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DEC. 31, 2007

NHS-98



NHS-CON11~VANCOUVER~APRIL 18/19th
NIKON JOURNAL



ROBERT J. ROTOLONI
EDITOR/PUBLISHER

THIS ISSUE
PG. 1..A WILD AUCTION SEASON
FOUR FANTASTIC SALES!
PG. 10.. THE BOOK IS HERE!



THE NIKON JOURNAL

VOLUME TWENTY FIVE – NUMBER ONE – DEC. 31, 2007

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NHS-99 DEADLINE!

The deadline for the next issue of our NIKON JOURNAL, NHS-99, is MARCH 1, 2008. Please get all correspondence and articles to me by then so I can get our Journal out to you on schedule. Thank you. **RJR.**

EDITORIAL

This issue we start off with extensive coverage of 4 important auctions that occurred during a 30-day period. A very hectic and exciting auction season. I have covered the more significant items with their hammer prices and, in many cases, photos. And one final auction note: It appears that Christies' will have at least one more sale. Slated for January 17th, it is billed as the 'property of a collector' so I assume a one-owner sale. And here we thought Christies' was gone!?

Please refer to pages 14 & 15 concerning NHS-Con11. It is getting close and 'it is time for those who plan to attend to let us know! **PLEASE....contact us ASAP** and reserve your rooms soon! Also, please get your Convention fee to me. We are down to about 14 weeks! **It is TIME TO COMMIT!!**

I am pleased to announce that by the time you receive this Journal my book should be in the warehouses both in Europe and North America! It has taken quite a while but all has finally fallen into place and it is ready. The distributor for North America is **CAMERABOOKS.COM** owned by members Ken Morton and Petra Kellers. The book is available directly from them and if you know of any stores, societies or organizations in need of my book please give them their website address. I will also be selling individual copies to those who wish a signed edition. Please contact me at the Society PO Box or my emails for more information. It should be ready for shipping by January 15th if all goes to plan.

Obviously we are quickly approaching two milestones: our 100th issue and also our 25th Anniversary Issue (#101). This causes a bit of a dilemma. Issue #100 will be the Convention issue, which leaves very little space for doing anything else special to commemorate our 100th Journal. Our 25th Anniversary would be the following issue in September 2008. I want to do something special (I have a few ideas) but I feel to do it right I need to wait till #101, where I will have the room. Therefore, although #100 is a milestone, I think I will use #101 for a special issue. So now I want to address all members....

What would you like to see in our 25th Anniversary issue? Any ideas or suggestions? Let me know soon so I can start making plans. I hope to have some color (like we did for the 20th) and of course Tony Hurst would come through with something unique as he did the last time. But what else? I do have some plans but I am always open to your suggestions. So feel free to contact me. If I can afford it and we have the space, I will do it.

Did you happen to see the September issue of Popular Photography? There is an article starting on page 68 about the problem of 'fake' or 'counterfeit' photo equipment. Although it is primarily concerned with fake memory cards, batteries, ink cartridges, and even cameras, if you look half way down the center column of text you will see an interesting sentence.

"Of course, there were famous fakes in the past, like the old chrome Nikon SP rangefinders painted black that are still passed off to collectors as the 10-times-more-valuable (and uncommon) authentic black Nikon SP, which comprised less than 10 percent of production, according to the Nikon Journal."
Nice plug!!

***A FANTASTIC AUCTION SEASON....
30 DAYS.....4 GREAT SALES....
RARITIES GALORE....!!*** *by* ROBERT J. ROTOLONI

I do not believe that I have ever needed to report on four auctions in a single issue before. And not just any auctions, but four really important sales each with its own special items of interest, and surprises! The best way to do this would be to simply take them in chronological order, which I will do. So here goes. Extensive coverage, including hammer prices and photos, of exactly 30 days of frenzied activity that included an abundant selection of very interesting, and in some cases, quite rare, Nikon rangefinder and reflex equipment.

It all started on Saturday October 27th, when Stan Tamarkin held his 22nd Rare Camera Auction in Connecticut. Always heavily slanted towards Leica, Stan's real expertise, he still tries to include a good selection of

Nikons in each sale. This time around were the usual common items but also some gems, a few of which should have sold but did not. Here's a listing of the more interesting pieces with their hammer prices, including the buyer's premium.

SA Copy outfit like new in case w/papers.....	\$1150
Micro-Nikkor w/plastic bubble.....	\$2350
50/f1.4 'all black' #331284...quite uncommon!.....	\$1150
50/f1.1 internal mount w/slight glass mark!.....	\$2415
Nikon S4 #6504121 w/f1.4 Nikkor.....	\$1840
Nikon SP chrome body only.....	\$1610

What didn't sell? A black SP in EX condition and a very early SP, #6200145, as well as a synched M and a second SA copy stand. The f1.1 went high for condition while the all black f1.4 went for too little! Two S3s went for low prices (\$800/\$975) while an 8-digit S sold really cheap at \$460! Auctions results are always interesting for sure!

Next up was the Skinner auction covered in NHS-97 held the very next day, Sunday October 28th. Although only a small percentage of the sale was photographic there were quite a few

Leicas and at least two very interesting Nikons. Of course I speak of the Nikon I and Black Nikon S featured in our last issue. I went out on a limb and called the Black S possibly an example of the small batch of 20 procured through LIFE magazine for some of its photographers. It is still not certain that this piece was one, but since NHS-97 (and just before the sale date) Skin-

ner added a letter of provenance showing the camera had once belonged to the famous LIFE staffer (and early Nikon user) Carl Mydans. The result is that this is truly a significant piece of Nikon history and one of the more important sales in recent years. Full detailed coverage of this item is included in this issue with all new photos. The



hammer prices, including the buyer premium, taxes and shipping were:

Nikon I #609117 w/35f3.5 Nikkor.....	\$12,900
Nikon S (Black) #6101424 w/f2 Nikkor.....	\$29,850

The Nikon I went a little lower than it should have. As for the Black S, impossible to say but you be the judge. Is there another one out there? Possibly. We shall see.

The third in our quartet of auctions, and the largest in the number of lots, to say nothing of some real rarities, was that held at Westlicht in Vienna, Austria, on Saturday November 17th. This was Peter Coeln's 12th such sale, and as always it was very heavy in Leicas but also contained a significant number of Nikon lots in both rangefinder and reflex. And, again as always, some really rare and beautiful pieces. The prices below include the 20% buyers fee and are converted from Euros.

Nikon M #6091384 w/f2 #8111134...really pretty.....\$5450
Boxed Black Dial Nikon S2 outfit...w/papers.....\$1600
Nikon SP black body #6202688...very worn!!.....\$4400
Nikon SP bodies chrome (2).....each..\$4400

Nikon S3 Black Olympic w/reg. f1.4....near mint.....\$4100
 21mm RF Nikkor #621146 w/fdr...only VG shape!.....\$5100
 Boxed Micro-Nikkor w/plastic bubble...mint.....\$3750
 50/f1.4 'all black' #361516.....\$3060
 50/f1.1 external mount w/front glass marks!.....\$1900
 Reflex housing Type One.....\$9400
 S36 Motor drive in black w/battery pack.....\$9400
 Nikon F2 'High Speed'...complete.....\$4800

And now for the gems and the surprises!

Nikon F 'High Speed' ...1 of only 20 made!!.....\$27,300
 Original Nikon I Instruction Manual...rare.....\$1600
 90' Prism for Type 2 Reflex Housing...rare.....\$10,200
 Zunow 50/f1.1 in Nikon mount w/caps/hood!.....\$5800
 And last, but not least.....
 Stereo-Nikkor Outfit complete save viewer!.....\$55,400
 (Photo on page one)

How's that for an auction? The Stereo price is about right, but look at that 90' prism! I have seen \$6-7000 before but never did it break \$10,000. And look at the Zunow f1.1...nearly 3 times what the Nikkor f1.1 went for! And the all black f1.4 for 3 times what another sold for at the Tamarkin sale. The price for the Type One Reflex Housing is also a new high.

What was the biggest surprise for me? I would have to vote for the 90' prism followed closely by the Zunow f1.1 lens. A very interesting auction to say the least. But we have yet one more to look at and this one has but a single gem, but what a gem it is! **(One more item of interest....The O-series Leica #107 in this sale set a new world record for a 35mm camera.....336,000 euros (\$480,500!!!!))**

On November 27th the online auction at iGavil, sponsored by Everard and Company, ended yet another installment in the sale of the vast collection of the late James Collins, a past member of the NHS. Jim lived for many years in Hong Kong and

other Far East locations and amassed a very large collection. Although very heavy into Leica and other German brands, living where he did made Nikon collecting a natural. Previous sales have had some fine items, but nothing like this time around. Save for a screw mount Micro-Nikkor, only one other item rises above the common, and it really soars. What might that be? **How about Nikon I #60933 w/50f3.5 Nikkor lens! That's right, possibly the 12th Nikon made and undoubtedly one of that first batch of 50 cameras sent to Hong Kong in 1948!**

This is the earliest Nikon to ever come to auction. Earlier numbers exist (60924 & 60926) but they were never available to the general public.

Although the camera shows significant wear to the leather and chrome plates, it appears to be from simple use, not abuse. We have here a Nikon I that was surely used for the purpose it was designed. However, it is complete and unmodified, with no signs of flash synch ever being added or parts replaced, and there are no engravings or signs of impact damage. The back is original and it comes with the very rare 50/f3.5 Nikkor (7051117) undoubtedly original to this body.

Bidding began at \$20,000 plus the 20% buyer's fee. The final hammer price with fee was \$30,600!

What a month of auctions. Why are they such big news? Because in the 21st century they are the primary source of collectible Nikons after eBay. Shutterbug is gone, pawnshops are gone, flea markets are a dead end and shows are not what they once were. For newer collectors without access to local shows only eBay and auctions seem to be viable sources. Not as good as we had it in the 70s and 80s, but much better than nothing. So I feel it is a service to my members to keep everyone tuned in to the auction scene. And you have to admit—they are proving to be one hell of a source! RJR





Although the Stereo-Nikkor on page one is from the Westlicht sale, we will start here with the Tamarkin Auction, which was the first of our four featured events. This very nice black SP, #6202652, DID NOT SELL! It had a \$6000 starting price, which is not out of line at all for this quality level, yet it did not find a new home. Strange. The all black 50/f1.4 below, #331284, is from the very first batch of experimental black normals that preceded the production of the first black cameras, the S2. It sold for \$1150, just a third of what a later example sold for in Vienna. The rather uncommon Micro-Nikkor, with its original plastic bubble, sold for \$2350, which is right on target. Auctions can be unpredictable for sure.





On these 2 pages are some of the many Nikon items in the Westlicht Auction. The 21mm at top is not in mint condition but still sold for \$5100! The really pretty Nikon M to the right went for \$5450, which is a little low considering condition and the collapsible f2. Above is another all black f1.4 from the 3rd batch that sold for \$3060, nearly 3 times that in the Tamarkin sale. Very strange. Below is the boxed Micro-Nikkor (no collar) that changed hands at \$3750! But to me the real shocker was the 90° finder at right. These usually change hands at \$6-7000. But this one went for \$10,200!! Wow!

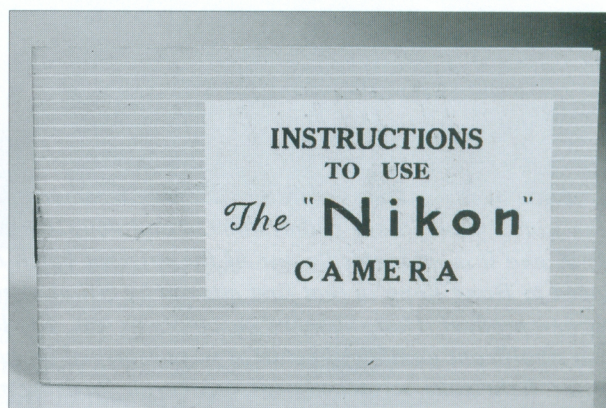




At left is the rather hard to find 50mm/f1.1 Zunow for the Nikon RF with correct caps and rare shade. Much less common than the equivalent Nikkor, its hammer price of \$5800 is twice what the Nikon-made optic often sells for! All Zunows, even those in Leica SM, seem to command some real prices on the open market. Never made in large numbers, the Zunows are an interesting series and much sought after today.



This boxed S2 outfit sold for \$1600. Sounds right to me. The Type One Housing went for \$9400, a new high as far as I know. Finally, the High Speed Nikon F made for the Montreal Olympics (it is said only 20 were assembled!) sold for \$27,300. Actually, a bit low!



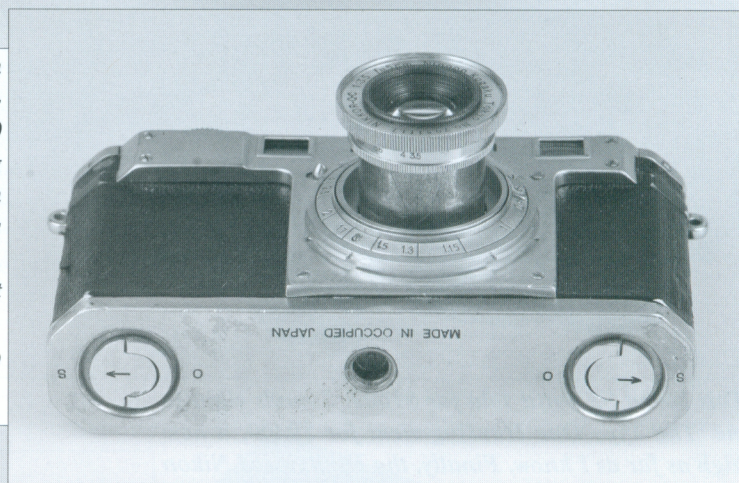
The manual above is the 'original' version sold with the Nikon One in 1948/49. Made from very thin paper, most of these are long gone and this one sold for \$1600. It may sound like a high price, but others have changed hands at even higher levels. And this one is very clean indeed!





This is one of the earliest surviving Nikon One cameras known in the world! I only have bodies #60924 and #60926 that precede it, and it is undoubtedly one of the original batch of 50 shipped to Hong Kong in that first attempt by NK at exporting their new product. That shipment was, more or less, a failure in that a significant number of cameras were returned for various reasons: light leaks, scratched negs, inaccurate focusing mount. Here we have #60933 with its original 50/f3.5 Nikkor as it left the factory 59 years ago! The final hammer price!!

\$30,600.00! CHEAP!



Berridale NSW
14 June, 1985

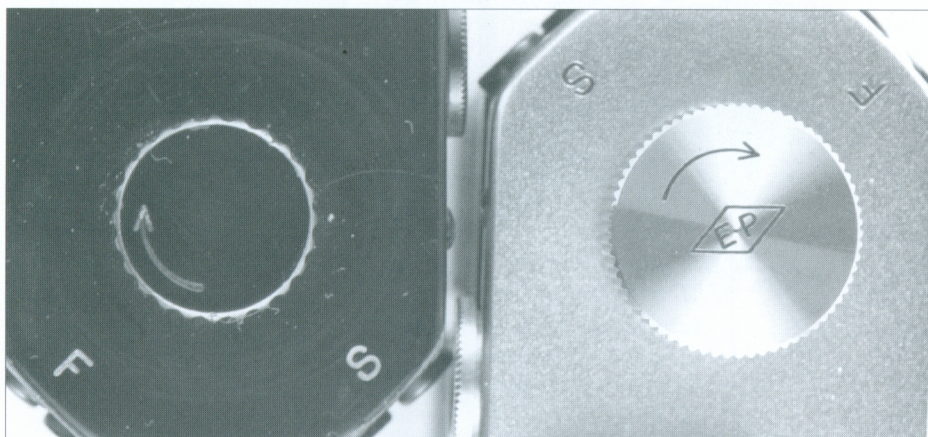
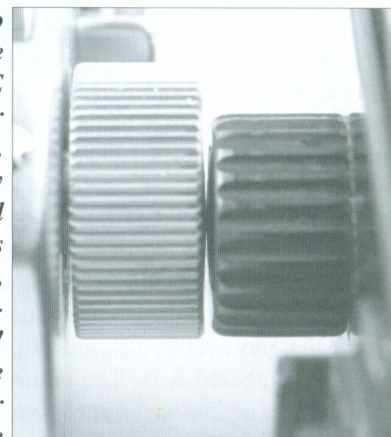
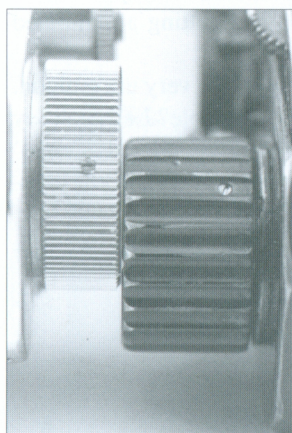
Dear Marvin,

Enclosed is the camera we talked about, a Nikon, serial number 6101424. I got it on loan from Carl Mydans and used it to good effect when I covered the 2nd RA. Carl always twitted me about the fact that he never got it back.
Please give my kindest regards to Rita.

Cheers,
Phillip Hobson



On Sunday, October 28th, the Black Nikon S covered in NHS-97 went up for sale. Its provenance was questioned frequently on our Website forums which seems to have prompted Skinner Auctions to add the note shown on this page. Not even in their own catalog, the note says that this camera was once the property of famous LIFE Magazine staffer, and early Nikon advocate, Carl Mydans. Whether it was 'one of the 20' meant for Life staffers we may never know. But...it is black, it was Mydans' and look at those knobs! A truly interesting and historic camera. I have mounted a first series 'all black' f1.4 which is contemporary to this camera. Other '331' series all blacks sets have been documented as follows: 331407/6105936, 331055/6108028, 331081/ 6108433, 331242/6108685. All '610' series cameras & #s 6105936, 6108028 & 6108685 are Black bodies! This Black S is identical in all ways to a chrome one save for the knobs! The wind knobs have the same diameter & frame counter wheel. They differ in height only: 7mm compared to 13mm. The rewinds differ in diameter only: 12mm for the Black S & 15mm for the standard! They are the same height! Now isn't that strange?



AN UNCOMMON VARIATION.. THE 'STRANGE' SERIAL NUMBERED MIOJ ERA FINDERS

by ROBERT J. ROTOLONI

One of the rather strange things that Nippon Kogaku did in the early MIOJ years was serial number 'some' of the finders made for the only accessory lenses then available, namely the 35, 85 and 135mm Nikkors. This was done during the Occupation when the finders are marked 'Tokyo' and not 'Japan', and would not be done again until the arrival of the black brite-line finders in about 1957! So why number them early on and then discontinue the practice? And why only just a few specimens, as these numbered 'Tokyo' finders are very scarce and difficult to find today.

We may never know why it was done or even when, but the result is another practically unknown variation in the RF system for us to search out. And they are very easy to miss. Most of us examine a 35, 85 or 135 Nikkor for barrel damage and clean glass and whether or not it has the correct caps and shade. When it comes to the finder (if there is one included) we often simply verify it is there and forget about it. Maybe, if we are purchasing an MIOJ era lens, we might check to see if the finder is correctly marked "Tokyo" around the eyepiece. It is then that we might be surprised to see a very long serial number squeezed around that tiny eyepiece along with the NKT engraving! And squeezed it is. The entire series of letters and numbers nearly runs out of room forcing the engravings to be done in a slightly smaller type size than unnumbered finders. Just look at the photos in this article.

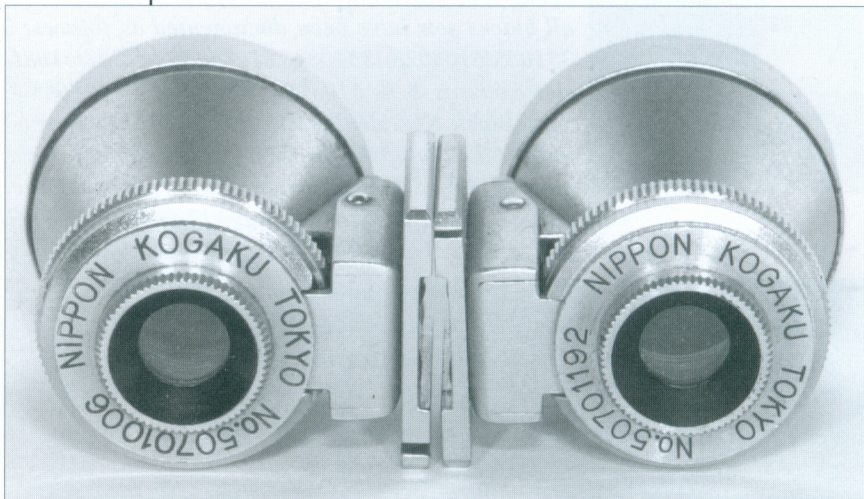
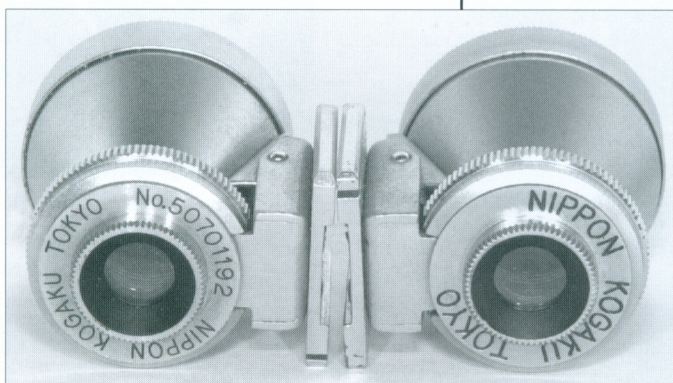
For whatever reason, numbers were used for what appears to be a short period of time and probably at the beginning of production rather than later. This is borne out by the number sequence used. All reported finders to date, irregardless of focal length, start with the same prefix, '507', suggesting a date of approximately July 1950. All are 8 digits long with only the last 4 suggesting quantity. The '507' is followed by a zero, which might be there in case production topped 10,000, which, of course never happened.

I have illustrated two examples each of the 35 and 135 types (which are mine) and one of the 85 (from a sale on Ebay and provided by Bill Kraus). If listed by focal length we get:

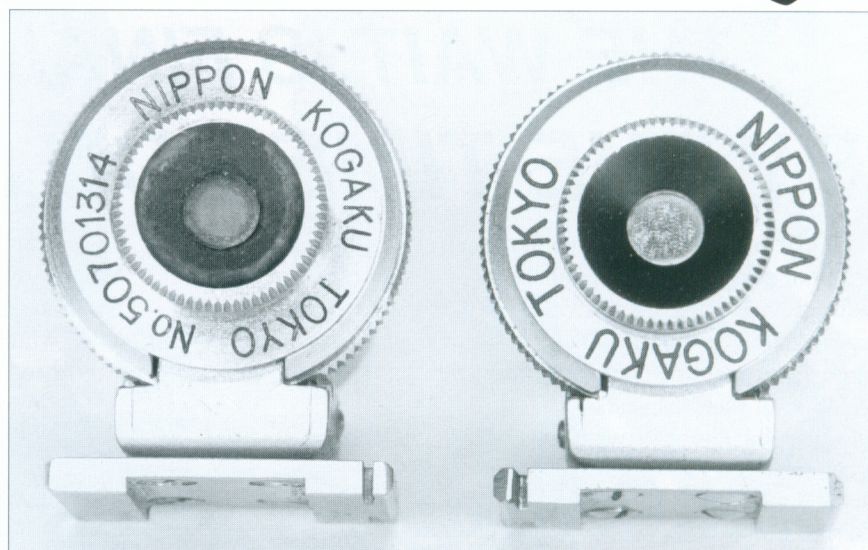
50701006 35mm
50701192 35mm
50701174 85mm
50701065 135mm
50701314 135mm

It is my feeling that, since the bezel surrounding the eyepieces of all three finder types is the same part, that they were numbered sequentially beginning at 50701000 and attached to finders in no particular order! Otherwise the above sequence make no sense. And I really doubt they were made in numbers that needed 3 or 4 digits for each finder type. If they started at 50701000, recorded numbers to date suggest over 300 were manufactured. Were 100 plus of each focal length produced before the decision was made to halt numbering such a small accessory? We may never know but you must admit they make for a nice surprise when buying an MIOJ lens and getting a numbered finder with it.

Are they rare? More like very uncommon. Are they interesting? I think so. Are they valuable? Let's just say that I was once offered 8 times what an unnumbered 'Tokyo' finder should sell for. I just think they are neat and worth looking for. RJR



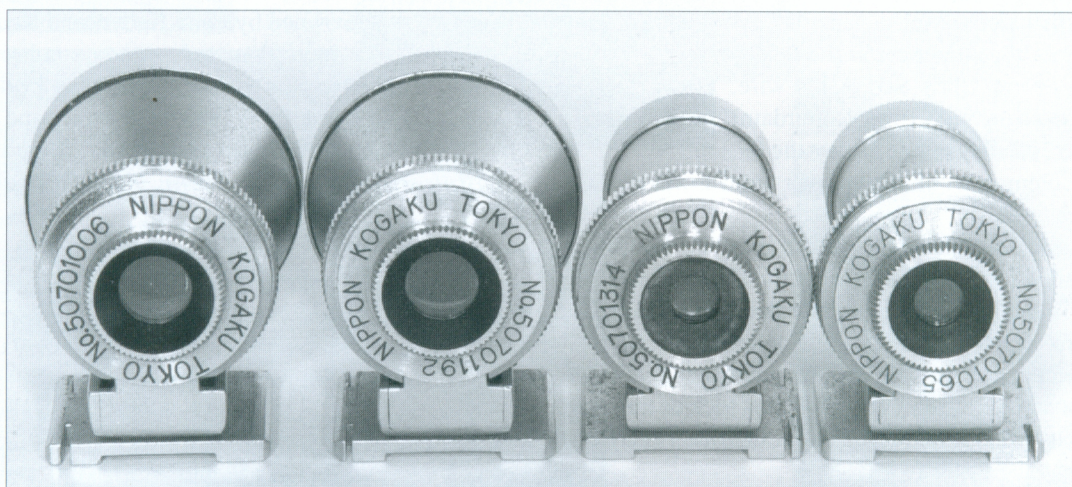
First we have the 35mm variety of the numbered MIOJ era 'Tokyo' marked Nikon finder. Top..Side by side with the exact same finder with no number. Note the slightly smaller type size used on the numbered finder. Above..Two examples are #s 50701006 and 50701192. Could the one on the left be the sixth in the series?



At left is the only example of a numbered 85mm finder in my database. Although I knew of the 35mm and 135mm varieties for many years I could only assume that the 85mm type existed. It was not until about a year ago that Bill Kraus told me he had seen one on Ebay and sent me this photo. And like the other types, it also has a number with the '507' prefix.

Above..Numbered and unnumbered 135mm finders. Note that these eyepiece bezels are really all the same part, which probably accounts for why all three types appear to share the same serial number sequence. The bezels were numbered in masse then assembled randomly. Again note the different type size. Left..Both numbered 135s one with the highest number yet reported to me. If at least 314 were made then where are they? The lenses that these finders would have been mated to are not difficult to find and all the accessory lenses really benefitted from their own finder since the camera's viewfinder only covered 50mm. So again I have to wonder where they all are.

Below..All 4 numbered finders in a family portrait. Know of any others? If so let us know!



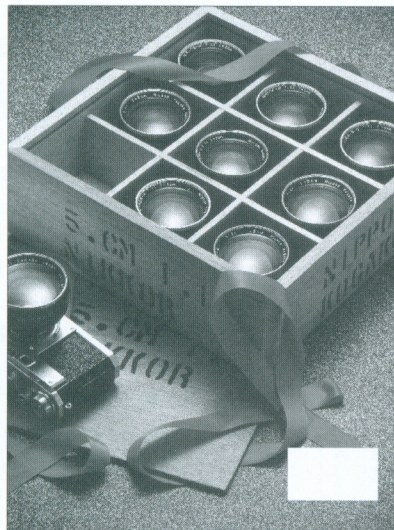
THE WAIT IS FINALLY OVER!! BY THE TIME YOU READ THIS...

By the time you receive this issue of the Journal my long ordeal of getting my book published would have come to a happy ending. As I write this (Nov. 20th) it has gone to press! I will have ordering info at the end of this article, but first a little story to go along with the photos on these pages.

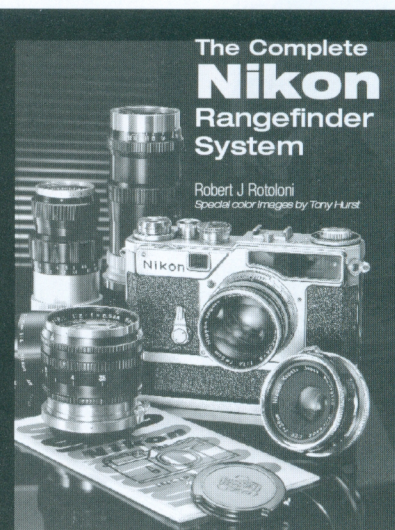
This all started 4 years ago, as you know. Hove went belly-up but a new publisher was found (Newpro, also in England), a lawyer was found, the manuscript recovered and work restarted. All of this caused a delay of at least one year, but it appears to all be behind me now. But a funny thing happened on the way to the printers.....

I attend the Houten show in the Netherlands twice a year (usually Nov. & Feb.) so I booked for the Nov. 11th show more than 6 months ago. About 3 months ago I was invited to visit with member Christophe Sap in Belgium on Friday the 9th. Chris is only a 2-hour drive from Rotterdam where I stay. About 2 months ago I mentioned to Chris that we had decided to get the book printed at 'die Keure', an excellent printer located in Brugge, Belgium. Well, Brugge turns out to be Chris' hometown! About 10 days before leaving for the Netherlands, Chris Coleman, my publisher & owner of Newpro, informed me that 'die Keure' had ordered the paper and would start printing very soon! Hmmm...here I am going to be in Belgium only a half-hour from Brugge. Could I visit 'die Keure' just to see where it is being printed? By chance might they be actually working on it that week? Well.....emails flew back and forth across the Atlantic and the results were....it was set up for Chris Sap & his wife, plus Hans Braakhuis (my ride from Rotterdam) and myself to visit 'die Keure' on Friday the 9th. And, yes, Chris Coleman would drive over from London. But what would we see?

Everything came together and I walked into 'die Keure' to find Chris Coleman at a table with not only the final color cover proof but also a trimmed proof of the entire book, including the color section! Chris had pushed to get this done for me. So not only was I able to meet face-to-face with my publisher again but I also had a completed proof to go over. They then took us through the plant to see just where it would be done. On that Friday all that was needed was the paper to arrive!



The Complete Nikon Rangefinder System



Is this a soap opera or a movie plot? Almost sounds like it. What were the chances that after four years I would be within a half hour of where the book was to be printed and within a two week window at that? I couldn't have written a better scenario.

I need to thank Hans Braakhuis for the ride (sorry for the 1 hour traffic jams!) and for his fine photos, Chris and Caroline Delbeke Sap for their hospitality (and lunch!) and Chris Coleman for making the long drive over to be there with us. And, of course, Wouter Rummens of 'die Keure', for taking us through the plant.

If all has gone well the finished books made their way to England around Dec. 10th. From there part get shipped directly to the US for warehousing. When will they physically arrive at the warehouse on the West Coast? Right around Jan. 1st. In other words, God willing, they are ready as you read this.

Although the European price equates to \$110 US, it will be sold here at \$99.00 US. **Those of you who wish to order 'signed' copies directly from me can do so.** I do not know the books' weight as I write this, so shipping costs are not definite as yet. So please contact me before sending any monies so I can give you the correct price with shipping. **Only those who buy directly from me will receive signed copies with a special label signifying such.** I am not in competition with my US distributor, **CAMERABOOKS.COM**, owned by Petra Kellers and Ken Morton. You are more than welcome to purchase from them and to pass their name along as the distributor to camera stores, societies, dealers and other groups. Before sending any funds please contact me at:

rotoloni@msn.com or r.rotoloni@sbcglobal.net

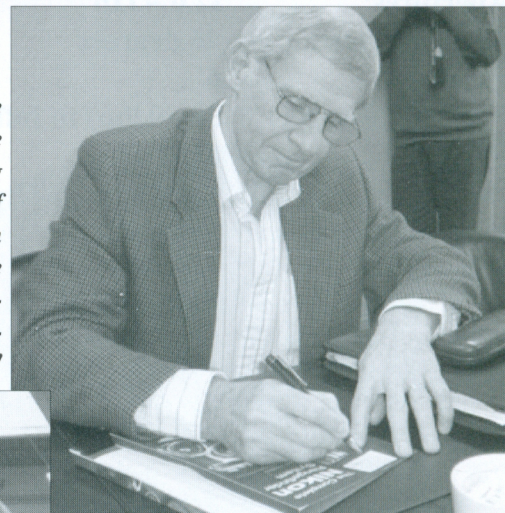


Or you can mail inquiries to our PO Box listed on the Contents page. I will be able to accept checks (US please), postal MOs and PAYPAL (my 2 email addresses are my account numbers).

I hope that those of you who decide to buy the book find it to be enjoyable as well as informative. Something like this is always a 'labor of love', and I hope that I have satisfied a need for Nikon collectors and that you find it useful and a good read. It was a lot of work, but I would do it again! Thank you. RJR



Our visit to die Keure. My viewing the color cover & complete proof one more time! Above..Wouter Rummens giving me the tour. Right is Chris Coleman of Newpro, my publisher, signing off on the proof. Left is Chris Sap & wife Caroline. Note the cover proof standing on the table. I never got to my coffee cup! Too much excitement-no time!



Actual production shots taken by Chris Sap on Tuesday, Nov. 20th, when the presses began to roll. Printing is a very exacting profession with constant inspections required. Left & lower left..Tony's color pages being checked. Below..Now that is a stack of paper! By my estimate 15,000 pounds of paper were needed to produce the 3,000 copies printed!!



This is a 2 page 'facsimilie' of an actual chapter in my upcoming book. This would have been the original file I sent to England at which time their layout man would modify it to the form it will have in the final book. They chose a different font for the text and captions than I used, plus they often times would resize and move the photos around. Since I am not trained in the art of book and graphic design, their final layout is superior to what you see here. However, they did not change a single word of text nor was a single photo deleted. Every word and photo is as I sent them, just fine tuned for a better looking layout. But this 2 page excerpt will give you a good idea of how the book is structured and illustrated. Thank you. RJR

50mm (5cm) F2.0 NIKKOR-H (ALL BLACK)

Introduced:	Unknown
Apertures:	f2.0 ~ f16
Angle of View:	46 degrees
Elements:	6
Focusing Range:	3ft (0.9m) to infinity
Filter Size:	40.5mm
Weight:	4.5 ounces (131 gm)
Original List Price:	\$125.00
Quantity:	Unknown

In the previous section I mentioned the existence of a small number of black 50mm/f2.0 Nikkors with black filter rings just like the famous 'all black' 1.4s that most collectors are more familiar with. But very little is known or has been written about the 'all black' f2.0s, which are actually more rare! Unlike the 1.4 type with its obvious batches that can be determined by studying the number database, the 2.0 lenses do not fall into place so readily. They are not found on any particular camera model, and their numbers are so dispersed we once thought they were strictly experimental and may have been associated with the 'rimless' black lenses. So where does our knowledge about this variant stand today? They remain a mystery.

The first seen is 718350 and it is shown in some dealer literature as part of a group shot of various RF Nikkors. You have to look closely to even notice it. The second recorded lens is 718487 which is illustrated here. Other verified examples include 719078, 752765, 764379, and 764913. And that's it! Of course there are more out there, but these six are all I have been able to record to date.

Only the first two examples and the last two even suggest a batch having been made, but so few have shown up that assigning a 'range' or 'batch size' to this variation does not make sense. Did they come on black cameras? None of the above lenses did. One was found on an S2 and two others came on S3 bodies.

At this point in time the 'all black' 50mm/f2.0 Nikkor-H remains a mystery. And a real rarity!





The second earliest 'all black' 50mm/f2.0 Nikkor-H in our database is No.718487 shown here. Note in the photo above that the chrome lens has a later serial number, since the 'all black' lenses show up very early in the second number sequence used for the f2.0 Nikkors. Unlike the 'all black' f1.4 Nikkors, these special f2.0s are really not much lighter than the standard black lenses. They differ by only 9-10 grams, so are not an experiment to produce a lighter optic. Their purpose or reason for existing is simply unknown at this time. It is possible they were meant to compliment a particular black camera, but no confirmed sets have been documented like the f1.4 lenses. Whether an experiment in weight or cosmetics, or simply a production error, we may never know. A mysterious and rare collectible? For sure!

SEE YOU NEXT SPRING!!

NHS-CON11 IN VANCOUVER

APRIL 18~19, 2008!!

In this issue I will reiterate some points made in NHS-95, 96 & 97 because of their basic importance. Keeping in mind that many of us will be visiting Vancouver for the first time, some with spouses and partners, Mike has put together a great list of things for you to do and how to arrange to do them. They were covered in detail in NHS-97 so please refer to that issue for information. I have listed them here again but not the details. But first some basic information.

- 1) Dates have been locked in for Fri/Sat, April 18~19, 2008.
- 2) The Sheraton Wall Centre Hotel is located at 1088 Burrard Street, Vancouver, BC, V6Z 2R9.
- 3) The Convention fee is \$150 US per person or \$175 US at the door.
- 4) Friday evening will be registration in the hotel lobby beginning at 5PM. Also a hospitality suite is planned.
- 5) Saturday Convention meeting begins at 8:30AM (*this is a new start time!*). Food will be provided, including AM & PM breaks and a lunch, with the meeting ending at 4PM.
- 6) In room buy/sell/swap & brag meet! (4-5pm)
- 7) A closing dinner cruise is planned for Saturday night starting at 6PM (more details to follow).
- 8) We will attend the Vancouver Camera Show on Sunday.

Now for more detailed information:

The Hotel...

The Sheraton can be accessed by the Airport Shuttle Bus service (\$13 one way, \$20CDN round trip), taxi (\$25~\$30CDN) or limousine (\$35~\$40CDN). Our **Special room rate is \$175CDN plus tax**, is for either a single (king) or two double beds and this rate is available for..... !!!!!!!!!!!!!

(NEW INFO...The Sheraton has 'EXTENDED' the days available at our special rate! It now applies from April 13th to departing on April 24th! These added dates are based on availability and I stress that the earlier you book the better or you may not be able to get these extra days! DO IT SOON! RJR

 You will be responsible for booking your own rooms so please do so as soon as you know you are attending. Hotel contact info is as follows:

Phone....604-331-1000

Fax.....604-331-1000

Website...www.sheratonvancouver.com

Our contact person is Heather Coyle, the Sales Manager

Phone...604-893-7273

Email...hcoyle@wallcentre.com

(Make sure you specify the 'North Tower' & that you are attending the NHS convention when reserving!)

The Meeting...

We will have a registration table set up in the hotel lobby from 5-7PM on Friday. Since we start early on Saturday (8:30) I am sure most of you will arrive at least by early Friday evening. Look for us in the lobby or contact Mike or me in our rooms. I have reserved a suite in the **SOUTH TOWER** which will serve as our hospitality room on Friday evening following registration. There will be coffee & rolls in the meeting room (**Junior Ballroom D**) by 8AM, but please be there by 8:30 as we have a full agenda and **MUST** start on time! Lunch will be provided in an adjoining room.

Closing dinner...

Mike has come up with a great idea. How does dinner on a harbor cruise ship sound to you? We have reserved space on the Sunset Harbor Cruise Line which usually begins operations on May 1 but has agreed to our date as a special request! If we can get at least 65-70 people we will have a whole deck to ourselves. It consists of a 2 and 1/2 hour cruise into English Bay and Granville Island (weather permitting) as we pass by the Vancouver skyline. We will have a catered gourmet meal including dessert and a 'cash' bar. We must board by 6:30 as it leaves the dock at 7PM and returns at 9:30. The cost is usually \$70 CDN per person but we will receive a 10% group discount. Prices do not include a 5% gratuity and 6% tax. As I said there will also be a cash bar on board. We do need to know how many people will attend by at least the Monday 'BEFORE' the convention (April 14th) and you need not pay till we board. We are currently working on transportation from the hotel to the ship and will keep you up to date on that aspect. This sounds like a really great closing to the meeting and I am sure everyone will enjoy it. But please let us know if you will attend the cruise so we can give them some numbers.

Please let us know ASAP if you will attend the dinner cruise! It is never too early to let them know plus we need to determine transportation requirements!!

Sightseeing Tours...

Mike has been in contact with 'Gray Line West' tours and he and his contact person, Julia Larsen, have come up with five suggestions for those who wish to do some sightseeing while in Vancouver. We will supply you with all the info you need to make reservations in addition to the following. He has chosen these based on what he thought would be fun and interesting while keeping in mind timeframes so that each tour can be ac-

complished in one day. Some are not cheap but all provide an interesting look at the city and surrounding area. These tours are completely voluntary and are designed to fit into your individual schedules and interests. When contacting Gray Lines West with any questions speak to Julia Larsen. Her contact numbers are:

Gray LineWest.....Direct phone: 604-606-2334

Fax: 604-879-1105

Website: www.graylinewest.com

The five tours are:

Deluxe City Tour...

Cost, including taxes & admissions is \$65.72 CDN per person.

Mountains & Vista Tour...

Cost, including taxes is \$98.58 CDN per person.

Victoria Excursion & Buchart Gardens Tour...

Cost, including all Ferry charges & Buchart Gardens admission is \$154.76 CDN per person.

Whistler Resort Tour (Coach)...

Cost, including taxes is \$104.94 CDN per person.

(Note; for more info on the 30min Whistler Flightseeing Tour please contact Gray Line West Tours @ 1-800-667-0882 or by email @ info@graylinewest.com or Whistler Air (604)932-6615 or 1-800-806-2299.)

Double Decker Attractions Loop Tour...

Cost, including taxes is \$35.00 CDN per person.

Points to remember concerning these tours:

- All costs are in Canadian dollars & include taxes, tolls & ferry fares where applicable.
- All costs are current costs & could be subject to slight increases leading up to April 2008 but there may be no changes at all or very small.
- All tours include pickup and drop off at the Sheraton Wall.
- They have buses/vans that can accommodate groups from 15-60.
- They can book reservations as little as one day notice. However, it is best to book earlier, especially with groups of 4 or more, as tours can become fully booked.
- Reservations can be made under one name and guests can call in to pay for themselves if they wish. You can pay for tours at the concierge desk at the Sheraton Wall.
- For the Whistler Rail-Coach tour & any tour including whale watching, a flight, or afternoon tea at the Fairmont Empress we do require full payment at the time of booking. This payment is **non-refundable** as we outsource these components to other organizations.

Sunday...

We will be able to attend the annual Vancouver Camera Show which has moved its date to coincide with our Convention. So let's support the event as much as we can. I assume that nearly everyone will want to attend plus it will give the ladies a free day to 'shop' while we do the same! We will attend as a group using public transportation, and early bird entries are available.

Convention Fee...

There is only one more Journal before the Convention so I must stress here that if you plan on attending you need to get your fee to me ASAP! THIS IS IMPORTANT! We need a head

count so we can plan the meeting! PLEASE.....IF YOU ARE ATTENDING GET YOUR CONVENTION FEE TO ME!

The Convention fee is \$150 US, which covers Friday registration and hospitality suite, rental of the meeting room and all AV equipment, coffee and rolls and lunch on Saturday. It will also cover the Convention gift all attendees will receive as well as gifts for those who will be making presentations. It does not cover the Saturday Dinner Cruise.

The fee is to be paid directly to me as it might get complicated if both Mike and I receive funds. This can be paid by personal or bank check, money order for those in the US & Canada, or by bank wire transfer. **However, the easiest way for most of you would be to pay via PAYPAL!** You can pay me directly and my Paypal account numbers are my email addresses: rotoloni@msn.com or r.rotoloni@sbcglobal.net. If you choose check or MO please make it out to either myself or RJR PUBLISHING! NOT TO THE NHS! If you have any questions about payment please contact me.

What we need is a 'head count'! It is important that we have an idea of the numbers attending as so many things depend on this figure. So please, as soon as you feel you are coming for sure **CONTACT ME OR MIKE!** The sooner the better, but let us know. As of today, 12/1/7, we have over 30 people already committed (**but only nine have paid!**), so we anticipate a very good crowd. So let us know! Besides my two emails listed above you can also contact Mike at: msymons6456@telus.net. **So stay in touch.** Also there is a link on our website where webmaster Fred Krughoff will keep you up to date on what is going on. It is the best way to stay current!

www.nikonhs.org

We are getting close and only 1 more issue of the Journal will precede the meeting so we need to get everything organized soon. Those who have offered to give a presentation, please contact Mike or I as soon as possible as we need to determine how many we will have and how to allot time to each.

If you have offered to do a presentation you must get a copy of your CD to both Mike and I as soon as possible so we can make sure it loads properly. You can't trust computers, as we all know. If your CD runs on our machines then there is a good chance all will work well. But bring another with you! To date the following have expressed interest in doing a talk. Contact Mike & I soon! (Uli Koch, Wes Loder, Bill Kraus, Yuki Kawai, Hans Braakhuis, Chris Sap, John Baird, Rich Lane, Fred Krughoff, &, or course, Tony Hurst. Gentlemen, we need to hear from you! VERY SOON!

I hope that we will have at least 65-70 members converge on Vancouver next April. Join us and witness for yourself the beauty of Canada. **Bring your camera (& your passport!)** **RJR PLEASE CONTACT US NOW IF YOU WILL BE ATTENDING! ONLY 14 WEEKS TO GO!**

MY FAVORITE NIKON SHOOTER

IS..... THE S2!

BY KEN HOUGH

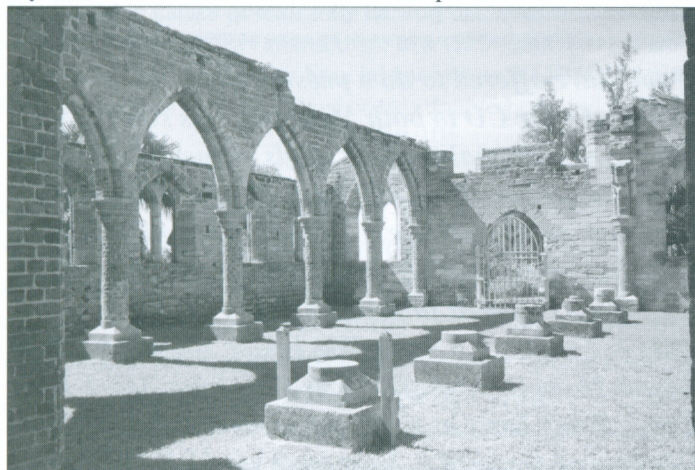
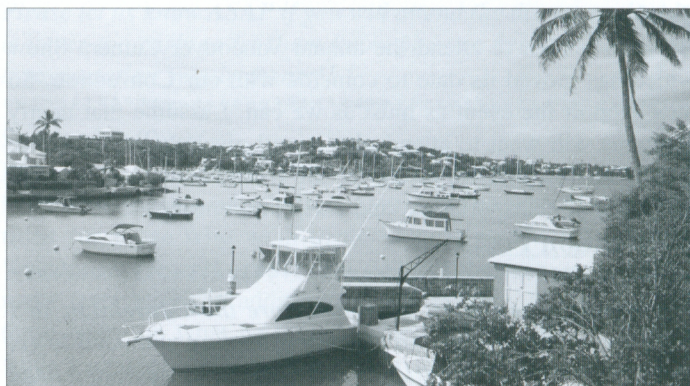
By now many of us are fully entrenched in the digital age. You know the ability to shoot 500 images and edit them down to 5 and not spend a penny on film or processing. I confess I do it all the time. I did it with my F3 and a motor and I do it now with my D70s (just more so!). Some of the last film cameras I bought 'BD' (Before Digital) was a pair of Nikon S cameras that I had re-shuttered and really enjoyed using. That was August of 1995.

Every few years I try to buy a camera from the year of my birth, 1954. I always wanted another Nikon rangefinder, so I started searching eBay for an S2, which was introduced in December of 1954. Within a day or so one appeared that had some back latch issues that everyone was looking at but no one was bidding on. It went unsold and I made an offer to the seller. He took my offer and a few days later my Nikon S2 arrived. I looked for the serial number on an online database and found it was the 150th S2 built and in 1954! The latch was easy to repair and I threw a roll of slide film in it. The images were perfectly exposed. This camera quickly became my 'in the car with me camera' and it takes great pictures.

In October of 2005 my wife and I went to Bermuda on Norwegian Cruise Lines. I thought I'd experience a 1950s' cruise destination with 1950s' cameras so I packed an S and the S2. I adjusted the camera straps so the S hung below the S2 and used a Nikon Varifocal finder on both cameras. My lens choices were a 3.5cm/f3.5, 5cm/f1.4 (bought from RJR), 8.5cm/f2.0, 10.5cm/f2.5 and a 13.5cm/f3.5. In rapid use the S2 beats the S in every way possible. The S has a nice rangefinder but the S2 has a great one! Both cameras feel good holding them up to my eye. It quickly became obvious that I was going to have only one camera around my neck at a time. The S is a brick compared to the S2. Where I

had to remove the S from my eye to wind it, the S2 stayed put and I could shoot rapidly. These revelations may be old to some of you but to me it was like discovering a new miracle camera. The S2 viewfinder is bright, contrasty and 1:1. The viewfinder optics are coated and that improves low light focusing tremendously. In comparison to my S (which I really enjoyed using) the S2 is a treat.

Of all the post Nikon S models I think the S2 is the purest of the lot. I've used it at weddings and not disturbed anyone, as the shutter is very quiet. I borrowed an S3 and it is close. The SP, while a technically superior camera, has a viewfinder that for me is just plain hard to see through. For my money, the Nikon S2 is the camera for me.



Above...an unfinished church, age unknown. At right top is a photo of the famous 'Horseshoe Cove' and in the middle the beach at St. Catherines. At the bottom the local harbor and boat docks. All photos were taken with an early Nikon S2 using the compliment of Nikkors mentioned in the text. All photos by Ken Hough. (Over the last 30 years it has always been the S2 that I have recommended as the best shooter Nikon RF! RJR)

SKYDIVING WITH YOUR NIKON

BY JAN PRINSEN

When you think you have taken pictures of everything (impossible of course), what are you going to do next with your camera? Indeed, why not start photography in free-fall!

It all looked so simple when, in the early eighties, I saw a film of skydivers in free-fall, and the cameraman telling how he had filmed this. Two months later I joined a newly founded skydiving club. It soon became clear to me that to make photos in free-fall the difficult part is not the photography, but the free falling. You have to fall stable and controlled, and you must know how to move your body correctly.

I do not know the American situation, but in those days here in the Netherlands you had to have permission to shoot from the Ministry of Defense and you had to present all your photos to be screened!

In October 1983 I made my first free-fall pictures using a Nikon EM with winder. I made an aluminum platform on a ProTec helmet and the pictures were made with an air ball release. The winder was too slow and I missed shots, and the ball release was not really trustworthy. So the EM was removed from my helmet and replaced by a Nikon F3 with the MD-4. This was a superb system, but much too heavy, especially when open-

ing the parachute, when your head is pulled downwards and then upwards with a force of 3Gs. I solved this by holding my head with both hands after deploying the chute, except for one time that I forgot to do so in 1987. When the weather is cold I still feel the scar between my shoulder blades.

This accident made me look to another, lighter camera. As I had bought a Nikon F501, the first AF consumer Nikon, for my wife the previous year, I decided to test it. Until far into the nineties I used this combination.

What are the particulars of free-fall photography? It must be obvious that there is nearly always enough light, skydiving being a sport for nice weather. And even if there are clouds, which you are really not supposed to fall through, you jump from the airplane far above these clouds. So extremely fast lenses or film are not important.

The rate at which you fall is also not that important. You

fall at nearly 200km per hour, but your subject is doing so as well. Usually you use 1/250 or 1/500 with ISO 400 film and an aperture of f8. Of course this all depends on subject and type of picture you want to make, etc.

When shooting a group of skydivers you can use a 28 or 35mm lens, but I did a lot with the 16mm Fisheye. I also used the E-Series lenses because of their lighter weight, and locked the distance ring with a rubber band. Moisture in your lens can be a real nuisance too. The Nikon 16mm f3.5 was notorious for this while the f2.8 version had much fewer problems. The only way to avoid this is trying to jump in dry, clear weather.

Your position in relation to the sun and subject is important for the result. You can change position by stretching arms and legs and arching your back increases your fall rate. Safety is a

big issue. When you wear a helmet with attached camera, your maneuverability in free-fall and under an open parachute is less. Another safety issue is your helmet. When the chute opens all the lines pass by your helmet and the risk of entanglement is big, certainly when the camera gear sticks out. Nowadays you can buy off the shelf perfectly smooth finished helmets, and if there is an entanglement you

can release the helmet quickly. Some helmets even have their own little parachute! I would certainly not use my first self-built helmet anymore.

Most free-fall photography today is done digitally. The photo that goes with this article was made by my dear friend Aloys van der Palen somewhere in Ecuador in 2005 with a Nikon Coolpix 5xxx. And yes, I am one of the guys in the formation. Most photographers use a DSLR, especially when you are shooting for commercial reasons.

Our Dutch legal system has updated its rules for free-fall photography; no more permission from the Ministry of Defense, no more screening. You only need to be licensed with a minimum of 250 jumps experience.

When back in 1982 I started skydiving, I did it to be able to make pictures in free-fall. After 1996 I no longer do free-fall skydiving, but thanks to photography, I now have a new hobby.



18 SIZE IS EVERYTHING!!

BY NICO VAN DIJK

We all know that when Nippon Kogaku introduced the Nikon Camera (later known as the Nikon I) the frame size, introduced as 'Nippon size', was 24 x 32mm, although the Nikkor lenses of the day were designed to cover the 24 x 36mm frame size of the Leica. Some other camera manufacturers, such as Chiyoda Optical Company in their Minolta 35 I, used this Nippon size as well. Because most automated slide developing and cutting machines (mainly Kodak in the USA) could not handle that format, Nippon Kogaku (and Chiyoda as well) changed it to 24 x 34mm, as in their second RF model, the Nikon M. Nippon Kogaku still had problems with that frame size and even the next model, the Nikon S, still was produced with the 24 x 34mm format. Many writers and publicists such as Joseph D. Cooper (Nikon Handbook), Jason Schneider (Modern Photography), and Paul Comon/Art Evans (Nikon Data), however, referred to the Nikon S as being the first Nikon camera with the 24 x 36mm frame size. Those having one or more Nikon S cameras know and can check the real frame size. Those gentlemen were in error!

Nikon Corporation states on its website that 'it was impossible to change the body of the Nikon I, M and/or S'. We had to wait until the Nikon S2 was introduced (and even that model is actually 24 x 35.5mm!).

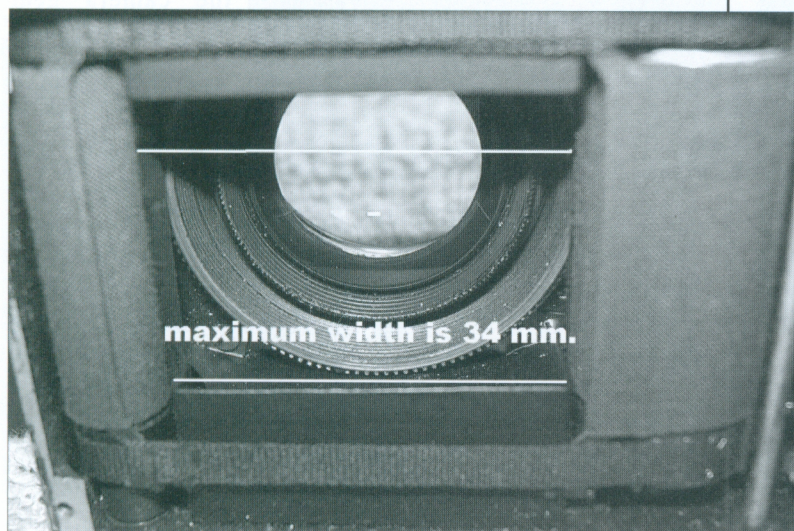
The problem was that the two shutter drums of the early models do not leave enough space for a 24 x 36mm frame size. To move one of these drums was impossible without changing the entire body, including the shutter. On a standard film for 36 exposures it is possible to make 40/41 images if used in a Nikon I. The proportions of 3:4 (photo paper size) and 4 extra images

on a standard film was a nice marketing idea but 'not wanted'.

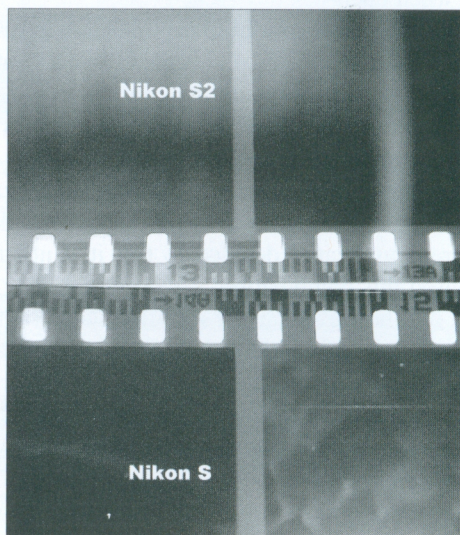
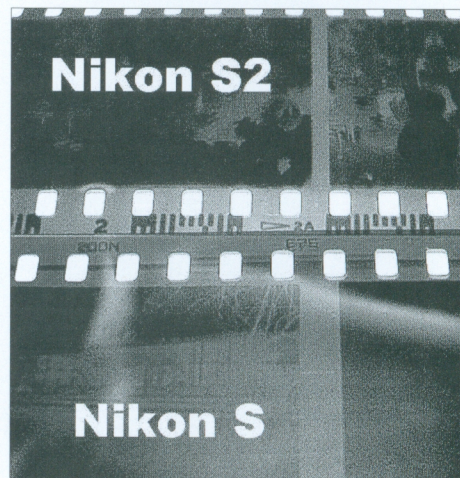
On the Nikon M and/or S, this 'benefit' was gone as the film advance system was modified to that of 24 x 36mm. If you shoot with those two models you will see a wider space between the images.

We are familiar nowadays with a crop factor for lenses used on a Nikon digital SLR but, in fact, the Nikon I had to deal with a crop factor as well. The diagonal of the 24 x 36mm frame is 43.3mm, while that of the 24 x 34mm frame is 41.6mm and the 24 x 32mm of the Nikon I is only a mere 40mm! This exercise in mathematics makes clear that a standard lens – designed originally for 35mm cine film—with a focal length of 50mm mounted on a Nikon I, has an optical angle equivalent of a lens with a focal length of 54mm (crop factor 1.08). On a Nikon M and/or S the crop factor is 1.04 equaling a lens of 52mm focal length.

Maybe the lack of vignetting seen with the Nikkor lenses, because of the smaller image diagonal of the 'Nippon size', contributed to the fame of the Nikon and its Nikkors.



These three photos from Nico graphically illustrate two important points concerning the long standing confusion about the actual frame size of the early Nikons. Although it has been repeatedly stated in print that the Nikon S was 24x36, it was not! The Nikon M/MS/S models were 24x34! Note the spacing between negatives! Also, the lack of sufficient room between the shutter drums to produce a 24x36 frame! I think this should finally put to rest any confusion!



OUR 'SACRED' QUEST FOR NIKONS!?

I bet you were not aware that we Nikon collectors have our own Patron Saint! Before you fall off your chair or declare it's time to lock me up, check this out.

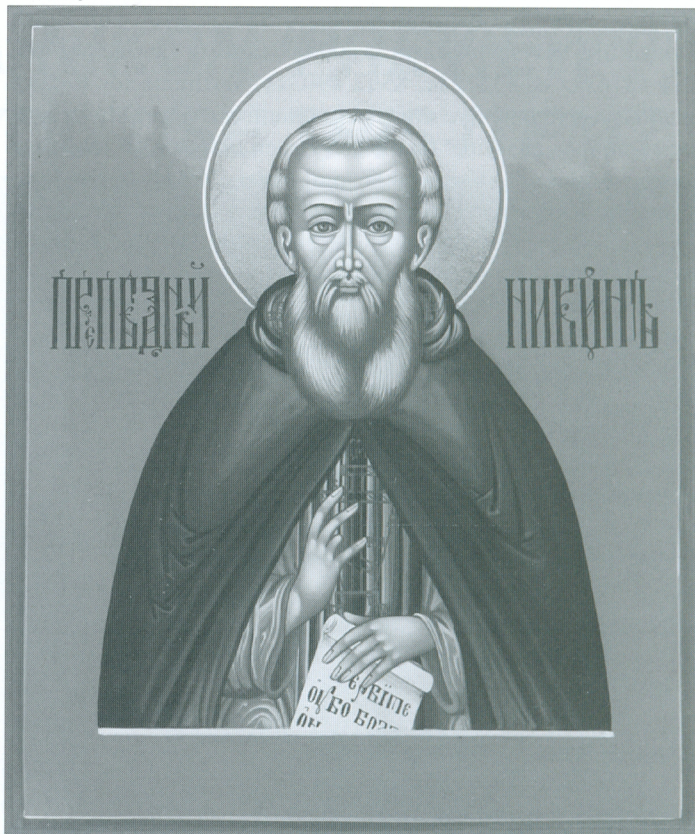
In late September there appeared on eBay (where else!) a Tempera Russian Icon said to have the image of the blessed Saint Nikon! To quote the eBay listing:

"Saint Nikon (1888-1931) became a monk of the Optina Hermitage in the Temple, Kozelsk in 1907. The monastery was closed by the Bolsheviks. Saint Nikon was arrested twice and died in exile. He was canonized in 1996. The feasts are on 29 January (11 February), 25 June (8 July) and 11 (24) October. This Russian Orthodox Icon was painted by a modern professional church artist at the Russian town of Rybinsk (not far from Moscow) that is one of the older main centers of Russian Icon painting. The Icon was painted on a wooden board. The board is covered with levkas (gesso, special priming). The halo was gilded. It was then painted with egg tempera. The style is traditional and strictly follows antique canons for icon painting."

But there is another story. In the 'Catholic Encyclopedia' is yet another listing for a Saint Nikon! He was the Patriarch of Moscow (1652-1658) and was of peasant origin. In his early years he was known as Nikita. Educated in a monastery, he married, became a secular priest, and for a time had a parish in Moscow. After 10 years of married life, his children having died, he persuaded his wife to become a nun and he entered a monastery on the White Sea. According to Orthodox custom, he changed his name and chose 'Nikon'!

Well, friends, there appears to be some real historical evidence for the existence of a Russian priest named Nikon, who was eventually canonized by the Orthodox church, and became known as Saint Nikon!

So you see, we Nikon collectors are actually being called to a higher purpose in life! Now you have a good excuse for your wife when you bring home yet another Nikon camera! **'A Saint made you do it!'**



MEMBER FEEDBACK....



In case someone hasn't already filled you in.....the beach photos on page 8 of NHS-97 were taken at Enoshima (shima means island) in Kamakura City south of Tokyo. Enoshima is not too far from the Big Buddha statue in Kamakura. I've been there many times. Jon Mitchell, Yokohama Japan. **Thanks Jon!**



20

CLASSIFIED ADS

WANTED...Nikon F2SB body (Mint cond!), 18mm/f4 AI, 5.5cm/f3.5 pre-set Micro, 105mm/f4 UV, 400mm/f5.6 ED (NOT IFED), 400mm/f5.6 P.C., MF-2 750 exposure back, N-F tube. Contact: **Peter Walnes at pwalnes@truemesh.com**

WANTED...Nikon RF Nikkors: 21/f4.0 w/fdr, 50/f2 collapsible #609xx, 50/f3.5 collapsible in Nikon BM, 35/f1.8 with Black Front Rim!, 50/f1.5 #907xx & #905xx (also in Leica SM), 50/f1.4 #316xxx & #33128x, 85/f2 #903xx, Variframe fdr #705xx or #712xx, Nikon I five digits serial number, Nikon M six digit serial number, 'Sardine' type battery pack for S36, RF telescope adapter, Melcon II, Varifocal 'Zoom' finder 'MIOJ', Nikon Periscope Attachment, Seiki Kogaku Nippon camera, Vivitar or Soligor 135/f1.5 in Nikon F mt. Contact **Biagio Guerra** Fax.....702-492-6269 or email guerrabn@aol.com

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PLEASE ADD THE FOLLOWING NIKON RF BLACK BODY SERIAL NUMBERS TO OUR UPDATED AND REVISED 'NHS BLACK LIST' LAST PUBLISHED IN NHS-90!

6101424 6200060 6202500 6202571 6321456 6321861

'NHS' RED DOT F LIST

PLEASE ADD THE FOLLOWING NIKON F RED DOT BODY SERIAL NUMBERS TO OUR COMPLETE LIST PUBLISHED IN NHS-82. 6598137

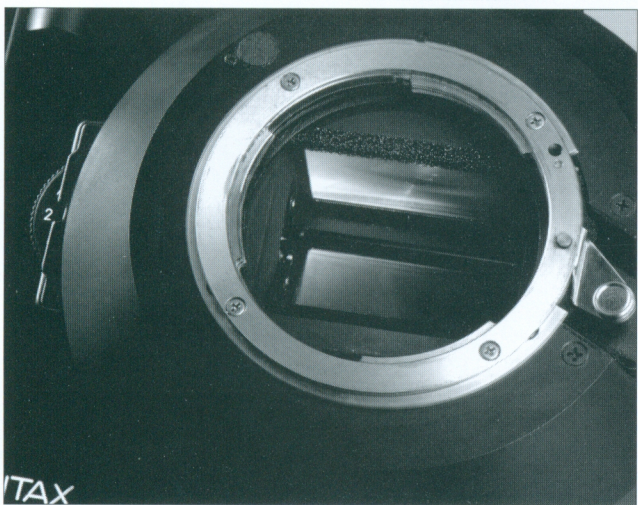
(Please see the website of NHS member Matthew Lin. He keeps a running list of Red Dot Fs on his site and updates it regularly. Look to his site for the most complete and accurate Red Dot list.)

www.matthewlin.com

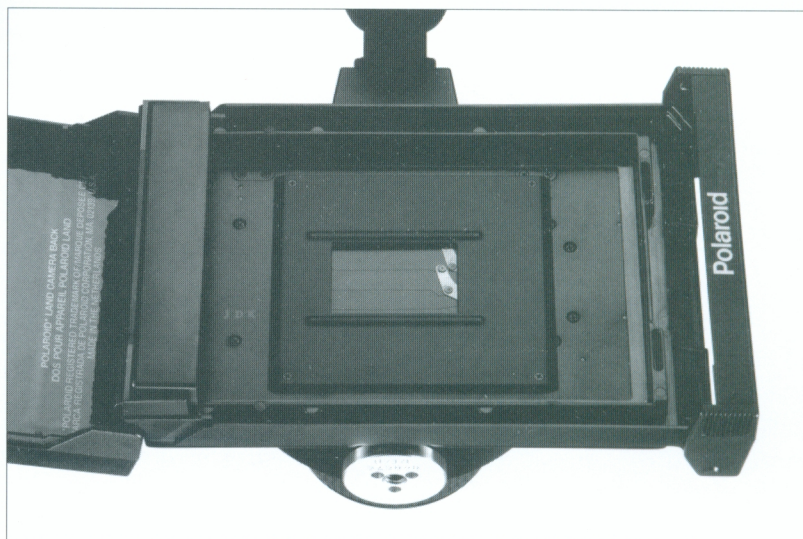
**PLEASE REMEMBER
TO BOOK YOUR ROOM
& PAY YOUR FEE FOR
NHS-CON11 SOON!!!
ONLY 14 WEEKS LEFT!**

odds 'n ends

THE CONTAX/YASHICA/NIKON 'PREVIEW'?? OR....WHY WOULD YOU USE THIS ITEM?



Here we have a 'one-off' modification of a rather rare camera to begin with. The 'Contax Preview' mounted a Polaroid Back CB-102 and was meant for the professional to 'pre-view' a photograph by taking an identical 35mm-size Polaroid shot. It has a focal plane shutter speeded to 1/1000sec and was originally supplied with a Contax/Yashica mount. This specimen has been modified with a Nikon F mount and therefore usable with Nikkors. It is serial #000676 and I doubt many were ever made or sold. Quite expensive when new, this 'Nikon' modified example can be used to preview your studio shots with a 35mm Polaroid print. But tell me....how useful could a 35mm Polaroid really be? What a waste of film for such a strange purpose. No wonder it wasn't a big seller! This was one very strange idea that actually got to the market! Tony Hurst





FULL AUTOMATIC REFLEX

Created For The "NHS" By Tony Hunt