A PUBLICATION OF THE
NIKON HISTORICAL SOCIETY

DECEMBER 1986

NHS
NIPPON KOGAKU TOKYO

14

"HAPPY NEW YEAR!!!"

THE NIKON ニコン JOURNAL

ROBERT ROTOLONI
EDITOR/PUBLISHER

THE NIKON Journal
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VOLUME FOUR-NUMBER TWO/ DECEMBER 1986
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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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

This issue will reach you after the New Year so I would like to take this opportunity to wish all of you and yours a healthy and prosperous year. May you all enjoy life and have a year free of any major strife or problems. And, of course, may your pursuit of Nikons be fruitful and rewarding.

At the time of this writing (Dec. 16th) 92% of our membership has rejoined, plus we have seven new members, whose names and addresses appear elsewhere in this issue. At this time I would like to welcome each of them to our Society.

I had originally planned to run the final installment of the Hooper series on the screw mount Nikkors. However, an overabundance of material warrants that yet a 6th part be added, which will appear in the next issue. Part 5 covers the telephotos from the 135mm up through the massive and rare 500mm Nikkor. It should be said here that these long Nikkors are, in most cases, quite rare in screw mount, with the 500mm not that common in bayonet either!! In some cases I have only been able to catalog 2 or 3 examples in SM, representing a very small percentage of total production. Enjoy this part for there are some real rarities here!

You will also find Part 2 of Mr. Joseph Higham's series on the repair and stripdown of the early Nikons. In this part are some even more impressive drawings which, I must tell you, are Higham originals and not copies obtained from any sources at N-K. They dont have them! Also in this issue is a short article by Tsuyoshi Konno concerning that mythical TLR that Nikon was working on when they decided to go with the Nikon I instead. I mentioned the TLR in my books but I had no real information about it. This is the first solid report on this camera I have seen to date. Although it probably never was actually produced, the TLR is part of that almost mystical time that saw the birth of the Nikon name. As an interesting sidelight, Mr. Konno discusses another camera with a surprising "connection" with the mythical Nikon TLR.

There is also a letter from member Walter Bradley that I feel you will find to be intersting reading. I also have a review of the book "LEICA" by member Paul-Henry vanHasbroeck. Paul-Henry is a world famous Leica collector living in England who has actually written three books on collecting the Leica. He has recently shifted his interest to Nikon which can only benefit the historical research into the system and the company that made it.

If everything goes according to plan, I and John Angle and John Baird will arrive in Tokyo on Feb. 24th. It will be the realization of a ten year old dream for me to be able to visit the land and the people that gave us the very cameras we use & collect. We hope to be able to meet with most of the Japanese members whose names you have seen often in the pages of The Journal. Plans call for us to visit the Pentax Gallery,the JCII museum and the Nikon factory itself! Also, if all goes well, we will be able to participate in a meeting of the Nikon Club Japan. Add to this the few hundred camera stores we plan to visit,and one can imagine how we are looking forward to it. Look for a report in the next issue of The Journal.

So far I have had very positive feedback on the new computer system I am using for The Journal. Except for the changeover to the daisy wheel type printer, no other change has stimulated such a response. The major benefit of the new hardware and software has been the ability to produce copy in both upper and lower case. However,there are other subtle improvements as well. Each column is now 44 characters wide and can be as long as 58 lines. My previous system allowed only 32 characters and a maximum of 58 lines. The result is a very substantial increase in the amount of copy that can be squeezed onto a page, allowing for longer articles. I also now have a dot matrix printer that has graphics capability which will allow me to do better titles,etc. All of this is being done to make The Journal as enjoyable as possible.

ROBERT ROTOLONI
EDITOR/PUBLISHER

THE "OTHER NIKKORS"...

BY DR. RANDOL HOOPER,MD.

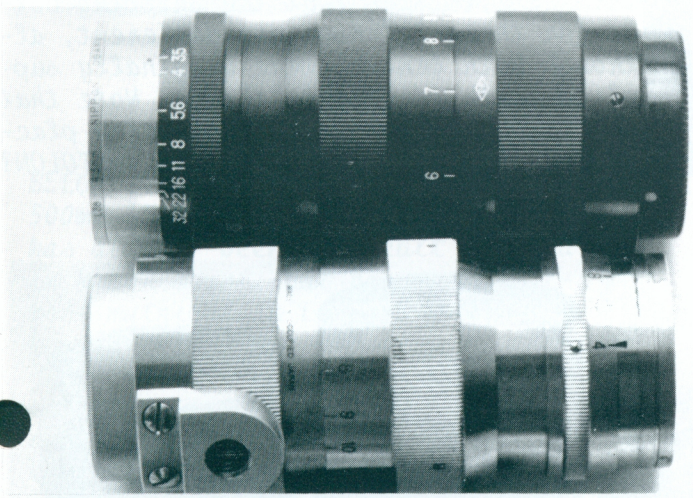
PART 5:

The 135mm/f4.0 NIKKOR-Q, the first long telephoto from N-K, was developed in 1946 but did not see significant production in SM until 1949. The four element three group design was based on the classic SONNAR formula introduced by Zeiss on their 135/f4 lens for the Contax I. Minimum aperture was f16 & the heavy chrome plated rotary mount provided a minimum focus of 5 feet. Two serial number batches are known at 611xx & 904xx. Lenses from the early production run sport the larger, less sophisticated, engraving style associated with very early Nikon lenses. Accessory size was 40.5mm. An unmarked 42mm reversible chrome push-on lens hood was sold with the lens. A black bakelite front cap bearing an embossed N-K logo fit over the reversed hood. The MIOJ was engraved either on the external lens barrel or on the rear cam, as well as on the rim of the chrome plated brass rear cap. The lens was sold as an option with the Nicca and Tower Type III cameras.It was delivered with a light brown leather case. The finder supplied was a parallax corrected chrome tubular optical design bearing the "Tokyo" engraving. "Tokyo" was also found on the front element retaining ring. Total sales of the 135/f4 were limited due to the early introduction of the 135/f3.5 lens. It is a very rare lens in SM; a noted collector has estimated total production in SM to be less than 100!

The fine 135/f3.5 NIKKOR-Q replaced the f4 lens in 1950 and remained in production until 1960. A fully coated 4 element, 3 group design similar to the Zeiss 135/f4 SONNAR provided optical qualities superior to those of the competitive 135/f4.5 HEKTOR from Leitz. The accessory size was 43mm. The initial heavy chrome plated brass mount similar to the previous 135/f4, required a separate tripod socket. Minimum focus was 5 feet as before. The minimum aperture was at first f16, but this was later decreased to f32 with the introduction of click stops. Four major variations of the lens were sold. The first had a very heavy rotary focusing mount with an unmarked push-on reversible chrome lens hood and apertures to f16. A chrome front cap embossed with the NK logo fit over the reversed hood. Serial number batches were at 5006xxx & 253xxx. "Tokyo" was engraved on the front retaining ring and MIOJ was inscribed on the tripod foot. The 5006xxx series (June 1950) had a larger, less elegant engraving style. MIOJ and Tokyo were eliminated and the push-on hood was replaced with a screw-in shade/series VII filter holder during the 253xxx run. By 256xxx the second version had appeared. It had a noticeably lighter weight mount and click stops to f32. The new chrome 43mm screw-in reversing hood/filter holder was retained. A special internally threaded 43mm chrome cap embossed with the N-K logo fit the reversed hood. About 1955 N-K dropped the bright chrome plating and switched to a black painted finish. A bright chrome front rim was retained. This version is found in the 264xxx and above range. The black lens was supplied with a black painted reversing hood/filter holder similar to the chrome one previously made. The chrome metal rear cap was replaced with a plain black plastic cap.

The 135/f3.5 received a face-lift with a brand new light weight aluminum barrel in 1956. The early replacement of the previous black painted lens makes it a difficult piece to find today. In fact, it may be as rare as the almost legendary 5006xxx MIOJ series! The new mount was one of the most beautiful lenses ever produced by N-K. The black anodized finish of the barrel was perfectly complimented by a satin chrome ring at either end. The rather fine knurling pattern of earlier versions was dropped in favor of a more coarse design. Serial numbers of this fourth and final version started at about 268xxx. A 43mm reversing black snap-on cap in either metal or plastic was introduced along with a 43m snap-on plastic cap that was embossed with the N-K logo. An ornate embossed black plastic rear cap also appeard at this time. The simple chrome tubular optical finder was re-

placed by a beautiful black ALBADA style reflecting finder. The earliest of the optical finders had carried the "Tokyo" engraving; the new reflecting type sometimes had an "L" and/or a serial number engraved on the foot. Also, the "EP" diamond is sometimes seen on this, and other N-K SM lenses and accessories. This denotes original sale in the military "PX" system. MIOJ lenses and accessories have been reported with a similar diamond containing the letters CPO or the Japanese equivalent. "CPO" stands for Central Purchasing Office and also indicated a product released for sale in the "PX" system. Early Canon and Nicca products had similar markings.

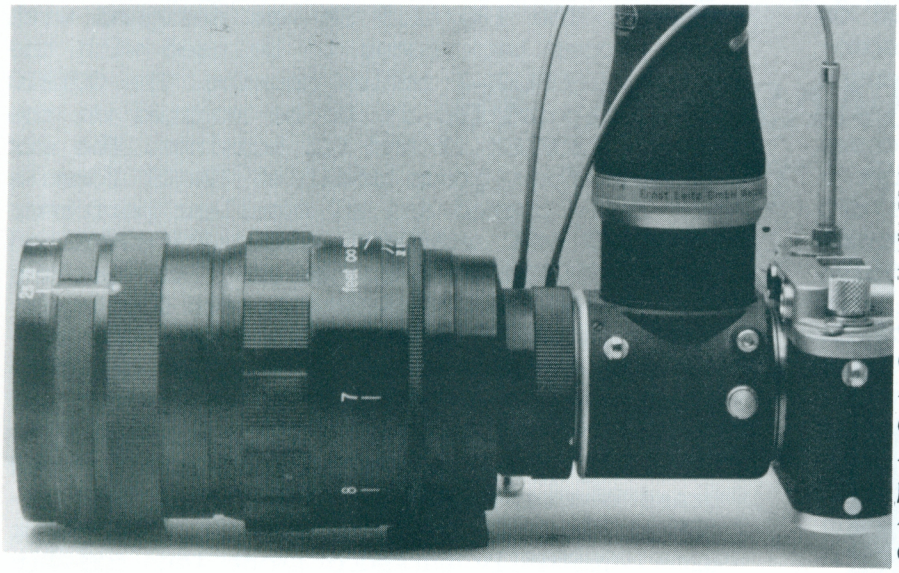


TOP PHOTO..Comparison view of both an early 135/f4.0 MIOJ Nikkor and a much later,black 135/f3.5 Nikkor.This black lens is one from the first type which we call the "original" version, which is identical to the chrome type but merely painted black. A later type is of much lighter construction utilizing much more aluminum. Note that this example is engraved with an "EP". DR. HOOPER

ABOVE LEFT..The 135/f4.0 Nikkor in both SM and Nikon bayonet mount. Note that the forward section of these lenses are identical,

The 180/f2.5 NIKKOR-H is a very impressive lens. All NK long telephoto lenses are rare in SM due to rather high initial cost and what was essentially a special order status. The 180/f2.5 SM was designed with the proper back focus to be used with the Leitz VISOFLEX I reflex housing. The OUIBIO adapter permitted it to be mounted on the later VISOFLEX II and III housings. The six element four group modified GAUSS formula was fully coated and an excellent performer designed to compete with the exalted 180/f2.8 SONNAR from Zeiss. It was the second N-K lens to have a preset diaphragm. The minimum aperture was f32. The very substantial black painted brass mount was sufficiently heavy to require a massive tripod socket. Near focus was only seven feet. The accessory size was 82mm. A black painted brass reversing screw-in hood/series IX filter holder was sold with the lens. A black 82mm internally threaded front lens cap fit the reversed hood and was embossed with the N-K logo. Serial numbers of the few known examples of the lens are in the 473x range. (At this time I list only 2 examples of the SM 180/f2.5!! They are #s473693 & 473840, both of which are illustrated hear.....ED.)

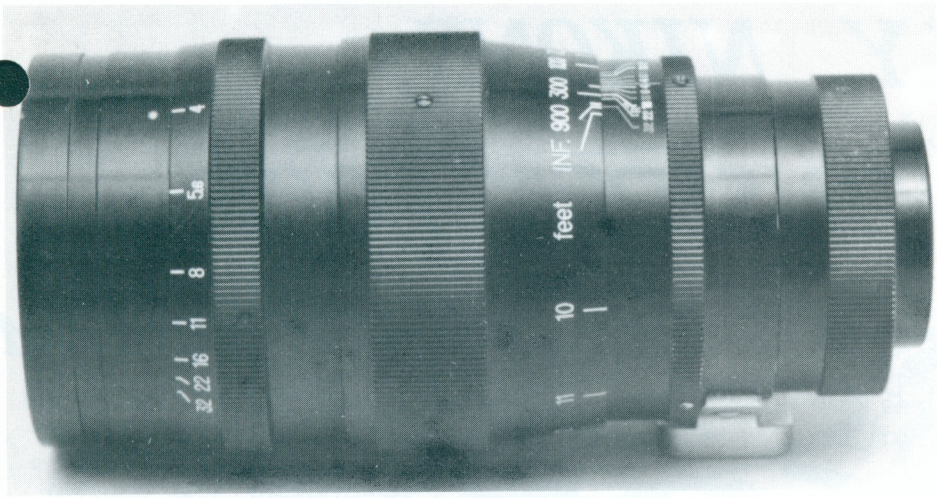
while the rear focusing mount is what makes them really different. Also note that both types were supplied with the same shade and cap assembly. The shade is of the slip-on type and totally unmarked while the cap has the N-K logo embossed and is made of black bakelite and is marked "MIOJ" on the inside surface. The photo on the right shows the same two lenses. Note that the SM lens has a tripod socket and is longer. Also note that both are engraved MIOJ, although many of the BM lenses have this engraving on the rear cam and not externally. R. ROTOLONI



LEFT...A 180mm Nikkor mounted on a Visoflex housing, as it was intended, which allows this setup to focus to infinity without an adapter ring. DR. HOOPER. BELOW..Two comparison views of both a SM and a BM version of the 180/f2.5 Nikkor. Note again that the SM lens has a longer barrel although the forward sections are identical. This of course is because the Leica-type cameras are thinner than the Contax-Nikon types and have a much shorter focal plane depth. The difference, in this case, is such that the shipping boxes for these 2 lenses are different, although both lenses were originally supplied with identical shades. Note that the tripod sockets are identically placed and shaped. R. ROTOLONI

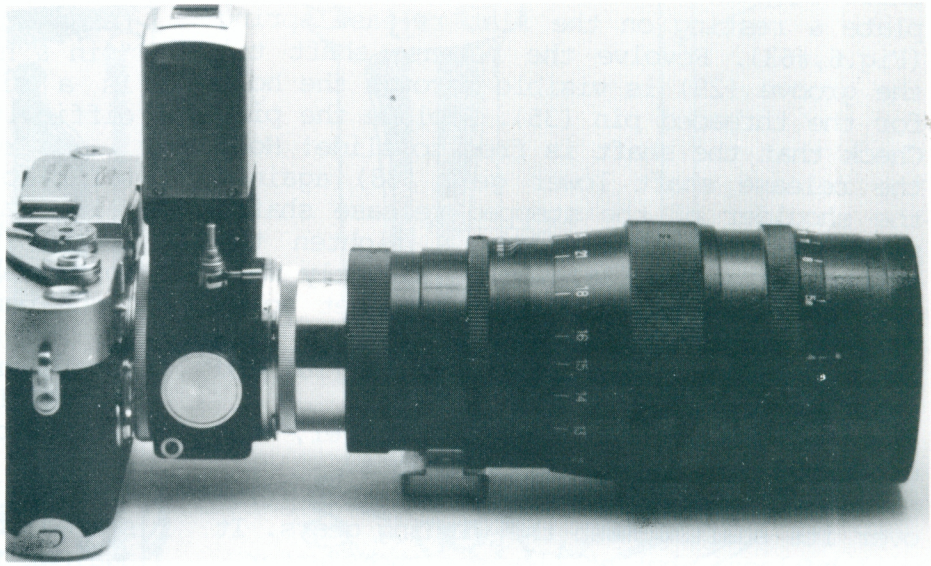
The 250/f4 NIKKOR-Q was first sold in 1951 with a manual diaphragm and no click stops. By 1956 a second version with a preset diaphragm was available. It was an expensive item available in SM for the VISOFLEX I on special order only. The optical formula was identical to the four element three group design of the 135/f3.5 Nikkor of 1950. Near focus was 10 feet. Only a few examples of the SM version of this lens have been reported to date. They have the preset diaphragm and are in the 272xxx number range. They come with a black 68mm reversing screw-in hood/series IX filter holder. An internally threaded 68mm black embossed cap screwed onto the reversed hood. The rear cap was plain black plastic.

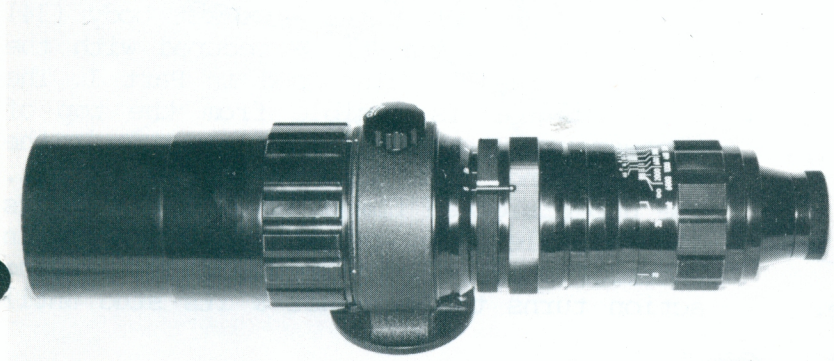
We now come to what may very well be the rarest SM Nikkor of them all. It is the massive three element three group 500/f5.0 Nikkor. With a minimum aperture of f45, it was the first N-K lens to be sold with preset diaphragm. Near focus was 25 feet. The SM version was designed to be used with the VISOFLEX I. It was a special order item and sold in its own wooden carrying case. It came with a special screw-in reversing 110mm black lens hood and a massive push-on front cap. The weight of the lens dictated the use of a central tripod collar. Today the 500/f5.0 in SM is an extremely rare and expensive lens due to the astronomical selling price of nearly $600 in 1955!!



LEFT & BELOW..Pictured here is one of the few known examples of the SM 250mm F4 Nikkor, serial number 272034. This particular lens has a manual diaphragm and the earlier, chrome finished, tripod socket. To date I have no preset examples recorded, but they may exist. As for the 180, I only have two of these lenses in my notes, so it is safe to say that they can be classified as rare, or at least extremely difficult to locate today, and this example is in fine shape.DR.HOOPER

BELOW...We now come to the mammoth 500mm f5 Nikkor! This 20lb. cannon has always been difficult to find in Nikon mount, but has proved almost mythical in Leica SM. Again I know of only two examples of this lens in SM. It was supplied with the same wooden case, shade & cap as the bayonet mount lens, since, except for the rear mount, they're identical. It is slightly longer, for the same reasons as the others in the series,and fits more snugly in the case. The right photo shows a Nikon F mounted using a special adapter ring called the "L-F". It allowed for direct mounting of the reflex Nikons to the SM long Nikkors just as the "N-F" did for the lenses in Nikon RF mount. The L-F, as well as other accessories, will be the subject of the 6th, and final, installment in this series of articles. R. ROTOLONI





THE EARLY NIKONS, AN "INSIDE" LOOK.....

PART 2:

BY JOSEPH HIGHAM

In the previous article we removed the top plate of the "S", so in order to wind and release the shutter, it is necessary to....

1.Remount the release shaft (27) by threading it through the splined wind gear (57), sprocket, the release shaft lower gear (38) & collar (39), insuring that the shaft is seated in its hole in the bottom plate & resting on the flat release spring (Fig.6,#63). Revolve the release shaft til the groove (29) is visible through the hole for the threaded pin (35). Replace the pin. Check that the shaft is free to slide! Hold the release shaft lower gear (38) against the shoulder of the stepped release shaft, position the collar (39), & tighten the collar set screw (36) whilst slightly moving the release shaft until the set screw settles in the dimple (30).

2.Screw on the high speed knob (16) and tighten its set screw (17).

3.DO NOT remount the A/R lever, for without the top plate it is useless.

4.Slide the wind gear assembly (15) over its shaft & mesh the winding gears. It will be loose, but still winds the shutter.

5.Take off the bottom cover (Fig.7,#90) by removing the 2 screws (89).

The shutter may now be wound & released with the following limitations;

A.When winding, the splined wind gear (57) may ride up the release shaft & disengage from the splined sprocket gear, as the compression spring is absent & cannot function without the top plate; if so, hold down the the gear. The shutter may also be wound by turning the high speed knob, but the transport system will not function. This is the double exposure system of the early Nikons!

B.The slow speeds will be absent as the cam (53) is mounted to the top plate.

C.The high speeds & Bulb will operate.

In this article we shall cover the shutter wind & release mechanism.....listing the parts & their functions.

Figure 6 is a drawing of the shutter, sprocket, & rewind mechanism, with the surrounding parts omitted for clarity. It shows the shutter wound & ready for release. The shutter configuration is pure Leica screw mount, and, like the S2, has a "pin & hole" timing mechanism. In total, it is a simple, yet precise, solution to a difficult problem.

We shall start at the release button (31), follow the release shaft, cross the gear train at the foot of Fig.6, & then upwards through the pulley & drum assembly to the shutter timing & part of the release mechanism (high speeds only).

The splined wind gear (57) is free to rotate on the release shaft & is turned by the winding gears (not shown). In the advance mode it couples with the splined sprocket gear (60), the splines being held in place by a compression spring, which is seated in the wind gear flange and acts against the top plate (not shown). When the A/R lever is set to "R", the splines are disengaged by the upper arm (82) raising the splined wind gear. At the same time the lower arm (85), lowers the release shaft bottom gear (38). The sprocket is then freed for rewinding.

The splined sprocket gear (60) is threaded into the upper sprocket body (34) by a left-hand thread, & secured with the threaded pin (35) discussed in Part I. The sprocket gear is visible from the top of the camera. There is a plain bearing in the body casting that locates the gear shaft. The upper slotted flange of this bearing is also visible. The sprocket (34) carries an interior stud (61) in its base. The winding action turns the sprocket & its stud until

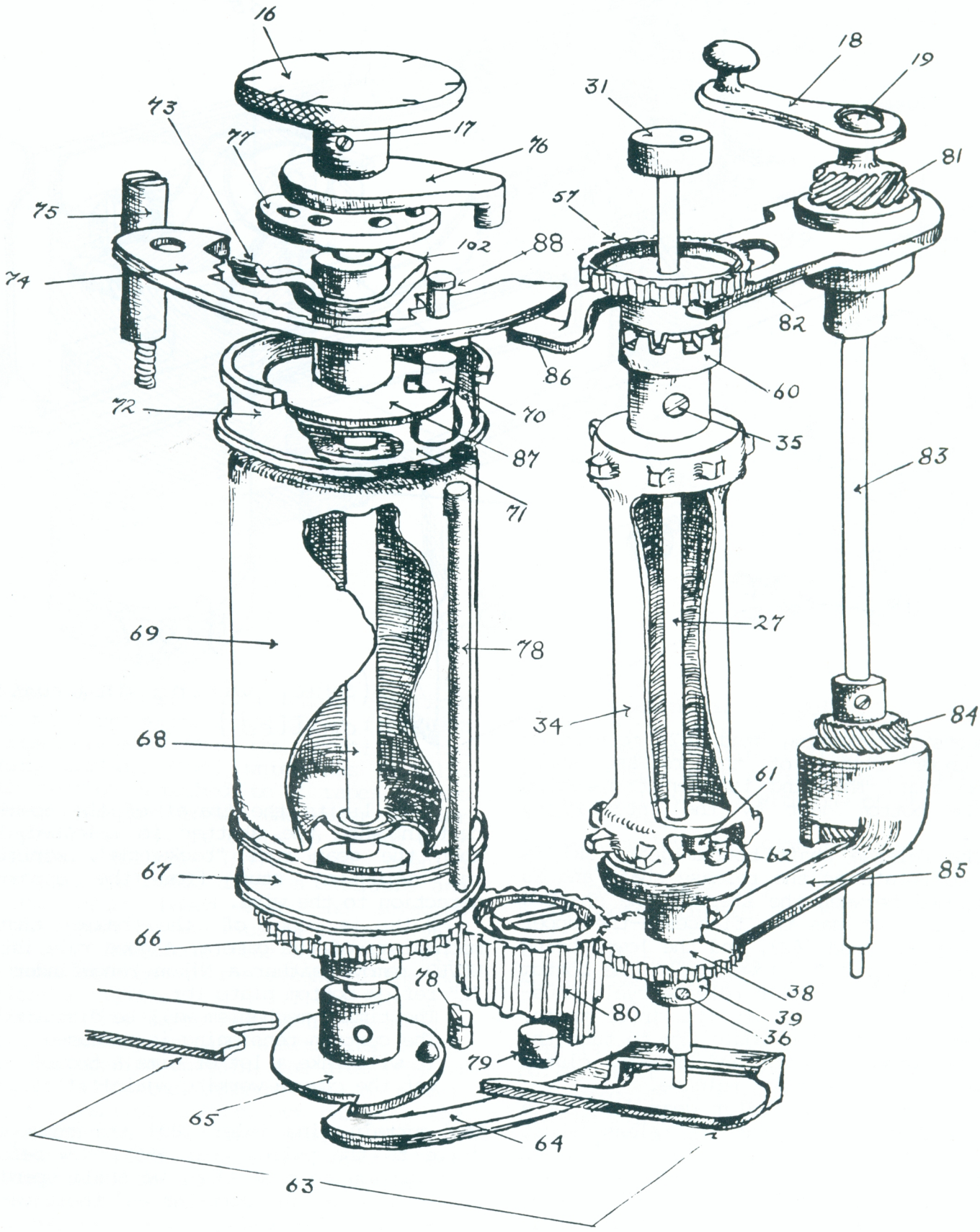

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fig. 6

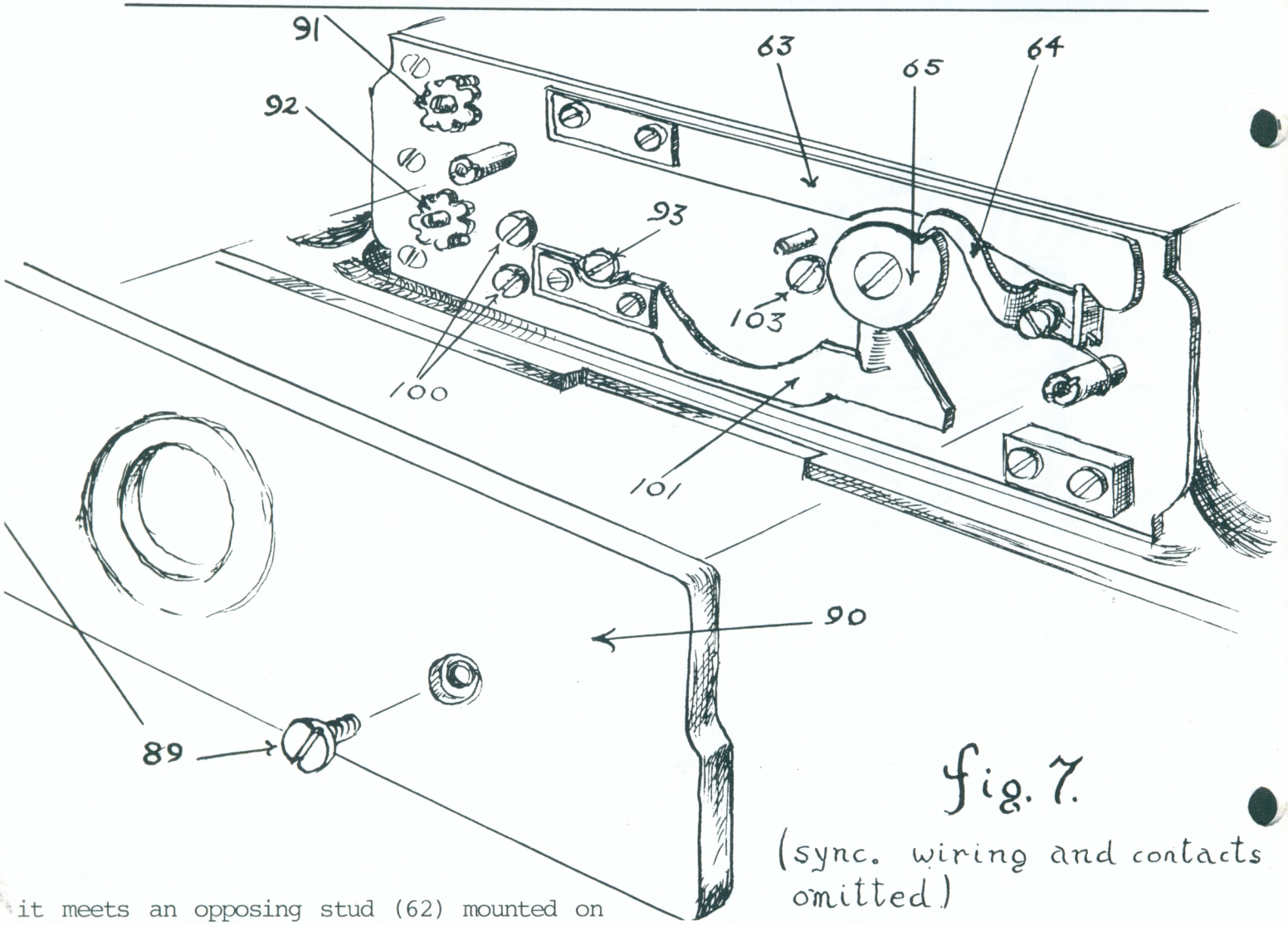


fig. 7.
(sync. wiring and contacts omitted)

it meets an opposing stud (62) mounted on the upper flange of the release shaft bottom gear. The wind is then transmitted to the bottom gear by the interlocking studs.

The release shaft bottom gear (38) is free to rotate on the release shaft and is positioned between the step in the shaft & the collar. It has two flanges---the upper carrying the stud (62), and the lower being the gear itself. The lowering of the bottom gear during the shutter release cycle causes a separation point in the drive train. Otherwise the shutter would try to turn the sprocket winding gears and one-way clutch backwards, and would not release.

The curtain wind idler gear (80) is a long toothed gear,so that the release shaft bottom gear remains in mesh in its lowered position. The gear has 3 elongated teeth which stop the gear´s rotation when they strike the arresting stud (79). This serves three functions.....

1.The winding action is arrested as soon as the shutter is fully wound. Without this stop, the shutter could be wound forever (once the curtains had torn)!!!!!

2.It limits the travel of the opening curtain when the shutter is released, as then the gear runs "backwards", striking the arresting stud from the opposite direction to the wind.

3.It is one of the basic timing mechanisms of the camera. A good rule is to NEVER remove either a Nikon rangefinder or "F" reflex bottom plate for.....

The timimg mechanism will be disturbed
The curtain tensioning is released
It will take a lot of time & trouble to get the camera working again!!!!!!!!!

The curtain wind idler (80) transmits the drive to the pulley gear (66). Now before we start on this section, we shall spend a little time on the curtains and their various actions (Fig. 8).

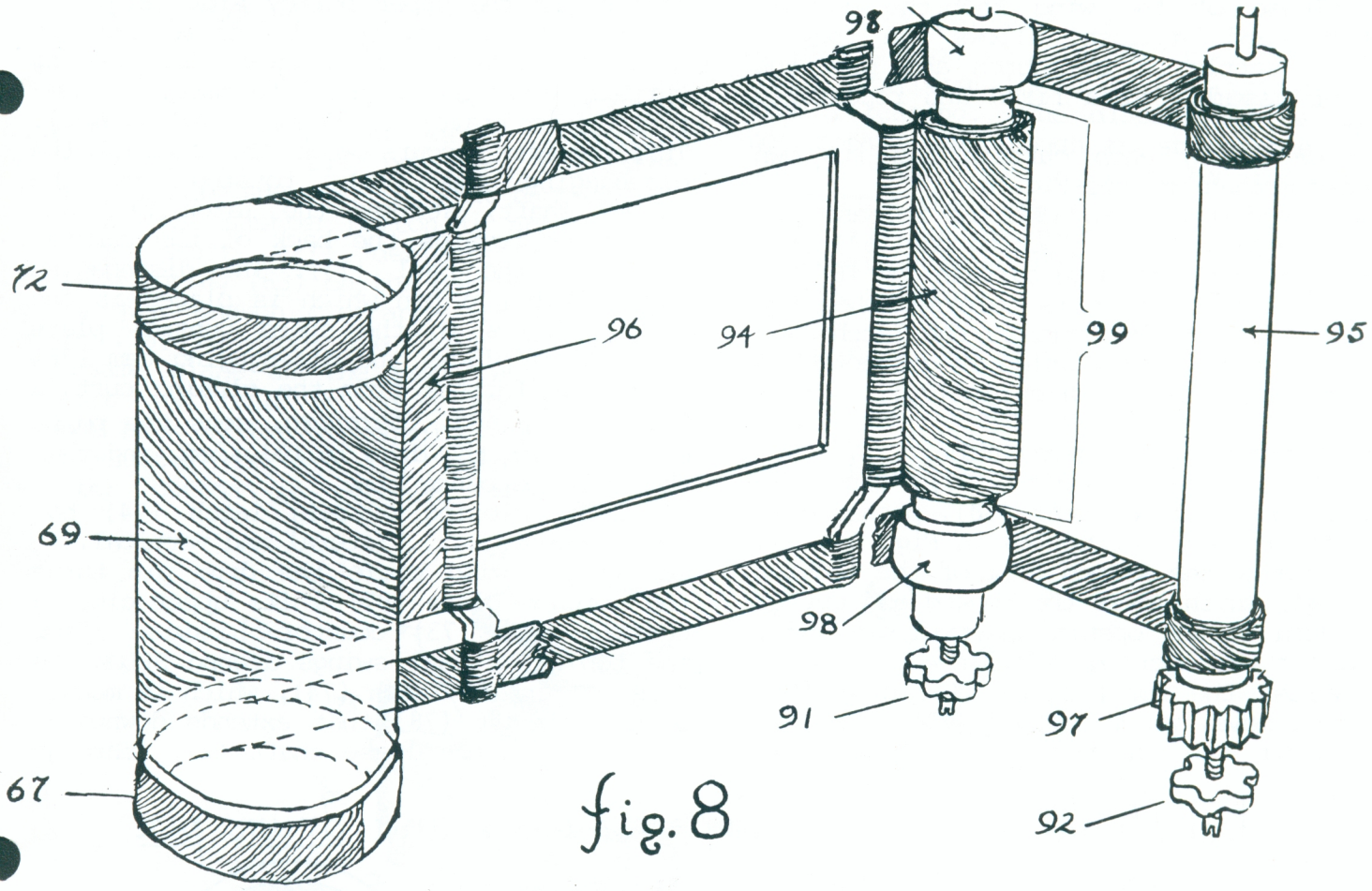


fig. 8

When the shutter is released the first curtain to cross the focal plane from left to right (viewed from the front) is the opening curtain (94), which has a solid cloth section attached to 2 tapes. These tapes are wrapped around the upper & lower pulleys (72 & 67). It rolls up on one of 2 tensioning rollers (99). This opening curtain is followed, after a variable and measured delay based upon the selected shutter speed, by the closing curtain (96), which is wound around the drum (69) with its tapes attached to the second of the two tensioning rollers (95).....(In Fig. 8 a section of the tapes has been cut away!!) As this closing curtain starts its travel after the opening curtain, the drum (69) on which it is mounted, must be able to remain stationary whilst the pulleys carrying the opening curtain tapes are turning. This is not too difficult, except that both curtains must be wound back together on their respective pulleys and drum with a fixed overlap, or the film would be exposed during the wind cycle. To satisfy these conditions the shutter has the following mechanism.

The opening curtain pulley shaft (68) has FIXED to it the following.....

1. Speed control plate (77) with its movable speed control knob & disengage cam (16&76).
2. Upper pulley (72) with one of the opening curtain tapes.
3. Lower pulley (67) with the other opening curtain tape.
4. The pulley gear (66)
5. The opening curtain cam (65).

So that when the shutter is released, ALL of these components turn TOGETHER.

The drum (69) carrying the closing curtain is free to turn on the opening curtain pulley shaft (68) within the confines of a semi-circular slot in the upper pulley (72) through which passes the drum pin (70).

Figure 9 shows the sequence from the shutter wound....the release of the opening and closing curtains....and the shutter once again wound. At the end of the wind cycle,and just as the wind idler gear (80) strikes the arresting stud (79), the locking pawl (64) rides slightly beyond the notch in the opening curtain cam (65). But

on release of the wind knob,the curtain tension, and backlash, allows the locking pawl to settle in the notch and lock the shutter assembly at a fixed and repeatable point.

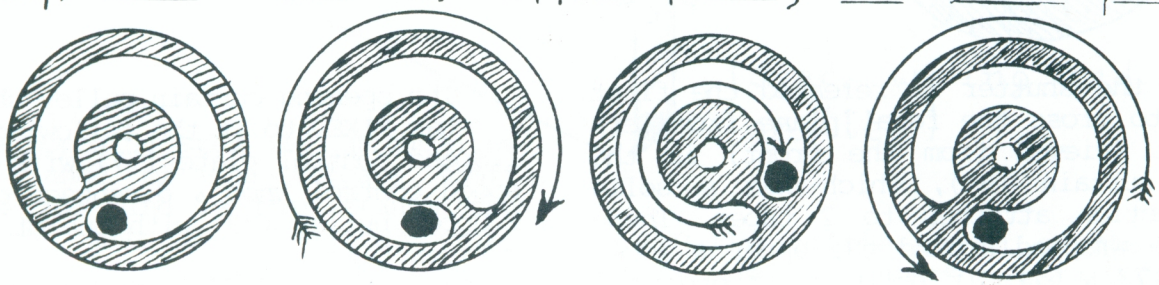
Once wound, each curtain has its own release mechanism (see Fig. 6).
**The opening curtain (94) is released by the withdrawal of the locking pawl(64) from the notch in the opening curtain cam (65).
**The closing curtain is released when the disengaging cam (76) strikes the latch (74) freeing the pawl (73) which is connected to the drum (69) via the drum pin (70).

When we press the shutter button.....

1.The release shaft (27) descends, disengages the lower gear (38), pushes down the flat release spring (63 in Fig. 6 & 7), pushing away the sloped tail of the locking pawl (64) which moves the hooked end out of the notch in the opening curtain cam (65), releasing the opening curtain which starts off across the focal plane. The drum (69) does not move, as the upper pulley is moving round the drum pin (70) which is sitting in the upper pulley slot (Fig. 9). Now the drum has to be released so that the closing curtain can follow the opening curtain which has started to move, or completed its travel (1/20 sec. and slower). This release occurs when the toe of the disengaging cam (76), rotated by the pulley shaft, strikes the latch (74) and pushes it towards the back of the camera, releasing the pawl (73). The disengaging cam (76) has a pin which is placed in one of the holes in the speed control plate (77). This places the disengaging cam (76) nearer or farther from the closing curtain latch (74), and, therefore, sets the point of time when the drum is released, and thus the final exposure time.

2.The closing curtain latch (74) has TWO movements.....lateral and vertical. During the wind cycle the drum pin turns the notched plate (87) & its upper closing curtain pawl (73) counter-clockwise (from the top). The pawl swings around BELOW the closing curtain latch (74), which is mounted on a shaft (78) that extends downwards (just like the release shaft (27))through

top/front view of upper pulley and drum pin



A

PULLEYS, DRUM, AND DRUM PIN IN WOUND POSITION.

B

OPENING CURTAIN RELEASED. UPPER PULLEY FULLY ROTATED. DRUM PIN AND DRUM AS IN "A", i.e. CLOSING CURTAIN NOT RELEASED.

C

CLOSING CURTAIN RELEASED. DRUM TURNS, DRUM PIN TRAVELS ROUND PULLEY SLOT.

D

WINDING ACTION. PULLEY RETURNED TO POSITION "A", TAKING DRUM PIN WITH IT. BOTH CURTAINS NOW WOUND ON.

fig. 9

the camera body and base plate and rests on the flat release spring (63). This is its "high" position, as the latch is high enough to allow the pawl to swing UNDER the latch. Wind slowly....and watch it happen.

But in this "high" position, the latch cannot capture the pawl. So what happens??

When the shutter button is pressed the release shaft (27) deflects the flat release spring (63) on the bottom plate and gives just enough clearance for the latch shaft (78) to drop. The latch is then on the same plane as the pawl, and it will capture and hold it until the latch is pushed back by the disengaging cam (76). If the shutter is set on "bulb" and the shutter button is pressed, the opening curtain is released. But as long as the shutter button is held down the latch stays down, stopping the closing curtain pawl from releasing. (The disengaging cam does not rotate far enough to strike the latch on the "bulb" setting.) On the release of the button the flat release spring (63) returns and pushes up the latch shaft (78) which disengages the pawl, releasing the closing curtain.

Now we have seen how both curtains are wound, held, and released.....

The next installment will cover curtain breaking, as well as the slow speeds and time settings.

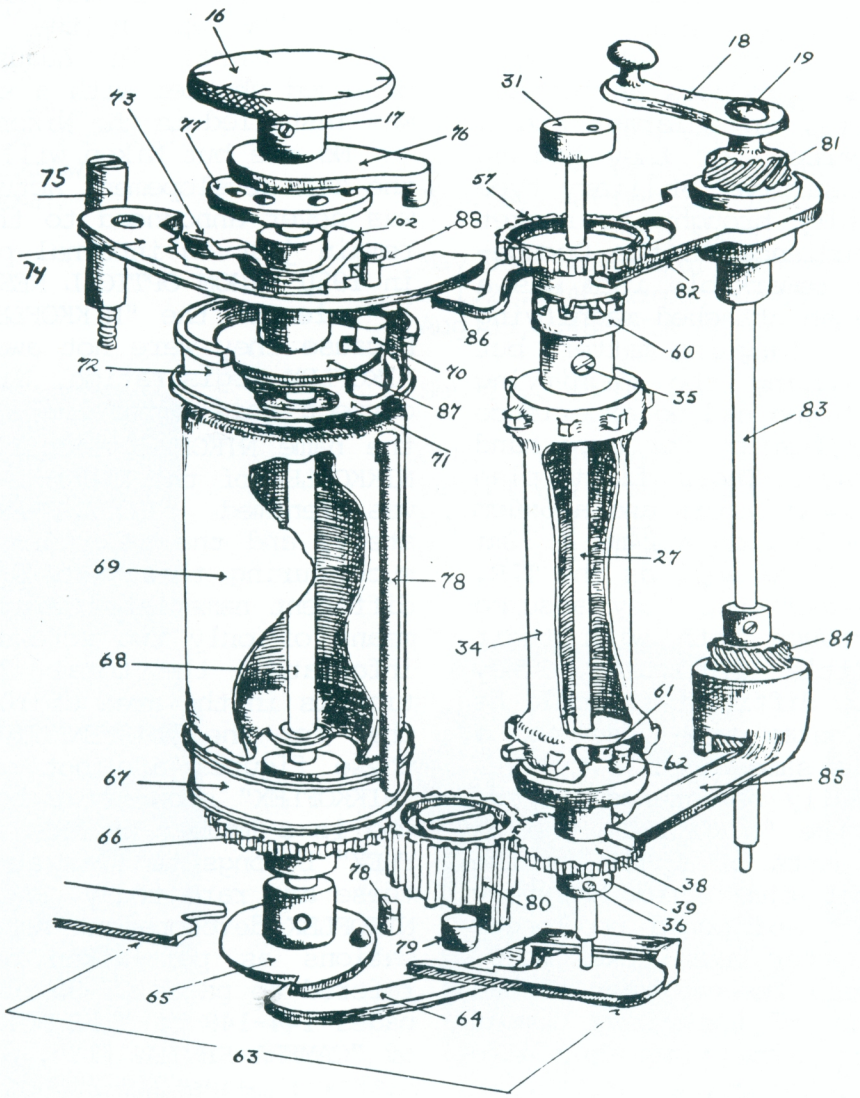


fig. 6

THE "NIKOFLEX" TLR..

BY TSUYOSHI KONNO

As is known, during the years 1945-46, there was a serious lack of industrial materials and consumer products in Japan, and times were very confused. During WWII Nikon was the largest producer of military optical goods. After the war Nikon, no longer with the large military orders, had to change to consumer type goods. Plans were made to introduce such products as binoculars, slide projectors, an enlarger and a camera. Time was scarce, for they had to produce something to survive. Military type binoculars were rapidly brought to market and found a ready audience in the Occupation troops. Another remarkable item was a set of tweezers with an attached magnifying glass! Now it may be a laughing matter, but Nikon is still producing the magnifying glass! At that time Nikon had no experience making a camera body (except for some hand made military cameras). Their first plan called for a 24mm X 24mm camera and a 6x6cm TLR. They finally decided on a 24mm X 32mm RF camera (the NIKON I) as well as the TLR. Since they had no experience they assumed that they could produce both with their technology with little difficulty. They could not imagine how difficult it would be to produce both a Contax type 35mm and a Rollie type TLR at the same time!

The TLR was formally registered on Feb. 22, 1947 and named the "NIKOFLEX". One of the most difficult parts of a TLR is the leaf shutter. At that time Japan had very limited foreign trade and could no longer import the Compur shutter from Deckel in W. Germany with any ease. Instead they needed to start developement of their own Compur type shutters. At the same time they also decided to develope a Vario type shutter in cooperation with KOBAYASHI SEIKI Co.,Ltd. However, this ended in failure for various reasons such as a lack of proper metals for the springs and blades, as well as special tools. The high investment costs and the lack of time also contributed to the abandonment of the shutter project in either September 1948 or possibly January 1949.It means that they gave up the idea of a TLR! Some time later KOBAYASHI SEIKI would be renamed "COPAL" and the COPAL SQUARE shutter would show up in the "NIKKOREX F" many years later!! In August 1982 a Copal designed shutter with a speed of 1/4000sec. was installed in the Nikon FM-2.

No one but Nikon will ever know how far the TLR developement actually progressed.It was never announced to the press and would remain just an internal project.By the way, in 1950 NIHON OPTICAL RESEARCH Co., suddenly released the "NIKKOFLEX" TLR!! This was because they were not aware of Nikon´s own NIKOFLEX registration. Nikon took steps to correct this situation since they did own the name NIKOFLEX legally. Because of this NIKKOFLEX of the NIHON OPTICAL RESEARCH Co. was renamed "NIKKENFLEX" almost immediately, and the nameplates were changed. As such during this period there existed two different nameplates which were attached by means of only two screws. According to my information the total "NIKKOFLEX" production is in the area of 1000-1500 units, and that for the "NIKKENFLEX" about 2000, but these figures are not yet confirmed. The "NIKKOFLEX" shown here belongs to Mr. Imai who is a member of NHS, while the "NIKKENFLEX" belongs to this author. I guess that these are rare today. Enclosed is the Nikon NIKOFLEX developement schedule and specifications as per Nikon and Copal. I have refered to pages 27-30 of "BRIGHT DARKBOX", pages 144-148 of "THE NIKON STORY",page 146 of "CAMERA REVIEW #17", all by professor T. Arakawa: pages 249-250 of "THE NIKON PARTY" by the president of the Nikon Club, Mr. J. Miki, and also pages 6-7 of the first part of the "STORY OF THE JAPANESE TLR" by Mr. M. Tanaka.

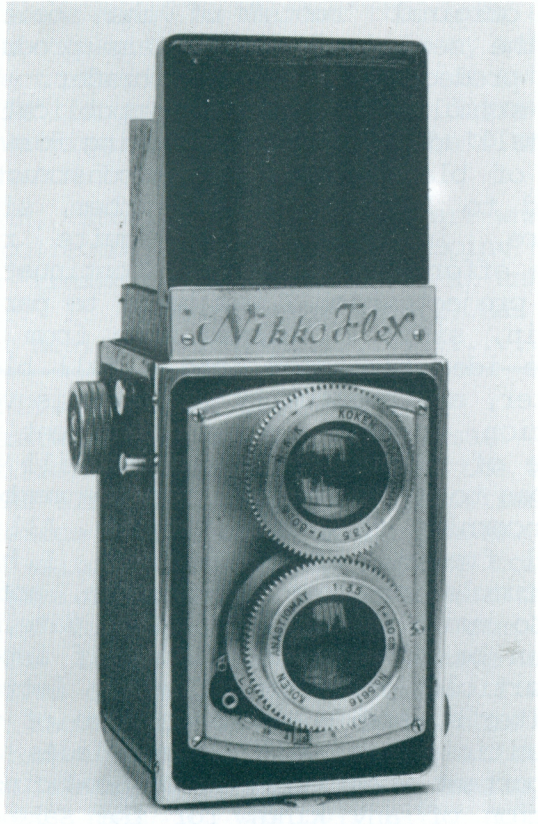
NIKOFLEX SPECIFICATIONS

Original plan.

1.75/f2.8 viewing lens with diaphragm!
2.75/f2.8 or 3.5 taking lens.
3."Albada" type finder.
4.Built-in selenium meter!
5.Built-in flash synch!
6.Winding by crank.
7.Automatic film loading!
8.#0 or #00 Compur type shutter!
9.Dimensions...unknown.
10.Weight...unknown.

PROTOTYPE of April 4,1946

1.80/f3.5 view lens-no diaphragm!
2.80/f3.5 taking lens.
3.Direct type finder.
4.No built-in meter!
5.No built-in flash synch!
6.Winding by crank.
7.Non-automatic loading!
8.#00 unknown type shutter!!
9.Dimensions...unknown.
10.Weight...unknown.



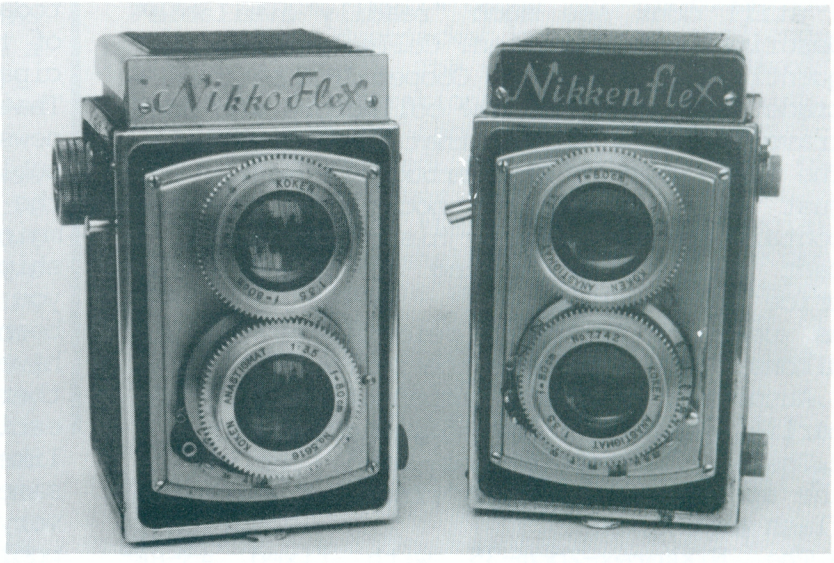
NIKOFLEX DEVELOPEMENT PLAN

Aug.15,1945-Defeat of Japan.
Jan.? ,1946-Order #s for developement.
4FD (Oscilloscope camera)
5FD (TLR camera)
6FD (NIKON I RF camera)

Design of TLR lens

80/f2.8 view lens-Design began in Feb. 1946 and completed in Mar. 1946 as a triplet.
80/f3.5 taking lens-An earlier 1937 design was used for this lens.

Jan.14,1946-Camera body committee meeting. Tatsuro Shimizu, designer.
Jan.15,1946-Order issued for 10 body units.
Order issued for 10 Compur type shutter units (1FST).
Order issued for 2000 Vario #0 shutters (2FS1-1).
Order issued for 2000 Vario #00 shutters (2FS2-1).
Apr.22,1946-Meeting relative to (1FST) test
May.03,1946-Meeting-leaf shutter required many jigs!
May.08,1946-Compur shutter is abandoned!!
Jul.27,1946-Compur shutter idea is revived!
Aug.05,1946-"NIKOFLEX" name is registered as No. 368568.
Sep.22,1946-Decision made to hire people needed for leaf shutter prod.
Oct. ?,1946-Temporary hold on TLR model!
Feb.24,1947-"NIKOFLEX" name patented.
Sep. ?,1947-TLR is again put on hold!!
Jan. ?,1949-Body,lens & shutter programs are cancelled!!!



letters TO THE editor

From Walter Bradley.....
As a sometime "publisher" of various small newsletters, I can appreciate the amount of work required to prepare the NHS Journal, especially with pictures and last minute additions. Allow me one criticism: PLEASE find a way to print in mixed cases. The all upper case text has nearly driven me to transcribe and to reprint some of the articles, just for readability. (Note that this shortcoming was finally corrected in the last issue....ED.)
The Nikon Rangefinder book is indispensable even for a small time "collector" like me. I was a little disappointed,however, that it did not include any photos of the rear of the cameras (for example, closeups of the differences amongst the viewing ports), or pictures taken through the viewfinders. The latter photos are probably more difficult to obtain, but they would add a lot to the description "bright line finder with automatic parallax correction".
As to the question of whether to widen the NHS charter to include later Nikons, I think we should , at least through the F & F2 era. Certainly an endless succession of articles on the "latest electronic gadget model" would not be of significant interest, but then the seemingly endless lists of "a few more black S2 serial numbers" is pretty unexciting too!
The developement of the Nikon F may be less obscured by time than for the Rf models,but I still dont see much "readily available" descriptive information. Collectors may frequently see a copy of Cooper & Abbott at a trade fair, but for new collectors who dont travel to many shows, that isnt much help. The offerings in Shutterbug are mostly for just old instruction books, which dont contain any interesting historical notes. I cant recall ever seeing an offering for price lists copies.
As examples of topics relating to the SLR Nikons, let me suggest the following:
1.Automatic aperture compensation with the earlier version of the 55mm Micro-Nikkor.
2.The 45/f2.8 GN Nikkor with coupling of the aperture & focusing rings for automatic flash exposures.
3.The Nikkorex-Zoom-35 with fixed 43-86 zoom, porro-mirror finder (not the usual roof pentaprism), and leaf shutter with X synch to 1/500sec!
4.Transition lenses like the 21/f4, 105/f4, 180/f2.5 & 500/f5.
Obviously this list only contains things that I have heard of. I suspect there are quite a few others that I have no inkling of. I have a vague recollection of a leaf shutter portrait lens for the SLRs, but I cant remember where I heard about it.
I would like to see this kind of information included in the existing NHS Journal or a new parralel publication for the early SLR Nikons. I even thought about offering to start such a journal if there were enough interest, and if members had information and articles to contribute.
Keep up the good work! Walter M. Bradley
((An interesting and well thought out letler. As mentioned I have corrected the all upper case problem, which was a hardware related condition, by purchasing an IBM clone and all new software. Again we have the question of including the SLRs. Let me say this. I cut my photographic teeth on the Nikon F, and still use them today. Every shot in my books and this Journal were done with an "F", some of which I have owned for 20 years or more! I love the "F" and always will. So much so that I have sold off all my F2s and F3s! Some of the early "F" era items are very interesting and I hope to include them someday. As for our continued listing of black bodies...this harks back to the original "roots" of the society, namely the series of newsletters produced by my predecessor, John Schrader. The initial stimulus to start that publication was a small ad in Shutterbug asking for the numbers of black Nikon RFs to construct a list and to learn more about them, since they are, in most cases, quite rare today.My efforts are simply a continuation of that project which I was happy to participate in, since I learned much from it. That one idea blossomed into a full blown newsletter, and eventually led to this very publication. I guess I keep it current for the sake of nostalgia. I am, and will remain, open to any offerings from the membership concerning the early SLR era. All of you feel free to submit articles. I have been accumulating some information, and I have also run a few small items to date,but there can be more in the future if interesting articles reach me. I enjoy letters like Walter's, and I encourage more of the same. Criticism as well as accolades are very important when it comes to producing a publication of any kind, for the sake of balance. I wish to keep in touch with the wants of the entire Society!.....ED))

LETTERS...(CONT.)

From Alan Johanson.....
Keep up the good work. I take back all the cussing I have done the past few years over the abominable print quality. I was flabbergasted to learn you've been struggling with a Timex Sinclair!! Loved the mouth-watering "centerfold" in the 3rd. anniversary issue! I was surprised to encounter "old 127" in the photo. It would be interesting to know the full extent of #708127's travels among the Nikon "RF" group during the past few years since I traded it off.
I first encountered it in Boston about five years ago,during the PHSNE show set-up. Arriving late, I shouldered my way through the gentlemen crowded in front of a table which was being loaded with items, when I noticed an "S" with an odd-shaped lens. As I picked it up I noticed a buyer for the overseas market following it with his eyes. I played with it for a moment, growing uncomfortable with his stare, hoping he'd go away. He didnt!
I didnt know much about the esoteric Nikons at the time, but decided to take a chance since this man, normally inscrutable, had lost his poker face. I didnt have the required money on me, but the owner allowed me to take the camera back to my table and collect the cash! It rested for awhile on an "M" in my collection until I grew tired of waiting for a Nikon I body to match it with, and I traded it off.

((Alan, stories such as yours are what keep we collectors going, always hoping to find some treasure in the hands of an unknowing owner. It appears that #708127 has done a great deal of traveling!!.....ED.))

From Dr. Hooper.....
Congratulations on the 13th issue. It was terrific! I especially enjoyed the article on the NIKON ONE. I am very surprised about my series on the screw mount lenses. I have been writing about Leica exotica for years and have not received anywhere near the number of favorable comments and compliments on the Leica stuff that I have already received on the SM Nikkor series. I went to four shows on the West Coast this summer and had collectors approach me at everyone with favorable comments. Amazing!! I thought that I was virtually the only person in the world that was collecting the SM Nikkor lenses. Wrong!

BOOK REVIEW

I recently received a copy of a book written by one of our members, Paul-Henry van Hasbroeck, entitled simply "LEICA",with the subtitle "A History Illustrating Every Model and Accessory". Anyone familiar with the Leica system can well appreciate the gravity of that subtitle, for the Leica system is the largest ever marketed for any camera by amyone! Any book purporting to encompass such a system would have to be,by necessity, a large and heavily illustrated volume, which "LEICA" certainly is. With over 300 pages and 1000 photographs it definitely satisfies these criteria. In addition it is an oversized book with the pages measuring 9 X 13!

I own many books on the Leica,including the fine series by Jim Lager and that by G. Rogliatti. Because so much has been done on the Leica,with much of it outstanding, any addition to the list must be special indeed to attract much attention. In the case of "LEICA" Mr. van Hasbroeck has succeeded admirably! Having some idea of the time and work involved in producing my books (which were much smaller and dealt with a less involved system) I am truely amazed at how well organized and detailed this book is. It is a beautiful book, printed on superb paper stock, well bound and includes not only a fine dustjacket but illustrated endpapers as well. The reproduction standards for the illustrations are extremely high. Combined with the fact that they are beautifully photographed the results are some of the best I have ever seen.

My copy of "LEICA" occupies a special place om my bookshelf and I heartily recommend it to anyone even remotely interested in photographic collecting irregardless of your particular specialty. Congratulations, Paul-Henry, on a superb book!

ROBERT ROTOLONI
EDITOR/PUBLISHER

Classified

WANTED...Proper front cap & lens hood for the 25mm/f4 and rear cap & case for the 35/f1.8 Nikkors...FOR SALE...S2 chrome body w/chrome dials & 50/2.0 Nikkor & cs. Overall EX cond. (good "user")$175 or trade for Nikon or Contax SLR lenses,bodies or accessories...Bill Adams, 23255-27th. Ave. So., Des Moines, WA 98198-(206)824-0183.

WANTED...25mm/f4,black or chrome,shade,fdr, case;Variframe fdr.,Type 6; Reflex housing, Type 2; Nikon S3 outfit; 35mm/f3.5 black w/ shade,caps & cs; 85mm brightline fdr; any MIOJ lenses..SELL/TRADE...Working Nikon meter; 135mm/f3.5 black w/shade,caps & case; The NIKON MANUAL by Wright.....Mike Symons, 3844 Merriman Dr., Victoria, B. C., Canada, V8P 2S9. (604) 477-1867, after 6pm, Pacific standard time weekdays.

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 S2,Black Dial, w/50mm f1.4 black lens, shade, cap & case. All EX+ condition,$225.00. Steven Fischer, 15711-126th. Ave. N.E.,Woodinville,WA 98072(206)488-0161

******NEW MEMBERS******

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NEW ADDRESS..PLEASE NOTE.

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Ukiah, California 95482

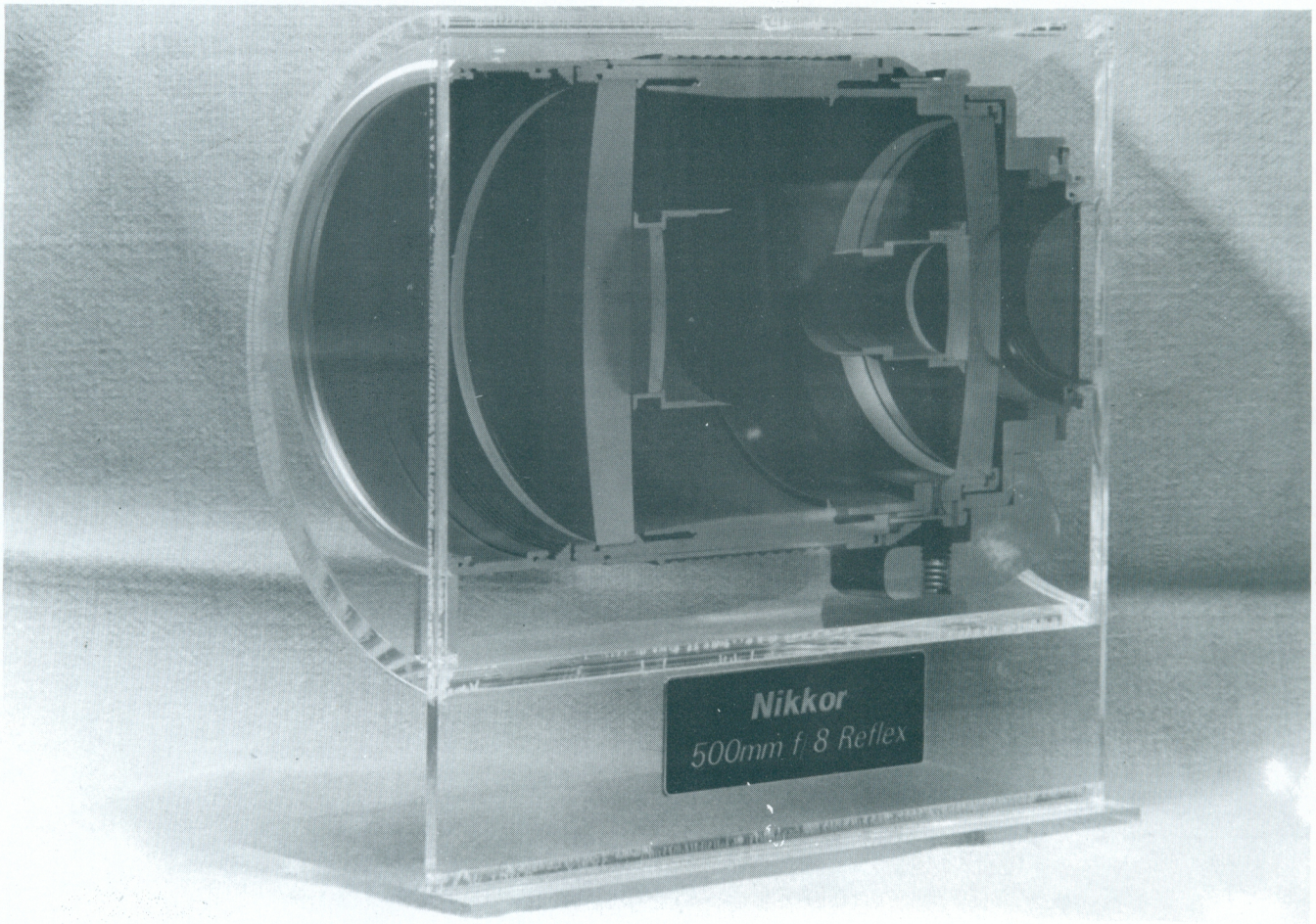
NEXT TIME

The deadline for the next issue of "THE NIKON JOURNAL" will be March 1, 1987. One last installment by Dr. Hooper will cover various accessories pertaining to the screw mount Nikkors. Also scheduled is the third part of Joe Higham's detailed strip-down and repair guide for the early Nikons which will include more of his great drawings. In the meantime I hope that all of you have an enjoyable Holiday Season and HAPPY NEW YEAR to each and everyone of you!!

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.



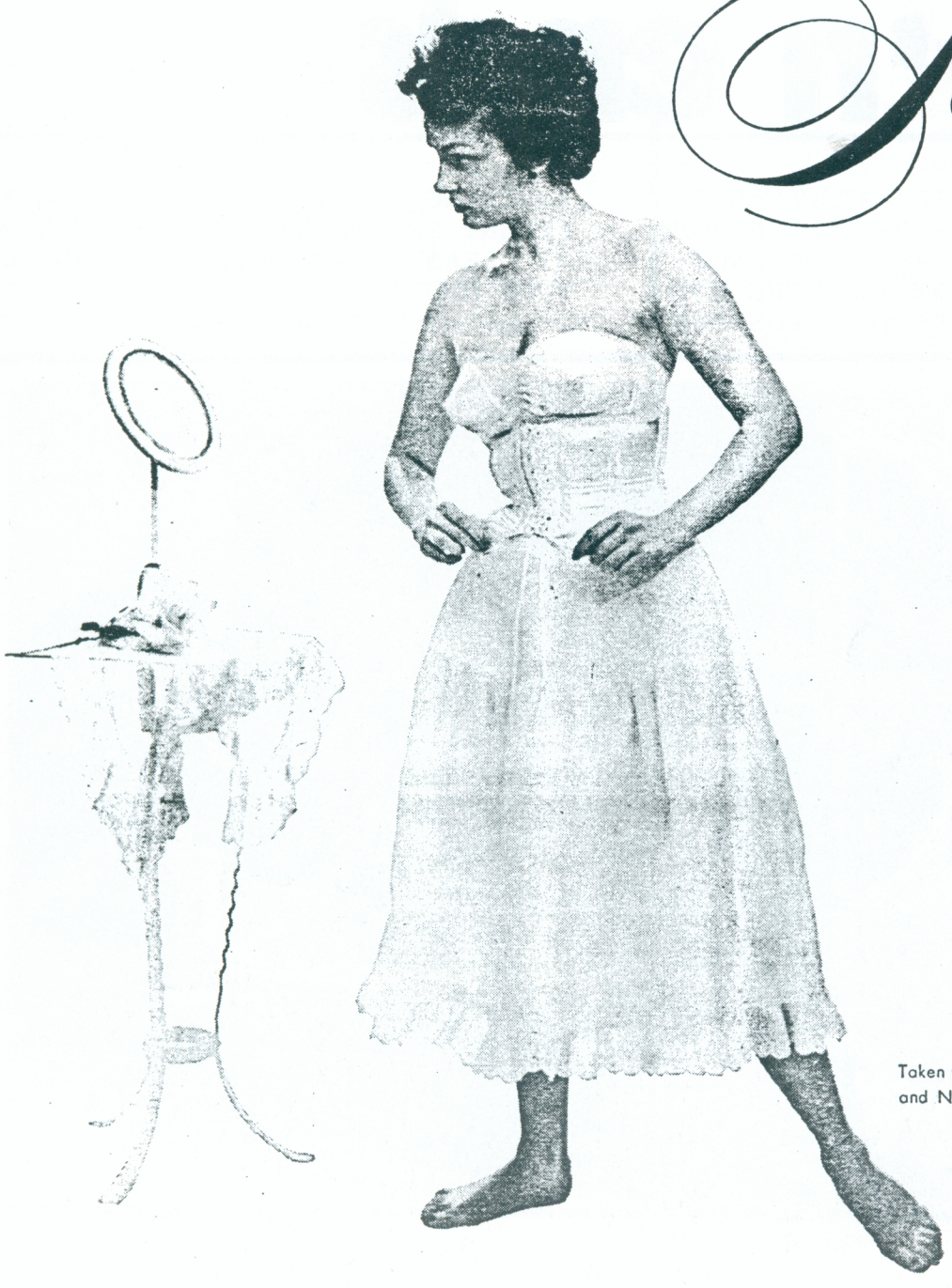
You will remember a previous issue in which this page was used to showcase a rather unusual Nikon reflex item. It was a cut-a-way of the 85-200mm Nikkor Zoom. In all cases a cut-a-way is a very uncommon item approaching real rarity, since few are made, and fewer still ever get into circulation. This time around is yet another Nikon cut-a-way that is even more interesting since it is still encased in its special plexiglass display stand. It is the 500mm f8 Reflex Nikkor. This is a large lens and, the resulting display is big and impressive. However, what I find most interesting is the intricate internal construction of this lens and the fact that this particular specimen appears to be "perfect" ;that is the task of cutting this lens was carried out in such a way that everything is cut perfectly with no breakage, stress cracks or rough edges.I came across this item only recently and it came originally from Europe. I dont know if it was ever distributed in this country or not. I would appreciate any word from anyone who has seen another.

R. ROTOLONI

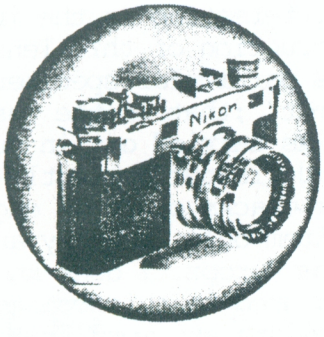
THIS AD APPEARED IN THE JULY 1953 ISSUE OF POPULAR PHOTOGRAPHY

SUBMITTED BY KARL EICHHORN

Style



Taken with Nikon
and Nikkor f:1.4



the Nikon and Richard Marx...

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