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34

NHS-CON3 INFO INSIDE!

THE NIKON

JOURNAL



ROBERT ROTOLONI
EDITOR/PUBLISHER

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MEMBERS

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EDITORIAL

This issue of the Journal filled up fast! So fast that I had to move one article to #35 and split another into two parts! But that's fine... keep those articles and ideas coming.

For this issue we have our first article on the elusive and much sought after 50mm/1.5 Nikkor made during the Occupation. Proper to the early Nikon M cameras, the f1.5 was a higher priced option that is not seen anywhere near as often as the 50mm/f2.0 collapsible Nikkor. Because of this it is one of the most valuable normal lenses of the period.

In our extensive coverage of the special High Speed Nikon F cameras there as been an obvious "gap" caused by the fact that we were not sure it even existed. Although used to illustrate Nikon's very first literature on the High Speed F, a 250 shot version was still a very big "maybe" until recently. Now in our "F-Spot" feature this issue is shown the first 250 shot High Speed F to be reported to us, and the first that I have ever seen written up anywhere! Another instance of how our membership joins together to answer questions and increase the knowledge of all of us.

Another exclusive is Roger Swan's article on the first "Dummy" Nikon S3 to be made available for our discussion. It is a fascinating camera with some very interesting features. Plans call for a follow-up article in NHS-35 about another Swan camera that appears to be a "Dummy" SP!

Also in this issue is Part 2 of our series on my interviews with Masahiko Fuketa which deals with a second meeting that came about as a result of his attending a get together of the Nikon Club Tokyo. It afforded me an additional five hours to interview Fuketa-san, with some of his answers included in this installment.

Lastly, I have reviewed two books that are the work of members of our Society. John Baird, our resident historian of the Japanese optical industry, has published a comprehensive study of Kuribayashi-Petri that is also, in part, a story of the industry. Kuribayashi was an integral part of the Japanese industry from 1919 to the late 1970s', and John covers it all. The second book is the work of Canadian member Richard Nordin who is quite an expert on the early Hasselblad models up to 1957. His well illustrated book contains many fascinating historical facts (including some choice factory records!) about the early versions of one of the longest running, and successful, photographic designs ever!

Now we must discuss NHS-Con3, our upcoming Convention to be held in Seattle, Washington, the weekend of June 13-14, 1992! Plans are moving along and facilities have already been contracted for and confirmed. A meeting room for Saturday the 13th has been acquired for the actual convention, which will run from 9AM-4PM, with a break for lunch. In addition, we are looking into having a dinner of some type on Saturday evening for those who wish to (it will be voluntary) to allow us additional time to simply get to know each other (which is always the best part of any convention). We have also reserved a large room in the same hotel for Sunday when plans call for a 75 table show to be sponsored by the Society and open to the general public (with members having first shot at the tables!). This room will be available to us from 7AM, with the doors opening at 10AM. Hopefully many of you will take a table and the rest of you will attend as buyers. Table prices will be announced, but the following costs are known at this time. The hotel has agreed to a rate of \$62.00 per night, single or double, plus tax. Saturday dinner will be each persons responsibility, with the only unknown cost at this time being the table charge for the show. As in the past I do not wish to charge the members for

attending the Convention! The Society will absorb the cost of the Saturday meeting in the hope that more members will attend! Hotel information follows! So "come-on", lets see some of you in Seattle in June! The room rates are reasonable, the meeting "FREE", and the camaraderie is priceless! Saturday night will be fun I'm sure and the Sunday show is a bonus. Who knows what sort of Nikon gear will show up! Ask those who attended NHS-Con2 about the selection of equipment that was there!

For reservations and information...

RADISSON HOTEL SEATTLE AIRPORT
17001 PACIFIC HIGHWAY SOUTH
SEATTLE, WASHINGTON 98188
1-800-333-3333 (WORLDWIDE RESERVATIONS)
1-206-244-6000 (LOCAL)
1-206-246-6835 (FAX)

When contacting the Seattle Radisson it would be wise to mention the function you are attending. Our group is listed simply as the "Nikon Historical Society Meeting". More info will be published in NHS-35 in April.



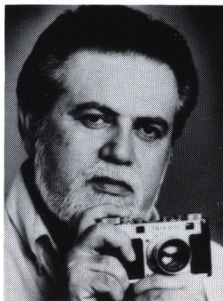
Thank you for the many fine nominations received so far. However, we still could use more so here is one last chance to recommend a fellow member (or yourself) for an award and a free one year's subscription to The Journal. In addition, runner-up nominees whose nominations appear in the voters booklet will each receive one complimentary issue of The Journal to be added to their current subscriptions.

"ANY" NHS member-from the charter group to the newest-with an interesting story to tell is encouraged to share it with the members through the forum of these awards. Especially welcome are those members who we might otherwise not hear from. The more nominations received, the interesting and entertaining a booklet we can assemble for you. Again, you will find a copy of the nomination form this issue. Nominations received by March 15, 1992 will be considered. For early submissions postmarked before February 15th you may still request the brochure photocopies described in the NHS-33 announcement "****". For a description of the awards program, please refer to the announcement in NHS-32.

To send in or request nominating forms, write...

NHS AWARDS
c/o Calvin Ho
1146 N. Central Ave. #300
Glendale, CA 91202 USA
Tel-(818) 543-7351

****..The photocopies of the Nikon F notes are "newly updated" reports with "new" information. For those not submitting nominations, all six brochure photocopies will be available after July 1992, at \$8 each ppd (\$10 overseas), or \$40 ppd for all six (\$50 overseas). The NHS AWARDS are co-sponsored by the Society and Classic Camera Co., Ltd.



ROBERT ROTOLONI
EDITOR/PUBLISHER

Photo: Tony Hurst

THE 50mm/f1.5

NIKKOR!!

by Robert J. Rotoloni

Normally most collectors do not get overly excited about the normal lenses that come with nearly every body they purchase as they build a collection. All of us end up with an over-supply of repetitious 50mm/f1.4 and 2.0 lenses that all look alike, are not worth much and are impossible to dispose of. I actually look forward to finding lensless bodies to help balance things out so I don't have a batch of f1.4s lined up like tin soldiers on a shelf. One reason that we all end up with excess normal "normals" is that the Nikon system has its share of special and unusual 50mm lenses that really help make things interesting. Fortunately, many of us find the more esoteric normals on bodies, but some are often found by themselves since they were originally sold as options (50/f1.1 & Micro come to mind!). Also many have been separated from their original body by age, since it is more likely that the body has failed and been replaced and the lens retained, causing many mis-matches. We are fortunate to have a good supply of interesting normals to obtain, and not least amongst them is the rather rare 50mm/f1.5 Nikkor from 1950.

The period of 1949-51 seems to have been a busy time at Nippon Kogaku. Much was happening such as: the debut of the first synched Ms; the rigid 50/f2.0; the 85/f1.5 & 250/f4; and the upgrade of the 135/f4 to the 135/f3.5 type. But something else was happening with the normals. Up to 1949 the fastest normal made for the Nikon was the f2.0 (if you don't count the "experimental" f1.8 of 1948!), which put them at a decided disadvantage to Leitz and Zeiss, both of whom had fast f1.5 lenses, with the Zeiss Sonnar being the most famous. Obviously the designers at N-K knew they needed a faster normal to compete, for speed was everything during this, the "available light" era of 35mm photography. Sometime in mid-1949 work began on a faster Nikkor and, probably because of the Zeiss Sonnar, a speed of f1.5 was chosen. The result is the subject of this article.

The 50mm/f1.5 Nikkor-S was introduced in early 1950, but the serial numbers suggest that the design was completed in mid-1949. The first batch of 1.5s begin at #9051, which would be May 1949, with a second larger batch starting at #9071, or July 1949. It is not known why two different numbers were used for such a short production item, and why "906" was skipped over (one 906 lens has been reported but it might be an error and has not been verified to date), since lenses from both batches appear to be identical, unless some optical difference exists. Whatever the reason, recorded lenses to date range from #9052-905520 and #907163-907734, suggesting a total production of approximately 1100 lenses, with the 907 type slightly larger. However, the numbers were shared with screw mount lenses which were much more common in the 905 batch, with the

result that fewer Nikon mount "905" lenses appear to exist than the "907" variety. At 1100 units the f1.5 Nikkor is one of the least common Nikon normals, with more Micros and f1.1s made than this lens! Why were so few made when having a faster lens was so important? Because by May of 1950 N-K had designed its now famous f1.4 Nikkor! The earliest 1.4s begin at #5005, or May 1950, which is exactly one year after the 1.5 design was finished! If dates and serial numbers are reasonably accurate, then the 50mm/f1.5 Nikkor-S was available for only one year, which accounts for its relative rarity today! Why was it replaced so quickly? Maybe it wasn't sharp enough and the 1.4 was better (seems like a good subject for a comparison test!), or maybe it was because the first ads for the 1.4 Nikkor proclaimed it to be "The first normal lens faster than f1.5!". We all know there is really little difference between the two, but it made for good ad copy! However, the probable reason has to do with the fact that the f1.4 was a different design and may have been a real improvement over the f1.5. They do differ in optical and mechanical design and are distinct from one another. Whatever the reason, the f1.5 Nikkor was short-lived and is now one of the most collectible of the Nikon normals.

It was made only during the Occupation so all samples are marked "Tokyo" and lack click stops. It also only stops down to f11 which is unique to this lens! The barrel is slimmer than the following f1.4 and this lens actually used 40.5mm accessories just like the slower f2.0! The barrels also differ in that the placement of the diaphragm control ring is reversed from that on the f1.4 lenses.

Based on their probable production period, most f1.5 Nikkors should be found on Nikon M bodies ranging from about M6091000 to as late as M6092200, with the bulk seen before M6092000. However, many have shown up on later bodies which could be the result of switching or upgrading over the years.

Since it uses 40.5mm accessories, caps and shades for the f2 Nikkor can be used. Some of these lenses have been found with black slip-on caps, but it seems that they are most often to be found with an aluminum slip-on felt lined cap as illustrated here.

For comparison I have included photos of a screw mount f1.5 as well as an early f1.4 Nikkor. The screw mount lenses also have 40.5mm threads and many have been found with their interesting aluminum shipping canisters! Also note that they are a close-focusing lens (down to 1.5 feet) as was the following screw mount f1.4 Nikkor.

Because of its relative rarity, the f1.5 Nikkor-S is today one of the most sought after and expensive normals for the Nikon S system. I would think that it deserves to be!



Illustrated on this page are the three known basic variations of the bayonet mount 50mm/f1.5 Nikkor-S lens. Although the differences are, for the most part, only cosmetic, it is interesting that a lens made for a little over one year would vary at all! Type One is #90535 in the upper left photo. The barrel configuration of this first type remained basically the same throughout production. Note that the diaphragm stops down to only f/11, unique to this lens. The "905" series has been reported as high as #905520 with screw mount lenses intermixed. Note that the engraving of the identification ring is large and quite "fine", typical of many early Nikkors. Type Two in the above photo now is numbered "907", still has the large engravings (but deeper now) and appears identical to Type One. The "907" lenses go as high as #907734. Type Three is shown in the photo at the left. Still a "907", we now have a more modern smaller type face used. One other difference is that the leading edge of the filter ring on this lens is not serrated as it is on the two previous types, otherwise it appears to be identical. The bottom photo shows all three types lined up for comparison. The obvious differences in numbering and style are clearly shown, as is the great similarity of the barrels.

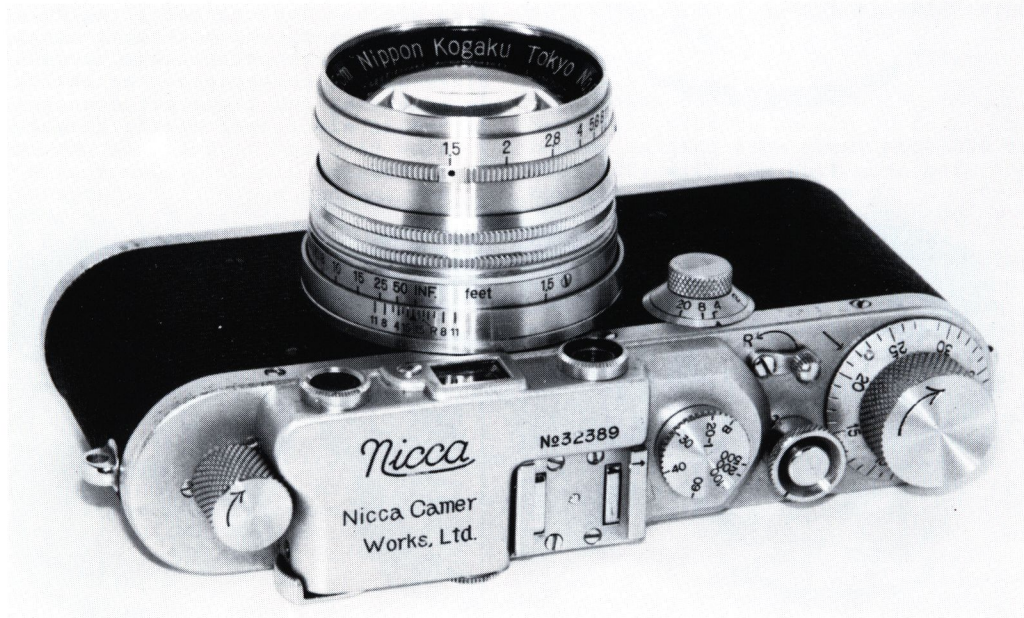
R. Rotoloni.

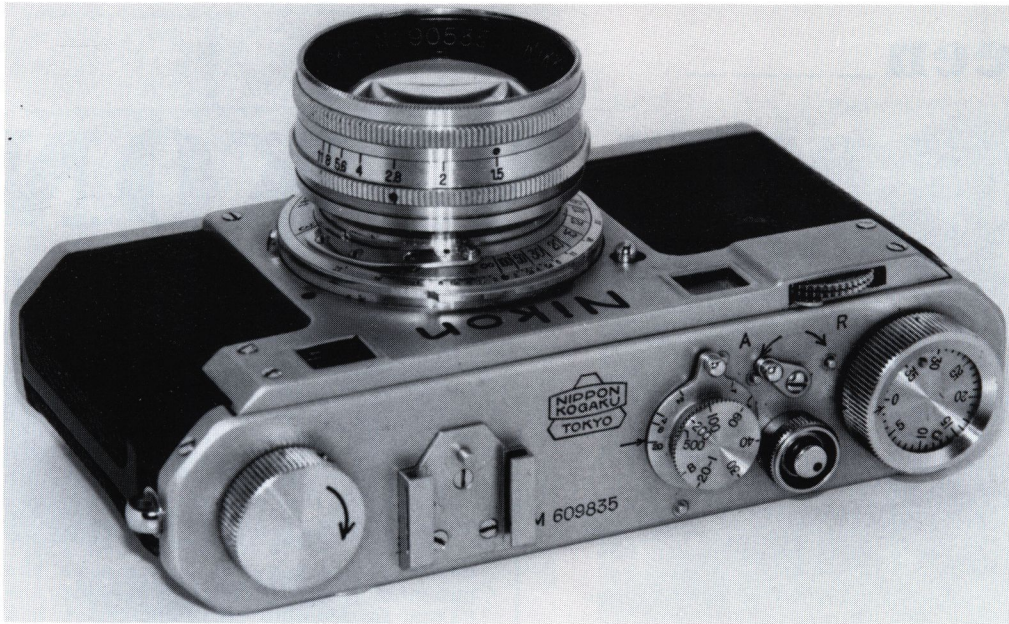




Screw mount lenses were produced throughout the run of the f1.5 Nikkor, although collected numbers suggest they are more common during the earlier "905" series. For comparison, screw mount lens #905159 is illustrated here. Note that this lens has the larger engraving style yet is more like Type Two on the previous page. This particular lens came to me in its original aluminum shipping canister, which is often seen with the early screw mount Nikkors. These canisters also exist in black bakelite, as well as for the bayonet lenses, but much less frequently. The photo at left is a good comparison shot of both types of mounts. In the bottom photo it is mounted on an early MIOJ Nicca body, which is where the vast majority of the screw mount f1.5s were originally mounted! Note that the screw mount version still stops down to only f11, and that Nippon Kogaku has reversed the direction of the diaphragm ring to correspond with the Leica style.

R. Rotoloni





Top photo shows the early "905" lens on a six-digit Nikon M. Actually this body is a little too early for this lens, as most have been found on Ms beginning at around M6091000. Photo at right is a comparison of the late f1.5 and the early f1.4 Nikkors! They are different lenses in that the f1.4 has a 43mm thread while the f1.5 has a 40.5 size. This makes the f1.5 a little more compact, although length is nearly identical. The major difference is in the two knurled rings. In the f1.5 the front ring is fixed & carries the index dot while the back ring is used to change f-stops, which have no clicks. In the f1.4 the back ring is fixed and carries the index dot, while the front ring is used to change f-stops, which do have clicks! In other words, they are reversed! The bottom photo shows screw mount f1.5 and f1.4 lenses. The f1.4 again is 43mm making the f1.5 appear a little smaller. Note that both lenses are "close-focussing" down to 1.5 feet, and that they function exactly the same! These two are quite similar, although the f1.4 has clicks and stops down to f16.

R. Kotoloni



First Seen _____

DUMMY NIKON S3

by Roger Swan

Collectors of the Nikon rangefinder system have known of the existence of the Dummy Nikon S2 for many years (I first heard of one at least 20 years ago!). As for the reflex Nikons, Dummy and cut-a-way Nikon F bodies have been shown in the literature going back as far as 1960! There is also a rumor of a Dummy Nikon S having been seen (although it has never been verified). It is very doubtful that Dummy examples of the Nikon I, M or S4 were made, or the very limited production S3M. However, it has always seemed "illogical" that no verified Dummy Nikon SP or S3 bodies have ever been reported anywhere to our knowledge. The gap between the Dummy S2 and F is nearly 6 years. Why make Dummy S2s and then nothing else until the Nikon F, by-passing the cream of the rangefinder system in the form of the SP/S3 models? Surely the S2 was not so influential compared to the landmark SP, so why even consider making Dummy S2s and then ignore the SP/S3 cameras? Surely by the time the SP was released, Nikon, EPOI and the various European distributors had embarked on a concerted advertising effort that far outstripped what was done during the previous S and S2 eras. With the advent of the SP/S3 models there was a quantum leap in both the amount of advertising expenditure and publicity generated for the Nikon system. With this came an increase in all types of descriptive brochures, dealer information and display paraphernalia. Therefore, would there not be an increased demand for Dummy display SP/S3 cameras? More and more stores began to carry the Nikon line and the company was spending more on promotional material, yet Dummy cameras from this high-point of their rangefinder years seem to be nonexistent! Leica continued to make Dummies of their new M3 series which was the major competitor to the SP, so a lack of SP/S3 Dummies has always seemed unusual. Add to this the fact that almost from the beginning Dummy and cutaway Nikon F cameras were available for promotional use, and the "missing" SP/S3 Dummies become even more perplexing.

Now it appears that a verified S3 Dummy (and a probable SP model) have finally surfaced! And we are fortunate that an NHS member has agreed to share his find with us. Roger Swan, of Johannesburg South Africa, first wrote me a few months ago about an S3 body he had acquired that appeared to be a Dummy, and not a parts body as he had first thought. After exchanging some letters Roger sent me a series of detailed photos to supplement his description of his camera. The more I looked at the photos, and the deeper that Roger "dug" into his S3 to the point of disassembling it, the more genuine it appeared. Following is one of Roger's letters and his high quality photos. Read it and the captions and take a close look at the photos and see what you think!

Robert Rotoloni/Ed.

Recent articles in the NHS Journal prompted me to look more closely at an S3 which I acquired a few years ago in Johannesburg. The scarcity of Nikon rangefinder equipment in South Africa led me to jump at the offer of a Dummy S3, albeit incomplete, and an SP even less complete. Both cameras were purchased from Muller's Pharmacy, which used to be owned by Jack Levin who retired and sold the business at the beginning of this year. His photographic section was very highly respected in Johannesburg and was the source of quite a lot of esoteric items. I contacted Jack to see if he could shed some light on these two cameras. He was not sure where they had come from but thought that he had bought them from the Nikon importer in a job-lot at a liquidation sale many years ago.

At the time I got them I did not think to query the lack of a lens on the S3, but to me it was obviously a Dummy as there were no innards to the camera. The wind lever was attached by a large flat head screw and some of the controls were frozen. I was quite excited to read that there were no known Dummy S3 cameras but reading about other dummies having unmachined guide rails and "DUMMY" engravings led me to wonder if my S3 had been assembled from spare parts.

The chassis still has protective tape in the film plane and the take-up chamber base is threaded, unlike the S2s. I took a couple of photos and sent them to Mr. Rotoloni which did not prove to be conclusive. I subsequently did more photos after partially dismantling the camera.

Once the camera had been dismantled the major non-standard areas appeared to be the shutter speed dial, release button and the film wind.

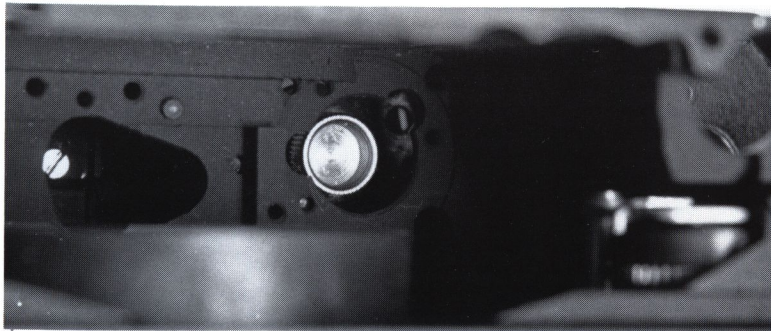
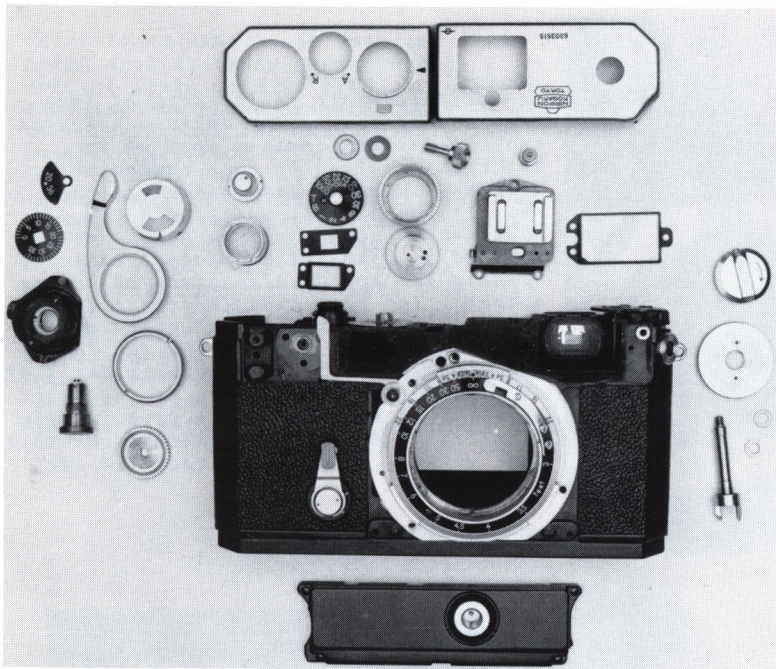
The shutter speed dial consists of the standard housing and the speed plate which screws to a plate which replaces the speed setting gears in a normal camera. This plate is fixed with a set screw from the bottom of the sub-assembly. The flash synch plate is glued to a circular plate which is fixed to the sub-assembly. The synch control does not move, but the shutter speed dial moves freely whilst being fixed relative to the film wind indicator in the center of the dial.

The A-R ring is standard but the inside retainer is a plate into which the dummy release button is screwed! The retainer does not have a set screw as is normally seen.

The external parts of the film transport assembly are all standard but the frame counter and the film length reminder are supported by a purposely made brass screw which attaches to the carrier by a captive collar.

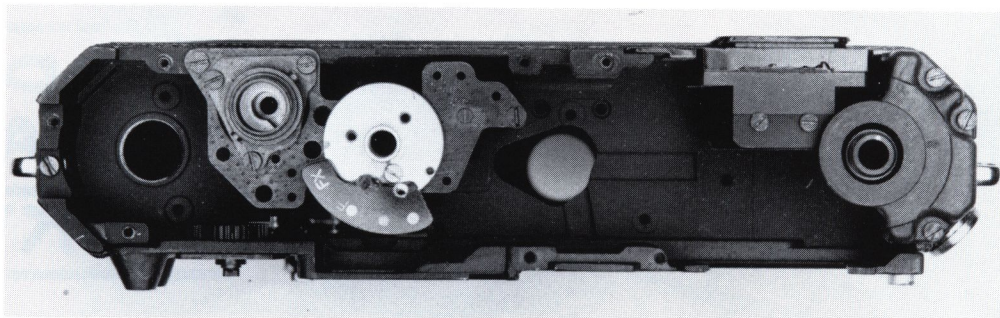
The viewfinder has the front glass and the rear block carrying the etched frame-lines and the rangefinder semi-silvered area. However, the entire rangefinder module is absent!

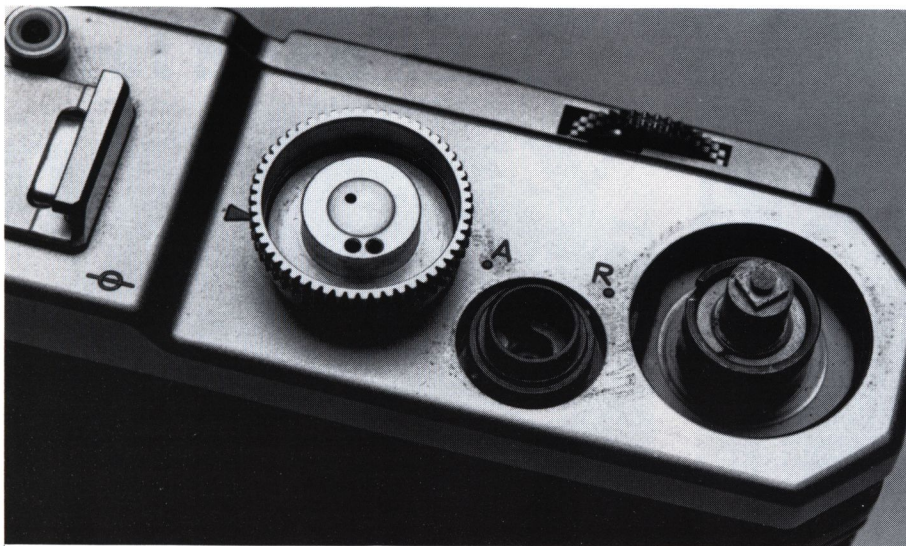
The selftimer mechanism is present and the lever does move, but it has to be manually pushed back against the clockwork. The focusing wheel is not connected but the lens mount lock button is and the mount does rotate. The film counter is fixed but the advance lever moves freely. The baseplate shows signs of wear and there is evidence of a pressure plate having been removed.



On this and the following two pages we have Roger Swan's finely detailed photographs of his Nikon S3 #6303515 in various stages of disassembly. I had asked Roger if he could supply me with such a selection to help determine just what he had. And what he has is a Dummy Nikon S3! The upper left photo shows the entire camera in an exploded view (minus small screws & washers). The bottom photo shows the nearly "empty" upper chassis with its completely absent rangefinder module whose mounting holes show no signs of having been used! All that is present is the front glass and the rear eyepiece glass. Note the bright metal speed dial with the synch selector plate which is "glued" to

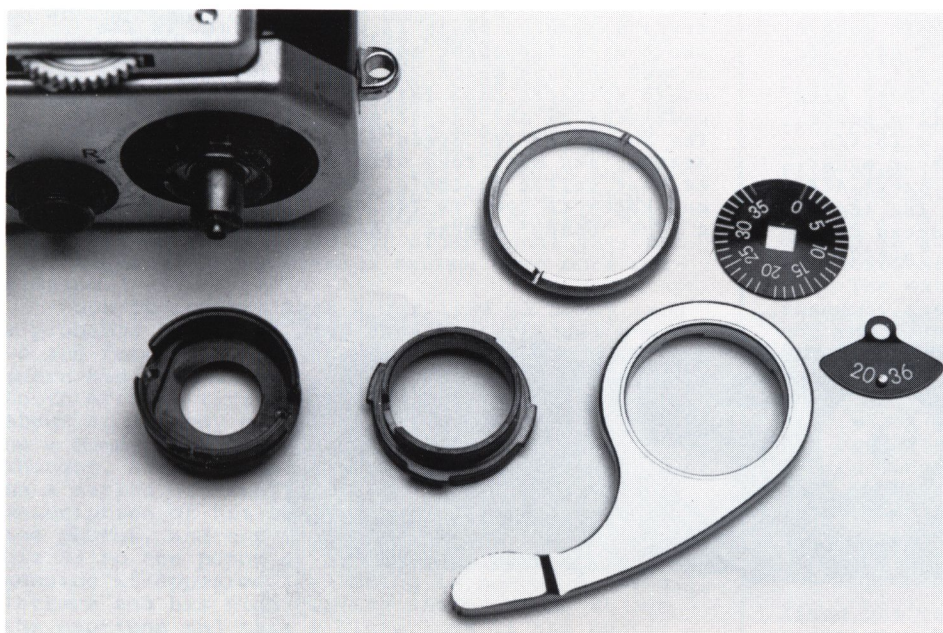
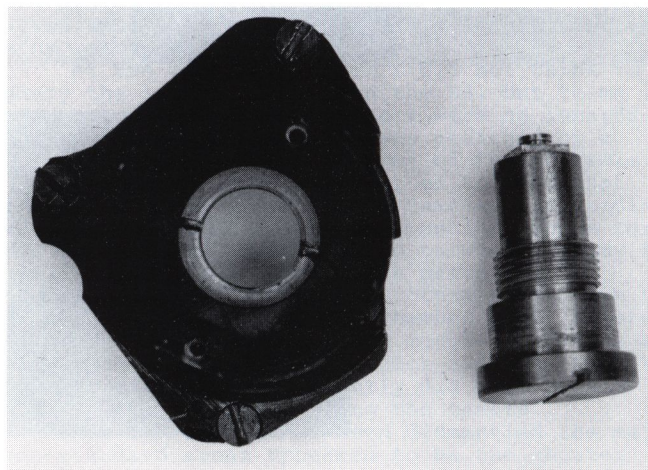
it. In the upper right photo you can see, through the hole normally occupied by the take-up spool, the large flathead screw used to attach the wind lever assembly, which is very unusual. In the photo directly above can be seen the empty oval cutout through which the rangefinder coupling cam would normally pass through. To its right is the underside of the bright metal screw used to fix the dummy shutter speed dial! These two unusual screws, and what they attach to, plus the shutter release button assembly, are what finally led I and Roger to come to the conclusion that this is a true "Dummy" camera. (All photos by Roger Swan)





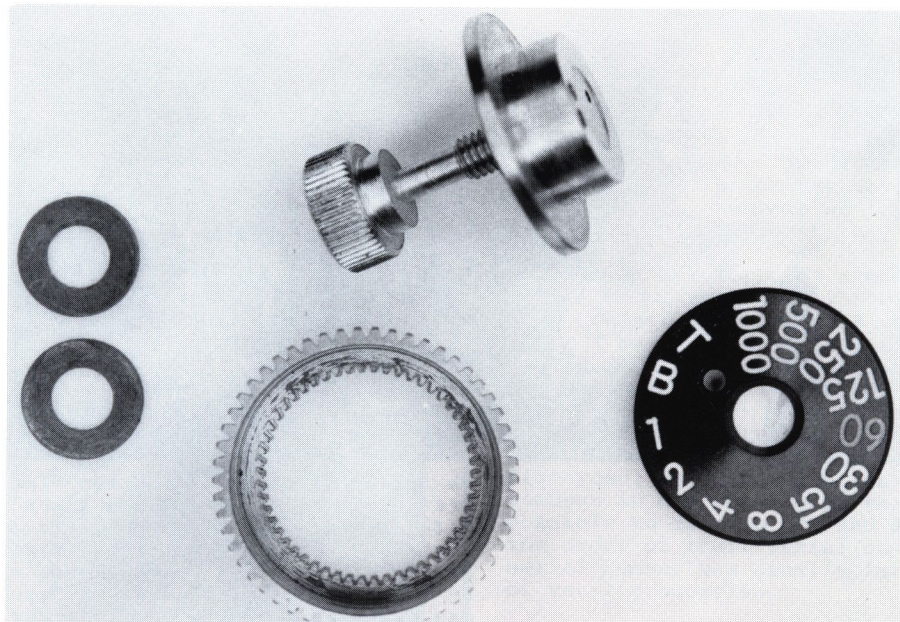
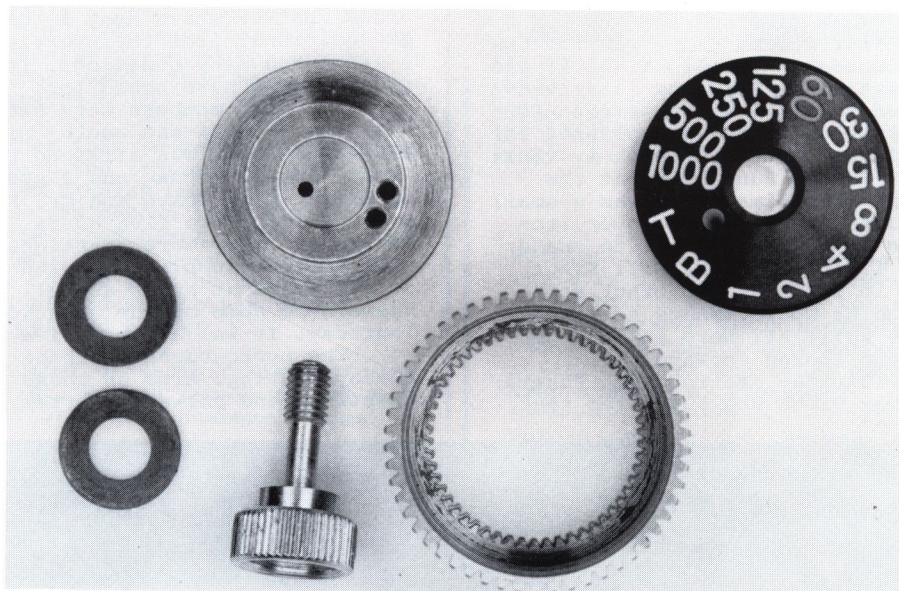
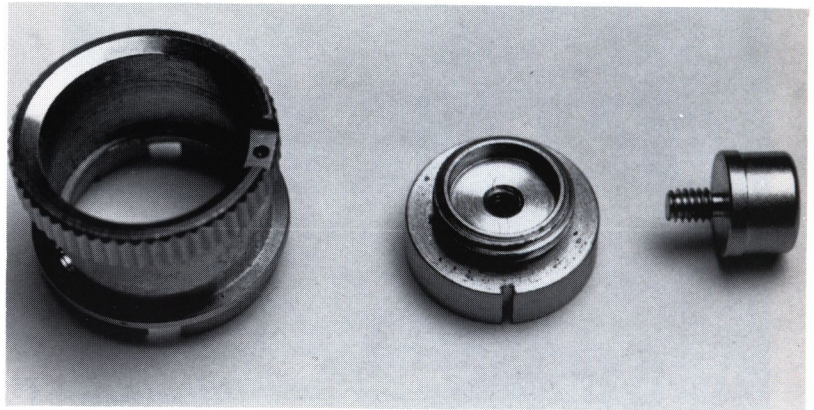
In the left photo is the area of this camera that houses the three particular assemblies that contain most of the evidence pointing to this camera being a Dummy...wind lever..shutter release.. shutter speed dial. Note the speed dial contains no gears, and is bright metal instead of brass (the external serrated housing and speed calibration plate are normal). The film wind indicator dot at its center is fixed. This bright metal plate is held in position by the large screw whose head can be seen in the shot on page 7 through the hole to the right of the oval RF cut-out. On page 9 are detailed photos of this assembly. On this page we will look more closely at the wind lever.

Note in the upper photo the tip of the wind shaft is visible. In the right photo is that same shaft removed! But it isn't a shaft at all! What it is is a large screw mounted from underneath and it is this screw-head that is visible through the hole for the take-up spool shown on page 7! It holds the entire Dummy wind assembly in position! The bottom photo shows "all" the parts present, which is no where near what is normally found in a functioning camera. This entire assembly is affixed to the camera by this unique screw, which, along with the one that holds the shutter speed dial in position, had to be specially made for this purpose! This type of evidence points to parts being manufactured for a specific purpose, and not a camera that has been cannibalized for parts! This and the two assemblies shown on page 9 are what really support the fact that this is a true Dummy S3!



NHS
NIPPON
KOGAKU
TOKYO

The 2 lower photos are detailed views of the speed dial assembly shown on page 8. Note the special screw used to hold the plate to the chassis. Its round serrated head is what is visible through the chassis hole that is shown on page 7. The final item that strongly pointed to this being a Dummy is shown in the right photo. It is the shutter release button. The A-R collar is standard but the internal retainer differs in that it has no set-screw nor the large hole through which the release button normally passes! Why? Because what represents a release button on this camera is nothing more than a screw designed to look like a button! Therefore, the only hole needed is the small threaded one for the shaft of this "fake" release button! So here we have two specially made parts which, along with the others already mentioned, give us a "DUMMY NIKON S3!!!



"FUKETA TAPES"

PART II by **Robert J. Rotoloni**

On my first two trips to Japan I was fortunate to have the assistance of members of the Nikon Club Tokyo, many of which belong to our Society. Each time they would be the most gracious of hosts and also helped us in attaining entrance to such places as the JCII museum and Nikon's Ohi factory, as well as introducing us to many of the major camera store owners on the Ginza. So it was again last June when Simon Nathan and I arrived in Tokyo that many of them met us the first night at our hotel. As in the past they had planned for a meeting of their Club to coincide with my visit and scheduled it for Sunday June 30th, at the Hotel Okura. However, this time there was a small difference. Member Jose Wu Chang flew over from Hong Kong and stayed at the same hotel to spend time with Simon and I. In addition, Bill Kraus also happened to be in Tokyo at the exact same time on business, and he would manage to spend some time with us as well! All were invited to the Sunday meeting and looked forward to it. However, during our Thursday meeting with Fuketa-san over lunch, it was Simon who suggested that

maybe Fuketa-san would like to attend as well! (Hell of an idea, Simon!) It turned out that he was not aware of the Tokyo Club but he agreed to attend the Sunday meeting. It was then that Sato-san asked if he could also attend and it was decided that we would meet Sunday! This would allow me additional time to interview Fuketa-san since I still had many questions. It turned out better than I could have hoped for.

The Club members were extremely pleased to hear that Fuketa-san would join us as our guest and the meeting was arranged for 2PM. Simon, Bill Kraus, Jose Wu Chang and I spent five hours with the Nikon Club Tokyo and Mr. Fuketa and Sato that day. During those five hours I was able to ask Fuketa-san many more questions and it was at this time that he supplied me with the detailed chart of his years at Nikon as well as more concise answers to some of the questions I had asked on Thursday. It was a great five hours!

The photographs on these pages are from the Sunday meeting. Also on these pages are more questions and answers courtesy of Fuketa-san.



On Sunday afternoon the Nikon Club Tokyo held a meeting at the Hotel Okura. Simon Nathan came up with the idea of inviting Fuketa-san, and he graciously accepted. Shown here are your editor, Masahiko Fuketa, and Bill Kraus, who happened to be in Tokyo on business at the same time! Bill was supposed to leave earlier, but quickly altered his schedule once he learned of this meeting. Can't say that I blame you, Bill!

(Photo by Ryu Koakimoto)

Rotoloni..Do you recall some of the names that were considered for the camera! Did the name "NIKON" come from any one person or was it the result of a group decision?

Fuketa-san..The first names proposed by the planning committee were rejected at a meeting of the Board of Directors. But the usage of the letter pairs "NI" and "KO", which were adopted from "NIKKO" (which was an abbreviated name of our company) was acceptable. There was the opinion that shorter names were better for products, so the committee decided to add one letter to "NIKO". They tried to add every letter in the Japanese alphabet to "NIKO" and finally selected "N", which was not only easy to pronounce but also has a very "strong" sound to it. Therefore, the second proposal of the committee, "NIKON" was accepted by the Directors.

Rotoloni..Do you recall a batch of black Nikon S cameras being made for LIFE magazine? Would they have taken chrome cameras, removed the chrome and painted them black..or..would they have been made in black from the start?

Fuketa-san..I remember that we manufactured black Nikon S bodies to meet the request of LIFE! At that time we produced cameras continuously and never would have removed chrome from finished parts and then painted them black. The parts that were to be painted would have been removed from the line before the chrome plating process was applied and instead plated with black nickel. Then they would be painted black!

Rotoloni..The odd-numbered "8-digit Nikon S" cameras actually exist. Do you recall these? Were there other cases of unusually numbered items?

Fuketa-san..I do remember that several troubles happened with numbering, but it is now very difficult for me to recall exactly what kind of problems they were.



Before the meeting began we took time for a group photo. Left to right..Rotoloni, Jose Wu Chang, Masahiko Fuketa, Bill Kraus and Simon Nathan. In the bottom photo Simon takes time out for some lunch. Is that fish you're eating, Simon??

Rotoloni..Besides the "8-digit Nikon S" cameras, there is a second batch where an extra "1" was added to the end of the serial number. Also there are documented Nikon M cameras numbered "906" instead of "609"! What method was used to produce serial numbers and other markings on Nikons? Were they stamped or engraved?

Fuketa-san..All of the markings found on the Nikon cameras were engraved, not stamped. A pantographic method was used whereby the engraver would trace a number or symbol, and his movements were reduced to the proper size by reduction gearing to produce the correct size engraving. It was done for the serial number as well as the N-K logo and all other markings. This engraving was always done before the part was chrome plated! If it was then damaged in any way during production it would sometimes be replated. However, an item damaged beyond repair would be discarded and the number was lost! The replacement plate would have a new number! Because of this not all serial numbers exist as finished products. Many numbers were lost in the early years, so serial numbers cannot be used to determine the absolute limits of production. Unfortunately, all records concerning these lost numbers no longer exist! So we have no idea today what they were!

Rotoloni..Therefore, if numbers were lost and all evidence suggests that 758 Nikon I cameras were made, camera number 609759 should not be the last Nikon I made. Is there any record of the number of the last Nikon I, or for that matter the first Nikon M, that was assembled?

Fuketa-san..Unfortunately there are no remaining records of which numbers were used and which were discarded! There exist no data about serial numbers in our company at this time. It was not possible to manufacture and deliver products in the order of their serial numbers, so the last serial number was usually larger than the number of total production.



Fuketa-san and I sat side-by-side for the entire five hour meeting that day. During that time we talked about many things and went over some of the questions I had asked on Thursday, in addition to the ones I asked this day. He also answered many questions put to him by the members of the Nikon Club as well. (Photo by Tatsushi Iijima)

Bottom Photo...Mr. Akihiko Sato, who succeeded Fuketa-san during the F2/F3 era, asked if he could also attend the Sunday meeting. He found that many people present had all types of questions for him about the reflex Nikons!



Rotoloni..Is it true that the original design of the Nikon S2 had knob wind? I have been told that the first Nikon S2 that was sent to New York for study had knob wind and that Joseph Ehrenreich sent it back with the note that it should have lever wind! Is this true? How long did it delay the release of the S2 to re-design the winding mechanism. Also, did it always have a rapid rewind lever, or was this added at the same time?

Fuketa-san..The first prototype of the Nikon S2 body was designed with knob wind! But it was the majority opinion of the company directors, including our general manager of the sales department, who had been at Photokina and seen the Leica M3, that it should be changed to lever wind even if the release date would be delayed. As an alternative to the "double stroke" winding system of the Leica M3, we designed the one-operation ratched wind lever. At the same time we took the rewind knob with crank, which we already had made a prototype on special order, and added this as well. Of course, Mr. Ehrenreich agreed to this proposal.

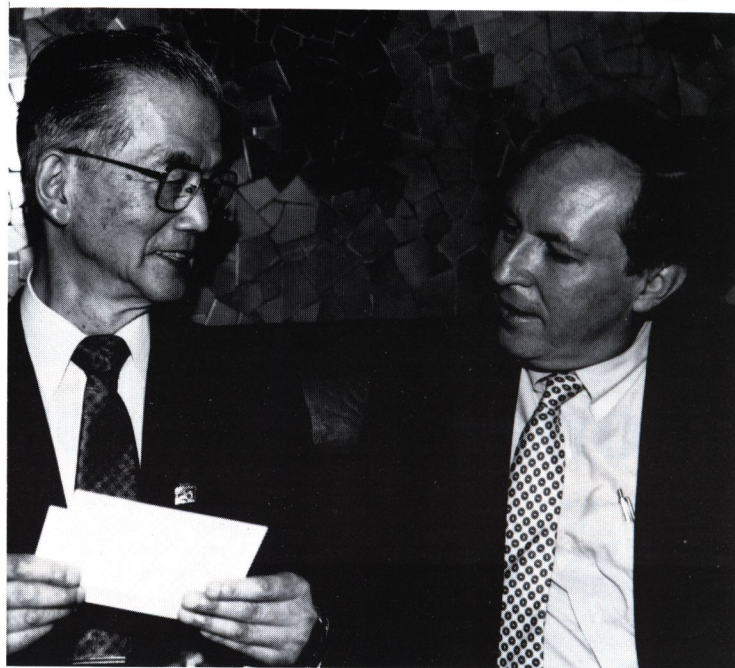
Rotoloni..I am surprised at how few Nikon I cameras have been found with the f3.5 lens. Since it was less expensive than the f2.0, it would seem that more would have sold.

Fuketa-san..I do remember that the standard lens with the f3.5 speed did not sell very well, even though the price was lower. However, actual sales data no longer exists!

Rotoloni..Four different serial number batches for the 50mm/f2.0 Nikkor exist (609, 708, 806 & 811). Why? Are they different in some way? Was the optical formula changed with each serial number change?

Fuketa-san..The design of the 50mm/f2.0 lens was changed several times due to improvements in specifications and changes in the glass material. There is no record to show which serial number corresponds to which version.

Rotoloni..Naturally the Stereo-Nikkor is one of the most fascinating items ever made for the Nikon! During my trip Nakamura-san verified that some were destroyed for tax purposes and we also discussed this during the afternoon session. Do you remember it?



Fuketa-san..At the time we made the Stereo-Nikkor Leica had put their stereo lens on the market. In order to compete with Leica, Nikon also developed a stereo lens, though we doubted that it would actually sell well. This was because cameras for stereo photography were being sold at a price that was relatively low compared to the cost of the Stereo-Nikkor. At this time we have no records as to how many were made or how the stock was disposed of.

Rotoloni..Jun Miki was an early user of Nikon and introduced David Douglas Duncan to the lenses. Duncan then visited the factory and picked out some screw mount lenses to shoot the Korean war. Do you remember this happening? This led to the discovery of the Nikon in the West when Duncan began to send his photos back to New York. What are your memories of how this happened?

Fuketa-san..It is a well known fact that Jun Miki and Mr. Duncan visited our company and gave us the opportunity to let our lenses become famous all over the world. At that time I met Mr. Duncan with my boss and was present when his lenses were checked in the lens inspection room. Mr. Carl Mydans of LIFE had been using Contax, but it sometimes did not work very well, so he decided to take both the lenses and a Nikon body to the war. On that occasion I explained to him the differences between the Nikon and Contax operation. On his way back from the war he visited us again and said how much he appreciated his Nikon camera, which worked in the very cold weather at the Korean front. He explained that the shutter of his Contax would not work under such conditions and he discarded his Contaxes! Mr. Miki is now chairman of the "Nikkor Club". He often visits our company even now. Mr. Duncan now lives in France and is an honorary advisor.



The following are some short statements made by Fuketa-san that give us a little more insight into what went into producing the Nikon.

Fuketa-san..The first prototype was hand made! The front plate was formed from a solid piece of metal about 1/4inch thick, which is why the finder frames look different in published photographs!

We bought our shutter cloth from other suppliers. Some we bought before the War! We would purchase it from rubber companies that made shoes! We also bought some from a company that made raincoats!!!

We had many problems with the chrome finish, but the problems were with the brass plates, not the chrome itself. Acid was used to clean the plates. We changed the plating process many times and even tried nickel plating!

Some optical glass was brought back to Japan from Germany in exchange for rubber, tin and tungsten as a trade. It was often done by submarine.

The Nikkorex F camera body was made by Mamiya to Nikon specifications.

The reason that the camera backs had to be numbered in the early years was because the light trap groove that ran the entire length of the camera chassis was cut by hand and was not always perfect! Differed from body to body! Therefore, the backs had to be hand fitted! The groove was eventually changed and became part of the actual casting during the S2 era, and hand fitting was no longer necessary! At this point (when we felt that the light trap was sufficiently uniform) the serial number was removed from the camera backs.

Yes, Mr. Watanabe did get 100% inspection of the lenses!

FOUND_250 SHOT HIGH SPEED "F"

We have given extensive coverage to the very uncommon, if not legitimately rare, High Speed Nikon Fs in two previous issues of the Journal. Actually, to the best of my knowledge, more information about these little known Nikons has been published in these pages than anywhere else including literature produced by Nippon Kogaku! Just when you thought we had finally exhausted the subject, along comes the camera featured in this installment of "The F-Spot"! For reference refer to NHS Journals #s 30 & 31. In #30 you will remember that I reproduced a photo of a High Speed F that had appeared in an issue of Cooper and Abbott. What was interesting about the photo was that our articles dealt with High Speed Fs mounted to F36 motors, yet the photo showed a 250 shot version! Therefore, the question is.....did they ever produce a High Speed F250 motor like the one in their own literature? Well friends, it appears they just might have!

Member Jose Wu Chang sent me the photos on these two pages. They are of a camera he recently acquired from another NHS member. As you can now see Nikon did produce a 250 shot version of the 7FPS High Speed F! This example is black Nikon F #7308123 with motor #152304. It has a pellicle mirror and the large mirror control dial that is, as in one of the cameras in #30, useless. It also

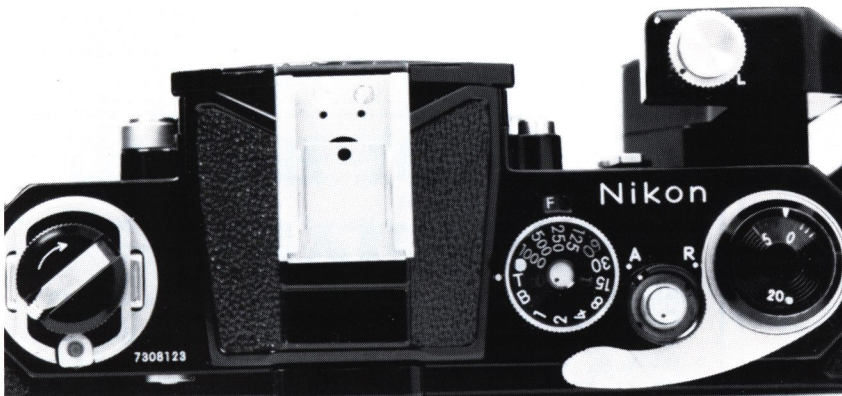
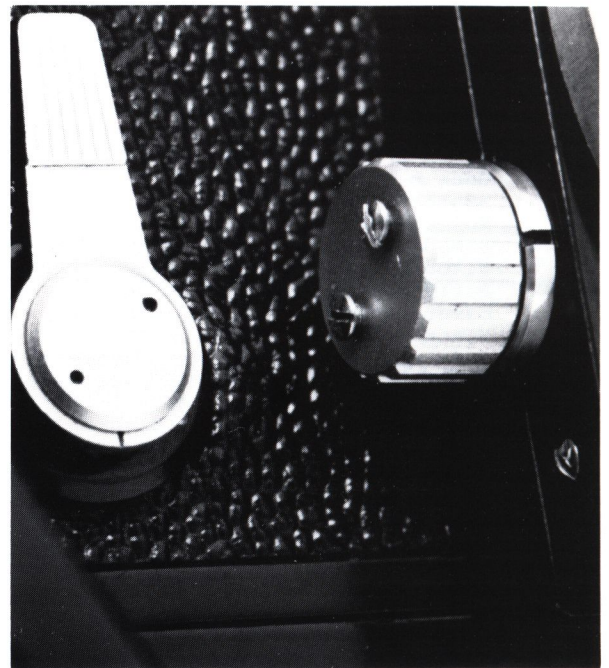
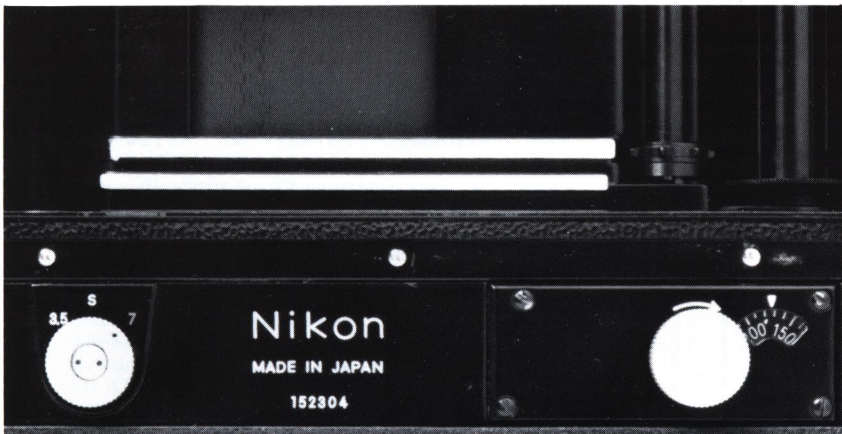


has the special prism with shoe to accommodate the unique finder that was covered in #31, and this leads one to believe that this camera is another example of the few 7FPS bodies that were modified by substituting a pellicle for the moving mirror more often seen on this version. The special finder would only be really necessary with a mirror locked up, not with a pellicle, and the mirror control dial must have once controlled a standard moveable mirror. These features make this camera very similar to one shown in #30. The serial number of this body is slightly "later" than others we know of. The F36 bodies have been seen between #7290281-#7290745, so at #7308123 it is just a bit later. However, it is interesting to note that the motor is #152304, which is a little "earlier" than recorded F36s, which range from #152322-152349 to date. So what do we have? An early numbered motor on a slightly later body, yet all the features are correct. Compare these photos with those in #30 and 31. If the Cooper & Abbott photo was of a prototype, would it not have an early number? This motor fits in just a little before the known F36 types. As for the body, it might not be the original that was mated to this motor, but it is definitely a High Speed body! So have we answered our own question from NHS-30? Did they make a 250 shot version of the 7FPS High Speed Nikon F?? What do you think??

All photos by Jose Wu Chang.



On these two pages are photos of the first 250 Shot High Speed Nikon F that I have been made aware of! This particular camera was discovered in a shop in Honolulu, Hawaii and appears to be in fine condition. Although the history of this camera is not really known, the "ZIM" marking on the motor housing does suggest to some that it may have once been owned by famed Sports Illustrated photographer John Zimmerman, who was well known to be a big user of specialized motorized cameras dating back to the Bell & Howell Foton of the late 1940s! A camera such as this would have been his cup of tea for sure. Anyway, note the proper prism, motor drive grip and controls on this camera. The 3.5/7 control is correct "AND" the frame counter is for a 250 shot motor! Also the serial number range for the motor is correct. The camera has a pellicle mirror and, therefore, a non-functioning lock-up control, and it came with the correct auxiliary finder as well. Based on its features it appears to be the real thing! Now the question is, does the "06" marking mean that at least 6 were made?! It sure would be interesting if another one showed up!



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The Nikon Exposure Meter Model I-Rotoloni.
The Nikon S4-Rotoloni.
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The "F-Spot"-NASA-Nikon"-Lownds.
An Early 35mm Finder-Meyer.
Odds n' Ends-The Cine-Nikkor Revere-Rotoloni.

Vol.9,#1-9/91.-Issue #33.
The Fuketa Tapes..Part I-Rotoloni.
50mm/f1.4 Nikkor #333333!!-Symons.
The "F-Spot"-The German Nikkor-F!
Is This Nikon's First Flash?-Hurst.
Odds n' Ends-The 55mm/f1.2 Nikkor-O!-Rotoloni.

BLACK IS BEAUTIFUL!

PLEASE ADD THE FOLLOWING SERIAL NUMBERS TO OUR
OFFICIAL "NHS" LIST OF BLACK NIKON RANGEFINDERS!

6157557	6206405	6206848	6220721
6320590	6321015	6321184	6321874
	6321986		

NIKON QUOTES

From "Nikon Merchandiser" November 1957.

Demonstrate to sell! That's the key to sales.
But do you know all the Nikon SP features that
make for impressive demonstrations?

Here's an important one. Unclasp and drop
forward the front flap of the Nikon SP's carrying
case. Tug gently downward on the flap. Again. It
will not pull off. Why? Show your prospect that
simply pulling down repeatedly would soon tear
the flap. Or if it caught on something or were
pulled accidentally he might easily lose it. To
remove the flap, open the bottom clasps from the
"back". The flap comes right off! No wear, no
tear, no possible loss. Removal is positive and
easy only when he wants to remove it.

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BOOK REVIEW

Two new collector's books have recently been published that are the work of two members of our Society! Though neither are concerned with Nikon, I have always tried to showcase any works done by members of the Society, since it is a measure of the vitality of our group.

Most of you are aware that John Baird is not only a Nikon collector, but also a ranking expert on the vast subject of the Japanese photographic industry as a whole. You have followed his series of columns in our Journal which are a result of his researches into the detailed history of the entire industry. What you might not know is that John first got into his subject as a collector & historian of the Kuribayashi (Petri) company and its long history. After many years he has now produced a 285 page hardbound book that traces Kuribayashi from 1919 to the late 1970s'. But it is not just a listing of various cameras, for Kuribayashi was actually involved in many of the innovative designs that were produced in Japan both before and after the war. From this book not only do you learn about each of the over 100 cameras and models produced, but also much about what was going on in the industry right from its infancy at the turn of the century. Its a great addition to any historical library and is full of facts and figures on many cameras that are today quite rare! It is published by Jim McKeown's

Centennial Photo Service (another NHS member!) and is available from them for \$34.95 + P/H. Their address is 11595 State Road 70, Grantsburg, WI 54840-9136.

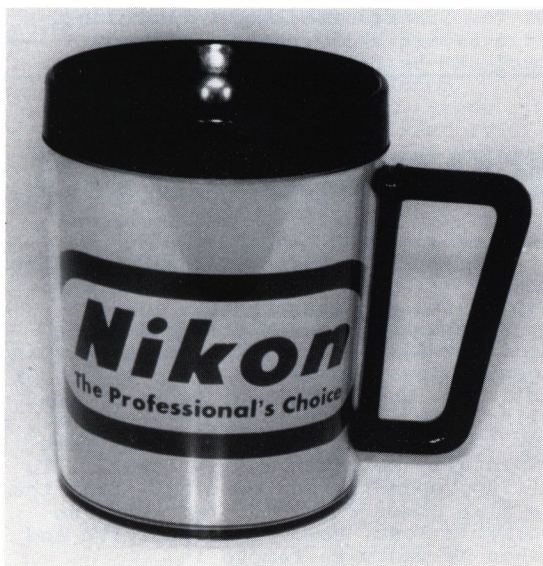
Our second book is by Canadian member Richard Nordin, whose first love is Hasselblad. At 82 pages and 8.5x11 it resembles John Baird's series of monographs on the Japanese camera, which it should, since this book is distributed by John's Historical Camera Publications.

It is a very well illustrated historical paper dealing with the earliest Hasselblad models starting with the 1600F of 1949 and including the 1000F and the Super Wide models up to 1957. Rick has visited the factory and was able to obtain amazingly detailed information about the early production cameras as well as information and photos of various prototypes! Even individual cameras are dated going back to the very first one shipped, based on extraordinary factory records, to which he was given access. The result is a very detailed account of the development and designing of the first Hasselblad, which proved to be a landmark camera if there ever was one! Over 40 years later the basic design is still sound and interchangeability, to some degree, remains! Amazing how well thought out the first Hasselblad was, which says a lot for its designer. If you want to learn about the early Hasselblads then this is the book to own. It lists for \$19.95 but John is making them available to NHS members for \$15.95 + \$3 P/H (higher overseas). The address is Historical Camera Publications, PO Box 90, Glead Station, Yakima, WA 98904.

"NHS" PRODUCTS

In addition to our other products we have two new items to add this issue. The first is a genuine Nikon plastic thermal mug of which I have been able to obtain a small supply (see photo). I can make these available for \$5 ppd (\$6 overseas) for those who want to drink their coffee or tea (or whatever!) in style!

Our second item is really special and was made available to our Society through the efforts of Hong Kong member Jose WuChang. It is a current genuine Nikon poster entitled "A HISTORY OF NIKON CAMERAS"! It a full color wall poster measuring a full 23 x 33 inches and illustrates every Nikon model from the Nikon I to the F4s for a total of 66 cameras! Printed on heavy paper it would be an impressive poster by any standard! These will be shipped in a cardboard tube by first class or air mail to ensure you receive your copy in proper condition! At this time only 40 copies are available, so please get your orders in as soon as is possible. The price is \$20 ppd (\$25 overseas)! Send all orders to the Society address! Believe me you will be impressed! Thank you Jose for your generosity and support!



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GRAYS OF WESTMINSTER is a charming period shop situated in a quiet street in central London just few minutes walk from Victoria Station.

Specialising exclusively in **Nikon** (the choice of 85% of the world's professional photographers) we endeavour to stock almost all catalogued Nikon items, for instance all five types of F3 body plus F4, F4E, F4S, F-801S, F-601, as well as the FM2 in black and chrome plus the Nikonos underwater system. Additionally we hold in stock all the finders, eye-piece correction lenses, focusing screens, filters, lens hoods, the complete range of close-up equipment, flash sync cords, cases, and of course almost every lens in the extensive Nikkor range, manual as well as auto focus.

A vast range of secondhand equipment is always available covering early models such as Nikon F series, F2, F2 Photomic, F2S, F2SB, F2A, F2AS, F2/T, F2 'Titan', F2 'High Speed', F2 Data, Special Editions, as well as Rangefinder equipment.

New and secondhand Nikon equipment can be viewed in delightfully comfortable, old fashioned surroundings where we welcome part exchanges of other quality equipment. We accept all major credit cards: Visa, Mastercard, Access, Eurocard, American Express and Diners Club.

Fast and reliable **MAIL ORDER** on any Nikon item is available to any worldwide destination.

Our hours of business are **Monday to Friday 9.30-6.30 pm Saturday 9.30-2.00pm** (UK time).



TOKYO REPORT

Herewith is the latest information from member Tsuyoshi Konno about the current collecting scene in Tokyo. The following are examples of what was available, and the asking prices, at two recent shows in Tokyo. Currently \$1=134 Yen.

Sankyo Camera Show July 13, 1991.

M--M6091473 w/811240 (f2)...420,000Yen
M--M6092350 w/5005934 (1.4)..195,000Yen
M--M6093447 w/316694 (1.4)...260,000Yen
S--60910888 w/f1.4 (8 digit).150,000Yen
S--6128770 w/325872 (1.4)...135,000Yen
SP-6206405 w/375459 (1.4)...460,000Yen-Black!!
SP-6206538 w/f1.4 lens.....380,000Yen
SP-6215430 w/f1.4 lens.....690,000Yen-Black!!
S3-6320556 w/f1.4 lens.....490,000Yen-Black!!

Isetan Camera Show Sept. 7, 1991.

M--M6092789 w/35f3.5 lens....205,000Yen
M--M6093224 w/50080549 (f2)..175,000Yen
S--60910665 w/f1.4 (8 digit)..98,000Yen
S2-6138579 w/353495 (1.4)...130,000Yen
S2-6183831 w/f2.0 lens.....105,000Yen-B.D. body
S2-6194448 w/746627 (f2).....100,000Yen-B.D. body
SP-6202856 w/f1.4 lens.....350,000Yen
SP-6215286 w/f1.4 lens.....385,000Yen
SP-6224146 w/f1.4 lens.....290,000Yen
S3-6307964 w/401145 (1.4)...335,000Yen
S3-6321874 body only.....350,000Yen-Black!!
S4-6502202 w/764241 (f2).....235,000Yen

LETTERS..

From Wolfgang Kuster...

The article by Fred Krughoff on the "Trifocal SP" in NHS-32 was tremendous. And so were the photos by Geoff Spear. The sight of prototypes always stimulates the imagination for what could have been!

After having thought over the concept of the "Trifocal SP" it is clear to me why it never had a production run. It could not have been meant as a successor to the SP, for it is clearly a lesser camera. Basically identical to the SP, it lacks the finders for 28/35, 85 & 135mm. The reason for the absence of a 28mm finder is clear-there is no image reducing second finder. But lines for the 85 & 135mm lenses could easily have been included in the viewfinder system if Nikon had wanted it. Indeed the "Trifocal" is an improved Nikon S3... identical features except for parallax corrected framelines. But what was the S3? A simplified (in the viewfinder area) version of the SP meant to provide the market with a high class camera comparable to the SP at a somewhat lower price (w/50f1.4 lens about 15% cheaper than the SP-not a big difference). The "Trifocal" would have cost nearly as much as the SP! It would have made very little if any sense (using marketing criteria) to produce such a camera. Beyond this, just as Fred Krughoff has already stated, the 35mm frame in the 1:1 viewfinder (analogous to the 28mm frame in the Leica M4-P or M6) isn't really useful.

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CLASSIFIED

FOR SALE...Nikon S2 #61509xx EX+ (film advance lever is stiff).very nice, \$350; Nikkor 8.5cm f2.0 #2918xx chrome w/rear black metal cap, screw on shade w/Walz UV filter. Includes case & screw on black metal front cap, EX+, perfect glass, \$175. Both for \$475. John W. Bottger, P.O. Box 25133, Richmond, VA 23260. (804) 288-7697 (Eve.)

FOR SALE...Nikon rangefinder bodies & lenses for sale, as well as other collectible cameras. Please send SASE to: Bruce Hansen, Box 89437, Honolulu, HI 96830-9437. Foreign buyers welcome too.

WANTED...Collector seeks rangefinder items; Nikon bodies, lenses & accessories. Nikkors in screw mount. Canon bodies and lenses in particular the 19mm, 25mm, 50mm/f0.95, 200mm & Mirror Box. All types of Leica copies. Nikkors for F like Fisheye OP, 55mm UV, 55mm PS Micro 1:1, 400-600-800-1200mm lens heads & mount. Per Kullenberg, Ollingvej 11, 6933 Kibaek, Denmark. Tel-45-971-91393.

FOR SALE...In response to a great many requests I have put together a selling list for Nikon RF & F equipment. Most of the items are mine plus some pieces that are on consignment from others. The list is updated as necessary and available to anyone who wishes to receive it. Once requested you will receive updates automatically as they are issued. Robert Rotoloni, PO Box 3213, Munster, IN 46321 USA. Fax # 708-868-2352.

FOR SALE/TRADE...3-SP ch; 1-SP black redone; 1-S3 black; 3-S2 BD; 2-S ch; reflex housing; bellows; 135/f4 bellows lens; 2.5cm; 5-3.5cm; 2-2.8cm; 105/f4; 2-5cm; 2-8.5cm black; 85/f1.5; 7-10.5cm; 3-13.5cm; 25cm; 35cm; plus finders & accessories. All EX++ to mint-. Please call Douglas Napier at 416-731-4694.

The following guarantee cards are available free to owners of the equipment!..SP#6200140, 35/f3.5 #430412, 50/1.4 #s317953, 318485, 318493, 326085, 319505 SM, 135/3.5 #261239, meter #950139, zoom finders #324405, 327467, 327593, S2 #6147962, S2 #6147207 w/359434. If you have an item call/write Les Seeligson, 1101 Birk, Ann Arbor, MI 48104 Tel..313-747-9292.

WANTED...Nikon collector wants older Nikon brand microscopes, either pre or post-war. Call/write.. Peter Lownds, W. de Zwijgerstraat 24, 3043 VD, Rotterdam, Holland. 31-10-415-9136.

NEW MEMBERS

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122 EAST 82ND. STREET
NEW YORK, NY 10028

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SACRAMENTO, CA 95821

HANS BRAAKHUIS
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6871 LT RENKUM
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AL LEVIN
OCEANSIDE, NY 11572

RANDY GREENFIELD
19822 CARNATION LANE
CASTRO VALLEY, CA 94546

JOHN MOORHOUSE
UNIVERSITY OF SO. AUSTRALIA
HOLBROOKS RD.
UNDERDALE, S.A. 5032
AUSTRALIA

BRUCE HANSEN
BOX 89437
HONOLULU, HI 96815

LEN SILVERMAN
GLEN HEAD, NY 11545

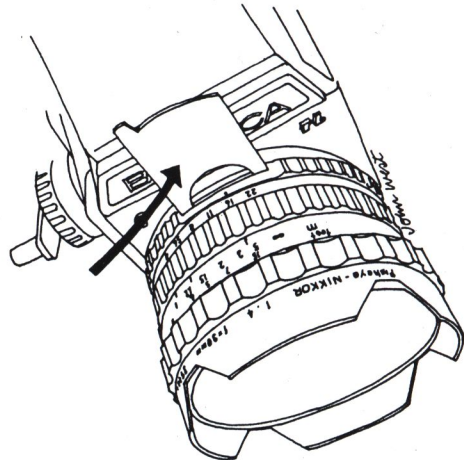
HERSUL HUYGHUE
13 ROSEWOOD LANE
BLOOMFIELD, CT 06002

HENRY SWIECA
c/o DUBIN & SWIECA
767 5TH. AVE.-19TH. FL.
NEW YORK, NY 10153

J.E. ISSLER
c/o H.H. BROWN SHOE CO.
630 THIRD AVE.
NEW YORK, NY 10017

WANTED...New member wishes to obtain originals of previous Nikon Journals. Numbers needed are..... #1 thru #10, #12 thru #15, & #17 thru #25. If any are available please contact; Hersul Huyghue, 13 Rosewood Ln., Bloomfield, CT 06002. Thank you.

BRONICA FISHEYE REVISITED. There was supposed to be a Nikon-made fish-eye lens for the 2 1/2 Bronica. It was shown five years ago at Photokina and it never got to the market place. The lens was to be a 30mm f/4. . compact, interchangeable lens for the Bronica. It was physically smaller than the 30mm f/3.5 Zeiss fisheye lens for the Hasselblad. Zeiss designers had the penalty of the central shutter in their design. The Zeiss lens had to be divided in half to change filters. Pentax's 35mm f/4.5 fisheye Takumar for their 6x7 camera carried a convenient built-in filter wheel. Nikon's design for Bronica had a pop-up gel filter holder. The lens never got beyond the construction of a few pre-production pieces. SS:PN asked a Nikon official in Japan whatever became of this lens. The answer amounted to "Well, we never got any orders from Bronica." EPOI's Bronica product manager is said to have turned it down on behalf of the U.S. Bronica owner. Could the lens ever reach production? Sure, if there were enough orders. Design costs are early 1970's, so it could be sold at a reasonable price, making the Bronica even more attractive to own.



NEW ADDRESSES

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AHORNSTRASSE 6
W-6729 JOCKGRIM
WEST GERMANY

GEORGE LANDON
904 S. ROOSEVELT ST.
TEMPE, AZ 85251

PAT MacFARLANE
BOX 251
E. NORTH PORT, NY 11731-0251

JOHN B. SMITH
34545 SCENIC DR. #A
DANA POINT, CA 92629-2749

simon nathan has 1 of 3
mfgd. serial #1(201)675-4220

odds 'n ends

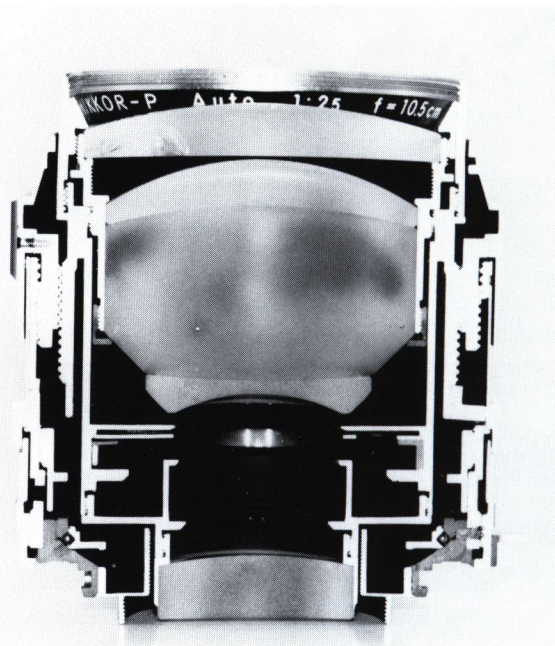
THIS "ODDS N' ENDS" PAGE WILL BE RESERVED IN ALL FUTURE ISSUES OF "THE NIKON JOURNAL" AS A SHOWCASE FOR THE RARE, THE UNUSUAL & OFFBEAT, OR JUST THE OUT OF THE ORDINARY! IF YOU FEEL

THAT YOU POSSESS AN ITEM THAT FULFILLS THESE CRITERIA, PLEASE SEND ME AT LEAST TWO OR MORE VARIED VIEWS OF YOUR ODDITY ALONG WITH ANY INFORMATION THAT WOULD BE OF INTEREST. THANKS!

A CUT-A-WAY NIKKOR LENS!!

For those of you who have always wondered what your 105mm/f2.5 Auto-Nikkor looked like on the inside, check this lens out. Hong Kong member Jose Wu Chang recently acquired this item, which was originally found right here in the United States. It is a factory cut-a-way of an early production reflex 105mm. For comparison, take a look at the rear cover of NHS-27, where is shown, in a superb Tony Hurst image, a cut-a-way of a rangefinder version of this lens. You will note that optically they are very similar. However, that lens is only a one-quarter cut while this example is a full one-half dissection, showing more internal detail.

Cosmetically this lens appears to be an early production item. I've had the opportunity to personally examine this item and it is a superb job, as every surface is smooth and concise and the elements show no signs of stress cracks (the small chip in the front element is the result of the lens having been dropped and not from the cutting process). Also note that the focusing scale is only in meters, which suggests that this lens was originally intended for the Japanese market.





Created For The 'NHS' by TONY HURST