

A PUBLICATION OF THE NIKON HISTORICAL SOCIETY



MARCH 31, 2013
NHS-119

NHS-CON14-SAN FRANCISCO!-2014
NIKON JOURNAL



THIS ISSUE

- PG 1..30MM BRONICA-NIKKOR!
- PG 7..THE ORIGINAL NIKON COOLPIX
- PG. 10..THE 'AMAN' NIKONS-PT.2

ROBERT J. ROTOLONI
EDITOR/PUBLISHER



THE NIKON JOURNAL

ISSUE #119

VOLUME THIRTY - NUMBER TWO - MARCH 31, 2013

THE *NIKON JOURNAL* IS PUBLISHED FOUR TIMES A YEAR BY "RJR" PUBLISHING, INC., At P.O. Box 3213, Munster, Indiana 46321 U.S.A.

© 2013 By "RJR" Publishing, Inc.

ALL OPINIONS EXPRESSED HEREIN ARE THOSE OF THE VARIOUS AUTHORS AND NOT NECESSARILY THE VIEWS OF THE NIKON JOURNAL OR OF THE NIKON HISTORICAL SOCIETY.

Our Official Web Sites are.....<http://www.nikonhs.org> & <http://www.nikonhistoricalsociety.com/>

E-Mails.... rotoloni@msn.com or r.rotoloni@sbcglobal.net

ANNUAL SOCIETY DUES ARE

U.S./CANADA	1 Year \$40	3 Years \$100
OVERSEAS	1 Year \$50	3 Years \$130
New Rates Effective Jan. 1, 2013		

~ CONTENTS ~

INSIDE FRONT COVER:

NHS-119 EDITORIAL..... By ROBERT J. ROTOLONI

PAGE 1..... ELUSIVE 30MM BRONICA-NIKKOR
By WILLIAM KRAUS

PAGE 4..... THE NIKKOR AUTO 55MM/F1.2
By NICO VAN DIJK

PAGE 6..... ANOTHER DUMMY S2 IS FOUND
By WILLIAM KRAUS

PAGE 7..... THE 'ORIGINAL' NIKON COOLPIX
By NICO VAN DIJK

PAGE 10..... THE LEMIX & ANAM NIKONS-PART 2
By CHRISTOPHE SAP

PAGE 14... THE SYNCH CORDS FOR THE NIKON BCB
By JEFFREY FELTON

PAGE 19..... BOOK UPDATES, BROWSING EBAY
FEEDBACK & *NHS-CON14 NEWS!!*

PAGE 20..... CLASSIFIEDS/BACKISSUES/NEW BLACKS/
NEW MEMBERS/NEW ADDRESSES

INSIDE BACK COVER..... 'ODDS N' ENDS'
JUST ANOTHER 135MM NIKKOR?? NOT SO!

NHS -120 DEADLINE!

The deadline for the next issue of our NIKON JOURNAL, NHS-120, is JUNE 1, 2013. Please get all contributions and photos to me by that date so I can get the next issue out on time. Thank you. RJR.

EDITORIAL

We have yet another jam-packed issue this time around. So much so that I had to push some articles back to #120. But I am not complaining, no sir! The more articles and material I have the better, so keep it coming. Please!

We start off with Bill Kraus' article on a lens for which we only had the box for years. We knew it existed but what may be the only surviving example is here in The Journal, and its number matches that box! See page 1 for a real rarity.

On page 4 Dutch member Nico van Dijk gives us part one of two parts on the most interesting (save the Noct-Nikkor) speed lens ever made for the reflex system. Nico specializes in the 55mm/f1.2 Nikkor-S, still a very desirable optic to this day.

Page 6 has to do with the discovery of another of the very rare 'DUMMY' Nikon S2 cameras. Where was it found? Would you believe in the George Eastman House Collection? Bill Kraus took photos and added a description.

What was Nikon's first entry into the world of Digital cameras? No, not the D1. But you all know of the seemingly endless series of 'Coolpix' models Nikon have made the last 15 or so years. Well it had to start somewhere, right? On page 7 Nico van Dijk gives us the story of the 'original' Coolpix models 100 and 300. Now ancient and way behind the technology curve, they may become really collectible as the first of any series can. Check out their specs.

Chris Sap gives us part 2 of his saga on the little known (in the West) Lemix and Anam series of Nikons made in Korea. It is amazing how many items and accessories were made. Chris has just returned from Korea and Japan and will have even more for our next issue.

Jeff Felton gives us his closing article on the early Nikon BCB and BC type flash units on page 14. This time he covers in great detail the series of synch cords and what models they are correct to. So few of these cords exist today and if you run across one you may not know to what it belongs. Not so if you read Jeff's scholarly treatment of the subject.

On a few of my trips to Japan I met a gentleman named Shusaka Suzuki. He proved to be a friendly fellow who loved photography and was happy to serve as a guide for those of us from the West. He was also of great service to both Chris Sap and Thierry Ravassod on their trips to Japan. Many others of you who have been to the Tokyo Conventions may remember him as well. Sadly he has passed away at the early age of 48. Far too young indeed.

Although NHS-Con14 is over 18 months away the committee has already begun to discuss things and start the groundwork. Not many 'facts' are known right now but show chairman Bob Rogen has already talked to a good hotel (they have hosted Leica meetings in the past). We have a convention theme in mind and a 'focus' for this meeting and some of the presentations. Remember, the first Nikons ever imported into North America came through San Francisco, so this thought is one to keep in mind. We plan to coincide our meeting with the San Jose (now Newark) California show to add to our convention. I have a short info paragraph on page 19 so please look there. Of course I will enlarge the space as we learn more but I hope that we have a great turnout in the fall of 2014. Keep it in mind! RJR

ANOTHER MYTHICAL NIKON ITEM FINALLY FOUND

THE ELUSIVE 30MM/F4 BRONICA FISHEYE-NIKKOR

By Bill Kraus

The 30mm/f4 Fisheye-Nikkor made specifically for the Bronica medium format camera has always been one of those nearly mythical items whose very existence was a source of contention for decades. Like the special tripod made for the 500mm/f5 Nikkor, we knew it had once existed (at least in photos) but finding one had been fruitless. Years ago we became aware that the late Simon Nathan had once been chosen by Ehrenreich to test this lens and even wrote it up once in his Pop Photo column. Then I obtained from him the box it had come in (he did not know where the lens was) which is serial #35401 (lens #1). Later still the lens was found and reunited with its box and this article now brings both together. No longer a myth, member Bill Kraus provides the NHS with photos of that very lens and all the info he has been able to acquire. Thanks Bill.

Perhaps the earliest mention of the lens in open literature appeared in 1991 in NHS Journal #33. A fairly accurate line drawing of the lens identifies it as a Fisheye-Nikkor. The next reference appears in Tony Hilton's *Bronica, The Early History & Definitive Collector's Guide (1998)* which lists 18 focal length Nikkors for use on the early Bronicas: 14 teles, the normal, and 3 wides. Tony correctly identifies the 30mm by serial number, but not much else.

Peter Braczko's *Zenza Bronica History (2012)* adds that it was announced at Photokina in 1974 to compete with the 30mm/f3.5 Carl Zeiss Distagon for the Hasselblad. It was physically smaller than the Zeiss optic.

Hearsay adds that three lenses were made for test marketing. The US distributor at that time for both Nikon and Bronica, EPOI, concluded there was little interest, so none were ordered.

The photos in this article were taken from the talk on wide angle Nikkors for the Bronica presented at NHS-Con13 in Paris on June 1, 2012.

Bill Kraus



Above..Two views of the 30mm/f4 Fisheye-Nikkor #35401 with its scalloped shade & auto diaphragm mount. Left..The lens mounted on a Bronica. Note the filter slot on top of barrel. Below..The original box for lens #35401 makes it an officially made Nikon product & not just a mock-up. Only 3 were made?



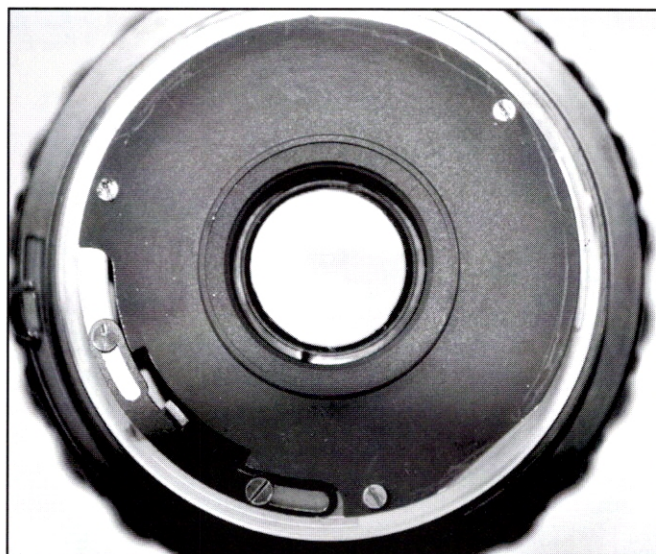


Above..When mounted it is quite compact. Actually no larger than the 40mm or 105mm Bronica-Nikkors. Above right..Note that it focuses to a close 1.5 feet. Below..The built-in gelatin filter holder exposed. Such a system would be necessary on a lens with a large curved front element.



Above and below..Two views comparing the 30mm/f4 Fisheye-Nikkor to the 50mm/f3.5 optic. Although of obviously much greater bulk, the front element is not that much larger. From these photos it is easy to see that the Fisheye-Nikkor on the Bronica would have been a very usable outfit for sure.





Above..The special 90mm slip-on cap made for this lens. It is marked '90K'. Above right..The rear of the lens showing the mount and auto diaphragm mechanism. Bottom..An actual photo taken with the 30mm/f4 Fisheye-Nikkor for the Bronica. Sharp as a tack! It would have been a great lens to shoot with!

ALL PHOTOS BY BILL KRAUS



NIKONS FIRST REFLEX 'SPEED' LENS... THE NIKKOR-S AUTO 55MM/F1.2

By **NICO VAN DIJK**

In NHS-71 (March 2001) I presented the Nikkor-S Auto 55mm/f1.2 lens. Since then I have found much more information about this 'true dog'.

As a student I started in the mid 1960's shooting pictures at football matches just to earn some extra money. I used a Zeiss Ikon Icarex SLR with a Carl Zeiss Tessar 50mm/f2.8 lens. One of the professional photographers I met during those matches was using a Nikon F2 with a huge piece of glass: the Nikkor 55mm/f1.2. Those days I was dreaming that if I am making enough money in the near future I will buy one of those. When Zeiss-Ikon went bust in 1971 I had to move to another camera brand: the famous Nikon 'brick' Nikkormat with a second-hand 55mm/f1.2. Since then I've collected a few of them as you can see from the pictures.

When the legendary Nikon F SLR was introduced in mid March 1959 it was accompanied by one standard lens, the Nikkor-S Auto 5cm/f2. The design of this lens was a modified Gauss-type that featured a weak concave lens at the front, and which was able to ensure back focus as required by F-series cameras. It was absolutely imperative, however, that Nikon would develop a standard lens with good brightness characteristics at an aperture of f1.4. In charge of the design of that lens at Nikon was Mr. Saburo Murakami. To produce a faster SLR lens some optical obstacles had to be cleared away. In general, the brighter the lens, the thicker it is. Thus its overall length is increased and the back focus is shortened. In the end the designers decided to make the focal length 8mm longer so as to ensure the required back focus to clear the swinging mirror. With a maximum aperture of f1.4 the Nikkor-S Auto 5.8cm/f1.4 lens was released in March 1960 and was sold until the release of its successor, the Nikkor-S Auto 50mm/f1.4, in March 1962.

Interesting stories about both lenses can be found at the website of Nikon Corporation in Tale 40 (Nikkor-S Auto 5.8cm/f1.4) and Tale 44 (Nikkor-S Auto 50mm/f1.4).

In terms of balance between aberrations, the Nikkor 5.8cm/f1.4 was typical of the early Gauss-type lenses. The addition of a convex lens to the front group was effective in correcting spherical aberration. Longitudinal (axial) chromatic aberration and lateral chromatic aberration were both minimized and the astigmatism correction was excellent. However, since field curvature persisted in small measure and the coma correction was imperfect, there was considerable flaring at full aperture, and when the lens was stopped down, its resolution was somewhat inferior to that of the latest lenses. These two problems were probably the reason that this lens was offered for two years only.

In that same period Nippon Kogaku was working on an even faster standard lens. After all, its rival Canon introduced a 58mm/f1.2 lens in R-mount in February 1962 and was working on an identical lens in FL-mount. However, we had to wait till July 1968 for it to arrive.

The story about the fast Nikkor-S 55mm/f1.2 starts with a mystery. In mid 1965 a picture of a prototype lens (#970103) was

published in the well-known Nikon/Nikkormat Handbook (page 5-28) by Joseph D. Cooper and Joseph C. Abbott.

The first Nikkor-S 55mm/f1.2 lens was introduced in December 1965 at #970111. The prototype lens (#970103) as pictured here has a lens body very much like that of the Nikkor-S 5.8cm/f1.4. In comparison with that lens the filter ring must have had a width of 62mm. As most Nikkor SLR lenses had/have a standard 52mm thread, Nikon changed the design in order to keep it in line with their other lenses. Some Japanese sources say that the pictured prototype lens is a dummy made for publicity only. Nevertheless, many publicists have used this image, but to this very day nobody knows (yet) where that particular lens resides. Since the lens has #970103 and the first lens sold has #970111, it is very well possible that there are still more unknown lenses out there! My earliest lens is #970120, which is lens #10. If any NHS members can help me out here, he/she is very welcome!

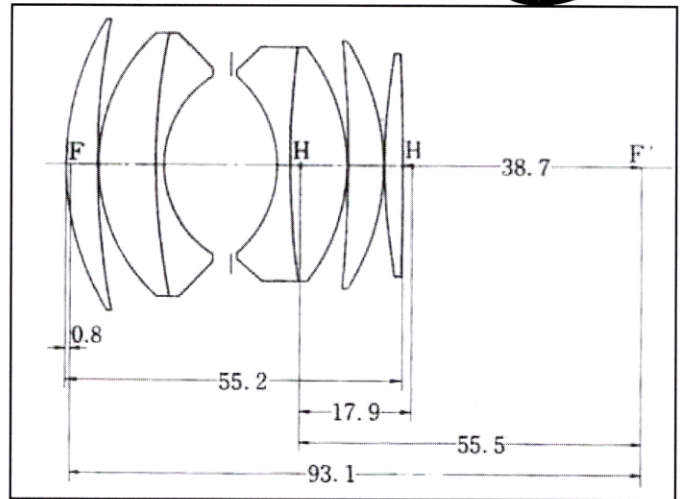
The Nikkor 55mm/f1.2 is also a Gaussian-I construction where, seen from the front, the second and third elements and the fourth and fifth elements are glued together. Save the rear element, which is a bi-convex lens, all other elements are concave-convex lenses. On both sides of the aperture blades (there are 7) you'll find the negative elements in opposite position, both covered by positive elements. As stated above, also here the focal length had to be increased because of the distance between the rear element and the film plane, which had to be sufficient to allow room for the swinging mirror.

The original optical formula was altered two times: at #220001 and #350011, mainly to improve performance at short distances.

The first production version has a scalloped barrel of black aluminum with a screwed on aperture ring and a back plate with three slotted screws. As that aperture ring has to be screwed off, it cannot be replaced by an AI-ring, which Nikon made available for most lenses in the late 1970's. Therefore, many users milled a part of the ring to use it on later Nikon SLR bodies.

The optical formula of all types consists of 7 elements in 5 groups, with workable apertures of f1.2~f16. All lenses have an automatic diaphragm with equidistant settings that couples to the exposure meter of the camera. Focusing is possible down to 60cm (2 feet) (last version to 50cm, or 1.64 feet). The angle of view of all lenses is 43' diagonal. Depending on the shooting circumstances the best focusing screens are Types A, B, D, E, F, J, J2, H1 and H2. The filter size of all versions is 52mm (pitch 0.75mm) and an outer diameter of 54mm. The weight varies from 412 to 421 grams. Throughout the production period from 1965 to 1978, the following hoods were available: HS-3, HS-7, HN-6, HR-2 and the oldest hood had no product code. All lenses have a 6-digit serial number, save for the lenses that were converted to be used by NASA.

In the next Journal I will present to you the various versions and their particularities.



Left..Prototype lens #970103 as pictured in the Cooper/Abbott Nikon F/Nikkormat Handbook. Note the obvious differences from the production lens. Above..The optical formula for the Nikkor-S Auto 55mm/f1.2 lens. Below..Nikkor-S Auto 5.8cm/f1.4 lens with its proper hood.



Above..Part of my 55mm/f1.2 collection. Right..Nikkor-S Auto 55mm/f1.2 lens #10!



6

AT GEORGE EASTMAN HOUSE...

DUMMY NIKON S2 DISCOVERED...

By BILL KRAUS

Another Nikon S2 'DUMMY' camera has come to light recently. Surprisingly, it surfaced in the George Eastman House collection. We have known about Nikon I #609194 being part of the collection for decades, but we were not aware of this item. Member Bill Kraus was able to gain access to it and was allowed to both examine and photograph it for The Journal. Here is his first hand description and photos.

It is chrome body #6137171 with back #6135769 (to date every recorded Dummy S2 has had a mismatched back!). it is fitted with a 'black' 50mm/f1.4 Nikkor #393059, which is way out of sequence with not only the body number, but all other known Dummy f1.4s! A strange pair indeed.

Typical of display cameras, the back does not have a pressure plate. There is no shutter but the speed dials spin freely though they are not connected to anything. The take-up spool is absent and the film guide rails are not polished, as is the case with all known Nikon Dummies.

The rangefinder/viewfinder windows have only front and rear glass, and no internal optics are present.

The lens also has only its front and rear elements and no diaphragm blades are present. The aperture ring is frozen at f1.4.

There are no extra engravings or markings present identifying the camera as either a 'display' or 'dummy'.

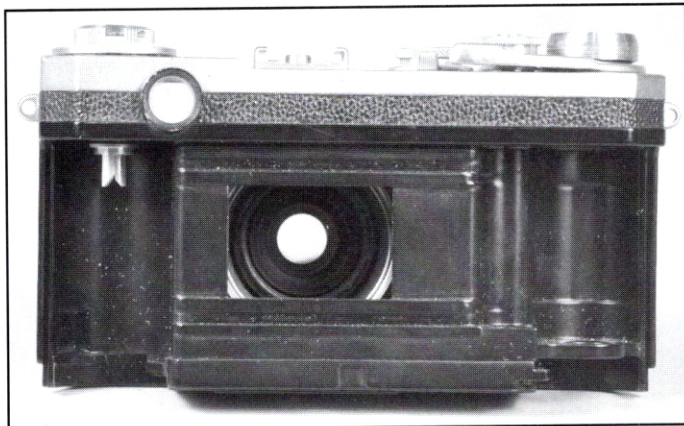
The Museum identification number is on the camera back and is 74:028:3167. It was a gift from EPOI to the George Eastman House in 1974.

My thanks to Todd Gustavson, Technology Curator at George Eastman House, for the opportunity to both study and photograph this rare camera.

George Eastman House, 900 East Ave., Rochester, NY, is an independent nonprofit museum dedicated to photography and motion pictures, with an extensive archive of prints, films and photographic equipment. The Museum is also well known for its work in film restoration and preservation.

Bill Kraus

www.eastmanhouse.org



THE BEGINNINGS OF THE NIKON COOLPIX DIGITAL CAMERAS

THE COOLPIX 100 & 300 MODELS

By **NICO VAN DIJK**

In NHS-118 I presented the Nikon D1, which was introduced in 1999. Three years earlier Nikon announced at the PMA Show (Photo Marketing Assoc.) in the USA the Coolpix 100. A few months later the Coolpix 300 was introduced at Photokina in Germany. Both cameras were built by Nikon's subsidiary in Korea, which was established in 1990. Some publishers think ANAM Industrial Co. Ltd. in Korea, since the early 1980's a sub-contractor to Nikon Corporation, was involved in the production of both cameras. Although the cameras were introduced in 1996, the Coolpix 100 became available in Japan in January 1997 at 59,800 yen. The Coolpix 300 came out in June 1997 and sold for 84,000 yen.

COOLPIX 100

Nikon presented the Coolpix 100 as a PC-card-type digital camera (Type II PC Card ATA Interface). The camera has a tiny (4.8 x 3.6mm) CCD sensor with 330,000 effective pixels. Images (42 in JPEG normal) can be captured at a resolution of 320 x 480 or (21 in JPEG fine) at 512 x 480 pixels. (Don't laugh Nikon D800 owners!) Those images will use only 47 Kb(!) of the internal memory, (don't cry D800 owners!), which has a maximum of 1Mb. ISO setting is fixed at 100. Nikon supplied some easy-to-use software to process the images (up to Windows 98SE). The camera has no external connectors, save the part of the body that – after removing the battery chamber – has to be put into the PCMCIA* slot of your laptop. Here we – pragmatists – come the main group of users Nikon was focusing on: snap shot lovers like reporters, real estate agents, brokers, detectives, etc.

The camera has a fixed focus lens (Nikkor 6.2mm/f4) equaling a 52mm lens in 35mm terms, which will focus down to 23cm in normal position and 14cm in macro mode. The electronic shutter can manage speeds from 1/10,000-1/45 sec., and the flash is able to illuminate objects up to 2.25 meters. It even has a self-timer (10sec) and weighs in at 281 grams, including 4 AA batteries.

Of course – 17 years later – we are laughing about the file size and performance of this camera, but one unique feature should not be overlooked. This Coolpix 100 is the only Nikon camera ever made that can be used, without limits, by left-handed people too! (Wikipedia estimates 10-15% of the world population)

COOLPIX 300

The Coolpix 300 is a totally different camera. In fact it isn't just a camera! Nikon Corporation introduced the '300' as a 'Nikon Personal Imaging Assistant/Multi-input Digital Camera!'. Many I-phones nowadays are offering features Nikon already marketed in 1997 with this unique device. It has the same sensor as the Coolpix 100 and the same lens, but the output is 640 x 480 pixels with an

internal memory of 4Mb. You may take pictures, but you can also record sound (mono, OK?) and play it back via a built-in speaker. But the most astonishing feature of this gadget is the possibility to draw, on a taken image, whatever you want to onto the LCD screen with the standard stylus pen! No other camera offered that back then (and today?). Images shot with this camera had to be transferred to a PC or laptop via a serial cable (CS-SC-300) or video cable (EG-300), as the camera does not use memory cards.

The video cable allows us to show the images on a TV set, but there we encounter a known problem. The camera is set for NTSC TV sets but what about those photographers living in those parts of the world where different color encoding systems for analog TV are used? NTSC (National Television Standards Committee), nicknamed in Europe as 'never the same color', is used mainly in North America and Japan, but in Europe there is PAL (Phase Alternating Line), nicknamed by the Americans as 'pictures always lousy'! Of course the French have their own system (SECAM=Sequentiel Couleur a Memorie), better known as 'system essentially contrary to American method'!

To use both cameras nowadays is not a problem of course, but processing the images on a PC or Mac will be limited. In Nikon View or Capture NX exit-data will be absent, save the date, file size and image size.

Because both cameras are the very first digital compact cameras, delivering exciting features, they have to be part of any Nikon collection. However, to find a nice Coolpix 100 or 300 is not easy. I have no idea how many were produced. If anyone can help me/us in this, they are very welcome. I am also looking for Coolpix 300 cameras fitted for PAL systems. Do they exist?

* PCMCIA = personal computer memory card international association, created in 1986.



Front view of Coolpix 100 (left) & Coolpix 300 (right) with their specific cases.



Above...Front and rear views of Coolpix 300 with its proper case and stylus (pen).

Below...Coolpix 100 'taken apart'; A little camera body (5.5cm x 5.3cm) (bottom) and battery compartment for 4 AA cells (top).





Above..Coolpix 100 sliding into a PCMCIA-slot of a laptop.

Right..Coolpix 100 top screen and buttons.



Bottom right..A non-processed image with acceptable sharpness and even exposure in the foreground and background.

Bottom left..The rare Nikon ET-1 tripod adapter for both cameras. Just put the camera in it and fasten the camera with the Velcro.

ALL PHOTOS BY NICO VAN DIJK



THE 'LEMIX' AND 'ANAM' NIKONS...PART 2

By **CHRISTOPHE SAP**

In a previous article we discussed the F-U & N models, and started with the almost unknown Lemix & Anam Nikons. Here is some more information, which will give you, I hope, a good idea about those 'early Korean Nikon years'.

WHAT NIKON WROTE ME...

It took 7 months, back & forth, with emails to *almost* complete the picture.

The first response: 'FM2 Anam was made in Korea. In those days Korea had imposed huge taxes on Japanese (finished) products, so Nikon decided to have them assembled in Korea. Anam was a co-manufacturer of Nikon. FM2 Anam is the same as FM2 Lemix'.

But more questions & answers followed.

'There are 2 types of FM2 made by Anam, black & chrome. The black one is uncommon. Both models are FM2n version only. I can confirm that FM2, F801S, F601, F90X, F50 & Zoom500QD have been made by Anam. I didn't find out about FG20, but it seems it is in the market according to your pictures'. (I had sent pictures of the FG20 Lemix I had bought.)

A new mail goes as follows:

'Here is a list of the cameras that were made by Anam:

FM2n chrome Lemix & Anam
FM2n black Anam
FG20 chrome Lemix
F301 Lemix
F401S Lemix
F801 Lemix
F801S Anam
F601QD Lemix & Anam
F90X Anam
F50QD Anam

Besides these cameras, 12 types of compact cameras have been made by Anam. Among the above, the FM2n black Anam is very rare because there were only a small quantity'.

Well this was a lot of interesting information. 12 reflexes & 12 compacts. For the compacts I had no details (but I am aware of the L35AD2, SQD, RD, TW-20 & the Zoom500QD). If you count the reflexes, there are 6 Anam versions & another 6 Lemix.

Another new email:

'Dear Sap-san, I got the lens list, & can confirm 50/f1.4 in Lemix & Anam, & 35-7DAF also in Lemix & Anam. There is a possibility that more Lemix lenses could exist, but I cannot confirm. I do not know why the Anam & Lemix products are not engraved 'Made in Korea'. I guess that the assembly process was almost finished in Japan'.

One of the most interesting emails came the next day:

'From 1986 to 1991 Anam Precision made the Lemix cameras & lenses, but went bankrupt in 1991. Therefore, another assembly manufacturer in the Anam group took over from 1992. I think the

former brand was Lemix, the later brand was Anam. They stopped assembling F301, F401S & FG20 by 1990, so that is why those only exist as Lemix'.

According to my research, the new co-producer was Anam Optics. I also asked about the numbering system, but they could not answer except for 'There is no record which numbers were engraved on the Lemix & Anam cameras'.

I was also told that there was no intention to have the black FM2n made in Korea. So, why does it exist? Well, simply, a shipment of black parts shipped in error, & only a couple of hundred black FM2n's were assembled. Very rare indeed. So far no black FM2n Lemix has surfaced.

A DOZEN?...

Nikon states that 12 reflexes exist as Lemix or Anam, but there are, in fact, 13! Apart from those 12, there is also the FM2n Lemix Olympic. It is the regular FM2n Lemix, but with an additional mark similar to the FM2 'Year of the Dog' & the 'Year 2000'. It has the official emblem of the Seoul 1988 Olympic Games, & it is a rarity as well.

NUMBERING...

Interesting to know is that the FM2's & the FG20's have normal serial numbers like all other production, but the others all have serial numbers that start with '9', which normally means a special series. But again, not all follow this rule. The F301 Lemix has a normal number, but a second number as well. This might be used to differentiate between Japan made & Korean *assembly*. This would make it harder to counterfeit, as changing the serial number might not be that easy.

SOME ANAM HISTORY...

The history reads like a thriller & has all the makings of an 'American Dream'.

Anam was created in the late 1960s by South Korean Kim Hyang-Soo, a self-made bicycle magnate who was looking for a second career. He had first started in 1921, when he left home at the age of 17.

Equipped only with an elementary education & a bookkeeping course, Kim proved adept at selecting growth industries in which to participate. Assembling Nikons was one of his businesses. Anam closed its service Feb. 27, 2006. This was a month before the end of the contract with Nikon, leaving angry customers without service. Nikon Korea manager, Kim Tae-young, said, 'According to the contract, Anam should be providing the services until the end of March. We can't do anything even if we want to to help the customer, because under the contract we cannot start our business in Korea until April'. Nikon Korea took over full control in April 2006. In 2005 Nikon was the 5th largest seller in Korea, with an estimated 10% market share.

Anam Optics recorded 76.5 billion won (\$75 million USD) in sales of Nikon cameras in 2004, with 4.1 billion in net profit.

From a press release we learn:

“SEOUL, March 9 (2006) Asia Pulse – “Japanese camera maker Nikon Corp. aims to reach sales of 90 billion won (\$91 million USD) in South Korea & become one of the top three sellers in the country. South Korea is not only a test-bed for new products, but also a core market for Nikon”, said Noriaki Yamaguchi, head of Nikon Imaging Korea. For the full story see:

www.fundinguniverse.com/company-histories/anam-group-history

In fact, the Anam group history is not complete. Could it be that they want to forget about the camera period?

ACCESSORIES...

Accessories & brochures were made for this market. We can find Anam & Lemix specific straps, as well as cases. The brochures were ‘Anam Nikon’ & so are the warranty cards.

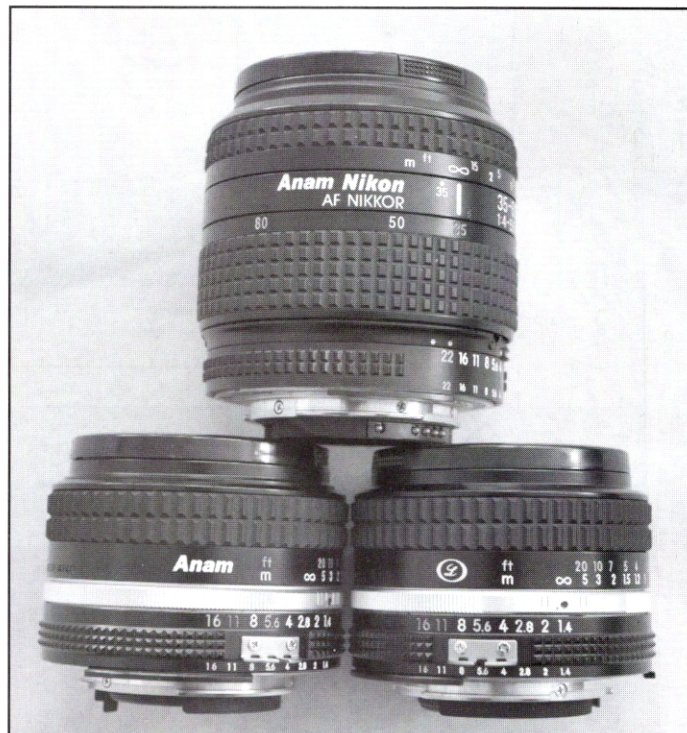
CONCLUSION...

There are 25 Korean Nikons, 13 in reflex & 12 in compacts. The Korean series are rare & should be worthwhile looking for. A nice addition to any collection. I will try to find out more about the compacts for a future article.

BTW...

By the way, do you realize that there is still a version of the FM being produced? It is the FM-10, which entered the market in 1996 and is still in production. I only know of one model lasting longer in the market. No, not the legendary Nikon F (1959-1973), but the F3 (1980-2000). One wonders who is buying this simple FM-10 camera.

Nikon confirmed for me today (Oct. 2012) ‘We cannot tell you production amount of it, it is very little’. (Incidentally, the F6 is still in production.)



Above...Some Anam and Lemix lenses.

Below...The complete Anam and Lemix SLR family.





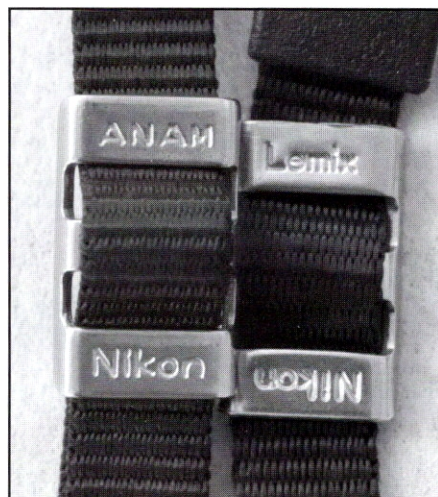
Above...The venerable SEOUL 1988 Lemix, with the official Olympic badge.

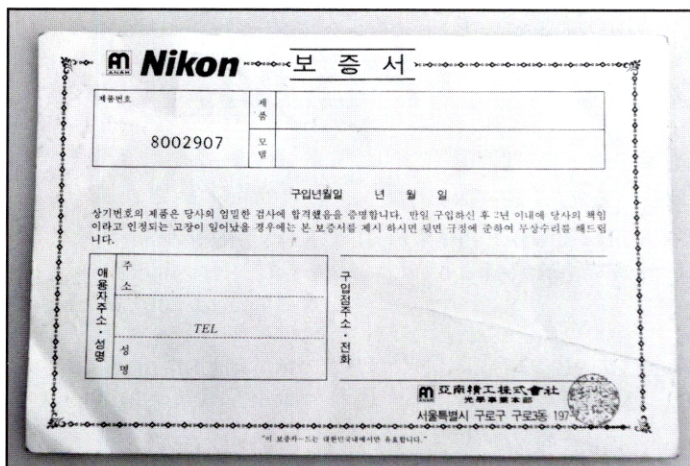


Left & below...These two cases are different and hard to spot. The 'L Nikon' nameplate on the left is one piece, while the 'L Nikon' on the right one is made up of two pieces. The differences are even more visible on the backs. One says 'CF-27 Korea' while the other says 'CF-27 Lemix Nikon'.

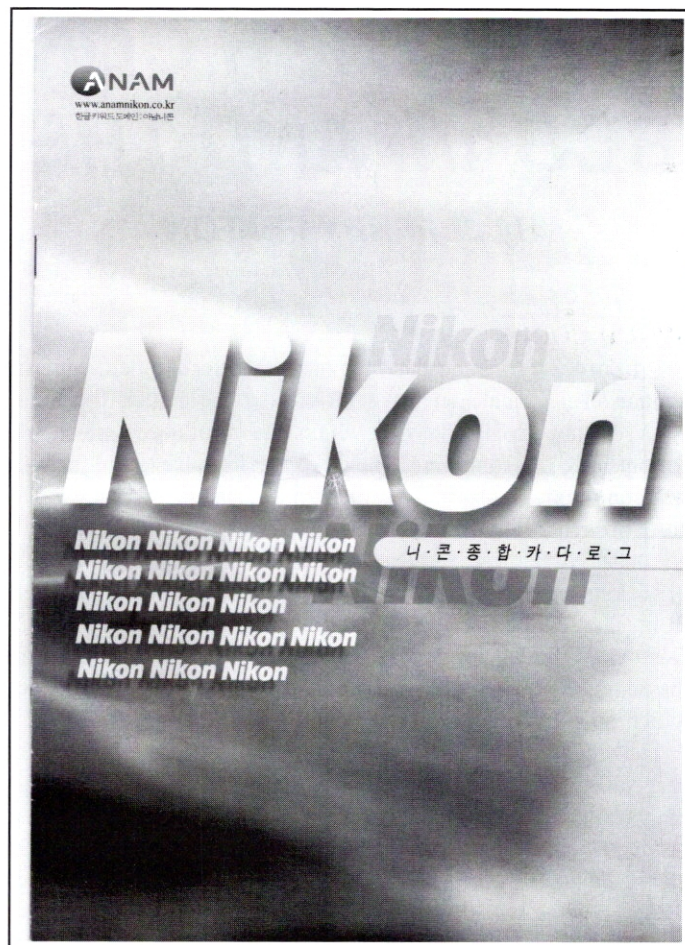


Above and right...And even those little brackets on the straps are different. Not 'Nikon-Nikon', but 'Lemix-Nikon' or 'Anam-Nikon'.





Above...Warranty Card: Anam Nikon
Below...Two pins.: 'The 24th Olympic Games SEOUL 1988. Nikon the official camera..



Above...Anam Brochure. Inside, among others, are: D100, D1x, D1H, F5, F100, FM-10, FM3A, etc., and Anam warranty card.

A FOOTNOTE...

On ebay, October 18, 2012, a Lemix FG sold for 1490 Zloty, which is \$460 or 355 euro. It was one of those very few on ebay.

And what about this one below:

This was on ebay (October 2012). A Lemix Nikon ENEL 10 battery fast-charger. It has nothing to do with Nikon, nor with Nikon-Lemix. But maybe the name Lemix got a new lease on life?



Some Nikon Company news....

During the meeting at Nikon Ohi (February 20th), I was informed that Matsukawa-san (the man who designed the F2H-250 motor) is retired now.

They also said that Nikon is now manufacturing in Brazil. Only one body at the moment, the D3100, which is also made elsewhere. The Brazilian plant is a venture with a Brazilian partner, similar to the Korean partnership.

I also learned that four or five people at Nikon are already engaged in making plans for the 100th Anniversary of Nikon in 2017.

And incidentally, I receive a phone call from David Douglas Duncan and he told me people at Nikon France would visit him to talk about 2017. He wondered why: "I am 97 now, so 2017 will be difficult". I answered him we will celebrate together. (DDD was born in 1916)

And about the Nikon I....

For those who know of it, the Nikon I #609150 with lens #60959, which was in the Pentax Gallery (see NHS-16 page 13), is now in the JCIH Museum, as the Pentax Gallery has closed.

14

THE SYNCH CORDS FOR THE NIKON BCB-I/II AND THE BC-III FLASH UNITS

By JEFFREY FELTON

SYNCH CORDS

In order to fire the flash when the shutter is open, cameras contain an electrical switch synchronized to the shutter. The Nikon I & M did not have flash synch, which was introduced with the MS & continued on from there. The electrical impulse to fire the bulb was communicated from the camera to the flashgun by an electrical cord, or 'synch cord', plugged into a socket on the camera. On the Nikon MS & S, these sockets were unique to the Nikon. Two pairs of sockets were located at the upper left corner of the body; both front (fast) & rear (slow). The synch cord plug to fit these sockets was called the Nikon 'bipost' design, for its 2 prongs. With the introduction of the S2, Nikon went with the newer PC type socket, which quickly became very common on most cameras.

The other end of the cord was plugged into the flashgun. On the early Nikon units, from the Walz-for-Nikon (bullet-head) through the various types of the BCB-I & BCB-II, the sync cord used an ordinary household (HH) plug, like you would use on a lamp or clock. On the BC-III early model an ASA type plug was used; then the PC type on the later BC-III.

The synch cords for these early Nikon cameras & flashguns were made in 8 different types, which I call A ~ H. On the camera end, Types A, B, C, D & E used the Nikon bipost plug, which was molded of hard rubber, with 2 metal prongs about 2.3mm in diameter & spaced about 6mm apart (center to center). The length of the prongs was about 6mm, & there were rounded on the tip. These synch cords have the N-K "prism & lens" logo molded into both ends. Types F, G & H were for the S2 & had a standard PC plug on the camera end.

On the flashgun end, Types A, B, C & D used a common hard rubber household plug. Types E, F & G used the ASA bayonet & Type H used the standard PC plug.

The electrical cord connecting the 2 plugs was common rubber zip cord for Types A, B & C. It was a plastic-covered zip cord, somewhat thinner, on Types D & E. Types F, G & H had a plastic-covered coaxial cord.

The length of the cords was 17.5in for type A; 14in for Types B & C; 10.5in for Types D & E; 6.75in for Type F; 7.12in for Type G & 6in for Type H.

The shape of the Nikon S bipost tips vary somewhat. The tip is rounded at the end for Types A & B, & somewhat squarish on Types C, D & E. The squarish tip is narrow on Type C, & that on Types D & E is wider.

The long Type A cord is found only with the Walz-for-Nikon bullet head flash. The Type B cord is found with the middle & late BCB-I & with the early BCB-II. The Type C cord is found with the late BCB-I & the middle & late BCB-II. The Type D cord is found with the late BCB-II. Types E, F & G cords are found with the early BC-III. The Type H cord is found with the late BC-III units.

SYNCH CORD TYPES FOR NIKON MS/S & S2

Type A	Walz bullet head	S-to-HH, rounded S-tip, Thick zip cord, 17.5in long
Type B	BCB-I middle BCB-I late BCB-II early	S-to-HH, rounded S-tip, thick zip cord, 14in long
Type C	BCB-I late BCB-II middle BCB-II late	S-to-HH, narrow squarish S-tip, thick zip cord, 14in
Type D	BCB-II late	S-to-HH, wide squarish S-tip, thin zip cord, 10.5in
Type E	BC-III early	S-to-ASA bayonet (knurled) wide squarish S-tip, thin zip cord, 10.5in long
Type F	BC-III early	PC-to-ASA bayonet (both tips knurled metal), no S-tip, coaxial cord, 6.75in long
Type G	BC-III early	PC-to-ASA bayonet, both tips metal (engraved rings), no S-tip, coaxial cord, 7.12in
Type H	BC-III late	PC-to-PC, both tips metal (engraved rings), no S-tip, coaxial cord, 6in long

Type F, G & H are for the Nikon S2, which has a PC socket.

One other thing I would like to mention, although off the subject of electricity, is the black plastic (Bakelite) heads of the BCB-I and BCB-II flashguns. Bakelite was one of the earliest plastics, and has a 'phenolic' base. In fact, when you open an airtight container that has been used to store some Nikon BCB units, you can still smell the odor of phenol. Bakelite is a brittle plastic, and most Nikon BCBs have one or more cracks in their Bakelite head. It is uncommon to find one with no crack, and sometimes the cracks are quite extensive. Most commonly, there is a thin crack in the plastic in the bottom in the front. I examined 23 BCB-I and BCB-II units. Of these, all the BCB-I's (early, middle & late types), and all of the BCB-II's (early & middle types) have cracks. But, interestingly, of the 6 BCB-II late type units I checked, 5 of them have no cracks, and 1 only a tiny crack. So it appears that there is something different about the design or the material of the black plastic head of the late type BCB-II flashgun.

To me, it looks like the black head on the late BCB-II's is made of a different kind of plastic, smoother and shinier, maybe not even Bakelite. Something less brittle?

MEMBER FEEDBACK TO NHS-118 ARTICLE

Dear Mr. Felton,

I read with much interest your article about the Nikon flash units in the recent NHS-118, and I have the following remarks/comments.

I disagree with the statement under #2 about the D-size capacitors, namely, that "No actual current travels through this grounding circuit". As everything that goes up must come down, any current flowing into a capacitor must have an equal, but opposite, current leaving the capacitor. The positive charge of the capacitor is caused by a lack of electrons, which flow into the battery -- that means that from the negative pole of the battery, via the grounding loop, electrons will flow into the capacitor. To prove this, I took a 470 microfarad capacitor, and connected this to a regulated DC power source set at 25V. I connected a milliampere meter in both the positive loop and the negative loop -- and as to be expected, the current in both loops, when the voltage was applied to the capacitor, was exactly the same at 10 mA.

As regards the fact that the D-size capacitors seem defective, this could well be true, but they might still be usable. If you connect a power source to the capacitor via a milliamp meter, and you get, when doing this, a short deflection of the meter needle (best to use an analog meter and not a digital one), then there is still hope. If the meter needle stays deflected the capacitor has an internal short and is beyond repair. If there is a short deflection (or no deflection at all) then proceed as follows. These capacitors are no doubt electrolytic, and electrolytic capacitors need forming. This is done by connecting the capacitors to a source of power at a voltage equal to or slightly higher than the working voltage. If you could apply a voltage of, say, 30V to the capacitors, and leave that on for an hour or so, you might get a charge in the capacitor, and it might work normally after that.

I would like to hear more about this, and look forward to your next article on the subject.

Kind Regards, Joep Kortekaas

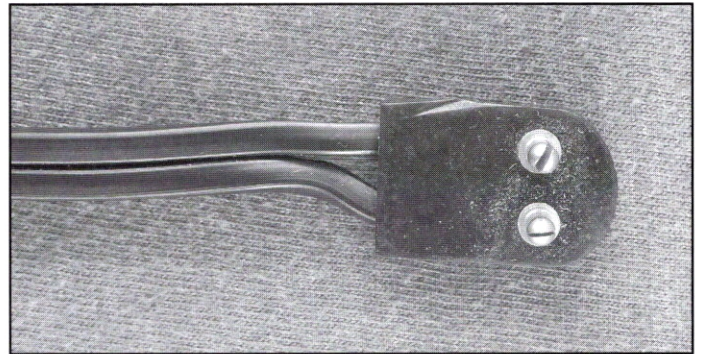
Here is Jeff's reply:

I want to thank Joep Kortekaas for his helpful comments in correcting some of my misconceptions about how a capacitor works. As I now understand it, during the charging of a capacitor, there is current flow in both halves of the charging circuit. In one half of the circuit, the negative pole of the battery 'pushes' electrons onto one plate of the capacitor, and on the other half of the circuit, the positive pole of the battery attracts electrons and draws them away from the other plate of the capacitor. This results in an excess of electrons on one plate (negative charge) & a deficiency of electrons on the other plate (positive charge). This separation of electrons constitutes the 'charge' held by the capacitor. When a switch is closed, creating another circuit between the two plates, and passing through the flashbulb, this discharges the capacitor and fires the bulb. This is the firing circuit.

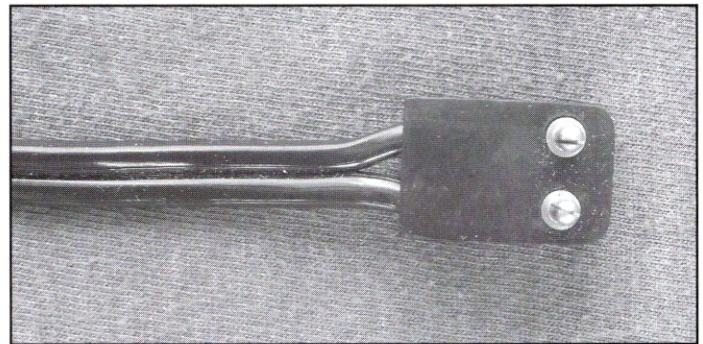
I think Joep's suggestions about how to get one or more D-size capacitors working are worth a try. That would be great if it worked.

The role of the coiled spring contact on top of the capacitor is the remaining mystery.

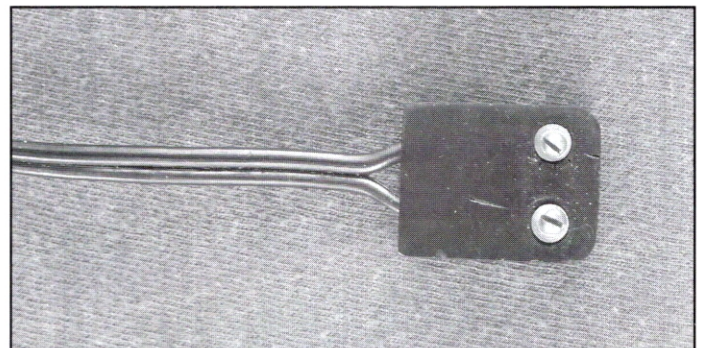
Jeffrey Felton



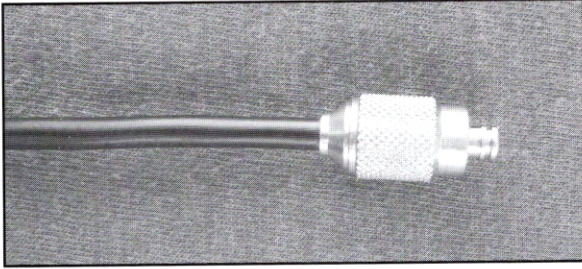
CAMERA TIP, S, SYNCH CORD TYPES A & B



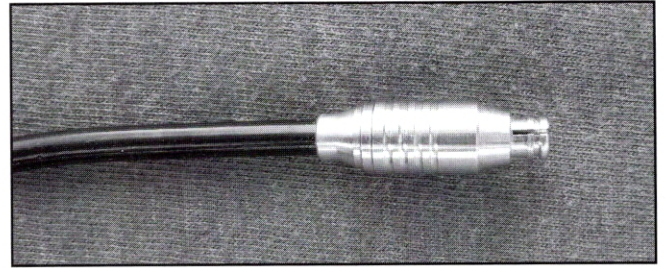
CAMERA TIP, S, SYNCH CORD TYPE C



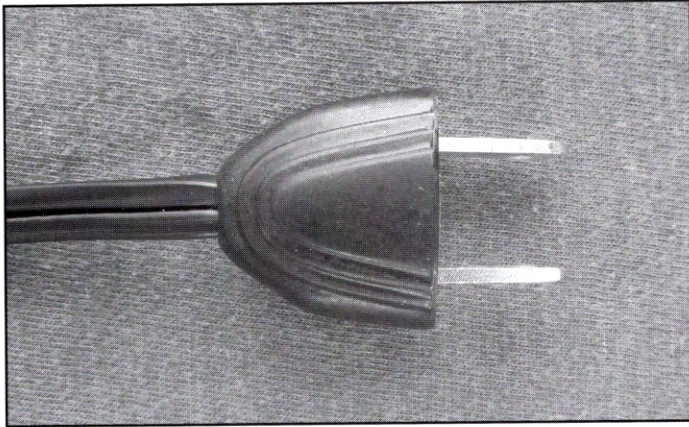
CAMERA TIP, S, SYNCH CORD TYPES D & E



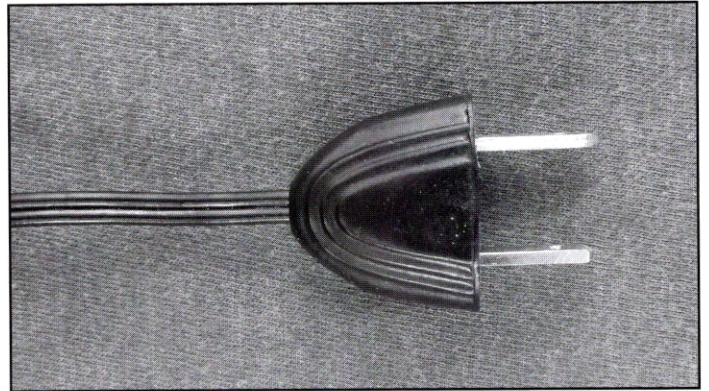
CAMERA TIP, PC, KNURLED, TYPE F



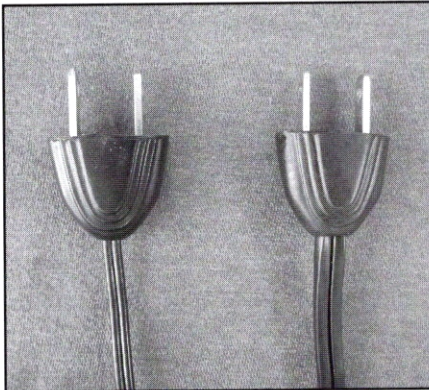
CAMERA TIP, PC, WITH RINGS, TYPES G & H



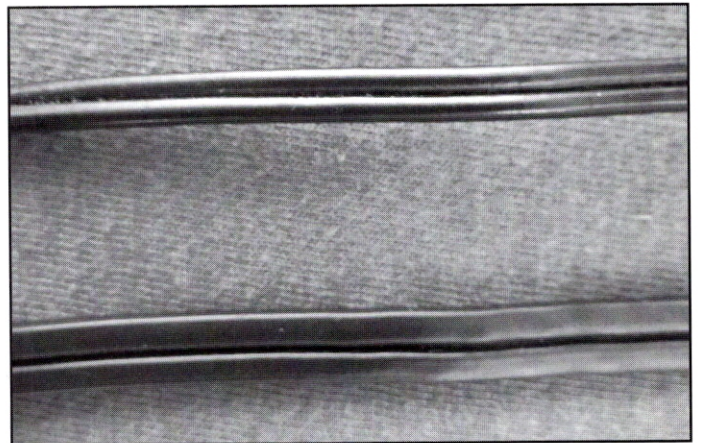
*FLASH TIP, HOUSEHOLD, THICK ZIP CORD,
SYNCH CORD TYPES A & B & C*



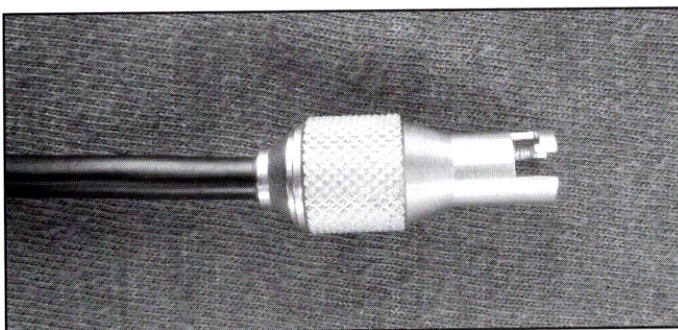
*FLASH TIP, HOUSEHOLD, THIN ZIP CORD,
SYNCH CORD TYPES D & E*



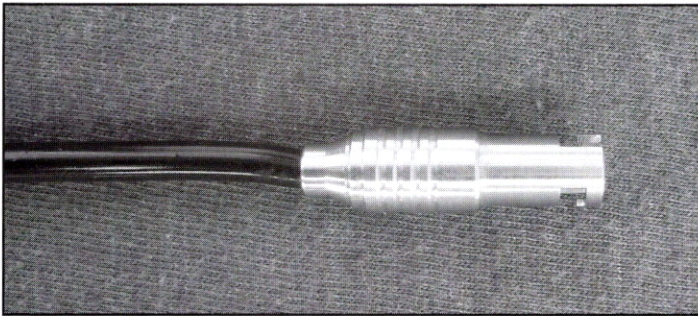
Comparison of thick & thin zip cord on household plugs



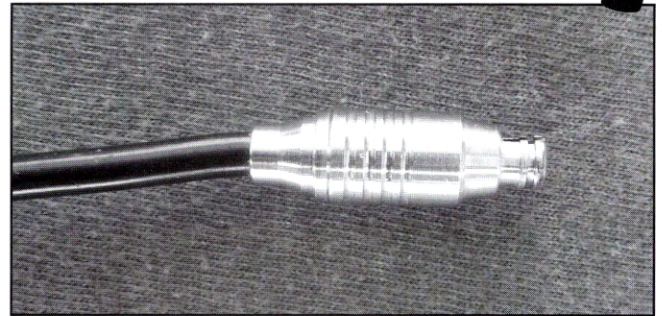
Comparison of thick & thin zip cords.



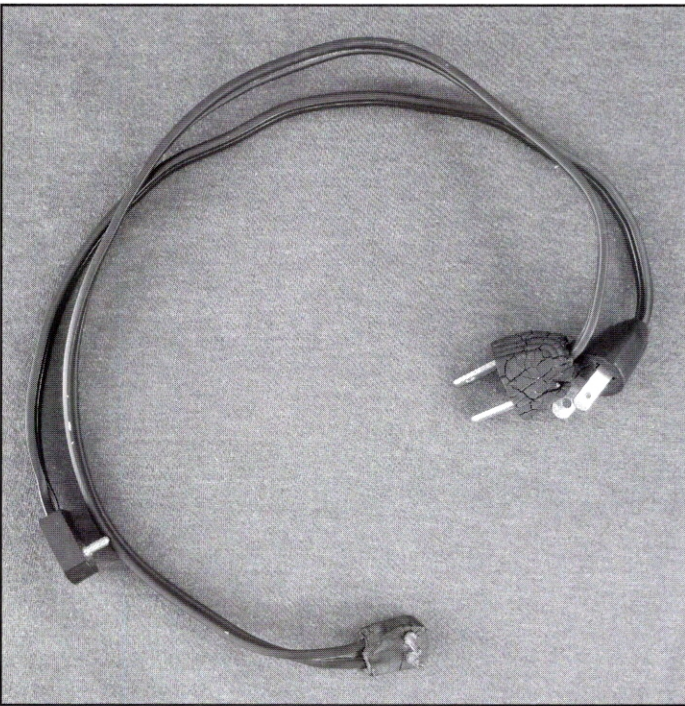
*Above..FLASH TIP, ASA BAYONET, KNURLED, SYNCH CORD
TYPE F.*



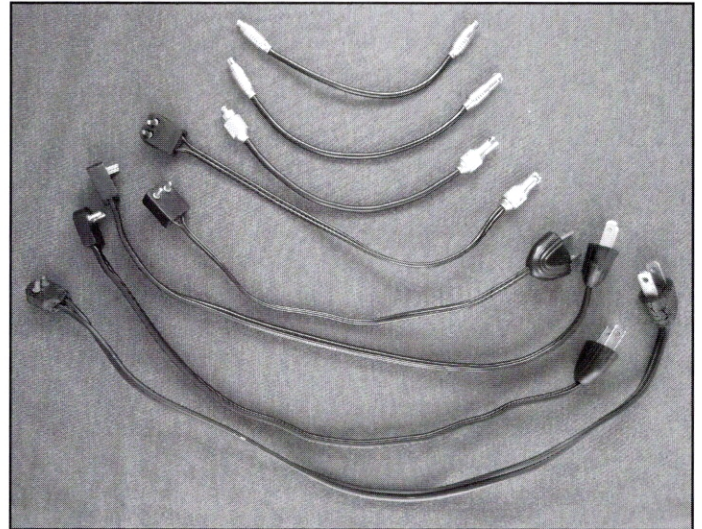
FLASH TIP, ASA BAYONET, RINGS, SYNCH CORD TYPE G



FLASH TIP, PC, WITH RINGS, SYNCH CORD TYPE H



Comparison of synch cords types A & B; A is 3 inches longer.

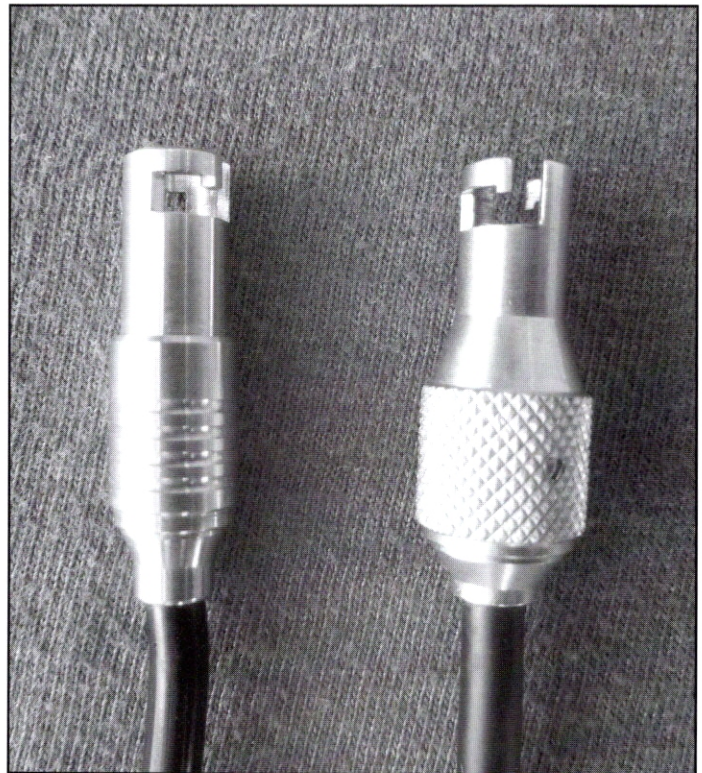


All 8 types of synch cords, A thru H. A is at bottom, H is at top.



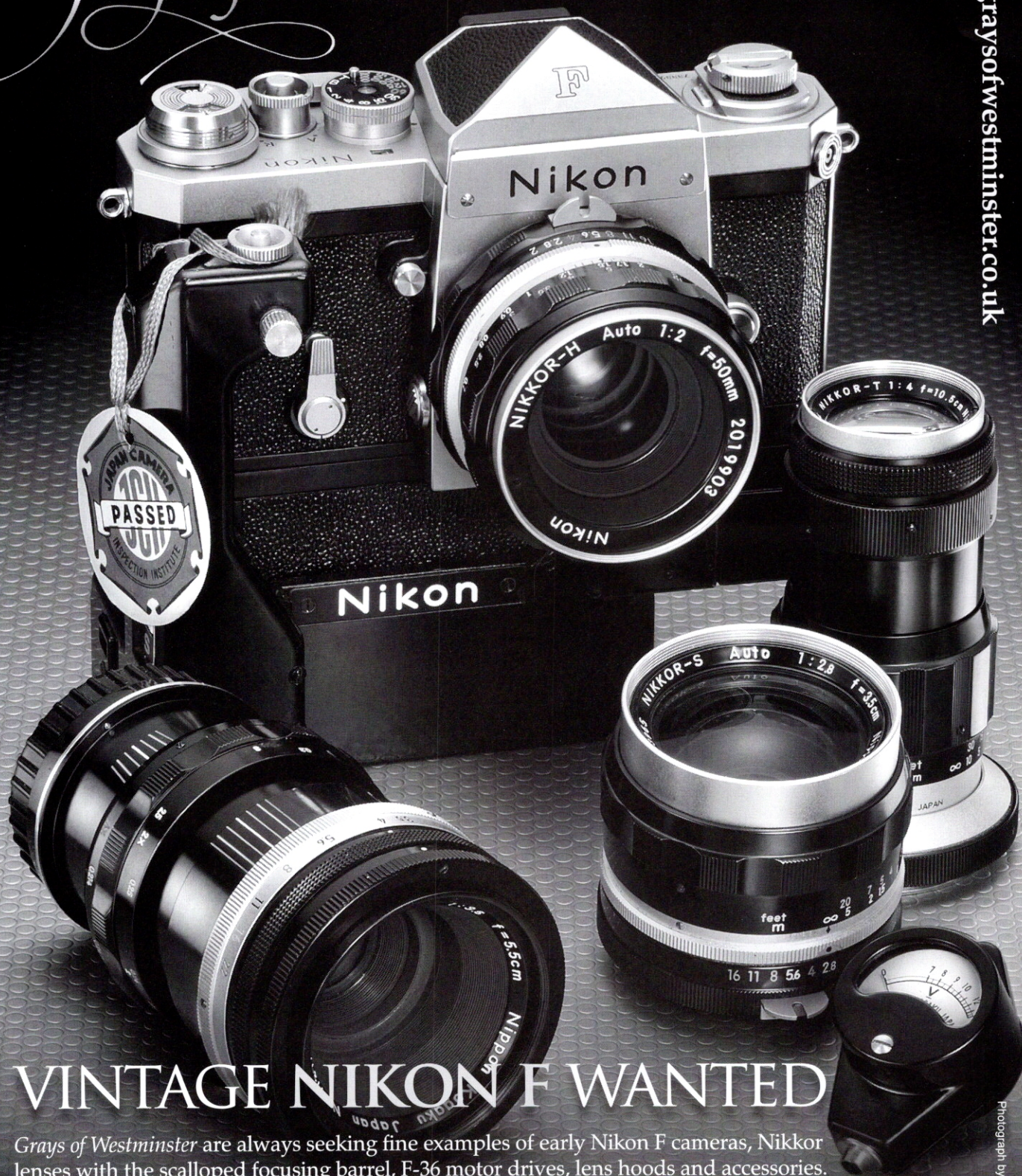
Left..Comparison of PC tips, rings versus knurled.

Above..Comparison of ASA bayonet tips, rings versus knurled.



Grays of Westminster®

www.graysofwestminster.co.uk



VINTAGE NIKON F WANTED

Grays of Westminster are always seeking fine examples of early Nikon F cameras, Nikkor lenses with the scalloped focusing barrel, F-36 motor drives, lens hoods and accessories. Please telephone +44 (0)20 7828 4925 or email us full details info@graysofwestminster.co.uk

GRAYS OF WESTMINSTER, 40, CHURTON STREET, LONDON SW1V 2LP, ENGLAND

Photograph by Tony Hurst

SOME NEW BOOK UPDATES

The earliest Type 4 Variframe for Leica is now finder #9026!
 Another Type 3B Variframe to surface is #M901414.
 For the Type 6 Variframe a new HIGH number is finder #364874
 And for the Type 8 Variframe a new LOW number is now #544172
 A new HIGH number for the Close-up for S/f1.4 is now #42695
 A very late chrome 135/f3.5 that is well into the black number
 range is SM lens #269677. The latest seen.
 The earliest known MIOJ Varifocal (Zoom) finder is #323301!!
 A very early grey top exposure meter has been found. #950026!
 A second Type II Zoom with a Contax foot is #21361! Two now!

BROWSING EBAY....

Without a doubt the largest source of information today, including serial numbers and prices, is to be found on Ebay. For years I culled a very large part of my serial number database by looking over what was for sale on the tables at countless camera fairs and stores. Well, those days are gone my friend. The shows are fewer and smaller with less to see and many of the stores are gone or no longer carry vintage used equipment. So where do we go to find what is for sale? It's Ebay, like it or not.

Nikon SP #6220256 w/f1.1 #141751. Not only was this a BOXED set but both camera and lens are in METERS!!

Early Nikon S3 bodies seen are #6300089 and 6300136. Chrome. Olympic 50mm/f1.4 in its original box is #140881!

One of the first '8-Digit Nikon S bodies is #60910008! Nice!

I really think we are going to see some even more interesting items pop up on our monitors so we might as well track them. Let me know what you find as I can't see everything!

RJR

NHS-CON14 NEWS!!

The planning for NHS-Con14 to be held in San Francisco is well underway. We will coordinate the actual date of the meeting to be the day before Petra Keller's October 2014 camera show held in the region, and we'll have an NHS table at the event. We are researching the feasibility of using a beautiful hotel in a good central downtown location. The Convention theme has evolved to become "San Francisco: The Gateway to Nikon in North America". Wes Loder's excellent book is our guide, and efforts are being made to include Adolph Gasser's son, John, in the proceedings. Feel free to bring any MIOJ or "OFITRA" marked items that are easily transported for display and 'Show n' Tell'. Bill Kraus and Mike Symons are coordinating the speaker presentations, Steve Koves is in charge of marketing and promotion, Tony Hurst will present his usual awesome slide show, and Thierry Ravassod is building a website that will have Convention news, dates, maps, etc. (Feel like helping out? Please let Bob Rogen know!) The Bay Area Rapid Transit (BART) runs from the airport (SFO) to downtown, as well as from downtown to a bus line near the camera show. San Francisco is a special city, with its colorful history, amazing views, numerous top level restaurants, world class shopping and museums, and nearby treats like Napa Valley, Yosemite and Lake Tahoe to the east. Don't forget Golden Gate Bridge and park, Fisherman's Wharf and Chinatown! Plan on spending a few days to take in this marvelous area while seeing some old friends and making some new ones.

LETTERS...LETTERS...

From Paul Bonner...

Congratulations! Both on reaching your 29th and on a stunning issue #117: The long-sought after tripod for the 500; Rich lane's 30cm f2.3 & those lovely Model 1 leather kit cases by Wes.

I also enjoyed the account of the Bievres trip in #116 but was a little sad at not having been there with you. My new knees are now allowing me to climb stairs and travel. I hope to be with you in San Francisco, one of my favorite cities. See you there!

From Phil Ramsden...

We have returned from our extended trip following NHS-Con13 in Paris. We thoroughly enjoyed the convention as always. Our thanks to Thierry, Chris and yourself for all the organization. I am sending my 3yr NHS subscription and I have deliberately added \$50 as my contribution to the added costs. The Journal alone is worth the money, and the Conventions are a wonderful bonus. I think a rise in dues is long overdue, going by the costs of membership of other organizations that I belong to. Thanks again for a wonderful NHSCON in a magic city.

From Greg Carr...

I want to suggest a topic for a future NHS article. Nikon RF/ F/ F2 compartment cases are a particular collection interest of mine, and seemingly to a lot of other people, after seeing the interest in them on ebay. It might be helpful for NHS members if there was a detailed listing, with photos, of all the compartment cases that were made by Nikon for RF's, F's and F2's. I have never seen a complete listing of them with photos There also seems to be some confusion in various Nikon publications over what each type is called. I suggest that this listing could include one interior and exterior photo of each type. From/to dates made would also be helpful.

(Any takers? Could be an interesting project for someone! RJR)

THE AUCTION SCENE...

No auctions to report on this issue. However, Peter Coeln will have his 23rd Westlicht Auction in Vienna on May 25th and Stan Tamarkin's next sale is scheduled for April 28th. I hope to have a full report on these two important events in NHS-120.

FOR IMMEDIATE SHIPMENT

Those of you who wish to obtain a signed copy of my book from me need only to contact me. Besides personally signing the book, I have also had made up labels stating to the fact that 'this copy has been purchased directly from the author'. Prices are as follow and include all shipping and postage costs. There has been a significant increase in Priority shipping costs (15%).

United States.....\$100 including Priority shipping.
Canada\$125 including Int. Priority shipping.
Europe/Japan/Aus.....\$140 including Int. Priority shipping.
 I can accept checks (US/Canada only), money orders, bank wires, cash or **PAYPAL**. My email addresses (rotoloni@msn.com & r.rotoloni@sbcglobal.net) are my Paypal account numbers.

Please make all checks/money orders payable to:

RJR PUBLISHING or NIKON HISTORICAL SOC. or MYSELF

THANK YOU.....RJR

20

CLASSIFIED ADS

SELL LIST... I will still try to put together at least two sell lists per year. **HOWEVER...I am 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 call letters are '6091'.
RJR rotoloni@msn.com & r.rotoloni@sbcglobal.net

WANTED...NIKON F 'RED DOT' BLACK BODY; exposure meter for Nikon F model 1-type 1 (Uli Koch pg. 20-The Accessories) possibly with incident light plate & booster; telescope adapter for Nikon F in case with its filters & screen in plastic bags. **Carlo Rivolti, Italy. please email to rivolti@libero.it**

WANTED... 8mm/f2.8 **FISH EYE NIKKOR**, 13mm/f5.6 **NIKKOR**, **120 FISHEYE SKYNIKKOR**, experimental **NIKON** cameras and/or lenses/accessories, even if broken. **NIKON S2 & SP (BLACK)**, **ALUMINUM 5cm F1.4 NIKKOR**. **PH Van Hasbroeck, 56 Albert Court, Prince Consort Road, London SW7 2BE. tel: 0044 (0) 20 7584 0077. Fax: 0044 (0) 20 7591 3848. email address: HASBROECK@AOL.COM**

WANTED... Common models of Autographic Kodaks, & also large size Ansco models. Contact: **Tony Hurst (Dublin) at email nippon54@hotmail.com or telephone me at (353) 1288- 4896.**

DUPLICATE ITEMS FOR TRADE OR BUY..I have the following 135mm Nikkors that are duplicate #s: **250148, 253653 (Contax), 254200, 255426, 260671, 260996.** Willing to trade 1 of them (except 255426/260996) for a matching # on the list or buy one at normal price. In 50/f1.4s I have: **337332, 337860, 358006, 358079.** Willing to exchange 327332 or 337860 or buy their mates. **Chris Sap, email me at csap@skynet.be Thank You**

NEW MEMBERS

MICHAEL CRIFASSI
212 N. DERBYSHIRE AVE.
ARLINGTON HEIGHTS, IL 60004

DOUGLAS ISOKAIT
10442 ROSEMONT DRIVE
LAUREL, MD 20723

KENNETH LEE
315 CORBETT AVE., APT 2,
SAN FRANCISCO, CA 94114-1884

VINCE PASSARO
43 CALTON RD., APT. 5C
NEW ROCHELLE, NY 10804

RANDY REED
4511 NORMANDIE PL
LA MESA, CA 91942

KENNETH RYBICK
6 GRANDVIEW TERRACE
EAST WINDSOR, CT 06088

UWE SUESS
FUSSGONHEIMER STRASSE 6
67133 MAXDORF, GERMANY

KENNETH WONG
352 OLD SHORT HILLS RD.
SHORT HILLS, NJ 07078-1710

NEW ADDRESSES

DOUGLAS NAPIER
82 GRIFFITH STREET
WELLAND, ONTARIO, CANADA L3B 4G4

DAN TAMARKIN, TAMARKIN CAMERA,
300 WEST SUPERIOR, SUITE 202
CHICAGO, IL 60654

PETER WALNES
P.O. BOX 332
PENZANCE, ENGLAND TR18 9DP

MARK WATTS
908, YANGWOO BEACH PALACE,
1137-21 SANG-DONG
MOKPO, JEOLLANAM-DO, SOUTH KOREA 530 826

PIERRE-YVES DE ZEEUW
15 HAMEAU DES CHENES
01150 THOIRY, FRANCE

NHS BACK ISSUE & REPRINT SERVICE!

AVAILABLE "**ORIGINAL**" BACKISSUES OF THE "**NIKON JOURNAL**" INCLUDE THE FOLLOWING NUMBERS:

32, 40, 41, 43, 44, 45, 46, 47, 48, 50, 53, 54, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117 & 118.

\$7.00 **EACH** IN U.S.A. POSTPAID

\$9.00 **EACH** OVERSEAS POSTPAID

HIGH QUALITY COPIES PRINTED ON 11X17 PAPER THEN FOLDED & STAPLED (INCLUDES "**ONLY**" THOSE ISSUE NUMBERS "**NOT**" LISTED ABOVE!)

\$5.00 **EACH** IN U.S.A. POSTPAID

\$7.00 **EACH** OVERSEAS POSTPAID

BLACK & BEAUTIFUL!

PLEASE ADD THESE NUMBERS TO THOSE IN NHS-112, WHERE OUR OFFICIAL NHS BLACK BODY LIST APPEARS.

6180697 6180960 6321055 6322073 6322226 6322467
THE FOLLOWING NUMBERS ARE THOSE OF FAKES!
NONE TO REPORT!

'NHS' RED DOT F LIST

PLEASE ADD THE FOLLOWING RED DOT BODY SERIAL NUMBERS TO OUR COMPLETE LIST SEEN IN NHS-82.....

6563516 6582334 6586764 6600267 6601289

Please see the website of NHS member Matthew Lin. He keeps a running list of Red Dot Fs on his site and updates it regularly.

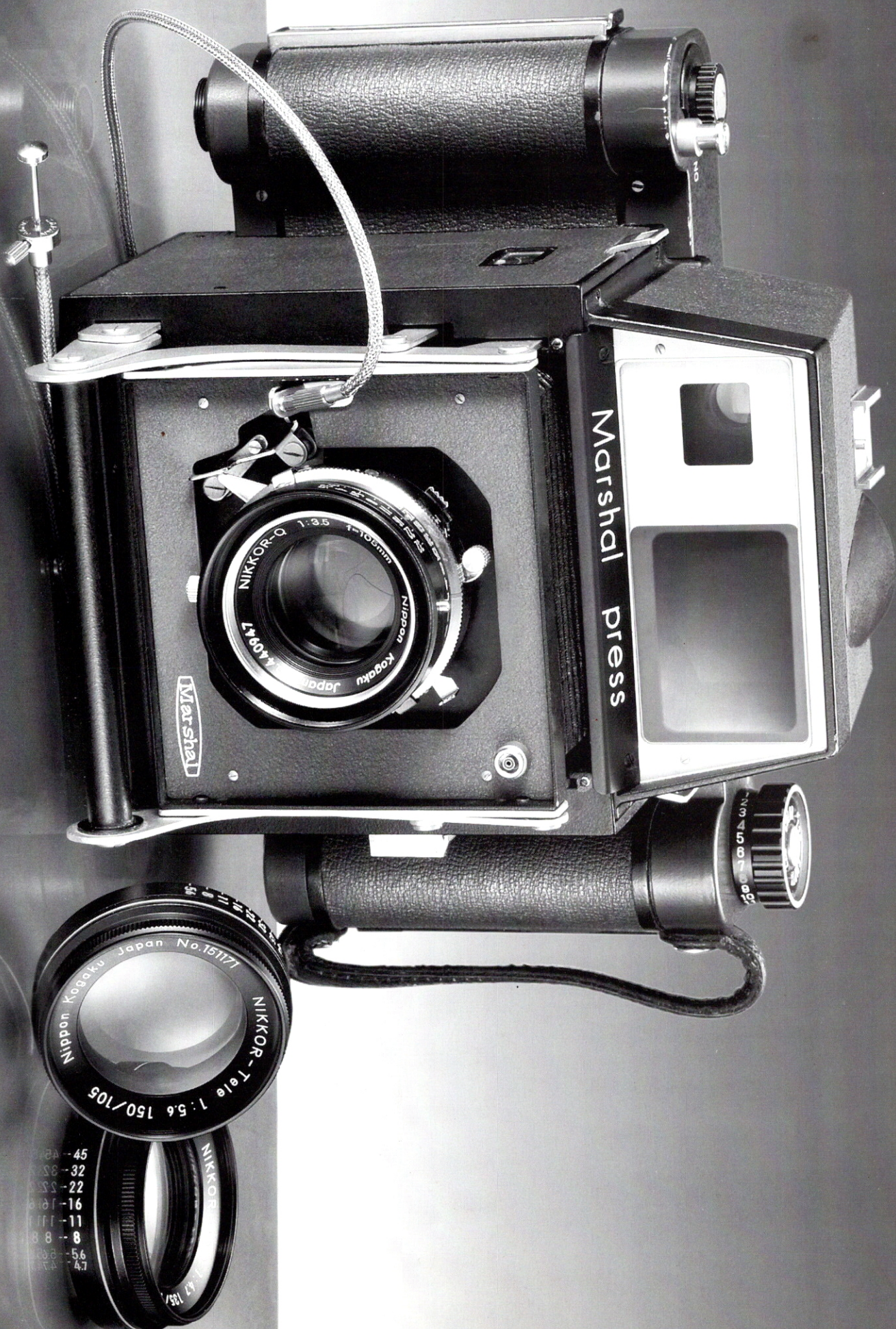
www.matthewlin.com

odds 'n ends

JUST ANOTHER 135MM NIKKOR?? NOT SO!



Chris Sap sent me these photos of an early 135mm/f3.5 Nikkor serial number 253590. The lens is from the Occupation and is so marked on the rear cam. The cam engraved MIOJ is always very difficult to see and is often missed by collectors. It was never painted in and it almost looks as if Nippon Kogaku was trying to hide it as much as possible. However, this particular lens is a little different. Look closely at the photo to the left. There you will see the MIOJ engraving if you look really hard. Look even harder and you will see an uppercase 'C' engraved just below the MIOJ. What is this? Well, what it is is the first ever reported to me CONTAX mount Nikkor of any focal length engraved on the cam and not the barrel! This goes for both MIOJ and MIJ versions. I have never seen a Contax denoting letter 'C' on the cam instead of the outer barrel. Now, all of you go to your telephoto lenses and take a close look. You might have one. I looked but struck out. Oh well, at least it is something to look for. Thanks Chris for the photos.



45
32
22
16
11
8
5.6
4.7

CREATED FOR THE "NHS" BY Tony Street