


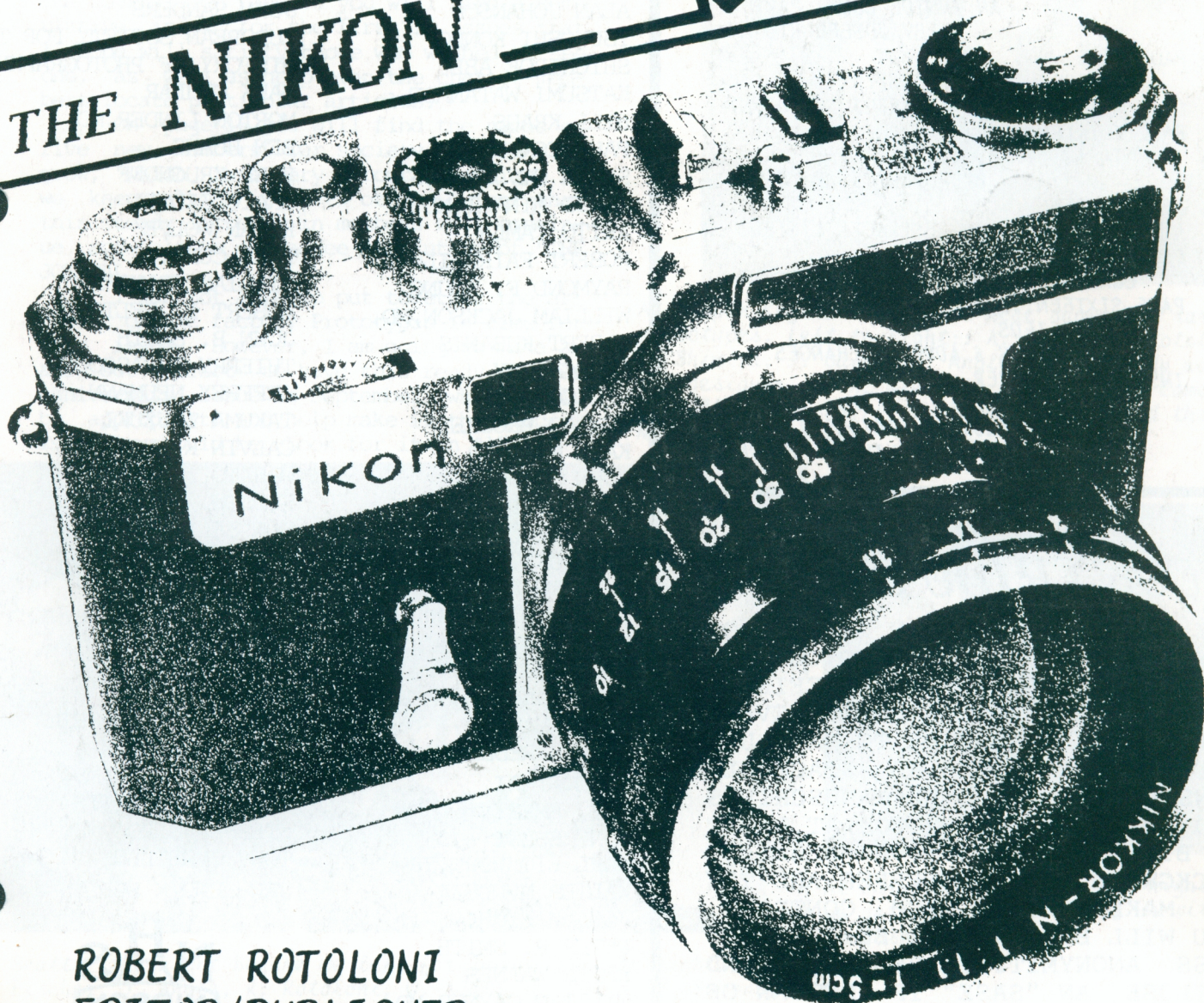
A PUBLICATION OF THE
NIKON HISTORICAL SOCIETY

JUNE 31, 1987



16

THE NIKON  JOURNAL



ROBERT ROTOLONI
EDITOR/PUBLISHER

THE NIKON Journal

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EDITOR/PUBLISHER

VOLUME FOUR---NUMBER FOUR---JUNE 1987
THE "NIKON JOURNAL" IS PUBLISHED FOUR
TIMES A YEAR BY "RJR" PUBLISHING, INC.
AT P.O. BOX 3213, MUNSTER, IN 46321 USA

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MEMBER CONTRIBUTIONS

ANY CONTRIBUTIONS BY MEMBERS OF
MANUSCRIPTS AND/OR PHOTOGRAPHS
CONCERNING THE NIKON RANGEFINDER
SERIES ARE APPRECIATED, AND EVERY
ATTEMPT WILL BE MADE TO MAKE USE
OF ALL SUBMITTALS AS SPACE AL-
LWS. PLEASE TYPE ALL MANUSCRIPTS
AND MAKE ALL B/W PHOTOS AT LEAST
"3 BY 5" AND GLOSSY. A SEAMLESS
BACKGROUND IS PREFERRED AND TRY
TO MAKE PHOTOS HIGH CONTRAST.
YOU WILL BE GIVEN A BY-LINE UN-
LESS ANONYMITY IS REQUESTED AND
ENCLOSE AN "SASE" IF RETURN OF
THE MATERIAL IS DESIRED.....
THANK YOU.

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JAN-HENRIK SELLIN



EDITORIAL

Welcome to our 16th issue. It is hard to believe, but #17 will mark our 4th. anniversary! How quickly the years go by! Every year at this time I have the unpleasant job of reminding the members that dues time has arrived again. However, because of my three year special rate the job is much smaller this time around. Those of you who need to renew will find a form in your copy. Please try to get your checks to me no later than September 1st so I can plan the next issue of "THE JOURNAL"! It is important that this be done so I know how many copies to order from the printer, so please don't just set it aside and forget it, but mail it in as soon as possible. You will have the option of renewing for 1 year or 3 years, and I sincerely hope that each of you do rejoin.

Many newer members have requested that I publish an index to the earlier issues of The Journal. On page 15 you will find a cumulative index for the first 15 issues that I hope will satisfy those who wished to see one, as well as help even the charter members locate particular articles.

On page 16 you will find the names of five new members. Our society continues to grow, which is a very encouraging sign. If we keep talking it up to others I feel that this steady increase in members will continue and help to guarantee the future of "THE JOURNAL".

I was not able to put together the article on the factory Prototypes in time for this issue. However, I am going to make an all out effort to have this ready for our Anniversary issue in September, which would be appropriate and help make it the special issue it should be. Look for it in #17!

I have included two items in this issue to begin coverage of my trip to Japan. The most obvious is this very page. I have included 3 photos of some of the people that made the trip so successful. I'm sure that, like myself, many of you wonder what other members really look like, and if they match the mental image you may have of them from the many phone conversations that have resulted since the formation of this society. So here goes...a Rogue's gallery so to say, featuring 7 members (plus yours truly) from both sides of the world. I know I'm taking a chance letting everyone see what I look like, but what the hell, it had to happen sooner or later. See you in September!



At Nippon Kogaku the day we were shown the rare prototypes. Left to right:: A. Tamla, R. Rotoloni, T. Shimizu, J. Baird, J. Angle. Mr. Shimizu was the designer of the Nikon-16 subminiature camera, as well as the 350/f4.5, Panorama Head and the Nikanos I, II & III.



In Seattle the night before we left for Japan. Left to right:: S. Fischer, J. Angle, R. Rotoloni, W. Adams, J. Baird, M. Symons.



At our Hotel in Tokyo the night we arrived. The three of us with Tsuyoshi Konno.

THE EARLY NIKONS,

AN "INSIDE" LOOK.....

FINAL DISMANTLING, CLEANING AND LUBRICATING

SCRIBING:

The purpose is to insure that a part that is to be removed can be replaced exactly in its original position. Typically, to reference the meshing point of two timing gears, in this case, make a note of whether the shutter is cocked or released as rotating parts turn less than 360 degrees. A good rule is.....if in doubt, SCRIBE!

CLEANING:

Most solvents are flammable and some are toxic and the best cleaners are both. Use in a well ventilated area. Be very thorough and systematic, as one uncleaned part may effect the whole shutter mechanism. Never let the parts air dry; blow dry with compressed air or dab them dry with a lint free cloth or "paper-wipe". Bowls can be used to immerse assemblies such as the escapement. The shutter will be "flush cleaned" in situ by applying solvent with a brush or hypodermic syringe to the bearing and bushes, then blowing them out with compressed air at a nozzle pressure of 20-25lbs./square inch. Repeat to rinse as well as clean the parts.

LUBRICATING:

Use shutter oil on all pivots, bushes, and bearings. Use moly grease on all rubbing or sliding parts. Apply oil with an oiler, tip of your smallest screwdriver, or hypodermic needle. Apply grease with a toothpick. DO NOT OVER-LUBRICATE!!

FINAL STRIPPING

(FIG. 15)-Removal of Viewfinder/Rangefinder Assembly Plate:

1.)Scribe the casting close to the plate's edge at four opposing points. Remove the 3 screws (#167), and the forward screw (#168) which is smaller. Position the lower lever (#156-FIG. 15A), in line with the keyhole opening in the casting. Lift off the plate. Turn it over and note that all the screws have been filed flush. If you remove any of these screws, insure that they do not protrude when replaced. Also note that the platform on which the plate sits has been milled flat, and is square to the lens flange to insure optical/visual alignment.

BY JOSEPH HIGHAM

PART 4:

- 2.)Loosen the rangefinder prism pivot screw (#169). Flush clean, oil and retighten.
- 3.)Test that the rangefinder arm (#170) returns readily under its spring tension.
- 4.)Without dismantling, flush clean and oil the rangefinder lever pivot shaft (#181).
- 5.)Lightly molygrease the face of the upper rangefinder lever (#157) where it slides against the adjustable horizontal coincidence stop (#51). This adjustment was covered in Part I.
- 6.)The roller (#155-Fig. 15A), is often sluggish or seized. If so, support the lever (#156) underneath, while removing the roller retaining screw (#160). Clean and oil the roller and it's shaft. Reassemble, noting that the roller has one face recessed for the screw head.

CLEANING THE OPTICAL PRISMS & WINDOWS:

- 7.)The two viewfinder prisms (#161 & 162) are shimmed and cemented to the sub-plate (#166) and secured by packing pieces under the prism cover (#163). The cement has aged and there is a real risk of disturbing the prisms if the cover is removed. If the front beam splatter prism (#162) is moved, both coincidences may be lost. Due to a design error, the sub-plate (#166) cannot be removed without loosening the cover, and if the sub-plate is left in place, the viewfinder window frame screws are not accessible. Clean the prism's outer faces, and the inner face of the viewfinder window glass in situ, using lens cleaning solution, brush, folded lens tissue and "Q-Tips".
- 8.)Remove the four screws holding the rangefinder window frame. Remove the glass, clean the glass and prism's outer faces. Replace the glass and frame.
- 9.)Clean the wedge prism (#49) using a "Q-Tip". DO NOT DISMANTLE. Turning the knurled ring adjusts the vertical coincidence (see Part I, NHS-13).
- 10.)Put the cleaned assembly with it's four screws (#167 & 168) in a zip-lock bag.
- 11.)Unscrew the eyepiece.Clean and remount.

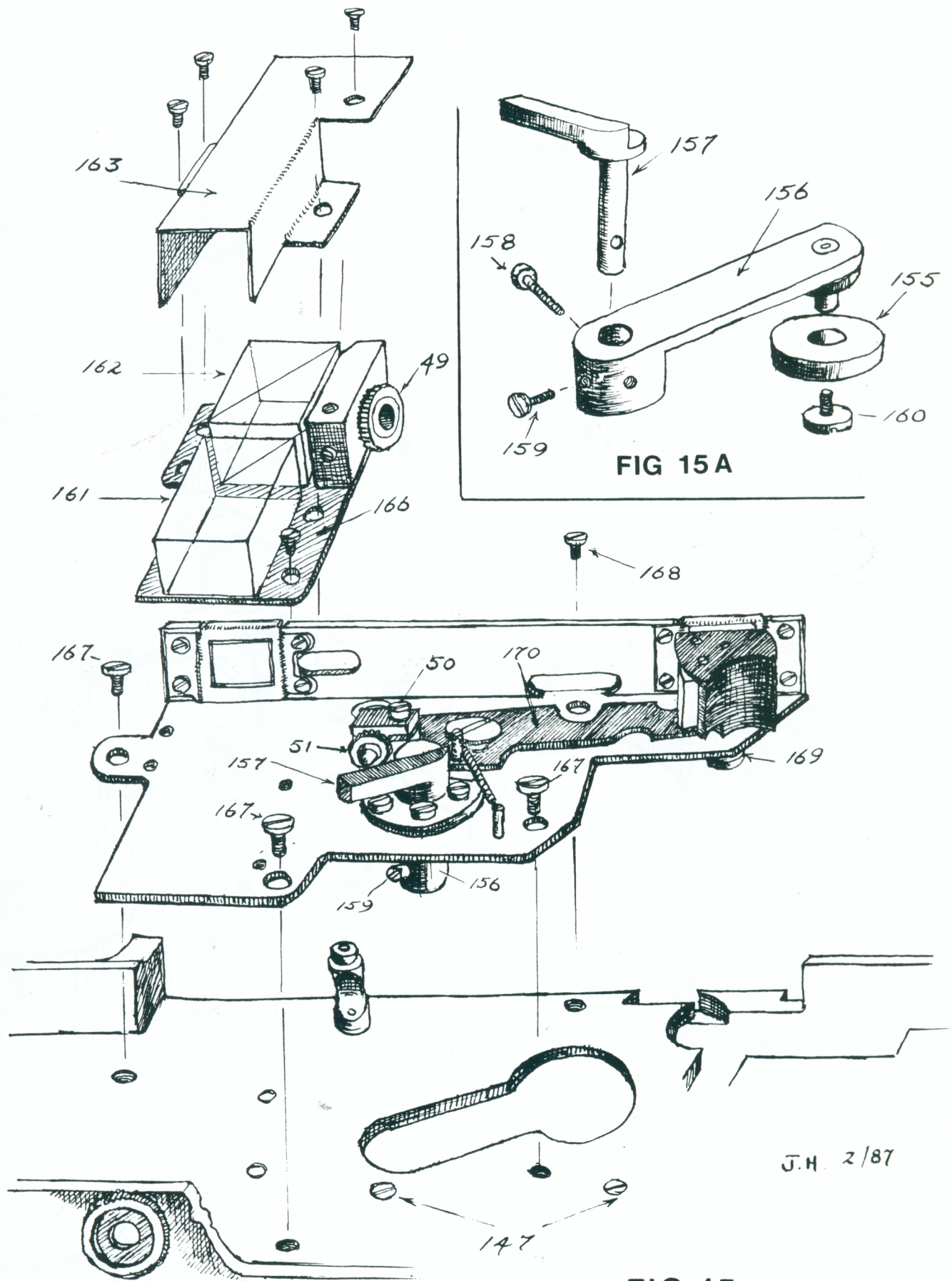
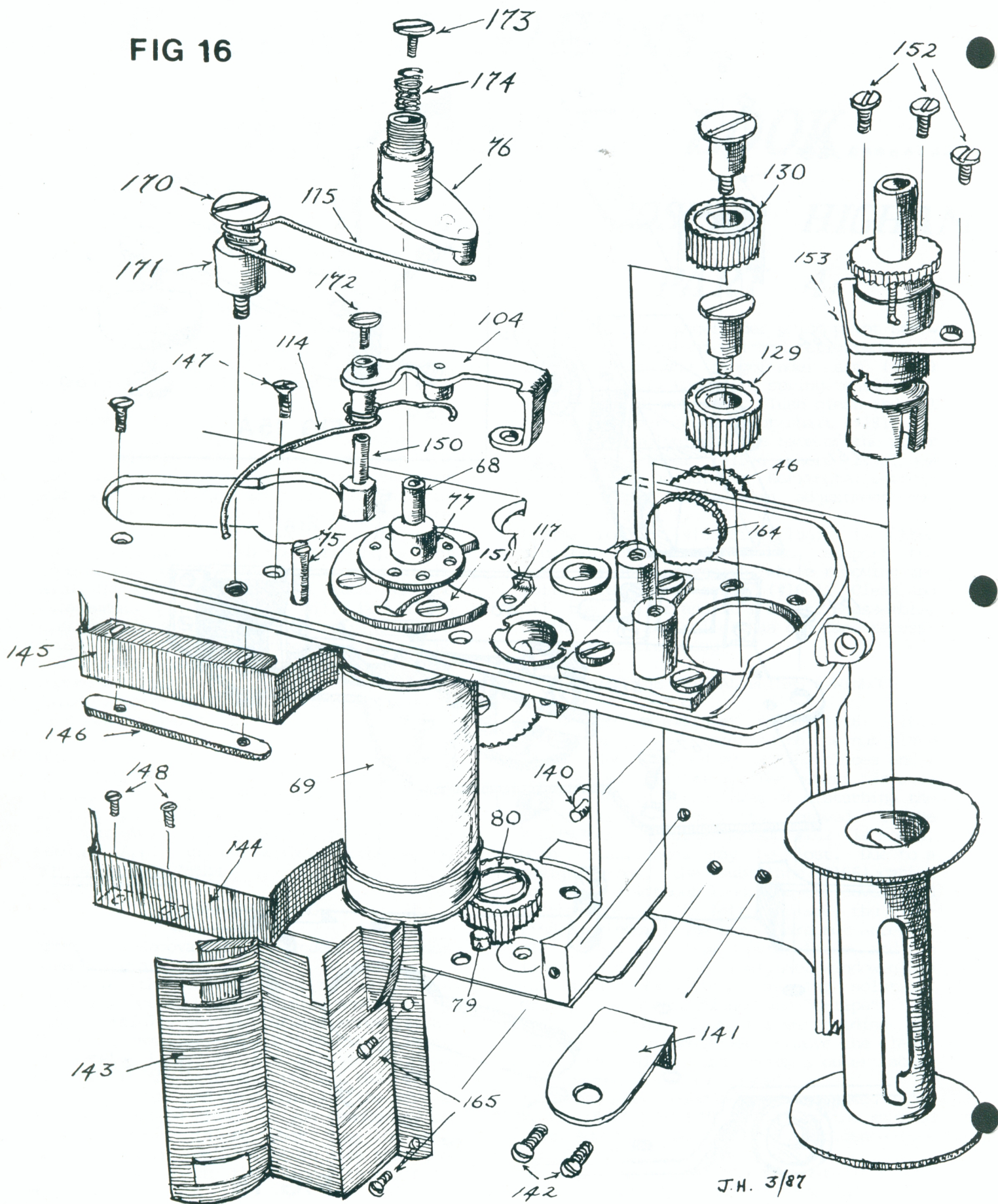


FIG 15A

FIG 15

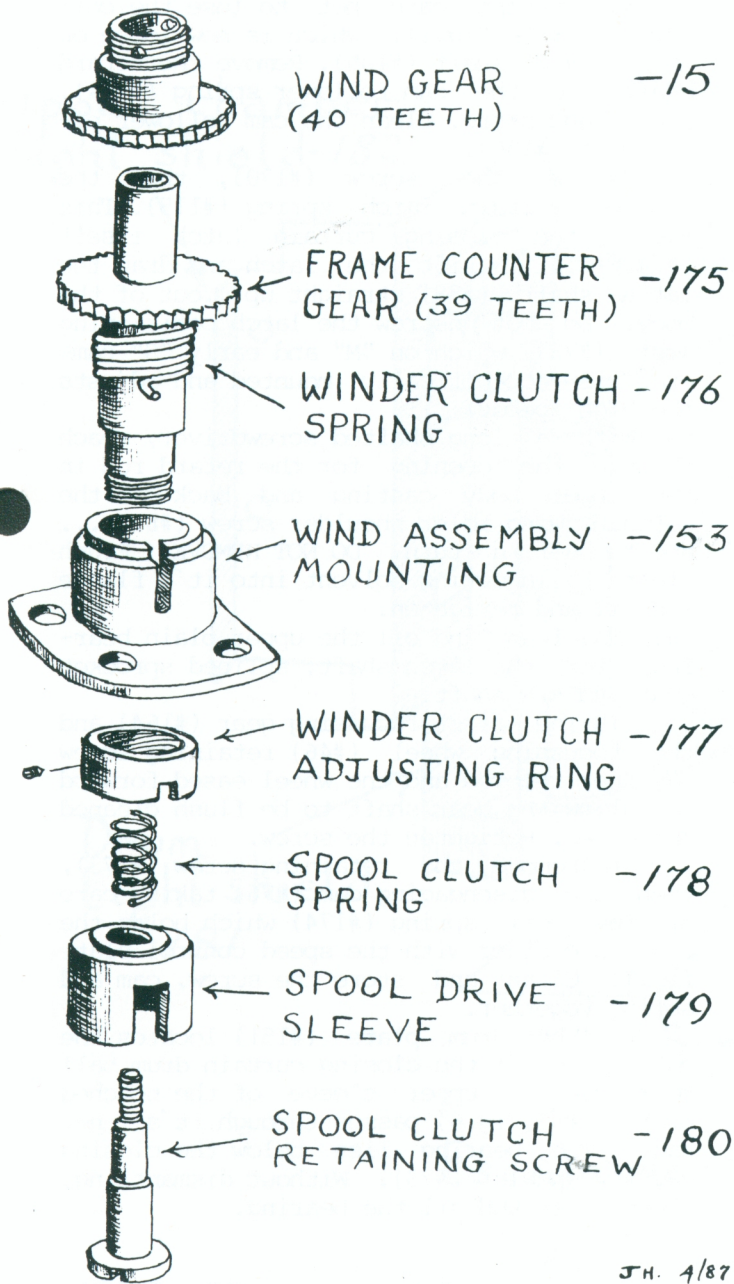
J.H. 2/87

FIG 16



DISMANTLING THE TRANSPORT, SHUTTER RELEASE AND TIMING ASSEMBLIES:

Fig. 16 shows the "M" and early "S" body casting. The sequence considers that the camera is already stripped down as far as the conclusion of Part I, NHS-13.



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FIG 17

12.) Remove the escapement light shield Fig. 10A & 10B, and escapement (#123-Fig.11) covered in Part III. Clean the escapement in a bowl of solvent, dry, then rinse and dry. Lightly oil the pivots. Check that the first gear segment (#108) resets itself under it's spring tension.. Put in a zip-lock bag. Store the light shield with it's screw(s) (#125 or 126).

13.) Reach through the front body opening and scribe a mark on the forward face of the threaded cleat (#146) as it is asymmetrical. Remove the two recessed flat-headed screws (#147), withdraw the upper focal plane light shield (#145), store parts (#145,146 & 147) together. Insure that these screws are kept apart from others, otherwise on reassembly the viewfinder/rangefinder plate may not bed down flush on the casting.

14.) Reach through the "keyhole" in the upper body casting and remove the 2 screws (#148) and then the lower focal plane light shield (#144). Store together.

15.) Refer to Fig.6,NHS-14. Verify that the sprocket's threaded pin (#35) is removed. Examine the splined sprocket gear (#60). Four of the splines form a parallel screw-driver slot. Use this slot to avoid burring the triangular splines. Unscrew the gear---LEFT hand thread. Clean and store the sprocket (#34) and it's splined gear (#60).

16.) Scribe the position of the flange (#153) and the wind assembly mounting. Remove the assembly, flush clean, do NOT oil! This assembly is a masterpiece of simplicity and effectiveness...so we shall examine it in detail (see Fig.#17). The upper shaft carries the wind gear (#15, Fig.2), which is part of the upper wind assembly we removed in Part I. The wind gear is free on the shaft, but is coupled to the counter gear (#175) by a common intermediate gear (#129, Fig.16). The frame counter dial (#13, Fig.2) is friction fitted into the top of the counter gear shaft and is, therefore, coupled directly to the counter gear and NOT the wind gear. On winding the shutter, the wind gear drives the counter gear (via the intermediate gear), which turns the frame counter dial.

The counter gear has 39 teeth, one tooth less than the wind gear which has 40, so that each wind cycle the frame counter dial does not turn as far as the wind knob by one tooth, or ONE FRAME. In essence, the frame counter is subtracting as its losing

distance each wind cycle. Nikon converted it to an "additive" counter by numbering the frame counter anti-clockwise, and did not revert to clockwise counting until the Nikon SP!!

To prevent the shutter tension pulling back the wind knob (should it be released during winding), there is a one-way clutch system. This is the winder clutch spring (#176) which circles the shaft below the counter gear. One end of the spring is captured by a slot in the mounting. The clutch is simple and very effective, as any tendency to run backwards tightens the spring on the shaft. This is why the assembly must not be oiled!! The notched ring (#177) adjusts the compression of the clutch spring and it is easy to set, but fairly sensitive. Tighten the set screw after adjustment.

Finally, there is the spool clutch spring (#178), the compression of which is set to give some slippage to the spool drive sleeve (#179) to compensate for the buildup of film.

Unfortunately, this rugged and simple mechanism surrendered itself to speed and progress in the form of the easily abused rapid wind lever of later models.

17.) Remove the two screws (#142) holding the spool bracket (#141). Remove the spool. Store together. (Not necessary on late "S" models..see below.)

18.) Remove the two screws (#165) and the spool chamber light shield (#143). On late "S" bodies the spool chamber casting is semi-circular. The light shield is smaller (#182, Fig.18) and mounted behind the sprocket, & can be removed with the spool present.

19.) With a fine file, lightly notch the A/R "shaft" (#83, Fig.6, NHS-14) immediately above the lower disengaging arm's worm gear (#84) retaining screw. Remove the screw, which passes right through the shaft. Now...from the top of the camera, withdraw the shaft from the body complete with the upper disengaging arm (#82). This leaves the lower disengaging arm assembly loose in the bottom of the camera. Note that the back of it's housing is grooved and is located by a pin (#140, Fig.16) mounted on the body wall. Spin off the upper arm (#82) and lower arm (#85) which has a left-hand thread. Clean, molygrease, reassemble and store.

NOW...TURN TO THE UPPER BODY.

20.) Remove the intermediate wind gears (#129 & 130) one by one. Clean both the gear and it's shoulder screw. Oil and replace one gear before starting the other. The shoulder screws are exceptionally tight and require a 4mm bladed screwdriver!

21.) Remove the slow speed cam follower pivot screw (#172). Remove the cam follower (#104), taking care not to lose the coil spring (#106, Fig.11) which is now loose on the retard shaft (#105). Remove the retard shaft and the cam follower spring (#114). Clean and store. Clean the cam follower pivot post (#150).

22.) Remove the screw (#170), then the closing curtain latch spring (#115). This frees the closing curtain latch itself (#74, Fig.11). Lift the latch and draw the latch shaft (#78) straight up...out of the body. Do not unscrew the latch positioning post (#75), which on "M" and early "S" cameras is eccentrically mounted and adjusts the high speeds!

23.) With a long shafted screwdriver, reach through the opening for the retard rod in the upper body casting and back off the curtain wind idler shoulder screw (#80)... about half a turn. DO NOT REMOVE!! Flush clean by injecting solvent into it's flange and oil and retighten.

24.)-(A) Clean and oil the upper plain bearings for the latch shaft, splined sprocket gear and A/R shaft.

(B) The first focussing gear (#164) and the focussing wheel (#46) retaining screw may be removed and the wheel eased forward to allow the gear shaft to be flush cleaned and oiled. Retighten the screw.

(C) Remove the retaining screw (#173), then the disengaging cam (#76) taking care of the coil spring (#174) which holds the cam in contact with the speed control plate (#77). Clean and store the screw, cam and spring together.

(D) The drum plate (#151) locates the outer cage of the closing curtain drum ball bearing. The upper sleeve of the notched plate (#87, Fig.6) passes through it's inner cage. The bearing lies below the closing curtain pawl (#73). Without dismantling, flush clean and oil the bearing.

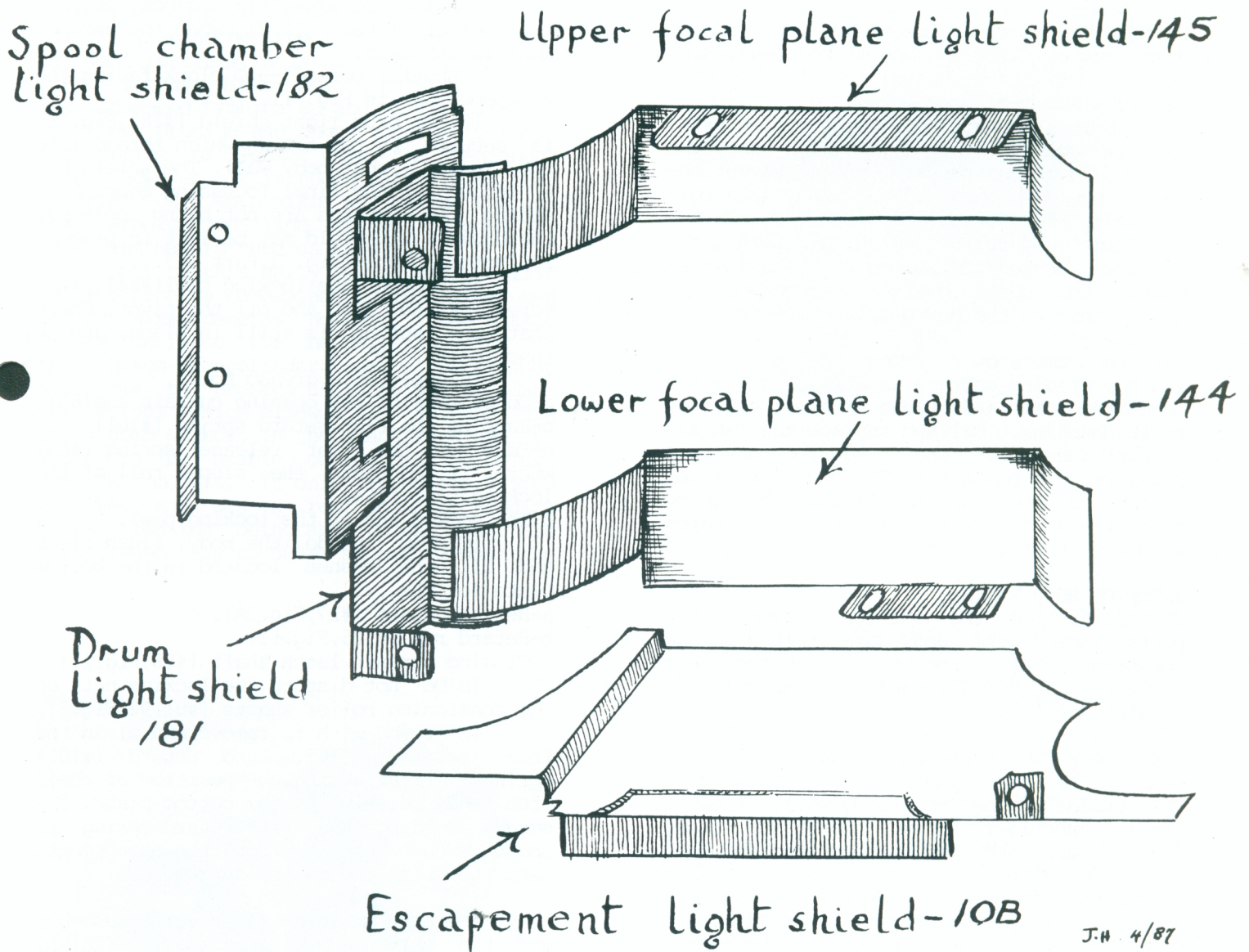


FIG. 18 Late "S" model Light shields



THE SHUTTER (See Figs. #6 & 8, Part II):

25.) It is much easier to clean the drum and tensioning roller bushes when replacing the curtains. If this is not planned, avoid splashing solvent on the curtains. If this occurs, blow them dry with compressed air.

Using a hypodermic syringe, flush clean the drum bushes by passing the needle through the gaps between the upper pulley (#72), the lower pulley (#67) and the drum (#69). Using the other syringe, apply oil to the drum bushes. The bushes of the tensioning rollers (#99 & 95, Fig. 8) are also not easy to clean and oil.

The opening curtain tensioning roller (#99) has two guide rollers (#98) which carry the closing curtain tapes. Inject solvent between these rollers and the tensioning roller body. Flush clean and oil.

The closing curtain tensioning roller bushes are located at the top of the roller against the upper casting, and beneath the gear, next to the bottom plate. Flush clean and oil.

Turn the camera over. Remove the screw holding the opening curtain cam (#65, Fig. 7). Remove the cam and flush clean the pulley shaft bushing. Oil and replace the cam and screw. The shaft end is squared, giving 4 possible cam positions. The one correct position is the one that allows the locking pawl (#64) to settle in the cam's notch when the shutter is cocked.

INTERIOR BODY PARTS:

26.) Apart from the shutter assembly, the parts inside the body are limited to the focussing gears, the pallet control gear (#124, Fig. 11, NHS-15), and the drum light shield (#181, Fig. 18).

(A) Cleaning and oiling the first focussing gear was covered in 24A. The middle gear, like the final gear, is mounted on the inside of the front body wall. It has a central shoulder screw. Loosen the screw, flush clean and oil the bush and shoulder screw. Retighten.

The final focussing gear is a ring gear mounted on a fixed central hub held by two screws. Removal of the gear is obstructed by the drum. Flush clean the bearing flange from both sides. Oil, spin, then clean off any excess oil with a lint-free wipe.

(B) Pallet control gear (#124, Fig. 11).. Scribe across the point where the pallet control gear teeth mesh with the closing curtain gear. Scribe the position of the 2 screw heads, then remove the two screws (#100, Fig. 7). Remove the gear. Disassemble, clean and oil... then replace. The position of the pallet control gear pin should be:

"Shutter released"-12 O'clock, against the pallet lever (#112), when the escapement is in place.

"Shutter cocked"-9 O'clock facing the escapement as in Fig. 11.

(C) The drum light shield (#181, Fig. 18) is secured by two screws which thread into the inside front body wall. The shield has a cutout for the final focussing gear. Providing the curtains are not being replaced, the drum light shield may be left in place. 27.) Bottom plate-(Fig. 7, Part II)....

(A) Loosen the locking pawl (#64) pivot screw. Flush clean and oil the pivot. Check that the spring is still in place, and is functioning.

(B) Apply moly grease to....

a-Outer edge of the opening curtain cam (#65)
b-Ramp of the flat retard spring (#101)
c-Edge of the flat release spring (#63) where it contacts the sloped tail of the locking pawl (#64).
d-The hooked end of the locking pawl.

(C) From inside the body, flush clean and oil the bushes located in the bottom plate for the....

a-Release shaft (#27, Fig. 3A).
b-Retard rod (#105, Fig. 11).
c-Closing curtain latch shaft (#78, Fig. 11).

(D) Do not disturb the locking nuts on the tensioning roller shafts (#91, 92, Fig. 7)

(E) If you wish to remove and clean the flat release (#63) and retard (#101) springs, first scribe the position of their free ends relative to the bottom plate. The screws holding the flat retard spring are short enough not to foul the escapement. Keep them with the retard spring.

The next article will cover reassembly and the only needs will be shellac finish, alcohol solvent, and a good memory!

THE "BRONICA NIKKORS"?

BY ROBERT ROTOLONI

Most Nikon users are aware of the fact that Nippon Kogaku made the lenses for the early series of Bronica 6x6 SLR focal plane cameras. This cooperative venture existed from the beginning of Bronica (1957) up until they abandoned the focal plane in favor of leaf shutters, a la Hasselblad. The last model to use Nikkor optics extensively was the advanced Bronica EC and EC-TL, although by then Bronica had begun to promote their own series of lenses under the "Zenzanon" name. However, it is those early years that interest us, when Nikon was making the entire Bronica lens line (except for some independent makers such as Komura).

Most of this early series was specific to the Bronica camera, and could not be used on any Nikon cameras. However, those Nikkor lenses designed for the Reflex Housing for the Nikon rangefinder series were made available to Bronica users by way of adapter #81503 which allowed the 180, 250, 350 and 500mm Nikkors in the standard Nikon "S" mount to be usable on the Bronica Deluxe and "S" models. It only listed for \$55.00 in 1966 and was a real boon for Bronica users. Imagine being able to use a 6x6 SLR with lenses up to 500mm at a time when the



only alternative was Hasselblad, which did not have lenses with such speed available at any price! And if you already owned one or more for your Nikon RF cameras you now had lenses that could do double duty and the resulting savings were even greater. I have seen a few of these adapters over the years but, unfortunately, never got around to buying one. However, the adapter is not the reason for this article, nor those long Nikkors in standard mount that were designed to work with it. What I would like to talk about are two lenses that are very different, but produced the same end result.

On these pages you see two very unusual Nikkors. I generally don't like to use the word "rare" since it is probably the most overused, and abused, word a collector ever encounters, but I think it just might make sense when talking about these lenses. The two in question are 180mm/f2.5 Nikkor #473970 and 250mm/f4.0 Nikkor #273631, both in preset mount, both in feet & meters and both in DIRECT BRONICA MOUNT!! Let's take a closer look at these two lenses to see the differences, and similarities, between them and the standard issue Nikkors.

During the rangefinder era when Nippon Kogaku made lenses in various mounts (Leica, Contax, Exakta, Nikon & Bronica), the method used was quite simple. The "optical unit" consisting of the elements, diaphragm and it's control mechanism, were made as a single assembly and simply screwed into the appropriate mount. For example, one can easily switch the optics on a BM & SM 135mm Nikkor by simply unscrewing the front half of the two lenses and making the switch. However, focus can be affected if one fails to transfer the correct spacer rings with their respective optics, but the point is that the lenses came apart quite readily. The result is that Nikkor optics from the period that exist in multiple mounts are identical from the leading edge of the focusing ring forward. That part containing the focusing ring, helix and camera mount was a separate assembly. This explains why one can find a SM lens with a serial number adjacent to a BM type. This holds true for these two lenses as well. The barrels from the leading edge of the focusing ring forward are identical to standard RF Nikkors. It is the remaining part that interests us here.

The 250mm optic differs from the standard type in four distinct ways. The most obvious is the missing tripod socket. This lens never had one, even though there is sufficient room. It is possible that the greater weight of the Bronica body, or it's own massive socket, negated the need for one in this case, as the center of gravity would be closer to the camera's tripod mount. Second is the larger reshaped focusing ring resulting in a larger barrel circumference and a slight flaring of the barrel in the area of the ring. Third is the presence of a chrome ring between the focusing ring and the optical unit. It appears to be simply decorative, but is not found on any other 250mm lenses. Lastly we have the bayonet mount itself. Since the Bronica had a much larger "throat" than a 35mm camera, the bayonet and resulting barrel diameter is much larger. Also one can see that a different style of ribbing is utilized on this rear mount. These differences are evident from the accompanying photographs. By the way, this lens came to me with a genuine Bronica rear lens cap mounted.



The photos on page 9 give a good view of the bayonet mount on these lenses. Above, L to R, Bronica 250, SM 180, BM 180, Bronica 180 for comparison. Note that the SM and BM 180s are basically identical except for the rear mount, while the Bronica 180 differs from both in that the focusing ring has a much larger knurled surface and a broader mount. The Bronica 250 also exhibits a larger focusing surface and rear mount. Also note the obvious chrome ring just forward of the focusing ring.

On page 11 both Bronica Nikkors are shown side by side for comparison. Note the unique tripod socket on the 180 and the genuine Bronica rear caps with which the lenses came to me. Of particular interest are the two lower photos which illustrate the unexplained spring loaded clamping device found on the 180. I show it here in both its open and closed positions. Does anyone have any idea as to it's use or purpose? Has anyone seen it on any other Nikkor? I would appreciate any information anyone might have!



Of the two lenses, the 180mm is the most interesting. The rear mount differs in the same ways as the 250 as does the focusing ring, which imparts a slightly different shape to the lens even though the optical unit is identical. However, the chrome ring found on the 250 is missing here, which makes it's presence on the previous lens even more unusual. The 180mm has two more features that not only differentiate it from the standard RF lenses, but also from its 250mm sibling! This lens does have a tripod socket, but a type I have never seen before on any Nikkor! It is mounted to the same type plate as a regular 180mm, but it appears to be similar to the socket found on the Bronica bodies themselves!! It has the lobes used for quick mounting brackets often seen on 6x6 cameras, plus a leather-like insert that looks more "Bronica" than "Nikon"! Also the threaded hole is not centered, but shifted forward a bit. It looks very original and its mounting screws are hidden under the leatherette. The last feature of interest is the obvious chrome object seen on the focusing ring. Can anyone tell me what it is?? It is spring loaded and opens with slight pressure to the small tab at it's bottom edge. However, once opened it doesnt seem to serve any obvious function! It cannot retain any type of leather strap and has no threads or sockets of any kind. What is it for?? At this point I have no idea whatsoever. I have owned it for about a year, yet I cant figure out what use it could be. Any help out there?

The 180mm came with a marked shade, but much shallower than the standard type. This could be necessary because of the different angle of acceptance the 6x6 format would have. Possibly the deeper shade would cause vignetting. Whatever the reason it is quite different and appears original in all ways.

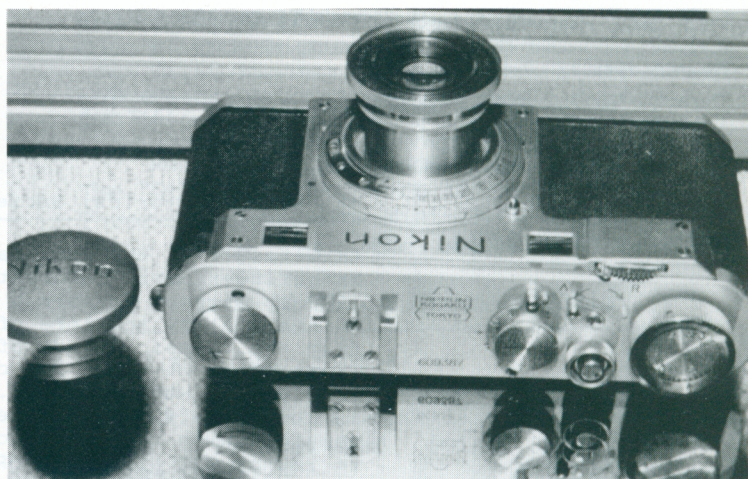
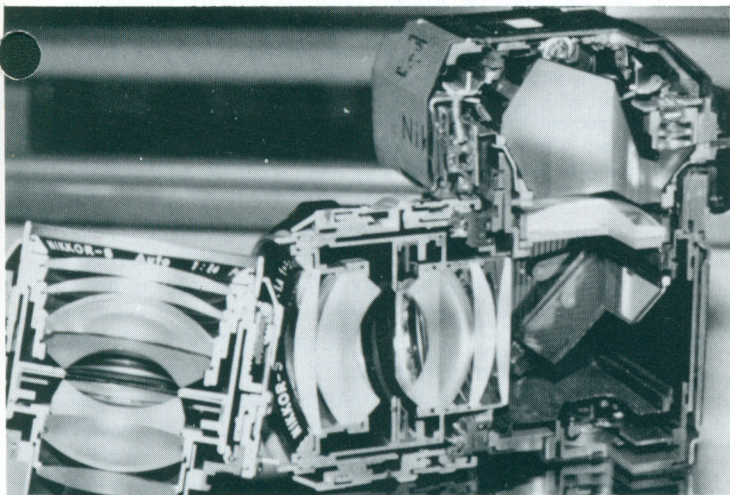


Another interesting lens that I feel fits in here is the 250mm owned by Oliver Reddaway. It appears to be identical to my Bronica 250 except that it is missing the bayonet mount. What is left is a very large screw mount (definitely not a Leica-type screw). It has the same focusing ring and the unusual chrome ring! It's serial number is #273850. By the way, if you remove three set-screws from the Bronica mounts they come off to reveal the same large screw mount seen on this lens!!



'JAPAN 1987'

In an effort to follow through on the statement in NHS-15 that I would continue to relay information on my recent trip to the land of Nikon, I have here a small sampling of some of the items we saw. Please keep in mind that all equipment photos were taken more or less on the run with no time to set up special lighting nor backgrounds. I just shot as fast as I could to record as much as possible in the limited time available to me. Therefore, the photos take on the air of "snap-shots" or, more accurately, "grab-shots". However, I feel that they are still useful as a source of information. To start things going I have included some photos taken at both the Pentax Gallery and the JCII Museum. The photo of Nikon I number 609150 was taken at the Pentax Gallery, while the remaining shots are from the JCII collection. They include photos of Nikon I #609387 & Nikon M #9061815 (yes, 906!!) and a very interesting cut-a-way of a Nikon F with a Tn Photomic and 1.4 Nikkor. Next issue I hope to have that information on the prototypes seen at the factory plus more equipment photos for you.



Top Right-Nikon I #609150 w/2.0 #60969 seen at the Pentax Gallery. Above is a Nikon F Photomic cutaway with an f1.4 lens mounted. Above Right-Nikon I number 609387 w/f3.5 lens. Right-the same Nikon I alongside Nikon M #9061815. The last three photos were taken atop the display cases at the JCII Museum.



The only Society with which we have a reciprocative agreement is the European Historical Society in Antwerp, Belgium. They produce at least two publications, one of which is a collection of abstracts of literature from all over the world dealing with all aspects of photography, including collecting. Their last two issues have contained listings of various articles that have appeared in our own "NIKON JOURNAL"! I feel that this gives us needed international exposure and prestige. I have reproduced some of the entries here. So keep those articles coming and you just might get mention of your efforts in Europe!!

PH 86-3654 **The "Other Nikkors"**. Part 1. Hooper, R. Nikon JI., 1985, 3 (2), 4-8.

Nippon Kogaku has a long history of producing lenses for other camera manufacturers. Different lenses, manufactured from 1934 onward, are tabulated in chronological order with salient features listed.

PH 86-3655 **The "Other Nikkors"**. Part 2. Hooper, R. Nikon JI., 1986, 3 (3), 4-11.

The following lenses manufactured by Nippon Kogaku, Tokyo, are described: 3.5/3.5 W Nikkor SM wide angle lens; 3.5/2.5 W Nikkor, introduced in 1952; 3.5/1.8 W Nikkor; 3.5/3.5 Stereo Nikkor, introduced in 1956. Less than 150 units were sold; 5/4.5 Nikkor Collapsible, manufactured from 1939 to 1942. It was the standard lens for J and JS Canon cameras; 5/3.5 Nikkor Q Collapsible. This lens appeared initially in 1939; 5/3.5 Nikkor Q, introduced in 1951 as the standard lens of the Nicca or Tower Type III.

PH 86-3658 **Historical Evidence for Nikkor Lenses After World War II**. Konno, T. Nikon JI., 1985, 3 (1), 2-4.

The author reports on lenses made by Nippon Kogaku shortly after WW II. The main customer of Nippon K. was Seiki Kogaku, which in 1947 changed to Canon Camera Co. Nippon Kogaku's failure to supply 5 cm/f2 lenses to Canon made this manufacturer to produce its own lenses.

The Nikon Historical Society

As a result of the publication of two books on the Nikon Rangefinder Series, Robert J. Rotoloni, decided in May of 1983 to attempt to form a Society dedicated to the study of the history and lore of one of the best 35mm systems from the classic decade of the 1950s. Because of space limitations he could not cover items in the depth he really felt was necessary. In addition any book, by nature, is out of date before it even comes off the presses. This combined with requests from various collectors led him to launch THE NIKON HISTORICAL SOCIETY.

Using basically the same approach as RJR did with the books he began to publish a quarterly magazine for his membership. His initial mailing netted him nearly 50 members for the first issue of THE NIKON JOURNAL, which debuted in September of 1983. The JOURNAL is a 20 page full size magazine distributed only to the members at a cost to them of only \$ 20.00 a year, including postage. It is printed on glossy stock for the best reproduction possible since each issue is heavily illustrated.

Basically THE JOURNAL can be looked upon as a continuing supplement to the books as well as an updated and expanded effort. With THE JOURNAL the Nikon rangefinder collector can keep abreast of new discoveries and information from those parts of the world where photographic collecting is the strongest.

Anyone wishing to join The Society need only to send \$ 20.00 to receive four issues of THE JOURNAL by air mail anywhere in the world. Please address all correspondence to Robert Rotoloni
P.O. Box 3213
Munster, Indiana 46321
U.S.A.

PH 87-3972 **"The Nikon"... 40 Years Young!** ROTOLONI, R. and J. ANGLE.

The Nikon JI., 1986 (13), 7-9.

Description of the Nikon I outfit. Although the actual serial production of this camera did not start until March of 1948, Nikon used the "609" serial number scheme (i.e. September 1946) to mark the birth of the Nikon.

PH 86-3684 **A Close Look at the Nikon "M"**. Rotoloni, R. Nikon JI., 1985, 3 (1), 10-14.

Except for the obvious difference in chrome finish on the later versions, most Nikon M cameras seem to be basically identical. The author illustrates that even though only eight models exist, ample variations occur.

PH 86-3685 **A Close Look at the Nikon "M"**. Part III. Rotoloni, R. Nikon JI., 1986, 3 (3), 14-16.

Discussion of some aspects specific to the Nikon "M" series such as the placement and appearance of the "M", threads, and pressure plates.

PH 87-3960 **The "Other Nikkor"... Part 4**. HOOPER, R. The Nikon JI., 1986 (13), 2-6.

Telephoto lenses manufactured by Nikon (Nippon Kogaku, Tokyo) introduced since 1948 are presented and described.

PH 86-3647 **The Earliest Nikkors**. Dechert, P. Nikon JI., 1985, 3 (2), 9-14.

A listing of pre-1950 Nikkor lenses, not mounted for use in Nikon cameras. The following Nikkor lenses are detailed: 5 cm/f4.5; 5 cm/f3.5; numbered f3.5 with 50-prefix; numbered f3.5 with 46-prefix; numbered f3.5 with 57-prefix; numbered f3.5 with 610-prefix; 5cm/f2.8; 5 cm/f2; standard series; early postwar collapsible f2 Leica-thread series.

PH 87-3956 **The Early Nikons: An "Inside" Look**. HIGHAM, J. The Nikon JI., 1986 (13), 10-14.

The Nikon I, M & S had the very same mechanism. During their life the quality improved significantly, but apart from minor changes to the frame size and the addition of flash synch, the specifications remained unchanged. The "S" is an excellent model to work on, as its design is simple and rugged and the subsequent models only demonstrate evolution and refinement. The operating principles remain the same. First article of a series of articles on the "S" model.

NIKON JOURNAL INDEX

ISSUES #1 TO #15.

Vol.1,#1-9/83.-Issue #1.

Boxed--Like New..(S,S2,SP,S3,S4)-Rotoloni.

The Nikon Variframe Finder-Rotoloni.

The Nikon Exposure Meter Model I-Rotoloni.

The Nikon S4-Rotoloni.

Odds n' Ends-Double Numbered SP-Rotoloni.

Vol.1,#2-12/83.-Issue #2.

Boxed--Like New..(28,105,135,250,350)

Inside the Nikon RF-G. Stone.

135/f3.5 Exakta Nikkor-Rotoloni.

Black Nikon S3 "Olympic"-Rotoloni.

Odds n' Ends-Misengraved Black S3-Rotoloni.

Vol.1,#3-3/84.-Issue #3.

Boxed--Like New..(35/2.5,85/2.0,105/4,135)

Nikon S36 Electric Motor Drive-Rotoloni.

N.H.S. Membership Directory.

Nikon RF Bibliography..Part I-C. Joecks.

Odds n' Ends-150.3mm Nikkor Lens-Rotoloni.

Vol.1,#4-6/84.-Issue #4.

Boxed--Like New..(S36,shades,meter,close-up
for S2,body cap)

1000/f6.3 Mirror Reflex Nikkor-Rotoloni.

The Four Digit Club.(Early lenses).

Nikon RF Bibliography..Part II-C. Joecks.

The Military Nikon!-J. Angle.

Odds n' Ends-Unusual Variframe Fdr-Harris.

Vol.2,#1-9/84.-Issue #5.

The Experimental Nikon-T. Konno.

Japanese Collections..A Sampling-Rotoloni.

Nikon RF Bibliography..Part III-C. Joecks.

Odds n' Ends-Unusual 135/f4 Nikkors.

Vol.2,#2-12/84.-Issue #6.

Boxed--Like New..(35/2.5,35/3.5,180,250).

Nikon Variframe Revisited-Rotoloni.

Early Japanese Ads-T. Konno.

Camera Cases..M to S4-G. Stone.

Nikon RF Bibliography..Part IV-C. Joecks.

Odds n' Ends-80-200/f4.5 Cutaway-J. Angle.

Vol.2,#3-3/85.-Issue #7.

Boxed--Like New..(angle bracket,flash units
panorama head,shades).

The Black Nikon S2-Rotoloni.

Nikon Ads..British Style-J. Higham.

Reader's Feedback-T. Konno.

Nikon RF Bibliography..Part V-C. Joecks.

Odds n' Ends-The "Canikkor"-A. Tamla.

Vol.2,#4-6/85.-Issue #8.

Black Nikon Body Serial Numbers-Rotoloni.

Inside the Nikon RF..Part II-G. Stone.

The Nikon "16" Prototype!!-Rotoloni.

Nikon RF Bibliography..Part VI-C. Joecks.

Odds n' Ends-F1.1 Zunow lens-Harris.

Vol.3,#1-9/85.-Issue #9.

Historical Evidence for Nikkor Lenses After
WWII-T. Konno.

The Mystery Fake Black SP Outfit-O.Reddaway
& P. H. vonHasbroeck.

Close Look at the Nikon M..Part I-Rotoloni.

Odds n' Ends-Misengraved Shade-J. Higham.

Vol.3,#2-12/85.-Issue #10.

Close Look at the Nikon M..Part II-
Rotoloni.

The "Other Nikkors..Part I"-R. Hooper.

The "Earliest Nikkors"-P. Dechert.

Odds n' Ends-Misnumbered Nikon S2.

Vol.3,#3-3/86.-Issue #11.

Boxed--Like New..(S,85/2,micro,zoom finder,
close-up)

The "Other Nikkors..Part II"-R. Hooper.

Three s' Company-The Mini-35-J. Higham.

Close Look at the Nikon M..Part III-
Rotoloni.

Odds n' Ends-50/f1.2 Fujinon-A. Tamla.

Vol.3,#4-6/86.-Issue #12.

The Earliest Compartment Case?-M. Symons.

The "Other Nikkors..Part III"-R. Hooper.

Nikon "16"..Another Point of View-J.
Higham.

Odds n' Ends-The F-S Adapter-T. Konno.

Vol.4,#1-9/86.-Issue #13.

The "Other Nikkors..Part IV"-R. Hooper.

The Nikon-40 Years Young!!-Angle/Rotoloni.

Early Nikons.An Inside Look..Part I-Higham.

Odds n' Ends-An Unusual Lens Cap-R. Hooper.

Vol.4,#2-12/86.-Issue #14.

The "Other Nikkors-Part V"-R. Hooper.

Early Nikons.An Inside Look..Part II-Higham

The "Nikoflex" TLR-T. Konno.

Odds n' Ends-500/f8 Reflex Cutaway-Rotoloni

Vol.4,#3-3/87.-Issue #15.

Early Nikons.An Inside Look..Part III-Higham

The Miranda "Mirax"-F. Krughoff.

The "Other Nikkors..Part VI"-R. Hooper.

Classified

TRADE...135/f3.5 Exacta Nikkor #261734 for 105/f4.0 complete or 50/f1.4 Olympic, or??? Fred Krughoff, P.O. Box 497, Peck Slip Sta., New York, N.Y. 10038.....(212) 349-5432

TRADE...Black Nikon SP #6206899 (EX+) and 250/f4.0 Nikkor #271823 (Mint-).

WANTED...EX+ or Better...21,25 (blk),85/1.5 and Stereo Nikkors; Nikon S4,S3M,black S3 & S2; motors,packs,voltmeter,Variframe Type 9 and gray meter; 28mm attachments (both). Call or write.....Donald Sellers, Box 116, E. Mansfield, MA 02031...(617) 543-7297

WANTED...Black Nikon SP very badly in any reasonable condition. Have Mint- S4 w/case in meters to trade for similar condition black camera. Also need just about everything since I am a new collector but particularly would like to buy a Micro-Nikkor & mint SP & like new S2...S.I.Sipos,MD.,1400 Sunset #3, Waukegan, IL 60087-(312)336-7788 days & (312) 662-0430 eves.

WANTED...S3 outfit(preferably boxed)in mint condition; Nikon M, either version; reflex housing complete & mint; 50/f1.1 shade;25mm outfit complete; shades for 35/f3.5 (both black & chrome).

FOR SALE/TRADE...Boxed SP w/1.4,case(tripod marks on base,otherwise mint); 105/f2.5,cs, shade,caps,mint-;85/f1.5 screw mount,caps, shade,EX+; 35/f2.5 shade (screw mount version!!); Wright Manual, no dust cover.

Mike H. Symons, 3844 Merriman Dr., Victoria B.C. Canada, V8P 2S9...(604) 477-1867 after 6PM Pacific Std. Time.



Does anyone know what this is? If so let me know before September 1st. I will identify it in N.H.S.-17. Until then.....???????????

NEW MEMBERS!

Tony Castillos
4513 186th. Ave. S.E.
Issaquah, WA 98027

Alan Satterwhite
80 Varick St.
New York, N.Y. 10013

Dr. Stephen I. Sipos,MD.
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Jan-Henrik Sellin
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3400 Gottingen
West Germany

Dr. Richard J. Weber,MD.
P.O. Box 8
Port Orchard, WA 98366

NEW ADDRESSES... PLEASE NOTE!

Ben Huang
18650 Gladville
Homewood, IL 60430

NEXT ISSUE!

The deadline for the next issue of "THE NIKON JOURNAL" will be September 1,1987. It will be our "4TH ANNIVERSARY ISSUE", and I will try to make it a special one.Hopefully I will be able to include more information on my trip to Japan that was originally to be in this issue. Look for it in #17. Also it will be dues time for many of you. Those whose time has come will find a notice in their copy of this issue. PLEASE try to get your dues to me by September 1 so I can plan the next issue and I hope to have each and everyone of you along again for another year. Thank you.

NIKON JOURNAL

odds 'n ends

THIS PAGE WILL BE RESERVED IN ALL FUTURE ISSUES OF "THE NIKON JOURNAL" FOR THE RARE, THE UNUSUAL OR OFFBEAT, OR JUST THE OUT OF THE ORDINARY. IF YOU POSSESS

ANYTHING THAT YOU FEEL IS DIFFERENT OR UNUSUAL PLEASE SEND ME AT LEAST TWO VARIED VIEWS OF YOUR ODDITY.

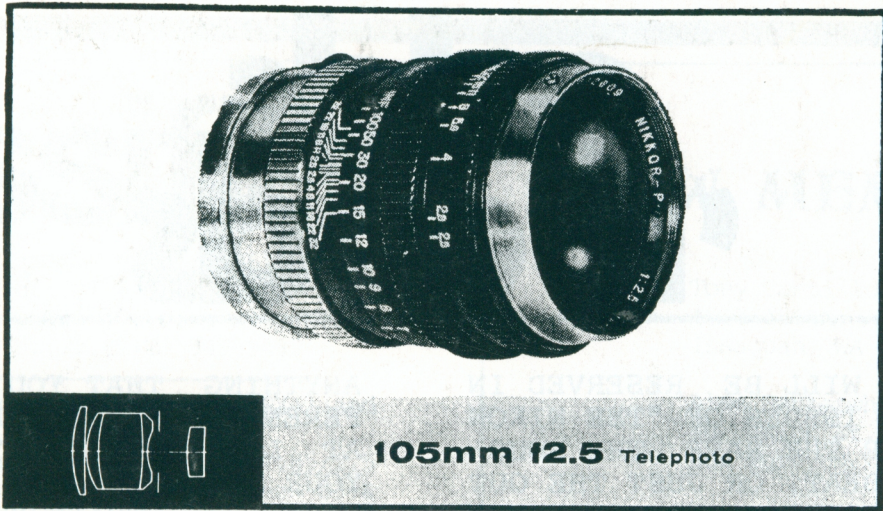
THANK YOU.

THE SLOWEST NIKKOR???

Canadian member Mike Symons wanted to acquire the fast 85mm/f1.5 Nikkor for some available light photography. This lens was the fastest telephoto made for the Nikon RF system, and the third fastest lens in the entire system behind only the 50mm/f1.4 and the exotic 50mm/f1.1 Nikkors. When he came across one in Leica screw mount he decided to buy it anyway until one in the Nikon bayonet came along. Mounting it on a Leica he ventured out to do some low-light photography, but things didn't quite work out. Even though he used an accurate hand held meter, every shot came out grossly underexposed!! What could be wrong here? He took the lens to his local repairman to determine the problem. His diagnosis turned out to be quite a surprise. It seems that Mike had unknowingly acquired the slowest Nikkor instead of one of the fastest! What disappointment! Here he thought he was shooting with an f1.5 when he was really shooting with an extremely slow "f15" lens! No wonder every shot was underexposed! Mike hopes that his experience will help prevent this from happening to the rest of the members. He was kind enough to send along some photos of the lens. The moral of this story is never judge a lens by its appearance (and always read the identification ring!!). Thanks Mike for alerting all of us to this item. I only hope that no one pays the price for an f1.5 lens, only to be stuck with this slow nearly useless 85mm/f15 Nikkor!??



NIKON TELEPHOTO



2 NEW NIKKOR
LENSES *that are causing a*
sensation in the 35mm field!

It is amazing how quickly a 'good thing' will 'catch on' . . . and these two new Nikkor lenses certainly deserve the reputations they have been making for themselves.

Take the *105mm f2.5 Telephoto*, for example. The focal length is double that of the standard 50mm camera lens. This means that it gives you 2X magnification or twice the image size — ideal for hand-held shooting. Now consider its speed — f2.5 — and you can understand why it is regarded as the perfect telephoto for Available Light Photography. With the new ultra-fast films and this lens, there is hardly a light situation which can be called 'impossible'.

The *25mm f4 Ultra Wide Angle* is another instance of good design planning. Its focal length is half that of your standard lens so that it covers four times the field area. Its speed of f4 is the fastest available in this category. And it is even faster than apertures would indicate because the 25mm f4 is a specially designed 4-element lens and transmits more light than the usual 6 or 7-element lenses now being offered in this category.

But focal length and speed are only



part of the story. Sharpness and definition are still the important qualities of a lens. High resolution and high speed have become the mark of *all* Nikkor lenses . . . and Nikkor another word that means lens quality. Your first experience with these lenses will amaze you. Both the 105mm f2.5 and the 25mm f4. are available for Leica-type screw mounts as well as for Nikon cameras — they couple to the rangefinders and are supplied with Matching Lenshood/Filter Holder.



See your photo dealer or write to Dept. XK-2

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THIS AD APPEARED IN THE
 OCTOBER 1955 ISSUE OF
 POPULAR PHOTOGRAPHY.

SENT IN BY DR. MEL WILNER, D.D.S.