

A PUBLICATION OF THE NIKON HISTORICAL SOCIETY



SEPT. 30, 2005

**NHS-89**

22nd. ANNIVERSARY ISSUE!!!!  
**NIKON JOURNAL**



**ROBERT J. ROTOLONI**  
EDITOR/PUBLISHER

**THIS ISSUE**  
PAGE 1...MICRO-NIKKOR REVISITED  
PAGE 10...SIMON NATHAN & FAWCETT BOOKS  
PAGE 14...NEW NIKON RF BOOK GETTING CLOSER!?





# THE NIKON JOURNAL

VOLUME TWENTY TWO – NUMBER 4 – SEPT. 30, 2005

THE *NIKON JOURNAL* IS PUBLISHED FOUR TIMES A YEAR BY "RJR" PUBLISHING, INC., At P.O. Box 3213, Munster, Indiana 46321 U.S.A. © 2005 By "RJR" Publishing, Inc.

*ALL OPINIONS EXPRESSED HEREIN ARE THOSE OF THE VARIOUS AUTHORS AND NOT NECESSARILY THE VIEWS OF THE NIKON JOURNAL OR OF THE NIKON HISTORICAL SOCIETY.*

Our Web Site is .....<http://www.nikonhs.org>  
Our E-Mail Addresses are.....[r.rotoloni@sbcglobal.net](mailto:r.rotoloni@sbcglobal.net)  
and....[rotoloni@msn.com](mailto:rotoloni@msn.com)

ANNUAL SOCIETY DUES ARE		
U.S./CANADA	1 Year \$30	3 Years \$75
OVERSEAS	1 Year \$40	3 Years \$105
New Rates Effective March 31, 2001		

## ~ CONTENTS ~

**INSIDE FRONT COVER:**  
**NHS-89 EDITORIAL.....By ROBERT J. ROTOLONI**

**PAGE 1.....THE FIRST MICRO-NIKKOR REVISITED**  
**by MICHAEL WESCOTT LODER**

**PAGE 9.....THE 'AKASAKA CAMERA' NIKON TO LEICA COUPLER**  
**by ALEX SHISHIN**

**PAGE 10.....SIMON NATHAN.....THE FAWCETT BOOK YEARS**  
**by WILLIAM KRAUS**

**PAGE 12.....SHOOTING WITH A VINTAGE NIKON M**  
**by TOM ABRAHAMSSON**

**PAGE 14.....NIKON RF COMPENDIUM UPDATE**

**PAGE 16.....NHS-CON10 INFORMATION PAGES**

**PAGE 20.....CLASSIFIEDS AND NEW MEMBERS**  
**INSIDE BACK COVER...ODDS N' ENDS**  
**THE NHS-R2S APPEARS IN POP PHOTO!**

**NHS-90 DEADLINE!**  
 The deadline for the next issue of our **NIKON JOURNAL, NHS-90**, is **NOVEMBER 15, 2005**. Please get all correspondence and articles to me by then so I can get our Journal to you on schedule. Thank you. **RJR.**

# EDITORIAL

These Anniversaries certainly seem to come around faster and faster. It feels just like yesterday we were planning the special 20<sup>th</sup> Anniversary issue and here we are at #22! They're not kidding when they say that time goes faster as you get older. And after 22 years of doing the Journal I am definitely older! But, I can still find the energy and time to get each issue out and I still enjoy it immensely. Of course, I need to keep my reading glasses on nearly the entire time now, or the Journal would look a lot different! I hope you enjoy this issue. We've got some good articles, some reminiscing and news on both NHS-Con10 and my forthcoming book (not all news is good).

Wes Loder has taken a very detailed look at the famous RF-Micro-Nikkor, a lens that started a tradition at Nikon that continues today. Wes goes into great detail about this optic showing how it is used and some of the results you can expect. Still considered one of the sharpest Nikkors ever made, the RF-Micro is a justly famous and important optic and worthy of such an article.

Alex Shishin, our 'unofficial Far East correspondent' has uncovered yet another modern attempt to duplicate the famous Orion coupler. This one is by Akasaka Camera, which I visited while in Tokyo for NHS-Con9 in February 2004. It is as well made knock-off of the Orion, one of which just sold on eBay for over \$1000!

On page 10 charter member Bill Kraus reminisces about what it was like growing up with the famous 'Fawcett Books' series, many of which were done by the late Simon Nathan, one of the first champions of the early Nikon system. I also have similar memories and I am fortunate to own most of the Fawcett editions Simon produced that showcased Nikons including the rangefinders. Simon has been gone now for over a year but I still count my trip to Tokyo with him in 1996 as the one that opened the doors for me at Nikon.

Tom Abrahamsson, our 'user-collector', recently took a trip to Finland where he shot a great deal with his latest Nikon purchase. And what do you think it was? How about a 50 year old Nikon M with a contemporary 50mm/f1.4 Nikkor! Would you shoot a trip to Europe with such a camera? Tom did and with some really great results. Maybe we should all get out there once in a while and see what these 'vintage pieces' can do. See Tom's results on page 12.

On page 14 I announce that my book on the Nikon RF system has been delayed! I am sorry to have to report it, but it is true. I have finished with 99% of it but Hove, the publisher, has decided to hold things up for awhile. As disappointing as it is, I will continue to push to get it released as soon as possible. In the meantime there is something you can do. See page 14.

NHS-Con10 is coming fast! Hans and Uli have put together a fantastic one-week package for us to enjoy. Please see pages 16/17 for the latest facts and information and also the address for the website that will answer all of your questions! Believe me, they have done a tremendous amount of work and I am sure everyone who attends will be very pleased. Check it out!

Finally, Fred Krughoff, our webmaster, writes that he is considering adding a new website for 'users' of Nikon RF and reflex cameras. Contact him at our website and leave a message on the board with your thoughts.



---

---

# 1

# *THE FIRST MICRO-NIKKOR REVISITED*

**BY MICHAEL WESCOTT LODER**

The 50mm Micro-Nikkor for the Nikon rangefinder cameras would appear to be so well known...at least by reputation...that one might wonder what more anyone could write about this pioneering optic. However, so much of the published information available is either misleading or simply wrong, that perhaps there is value in taking another look.

Close-up work has always had a simple solution: move the lens further away from the focal plane and closer to the subject. Doing this has never been a problem for cameras which use a bellows for focusing, but becomes more complex for systems that use helical focusing lenses. Canon, Leitz, Zeiss and Nippon Kogaku all faced similar problems in designing close-up systems for their rangefinder cameras since none of their normal lenses focused nearer than three feet while retaining rangefinder coupling. Their solutions varied widely and speak to the creativity of the engineers addressing what had to be a feature with limited market appeal.

Zeiss pioneered the concept of a normal lens with an extended focusing helical with its 'Contaprox' lens in the late forties. This Tessar formula 50mm/f3.5 lens mounted directly on the Contax using the external bayonet mount and featured a helical that allowed focusing from infinity down to just greater than 1:2 (a 30mm extension tube took it down to 1:1.2). While clever, the 'Contaprox' did not couple to the rangefinder at any point. In use, accurate focusing required a tripod and a separate focusing tube (Zeiss #5520/6) and magnifier.

Both Zeiss and Leitz also offered focusing extension tubes. Leitz's 'Nooky' and 'Sooky' devices allowed normal lenses to mount using the tangs of their collapsed inner mounts while the focusing extension tube screwed onto the camera's mount. A magnifier over one rangefinder window allowed rangefinder coupling within a limited closer focusing range.

Zeiss' focusing helical of this type (Zeiss #5522/3) used the external mount and allowed a range from 1:2 down to nearly 1:1 with a normal lens in the extended position. Collapsing a regular Tessar brought the reductions back to nearly three feet or 1:24 or thereabouts. But this tube had no rangefinder coupling and required focusing with the magnifier first before substituting the camera to take a picture, or focusing with a 'Contameter'.

Nippon Kogaku was to take an entirely different approach, and their solution is clear proof that NK's designers had moved to new ideas that owed nothing to any previous German designs! First of all, their new lens used a completely new formula that was not a Tessar-based, four-element design such as found in the 'Contaprox'. Instead, the five-element design was a new, modern, semi-symmetrical formula. The first three elements look like they came from a Gaussian design, but the back two indicate something different. Tessar formulae are good and can make excellent lenses for close-up work (and NK would use such a design for its barrel-mount 135mm/f4 Nikkor for use on its bellows), but the 'Micro-Nikkor' design is not simply a general purpose one re-computed for close-up work. It is a new design that is unique and superior.

The all-chrome finished collapsible lens looks old-fashioned, but its nearly equally spaced f-stops with their precise clickstops quickly indicate that this is a modern Nikkor optic. The Micro-Nikkor was a special use optic primarily designed for one specific purpose: microfilming using a Nikon camera. The fact that it also works extremely well as a general purpose normal lens and can give outstanding results all the way down to 1:1 is but the cheese on the pizza!

Microfilming was starting to grow in the 1950s, and 35mm film had already established itself as the standard film size. While many normal lenses could be set up to yield decent images at the standard microfilm reduction of 1:12, none were capable of providing the resolution, flat field and color correction that could match the potential of the high-contrast copy films that companies like Kodak were starting to provide. Hold a newspaper a meter away from your nose and try to read the regular text. The problem is immediately apparent.

The Micro-Nikkor (and its final name clearly indicates its purpose) was designed to be that perfect lens for microfilming. For work at 1:12, the lens did not need to come with a special focusing helical. It just had to be sharp.

So why then is the lens mount collapsible? Why all the rigmarole about a special aperture setting collar? Look at the following illustrations and perhaps they will provide some understanding.



Nikon, Inc., first announced the 'R-Nikkor' in May of 1956 and showed prototypes at the annual meeting of the Master Photo Dealers and Finishers Association convention that spring. This new lens also appeared on the May 1956 price list where it was referred to as an apochromat. The next reference was the review written by John Wolbarst that appeared on pages 72-73 in the August 1956 issue of *Modern Photography*. At right is an illustration from that original article. The lens he shows is #523001. This should have been the first production lens, but its beauty ring is clearly marked only 'R-Nikkor-C'. So NK's new special purpose lens started production as the 'R-Nikkor'. Wolbarst and others in the early literature follow Nikon's designation of this lens as an 'Apochromat'. But by the time the lens reached the stores in late 1956, it would be labelled the 'Micro-Nikkor' and reference to its Apochromatic capabilities would be dropped. When did the change from 'R-Nikkor' to 'Micro-Nikkor' occur? How many of these lenses came off the production line labeled as 'R-Nikkors'? Why did NK decide to change the name? Good questions and I do not yet have answers, but NK may have done it to give this lens greater distinction from their other optics, as well as indicate its primary function. The Micro-Nikkor that appears in Wright's Manual is also labelled an 'R-Nikkor'! That page is illustrated below.



R-Nikkor 50mm, f/3.5 lens is in collapsible lens tube, has click stops to f/22, satin chrome finish.

Below..A Zeiss 5522/3 close-focusing helical with focuser and right-angle magnifier in place. The lens mounted is a 50mm Micro-Nikkor in extended position. Focusing range is a narrow 1:2 down to 1:1. The magnifier shows an image that is laterally correct but upside down.



<b>50 mm</b>	<b>f/3.5</b>	<b>(P.C.)</b>	<b>MICRO-NIKKOR</b>
--------------	--------------	---------------	---------------------

introduced 1956                      5 elements  
 collapsible mount  
 click stops to f/22  
 focus to 3 feet (mount extended)  
           to 1.5 feet (mount collapsed)  
 auxiliary aperture control device  
     (for collapsed position) available  
     couples to Nikon range-finder  
 diagonal angle of view: 46°  
   (26°x39°)



Nikon bayonet  
 lens accessory size                      (Series VI)  
 34.5mm snap-on; screw-in  
 screw mount (Leica thread)  
 (same accessory size)



Greater fine-line resolution than any other lens available for the camera. It is a development of the Petzval symmetrical formula, especially computed for extremely high acutance at comparatively short object-to-lens distances, reaching maximum at image reductions of 1:12. It is especially suited for microfilming, but the corrections at greater distances make it useful for many other applications. At very close distances, the lens mount is collapsed and a device is inserted to make aperture settings convenient. The Micro-Nikkor may also be used with the Nikon Repro Copy Outfits, Models S and P, at reductions down to 1:1.

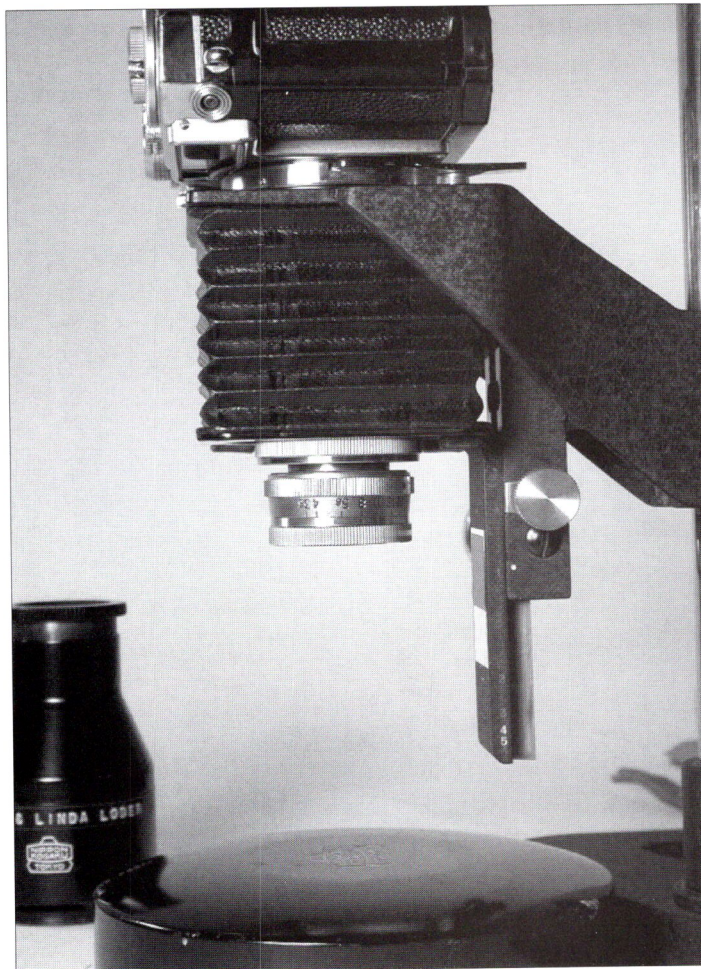




Although the Micro-Nikkor is a 50mm (5cm) lens, its mount extends out in front of the first element so far that it will not fit into the standard everready case unless it is collapsed. Note that when it is collapsed, it is almost as deep as the much wider and heavier 50mm/f1.4 Nikkor-S. Extended, it projects over half an inch farther than the f1.4. The main reason for this design is to allow easier mounting on copy units. Note the original lens cap on the Micro. Some of the early snap-on caps came with 'Nikkor' instead of the NKT triangular logo.



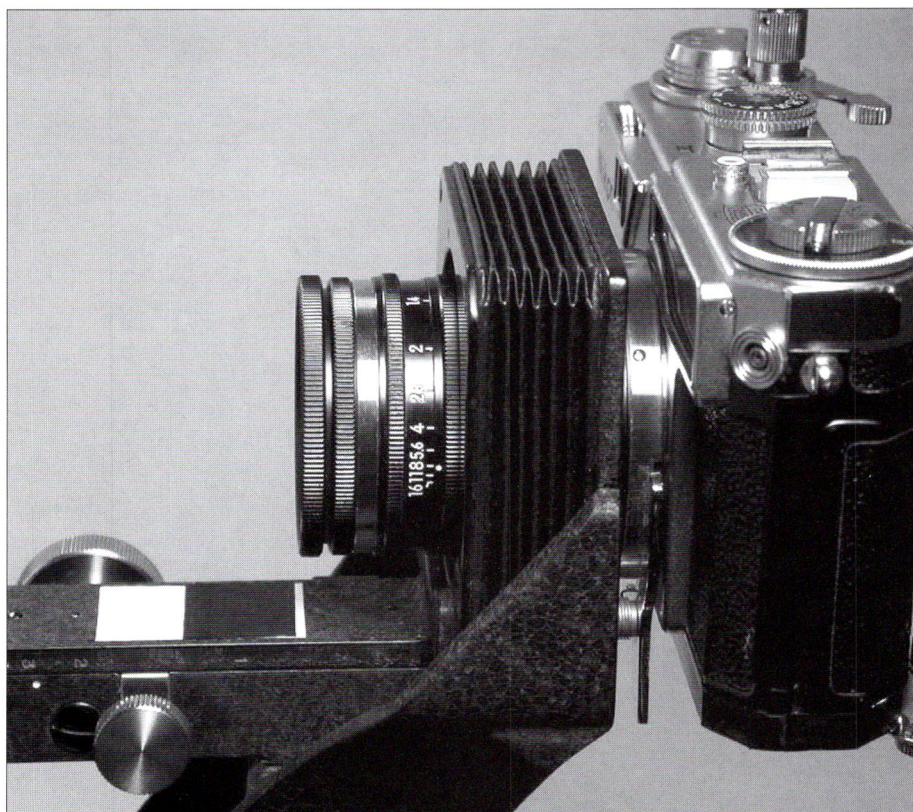




*Above...Mounted on a Nikon using the regular bayonet mount, the lens can only be used in the extended position and couples to the rangefinder and focuses from infinity to three feet (0.9m). This is not too bad since at three feet, a reduction of 1:24 is possible. This is the way Wolbarst took the picture that appears as an illustration to accompany his review. So already the Micro-Nikkor is one up on the Contaprox since that lens had no rangefinder coupling and could only be focused mounted on a tripod with the camera removed and a focuser substituted.*

*Left...The SA copy stand with its 50mm bellows offered continuous focusing reductions from 1:5 down to 1:1 with any internal mounting normal lens. Either the 50mm/f2.0 Nikkor, the f1.4 Nikkor or the extended Micro-Nikkor could be used in that range. When mounting these lenses, another reason for the extended-forward mount of the Micro-Nikkor becomes apparent. The SA mount is deeply recessed into the bellows. Mounting either the f2.0 or f1.4 lens is difficult, while as the Micro-Nikkor can be readily grasped and inserted.*





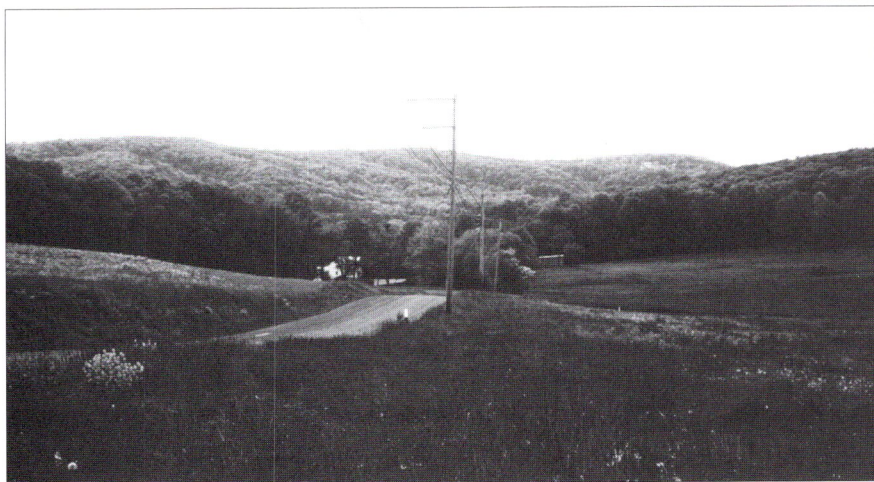
*Left... While 1:1 to 1:5 is a nice close up range, it is not the best range for microfilming. Further reductions had to be possible. The SA unit comes with a negative diopter lens for mounting on the f2.0 Nikkor (40.5mm thread). Screw it on and the lens now ranges across reductions from 1:6 to 1:20. An included adapter ring changes the thread from 40.5mm to 43mm and allows the f1.4 Nikkor to enjoy the same range. So, with either of the regular normal Nikkors, a user could gain close up capabilities from 1:20 all the way down to 1:1. Of course, the SA's mounting post was too short to accommodate such a range. At 1:20 the camera had to be 30 inches from the subject, so the SA unit must be either reversed on its stand or mounted on a tripod. The larger PA unit with its longer post could be used in this range without such switches. Note how little of the milled mounting ring of the 50mm/f1.4 Nikkor shows, making the mounting of this lens difficult. The Micro-Nikkor with its wider, extended-forward mounting ring, is much easier to get on and off the SA unit. Below... The SA reproduction unit in its original carrycase. A place for everything, and everything in its place.*



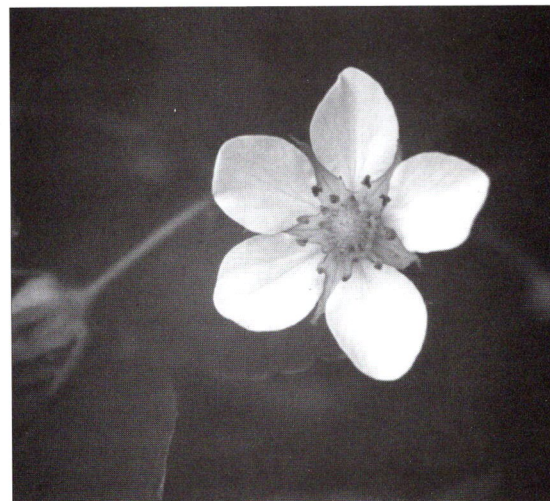


# 6

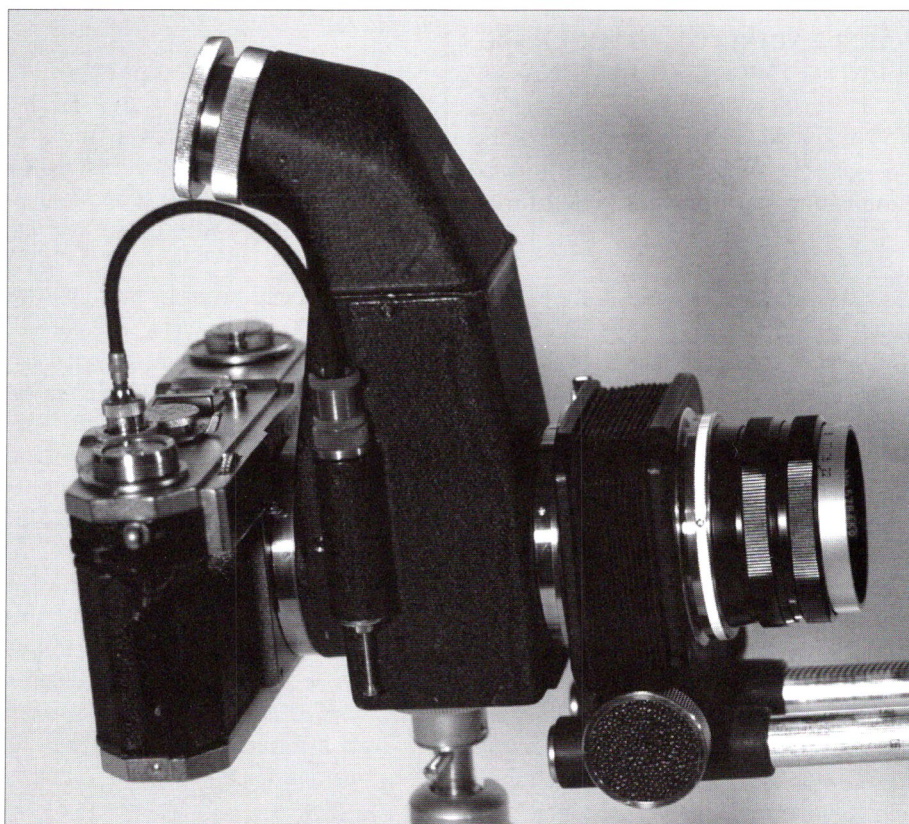
*Right...An SA unit ready for field work. The lens is collapsed, allowing focus to infinity! Mounting a Micro-Nikkor on an SA, then collapsing the lens yields a different result. Focus is now from greater than 1:2 all the way out to infinity (and beyond)! Here is then the secret of the Micro-Nikkor. Directly on a camera: infinity to 3 feet or 1:24. On the SA unit: infinity to 1:1..the same range that modern Micro-Nikkors in the 'F' mount enjoy today. Mount your Micro-Nikkor on an SA then fix it to a tripod and head out into the field. Anything static you can see, from mountains to flower petals, you can photograph. It is like using one of the smallest view cameras in the world (without swings or shifts). Frame and focus, extend the lens, set the aperture, collapse the lens, remove the focuser and mount your camera and take a picture. It is light, compact and simple to use (if a bit slow and liesurely). If you have the rare diaphragm collar, the extra step of extending the lens to set the aperture becomes unnecessary. The collar is a convenience but not essential.*



*Above left...Farmland valley; Micro-Nikkor on SA unit collapsed. Above...Nearby flowers at about 3 feet (1m). This would be the closest focusing point when the Micro is mounted directly on the camera and extended. Below left...Getting closer; highly detailed stonewall. Below right; Wild strawberry bloom at 1:1 with Micro-Nikkor in the extended position. All shot on an SA copy unit.*







*Above...The Zeiss 'Panflex' housings from before and after the War will mount on a Nikon and the Bellows Model One will mount to the Panflex. In this photo the 13.5cm (135mm) f4.0 Short Mount Nikkor is attached to the bellows. However, since the Panflex is not quite as deep as the Nikon reflex housing, the lens will focus beyond infinity but will work perfectly for close ups.*

*Left..The classic set up using the Nikon Model SA Copy Stand and the Micro-Nikkor. A very light weight and portable unit, Nikon even supplied a screw-in handle so you can hold the entire rig in any position for field shooting! You are not restricted to simple vertical table top close ups with this unit.*





## CLARIFICATION OF MISLEADING OR INACCURATE STATEMENTS CONCERNING THE RF MICRO-NIKKOR

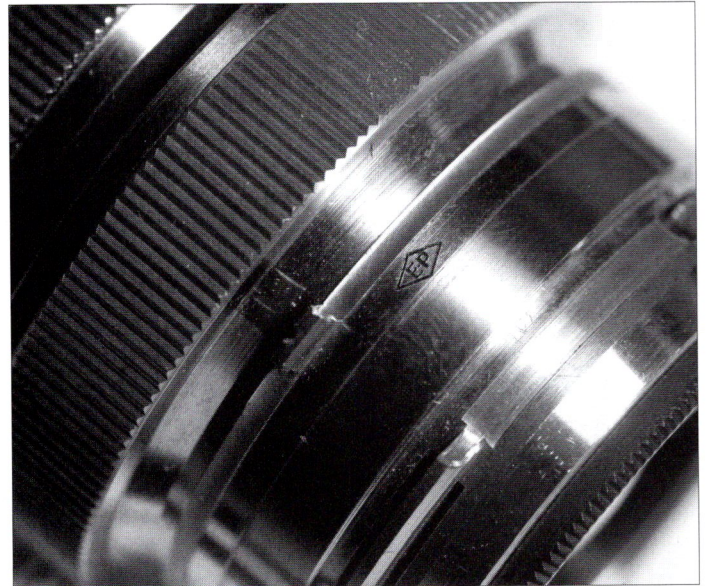
- 1) Collapsing the Micro-Nikkor while it is mounted directly on a camera only allows closing of the camera case. It cannot be used for picture taking since the lens would focus beyond infinity.
- 2) The user must also extend the lens on a PA or SA copy stand to work in the same 1:1 to 1:5 reduction range that these units are designed for. Any descriptions that state that the lens must be collapsed for all close-up work or to focus down to 18 inches are wrong!
- 3) The only time a photographer can take pictures with a Micro-Nikkor collapsed is when it is on one of the copy units and when shooting in the 1:1.5 to infinity range. To get down to 1:1, the lens must still be extended. (To work in the 1:1.5 to 1:5 range, the lens can be used either extended or collapsed.)
- 4) Mounting the reflex housing on the SA unit is possible, but adds 74mm of extension and throws all copy work into the macro range. Subjects have to be raised up, and lighting is problematic due to the minimal room between the lens front and the subject. In addition, since none of the normal lenses can be reversed on the SA unit, image quality suffers. The SA unit is designed to work without a reflex housing and that is the best way to use it.
- 5) There is no way to mount a Micro-Nikkor on the Model One Bellows! The Bellows comes only with the external bayonet and a 45mm-thread mount. That limits its use to telephoto lenses and the other 50mm Nikkors mounted in reverse using the adapters that originally came with each bellows. NK never made an adapter to fit the 34.5mm front thread of the Micro-Nikkor.

### TRYING TO USE ZEISS & NIKON C-U ACCESSORIES:

While the Contax and Nikon rangefinder cameras share the same mount and back focus, mounting or sharing the various close-up equipment can be difficult and sometimes impossible.

- 1) The Zeiss close focusing tube (5522/3) mounts readily on a Nikon using a short twist that makes switching between a focuser and the camera easy. The same would probably apply to the similarly designed Zeiss copy stands sold in the 1930s'.
- 2) Zeiss extension tubes can be used on either camera.
- 3) The Zeiss focuser (5520/6) can also mount on the SA copy stand and can be substituted for the focuser that comes with the SA unit.

- 4) However, the 'Contaprox' will not mount on a Nikon camera. The problem is the placement of the infinity lock release pin. On the Nikon, this is on the left upper escutcheon at about 10:30 o'clock; on the Contax it is on the right side at about 2 o'clock. The 'Contaprox' has a cutout to get by the Contax's release pin, but not the Nikon's.
- 5) The same problem presents itself on the Zeiss 'revolver' (#1400) copy stand. The camera locks on using a rotating ring that clamps the external bayonet mount. The revolver has a cutout for the Contax release pin, but not the Nikon's. Nor will the SA focuser fit. The reason is that a slight projection in front of the lens flange on Nikon's focuser prevents it from seating all the way onto the Zeiss mount. Mounting lenses is not a problem.
- 6) Another potential problem is found with some of the Kilfitt reflex housings with the Contax mount. Some mount easily on a Nikon. Some are too tight to fit. The problem appears to be the mounting flanges on the cameras. The Contax's flange is slightly beveled, the Nikon's is not. The Kilfitt housings vary enough in their bayonet fittings that this can be a problem.
- 7) Zeiss' 'Panflex' reflex housings (both pre and post-war versions) mount on a Nikon and can be used. It has the external bayonet on the front and can take Nikkor lenses for close-up work. However, since it has less depth than the Nikon reflex housing, short mount Nikkors will focus beyond infinity. Nikon's reflex housing will also mount and work on a Contax. However, the connecting cables present a problem since all Contaxes use an internal thread release



*This particular Micro-Nikkor is unusual in having the 'EP' marking indicating that it was a military exchange purchase.*

**ALL PHOTOS BY MICHAEL WESCOTT  
LODER & COPYRIGHT 2005.**



# THE 'AKASAKA CAMERA' NIKON TO LEICA COUPLER...

BY ALEX SHISHIN

One day Tom and Tuulikki Abrahamsson, Stephen Gandy, Shintaro Yanagihara (the camera painter) and I were walking down a street in Tokyo. We had just had coffee with Cosina's president Mr. Kobayashi, Robert White (who had just flown in from the UK) and the local Voigtlander Users Group at Asia Center. Now we were off to lunch and only one thing could delay it: a camera shop.

Akasaka Camera, named for the district we were in, is typical of Japan's used camera shops. It is small, a bit cramped, but filled with goodies that are difficult to find anywhere else in the world but are commonplace in Japan (like three Contax 2.8cm/f8 Tessars to the delight of Tom who was looking for one)! But Akasaka Camera had a bonus waiting for us. Among the many accessories the shop's master made for old rangefinder cameras was a Nikon S to Leica SM adapter.

At first I thought it was an Orion adapter and wondered why it was priced at only 40,000 yen (less than \$400 at current exchange rates). The master explained that he made these adapters in limited quantities. He only made them for Nikon S lenses, not Contax.

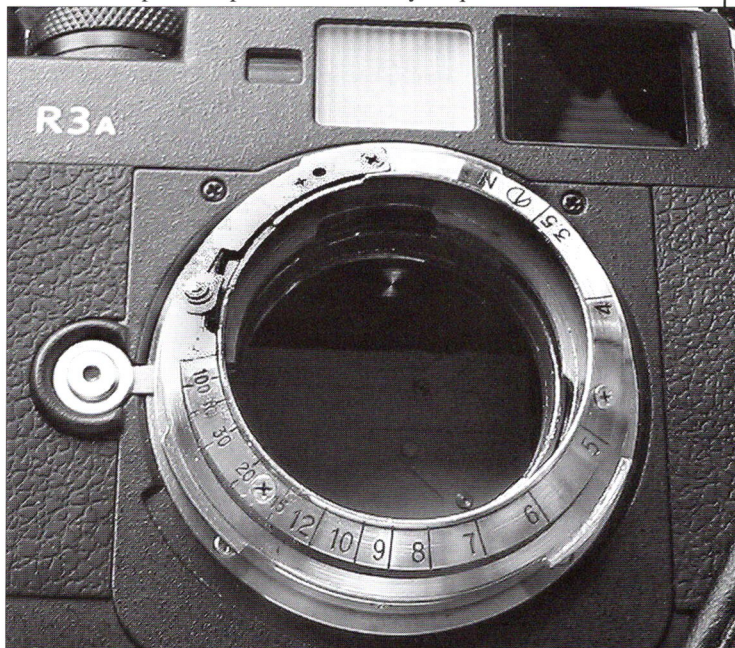
The adapter is very well made. Its fit and handling characteristics are about the same as that of the Kindai International Nikon S adapter-coupler that I wrote about in this journal. (See Nikon Journal March 31, 2005:NHS-87, pages 10-12) You need to set the adapter not at infinity but at about 3 o'clock to properly couple with the outer bayonet mount Nikkor S lenses. Its focusing was stiff at first but became very smooth after a few weeks of use. As with all Nikon S to Leica adapters, Nikon/Contax lenses with protruding rear elements are incompatible with this adapter-coupler. Tom's newly acquired Contax 28mm/

f8 Tessar, which is a non-coupling lens, worked very nicely on it.

These days I use it with my Bessa R3A. The R3A, like its predecessors, has a manual frame selector, which makes it ideal for use with Nikon S, Contax and other adapters. The R3A's 75 and 90mm frames are only a tad wider than the SP's respective 85 and 105mm frames and nearly match the 85 and 100mm frames on the Canon 7/7S. Thus, using my Nikon S mount Voigtlander 85mm/f3.5 with the 75mm frame and the Nikkor 105mm/f2.5 with the 90mm frame is a breeze. And I can switch to my Nikkor 85mm/f2.0 screw mount plus Leica M adapter in seconds!

Unlike the Kindai International Nikon S/Contax to Leica SM adapters, which were discontinued in 2004, the Akasaka Camera adapter is probably still being manufactured, albeit in small quantities. But maybe it is not.

Stephen Gandy gave the master of Akasaka Camera his business card and said that if he was interested in selling the adapter through Cameraquest to contact him. That was in March 2005 and at this writing I do not see it for sale on Stephen's website. I checked Akasaka Camera's home page ([www.akasaka-camera.com](http://www.akasaka-camera.com)) and did not see the adapter listed. It may be that manufacturing of this adapter is sporadic and so limited in quantity that sales are restricted to the shop's premises. But it would not hurt to inquire. Their email address is [info@akasaka-camera.com](mailto:info@akasaka-camera.com). From outside Japan their telephone number is 011-81-3-3585-6284 and their fax is 3585-8736. The master does speak some English. If you are in Tokyo and staying at Asia Center, you're in luck as Akasaka Camera is only about 10 minutes away. Reproduced here is their business card with a map. It is only in Japanese but showing it to locals will surely help you find it.



<b>アカサカカメラ</b> 東京都港区赤坂4-2-3		赤坂不動産 〒	コレクションカメラ・中古カメラから現行新品まで <b>アカサカカメラ</b> TEL 03-3585-6284 (代) FAX 03-3585-8736 日曜日も営業 平日 9:00-18:00 土曜 9:30-17:00 日曜 10:00-15:00 HP <a href="http://www.akasaka-camera.com">http://www.akasaka-camera.com</a> E-mail <a href="mailto:info@akasaka-camera.com">info@akasaka-camera.com</a>
目黒区 TBS 一ツ木通り 目黒区 みずじ通り 目黒区 エスプラザ赤坂通り 目黒区 外堀通り	目黒区 クイーンズウェイ 目黒区 サフウェイ 目黒区 赤坂見附駅	目黒区 パチンコ店 目黒区 赤坂見附駅	目黒区 赤坂見附駅 目黒区 赤坂見附駅



## SIMON NATHAN.....

### THE FAWCETT BOOK YEARS

BY WILLIAM KRAUS

He turned the 'FAWCETT' on for many camera enthusiasts. And, for more than a few, help start the enthusiasm for Nikon equipment.

Before the Rotoloni books, before the Braczkos, before the Koch books, there was Simon with the How-To Series of Fawcett books, the 75 cent, 144 page, soft cover books published by the Greenwich, Connecticut, company. It is only fitting we take notice on the anniversary of his passing, that Simon be given his due for these early contributions to the awareness and popularity of the Nikon.

During the late 1950s' and early 1960s', Simon worked for Fawcett, shooting illustrations for these books, which were turned out at the rate of one every nine days! The topics included just about every interest at the time: automobiles, gardening, trains, Hi-Fi, Indians, woodworking, and, of course, a wide range of photography related subjects such as; Good Photography, Salon Photography, Prize Winning Photography, and Photography Handbook. The popularity of this latter group was not only in the equipment and photographic techniques offered, but also in the clever disguise of a source for pictures of naked ladies!

Of the hundreds that he illustrated, a dozen Fawcetts are reported to be authored or edited by him. Some are well known, #392 in particular, the book with the 'Anne Laddon colored' cut-away S2 on the cover. In it, Simon reports on the newly introduced Nikon SP system, following a visit to Nippon Kogaku's factory in Tokyo, and an interview with Dr. Masao Nagaoka.

The following represent a good retrospective of the period.

#### SIMON'S TITLES WITH FAWCETT CATALOG #S..

1957	Good Photography's Darkroom Guide	#332
	A Camera in Paris	#343
1958	Good Photography's 35mm Handbook	#392
	How You Can Take Better Photos	#223*
	*Crest reprint number	
1960	Photography Handbook	#450
	Good Photography's 35mm Handbook	#456
	Salon Photography	#472
1961	Good Photography's Darkroom Ideas	#478
	Photography Handbook	#491
1962	Camera in Paris	#529
1963	Photography Handbook	#537
	Camera in Rome w/Peter Basch	#41*
	* Whitestone Print No.	

Simon used two Nikon S3Ms to shoot the illustrations. For the record, those cameras were sold over a quarter-century ago! One advertised through Ken Hansen's New York store for the kingly sum of \$2200.00 in 1977. Black body #6600015 with chrome motor #95101.

Simon Nathan July 26, 1921 ~ April 19, 2004

\*\*\*\*\*

I am one of those who was affected by Simons' series of Fawcett Books. I first began in photography at the age of 12, setting up my own darkroom in the basement as so many in my generation did. I could not afford an enlarger and I mixed all my own chemicals! I would process film the old see-saw method as I had no tanks and then contact print everything. I bought my first camera at 12 for \$50 (A Taron PR that I still have!) plus I had an old Rollei a relative gave me. So I started off slow but I devoured every word on photography I could find. I read them all including Simon's Fawcett Books (yes the naked ladies were a real bonus but we won't go into that here!). Forty years later I still have them! When I met Simon in 1990-91 he was amazed when I told him this. That I still had the books amazed him even more. But they were, for me, a real source of down to earth advice on all aspects of photography, including cameras. I could not own a Nikon then (didn't get my first one till I was 18) but I could drool over his articles about them and how to use them in many different ways. I first learned of Acufine from him and used it throughout my college years shooting Tri-X at 1200ASA developed in Acufine. I even bought the film in 100 foot rolls and loaded my own. Things I learned from Simon's writings. Those were the days!

I am sure there are many my age who looked forward to buying their next 75 cent Fawcett Book on photography on their next trip to the drug store. There were others by different writers but I only seemed to have kept those by Simon. I guess because of their heavy leanings toward Nikon equipment but also because of his style. He was rough on everyone and I know this on a personal level. But he never pulled any punches. He always called a 'spade a spade'. This he did in the Fawcett Books which carried no advertising from the camera makers, thus no pressure to be 'kind' to advertisers. The result was his 'opinion' which he was always willing to share! For the best example of his style you should try to find copies of the 'Newsletter' he produced himself in the 1970s'. Talk about opinions! Each page simply drips with his thoughts and criticisms of nearly every maker out there. Biased? In his own way but never in favor of a piece of photographic equipment that did not meet his standards or was second rate or badly designed. His writings were always provocative and interesting, even if you didn't agree. By his own words, over 1.6 million Fawcett Books are credited to him. Some-one out there must have been reading them!

RJR



**GOOD PHOTOGRAPHY'S** A FAWCETT 75¢ HOW-TO BOOK 456

## 35mm HANDBOOK

By Simon Nathan **Completely NEW**

**HEILAND REPRONAR COLORSLIDE REPRODUCER**

**GAS-POWERED SEQUENCE 35**

**85mm to 250mm**

**IMPROVED TRI-X EVALUATED**

**SINGLE LENS REFLEX OR RANGEFINDER?**

**140-DEGREE PANORAMIC 35**

**Motor Cameras • Darkroom Tips • Press Photography**  
**Exposure Meters • Slides • Salon Section**

**GOOD PHOTOGRAPHY'S** A FAWCETT 75¢ HOW-TO BOOK 392

## 35mm HANDBOOK

By Simon Nathan

**Leica • Konica**  
**Nikon • Aires**  
**Praktina • Edixa**  
**Minolta • Asahi**  
**And many others**

**Which film? Which developer?**

**Lenses for stage candids**

**Report on Russian 35s**

**Developing and Printing: UFG, Microphen, X-22; Ilford Multigrade, Scratch-free, dust-free printing**

**Sequence, Available light, Strobe, Close-ups, Color films, Press and industrial 35mm**

*Clockwise from above left...#456 with the famous shots of the S250 motor seen in a previous Journal! #392 with the S2 on the cover and the Dr. Nagaoka interview inside! #472 and Time Lapse photography with the motorized Nikon SP. #491 with that Acufine article that proved so useful for me! And #529, the famous 'Camera in Paris' edition. These 110-145 page little books were chock full of all types of articles and very little advertising.*

**Camera in PARIS** A FAWCETT SPECIAL 75¢

By Simon Nathan

**Night Life • Backstage Candids • Gaslight Club • Fashion House • Women of Paris**

**Famous Landmarks • Eiffel Tower • Flea Market • Louvre • Metro • Street Scenes**

**photography HANDBOOK** A FAWCETT BOOK 75¢

**SPECIAL SECTION**  
**By SIMON NATHAN**  
**PAYCHECKS FROM PHOTOGRAPHY**

Peter Gowland • Andre De Dienes • Don Ormiz • Russ Meyer • Bernard

**salon Photography** A FAWCETT 75¢ HOW-TO BOOK 472

**Glamor Portraits**  
**Human Patterns**  
**Factory Abstracts**  
**Backgrounds for Children**  
**Desert Glamor**  
**Salon Section**

**Special Section**  
**PROFESSIONAL TECHNIQUES**  
by Simon Nathan

View Camera Magic • Super Speed Graphic  
Hasselblad Close-Ups • LIFE'S 2000 mm Lens  
Industrial Know-How • Thomas Strobemeter  
Vero wide, Very Special



# SHOOTING WITH A VINTAGE NIKON M.....AND OTHER STORIES.....

BY TOM ABRAHAMSSON

Most of us are trying to figure out what good aging does and when it comes to our bodies I haven't found much to cheer about. Let's face it...most of us would prefer being young and clueless rather than old and wise! When it comes to cameras and lenses it is another story! Modern cameras and lenses are technological marvels, but I find that they are often soulless. There is no 'signature' to the images they produce. The old lenses of yore probably were not as sharp and contrasty as modern computer designed optics, but they certainly are no slouches when it comes to rendering our three dimensional world in two dimensions. Case in point is the Nikon M with its 50mm/f1.4 Nikkor that I picked up the day before we left for a month long trip to Sweden and Aland (a semi-independent part of Finland). I did a quick roll before we left just to check speeds and focus and it came along as a companion to my regular Leica MP and M2. The Nikon M/S has one major benefit; the 24x34 mm frame makes it easy to identify which camera was used for which roll. It turned out that I used it a lot. Of the 60 plus rolls I shot (it was, after all, a vacation), 21 were done with my vintage Nikon M!



*A tool of the trade in 1950/51 and still very useful! Nikon M6092569 w/1.4 Nikkor 50051419. Some trivia: the back on my Nikon S weighs 130gm while this M back is 30gm heavier! The Nikon One back much have been still even heavier!*



*Proof that a 50 year old plus Nikon with an early vintage 50mm/f1.4 Nikkor is still capable of producing sharp images with great tonality is illustrated here with these three photos from my recent trip to Sweden and Finland. The Nikon was used for over 20 rolls. Left is Hilding, our genial host in the small 'cottage' village. The term 'cottage' is a bit misleading as it had a dishwasher, sauna, cable TV and three bedrooms! Fresh Salmon (really fresh-I think the filets were still breathing when we got them), 5 pounds for \$12 and if you wanted it freshly smoked add a couple of bucks! Shot with Pan-F at 50 ASA. (The original of this frame is really sharp with beautiful contrast, no flare and great shadow detail. How far have we really progressed? RJR)*





*Left..This is a summer job. Painting 700 feet of iron deck and railings on the 'Pommern', the last of the 4-masted wheat ships left in the world! It made its last run in the late 1940s' from Australia to Europe, rounding Cape Horn. It is now a museum in Mariehamn, Aland (Finland). It is 350 feet long and you have to paint both sides. I wonder what here back and knees will feel like at the end of summer? Above...The 55 year old 50/1.4 is not all that bad wide open! It is a 2 hour ferry ride from Sweden to Aland and wasting money in 'one-armed bandits' seems to be one way of passing time. Tri-X at 400 ASA.*

*Right...This is a unique lens!! A 35mm/f1.2 Nokton Aspheric in Nikon S mount. The version in Leica M mount has already established itself as a premium low light lens. Those of you who are members of LHSA can see its capabilities in the last issue of the Viewfinder where an excellent essay on the 12 hour race at Sebring shows what it can produce under conditions that are a challenge for any optic. I have it in M mount too and have virtually relegated my high speed Summiluxes to the bottom of the lens cabinet and use the 1.2 for low light stuff. The added benefit of longer focus throw on the S-mount gives me slightly more pin-point accuracy when using it. Even a 35/1.2 has limited depth of field wide open and you better be right on with the focus (anyone who has used the 50/1.1 or Leica Noctilux knows what I am talking about). This is NOT a production lens! It is the only one made and I am keeping it! Should work fine in the dark cafes of Vienna in May for NHS-Con10. Maybe someone will bring a 50/1.1 and we can have coffee and shoot low light! Also, you should rent 'The Third Man' with Orson Welles, set in Vienna immediately post-war. It is a 'spy' story shot in B&W. That Vienna is gone but maybe some of the imagery from the movie can be re-created with fast B&W film and fast lenses.*





# 14 NIKON BOOK GETTING CLOSER!!??

All of you have been following the progress of my new book on the Nikon Rangefinder system in these pages the last few issues. When writing for NHS-88 I had just returned from a London meeting with Ron Clark of Hove Foto Books. That meeting had gone wonderfully, with Ron delivering the 242-page lens section to me for proofing! In turn I handed over to him my final draft of the 119-page camera section to add to the 99 page accessory section I had previously mailed to him. That's nearly 450 pages not including the opening section on the history of NK as well as how the Nikon One came about. I envision the last section to run about 30-40 pages for a total of 480-490 pages not counting the 24 pages of Tony Hurst color photography! Ron mentioned that September 2005 was a reasonable target date and I knew I could get my final pages to him with no problem, and that proofing could also be accomplished in a timely way. In these pages in NHS-88 I was truly confident that this book would be out in time for Christmas. Well, as with many things in life, it was not meant to be!

Less than 5 days after mailing out NHS-88 I received a short email from Ron stating that he had decided to delay the book till after the first of the year because of the overly strong value of the British Pound to the dollar. He felt it better to wait. Needless to say I was stunned and disappointed. I have asked him repeatedly to reconsider but no dates have been given to me as yet. The only promising news since July has been an email saying the accessory section was finished and I would be receiving it for proofing. But...It has yet to arrive. At least they are working on it and have not shoved it into a drawer somewhere. But the result is I cannot at this time give you a definitive date as to when it might arrive.

In the meantime I went onto our website ([www.nikonhs.org](http://www.nikonhs.org)) and posted a plea to my members and other interested parties asking them to politely email Ron Clark at Hove to ask him to reconsider. The response was amazing! I have received copies of at least 75 emails sent to Hove and I am sure there were many more I have not seen. I want to personally express my gratitude to all those who took the time to email Hove asking them to reconsider. It has not saved the September target date but I truly believe it led to that email telling me they were working on it and would get more copy to me to proof.

This being the first issue of the Journal following the surprise

delay I thought I would now try to reach ALL of my members and make the same request I made on our website. Here is what I said on the Internet;

GENTLEMEN I NEED YOUR HELP!!!

I have submitted 455 completed pages plus dozens of Tony Hurst color shots. I have only 30-40 pages to do which would be intro, history, tables, etc., and I have 30 of those done. In other words I am down to 10 pages or less! I was given in London on May 8<sup>th</sup> 242 typeset pages to proof which I have already returned to Hove.

They have the remaining 218 pages in their possession which I have been waiting to proof. In May Ron Clark was very optimistic and told me that September was a realistic target date! On June 17<sup>th</sup> he asked me for even more color shots as he was working on those. His email said, and I quote "we are busy beaver away!"

On July 6<sup>th</sup>, 4 days after mailing out NHS-88, I received a 110-word email. It said to the effect that 'BECAUSE OF THE HIGH VALUE OF THE BRITISH POUND HOVE HAD DECIDED TO DELAY THE BOOK UNTIL THE NEW YEAR!!' CAN YOU BELIEVE THIS?? I DON'T!

What happened to the pound between May 8<sup>th</sup> and July 7<sup>th</sup>? Nothing! I am trying to convince Ron of two things...

#1. This is a unique book, not another me-too Leica book that the public is waiting for! It is all over the net and in my Journal and people want it now!

#2. At 40 pounds (\$80) it would sell. Would it flop at 50 pounds (\$100)? We pay that much for a lens cap or a box!!!

WHAT SAY YEE?????????

I need help from my friends. If Ron Clark gets enough emails from perspective buyers who do not want to wait regardless of the price he might reconsider. HOWEVER...PLEASE DO NOT EMAIL HIM IN ANGER! ONLY CONCERN AND DISAPPOINTMENT! He is a gentleman and anger is not needed. Appeal to his business sense and give him the feeling the book would be a success despite the strong pound. Besides, how do we know what it will do in 2006? We don't, so his excuse is simply that, an excuse, and a lame one. If you feel you wish to send him a 'polite' email, here are his addresses...

[Info@hovebooks.com](mailto:Info@hovebooks.com) & [hovebooks@btconnect.com](mailto:hovebooks@btconnect.com)

**Maybe we can make a difference. Thank you. RJR**



## Nikon Rangefinder Compendium

Robert Rotoloni  
Colour by Tony Hurst



## THE NIKON S3 'OLYMPIC'

In the previous section we covered the standard production Nikon S3 which was made in both chrome and black and is the model that was seen in all the promo-



literature that I am aware of. However, there is another version of the S3 that was never really promoted in the West nor have I been able to uncover any Japanese literature specific to it. Although never given any special model name by the factory, including that which collectors have assigned to it these last 30 years, it is a significant enough variation to warrant its own section. It was made as one batch of 2,000 cameras in 1964, nearly three years after the original S3 was discontinued. Although rumors remain that it was specifically requested by Japanese press photographers to cover a certain event, this may just be a myth that can never be proven. However, it arrived on the scene in time for that major event whose name has been inextricably linked to it ever since. It is what we call the black 'Olympic S3'!

Factory records show that the last regular issue Nikon S3 was produced in October 1960 as final batch number 7 consisting of 2,010 pieces. Then two additional batches of 2,000 each, numbers 8 and 9, are shown as "cancelled" and were never produced. Suddenly, in April 1964, a 10<sup>th</sup> batch of 2,000 cameras is listed! This 10<sup>th</sup> batch, which arrived just before the start of the summer Olympics in Japan, is that which makes up

the camera we will discuss in this section.

The serial numbers for the 'Olympics' do not pick up exactly where the standard S3 ends. Instead, N-K left a gap of about 1,700 numbers and started the black 'Olympics' at 6320001. They have been verified from 6320016 to a high of 6322579, but may go slightly higher. This is a bit over 2,000 numbers so some gaps must exist. Although a single chrome body is seen within this number range, it is safe to assume that all genuine 'Olympic S3s' are black. They also share other features. The vast majority, approaching 95%, are calibrated in meters, not feet, which makes sense. This camera was never meant to be sold in the West and was not offered to Ehrenreich (he probably would not have wanted it anyway), since the RF system was nearly extinct by this time. The world had embraced the Nikon F and wasn't interested in rangefinders at the moment. Being so late it shared parts with the Nikon F such as the rapid wind lever and the self timer, all right off the F. Finally, it had something the standard S3 lacked; a Titanium foil shutter.

The 'Olympic S3' is an interesting variation much sought after by collectors today. Since 2,000 were made it is the most 'common' black Nikon RF; if that word can be used. But it is also unique in that it was a special run yet it was updated to the latest hardware and not just assembled from leftover parts. Every Nikon collector should have one and, unlike other black models in the line, it is not overly difficult to obtain today.



Here are a couple of sample pages to give you an idea of how I am covering items in this edition. We have gone with a much larger format (7.5x10) which allows for more and larger photos than before. I have used this additional space to cover 'everything' in much greater detail. The final layout will vary a bit from what you see here, but this is very close. With the larger page size and two and a half times more pages, I have nearly ten times the space available than I had 23 years ago. The result being this edition will share very little with the 1983 version. The bodies, lenses and accessories will be broken down to finer detail with more variations pictured and discussed and even, in some cases, given their own chapters. For example, the 8-digit Nikon S (both types) have their own sections and this is also done for such items as the '906' Ms, the synched MS, the S2E and the Dummies. Lenses are also discussed in finer detail as are the accessories. In addition, items never covered in the 1983 edition are addressed this time around. This includes the screw mount prototypes, 'Mother One' and the other 21 'Original Prototypes', the SP2 and SPX, the Black S and the new S3 and SP. Lens variations and types have been added such as the 50/f1.8, 50/f1.0 and 35/f1.4 prototypes, the Black 1000 and extended coverage of the Stereo-Nikkor. As for accessories, the S250 motor has been added as well as the Periscope Attachment, with extended coverage of the Reflex Housings and the Bellows. I have tried to cover 'everything' (but of course that is really not possible) and I hope that the finished product will be a truly comprehensive guide for the collector and worth your consideration.

## THE NIKON S3M 'HALF-FRAME'

If the Nikon Rangefinder system can be said to have its 'bookends', then they must be the Model One and this camera, the S3M. If the Nikon One was N-K's first attempt at designing a rangefinder camera, then the S3M was their last contribution to the genre. Although the SP would actually be made after the S3M was gone, this model can be considered the final Nikon rangefinder 35 design.

Even as the new Nikon F was being introduced, N-K had this camera on the drawing boards. It was first released in April of 1960 and it was imported into the US by Ehrenreich. Although there are probably others, I can only find the S3M in the October 2, 1961 price list. It is item #CA1080 and is described as such; "An S3 camera, specially adapted for 18x24 single frame photography. Takes 72 pictures on a standard 36-exposure roll. Viewfinder provides correct viewing field for 35mm, 50mm and 105mm lenses. Other features are the same as the S3.

The S3M is equipped with an electric motor drive taking single, 2, 3 or burst exposures up to 72 frames at the rate of 4 per second. CA1080. Nikon S3M camera body only, Satin Black Finish, complete with S72 electric motor-drive, battery case and connecting cord...\$449.00". I am sure no comment on the price is needed!

What N-K did was take the basic S3 and added two features to come up with the S3M. It is identical to the S3 in all respects save these two design changes. Unlike the S3 that had all three etched framelines visible at once, the S3M uses a sliding lever on the back of the camera near the viewfinder eyepiece to individually key in each frame, one at a time. Like the S3 they have parallax marks but unlike the S3, the finder is much less crowded and less prone to flare. Also each frameline is identified as to focal length. It is a much more pleasant finder to use and is a feature that N-K should have given to the standard S3. These framelines are not projected like those in the SP, therefore the frosted window is not present.

The second feature makes the S3M unique amongst Nikon cameras, for it is the first, and only, production half-frame Nikon ever made! It is Nikon's version of the Leica 72 but they went them one better. Like all Nikon RFs starting with the SP, the S3M could be motorized.

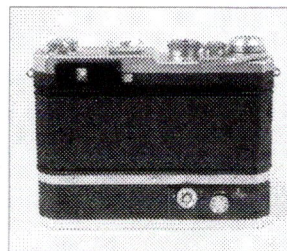
Many of the S3Ms left the factory with their motors already adapted, for this camera was really meant for motorized use. It comes with its own S72 motor (although any S36 could also be used) capable of 4FPS out of the box. It is purported that 12FPS are possible using larger battery packs but I have not been able to verify this.

Although it was only listed in black by Nikon USA, they were also made in chrome, and not all are motorized. Based on our current serial number knowledge (56 recorded cameras!), the ratio of black to chrome bodies is nearly 50/50. As of publication, I have 29 in black and 27 in chrome in my database. Therefore, it appears that neither finish can be called rarer than the other with nearly 25% of the entire production run accounted for. According to factory records only 195 Nikon S3M cameras were produced! And we have documented 56 of them! The code for the S3M was 26F1MB and it was assigned the

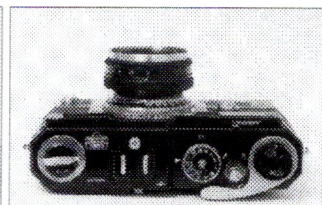
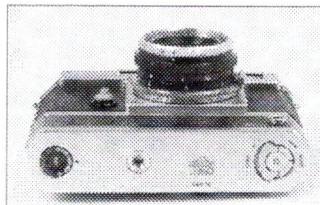
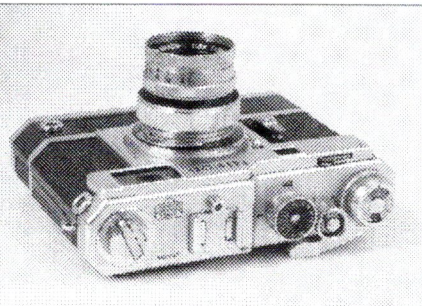
serial number block from 6600001 - 6699999. Recorded numbers range from 6600002 to a high of 6600223 so some gaps exist in the numbers as only 195 were produced. The vast majority are calibrated in meters, not feet. Nearly every black body has been found either with its motor or, if missing, already drilled for a motor. Conversely, nearly every chrome body has been found without a motor and not drilled! Does this mean that only black S3Ms were motorized and

that at least half of the production (the chrome bodies) were not? If so then that would mean that only 100 or so S72 motors were actually produced, not 195, making it rarer than the camera. That would also mean that only about 100 Nikon S3M 'sets' ever existed. Not only is the S3M the most unique of all the Nikon rangefinders but, based on production, also the rarest, with a complete set with proper motor even rarer.

The S3M was the final Nikon rangefinder to be released, yet both the S3 and SP were still available at its introduction. The S3 was gone soon after but the SP remained in production for at least another four years. Therefore, the design that was the inspiration for the last three models outlived them all—which is only another reason why the Nikon SP is to this day considered the flagship of the line.



On this and the facing page is chrome Nikon S3M 6600067 with matching S72 Motor No. 94978. Not purchased as a set (the body was found in the USA, the boxed motor in Australia) the author had them adapted in the late eighties. Like most chrome bodies, this one was not originally drilled for a motor! This is the correct S72 motor for the frame counter goes up to 72 exposures as it should. Unlike the earlier all black version, which really looks best on a black body, the chrome motors compliment both black and chrome bodies and are also less prone to wear. Lower right is black S3M 6600064, so close in number! The black and chrome versions appear to have been made in nearly identical quantities, splitting the total production 50/50.





# 16

## NHS-CON10.....

### SEE YOU IN VIENNA!!

### PLANS ARE SET FOR MAY 21, 2006 MEETING

I am very pleased to announce that the plans for NHS-Con10 in Vienna have been finalized! Our two show chairmen, Hans Ploegmakers and Uli Koch, have done a masterful job of putting together a program that covers up to 'seven' days of activities in one of the most beautiful cities in the world! Those of you who will not be able to arrive until later will still benefit from their efforts as there is something going on each and every day, and they have not forgotten about the ladies either. The entire program will run from Tuesday, May 16<sup>th</sup>, through Monday, May 22<sup>nd</sup>! The actual Convention meeting will be on Sunday, May 21<sup>st</sup>, with major events on the Saturday and Monday, so please try to make your plans to allow you to be in Vienna on those days. We know that not everyone will be able to be with us the entire seven days (but we really hope you can!), therefore, each of the events planned are voluntary to allow you more flexibility. In these pages you will find a summary listing of what has been arranged for us. However, Uli Koch has set up a website that will be active by the time you receive this issue. It is extremely detailed and contains all the information about times places and costs for each event. Also, he has travel information to help you get from the airport to our meeting site. In addition, you will find the hotel info, convention fee info, and when funds are due. **PLEASE CHECK OUT THIS SITE FOR TIMELY, COMPLETE AND DETAILED INFORMATION ON NHS-CON10.**

<http://www.nikon-f.de>

When visiting the site you will see the costs for the hotels, directions to the Convention site from the airport, the costs for the different events and how and when to pay. It is all very detailed and should answer all your questions. Please go to the site, decide what you want to participate in based on your arrival date, and begin making your plans. If you have questions or want more hotel info, make sure you contact Hans or Uli 'DIRECTLY'! Of course, you can also contact me, but they will be able to answer your questions better than I. Contact information follows..

**HANS PLOEGMAKERS...** ploegmakers@talensfoto.nl

Phone..31 15 25 62 43 6

**ULI KOCH...** uli\_koch@t-online.de

**ROBERT ROTOLONI...** rotoloni@msn.com

r.rotoloni@sbcglobal.net

I have forwarded the emails I have received from those of you who have contacted me. It would still be a good idea to once again send an email with your arrival dates and desired hotel accommodations 'DIRECTLY' to both Hans and Uli. Communication is very critical when setting up such an event as ours and in today's world it is so easy to keep in touch. So please feel free to contact us with whatever questions you may have! Keep in touch!!

What follows is a listing of planned events. A more detailed schedule is on the website!

#### NHS-CON10 IN VIENNA MAY 2006

**Tuesday, May 16<sup>th</sup>...**6PM at the Westlicht Museum..Welcome and registration for those who wish to participate and enjoy the complete week of events.

**Wednesday, May 17<sup>th</sup>...**Morning visit to the Schoenbrunn Palace and Gardens where we will have a guided tour of its magnificent rooms from the 18<sup>th</sup> and 19<sup>th</sup> century. In the afternoon we will visit the Stephansdom and tour its cellars and tower then we will walk through the center of Vienna for shopping and shooting. At 7PM we will meet at the Westlicht Museum to plan for the next day and welcome those just arriving.

**Thursday, May 18<sup>th</sup>...**By bus to the Benedictine Abbey at Melk and see its Abbey, Library, Church, and numerous painting and



art works. We will lunch in the Renaissance village of Melk. At 2PM we will board a boat on the Donau River for a beautiful trip to the medieval town of Duernstein. For those who wish, there will be a major event at 7PM in Vienna. The Museum of Fine Arts, one of the best in the world, is having a special dinner and tour of the Museum. Cost information will be on the website.

**Friday, May 19<sup>th</sup>...**An entire day of sightseeing and shopping in downtown Vienna. This bus tour will take 2 hours then you are free to 'shop till you drop'! I am sure the ladies will enjoy this! At 5PM at the Westlicht Museum we will welcome those arriving this day. We will also possibly have an opportunity to view the lots for the Saturday auction! At 6:30PM there will be an Austrian Wine and Dutch cheese party.



**Saturday, May 20<sup>th</sup>...**The Westlicht Auction. I am sure most members will want to attend. For wives and those not wanting to, there is a tour planned for the day. Please see the website for details.

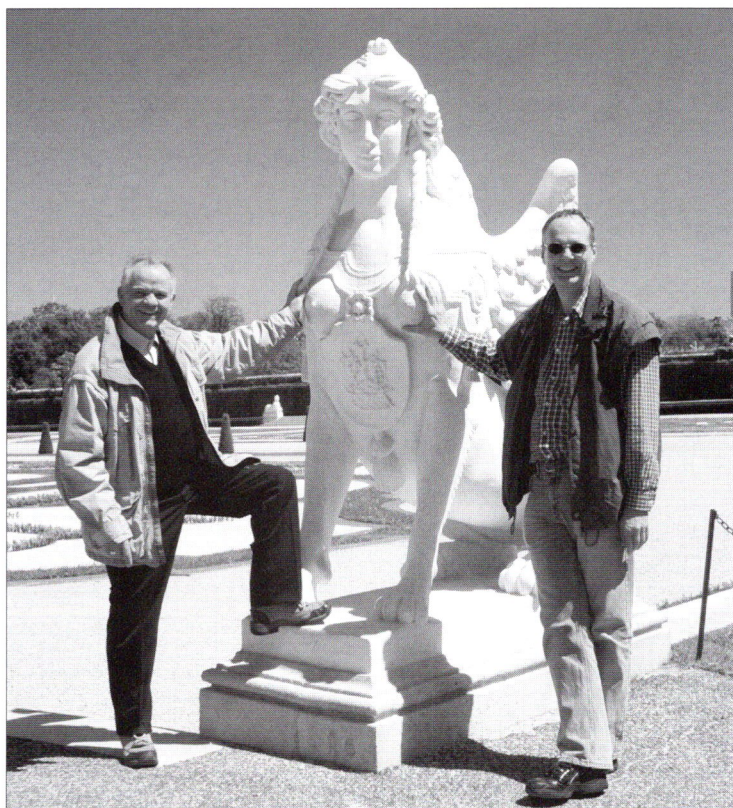
**Sunday, May 21<sup>st</sup>...CONVENTION DAY!** Our meeting will start at **9:30AM 'SHARP'!** PLEASE BE ON TIME! It will be held in the Westlicht Museum where the auction was, so getting there is no problem. We will have speakers and presentations and the agenda will be on the website by the end of April. We plan a small NHS camera show at 4PM so please bring some items to sell or trade or simply brag about! There will again be a sightseeing tour for the ladies on Sunday.

**Monday, May 22<sup>nd</sup>...** We will go by bus to visit member Dietmar Machold at his beautiful castle where he will be our host for a viewing of his world class collection! Fellas, you can't miss this! We will stop in the famous old town of Baden for lunch on our way there for some sightseeing. I think the ladies will want to come on this one. While we talk cameras they can sightsee the castle and there will be refreshments served. Besides, our traditional closing dinner will take place in a local restaurant that serves home made foods, drinks and wine! It is not expensive so all of you will want to attend so bring the ladies. After the dinner the bus will return us to Vienna.

So you see they have really put together a great week for us! Please refer to the website for more details. I only have so much room here and the website has much more information. And remember....

**YOU MUST COMMUNICATE WITH US! LET US KNOW WHEN YOU WILL ARRIVE, HOW MANY IN YOUR PARTY, AND WHICH HOTEL YOU WANT (see the website for hotel info). ALSO, WHICH EVENTS YOU THINK YOU WILL PARTICIPATE IN. WE WILL MAKE SURE YOU HAVE A HOTEL ROOM AND THAT YOU WILL BE ABLE TO PARTICIPATE IN THOSE EVENTS OF YOUR CHOOSING AND YOU WILL KNOW THE COSTS UP FRONT. BUT YOU MUST DO YOUR PART! DO NOT HESITATE TO CONTACT US. THE MORE WE COMMUNICATE THE BETTER. SEE YOU THERE!!!**

***HANS, ULI AND I HOPE TO SEE YOU IN VIENNA IN MAY 2006!! WHY NOT JOIN US THERE?! RJR***



次回コンベンションのハイライトの1つに、ディエトマー・マツホールド氏所有の莫大なニコニココレクションの見学会があります。コンベンション後の月曜日に、マツホールド氏所有の古城へ招待してくれる事となりました。マツホールド氏の古城ツアーが含まれますコンベンションに是非ご参加くださいませ！

*Our co-chairmen, Hans Ploegmakers (l) and Uli Koch, 'checking' things out in Vienna in May. They plan a well organized and full convention and a good time for all!*



# 'NHS' e-mail LIST!!

**NEW! ROBERT ROTOLONI....r.rotoloni@sbcglobal.net NEW!**

As a service to my members I will run an updated list each issue of the NIKON JOURNAL, so keep me informed. Any addresses added or changed since the last issue are in bold italics! This listing has been updated as of **June 30, 2005.**

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

TOM ABRAHAMSSON.....ttabrahams@aol.com

BILL ADAMS.....badams6456@aol.com

MICHIO AKIYAMA.....HFD00673@nifty.com  
 Web Site.....http://homepage2.nifty.com/akiyanroom/redbook-e

GREG ANTHONY.....greganthony2000@yahoo.com

TED BACHO.....tedbacho@aol.com

DOUG BAKER.....dbaker9128@aol.com

JOB BAKKER.....visual.art@planet.nl

ROBERT BAKKER.....rscbakker@planet.nl

DAVE BARTH.....dvbarth@aol.com  
 Website...starattraction.com

HARVEY BENNETT.....hbb1121@aol.com

JAY BERNSTEIN.....jaybernstein@earthlink.net

SCOTT BILOTTA.....scott@vintagephoto.tv  
 Web site.....www.vintagephoto.tv

ALAN BLAKE.....arbel@btinternet.com

HANS BRAAKHUIS.....braak117@wxs.nl  
 Website...http://home.planet.nl/~nikon.catalogus/

MARTIEN BRABER.....martien.b.braber@12move.nl

CHRIS BRENT.....chris.brent@kingsschool.uk.com

ALAN BRODY.....alancbrody@aol.com

PETER BRUNNER.....peter.bwreal@mighty.net

URS BRUNNER.....brunneru@heag.ch

JOSE MIGUEL CABARRUS.....miguel@philwebinc.com

LUIGI CANE.....luigicane@fastwebnet.it

DANILO CAPUANI.....dorti13@hotmail.com

MARV CHAIT.....marv5555@aol.com

JOSEPH CHARLES.....jdcharles@alltel.net

SAM CLARK.....sclark@methodist.edu

BRUCE COWAN.....bruce.cowan@shaw.ca

RICHARD CREUTZ.....richard.creutz@yle.fi

XAVIER CRISTAU.....cristau@wanadoo.fr

LARS DACHNIO.....lars.dachnio@freenet.de

ALVIN DATTNER.....a.l.datt@nis4u.com

GERALD DAVIES.....gerald.davies6@btpenworld.com

**PETER DECHERT.....pdcanon@earthlink.net**

DON DEDERA.....dondedera@aol.com

IMRE dePOZSGAY.....sales@rclcameras.com  
 Web site.....www.rclcameras.com

RICHARD deSTOUTZ.....destoutz@swissonline.ch

DONALD DiNARO.....dondi@ptd.net

PAUL EICHENBERGER.....peichenberger@spalding.edu

JAMES EMMERSON.....nsp9107@yahoo.com

UWE FLAMMER.....uweflammer@gmx.net

JEFF FELTON.....jrfelton@earthlink.net  
 Jfelton@westernu.edu

STEVE FISCHER.....steveandcatefisher@comcast.net

WILLIAM FISCHER.....ssp2434@aol.com

BENGT FRANSEN.....fransenb@hotmail.com

STEPHEN GANDY.....leicanikon@earthlink.net  
 Web site.....www.cameraquest.com

PAUL GARRETT.....sinuoso@aol.com

ALAN GEORGE.....alangeorge68@aol.com

JOHN GOMPf, JR.....gompfer@ptdprolog.net

DON GRESOCK.....CVNL1@stic.net

HARVEY HANSEN.....harvey@post8.tele.dk

MICHAL HANUSCAK.....michal@hanuscak.sk

GREGORY HARRIS.....gregorygharris@sprynet.com

JOHN HARRIS.....ex120@yahoo.com

JONATHAN HARRIS.....jon@jonathanharris.co.uk

HARRY HARPS.....hharps@lycos.com

RUDI HILLEBRAND.....hillebrand@photodeal.ne.uunet.de

LIONEL HOUE.....lionelhoue@aol.com

CHANG SHENG HUA.....teryhua@telus.net

TONY HURST.....tonyhurst@eircom.net  
 Website...tonyhurstnikon.com

BILL JACKSON.....william.jackson@uchsc.edu

NICK JANNES.....jannes6@mchsi.com

RENE JANSSSEN.....rene@renejanssen.com

GEORGE JENKINS.....jsuzgeo@aol.com

DON JONES.....daj.fseldt@btinternet.com

JAN JONKER.....joligt@zonnet.nl

TOSHIKAZU KATO.....tosy3@attglobal.net  
 Website...www.ca-marche.com

YUKI KAWAI.....kawai-tp@nifty.com

TONY KEKALOS.....tonyk@gti.com

PETRA KELLERS.....Pkell1014@aol.com  
 Website...camerabooks.com

ROBERT KNOWLES.....knowleshome@verizon.net

ULRICH KOCH.....uli\_koch@t-online.de

LOTHAR KOENIG.....nhs@lkoenig.com

JIMMY KOH.....sales@kohscamera.com  
 Web site.....kohscamera.com

ERNIE KRALICK.....nikons@bellsouth.net

BILL KRAUS.....bildot@comcast.net

FRED KRUGHOFF.....webmaster@romdog.com

WOLFGANG KUSTER.....w.a.kuester@gmx.de

REINHARD KUTTNER.....r.kuttner@chello.at

ROB LAFFER.....nikonf@aol.com

JERRY LADERBERG.....jerry@patriot.net

LESTER LAMPMAN.....lester.lampman@comcast.net

RICHARD LANE.....carrlane@aol.com

JIM LEATHEM.....jeldgl@aol.com

JOHN LEE.....jwlee01@alumni.poly.edu

GRAY LEVETT.....info@grayswestminster.co.uk

MATTHEW LIN.....matlin@netvigator.com  
 Web site.....www.matthewlin.com

MICHAEL W. LODER.....mw12@psu.edu

EBERHARD LOEFFLER.....eberhard.loeffler@balcab.ch

CHRIS LONN.....clonn1@cox.net

RONALD LoPINTO.....ronlopinto@prodigy.net

PETER LOWNDS.....nikon@qualitycamerashop.com  
 Website...qualitycamerashop.com

ERNESTO LUCIDI.....e.luci@tiscalinet.it

KARL MANTYLA.....kftog@juno.com

JAMES MARTIN.....shatanaka@aol.com

JOSEF MAYRHOFER.....fotomayrhofer@fotomayrhofer.com  
 Website.....fotomayrhofer.com

ENZO MAZZEO.....enzomazzeo@tin.it

**ROBERT (NICK) MERRITT.....rnmerritt@comcast.net**

VELI MIETTINEN.....veli.miettinen@hindu.pp.fi

CAROL MIKESH.....bjmikesh@aol.com

JOHN MILLHAM.....johnmillham@aol.com

BRIAN MUGALIAN.....bmugalian@sandc.com

DOUGLAS NAPIER.....douglas@dugwerks.com

RAYMOND NASON.....rnasonpht@comcast.net

AL NELSON.....nelson5248@aol.com

WARREN NORRELL.....warren@minn.net

YASUYUKI OCHIAI.....sp5@ma2.justnet.ne.jp  
 Website.....www5.justnet.ne.jp/~sp2000/

TED PAPPAS.....tpappas999@aol.com  
 Website.....TedPappas.com

**G. PARSONS.....eparsons@neo.rr.com**

**HANS PLOEGMAKERS.....ploegmakers@talensfoto.nl**

BUD PREGROVE.....budbudwatch@aol.com

BILL PRINGLE.....redchips@aol.com

RICHARD PURDIE.....rwpurdie@aol.com

ARTHUR QUINLAN.....aquinlan@quinlansomerville.com

PHILIP RAMSDEN.....philipramsdn@telstra.com

DAN RANDAL.....danran3@aol.com

THIERRY RAVASSOD.....Terry@magicworld.fr

OLIVER REDDAWAY.....oliverreddaway@alpha.net.au

KEN REISHER.....cameraken@aol.com

IGOR REZNIK.....igorcamera@adelphia.net



## 'NHS' e-mail LIST(cont)

BOB ROGEN.....teamrogen@sbcglobal.net  
 JERRY ROLD.....jlrold@mchsi.com  
 PHILIPPE SALOMON.....psalomon@bluewin.ch  
 GIL SANDBERG.....gsandberg@cs.com  
 JOHN SANDERS.....sandersjm@aol.com  
 CHRISTOPHER SAP.....christophe.sap@skynet.be  
 SERGIO SASSO.....saxser@tin.it  
 AL SATTERWHITE.....avsfilm@comcast.net  
 Website.....alsatterwhite.com  
 RUDOLF SCHENKER.....ruedischenker@freesurf.ch  
 PAUL SCHLOEGEL.....pschloegel@cox.net  
 STEVEN SCHWARTZ.....camerarts@msn.com  
 LES SEELIGSON.....lrs@sdhldlaw.com  
 BOB SIMPSON.....bob@stonemills.net  
 Website.....www.stonemills.net  
 PETER SMITH.....nikonsmith@aol.com  
 STEVEN T. SMITH.....stscam@centurytel.net  
 STEVE STAYTON.....sstayton@earthlink.net  
 TOM SUROVEK.....tomsurovek@aol.com  
 ROGER SWAN.....swanfoto@iafrica.com  
 HENRY SWIECA.....henrys@hcmny.com  
 MIKE SYMONS.....msymons6456@telus.net  
 AKITO TAMLA.....atam@fine.ocn.ne.jp  
 RUTGER TEUSCHER.....rteuscher@surfeu.de  
 STAN TAMARKIN.....stan@tamarkin.com  
 TOM THOMSON.....tthomson53@comcast.net  
 ROBERT TRUDELL.....trudellr@lv.rmci.net  
 PATRICK TSANG.....patrick.tsang@dsguk.co.uk  
 G.H. TSURUOKA.....gtroka@aol.com  
 JOHN UTTERSON.....utterson@sbcglobal.net  
 GREG VANNASSE.....gregbuys@adelphia.net  
 PAUL-HENRY vanHASBROECK.....hasbroeck@aol.com  
 KENNETH WAGNER.....kenwagz@aol.com  
 PETER WALNES.....pwalnes@joe.truemesh.com  
 ROBERT WARWICK.....triton.london@btinternet.com  
 MEL WILNER.....dplmd@nyc.rr.com  
 BRIAN WOLFE.....cameras@bpwld.com  
 RAY YOUNG.....alexnyankovic@juno.com  
 DALE ZICARELLI.....info@actioncamera.com  
 DANIEL ZIRINSKY.....camrabug@optonline.net

## 'NHS' eBAY LIST!!

Dave Barth.....flier  
 Luigi Cane.....Innelda Isher  
 Steve Fischer.....selma-1  
 Don Gresock.....Roller6519  
 Mark Hardy.....cielle926  
 Lothar Koenig.....L.KOENIG  
 Lester Lampman.....cdorydusty  
 Jim Leatham.....Nikonsrme  
 Enzo Mazzeo.....arriholmes  
 Bud Presgrove.....budbudwatch  
 Bill Pringle.....BigChips  
 Robert Rotoloni.....6091  
 Oliver Reddaway.....oliverinsydney  
 Pete Smith.....petesmithnikon  
 Roger Swan.....cygnet98  
 Mike Symons.....NIKMIKE  
 Peter Walnes.....arri888  
 Mel Wilner.....rfnikon  
 Ray Young.....midwestray  
 Daniel Zirinsky.....camrabug

## DO YOU REMEMBER?



Anyone who was at least 10 years old in 1963 remembers this photograph! It is probably one of the 10 most famous photos in the history of photography. Jack Ruby shooting alleged John F. Kennedy assassin Lee Harvey Oswald in front of the entire world! It was taken by Dallas Times Herald photographer Bob Jackson. But what you probably do not know was that it was taken with a Nikon! But not an 'F'! Bob Jackson used his trusty Nikon S3 with a 35mm/f2.5 Nikkor to catch this piece of history! It was camera #6300456 and lens #265484! Undoubtedly the most famous photo ever taken with a Nikon rangefinder camera! RJR

## BLACK & BEAUTIFUL!

PLEASE ADD THE FOLLOWING NIKON RF BLACK BODY SERIAL NUMBERS TO OUR UPDATED AND REVISED 'NHS BLACK LIST' LAST PUBLISHED IN NHS-77!

6157519

THE FOLLOWING NUMBERS ARE THOSE OF 'FAKES'!

6142472

6307635

6307743

## 'NHS' RED DOT F LIST

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

6597148

6599712

6600142



# 20

## CLASSIFIED ADS

**FOR SALE...**Nikkor-RF 25cm/f4 #277547 w/hood & box..EX+..\$1295; Nikkor RF 50cm/f5 #647057 in **Leica SM!** w/hood, cap & case..EX++..\$8500; Nikon F2 DATA #7773205, DP-2, MF-10 w/data & clock..EX++..\$2995; Nikon F2 eyelevel finder DP-2, BLACK, Mint!..\$385; Canon RF 400/f4.5 #10147, Canon Mirror Box, cable, filters, cs..EX++..\$4500. Contact Igor Reznik: igorcamera@adelphia.net, tel..(440) 248-8604, www.igorcamera.com

**TO GET MY FOR SALE/TRADE SHEET JUST LET ME KNOW & I WILL PUT YOU ON MY MAILING LIST.**  
rotoloni@msn.com or r.rotoloni@sbcglobal.net

## NEW MEMBERS

JARLE AASLAND  
GULLFAKSVEIEN 8  
STAVANGER, ROGALAND 4028, NORWAY

ROBERT ADAMS  
2884 DOVE DRIVE  
YORK, PA 17404-9481

ALAN ANDERSON  
23 LAKESHORE DRIVE  
BARRINGTON, NH 03825

STEVEN BERKOWITZ  
3409 SUMMIT AVE.  
HIGHLAND PARK, IL 60035

MICHAEL BERNER  
114 MOCKINGBIRD LANE  
WHEELING, IL 60090

JOHN GILROY  
7232 SWALE RIVER WAY  
SACRAMENTO, CA 95831

DENNIS HEALY  
PO BOX 351  
HUGHSONVILLE, NY 12537-0351

KEN HOUGH  
707 LAFAYETTE STREET  
VALPARAISO, IN 46383

TIMOTHY J. LASSAN  
5799 RHODES ROAD  
KENT, OHIO 44240

WILLIAM LOGAN  
334 N. OVERLOOK TERRACE  
HENDERSONVILLE, NC 28739

DR. A.G. PACHOLCZYK  
1130 WEST SAN LUCAS CIRCLE  
TUCSON, AZ 85704-2922

GEIR SAAKVITNE  
VESTRE SOLHEIA 17  
5251 SOREIDGREN, NORWAY

DR. KLAUS SCHMITT  
INSTITUTSTRASSE 7/2  
D-69469 WEINHEIM, GERMANY

WOLFGANG STIMMER  
POSTAMT WIEN WESTBAHNHOF  
POSTLAGERND  
A-1150 VIENNA, AUSTRIA

RICHARD STRONG  
5311 PROCTOR ROAD  
SARASOTA, FL 34233

## NHS BACK ISSUE & REPRINT SERVICE!

AVAILABLE "**ORIGINAL**" BACKISSUES OF THE "**NIKON JOURNAL**" INCLUDE THE FOLLOWING NUMBERS:

**32, 40, 41, 43, 44, 45, 46, 47, 48, 49, 50, 53, 54, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 71,72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87 & 88.**

\$7.00 **EACH** IN U.S.A. POSTPAID  
\$9.00 **EACH** OVERSEAS POSTPAID

HIGH QUALITY COPIES PRINTED ON 11X17 PAPER THEN FOLDED AND STAPLED (INCLUDES "**ONLY**" THOSE ISSUE NUMBERS **NOT** LISTED ABOVE!)

\$5.00 **EACH** IN U.S.A. POSTPAID  
\$7.00 **EACH** OVERSEAS POSTPAID

## NEW ADDRESSES

BIAGIO GUERRA  
11165 PLACID STREET  
LAS VEGAS, NV 89123

FABIAN HAHN  
ANKLAMER STRABE 12  
10115 BERLIN, GERMANY

PETRA KELLERS, PHOTO/CAMERA BOOKS  
12034 SW HORNLY HOLLOW TRAIL  
CROOKED RIVER RANCH, OR 97760

OLIVER REDDAWAY  
2/15 ST. GEORGE'S CRESCENT  
DRUMMOYNE, SYDNEY, NSW 2047 AUSTRALIA



# odds 'n ends

## THE NHS-R2S BESSA SPECIAL SET FEATURED IN POP PHOTO ISSUE!!

A PUBLICATION OF THE NIKON HISTORICAL SOCIETY



MARCH 31, 2005  
**NHS-87**



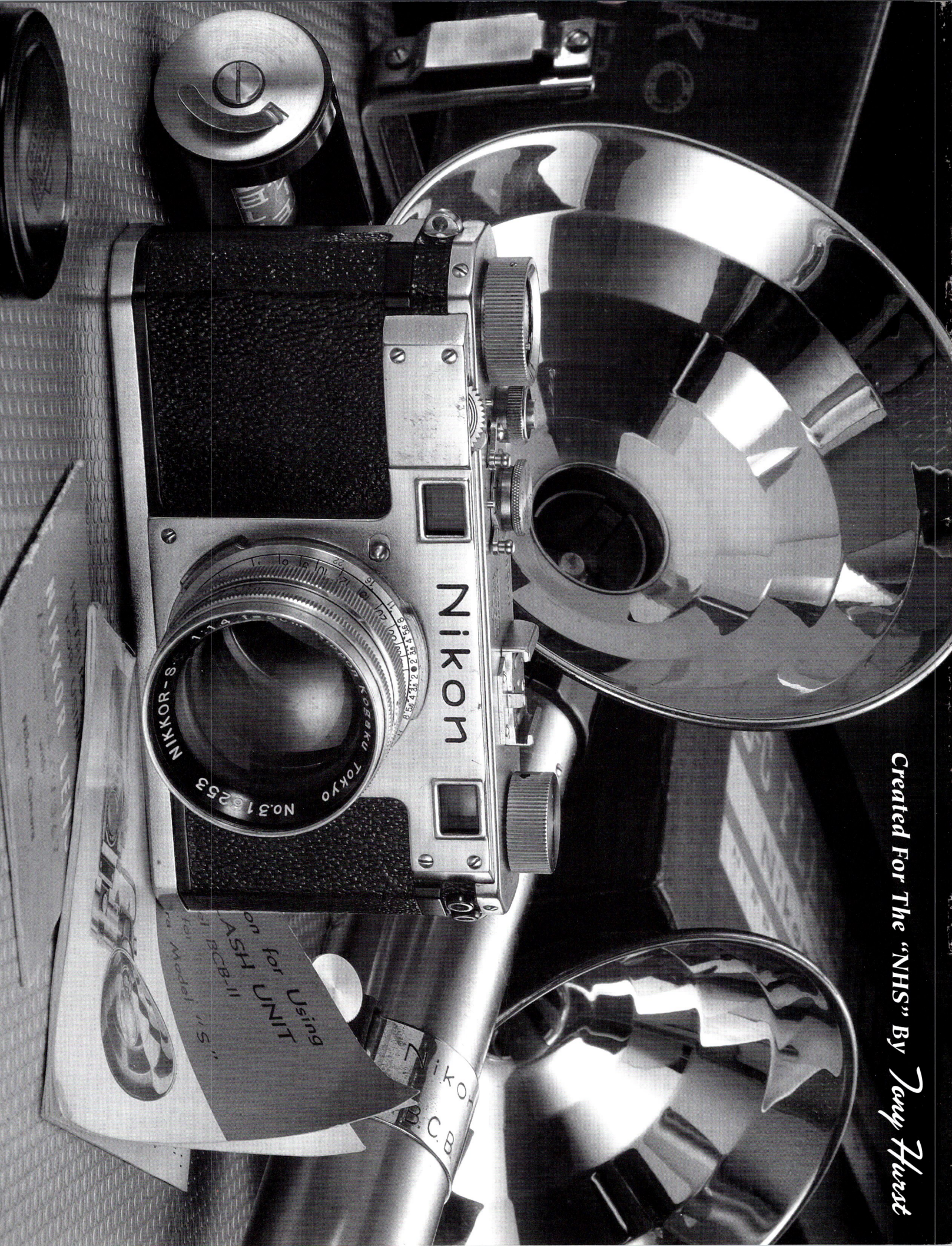
**BESSA-R2S**  
Special Set for NHS

*Voigtländer*

**BESSA-R2S**  
Special Set for NHS

*On page 15 of the September 2005 issue of 'Popular Photography' is the section they call 'SNAPSHOTS' dedicated to 'News, Discoveries & Cool Stuff from the World of Photography'. I guess the item in the lower left hand corner qualifies as the 'Cool' item this issue. Under the heading 'HALL OF FAME' you will see a photograph of one of our NHS R2S Special Edition Bessas sitting on a copy of the Letter of Authenticity each buyer receives. Check it out as our logo is quite prominent in the photo! To quote the write-up..."On the hunt for rare collectibles? Try Voigtländer. The camera's distributor, Cosina, teamed up with the Nikon Historical Society to produce the NHS Voigtländer Bessa R2S Heliar Special Edition Set. The \$999 camera (direct) has a Nikon rangefinder mount and comes with a 50mm f/3.5 Voigtländer Heliar lens made for the limited-edition camera. Since only 1,000 NHS R2S cameras were made, it could become an Antiques Roadshow find. For info: [www.nikonhs.org](http://www.nikonhs.org)*





*Created For The "NHS" By Jay Hunt*

NIKON  
NIKOR-S  
No. 316253  
KOBUKU TOKYO

Using UNIT  
on ASH  
BCB-11  
for Model "S"

Nikon  
BCB-11