

**A PUBLICATION OF THE NIKON HISTORICAL SOCIETY**



**DEC. 31, 2008**

**NHS-102**

**HAPPY 60TH BIRTHDAY NIKON ONE!!!**  
**NIKON JOURNAL**



**THIS ISSUE**  
**PG. 1.. THE NIKON ONE SAGA**  
**PG. 9.. THE NIKON/CONTAX STORY**  
**PG 16.. A MYSTERY SHADE**

**ROBERT J. ROTOLONI**  
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# THE NIKON JOURNAL ISSUE #102

VOLUME TWENTY SIX - NUMBER ONE - DEC. 31, 2008

THE *NIKON JOURNAL* IS PUBLISHED FOUR TIMES A YEAR BY "RJR" PUBLISHING, INC., At P.O. Box 3213, Munster, Indiana 46321 U.S.A. © 2008 By "RJR" Publishing, Inc.

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### ANNUAL SOCIETY DUES ARE

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| New Rates Effective Jan. 1, 2007 |             |               |

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### INSIDE BACK COVER... 'ODDS N' ENDS'

A RARE VINTAGE NIKON OPTICAL FLAT

## NHS -103 DEADLINE!

The deadline for the next issue of our NIKON JOURNAL, NHS-103, is MARCH 1, 2009. Please get all correspondence to me on time so I can bring it out on schedule. Thank you. RJR.

## EDITORIAL

Now that we have celebrated our 25<sup>th</sup> Anniversary it's time to keep the momentum going. I hope you all feel the Society has a viable future and I will do all I can to keep the Journal up to date and enjoyable. I was a little disappointed in the meager feedback I received about NHS-101. Tony Hurst did a great job producing our color covers and center spread, yet few acknowledged it and, keep in mind that when I do color it adds nearly \$800 to the cost of a single issue. Thankfully I only do it for anniversary issues.

I am happy to announce that plans are beginning to gel for NHS-Con12 set for May 2010. See page 15 for current details.

**The year 2009 marks the 50<sup>th</sup> birthday of the Nikon F! I want to do for the F what I did for the SP and One. That is I plan to run a series of articles on the F by both others and myself. I already have one really interesting one set for NHS-103. If anyone wants to contribute articles on the F from a historical point of view please let me know. 2009 will be our celebration of the F, the camera that really put Nikon on the map!**

There is a new book out by Australian member Peter Kitchingman on the Canon rangefinder series. It will be a 3-part production with the first volume on the lenses. Since Nippon Kogaku had so much to do with Canon at its founding it is of interest to us all. I know how difficult it is today to produce and sell such a book and I wish Peter all the luck. See page 18 for Mike Symons review and please support this effort.

In this issue we have Chris Sap's final installment of his research project on the Nikon One. It has been a fascinating tour and Chris has gone to great lengths to increase our knowledge of this landmark camera.

On page 9 member Bruce Sirovich tackles that question that never seems to go away: Why did NK have to make special Contax mount lenses? What was the real reason and how wide spread was the problem? Bruce goes into it in great detail as only a trained scientist. A physicist by profession, I feel he finally gets to the bottom of the problem and you might be a bit surprised by some of his findings.

Those of you who receive Gray Levett's 'Nikon Owner' already know that a very rare Nikkor J graces the cover of the latest issue. Both this cover shot & the one that accompanies the article were done by our resident expert Tony Hurst. And who did the article? Why our own Uli Koch who has written on the 'Nikkor' cameras in the our pages before. Very nice Uli!

I want to wish a quick recovery to three of our members who have had surgery recently. All the best to Bruce Sirovich, Christophe Sap and Thierry Ravassod. Get well for 2009. Also I want to mention a new website by Thierry that is available in both English and French. There are sections on history, JCII Museum and rare Nikons like the black Nikkor J. It is full of all types of photos and keep in mind that Thierry is a professional photographer in France, so the images are superb. Check it out at:

[www.nipponkogakuklub.com](http://www.nipponkogakuklub.com)

**Remember, 2009 is the 'YEAR OF THE NIKON F' so let's celebrate it.**

RJR

CELEBRATING THE NIKON ONE WITH A SPECIAL RESEARCH PROJECT..PART III

# THE NIKON ONE AT 60!

## HAPPY BIRTHDAY!!

by **CHRISTOPHE SAP**

### THE MEETING AT NIKON OHI WITH 6091 & 6094:

After having fun at the camera shop, we went for a snack, as we had to wait for the train. Shusaku had timed it perfectly. We just chose..Belgian waffles with bananas and chocolate, and a coke. A bizarre combination, but you should try it. It is wonderful.

The train was on time (we are in Japan!!), but it took a little bit longer than thought, so we arrived a couple of minutes too late, a BIG sin in Japan. Sorry.

Who was waiting at the meeting, in a small room prepared for us? Bill, Yuki and Hans Braakhuis, together with four staff members of Nikon, so we three joined in. I knew all of them so we could start. At that time two other Nikon people, Yutaka-san and Mikio-san, both of "Collecting Materials for Company History" joined us, and guess what they had with them, hidden in a beautiful yellow Nikon case? Yes, Nikons 6091 and 6094! The meeting was important for all of us, as it was set up so they could meet my 60933. First of all I showed them pictures of the differences between the early 60933 and a late Nikon One. There are an amazingly large number of differences.

Nikon allowed us to play with 6091 and 6094 (wasn't that kind of them!)! We were very thankful to them, not only for their time, but for allowing us to enjoy and play as we liked, without any restrictions (can you imagine)!

I showed them 60933 and told them about the repairs; showed them the screws, especially the handmade one. The 'ohs' and 'ahs' were impressive, and they asked the name and address of the repairman, which we were glad to give them. So dear Enomoto-san, you have a new customer!

And then the moment of my collectors life. I was allowed to open 6094, which I did very slowly and gently. I think all of us stopped breathing for a moment. What would we find? Especially since only a couple of hours before I had learned that all trial bodies had been dismantled. I knew that 6094 was one of the five completed bodies (six if you count 60921). Why did I want to look inside? How could I not? I commented on the arrows on the bottom plate. Were there arrows on early Nikons? The first Nikon Ones have no arrows at all, but the trial version might have had. But taking a closer look, they are not in the same position as on later bodies. And on 6091 note the R~A engraving, not A~R!

Although the inside was black painted, as are early Ones, the matching back serial number was not there. On the inside surface of the back there is one number, 19. The back seems not to have been hand painted. On the inside of the camera, on the right

side, there are screw holes, just like the ones that are there for later bodies with fixed take up spools! Another strange thing is that where you would normally find the matching serial number engraved, there was nothing. However, a number was written in by hand: 6609100, a very strange number. You cannot see it in the pictures, but Yukata-san confirmed me by e-mail: "this number is not engraved but seems to be written in pencil and is very unclear."

I didn't ask to open 6091. I should have and on returning home I thought about this mistake and kindly asked for pictures of the inside of 6091. And by return Yukata-san mailed it. Also no matching serial number, but there is nothing much inside.

So I recall all of Arakawa's words. Remember:

- All trial cameras were dismantled
- 6091 was only a top plate, never completed and not amongst the five listed trial cameras

Unfortunately, we had to leave too early, as we could have gone on playing, but 6091 and 6094 had to go back to the safe.

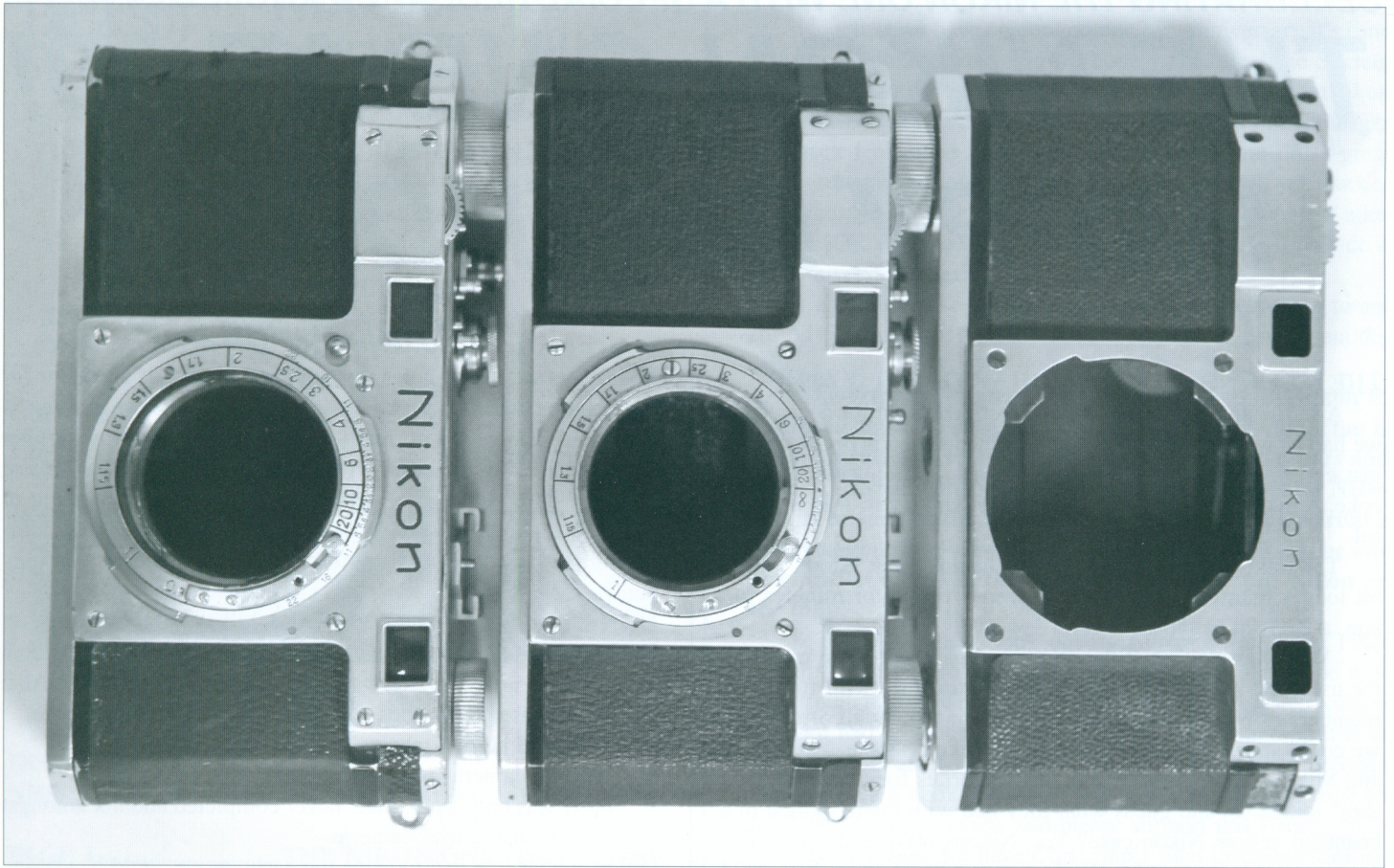
So we said goodbye to our hosts, thanking them very much for a really exciting afternoon. I left again some kilograms lighter, as here too one of Bob's books was given, and all participants received chocolates as well. And when leaving we were fortunate to meet Matsukawa-san, the man with the F2H-250 bodies. If I only had known, but I had run out of chocolates and beer.

But it wasn't over yet! After the Nikon-Ohi visit we left together with Miura-san, for the BBC. No, not the British Broadcasting Corporation, but the Belgian Beer Café. I had heard that in January Inbev, (the second largest brewer in the world!) would open a BBC in Tokyo. So I had informed Miura-san, knowing how much he loves Belgian beer, and guess what? He knew of it already, and more, he knew where to find it. So he was our guide.

At the BBC we were joined by repairman Enomoto-san, and Akito Tamla of the Nikon Club Tokyo. This was a warm meeting. I've known Tamla-san since 1997, when I met him during my trip through Japan with my second son. He was our guide in Tokyo, and believe me, he is good. He also gave us the best directions to Mount Fuji, which my son and I have climbed to the summit, but that is another story. But there is a Japanese proverb that says:

To climb Mount Fuji is wise – It's foolish to do it twice.

At the BBC we were in good company, friends and Belgian beer and Belgian food as well! We had an enjoyable evening I think we all will remember and all learned that Belgian beer indeed is the best in the world.



Both 'Mother One' (6091) and Prototype 6094 have been published in these pages before. We first saw them in person at NHS-Con9 in Tokyo in 2004 and photos ran in NHS-84. Chris and his group were able to see them once again, this time along side his 60933, one of the earliest known surviving 'production' cameras! Note the 'AR' engraving on 6091 at left!



## THE KENKYUKAI MEETING:

As scheduled we assembled at the Matsuya Ginza show and the members of the Tokyo club escorted us to our reserved room. It was a nice walk in the Ginza, as the street was closed to cars that day (no I don't think it was especially for us...). In the meeting room we met other Nikon fans, and their toys. Waw waw waw! Lots of motorized rangefinders, some S3Ms with motors as well (black S3M #6600175 was on Yahoo in early March, and if I am right was one of those at the meeting, but no one had informed us it was for sale! What a shame.), and some very special F bodies. Last but not least four, yes four, Nikon Ones!!

So we put 60933 amongst them, and now there were five! I think no one in the room had ever seen that many in one place before! In that room, at that moment, there was a huge capital investment present. We saw two Nikon Ones at Nikon, and one for sale at Matsuya (#609470 for 4,260,000 yen – tax included), for a total of eight Nikon One bodies in a single trip. What more can you ask for or want?

Hatsu-san gave a Powerpoint presentation on the evolution of the Nikon One bodies, lists of serial numbers with matching lenses, and some pictures. He started by saying that the '6' in '609' indeed has nothing to do with 1946, so again Arakawa's words were confirmed, without asking for it.

And then, of course, a photo session began. Can you imagine having been allowed at Nikon Ohi to play with 6091 and 6094, and now being able to play with five more Nikon Ones! I can see your faces. Yes we were as happy as little children with new toys.

### So which cameras were on the table? 60933, 60983, 609118, 609314, 609345

60933 with 5cm/3.5 #7051117; has inside #14 on all three places with MIOJ in large characters

60983 no lens; has undergone some cosmetic repairs on top plate; has #12 inside the body, but #8 on the chassis and on the back (so not a matching back as it should be #12); also the large MIOJ characters.

609118 with 5cm/3.5 #7051585; back has 609118 but lower than usual but also has the #3 inside the baseplate and there is also a handwritten #36 so it might be a replacement back from old stock; MIOJ in smaller characters; baseplate has O-C arrows.

609314 with 5cm/2 #708306; back has #609314 as usual but also #42 inside the baseplate and it has been hand painted and could be a replacement back also; there are added synch contacts all over the body (what a shame!).

609345 with 5cm/3.5 #705684; back has #609345 but you can see that this number replaces a previous number. The older (original) number seems to have been filed away and the new number engraved.

## WHAT DID NIPPON KOGAKU SAY?

Indeed, as seen before, Nippon Kogaku did not call it the Nikon One. So why? Yes, for them it was not their first camera. In 2007 during our visit to Nikon-Sendai, we also visited the

Nikon Ginza Salon in Tokyo to have my D200 cleaned. While there we saw that they now have what they call a 'mini museum' and on display were eight types of rangefinder cameras, with some information and historic prices on each. At that time I did not know that only a year later I would be so involved with the Nikon One, so I just took some snapshots. But on the pictures I can read the text, and I quote as it was written:

With the Nikon One body;

“The first mass production camera for consumer ‘use’.”

With the Nikon M body;

“This model has the improved feed of 8 perforations per frame, instead of 7 perforations per frame of the first generation ‘Nikon Cameras’ and the picture size of enlarged width 34mm (from 32mm). Since then, the first generation ‘Nikon Camera’ was called ‘Nikon One’ in order to distinguish it from this model ‘M’.”

And as known and said before we also know where the ‘M’ comes from. So another proof of Arakawa's words: “Nikon One was not Nikon One”. Nikon says it themselves: “Nikon One was the first mass production camera for consumers” meaning that there were other cameras before it.

## WHAT DO THE MANUALS SAY?

In early brochures they just refer to ‘The Nikon 35mm’, including production of the I, M and S. There were different instruction manuals, with different color cover:

“yellow” reads as follows:

“INSTRUCTIONS TO USE THE NIKON CAMERA”  
(this manual is for the Nikon One)

“brown/white” reads as follows:

“INSTRUCTIONS FOR USING NIKON CAMERA”  
(They dropped the word ‘the’, and also, remarkably, the pictures inside the Japanese version are not the same as in the English version. In the English manual you cannot read the body number, and there is an early f1.5 on it. The Japanese version shows f1.4 #50050148 mounted on M6093544, which is also used in all the other M/MS/S manuals! An interesting note is that some of the very early M bodies were shipped with the yellow (Nikon One) manual! On the back is has the NKK logo and Nippon Kogaku KK Tokyo as well. (This brown/white manual, as well as the olive, blue and green versions, are for the M/MS.)

“olive” reads as follows:

“INSTRUCTIONS FOR USING NIKON CAMERA”  
(On the front bottom right the NKK logo while on the back just the logo, Nippon Kogaku KK, Shinagawa, Tokyo)

“blue” reads as follows:

“NIKON”  
(And what is strange, the back mentions “Nippon Kogaku KK, Shinagawa, Tokyo, printed in Japan 2606/1 with the “/1” somewhat larger than the “2606”. At top left on the front cover is the NKK logo and next to this a photo of the camera.)

“green” reads as follows:

(The same as the blue version, except the date on the back reads “27/5”.)

Both the blue and green have on the back a list of “NIKKOR Lenses for Nikon”. The Olive, blue and green use much the same information and illustrations on the inside. Page 2, Fig. 1 is a picture of a camera we can assume that in all cases is the same, with f1.4 lens #50050148. The blue one is printed only in black ink, the olive and green in black and red. Mostly all the photos used are the same, Fig 9 showing a camera ending in ‘66’ while Fig. 11 ends in ‘093544, so not a Nikon One but an MS! Fig. 15 shows the full number: M6093544.

So the blue, olive and green manuals are for the MS yet nowhere is it called this.

“white” reads as follows:

(The white manual is the final version. It is in a vertical format like all those that followed (S2,SP,S3,S4,S3M) and is somewhat larger and totally different from the earlier versions. There is a drawing of a rangefinder on the cover and also the outlines of a prism and a glass element. Inside they still use M6093544, but Fig. 5 has another ending in “000”. Figs. 10 and 11 have lens #50050148 but also #50050137 and there is another body 6065115 or “116” or “118”, so this is an actual ‘S’ body. On the last page they speak about “Care of the Nikon”.)

For Nippon Kogaku this was still the same camera, just with some new features. Only when they got to the S2 did they finally indicate it as such.

In May 1952 an ad was seen in Popular Photography showing body M6093254. It reads as follows (and I copy the text including the italic letters)

“*The NIKON*

NOW a camera embodying time-tested principles of engineering, selected materials, and a craftsmanship born of over a half a century in the manufacture of precision optical and scientific instruments. NOW rugged construction, pinpoint accuracy, and *all* the features you’ve always wanted in a design that has been called ‘the photographers camera’, a *camera designed for you*. For a new thrill in photography own the camera chosen by professional photographers around the world. You’ll take better pictures with a NIKON!”

So here still no type I, M or S, just “*the NIKON*”

## CONCLUSIONS:

The Nikon One as we know it is without any doubt the most interesting body ever made by Nikon.

I also have to add this: after my expose’ at the Vancouver meeting, some members told me of having a Nikon One with non-matching numbers. Did I consider this as a genuine Nikon One? I said as far as I am concerned it is not genuine. But as my studies continued, and still continues, I have to admit that I must change my point of view.

Let me put it this way:

---The mid to late Nikon Ones I feel should have totally match-

ing parts and numbers while the early and mid-early can have mismatched parts and numbers. This could be from repairs (factory done we may assume) or replacements for failing parts.

---Early bodies with all matching numbers inside are without a doubt the most rare and valuable. Those early Ones without matching numbers have their own history which might be lost, but are as interesting as the totally genuine examples.

Much more research is needed and collectors can help by sending detailed photos of their Nikon Ones. Please send, with full discretion guaranteed, to: [csap@skynet.be](mailto:csap@skynet.be)

(A warm thank you to all contributors, especially Bill Kraus for his most appreciated corrections.)

## ADDENDUM:

This study does not mean it is complete..it never will be.

## REFERENCES:

### NHS JOURNALS IN ORDER OF PUBLICATION

- #3-(March 84) odds & ends: AEYO-47 lens #1117, 150.3mm/f4.5 (see NHS-48). AE means aerial & YO means ‘for’ so meaning is: “for aerial”
- #4-(June 84) Aerial #439
- #5-(Sept. 84) 1<sup>st</sup> Anniversary issue, Nikon Ones #6091, 94, 97 and 60972.
- #7-lens K.I #150247, 150.3mm/f4.5, KI can come from the Japanese word ‘Kokuki’, which means ‘airplane’.
- #13-Nikon One #609162 with 5cm/f2 #708127.
- #13-‘An Inside Look’: I, M & S had the very same mechanism, with drawings on how to assemble & disassemble an S body.
- #15-Part III of ‘Inside Look’.
- #16-Part IV of ‘Inside Look’: some old pictures. Nikon One #609150 at Pentax Gallery & #609387 at JCII Museum.
- #17-Part V of ‘Inside Look’.
- #38-Nikon One #609209 with 5cm/f1.8 prototype lens.
- #39-Nikon One? Hotai Kyou Camera 96, or Artillery camera (#292). See our camera #239 ‘Sendai’.
- #41-Nikon One #60995 with 5cm/f3.5 #7051503 & inspection tag dated Oct 15, 1948 (with photos in NHS).
- #48-Aerial camera SK Type 96, model 2 #333 with 179.2mm/f4.5 lens #559 (see also NHS-3).
- #49-Nikon One #609497 stolen from Grays of Westminster.
- #52-Nikon One #609505 which might not be a real ‘One’ but an ‘M’ prototype, with 5cm/f1.4 with no serial number.
- #53-Nikon One #609505 has been stolen!! (pictures in **Journal**)
- #57-Another aerial camera no type indication, #2360 with Aero Nikkor 20cm/f3.5 #38317420.
- #60-June 1998. First photo of ‘Mother One’ #6091.
- #61-Article by Arakawa & pictures of inside of Nikon One #609322, also Nikon One #6091.
- #64-First pictures of 6091 and 6094.
- #73-Five meter (5000mm) camera.
- #77-Camera 60952 w/lens 70868 & notes about 60941 w/lens 60921, 609111 w/lens 60969 & 60926 w/lens 60990.
- #81-20<sup>th</sup> Anniversary issue with color photo of 609322.
- #84-Photos of 6091 and 6094.

#87-Bomb strike camera model 2 #1101, lens 150.63mm/f4.5 #150231 KI-TIYOKO.

#98-Camera #60933 with 5cm/f3.5 #7051117.

Wes Loder's "The Nikon Camera in America" page 19; Aero Nikkor 200mm/f3.5 on aerial camera from WWII.

### WHAT IS THE CORRECT PRICE?

Well, we have a saying: the correct price is the price a mad man is willing to pay.

Here are some examples in alphabetical order:

### CHRISTIES

60959 w/f3.5 #7051102..in NHS-92.

60997 w/f2 #6099 (Oct. 94) sold for 12,100 pounds or \$18,200 at that time (photo in NHS-46) which was about the same price in Euros. RESOLD at Westlicht 11/22/03 for 25,625 Euros which is about \$35,000 at that time (more like \$38,000 now).

609118 w/3.5 #7051585 for 19,550 pounds (NHS-52). We saw this set at Kenkyukai meeting Feb. 08.

609190 w/f2 was estimated at 8,000~12,000 pounds & sold for 8,225 pounds plus the hammer. Do not know auction date.

609242 w/f2 #708557 (NHS-56) sold for 12,075 pounds on 6/30/97 and RESOLD at Westlicht for 19,750 Euros premium included.

609415 w/3.5 #7051879 sold for 13,000 pounds or \$20,000 at that time (NHS-42).

609419 w/f2 #708369 for 10,928 pounds (NHS-52)

609518 w/f2 #708592 (see Classic Cameras #26) sold in June 1994 for \$17,600 (NHS-45).

### E-BAY

609175 W/3.5 #7052299 (May 08, Australia) sold for 11,332 AUD. Not a matching back.

609213 w/3.5 #7051796 for \$13,120, RESOLD at Westlicht (2005) without the lens!

609279 w/f2 #708164 (Sept. 08) w/special case. Sold for 3,810 Euros!

609612 w/f2 #708536 (March 08) asking \$32,500. Not sold.

609736 w/f2 #811185, June 08, Argentina) asking \$19,990 but did not sell. Relisted Sept 08 at \$19,500.

### McKEOWN'S

1997/1998 EDITION: \$15,000 ~ \$30,000

2001 EDITION: With correct lens: \$20,000 ~ \$35,000

2005/2006 EDITION: UNCHANGED

### NHS JOURNALS

NHS-52..609118 W/3.5 #7051585..19,550 pounds.

NHS-52..609419 W/F2 #708369..10,928 pounds.

NHS-59..609674 W/F2 #708203..\$35,000.

NHS-60..No serial number given..\$16,000

NHS-77..60952 W/F2 #70868..\$15 at a garage sale!! W/photos

NHS-81..60969 W/F2 #70862..Less than \$7,500.

Matsuya Ginza 2008 #609470 w/f2 #708304..\$42,000.

### SHOPS

60993 W/F2 #811644..2,250,00 YEN.

609539 W/F2 #811243..\$7,500.

609676 W/F2 #708266..2,300,00 YEN.

### SKINNER

609117..10/28/08 auction for \$11,750.

609339 W/3.5 #7052381 auction 7/29/06..price unknown.

### TAMARKIN

609205 W/3.5 #7052302 auction 5/14/01..did not sell.

### VANCOUVER..NHS-CON11

60971 W/F2 #811632..17,000 CDN..did not sell.

### WESTLICHT

60997 W/F2 #6099 auction 11/22/03 for 25,625 Euros.

609199 WF2 #708183 auction 6/7/08 for 15,000 Euros.

609213 no lens auction 11/27/05 for 15,000 Euros.

609242 W/F2 #708557 auction 5/24/03 for 19,750 Euros.

609319 W/F2 #708723, back #9061607! 11/27/05 for \$11,000.

609500 W/F2 #708649 auction 6/7/08 for 5,760 Euros.

### REFERENCES TO RECORDED BODIES SORTED BY BODY NUMBER:

#### Before the 'Nikon One'

AEYO-47 LENS 1117 (NHS-3) AE means 'for aerial', YO means for 'Aerial' (NHS-48)

Aerial 439 (NHS-4)

Hotai Kyou Camera 96 or military camera #292 (NHS-39)

Aerial camera SK Type 96 Model 2 #333, lens SK 96 K-47 #559, 179.2mm/f4.5 (NHS-41)

Aerial camera, no type, #2360 w/aero Nikkor 20cm/f3.5 #38317420 (NHS-57)

5000mm (5 meter) camera (NHS-73)

Bomb strike camera Model 2 #1101 w/150.63mm/f4.5 #150231 KI-TIYOKO (NHS-87)

#### "NIKON ONE"

6091 (NHS-5, 60, 61, 64, 84)

6094 (NHS-5, 64, 84)

6097 (NHS-5) according to Arakawa & Bob's book: does not exist...could be 6098

6098 (Hatsu-Kenkyukai list)

60924 w/f2 #70811..(NHS database) & Bob's book

60926 w/f2 #60990 (NHS-77)

60933 w/3.5 #7051117 (NHS-98)

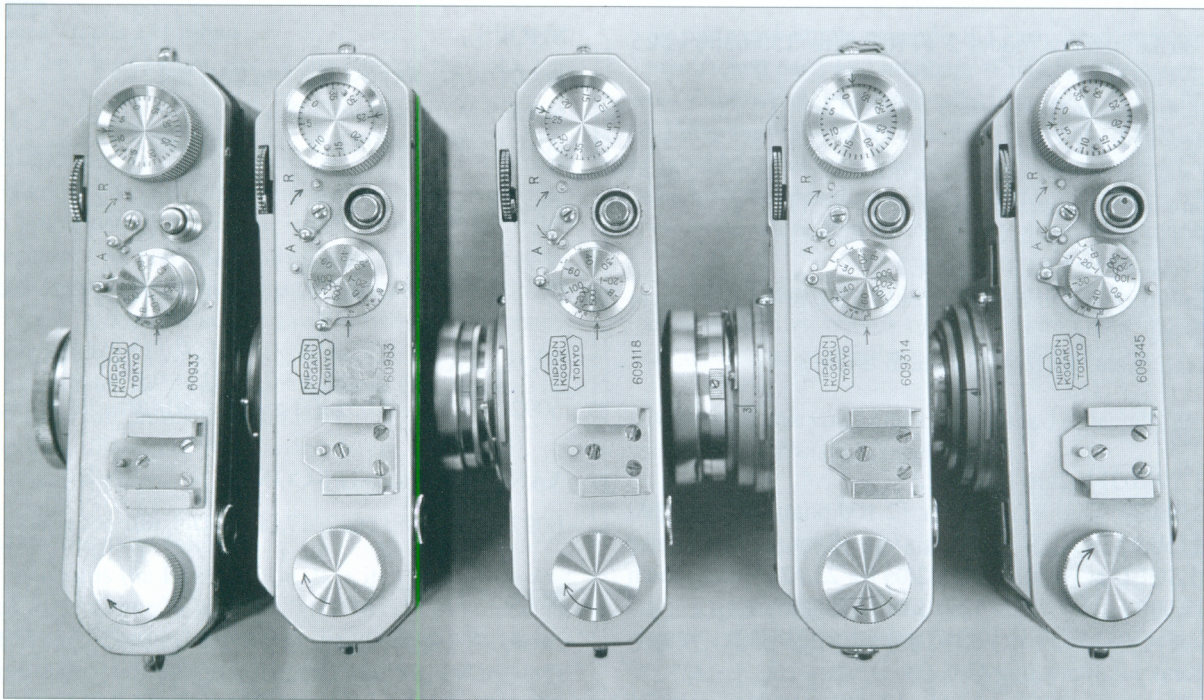
60939 w/f2 #70815 (Bob's books & NHS-19)

60941 w/f2 #60929 (Original manual) (NHS-77)

60952 w/f2 #70868 (Bob's book & NHS-77)

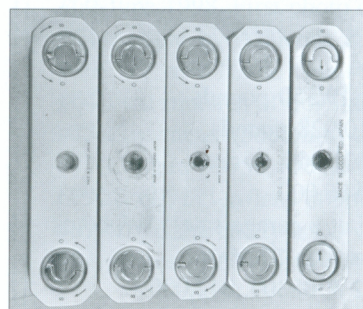
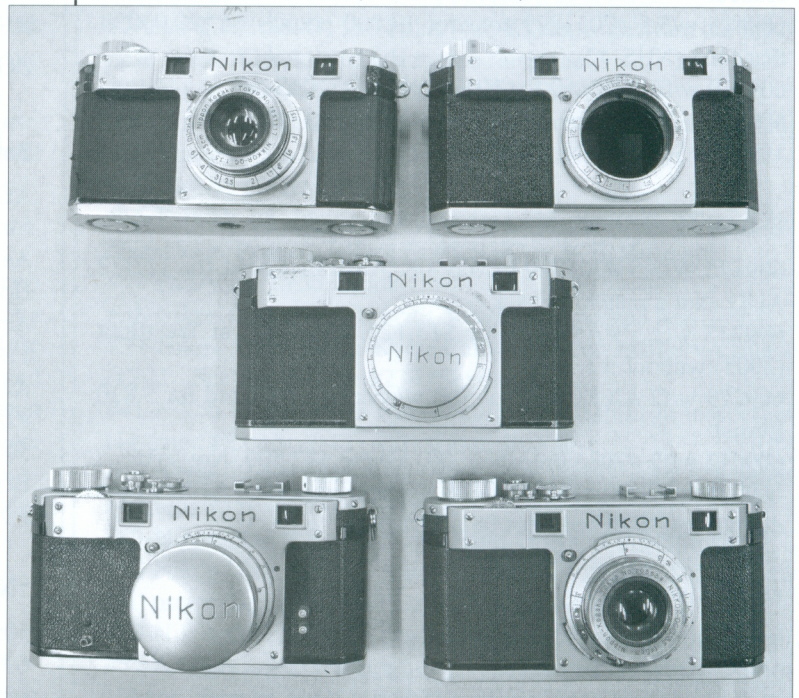
60959 w/3.5 #7051102 (NHS-92 at Christies)

60969 w/f2 #70862 (Bob's book & NHS-81)



60971 w/f2 #811632 (NHS-Con11 in Vancouver)  
 60972 w/f2 #70855 (NHS database)  
 60983 no lens known (at Kenkyukai Feb. 08)  
 60995 w/3.5 #7051503 Bob's book & NHS-41)  
 60997 w/f2 #6099 (Christies 10/94 & NHS-46) then at  
 Westlicht 1/22/03 for 17,000 pounds  
 609111 w/f2 #60969(NHS-77)  
 609117 (Skinner auction)  
 609118 w/3.5 #7051585 (Christies, NHS-52, Tokyo 2/08)  
 609150 no lens known (Pentax Gallery, Tokyo)(NHS-16)  
 609162 w/f2 #708127 (NHS-13)  
 609190 no lens known (Classic Camera #26)  
 609199 w/f2 #708183 (Westlicht June 08)  
 609205 w/3.5 #7052302 (Tamarkin 5/24/01)  
 609209 w/f2 #708646 (Bob's book & NHS-38)  
 609213 no lens known (Westlicht 11/27/05)  
 609242 no lens known (NHS-56 @Christies)  
 609242 w/f2 #708557 (Westlicht 5/24/03)  
 609279 w/f2 #708164 (Ebay 9/08)  
 609314 w/f2 #708306 (Kenkyukai Feb 08)  
 609319 w/f2 #708723 (Westlicht 11/27/05)  
 609322 no lens known (NHS-61 & 81)  
 609339 w/3.5 #7052381 (Skinner)  
 609345 w/3.5 #705684  
 609387 w/3.5 #7051973 JCII Museum & NHS-16  
 609415 w/3.5 #7051879 (NHS-42 @ Christies)  
 609419 w/f2 #708369 (NHS-52 @ Christies)  
 609431 w/3.5 #7051107 (Bob's books) Only Black known!  
 609470 w/f2 #708304 (Matsuya 2008)  
 609497 w/f2 #708341 (NHS-49) STOLEN  
 609500 w/f2 #708649 (Westlicht June 08)  
 609505 w/unmarked f1.4 (NHS-52) STOLEN:is said to be a  
 prototype, but according to Arakawa there should have  
 been a prototype only between #s 713 & 757  
 609518 w/f2 #708592 (NHS-45, Christies) (Classic Camera 26)  
 609536 w/f2 #708651 (NHS-19)

609592 w/f2 #811180 (Bob's book)  
 609612 w/f2 #708536 (Ebay 3/08)  
 609614 w/f2 #708161 (Fieldgrass)  
 609674 w/f2 #708203 (NHS-59 insert)



*The awesome selection of FIVE Nikon One bodies that were on the table at the Kenkyukai meeting! One of the few times so many Ones have been together since 1948/49! Pictured here are cameras.... 60933, 60983, 609118, 609314 & 609345. Four have their original lenses. Can you imagine standing in the room looking at these.*



**NIKON I numbers known to exist**

updated 30/09/2008

page 1/2

6091 | 47-11 |  
6094 | 47-11 |

no lens  
"

"19" only on baseplate

RED numbers : picture(s) in my possession

lowest #  
highest #

production (if numbers would have been taken in consecutiv order)

| date   | f2    | f3.5  | f2      | f2     | consecutiv                              |
|--------|-------|-------|---------|--------|---|
| 60924  | 48-05 |       |         | 70811  |   |
| 60926  | 48-05 | 60990 |         |        | "2" inside                              |
| 60933  | 48-05 |       | 7051117 |        | "14" inside Gavel auctions              |
| 60939  | 48-05 |       |         | 70815  | "27" inside                             |
| 60941  | 48-05 | 60929 |         |        |   |
| 60942  | 48-05 |       |         |        |   |
| 60944  | 48-05 |       |         |        |   |
| 60952  | 48-05 |       |         | 70868  | "23" inside NHS 77 p 1-6                |
| 60959  | 48-06 |       | 7051102 |        | "33" inside                             |
| 60968  | 48-07 | 60939 |         |        |   |
| 60969  | 48-07 |       |         | 70862  | "9" inside                              |
| 60971  | 48-07 |       |         |        | re-assembled ?, matching back nr !      |
| 60972  | 48-08 |       |         | 70855  |   |
| 60983  | 48-10 |       |         | 70880  |   |
| 60992  | 48-10 |       | 7052280 |        | 1 x "12" & 2 x "8"                      |
| 60993  | 48-10 |       |         |        |   |
| 60995  | 48-10 |       | 7051503 | 811644 | NHS 41 pages 4 & 5                      |
| 60997  | 48-10 | 6099  |         |        |   |
| 609104 | 48-10 |       | 705248  |        |   |
| 609111 | 48-10 | 60969 |         |        |   |
| 609117 | 48-10 |       |         |        |   |
| 609118 | 48-10 |       | 7051585 |        | "3" only on back, synchronised          |
| 609127 | 48-10 |       |         |        |   |
| 609129 | 48-10 |       |         |        |   |
| 609131 | 48-10 |       |         | 70866  |   |
| 609150 | 48-10 | 60959 |         |        | nhs 16 page 13, Pentax gallery          |
| 609153 | 48-10 |       | 7052277 |        |   |
| 609157 | 48-10 |       |         |        |   |
| 609162 | 48-11 |       |         | 708127 | nhs 13 page 8                           |
| 609175 | 48-11 |       | 7052299 |        | ebay 21/5/08 Australia                  |
| 609182 | 48-11 |       | 7052300 |        |   |
| 609190 | 48-12 |       |         |        | classic cameras #26 page 44, lens xx087 |
| 609194 | 48-12 |       |         | 70822  | reported NHS 61 page 6                  |
| 609198 | 48-12 |       |         |        | Marjoram report                         |
| 609199 | 48-12 |       |         | 708183 |   |
| 609205 | 48-12 |       | 7052302 |        |   |
| 609209 | 48-12 |       |         | 708646 | NHS 38 page 4                           |
| 609210 | 48-12 |       |         | 70818  |   |
| 609211 | 48-12 |       | 705163  |        |   |
| 609212 | 48-12 |       |         | 708174 |   |
| 609213 | 48-12 |       | 7051796 |        |   |
| 609221 | 48-12 |       | 7052334 |        |   |
| 609224 | 48-12 |       |         |        |   |
| 609230 | 48-12 |       |         | 70813  |   |
| 609242 | 48-12 |       |         | 708557 |   |
| 609279 | 48-12 |       |         | 708164 | 2 x 55 inside, ebay France              |
| 609292 | 48-12 |       |         | 7084   |   |
| 609296 | 48-12 |       |         | 708218 |   |
| 609303 | 48-12 |       |         |        |   |
| 609314 | 49-01 |       |         | 708306 | 1 x 42 inside                           |
| 609319 | 49-01 |       |         | 708723 |   |
| 609322 | 49-01 |       |         |        |   |
| 609334 | 49-01 |       | 7052290 |        | NHS 61 page 11 & back cover             |
| 609339 | 49-01 |       | 7052381 |        |   |
| 609345 | 49-01 |       | 705684  |        |   |
| 609346 | 49-01 |       |         | 811179 |   |
| 609352 | 49-02 |       |         |        |   |
| 609368 | 49-02 |       |         | 708305 |   |
| 609370 | 49-02 |       |         | 708316 |   |
| 609385 | 49-02 |       |         |        |   |

|        |       |          |         |        |        |   |
|--------|-------|----------|---------|--------|--------|---|
| 609387 | 49-02 |          | 7051873 |        |        | nhs 16 page 13, JCII museum   |
| 609398 | 49-02 |          |         |        |        | also Brian Long page 26   |
| 609405 | 49-02 |          | 7051404 |        |        |   |
| 609411 | 49-02 |          |         |        |        |   |
| 609415 | 49-02 |          | 7051879 | 708369 |        |   |
| 609419 | 49-02 |          |         |        |        |   |
| 609431 | 49-02 |          |         |        |        | said to be the only black   |
| 609449 | 49-03 |          | 705302  |        | 811128 |   |
| 609450 | 49-03 |          |         |        |        |   |
| 609456 | 49-03 |          |         | 708304 |        |   |
| 609470 | 49-03 |          |         | 708533 |        | with Nikon, in mini-museum  |
| 609471 | 49-03 |          |         |        |        | reported stolen   |
| 609497 | 49-03 |          |         | 708649 |        | had been synchronised   |
| 609500 | 49-03 |          |         | 708961 |        |   |
| 609504 | 49-03 |          |         |        |        | NHS 52 page 14, no lens nr, stolen  |
| 609505 | 49-03 |          |         |        |        | also NHS 53   |
| 609514 | 49-03 |          |         | 708395 |        |   |
| 609516 | 49-03 |          |         | 708449 |        |   |
| 609518 | 49-03 |          |         | 708592 |        | classic camera # 26   |
| 609523 | 49-04 |          |         |        | 811157 |   |
| 609524 | 49-04 |          |         | 708582 |        |   |
| 609528 | 49-04 |          |         | 708162 |        |   |
| 609531 | 49-04 |          |         |        | 811262 | <i>This is the final installment of Chris' series on the Nikon One. He has assembled a large amount of new information and has spent a lot of time, and money, putting this series together. However, as is always the case, no article on a collectible is ever really done. There is no real end as we are constantly learning more information. This has been my experience these last 35 years of writing about Nikons. Chris has asked me to again encourage all of you to share whatever you might have on the Nikon One. Serial numbers, descriptions and detailed photos would be very much appreciated. Chris guarantees full discretion. He can be contacted at csap@skynet.be. Also, if you have any numbers to add to the list reproduced here, please let us know.</i> |
| 609536 | 49-04 |          |         | 708651 |        |   |
| 609537 | 49-04 |          |         | 708431 |        |   |
| 609539 | 49-04 |          |         |        | 811243 |   |
| 609546 | 49-04 |          |         | 708339 |        |   |
| 609554 | 49-04 |          |         | 708376 |        |   |
| 609560 | 49-04 |          |         |        | 811190 |   |
| 609561 | 49-04 |          |         |        |        |   |
| 609569 | 49-05 |          |         | 708115 |        |   |
| 609576 | 49-05 |          |         |        | 811118 |   |
| 609592 | 49-05 |          |         |        | 811180 |   |
| 609595 | 49-05 |          |         |        | 811149 |   |
| 609599 | 49-05 |          |         |        |        |   |
| 609601 | 49-05 |          |         | 708408 |        |   |
| 609602 | 49-05 |          |         |        |        |   |
| 609604 | 49-05 |          |         | 708343 |        |   |
| 609612 | 49-05 |          |         | 708536 |        |   |
| 609614 | 49-05 |          |         | 708161 |        |   |
| 609633 | 49-05 |          |         |        | 811197 |   |
| 609635 | 49-05 |          |         | 708488 |        |   |
| 609643 | 49-05 |          |         | 708157 |        |   |
| 609663 | 49-06 |          |         | 708203 |        |   |
| 609674 | 49-06 |          |         | 708117 |        |   |
| 609675 | 49-06 |          |         | 708266 |        |   |
| 609676 | 49-06 |          |         |        | 81150  |   |
| 609681 | 49-06 |          |         |        | 811103 |   |
| 609701 | 49-06 |          |         |        |        |   |
| 609702 | 49-06 | '617770' |         |        |        |   |
| 609710 | 49-06 |          |         |        |        |   |
| 609713 | 49-06 |          |         |        | 811xxx |   |
| 609717 | 49-07 |          |         |        |        |   |
| 609719 | 49-07 |          |         |        | 811265 |   |
| 609724 | 49-07 |          |         |        | 811134 |   |
| 609734 | 49-07 |          |         |        | 81172  |   |
| 609736 | 49-07 |          |         |        | 811185 | ebay 28/6/08 Argentina  |
| 609738 | 49-07 |          |         |        |        |   |
| 609752 | 49-07 |          |         |        |        |   |
| 609759 | 49-08 |          |         | 708248 |        |   |

according to Bobs book : "708" lenses are seen as high as body 609650  
 811" lenses are seen only from body 609450  
 no "806" lenses recorded on Nikon I's, "617" lens is in fact for Nikon MS  
 "617" lenses are in fact for Nikon MS

# THE NIKON/CONTAX FOCUSING PROBLEM...THE FINAL WORD...

by DR. BRUCE SIROVICH

**IT APPEARS THAT CONTAX "C" MOUNT FOCUS PROBLEMS ARE FAR MORE PERVASIVE THAN NIPPON KOGAKU HAD EVER CONFESSED!**

Significantly, the problems extend even to the ubiquitous 5cm lenses, which have never previously been identified as having the problem(s). At close focus and wide-open aperture neither system can properly focus the other's "Normal" lenses!

**SIMILARITIES and DISSIMILARITIES of the NIKON and CONTAX MOUNTS**

For a fact, the Contax and Nikon BM mount lenses can actually be employed interchangeably on each others bodies and will focus perfectly, contrary to some erroneous information; but, only if the camera body rangefinder is ignored and the distance scale actually engraved on the lens itself is used against actual physical measurements of the distance from the film plane to the subject. (Alternatively, a variable small angular offset (corrections listed in a short "FOCUS SHIFT" table below), counterclockwise for a Contax based lens on a Nikon body and clockwise for a Nikon based lens on a Contax body, can be employed as compared to the built-in rangefinder.) It is the effective cam pitch vs. rangefinder coupling where the respective relationships fail. Both mounts are identical in distance to the film plane at infinity focus but the effective cam pitches are sufficiently different as to make a very significant difference away from the infinity setting, especially with an 8.5cm/f1.5 wide open at portrait distances. Do note that this is exactly the failure mode that has been reported from the field as having been found many years ago. One class of very early reports holds that facial photographs at f1.5 with the lens focused on a model's eye suffered from the eye failing to fall within the depth of field by a few centimeters, very consistent with our findings.

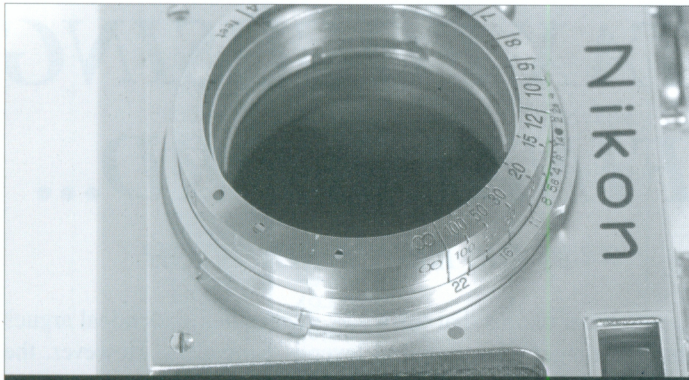
There have been discussions over the years as to the genesis and physical manifestation of the differences between the two mounts. About a year ago Henry Scherer authored an article on the web ([http://www.zeisscamera.com/articles\\_cnrfdr.shtml](http://www.zeisscamera.com/articles_cnrfdr.shtml)) that purported to sort out the issues with some sense of finality. Unfortunately, the paper suffers from the author seeming to know the results of his data prior to the gathering of the data itself. It seems that the author, apparently committed to a particular result, ignores the extremely obvious implications of much of his own carefully taken data. Due to copyright considerations ( please see Scherer's genuinely very humorous legalese (<http://www.zeisscamera.com/legal.shtml#copyright>) and to vastly improve the quality of the illustrative photography, we have redone the photos. (Contax bezel is the one on top-see pg. 10)

Scherer claims that the screw pitches being identical argues that the rangefinder coupling lever is equivalent. However, the overlay of the scales showing approximately a 1~2 parts in 40 distance deviation at 3~4 feet would appear to prove the contrapositive. The reader should note that a 1~2 parts in 40 deviation is actually essentially the difference in adjustment to the total 'screw' that is required for an adjustment from the hypothetical difference cited by Scherer as what he calls the 'ER-RONEOUS' source of the difference in base focal lengths between early Nikon and Zeiss normals. Scherer states at the very beginning of the article: "The first thing to do is ruin the myth that Nikon produced 50mm marked lenses with a 51mm focal length and Zeiss produced Sonnars and Tessars with a 53mm focal length." But his data would appear to emphatically support just that thesis which he has disclaimed. Do note that in the "Scherer Treatment" on the website, the author determines and acknowledges that the screw pitches of the two respective body focusing mounts are identical but that the distance markings suffer a creeping offset with the Contax body displaying a longer displacement for an equivalent focus adjustment. (The reader should note that this signifies a positively compelling argument for the Zeiss/Contax scale being based on a longer focal length foundation lens than that of the Nikon scale.)

With regard to Scherer's observation that the Nikon body is approximately 0.31mm slimmer than the Contax, suffice it to say that it is a measurement that we simply cannot confirm. Despite repeated attempts with a precision depth gauge to measure the distance from the lens position ring to the front surface of film at the film plane, we see no such difference between the two camera body families.

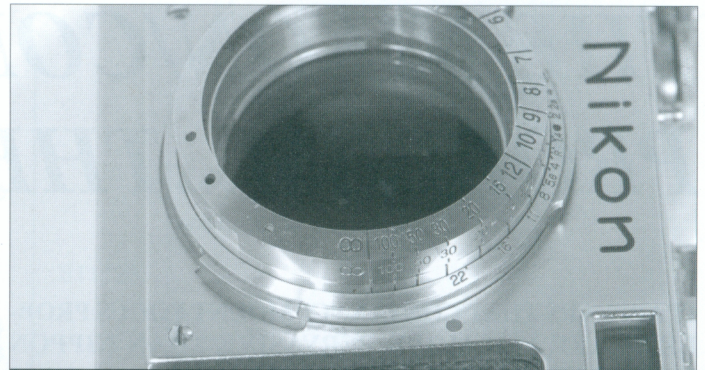
It is difficult to pinpoint just where Scherer's error(s) originate because he reveals precious little that is of any use about his methodology. If one carefully studies the illustration in the article just above the statement: "The measurements showed that at infinity focus the Nikon S had a distance of 26.51mm and the Contax was 26.82mm. The difference between these is 0.31mm." One can see one very obvious error in his approach. By putting the Nikon body on the 'DoALL Precision Granite Block' as he has, it would seem that he has introduced an error on the order of the size he has claimed that he has found, but it in the opposite direction. This manner of measurement would accrue to render a measurement of the thickness of the Nikon S body as thicker than it actually is. The block rests not at the film plane but at the plane defined by the outer film guide rails! These rails are slightly raised and do not serve any purpose in the camera body of defining any optical plane.

The sole purpose of these rails is to guide the film path from the cartridge to the take up spool, nothing more.



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A



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B



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E



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F



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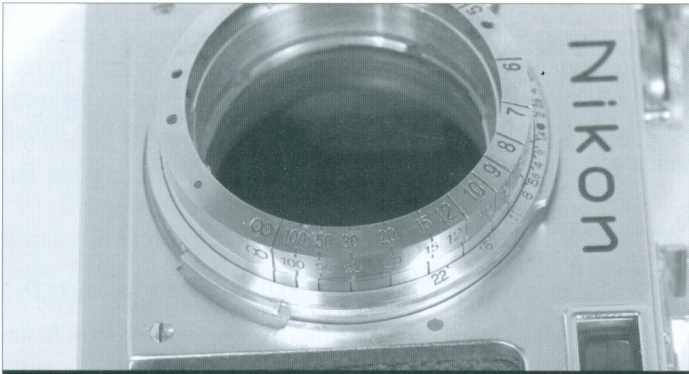
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*This series of three photos shows the divergence that occurs as you focus close in to the minimum 3 feet that was common on most rangefinder cameras of the period. Both the 5cm f.14 Nikkor and 5cm f1.5 Sonnar will exceed their respective depths of field at very close distances and wide open. This is contrary to the belief all these decades that the 'normals' for both systems were completely interchangeable. In reality it is not a perfect swap, so it is better to stick to your Nikkors, which are better optics for the most part anyway!*

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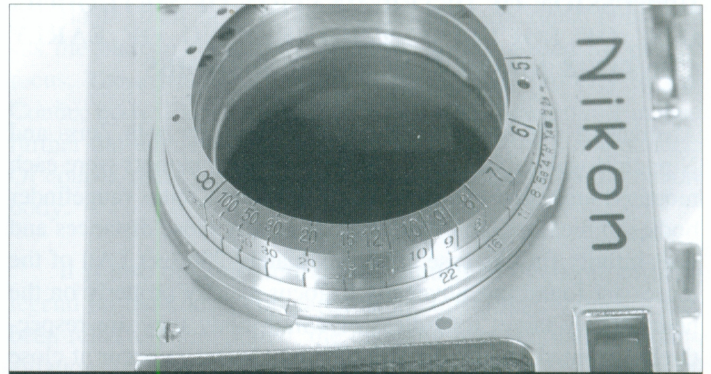


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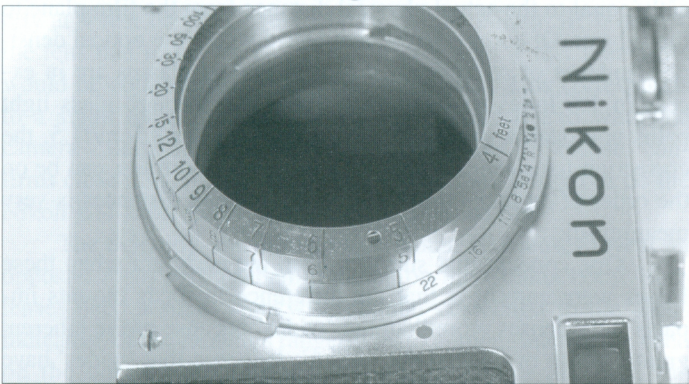
© CameraRepair.com

C



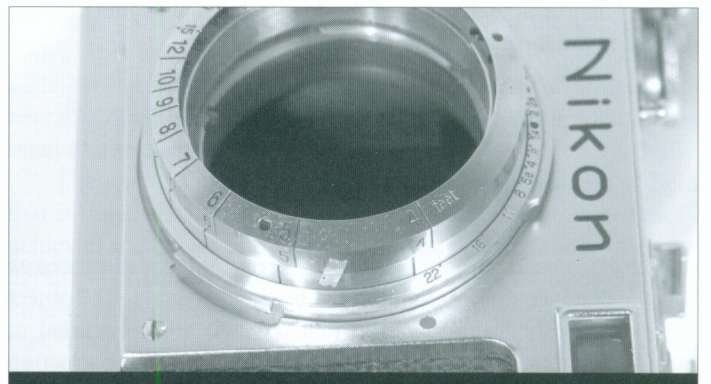
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D



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G



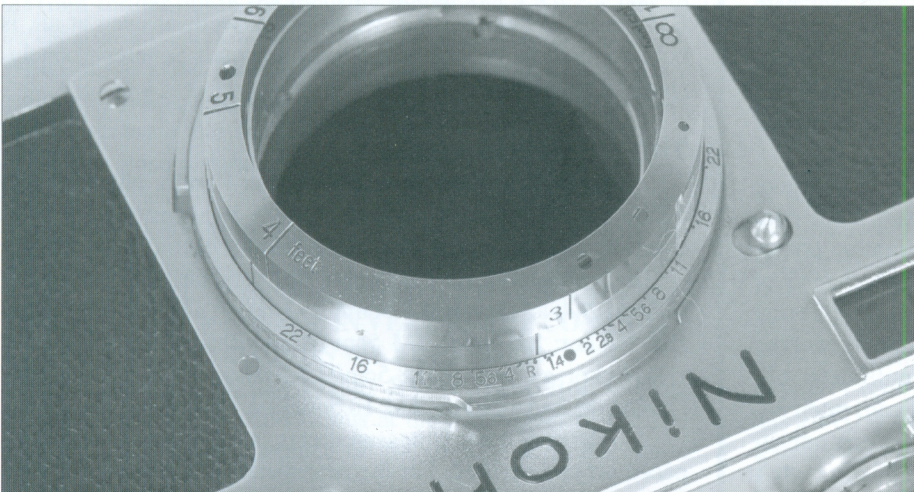
© CameraRepair.com

H

To view this article on the web where you can enlarge the photos, go to:  
[www.camerarepair.com/NHS](http://www.camerarepair.com/NHS) .....or.....

[www.camerarepair.com/NHS-Article-O26.html](http://www.camerarepair.com/NHS-Article-O26.html)

I



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In this series of nine photos (A~ I) a Contax focus scale bezel has been carefully placed atop the Nikon bezel and properly aligned at infinity. The photos illustrate the focus 'creep' between the two. As the series progresses the Nikon is focused closer and closer and the two scales begin to diverge. Although they both line up at infinity, they diverge to the point where at about 3 feet the difference is over an inch and well outside the depth of field wide open and close up for a great many Zeiss lenses on Nikon bodies and Nikon lenses on Zeiss bodies. As Scherer points out, both have virtually identical focus helixes so a further angular travel for the Contax causes a further linear displacement from the film plane and does correspond to the Contax having been based on a longer focal length standard.

## DISCUSSION OF DETERMINATION OF METHODOLOGY OF FOCUSING ENGINEERING OF EARLY CONTAX & NIKON RANGEFINDER BODIES

Abstract: A number of lenses manufactured by both Zeiss and Nippon Kogaku (Nikkor) for Zeiss and Nikon mounts were each mounted successively on standard Nikon and Contax rangefinder bodies to measure the event of focus at very close distances and near infinity (in this case at approximately 200 feet.) All of the lenses are found unequivocally to focus exactly properly on the near infinity target regardless of which body they are respectively mounted on and deviation is only found to occur at close focus distances.

### FOCUS SHIFT TABLE:

We found that the basic correction to the distance setting for an 8.5cm lens (or actually any of the lenses for that matter) on the other camera's mount is approximately:

|            |            |
|------------|------------|
| 1.2 inches | at 3 feet  |
| 1.7 inches | at 4 feet  |
| 2.0 inches | at 5 feet  |
| 2.5 inches | at 6 feet  |
| 4.0 inches | at 9 feet  |
| 6.0 inches | at 12 feet |

(which becomes a rapidly converging series at large distances as it is the distance differential divided by the distance to the object consistent with the proposition that the two are coincident at infinity and diverge as close objects are focused) The correction misleadingly appears to grow in absolute terms but is actually shrinking very rapidly when compared to depth of field or image dimensions of the focused image. The correct way to gauge it is to view progression of the angular offset of the two scales.

The correction between the two cases corresponds to additional angular twist offset (given identical helical screw pitches) for the Zeiss calibrated lens versus the Nikon calibrated lens which is apparently true to the historical legacies of the Zeiss rangefinders being based on a 5.3cm (53mm) standard while the Nikon rangefinders have a 5.1cm (51mm) standard.

In use, the offset can be carefully compensated for distances of less than 10 feet with a very small several degree angular twist. This would be counterclockwise for Contax calibrated lenses on Nikon bodies and clockwise for Nikon calibrated lenses on Contax bodies, after focus is indicated by the camera's coupled rangefinder.

An interesting aside is that the simpler and apparently more elegant approach that Leica took, of putting a custom slope coupling cam on each lens, eliminates the very constraining consequences of designing optics that must conform to mechanics of the body's rangefinder. Leitz/Leica could, as it did, at will bring out a 7.3cm/f1.9 Hektor. If some of the embodiments worked out to be more than a very small fraction of a millimeter off, precise focus could be achieved by a rangefinder cam pitch adjustment; a simpler tweak than the thread screw pitch adjustment that would be required by the Contax or the Nikon body's system.

One basic formula in Physical Optics is:

$$1/(\text{Focal Length}) = \{1/\text{Subj. Dist.}\} + \{1/\text{Image Dist.}\}$$

For the case of pinholes or infinitely thin lenses in a vacuum, the interpretation of this formula is very straightforward. In real life applications, however, the distances are the sums of the measurable distances multiplied by the optical density (often called index of refraction) of the different optical media.

Which translates to:

$$1/(\text{Focal Length}) = \{1/\text{ZD}[\text{Subj.}][\text{Index/Refraction for each D}]\} + \{1/\text{ZD}[\text{Image}][\text{Index/Refraction for each D}]\}$$

In the degenerate limiting case, as with a pinhole or infinitely thin lens in air (which approaches the optical density of a vacuum), the sum of the two optical distances is generally exactly equal to the actual physical distance from the film plane to the subject. Of course, in the real world where the optical densities (indexes of refraction) of typical optical glasses are in excess of 1.6 Index of Refraction Table and through glass light paths approach a couple of inches, as with the 8.5cm/f1.5, the correction for close focus situations, as with portraits, can be on the order of an inch, which for close focusing distances is very meaningful.

One concept that survives from the early era when these lenses were current is that the difference in focus mounts impacts 'tele' lenses more than the 'wides' because of the inherent greater depth of field of the 'wides'. It is true that 'wides' have enough depth of field to cover a focus shift but, because they have a shorter focus base, they can be more severely impacted in focus center shift by a distance to the film plane differential. To this end, we compared two Nikkor 3.5cm/f3.5's. One has the serial number 61244 which is not marked 'C' but which was clearly manufactured approximately in late 1946 prior to the advent of the original Nikon One and, hence, is a 'C' mount lens as NK was not likely a producer of lenses for which there was no body and no market at the time. Incidentally, this is but one more test of Scherer's claim of a simple lens path distance shift as being the differentiating aspect of Nikon BM lenses versus Contax BM lenses. BTW, that the 'wides' work well, or even at all, is but one more nail in the coffin that enshrouds Scherer's conclusions.

### THE MEASUREMENTS:

Two bodies were chosen: a Contax I and a Nikon SP. To define the focal planes Nikon F Type A focusing screens were carefully aligned on the film guide rails of each camera body.

The lenses used were: a Contax BM very early Nikkor 3.5cm/f3.5 #61244; a Nikon BM 3.5cm/f3.5 Nikkor; a Nikon BM 3.5cm/f1.8 Nikkor; a Contax BM 5cm/f2 Sonnar; a Nikon BM 5cm/f1.4 Nikkor; a Contax BM 8.5cm/f1.5 Nikkor; a Nikon BM 8.5cm/f2 Nikkor; and a Nikon BM 10.5cm/f2.5 Nikkor.

For very distant measurements, a 200-foot distance was paced off and verified. For the near distance, 4 feet was chosen. All physical distance measurements were determined through air and from each camera's film plane. Do note that this is not at all identical to the dimensions that are to be plugged into the equation(s) cited above but that they are the only practicable

dimensions and that they are generally the ones that are engraved on the lens distance scale and marked on the camera's rotating triangulation base scale. This dimension is actually the sum of (Subject Distance)+(Image Distance) through air but which solves the optical formula equation with the appropriate optical densities plugged in.

Every lens was confirmed for proper focus at the 200-foot distance on both bodies. The 'wides' were less conclusive because focus is a much less dramatic event but there was clearly no offset that would argue for a spacing or body thickness differential between the two test cameras. The 'teles', as expected, are more dramatic in focus events. All of the 'teles' demonstrate crisp focus at 200 feet. It makes no difference which body is employed or which mount standard the lens has. The mounts and bodies are interchangeable for this distance.

The 8.5cm/f1.5 Contax BM Nikkor is found to focus properly at 4 feet on the Contax I body. On the Nikon SP, however, the lens had to be set 1~2 inches closer than 4 feet than what would be obtained using the SP's rangefinder. This corresponds to a small angular counter-clockwise correction to what the camera's rangefinder would dictate. This lens, of course, confirms close range focus when mounted on the Contax I as do the Nikon BM short 'teles' when mounted on the SP.

The 8.5cm/f2 and 10.5cm/f2.5 Nikon BM lenses reveal an opposite focus offset when mounted on the Contax body. Both lenses need a small clockwise angular correction to the focus indication of the camera's rangefinder to compensate for the need on the part of the lens to be focused further out than the rangefinder would indicate.

Cited below for comparison are Scherer's findings and conclusions followed by ours:

"...it can be seen that if a Sonnar which is set for good infinity focus on a Contax is used on a Nikon the focus will be off by about 25 feet at infinity, 10 feet at 100 feet and then declining down to about a foot off at close distances. This will be very noticeable."

The conclusion of this work is simply that a Zeiss Contax lens to be used on a Nikon camera must have the lens cartridge moved 0.31mm further out in the focusing mount and a Nikkor lens to be used on a Contax must be moved about 0.31mm further in. When this is done there will be a slight error in the distance indicated by the engravings on the lens bezel, but the rangefinder will be accurate and the lens will produce sharp images from infinity to close distances.

I am still trying to figure out just what "25 feet at infinity" is.

Our very carefully gathered measurements yield a pattern of results that is in no way similar. **IN VERY SHARP CONTRAST TO SCHERER'S FINDINGS WE FIND THAT:**

Every single lens, whether Contax BM or Nikon BM, without exception, shows confirmed focus at the film plane for the 200 foot distance whether mounted on the Contax or on the Nikon body.

For a 4 foot distance: Each lens that is in Contax BM focuses 1~2 inches closer than is indicated by the SP's built-in rangefinder.

A variable small angle counter-clockwise correctional twist versus the built-in rangefinder is shown to be needed for proper focus. These lenses, of course, work perfectly properly on the Contax body. Each lens that is Nikon BM focuses 1~2 inches further out than is indicated by the Contax built-in rangefinder. Of course, these lenses operate perfectly properly on the Nikon body.

It is also obvious from careful studies of the depth of field legend on the bodies compared to the offset that, though it has been relatively unreported, the disparity between the two triangulation focusing schemes is relevant to other lenses in each of the stables. Interestingly, both the 5cm/f1.4 Nikkor and the 5cm/f1.5 Sonnar experience focus offsets that well exceed their respective depths of field when focused 'wide open' on the other's body at close film plane to subject distances. Do please carefully study the illustrations and the last (9<sup>th</sup>) of the focus offset above. It is another unexpected consequence that both the 5cm/f2 Nikkor and Sonnar will actually fall outside the edge of acceptable depth of field when mounted on the wrong body wide open at close range.

The reader should note that it is only the half depth of field that is the real buffer for focus certainty, since focus is generally achieved at a center point and not an end point. Hence, when the depth of field lines connect, the spread of focus, the needed proper criterion for depth of field covering focus, has only been half met. Therefore, both the 5cm/f1.4 & 2.0 are at the marginal end of depth of field performance not just at 3 feet but at 4 feet and 5 feet as well.

Obviously, other lenses such as the 8.5cm/f2 Nikkors and Sonnars, yield very noticeably unacceptable results under similar circumstances. Further, such photographic tools as hyperfocus do not work properly unless focus is compensated. Lenses, such as the Micro-Nikkor, wherein depth of field is actively employed, are rendered limited in use unless its focus offset is also assiduously compensated.

The reader should note that of all of the 5cm lenses, only the external mount f1.1 has its own focus helix and engraved distance scale which can be used against physical distance measurements. All of the other Nikkors and Sonnars employ the camera body's built-in scale and associated focus helix and that is exactly where the error arises when a 5cm 'normal' is employed on the other manufacturer's body.

It turns out that this is a source of a very significant family of problems for vintage rangefinder cameras and their lenses. NK apparently screwed up very significantly in this area of copying the Zeiss Contax RF system. How profoundly and embarrassingly it blundered may go a long way towards explaining its reticence to illuminate the issues over the decades since the problems first surfaced. Part of the problem is the inherently flawed nature of trying to couple a mechanical rangefinder device that has a well defined "LEVER" with a lens whose focusing characteristics may vary from sample to sample. So long as the subject is far away (generally 8 feet or more) and/or the aperture is small (F5.6 or smaller) the problems are subtle enough as to not be easily measurable or even detectable. However, close up (like at 3 feet) and wide open, small deviations in actual lens focal lengths

on the order of a fraction of a millimeter will have a measurable impact the accuracy of the lens/rangefinder system. With the focal length standards differing by a couple of millimeters between the two rangefinder systems, the impact on proper focus of all but wide angle, small aperture lenses is very significant. Probably the reason why it has not been widely previously reported is that it is most significant in the much lesser employed regime of close up wide-open aperture exposures. Poor pictures have probably been attributed in the past to photographer error. For NK to not have reported this issue with its 'normals' can



well be viewed as acts of deliberate self-serving negligence. Since this hypothesis is easily photographically tested and applies to lenses that are widely held, we welcome efforts putting it to careful rigorous tests. We suggest possible simple tests as follow:

The simplest set of tests is to mount an f2, f1.4 or f1.1 (Internal mount only) 5cm Nikkor on a Contax body; set the camera's distance scale to 3 feet; then take a sequence of maximum aperture photos at distances (physical distances from film plane to subject) of 3'2", 3'1", 3'0", 2'11", 2'10", 2'9" and 2'8". Since the Contax focus helix is based on an approximate 2mm longer base focal length, the Nikkor lens on a Contax body will find itself racked out to a longer distance than will focus optimally at 3 feet. In fact, when the Contax scale is set to 3 feet the Nikkor finds itself focussed at just under 2'11", a disparity not at all covered by the depth of field at maximum aperture.

With the external mount f1.1 a test that need not involve pictures suggests itself. First verify that the Contax aligns properly at 3'0" against an actual measured distance. Then mount the f1.1 on the Contax. Focus the lens on an exact 3-foot distant subject. The angular displacement based on the longer base focal length of the Zeiss/Contax standard will cause the f1.1 Nikkor to be at less than 2'11" and to not be optimally focused. A sequence of photos, as suggested in the paragraph above, can be done to confirm focus center but, since the external f1.1 has its own independent focus helix, there would seem no point in doing this.

*The two photos on this page illustrate how the Nikon F Type A focusing screen was mounted to the Nikon SP body for critical focus. Note that the screen is seated on the correct inner rails which designate the actual film plane in all Nikons!*

## SUMMARIZATION:

With this new view of the causation of Contax/Nikon rangefinder incompatibilities, some separate issues would seem to get tied together into a tidy unified package.

Even Zeiss' long ago accusation that NK's initial formulation of the 5cm/f1.4 is really an f1.5, may tie in. What may have happened is that the people at Zeiss, believing that NK's 5cm lenses are 5.3cm in focal length, not 5.1cm like theirs, simply measured the diameter of the front element and noticed that it is too close to that of its own f1.5 to be legitimately designated a real f1.4. A later reformulation of the Nikkor actually increased that front element diameter in order to reduce vignetting but possibly also to legitimize the f1.4 assertion.

All Contax and Nikon calibrated lenses work very satisfactorily on the other's bodies at or near infinity using the built-in rangefinders. All lenses that have their own distance scale (all the external mount optics) will focus perfectly away from infinity, if the body's rangefinder is ignored and actual physical distance measurements are employed. Alternatively, the built-in coupled rangefinder can be directly employed in conjunction with the set of offsets enumerated in the table above.

These correction offsets apply equally in angular displacement/distance offsets to all lenses used on the other's bodies; this is true even for the wide angles though impact is unlikely to be easily measurable except for, perhaps, the 3.5cm/f1.8. Though NK only admitted that there is a problem for longer focal lengths, it exists with many other lenses as well for close up wide aperture exposures. Perhaps a good rule of thumb is that for non-retrofocus optical designs (this is actually virtually all of them), any front element dimension greater than 1/8 inch signifies close focus open aperture problems. The most astonishing aspect of



these findings is the relevance to the 5cm normals. All of them are impacted to varying unacceptable degrees. Particularly any with a maximum aperture of f2 or greater cannot be used near and under 5 feet without corrections. And, when a Micro-Nikkor is employed on a Contax body, there must be aggressively executed adjustments to how the depth of field scale is employed.

*Please go to Bruce's website where you can enlarge these same photos on your monitor. Go to:*

*[www.camerarepair.com/Used-Cameras/Nikon-Rangefinder-C4/](http://www.camerarepair.com/Used-Cameras/Nikon-Rangefinder-C4/)*



# ***NHS-CON12 WILL NOT BE IN BRUSSELS!!.....***

I recently met with co-chairmen Hans Ploegmakers and Chris Sap and Chris' home in Belgium to begin discussions and plans for NHS-Con12.

**I am sorry to announce that we have decided we will not be having our next meeting in Brussels as previously announced!**

We then went for a short ride and had some coffee at a nice outdoor café in another city and decided then and there that NHS-Con12.....

## **WILL TAKE PLACE IN BRUGES INSTEAD!!!**

I hope this does not disappoint anyone, but then why should it! Bruges (Brugge) is the 'Venice of the North' and an UNESCO World Heritage City! Why? **Because it is just gorgeous!**

This was my second time to Bruges so I am familiar with it. Dating back centuries, it reached its peak in the 1500s' and the entire city center has remained nearly intact. UNESCO has designated this entire central area a world heritage site. A short train ride from Brussels and also accessible by rail from Schiphol airport in Amsterdam, it is easy to get to and very easy to get around. We had originally planned a day trip to Bruges from Brussels but now we will go the other way and spend a day in the capital. There will be at least one other day trip as well to be decided later but we already have a short list of possibles. Tentative dates are mid May 2010 so start making your plans. In the meantime look up Bruges on the Internet ([www.brugge.be](http://www.brugge.be)) and you will surely agree that it is a fabulous city in which to hold our next Convention.

Some background on Bruges with more in future issues.

Bruges is one of the most beautiful cities in Europe. Walking along the maze of winding cobbled streets, alleys and romantic canals, you imagine yourself to be in medieval times. With a good map it is easy to get around most of Bruges on foot. The street layout may be a bit confusing, as all older city centers can be, but the good news is you can always orient yourself in relation to the belfry tower. Take a ride on the horse drawn carriages to get a good idea of the

town layout. They can be found in the central town square. There are kilometers of wonderful shops, cafes, restaurants, churches, canals, etc, and there is no better way to see these than walking. And don't forget your Nikons. There is plenty to shoot!

There are many interesting Museums in Bruges including one devoted to one of the city's most interesting offerings: "chocolate"! Countless chocolate makers fill the city making hundreds of pounds of the city's most famous chocolate, the 'Brugsch Swaentje' (Bruges Swan). The streets are lined with wonderful little shops selling hand made candies and chocolates! But don't forget the lace shops (I am sure the ladies won't)!

I think all who attend will find it a fascinating location. RJR

## **Did you know...**

That the banking system was invented in Bruges

That this first bank building still exists today

That it is the first 'town' ever to be protected by UNESCO

That the diamond cutting technique was invented in Bruges

That the famous 'éclair' was invented in Bruges

That the only Michaelangelo statue outside Italy is on display in Bruges



# THE IR--SPOT!

## THE SHADE THAT SHOULDN'T BE!?!.. OR SHOULD IT?

by PETER LOWNDS

One of the many pleasures of collecting is that you can walk up to a perfect stranger at a camera fair, car boot sale, flea market or garage sale and, without any introduction whatsoever, start digging around in their boxes stuffed under their table. Digging around such 'junk' boxes has revealed many a treasure and has become a national pass time for some people. It does have its charm and has turned up some interesting toys.

One such find happened to me when I was at a camera fair in San Jose back in the good old days when we had camera fairs. I had done 22 laps around the room and boredom was getting the better of me. Then on my 23<sup>rd</sup>, or was it the 24<sup>th</sup>, lap I made at stop at a dealer. He had loads of boxes stuffed under his table. Looked like an entire skid to me! Out of the corner of my good eye I could see a large box marked 'Nikon shades'. Must be worth a look, right? Most of the contents looked like they had been through a washing machine with a bag full of nuts and bolts and a pound of rusty nails. Sticking my hand in I pulled out a shade for the 15mm/f5.6 Nikkor super wide-angle lens. Say what? Doesn't the 15mm Nikkor have its own built-in petal shaped shade? Hmmm. This was one shade I had never seen before, nor heard of. The usual haggling began. How much for the Nikon shade? Long pause...40 bucks. Quick as a flash I countered, will you take \$30? I nearly bit his hand off when he said yes.

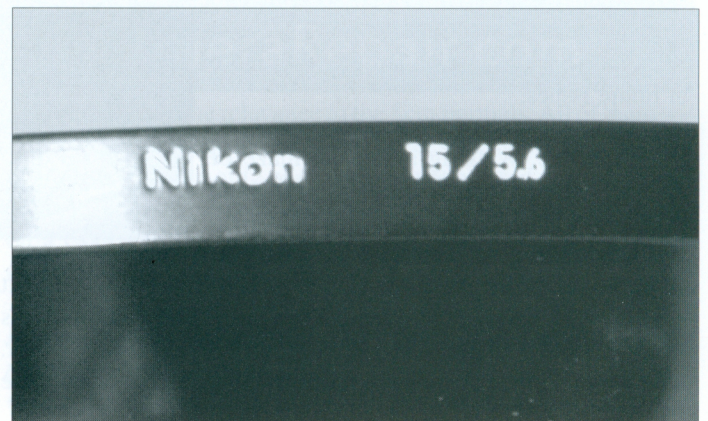
This is without a doubt the rarest shade I have ever owned. I have never seen another for sale anywhere, or anything published in any Nikon documentation. Much rarer than the Stereo-Nikkor lens hood. Yes, it's that rare. And despite being kept in a dirty old box for many years with loads of other shades, it is in remarkably good shape considering.

The shade is made from one piece of solid brass (not aluminum) forced into shape by a master Japanese craftsman. It really is a work of art. I think that this shade is a prototype, because it has no number type or code engraved as per Nikon's tradition. The only engraving present is, in small letters, "Nikon 15mm 5.6" and "Japan". That's it.

It fits perfectly on the first version of the 15mm/f5.6, the QDC Nikkor, slipping over the built-in shade. The inside of the shade is ribbed and baffled to reduce stray light. The 15mm Nikkor has a built in petal shaped shade so common on today's wides and

super zooms. But the 15mm Nikkor (and its sister, the 13mm) were two of the earliest lenses to have this type of shade. Its black lens cap fits like a glove over the top of the shade. But this shade fits right over the built in one, locks on with a tightening ring, and results in one of the wildest looking setups I have ever seen. It gives the awesome shade for the 50mm/f1.1 RF Nikkor a run for its money. See the photos included here.

If any of you should have anymore information about this very rare shade or know of others.....**keep it to yourself...but send me a copy first!!**

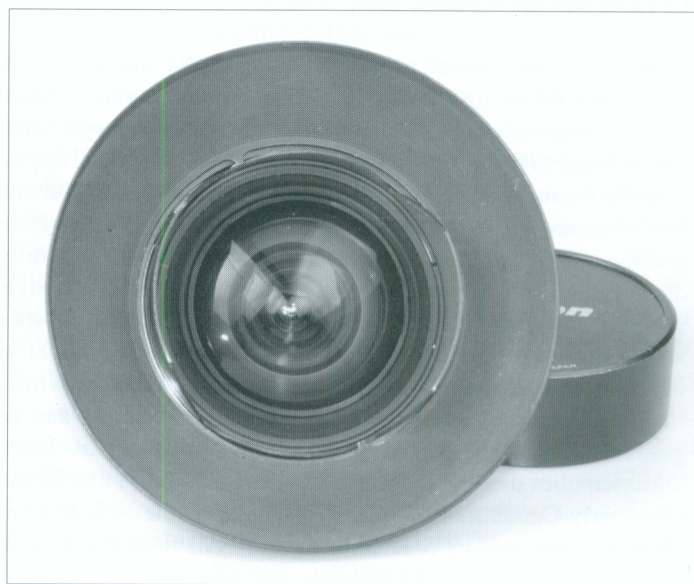




*The 15mm/f5.6 Nikkor was the first of its kind when it arrived on the scene in the very early 70s'. Its built-in 'petal' shade was a unique attempt to give some flare protection for that huge convex front element and is now used on countless wide lenses.*



*When this strange shade is mounted over the built-in 'petal' shade you get this double result. The new shade attaches to the barrel with a locking ring that even has a cut out for the filter changing lever. This shade fits perfectly because it was designed with a great deal of thought. An obvious perfect match.*



*With this unique shade attached you end up with a front surface about the size of a salad plate! It's about 6 inches across. In actual use it would reduce the chance of flare due to light rays coming in from extreme angles much more than the 'petal' shade could. Looking through the finder I saw no evidence of vignetting. If anyone has another example of this shade we would be very pleased to hear about it.*



## NEW CANON BOOK!

REVIEWED FOR THE NHS BY MIKE S. SYMONS

It was with much anticipation that I opened the box containing Peter Kitchingman's exciting new book "Canon M39 Rangefinder Lenses 1939-1971". Peter, an NHS member, was enthused by the Canon Rangefinder system itself and decided to put his love of the system into print.....first the lenses, and next the accessories and then the Canon bodies. This book on the lenses is a wealth of information.....much of it virtually unknown up until this publication. Although a longtime user (Canon SLR) and a collector of cameras, Peter claims not to have seriously begun collecting Canon rangefinder bodies and lenses until the mid 1990's. I met Peter in Victoria during this early period, and over a nice breakfast and we reviewed some of his early lens data findings. His passion was spurred on by 2 major sources: Peter Dechert: "Canon Rangefinder Cameras 1933-68" and by Hayata Ueyama and his beautiful book "Canon".

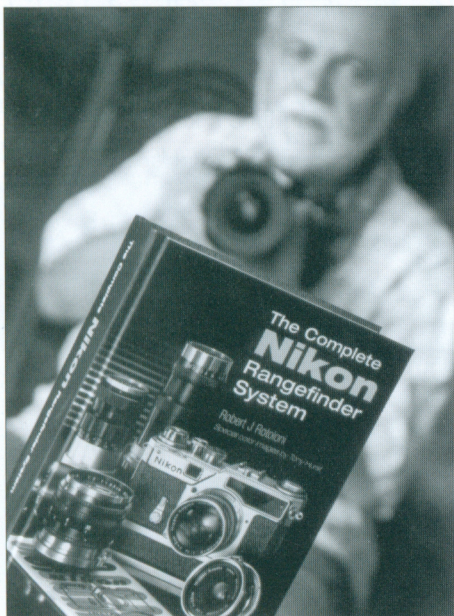
Peter's book, a hard cover coffee table size, (12 1/2" x 9 1/2") contains 215 data packed pages. It comprises 14 chapters which groups the lenses by distinct focal length designations. There are also chapters which include; Canon Company history; Canon Serial numbers; special markings on lenses, and the Nippon Kogaku Connection. At the end there's a section with charts and references. I found the layout pleasing and easy to navigate and the accompanying photos of the lens groups are beautifully displayed. The book contains a wealth of valuable knowledge, not only of serial numbers but a thorough breakdown of types within the ranges...most of which have never been brought to light before. Naturally I found his references to the early marriage of Nippon-Kogaku and Seiki-Kogaku fascinating and he goes into a fair amount of detail examining lenses and lens housing assemblies used on the Hansa Canon, the S, NS, J and JS and other early Canon models. Also discussed is the N-K Hermes enlarging lens and its S-K counterpart. All fascinating reading....

Peter has done his homework, and I'd highly recommend this book for anyone who is interested in the earliest of Canon history. A truly professional effort. Now for the next round....books on Canon RF accessories and finally on the Canon RF bodies. Don't keep us waiting too long Peter! Information on how to order this book is found on Peter's web site below.

<http://www.canonrangefinder.com/>



## NOW AVAILABLE FOR IMMEDIATE SHIPMENT



I am pleased to announce that the US inventory of my book is in place and all orders can be processed for immediate shipment. Since it became available the beginning of March, I have been shipping within 48 hours of receiving payment.

I am happy to announce that I have sold over 240 copies myself with at least 125 of those going to NHS members. That still leaves quite a few members who have not ordered as yet (although many overseas are buying locally), and remember that I do sign and label those copies ordered through me.

Those of you who wish to obtain a signed copy from me need only to contact me and it will be done. I did not mention previously that, besides 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 postage:

|                 |   |
|-----------------|---|
| United States   | \$100 including Priority shipping.      |
| Canada          | \$115 including Int. Priority shipping. |
| Europe          | \$125 including Int. Priority shipping. |
| Japan/Australia | \$130 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 myself (NOT THE SOCIETY!)

## LETTERS..FEEDBACK AND BOOK UPDATES

From James Schaaf...

Kudos on your 25<sup>th</sup> Anniversary issue. You have done all of us Nikon users a great service in your research and writings. Until your first book came out I thought I was the only Nikon collector. I owe you. I will be honored to add your new work to my Nikon library.

From Wes Loder...

I noted your report of serial numbers in NHS-101. I find the numbers for the Bronica 180MM Nikkor a bit curious. The 180 went through two series of numbers. The first started with 3736xx, the second with 47000x. The problem is that I have only 3 low numbers for the '37' series, and one is an obvious prototype, leading me to believe that it was a short production run. The '47' series all have the 'lazy eight' infinity mark, which indicate a production start after mid-1956.

Now, here is my concern: the Bronica 180 number you give is 470094, which would suggest a production in late 1956 or early 1957. But the Bronica wasn't even announced until 1958 and not readily available until 1959! This would mean that either 1) NK started making the 180 in direct Bronica mount as soon as the camera was announced (doubtful), or 2) 180 production in the 47xxxx series started much later than we thought, or was much lower. Either way, a heck of a lot fewer 180s were ever put on reflex housings than we thought.

The alternative suggestion is that 470094 was originally in 'S' mount and converted to Bronica later. Is this possible?

(Wes, see the next entry which arrived a few days after your email. Interesting how they tie in together, although it only deepens the mystery. RJR)

From Alan George....

Congratulations on the 25<sup>th</sup> Anniversary edition! I can quite understand why it was hard work, but all that effort was worth it.

I was interested to see my Microflex mentioned in the book updates, and also the inclusion of the Nikkors in Bronica mount. I have a 180 in direct Bronica mount bought from a seller in Switzerland about 3 years ago. It is mint and came with its leather case and is 470024. My other interesting one is a 250/f4 also for the Bronica, which I picked up at the Bievres fair some 7 years ago. I was looking at an item and two Germans overheard me mention Bronica and asked if I would like to buy the lens for 35 pounds or about \$70 at the time! It is 273515.

From Phil Michaelis...

Your book is just tremendous and the pictures are flawless. I assume you took most of the B&Ws. It is definitely a sit down and read cover to cover item but, I can see that I am going to have to keep it close at hand as a reference. I need to say thank you for all the work and effort that you have put into what appears to be a work of love. And thank you again for the 100 issues of your spectacular quarterly. Not many can look back on that many issues with excellence of quality and informational value, as was evident from the first issue, as you have given the members of the Nikon Historical Society.

We have a new 'high' number for the Microflex Type IV..31420 **And now for a 'correction'**.....On page 86 at the top of the right column I say that two of the 'eight digits' are MIJ with black synch. I list bodies 60944991 & 60945131. The second body should be 60945231. My error!

## THE AUCTION SCENE

Westlicht held its 14<sup>th</sup> photographic auction in Vienna on Sunday November 30<sup>th</sup>. As always it was a large sale with many rare items in all categories, including Nikon. I will list the hammer prices for the more interesting items below.

There was no catalog available to the general public but Peter Coeln used an interesting new approach this time around. For the slightly more than 900 lots there were over 4,000 full color high quality photos available on their website! This is even more than were on the CDs furnished with the previous auctions. So it was quite easy to determine condition.

The following prices 'include' the 20% buyer's premium added to the hammer price and have been converted to dollars from Euros based on the exchange rate as of 12/1/08.

**'906' Nikon M outfit incl. F1.5 Nikkor, inspection slips, case, manual, & original box...(synch added to top!).....\$14,250**  
**Nikon S2 BLACK W/ALL BLACK F1.4.....\$16,500**  
 Nikon SP BLACK w/f2 Nikkor.....\$6,125  
 Nikon SP BLACK w/f1.4 Nikkor.....\$5,375  
**Nikon SP w/Olympic 1.4....DOUBLE BOXED!!.....\$7,500**  
 Nikon S4 w/f2 Nikkor and ORIGINAL BOX!.....\$3,600  
 Collar for Micro-Nikkor w/Original Box!.....\$2,125  
 50mm/f1.1 Nikkor Internal mount.....\$5,700  
**Special 'Metal' shade for f1.1 Nikkor..w/case.....\$4,750!**  
**1000mm/f6.3 RF Nikkor with metal case.....\$24,000**  
 24x32 Variframe for Nikon One..no chain/eyepiece.....\$2,250  
**Nikon S36 motor outfit w/ORIGINAL BOX!.....\$10,500**  
 Nikon Relay Box..RF era...w/Original box.....\$660  
 Nikon F Fundus camera outfit.....\$2,250

A few surprises. The black bodies, especially the S2, went at the upper levels for their condition, while the S36 motor sold for a reasonable price. The internal f1.1 went a bit high while its metal shade was no surprise at all. The same for the Micro collar. The real surprise for me was the 1000/f6.3 lens. The hammer price of \$24,000 was LOW! A real deal!

On September 26/27<sup>th</sup> Auction Team Breker held another of its Special sales of Photographica in Cologne (Koln) Germany. These sales are always massive events. By that I mean there were 1,253 lots! This includes cameras, lenses, movie gear as well as literature and photos. Everything you can think of that is related to photography shows up in this auction. And every single item is illustrated, many in full color! That's every single item.

It is very heavy in European equipment with huge sections on Leica, Zeiss and Rollei. However, Nikon is always represented, though not in large numbers. In this auction there were two S2s, an SP and a really gorgeous black Olympic S3. You should check out their site at [www.Breker.com](http://www.Breker.com).

The next Tamarkin auction will be on January 11<sup>th</sup>, just after you receive this issue. I will have its results in NHS-103.

## CLASSIFIED ADS

**WANTED...**Nikon RF Nikkors: 21/f4.0 w/fdr, 50/f2 collapsible #609xx, 50/f3.5 collapsible in Nikon BM, 35/f1.8 with Black Front Rim!, 50/f1.5 #907xx & #905xx (also in Leica SM), 50/f1.4 #316xxx & #33128x, 85/f2 #903xx, Variframe fdr #705xx or #712xx, Nikon I five digits serial number, Nikon M six digit serial number, 'Sardine' type battery pack for S36, Varifocal 'Zoom' finder 'MIOJ', Nikon Periscope Attachment. **Biagio Guerra Fax.....702-492-6269 or email guerrabn@aol.com**

**FOR SALE/TRADE ITEMS...** All types of literature including: Canon, Olympus, Pentax, Minolta, Gandolfi, Magiclantern, Russian, Leica, 8 & 16mm cine, Sony, Agfa, Ilford, Darkroom, Sunpak, Cokin, Lowepro, Manfrotto, telescopes, Wildlife, and Nikon. Want to trade for Nikon and related, Zenza Bronica, Contax/Kiev, Bolex, Sunpak, Manfrotto, Realtree, Wimberly, Pelicases, etc. **Ian DC Shephard at this email address dcian@fastemail.us. Thank You.**

## NEW MEMBERS

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|         |         |         |         |
|---------|---------|---------|---------|
| 6157510 | 6194197 | 6202684 | 6210562 |
|         | 6219050 | 6320024 |         |

THE FOLLOWING NUMBERS ARE THOSE OF 'FAKES'!

NONE TO REPORT THIS ISSUE (THANKFULLY!)

## 'NHS' RED DOT F LIST

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

6601201      6601611

(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. Look to his site for the most complete and accurate Red Dot List. [www.matthewlin.com](http://www.matthewlin.com))

# odds 'n ends

## A 'PREWAR' NIKKO OPTICAL FLAT! COULD IT BE?

Here is something you don't see every day---- a NIKKO optical flat! I believe it is pre-1945 and probably dates from the 1930s. It was pure chance that I noticed the flat area has a tiny etched 'NIKKO' logo!

The numbers on the front of the case are '0.0001' and 'No. 3'. The diameter is 50mm and the width is 10mm. I found a reference for Nippon Kogaku optical flats in the 1955 'Machinery Guide Book of Japanese Optical and Precision Instruemnts.' I've included an image from this book (bottom photo). It appears that NK made four different optical flats in 1955. My version is probably closest to the 43mm version in this book. The '0.0001' number listed in the 1955 annual is the 'flatness' of the optical flat.

Optical flats are optical-grade glass structures used as a reference to measure the flatness of an unknown surface. I believe the '0.0001' number indicates the 'flatness' or 'Lambda' of the item.

Rich Lane



### OPTICAL FLAT

| Material       | Diameter | Thickness | Flatness        |
|----------------|----------|-----------|-----------------|
| Annealed glass | 45 mm    | 10 mm     | $\pm 0.0001$ mm |
|                | 60       | 15        | //              |
|                | 90       | 20        | //              |
| Fused Quarz    | 60 mm    | 15 mm     | $\pm 0.0001$ mm |

NIPPON KOGAKU K. K.





*Created For The "NHS" By Tony Hurst*

# NIKON

Nippon Kogaku K.K. Tokyo Japan