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NHS-91

NHS-CON10.. VIENNA MAY 21, 2006
NIKON JOURNAL



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ROBERT J. ROTOLONI
EDITOR/PUBLISHER



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

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NHS-92 DEADLINE!

The deadline for the next issue of our NIKON JOURNAL, NHS-92 (the Convention Issue!), is JUNE 1, 2006. Please get all correspondence and articles to me by then so I can get our Journal to you on schedule. Thank you. *RJR.*

EDITORIAL

This is the last Journal before NHS-Con10 in Vienna. I recently met with co-chairman Hans Ploegmakers in Rotterdam on March 10th, where we compared notes and made some last minute decisions. I won't see Hans or Uli Koch until I arrive in Vienna, but from what I have seen this will be one very well organized event! Hans tells me the day trip to the Abbey of Melk is sold out and that 70 people have signed up for the visit to Dietmar Machold's castle on Monday. I am looking forward to again seeing many old friends and personally meeting others for the first time. May the weather be with us.

The Convention leads off this issue as well as coverage of the Westlicht Auction to be held the day before our meeting. Just look at pages 2, 3 & 4 to see just a small sampling of some of the exciting items that will be for sale that day. Also, I have added a page of coverage for Stan Tamarkin's May auction that also contains some really awesome Nikon items. Both will be covered in detail in the next Journal.

We have Wes Loder's article on the screw-on filters from the RF era, something not often discussed. Carl Joecks gives us a look at an interesting war time Nippon Kogaku telescope and I discuss a very unusual case I was not aware of until Bill Pringle loaned me his to shoot. See page 10 for a rather interesting MR case. Dave Barth has again looked at mating the new digital technology that is so quickly displacing film with vintage equipment possibly pointing to a way to use both in the future. On page 12 he tells us how he used a screw mount Nikkor on a Nikon DSLR. This is followed by Nikon's announcement that they are practically eliminating film camera production and are concentrating on digital photography only from this point forward. But such is life. Of course, this may make our vintage Nikons even more valuable as time passes.

On page 17 member Kiu Kaffi asks your help in a new research project he is engaged in. He also asked that I remind members that our website has an extensive 'Buy & Sell, Auctions Discussion and Repair' forum. You should really get involved with the website, especially the discussion and chat forums. A lot of interesting talk is going on all the time.

On the same page is some additional feedback on what is happening on eBay as far as scams are concerned that should interests us all. Speaking of eBay...did you see the black S3M with motor and black Olympic S3 for sale in Spain? It had a starting price of about \$119,000 USD for the pair but did not sell! And as I write this editorial (March 18th) there is a STEREO-NIKKOR on eBay as well! No finder, viewer or case but still a STEREO on eBay. Things are really getting interesting out there.

Finally on page 19 take a look at the latest in optics for your Nikon reflexes. How about a new set of lenses from Zeiss? That's right...Zeiss! Can you believe it?

I have no good news to report about my ongoing saga with Hove Foto Books. They are still sitting on over 440 pages of proofed and corrected copy. The frustration continues.

And last but not least..my bank tells me only checks made out to myself or 'RJR Publishing' can now be deposited. PLEASE..no more checks made out to 'NHS' or 'Nikon Journal' or 'Nikon Historical Society'. I cannot cash them! Please help me out here and thanks.

NHS-CON10.....

SEE YOU IN VIENNA!!

ALL IS READY 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 16th, through Monday, May 22nd! The actual Convention meeting will be on Sunday, May 21st, 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.

HANS PLOEGMAKERS... ploegmakers@talensfoto.nl
Phone..31 15 25 62 43 6

ULI KOCH... uli_koch@t-online.de
nikon_uli@web.de

ROBERT ROTOLONI... rotoloni@msn.com
r.rotoloni@sbcglobal.net



Those of you who have already contacted us and are coming to Vienna should have received your Convention packet consisting of a 4 page full color brochure with details on all we will see and do plus a Registration Form. Hopefully by now you have sent Uli your convention fee and your hotel preferences and all is ready to go. If not get your money to Uli as soon as possible!

IF YOU HAVE YET TO CONTACT US THIS IS YOUR LAST CHANCE!! PLEASE LET US KNOW AS SOON AS POSSIBLE IF YOU ARE COMING! THIS ISSUE SHOULD REACH YOU ABOUT APRIL 10TH, ONLY FIVE SHORT WEEKS BEFORE WE MEET! YOU MUST CONTACT US NOW FOR WE NEED TO KNOW WHO IS COMING OR WE CANNOT GET HOTEL ROOMS FOR YOU. EVEN AT THIS POINT ROOMS MAY BE A PROBLEM SO CONTACT US! THE 4 PAGE BROCHURE PUT TOGETHER BY HANS AND ULI IS VERY DETAILED

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 directions to, and costs for the hotels, directions and transportation costs to the Convention site from the airport, a map of central Vienna with important locations marked, all details and costs for the different events so you can decide which you wish to participate in, 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 info follows..

BUT MAKE SURE YOU CONSULT ULI'S WEBSITE FOR THE LATEST UP TO DATE INFORMATION!

Remember, that besides all the sights that Hans and Uli have lined up for us to see, you will have time to do your own inspection of this beautiful city as well as visit the Westlicht Museum to see there famous camera collection. We hope to have time to preview the auction on Friday for those who wish to take a closer look at what is up for sale. Then Saturday is the auction, Sunday our meeting (in the same rooms) and Monday the grand finale: a trip to Dietmar Machold's castle to view his world class collection and our final meal together.

IT IS THE WISH AND HOPE OF HANS, ULI AND MYSELF TO SEE AS MANY OF YOU AS POSSIBLE IN VIENNA TO SHARE SOME GREAT SIGHTS AND SOME GREAT TIMES!



As you are aware, Peter Coeln will be providing our meeting room on Sunday. It is the same room that will be used on Saturday for his Westlicht Auction, which promises to be a fabulous sale. On the next three pages are photos of some of the Nikon highlights that will be up for sale that Peter has supplied me. Clockwise, from above...A view of the auction room we will use on Sunday; Stereo-Nikkor outfit (one of the rarest of all Nikon collectibles with under 100 produced!); a black 1000/f6.3 Reflex-Nikkor in RFmount, one of possibly less than 10 ever made! Besides the items pictured here the sale will also include: a chrome S3M, chrome SP double boxed, 21/f4 RF-Nikkor set boxed, two black S3s, hood for the 50/f1.1 lens, extensive Nikon M outfit, Hansa Canon, as well as other rare lenses and accessories. The auction will run most of the day Saturday and the auctioneer will be Mr. James Cornwall, a veteran of photographic sales.





The Nikon reflex collector has not been forsaken either. Two of the many F-series items that will be auctioned off on Saturday include these two very rare pieces. Left...A 250 shot NASA Nikon F3 outfit with the correct 35mm/f1.4 Nikkor. It is not known exactly how many of these were made but a good guess is under 20. A similar item has previously appeared in these pages in an article by member Peter Lownds. Below..The very rare Nikon F High Speed "Sapporo" 7 fps camera complete with the battery pack and even rarer optical viewfinder. According to Uli Koch production numbers are hard to determine but it appears that only 50 or so motors were made, which would be the limiting factor for this run of cameras. Photos courtesy and copyright Peter Coeln and the Westlicht Auction.

Below is from a previous sale with Mr. James Cornwall as the auctioneer. The full color catalog will be available about April 15th. Those members who have signed up for the Convention will receive a free copy. Others can order their copy from Peter's homepage at: www.westlicht-auction.com or fax him at 43-1-5235177 or phone 43-1-5235659. Also this sale will be on eBay Live Auctions. You can bid by mail, fax, phone, eBay live or in the room. Without a doubt, this is the largest assemblage of collectible Nikons in a single auction!



TAMARKIN SALE SET FOR MAY 6TH IN NEW YORK CITY

MANY NIKON ITEMS WILL BE FEATURED AND A
FREE CATALOG IS AVAILABLE TO NHS MEMBERS



Some of the many interesting items in Stan's auction are shown here: Clockwise from above..Nikon S2 Black body (black dial version); 21mm/f4 set with caps and finder as well as a 25mm with the rare shade/filter holder; gorgeous 85mm/f1.5Nikkor w/shade; a beautiful black SP with S36 motor drive; and a rare Micro-Nikkor with the even rarer focusing collar. Other items not pictured are some chrome SPs, a 35mm Mini-Finder, reflex housing and 35/f1.8Nikkor.

A free catalog is available to NHS members on written request/email. Contact Stan at; auctions@tamarkin.com or stan@tamarkin.com or write him at Tamarkin & Co., 270 Amity Rd., Suite 125, Woodbridge, CT 06525. Get yours now! The month of May promises to be a very exciting one for the Nikon collector. Photos courtesy and copyright Stan Tamarkin.



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SCREW-ON FILTERS FOR THE NIKON RANGEFINDER LENSES

BY MICHAEL WESCOTT LODER

First some background: Filters first became effective with the development of modern panchromatic films of high enough sensitivity that photographers could afford to reduce some of the light in order to increase contrast or otherwise modify the light reaching the film. Early filter makers were faced with a lack of standards both in filter types and means of attaching them to lenses. Eastman Kodak, never reluctant to create a standard it stood to benefit from, began to manufacture and market filters made from gelatin films. The company numbered their 'Wratten Series' filters and specified the hues and saturation for each number. Numbers like 82B, 81A and 85 all refer back to Wratten series numbers. Kodak also sold a series of round, glass laminate filters in specific sizes. These 'Series' filters were unthreaded. To use, a photographer had to purchase an adapter that fit his lens then expanded out to fit a series size. In concept, a photographer could standardize on one or two series sizes and, by buying the proper adapters, use one set of filters on any of his lenses.

Unfortunately, what seems brilliant in concept is often a nuisance in practice. The series adapters add size to normally compact lenses. To use one filter requires three auxiliary pieces: the filter itself, the adapter and a retaining ring or lens hood to hold the filter in the adapter. Still, many photographers were willing to use the system as long as most of their pictures were in black and white, and Nippon Kogaku early on decided that series filters were the best technical solution.

By 1955, NK was offering a small range of filter in series sizes in order to cover most of their lenses for 35mm cameras: VI (1 & 5/8 inch), VII (2 inch) and VIII (2.5 inch). The series VI filters would fit only the 50mm/f2 in Nikon mount, but went with the Leica screw mount wideangles. Series VII fit almost all the Nikon mount lenses. Series VIII fit only the 85mm/f1.5 lens. NK sold screw-in hoods for each of its lenses that were combination series filter holders and lens hoods. They were optional for the normals and wides, but came standard with the telephotos (which could be reversed for storage). Lenses for the reflex housing (180 and 250mm) came with black hoods to use Series IX filters, but NK never marketed that size in the US until well after the end of the RF era.

The entire series concept ran into problems once the buying public began to concentrate on color film. Only one kind of filter really makes sense for most color work: either a UV or skylight. It was more reasonable to just buy a threaded filter of either type, screw it on and leave it, than have to constantly mount and unmount hoods, retainers or adapters. A screw-on filter had almost no effect on lens size, offered little danger of vignetting and also offered protection of the front lens element.

NK was slow to catch on to this shift in taste, and other

optical companies that specialized in filters soon dominated the market. By the mid fifties companies such as Kenko and Walz were making high quality filters specifically for Nikon lenses and selling them with engraved rings indicating which Nikkor they fit.

Walz filters were all cut from 'dye in the pour' optical glass, coated and mounted in chromed brass mounts that used springs to hold the glass in place without applying too much distorting pressure. The only major problem with the Walz filters is the front internal thread, which is often not deep enough to hold Nikon's snap-on caps and hoods securely. As a result, they can easily pop off.

The Walz filters came in white plastic cases with a clear plastic lid and a colored pinwheel paper background in the case. The cases are in the shape of a squared-off round. Some hinge at the flat end. If you are looking for filters designed for the early Nikkors and contemporary with them, Walz would be the brand to look for.

NK finally began to offer a limited range of screw-in filters in 1956 to go along with their new 'snap-on' caps and hoods.

Early NK filters for the RF lenses—while made with optical glass—were not spring mounted. Instead, the filter disk rests on an interior rim that is 'L' shaped in cross-section and the glass is held by the side pressure of that rim. This is not as good a mounting as Walz used. Perhaps as compensation, the front internal threads are much deeper to hold the caps and hoods better. NK initially offered only four types of screw-in filters in six sizes: medium yellow (Y48), green (X1 or X0), red-orange (O56 or O57), and UV haze (L38). The sizes were 34.5mm, 40.5mm, 43mm, 48mm, 52mm and 62mm. The front rims are milled and all types have the filter code, size, brand name and 'Japan' engraved on the outer rim. However, some say 'Nikkor', some say 'Nippon Kogaku' and others say 'Nikon'. Regardless, they all came from the same source.

The early NK cases have a white plastic base and a screw-on clear lid embossed with their logo. Each case type was designed to take 2 sizes of filter. The white bases had 2 grooves to hold the different sizes securely. A 34.5mm or 40.5mm went in the smallest one, a 43mm or 48mm in the medium case and a 52mm or 62mm in the largest. This is why the old 52mm cases seem to have plenty of room, while the later 'Nikon' labeled cases do not. All NK filters came in chromed brass mountings until the late 60s' when they gradually changed over to black painted brass. The early cases fit in robin's egg blue boxes decorated with orange, yellow, white and black spots. One spot was actually an open hole, allowing the buyer to verify the color without removing the case from its box. The size and type code were stamped on the side of the box. I have also seen boxes with a dark blue

background. When you find any of these boxes today, they generally have a sticker with Nikon, Inc.'s 3 or 4 digit number code. The smaller sizes last appeared in a Nikon price list in 1967.

If you search carefully, you may find some older filters that do not fit these descriptions. These filters say 'Nikon, Inc.' on their sides. The mounts are black anodized aluminum, not brass, and the filters themselves are a laminate sandwich. These were made for Nikon, Inc., the US distributor, by Tiffen, the premier American filter maker during the 50s' and early 60s'. Since these were only sold on the US market, they may be rare overseas. Those I have seen have all been color-correction types, i.e. blues and ambers. These filters also came in pale blue boxes, but the board stock is flimsier, the dots shades of gray, not colors, and the boxes are labeled 'Nikon, Inc. New York, NY' instead of 'Nippon Kogaku K.K.'. The plastic cases were the same style as the Tiffens. An 81C Flash Type A appeared on the September 1957 price list. In May 1958, the list stabilized on three types: 85C, 82A and Skylite. These were all Nikon, Inc. filters.

Here we have a situation not unlike that of Leitz New York in the 1940s' where the US distributor was contracting locally for products to fill needs that the foreign company could not meet.



Above...A selection of Walz filters with their original plastic cases. All are 43mm thread and engraved "For Nikkor" on their sides. Note the nice blackening of the interiors to reduce flare. Left...Two orange Nikon filters, one 43mm, the other 48mm in size. Different sizes, but both use the same size plastic case. Below...Nippon Kogaku Series VII filter holder/shade combinations for (left) 50mm/f1.4 and (right) 85mm/f2.0 Nikkors. The 43mm to Series VII holder is chromed brass and marked 'Japan'. Either the aluminum screw-on lens hood or chrome filter retainer would hold a Series VII filter in place. The leather cases are divided internally with a slot for the adapter with lens hood on the left and the filter retainer fitting on the right. The 48mm adapter and lens hood is similar to the 43mm but has no markings at all. The hood has a felt liner to grip the lens when the hood is reversed for storage. The retainer ring is missing from this 48mm set.





Above...Some 43mm 'NIKON INC.' filters with original cases and boxes. The cases match those of Tiffen brand filters from the same period and one even says 'Tiffen' on the lid. The boxes are printed 'NIKON INC., NEW YORK, N.Y.' and 'MADE IN U.S.A.'. The mounts are aluminum and the glass is actually a gel between a glass sandwich.

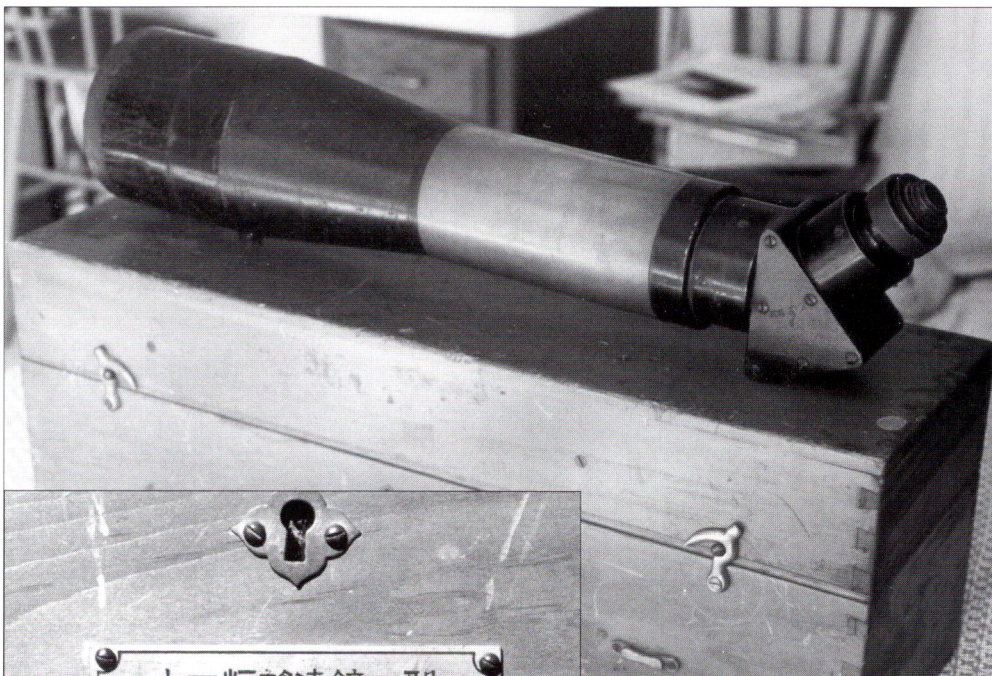
Above...A 43mm filter engraved 'NIPPON KOGAKU JAPAN'. This is an XO, one of the four original colors that Nikon made. The glass is not spring-mounted but held only by the side pressure of an interior rim. Right...A rare Nikon Series IX L-39 filter to fit either the 180mm/f2.5 or 250mm/f4.0 Nikkors. Nikon persisted in marketing lenses that took Series IX (3.5 inches) drop-in filters long after it had abandoned series filters for other lenses-- even though Nikon Inc. did not market that size in the United States until the 1970s'. The 350mm Nikkor, 85~250 Zoom, the 200~600 Zoom and the earliest 18mm Nikkor also took Series IX filters. Series filters from Nikon came in red instead of blue dotted boxes.



A WWII NIPPON KOGAKU MILITARY TELESCOPE

BY CARL JOECKS

I wish to share with you some photos and speculation about a Nikon made telescope I bought at a garage sale some years ago. You can see that it is big and heavy. Great amounts of brass were utilized in its construction. The wood case looks like some in the military hardware articles so well written by Richard Lane. The closures used on the box are held in place by friction. The box also has fittings for two straps and can be locked. The dovetail woodwork shows a high level of quality and effort in its construction. Markings on the triangular shaped prism housing between the eyepiece and barrel state it to be '20x 120mm, 3', Nikko, No. 111'. It would appear that this telescope was placed in a later box as the number on the box is 252. The date of manufacture on the identification plate along with the serial number is 8 & 3, which would be March 1933 based on the Japanese Showa calendar. If that were so then this telescope would be 141 units earlier and must have been made at an even earlier date. A light blue paper information sheet is glued to

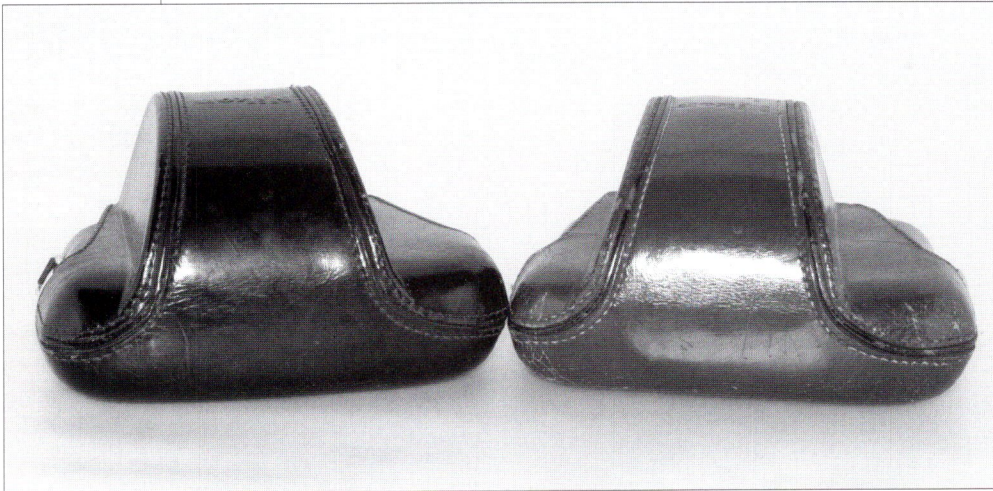


the inside of the top cover. There are spaces inside the case for a number of accessories but all that has survived is the front lens cover and a decayed rubber eyepiece protector/shade. As it always seems to be, the people I bought the telescope from had no information as to how it came to be in Vermont. It must have been a bit of work to bring it back from the Pacific. I would enjoy hearing any thoughts about it from the members.

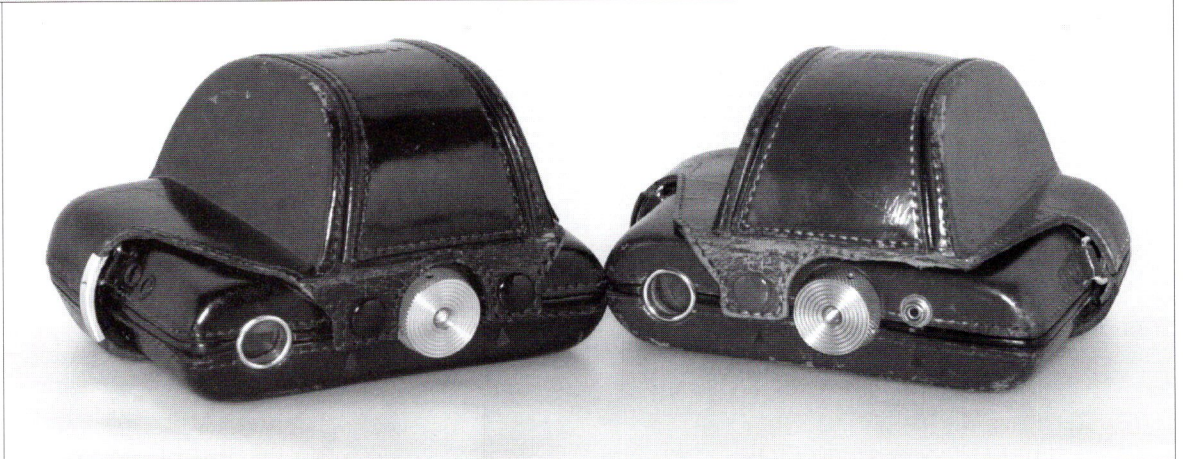
(Carl, I also have such an item but on a smaller scale. From your photos mine is definitely smaller and its box has a lower and wider profile than yours. Mine lays flat on its side while in the box. It has the same basic shape with the triangle prism housing at the bend where mine is marked '7x 8.56', Nikko, No. 1226'. Despite the size difference they are overall nearly identical in shape and operation. Both are definitely WWII vintage and I assume them to have been used as spotting scopes, possibly for artillery units. RJR)



THE CASE OF THE 'STRANGE CASE'...

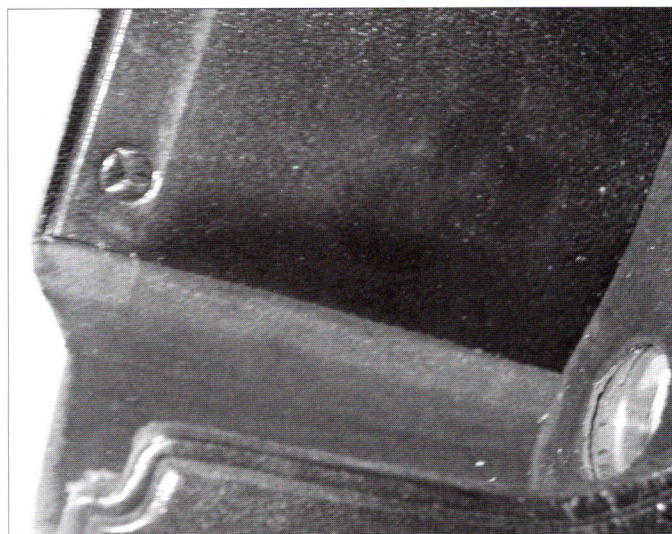


The two cases on this page are versions of the special 'MR' case made during the SP/S3/S4/S3M era. The 'MR' was designed to hold the camera, a normal 1.4 or 2.0 and the Nikon exposure meter. The standard cases could not accommodate the meter because of a lack of top end clearance. The optional 'MR' had sufficient room. Of course, instead of a meter you could also mount a finder if so desired. But.....the 'MR' was only made in brown, right?





All the literature I have ever seen has specified that the 'MR' case was available only in brown with black trim. Nowhere can I find a listing for the 'MR' in any other version nor have I ever seen one that differed (probably 25 over the years). NHS member Bill Pringle sent me an email a while back stating that he had an 'MR' in black! Well, some black cases do exist that are not mentioned in the literature. I have an S case in black as well as a black S2 case for the f1.1 lens that is listed nowhere! Now a black MR? Bill sent it to me to photograph. I had to check it out because cases can be dyed after market but this one looks original to me. The finish, the wear patterns and the stitching all look original. Even the interior has been done correctly with the proper red felt lining and black leather internal surfaces. Feature-wise these two cases are identical! I checked everything, but then.....



I finally found one feature that varied. After thoroughly going over both cases I noticed one item that was done differently and it was the 'NIKON' name! Note that on the brown version 'NIKON' is in black(!) to contrast with the rest of the nosepiece and the letters are pressed into the surface (right). On the black version all is one color and 'NIKON' is slightly raised instead of depressed! So they are not identical! They represent two versions of the same case. But which one came first? My guess is the brown one with the black at the very end of the rangefinder era, possibly 1964-65. Thanks to Bill Pringle for sending it to me so we could share it with the Society.



TRY A SCREW MOUNT RF NIKKOR ON YOUR DIGITAL NIKON? WHY NOT!

BY DAVE BARTH

Having proven that it is possible to shoot any non-autofocus, F-mount Nikon lens (non-AI, AI, and AIS) on a Nikon digital camera, I lamented that the great, old Nikon Rangefinder glass in Leica screw-mount lenses could no longer be used with modern digital cameras until I found a way to do it. I found that shooting through a screw-mount lens really isn't very practical, but my experiment proves that it can be done.

In a dusty corner of an old Denver camera store, I found an adapter ring for a Nikon mount to a 39mm Leica screw mount. Apparently, the adapter was not manufactured by Nikon. It has no markings except for a white, alignment-mounting dot.

On eBay, I found a Nikon Nikkor-H 5cm f2 lens with a 39mm Leica screw mount. These lenses are not rare. During one week, I bid on three of them and won an imperfect one for \$100 USD. I mounted the adapter ring to my Nikon D100 and screwed the Nikkor lens into it.

The problem that became immediately apparent is that the lens will focus only within a very narrow, close range of about 4 inches (10 cm). I believe there are two reasons for this problem. First, when Nikon engineers designed the F single lens reflex (SLR), they had to deepen the body, compared to the rangefinder body, to accommodate the flipping mirror.

The result is that the SLR lens mount is slightly farther from the film plane than the rangefinder mount. Furthermore, the adapter ring's own depth adds about 1/4 inch (5mm) to the equation. Removing the adapter and holding the lens up to the camera's lens mount helps only slightly. The lens I have does not fit inside the mount, so I was not able to carefully hold it inside of the mirror box to determine where the proper location should be to achieve a normal focus range.

In any case, I was able to take digital close-up photos with the lens. I set the D100 to manual mode, shooting at about 1/80th of a second. I focused the screw-mount lens at f2, then set it to f16 for the shot. I used the built-in flash on the camera for lighting.

The photos I took with the screw-mount lens mounted on the D100 include a couple of modern, autofocus lenses; some coins; and a lapel pin that has the same diameter as a US quarter coin (about 23mm).

I photographed the screw-mount lens mounted on the D100 using a D70, an autofocus 28-200mm Nikkor lens, and onboard flash, shooting in program mode. The photos of the screw-mount lens and the adapter were taken with the D100 with an autofocus 60mm f2.8 Micro-Nikkor lens, onboard flash, in manual mode at f16 and 1/125th second.

I have yet to shoot digital photos with an N-F tube and a bayonet-mount rangefinder lens. As always, I'm open for suggestions on how to use older lenses on digital Nikon bodies.

You will remember Dave's article in NHS-90 with his ideas about a digital back for your Nikon S or F series bodies. Well, that article prompted a fair amount of feedback from you so I thought I would supplement this issue's digital offering from Dave with some of your comments on his previous article. RJR.

From Mike Berner...Dave, about 10 years ago I came across a company (via their website) that was doing just as you suggested. They had already made digital backs for several cameras but I don't remember which ones any more. At the time I contacted them about the possibility of doing a digital back for the F series because I own 3 examples. They said at the time that it was under consideration. I checked their website often for new products, but they never arrived, and about 3 years later the website disappeared. Of course, the quality would not have compared with my D2X, but with today's technology there should be no reason why the quality could not be there. A lot of F36s' and MD2s' would still be useless, but that's better than losing the entire system.

I recently came across a website claiming to have digital backs for Hasselblads and Mamiyas. I'll look for it. Maybe they would consider doing the F series?

From Bob Milloy...I think I would be more interested in a digital back for my S2 or F. It seems to me that with an entire back it would be possible to engineer even a view screen, although it is not really necessary as you already have a means for viewing and focusing. But a setup with a memory card that would hold 20 x 5 megapixel 'exposures' would be kind of nice. As you correctly point out it would give us a great opportunity to not only use this equipment but the glass, in most instances, is superior to what is out there now. I think that film will always be around but maybe not everywhere available as it is now. As you say, Nikon or Canon is not going to do it but Cosina or someone else certainly can. Interesting to see what those new Zeiss lenses in Nikon F mount will be all about. (More on the Zeiss lenses elsewhere in this issue..RJR).

From George Landon...Bob, I too would buy at least two digital backs for my flock of F4s. I hope someone manufactures one!

From your editor....I myself would just love to see someone try to manufacture such an item. The rangefinder systems on the RF Nikons are far superior to any point & shoot digitals being made today and faster than the silly AF systems used. As for the F series...millions of super quality optics are out there at bargain prices. Can you imagine them on a digital camera that doesn't weigh a ton like the D2X! Only reservation I have is they would have to use a full frame sensor but it could be done. Are you listening Mr. Kobiyashi?



A 1950s' vintage screw mount 50mm/f2.0 Nikkor mounted on a Nikon D100, two items made over 50 years apart! The adapter ring mentioned in the text used to mount the 39mm screw thread (leica type) 50mm Nikkor to the Nikon F type bayonet mount. Of course, whenever mounting a lens made for a thin body to a deeper body, you lose infinity focusing capability but it is highly usable for close up work. The aperture scale of a modern AF Nikkor is shown in close up at left. Below we have an American dime and a small lapel pin about the size of a quarter. Note that the images are very sharp but the point is...these are digital captures, not film. The designers of the 50mm/f2 SM Nikkor could never have dreamed that their creation could ever do this. All photos by Dave Barth.



END OF AN ERA!!....NIKON ABANDONS FILM FOR DIGITAL.....F6 IS THE LAST OF THE LINE!!

One of the biggest stories recently found on the Internet was Nikon's announcement that they were pulling back from the film market and concentrating their R&D on only digital cameras and lenses! This earthshaking, and heart braking news, first hit the worldwide press on January 11th and was reported by various sources, including CNN, Nikon UK, the BBC, Nikon USA and Nikon's own website! Needless to say, we must accept it as fact but we do not have to like it! Following are a few factual quotes from those sources containing what is currently our best knowledge as to what will remain and what will be 'killed off' by the powers that be.

Nikon, UK..."Following the success of our digital line-up the last 7 years, which has resulted in more than 95% of Nikon's UK business being within the digital area, Nikon Corp. has made the decision to focus resources on digital cameras in place of film cameras. This decision will allow Nikon to continue to develop products that match the demands of an increasingly competitive market place.

Despite this growing competition Nikon has continued to outperform the market and has recently reported positive results, which saw net profit climb by 20% in the fiscal first half, which ended in September. Group sales also increased by 9.8% to 342.85 billion yen. Sales of high-end digital SLR cameras and the success of products like the D70s and D50 have helped contribute to these positive figures.

As the film camera market shrinks and the popularity of compact digital cameras increases, demand for products that offer advanced features and extra value is continuing to grow. High performance digital SLRs are performing well as users shift from film-based SLR cameras or upgrade from compact digital cameras to digital SLRs.

As a result, Nikon will discontinue production of ALL LENSES FOR LARGE FORMAT CAMERAS AND ENLARGING LENSES with sales of these products ceasing as soon as they run out of stock. This also applies to MOST OF OUR FILM CAMERA BODIES, INTERCHANGEABLE MANUAL FOCUS LENSES AND RELATED ACCESSORIES. Although Nikon anticipates that these products will still be in retail distribution up to summer 2006.

In recognition of Nikon's commitment to professional photographers WE WILL CONTINUE TO MANUFACTURE AND SELL THE F6, as well as a number of manual lenses. Sales of the manual FM10 will continue outside of Europe. We will continue to manufacture the following manual lenses:

Nikkor 20mm f/2.8 Nikkor 24mm f/2.8 Nikkor 28mm f/2.8
Nikkor 35mm f/1.4 Nikkor 50mm f/1.2 Nikkor 50mm f/1.4
Micro-Nikkor 55mm f/2.8 Micro-Nikkor 105mm f2.8
PC Micro-Nikkor 85mm f/2.8D

From the BBC...Nikon has said it plans to stop making most of its traditional film cameras and focus on digital products instead. The film market has been shrinking as the popularity of digital

cameras continues to grow they said. Nikon said it would end production of all large format and enlarging lenses, as well as most of its film camera bodies, interchangeable manual lenses and related accessories. However, the company said it would continue to manufacture its flagship F6 film camera.

Nikon, USA...With film cameras accounting for an ever smaller percentage of Nikon's total sales volume, the company has decided to concentrate its vast resources towards those business categories that continue to demonstrate the strongest growth. Consequently, as Nikon focuses more on the digital camera market, the company must adopt appropriate measures to insure its continued success. With that, the Nikon film camera line-up will be reshaped, allowing more of Nikon's planning, engineering and manufacturing resources to be focused on the digital products that now drive our thriving industry. The measures that Nikon will adopt include discontinuing production of all large format and enlarging lenses, as well several film camera bodies and manual focus interchangeable lenses. Sales of these products will cease as supplies are depleted. Nikon's film camera business will continue with our flagship F6 model and the FM10, allowing Nikon to continue serving the two strongest segments of the 35mm film camera market. Both professionals and dedicated amateurs, as well as students in need of an economical camera to learn photography will have ideal Nikon products from which to choose. Nikon will offer continued post-sale service for products whose production has ceased for a period of 10 years from Nikon's last date of sale.

My thoughts on this entire situation are difficult to put down on paper. I bought my first 35mm camera when I was 11 and had my first darkroom when I was 12, so photography as been part of my life for a very long time. I acquired my 'dream camera' at 18 when I finally was able to afford my first Nikon F. That was in 1966 and, as they say, the rest is history.

As I watched Nikon literally take over the world of 35mm photography at nearly every level my thoughts were that this was 'the' camera maker and forget about the rest! During the 60s', 70s' and 80s' there was no one else, period. Just think about it for a minute. Every news and sporting event, every space launch, every war, every 35mm fashion spread, everything....was covered predominantly by photographers shooting with Nikons! Look at the photo credits in all the magazines published during those decades and see what nearly every photographer was using. The entire world's leading newspapers, wire services and photo agencies used Nikon. When I worked for UPI 'everyone' was supplied with a motorized F and a set of lenses (28, 35, & 105) as standard equipment. National Geographic used only Nikon for its 35mm and had an equipment closet to knock your socks off, as did Sports Illustrated, Time-Life, and Look! Even small newspapers like the Des Moines Register and Tribune (that I knew well) used Nikon exclusively! Nikons were everywhere covering everything! So many of those images on countless subjects

that are forever locked in your minds were made with Nikons.

But the world does change and we are witnessing a monumental change to our chosen profession and/or hobby. Face it, digital is taking over and it is happening much more rapidly than we once thought (your editor included). Yes, it has its advantages (this Journal is done digitally and my book will have 5 times the illustrations than in 1983, yet it was much easier and less time consuming using the D1 than it was with my trusty F!) and the pros know it. Once digital was accepted at the pro level film cameras were doomed.

Will the Nikon system ever match the awesome selection of the 60s', 70s', 80's and even the 90s'? Nearly 50 lenses from 6mm to 2000mm in production at any one time; a huge motor drive system; close-up and macro photography accessories that seemed endless; myriad finders and screens; flash units of all kinds; countless 'little' accessories that only Nikon (and Leitz) were ever able to sustain; and the bodies designed for photographers ranging from the beginning amateur to the true professional and everyone in between. They say the F6 and the FM10 will remain plus a small selection of those classic Nikkors. The F6 is a fine professional

item, but the FM10? They don't even make it (Cosina does!) so they are abandoning the advanced amateur and the pro who needs back up bodies. Does a pro want or can afford three F6s'? Do advanced amateurs really want the FM10? Of course not. Where is the FM3a, the perfect amateur and back up body. Or the F100? Why are they being axed and not the FM10?

None of us can stop 'progress' and we all have to learn to live with it. But we don't have to like it or take it silently. I am very sorry to see it happen but it was inevitable. In the meantime I think I will look at all my F, F2, F3, F4 and F5 bodies as well as my FE and FM cameras a little more lovingly. And all those beautiful all-metal Nikkors I have. Yeah, I think I'll keep them going for awhile. I'll clean them and have them maintained so they keep running as long as I can find film to put in them. And my D1? I used it for this issue and will continue to because that is what my printer wants for he has had to re-learn his profession as well and digital is all he can do now. But when I go to the convention in Vienna in May I will shoot film. I just bought 20 rolls of 36 for the two cameras I will have with me! RJR

OK, SO WHY DID RJR BUY THIS LENS ANYWAY??

I was recently the winning bidder on an item in the November Tamarkin auction that prompted a few emails from members asking me 'why'? Why would I bid as much as I did for a common variety Nikon S2 with a standard 50mm/f1.4 Nikkor? A few noticed that the lens on the camera had a colon (:) after the serial number, which does make it a bit more desirable, yet they were still a little surprised by my seeming lack of common sense paying what they thought was too much. For the most part I have to agree with them. Although it turned out to be a very clean S2 outfit and the f1.4 Nikkor was marked with the colon, I still paid too much for it. Or did I? I think I will let the collectors out there decide for themselves. For you see, there was a method to my madness. I have for many years been a victim of my own fascination with serial numbers. While collecting the nearly 15,000 numbers in my database, I naturally became a number watcher, which

can sometimes get you right in the pocketbook. More than a few times I have bought things just for their serial number. This is yet another such case.

The lens number is 358026...obviously one from the batch of Nikkors that are either Aluminum or 'All Black'! A very interesting batch of rare lenses. So, is this one an Aluminum or an 'All Black'? No it is not! Just a standard chrome optic with a colon. But it had one additional feature. If you look at the upper photo on page 109 of my book you will see an 'All Black' Nikkor #358026! That's right...an 'All Black' Nikkor with the very same number! So we have been able to put together another 'set' from the '358' batch representing two identically numbered, yet differently constructed, lenses with one marked with the colon. So tell me please, did I do the right thing? RJR



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IS MY NEW NIKON BOOK GETTING ANY CLOSER?

In mid-January I finally received the last section of my book to proof. This was the first part of the book on the camera models. Previously, as mentioned on this page, I had proofed and returned to Hove both the lens and accessory sections. On January 30th I shipped out the proofed and corrected camera body section so now Hove has in hand about 440 completed pages! By completed I mean that they have taken my layouts (done with the same program as the Journal), altered them a bit based on their feelings of what a good layout is, sent these altered pages to me to correct and proof and I have returned them. At this point their layout man must then correct his copy based on the errors I discovered and then those pages are ready to roll! Well...sort of.

With 440 completed pages in hand both Hove and myself have done a great deal of work. Those 440 pages contain nearly 1,400 images and captions as well as the text. For every photo that makes it into the book, at least 10 will not. That means well over 15,000 digital images went through my Nikon D1. That's a lot of flash cards and two blown monolights to say nothing of the hundreds of hours of shooting and then putting each image through Photoshop for cropping and spotting. Well, you can imagine how much time as been invested on my end. As for Hove, their layout man has also spent many hours working on this project, so they have not been sitting on their hands. They have been working at it, albeit sometimes at a snail's pace and that can be frustrating. So both Hove and I have a great deal of time and money already invested in this book so when will it arrive? That, my friends, is the frustrating part. I do not know! To say there is a lack of communication is an understatement. Countless emails have crossed the Atlantic never to be answered at all or, if answered, only with vague non-answers. As I write this (March 19) all I can hope for is that this project sees the light of day. I still have not been shown what color plates they have chosen, nor their choice for the rear cover. I have a few pages to finish for the front of the book (introduction, history, acknowledgements, etc) most of which is done. In other words, the book is finished from my point of view except for the final layout. But at this point I cannot do anymore to get it out the door. My pleading goes unanswered. My offers of help go unanswered.

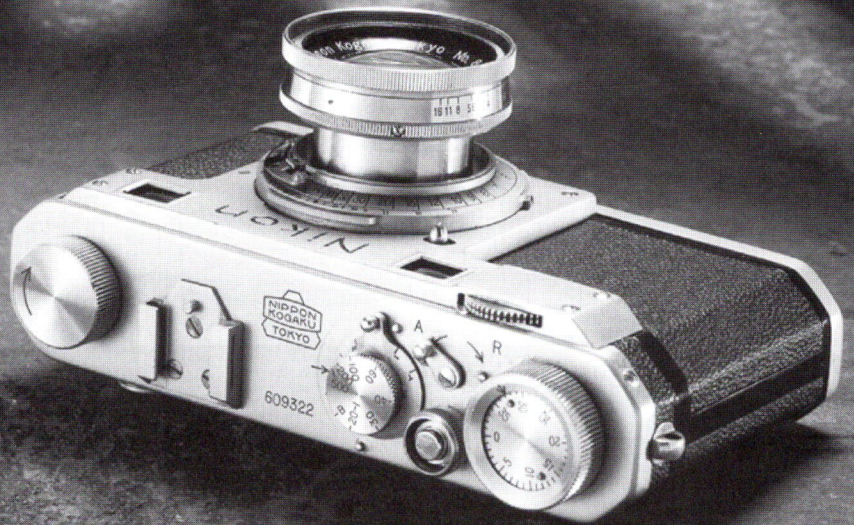
My emails and phone calls go unanswered.

I had hoped to have it ready in time for the Vienna Convention. It would have been a perfect combination of at least 100 Nikon collectors and probable buyers where I could have signed them for those who wished it. But it does not appear it will happen. It would have been good.

So I will continue to push for its publication and I can only hope to have some really good news on this page soon. Maybe even next issue!

WISH ME LUCK!

Nikon Rangefinder Compendium



Robert Rotoloni
Colour by Tony Hurst

A NEW RESEARCH PROJECT

Hello to all NHS members! I would like to request your help. As many of you are aware, I have been involved in researching the all chrome 13.5cm/f3.5 Nikkor for over a year in the hope of a future article in the Journal. I would like to thank all those members who have already responded to my requests for information. With your help and constant eBay watching I have gathered numbers and descriptions of over 500 lenses!

Why is this lens so uninteresting? It is probably available in more variations than any other RF Nikkor including the normals. It originally sold for \$135, almost the same as the 3.5cm/f2.5 and more than the 3.5cm/f3.5! Yet these days it is the cheapest lens to acquire selling around \$50-\$100 all the time.

But this lens is much more interesting than sales figures suggest. Current info states it consisted of the following types:

Nikon S mount	12,451 lenses
Leica screw mount	8,987 lenses
Contax mount	7,008 lenses
Exacta mount	855 lenses

It is also estimated that 10 were made in a movie mount but it is not clear if Nippon Kogaku or a third party modified these. Adding the later short mount version for the Bellows and the slightly modified formula made for Bronica (about 10,000 lenses), this optic was produced in more mounts than any other Nikkor ever made! Thus more variations exist such as:

- 1) Early lenses went from f3.5~f16 and later to f32.
- 2) Miss-engraved lenses have been found with wrong serial numbers and decimal points such as f35 and not f3.5
- 3) Lenses with the colon (:) for 'duplicate' also exist.
- 4) Lenses engraved 'Japan' yet lacking click stops and going only to f16 like the 'Tokyo' lenses exist.
- 5) 'Tokyo' lenses marked both MIOJ or MIJ exist.
- 6) All chrome lenses recorded well after only black lenses should exist have been found.
- 7) Variations in engraving styles and locations abound.
- 8) Other than the Olympic 1.4 it is the only RF Nikkor ever made with the 'mm' marking instead of 'cm'.

And the list goes on. So you see there is a great deal to learn about this lens and I am requesting your help in putting the entire picture together. Could each of you go through your collection and provide me with the following information about your 'all chrome barrel' 135 Nikkors?

- 1) SERIAL NUMBER
- 2) MINIMUM F-STOP (F16 OR F32)
- 3) CLICKSTOPS OR NOT?
- 4) JAPAN OR TOKYO ON FRONT ID RING?
- 5) MIOJ OR MIJ?
- 6) SPECIAL ENGRAVINGS ('C', 'EP', COLON!)
- 7) MOUNT (NIKON, LTM, CONTAX, EXACTA)
- 8) ANY MISS-ENGRAVINGS.

Please feel free to contact me via email, regular mail, Fax or by phone. Whichever is most convenient for you. I greatly appreciate your help. Thank you.

KIU KAFFI
102 ORCHARD HILLS DR.
GAITHERSBURG, MD 20878 USA
TEL..(240) 643-5302 FAX..(301) 951-3661
Kkaffi@hotmail.com

BEWARE OF EBAY SCAMS!

I have been receiving some feedback from members concerning a variety of scams occurring on eBay. Although the percentage of dishonest buyers and sellers on eBay is probably quite low (based on my 7 years of experience), it is undoubtedly on the rise as more people become involved. eBay has become the dominant source for most buyers of used photographic equipment. I just returned from one of the largest camera fairs in the world (Houten in the Netherlands) with over 400 tables. Even though there were thousands of cameras in the building one must realize that this was probably less than 0.1% of what is on eBay at any one time. Since many of you use eBay I felt it necessary to pass on some of the things that I and others have experienced on the Internet. At the moment eBay is our best source on the planet but you must approach it wisely.

From Jim Emmerson... *If you get an email like this....*

Item: (6847802989)

This message was sent while the listing was active.

Jojo1105 is a potential buyer.

Hello, I have won your item but I still don't have any news from you. I am ready to send the payment via Paypal or credit card. Which do you prefer? I await your response soon so we can finish this deal. Thank you and kind regards.

Do not click the yellow respond box! It is a scam to steal your info. Forward to email to spoof@ebay.com

(You will recall the letter from Chris Sap in NHS-90 page 19 about a phony 2nd chance offer on a 50/f1.1 Nikkor. Here is more of the same.)

From Kiu Kumars...

Here is a classic phony 2nd chance offer. It looks pretty close to the real thing but unless you have seen a real 2nd chance offer one wouldn't know the difference.

'From 'E.D.' 2nd chance offer from seller. Buy the item you recently bid on! Good news! The following item on which you placed a bid is still available for purchase. The seller is making this 2nd chance offer because the high bidder was either unable to complete the transaction or the seller has a duplicate for sale'.

This goes on looking exactly like a real 2nd chance offer. Another example follows.)

From Jan Prinsen....

I think the scam you described in NHS-90 was tried on me! I also contacted the original seller. I mistrusted the 2nd chance offer because I knew that you were the actual buyer (a very unfortunate coincidence for the scammer!). And also because of the NHS. I then asked him for pictures per your advice. Here is his answer: 'I am sorry but I am not able to make more pictures since the package is already done and it is located at my local FedEx ready to be delivered and I cannot reopen the package and lose the warranty and the shipping costs that I have already paid till now. But for this purchase you will receive a 30 day money back guarantee...' **(Can you believe this guy? RJR)**

(Jim's report was the first I had heard of that type of scam and I am now aware! As for these 2nd chance offers..of course most are legit but the very best way to protect yourself is to say you need 'additional' photos to make up your mind. NOT those in the ad as they can be copied and emailed to you. Say you want 'different photos'! It stops them cold every time! Thanks. RJR.

'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 March 31, 2006

PETER ABRAHAMSON.....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@btopenworld.com

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

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 FRANSSEN.....fransnb@hotmail.com

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

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

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

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

DON GRESOCK.....CVNLI@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 HOUDE.....lionelhoude@aol.com

CHANG SHENG HUA.....terryhua@telus.net

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

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

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

RENE JANSSEN.....rene@renejanssen.com

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

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

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

KIUMARS KAFFI.....kkaffi@hotmail.com

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

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

TONY KEKALOS.....tonyk@gtii.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.....kfotog@juno.com

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

JOSEF MAYRHOFFER.....fotomayrhofer@fotomayrhofer.com
 Website.....fotomayrhofer.com

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

MITCH McNEIL.....mitchmcneil@sympatico.ca

ROBERT (NICK) MERRITT.....rmerritt@comcast.net

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

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

JOHN MILLHAM.....johnnamillham@aol.com

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

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

RAYMOND NASON.....rmasonpht@comcast.net

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

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

YASUYUKI OCHIAI.....sp5@ma2.justnet.ne.jp
 Website.....www.5.justnet.ne.jp/~sp2000/

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

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

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

BUD PRESGROVE.....budbudwatch@aol.com

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

JAN PRINSEN.....jprinsen@iae.nl

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@sdhldaw.com
 BOB SIMPSON.....bob@stonemills.net

Website.....www.stonemills.net

PETER SMITH.....nikonsmith@aol.com
 STEVEN T. SMITH.....stscam@centurytel.net
 KEN SNOW.....ken.snow@sbcglobal.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.rmcni.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

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ZEISS OPTICS FOR YOUR NIKON F~F6!!?

It has been officially announced by Carl Zeiss that they will produce a line of extremely high quality optics with the famous Nikon F bayonet mount! The new line will be called the 'ZF' series and will work on all Nikon F mount cameras, both analog and digital. The new 'ZF' lenses incorporate technical advances from the Zeiss Ultra Prime, Master Prime and Digi Prime optics. They feature high mechanical quality, fixed focal length, very precise manual focussing, reliability and exceptional durability. They are made to mimic the Nikon 'AI-S' series and can be used on all Nikons with the 'AI' connection. ZF lenses do not contain electronics. The direction of rotation of both focus and aperture rings are the same as on Nikon lenses. They are focused manually only. The aperture rings have half stop clicks.

So far technical details are only available for the 50/f1.4 and 85/f1.4 ZF Planar lenses although photos on the website show four lenses. The other two 'appear' to be a 135/f2.0 Distagon and a 50/f2.0 Macro-Planar!

YOU MUST CHECK OUT THEIR WEBSITE FOR PHOTOS AND INFORMATION.....

www.zeiss.de/C12567A8003B0478?Open

Thanks to Austrian member Reinhard Kuttner for putting me on to this information. It appears that Zeiss feels there is a market for high quality manual focusing optics for the Nikon mount. They may be right now that Nikon has announced they are getting out of the manual focusing lens market! We shall see!

Right-the 50mm/f1.4 'ZF' Planar and, below, the 85mm/f1.4 'ZF' Planar. Note the meter coupling prong and AI scale for use on all Nikons and chrome filter ring fittings! Nice!



Family portrait from the web site. But 4 lenses? Other 2 look like a 135mm/f2.0 Distagon and a 50mm/f2.0 Makro-Planar?



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FOR SALE...UK collector reducing his collection of early Nikon F, Nikkorex and Bronica equipment (cameras, lenses, accessories). Please contact me with your interests. Chris Brent (email: chris.brent@kingsschool.uk.com)

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odds 'n ends

THE RAPID REWIND NIKON M

I was going through some envelopes of old photos taken way back when, and came across this set of three grab shots. They were taken through glass at the International Museum of Photography at the George Eastman House in July 1984. It was a special exhibition called 'The Evolution of the Japanese Camera'. JCII President Kinji Moriyama arranged for the JCII Museum to loan most of the cameras that were on display. In addition, some manufacturers loaned historic pieces as well, such as this very interesting Nikon M from Nippon Kogaku. Note the obvious rapid rewind lever built into the rewind knob assembly!

GEH published a book of the exhibit but, unfortunately, not all the cameras were illustrated, and this one was not. However, its exhibition number can be seen in the photos.. L84:006:2. Looking in the catalog under L84 you get a description of a Nikon Model M loaned by Nippon Kogaku for the exhibit. The fact that the camera was on loan from Nikon to GEH confirms that the Rapid Rewind Knob found on a small selection of Nikon M and S cameras was actually produced by Nippon Kogaku! I really doubt N-K would have loaned a camera for such an important exhibit sporting non-Nikon parts! The serial number is M6092178 with no synch and 50mm/f2 #81136.

Bill Kraus.





Created For The 'NHS' By Jany Hurst