

A PUBLICATION OF THE
NIKON HISTORICAL SOCIETY

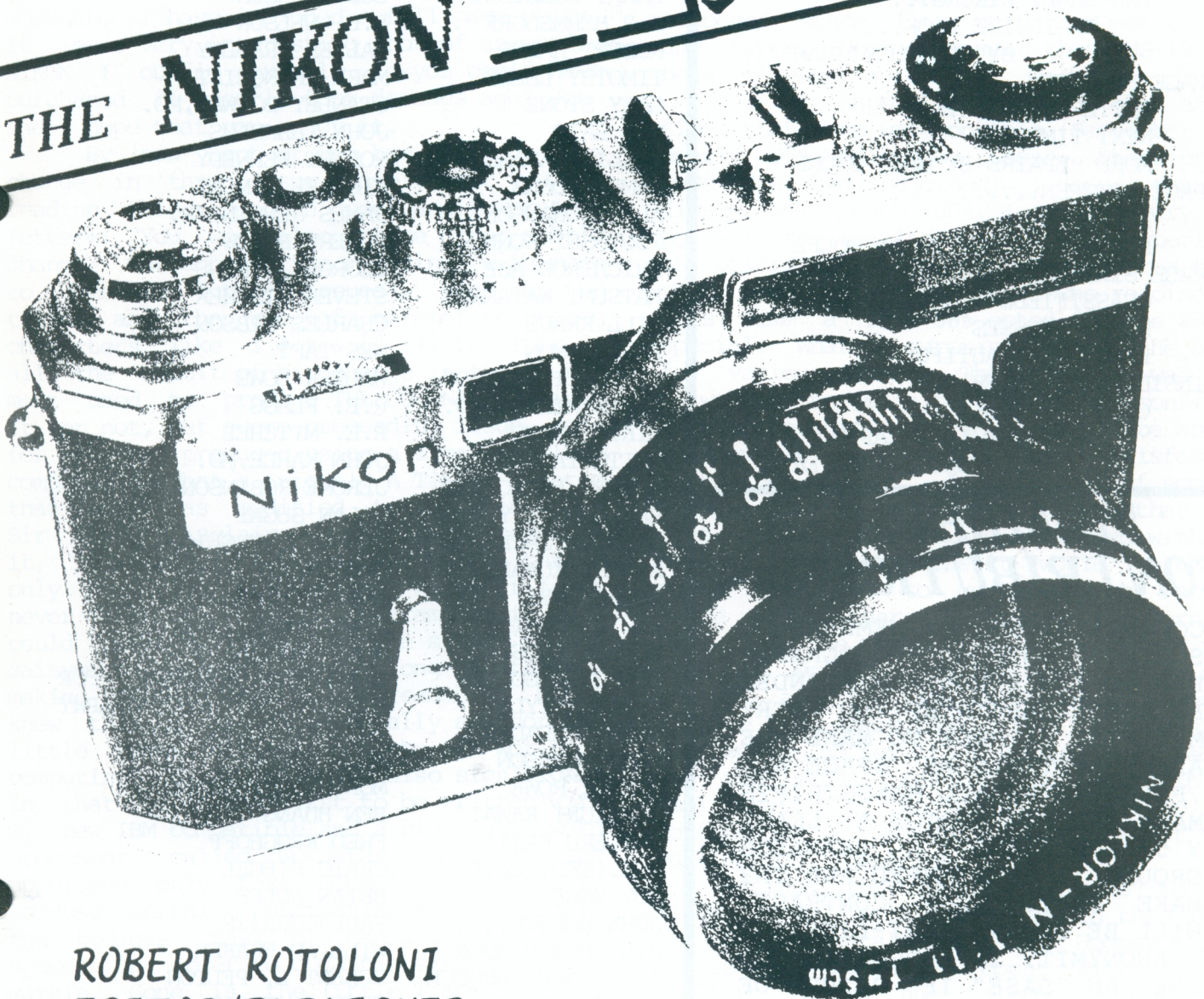
SEPTEMBER 1986



13

"THIRD ANNIVERSARY ISSUE!"

THE NIKON  JOURNAL



ROBERT ROTOLONI
EDITOR/PUBLISHER

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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 ALLOWS. 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 UNLESS ANONYMITY IS REQUESTED AND ENCLOSE AN "SASE" IF RETURN OF THE MATERIAL IS DESIRED.....
THANK YOU.

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EDITORIAL

With this issue we celebrate not only the third anniversary of the Society and of this publication, but also the 40th. birthday of the very camera that started us all along the paths that eventually brought us together today. It was in September of 1946 that NIPPON KOGAKU finalized the design of the NIKON I, the results of which was the entire Nikon rangefinder series, and this Society's very reason for existing. Though I didn't plan it this way I think that it is interesting that our anniversary would fall within the same month. When I realized this I felt that I had to do something different with this issue to commemorate this special occasion. With the help of member John Angle we have put together a tribute to the NIKON I in the form of a special photo layout in which, for the first time in THE JOURNAL, I have included a full page photo. It is a very interesting shot of an entire NIKON I outfit exactly as you could have purchased it nearly four decades ago! John and I hope that you enjoy it.

By now each of you has noticed a big change in this issue, namely that you are reading this in both upper and lower case letters! You will also notice other subtle changes throughout the magazine (with more to come in future issues), such as the titles and the use of heretofore unseen characters like ! # % & [] { }, etc. This is all the result of big change in the equipment used to produce THE JOURNAL. Believe it or not, but every preceding issue, save for #1, was produced using a Timex Sinclair computer!! That's right! A Timex! Granted that mine was modified to the point that Sir Clive Sinclair wouldn't have recognized it, it was still a Timex. The reason that I only had upper case type was that I was never able to find a program for it that could give me lowercase! The switch to the daisywheel printer went a long way towards making THE JOURNAL more readable, but I knew that I had to eventually abandon the little Timex and get into the IBM world of computing. This issue is also significant in that it is the first to be written with my new IBM compatible and a big league word processor called Wordstar. Gone is the uppercase only text. Gone is the inability to use certain punctuation marks. Gone is the tedious task of manually inserting spaces in order to obtain a straight right margin. Gone is the little Timex!! I can't help but feel sorry to see it go for it did

serve me well, to the best of its ability. However, as you know, I am constantly aiming to improve both the content and looks of THE JOURNAL, thus the plunge into the more advanced (and more expensive) world of IBM. But I think that it's worth it!!

Some of you have written to tell me about the "error" in the cover date on the last issue. Actually I was surprised that I didn't make more. My wife spent the entire month of May in the hospital and with holding down a job, making sure the kids got to school and that there was always someone to watch them, and going to the hospital each day, I found myself in a real bind. The deadline for the last issue fell at the same time and I couldn't put it off. I didn't notice the cover date error until it had come back from the printer. I'm sorry it happened since I try very hard not to make any typos. Does this mean that NHS-12 will be a collector's item??!!

I am happy to announce that at the time that I am writing this (September 14), nearly 95% of those whose subscriptions were due had rejoined! I hope that the figure will reach 100%. I am also very happy with the results of my little experiment of offering a reduced price for a three year membership. Of those who rejoined at this time a full 68% opted for the \$50.00 special! What a surprise! I made the offer for various reasons. The major one was that I wanted to get a feeling of how confident the membership was that I would be around for awhile, as well as their satisfaction with the Journal. I felt that if someone was willing to rejoin for 3 years that they felt secure with me and satisfied with the product. Another benefit would be that I would not have to go through the renewal drive every year. It's boring for both myself and the members. By offering a 3 year plan it would reduce the frequency of dues renewal and the time it consumes. However, I have to admit that I felt that possibly 33% would go for it. I was very pleased to see the actual results. I can't help but feel that, as a whole, the membership has confidence in me and the future of this publication. Thank you.

Besides the special tribute to the NIKON I you will also find in this issue the fourth installment in Dr. Hooper's fine series on the screw mount Nikkors. This segment begins the telephotos with the

CONT. ON PAGE 16...

THE "OTHER NIKKORS"...

BY DR. RANDOL HOOPER, MD.

PART 4:

TELEPHOTO LENSES

8.5/2 NIKKOR P—Introduced in 1948 or 49, the 5M version of this classic N-K short telephoto lens was manufactured until 1960. The optical formula consisted of five elements arranged in three groups. It was very similar to the formula developed by ZEISS for the legendary 18/2.8 Olympic SONNAR in 1936. Close focus was 3.5 feet. Accessory size was 48mm. The long production run resulted in at least three major variations in the rotary focussing mount. No changes were made in the optical design. The earliest version had a very heavy chrome plated brass mount with stops to f16. It was sold as an accessory lens for the NICCA and TOWER Type III cameras. Three serial number batches are known: 801XXX, 903XXX and 286XXX. All three batches have the "Tokyo" engraving. A rather crude engraving style is found on the first batch and on early members of the second. MIOJ occurs on the side of the mount in the first two; early in the second run the MIOJ was moved to top side of the rangefinder coupling cam. "Japan" and Made In Japan were substituted late in the third run. Accessories for this version included a push on unmarked reversing hood (early) and a 48mm threaded unmarked reversing chrome hood (late). Initially, a black bakelite lens cap that fitted over the reversed push on hood was supplied. This was replaced with an internally threaded metal cap for the screw in hood. Both hoods also served as a series VII filter holders. The lens was sold in a fitted leather case with a MIOJ marked chrome rear lens cap. An 8.5 cm parallax corrected optical viewfinder marked either with "Tokyo" or "Japan" was available.

The second version appeared by 289XXX. "Tokyo" and MIOJ markings were removed; apertures were click stopped to f32. A new batch was started at 396XXX. The focussing mount was progressively improved with the incorporation of light weight alloys while the optical performance was increased with the introduction of more sophisticated lens coatings. The 48mm screw in reversing lens hood/series VII filter holder remained available in chrome and, later, in black enamel finish.

The third major variation was introduced by 398XXX with the appearance of the light weight black finish mount. Nothing else was changed. Rear cap was black plastic; lens cap supplied was a black plastic 48mm snap on design. A reversing 48mm snap on black plastic lens hood became available along with a black finish parallax corrected ALBADA style reflecting viewfinder. A new batch of black lenses was started at 496XXX. A rougher knurling pattern was applied and the infinity marking on the focus scale was changed from INF to the greek symbol ∞ . The black finish lenses are decidedly more scarce than their chrome predecessors because of declining sales due to competition from the 10.5/2.5 introduced in 1956.



TOP LEFT..Two early 85mm. Nikkors from the Occupation, #s 903694 and 9031155. Note the distinct difference in the bottom knurled ring!! I wasn't aware of this until I put these two lenses side by side two years ago!

R. Rotoloni
The lens above is yet again a different version. Close examination shows the lower knurling of this lens to be a hybrid of the others shown.

Dr. Hooper
LEFT..A family portrait showing an example of the 85mm. f2 Nikkor from the Occupation up to the and including the late black version. The middle types are usually the easier to locate with the "MIOJ" and black types somewhat elusive.

Dr. Hooper





The photo above is a close-up of the rear focusing cam upon which the "MIOJ" inscription is to be found in most cases. The letters are generally NOT painted in and, therefore, rather difficult to see. Some of the earliest lenses have the "MIOJ" located on the exterior of the barrel, but this is a seldom seen variation. R. Rotoloni.
 RIGHT..Early 85mm f2 Nikkor with a proper slip-on shade mounted on a Nicca body along with a vintage chrome finder. Many of these early slip-on shades have been lost over the years and many early lenses are found with either no shade or a later vintage screw-in type (which does work!) Dr. Hooper.



8.5/1.5 NIKKOR S-The seven element three group formula of the 5/1.4 NIKKOR was adapted to make possible the introduction of this superbly coated super speed moderate telephoto in 1951. The beautiful black rotary mount was smaller, shorter and lighter than its targeted competition, the LEITZ 85/1.5 SUMMAREX. Click stops were provided to f32. The bulk of production falls into the first of the two known serial number batches: 264XXX and 367XXX. Minor cosmetic changes occurred in the second batch: a coarser knurling pattern was introduced, the INF infinity marking was replaced with oo and the chrome tripod socket was replaced with a black design. Three distinctive reversing bayonet lens hoods, AC530, were supplied. The first was unmarked and finished in a dull black crinkle finish. The second was finished in glossy black and carried only a "Japan" engraving. The third and last version was also glossy black with focal length, f stop and N-K logo markings in addition to a capital "L". Filter size was 568 or series VIII. The early lenses had a black metallic push on front cap designed slip over the reversed hood. The second series had a 58mm black plastic snap on cap. Rear caps were initially unmarked black plastic; later a more elaborate rear cap with N-K logo was sold. A fitted leather carrying case was provided with every lens. The 8.5/1.5 was sold by Sears Roebuck and others at a very high price that limited sales volume. Production was limited enough to make this a very difficult and expensive lens for the collector to acquire.

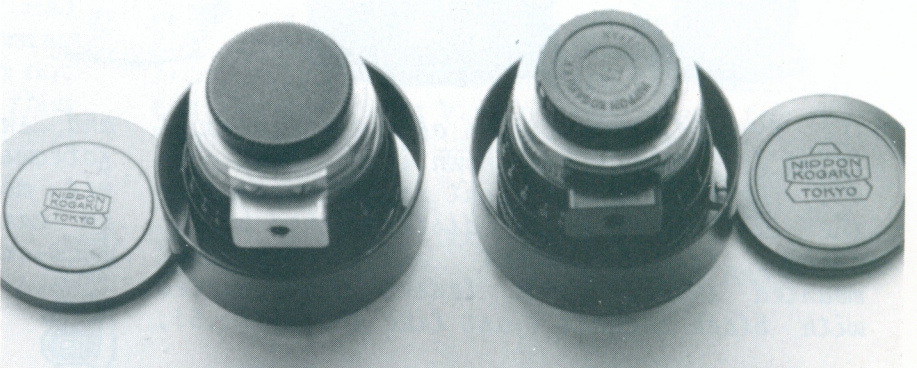
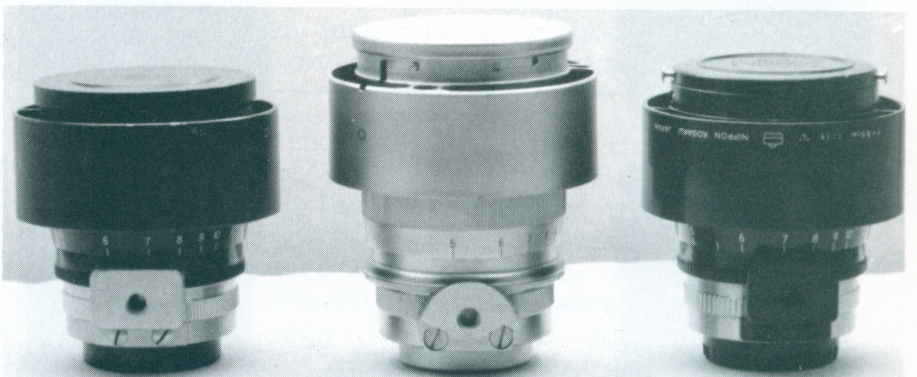


ABOVE two photos...An example from the second serial number type is lens number 367049. This late lens possesses a black tripod socket as well as the later style of knurling, which is also a feature of the bayonet lenses. It still requires the special bayonet type lens shade that is unique to the screw type 85mm f1.5 Nikkor, the Nikon version being the screw-in type.

J. Angle RIGHT...Upper photo...Three 85mm. f1.5 Nikkors! Note that the later lens (far right) has a black tripod socket while earlier types are chrome. Three different shades are present in this photo!! Right to left..Crinkled finish, glossy with no identification and glossy with identification markings.

Middle....Early and late Nikkors flank the Leitz Summarex for comparison. Note the similar shade and cap arrangement used by Nikon. Also note that the rare Leitz lens is chrome and somewhat larger than the Nikkors.

Bottom...Rear view showing the different tripod sockets and the "venting" of the lens shades. Those supplied for the Nikon mount lenses were not vented but of solid construction. Dr. Hooper



10.5/2.5 NIKKOR P-The five element three group formula of this lens was derived from the 8.5/2: Introduced in 1953, the 10.5/2.5 quickly gained a well deserved reputation for outstanding sharpness and resolution. Its popularity was such that large quantities were sold with an adverse effect on the sales of the concurrent 8.5/2. The lens is thus commonly available in collector condition at a modest price. The 10.5/2.5 was the first NIKKOR to bear the now standard 52mm accessory size. Click stops to f32 were provided. Two production runs are recognized: 912XXX and 912XXX. The basic design of the lens mount remained unchanged in both batches. Minor cosmetic changes were introduced with the second batch: lugs for the early bayonetting lens hood were dropped, the chrome tripod socket was replaced with a black socket and the INF infinity marking was replaced with the oo symbol. Three different lens hoods were shipped with the lens at various stages of production. The first was a glossy black metallic reversible bayonetting hood with "Japan" engraving similar to that on the 8.5/1.5. This was supplanted by an unmarked black plastic reversible snap on hood. The final version was a black plastic reversible snap on hood with focal length, f stop and N-K logo markings. The bayonetting hood came with a black metallic front cap designed to push over the reversed hood. The black plastic hoods had a 52mm black plastic snap on cap embossed with the N-K logo. A full line of 52mm filters was available. The lens was sold with a fitted brown leather case. A chrome tubular 10.5cm optical finder was initially available. This was supplanted by a black 10.5cm ALBADA style reflecting viewfinder; both had parallax correction to the four foot near focus point of the lens.



The two basic versions of the screw mount 105mm f2.5 Nikkor are shown in the left photo. The lens on the right is the earlier of the two and can be distinguished by the chrome tripod socket and the bayonet mounted shade. Later lenses were fitted with black sockets (just like the 85/f1.5),

and snap-on shades. The variation in shades follows the same pattern seen with the bayonet mount lenses which also progressed from an earlier bayonet type to the more modern snap-on type. However, the Nikon mount lenses never had sockets.

Dr. Hooper



"THE NIKON"

40 YEARS YOUNG!!!!

BY ROBERT ROTOLONI &
JOHN ANGLE

Most collectors of the NIKON rangefinder series are aware of the significance of the "609" prefix in the serial numbers of the early models, namely the I, M and early S models up through the eight digit bodies. Following Nippon Kogaku's practice of the time, the "609" denoted a date, as opposed to a quantity produced. They used this same practice even before the war, and continued to use it at least through the Occupation. It is found on other items such as lenses. In the case of the bodies the "609" stood for the 9th month of the 6th year of the current decade. This translates to be September 1946, exactly 40 years ago!!

HAPPY 40th. NIKON!!

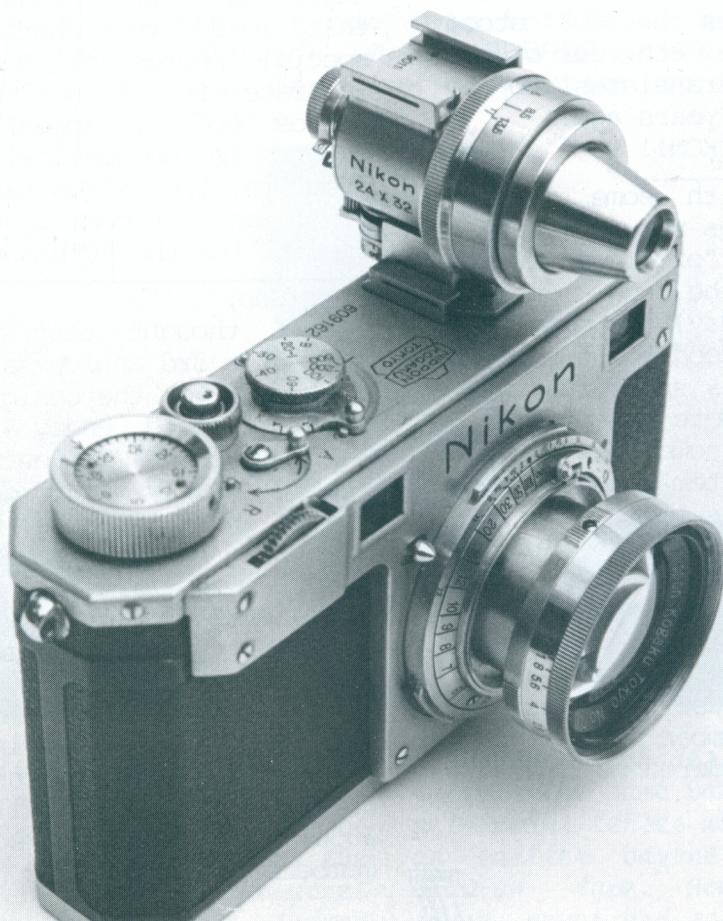
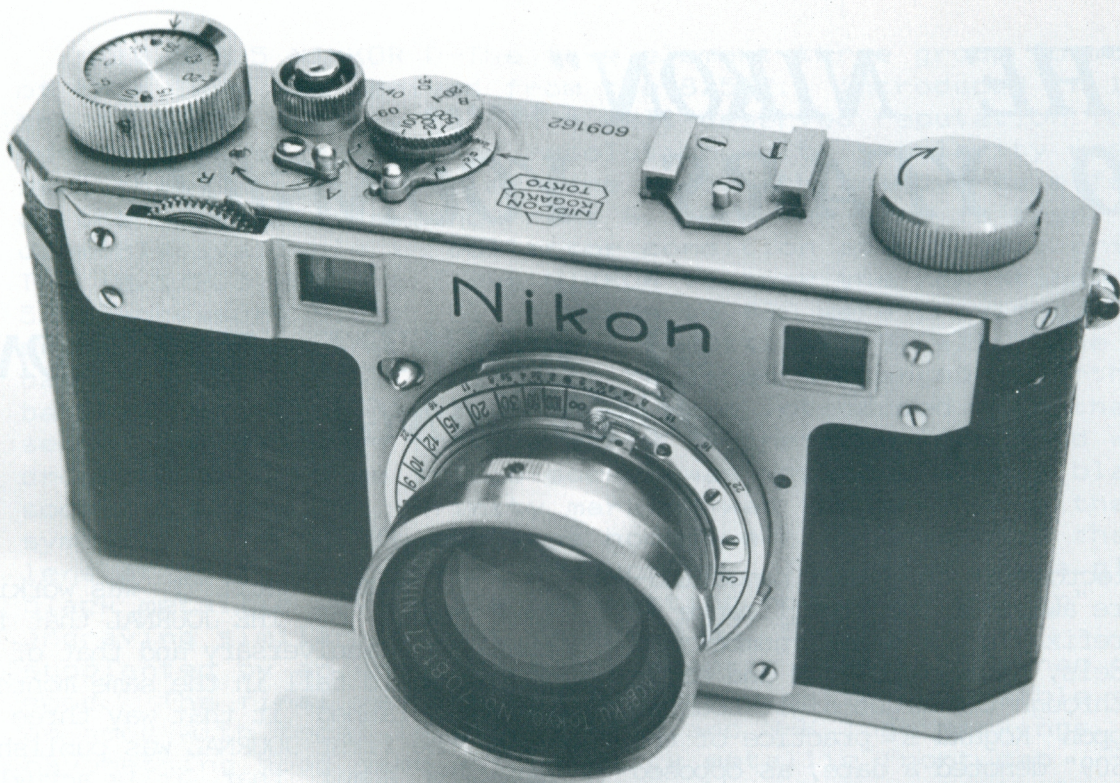
As was the case with some of the lenses the "date" code does not necessarily mean that an item was "produced" during that particular month (the code denoted month and year, not the day). In many-read most-cases it actually stood for the month and year that the "design & specifications" for the item in question were finalized. It generally would be later, sometimes as long as two years, before the item actually went into serial production. In the case of the NIKON I, actual serial production did not begin until March of 1948 (or possibly as late as May 1948)! This is a period of almost two years, a time Nippon Kogaku used for further testing of their first camera. However, NIKON decided to use "609" and not "803" in their serial number scheme, thus the earlier date is considered to mark the birth of the NIKON.

It wasn't until I was working on the last issue of THE JOURNAL that I realized that our anniversary and that of the first NIKON would fall in the same month! I could say I planned it that way three years ago when the first JOURNAL was published, but I have to admit that it is actually just a fortunate coincidence. However, I couldn't let it go by without doing something to mark this special occasion. Member John Angle came to my rescue with the suggestion that I do this short article and use some special photos of a NIKON I outfit to illustrate it. I decided to use the largest photos ever to appear in THE JOURNAL in an effort to do justice to the most important item in the NIKON rangefinder series. Now if I can just come up with something really special for the 50th Anniversary!!!!???

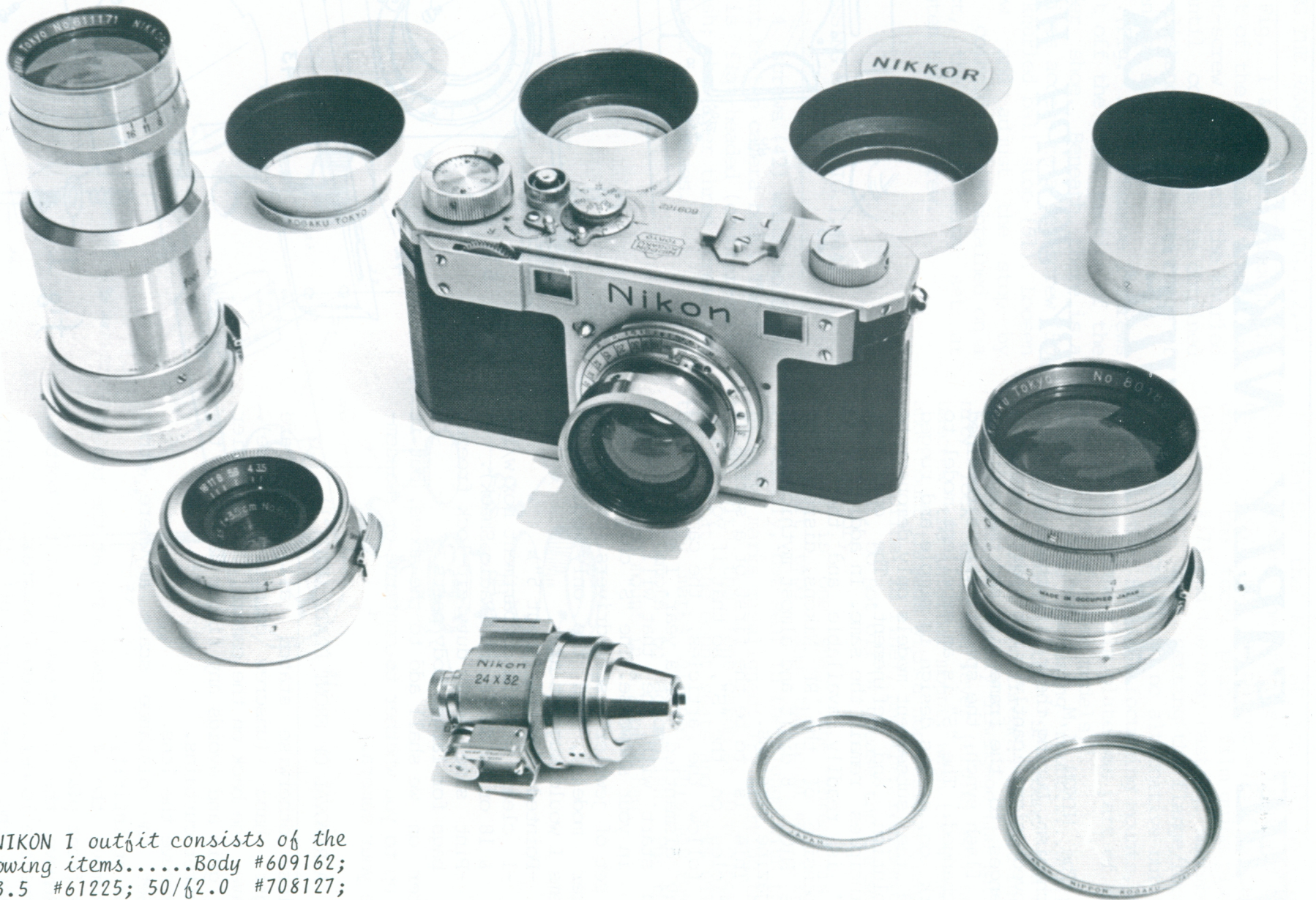
Dear Bob,

I thought that since this issue marks both the 3rd anniversary of the SOCIETY and the 40th for the design of the NIKON I, the members would enjoy a "family portrait" of a complete NIKON I outfit, as it would have looked nearly four decades ago. It took about nine months to put this outfit together. To show how diverse this "family" is, I would like to mention where each piece was located. The camera body came from New York; the 50mm/f2.0 from Colorado; the 35mm/f3/5 from Louisiana; the 85mm/f2.0 from Arizona; the 135mm/f4.0 from Illinois; the finder from Virginia; the shade for the 50mm from Virginia; the shade for the 35mm from Ohio, and finally the shade for the 135mm came from Wisconsin. I hope the members enjoy it. Good hunting!!

John Angle



"THE NIKON"..... 40 YEARS YOUNG!!!!



The NIKON I outfit consists of the following items.....Body #609162;
35/f3.5 #61225; 50/f2.0 #708127;
85/f2.0 #80189; 135/f4.0 #611171;
24x32 Variframe finder #90110.



THE EARLY NIKONS,

AN "INSIDE" LOOK.....

BY JOSEPH HIGHAM

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. In addition, the "S" is readily available and the least expensive of the RF Nikons, disregarding the MIOJ, 8 digit and almost mythical LIFE Magazine versions.

This is to be the first of a series of articles on the "S", so that if you decide to follow the articles, the camera could stay dismantled for a year. I suggest that you start with one that will not leave a gap in your showcase. The "S" only requires a set of jeweler's screwdrivers (unlike the later models), and the only additional items I would suggest are:

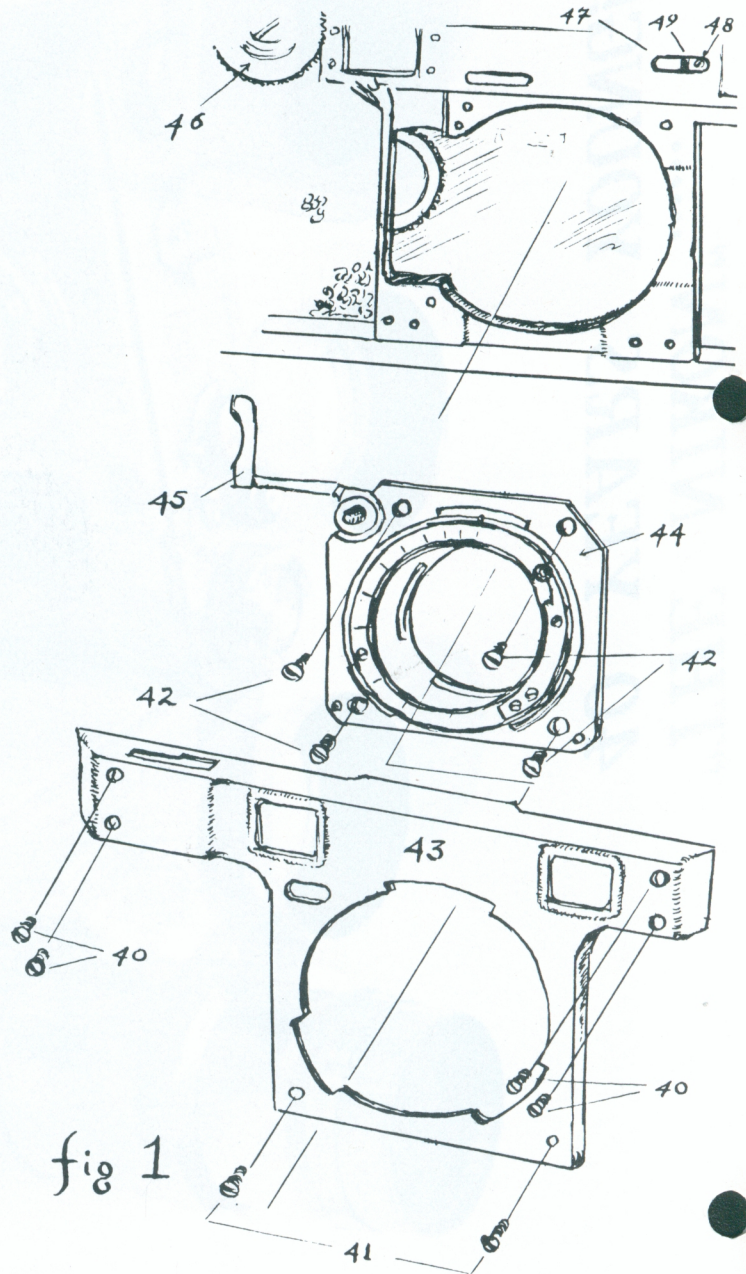
- Pointed tweezers (about 5")
- 1 clear plastic compartment box w/lid & 18 or so divisions (Radio Shack).
- Pint size heavy duty zip-lock freezer bags for larger body parts.

Later on we shall add to the above, but it is up to you whether to continue or reassemble your camera.

A) REMOVAL OF FRONT PLATE (FIG> 1)

Unless otherwise stated all threads are right hand (unscrew counter-clockwise). Leave the back on the camera...it is easier to grip and avoids any finger damage to the shutter curtains.

1. Remove the lens.
2. Set the distance scale anywhere other than at infinity.
3. Remove the 4 screws (40) at the top of the front plate.
4. Remove the 2 screws (41) at the bottom. These are longer...keep them apart!
5. Work the front plate off the infinity locking arm (45) pushing it down into the cutaway for the focussing wheel (46).



B)ADJUSTING THE RANGEFINDER (FIG.1,2,4)

1.Vertical...(Fig. 1 & 4) Reach through the port (47) left of the viewfinder window and loosen the set-screw (48), turn the knurled wheel (49) until coincidence is obtained (set at any distance within the range of focus). Tighten the set-screw.

2.Horizontal...(Fig. 2 & 4) Remove 2 screws (32) and lift off the front section of the 2 piece finder shoe. Beneath there is a port which gives access to a set-screw (50 Fig.4) and a knurled ball stop (51). Loosen the set-screw and adjust the stop by turning until coincidence is obtained on a distant object, the focus being set at infinity. Tighten the set-screw.

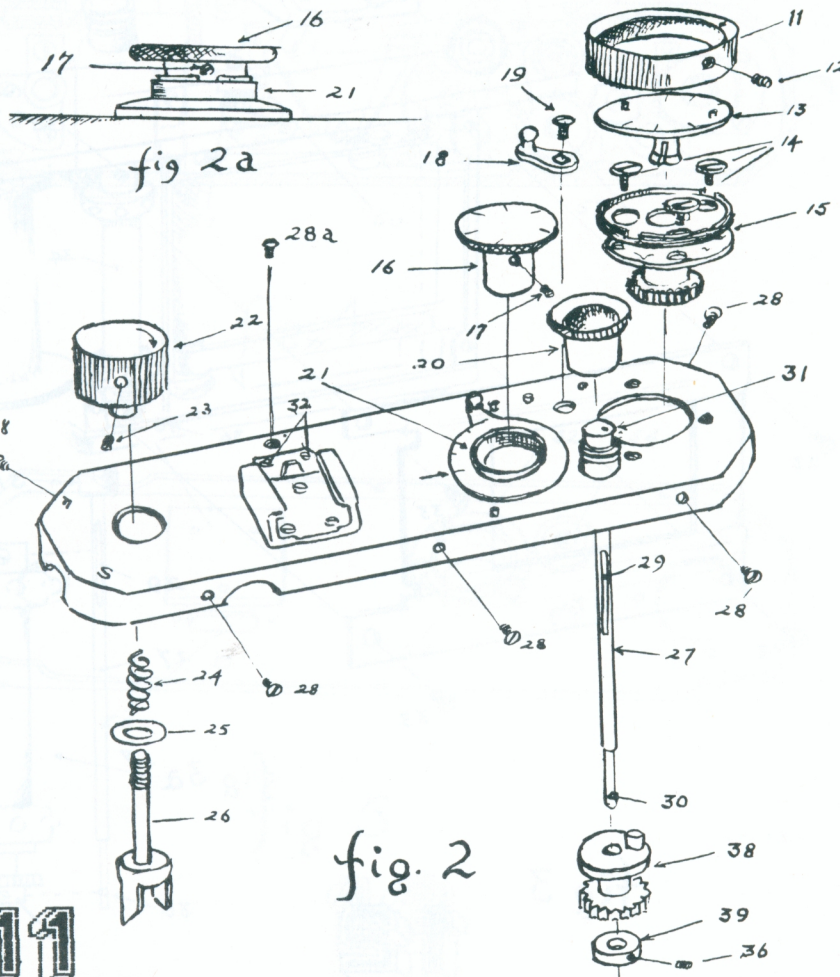
C)THE FOCUSING MOUNT (FIG.1,#44)

1.Remove the 4 screws (42) which hold the focussing mount to the camera body. The top right screw is flat-headed (counter-sunk) and seats flush; the other three screws are fillisters and sit in recesses.

[Unlike the S2 & SP, you will not find shims between the focussing mount and the camera body, but you may-or will-find them between the focal plane film guide plate (Fig.3, #37) and the body casting. Remember that NIKON, when setting the flange/focal plane distance, had no alternative but to shim up the S2 & SP focussing mounts, as the focal plane film plate was part of the body casting of these models.]

2.Cleaning the focussing mount.....Unlike subsequent models, the "S" mount can be unscrewed (LEFT hand thread!) without further dismantling. Simply disengage the infinity lock using the lever (Fig.1, #45) and unscrew the internal mount. Wash the flange and mount threads with a non-residue cleaner (gasoline is fine), and then reassemble the mount. Do not oil or grease the threads but mount dry.

There is one snag...the thread is a multi-start type and the mount may screw in readily, but seat in the flange with the infinity marks misaligned! Try starting the thread with the lens catch at 10 o'clock. Verify that the mount seats and locks with the infinity marks aligned. This may take repeated attempts to accomplish. Put the newly cleaned mount in a Ziplok bag.



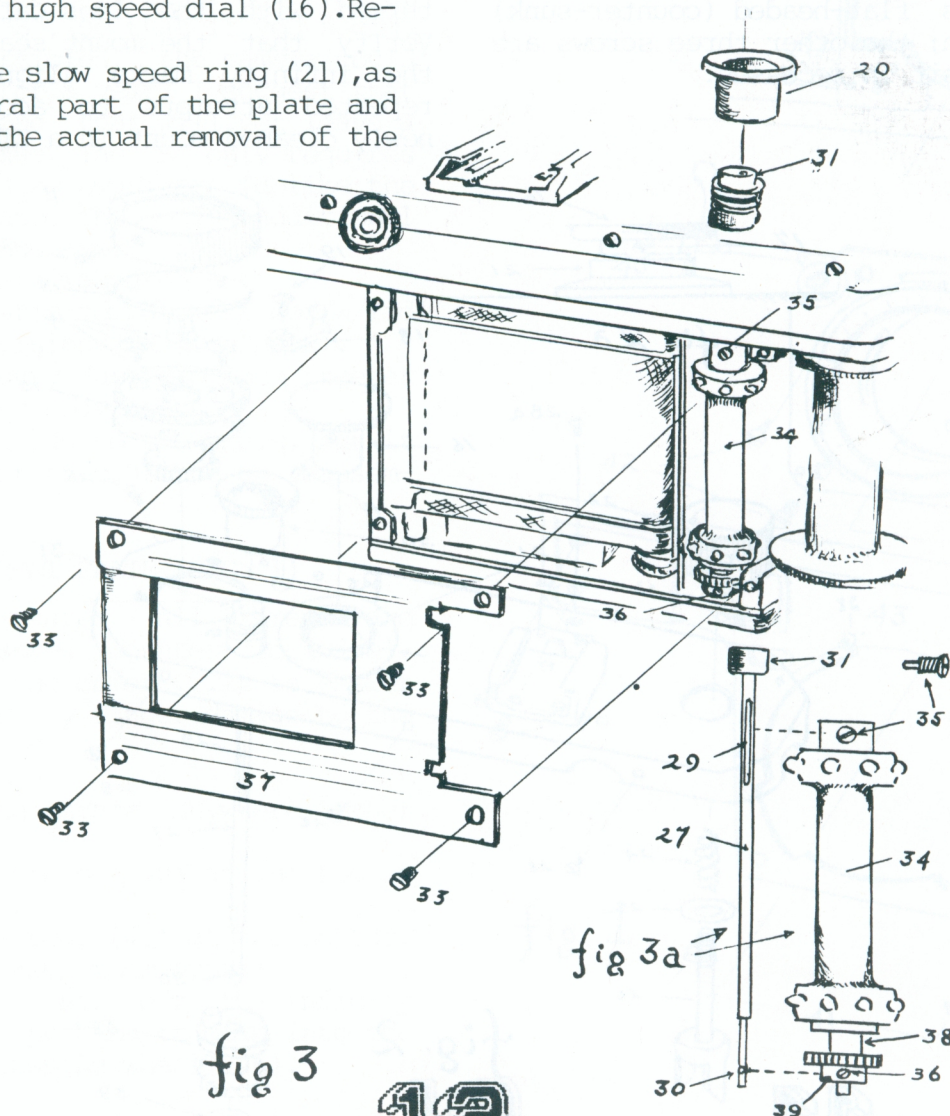
D) REMOVING THE TOP PLATE (FIG. 2 & 3)

These models used a heavy gauge brass so that some of the hardware was mounted directly to the top plate, and not on the body casting through cutouts in the top plate, as on later models which used light weight decorative body plates. (Fig. 5)

1. Remove the back.
2. Remove the rewind knob (Fig. 2).
**Reach through & loosen the set-screw (23).
**Lock the rewind shaft (26) with your screwdriver through the fork to prevent it from turning.
**Unscrew the rewind knob (22), taking care of the spring (24) and washer (25) held by the rewind shaft (26).
3. Set the slow speed ring (21) to 1/20th, and against spring compression lift up the high speed shutter dial (16). Viewing from the back of the camera, revolve the dial until the set-screw (17) is visible (Fig. 2A). Loosen the set-screw. Wind the shutter and then unscrew the high speed dial (16). Release the shutter.

[DO NOT remove the slow speed ring (21), as this is an integral part of the plate and does not hinder the actual removal of the top plate.]

4. Remove the A/R lever (18) by removing the screw (19), leaving the setting at "A".
5. Unscrew the shutter release collar (20).
6. Film winding knob (Fig. 2, #11).
**Loosen the set-screw (12).
**Unscrew the winding knob (11).
**Ease up & lift off the frame counter (13) which has a push fit bifurcated shaft. If the counter was not counting, spread the shaft until the friction is sufficient.
**Beneath the exposure counter are 3 holes giving access to 3 fillister screws (14) which secure the winder housing & gear (15) to the top plate. Reach through and unscrew these. Lift off the winding assembly.
7. Remove the 5 chrome-plated screws (28)... three at the back & two on the front.
8. On later "S" bodies there is a sixth screw (28A) on the top, just ahead of the finder shoe. If so, remove it. This screw is smaller than the flange screws (28).
9. The two-piece finder shoe is fixed to the top plate. Leave it attached.



[BEFORE THE TOP PLATE CAN BE LIFTED OFF, THE SHUTTER RELEASE SHAFT (27) MUST BE FREE (Fig.2,3 & 3A).]

10.Remove the 4 screws (33) which secure the focal plane film plate (37) to the camera body. The top right screw is difficult to access and hard to remove.

11.Life off the focal plane plate (37) with the camera lying face down. Look for brass shims (washers) either adhering to the body or the plate. DO NOT MIX THEM UP! In fact, the best way to keep them safe is to place them over the screw holes and replace the 4 screws (33) to retain them.

12.In Fig.3A the release shaft (27) is shown along side the film sprocket (34). In fact, it actually runs through the center of the sprocket.

**Locate the small collar (39) which positions the release shaft bottom gear (38). The set-screw (36) tightens into a small dimple (30) in the release shaft (27). Loosen this set-screw.

**At the top of the sprocket above the upper teeth, there is a threaded pin (35). This pin sits in a groove (29) in the release shaft. The shaft is free to slide with the pin in place; otherwise the shutter would not release. The rotation of the sprocket during wind and rewind (when the sprocket rotates freely) imparts motion via the pin (35) to the release shaft and the shutter release button (31). The rotating release button gives a visible check that the film is passing back into the cassette.

**Remove this threaded pin (35). Keep it apart from the other screws.

13.The top plate can now be lifted off the body. Be careful to pick out the compression spring which sits on the splined wind gear (Fig.4, #57), the collar (39), the release shaft bottom gear (38), and the splined wind gear (57). The release shaft may be passed through the top plate and stored separately.

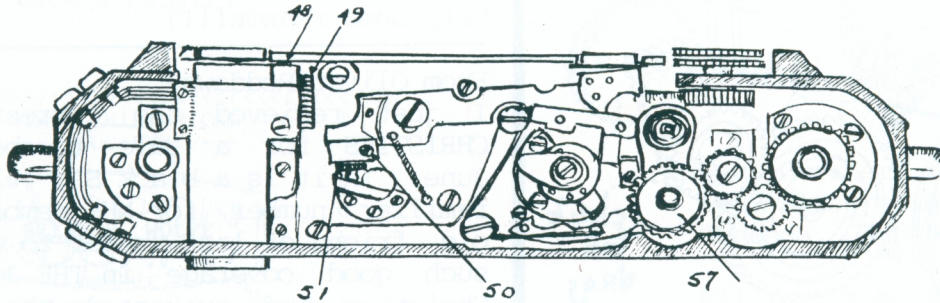


fig 4

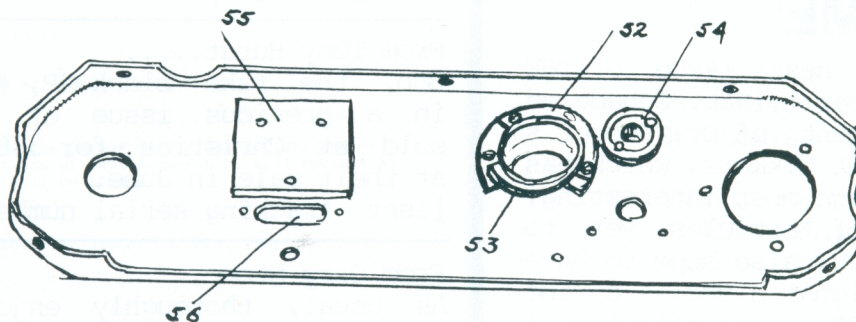


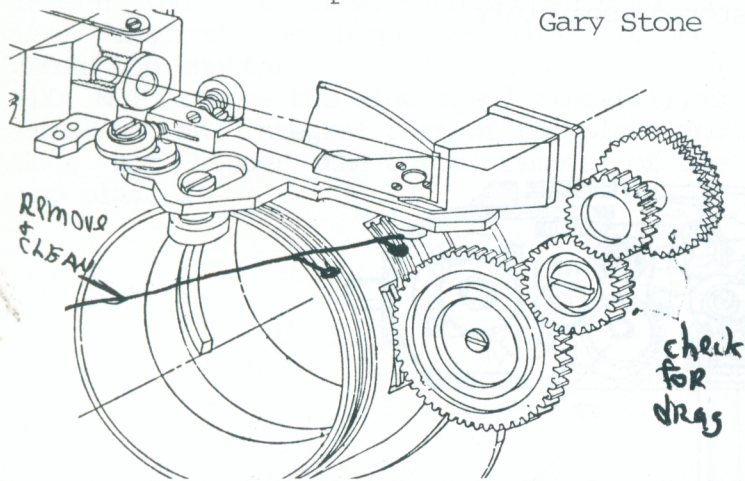
fig 5

JH 8.86

In addition to Joe's article I also received this short note from Gary Stone. Since it pertains to the same subject I decided to run it in this issue.

A number of members have commented about rough focussing similar to the letter from Steven Fischer in NHS-12. In issue #2 on page 7, there is a brief description of how to disassemble the focussing mount and clean it. Usually the problem is dirty or bent threads. It's easy to remove and clean them...see if it helps. If they are bent or misaligned, very carefully use of jeweler's files, a dremel polisher, or an emery stick to eliminate the drag. Normally these threads work best dry, but a non-gumming light lubricant can help. If the threads appear OK then rotate the focussing wheel and check for binding (see sketch). If the gears are worn or dragging, lube can help, but to remove or replace them requires the removal of the front leather to access the front plate of the camera.

Gary Stone



NEXT TIME

The deadline for the next issue of THE JOURNAL will be December 1, 1986. Scheduled is the final installment of Dr. Hooper's opus on the screw mount Nikkors, which has proven to be one of the most interesting, and popular, series of articles yet to appear in our magazine. I also hope to have Part II of Joseph Higham's series on the repair of the model "S". Space allowing, I hope to resume my series on the NIKON M as well as the "Boxed..Like New" feature you have all grown to love. See you then!

LETTERS

From Dr. Morton Linder, MD.....

For SP meter repair try "Empire Exposure Meter Service, Marty Satloff, 45 West 45th. St., New York, NY 10036. He is excellent & not overly expensive.

From Harry Soletsky.....

Enclosed is my check for 3 years dues. I certainly have enjoyed the NHS JOURNAL and look forward to each issue. As you know my main interest is lenses made for the LEICA by other makers. Dr. Hooper's current series fits this interest to a "T".

Some years ago I seem to recall a note about a prototype NIKON SP with TTL metering. I believe it was called the "SPX". I vaguely recall it in one of the magazine's Photokina coverage in the 1960s. Are you or any of the members aware of it?

[Yes Harry I have heard of the NIKON SPX. It did have TTL metering but plans for its production were dropped because of the extreme success of the NIKON F model. The entire RF series was discontinued for the very same reason!!!]

From Oliver Reddaway.....

I just recieved the current catalog from CHRISTIES for a sale to be held in late June. In it is a black SP, #6212974, a nice familiar number for NHS members! It is our old friend of last summer to which you gave such good coverage in THE JOURNAL. I rang Christies and expressed the fact that it was considered to be doubtful in origin but they seemed pretty disinterested, which surprised me! I will go to the sale and try to let you know what transpires. You just cant put a good fake down!!!

From Tony Hurst.....

Bob, the fake black SP, #6212974, covered in a previous issue of THE JOURNAL, was sold at Christies for 380 Pounds Sterling at their sale in June.

[Isn't tracking serial numbers fun!!!!!!!!!!!!]

From Gary Stone.....

As usual, thoroughly enjoyed NHS-12. I am planning an article on lens disassembly and care for early winter, hopefully. I have some suggestions for future articles.....

- A) US prices for Nikon RF items.
- B) Types of filters Nikon made for the RFs.
- C) Flash attachments.
- D) Drawings of how various parts of the cameras work, with explanations.

Classified

Will TRADE US NAVY NIKON F motordives for Nikon RF equipment. Tested operational drives valued at \$125 ea, parts drives AS IS at \$40 ea. Will trade for bodies, lenses & original literature. Will also trade for Canon RF gear. Send for pics, list of current inventory. Stephen Gandy, 904 1st. St., #2, Hermosa Beach, CA 90254.

805-494-3362.....[I have purchased two drives from Steve and find them fascinating as well as in EX condition for their age & probable past history. These are future collectables!!! Can you imagine Nikon RF gear with US Navy markings?! Buy them now and you wont regret it down the road..Editor]

WANTED...Modern Photography June 1951 issue

Soligor 28mm/f2.8 & 35mm/f2.0 both in the Contax/Nikon mount.

TAMLA Akito, Suginami-ku, Kami-igusa 1-25-11-No.104, Tokyo 167, JAPAN

FOR TRADE...Mint minus 50mm/f1.2 Fujinon lens in Nikon mount, towards NIKON SP with motor. Have other items in Canon, Leica and some Nikon RF also.

Roy Vose, 820 So. Courson Drive, Anaheim, CA 92804.

FOR SALE...NIKON S #60985XX w/50mm. f2 Nikkor #6210XX (Tokyo) & case, EX cond.\$200.00 NK Varifocal finder Type I, VG cond.\$25.00. J. Baird, 120 Clark Ln., Naches, WA 98937.

WANTED...Varifocal fdr;105mm lens with caps & hood;S2 body; (all in user condition. B. Wolfe,4591 Inglewood Blvd.,Culver City, CA 90230..(213)398-7669 (6-10PM PST)

WANTED...Variframe fdr. type 6(Rotoloni); reflex housing type 2 complete;25mm Nikkor complete;Nikon M outfit,synch or no synch! BL finders..85,105 & 135 w/cs;For sale or trade...Varifocal fdr. type 2,cs;S2 outfit w/fl.4,ch;S2 manual(original);Nikon Manual by Wright,Ex..Mike H. Symons,3844 Merriman Dr.,Victoria,B.C., Canada V8P 2S9 or tel. 1-604-477-1867..evenings.

EDITORIAL.....CONT.

final part due in NHS-14. Also in this issue begins a new series by member Joseph Higham on the repair and maintainence of the Nikon I,M & S cameras. Along with his text are some very fine drawings which are a vast improvement on those usually seen in the official Nippon Kogaku manuals. They are clear,precise and uncluttered. I have already seen those for the next installment and they are even better. In addition to Joe's article is a letter and illustration from Gary Stone concerning the cleaning and lubing of the focussing threads. There has always been a demand for more repair information and I feel that this series should satisfy it. You will also find an interesting letter and suggestion (with examples) from one of our new members, Brian Wolfe. Let me know what you think of his ideas.

In addition to the six new members on page 15, there is another that arrived too late to be included in that list. I would also like to welcome our first French member.....

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Berkshire, RG8 7JF
England

Bill Adams
23255 27th. Ave. So.
Des Moines, WA 98198

BLACK IS BEAUTIFUL

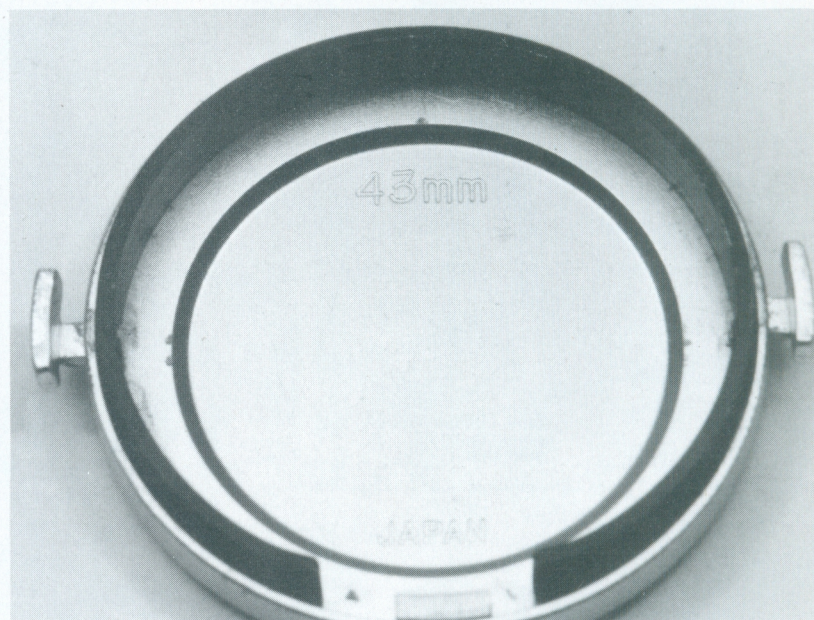
Please add the following serial number to our listing of black Nikon RF bodies.

odds 'n ends

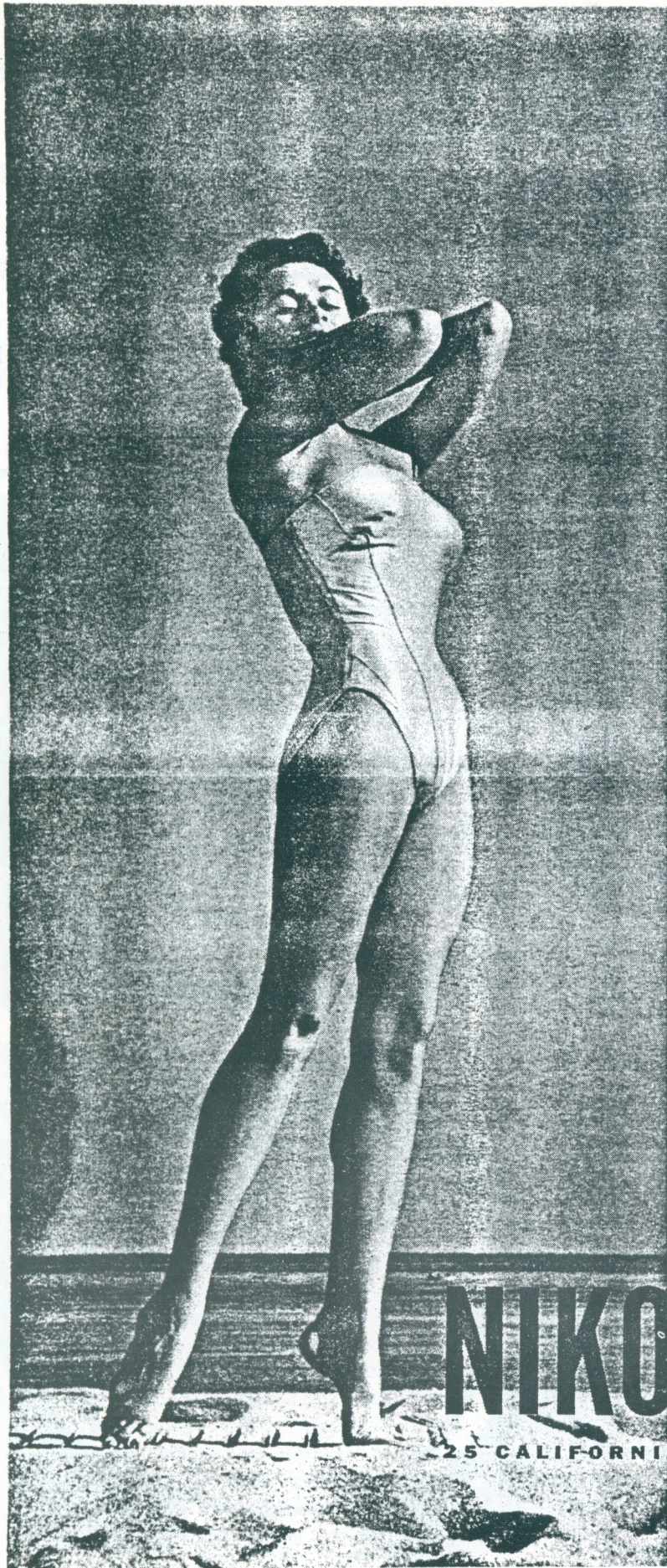
THIS PAGE WILL BE RESERVED IN ALL FUTURE ISSUES OF "THE NIKON JOURNAL" FOR THE RARE, THE UNUSUAL OR OFFBEAT, OR JUST THE OUT OF THE ORDINARY. IF YOU POSSESS

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

THANK YOU.



I like to use the ODDS n' ENDS feature to showcase unusual items that are not generally seen by most collectors. Often they are small items that would not warrant an entire article, yet they are interesting, or rare enough, to devote some space to. In this issue we have an offering from member Dr. Randol Hooper that I find very interesting indeed. When Randol first called me to describe this piece I couldn't totally envision it since I had never seen, nor heard, of one. It took these photos to really get the feeling for what he was talking about. What he described to me was a very strange 43mm front lens cap of the snap-on type, but in metal instead of the more usual plastic. To top it off it was chrome as opposed to black!! Now wait a minute! The snap-ons were a later type made well after Nikon had switched to black for both their metal and plastic caps. We all know that chrome caps were used during the very early period ending by 1953 or so. But here it is...a chrome metal snap-on 43mm lens cap!! Can anyone shed some light on this item? Has anyone seen one before? How about its vintage? Thanks Randol!



peter gowland and the NIKON

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ISSUE OF POPULAR PHOTOGRAPHY**