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17TH. ANNIVERSARY ISSUE!!!!

NIKON 株式会社 JOURNAL



THIS ISSUE

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NHS-70 DEADLINE!!

The deadline for the next issue of our *NIKON JOURNAL*,
NHS-70, is **NOVEMBER 15, 2000**. Please get all contri-
butions to me by that date! **Thank you!**

EDITORIAL

Starting this editorial out on a good note--this issue marks the 17th Anniversary of the Society! Those of you who have been with me since the early years probably find it just as hard as I to believe so many years have gone by. We were all younger and healthier and most had more hair, but we have had a good time, haven't we? I think back to the first issue and realize my daughters were only 5 and 10 and find myself amazed at how much time has gone by!

The "big story" this issue is part one of Tad Sato's photographic coverage of the final assembly of the newly released Nikon S3 2000 camera! This item is yet to arrive in stores, if it ever really gets their since the entire production is said to be sold out, but we have detailed coverage of the actual assembly line! This is the first time we have ever been able to obtain such significant access to the internal workings of Nikon! I have tried for years to obtain vintage photos of camera and lens production from the RF era to no avail. So I find it ironic that I have finally succeeded, but with a modern version! You remember that Sato-san was also our source for the fabulous photos of the Nikon prototypes a year ago! Because of him we have yet another "first" for the Journal, and I thank him for myself and the entire membership! More photos in NHS-70!

Our resident expert on wartime Nikon-made optical ordnance, Richard Lane, has another article, this time on the Type 90 Bombsight made for the Japanese Imperial Navy. Very few of these have survived these 50 plus years.

Gerald Davies' contribution this issue is on the Nikon R8/R10 Super Cine cameras from the seventies. These were the most advanced cine cameras ever made by Nikon and are today becoming collectible and worth the search.

I have inaugurated a new "list" to add to our Black Body and e-mail lists. This time I thought I would start listing interesting and informative web-sites that either deal with Nikons or the collectible scene as a whole. It is amazing how many are out there and I would hope that you will continue to send me additions so it grows with each issue. If you find something out there that you think the membership would be interested in, please let me know. And also keep those e-mail addresses coming as well!

We just had the best convention yet in Holland but we are already talking about the next one! Member Don Deder, who I met in Holland, has volunteered to do No. 8 in his hometown of Scottsdale Arizona for early 2002! Don has already sent me numerous e-mail's detailing some of his ideas, of which there are many! It sounds like he is going to put together a really good time for us. Just think, spending a cold February or March in sunny Arizona! Now just keep thinking about it and it will happen!!

Please note my new fax number on our mast head! I have sold my business so please use the fax and e-mail address to keep in touch with me!

And now I must end this editorial on a sad note. Member Peter Lownds lost his wife Elizabeth, better known as Bep to all her friends, suddenly on July 30th. Since I had spent time with her recently during the convention it came as a real shock to me, as it did to all who were at the meeting and met her. Please see page 16 for a small memorial to her. I wish I could do more for Peter, but the condolences of all of us go out to you and your family.



On May 25, 2000 I visited the MITO-NIKON factory, which is located 70 miles northeast of downtown Tokyo. Nikon has several subsidiary companies like TOCHIGI-NIKON, NASU-NIKON, SENDAI-NIKON & MITO-NIKON. The last consists of 400 employees (260 full-time and 140 part-time). Among them, 100 work in the camera department while the rest work in the stepper motor department. The camera department is responsible for the production of the Nikon FM2, Nikonos V, F3 High Eyepoint, shutter & body casting of the F5, and the new "S3 YEAR 2000 LIMITED EDITION". Until recently they also produced the F4 and Nikonos RS.

I was introduced to Mr. Masubuchi of the technical department, Mr. Haruyama of camera manufacturing & Mr. Hirose of the advertising department. Fortunately I could talk with them and they showed me around. I was allowed to take photos all over the factory except inside the Nikon S3 planning office!

When they planned to revive the S3, they decided to make it on the assumption that the customers would use it! Both Mr. Haruyama & Masubuchi joined Nippon Kogaku after the rangefinders were no longer being made. It was already the Nikon F era. Masubuchi-san's father had owned an S3 so he had a chance to handle it, but Haruyama-san bought an S3 much later.

The new S3 is made on the second floor of building #308 at MITO-NIKON. The S3 line consists of 13 work stations, or tables. When I visited, only 11 people were working. Next to the S3 line is the FM2 line.

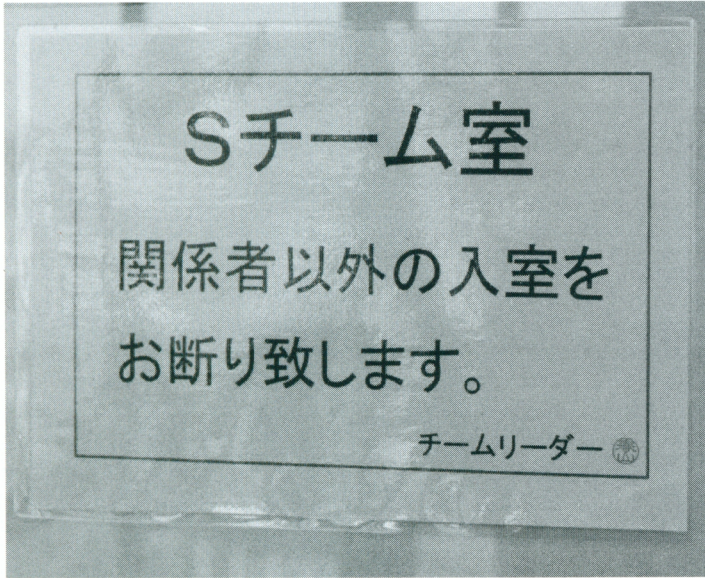
The main body die casting, chromed top & bottom plates and so on, are made at subcontracting firms and not in this factory. So at the starting station of the S3 line the worker was attaching cloth curtains to shutter drums, using glue, a brush and tweezers!

The new S3 is made up of 800 parts made from new molds but using the original 1957 blueprints. One exception is the wrinkle pattern of the "leather". They used the original press pattern because it still exists at one of the subcontracting companies!

The most difficult problem that Nikon had to overcome when making the new S3 is the following; The original blueprints exist in perfect condition so they used them as a guide. However, the documents and data about assembling and inspecting no longer exist. Today's modern high-tech cameras are manufactured and inspected using the same high-tech methods! But with the new S3, everything depends on human technology and the human touch. All the manufacturing steps are exactly as they were 40 years ago, and none can be made easier using present technology to speed things up. At first they did not know how to assemble the new S3 and needed to ask retired Nikon employees to show them how!

THE MAKING OF THE "NEW S3" by TAD SATO





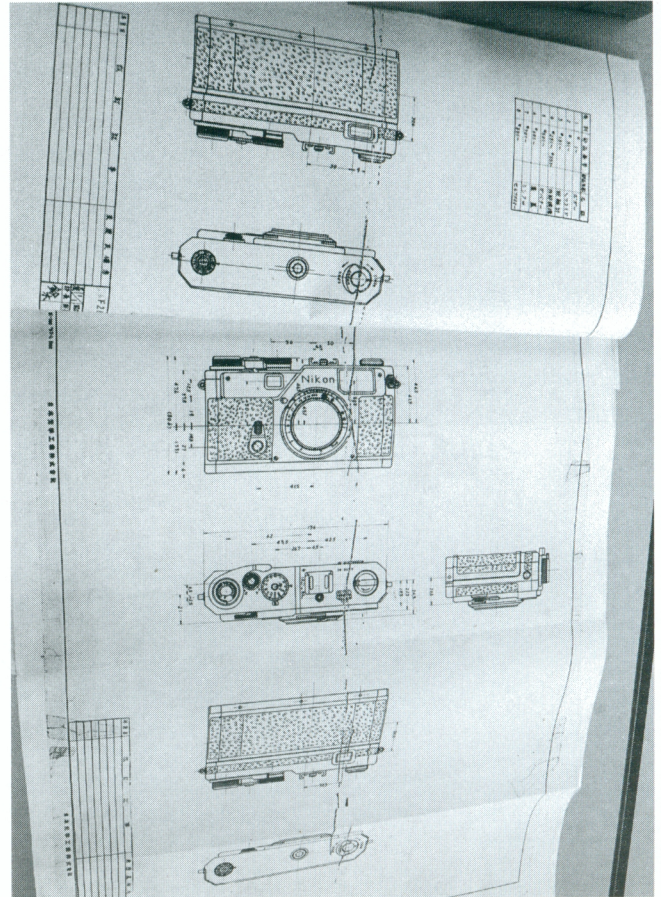
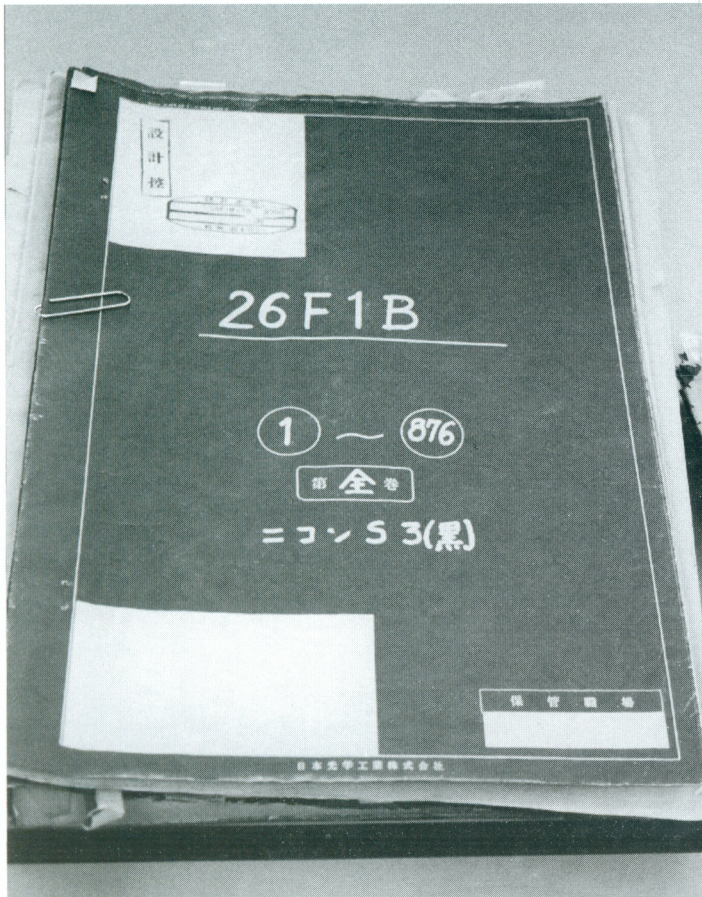
On page 1 we have Sato-san outside the entrance to the MITO-NIKON plant where the New S3 is assembled. This facility is only 70 miles from downtown Tokyo!

Top left.. This is the sign outside the "S-team" office where Sato-san was not allowed in. Could there be something else in the making? Possibly another rangefinder model yet to be announced? It makes one wonder why the secrecy if the New S3 is public knowledge. We can only guess (and hope?) as to what may be going on behind this sign.



Top right... This is the sign at the head of the S3 assembly line. "FCA90101" is probably their internal product number. Bottom left... The "Original" S3 blueprints dated Feb. 17, 1957 with the product code "26F1B"!

Bottom right... The "New" blueprints inspired by the originals. This set is dated May 19, 1994! That means the New S3 was in the works for over 6 years!! Very interesting!



Right...The New S3 assembly line starts here! On the right is the line for the FM2. Bottom...The basic sub-assemblies of the New S3.

Masubuchi-san said, "We used the old blueprints and make it using the old ways, but the finish of the products are better than before."

As you know, inside the back of the old S3, there are several patent numbers, but the new s3 has none. They are not there because the patents have already expired.

The serial number of production models will start at S3 201000 or S3 201001. The numbers S3 200055 & 200087 seen in this report will be scrapped soon! There are 3 reasons for this. At Nikon there are two kinds of prototypes. One is experimental, like the SP2, which is obviously different from any production model. The other is a "production prototype" (Nikon's words), whose specifications are exactly the same as the final production model. Cameras S3 200055 & 200087 are this type. Secondly, according to the Japanese taxation system, if the company keeps these two cameras they become taxable assets, even though they are "production prototypes". So, except for the earliest numbers like S3 200001, 200002 & 200003, they do not keep the "production prototypes". They are destroyed! Lastly, many Nikon fanatics want to purchase early numbered cameras, so the company decided to sell from S3 201001 to avoid unnecessary confusion among fanatic Nikon collectors.

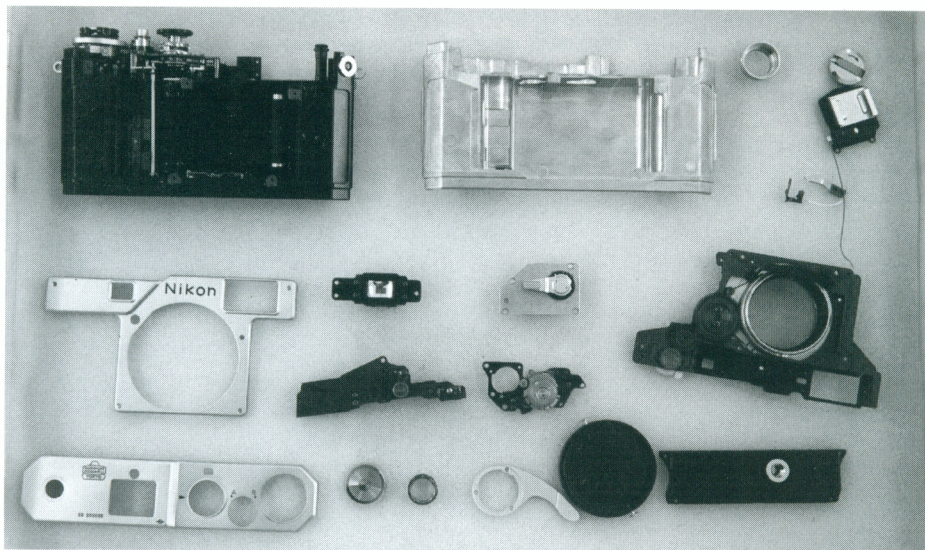
Also they said that Nikon did not have a plan to export the new S3. Probably they will sell out the whole domestic order by the end of this year or early next year. Then some may be sold abroad.

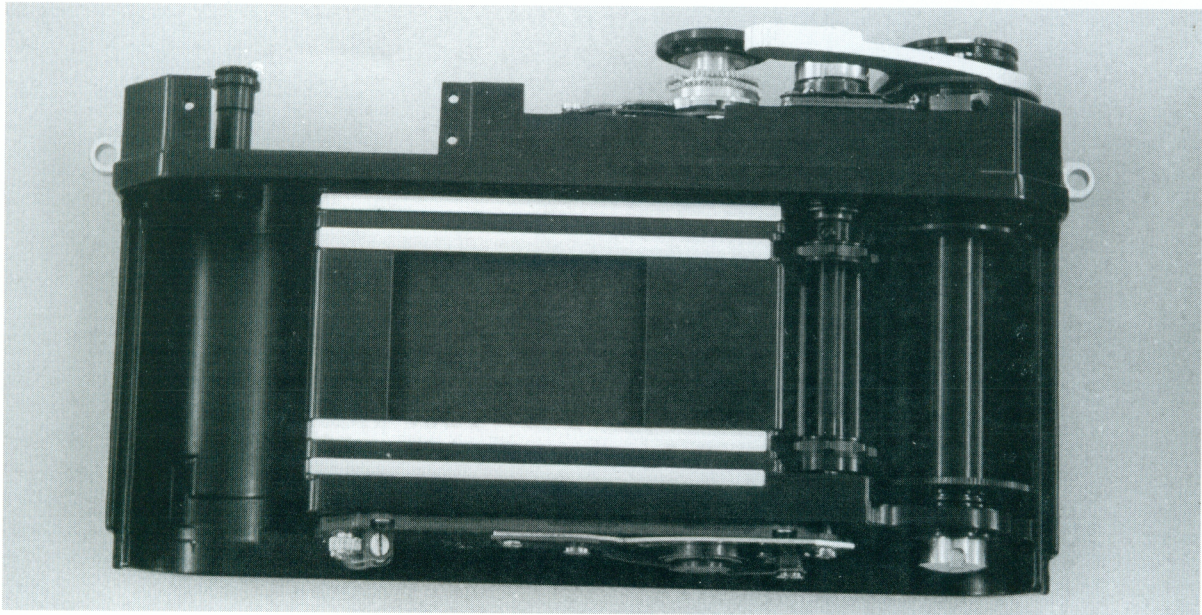
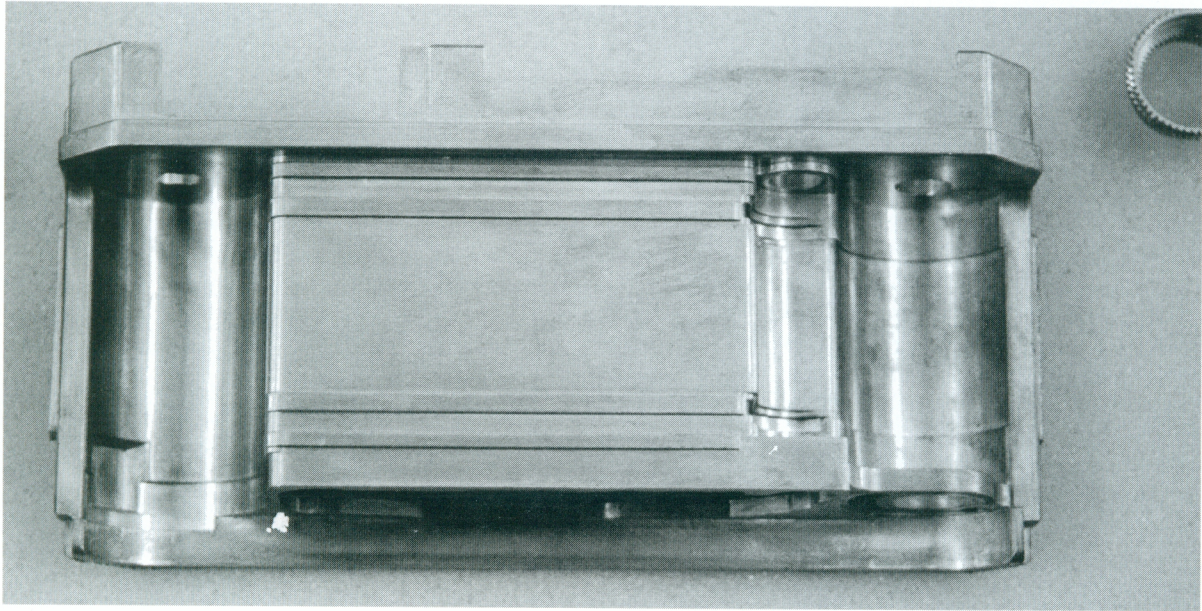
The new S3 comes with a 50mm/f1.4 of the so called "Olympic" type. No wide angle or tele lenses will be made. So lately the prices of the 35mm/f1.8 or 35mm/f2.5 Nikkors from the fifties are soaring at Tokyo camera shops. By the way, the Olympic lens is made at TOCHIGI-NIKON. There are two types of lens numbers found on this new optic. One is the 150000 type seen on the very first cameras, which is a genuine prototype. Another is the 200000 type which is the actual production model. So S3 2000087 with lens #201115 is a "production prototype" body with a "production model" lens!



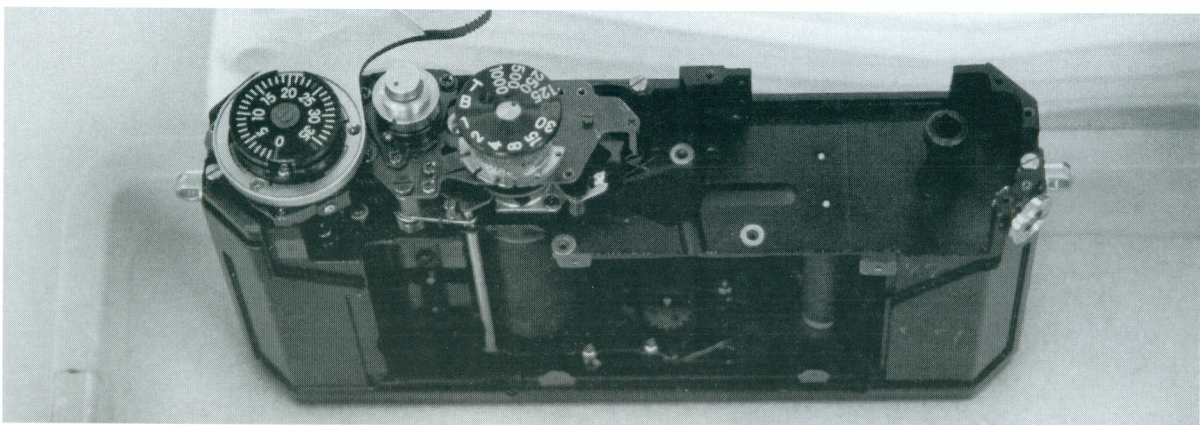
The body is chrome finish only, with no black version made at this time. Even if some are exported, all will be made with a focusing scale in meters only. When you look at the bottom plate you will notice that the ASA dial is now an ISO dial. This is the big difference between new and old.

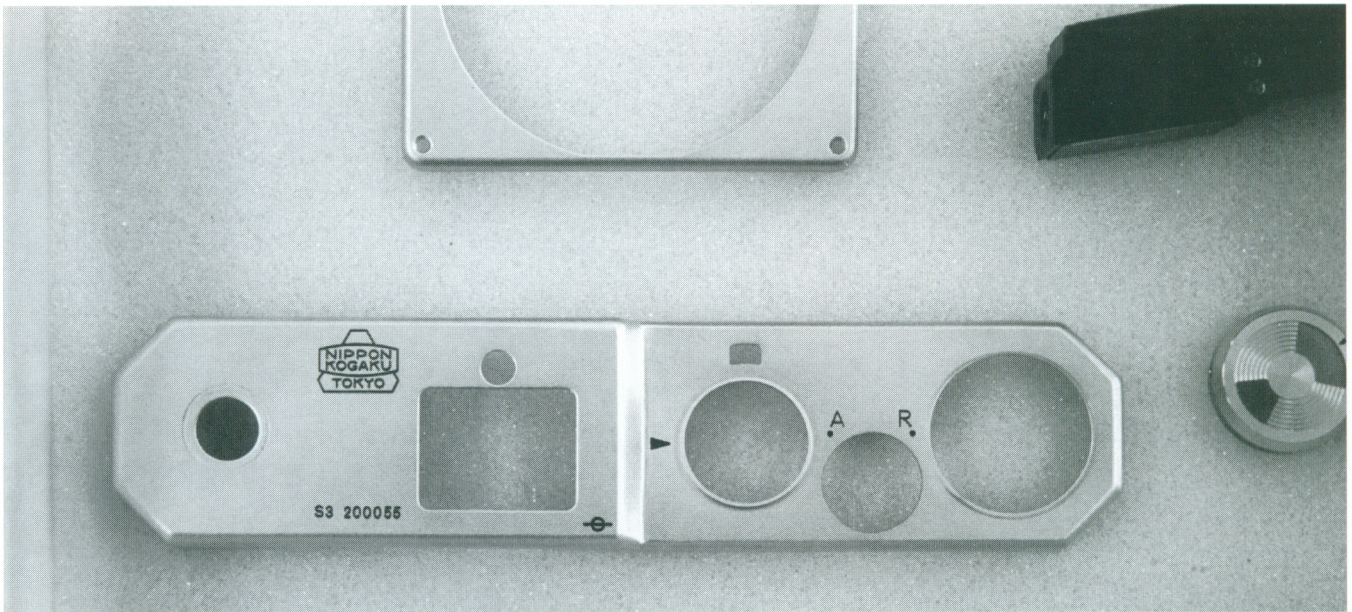
The production figure for the new S3 is approximately 700 per month. At first, camera delivery was scheduled to begin in early July, but in reality it was postponed till September! It is rumored that the number of purchase reservations is over 4000 at this time! (Tad Sato)





Top...The body die casting at its most naked! This is how all the rangefinders began life. Note that even the focal plane aperture has yet to be cut out. Middle...The final stage of the casting. Shutter curtains and mechanism have been installed, but no RF components as yet. Bottom...Another view.



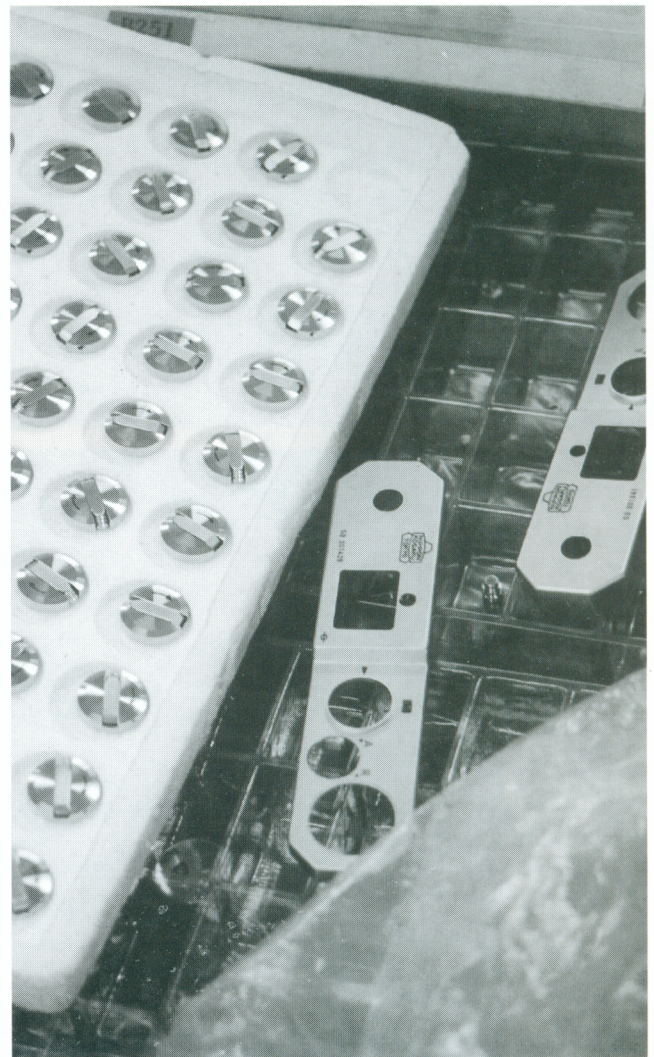


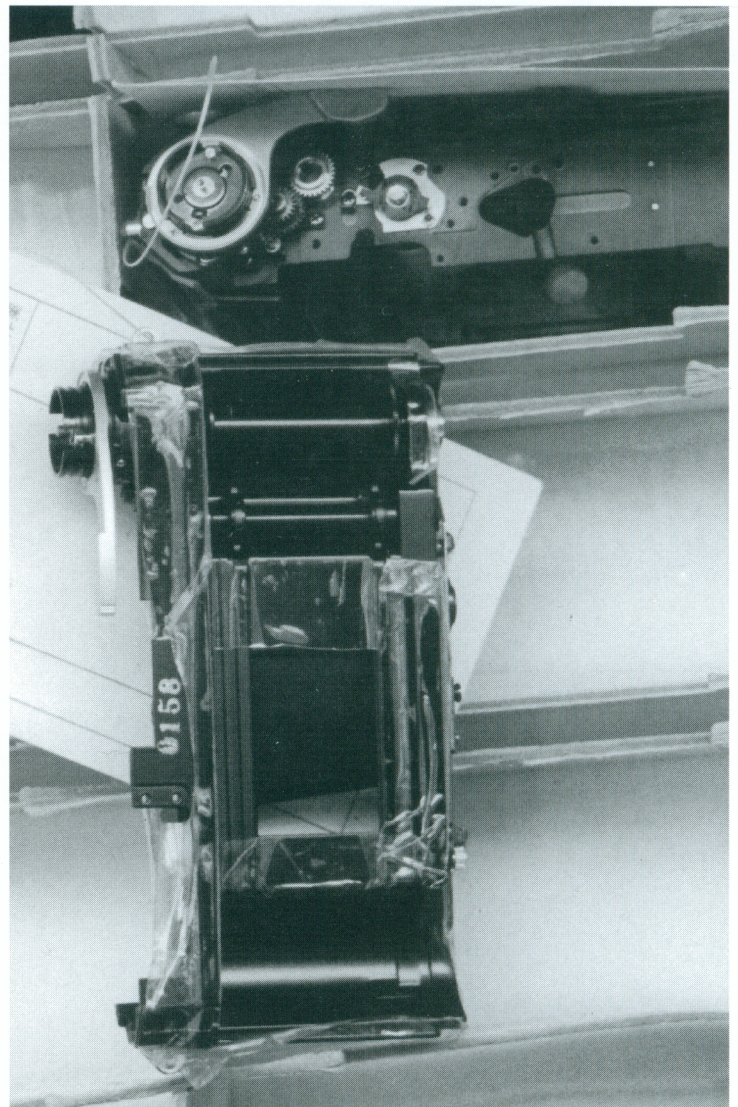
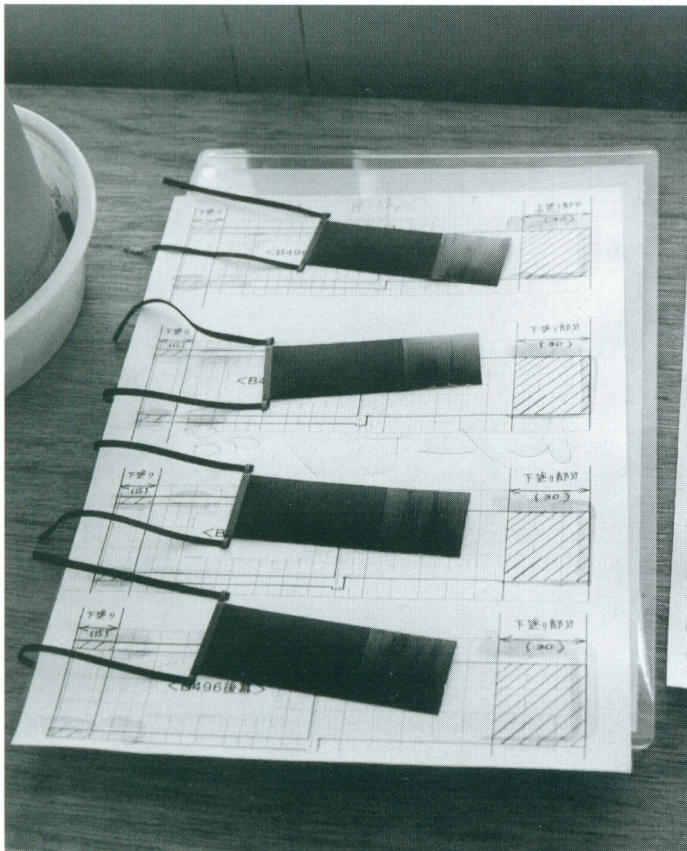
Top...Finished top plate for S3 200055! The fate of this part is explained in the text!

Bottom left...A large selection of accessory shoes ready to be installed. Note the synch wires already attached. Those of you who have ever seen the inside of your S3/SP know that these are identical in design to the originals from 1957!

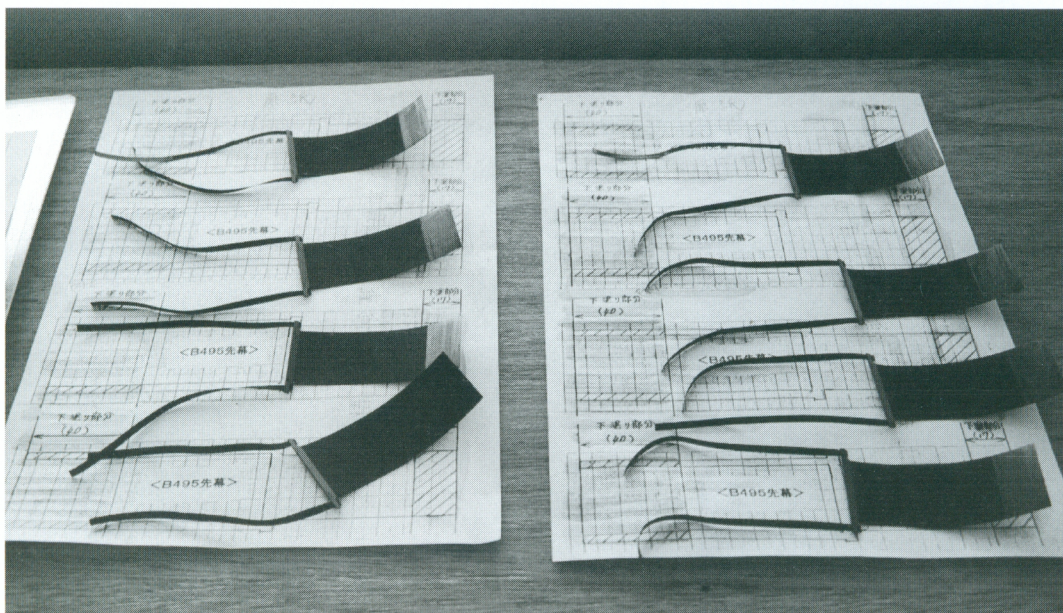
Bottom right...Rewind knobs and top plates. It is obvious that Nikon has decided to "Faithfully" reproduce the original S3 over 40 years later! The parts look the same and assemble the same!

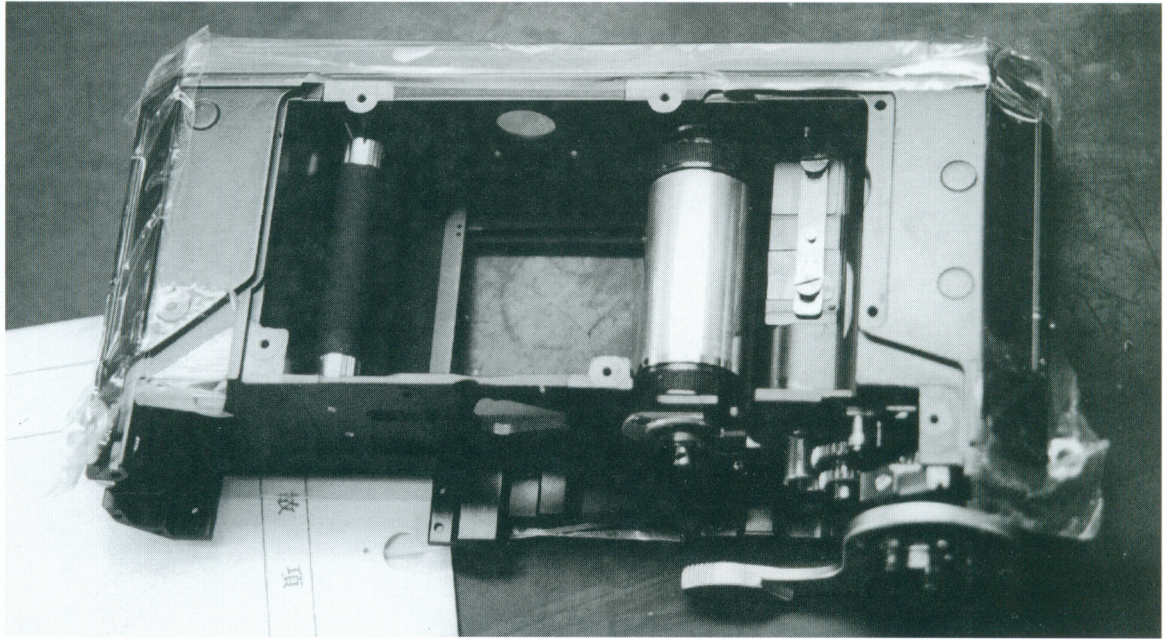
ALL PHOTOS BY TAD SATO



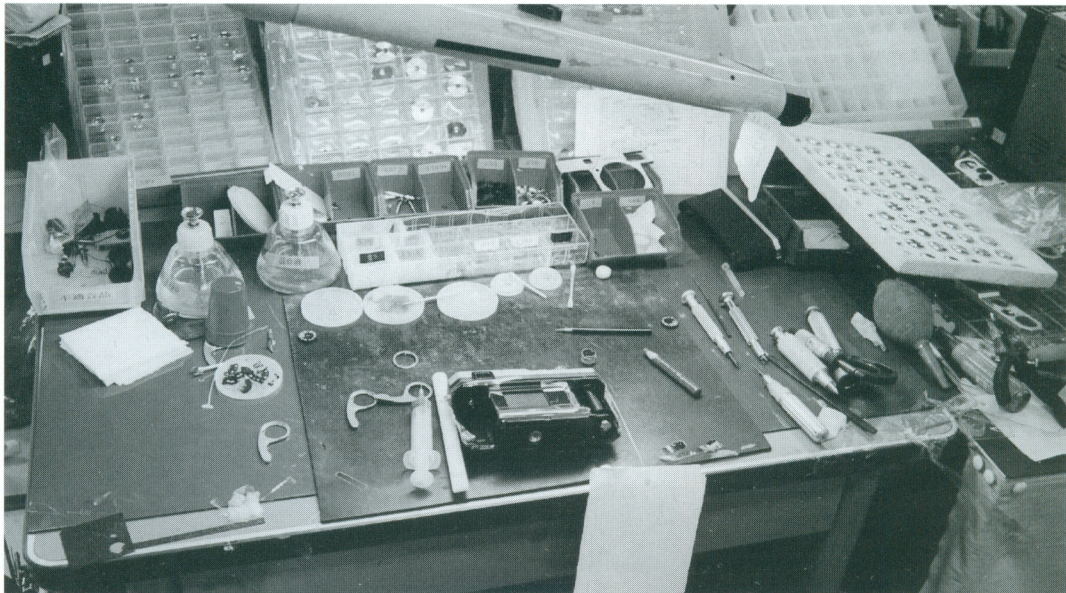
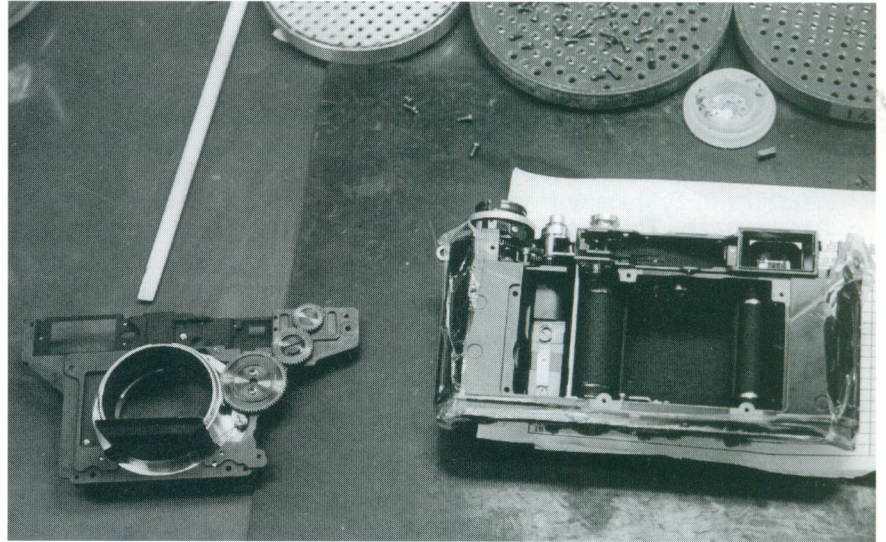


Installation of the shutter curtains and mechanism is one of the first steps in the final assembly. In these photos can be seen finished curtains with their paperwork ready to be installed. The body at right has received its curtains. Note the number "0158" stamped near the eyepiece cutout. Each body receives its number once the curtains have been completely installed!





Once the curtains are in and the glue holding it to the shutter drum has dried properly, further assembly can proceed. Here we see that the New S3 is basically "bench" assembled like the "old days". However, even the original S3 from the fifties was put together in a more modern way! The very low production of the New S3 makes such an assembly method both possible and necessary.



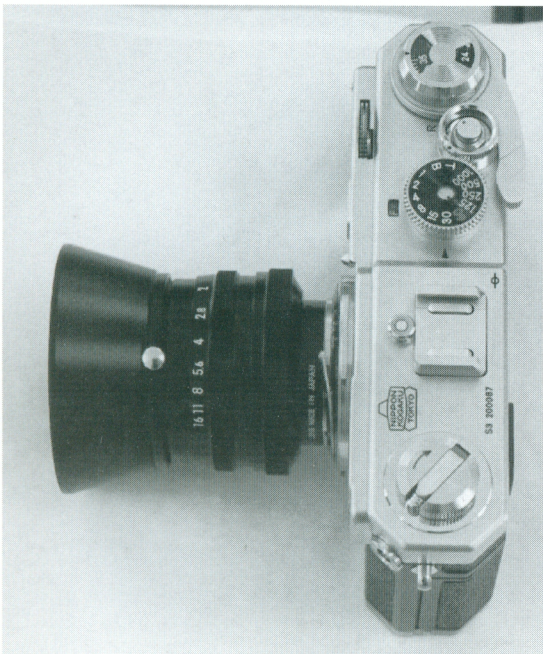


Bottom right...This is building #308, the top floor of which is used to house the assembly line for the New S3. And you thought it would be some huge sterile monolith!

Bottom left...A glimpse of the final product.

Top...Now what could this little box hold for us? In the next issue of the Journal we will continue to follow the assembly and testing process leading to the New S3. I have sought for years to obtain this type of photo coverage of the production

techniques used by Nikon to produce the rangefinder series. To date I have not been successful, but now with the help of member Tad Sato, we can all get a feel for what the process must have looked like four and five decades ago when the likes of the Nikon I and SP were emerging from buildings not unlike #308. I want to thank Sato-san for all we have here and in future issues.



WW2 NIKON BOMBSIGHT

by RICHARD LANE

In the 1970 Hollywood movie *TORA! TORA! TORA!*, a scene depicts a Japanese Nakajima B5N2 Type 97 Bomber (Allied code name "Kate") dropping an aerial bomb on the Battleship Arizona. Seconds before the bomb is dropped, a Japanese bombardier sights the Arizona through a large green bombsight. In the film (which is true to life), the bomb scores a deadly hit on the Arizona. I had often wondered if the filmmakers had an original bombsight for the movie. If not, what did the bombsight actually look like and what company manufactured it for the Imperial Navy?

As you have probably already guessed, Nippon Kogaku made the bombsight (designated Type 90) used in Nakajima Kate torpedo bombers. In person, the Type 90 looks a little different than it did in the movie. The sight is very long, measuring 43 inches in length but weighing a surprisingly light 32 pounds. The paint is dark green and almost identical in shade to the large mounted binoculars used on WW2 Japanese ships. The sight is marked "1.6 X 28" (power X field of view). The serial number on this sight is "No. 4765". There are many dials, switches and knobs present. The 50mm gage on the left is a stopwatch wound by a large knob on the bottom. A lever on the side of the bombsight starts and stops this watch (still works and ticks loudly). The 50mm gage on the right was used to measure angular velocity. It is unclear to me how this gage worked unless it received information from another instrument on the aircraft. For night use, there are light bulbs to illuminate the reticule, various scales and a bubble level. Additionally, the yellow gages have radium on the dials and hands so they glow in the dark. The bottom of the sight has a movable cover to protect the exposed optical objective in flight. A knob at the top turns this cover by the use of a steel cable on the outside. The sight used 12 volt power supplied through the trunnion pivots on the bottom. There is a metal plate on the side stamped with a naval anchor. The anchor is also present on a bakelite knob on the bottom of the top housing. The case for the sight is mismatched (No. 292 vs No. 4765). The case is steel (and very heavy at 52 pounds!) and has several large caliber bullet holes in various locations! If there had been a sight in the case when the bullets went through, it would have been severely damaged! Perhaps this explains the mismatched numbers? The data plate on the case translates to:

Type 90 Bombsight Model 2
Serial Number 292
Nippon Kogaku K.K.
June 1937

The case has a red number "42" painted on the top, front and sides. I am not sure what this number represents. Additionally, the top of the case has black stenciled letters "Chief US Naval Operations, OPNAV-16". It appears this bombsight came to the U.S. as official government property and not a war trophy. The serial number of this example (No. 4765) is probably a much later production date than

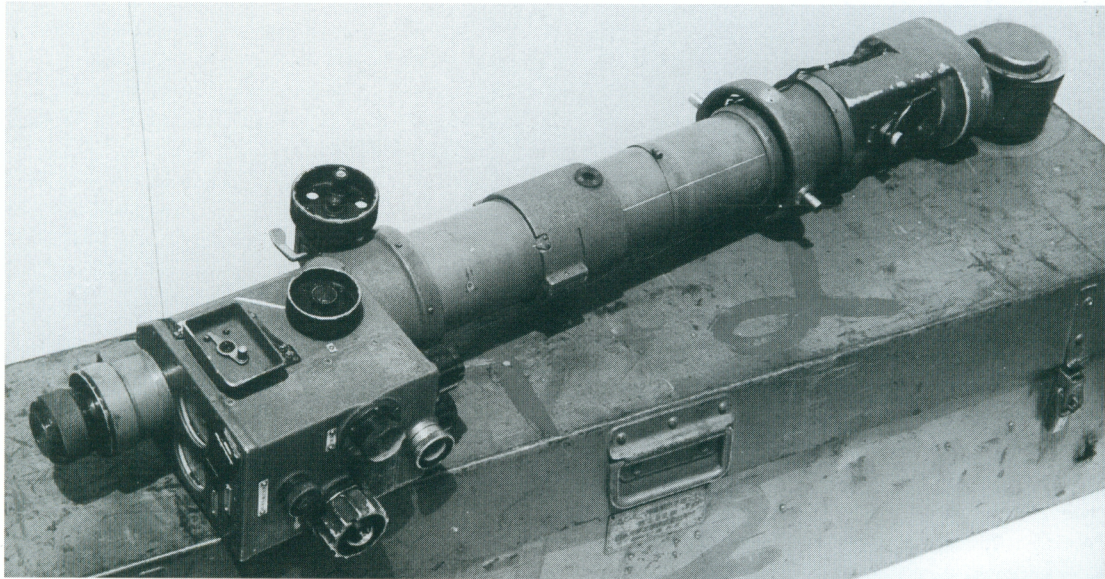
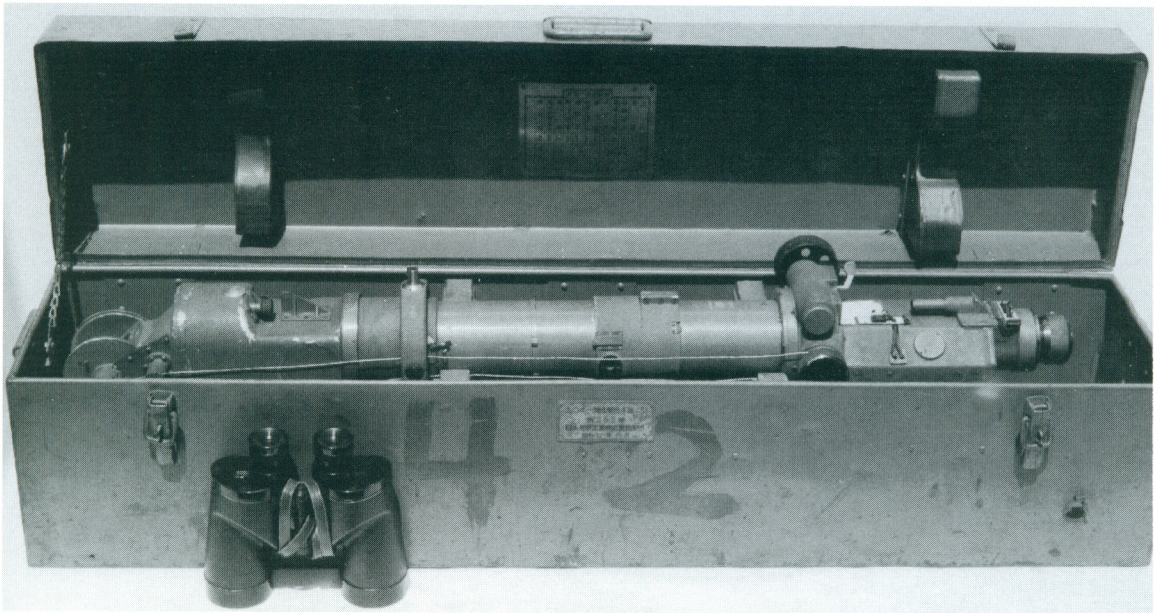
was No. 292. Even so, I believe this sight may date from the 1941-42 time frame. The Type 90 went through various modifications during its production run. The last version had 3 gages instead of 2. Production of this model probably began in late 1944 or early 1945.

Over 100 Nakajima Kate Bombers (Horizontal Bombing Units) were equipped with Type 90 sights for their bombing runs at Pearl Harbor. Forty more torpedo equipped Kate bombers used a small non-optical sight above the cockpit instruments versus the Type 90 in the bombardier station. U.S. intelligence probably considered the Type 90 crude & outdated. After all, they had the secret Norden bombsight that scuttlebutt said could drop a bomb into a pickle barrel from 20,000 feet (a slight exaggerated reputation, see June 1996 issue of *Air & Space Magazine*). Although not as sophisticated as the Norden sight, the Type 90 proved to be deadly accurate in the Pearl Harbor attack. Historical accounts credit an 800Kg bomb (a single 16.1 inch converted battleship shell) dropped from a Nakajima Kate bomber was the demise of the Arizona. The shell set off a million pounds of powder in the forward magazines that erupted in a tremendous explosion. The Japanese credited their crack bombardier Petty Officer Noboru Kanai of the Aircraft Carrier *Soryu* with the fatal hit.

A variety of other Japanese Naval aircraft used the Type 90 bombsight. These included the Mitsubishi G3M/G4M "Betty", Aichi E13A Type Zero Reconnaissance Seaplane "Jake", Nakajima C6N Carrier Reconnaissance Plane "Myrt" and Nakajima B6N Carrier Attack Bomber "Jill". It would be safe to assume that Nippon Kogaku manufactured thousands of them for the Japanese Navy. At first, it may seem surprising that so few of these sights appear to have survived. However, as a war trophy they would have been very difficult to ship back to the U.S. because of their size, weight and possibly restrictions because of U.S. military intelligence value.

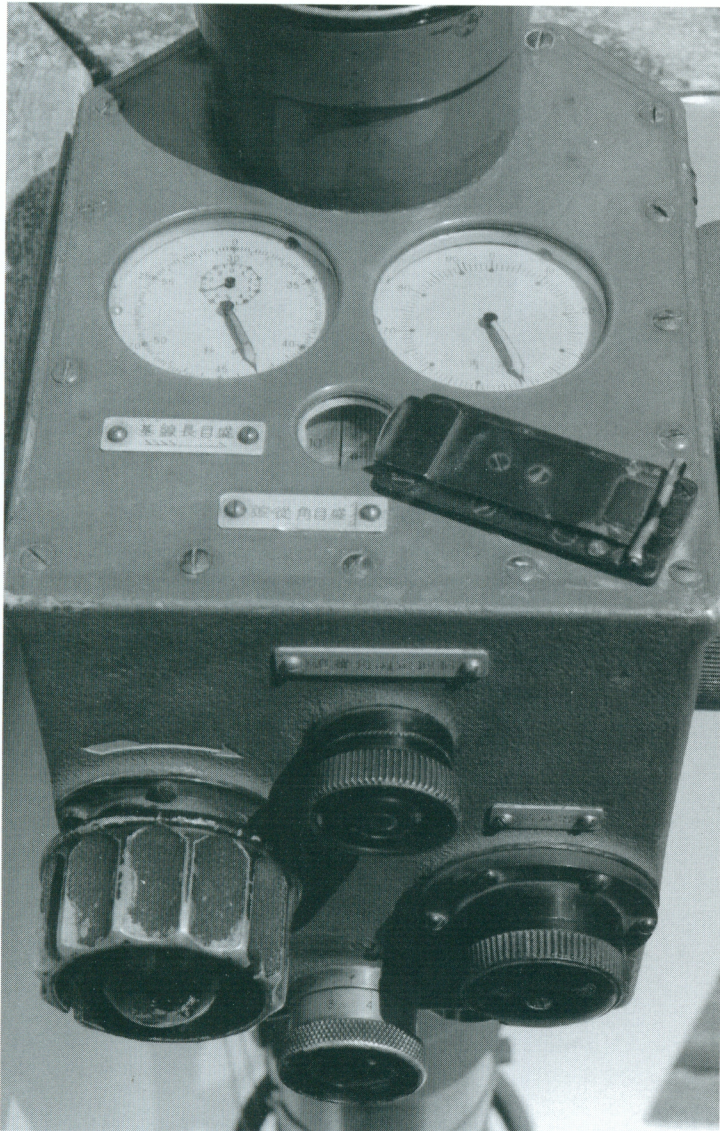
I believe Nippon Kogaku was the only manufacturer of the Type 90 but I cannot verify this through any wartime source. Tokyo Kogaku (Topcon) manufactured a Type 88 bombsight for the Japanese Army but this sight was different in design. Nikon made other bombsights and gunsights for Japanese aircraft. They made a Type 99 bombsight and Type 100 gunsight for Japanese Army aircraft and were one of many makers of the Type 98 reflector gunsight for the famous Japanese Navy "Zero" Fighter.

I have always thought military items such as these are fascinating because of their possible combat usage. It appears that this sight was actually used as it shows paint wear patterns on various knobs and switches. The possibilities are intriguing. Perhaps it saw use at Pearl Harbor or the Battle of Midway. Without documented provenience, it may be impossible to determine its exact history, but it remains an interesting Nikon made WW2 military relic.



The Nikon-made Type 90 bombsight housed in its custom case, bullet holes and all! You can tell by the comparison with a standard pair of binoculars just how large this item really is. No doubt this reduced the number that were brought home as souvenirs! To the right we can see the actual serial number of this unit and the familiar Nippon Kogaku logo of the period. Later this triangular logo would become world famous on a very much different type of product.

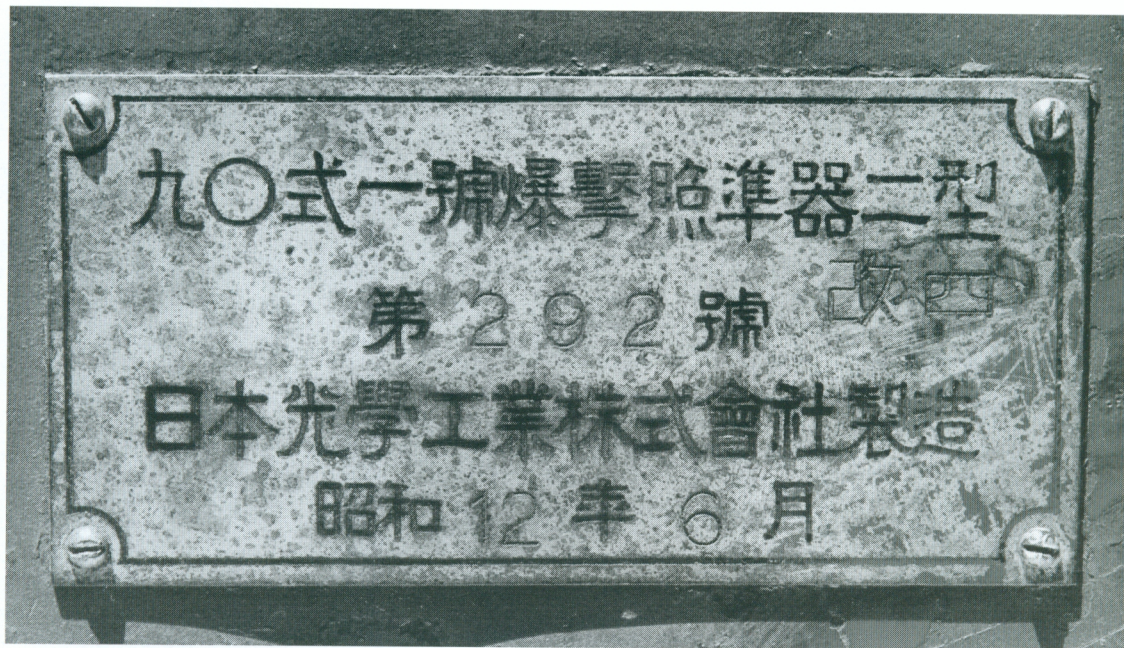
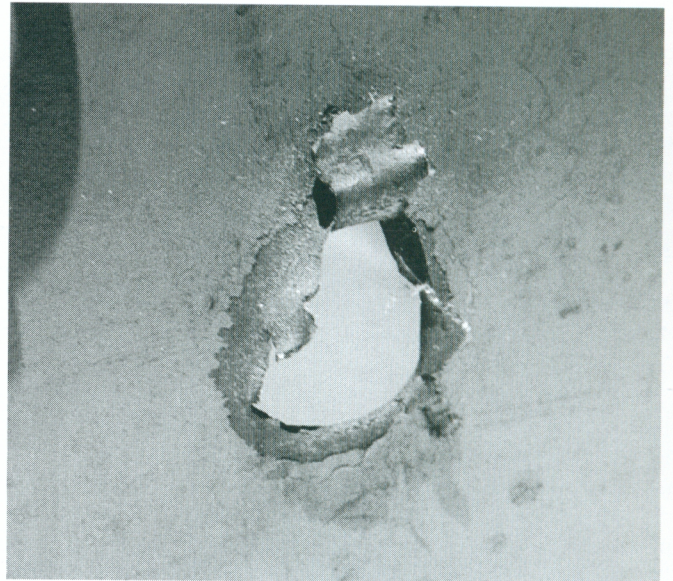




Left... The dials and gauges mentioned in the text. And they still work to this day!

Below... One of the large caliber bullet holes that ventilate the case this unit was found in! Not a matching one based on the serial number and you have to wonder what shape the original was in after taking these hits!

Bottom... The identification plate on the box as mentioned in the text. The date is June 1937!



THE ULTIMATE CINE-NIKONS

by **GERALD DAVIES**
POWER SUPPLY

Nikon introduced the Nikkorex 8 cine camera in 1961 for the amateur photographer. From this model to the final one made by Nikon, they had one thing in common: battery power. Nikon never used clockwork motors.

In 1973 Nikon introduced the R10 and R8 cine cameras. These two models were not only ground breaking but breathtaking as well.

The literature that came with the announcement of the R10 and R8 called for 'Lights, Camera, Action', with the emphasis on cine-photographic excellence, whether one was making educational films, documentaries, filming historic events, scientific experiments, news worthy events or a sports contest, in the super 8 format.

The R10 and R8 were to be the ultimate in cine photography that Nikon manufactured in the Super 8 range. The two cameras appear to have much in common, but there are in fact subtle differences between the two models.

LENS

The R10 had the larger lens, a 7mm-70mm f/1.4 with a 10 to 1 zoom ratio, whereas the R8 sported an 8 power zoom, a 7.5mm-60mm f1.8 optic. Thus came the nomenclature used by Nikon to define each model.

Focusing was also different; the R10 focused from 1.5m to infinity whereas the R8 got closer at 1.2m to infinity. It did not end there. Because the R10 had the bigger lens this affected the filter size. The lens cap was 67mm and screwed directly into the lens, but to use Nikon filters, the nearest size being 72mm, one has to use the lens hood HR-3 in combination with the 72mm filter ring. However, the R8 used the 52mm range of filters and caps common to the Nikon reflex cameras, and the lens hood was the HR-2. Both lenses were coated with Nikon Integrated Coating (NIC). One thing to note was that one could not use a polarizing filter.

VIEWFINDERS

Due to the variation in lenses, the R10 viewfinder was 0.53X to 5.32X and the R8 was 0.55X to 4.4X. The eyesight adjustment was the same for both models; -5 to +3 diopters. They also shared the same type of SLR finder, with split-image rangefinder, F/number, over and under exposure warning, end of film warning, shutter blade opening, eyesight adjustment and eyepiece shutter control.

SHUTTER

In the R10 the 5 blade iris diaphragm is automatically adjusted via an electronic bridge circuit and a servomotor, while the R8 has an electronically controlled vane type iris diaphragm. Both maintain the correct exposure setting automatically with the blades of the shutter the same for both cameras; 160 degrees to zero degrees to exposure at 80 degree and 40 degree openings.

POWER SUPPLY

The power source for the R10 was six 1.5v penlight batteries which was sufficient to powers all the features of the R10. The battery was checked by depressing a white button on top of the film cartridge chamber where a red light would glow if the power was adequate. The penlights were housed inside the handgrip.

The R8 differs in that the six penlights power the film transport and zoom. The exposure meter runs on two 1.3v mercury batteries placed just below the running speed control. One had to move the battery check button to "P" (penlight) or "M" (mercury) to take a reading. A swinging needle is seen inside the viewfinder showing the battery's condition. The check button is just above the film chamber lock, and like the R10, the penlights are in the handgrip.

EXPOSURE CONTROL

The R10 lens system is automatic but to change it one must use the EE/manual aperture setting ring right beside the lens zoom switch. The control for the R8 is situated on an Automatic/Manual/Closed (AMC) knob which sits under the lens but above the camera trigger.

SPEED CONTROL

The R10 requires one just to depress the lock release button and turn the running speed control dial to whatever speed you desire to use. The R8 had a changeover switch to either mode in conjunction with the lock release, turning the speed control dial to the necessary frames per second. To use single frame exposure, one must set the camera to 18 fps then slide the changeover switch to "S".

CAMERA

After discussing the various aspects of the two cameras, the R10 and R8, apart from styling and size, are more or less the same and share the same qualities.

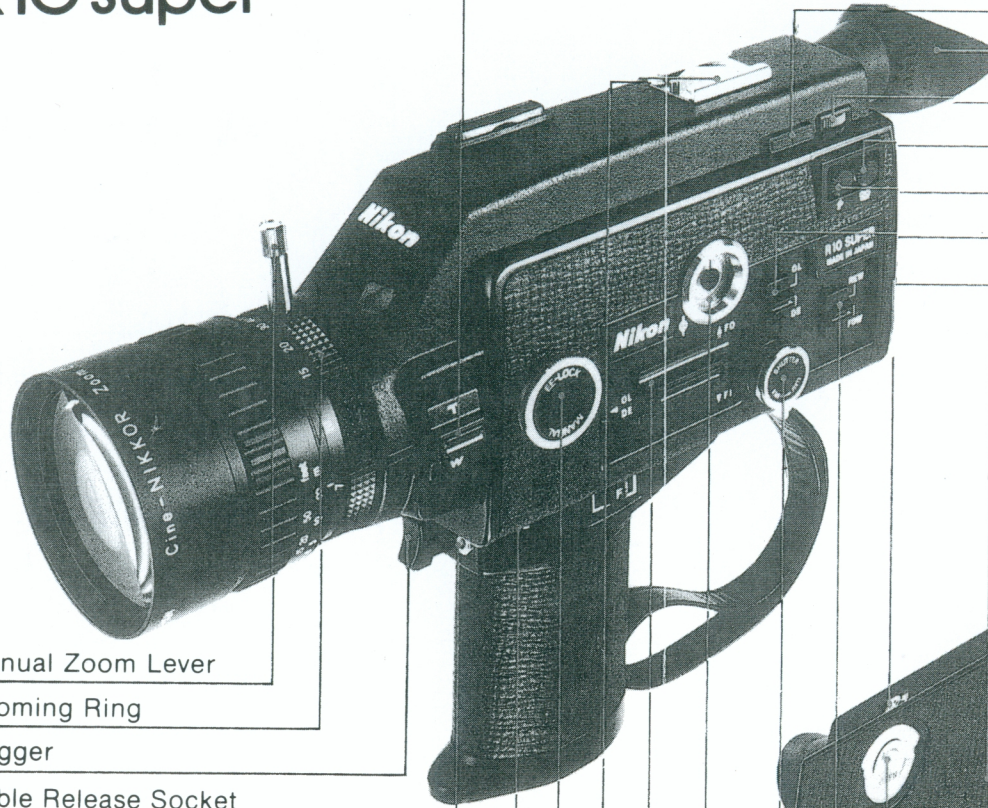
STYLING

The R10 has a very rakish angle to it while the R8 has a more obtuse front. The R10 is the heavier of the two at 1.93kg while the R8 comes in at 1.57kg.

COMMON CONTROLS

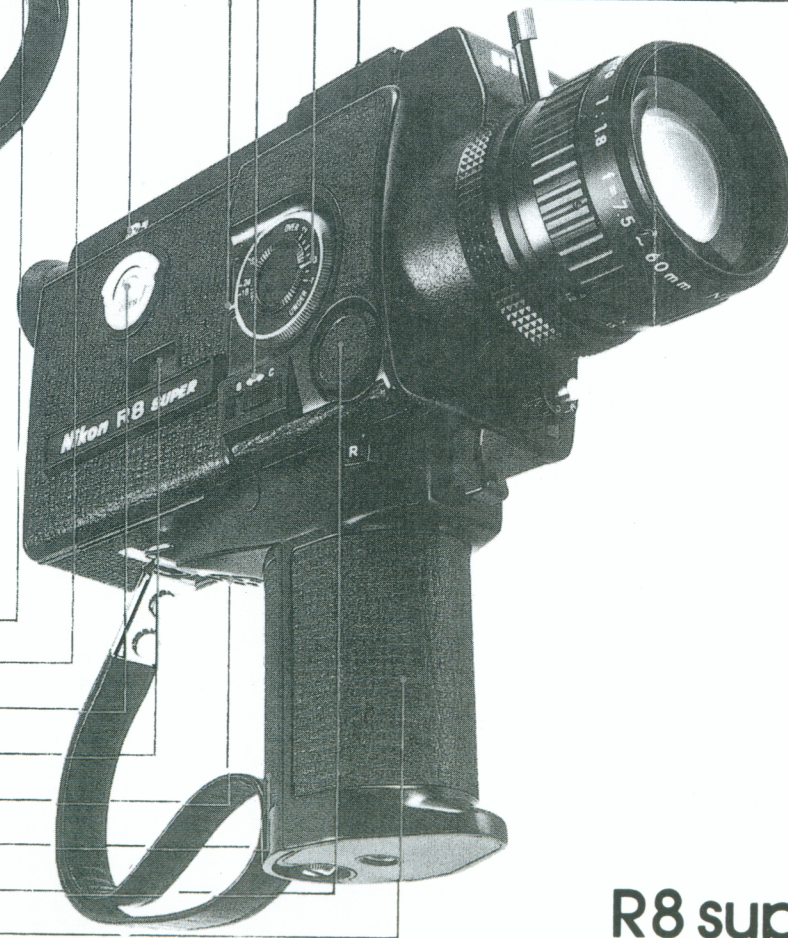
The following are common to both models: SLR viewing, single frame exposure, reverse filming, lap dissolve, two speed power zooming, fade in/fade out, multiple exposures, macro focusing, built in Type A filter, speed light synch terminal, tape recording synch, off camera remote control, footage counter, electromagnetic shutter release, running speeds of 18-24-54 and over/under exposure compensation.

R10 super



- Manual Zoom Lever
- Zooming Ring
- Trigger
- Cable Release Socket
- Lock/Run Control
- EE-Lock/Manual Aperture Setting Ring
- Accessory Shoe
- Film Effect Control
- Film Counter
- Manual Shutter Blade Opening/Closing Control
- REW/FOW Switch
- Film Cartridge Cover Lock
- Film Cartridge Window
- Remote Control Socket
- Battery Chamber Cover
- Mercury Battery Chamber
- Hand Grip

- Eyepiece Shutter Control
- Viewfinder
- Eyesight Adjustment Ring
- Tape Recorder Sync Terminal
- Electronic Flash Terminal
- OL/DE Switch
- Battery Check Button
- Running Speed Control
- S/C Switch
- Exposure Adjustment Control
- Movie Light Slot



R8 super

Nikon R 10 Super Zoom

Specifications

- Lens: Cine-Nikkor Zoom 7mm–70mm f/1.4. Zooming ratio 1:10 with macrofocus and two-speed (approx. 4 and 10 sec.) power zoom plus manual override, focusing to 1.5m (5ft) on normal control and down to 170mm from film plane on macro; multi-layer coating on glass surfaces; attachment size 67mm dia. ($p=0.75$).
- Viewfinder: SLR type finder with split-image rangefinder; 0.53X to 5.32X magnification with eyesight adjustment from -5 to $+3$ diopters; f/number display with under- or overexposure warning marks, film-end mark, eyepiece shutter control, shutter blade opening visible in inspection window and rubber eyecup.
- Film: Super-8 cartridges with automatic film speed setting from ASA10–400 (daylight) and 16–640 (tungsten light).
- Film running speeds: 18, 24, 54 fps driven by a micromotor plus single frame.
- Film rewind: Automatic up to about 100 frames.
- Shutter blade openings: Variable from 160° to 0° ; couples to exposure meter at 80° and 40° openings.
- Exposure meter: Electric eye with servomotor iris diaphragm control, EE lock, manual override.
- Footage counter: Additive, automatic resetting.
- Shutter release: Electromagnetic, dual-action trigger with lock/run control, plus cable release socket.
- Fade: Automatic fade-in/fade-out plus manual override.
- Lap-dissolves: Automatic through variable shutter blade openings and film rewind.
- Power source: Six 1.5V penlight batteries housed inside hand-grip power the exposure meter, film transport and zoom motor.
- Battery checker: LED lamp lights up when batteries are adequate.
- Type A filter: Built-in for color temperature compensation, automatically displaced when shooting with movie light.
- Speedlight sync terminal: Accepts standard sync cord for automatic illumination of single frames.
- Tape recorder sync terminal: Accepts accessory cord to synchronize film/tape recorder run.
- Remote control terminal: Accepts remote control unit for off-camera release.
- Dimensions: 70mm x 200mm x 260mm (2-3/4 in x 7-7/8 in x 10-1/4 in)
- Weight: 1.93kg (68.6 oz)

Nikon R8 Super Zoom

Specifications

- Lens: Cine-Nikkor Zoom 7.5mm–60mm f/1.8. Zoom ratio 1:8 with macrofocus and two-speed (approx. 4 and 10 sec.) power zoom with manual override, focusing to 1.2m (4ft) on normal control and down to 130mm from film plane on macro; multi-layer coating on glass surfaces; attachment size 52mm dia. ($p=0.75$).
- Viewfinder: SLR type finder with split-image rangefinder; 0.55X to 4.4X magnification eyesight adjustment from -5 to $+3$ diopters; f/number display with under- or overexposure warning marks, film-end mark, eyepiece shutter control, shutter blade opening visible in the inspection window and rubber eyecup.
- Film: Super-8 cartridges with automatic film speed setting from ASA10–400 (daylight) and 16–640 (tungsten light).
- Film running speeds: 18, 24, 54 fps driven by a micromotor plus single frame.
- Film rewind: Automatic up to about 100 frames.
- Shutter blade openings: Variable from 160° to 0° ; couples to exposure meter at 80° and 40° openings.
- Exposure meter: Through-the-lens, instant response EE, plus manual override.
- Footage counter: Additive, automatic resetting.
- Shutter release: Electromagnetic, dual-action trigger with lock, plus cable release socket.
- Fade: Automatic fade-in/fade-out, plus manual override.
- Lap-dissolves: Automatic through variable shutter blade openings and film rewind.
- Power source: Six 1.5V penlight batteries power the film transport and zoom motor, the exposure meter is powered by two 1.3V mercury batteries.
- Battery checker: Energy level of the penlight and mercury batteries is indicated by a needle in the viewfinder.
- Type A filter: Built-in for color temperature compensation, automatically displaced when shooting with movie light.
- Speedlight sync terminal: Accepts standard sync cord for automatic illumination of single frames.
- Tape recorder sync terminal: Accepts accessory cord to synchronize film/tape recorder run.
- Remote control terminal: Accepts remote control unit for off-camera release.
- Dimensions: 68mm x 198mm x 220mm (2-11/16 in x 7-25/32 in x 8-21/32 in)
- Weight: 1.57kg (55.5 oz)

ACCESSORIES

Save for the different attachment sizes for the lenses, the accessories were the same for both models; hard and soft leather cases, lens hoods and caps, tape recorder synch cord (EA-2), remote control unit (EA-1) and close-up units for some really close shooting (EC-1 for the R8 & EC-2 for the R10).

SUMMING UP

By 1980 Nikon had discontinued the last of the cine cameras. With video cameras coming on the market that were easier to load, with no film processing required, the cine type was becoming less popular. Video was the winner in the end as we all know today.

By 1982 the R10/R8 had been removed from the dealer price lists and only the accessories were available. How much was the cost of these Nikon cameras? They were not cheap; the price in the United Kingdom in 1977 was 559 pounds for the R10 and the R8 trailed behind at 449 pounds. For the same amount you could buy a Nikon F2AS with a 50mm/f1.4 AI Nikkor and soft case and still have some

change (though not a lot). It is possible that Nikon over engineered these cameras and made them too expensive for the run of the mill cine photographer to buy. They were difficult to operate, the easiest thing being inserting the cartridge. For the rest you crossed your fingers and hoped that you got everything right.

Will the Nikon cine cameras ever become collectors items and stand alongside the rangefinder, early Fs' and the lenses for both types? Only time will tell. They may even come back as working cameras. Whose ever heard of a video camera with single frame exposure?

REFERENCES

- Nikon Data/Comon & Evans (1990)*
- Cameras & Operating Techniques/Cooper/Abbott (1979)*
- Nikon dealer catalogue (1975 and 1982)*
- Nikon R10/R8 8305-01 KEC*
- Nikon R10/R8 8153-01lec*
- Cameras by Nikon 8022-01lec (7603)*
- R10 Super zoom instruction manual*
- R8 Super zoom instruction manual*

ACKNOWLEDGEMENTS

With thanks to miss J. Karn for meeting the deadline and the type setting.



The R10 and R8 Super Zoom Nikons! The R10 with its larger lens is the more impressive of the two, but both were really state of the art for their time. Is it possible that Nikon actually over-engineered these cameras? Their prices were high, but their capabilities were equally so! I think it was just too much too late as the market was shifting to video.



A MEMORIAL

ELIZABETH JOHANNA "BEP" LOWNDS
MARCH 15, 1950 TO JULY 30, 2000

It is with profound sadness that I must be the bearer of such news. Peter Lownds' wife, Bep, died suddenly on July 30th at the young age of 50. I had met her twice during the two NHS Conventions that Peter chaired in Holland. Those of you who attended both know the immense amount of work that went into the events, especially the latest one last March. Bep actually had a great deal to do with the organizing work but most was behind the scenes. She helped with much of the planning that went into the best and most elaborate meeting to date. I spent my last evening in Holland with Peter, Bep and their daughter Sarah when I took them to dinner in thanks for all of their help in putting together such a great convention. I was also allowed to participate in their traditional Chinese dinner following the Houton Show. There must have been 30 of us there and it was a great time for all! Little did I know it would be the last time. I also wish to extend my heartfelt condolences to NHS member Jaap Kortten, for Bep Lownds is Jaap's sister! Most NHS members do not get to know many others in the Society, but Peter has been to every convention and is known personally by many of you. I know that I express the profound sympathy of all those in the NHS and the many who know him. I look forward to seeing him again so I can do the same in person! Until then, I wish he & Sarah the best. Take care, Peter my friend, till we meet again. RJR



NHS-CON8 IN 2002!

A few years ago NHS member Don Dederer began talking to me about having our convention in sunny Scottsdale Arizona. However, I had already committed to the New York location for Con6 and then we went outside the U.S. for Con7 in Holland. Don was there and I finally had a chance to meet him and his wife, although, because of time constraints, we never had a chance to really talk, let alone discuss the next meeting. When I returned and finished the convention issue I thought I would ask Don if he was still interested, especially since he had now attended one of our conventions and would have a better feeling to what we try to do and how much work is involved. Believe me, I think he now knows how much work needs to be done, after seeing the show that Peter Lownds put on. And you know what? **He still wants to do it! Amazing!**

He has already sent me numerous e-mail's with all kinds of ideas for NHS-Con8. Don is a professional photographer and former editor of **Arizona Highways** magazine and he knows everyone involved with the hotel, convention and tourist industry in Arizona! I myself have never been to the American Southwest, probably because of my extreme dislike of temperatures above 72 degrees! However, Don tells me that late February and early March are really quite nice and this is exactly when we usually have our meetings. (I am personally pushing for February because Chicago is hell that time of the year!)

He and his wife have many ideas and suggestions that make me think this is going to be a good fun filled and relaxing convention in the American Sunbelt. Arizona is a prime vacation destination for many Americans as well as European & Asian travelers. **So start making your plans!**

CHECK THIS OUT!

Member Richard Wheatley from England recently sent me an interesting item. One day in my postal box I found an envelope from him that weighed a bit more than a simple letter. Upon opening it I found a mint condition Nikon SP instruction manual! Now you don't see these everyday so I checked it out very carefully, even before reading his letter that was enclosed. It took a few minutes before I noticed that this was not an **original!** It was a nearly perfect reproduction with the most noticeable difference being a slight deterioration in the quality of the photos. Here, in part, is his letter & following e-mails: "I wonder if some SP owners might like to have a near-exact facsimile of the manual. Because the deterioration in the quality of the photos as a result of scanning is evident, quite apart from the uncommonly pristine condition, we felt that anybody who had seen a real one would not be fooled. However, I do take the point you made that someone might be tempted to dirty them up a bit & try to pass them off as originals. Since they are going solely to NHS members, I would hope we could be confident of their ethics! For the next run it is easy to add a small line of text to the back as you suggest. If any NHS members are interested please have them contact me directly at... richard@wheatley9999.freemove.co.uk for more info. I can offer them to members for \$20.00 each post-paid. Make checks or MOS' payable to Richard Wheatley.

'NHS' e-mail LIST!!

The following is an **updated listing** of e-mail addresses for members of the Society who asked to be included in this directory. If you want to be included just let me know!!

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

(As a service to the members I will run an updated list each & every issue of the Journal, so keep me informed. Please check this list each issue as new addresses are added and others may change! Any addresses added or changed since the last issue are in **italics!!** This listing revised as of 9/15/2000)

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WEB SITES TO SEE!

With this issue I want to start another list for the members. We have our Black Body list and our e-mail list and now we have a web site list. It will contain sites that the members will find useful and interesting from both a commercial and information point-of-view. If you are looking to buy or sell we have those. If you want historical information we have those as well. So here goes, another NHS list. I hope you all find it to be useful. (RJR)

www.nikonhs.org.....THE OFFICIAL 'NHS' SITE
 www.cameraguild.co.jp/nekosan.....very good Japanese site with photos & info.
 www.cameraquest.com.....Stephen Gandy's great site has all types of info as well as items for sale!
 www.THnikon3.html.....Tont Hurst's new site. You know his work, you should see his site!
 www.nikon.co.jp.....Nikon Japan's official site!
 www.nikon.co.jp/main/eng/d-archives/index.htm.....A section of Nikon's site dealing with historical archives!! Also try this.....eng/d-archives/camera/history_e.htm
 www.nikon-magazine.com.....British site dealing with the more modern Nikons.
 www.zoom-net.com.....New site for the international magazine "Classic Camera"! Still under construction but coming along quickly. If you know the magazine you know it's first rate quality all the way! Improving daily!
 www.yoshino.ne.jp/kato/english.htm.....a commercial & information site worth looking at.

LETTERS..LETTERS

The following letter was received from Peter Brunner. It, along with others that follow, is the best type of feedback I could possibly hope for. It is good to see that members actually read the articles in the Journal and take the time to correct or add to our knowledge by giving us such feedback!!

From Peter Brunner...

I just received NHS-68 and read your article on Bronica-Nikkors with considerable interest. The Bronica-Nikon connection is quite fascinating and has been largely ignored by Nikon collectors. Hopefully your article will spur further examination. Here is some additional information which may be interesting to the members.

The #81503 Nikon Mount Adapter was designed for the Bronica S model which used the focusing knob, as you stated. However, the story does not end there. There is yet another adapter which attaches to the #81503 and allows Nikon lenses to be mounted on the later S2, S2A, EC models using the helicoid focusing mount. The helicoid is replaced by the two adapters. The second adapter is a Bronica item and is labeled "Zenza Bronica Industries, Inc." on the side, just like #81503, and when the two are joined the markings are almost in the same location. Using these two mated adapters one was able to use Nikon RF mount lenses on the later cameras without having to purchase the direct Bronica mount Nikkors. The Bronica S2 manual (p20) has directions for removing the helicoid lens mount and replacing it with a "bayonet adapter" for close-up photographs or long focal length lenses (400mm and over)". The illustration states that the bayonet adapter is "supplied with lens". The illustration appears to be identical with the second part attached to my #81503. The manual states that the same adapter is used with the early bellows attachment.

Tony Hilton's "Bronica-The Early History & Definitive Collector's Guide" (Hove Foto Books) shows 2 adapters on p84. One is #81503. The S2 adapter shown is all black except for the chrome face which is similar to the S. It appears to be a one-piece adapter, and may be yet another variation. Page 87 shows a Nikkor 40cm/f4.5 with "multi-part adapter" mounted, which appears to be similar to the one I have. I have used a 25cm Nikkor on my S2 with excellent results.

Finally, your article mentions that the Bronica bayonet may be unscrewed from the direct mount Bronica-RF-Nikkors "...leaving behind a very large thread usable for nothing." Note that the inside of the Bronica helicoid focusing mount has a very large 57mm diameter, 1mm pitch, female screw thread which "...permits extension tube sets and certain very long lenses to be mounted." (p18 of Bronica S2 manual). Bronica made a "blank lens adapter" which screwed into this thread. The intent was to machine the other end to accept lenses such as those mounted in shutters, which would then be focused by the helicoid mount. A similar thread mount appears to be on the inside of the S focusing mechanism shown on page 2 of your article. It would be interesting to see if any of these "mix and match". Obviously there is much room for more research.

From Chris Brent...

I thought you might be interested in my latest acquisition, which seems to add another serial number to a very small list. It is Bronica-RF-Nikkor 25cm/f4 #273798. I have read your articles in NHS-16 & 68 and also Tony Hilton's book. The lens is definitely identical to the bottom right hand photo on page 3 of NHS-68 and to the lens on page 86 of Tony's book. I wonder if you can clarify something for me. In your photos you show this lens attached directly to an S2A. My lens came with an adapter (not like #81503) which seems to be necessary between the lens and an S2A "without" the focusing helicoid! As far as I can see the large bayonet on the camera body (bottom right photo page 4, NHS-68) couldn't possibly accommodate the back end of the lens shown in the left hand photo! The needed adapter is largely chrome with a knurled front ring that fits inside the ribbed black ring at the rear of the lens, has a black rear part about half an inch deep that fits inside the camera body (shaped with a rectangular, not round, hole). So I've found one more example of this rare lens & would appreciate your comments & an explanation of how these lenses can connect directly to S2/S2A cameras.

Chris, to answer your question, they can't! Your letter goes right along with Robert Brunner's! The second adapter he mentions is the very one that came with your lens that you have described for us! I have the same adapter and shot it as well for the article so I could show the direct mount lenses on an S2A. But what did your wonderful editor do? He used the wrong photos and left out the second adapter all together! It did not dawn on me till I got Bob's e-mail when I suddenly realized that I had left out the part about the second adapter and how it is used along with #81503 to mount the rare direct mount lenses to an S2/S2A/EC body! The photos in the article showing the direct mount Nikkors are on a Bronica S and not an S2A! I blew it and you guys caught it, and I think that it's great! The fact that the article stimulated your interest to the point that you would catch such an error tells me a lot about my members. Please, don't take everything I say as gospel. I sometimes make errors and I am often short of time or writing these articles at one in the morning and mistakes can happen. If you catch them, let me know! If I get a chance and have the space, I will run the photos of the second adapter in the future unless one of you gentlemen want to send some along? Great feedback and thank you both. RJR.

GREAT FEEDBACK!

From Tony Hurst...

Bob, I have a chrome f1.4 Nikkor that falls within the serial numbers allotted to the Aluminum lenses! It is #358301:..note that it also has the colon (:) and came on S2 #6152037 whose cards are dated 1/13/56.

From Philip Ramsden...

Bob, I have an Aluminum f1.4 Nikkor that falls neatly between some of your chrome numbers. It is #358259 and it came to me in the 1980s' on an S3 body. (That gives us 2 additional and interesting numbers for our sampling of the rare ALUMINUM lens batch. Feedback such as found on this page will continue to expand our knowledge. See the following page for even more!!! RJR)

LETTERS & FEEDBACK...(cont.)

From Masahiko Fuketa...

According to our history book, the "Hermes Lens" was made for the Canon enlarger in 1939. However, almost at the same time the government control of materials was tightened and non-military production was stopped. As I was not in charge of the photographic division, how many Hermes lenses were made is unknown. After the war when I came to the photographic group its inventory was zero and we no longer produced it.

Solving your "Hermes Quiz" is too difficult for me, but I'd like to consider the matter along the following lines:

- 1) Circumstances were too bad to make civilian products & only limited materials were available.
- 2) To obtain the quality of the "Varob" in quantity production was very hard & needed several experimental trials.
- 3) Before going into production with Canon we made for ourselves a pilot model.
- 4) Perhaps abnormal numbering system was done under mutual understanding of both companies.

From Hayao Tanabe...

I have Hermes lens #850 for your list. This lens was made in the late '30s and supplied for the Seiki Kogaku enlarger. The number manufactured was very small (probably a few hundred). The serial numbers seem to start at 5545 and probably after 55600 the first two "5s" were dropped. The lens itself resembles the contemporary Leitz Varob.

(Adding Tanabe-san's number and using his theory about dropping the first two "5s" after about 55600, our NHS list can look like this: 5555, 55447, 55498, 597, 850, 915! Very interesting! This could be the answer. Thanks Tanabe-san.)

From Robert Trudell...

I saw a photo of the 2000 Nikon S3 on the NHS site and I saved it to make a copy for my wall. I downloaded it directly from the site. I cropped it to reduce the large amount of blank space around the camera, then printed it in RGB color and also in Grey scale, enlarged it to 13 x 19 on my Epson 1200 printer. The RBG color print looks great and thanks to the software that came with my printer, it is sharp! The file size is over 90 MB! It is printed on Epson premium photo glossy and should last 9-10 years. You have to keep it in a glass frame! I hope you like it!

(Wow, you should see these prints! I can't wait to get them under glass and on the wall! I am really impressed with Bob's work which, from his detailed letter, took him a good amount of time and effort to accomplish. Those of you out there who know how to do this stuff (I don't) should try it! Thank you Bob! It will go up on the wall with the likes of Tony Hurst masterpieces and convention posters! RJR)

EVEN MORE!!

Within the last week I have learned of the existence of 3 more 180/f2.5 NIKKORS in a direct Bronica mount!! So add these to our very small previous sampling!!

#470019.....on eBay with original box!

#470061.....per Bob Thompson with box!

#473967.....on eBay with original box!

Wow! Three additions and all boxed!! Could this be just a coincidence or do our Journal articles bring stuff out of the closets? Makes one wonder, doesn't it? (RJR)

FIELDGRASS & GALE

Please let us know your wants – we are buying daily from dealers and private individuals worldwide so we can probably help you!

BUYING ★ SELLING ★ TRADING

LEICA NIKON CONTAREX

Also Leica copies (Leotax, Hansa, Kardon, etc)

SINGLE ITEMS OR COMPLETE COLLECTIONS

PLEASE CONSIDER US WHETHER YOU ARE SELLING YOUR CAMERA COLLECTION OR GRADUALLY BUILDING ONE.

JUST LOOK AT SOME OF THE RARE JEWELS WE HAVE SOLD RECENTLY:

Black paint M2/M3/M4, grey enamel M2, olive green M1 and M3 bodies, M3 Betribsk #1004 with 'Summikron' (Lager vol.1 p.181), 2 very early production M3 bodies (numbers under 700150), 3 chrome MP (inc. no.366, p70 'Leica in Colour' van Hasbroeck), black MP no.123 (as illustrated p.81 'Leica Collectors Guide', Dennis Laney), M2M and M4M (both with motors), black M4 with 'Midland Canada' top plate, M4-P half frame, M3 prototypes, dummies, Betribsk and cutaways. 50 year anniversary CL, M4 and M5. Chrome MP2 with motor!

Leica 0 (null series) no.126, Leica I Anastigmat no.221 (illustrated p.126 'Leica Collection', Shinichi Nakamura), dialset and rimset Compurs. Leica II 'Luxus' (illustrated p.34 'Leica in Colour' van Hasbroeck). Leica 72, (Canadian, German and prototypes). 250 'Reporter' both FF and GG, black IIIf and IIIg (Swedish army), pre-production Ig and IIIg bodies (some illustrated in Lager vol.1), 33/3.5 Stemar set, 35/3.5 Stereo Elmar (only 32 ever made!) and 90mm f7 Stereo lens. Mooly motors, chrome, grey and black!

Very many early prototype Leicaflex models, some with interchangeable prism, some with unusual motors and some finished in black paint. Also Leicaflex mk.1 and mk.2 bodies in black paint finish. Early Leica copies including several Hansas, Canon J, Canon JS, Canon S, Leotax Specials (various models, all with correct and original Letana Anastigmat lenses). Nikon rangefinder equipment including Nikon 1, black Nikon S3, S3 Olympic, black SP with motor and black S3M with motor. 35/3.5 Stereo Nikkor. Nikon F# 6400xxx.



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CLASSIFIED ADS

FOR SALE...Nikon S #6098418, chrome, with Nikkor 5cm/f1.4 #322197. One curtain like new, other aged, leaks light. Body leather great, bumps beneath leather on back. The numbers match. Some minor chrome marks, EX+ appearance, \$300. **E. Warren Davy, 1129 Forbes Street, East Hartford, CT 06118. Tel..(860)568-3692 days/eves.**

WANTED...Oscilloscope lens Nikkor-O 55mm/f1.2. **Wolfgang Kuster, Kreuzweg 15, D-64720 Michelstadt, Germany. Fax... from USA)011-49-6061-925118.**

WANTED...RF & specially modified versions of the F & F2, & related items for S/F/F2. **Christopher Sap, Patrijspark 89, B-9800 Deinze, Belgium. Fax 32-9-386-92-72.**

WANTED...Wide angle lenses to fit Nikon/Contax **NOT** made by Nippon Kogaku; 28mm/f3.3 Som Berthio Angular, 35mm/f2.5 Tanar Optinar, 35mm/f3.5 Minor, Angenieux type X-1 & other unusual ones. **TAMLA Akito, Fax to 81-3-3394-5461. e-mail atam@fine.ocn.ne.jp**

SELLING/TRADE LIST...Many Nikon RF & reflex items for sale or trade as well as quality products from makers such as **Bronica, Canon, Minolta, Pentax, Rollei, Kodak, Mamiya, Zeiss** & others. Also consignment items. You can be added to my mailing list by simply letting me know! If you have a list make sure to send me a copy! I'm open to trades. **Robert Rotoloni, POBox 3213, Munster, IN 46321 "NEW" fax line is- 708-895-5368 or rotoloni@msn.com**

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odds 'n ends



ANOTHER ODDLY NUMBERED ITEM!!!

It seems that serial numbers keep getting more confusing with each passing day! We have had them before in the Journal and recently we've been dealing with the oddly numbered "HERMES LENS" and the batch of numbers that were "supposedly" used for the ALUMINUM f1.4 also showing up on common chrome lenses. Now we have another mystery item. This was sent in by member Akito Tamla who, above all other Japanese collectors, is keenly aware of serial numbers and tracks them with great care. He writes: "The photos enclosed are of a late Nikkor 135mm f3.5 lens serial #812806. Usually the late 135mm (not 13.5cm) Nikkors have their numbers between 282001 and 283029, but this 812806 is out of the range! Does anyone else have one with such a number? A. Tamla.





Created For The 'NHS' by TONY HURST