

even if the extra diameter had meant raising the viewfinder half an inch. As this is obviously a pressman's camera, those fairly small stops will not attract.

This camera, it strikes me, is a good basic idea where design has not been exploited fully. Bright-line frames in the viewfinder show the taking areas for the standard and 150mm lenses, but the wide-angle and the 180mm require the use of accessory finders. Also, you have to remember to lock up the screen every time before changing a lens. Something else a pressman will not take kindly to. Annoying, as this camera has some excellent design features. For instance, there is but one flash contact standard which switches into two positions, X and M. The M is at the bottom and quite positive, but the flash trigger cable will inevitably drag the standard down from X to M when working fast. Prices being arranged.

Summing up: Many wedding and sports photographers are going to buy this camera for the positive and fast rangefinder focusing. It is easy to use, and can be held quite still at slow speeds. But I predict that by next year the few faults I have mentioned will be ironed out, making this an even more impressive camera.

## NIKON KOGAKU

Twenty thousand pressmen can't be wrong. Where choice of SLR's is concerned, Nikon has had little competition for years. They developed a fine camera and now slowly add to its system—as and when they feel they have made an improvement. This year three innovations impressed me.

One was the new Photomic FTN head. On previous models it was necessary, when changing lenses, to reset the metering scale to the maximum aperture of the new lens. This necessity has now been eliminated. The new Photomic head gives the man in a hurry one thing less to remember. Also, the new FTN head has a rapid claw-attachment securing the front as well as the back. Anchoring to the body is satisfyingly rigid. Price of FTN head only, £75.

Always out to give superlative service, Nikon have designed a prism housing through which all six viewing screens may be run on a special slide. The prospective purchaser can now make instant comparisons between various screens with any lens in position, and decide which suits him best.

The Nikon 500mm f/8 Reflex-Nikkor is a catadioptric (mirror) lens only 5½ in. long. With a maximum aperture of f/8 it has been possible to reduce weight drastically—to a fraction over two pounds.

Balance is far better than on any mirror lens I have used, and the lightness means it can be held steady to the eye for minutes on end. In fact, I was first shaken, then delighted to see the absolute steadiness I obtained in the 'awkward position', i.e. camera held for vertical format, at 1/60th second. Sharpness? It's quite a thrill to focus by soft exhibition-hall lighting on individual strands of blonde hair, when doing a full head of a girl 20ft away.

A great point about this lens is the psychological effect it has on the photographer. The combined effect of short depth of field and shallow perspective actually makes pictures. Interesting compositions and juxtapositions of masses crowd in on the viewfinder. With

its ultra-compact size and weight this is a lens few photographers would ever leave at home. It costs about £250 and, if you need it and can afford it, is worth every penny.

## PETRI

From bigger to smaller. Petri have followed the trend set by the Rollei 35—towards simple-to-use full-frame cameras with smaller external dimensions. The Petri Color 35 is a sweetie, the size of a pack of cigarettes, and weighing only 13½ oz. Into this space it packs a cross-coupled CdS meter (index ASA 25-800), a 40mm f/2.8 Petri lens, click-stop shutter speeds from 1/15th to 1/250th, and all the usual offices. Focusing is by index-finger manipulation of a wheel alongside the viewfinder. Distances are indicated by feet markings and symbols (a group of three people at 15ft, a mountain at inf.) seen in the bottom of the viewing frame. Not as accurate as either rangefinder or SLR, but there's an awful lot of depth even at f/2.8 with a 40mm lens.

Summing up: This will delight the casual photographer as a simple-to-use, high performance, out-and-about camera. Many a pro could use this as a second-string camera on location. Price to be announced.

## MIRANDA

This firm has introduced the Sensomat, identical in many respects to the Sensorex. Whereas the metering system of the Sensorex could be operated with the lens aperture open or stopping down, in the Sensomat system the lens apertures stop down while the meter needle is being aligned. The mirror-raise mechanism is quiet and smooth on this model, and the metering area is 'bottom weighted'—that is, by paying attention to the foreground (the theory is) sky brightness will not cause under-exposure.

Those with sufficient knowledge to point a meter slightly downwards will look upon this as a complication to be overcome, rather than an improvement—as it undoubtedly will be to the complete novice. To my mind, such items reveal amateur-orientated thinking among the Miranda designers.

As usual with Miranda items, there are a large number of lenses and accessories for the Sensomat. The outstanding one, to my mind, is the special focusing hood, providing either 5× or 15× magnification. With this accessory, shooting in dim light becomes an illuminated experience. Prices to be announced.

Summing up: Miranda quality with little advance over the high performance afforded by last year's models.

## MAMIYA

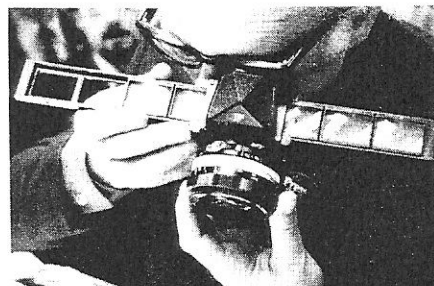
This firm has followed up its Mamiya/Sekor 1000 DTL and 500 DTL with a new 2000 DTL. Yes, you've guessed. The new camera has a top speed of 1/2000th ('Now we are two,' said the Leicaflex). One can always find a use, especially in words, for almost any innovation, and no doubt those sports photographers who want to freeze rather than control blur, will find good use for that 1/2000th. I understand that Mamiya have redesigned their shutter to achieve extreme accuracy where such powerful springs have to be employed, and I will report on measured accuracy in due course.

Summing up: This one handles and looks as well as the 1000 DTL I reviewed in our

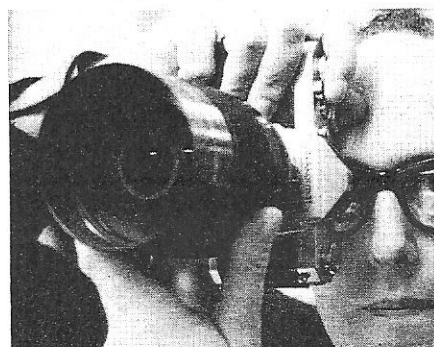
November issue, but has a bonus speed of 1/2000th. Price to be announced.

## MINOLTA

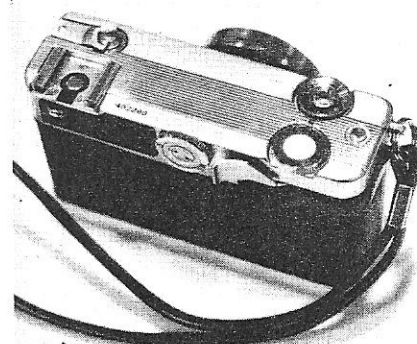
Watch this firm—they are doing important things with glass. Always famous for the quality of their optics, Minolta have introduced five new MC (meter coupled) Rokkor lenses for their SRT 101. As with other Minolta Rokkors, the new lenses have an achromatic coating which, among other things, helps to obtain neutral colour transmission. Computer-designing and advanced



Nikon viewing screen comparator



The 500mm f/8 Reflex-Nikkor weighs only 2lbs



Petri's tiny full-frame—the Color 35

Below: Miranda's 5x and 15x finder makes light work of focusing

