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JUNE 30, 2002  
**NHS-76**

# NIKON JOURNAL



**THIS ISSUE**  
PAGE 1.. 'NAVY' CANON S.. PART NIKON?  
PAGE 10.. A NEW NIKKOR VARIANT!  
PAGE 12.. A CHROME 85/F.1.8??

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# THE NIKON JOURNAL

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**NHS-77 DEADLINE!**  
The deadline for the next issue of our **NIKON JOURNAL**, NHS-77, is **Sept. 1, 2002**. Please, you must get all letters and contributions to me by that date! *Thanks! RJR.*

# EDITORIAL

Have you seen our web site lately? Webmaster Fred Krughoff has done a complete makeover that I think you will appreciate. He has retained important features such as the message board, a running Journal index provided by Alan Blake, and (expanded) information on how to join the Society. But he has added much more in the way of additional links to other sites such as Stephen Gandy's CameraQuest, and articles from various sources as well as bits of news about eBay and the Internet auction scene. He is also running more excerpts from the Journal and now that I have gone digital he plans on increasing this aspect as well. It puts the Journal before countless more eyes than I could ever hope to any other way, and we have been getting members on a more or less constant basis because of the site. By the way, those of you who attended NHS-Con8 might want to check our site out since Fred re-ran most of the photos from the convention issue. So you have a chance to see yourself on the World Wide Web! Thanks, Fred!

You will find a survey sheet enclosed in this issue and info on page 15 explaining it. Please respond and you can keep it entirely anonymous, which is what we want, and help us address some important personal questions on collecting.

The lead off article is by Peter Dechert and describes in great detail one of the rarest cameras in all the world. No it is not a Nikon per se, but a WWII Navy Canon S. Why here you may ask? Simple; Nikon had much to do with it being produced (lens, rangefinder optics, focusing mount), and it ties in very well with the Arakawa series which discusses how the two companies cooperated both before and after the war. Part four of his memoirs follows Peter's article. It is possible that if these two giants had not cooperated with each other when they did, that neither would have survived the post war years to become what they are today.

On page ten I have a small article on a little known variant of the very common 50mm/f2.0 Nikkor lens. I have known of the item for years but now own it & I'm hoping this exposure in the Journal will bring more examples to light. Let me know if you have one!

The 'F-Spot' on page 12 features one of those little weird items that can make collecting fun. Sometimes we become too uptight and serious about our hobby and need something on the lighter side. How about a chrome 85/f1.8 Nikkor that was never made? Someone decided to do it and now you can take a look at it. Weird, but a fun item.

We have auction news for you and our ever expanding e-mail list, a book review, and.....the first info from Japan on the new **BLACK** version of the Nikon S3 Limited! Yes, Virginia, they finally made it in black! What a nice idea.

I would like to begin a new project and I need your help. I have collected serial numbers since 1970 and now have over 15,000 assorted types. I think it is about time I add to my long running rangefinder black body serial number list with a supplement that is becoming more important as time passes. That is...**a list of 'FAKE' black RF bodies!** With the ever growing Internet auction scene and the increasing value of black bodies, there has been a definite increase in fake black Nikons. I have been recording them for years but now they seem to be popping up more often. Help me with this! I will start if off in #77 and if you know of any fakes please let me know. This list is as important as our database of real blacks.

I have begun work on NHS-Con9 for 2004. However, I cannot say yet where it will be as I am waiting for a firm answer. As soon as I know the location and dates I will announce it here.

Finally, I have opened up a Paypal account which will assist my members who miss the ability to pay their dues via a charge card since I closed my pharmacy. So now you can use credit cards again by sending the funds to my new Paypal account via my email address..rotoloni@msn.com.



A TRUE RARITY...JAPANESE WWII IMPERIAL NAVY  
**CANON MODEL'S**

Photos by Biagio Guerra & KEH.com...Camera Courtesy Alan Brody  
 WRITTEN EXCLUSIVELY FOR THE "NHS" BY  
**PETER DECHERT**

Dear Mr. Brody:

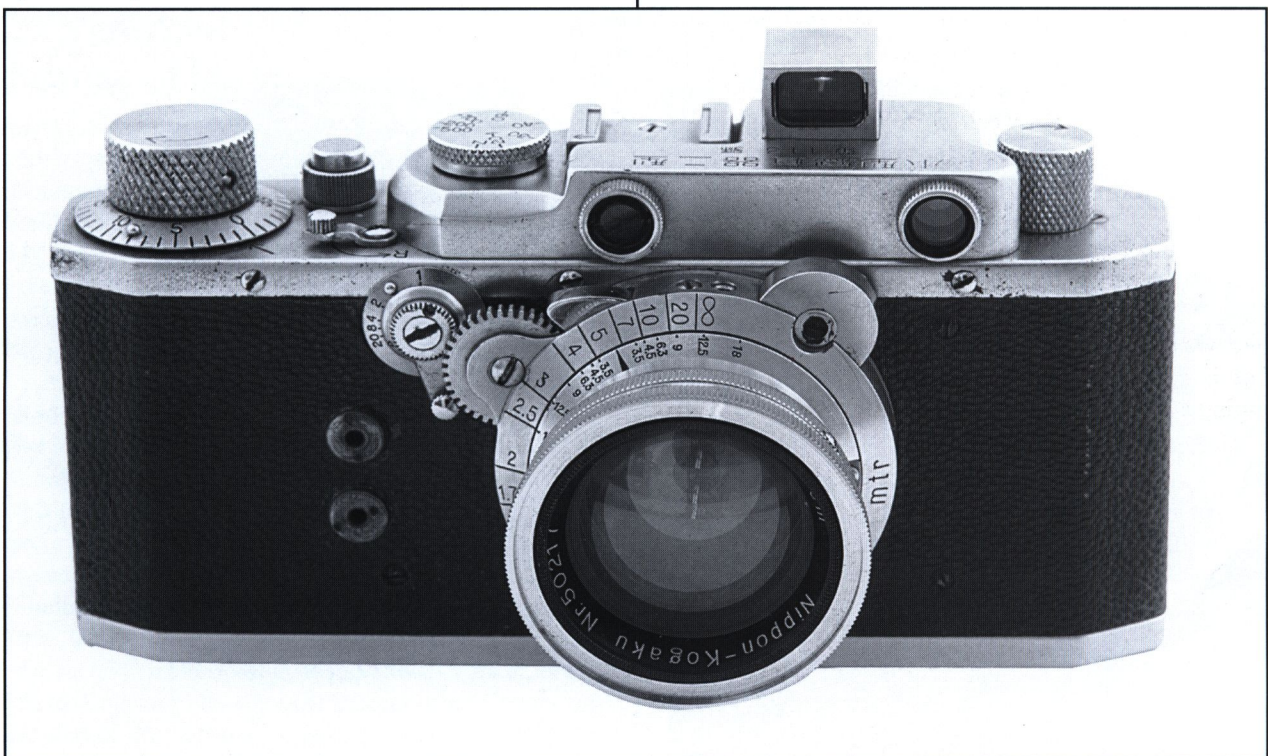
I am very pleased to be able to tell you, absolutely, that your Japanese Navy Model Canon S camera, lens, and case are all, without any question, entirely authentic. In the sections that follow, I shall try to cover various aspects of their history as well as the circumstances that have led me to believe in their complete authenticity.

### **Basic Description of the Canon Items**

Apart from its special identification markings and the added flash synchronization (both of which I shall deal with later), your camera, specially numbered 113, is in fact a standard Canon S production body which was manufactured sometime between the second half of 1941 and quite early 1942. A number (102) can be found on the bottom lip of the body shell in an area usually covered by the baseplate when the latter is attached. This num-

ber or one like it is not found on all Canon S bodies, but its presence is not unusual. We must remember that in the 1930s and 1940s, before about 1946, Canon camera bodies were formed, not cast: this means they were made of a sheet of metal which was bent to shape on a jig or something similar. The body shell dimensions were thus not always entirely identical, and one conjecture is that the occasional number found on the flange lip indicated the special type of baseplate which would fit best onto the camera body's specific dimensions. Less likely, it may have indicated that a particular dimension of lensmount needed to be used in order to provide the proper flange-to-film distance; this, however, was usually accomplished by shimming, so that the baseplate fitting idea seems to me to be the best possibility for the "102".

Its Nikkor f/2.0 lens, numbered 50217, is also an entirely standard lens that is found on most Canon S cameras of this vintage, and the lensmount, numbered 2811, is an example of the standard mount for this camera. I shall discuss the lens and mount in more detail later.





Finally, your case is a perfectly standard leather Canon S case of the times, except that on it are embossed the same special markings that are found on the bottom of the camera's base-plate. So far as I know, yours is the only remaining example of a case that was specifically marked as Navy property, and this is a really desirable accessory to your camera.

### Recent History of Navy Model Number 113

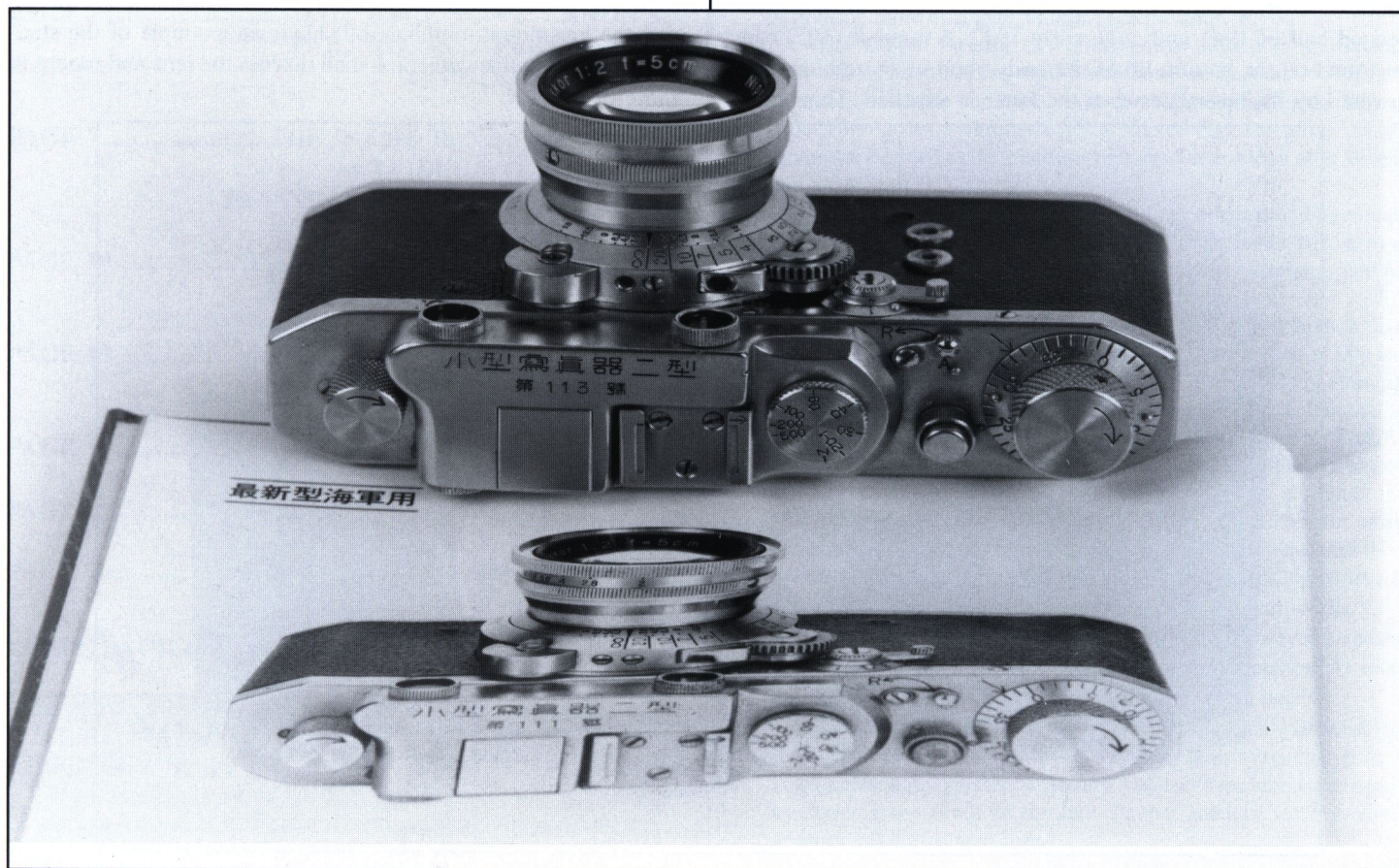
In late November or early December, 2000, I received a phone call from Justin Camp, a buyer for KEH.com. KEH has a small number of such buyers who have assigned areas through which they travel several times each year looking for stock to supplement the equipment sold directly to KEH by individual camera owners themselves. Thus the buyers make it a practice to visit local camera stores within their territories to look for items which they think might be of particular interest to KEH customers, a group that traditionally has included a number of camera collectors as well as the more numerous camera users.

On the occasion of his call, Justin was in St. Louis and had been offered what is now your camera by a store owner there. Not knowing exactly what it was, he called his home base, KEH, and eventually spoke directly with King Grant, the founder-owner of the company and a long time friendly acquaintance of mine. Mr. Grant, well aware of my interest in and knowledge about Canons, advised Justin to call me and decide what to do on the basis of whatever he learned from me. Justin described the camera to me in enough detail for me to be reasonably certain that it was very likely to be a real Navy Model Canon S, and I sug-

gested to him it was worth investing in if he did not feel the price was outrageous (I have no idea what he finally paid the store owner for it).

On December 14, 2000, I received another call, this one from William Hanson, a KEH employee whose principle job seems to be to identify, authenticate, and perhaps suggest prices for newly acquired merchandise; Mr. Hanson is by the way a member of the Nikon Historical Society and has recently published "The Official Book of 35mm SLR Cameras and Prices". Mr. Hanson wanted a more positive authentication of the camera, and the same day e-mailed me a set of photographs of it and its case. On the basis of these photos, and several more sent later, as well as further details supplied when I asked him the right questions, I had no difficulty identifying it as genuine. In order to reinforce its authenticity, however, I sent a set of e-mail photos of the camera to Mr. Hayato Ueyama in Osaka, who immediately agreed with me that the camera was indeed the real thing.

By way of establishing our credentials, Mr. Ueyama and I worked together for a number of years in the 1970s and 1980s trying to piece together early Canon camera history. Several years after the 1984 publication in England of my book "Canon Rangefinder Cameras 1933-68", Mr. Ueyama published, in Japanese, a really fine volume that covers in detail the history of Canon's Seiki-Kogaku period. Between us, we are still two of the three global experts on those years of Canon; the third is Mr. Yoji Miyazaki, with whom I have been in friendly off-and-on contact over the years, though last December I did not have his address and thus could not send a set of photos to him for additional authentication.





A few months later Justin actually visited briefly with me here in Santa Fe, and I had a chance to learn a little more about the circumstances under which the camera arrived in the store in St. Louis. It seems that a complete stranger walked into the store sometime considerably earlier than Justin's November/December visit and asked the owner if his shop could buy the camera because he, the seller, needed money. All the storeowner could recall of this man was his marked foreign accent (the owner had the impression that it was Germanic if not German), and his being quite poorly dressed.

As you know, KEH subsequently offered the camera for sale earlier this year for \$40,000, and after some time you were finally able to acquire it. I congratulate you!

## The Special Markings

The Japanese characters on the top plate of your Canon Navy S read approximately as follows (with the original Romaji sounds underneath).

First line:

small type	camera	type 2
kogata	shashinki	nigata

Second line:

number	113	number
dai	hyaku ju san	gou

The markings on the baseplate and leather case indicate that the camera (and case) were made for or the property of the Japanese Imperial Navy.

(I should add that neither I nor anyone else knows what the "small type camera type 1" might have been.)

## Significance of the Markings

The markings on the top finder-cover plate of your camera was specially applied onto an apparently very small batch of Canon S cameras intended for use by the Japanese Imperial Navy during World War II. The earliest known camera so marked is number 111, which is illustrated on page 49 of my book. Camera #111 then belonged to Mr. Shichiro Abe, who very kindly allowed me to examine it when I visited with him in Osaka about 20 years ago, and is the only Navy Model Canon S that I have personally examined. Other Navy S camera serial numbers thought to identify cameras that existed at that time were 121 and 126, which cameras were then said to be in collections in the Tokyo area; I have never met nor even heard of (or from) anyone who has actually seen either of these cameras at first hand, there or anywhere else.

Japanese collectors tend to agree that this batch of cameras probably included only 20 examples; 30 would have been an outside limit. If this count is even approximately correct, they made up the second smallest batch of any model ever produced by either Seiki-Kogaku (who were the makers of all Canons until after the war) or the successor Canon companies themselves,

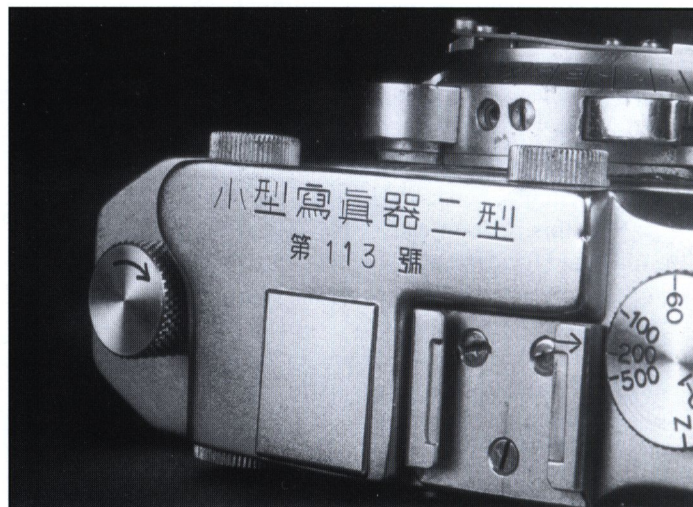
who were really just Seiki-Kogaku after having been renamed. Your camera, of course, was assembled by Seiki-Kogaku, with the lens and lensmount supplied by Nippon Kogaku. (The only smaller batch of production Canon cameras were the IIAF bodies, of which 15 were made in 1953 as a special trial model for Jardine Matheson; only one IIAF is known to exist today.)

We must remember that most of the Navy Model cameras were probably issued to Japanese fighting ships or specific naval officers during the war, and that most of the Imperial Navy ships were sunk by war's end. Thus it seems likely that the considerable majority of the cameras like yours are at the bottom of the Pacific Ocean. Even if four do in fact remain, they are the only survivors among a very few original examples.

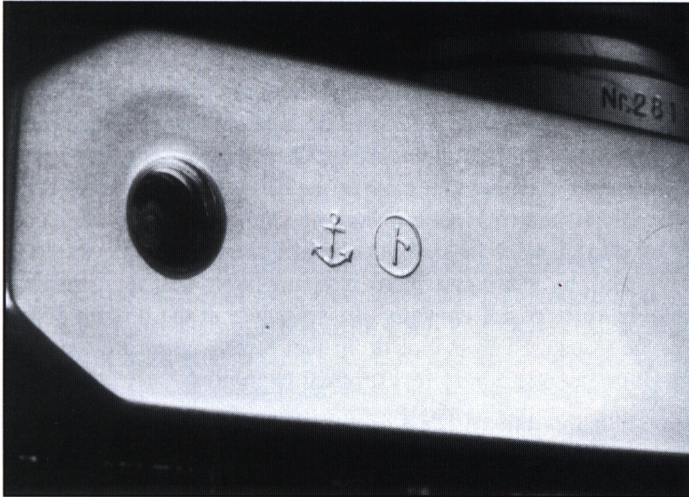
## The Lens and Lensmount

The Nikkor f/2.0 lens was first designed and made by Nippon Kogaku about 1938-39 especially for the Canon Model S; it was also later used for a while in a different mount on the wartime Seiki-Kogaku Canon X-ray body. After World War II its optical design, apparently little if any changed, became the basis for the early bayonet-mount f/2.0 lenses on the first models of the Nikon 35mm rangefinder camera, & the same lenses were also routinely installed as standard, with Leica thread mount, on many Leica-copy cameras such as the Nicca. On the Canon S, this lens was designed with a bayonet fitting to mate with the special focusing mount that had been designed earlier for the Original, or "Hansa", model Canons.

That mount was also designed and manufactured by Nippon Kogaku. On your camera, it appears in the form into which it had evolved after the first six or seven years of its manufacture. Originally, these mounts were marked with the mount number (interestingly as "No. 157" for example, with the letter "o" underlined) preceded by "Nippon Kogaku Japan"; later, during the final period of Hansa model production, the "Nippon Kogaku Japan" was dropped, and the marking on the lensmount became simply a serial number preceded by the abbreviation "Nr." (not "No."). "Nr." was standard German usage to abbreviate the word "number" at that time and can be found, for example, on early Leica and Zeiss cameras and lenses (it appears on the lens attached to your camera, as well). The mount numbers were not







entirely consecutive by date of manufacture, as we shall see, and I have no idea why “No.” lost favor to “Nr.”.

The reason that Nippon Kogaku designed and built the original Canon lensmount is quite interesting. When Seiki-Kogaku was founded in 1933, the intent of the founders was to construct and market a 35mm camera that would be comparable to the Leica. In those days, Leicas (and early Contaxes) were much too expensive for even well-to-do Japanese citizens, and the S-K founders felt that it should be possible to construct a decent parallel in Japan for much less money than the German cameras.

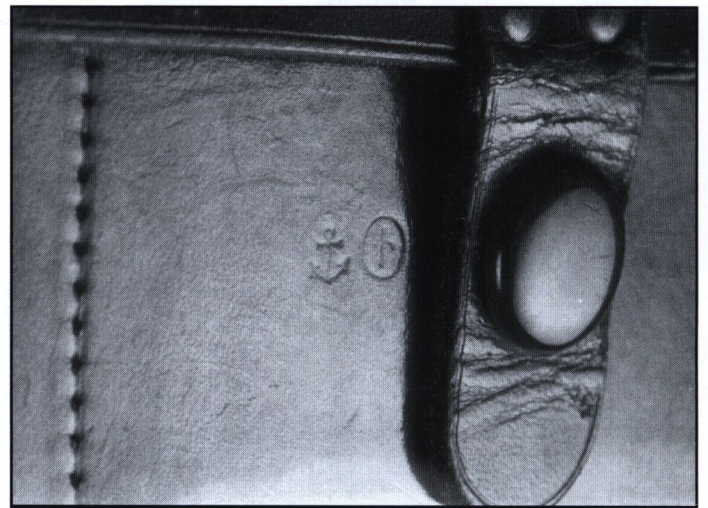
All went well until they got to the mechanics of the rangefinder coupling. The basic focal-plane shutter design used by Leitz originated in large-format cameras which much predated the Leica’s original date of manufacture and was well out of patent coverage, but later Leitz did design and patent (worldwide, including Japan) their own rangefinder coupling mechanism for the Leica. The S-K engineers, apparently mainly camera-body enthusiasts, could not figure out another way to do the job. Eventually they turned to Nippon Kogaku, already an established optical firm and before the war a part of the Mitsubishi combine. The Nippon Kogaku engineers ultimately provided a design, which at first glance seems to have more or less combined the Leica and Contax approaches.

In fact, however, it was a new and original concept. If you look at the lensmount from the front, you will see a semi-circular extrusion at about one o’clock: this might be said to resemble a “Mickey Mouse ear”. Examined closely, it consists of the outer semi-circle, a smaller inner circular ring, and in the center of the ring something that at firsts looks like a set-screw. As you rotate the lens from infinite to near focus, you can observe that the inner ring also rotates (it is threaded very precisely within the outer semi-circular part); and if you look carefully you will see that in fact this rotation causes the inner ring to move slightly inward toward the camera body relative to the surrounding semi-circle. The rotating inner ring is gear-coupled to the actual focusing mount. The part that looks like a set-screw is actually the outer end of a small (maybe 15mm or so long) threaded rod. The inner end of this rod passes through a hole in the body shell and presses against a pivoting arm, which is assembled as part of the larger mount of the rangefinder’s focusing mirror. As it extends further into the camera body, the rod thus moves the mirror

through the slight arc necessary to adjust the focus of the finder between infinity and the one meter range.

The rod serves a second purpose as well: it is the rangefinder’s infinity focus adjustment. After setting the focusing mount at infinity, one can insert a jeweler’s screwdriver into the slotted end of the rod and turn it one way or the other until the rangefinder also indicates infinite focus.

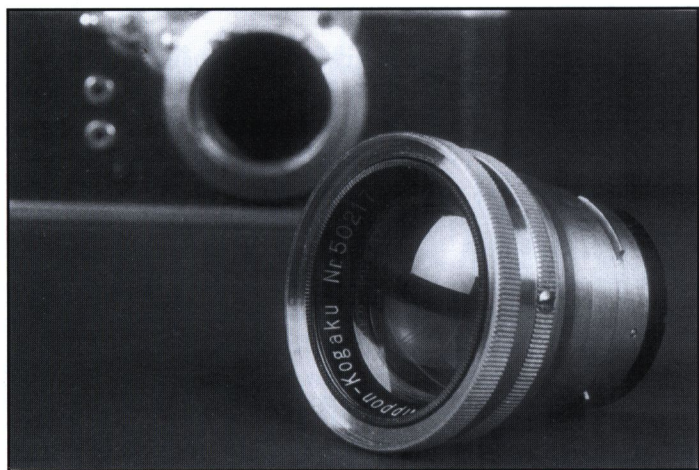
The lensmount was attached to the camera body by a flange with a screw fitting which ultimately turned out to be the basis of the J-mount used by Seiki-Kogaku on the early Canon J. You can see a photo of a partly disassembled mount and flange at the foot of page 49 of my book; on the next page, the inner rangefinder activating rod appears at the very top right center of the succeeding photo, just right of the disassembled pressure plate. The threads of the J-type lensmount flange were near to Leica flange dimensions, but not exactly the same, and I suspect that the Japanese engineers simply chose a size convenient to them, rather than trying to emulate Leitz. Although the lensmount at first glance looks very Contax-like, it obviously was not; in addition to the novel rangefinder coupling method, it and its focusing wheel are a self-contained entity, where the wheel on the Contax was not integral to the mount and depended for coupling on an intermediate gear-train placed flush in front of the body casting.



*Some of the special markings found on the Navy Canon S in addition to the top plate Japanese characters & special serial number include those found on the baseplate & case which denote it as navy property. Also the #102 mentioned in the text.*







The Canon focusing mount went through several small design modifications during the ten years or so of its manufacture: for one example, the dimensions of the coupling parts were adjusted, with the result that activating rods from early mounts will not fit into later ones. Each time a change was made, a new sequence of lensmount numbers was begun, starting somewhere well beyond the final number of the older type that was being replaced. Thus my record of lensmount numbers ranges from 52 to 5199; taken by itself, this fact would lead one to believe that about twice as many lensmounts were made than were cameras on which to fit them. The intervals in numbering between the various types of mounts explains the disparity, and your lens mount number 2811 is entirely typical for the production period of your body.

The first prototype Canons (called Kwanons) used an apparently approximately Leica-threaded 50mm f/3.5 lens named KasyaPa; no one seems to know just who provided this lens, nor how many were made. But since Nippon Kogaku had designed the eventual production Canon lensmount, it was also logical that they should supply the lenses, and the earliest Canon Original Models and Hansas mounted "Nikkor 1:3.5 f=5cm Nippon Kogaku" optics. The Nikkor f/2.0 lens came later, as did f/2.8, f/4.5 and f/1.5 ones, all 50mm or 5cm. focal lengths.

Nippon Kogaku had had a long-term understanding with the Zeiss combine, and many of their optical designers and workers were trained for a time as apprentices with Zeiss in Germany. The Nikkor f/3.5 lens was closely based on the four-element Tessar design, and the Nikkor f/2.0, as found on your camera, was based on the Zeiss 6-element 3-group Sonnar for the Contax and pre-war Contaflex. In fact, none of the Nikkor lenses, even throughout Nippon Kogaku's own rangefinder camera period, was ever based on a Leitz original.

No Canon lenses (the earliest were named "Seremar") appeared until about 1943, and very few were made before 1946. Indeed in many respects Seiki-Kogaku operated as a sort of separate but semi-subsidary adjunct to Nippon Kogaku until late in the war, often subcontracting to build the mechanical parts of some of the Nippon Kogaku wartime military and marine instruments. It was this Seiki-Kogaku preoccupation with making money by undertaking ordnance manufacture that led the people who later became the Nippon Camera Co. and ultimately Nicca to break away from S-K in 1939.

Thus one might say that the Canon cameras of that time,

especially the Original "Hansa" and the models S and S-NS (but not the J-series) were almost as much Nippon Kogaku products as they were Seiki-Kogaku ones. And one of the first acts of the occupation forces at the end of the war was to break apart the Mitsubishi combine. Thus Nippon Kogaku became a detached entity, and had to look about for a new function that they could fill in order to bring in enough income to keep going; their optical output alone was not sufficient under early post-war conditions to sustain themselves as an entity. Based in part on the company's by then long-time experience with Seiki-Kogaku and Canon cameras, plus the fact that the necessary basic lens designs were already at hand, they reached the decision to make 35mm cameras. The only flaw with the Canon-mount design that Nippon Kogaku had developed was that as installed on the Canon it would not allow rangefinder coupling with lenses of any focal length other than 50mm; and this restriction led the Nippon Kogaku engineers to retrogress, in a way, and adopt for the ensuing early Nikon rangefinder cameras a system based, though less than perfectly exactly, on the Contax design.

### Possible Earlier History of Number 113, and its Flash Synchronization

There is the persistent legend in Japan that sometime in 1942, after a long and hazardous voyage, a German submarine landed carrying desperately needed war material. According to at least one version of this story, the war material was special optical goods made by Zeiss and perhaps other German optical manufacturers.

The legend goes on to state that as a reward for his daring exploit, the submarine's commander was given one of the Japanese Imperial Navy Canon S camera sets, and when he left on his return trip the camera was aboard with him. Assuming that he arrived safely, then one of the very few of this specially marked group of cameras found its way to Germany.

Now we come to the flash synchronization on your #113. This was not done by Seiki-Kogaku; the first synchronization production Canon camera was the 1950 model (of which you also own a sample), and the method of its synchronization was much more elegant than that of #113. Also, if the factory had added the synchronization to #113 on special order (and there would not have been much time to accomplish this task), then its case would almost certainly have been modified as well, in





order to allow access to the flash contacts while the camera was in the case. This did not happen. Also, the contacts would have been chromed as the rest of the body parts are, but the contacts on #113 are copper or brass in color.

More telling is the fact that the type of synchronization on #113 derives from the German Kine Exakta camera, which was so far as I know the only production German 35mm camera to be synchronized for flash before the war. (Early "synchronizers" for Leica-type cameras were externally mechanical and depended on rotation of the shutter speed dial for activation.) The particular form of synchronization found on #113, in which there are separate positive and negative terminals on the camera, spaced an inch or so apart, was indeed not used in Japan at any time before or after the war and, apart from the Exakta cameras, does not appear to have been employed anywhere else despite being a much more satisfactory method of attachment than the quite unsatisfactory PC socket that came into common use after having been initially designed solely for Compur and similar leaf-type shutters.

In my view, the synchronization on #113 was done in Germany by a camera mechanic who was familiar with the Exakta design (a relatively simple one) and agreed to install it on the Canon. The two external contacts were left in their native state rather than being chromed, most likely because by 1942 the chroming process was a wartime scarcity in Germany, reserved principally for munition and other war-related manufacture. Presumably the submarine commander was an ardent photographer who sometimes wanted or needed to make photographs under dim lighting conditions and he arranged for this feature to be added to make his camera even more useful to him.

Thus, legend plus the fact of the very unusual synchronization lead us to the distinct possibility that #113 is in fact the very camera which was said to have been presented to that intrepid German submarine commander in 1942. This is further borne out by Justin's remark that the St. Louis camera storeowner recalled the seller of the camera as speaking with a foreign, and perhaps German, accent. He may well have been an off-spring of the commander himself, whose family at some time after the war may have emigrated to America; if not, he or an earlier family member may somehow have acquired #113 from an original fellow German owner.

## Conclusion

Because it contains new and previously unpublished material derived from my personal research, I must ask that this letter of authentication not be reproduced, published, nor quoted in print without my express permission. Nevertheless, I have truly enjoyed writing all this out, and thank you for the opportunity you have given me to revisit old but still very personally satisfying subject matter.

Your camera #113 is in absolute fact exactly what it seems to be: a specially-marked Imperial Japanese Navy version of the Seiki-Kogaku Canon S, made in 1941-42, and complete with an apparently unique example of a matching leather case. It is one of apparently no more than at the most four existing examples of this specially marked wartime type of Canon camera.

The fact of its added synchronization does not in any way detract from its value, even if the modification's origins turn out to be more mundane than the above story suggests. In fact, taken in company with the admittedly somewhat circumstantial legend-based outline that I have suggested, this synchronization may one day actually substantiate your camera's claim to a special place in the history of naval warfare. I doubt, however, that try as we will we shall ever be able to prove #113's history beyond any possible lingering questions!

Peter Dechert  
December 1, 2001

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We have discussed the early Canon-Nikon connection in these pages before. The relationship between these two fine companies in the pre and early post war years cannot be overstated. Though they would eventually become the two leading Japanese makers and major rivals, even to this day, their early cooperative venture that led to the Hansa Canon is probably the single most important event in the history of the Japanese photographic industry! Thus articles such as this (and the following 4th installment of the Arakawa series) appear in these pages. I want to thank members Peter Dechert for his brilliant writing; William Hansen of KEH for the photo on page one; Biagio Guerra for his series of fine photos here and on the back cover; and Allen Brody for making this very rare and historic camera available for all of us to enjoy.

RJR





by TATSUHIKO ARAKAWA

# THE NAME IS NIKON

TRANSLATED FOR THE "NHS" BY KYOKO SAEGUSA-PART 4

In this fourth installment, Kyoko Saegusa continues her translation of chapter three of Tatsuhiko Arakawa's soon to be published book concerned with the rebirth of the Japanese camera industry just after the end of the war, and the internal events and personal interactions of the company leaders at Nippon Kogaku that led to the beginnings of camera production and the BIRTH OF THE NIKON!

## Chapter 3: When was the Policy Changed?

In two of my previous books, I have written about how the decision not to manufacture cameras was reversed. However, in those two books, there is a discrepancy as to exactly when that happened. In **The Bright Dark Box**, chapter 1, Section 1, I say:

Around that time (mid October, 1945), shocking news was delivered to the management of Nippon Kogaku, which had been reluctant to consider camera production. Military personnel in the occupation army who were arriving in waves and were stationed in Japan, especially American officers and soldiers, created an unprecedented camera boom. The feeling of liberation that came from knowing that their lives would no longer be in danger might have manifested itself as enthusiasm for photography. In just a few weeks, people in the Japanese photo industry had more than their fill of the American love of photography. This was to impact the future of the Japanese photo industry in ways that no one had dreamed of. Nippon Kogaku was not immune to this impact. Around November, we began hearing agitated concern to push camera production, as Mori had once proposed. In late November, one of the specialty committees, which had been rather obscure, was renamed and its activities restarted. The name was changed from the Committee on Photographic Equipment and Projection Equipment to the Committee on Cameras and Projectors. This could well have been one response to the above mentioned concern. Nippon Kogaku finally decided to go for camera production in mid-February of 1946, when the first signs of spring after the war began to show in the burnt fields of Tokyo. (p. 21)

In **The Nikon Story**, chapter 2, section 1, I point out that cameras were not included in the 'new production plan' prepared by the sub-committee on Civil Goods Production, and go on to say this:

However, in about a month, something happened that forced them to alter their new production plan. That something was the extraordinary camera boom created by occupation troops who had moved into various Japanese regions that had fallen in ruin. We can read about this phenomenon in an article in the trade journal, **Japanese Photography Industry Newsletter**, which never stopped publishing news of the industry in the difficult pre and post war periods. Having heard about the occupation forces' interest in Japanese camera products, the management of Nippon Kogaku no longer felt they had an obligation to Seiki Kogaku (Canon). Now that they knew they could sell cameras if they had their own to sell, they were not going to sit back. The clamor became very loud, and very quickly in late October, a policy to manufacture cameras was adopted. (p. 128)

Both accounts assert that the camera boom created by the occupation troops was the main reason for the change of policy and the decision to begin camera production at Nippon Kogaku. In support of this claim, one account quotes the article in the **Japanese Photography Industry Newsletter**, and the other Kiichi Mori's remark made at a panel discussion on the **Nikon Story** and later published in the in-house magazine, **Koyu**.

I state in **The Nikon Story** that the policy to manufacture cameras was adopted in late October, while in **The Bright Dark Box** I mention that it was March of the next year. The reason for this discrepancy is due to the following: As the new production plan showed, they didn't intend to manufacture cameras at the beginning. They did switch to a policy to include cameras in mid October. This new policy, as I will explain later, is reflected in the "New Organization" and "Provisions for the Division of Duties," established on November 17<sup>th</sup>. The name change, from the Committee on Photographic Equipment and Projection Equipment to the Committee on Cameras and Projectors and the re-



start of the committee activities, also reflects this new policy.

However, at the first meeting of this committee, they barely talked about the price of the camera; there was no discussion of what types of cameras should be made. They were absolutely clueless. They had to meet more than ten times before they finally decided on the specific types of design, functions, and mechanisms of the cameras to be manufactured. In their 11<sup>th</sup> meeting, March 21, 1946, they finally decided that they would manufacture two types of cameras, a twin-lens reflex and a small camera, as well as the major specifications for these cameras, and the basic policy on designing and manufacturing these cameras. The committee presented the policy at their final meeting on April 4<sup>th</sup>, and in doing so completed their mission.

## These Two People

All Noboru Hamashima said to me was, "We have decided to go for camera production." It wasn't difficult to imagine that he had had quite an influence on this decision. Hamashima had been in charge of sales activities for civilian merchandise in the sales department during the war, and he was also present at that historical meeting where Saburo Uchida, the founder of Canon, & Kadono Sunayama of Nippon Kogaku, met for the first time on that hot early autumn day in 1934. Since then Hamashima had been in contact with camera wholesalers through his dealings with Canon. He was the only upper management person with any knowledge of the workings of the camera market.

Another important factor that triggered the move toward camera production was the sudden resignation of Masatomo Godai, who had been the central figure in military camera production. Godai was the Ohi Plant manager, and was a member of the Post War Measures Committee. He was concurrently a member of the Production Division Committee. This Division had included camera lenses but excluded camera production from their new production plan, which reflected Godai's position. Now this strong opponent of camera production had left the company. It was no wonder we began hearing strong voices advocating camera production.

I remember the surprise I encountered when I heard that Manager Godai was resigning. As I recall, it was early October. Later in an interview a retired section chief of the Ohi Plant told me, "As soon as Mr. Godai prepared a list of names, he stepped down without hesitation, saying that he was to become the president of a clock company." He probably stopped coming to work in early October. The "list of names" refers to the list of employees who were to stay, the able, healthy and skilled workers, and was presented to meet the deadline of September 20<sup>th</sup>.

On September 15<sup>th</sup>, however, together with Tsurayuki Yagi and Tatsuji Furumaru, Godai became an executive of Nippon Kogaku. I was very confused. According to Nippon Kogaku's official company history, **Forty Years**, the list of comings and goings of executives shows that Yagi and Furumaru both were promoted to Senior Execs thirteen years and seven months later in 1959! Godai is listed as resigned in December, 1946! His term, one year and one month, was unusually short, and I never saw

him at work during his tenure. I heard several reasons for his resignation, but I figured he had given up on the future of Nippon Kogaku. In any case, it was a stange shuffling of executives.

## Cameras are at the Bottom of the List

On October 30<sup>th</sup>, two and a half months after the end of the war, the last of the layoffs took place, and the total number of employees to remain and rebuild the company was finalized. In November, the remaining employees began planning and establishing a new organization and division of duties to respond to the new production plan. The new organization plan necessitated new personnel assignments. The labor division director took charge of the change. Shimizu, the ex-personnel director, had resigned, so no one would tell me what was going on with the new organization and with personnel planning and implementation.

Another director, who had known of my insistence on camera production, told me that they were starting a section in charge of camera design, which was a cause for celebration to me. However, I had serious misgivings when I examined the new organization chart the provisions for the division of duties, and the new management.

In the new organization chart, the optical and machine design sections were under the design division, and the machine design section was to have four planning units for designs of the mechanical parts of products. Of the four units, the fourth or lowest ranking unit was to take charge of camera design. The provisions for the division of duties stated that the first planning unit was in charge of "matters relating to the designing of binoculars, telescopes, celestial telescopes, etc.,". The second planning unit was in charge of "matters relating to the designing of microscopes, medical equipment, eye glasses," and the third planning unit was to deal with the designing of survey and measuring equipment, physics and chemistry devices, etc. The fourth planning unit would handle "matters regarding the designing of cameras, movie projectors, etc."

I recall that I not only had misgivings but felt anger when I learned of the content of the organization chart and provisions for the division of duties. Why were binoculars top priority, and why were cameras at the bottom of the list? I didn't understand. Some people told me that the order of importance didn't matter, but I didn't think so. This was no ordinary occasion. The company might survive or it might perish. The new organization and division of duties would represent the hope and determination of all the employees who at that time felt uncertain about the future of the company. I kept thinking that they should clearly name the main product, which would affect the fate of the company. Moreover, I couldn't believe it when I learned that they had designated Masahiko Fuketa as both the Fourth and Second Unit Chief; the former was to handle the designing of cameras and movie projectors, the latter microscopes, medical equipment and eye glasses. Fuketa graduated from the engineering department of the Tokyo Imperial University. At the end of the war he was the 3<sup>rd</sup> design section chief at Kawasaki Manufacturing Co. He



was a good engineer, but it was unrealistic to expect him to manage two sections which were to design many new products that they had never handled before.

It had been 3 months since the war ended. It was urgent to put in order a new organization to handle production and sales of civilian goods. They had to put together an organization so that employees could begin to work. Having said that, the organization and personnel decisions they had come up with were questionable. I concluded that this lame organization was due to indecision on the part of the management who didn't know what the main product should be. They simply listed products in the hope that some of them would be successful. I predicted that this new organization wouldn't last. Sure enough, they had to make changes in it after one year and two months.

### **Under the Blue Sky Over the Scorched Land**

Fuketa was demoted from a section chief to a planning unit chief. In the meantime, I was demoted from a personnel unit chief to a staff member in the newly created sales division, and worked in its planning section. The planning section had three units: market research, planning and liaison to the unified occupation army. I was put into the market research unit. According to the provisions for the division of duties, the market research unit was responsible for the following activities:

- Matters relating to market research
- Standards and planning of products
- Research on the types, quantities, prices, etc. of products that are in current and potential future demand
- Research on the industry and related areas of business

They listed the types of duties that the marketing research unit was to handle. I read the list over and over, but it made no sense to me. What do they mean by, "Research on the types, quantities, prices, etc., of products that are in demand?" Most major cities had been burned to ashes in Japan. How did they want us to do our job? "Research on the industry and related areas of business" was total gobbledygook. The unit chief didn't have a meaningful answer to my question. The section chief didn't even want me to ask questions.

This was no surprise, however. Both the unit chief and the section chief, as well as the division manager, were all elite engineers. They must have been able experts in their own fields. However, their expertise was limited within an organization that was almost a division of the military, making weaponry exclusively for them. They had never engaged in planning, designing and manufacturing of products for the general market, let alone in sales activities. I shouldn't have expected clarification on this matter from them. They never gave orders or advice on my job in the market research unit. They would listen to my reports with interest, and gave approvals to all of my proposals, with no revisions. It was not a challenging job. I understood, however, that

not just the sales division but other divisions as well were more or less the same, so I thought that I shouldn't make a big thing out of it.

I decided that I was on my own in figuring out what the company needed the most, and acted on it accordingly. The first thing I did was some research on how each of the re-organized divisions and sections was going about its re-defined tasks. I don't remember the exact circumstances but I still remember someone remarking that our executives' sole job was to give seals of approval.

It was only for a short period of time, but my first job as a company employee was to work in a factory. Perhaps because of that, I loved touring around in the factory. I enjoyed watching assembly line operation, and talking with people who did the production work. And I learned a lot from it. I once wrote in one of my books on cost calculation that, everywhere in the factory one could see how the cost of production was generated. That was what I felt from wandering around the factory.

I waited but my superiors never gave me any instructions. Every now and then I visited Hamashima, who was the deputy director of the sales division and also the operations section chief, to gossip about this and that. More than once Hamashima asked me how things were in the city. Having visited the factory often enough to get a feel for it, I decided to go out into the city of Tokyo. Having heard of the camera boom brought about by American troops right after the war, I many times wandered around to find camera shops that had survived the air raids. For three months after that, I mindlessly watched the scorched fields of Tokyo from the commuting train. Once I regained curiosity, my innate spirit of exploration was awakened. I decided to walk around town in a focused manner. On days when weather was good, I would go out and justified it as market research.

The city still smelled of scorched soil, but I felt unexpected vitality there. Once I was standing at a crossroads in a vast burnt down expanse, not knowing where I was, when someone approached me and asked kindly where I was going. He must have been an inhabitant of an air-raid shelter. His clothes were worn out, but his face was smiley and full of life. I met a good number of such "cave people" and I remember fondly how my spirit was buoyed by them.

I only went out when the weather was good, so naturally I only remember bright and blue skies of late December in the year we lost the war. As I walked around under such skies, somewhere in my mind a question popped up every now and then. Who would figure out what types of cameras the company had to manufacture? What sort of sales structure would be needed to market such cameras? How would we advertise them? Who would give serious thought to these questions? These questions eventually stuck in my mind and began worrying me and making me uneasy. In principle, such questions should be answered under the leadership of execs in charge of sales and the upper management, but they were not dependable. It probably was not realistic to expect answers from these elite people to start with.



# A NEW SERIAL NUMBER TYPE DISCOVERED

# STRANGE LITTLE

# F2 50MM NIKKOR

BY ROBERT J. ROTOLONI

Over 12 years ago I received a letter from member James Bogler (now deceased) concerning a 50mm/f2.0 Nikkor in screw mount that he had recently acquired. As had been the case countless times since the publication of my books, as well as each Journal, collectors contact me with serial numbers to add to my database. These contributions usually fall into one of three categories: numbers that fall within my published range and are, therefore, simple additions; others that fall outside of my range (earlier or later) and thus add to the accuracy of the database; those that are new or unique or never before recorded or simply do not make sense. The 3<sup>rd</sup> type is always the most interesting!

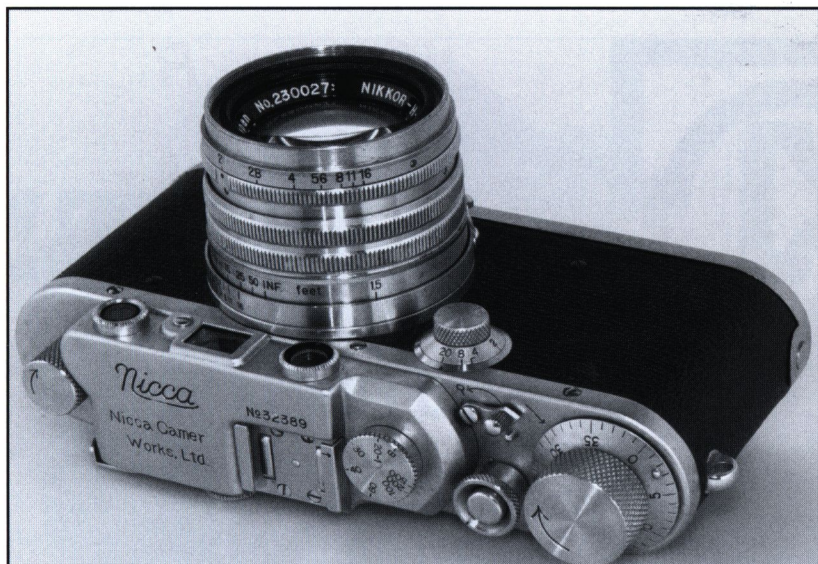
Well, James had a number that was really off the wall and made no sense whatsoever, fitting into no known batch previously reported to me. In addition, it was a very common lens type for which hundreds of numbers were in my database and

any unusually numbered specimens should have been seen during the previous two decades of reported lenses. So when he told me the number I had to ask for some photos. I had never heard a whisper about such a serial number and needed to see it to believe it. Two weeks later the photos arrived.

What James had was a garden variety 50mm/f2.0 Nikkor in a close focusing Leica screw mount of which hundreds, if not thousands, had been made and fitted to Nicca and Tower cameras as original equipment. Others had found their way onto various Canon and Leica bodies over the years. A very common and none too valuable item. But his was different for it bore the serial number "230027"! Not only did it have a colon (suggesting it was a duplicate number) to make it interesting, it also had a never before seen number as far as I was concerned. It just didn't fit anywhere!







It was obvious that we had a new batch of common f2.0 Nikkors not previously recorded that needed researching. His photos were large and clear and there was no mistake what he had, but now I needed to find more examples. Letters to other collectors over the next few months yielded not a thing, as no one had seen such a lens before. No other type of Nikkor for the rangefinders ever had a serial number block beginning with "230", so it could not belong to some other optic. The f2.0 Nikkor has a very long history going back to the Hansa Canon, and exists in at least eight or more serial number types, yet none were reported with this number. This particular lens' number "suggests" that at least 26 were made and the colon that it is a duplicate as well! Where are the others? Even if this strange batch consisted of 100 lenses, or even 50, others should have surfaced somewhere.

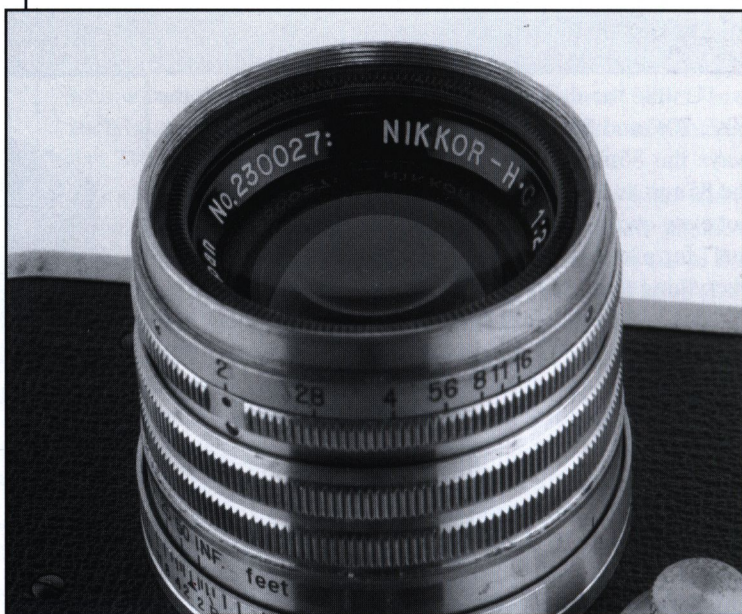
I filed the photos and inserted the number into my database under a new type and started searching for others. In the meantime I tried to persuade James to part with his lens but to no avail. As far as I can recall I never mentioned it in the Journal before now. To be honest, I had nearly forgotten about it over the years, and for a good reason; I have never had another one reported to me from anyone, anywhere!

I did not learn of his death until about 6 months ago and that came to me through a dealer from the same area who was able to obtain some of James' pieces, but not this lens! I assumed he had sold it somewhere along the way the last dozen years and had no idea where it was. So it became just another piece of information filed away for future reference in the hope I would someday find another example from the same batch.

Jump forward to 2002 and one nearly half asleep internet surfer plodding through page after page of eBay auctions at 1AM (a not uncommon affliction nowadays). Telling myself "just one more page" I hit the enter button yet again to view 50 more items I really didn't need. Buried on that page was a listing for a 50mm/f2.0 Nikkor in screw mount, so I clicked on it. Suddenly these tired eyes were wide open. There on my screen staring me in the face was #230027, colon and all! It was listed by a New York dealer and I immediately became a bidder. I had to. It was Bogler's lens! The very same number. I was the successful bidder and now own it, but here it is 12 years after first learning of it and I still do not know of any others. So now I must ask each of



*Four views of the unusual 50mm/f2.0 Nikkor #230027:, seen here on an early Nicca body similar to what it may have been mated to originally sometime during the fifties. From all other aspects, this is a standard production close focusing version of the venerable, but very common, screw mount Nikkor that was made in very large numbers over many years. The fact it does not have a black aperture ring dates it prior to 1958 or so. It is not early, but not late either. Simply an unexplainable number.*



you: **do you own or know of another example from this batch?**

If so please let me know and try to include the following:

1. Serial number
2. Is there a colon present
3. Screw or bayonet mount
4. If screw mount, is it the close focusing barrel
5. What camera did it come with
6. Does it appear identical to #230027:

(RJR)



# 12

# THE

# F

# --SPOT!

**A UNIQUE  
"CHROME"  
85MM/F1.8  
NIKKOR!!!**

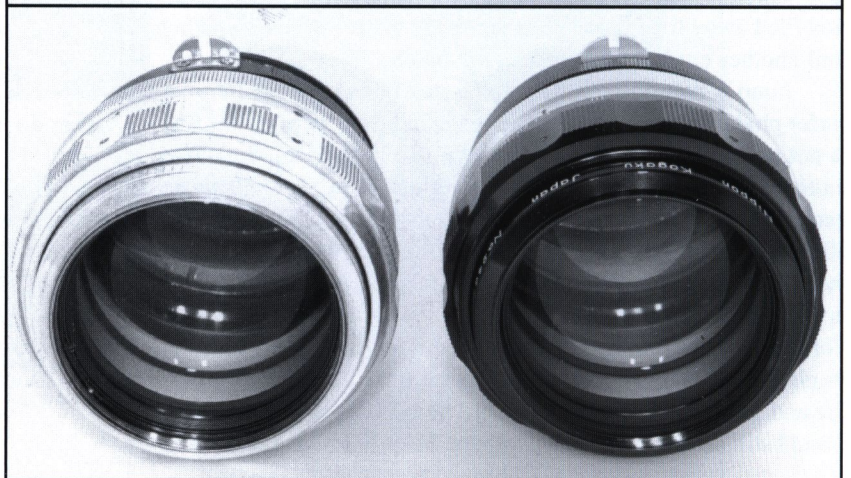
**BY ROBERT J. ROTOLONI**



Unlike the majority of Nikon users throughout the 60s', 70s' and 80s', my favorite short telephoto was always the 85mm/f1.8 Nikkor, not the 105/f2.5! I used the 85mm as a normal (along with a 35mm/f2), and did not even own a speed 50mm like the 1.4. My only "normal" for a long time was a 55mm/f3.5 Micro. Covering everything from basketball, track and football, to plays, parades and people, my basic outfit was a 28, the 35/f2, the micro, an 85/f1.8, and both the 200/f4 and the 300/f4.5. I was able to shoot almost anything. But besides the 35, the lens most often left on a body was the 85mm/f1.8.

It is a superbly sharp lens that produces beautiful portraits yet has enough speed to make the 50/f1.4 less than a necessity. I still own the very lens I purchased back in 1968, and it is still as sharp as ever. I have since added one as a backup I found like new in its box, so I will have my favorite lens with me for the foreseeable future.

Recently I came across another 85 that caught my eye and my curiosity. Again sitting before the computer screen wading through pages of Nikon items of all types and vintages, I spotted a listing that seemed a little odd. The seller called it a "Rare Classic 85mm/f1.8 for Nikon". Now the 85mm cannot be considered rare by any stretch of the imagination, as it was made for many years in substantial numbers. It definitely can be called a classic, but rare? So I had to take a look. What greeted







me on the screen was the lens illustrated in this article. It was a “chrome” version that Nikon never made and it looked interesting. I was sure it was some after-market modification but it might be neat to own so I thought, ‘why not’, and bid on it. It seems that few others were interested or even noticed it and I was able to obtain it at a reasonable price. If anything, it would be an interesting conversation piece.

It finally arrived from the seller in Hong Kong and I was now the owner of what is probably a unique Nikkor, albeit not a factory item. Whenever I see something like this I can’t help but wonder, “why was it done”? What was it that prompted some previous owner to go through the expense and time to take such a pedestrian item & modify it to such an extent. If his black 85mm was showing a lot of brass then buy another. They were never an overly expensive item. To have someone disassemble the lens and remove the remaining paint down to the brass, then

chrome the parts, seems a more expensive proposition to me. Even if the owner had the expertise, there is a lot of glass in an 85 and you need to know what you are doing when taking it apart. Since all the glass is perfect, as is the functioning of the lens, it seems that a knowledgeable repairman must have done the work. But why?

The lens has been AI’d (was the original aperture ring also chrome?), and shows wear as does the rest of the barrel. So this lens was well used. Could a pro have had it done? When I see such barrel use but perfect glass I lean towards pro, not amateur use. What do you think? (RJR)

*The unique chrome 85mm/f1.8 Nikkor compared to what it used to be. The serial number is 258728 which is middle production, neither early or late. It has been AI’d and the wear to that ring suggests it was done a long time ago and well used since then. When was it chromed? Who knows.*





## AUCTION NEWS!!!

Two major auctions will be history by the time you read this Journal. Both Christie's and Tamarkin Photographic had really interesting sales in early June, both of which contained a significant number of Nikon RF items of interest to the collector, with a few really rare and desirable pieces.

The first was on June 2<sup>nd</sup> at Tamarkin Photographic. Here are some of the highlights from his well illustrated catalog, and the prices, minus the seller's commission:

- SP illuminator in box w/case.....\$1350.00
  - Reflex Housing w/finder, near mint.....\$2000.00
  - Nikon SP chrome w/f1.4, EX++.....\$2000.00
  - Nikon SP motor drive battery tester in box.....\$325.00
  - SP light meter "retainer" ..quite rare.....\$385.00
  - S2 Close up for f2.04 lens.....\$350.00
  - Nikon SP Motor Drive in grey Box with cords, battery pack...in black and mint condition!!..... \$8000.00
- For complete auction pricing information see their web site at [www.tamarkin.com](http://www.tamarkin.com).

.....  
 Christie's London had their auction on June 11<sup>th</sup> and the catalog had eight pages of Nikon RF equipment up for sale. Although some of the items were the more common variety such as S and S2 bodies, and lenses like 35s, 85s and 135s, there were, as always, some real gems. The date was too late for me to get prices into this issue but you can check it out yourself at [www.christies.com](http://www.christies.com) at your convenience. Here are some of the more interesting items that were on the block.

- Nikon M #6093445 with red synch sockets
- Nikon S #60910190 & 60911069 w/eight digits.
- Nikon S4 #6503391
- Nikon SP #6201701..repainted black (not original)
- Nikon SP chrome..2 bodies with normal lenses
- The rare L-F adapter
- Nikkor 50mm/f1.5 #907477 in Nikon mount
- Nikon BCB flash unit in the rare fitted leather case
- Nikon BCB flash unit in its original blue box
- Nikkor 25mm/f4.0 in chrome barrel
- Nikkor 25mm/f4.0 in black barrel with the shade!

Auction activity is as high as ever with some really interesting pieces coming up for sale. I will try to keep you up to date on auction results as I learn of them. RJR

## LETTERS...LETTERS...

From James Schaaf...

I have several Nikon SPs' in my collection and use them every now and then. Two of them have developed the same problem. The rewind mechanism gear train is broken on both and they will not rewind. I just wonder if any of our members have had this problem with an SP. It will probably cost a small fortune to repair. I wonder if i might ask our membership about it. (Jim, the rewind on the SP is more delicate than other RF Nikons because it must clear the wide angle finder, and this is done with some extra gearing. Not often seen, but also not an unheard of problem. Try member Peter Smith for the repair. RJR)

## KOCH BOOK NEWS

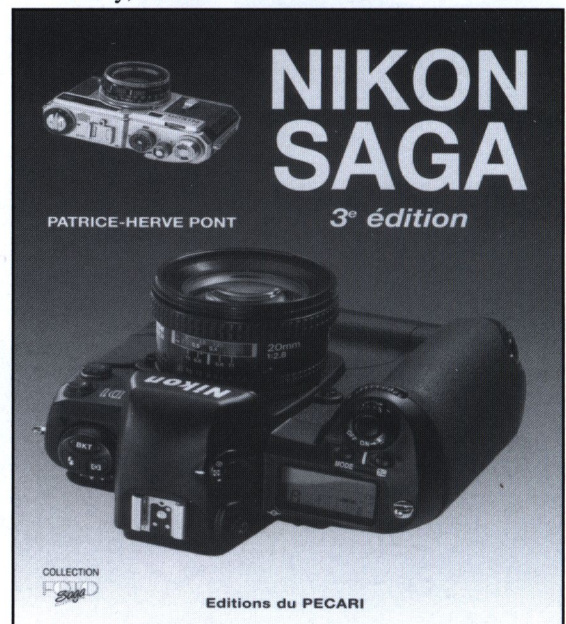
I know many of you are wondering when Uli Koch's Nikon F Trilogy will be released. The latest I have from Uli is that the publisher has printed up the sales flyer for insertion in his catalog and that they hope to go to press in July. As I have mentioned, the book is done for I saw a complete copy in Scottsdale. Now it is up to the publisher, Peter Coeln, to get things moving. Jim McKeown will keep me informed as well. I am sure they want to get it printed before the fall, as that is the prime time for new book introductions. **I will keep you informed & those of you who have requested a copy will be notified as soon as I get a date. It's been a long wait, but it will be worth it! RJR**

## THIRD NIKON SAGA

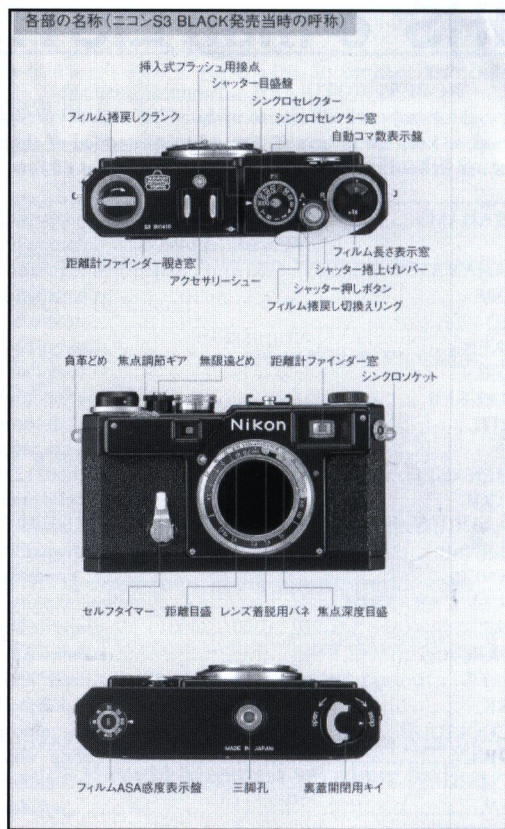
I recently received a copy of member Patrice-Herve Pont's enlarged and updated third edition of his "NIKON SAGA" series. First released in 1997, it has grown from less than 80 pages to its current 130. Each edition has covered all Nikon camera models from the 1948 Nikon I up to those models current at the time of publication. This newest edition includes the F5 and F100 as well as the digital D1-X and D1-H and the Coolpix and APS lines. Each camera description consists of a photo and a short collection of facts that include items such as dates of production, serial number range, points of identification and variants seen. There is also a history section at the beginning and an extensive listing of published books and magazines on the Nikon system as well as museums and Internet sites. It is in French (which I cannot read) and this is its only drawback. However, much of the technical information and facts can be understood.

This has always been a nicely illustrated compact guide to the camera models produced by Nikon since their beginnings and makes no attempt to cover lenses and accessories. By staying with just the bodies it remains a compact and easy to carry reference to the Nikon system.

For further information you may contact Mr. Pont at Flassy, F-58420 Neuilly, France.







## FINALLY..IN BLACK! NEW LIMITED EDITION S3

Nikon has decided to do what it should have done in the first place. That is produce the Limited Edition New Nikon S3 in a black finish and not just in chrome. I for one was disappointed when it was first announced that only chrome bodies would be made and that a black version was not in the plans. This seemed a mistake to me once I learned what the camera was going to sell for. At \$4000 plus, the spread between the New S3 and a really mint original chrome S3 was too large. However, that same \$4000 price for a black one was not out of line when compared to what an original black S3 would sell for. Now that rather large price made some sense and a black version would have more appeal to collectors just like the originals in black have. So now we may have a chance to own a mint black S3 for a price that is more in line with the original, and reality.

The new black version went on sale in Japan on June 8<sup>th</sup> and it is said that 2000 will be produced. Rumor has it that at least that many chrome S3s remain in inventory and that the new black version will be these same bodies redone, and not new production. The actual assembly line for the New S3 has been shut down, so what appears to be happening is that leftover chrome bodies will have their "skins" replaced with black metalwork, not a difficult thing to do. It is not known when and if they will be available in the US, but the Japanese price is 530,000 yen, so you can do the math. My calculator says about \$4100, but I would guess that the export price will hover around \$4800 or so. I think that I'll get one of these. How about you?

**Nikon, it looks like you have a winner this time! RJR**

## SURVEY PROJECT

Member Don Dederer has proposed a series of articles that will address the concept of "You Can't Take it With You". Here are his words: "I propose a two installment series based on data generated by the questionnaire, interviews and anecdotes. The first article will present the theory that many of us have acquired and held onto collections that today may represent substantial portions of our estates. Yet often our spouses and heirs are not qualified to dispose of them. Results of our survey and other sources will attempt to estimate the size, scope and value of member collections, methods employed to inventory, and ideas and instructions given to heirs regarding liquidation or disposal. The second article will discuss options, which may range from one-by-one item sales via internet or camera show, to gross sales of an entire collection to a national or international dealer, outright sale or consignment, prevailing business realities, discounts, margins, etc.. Plus some interviews with dealers and member responses and feedback.

To generate material I have assembled a questionnaire (enclosed in this issue) which is designed to encourage and guarantee complete anonymity! Thank you.

**(I have enclosed Don's questionnaire in this issue. Please respond by August 1<sup>st</sup> so Don can assemble the info for his first article in #77! Remember, this is completely anonymous and the goal is to put on the table a thought that surely has gone through each of our minds. That is: what will happen to our collection and how have we prepared for its disposal. This is important and we can all profit by an interchange of thoughts and ideas! PLEASE RESPOND IN A TIMELY MANNER TO THE ENCLOSED QUESTIONNAIRE! RJR)**



# 'NHS' e-mail LIST!!

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

As a service to the members I will run an updated list each & every issue of the Nikon Journal, so keep me informed. Any addresses **added or changed** since the last issue are in bold italics! This listing was revised as of June 30, 2002..

PETER ABRAHAMSON.....telescope@europa.com  
Website...europa.com/~telescope/binotele.htm

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

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

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## NIKON NOTES

The following by Craig Zeni was found on an Internet site at <http://people.smu.edu/rmonagha/mf/nikongeek.html> by member Mike H. Symons and previously seen in both the newsletters of the Cascade Photographic Historical Society and the Chicago Photographic Collectors Society. I feel it should be of interest to the Nikon Historical Society as well. **RJR**

### You Might Be A "Nikon Geek" If:

- You have more than one Type "E" focusing screen;
- You have the exact factory screw-in lens hood for every Nikon lens you own;
- You have a finder illuminator clip for your F2A;
- You have all the battery pack options for your F4;
- You have actually used the Nikon Action Finder;
- You are depressed because you already own every Nikon lens you could possibly afford;

You think interchangeable finders are really cool;

You know why it's not a good idea to change the battery on a loaded motordriven F2;

You know what NAI, AI'd, AI, AIS, AF, AF-D, and AF-I mean.....and you actually care;

You have PX625 mercury batteries stored in the freezer for your FTn meters;

You know the difference between a Nikon Photomic, Photomic T, TN and FTn meter;

You know what "Nippon Kagaku" actually means;

You have little black plastic finder caps for all your F finders;

You bid \$10 on eBay for a black plastic finder cap.....and lost;

You can watch a TV show with a motor drive Nikon being used and identify the camera and motor by its sound;

**Now be honest! How many of the above are true for you? Any others to add? It could become a very long list! **RJR****

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A black Nikon S3 camera

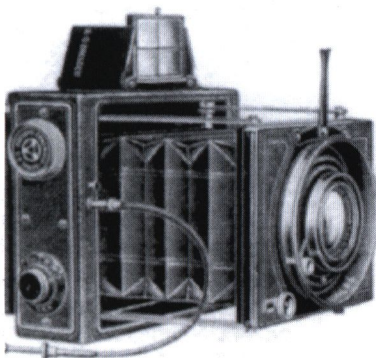
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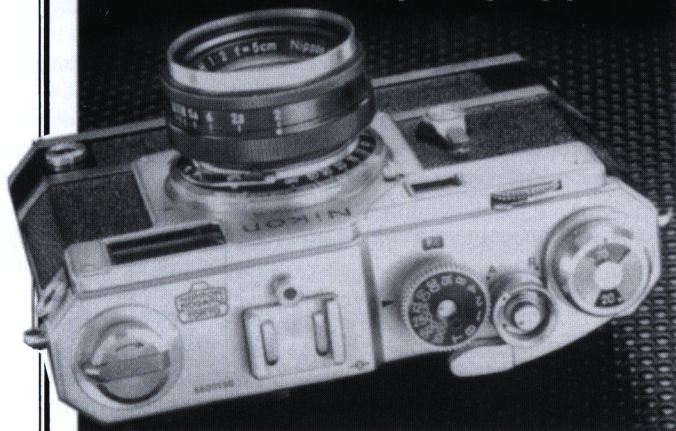
PLEASE CONSIDER US WHETHER YOU ARE SELLING YOUR  
CAMERA COLLECTION OR GRADUALLY BUILDING ONE.

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

Black point M2/M3/M4, grey enamel M2, olive green M1 and M3 bodies, M3 Betriebsk #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, Betriebsk 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.



Contact: PETER WALNES (LHSA AND NHS MEMBER SINCE 1982)  
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# 20 CLASSIFIED ADS

**SELLING/TRADE LIST...** Those of you who would like to receive my list with each issue of **The Journal** need only tell me so and it shall be done. I try to add items with each edition & always include a large amount of **Nikon RF & Reflex** items. Also included are products from other quality makers such as **Bronica, Canon, Pentax, Zeiss** and others. Consignment items are always welcome! If you have a list make sure to send me a copy! I am always open to trades of all kinds! **Robert Rotoloni, P.O. Box 3213, Munster, IN 46321. My NEW FAX # is 219-322-9977 or you can e-mail me at .....rotoloni@msn.com Thank You!**

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## WEB SITES TO SEE!!

This list will appear in each issue and will contain sites that the members may find useful. If you discover a site you feel should be listed, please let me know and I will add it in the next issue! **RJR**

**www.nikonhs.org** ..... THE OFFICIAL "NHS" SITE!!!!

**www.camerabooks.com** ..... Petra Kellers very large book list!!!

**www.cameraguild.co.jp/nekosan** ..... A good Japanese site.

**www.camerarequest.com** ..... Stephen Gandy's great site!!

**www.tonyhurstnikon.com** ..... Our own back cover Tony's site!

**www.jonathanharris.co.uk** ..... Commercial English site.

**www.kenmarcamera.com** ..... Ken Reisher's great site.

**www.qualitycamerashop.com** ..... Peter Lownds' site for his Nikon Museum and Camera Shop!

**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 the historical archives!!

**www.nikonlinks.com** ..... Very good site that tries to maintain a list of links to ALL Nikon resources on the web!!

**www.nikkor-club.de** ..... Site for German club maintained by none other than Peter Braczkol! German language!

**www.nikkor-foto.de** ..... Site of Herbert Blaum with links to a Nikon user forum and classified ads. German language!

**www.nikon-f.de** ..... Uli Koch's site for the latest info on his book!

**www.zoom-net.com** ..... New site for the International collector's magazine "Classic Camera".

**www.yoshino.ne.jp/kato/english.htm** ..... A commercial and information site worth looking at.

**www.fieldgrassandgale.com** ..... They update their selling list every day and have many Nikon items!!

**www.pacificrimcamera.com** ..... Items for sale but also see their "photographic pages" for information on Nikon RFs!

**www.graysofwestminster.co.uk** ..... Official site for Grays' "Nikon Only" camera shop in London!

**www.nikonownersclub.com** ..... See the latest in offers for club members & upcoming events & promotions.

**www.woodcam.com** ..... Richard Tillis' "Woodmere Camera" site.



# odds 'n ends



## THE NIKKORMAT FT???

BY UWE FLAMMER

Uwe Flammer of Germany recently sent me some photos of a strange Nikkormat FTn/FT3 hybrid. If you look closely at these shots you will see what appears to be a Nikkormat FT3 but with an FTn superstructure. It definitely has FT3 cosmetics if you consider the wind and selftimer levers, lens release button and shutter speed control lever. Of course the big feature is the AI lens indexing mechanism not found on the FTn. However, it has the following FTn features: rewind assembly, removable flash shoe, body leather, double PC sockets (instead of the single one found on the FT3), top plate/prism assembly and serial number (4754431)! Did Nikon ever upgrade FTns' to FT3 specifications? Can an FTn top plate be made to fit an FT3 with its different flash synch setup and prism mounted hot shoe? Uwe tells me that dealers in Germany have said an upgrade was offered at one time. I have never heard of it before now. Have you? If you have or own another camera like this one, please let us know.







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