he will continue his story when he covers other independent makers of housings that also work on the Nikons.

Wes also sent me a short article on the flash terminal designs for the early Nikon M camera and why he feels that it was made the way it was. See page 9.

Chris Sap is one of those collectors who sees and notes everything! By that I mean he is tuned into looking at all things Nikon and noticing the 'little things' that make for countless variations. I have always been this way myself, but space is never enough to cover all the variations out there. It just would not fit in the book. This time around Chris points out to you variations in the Nikon RF finders you may never have known about. See page 6.

Many years ago I owned a 'white' Nikonos I camera. Was it real? Well one of our resident Nikonos experts, Bob Rogen, has searched for years for one. He did locate a 'boxed' example but see page 12 to find out how long it took him to get it. I am amazed it was still where he saw it. A truly rare camera.

I have over 2 pages of coverage of the latest auctions from Peter Coeln and Stan Tamarkin starting on page 16. These are the major sales and a very good way to keep in touch with what is out there and what it is selling for. Some really rare items were in these auctions and some of the prices were awesome!

See pages 14-15 for the latest info on NHS-Con14, which is less than 10 months away. Please start making your plans on attending. Convention fees and hotel reservations need to begin now so we can get an idea of attendance.

In mid November the Washington Post contacted me. The paper was putting together a video to commemorate the 50th anniversary of the Kennedy shooting. They had one of the photographers who was present when Oswald was shot. He had used an SP but no longer owned it. They needed photos of an SP & I sent them 2 shots from my book. They used both in the video. It ran on the Internet & our facebook page. Both I and the NHS was credited. Great PR for the Society!

Finally, all who know Tony Hurst wish for a rapid recovery for his wife Joy from her illness. Many of you have met her at the Conventions. A finer lady there never was! Get well soon, Joy!

I hope you all had a wonderful Holiday Season and that 2014 is kind to you.

RJR

A TRUE NIKON RANGEFINDER ERA RARITY...

NIKON'S FIRST REFLEX HOUSING

By MICHAEL WESCOTT LODER

Perhaps because of its rarity, the Nikon Reflex Housing Type I is surrounded by a bit of mystery. This includes the question of how many were made or sold and when was this housing actually first available.

We will start with a press sheet on all Nikkor lenses from mid-1953. Here is the first illustration of a Nikon reflex housing. It is mounted on a Nikon S body with a 250mm/f4 Nikkor in front. A strange, all-chrome, 85mm/f1.5 Nikkor shown is reason enough to give all the lenses in this sheet a bit of extra attention, but study the image of the housing and 250mm lens. The housing has much the same square-block-with-tube configuration as the final product, but the side projection has only one receptacle on top that takes a double cable release. Note also that the waist level finder integrates into the housing with no collar or any other evidence that it can be removed. The chimney is smooth all the way up to the taper. In some ways, it resembles the finder for the 'S' model copy stand units. A projecting lever on the back of the chimney would indicate a fine-focus magnifier that can be rotated in place. Note also the lugs for a strap—which the production Type I housing does not have, but the Type II does.

Note also the 250mm Nikkor, a beast unlike any sold, with its narrow body and chrome nose!

Now, move forward one year to study an image in the publicity pamphlet "This is Nippon Kogaku" published in Japan but in English. The lens lineup correctly includes the 28mm W-Nikkor and the new 105mm Nikkor—which is not pictured, but only listed. The 250mm Nikkor is also listed but only as "with ref-box". Now study the picture of the 250mm mounted on a reflex housing and camera. The housing appears to be much the same as the one pictured the previous year. The box and chimney certainly look alike, although the lines of the chimney hint at a way to slide off the finder. But the upward-pushed fingertip release is now present. Gone is the double cable release, replaced by the connecting cable that Nikon would use hereafter.

The NKT logo is on the housing's left side—same as the final version—but no serial number is present!

The 250mm Nikkor is close to the final manual diaphragm version but might still be slimmer.

A year later, July 1955, Nikon, Inc., New York, published its own pamphlet on the Nikkor lenses. In this sheet the reflex housing appears three times, each time with a different lens mounted. The lenses (180, 250 and 500) and the housings are all in their first production versions except the 180. Only the serial number of the 180 can be read. It is 373602, the second lens in the series, but its preset ring is different from any production lens seen.

Note in these pictures the obvious collar for the bayonet that allows the easy removal of the finder. Note the bottom-mounted finger-tip release that pushes up to raise the mirror and activate the connecting cable. The bottom mounting explains why the lettering on the first releases seems to be upside down!

A year later, NK revised its "This is Nippon Kogaku" pamphlet by substituting pictures of the new Nikon S2 for the first version's Nikon S. The Type I housing again appears with a 250mm Nikkor, but the view is of the right side clearly showing the inverted fingertip release and the second version of the connecting cable.

Were there any more changes or versions? Yes. At least two, if not three or more of the production housings came with a clear center spot in the ground glass. A double cross hair is etched into this spot. This focusing aid is found on both units number 371124 and 371169, so it was not an early feature. The others the author has seen have only a plain, bright ground glass with a condenser. None of the pictured early housings show the swing-in magnifier that appeared in the 1953 prototype, but it is a feature of the housing that illustrated the article on the Type I that ran in the June, 1993, issue of the *Journal*.

(Some instant feedback: units #371162 & 371187 DO NOT have the cross hairs, but are plain. RJR)

One final mystery remains. The socket for the connecting cable unscrews and the outer collar can be rotated to allow for a precise setting of the delay between pushing up on the release plunger or cable and the firing of the camera shutter. The pin that sets inside this collar is loose and easily lost. Is this correct, or was the collar and the connecting cable supposed to be kept screwed together so that the pin would not fall off? The picture in the *Journal* article shows the cable end both ways: with the connector in place and without. The pin is also missing from many of the pictures of this first housing.

How many did NK manufacture? No one is quite sure. The highest number Robert gives in his book is 371215. But what was the starting number (371001 or 371101)? Does that mean the total is 115 or 215? How many were sold with a lens? How many, if any at all, were sold separately?

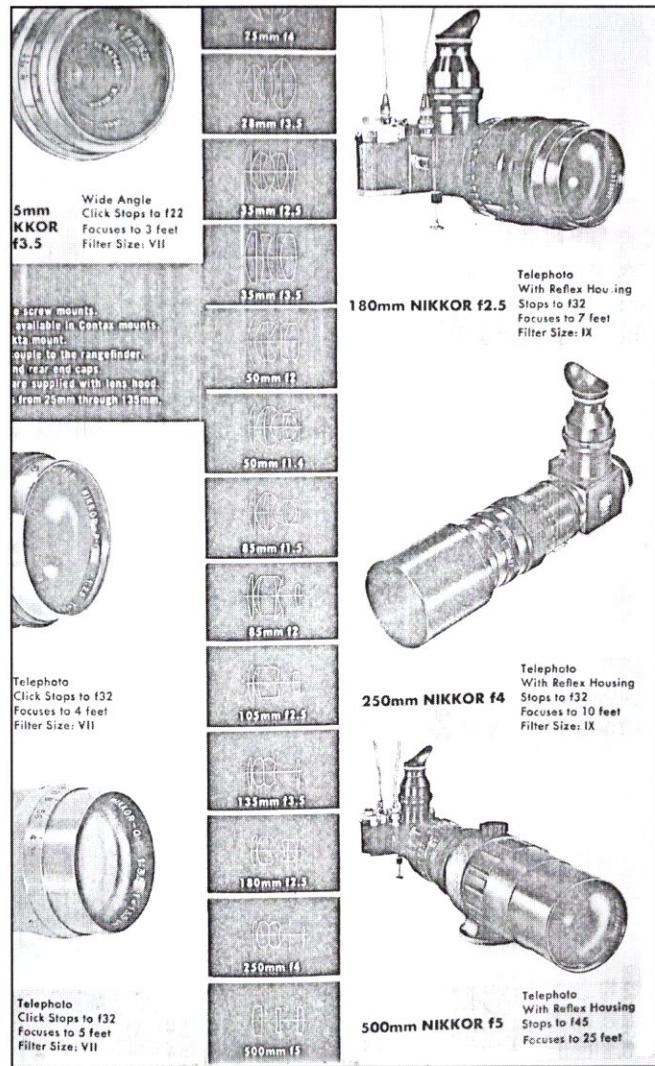
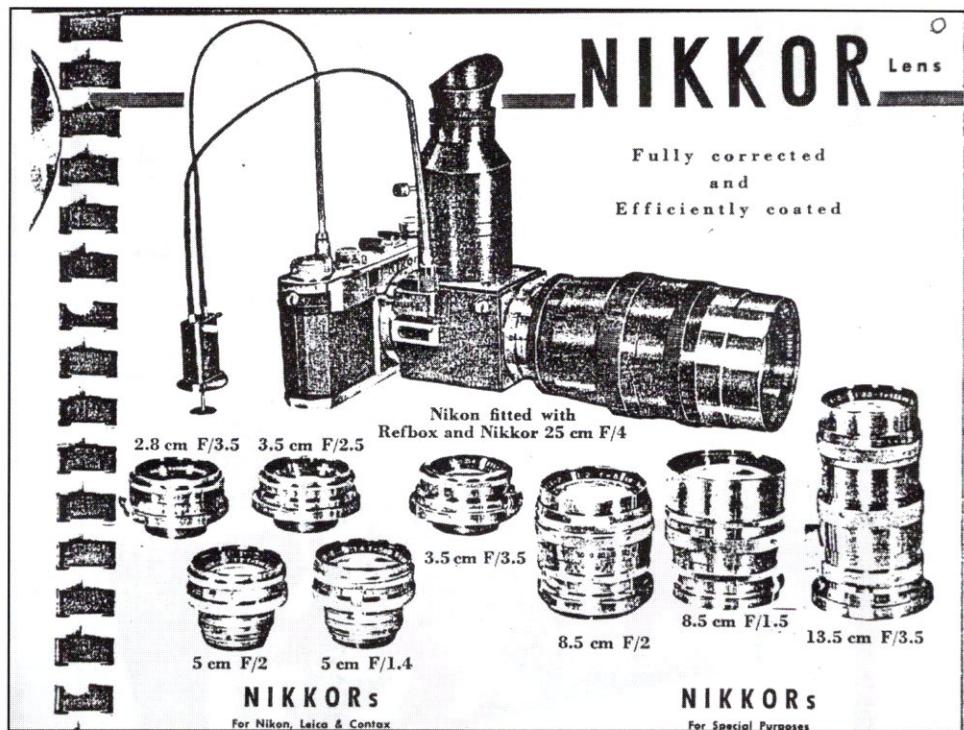
Some personal comments:

In August 1971, I visited Oldens in NY in search of Nikon rangefinder equipment. I saw and examined, but did not buy, a Type I housing. It was missing its pin (not the reason I did not buy it). It also had the clear center spot and double cross hairs that the *Journal* unit shows. I have no idea what the serial number was.

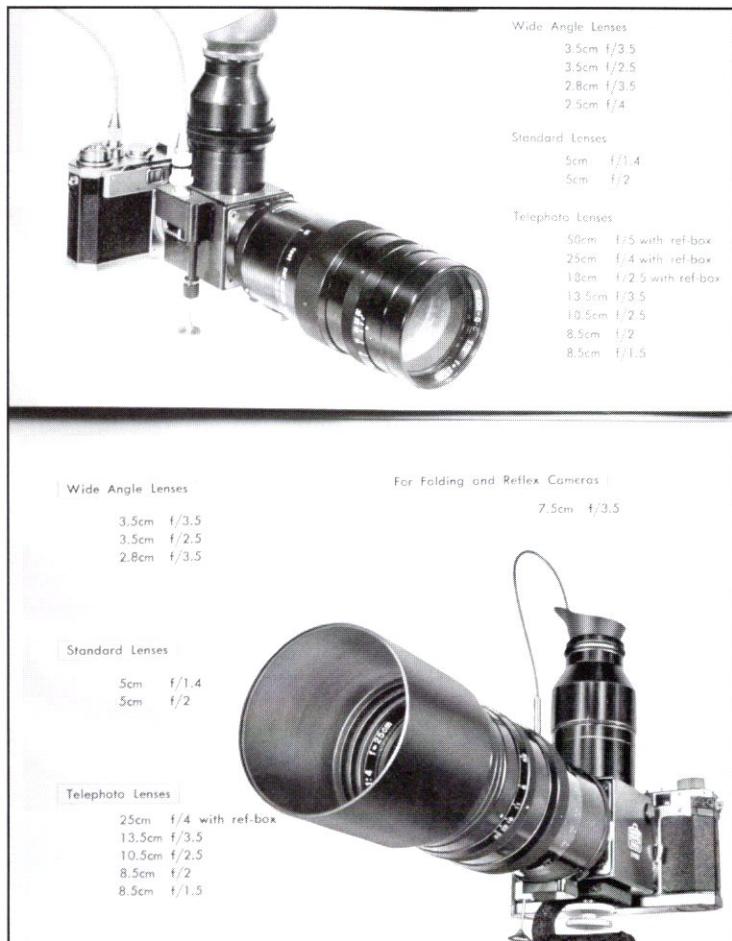
The connecting cables & releases for Nikon Reflex Housings.

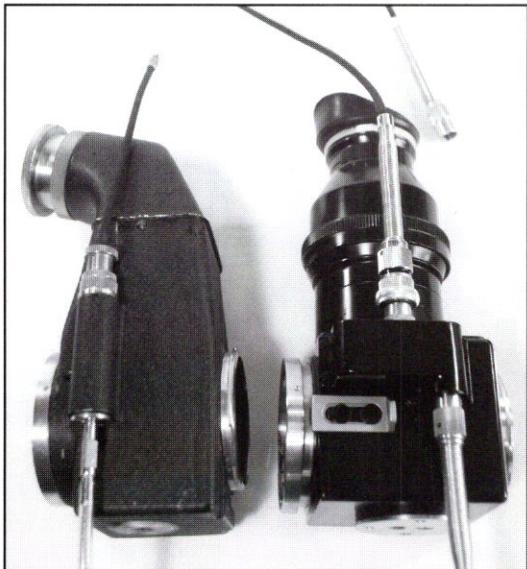
NK made at least two and possibly three different versions of these items.

The first version has a long tube at the male end to house its plunger. The cable sheath is woven metal. In the possibly second type, the male end is shorter and sports the well-known black-painted circle. The final version came with the Type II housings and now has a black cloth sheath, and both ends are heavily armored with wire coils. This version also has the black circle. Later this cable would grow by six inches, making its use with the pistol grip easier. Finally, the black circle would be dropped.

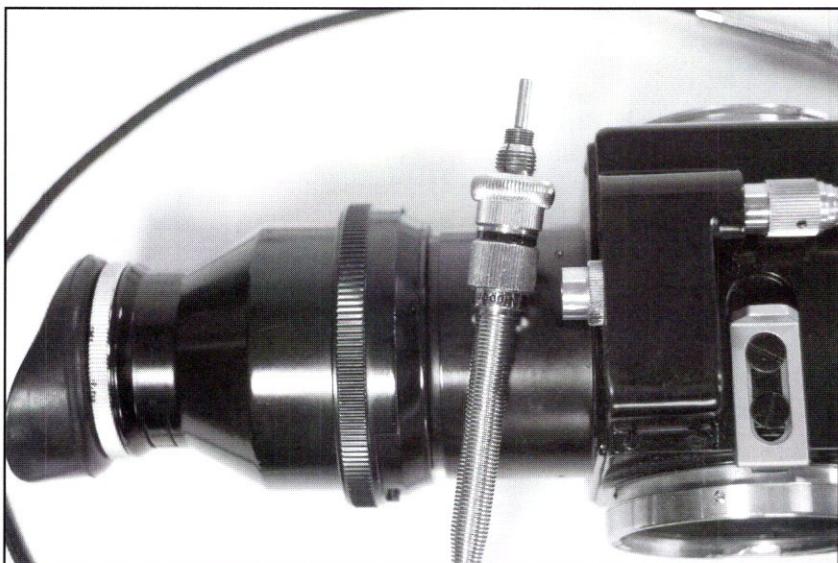


Above...The 1953 pamphlet showing the first housing prototype. Note the 'chrome' 85mm/f1.5! Left...The 1955 pamphlet on the NIKKORS from Nikon Inc. in New York. Lenses shown are all very early with a rather unique 180mm pictured. Below...Both the 1954 & 1956 editions of "This is Nippon Kogaku" showing the updating to the Nikon S2 body. Note the different shape of the housing eyepiece assembly.

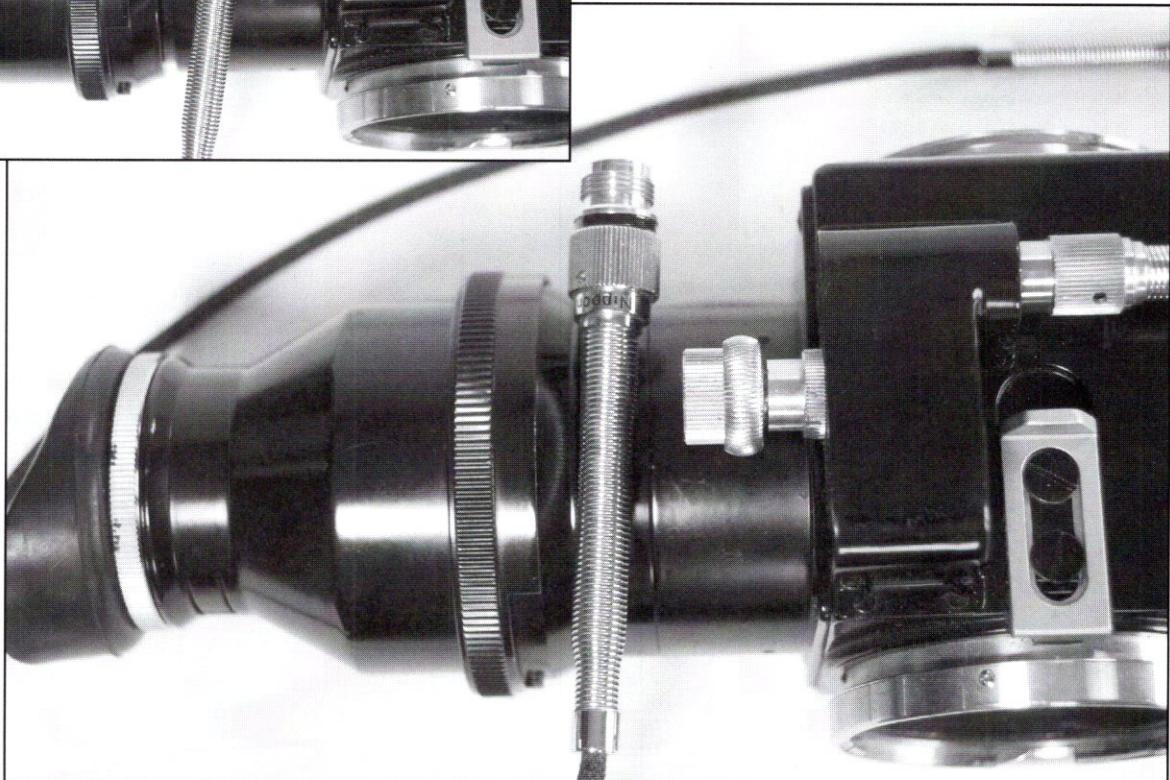




Nikon made over-sized and elaborate cable releases specifically for the housings. Standard Nikon releases will not work because the housings require a long, narrow plunger. The nub on the end of a Nikon release will not allow the standard release's plunger to work. The first version of the housing's has a long tube to house the retracted plunger and has a woven metal sheath which has no wear protection where it covers the ends. A second version has a shorter, tapered connector with some reinforcement at the wear points. The final version has a cloth sheath and heavily-coiled ends.



Above left...Comparison of the release mechanisms of the Type I Zeiss Panflex & Nikon housings. Above...The first & last versions of the Nikon housing cables. Both were bought off ebay & sold to me by parties who had no idea they were meant only for Nikon reflex housings. Left...The delay adjustment ring attached to the cable. Below...The same ring attached to the housing itself.



VARIOUS REFLEX HOUSINGS FOR THE NIKON RANGEFINDER CAMERAS

This essay discusses and compares various reflex housings that fit and work on the Nikon rangefinder cameras.

The manufacturers of interchangeable-lens, 35mm rangefinder cameras all faced similar challenges in designing ways for true, through-the-lens viewing and focusing. Zeiss' Contax had the initial advantage due to its completely removable back, which allowed the substitution of a ground glass at the focal plane. Except in the laboratory, this proved cumbersome and both Zeiss and Leitz began to search for alternatives. When both companies began offering lenses in focal lengths longer than 180mm, the need for a convenient means of through-the-lens focusing useable in the field became imperative.

Fitting a tube with a ground glass set at the same distance as the camera's focal plane was Zeiss' next solution, but this did not prove popular. Use required the lens to be mounted on a tripod in order to set the focus, then the camera body substituted for the focusing tube. Zeiss offered both 300mm and 500mm f/8 optics in the mid-1930s that could be focused this way.

Substituting a box with an internal, pivotable mirror solved the immediate problems, and once the longer-focus lenses had their mounts shortened to compensate for the depth of the mirror box, the user enjoyed infinity focus and the same ground glass viewing and focusing that single-lens-reflex owners did. But in designing these mirror boxes, or 'reflex housings', every manufacturer had to deal with five basic problems. Their solutions speak to their engineers' ingenuity, but, at the same time, point up their failures to achieve really effective solutions to the design challenges.

The problems included:

- 1) What kind of mounting system to use both for securing the housing to the camera and mounting the lens to the housing. One would expect that the designers would place the same mount on the front of the housing as the camera mount. That is not what happened in most cases.
- 2) How deep to make the mirror box itself. The deeper the housing, the longer the mirror possible, which translates into less mirror cutoff and a brighter focusing image. However, a deeper housing limits the minimum focal length of an infinity-focusing short-mount lens. In most cases, designers used a depth optimized for their primary short-mount lens—which in the case of the Nikon housing is their 250mm/f4 Nikkor.
- 3) What kind of mechanism to use to raise the mirror. Should the user need a cable release? Bridge? Plunger?
- 4) Next, how to transfer the action of raising the mirror to the camera's shutter release, so that the shutter release would follow the mirror lifting with the minimum lag time. Crossover cable, bridge, or spring-loaded bar?
- 5) Finally, what kind of viewing system to use for focusing: plain ground glass, reticle or magnifier, waist-level chimney, 45 degree prism or 90 degree prism.

By **MICHAEL WESCOTT LODER**

In the initial design period, Leitz, taking a leaf from a mirror box designed for its microscopes, came up with its first reflex housing, the PLOOT, in 1938. This design was to be a significant influence on many designs that followed, including its depth and its use of the 39mm Leica thread mount on both the rear and front standards.

Characteristics of the Leitz PLOOT:

Black, satin-finished box with cut-off corners, chimney type tube holding the ground glass and initially a non-removable waist-level chimney finder that showed an upright but laterally-reversed image similar to that of the concurrent single-lens reflexes. Inside the chimney is a magnifier that could be pivoted for higher magnification focusing. Mirror is gravity-set to the down position. A double cable release that fastens on the left side of the housing allows the mirror to be raised and then the camera's shutter to be released. Why on the left side of the housing? Who knows. Certainly a cumbersome design curiosity. Mounted camera may be rotated to allow for landscape or portrait view. Finder shows both possibilities. This housing was to have a considerable influence on the design of Nikon's first production model.

Zeiss took a quite different path, in fact, two incompatible paths that even today leaves one shaking one's head and wondering—Why? The two Zeiss housings are similar both in operation and appearance, but incompatible with each other!

- 1) **FLEKTOSKOP.** A larger housing designed for use with the 180mm "Olympia" Sonnar and other longer focal lengths. Housing is massive with angled built-in finder that shows a laterally-reversed and upside down view (!). Rear mount is standard Contax external bayonet, but front is a strange 84mm thread that will only take the 180mm/f2.8 "Olympia" Sonnar, the 300mm/f4 Tele-Sonnar or f8 Tele-Tessar and the 500mm/f8 Fernobjektiv Zeiss optics designed for it. Mirror is spring-set to the down position. Upward pressure via a cable release mounted upside down on the right side of the housing forces the mirror up, then directly transfers the action via a second cable release to the camera shutter. A screw adjustment allows the delay between mirror up and shutter release to be minimized. Finished in a crinkle black. The front mount's threading is so fine it takes 15 turns to mount/dismount a lens. In almost all cases, owners bought a Flektoskop and one lens as a set and never removed or changed the lens. It was made by Zeiss Ikon.

2) **PANFLEX.** Similar to the Flektoscop in shape, finder, operation and view, but smaller. Has external Contax mount on the front, allowing a wide range of Contax/Nikon mount lenses, 85mm and longer, to be attached. It mainly served for copy stand work. The pre-war version did not have any particular lenses in short-mount designed for it. A 135mm/f4.5 Tessar in short-mount was prototyped for the Panflex but never produced. To change from landscape to portrait view, one must use one or the other of two 3/8" tripod sockets provided. Finished in crinkle black.

The Post-War era:

Leitz offered the PLOOT until the early 1950s when it replaced it with the VISOFLEX. This design held good for 10 years, throughout the reign of the 35mm RF camera. It offered a release on the right side, eliminating the cross-over effect when using the double cable release. It had an interchangeable finder. A waist level chimney, for which 45 degree or 90 degree finders were available. The 45 degree finder offered an upright and laterally-correct view. A coupling cable could be substituted for the double cable release for faster shooting in the field. The body is more rounded than the PLOOT and finished in a crinkle black—a style that almost all other manufacturers except Canon would mimic. Housing and camera combined depth of 92mm remains the same as the PLOOT.

Zeiss, split between east and west, continued to offer two housings for the Contax. The post-war Flektoscop was made only in Jena by VEB East Germany, and remained almost the same as its pre-war version, although the view changed to an upright one. In 1952 Zeiss Jena replaced it with a new housing called the "Flektometer". Its finder incorporates a true pentaprism with eye-level correct viewing. The mount is still an 84mm thread, but they are coarser. The connector to the camera's shutter release is via an extension arm similar to Leitz' later Visoflex II. In this housing the front thread mount has some logic. Zeiss Jena sold its longer focal length lenses in a short-mount that exactly fit the Flektometer.

But these lenses also screwed onto adapters that allowed them to be used on 35mm Exaktas and M42-based cameras such as the Praktica.

At the same time, West German Zeiss revised the Panflex, modernized it and in 1951 came up with probably the best housing ever designed for the Contax/Nikon bayonet. The housing-camera depth remained the same 98mm as the pre-war unit. The cable connector that acts as a bridge is similar, but the mirror release is a plunger on top of the platform behind the cable where it is easily reachable to anyone trying to handhold a shot. As with other Zeiss housings, the view cannot be rotated, but in this Panflex the tripod mount can be rotated, allowing vertical and horizontal views without dismounting/remounting the housing. View is latterly and vertically correct. The mirror is spring-loaded so as to return and stay in the down position once the user removes pressure on the plunger or cable release.

However, West German Zeiss designed only one lens for this unit, the Panflex Tessar, a 115mm/f3.5 long-focus lens focusing down to 3 feet and equipped with a semi-automatic diaphragm controllable with a double cable release. Zeiss also offered a bellows (actually made by Novoflex) which is very rare. A few of the East German Zeiss optics for the Flektoskop could be purchased in a Panflex mount.

Of the above, all the Zeiss housings should fit on a Nikon rangefinder camera, although except for only the post-war Panflex, they would be little more than historical curiosities. The Flektometer's bridge arm will not line up with any of the Nikon camera releases. In fact, the Flektometer came in two versions with the arm set to work with either the pre-war Contax II/III and the Kiev, or to work with the post-war Contax IIa/IIIa.

Although both Orion (Mirax) and Accura manufactured housings for the Japanese market, they sold few in the Contax/Nikon mount. One of the Mirax models has been covered in the Journal previously. However, two additional German manufacturers did offer Contax bayonet housings with lenses that work on a Nikon RF camera: Kilfitt and Novoflex.

We will cover them in Part II of this series.



50cm/f8 Fernobjektiv manufactured in 1948 in the PANFLEX mount.

IT'S THE 'LITTLE' THINGS THAT MATTER...

By CHRISTOPHE SAP

In many books and brochures you find information on accessories, but there is little published about differences and variations. There are references to EP markings as well as finders with C or L engravings indicating use for Contax or Leica. This article will be about some other differences, which should be interesting to the serious collector/historian.

References to 'page xxx' herein are to "The Complete Nikon Rangefinder System by Robert J. Rotoloni".()*

It all started in 2012, when I found this listing in a public auction notice:

"Nikon Rangefinder finders and accessories", as follows:
2.8cm, 3.5cm, 8.5cm, 10.5cm, 13.5cm, briteline 10.5 & 13.5cm, black zoom finder #544172, chrome zoomfinder, 2 different Varifocal finders, close-up device for Nikkor 1.4/5cm #42695 in leather case, exposure meter #9623573 with booster and exposure meter #958188 in case." All 14 items shown in 1 photo (pic1).



I decided to make a modest bid, and if I would win, I would have it very cheap. If not, well, I had all those items already in my collection anyway.

I won, but how wrong I was!



<Pic2>

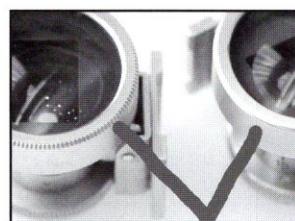


<Pic3>

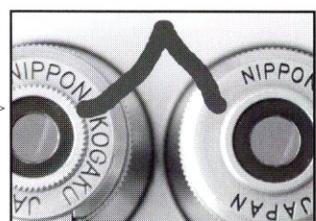
Upon arrival I noticed 10 of those 14 items were different than those I owned. The close-up device is a Type A (page 498: *seen between 41236 & 42683*). The one I won is 42695 (pic2) and the "chrome zoomfinder" is a Type 6 Variframe 364874 (pic3) (page 482: *as high as 364288*). So not only 10 nice acquisitions, but two new 'highest recorded numbers'!

The 28, 35, 85, 105 and 135 finders were the common chrome type, but they were all different from the ones I already had with some differences easily missed at first glance.

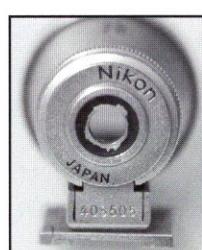
Page 175 shows two finders, one Tokyo and one Tokyo numbered, so this variation was known. Pictures 4 and 5 on page 173 show two 28 finders. But they are different! The left one is 'milled' (M) while the right one is 'smooth' (S). In pics 4-5 you will see that both front and rear are M or S.



<Pic4>



<Pic5>



<Pic6>

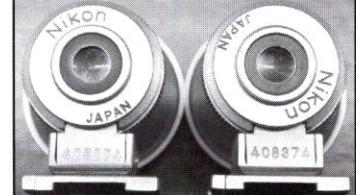


<Pic7>



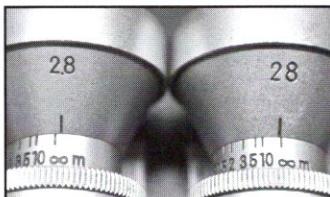
<Pic8>

But the best is yet to come. During my last trip to Nikon Tokyo, I did some shopping and found two more 28 finders with numbers. One is calibrated in feet (ft), the other in meters (m). Since 408374 was nicer than my 408505, I was going to sell it, but I didn't. Take a close look at pic11 to see why.



Above-Pics 9, 10. Note 408204 is in feet and 408374 is in meters.

Right-Pic 11. Note the missing 'dot', so one is 2.8cm & one is 28mm!?



Also note the placement of serial numbers on finders. On the very early 35, 85 and 135s, the number is around the eyepiece. On the 28s it is below the eyepiece on the rear of the parallax mount (pic12). All three numbered 28 finders are marked Nikon, not Nippon Kogaku (pic13).

Pic12>



Pic13>



How about the 25mm finders? Even here we find two differences. Just look at the eyepieces. Pics 14 & 15 will show what I mean. One has a thicker ring in the center and 3 thinner rings towards the edge. The other has a thick ring in the center then two thinner ones then a thicker outer ring. Also note the difference in the size of the NKJ engraving.



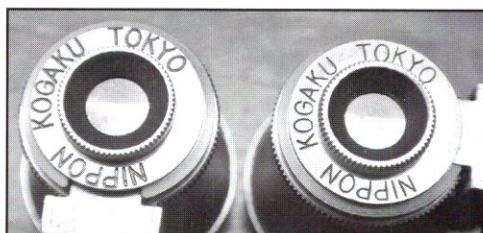
<Pic14



Pic15>

This different engraving style is also found on the chrome finders (pics 16 & 17). When you have both next to each other, the difference is clearly visible. The best example is seen in pic17

Pic16>

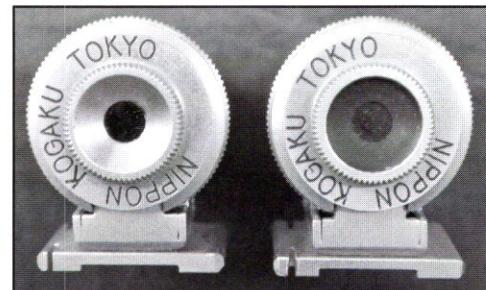


Pic17>



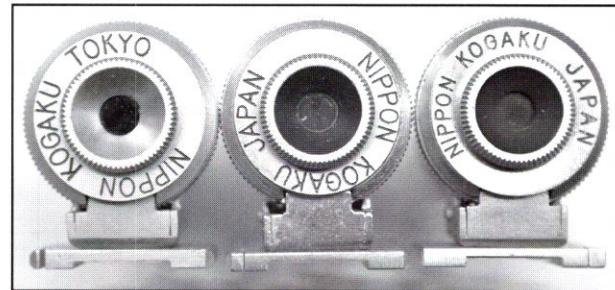
Some other simple differences include:

Most finder eyepieces are blackened to reduce glare but some are not. See pic18:



<Pic18

In all shoe-mounted accessories there is a small 'cut' in the foot to allow it to flex a bit to ease mounting. This cut is always (?) on the left side when viewed from behind. But have a look at the right finder in pic19 for an exception. But one can still doubt. I think it is easy to unscrew and reverse the foot.



Pic19

And to finish about those chrome finders (including the 25, which is black) another interesting variation follows. Pics 20 & 21 show two different distance scales. One starts at '3', the other at '3.5'.



<Pic20



<Pic21

Pic22 shows a finder marked "L" for Leica, but here the L is on the side of the finder, not on the base of the shoe. In pic23 you see both versions side-by-side.

Pic22>

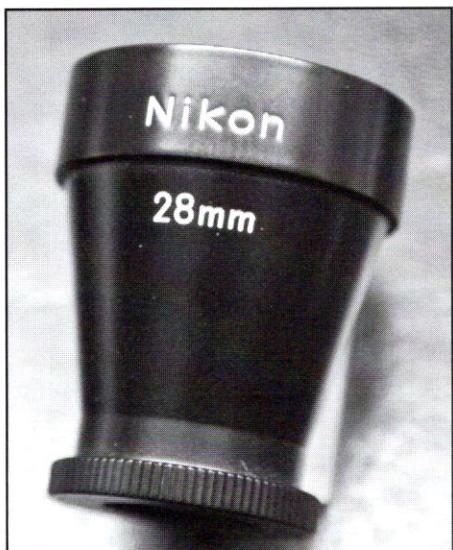


Pic23>



In closing I have one recent find for you. It is a 'black' 28mm briteline finder. *Page 173: "...all were chrome..", but is it true?* See pics 24~28.

It took some research and many were helpful, but no one really knew what it was. Some said Nikonos (for the LW 28mm), some presumed Coolpix, but most had no idea. During my research I found a similar viewfinder but from Voigtlander (pic28). Again my call for help got many answers, and it seemed as if Voigtlander would be the maker, as it is still available (in both black and silver for \$209), among others at Cameraquest and at B&H. But I didn't believe that either. Today (Nov. 15th) I found it through a Japanese website, where it was called 'NH VF-28'. Conclusion: it was indeed for the Coolpix P6000-7000 series for use with its auxilliary 28mm lens, circa 2008. It was, most likely, not exported, and discontinued soon after introduction. See pic27.



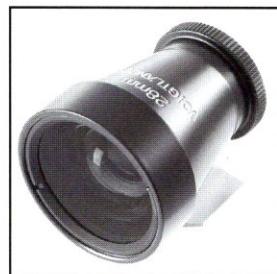
Pic24



Left is Pic25
Below is Pic26



Pic27



<Pic28

So there is a black briteline finder, not specifically for RF, but I guess it can be used on any RF camera.

So in Summary, here is what to look for:

- Milled or smooth
- Nippon Kogaku Tokyo, numbered or not
- Nippon Kogaku Japan
- Nikon
- Small and large engravings
- Feet
- Meters: cm or mm
- Eyepiece: blackened or not
- 'C' for Contax
- 'L' for Leica
- 'EP' for post exchange
-And all possible combinations

So make a guess—How many variations can you have with all these possibilities? Maybe a contest for NHS-Con14?

There's more to come on those little accessories. I will be working on the next chapter, as other items are also worthy of a much closer look.

(*) 'The Complete Nikon Rangefinder System' by Robert J. Rotoloni, published 2007. ISBN 13:978 1 87403 1772. Hard cover, 525 pages with hundreds of photographs, some in full color. Available at rotoloni@msn.com

THOUGHTS ON THE EARLY NIKON FLASH TERMINALS

By MICHAEL WESCOTT LODER

This is a follow-up to Jeff Felton's fine articles on the early Nikon flashguns.

Today it is hard to find or remember when 35mm cameras came with flash terminals that were not PC (prontor-compur). It was not always so. The period between 1945, when flash synch started to become a feature of 35mm cameras, and the mid-1950s when the PC terminal became seen as a standard, was a period of experimentation. Camera and flash makers offered many different connector options, each with its own virtues or weaknesses.

Most of the early connectors were not designed for 35mm cameras but for leaf shutter lenses, particularly those found on press cameras. Newspaper photographers made their living with 4x5 cameras and flashbulbs, particularly the Graflex Speed and Crown Graphics. Daylight or night, the flashgun was there, lighting or filling in. Flashbulbs needed synch and shutter manufacturers worked to provide that critical feature. Because of this, most of the American flash synch terminals were designed for press and view cameras.

Two leaf-shutter makers, Compur and Prontor, would dominate the post-war German camera industry. Their tiny, friction-mounted terminal soon became the standard for most German leaf-shutters. As a design, the PC terminal combines simplicity with compactness. However, the socket maintains its connection via friction alone and the smallest yank or catch will dislodge a cord. This might not be a problem in a studio but for a mobile 35mm camera user, it could be a serious problem.

Indeed, German miniature camera manufacturers understood the issue and major ones, such as Leitz and Rollei, offered incompatible, alternative designs that 'locked' their flash plugs on. In the US, several alliterative designs, most promoted by Kodak, dominated the market until the mid-fifties. These included the ASA terminal, a compact but complex, spring-loaded pin and twist plug similar to a bayonet socket. It is a feature of the flashgun end of the early Nikon BC units. It is also found on smaller Kodak cameras where its projecting pin was guaranteed to rip open a knuckle as you try to change a lens setting. The Kodak bi-post that appears in this picture could still be found on large format camera shutters well into the 1960s. It is robust and far more secure than a PC terminal but larger. But note its resemblance to the male end of the Nikon S connectors. The solenoid connector that allows the release of a shutter from a flashgun also looks a lot like the Nikon bi-prong connector, but the pins are longer and farther apart.

Which brings us to the point of this small essay. When Adolph Gasser and NK went about designing a method of flash synch for the Nikon camera, the PC was not yet the standard, and was, in many ways, the least desirable choice. A bi-post connector, similar to the Kodak leaf-shutter standard—but reversed so nothing sticks out—could have seemed like a good bet. A particularly strong feature of the Nikon design was the placement of the terminals at the left end of the camera—away from the busy right hand and next to where a standard BC flashgun would inevitably be mounted. This is in sharp contrast to the terminals on Leicas and Contaxes. Placed close to the shutter releases so as to use the least amount of internal wiring, their terminals were almost certain to get in the way of the right hand, or poke the user in the eye.

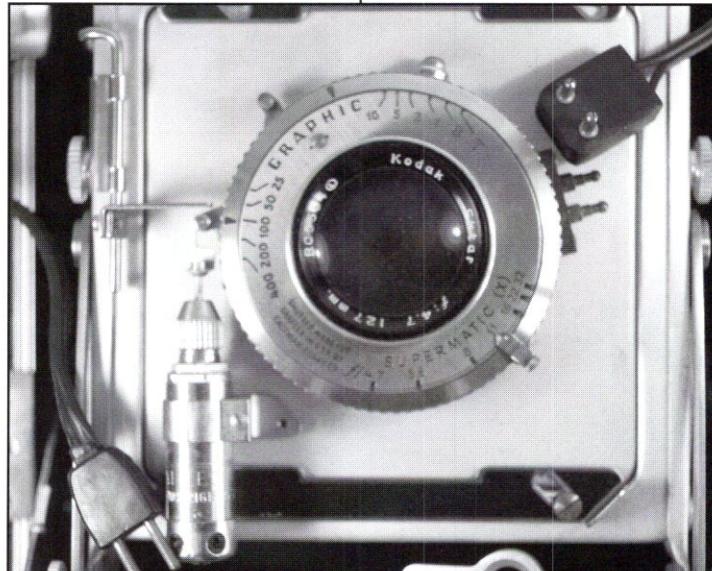
Like Leitz, Canon and Nikon continued to struggle with trying to solve the weakness of the PC terminal while offering something that 'could' be compatible with the emerging standard. This Canon did with its Canon V in 1956 by offering a PC terminal inside of an external bayonet. Its special flashgun snapped onto this bayonet, making flash contact and a secure mounting.

Nikon took a different route and its design, I feel, is the best solution that any 35mm camera maker ever chose. Starting with the S2 and continuing through the F up until 1971

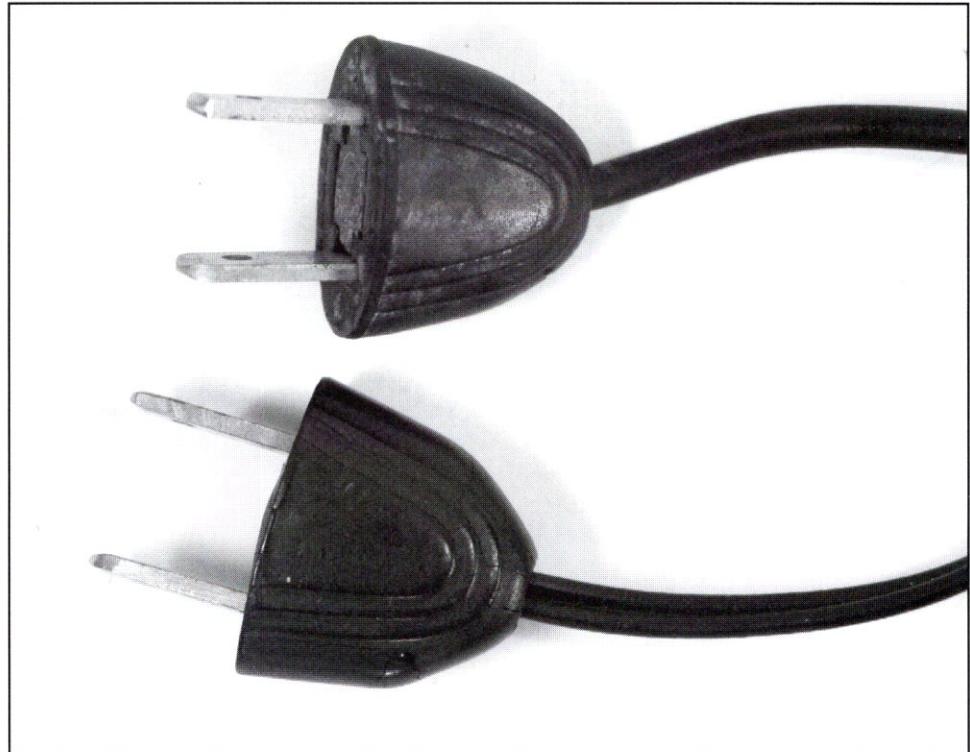
(pre-Apollo), all Nikons came with a snap-lock socket that surrounds a PC terminal. Since a standard PC plug will fit and work, most users are not aware that there is a difference. Within the Nikon's socket is a spring bail. A Nikon-made plug has a distinctive ridge just back of its tip that snaps behind this spring bail, holding the plug in place. In other words, the main pressure is against the outer wall of the terminal, not against the PC cylinder. A good pull will remove it, but since it does not rely on friction alone, it is far more secure. As Felton's photos show, all of Nikon's plugs came with that necessary groove. Even coiled cords sold by Ehrenreich as late as 1971, came with the proper groove.

The only question that remains is why, with such a good design, did Nikon abandon it for the larger, clumsy, fine-threaded plug they went with in the F2?

Photo this page...Front of a Crown Graphic camera showing two different flash options. The bi-prong (upper right) is similar to the male end of a Nikon S connector. The solenoid plug (lower left) is similar, but the prongs are farther apart.



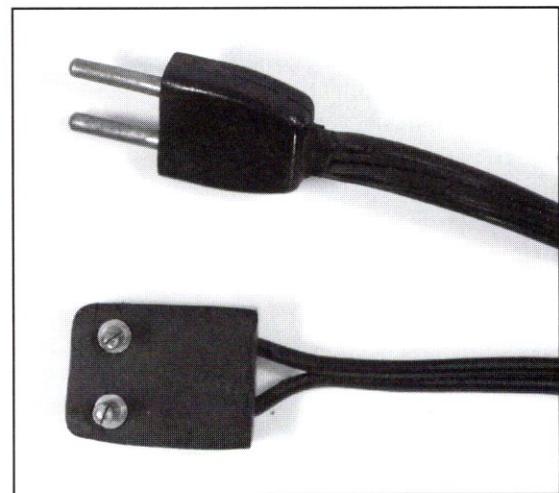
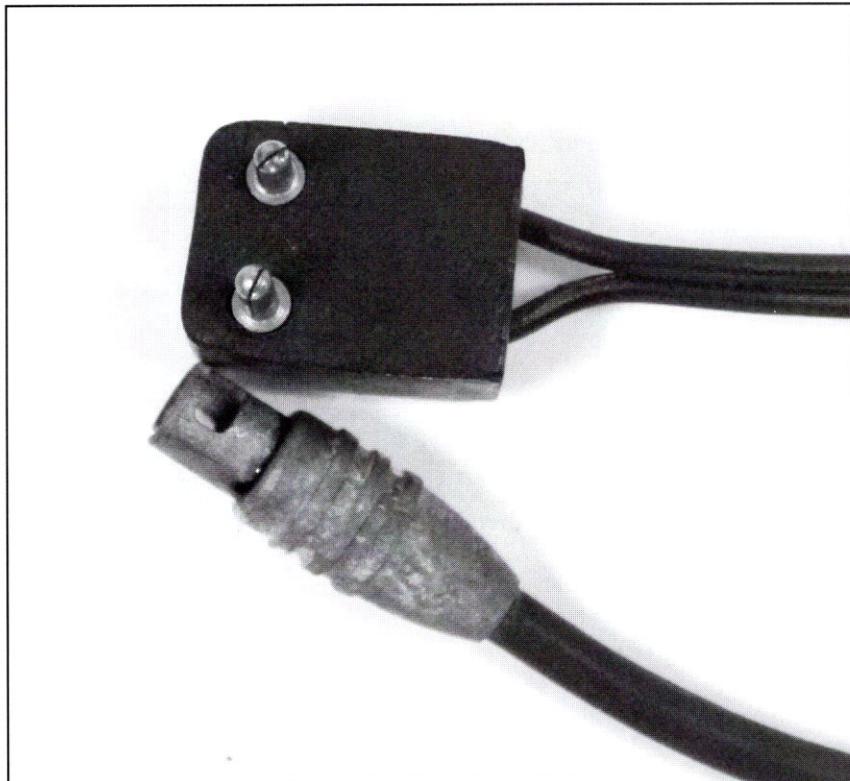
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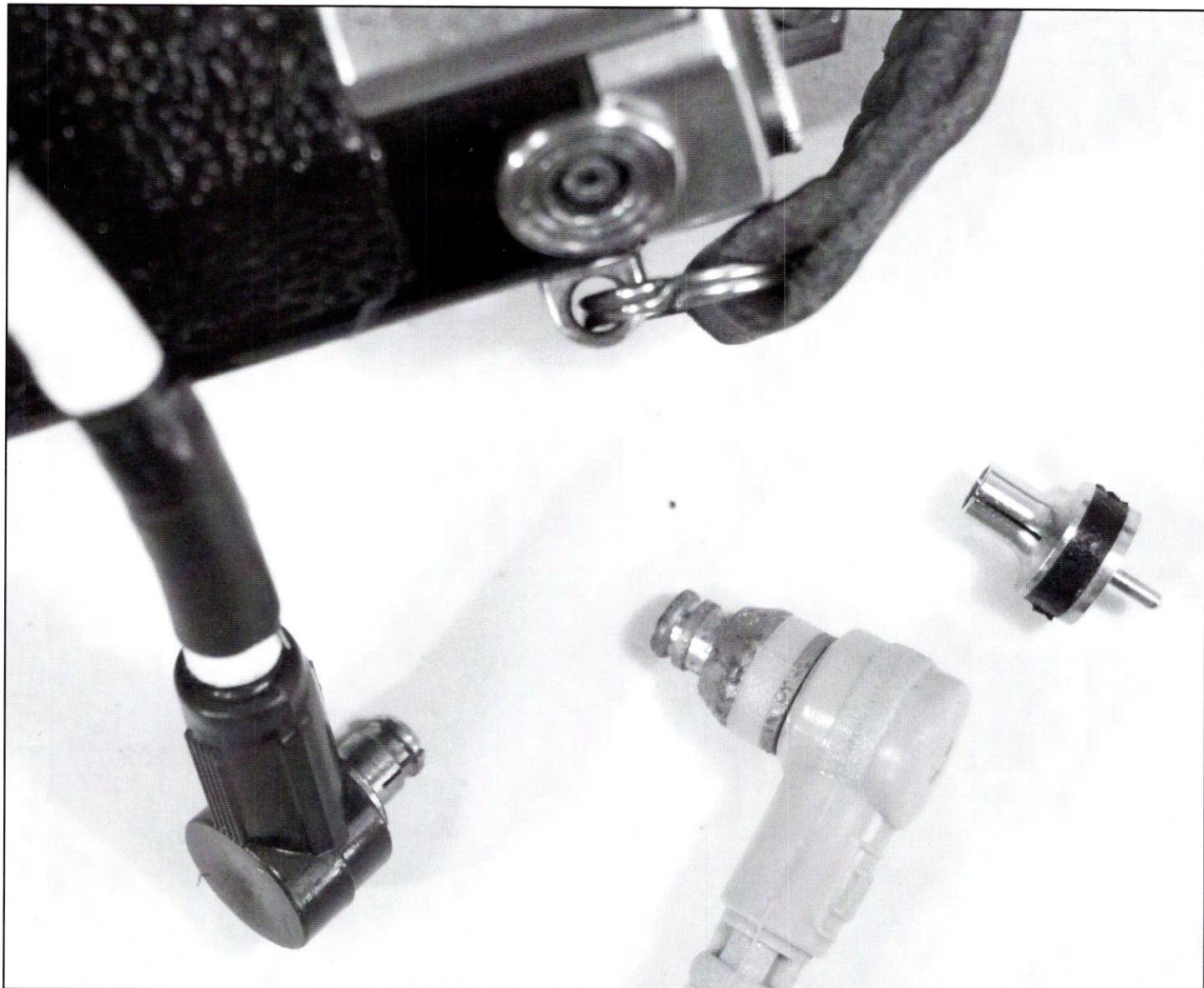


Above..Edison plug ends of a Nippon Kogaku Type D flash cord and an Edison-to-ASA pin bayonet. They look the same but the non-Nikon cord is a single cord, rather than a zip cord.

Left...The opposite ends of the same cords. Nippon Kogaku Type D and ASA bayonet--similar to the ends in Jeff Felton's illustrations, but not the same.

Bottom...A view of both ends of the Nikon S type synch cord.





Above...The Nikon locking plug: two examples with a PC connector for comparison. Note the groove back of the tip and the thicker tip that snaps behind a wire bail inside the terminal on the camera. The interchangeable grey plug, Nikon and PC, is part of a Honeywell pocket flash. Honeywell sold a wide range of tips for their popular flashgun, including models for the Leica M2/M3 and the Rolleiflex.



Above and right...And finally, two photos from Bill Kraus of a version of the Nikon plug that I have not seen before. Note the font style for the word 'Nikon', especially the curly-cue capital 'N'. Has anyone seen this style before?



THE 'MYTHICAL' WHITE NIKONOS? IT'S NO LONGER A MYTH!

By ROBERT ROGEN

In 1991, just after I joined the Nikon Historical Society, I decided to pursue collecting mint examples of the Nikons camera system. I owned one for outdoor activities, and liked the ironic idea of finding mint examples of a camera destined for harsh use and thus usually fairly scratched and marred. At the time, Robert Rotoloni told me that at one time he had owned a Nikons I with a white covering, something I had never seen...until 2010 at a camera shop in Japan.

When I began looking for mint Nikons examples, I also wanted to learn more about the history of the system, and wrote several letters to Fuketa-san asking questions about the process of creating and marketing the Nikons once its rights were secured from the Calypso entities. My handwritten responses from Fuketa-san are prized components of my camera collection. And in one of those letters he said that the white Nikons was distributed to shops in Japan to (and this is an intended pun) test the waters for the marketability of the Nikons I camera.

OK, let's go to 2010 at a small camera shop in Japan: as I approached the shop and looked in the front window shelves, and there it sat, a white Nikons. For nearly 20 years since knowing they existed, I had yet to see or find one, not even in pictures, and yet there it was. But I found it at the beginning of my stay in Japan, and I was not comfortable spending the money just then to get it. So I left it with the hope of a friend in Japan getting it and sending it to me at a later date. But that did not happen. He had difficulty contacting the elderly shop owner and finding the shop again.

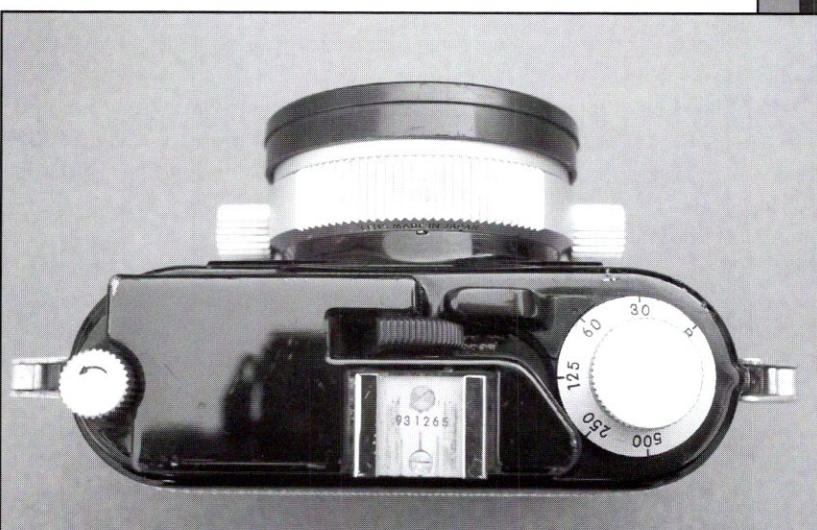
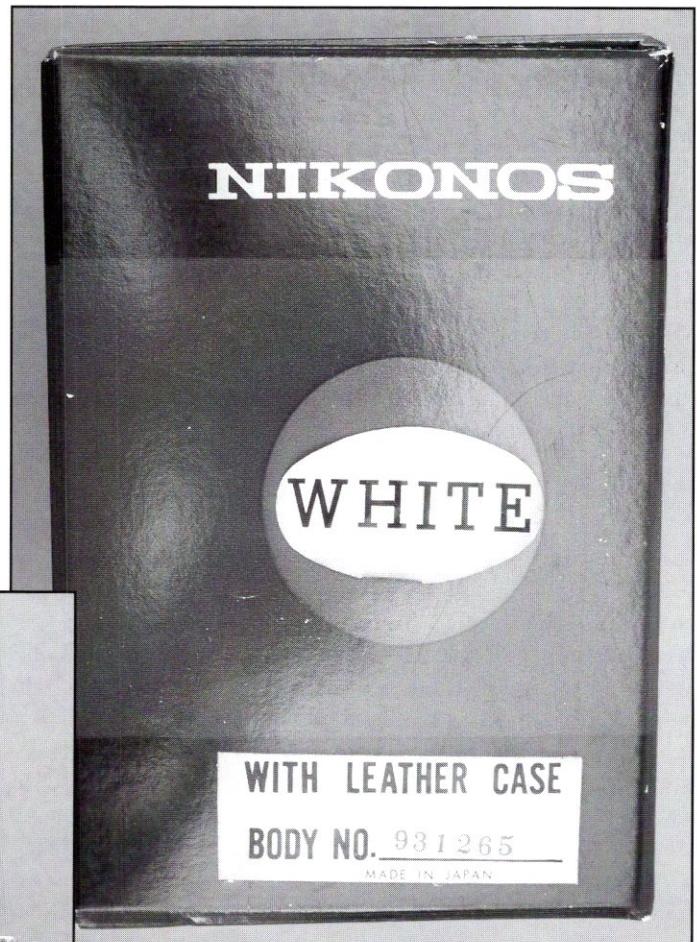
Now we go to 2013 and my planning for another visit to Japan. My friend told me he found the shop and, yes, the white Nikons was still there. He sent me directions to the shop from my hotel. I made plans to have the funds in place and to visit the

shop. Another friend in Japan took me there on a sunny morning mid-way through my trip and, yes!, there it was on the shelf where I had left it three years earlier. The shop owner had since passed away, but the woman running the shop greeted me warmly and enjoyed hearing this story. The purchase was made and I left with what you see here. Of particular interest is the label saying "white" on the mint box. That makes this kit even more special. Other than the white covering, the camera is identical in all respects to the more common black-covered Nikons I.

Of note, please look at the serial number. I own and have seen other black-covered Nikons I cameras with earlier serial numbers.



So did Nippon Kogaku hold those black-covered Nikons I cameras back and send out the white ones before them? Or were all sent out and only the white cameras displayed? More research is needed. And like Captain Ahab and Moby Dick, it is the search for that elusive creature that keeps us focused.



In these two photos you can see that the box and camera have matching serial numbers, which is 931265. This verifies that the camera was always white and has not been altered over time. A true matching set!

On this and the previous page we have front, back, top and bottom illustrations of the very unusual, almost mythical, 'white' Nikonos I camera. Having owned one years ago I was aware they existed but have not seen another in over 20 years. How about you?

All photos by Robert Rogen.

NHS-CON14-OCT. 3, 2014

IN SAN FRANCISCO

SAN FRANCISCO: GATEWAY TO NIKON IN N. AMERICA

By the time you read this we are approximately ten months from NHS-Con14 in San Francisco. The committee continues to work on putting #14 together as we strive to make our meeting another fun and enjoyable time to be had by all that attend. Since the last issue we have more or less finalized our list of speakers. It is a solid list with some veterans of past meetings and a few new ones. The subject matter is varied and should prove interesting with something for everyone. Below is a preliminary list and may change slightly as we get closer. Our speakers are;

Jeff Felton (USA) who will give a detailed illustrated talk on the flash units for the rangefinders.

Yuki Kawai (Japan/USA) will have a surprise for us as he did in Paris. So for now no further info.

Uli Koch (Germany) will discuss the early Bronica/Nikkors and variations in the Nikon focusing mount for Bronica.

Bill Kraus (USA) will give two talks, one on the Nikon Aerial cameras and another a surprise subject.

Wes Loder (USA) will discuss Nippon Kogaku at a Crossroads, detailing their relationship to MacArthur and SCAP that had a lot to do with the company's post-war survival or failure.

Chris Sap (Belgium) will have two talks one on a prototype 250 exposure back for the F2 and another entitled 'Golden Boys & Colored Girls'. Wondering what that is aren't you?

Mike Symons (Canada) will deal with the Nikkormat series of fine, but underrated, cameras.

In addition, since this meeting is being held in San Francisco, the 'ORIGINAL' starting point for the Nikon in North America (no is wasn't New York) we want to devote space and time to the Overseas Finance & Trading Company (**OFITRA**) that brought the very first officially imported Nikons onto the continent. We ask that those attending look through their collections and bring with you anything from the **OFITRA** era such as literature, price lists, receipts and anything bearing the **OFITRA** label. We will try to have a separate table for these items so they can be displayed throughout the day and, time permitting, have a short Show n' Tell in the afternoon when you can come up and tell us about what you brought. So keep **OFITRA** in mind as we get closer. (Show n' Tell can also be 'anything' you think might interest us that you are proud of. It does not have to be **OFITRA** related.)

We do need to begin to get some idea of how many will be attending Con14 so please start sending in your Convention fee of \$175 as soon as you can. Either mail it to me at the Society address or Paypal me at rotoloni@msn.com. The sooner the better

so we can get an idea of numbers. Remember that the fee covers the meeting room and all AV equipment, the lunch and coffee breaks (morning, mid-morning & afternoon) for all those in the room. It also covers the gift each attendee will receive as well as those for the speakers. If sending a check do not make it out to The Journal as I cannot cash those. **The Society, myself or RJR Publishing are all fine.**

We have contracted the closing dinner with the hotel so we never have to leave the building. The current quote for a complete three entree dinner is \$77 per person but keep in mind that no one can predict food prices that far in advance (the hotel made sure they mentioned that to me), but hopefully it will not change. It is a complete dinner including dessert and non-alcoholic beverages/ coffee. It should be a good time like all our previous dinners.

Also please contact the hotel as soon as possible to book your room. There is a lot going on in town that week and hotel rooms will be tight. The earlier you book the better. Don't forget that the room rate **INCLUDES** a free daily buffet breakfast as well as a complimentary two-hour 'happy hour' from 4-6 every day! We all know how much food and drinks can cost in any city center and these two features can be worth as much as \$30-40 day per person if not more. If you have any questions about the hotel please contact them at their website. On their site is information that you can print yourself giving you driving directions and parking info. Also there is info on getting to the hotel from the airport with prices as well as websites for public transportation. Go to the hotel website for information about making reservations, and a link that will give you a list of things to do and places to visit and eat in the area around the hotel. Below are website addresses for you for these purposes as well as for some interesting places to sightsee.

Main website..... www.marineclub.com
Reservations..... www.marineclub.com/reservations.php
Things to do... www.marineclub.com/areaguide/thingstodo.php

Possible sightseeing activities.....

USS Potomac boat cruise..... <http://www.usspotomic.org>
Alcatraz boat cruise <http://www.alcatrazcruises.com>
DeYoung Museum <http://deyoung.famsf.org>
Palace Fine Arts <http://www.palaceoffinearts.org/welcome.html>

This hotel is one of the best in San Francisco. Originally built in the 1920's it is on Union Square close to the theater district. It has 138 rooms, a top floor restaurant and many meeting rooms as well as ballrooms, one of which we will use for our closing

dinner. It is a full-service hotel with everything you might need. Please see page 15 in NHS-121 for information about room rates. And you can't beat the location: right in the center of things. Go to their website to see it all.

Also, please go to our official NHS-Con14 website maintained by member Thierry Ravassod for up to date information as we learn it. Go frequently.

<http://nipponkogakuklub.com/NHSCON14>

This hotel has been a tough negotiation. We are going to be in San Francisco at the height of their tourist season. The software giant Oracle is having their annual meeting that does not end till the Tuesday before our meeting. They are expecting 30,000 people in town for that. Getting this hotel was not easy and they have 'minimums'. That is we need so many people present (at least 50) to get the meeting room for the right price as well as the room for the closing dinner. In addition we need to have so many booked room nights as possible. If we fall below their minimum number we (I) will be billed for the difference! So please come and spend some time with us and have a good time.



We meet on Friday for the same reason we did in Paris; the camera fair (formerly known as the San Jose show) is on Saturday just like Bievres was. So we must keep that day clear to go to the show. The organizers are NHS members Ken Morton & Petra Kellers. Ken has sent me an info sheet with all the particulars on the show. We hope to have a NHS table & an early bird rate for our members. If members actually want a table to sell off of they can be had directly from Ken & Petra. There will be more info on the show as we get closer including transportation options. It should be a great finale to the meeting as Bievres was in Paris.

If you have any comments/questions/concerns please do not hesitate to contact anyone on the committee. Their email addresses
ROBERT ROGEN (chm) teamrogen@sbcglobal.net
ROBERT ROTOLONI rotoloni@msn.com
MIKE SYMONS (speakers) msymons6456@telus.net
BILL KRAUS (speakers) bildot@comcast.net
STEVE KOVES (marketing) stevenkoves@aol.com
THIERRY RAVASSOD (website) terry@magieworld.fr

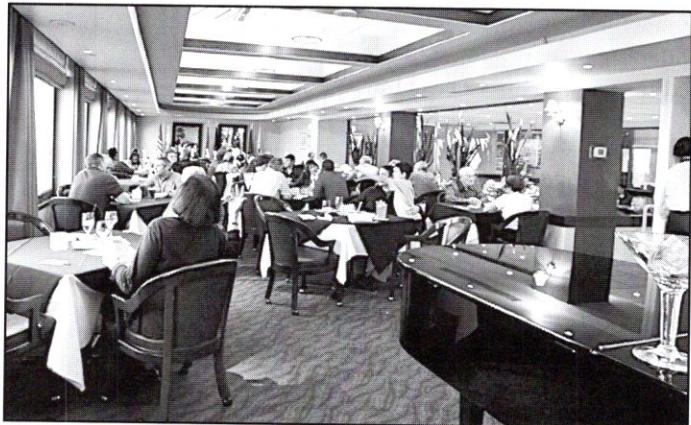
!!!!!!!!!!!!!!PLEASE NOTE!!!!!!

LATEST HOTEL RESERVATION INFORMATION!!!

My name is Milen Orendain & I am the Conference Services Manager. My direct contact info is (415) 673-6672 ext. 230 & milenorendain@marineclub.com. I have opened a Weblink for you to be able to make your reservation. It is:

<https://gc.synxis.com/rez.aspx?Hotel=15825&Chain=6660&group=Nikon%20H.S%202014>

This link will be available until the cut-off date of Sept. 2, 2014 unless all the rooms are picked up. I have set aside a few rooms for those who prefer to call & make phone reservation.



THE AUCTION SCENE

As promised in NHS-121, I have the Nikon results of the two most important photographic auctions in existence. Peter Coeln's Westlicht auction and Stan Tamarkin's Rare Camera sale. Since the Westlicht sale was the earlier of the two I will begin with it. All prices quoted are the hammer price PLUS the buyer's fee converted from euro to dollars. Keep in mind that European buyers have to pay VAT on some of these prices so they can run even higher. Here goes.

As is always the case, Leicas are the predominant item in both these sales in the number of lots and the resulting prices. However, Nikons usually run in second place and this has not changed. Amongst the 24 Nikon lots here are the most interesting items. Prices were good and a few were awesome!

Nikon One #609212 w/f2 #708174 sold for.....\$15,900!
 Nikon One #609518 w/f2 #708592 w/box/case/cap and original Singapore sales slip from Aug. 16, 1949.....\$66,700!!
 Nikon M #6091061 (early) w/f2 #811497.....\$5,000
 Nikon M #6091419 w/f1.5 #907254 (rare lens)\$6,000
 Nikon SP #6215311 BLACK w/f1.4 w/foil shutter & motor drive plate may have been the bargain of the day!.....\$2300
 Nikon SP #6205112 in chrome with cloth shutter and no motor drive plate (but near mint) went for.....\$2500?
 Very early Nikon F #6400220 w/tick mark f2 & first version F36 motor in worn condition but still RARE\$2500?
 Nikon FA GOLD in original presentation box\$1850
 1000mm/f6.3 Reflex-Nikkor #631039 case..RARE!..\$22,800!!
 And finally, another lot that tied with the Nikon One for the highest priced Nikon item was the Stereo-Nikkor #241973 w/finder/shade & prism...but...missing both the special filter and leather compartment case for\$66,700!!

A very interesting sale to say the least. Were there surprises? I think so! Why a much later Nikon One with the same lens but with box and sales slip would sell for four times more than the earlier one is hard to explain. Especially since they were in equal condition. That's a lot of money for a not that rare box and a sales slip. Just my opinion.

Five and six thousand dollar Ms is about right but that black SP with a motor drive plate was a steal! I'd buy them all day at that price. Another bargain was that very early Nikon F with an equally early motor drive and correct lens. A bit worn but its #220! Was the 1000mm overpriced? No way. Probably less than 50 were ever made in reflex mount (even less in RF) so I think you can consider it a relatively rare item. And it was complete with the proper metal case, shade and caps.

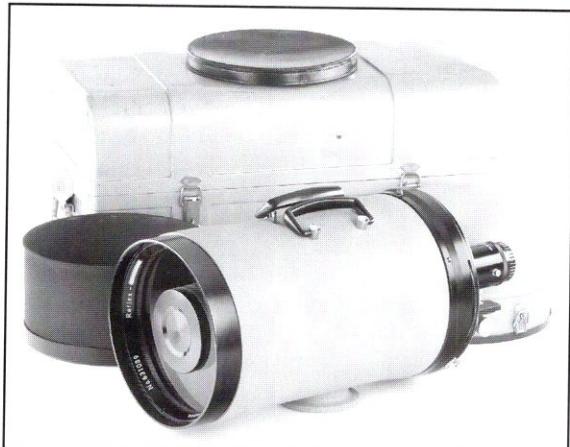
The fact that the Stereo-Nikkor matched the Nikon One dollar-for-dollar would normally not be unusual. However, this Stereo was missing both the special bayonet filter and leather compartment case, items that are nearly impossible to find by themselves. I've actually seen complete Stereo outfits go for less. This was a definite surprise.

An interesting sale that if it tells me anything it's that the market for the more esoteric Nikons is still very strong.

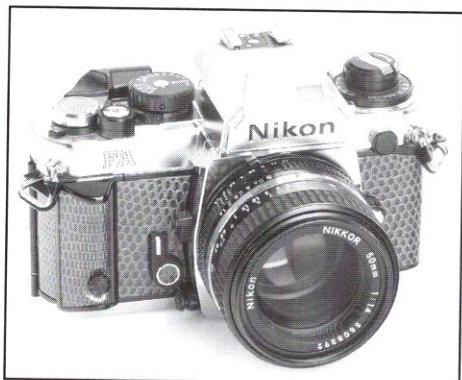


From top to bottom....Nikon One #609518 with a proper F2 Nikkor, box, case and original 1949 sales slip sold for the awesome price of \$66,700! Earlier Nikon One #609212 with same lens but no box or sales slip went for a reasonable \$15,900. An early Nikon M #6091419 with the uncommon F1.5 Nikkor sold for \$6000, which is \$1000 more than an even earlier M with only a collapsible F2 lens. Finally, this black SP not only had the more desireable foil shutter but was also motor ready! Only \$2300? Have you priced a motor plate for the rangefinders lately?

The STEREO-NIKKOR has always been one of the cornerstones of any Nikon rangefinder collection along with the One, S3M and the 1000mm lens. It will always be very valuable. This particular example sold for \$66,700! That is a very high price and is actually correct for this item. However, it is, I feel, only correct for a complete outfit, which this was not. Missing are the special filter, fitted leather compartment case and the viewer! Try to find those on the market by themselves. Nearly impossible. The viewer alone goes for \$7000!



Above left..The very rare 1000mm/f6.3 Reflex-Nikkor in Nikon F mount sold for \$22,800, a fair price! Below left..The Gold FA went for \$1850 and these can be hard to sell. Finally, a very early Nikon F #6400220 with first type F36 #97503 went for \$2500. Even though well worn, the motor may be as valuable as the body. I feel it went for too little.



Stan Tamarkin had his sale on December 8th and I was able to obtain selling info before my Journal deadline. Stan's very well done catalog contained a huge amount of very rare and unusual Leica equipment as always. Some really awesome pieces. But, also as always, Nikon was represented with some nice items. Here are the hammer prices, including the buyers premium.....

50mm/f1.1 Nikkor #121111 Internal mt..near mint.....\$5400

Nikon plastic hood for the 50mm/f1.1 Nikkor w/case...\$3300

There were two Type I reflex housings that had previously been on ebay, so you may be aware of them.

Housing #371188 w/cables & original box!\$2650

Housing #371169 w/mismatch 90° prism #77019!! Did not sell??



Left...The very uncommon plastic hood for the 50mm/f1.1 Nikkor with original case sold for \$3,300! The hood is rarer than the lens! Below...Internal f1.1 #121111 sold for the handsome price of \$5,400 but it was in near mint condition. The f1.1 Nikkor & its hood are still premier items that demand premier prices!



These two Type I reflex housings were on ebay a few months back so you may recognize them. The above boxed example is complete and a wonderful set. It sold for \$2,640 which I feel is too low! The unit below did not sell. It has the 90 degree head for the Type II so it is a mismatch. However, the 90 prisms are VERY RARE, even more so than the housings. Though a mismatch, it still should have sold if for nothing more than that prism!



SOME NEW BOOK UPDATES

Some interesting additions this issue. A very early SM 85mm/f2 Nikkor #9035 in the rare **parallel mount** with MIOJ on the outside of the barrel. Also a very early Type S Copy outfit #4905 was recently added to a collection that also contains unit #4904! Consecutive yes, but also you will see #4904 in my book on page 509! Recently black Olympic S3 #6320006 with Olympic f1.4 #140269 turned up in England. This is the earliest known Olympic S3 so far recorded! A new high number for a Microflex is #33298 recently found. Also add Exakta 135s #s 257666, 260711, 261046, 261399 & 262518. In the Variframes a new low **Type 4** #9026, a new high **Type 6** #364874 and a new low **Type 8** #544172. Also a new low for the rare fifth type 5cm/f3.5 is lens #61021 in **Hansa Canon mount**! And finally some additions to the strange little batch of '358s' include 358018: in chrome, 358020 in **ALL BLACK** & 358324 in **Aluminum**.

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. .

United States.....\$100 including Priority shipping.

Canada\$125 including Int. Priority shipping.

Europe/Japan/Aus.\$140 including Int. Priority shipping.

I can accept checks (US/Canada only), money orders, bank wires, cash or **PAYPAL**. My email addresses (rotoloni@msn.com & r.rotoloni@sbcglobal.net) are my Paypal account numbers.

Please make all checks/money orders payable to:

**RJR PUBLISHING or NIKON HISTORICAL SOC. or
MYSELF. THANK YOU.....RJR**



MEMBER FEEDBACK

From Wes Loder...

The most recent issue of the *Journal* has a picture of Margaret Bourke-White in battle gear and wearing two Nikon S cameras. The background of this picture was covered thoroughly in Stanley Rayfield's book, *How LIFE Gets The Story* (New York: Doubleday, 1955). The book consists of a series of two-page chapters, each chronicling a story exploit by LIFE's writers and photographers. The chapter on Margaret Bourke-White in Korea is on pages 26-27. Her work appeared in a feature article in the December 1, 1952 issue of LIFE.

Coverage of the Korean War became kind of a 'Rite-of-passage' for most of LIFE's staff during that conflict. It was almost expected that its photographers would spend at least some time there and find a story for the magazine. Bourke-White was not, by any stretch, a war photographer, but in 1952 she followed the footsteps of other LIFE photographers and went to Korea. And, since she had to go through Japan, she, of course, stopped over in Tokyo and picked up a Nikon kit.

By 1952, the war had almost stammered to a halt with neither side able or willing to press beyond the 38th parallel. The story Bourke-White reported on and photographed was an unreported war still going on behind the Allies' lines between communist guerrillas and the South Korean army. So the picture in the *Journal* would date from her visit in 1952.

In another chapter the book covers bombings and riots in Seoul. In there is a picture of LIFE's Don Wilson, Jun Miki and Michael Rougier. Although LIFE later pretended that Jun Miki was only a stringer for the magazine, they certainly gave him full status in this book.

A SAD STORY INDEED!

I recently received an email from a former NHS member who had a very sad story to tell. He shall remain nameless per his request but I just had to report this.

He had been a victim of hurricane Sandy in 2012 in which many of his cameras had been water damaged. Of course it was salt water and we all know what this can do to cameras and lenses. He was requesting info on how he might try to save some of his collection and also any info on repairmen. During our exchange of emails he told me 'some' of the damaged items he was trying to save. He listed only the more valuable pieces, which would be worth the effort and expense. Here is what he wrote me:

Robert, it includes a **Nikon One, Nikon M, black SP and black S3**. Cosmetically they are not bad but nothing moves and the shutters seem locked. The lenses fared much better than the bodies. Also there was a **Stereo-Nikkor, but all I could find was the black prism housing, nothing else.(!!)**

(All of us surely have had thoughts of some natural disaster such as fire, wind or water damaging or destroying all or part of our collection. Living in 'tornado alley' has caused me to think about it often. Add earthquakes for our many friends in Japan to the list of possible tragedies. As you can see, it can happen and it did! Now that is a very sad story indeed. I wish him luck. RJR)

BROWSING EBAY....

Here are some ebay happenings for this issue....

Nikon M6091994 w/2.0 #50080164 DNS at \$5500. A SM 25mm Nikkor w/finder had a BIN of \$1200 but DNS although the price was fair. A very early Nikon F #6400204 was BIN at \$3500 but I do not know if it sold. The rather unusual Nikon F screen Demo outfit had a BIN of \$1150, too high and DNS. A very early SM 50/f3.5 #570557 on a VERY RARE Nippon body sold for about \$4000 and was probably worth it. Someone else had a much later SM 50/f3.5 #7052445 for \$2500 BIN. Not surprisingly it DNS! How about a 'boxed' black 25mm outfit complete for \$1685? Now that should have sold! A 35mm/f2.5 in the late '1.8' style barrel had a BIN of \$1300 but DNS while another one with a BIN of \$700 DNS either. I can understand the first one but \$700 for a really clean one (and it was) is the correct price and it should have sold. A couple of Red Dot Fs were also seen; #6589424 & 6591611. A black Variframe Type 7 with a BIN of \$1111 also DNS but that was just too high for this item. KEH listed a Nikon S2 with a matching Aluminum f1.4 #358324 for a whopping \$4700! Much too high and it DNS as far as I know. Another lens, #358018: also turned up on ebay recently and went for much less. It was not Aluminum but chrome and still a very interesting item. A Nikon F250 motor #102888 with a white dot before the number also appeared. The actual meaning of the white dot motors is unknown at this time. Some other interesting items (for which I do not have prices) include; Red Eye MIOJ Nikon S #6094513; M6091527 w/f1.5 #907400; MIOJ 85mm/f2 BM #903975. A new LOW number for the all black 135/f3.5 is #257913?????

Now for some real weird stuff....How about the FAKE black 50mm/f2 SM #621668 listed as being 'Real' for \$2700 BIN! Of course it didn't sell and of course it is not real either! And finally for those of you with money just burning a hole in your pocket how about these two listings;

50mm/f1.1 SM Nikkor w/hood but no finder for \$31,400!! And lastly, a 6mm/f2.8 Fisheye-Nikkor for \$99,000 later reduced to \$79,000! Did it sell? No one knows!

RJR

LETTERS...LETTERS...

From Rolf Eipper...Fellow collectors..You probably all know Mike Symons, if not personally then from his articles in the NHS. I met Mike some years ago when I sold him a Nikon I that originally came from the collection of the Levy brothers. When I started our club, WCHPA, the Levy brothers were the tallest twins in the world per the Guinness book of records, and members. When they died their collection was bought by Lens & Shutter in Vancouver. I bought the Nikon I body for \$175 but its lens had been removed. We all know NK also made a Stereo lens & my former boss at Steve's Cine tells me he has one somewhere & will sell it to me when he finds it! Two months ago I was in Slovenia for the ISU meeting (International Stereoscopic Union). I was on a plane from Frankfurt to Vancouver when I see Mike just 2 seats away! He said he had been in Stuttgart (as was I) though not exactly, but in a suburb called Leinfelden & I said I was there too having dinner in a fancy restaurant! Apparently Mike was visiting a friend who is another well known Nikon collector, Uli Koch! It seems that Nikon friends are everywhere! (It's surely a small world! RJR)

20

CLASSIFIED ADS

SELL LIST... I am 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**

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.** Cell phone email **akito49@wm.pdx.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** Website: **www.peterwalnes.com**

FOR SALE...At age 87 giving up black & white photography. Three Nikon bodies (F w/prism, F2, winder, Nikon EL). Five lenses (24, 50, 85, 105 & 200) most are AI. Misc accessories. Contact: **Alvin Dattner, (480) 357-0070** email **ald10109@yahoo.com**

WANTED...Nikon 35mm/f1.8 in Leica SM. Prefer clean glass & cosmetics. Authentic BLACK Canon rangefinder body, preferably a VIT or VIL model. NO repaint-only original. Nikon 3.5cm bright line finder. **Bob Rogen teamrogen@sbcglobal.net**

WANTED...NIKON F 'RED DOT' BLACK BODY; exposure meter for Nikon F model 1-type 1 (Uli Koch pg. 20-The Accessories) possibly with incident light plate & booster; telescope adapter for Nikon F in case with its filters & screen in plastic bags. **Carlo Rivolti, Italy.** please email to **rivolti@libero.it**

WANTED... 8mm/f2.8 FISH EYE NIKKOR, 13mm/f5.6 NIKKOR, 120 FISH EYE SKY NIKKOR, experimental NIKON cameras and/or lenses/accessories, even if broken. **NIKON S2 & SP (BLACK), ALUMINUM 5cm F1.4 NIKKOR.** 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**

WANTED...Common models of Autographic Kodaks, & also large size Ansco models. Contact: **Tony Hurst (Dublin)** at email **nippon54@hotmail.com** or telephone me at (353) 1288- 4896.

FOR SALE...Nikon RF lenses: 85/f2 #290649 back cap only,glass EX,no fungus/haze-\$325; 105/f2.5 #924223 caps/shade/case. beautiful condition-\$350; 135/f3.5 BL #267807 caps/shade/case-\$250; 135/f3.5 CH #262736 caps/shade/case. NKT on lens shade cover-\$295; 135/f3.5 CH #255078 caps/shade/case. Some oil on blades. Includes 135mm chrome finder & case!-\$275; 135/f3.5 BL #267442 caps/shade/case. Shows some wear-\$225. Pictures are available if wanted. I will entertain reasonable offers & sale is guaranteed returnable for a full refund. I ship worldwide via USPS. **Mel Wilner (212) 535-2431** **dplmd18@gmail.com**

NEW MEMBERS

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ROLEYSTONE, WESTERN AUSTRALIA 6111

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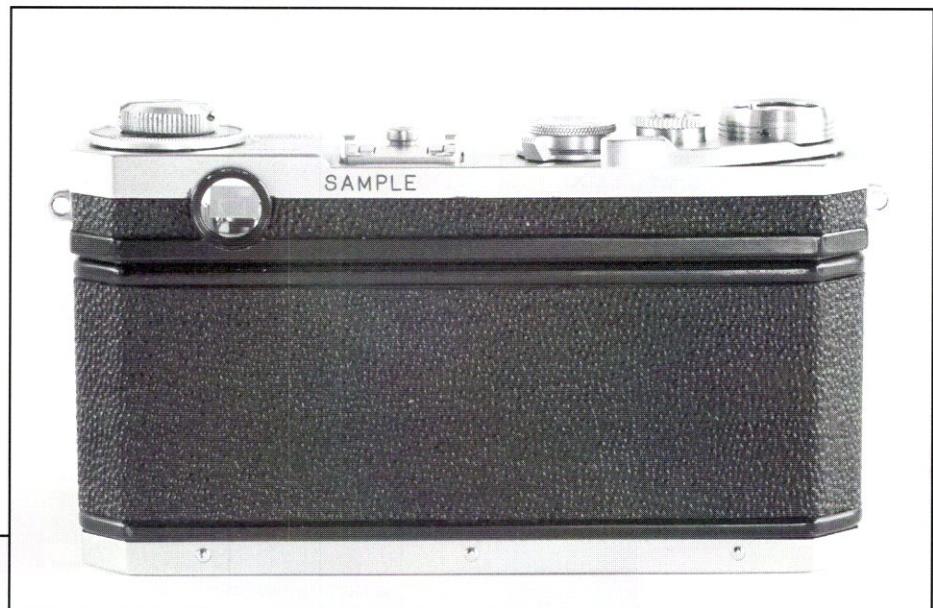
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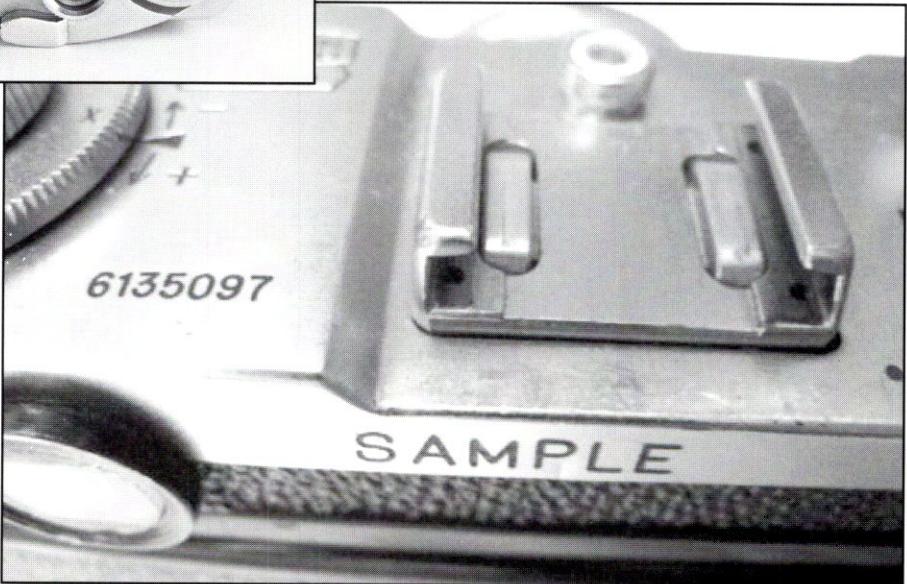
odds 'n ends

THE UNIQUE & MYSTERIOUS NIKON S2 'SAMPLE' CAMERAS



On page 107 of the Nikon S2 coverage in my book, I show two photos of camera 6135019, which is the 18th production camera. I have reproduced them here. This camera is from the famous collection of Mr. Katsuharu Takashima in Tokyo. I have examined it personally and it is a real gem! Not only early, but engraved 'SAMPLE' in red! It was the only one we knew of then.

Well, we now know of another! At right is camera 6135097 so marked. Although it is really not extremely early like #19, it is engraved in the exact same location in the exact same font face and size. So now there are two. But what were they intended for? We have felt that #19, being so early, may have been one of the 10 cameras seen at the December 1954 S2 intro in New York. But this number seems a little late for that. Or is it? We may never know but keep your eyes on all those S2s out there!





CREATED FOR THE "NHS" BY *Tony Hart*