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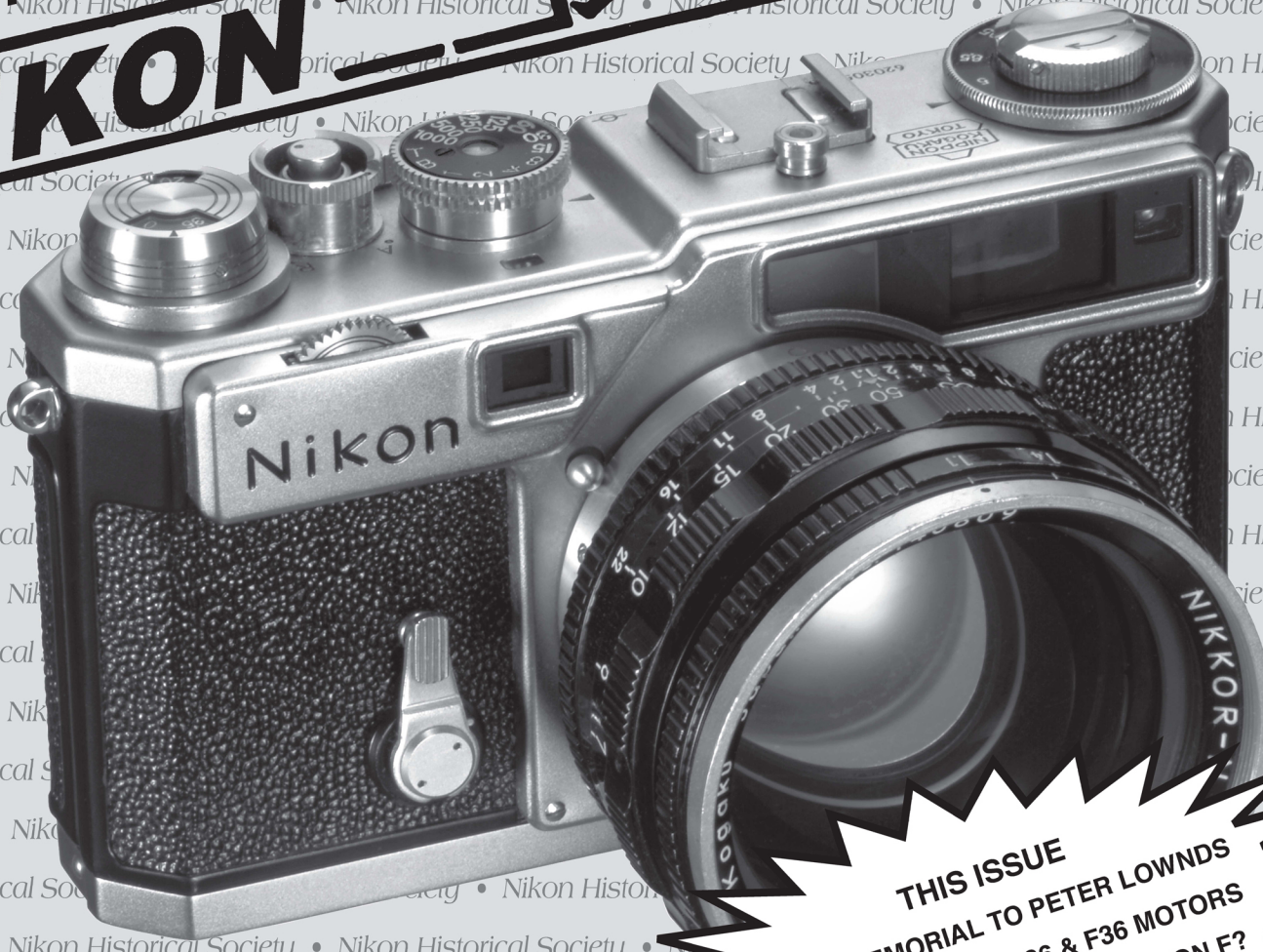
100 YEARS OF NIPPON KOGAKU (NIKON) 1917~2017

NIKON ニコン JOURNAL



THIS ISSUE

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NHS -136 DEADLINE!

The deadline for the next issue of our **NIKON JOURNAL, NHS-136,** is **JUNE 1, 2017.** Please make sure you get all contributions and photos to me by that date so I can get the next issue out to you on time. **Thank you. RJR.**

EDITORIAL

After 134 times, this has to be the most difficult editorial I have done. I have the unfortunate task of reporting to the Society the loss of three long time members. On page 1 you will see my tribute to one of the most influential and dedicated members the NHS has ever had. Not only did he attend the first 12 Conventions, he hosted 2 of them plus built and transported the famous Hurst Wall that formed the backdrop to the speakers from 2000 to 2012. In addition he assisted in many articles, and served as my ambassador to Europe. He helped me overcome some resistance on the Continent by telling all he knew that Rotoloni and the NHS was legit and worth belonging to. After 1988, with his help, European membership in the NHS began a rapid increase. Peter had a big heart. I will always be grateful and he was a true friend.

We lost 2 others recently. Around Thanksgiving long time member and Canon expert, Peter Dechert, passed away. I knew Peter even before the NHS. As a matter of fact when I mentioned to him I was thinking of starting a Nikon Society he suggested we combine it with Canon to cover both . That never happened but when I did my second book Peter asked me to introduce him to the publisher because he wanted to do one on Canon. I did and his book was the result. Peter was approximately 90 years old when he passed. Another important member was Tom Abrahamsson from Vancouver. Tom was a cornerstone of the Leica Society and wrote many articles for their journal. He called me some years back and asked if it would be OK for a Leica user to be a NHS member. Of course, Tom and to be honest I think I have quite a few Leicamen in the NHS. Tom was in Tokyo, Vienna, Vancouver and Paris for our meetings that he told me more than once he really enjoyed. He once said to me 'you Nikon guys really know how to have fun'. Yes Tom, and you helped us to do just that. Swedish born, he and wife Tuulikki, who is Finnish, came to Vancouver in 1975. He was one of the organizers of the Vancouver meeting and wrote many articles for the Journal. Tom passed on Jan. 6th. He was 73. Photography at all levels will miss him.

Quickly, in this issue we have a detailed article on the inner workings of the Nikon motors by German member Dirk Bergmann, who is an engineer. You'll learn a lot starting on page 2. Chris Sap tells a tale of a reunion of a sort brought about by a chance meeting at NHS-Con15 in Philly. Page 7.

On page 10 Subodh Atal talks about adapting Bronica-Nikkors to modern digital Nikons. Very interesting. Tony Hurst has 2 pages of his superb photos starting on page 12 where he showcases one of the strangest Nikons out there.

On page 14 I have a review of Uli Koch's new Nikon book chronicling the 100 years of Nippon Kogaku. You gotta' get this book! On page 15 Stephen Gandy & I continue a research project to determine the meaning of some internal numbers found in early Nikon One bodies. Still looking for feedback but there is one great letter on page 17 that I think you will enjoy.

Finally, after 80 years, POPULAR PHOTOGRAPHY, affectionately known in the US as POP PHOTO, has ceased publication. The new digital world just could not support it anymore. Very sad. The'times they are achangin'. RJR

IN MEMORIAM

PETER FRANCIS LOWNDS..JULY 24, 1951~JANUARY 16, 2017

PETER LOWNDS
WE LOST A TRUE FORCE IN THE NHS

On January 16th, the NHS, and the world of Nikon, lost a very special person. And I lost a very special friend.

Peter Lownds, that giant of a man with his red hair and beard and booming voice whom no one who ever met him could ever forget, passed away in his adopted city of Rotterdam, The Netherlands. He was a giant, but he was a gentle one. Someone who would do anything for you and always with a smile on his face. Always. Although he lived in the Netherlands for over 30 years, married and raised a family there, he was originally from England, born in Stoke-on-Trent on July 24, 1951. He was only 65 when he passed away. Far too soon for such a special person.

I first met Peter when he walked into my hotel room in Chicago for NHS-Con1 in March of 1988. I knew he was coming but had never met him personally. Believe me, a British accent on a fellow from Holland kind of threw me a little. Another thing I noticed right away was that he completely filled the doorway. That and his booming voice made him hard to miss. But he proved to be so much fun that weekend that he made this nervous guy hosting his very first NHS meeting feel a lot better. Peter would go on to attend every NHS Convention up through #13 in Paris in 2012, only to be stopped by failing health preventing him from being with us at #14 and #15. He and I used to joke that we were the only 2 NHS members to have been to every convention up to #13. And he was. No one else made those first 13. He was a very avid supporter of the Society in any way he could. Those of you should remember the 'Tony Hurst Wall' that used to be a stage backdrop for all the meetings starting in Rotterdam in 2000. Peter would carry it through airports so we had it for Scottsdale in 2002, Tokyo in 2004, Vienna in 2006, Vancouver in 2008, Brugges in 2010 and Paris in 2012. Can you believe he went through the expense and work of shipping it over half the world? He was a true champion of the NHS and Nikon collecting everywhere.

NHS-Con2 in Chicago, March 31, 1990.

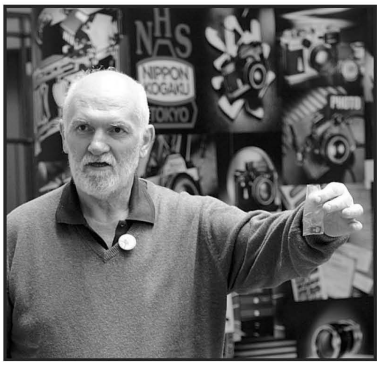
I spent 26 Dutch camera shows with him plus the 2 conventions he hosted (1994 & 2000). I used to kid him that I saw him more often than I saw my own relatives, and we lived over 4,000 miles apart? Add to that the 15 or 20 Chicago shows he attended. We spent a lot of time together. A lot of great time.

The NHS and Nikon collecting has lost a true force that put a lot of wind in our sails.

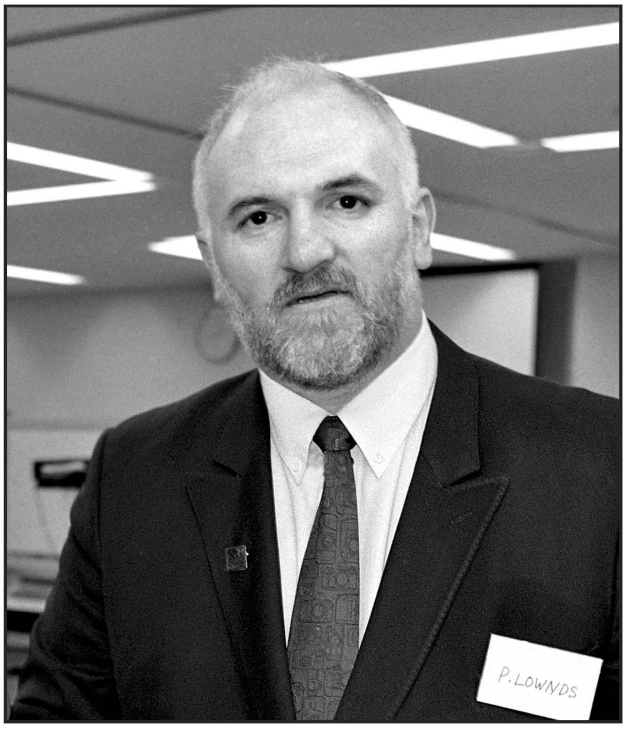
And I have lost a very dear friend.

I and the NHS express our sincerest sympathy to his daughter Sarah, whom I have known since she was 10.

Rest in peace my friend. There will never be another quite like you. Never. RJR.



Above..Paris 2012. Note the 'Tony Hurst Wall' behind Peter.
Below..Tokyo 2004 where he made even the Japanese laugh.



2

THE INNER WORKINGS OF THE NIKON S-36 & F-36 MOTOR DRIVES

By DIRK BERGMANN

This article is about some technical specifics of the S-36 and F-36 motor drives. From this point of view, a differentiation of the initial 2-core and later 3-core motor drives and accessories, as specified in the repair manual (Figs. 1A & B), is essential. Originally, all S-36 motors up to about #94700 were 2-core ones (Fig 2). Later S-36 (Fig. 3) and all F-36 (Fig. 4) motors were the 3-core type. This corresponds with the introduction of the S-36 chrome-on-chrome motor and the omission of the decorative button at the same time. However, a 2-core motor can be converted to a 3-core without exchanging the housing and its serial number. For example, to save the complicated and costly repair of an early 2-core motor, its motor and gearing module, the socket and the control plate on the back side were often completely replaced by those of an F-36 motor, which is much less valuable. The main modules are identical regarding their mechanisms, measurements, connecting dimensions and mounting screw patterns (Fig. 5). The additional space inside the housing of the F-36, which is known to be 11.5mm longer than the S-36, is taken up by the flywheel escapement mechanism. It allows for a 3-step extension of the time interval between the shutter release and the start of the film advance in the continuous mode. These time intervals are needed for the mirror movement ("M2 setting) and for longer shutter opening times ("M1" for 1/60sec and "L" for 1/8sec). The flywheel device is not an integral component but forms a discrete unit, which can simply be omitted, without affecting the function of the main module. Finally the bottom plate and the entire camera back with the riveted intermediate plate are also exchangeable between 2-core and 3-core S-36 motors, so their colors do not necessarily serve as a reliable indicator.

OPERATION MODES:

In general, two firing patterns are provided by all types of S-36 and F-36 motors. Single exposure: if the firing button is pushed, the shutter will release and one single exposure made. As soon as pressure on the button is released, the film will be advanced and the shutter cocked. Hence, in rest position, the camera always remains in the cocked state. All shutter speeds, except "T", can be used. The button must be held depressed as long as the shutter timing mechanism is operating. An exception occurs when the frame counter reaches its "0" position: it opens an electric contact, which cuts off the power supply randomly, no matter if the actual film advance and shutter cocking process is finished or not. Advancing the counter manually with the thumb wheel will close the electric contact again and the previously interrupted film advance and shutter cocking process will instantly be completed. As stated in later F-36 instructions, the film advance lever should not be wound when the frame counter on the motor is at the "0" setting. This is to avoid an interference of the manual winding and the motor winding, when the electric contact closes, while the advance lever is actuated.

Continuous exposure: as long as the button is pushed, the following sequence will run down continuously: the shutter will be released, then the film will be advanced simultaneously with the cocking of the shutter, the shutter will be released again and so on. If the pressure on the button is released, the motor will stop precisely after the actual winding phase is completed, leaving the camera properly in its cocked state and thus ready to fire. Only the fast speeds from 1/8sec to 1/125sec (Fig. 1) up to 1/1000sec can be used in the continuous mode. When the frame counter reaches "0", the same applies as described above.

EXTERNAL FEATURES:

To clearly distinguish a 3-core from a 2-core motor, its plug or socket has to be inspected to find out if it has 2 or 3 poles. Unlike the cable plugs (Fig. 6), the sockets of the motor drives and battery packs need quite a close look or even a magnifier for identification. Apart from that, this inspection makes sense only for items in original condition. But there's a better way to definitely identify the drives and packs.

Motor drives are identified by the engravings for the selector ring surrounding the release button on the control plate: all 2-core motors show "C * L" or "K * L" (where * stands for a white dot) while all 3-core motors have "S L C". All 'sardine can' battery packs are, naturally, 2-core items. All other cord connected battery packs are identified by the figures near their release button: 2-core battery packs show "R *", the figures of 3-core packs read "S C" for the 9 volt version, and "S L C" for the 12 volt type. Remark: Other than one might expect, the different designs of the external chrome ring of the sockets have not been accomplished to identify 2- or 3-core types. In fact, the implementation of the third additional pole for the 3-core sockets of the drives and packs caused serious problems with slack joints. Therefore, the internal construction of these sockets was modified twice and the different designs of their chrome rings just identify the 3 different development stages of improving the reliability of their electrical contacts (Fig. 7).

SETTINGS:

On 2-core motors, the setting "K" for continuous (later changed to "C"), locks the release button in its depressed position. At "*" it is free to be pushed in or released to rise, and at "L" the button is locked in the up position.

The sardine can pack has an unlocking button and two sockets, one marked "R" for remote control. The other battery packs have a button with a "*" setting, which locks it in its depressed position, and an "R" setting for remote control.

When the unmarked socket on the sardine can is used or the button of other battery packs is set to "*" and the button on the motor is set to "*", the motor operates in the continuous mode when its button is depressed. When it is released, the motor stops properly as soon as the camera is in its cocked state.

Fig. 1...Below...The comparison chart of the different Nikon Motor Drives.

Comparison Chart of Nikon Motor Drives

Type	Features	Identification by numeral and appearance	Camera model to be used	Number of exposures by one load	Battery case to be used	Repeating speed of successive exposures per sec.	Shutter speed range capable of being used	Electronic flash used or not	For Operation: On the side of Motor Drive: Single exposure	For Operation: On the side of Motor Drive: Successive exposure	For Operation: From the side of Battery case: Single exposure	For Operation: From the side of Battery case: Successive exposure	Accessories: Relay box	Accessories: Intermediate switch
S - 36 Two-core cord	Single exposure is operated by depressing the shutter release button on the camera.	A chromium-plated part is provided on the left-hand of the front (front side toward you) Three-core cord on the back has C (or K), L	S2, S3 and SP	36	Two-core cord	3	1/60 - 1/1000	used	1. Depressing the button on the battery case, turn the slide-wise up to the white mark. 2. Then depress the shutter release button on the camera. 3. Finger being lifted, the film advances and the shutter is wound up for the next exposure.	Depressing the button on the battery case, turn the clockwise up to the white mark. Set the C-L ring on the back of Motor Drive at the white mark. While depressing the button on the C-L ring, the shutter releasing and film advance is repeated.	Single exposure cannot be operated.	Set the C-L ring on the back of Motor Drive at C. While the button on the battery case is depressed, successive exposures operate.	Cannot be used.	Cannot be used.
			SM3	72*	6 batteries used	4.5	1/60 - 1/1000	used						
S - 36 S - 72 (for SM3) Three-core cord	Single and successive are operated by depressing the button on the Motor Drive. Remote control for single exposure or successive exposures is possible by a single electric device.	No such chromium plated part is provided. Change-over knob on the back has three figures S,L,C	S2, S3 and SP	36	*Three-core cord 6 batteries used	3	1/60 - 1/1000	used	1. Set the S-C ring on the back of Motor Drive to S. 2. Depressing the button on the S-C ring, the shutter is released. 3. Finger being lifted, the film advances for the next exposure. The button on the battery case can be used for remote control. Setting at L is recommended for safety.	Set the S-C ring on the back of Motor Drive at C. While depressing the button on the S-C ring, shots will be repeated successively. It is recommended to set the button on the battery case at L.	Set the button on the battery case at S. Depress the button, the shutter will be released. Finger being lifted the film will be advanced for the next exposure.	Set the button on the battery case at C. While the button is depressed, successive exposures operate. Setting the S-C ring on the Motor Drive at L is recommended.	Can be used. Using is the same as described in the instruction manual for using the Motor Drive for the Nikon SP, S2, S3M.	Can be used. Used for operating Motor Drive coupled to the Motor Drive.
			SM3	72*	Three-core cord 6 batteries used	4.5	1/60 - 1/1000	used						
					Three-core cord 8 batteries used	6	1/125 - 1/1000	not						
F - 36 Three-core cord	Same as above. Repeating speed of successive exposures is changeable in 4 steps.	Has on the lefthand front of the Motor Drive a engraved white F letter. Has a repeating speed adjusting knob.	F	36	Three-core cord	L	1.8	1/8 - 1/1000	used	Same as above. Setting the repeating speed adjusting knob at L is recommended to avoid inside vibration.	Same as above. Repeating speed of successive exposures is changed by setting the adjusting knob at L, M1, M2 or H. For H, fix the mirror in the camera at the up-position.	Setting the button on the Motor Drive at L. Same as above.	Same as above. Repeating speed is changed by setting the adjusting knob on the Motor Drive at L, M1, M2 or H. For H speed, fix the mirror in the camera at the up-position.	Can be used. See the "Instructions for using the Motor Drive for the Nikon F"	Can be used. Used for Pistol Grip.
					6 or 8 batteries used	M_1	2.3	1/60 - 1/1000	used						
						M_2	3	1/125 - 1/1000	not						
						*H	4	1/125 - 1/1000	not						
F - 250 Three-core cord	Same as above. Film length is 25 ft. (1/2 of 100 ft) length of film.		F	250	Same as above	Same as above	Same as above	Same as above						
Remarks				*For S2 Winding part should be adapted.	*Exchanging the exposure number set on the Motor Drive is recommended.	*4-Battery case is not set as standard	*Used with the mirror in up-position		Electronic flash to the Motor Drive is to be of rapid charge type					

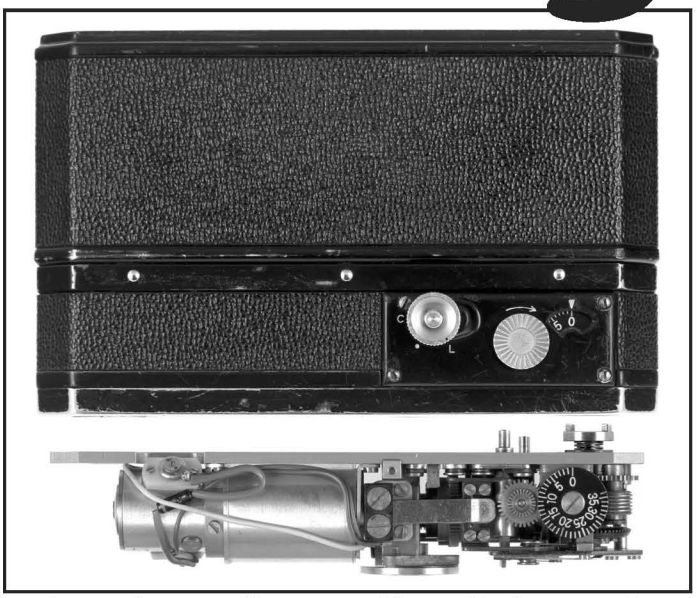


Fig. 2...The 2-core S-36 motor drive and its inner workings.

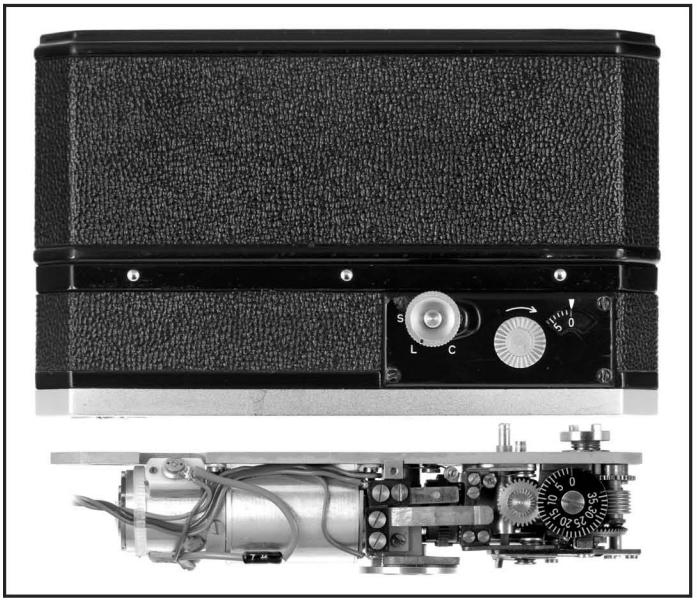


Fig. 3...The 3-core S-36 motor drive and its inner workings.

Fig. 4...The F-36 motor drive and its inner workings.

When the motor drive button is set to "K" (or "C") and the "R" marked socket of the sardine can is used or the button of another battery pack is set to "R", pushing the button of the pack will make the motor start operating as in the continuous mode. But if the button is released, it simply interrupts the power supply, just in the same manner as the frame counter does when reaching "0". So the motor stops instantly without completing the actual film advance and shutter cocking process.

The settings of the 3-core motors and packs are much less confusing and strictly logical. The function of both release buttons and their markings are identical: "S" and "C" stand for single and continuous and "L" locks the release button. Even better: just the setting of the actually depressed button counts, no matter which position the other button is set at.

OPERATIONS:

The 2-core and 3-core items differ substantially in their operation, not only in their wiring and markings.

Only the 2-core motors are actuated for single exposures by depressing the release button of the camera body or even the self-timer. This is quite a comfortable feature as the camera can be released in the same way as one without a motor attached. Only the "T" setting is not available. The advance lever naturally has no function. However, if the camera release button is lifted up too slowly, the motor will be hindered from cocking the shutter and advancing the film and the camera release will be blocked. In this case, the manual advance lever must be used to advance the film and cock the shutter. The release buttons on the motor and the battery pack do not allow for single but only continuous exposures. That's why all accessories, which require the single exposure mode, like, the Relay Box or the micro-switch for the reflex housing, are not compatible with 2-core motors.

On the contrary, 3-core motors provide single, as well as continuous operation from the motor and also from the battery pack. The camera body release and the self timer release the shutter at all speeds including "T", but they do NOT actuate the motor, leaving the camera in the released and not the cocked state. As a result, in the heat of the moment, a picture was taken with the camera release and, with the intention to take the next picture, the motor release button is pushed, the motor may operate in quite an unexpected way.

No less than 3 different reactions, depending on the friction resistance of the film advance, are possible. With smooth running transport gears and a low-friction reloadable film cassette (as recommended in the instructions), it will operate properly in the following way: when the button is depressed the film will be advanced and the shutter will be cocked and immediately afterwards released and when the button is released the film will be advanced and the shutter again cocked. Unfortunately, this logical reaction will not happen with higher friction, by stiffer gearing or the felt trap on a commercial film cartridge. In this case, when the button is depressed, there will be just an incomplete film advance and shutter cocking and immediately afterwards a shutter release. Fortunately, the shutter will not open, so the previously taken picture, which partly remains in the film frame, will not be destroyed by light. When the button is then released, the previous incomplete film advance will first be completed and in one go, another complete film advance and shutter cocking will follow. This means that no frame will be double exposed, but one frame will be left unexposed and thus lost.

If, in the third case, there is exceptionally high friction, e.g. if the rewind lever is accidentally braked, pushing the button will cause no film advance, no shutter cocking and no shutter release. But, when the button is released, the film will be correctly advanced for one frame and the shutter will be cocked, but no exposure will be made. So in this case, there is no frame lost, but no picture is taken either. By the way, whatever the case, both the camera and the motor frame counters always count unexposed or incompletely advanced frames correctly.

To avoid all of the above uncertainties, the advance lever should always be actuated right after the camera release has been used. Otherwise, the actual picture taken by means of the motor release button will be black. Fortunately, a previously taken picture will never be destroyed by a double exposure in any case.

VOLTAGES:

All 2-core S-36 motors must only be operated at 9 volts as supplied by a 2-core battery pack with 6 cells. The firing rate is 3 frames per second (fps). If used with the half-frame S3M, the firing rate increases to 4.5 fps. This is because the film has to be advanced only half the length, which takes less time.

By the way, every S-36 motor, 2-core and 3-core, works perfectly on an S3M as it does on an SP, S2, S3 and S4. Only if the correct frame count is needed the regular 0-36 counter dial must be replaced by a 0-72 dial, thus converting an S-36 into an S72 motor.

All 3-core S-36 and F-36 motors can be operated at 9 volts from 3-core battery packs with 6 cells, and also at 12 volts from a pack with 8 cells. The voltage only affects the maximum firing rate (F-36 set to "H" at 9 volts the rate is 3 fps (4.5 fps with S3M) and at 12 volts it increases to 4 fps (6 fps with S3M). For only one very special application of the F-36 are 9 volts mandatory: if the "B" setting is used without mirror lock-up.

Two different types of electric motors (Fig. 8) are used in Nikons motor drives. They have exactly the same dimensions and differ only in their electric data, which are embossed on the units. The first type, Micromotor type CKL-4B, 7.5V, 2W (Fig. 9), is implemented in every S-36 motor, no matter if it is a 2- or 3-core version. Normally, 2-core motors will not be operated at 12 volts as no 2-core pack with 8 cells exists. But one could assume that, as they share the same type of Micromotor, the 2-core drives could also be operated at 12 volts, e.g. from an external power source. However, the stop device in their gearing was not designed for the increased firing rates resulting from the higher voltage, so it will occasionally be overrun and the motor will stop only when the frame counter reaches "0".

The second type, Micromotor type CL-4B, 12V, 2.2W (Fig. 10), is found in all F-36 motor drives. It runs them with the same firing rate, but is more powerful. Because of the mirror gearing, cocking a Nikon F requires more power than a Nikon rangefinder, even if the mirror is locked up.

The Micromotors themselves are very durable, as they hardly cause and trouble and have few defects. As they run for quite short periods of time only, they can easily stand voltages above their nominal ones. The 7.5-volt Micromotors can be operated at 12 volts, as discussed above, and per the F-36 instructions, the 12-volt type can be operated at up to 16 volts.

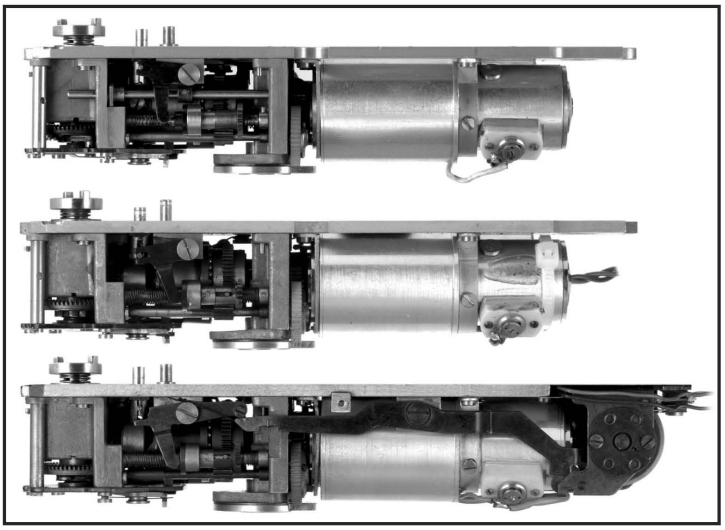


Fig. 5...Above..The front view of the 2-core S-36 module (top), the 3-core S-36 module (middle) and the F-36 module (bottom).

Fig. 6...Above...The cable plugs: at the front the 2-core version, and in the rear is the 3-core version.

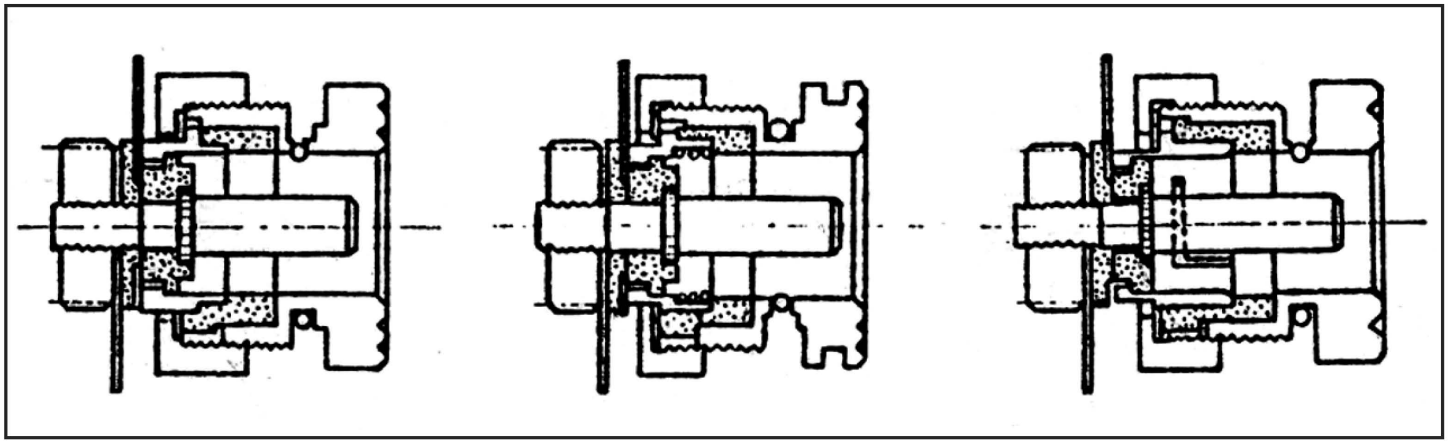


Fig.7...Above...The improvement of the 3-core sockets. From left to right: the 1st version with 2 concentric triangular grooves on the face of the chrome ring; the 2nd version with an additional rectangular groove on the circumference (does not appear on battery packs); the 3rd version with only one triangular groove on the face, but now larger. (The chrome ring is on the right in each type)

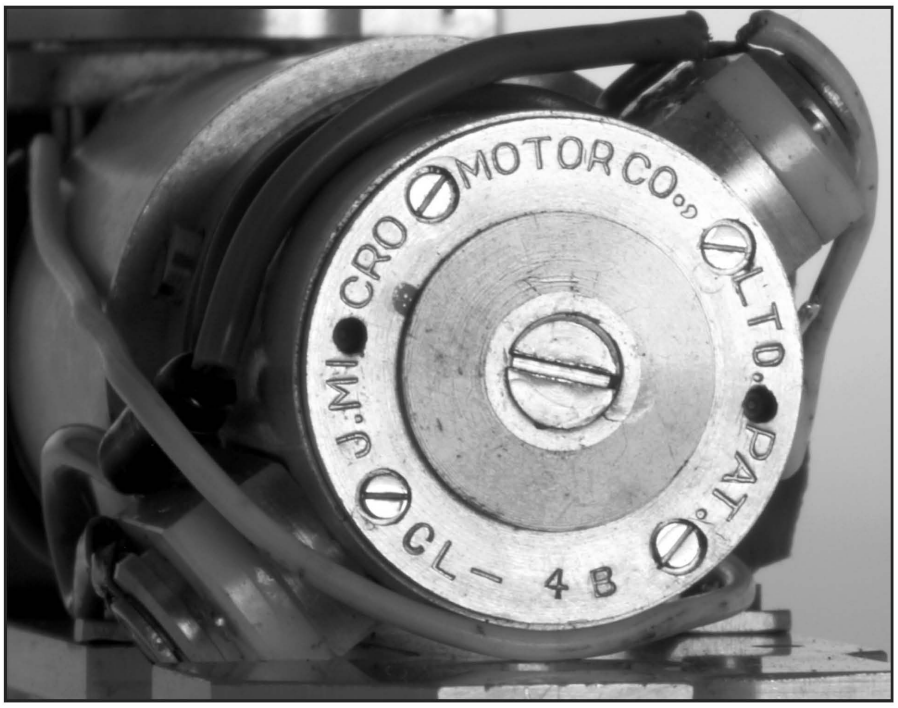


Fig. 8...right...
The small electric motor used by Nikon in their famous motor drives. It is Micromotor type CL-4B.

COMBINATIONS:

Every combination of 2- and 3-core items is basically possible, as their plus and sockets fit mechanically. This table shows the results of all imaginable combinations. The matching voltage of battery pack and motor drive must be observed.

2-core battery pack + 2-core cord + 2-core motor drive	2-core standard configuration.
2-core battery pack + 2-core cord + 3-core motor drive	Motor drive works as intended. No remote control from the battery pack.
2-core battery pack + 3-core cord + 2-core motor drive	Works like the 2-core standard configuration.
2-core battery pack + 3-core cord + 3-core motor drive	Motor drive works as intended. No remote control from the battery pack.
3-core battery pack + 2-core cord + 2-core motor drive	Motor drives work as intended. No remote control from the battery pack. CAUTION: Batteries will be short-circuited when the button on the battery pack is pressed while set to "S" or "C" !
3-core battery pack + 2-core cord + 3-core motor drive	
3-core battery pack + 3-core cord + 2-core motor drive	
3-core battery pack + 3-core cord + 3-core motor drive	3-core standard configuration.

ADAPTATIONS:

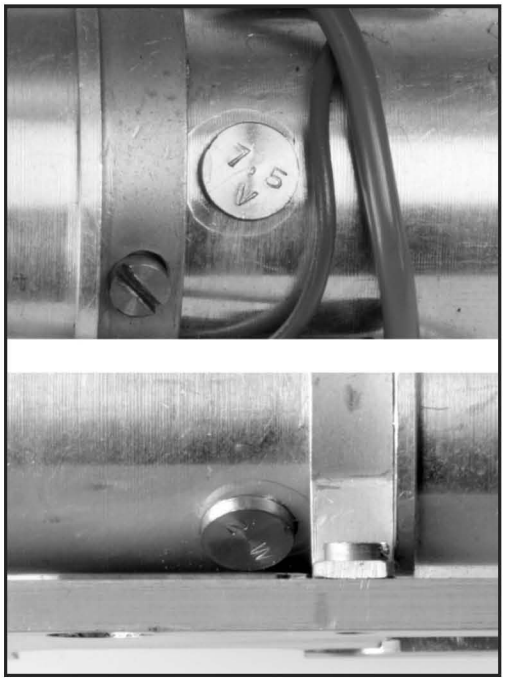
In general, every motor drive must be individually adapted to one particular Nikon body and may not function when attached to others. This advice is found in all instruction versions. Only in late F-36 instructions is it stated that not the motor drives, but just the cameras have to be modified, which certainly refers to the installation of the motor plate and, with the S4, the installation of the motor coupling lug. Probably, they thought that because of improved quality and tighter manufacturing tolerances, the interchangeability of the components had no longer to be exclusive.

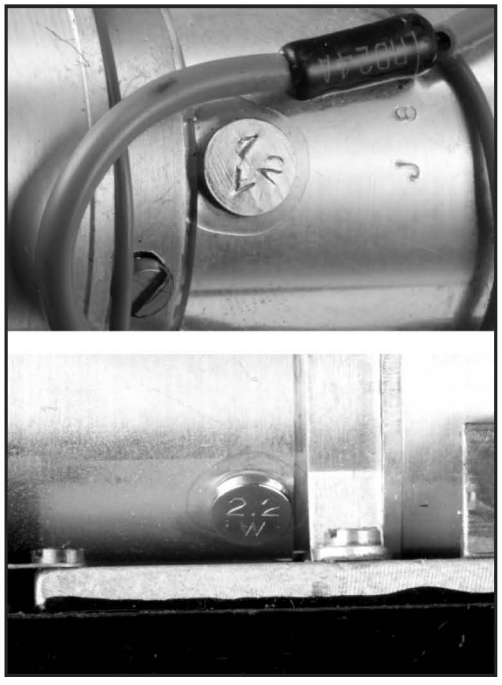
For an adaptation, besides standard tools, a set of adjustment washers 1.5 x 2.5mm with thicknesses of 0.3, 0.5 and 0.7mm is necessary. Prior to any adjustment, make sure that the motor has no vertical play when installed on the camera and adjust or repair the back locking mechanism, if necessary.

The adaptation procedure for every 3-core motor is identical, no matter if it is an S-36 or an F-36.

First adjust the shutter-releasing spindle (the one near the front side). Remove all the washers under the screw on top of the spindle and insert the screw in its lowest position. Install the motor to the body and check if the shutter is released by the motor. Turn the screw up in steps of about 0.2mm and check again each time until a reliable shutter release is just ensured. Install the matching washers and tighten the screw. Check again and readjust, if necessary. The A-R spindle (the one near the rear side) is adjusted by the same step-by-step method, but the checkpoint is the A-R collar around the body release button. If and only if the A-R collar is set to the 'R" position, the motor drive must be positively blocked and produce a clattering noise and the frame counter must not move.

The adaptation procedure for 2-core motors is the same regarding the shutter releasing spindle, but it differs significantly in the adjustment of the A-R spindle. The motor must run as soon as the camera release button is lifted up, but only if it has been depressed exactly as much as it needs to be just to release the shutter. A quite delicate procedure, which also requires an exactly adjusted camera body. Like before, this adjustment is made by installing the matching washers. Usually, the motor will likewise be blocked correctly when the A-R collar is set to "R". If not, some internal adjustment or repair will become additionally necessary.





Figs. 9 & 10

Fig. 9...Left...Details of Micromotor type CL-4B, stamped 7.5V, 2W.

Fig. 10...Right...Details of Micromotor type CL-4B, stamped 12V, 2.2W.

NIKON F2H-250 FINDS ITS LONG LOST PARTNER

A REUNION 30 YEARS IN THE MAKING

BY CHRISTOPHE SAP

In NHS-94, I reported on an extraordinary camera, the Nikon F2H-250 and a special version identified with the letter "A" within a circle. But now there is an epilog to the story I can tell, which made two NHS members very happy.

Recall that the F2H-250 was made for the LA Olympics in May 1984. Following 20 tests to work through modifications to prevent the film from jamming at higher speeds, 10 outfits were ultimately made. These cameras and matched components were marked with the letter "A" within a circle next to the serial numbers. They were for press use, not for sale. (For the record, the designer was Matsukawa-san, manager of camera production planning, who I had a chance to meet and discuss this project. He has since retired.)

The NHS-94 article detailed how the camera body, motor drive and battery pack were internally marked as matched sets with white paint stamped numbers, denoting the matched parts.

It is critical that the body and motor match, but it is irrelevant to performance if the battery pack does not. Testimony to Murphy's Law, battery packs did not remain true to their original marriages.

The article in NHS-94 tells the story of two mismatched F2H-250 'circle A' outfits that were finally and properly reunited.

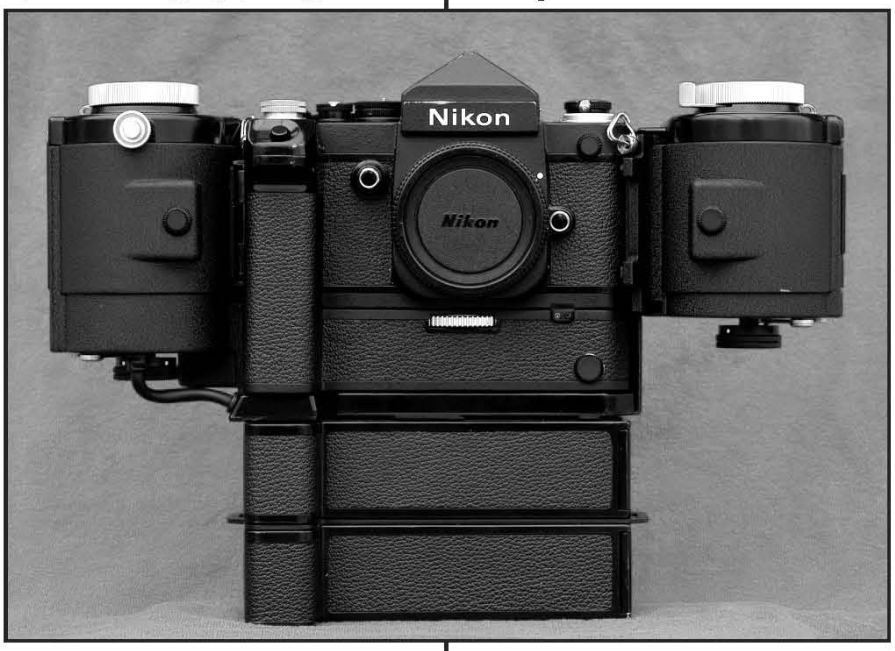
TEN YEARS LATER

At NHS-Con15 in Philadelphia on meeting day (Oct. 1), member Joe Orens came up to me and said;

"I bought an F2H from a US dealer. The MD-100 and MB-100 have that "A" in the circle. The painted numbers inside do not match. From your article I realized that you have the MB-100A from my set and I have yours."

Frankly I didn't know what to say. Could this be true? A miracle was about to occur after 30+ years of separation.

He showed me pictures of his set 7850462 + 785556 with matching MD-100A (pic 2) and a picture of his MB-100A with mismatched numbers 7850462 + 785534. As soon as I returned home I checked, and YES, he had my MB-100 and I had his!



I contacted Joe and we agreed to swap, with our friend Bill Kraus as the go between. The swap was organized at Bill's home. Joe drove about 150 miles for the official reunification. Bill and Joe both reported they had a great day. (pics 3,4,5 courtesy Bill Kraus)

I am sure you can imagine how I would have loved to have been there to share the moment, but in spirit I was there with them.

Bill shipped my MB-100A, which arrived on Dec. 30th. What a fantastic moment, THE find of the year. The one and only known surviving F2H-250 is now complete like it left the factory 30+ years ago. (pic 6)

As of this writing, only three 'circle A' sets of the 10 produced are known, but only one has its matching MF1-A 250 back.

A COMPLETE & FULLY MATCHING SET:

F2H-250	7850346	
MD-100A	785534	
MB-100A		
MF-1A	306056	

Other sets known but missing the MF-1A are:

F2H	7850462	&	MD-100A	785556
F2H	7850536	&	MD-100A	785462

I would hope that, with the publication of this article, anyone owning an MF-1 will look to see if it has a 'circle A'. It is small and easy to overlook. If so please contact me at: **Csap@skynet.be**. Who knows, another miracle might occur.

Many thanks to Joe and Bill who made it possible to reunite one of the rarest cameras ever made by Nikon. Special thanks to Bill for corrections and translation.

FOOT NOTE:

The attentive reader may notice in the previously published pictures of 'circle A' sets in NHS-94, three sets were shown. The third set, 7850082 is a normal High Speed, not a 'circle A'.

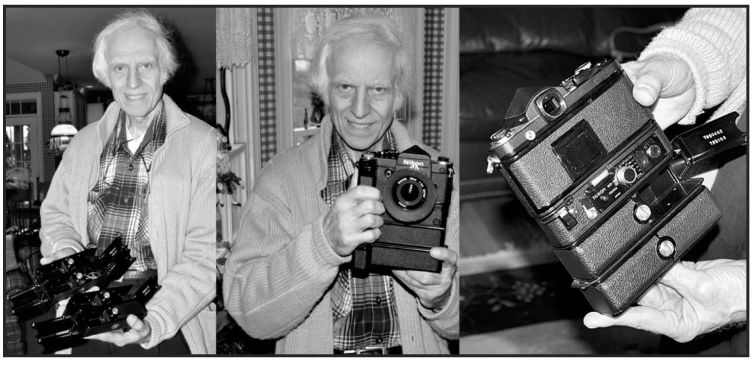
7850462 + 785556, 7850346 + 785534, 7850082 + 785226

Pic 1...left...Matching MD-100A motor drive and MF-1A 250 shot bulk back , but the wrong MB-100A battery pack.

Pic 2...below...F2-H camera body #7850462 with its matching MD-100A #785555 motor drive.

Pics 3 & 4...left & below...Both MB-100A's in closed and open positions. The standard MB-100 battery packs have NO internal numbering.

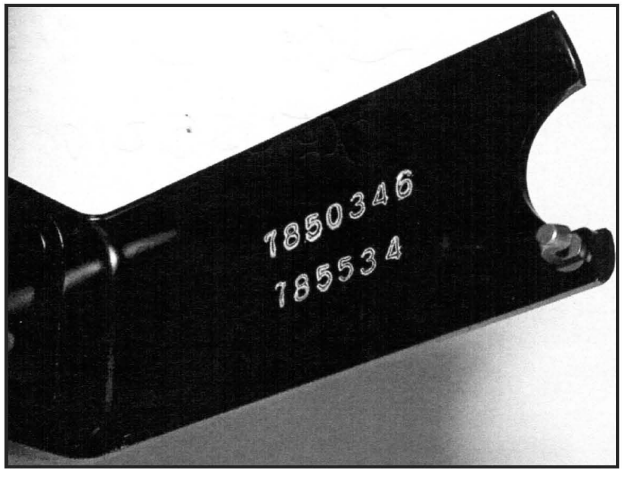
Pic 5...Bottom left...A most happy Joseph Orens showing both MD-100A's (left), the now correct set (middle) and the set with opened MD-100A (right). (pics 3,4,& 5 by Bill Kraus)



Pic 6...above...A family portrait. All the parts now together and a full match. Pics 7,8,9 depict those three parts separately. Everything now matches as it did over 30+ years ago when this special outfit left Nippon Kogaku on its way to the LA Olympics.

Pic 11...below...The now matching MB-100A battery pack with correct stamped numbers.

Pic 10...below...The MF-1A 250 shot bulk back mounted on its matching MD-100A battery pack. Note the 'letter A' in the photos on these pages.



HIDING IN PLAIN SIGHT: THE BRONICA-MOUNT NIKKORS

By SUBODH ATAL

The year is 1959. The Cold War is in full swing. Dwight D. Eisenhower is the US President and Nikita Khruschev the Soviet leader, while Fidel Castro has just taken over Cuba. We are finally in the jet age, with BOAC recently launching the first trans-Atlantic jet service. The Nikon F has just been announced to the world in March of that year, accompanied by the early F-mount Nikkor lenses. The F-mount was so innovative that modern day Nikon DSLRs still use an evolution of that same mount. As a result, those Nikkors play quite well with contemporary Nikons.

But wait, that's not the only type of Nikkor lenses that were unveiled that spring! Just a few weeks later, in April 1959, Zenzaburo Yoshina announced the first Zenza Bronica Z, with a set of three Nippon Kogaku Nikkors. They were a 5cm/f3.5, 7.5cm/f2.8 (the standard lens for the system) and a 13.5cm/f3.5. Each of these lenses had tick marks on their aperture rings, just like the initial F-mount lenses.

The Bronica 6X6 medium format system was quite successful in the subsequent years. While less portable than a Nikon 35mm camera, the larger format was more desirable for applications such as studio photography. Bronica continued to leverage medium format Nikkor lenses through several iterations of its focal plane shutter cameras, including models Z, D, S, S2, S2A and EC series.

Beyond the original trio of lenses, Nikon supplied a wide range of Nikkors (see several of the lenses in Fig. 1). A wider angle 40mm, an updated standard 75, a 105 with a leaf shutter for fast flash synchronization, as well as a flurry of telephotos: 300, 400, 600, 800, and yes, even a 1200mm/f11 weighing 5kg (11 pounds)!! (Braczko, Zenza Bronica History, Wittig Books, 2013). The wide variety of Nikkors, supplemented by Bronica's own Zenzanons, contributed to the system's success for a couple of decades. It certainly was a comprehensive system that compared well with its more expensive counterpart, the Hasselblads. Bronica moved to a leaf shutter system in 1980 for its EC-II successor, the ETR, and its collaboration with Nikon finally ended.

While the Nikon F-mount's longevity may have been conceived by Nikon engineers in the heady days of the Cold War and the de Havilland Comet, one can safely surmise they would not have foreseen their medium format Nikkors being mounted onto 35mm Nikons six decades later. Yes, thanks to a Fotodiox Bronica S to Nikon adapter, one can mount those Bronica-mount Nikkors on a modern day DSLR such as the Df (Fig. 2), or the D800. There is one caveat with the setup though (other than the obvious one of the 35mm frame being smaller than 6X6cm). The lenses, other than the 105mm/f3.5 Q, do not stop down unless they are attached to their native Bronica, so only wide-open shots are feasible. Nevertheless, the superlative quality of the Nikkors from 1959 is evident from the sample picture with the 13.5cm/f3.5 lens (Fig. 3). And maybe Fotodiox, or some other adapter vender, can be persuaded to come up with an adapter that enables stopped down operation with the vintage Bronica-mount lenses.

There's not too many of these lenses left in good shape after so many decades, and not many people think of using medium format optics for their latest 35mm cameras. However, if one can find a well-maintained example, they make for great companions to contemporary Nikon DSLRs, as very reasonable prices. Don't go looking for the longer telephotos at those prices though. Those rare lenses are nearly impossible to come across and will cost a bit more than an arm and a leg.

Left...Fig. 2...13.5cm//f3.5 Nikkor Q and Nikon Df, using Fotodiox adapter. Above...Fig 3...A sample picture from the Df/Bronica 13.5cm setup using the Fotodiox adapter.

Fig. 1...The Bronica-mount Nikkors, clockwise from top left: 13.5cm/f3.5 Q on Nikon Df using Fotofiox Bronica S to Nikon adapter; 75mm/f2.8 PC; 5cm/f3.5 H; 105mm/f3.5 Q Synchro; and 200mm/f4 P on a Bronica S2A.

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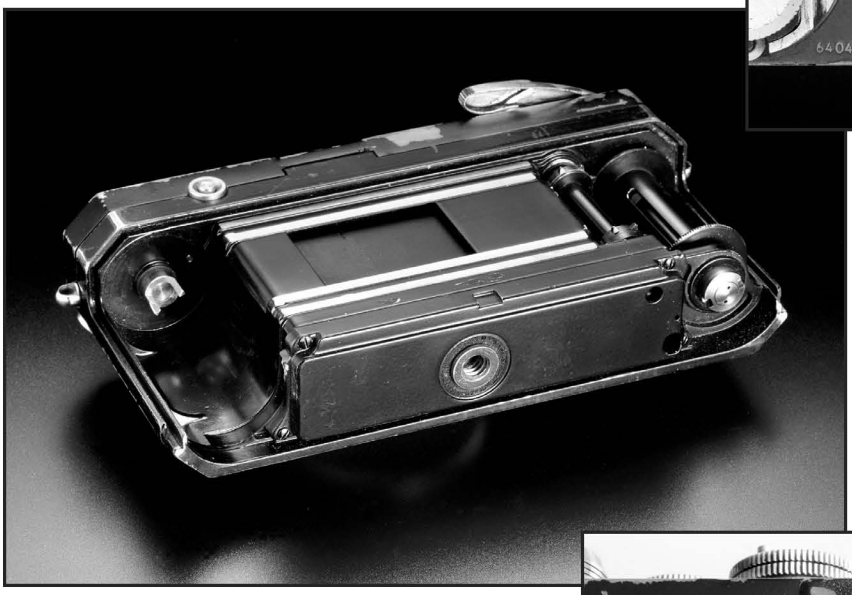
A REALLY WIERD NIKON F?

TEXT & PHOTOS BY TONY HURST

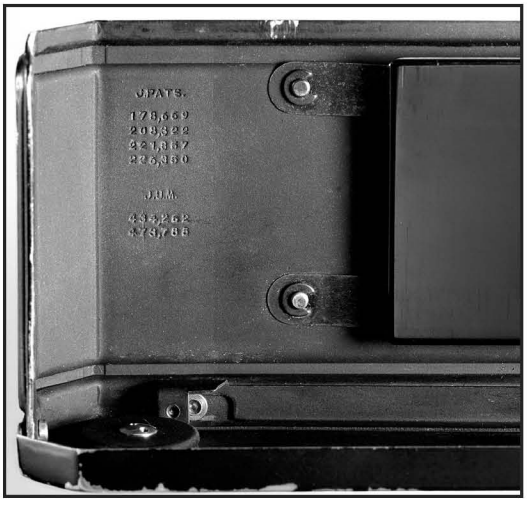
I found this camera at the Santa Barbara show many years ago. It had an interesting early black Nikon F serial number, and I have it to Peter Lownds, who then bequeathed it back to me a year ago. I always thought this was just a home made job made for some unknown purpose. However, I was really surprised to find another one on Richard de Stoutz's web site marked EPOI inside the bottom plate. It has a much later serial number and is more professionally finished.

My camera is crudely finished with a brass black painted top plate. The rest of the camera is original black. It has an L39 screw mount. A standard Leica screw lens will not focus at infinity. As you can see it also has a motor drive plate with some sort of number scratched at the right hand side. Nowhere is it marked EPOI. The front leather panels are non-Nikon.

Just what purpose this modification was meant to accomplish I do not know at this time. As to who actually did the work, again I do not know but it is interesting that a similar EPOI tagged modified Nikon F is on Richard's web site. So there are two, but are they related? This example is much more crudely done and may be homemade. Or it may be the first attempt or prototype that eventually evolved into the EPOI tagged example, which is much more elegantly made. The 39mm Leica thread suggests microscope or scientific use as that thread will allow it to be mated to many various laboratory and scientific instruments.



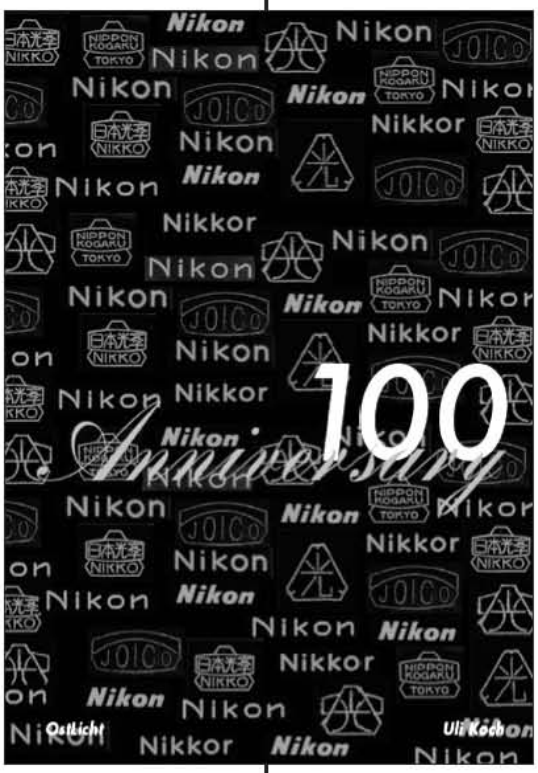
Things to take note of when studying these photos is that this a very early black Nikon F body #6404819. Is it an original black? I do not know for sure and the chrome wind & rewind assemblies suggest it may not be. But is it early because it has a hollow wind lever (see photo at left) and only one screw in the shutter speed dial (see photo above). However, since the Self Timer has been removed we do not know if it was cross hatched or not. Lastly, note that the body is drilled for a motor! This feature would have been useful if the camera was being used to record a large number of images in a lab. We may never know.



CELEBRATING 100 YEARS OF NIKON
THE NEW BOOK BY ULI KOCH IS NOW AVAILABLE...

To cover in any detail what Nippon Kogaku (Nikon) has produced over the last 100 years is an awesome task indeed. Though we tend to think of only cameras, lenses and their respective accessories, NK has produced a fantastic array of optical equipment these past 100 years. And I mean fantastic. If you really want to know what they are responsible for, all the way back to 1917, then you need to look through this book.

In celebration of its first 100 years, Uli has produced a 416-page opus detailing what looks like 'everything' they made. I have seen or have been aware of much of what is in the book, but there are many items that are completely new to me, even after researching NK for 45 years. Add to that the fact that much of what I was aware was only in word description or very small, and sometimes worthless, B&W photos so bad you could count the dots that made up the image. Well, those days are gone.



Now I can study and learn more about so many rare and practically unknown NK items with the help of some beautiful photography. Uli, who proved his photographic abilities in his Nikon F Trilogy, has even outdone that series. Not only does he illustrate every single item in those 416 pages, but also he has done it in beautiful color. You really have to see the book to understand what I mean. This is a full color encyclopedia of NK's production during the last 100 years. Beautifully arranged, shot and printed. I only wish I could have done mine in color.

During the pre-war years he covers things by the decades while post-war it is generally in 6-8 year increments. Starting in 1917 he covers the earliest binoculars then some of the rarest of all Nikkors made for plate & aerial cameras. (I wonder where he found some of these!) Then he covers the Hansa Canon era that we all know was very much an NK project as well as Canon. The absolutely massive variety of optical gear made for the military is covered in great detail. Believe me, what they made was mind blowing as NK was the largest supplier of military optical equipment to all branches. Looking at these pages will convince you of that.

He then enters the area dear to the hearts of the NHS and it members. Post-war and the arrival of the Nikon camera system. You will see the rarest of the rare all seen in gorgeous color. Rare lenses, cameras and accessories, plus other optical items made post-war. Once he gets into the decade 1957-66 things really started to move at NK. The best of the rangefinder system arrives (SP, S3, S4 & S3M) but then the real blockbuster that put the Nikon name on everyone's want list worldwide. That of course is the Nikon F system. You will see page after page of the late RF production as well as the Bronica-Nikkors. And even though he covered the reflex system in great detail in his previous Nikon F Trilogy, it was still an awesome task to illustrate what became the largest photographic system in history (to this date it has not been surpassed, even by Nikon). The decades of the sixties, seventies and eighties saw an absolute deluge of new products for the reflex cameras. It was a special time for Nikon users.

He also covers their comprehensive microscope production, movie cameras, the Nikonos system, and lenses and accessories made for all their camera types. Also covered is the post-war scientific and industrial products of which NK made an astounding array of items.

He covers everything up to the F6 and then into the digital era. Nothing is left out and nothing is shortchanged in his coverage of all things Nikon.

Every Nikon enthusiast, whether rangefinder or reflex, should own this book. It will broaden the horizons of everyone who reads it no matter how much you may think you know. After 45 years I learned a great deal and looking at such detailed photos of items I have never seen before was a wonderful experience. It's great to learn something new everyday.

See Uli's Facebook page for more info at;
https://www.facebook.com/Nikon100-7122508289266875/
The website just for the book is: **www.nikon100net**

The newbook can be ordered from the Westlicht Leica Shop, Lindemanns Fotobuchhandlung (Germany), and Camerabooks.com here in the USA. You can order a signed copy from Uli's website. Cost is $129 USD.

I can highly recommend it to anyone who wants to really know Nippon Kogaku and its 100 years of awesome production. **RJR**

A NEW RESEARCH PROJECT...JOIN IN
A NIKON ONE MYSTERY
WHAT DO THOSE NUMBERS MEAN?

BY STEPHEN GANDY...PART II

In NHS-134 Stephen Gandy began a research project to see if we can determine the possible meaning of various 'internal' numbers that can be found on the early Nikon One bodies. They appear almost random, repeat in some cases, consists of 1 or 2 digits, and are found in the same area (sometimes) but often placed differently. They seem to be either stamped or engraved and some even hand etched. So what do they mean? Unfortunately it is probable that every single person who worked on those early bodies, either making the parts or assembling them, is now no longer with us. So we have no one to ask. And it seems that no one at Nikon today has any idea of their meaning. So what do we do?

Well since I first got into Nikon research in 1971, we have to do it the 'old fashioned way'. Accumulate, correlate, categorize, list and look for any signs of a pattern or lack of one. In NHS-134 Stephen and I asked for any feedback from the members concerning numbers within their Nikon One bodies. To date almost no feedback. So I decided to keep the ball rolling I would reproduce some numbers that have already appeared within these pages as well as others. Our main source has been Belgian member Christophe Sap who has undoubtedly the largest and best-organized database on the Nikon One. I hope that the numbers listed here will encourage other members to participate. Refer to NHS-134 and see that we are aware that many of you will be hesitant to 'open up' your model One, but some of these numbers are visible by simply taking the back off. Others are a little harder to get to and others would require a trained technician to uncover them. But try as much as you can to at least give us 1 or 2 numbers from your One bodies.

I will list what numbers have been here in the past as well as try to give you an idea of where to look. So here goes.

The most common number locations are in the film take up chamber, under the chassis cover by the shutter adjustment controls (the earliest bodies do not even have a cover so any number is visible by just taking off the back), inside the base of the back itself usually near the tripod mount, inside the front decorator plate with the Nikon name (removed with just 4 screws), and on the lens mount visible once that front plate is removed. Less often they are seen on the rear surface of the lens mount locking lever, on the casting with the lens mount removed, and on the camera back near the pressure plate.

6094
#19 is found on the inside surface of the baseplate near socket

60924
#6 is found in the film take up chamber
#6 is hand scribed on the chassis by the shutter controls
#0 is found on the inside surface of the baseplate near socket

60926
#2 is found in the film take up chamber
#2 is found on the chassis by the shutter adjustment controls
#2 is found on the inside surface of the baseplate near socket

60933
#14 is found in the film take up chamber
#14 is found on the chassis by the shutter adjustment controls
#14 is found on the inside surface of the baseplate near socket

60939
#27 is found in the film take up chamber
#27 is found on the chassis by the shutter adjustment controls
#27 is found on the inside surface of the baseplate near socket

60952
#23 is found in the film take up chamber
#23 is found on the chassis by the shutter adjustment controls
#23 is found on the inside surface of the baseplate near socket

60959
#33 is found in the film take up chamber
#33 is found on the chassis by the shutter adjustment controls
#33 is found on the inside surface of the baseplate near socket

60969
#9 is found in the film take up chamber
#9 is found on the chassis by the shutter adjustment controls
#9 is found on the inside surface of the baseplate near socket

60983
#12 is found in the film take up chamber
#8 is found on the chassis by the shutter adjustment controls
#8 is found on the inside surface of the baseplate near socket

609118
#3 is found on the inside surface of the baseplate near socket

609161
#10 is found inside the front name plate
#10 is found on the lens mount at the lower right corner
#19 is found on rear of the lens mount at the upper left corner
#19 is found on rear of the lens lock lever
#010 is found on the inside surface of the baseplate near socket

609171
#26 is found on the lens mount..lower left at 7 O'clock
#26 is found inside front plate on wind side
#15 is found on the back of the lens lock lever
#15 is found on the rear of lens mount at 2 O'clock

609194
#014 is found on the inside surface of the baseplate near socket

609209
#5 is found on the lens mount at 8 O'clock
"E" & #59 are both found on the lens mount at 4 O'clock
"E" & #59 are both found on the rear of lens mount at 8 O'clock

609223
#41 is found on the inside surface of the baseplate near socket

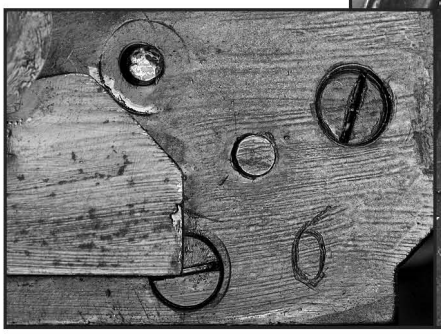
609314
#42 is found on the inside surface of the baseplate near socket

609592
#592 is found 'hand inscribed' on the lens mount at 1 O'clock
"z" is found hand inscribed on the lens mount at 4 O'clock
"z6" is found on the rear of the lens lock lever

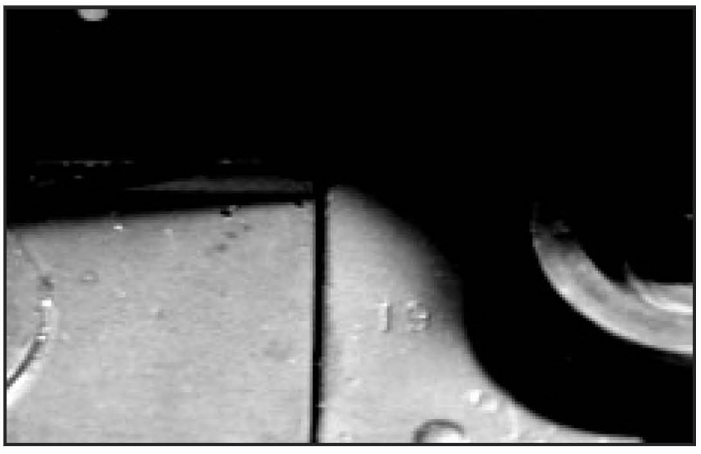
(Some photos on this page of various numbers on various bodies. We are hoping to here from the membership so we can add to the info in this issue. To date the only real feedback is the letter from Wes Loder on the facing page which gives another slant to what might have been going on. RJR)

The number '14' on the lens mount , rear of the lens lock lever and within the film chamber.Cameras are unknown to me at this point. These photos have been on my computer for years and I cannot determine their source.

Above.. The number '0' inside the baseplate of 60924. Right..the number '6' in the film chamber of 60924. Below...A hand inscribed '6' on the chassis of 60924.



Above..The number '014' inside the baseplate of Nikon One 609194. (Bill Kraus) Below...The number '19' inside the baseplate of Nikon prototype 6094. (Chris Sap)



FEEDBACK..FEEDBACK
A STORY BY WES LODER

Several members have become interested in the various numbers to be discovered if one opens up an early Nikon and pokes around. Some are stamped, others are scratched in. What is the meaning of these numbers? Do they tell us which early Nikon camera is the really old one?

I think not. These are part numbers, used for inventory. They may or may not have anything to do with the age or sequence of a particular camera body. To explain why, let me tell a story, the story of the production of one particular Nikon camera.

It is the first week in October 1948. In the sand works several workers are preparing to cast a new round of camera bodies. They take molds, set them in wooden frames and carefully pack super-fine, black, damp sand around the molds. How many? Perhaps a dozen, maybe more. When all the molds are ready, they break them in two, remove the internal mold and fit the sand parts back together. This leaves a cavity into which molten aluminum is poured. When the aluminum has cooled and set, the workers remove the wooden frames, break up the sand and remove the castings. These castings are the fundamental unit of the camera. Everything else is just parts.

SCAP records indicate that in the first week of October Nippon Kogaku produced a total of four (4) cameras. Added to the 208 already on hand including the prototypes, this might suggest that that week cameras number 609208~609212 made it out of production. Maybe….

Let's follow the production of one of these cameras, say what will become camera 609210.

The Ohi plant of Nippon Kogaku may be a big factory building, but it is really a sea of little shops, each one specializing in one or more aspects of camera and optical manufacture. Every camera body contains hundreds of parts that include brass and bronze, steel, glass, fine Moroccan leather and silk. One shop is doing nothing but cutting brass gears; another shop is stamping out steel flanges while another is turning wire to make springs. As the workers finish these various parts they place them in wooden boxes and deliver them to an assembly room. In the meantime, one worker picks through the shiny new castings and selects one to work on. The sand crew may or may not have stamped the castings, but they certainly have gone over them and already rejected six of the dozen due to a failure of the aluminum to properly fill the mold. They will go back in the pot—so to speak—get melted down and the aluminum will go into the next batch of castings to be made.

This worker sets the new body casting in a wooden box. This will be its home for the rest of the process. It first goes to a milling shop where another worker will cut the groove that will mate the camera to a back. He will use a master back, but more fitting will follow to match a particular back to this body. Next the body will go to a shop full of drill presses where another worker will drill and tap a bunch of holes. Another trip to a milling shop will fine-tune the shape of the casting. Finally, someone will paint the entire casting using a flat black paint, followed by a heating to bake on the paint. While this is happening, at least a dozen castings are going through the same process. Who's on first? No one is.

The casting now goes to an assembly room. The assembler has a bench where he sets the box down. In front and to his sides are more boxes full of various parts. Many of these parts were manufactured a while ago. Some are months old, others a few days and many have numbers stamped or engraved on them. These numbers might indicate a particular run for that part, or a numeric sequence. They might mean something to the shop that made them, but for the assembler, they are just parts.

He works from the inside out, putting the shutter and its linkages in first. The silk for the shutter comes from an umbrella factory and NK has had a difficult time getting silk of the right quality. Now the shutter is a series of pre-assembled units: the curtains, escapements, springs and gears. Five shutter units are in a box. The assembler takes one, tries it, finds that it fits and installs it. Number? What number? It fit, didn't it? Next, working toward the top of the body, he installs the rangefinder/viewfinder system. He has no problem with these parts. NK is an optical company and its optical parts are flawless. But the lens mount/focusing helicoid proves to be a problem. It does not mate with the body. "Hey, Sukee," he says to the assembler one bench over. "I can't get this blankety-blank lens mount to fit."

"I had the same problem. Here, try this one." They exchange focus mounts and it fits. Our assembler has now been working on this one camera for three days. He feels pretty good about his progress. The first camera he assembled took him over two weeks. Much of that time he had spent waiting for parts that could pass quality controls, fit and didn't break. He still uses a set of instructions with templates to guide him, but his skills are growing.

Finally he has an entire camera finished in front of him. He goes back to a parts room and selects a back that he thinks will fit. It does, with a slight amount of reshaping. Next he carefully paints all the exposed screws and plates, waits for the pain to dry, then glues on pre-cut leather coverings. The shutter works and the focusing mechanism seems okay, so it goes to another room where camera top plates lie in order. He takes the lowest number off the end. It does not fit. Ouch! Well, maybe the next one. Ah, that one fits. He leaves the top numbered 609209 in the parts room and finishes installing knobs and switches. Camera number 609210 is finished. Now it goes to inspection. There the back will get the matching serial number 609210. The camera goes through a series of tests, it gets a new 5cm f2 Nikkor lens and a box as well as instructions, and it is ready for sale.

When will it sell? Maybe it will go to Hong Kong that month. Maybe it will sit in the warehouse for several months before heading to America.

The point of this story is that every step in the manufacture of these early Nikons was a complicated process involving many parts and many decisions. Many of the parts have numbers, but the chance of them being used in exact sequence is remote at best simply because there is too much hand-fitting, hand-cutting and hand-assembly. The parts did not go to the assembly bench one-at-a-time. Even the body castings –the most critical item that says "camera"—were not made one-at-a-time in numerical order.

Low part numbers mean only one thing: They are low part numbers. Casting numbers, if found, might tell us something about the age of a particular camera, but even then not as much as the number on the camera top: the number that tells us the sequence of when the cameras were finished.

WHEN WAS IT MADE?

This is the final installment in my series detailing the matching of serial numbers with probable dates of production based on the surviving guarantee cards that I am aware of. We have covered all the bodies and lenses for which this information is known to me. As stated in NHS-134, this final segment is devoted to the normal 50mm/f1.4 & 2.0 Nikkors, for which a lot of dates are known. My previous thoughts about the significance of these dated items holds true here, but with one new wrinkle thrown in. I am sure that some of you will notice something about these dates as you read this list. You will undoubtedly notice that in more than one case the number/date combos do not make sense! I agree, but there is a probable explanation for this. It might explain why lenses with very close, if not consecutive numbers, have been found with cards dated weeks or months apart. On the opposite side of the coin are lenses with the same or very close card dates that are hundreds of digits apart in serial number. What is going on here? I think what we need to remember is that lens production was much more efficient than body production. NK could produce quality lenses that passed inspection at a greater rate than bodies. The result would be that the supply of finished normals exceeded the number of bodies waiting to be inspected and mated with their lenses. Therefore, trays of lenses could be mated to bodies in a less than sequential order. Did it matter? No, because the paperwork with the numbers was made up 'after' it passed inspection so the sequence of lens numbers did not have to match that of the bodies. The result is the anomalies you see in this list.

Two additions from previous lists are:

60910428/324885	06/16/52
6108554/333915	06/29/53

And now for the normals. Please keep additions coming to me and I will update in future issues. RJR

50MM/F1.4 NIKKOR

50050349	11/14/50	50050527	11/21/50
50050686	12/21/50	50051115	12/08/50
50051756	01/24/51	50052083	02/26/51
316709	04/28/51	316712	04/13/51
316730	04/28/51	317041	05/07/51
317340	08/21/51	318079	08/20/51
318618	07/13/51	318892	12/31/51
319191	01/31/52	319808	01/17/52
320380	11/28/51	320591	10/02/51
320641	03/03/52	321106	11/15/51
321311	12/13/51	321764	02/17/52
322002	01/31/52	322038	01/27/52
322103	01/27/52	322148	03/18/52
322228	04/10/52	322745	03/04/52
322753	03/04/52	323456	05/06/52
323913	05/04/52	323997	04/04/52
324077	05/04/52	324304	06/05/52
324403	06/04/52	324621	06/04/52
324804	06/20/52	325239	07/17/52
326477	08/28/52	327080	10/02/53
328226	12/10/52	329481	12/10/52
329598	02/10/53	330852	02/12/53
331282	03/05/53	332629	07/06/53
333155	05/18/53	333254	06/15/53
334341	08/03/53	334594	06/25/53
336549	09/30/53	338589	11/13/53
339654	12/10/53	339917	01/18/54
339932	12/07/53	340039	12/28/53
340400	12/28/53	344065	08/01/54
344142	06/24/54	344227	08/01/54
346964	09/04/54	347009	10/02/54
350832	03/30/55	351568	03/30/55
355008	06/04/55	355108	05/13/55
356027	06/28/55	357855	08/17/55
358202	08/28/55	358256	07/26/55
361335	10/29/55	361694	12/24/55
362071	12/23/55	362280	12/27/55
364207	03/16/56	364715	02/17/56
365750	04/12/56	368513	05/22/56
371220	07/14/56	371224	08/13/56
371873	07/14/56	371974	07/17/56
373465	07/03/56	373889	06/01/56
374277	09/04/56	374862	08/24/56
374958	08/21/56	375472	08/24/56
375554	08/31/56	383234	03/27/59
383429	05/21/57	388407	01/28/58
388531	05/11/57	389982	10/26/57
390659	07/03/57	390964	06/10/57
391588	09/04/57	399488	07/01/58
400352	06/03/58	401213	06/03/58
401361	08/30/58	402810	09/30/58
403068	07/01/58	403681	09/30/58
403770	10/29/58	406707	05/07/59
407838	09/07/59	409234	10/30/59
411592	07/07/59	412622	03/27/59

50MM/F2.0 NIKKOR

708316	02/14/49	708592	08/16/49
50080125	11/14/50	50080349	11/13/50
50080350	12/20/50	50080558	12/20/50
50080652	12/20/50	50080786	01/29/51
50081006	02/21/51	50081060	02/21/51
617759	03/01/51	618577	06/07/51
619425	06/15/51	620246	12/25/51
621994	01/17/52	624145	09/19/52
624396	07/10/52	625408	07/08/52
625478	07/22/52	625551	07/10/52
631651	12/17/53	632053	08/17/53
633805	08/17/53	633832	08/07/53
633839	08/17/53	634566	08/17/53
634727	08/24/53	635698	10/15/53
639915	02/15/54	647705	09/29/54
648061	08/25/54	648553	10/27/54
650839	12/08/54	653670	08/05/55
653673	12/17/56	659209	04/05/56
741617	11/05/57	748578	07/15/58
753338	08/16/58	754519	04/23/58

MEMBER FEEDBACK

From Jeff Felton…

I liked Wes Loder's article about the Nikon 85~250mm zoom lenses for the Nikon F and the RCA Television cameras. He really answered the question of what the version with the two-inch (51mm) lens mount is for.

I do want to correct one small error that Wes and I have discussed. The Kilfitt Kilfascope is not the 'thinnest' reflex housing for use on Nikon rangefinder cameras. That distinction belongs to the Orion Mirax B reflex housing. The flange-to-flange thickness of the Kilfascope is 61.35mm, while that of the Orion Mirax B is 44.95mm, a difference of 16.4mm. So the Mirax B is almost 2/3rds of an inch thinner.

The Mirax B has a Nikon/Contax rangefinder mount on the rear end, and a 44mm female Miranda screw mount on its front end. An adapter could be fabricated which would allow the TV Zoom Nikkor lens to be mounted on a Mirax B then on a Nikon rangefinder camera, and give correct focus at infinity, even wide open. One way to do this would be to replace the Arriflex adapter (secured by the rear chrome ring) with a similar adapter having 44mm male threads on its rear end and of the correct length.

From Christophe Sap…

Regarding the letter from Akito Tamla in NHS-134 about the stolen Nikon One prototype.

Camera 60914 was one of the few prototypes that was really completed! Indeed, as we know, not all bodies between 6091 and 60921 were finished. Current info according to Nikon documents (see "Back to the Roots of Nikon I, Journals 100-101 & 102), the following cameras 'might' have been completed;

6093 6094 6095 6096 6098 60911 60912
60913 60914 60917 60919 60920 60921

Based on Tamla's article we now know that 60914 was probably finished as it looks as if it was presented 'in person' to the GHQ. Can we assume that when the first prototype was really finished and ready, that that would be the one that would have been presented to the GHQ to show 'proof of production'?

From Danilo Capuani…

I thought I would try to find lenses with serial numbers very close to those I already own. I went on ebay and within a few days I got really lucky and found a 135mm/f3.5 Nikkor lens consecutive with one of mine. I bought it! The first one was in 2005 and now this one 12 years later . They both belong to your 'Tokyo-Hybrids, but they differ from each other quite a bit. Here is a comparison;

LENS	#254101	#254102
WEIGHT	630gr	540gr
APERTURE	3.5~16	3.5~32
CLICKSTOPS?	NO	YES
SPECIAL MARKS	MIOJ INSIDE	'C' ON BARREL
MOUNT	NIKON	CONTAX
TRIPOD SOCKET	LARGE	NARROW
LENS RING	NK TOKYO	NK JAPAN

With all these differences is it possible they were made the same day as the serial numbers suggest. I think not.

LETTERS…LETTERS....

From Paul Bonner…

Sorry to hear about your increasing physical difficulties. I personally know what travel problems they can cause. I was hoping to make one final trip to the Mecca of Nikons to celebrate their 100th birthday. Surely a bunch of younger members could press Nikon to celebrate this important year in the company's history, and to help get you to it. Could you drum up help both to pressure Nikon and get an Anniversary convention set up in Tokyo?

About the journal. NHS-134 is a terrific edition. Your filter hunt is a great story and they turned out to be the sort of jewels that Nikon made in those early rangefinder days.

From Christophe Sap…

Thinking about the 100th birthday of Nikon:

I sent an email to a friend at Nikon asking about what might be planned to celebrate the anniversary. I was told that there would be no special events on July 26th. I find this hard to believe. On the other hand, the future of Nikon (camera section) is not bright. In fact it is bad. There are talks going on with competitors so I think that there might indeed be nothing special to celebrate as they may shortly afterward announce a merging?

Nikon sales in Japan in 2016;

The 2016 BCN rankings for the Japanese market are out (BCN collects sales data from approximately 2/3rds of all Japanese retail stores). Here are some of the details.

In the DSLR category Nikon is in second place as last year, but they lost about 5% market share while Canon gained over 7%.

In lens production Sigma pushed Nikon from the #2 spot to #3 with Canon retaining the #1 position.

The only category Nikon actually gained market share in is the fixed lens camera group(up 1.1%), mostly due to the Coolpix P900. Since 2011 Nikon has never been in the top spots in the mirrorless category.

SOME AUCTION NEWS

From John Millham...

I have spent the last few weeks or so taking some of my Nikon collection to the asuctioneers in Newbury here in England, mostly for their sale scheduled for July. Some items might make earlier sales. A few of my items are going to a different auction house, but most have gone to Newbury. I think the members would benefit from your mentioning this auction house in the next couple of Journals. I will do a write-up for you when I get sold results. They have a quite good website and show photos of all the items in the sale. People are able to bid on line, so they deal with cutomers all over the world. Go to www.specialauctionservices.com.

(I checked the site and they have sales on a monthly basis.They deal in all types of collectibles including photographica. Another house is Auction Team Breker in Cologne, Germany. They hold photgraphic sales thru the year. Try to get on their mailing list as they produce a beautiful catalog in color showing every item for sale. Go to www.breker.com. The more auctions the better. RJR)

CLASSIFIED ADS

SELL LIST... My latest 'SELL LIST' is now available for those who wish it. Just send me an email requesting it and it is yours. I am also now on EBAY on a regular basis! You might want to make me a preferred seller so you can keep track of what I have currently listed. My ID is **'6091'!** . **RJR rotoloni@msn.com**

WANTED...TO BUY OR TRADE: Chrome back for early Nikon S3. Back has to be in fair to good shape, functional and complete. I do not need unused or mint. Bargain/good condition preferred. Willing to purchase or trade chrome S2 back plus cash. **Kiu Kaffi, USA phone 240-643-5302 or email me at kkaffi@hotmail.com**

WANTED...ALL NIKON RANGEFINDER ITEMS, also F bodies, scalloped AI and non-AI lenses and anything else interestng. What do you have? **Peter Walnes, PO Box 332, Penzance TR18 9PD UK. Tel +44 1736 719461. Fax +44 1736 719538. Email; pwalnes@truemesh.com Website; www.peterwalnes.com**

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6320806	**6322423**			

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THANK YOU.....RJR

odds 'n ends

A 'COLON' COLONY?

We have talked about that wierd and wonderful batch of '358's in these pages before. And we have also talked about the 'colon' (:) mark found on some lenses denoting duplicatr serial numbers. And we have discussed how a fairly large percentage of those crazy '358's can be found with teh colon mark. Yes, we have discussed all of this. So what do we have here? How about 11 members of the '358' group with 10 of them marked with the colon. Eleven chromes and one black but, sadly, no aluminums. Can you spot the one without the colon? I call this my 'colon colony'. Our '358' & colon lists are growing. Keep those numbers coming. Thank you. RJR

Created For The "NHS" By Tony Hurst