

TECH EDITOR'S REPORT

By NORMAN ROTHSCHILD

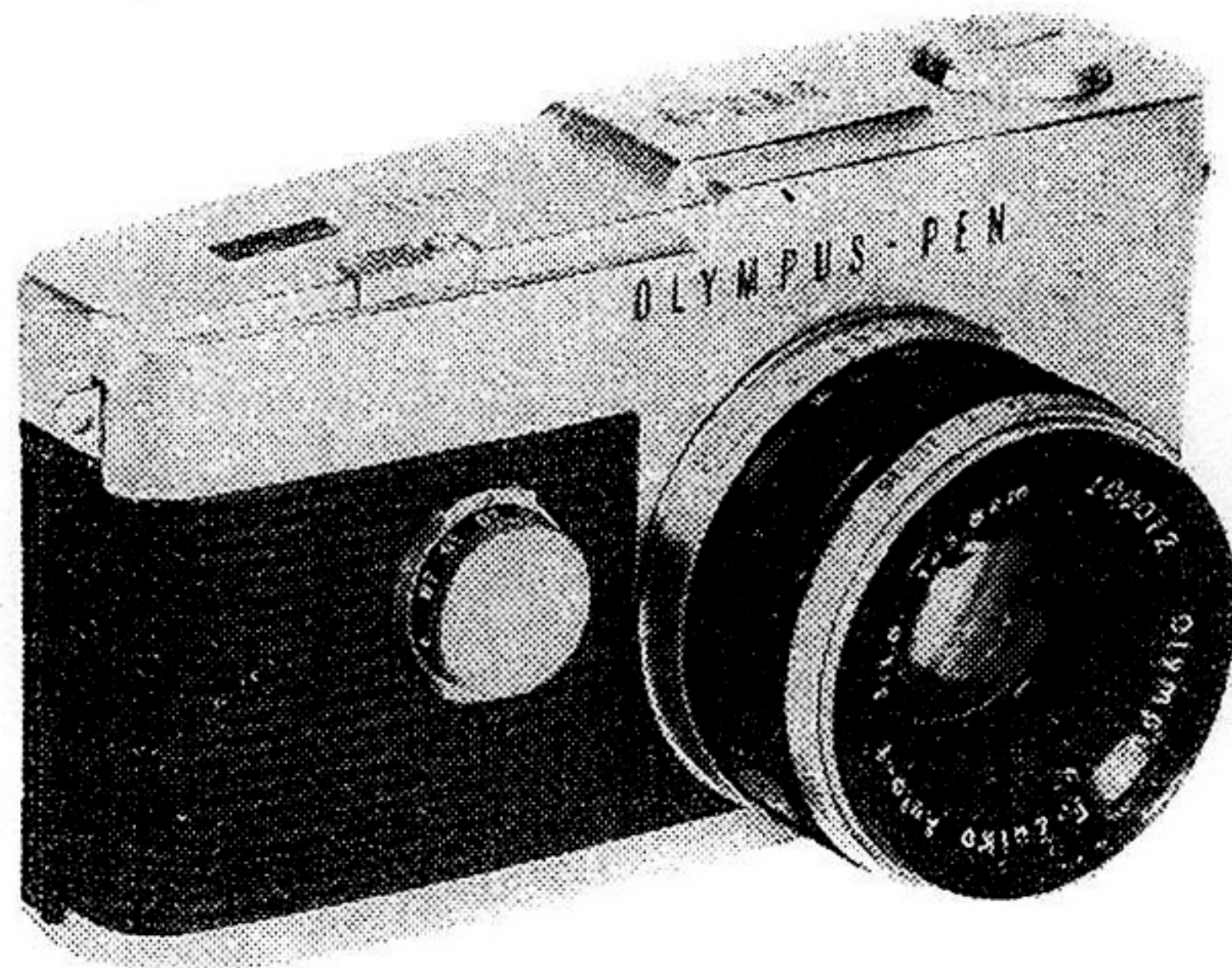
Without a doubt, *photokina* can be called "The Greatest Photographic Trade Show on Earth." Like that other institution also called "The Greatest Show on Earth," the three-ring circus, so much happens at one time that an observer is dazzled and it takes a lot of fast looking and many double takes to get an over-all picture of just what is significant. This year's *photokina* is no exception. So many developments took place and there are so many implications for future developments that it would be foolish for anyone to say just what was the most important single item or items shown. And since *photokina* is the scene of many a trial balloon, it would be foolish also in many cases to try to predict just what new development would bear fruit in the future. Nevertheless here are some exciting things as I saw them.

As in the U.S., Kodak's Instamatic and Polaroid color film were items about which I was approached very often by correspondents from other countries, and which seemed to be the opening gambit for conversation most of the time. From my talks with these and some German dealers, I've noted that in Germany at least Instamatic would not hold among "anspruchsvolle" amateurs. Most advanced photographers in that country would feel it below their dignity to be seen with any form of "box" automatic camera, especially one which permitted no manual settings! Nevertheless if Kodak concentrates on selling Instamatic to the European housewife, sales should boom in this quarter. This writer knows of at least one Japanese manufacturer who was to show a half-frame camera at both MPDFA and *photokina*, but is holding things in abeyance until Instamatic can be investigated further.

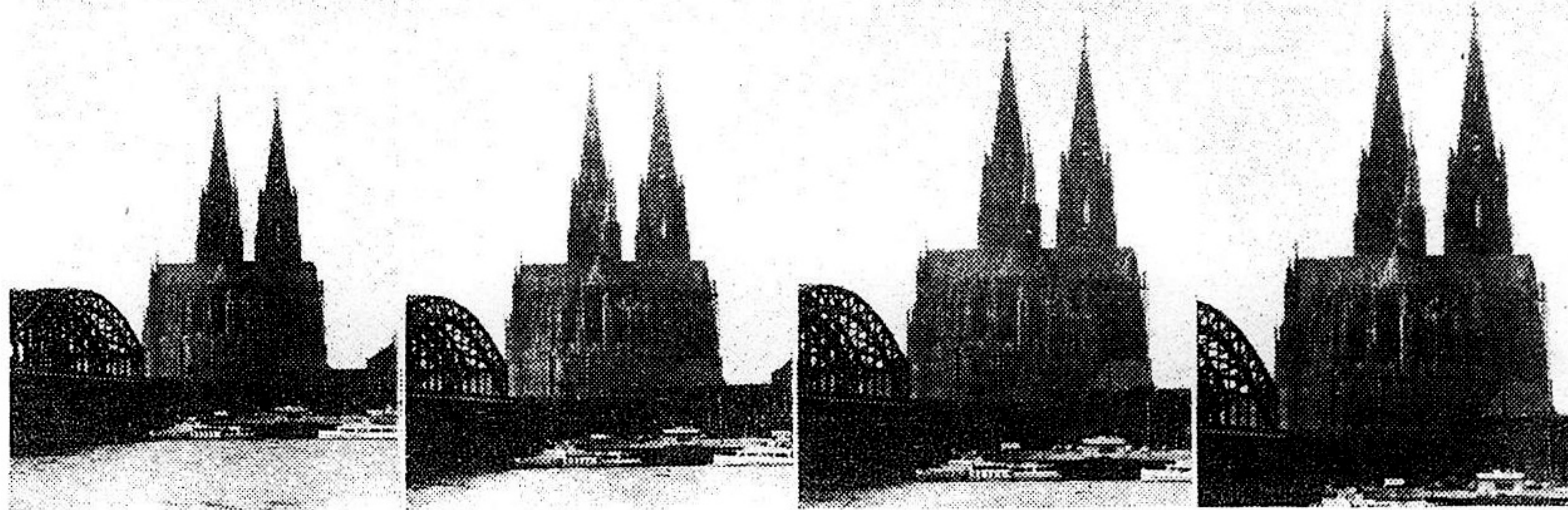
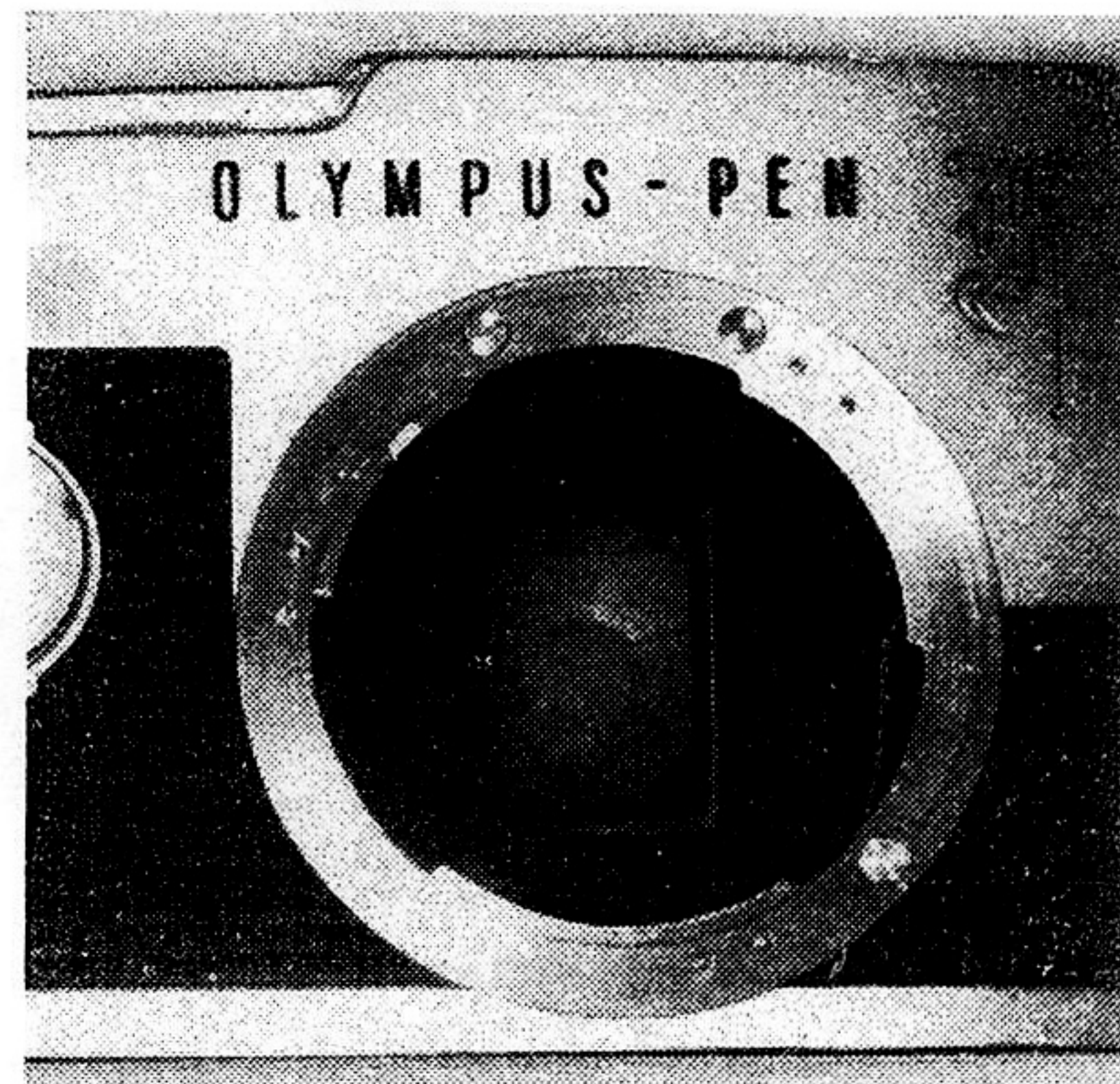
Questions about Polaroid color seemed to be about image quality and price of the material—relatively high for European pocketbooks.

All the glowing reports about the emergence of half-frame as a new format may seem a bit optimistic in light of the relatively few new half-frame cameras shown at *photokina* and MPDFA. But a firm foundation has been laid for this size which portends that it will continue to grow and flourish. Perhaps the most exciting half-frame camera I saw was the Olympus Pen F half-frame single-lens reflex. It was a pleasure to handle and be able to pocket this truly diminutive SLR. A complete outfit, with a full complement of wide-angle and tele, plus 50→90-mm zoom lens, would be a pleasure to carry, not drudgery as can now be the case. The image on this cam-

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Body of new 1/2-frame SLR, above. Right, inside view of sideways-traveling return mirror.



Four shots were all taken from same vantage point with 50→90-mm zoom lens on Olympus.

To many of us whose SLR outfits have been getting bigger and bigger the Olympus Pen F, if and when it reaches the American market, would indeed be a welcome addition.

But the Olympus Pen F, with a whole complement of lenses would be so easy to carry that photography could be a pleasure again.

But whoa! What about practicality? Does this guy Rothschild really think that the tiny negatives and slides made by the Pen F can compete with the standard format? Is this camera practical or is it going to be a toy?

It's funny, but this reminds me of the experiences of a friend of mine who in the early days of his career (before WW II) started to use a Leica. At that time the practicality of "such small negatives" was questioned too. In fact one person told my friend that he was in violation of the law using the Leica, since only the government has the right to make postage stamps! We all know now how wrong judgments about 35-mm were in the early days.

But, nowadays much more sober judgments prevail. And film technology is much more rapidly offering suitable materials than it did in the days of early 35-mm photography.

But this so far is only a repetition of something we all know: better film, better lenses, better developers all make smaller negatives and color slides possible.

However I've got the real answer about the Olympus Pen F since I had the pleasure of using it for a while and making pictures with it. Take my word for it—it's not only practical, but absolutely desirable.

The first thing that struck me when I looked into the eye-level finder of the Olympus Pen F was that the image, besides being bright, clean, and easy to focus, was vertical and not the accustomed horizontal. This jarred me a bit at first, since I like many others have been trapped into making most of my shots horizontal due to basic 35-mm

camera construction. To make vertical shots with most 35's you've first got to join the circus and learn contortions. The Pen F let me make easily for the first time, vertical head-and-shoulder portraits. And before long I was making those vertical shots I should have been making all along of many subjects. You'll be pleased to know that for horizontal shots, turning the lightweight Pen F on its side is not hard work.

I'd like very much to have been able to shoot with every possible Olympus lens that will be made available. But I was able to use only the camera's normal lens and a pre-production version of their tiny 50→90mm zoom lens. Results from the zoom are shown above. The small cuts, however, do not show it can produce quite sharp negatives at all focal lengths and that I didn't find barrel or pincushion distortion.

The Olympus Pen F is, as I've been intimating all along, a mere handful. Its over-all body dimensions are quite similar to that of the other already famous Olympus Pen cameras. However, with the normal 38-mm f/1.8 lens, this model is a bit thicker, although the lens bump still doesn't prevent you from carrying the Pen F in a jacket or even large pants pocket, as well as a lady's purse if desired.

Unlike other SLR's the Pen F return mirror travels neither upward, nor as in the case of the Bronica, downward. Instead it travels sideways, as can be seen from the upper right-hand illustration. This is necessitated by the vertical image position. Here a horizontal mirror with a conventional upward swing would have to be thin and relatively long, thus preventing the use of wide-angle lenses. The image is fed to the groundglass via a Porroprism system for a four-fifths life-size image, which is laterally unreversed at all times. Other details of this camera were previously noted in our *photokina* report in the June issue of POPULAR PHOTOGRAPHY.—N.R.

First look *continued*

long-lens-plus-extender was just too much for the rangefinder's accuracy at closest distances. At other distances, focus was, somewhat surprisingly, quite good—even with 270-mm. With the 50-mm lens and extender, focusing was satisfactory but optical performance was not quite up to the 135-mm.

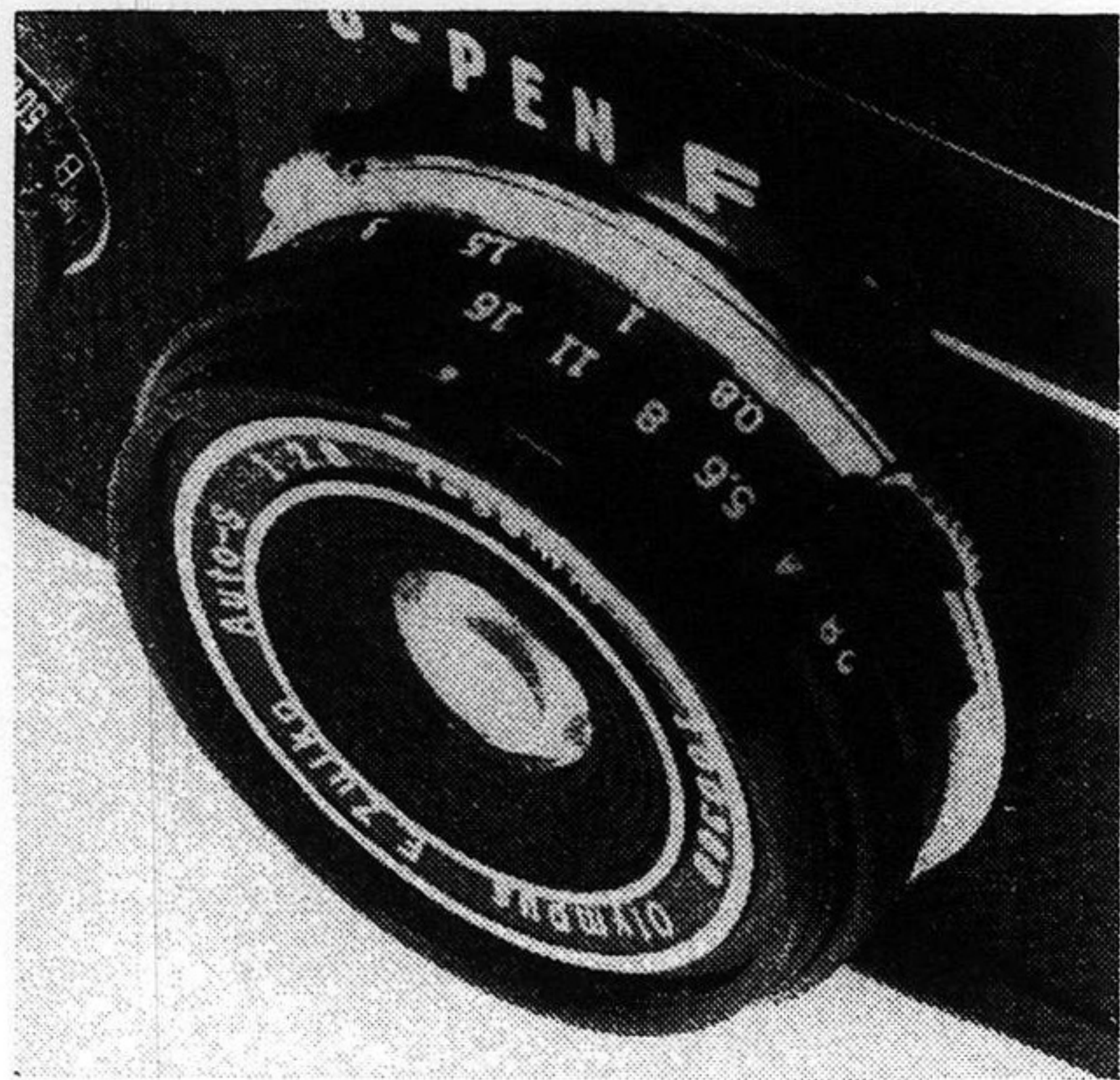
In all fairness, we must point out that we didn't explore the extender exhaustively: all pictures were made at just one aperture normal when working outdoors with Kodak Panatomic-X film—about $f/4$ at $1/1000$ sec ($f/8$ at $1/250$ with extender)—with the camera on a tripod, of course.

Extender and finder are supplied together in a fitted, black, zippered carrying case. Price for either the double screw-mount or bayonet-front, screw-back model is \$69.50. An adapter to fit the screw mount to a Leica bayonet-mount body is \$5.95. Distributor is EPOI, 623 Stewart Ave., Garden City, N.Y. 11530.—*Kenneth Poli*

OLYMPUS' 38-MM E ZUIKO $f/2.8$ lens for its half-frame Pen SLRs extends a mere 5 in. from the camera body. In a pouch case, this combination will comfortably fit the pocket of a coat or jacket, or a woman's purse. Or, if you like, you can carry it under your coat on the usual neck strap. With this lens, here's a reflex you can really take with you easily.

The lens is a five-element design, with f -stops from 2.8 to 16, and is also marked with "T" stops for use with the FT's through-the-lens exposure system. It focuses down to 0.8 meters or 32 in.

If you don't mind a few more baubles in your pocket, such as a 43-mm screw-in Vivitar or other close-up lens set, you can extend the camera's versatility enormously. The Vivitar set contains +1, +2, and +3 supplementaries letting you move in on your sub-



jects as close as approximately six in.

The 38-mm lens is at present supplied only with the professional model of the FT, priced at \$190. The close-up set, in a leather pouch, is \$10.95. Distributor is Ponder & Best, the address, 11201 W. Pico Blvd., Los Angeles, Calif. 90064.—*Norman Rothschild*

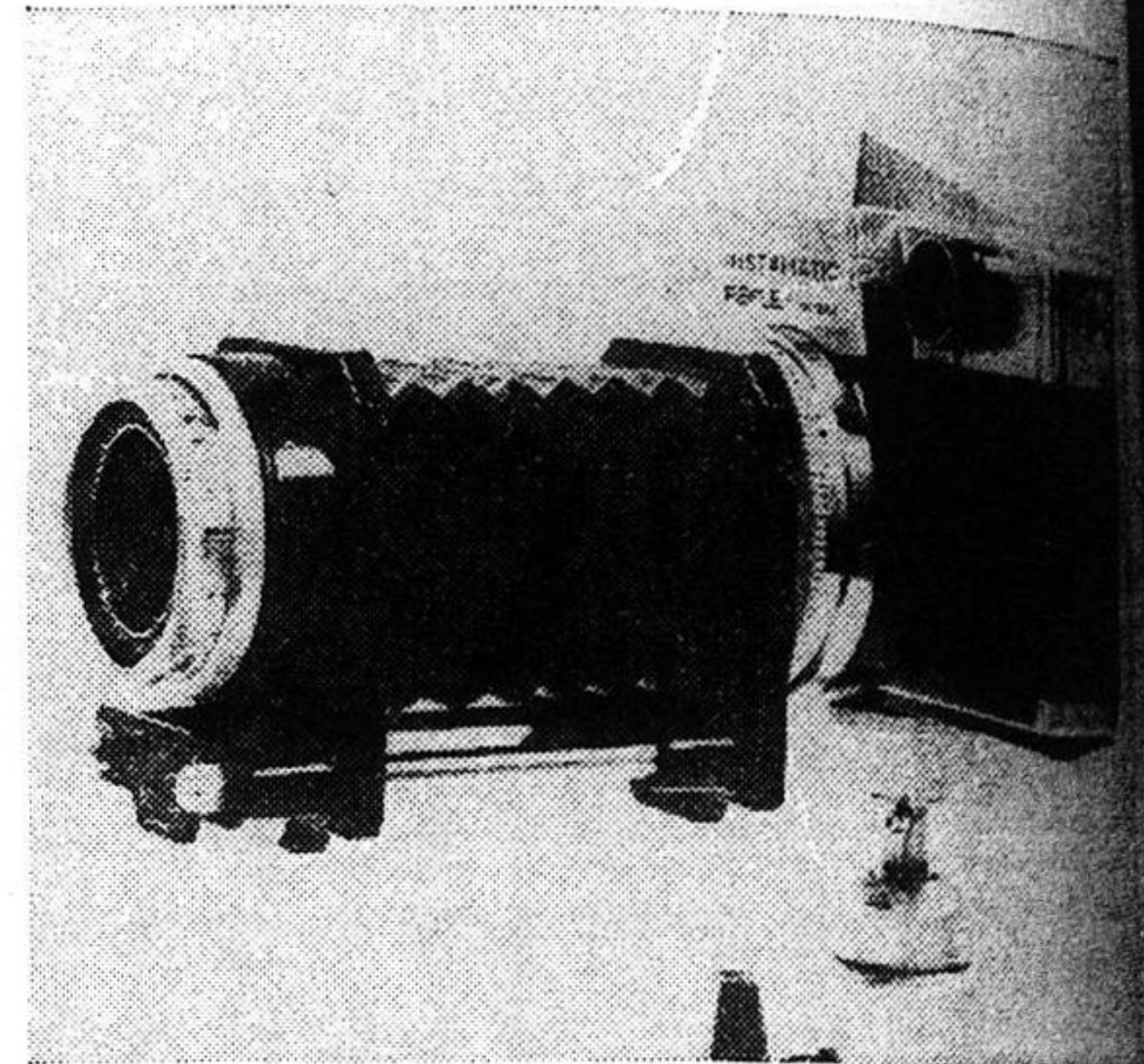
EMOPROX extension bellows let you make pictures from infinity to distances so close that the image on film has a linear magnification of 3X—that's right, three times life size! Even more astounding is that this has been made possible for leaf-shutter reflexes such as Kodak Retina Reflex S, III, and IV; Instamatic Reflex, and Voigtlander Bessamatic and Ultramatic cameras.

With cameras of this type, moving the lens too far away from the shutter presented the danger of cutting part of the image off, resulting in a round image whose boundaries would be a shadow cast by the shutter opening. Two methods were used by Emo to overcome the problem.

One was to incorporate a 2X focal length converter into the unit. This helps ease the image through the relatively small shutter opening. Secondly, inserting your camera lens into the female front bayonet of the Emoprox disengages the diaphragm, holding it at full opening. The action of the lens' diaphragm is transferred instead to another diaphragm that is part of the Emoprox unit itself.

In practice, you dial the scale on the camera body or shutter housing to the maximum f -stop setting. Next, attach the Emoprox bellows. The camera lens is then bayoneted into the front of the unit. Focus by turning a large milled wheel at the rear of the Emoprox. This turns a worm gear, between the bellows track runner, driving the lens forward or backward. At the same time an engraved collar on the front of the Emoprox revolves to indicate image magnification. Here you'll note two sets of numbers: one red, the other white.

When you screw a minus supplementary lens, included in the price of the Emoprox, into your 50-mm $f/2.8$ normal lens, use the red numbers. With this supplementary in place, the focusing range is from infinity to 1:1 or life size (marked 1X on the Emoprox). Intermediate markings of 0.2, 0.3, 0.5, and 0.75X are also shown, although the magnification range is continuous with both scales. The white scale is used when no supplementary lens is in place. Here, the magnification range is



from 1 to 3X, with intermediate markings of 1.5, 2, and 2.5X.

It's obvious that the Emoprox would also take lenses of shorter or longer focal lengths than the normal 50-mm, for which instructions are furnished. Unfortunately the maker hasn't taken the trouble to prepare such data. Our preliminary tests show magnifications in excess of 3X when using a 35-mm $f/2.8$ Schneider Retina Curtagon on the Emoprox bellows unit.

Lesser magnifications, but coupled with greater working distances for a given magnification, are possible by the use of the longer 85-, 90-, and 135-mm Retina, Voigtlander, or Instamatic telephoto lenses.

Extenders or focal length converters, plus bellows extensions, suggest problems of recalculating exposure. This has been partly solved in the Emoprox. It has automatic compensation for extension. Thus, regardless of the magnification, the Emoprox mechanism keeps a chosen stop quite constant. However, you must compensate for the extra image magnification caused by the built-in focal length converter. The manufacturer advises you to give a one-stop compensation.

This is simple if you are going to use one of the Retina Reflexes, or a Bessamatic or Ultramatic camera. Simply choose the next slower shutter speed or next larger lens opening. On these cameras, this can be set manually. Another alternative is to use an ASA meter setting half that of the film in use; the effect is identical.

With a Kodak Instamatic Reflex, there are no manual controls. However, you could increase exposure by placing a piece of Kodak gelatine 2X neutral density filter over the external photocell of this camera. Better yet would be a ready-made slip-on ND filter. I am told that at this writing, such a filter is in preparation by Emo.

One last bit of data. At the greater

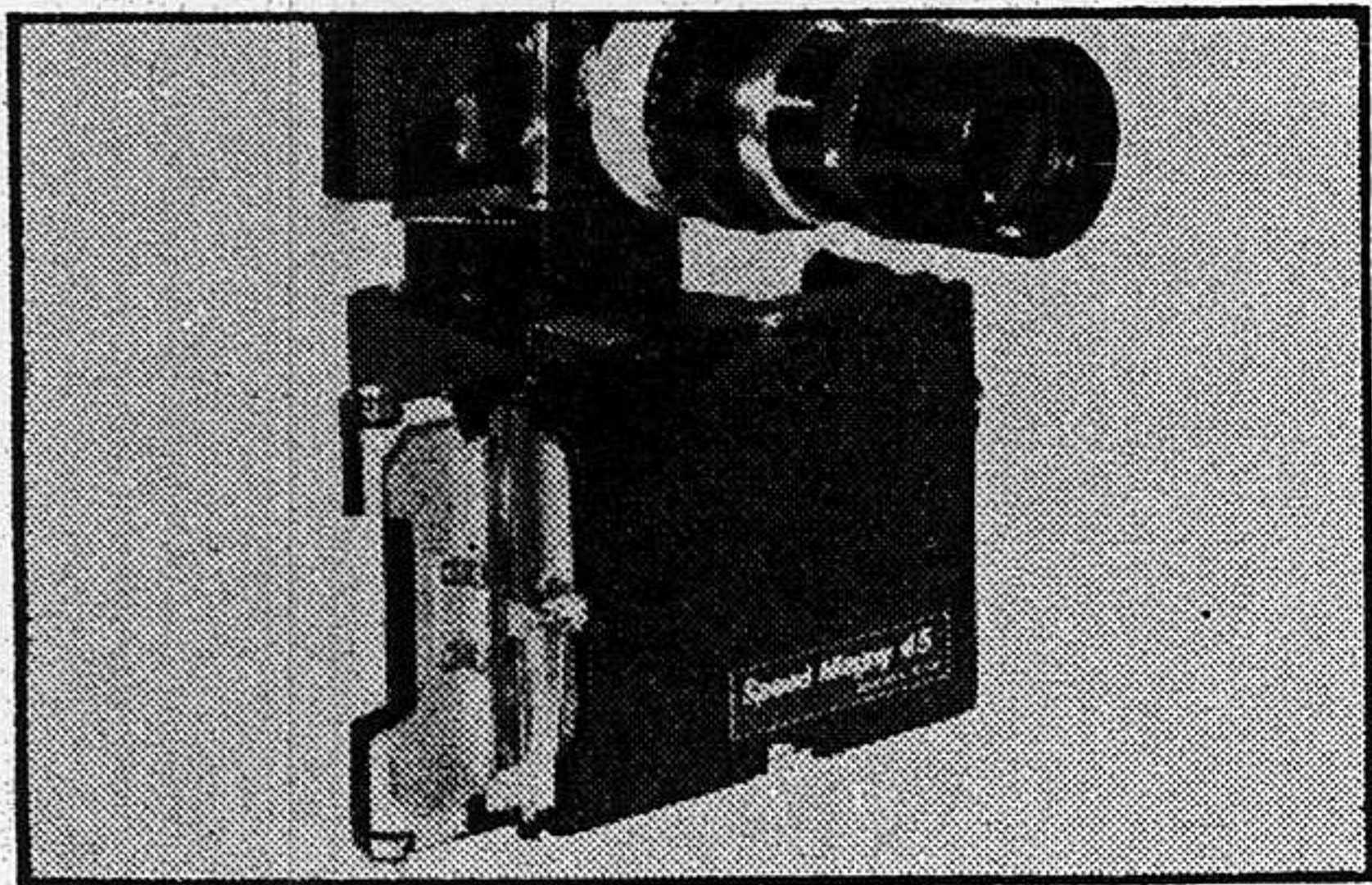
I want to buy...

Instant prints with a Nikon?

It wasn't until the photographer had left that I realized he was peeling a Polaroid print and the camera he used was a Nikon. I'd like to do this with my Nikon camera. But how?

Steve Levine, Indianapolis, Ind.

The man you saw making Polaroid Land prints had a Speed Magny attached to a Nikon F. This device accepts Polaroid film and comes in three versions: Model 45 (for 4x5 film packet), 3 1/4x4 1/4 RF (for roll film), and Model 100 (for 3 1/4 x4 1/4 film pack). Distributor is Nikon Inc., sub. EPOI, 623 Stewart Ave., Garden City, N.Y. 11530.



Sock it to me (on film)

I would like to collect sports films (especially boxing) as a hobby, in either 8-mm or super 8. Are there any catalogs that list these?

William Smith, Camden, N.J.

Yes there are. Here are some you can try: Atlas Films, Inc., 1178 Broadway, New York, N.Y. 10001; Blackhawk Films, 1235 W. 5th St., Davenport, Iowa 52808; Columbia Pictures, 711 Fifth Ave., New York, N.Y. 10022; Ken Films, Inc. (and United Artists) 560 Main St., Ft. Lee, N.J. 07024; Republic Home Movies, div. National Telefilm Assoc., 120 E. 56th St., New York, N.Y. 10022; and Select Film Library, 115 W. 31st St., N.Y., N.Y. 10001.

Cover that dial light!

The tuning dial on the radio I keep in the darkroom is rather bright and I'm afraid it can fog printing paper. Short of keeping it in a box and muffling the sound, is there a way to make the light "safe"?

J. Washington, Silver Spring, Md.

While there's nothing specifically made for this purpose, there are two things you can try. First, if you have the type of radio that doesn't have lighted dials, you can apply some

dark red nail polish and paint over the frequency selection window; several coats may be necessary.

If you have the type of dial where light peeks around it, try getting a sheet of red acetate and carefully cut and attach it around the knob. (You'll have to remove it and re-attach it every time you want to change the station.) Two sources for this acetate are Edmund Scientific Co., 300 Eds-corp Bldg., Barrington, N.J. 08007, and Eastman Kodak Co., 343 State St., New York, N.Y. 14650.

Let rubber apron take stains

I'm tired of ruining my clothes by splashes from processing chemicals. I can't get a rubber darkroom apron in my town. Please give me the name and address of a firm that handles this important (for me) item.

Madeline Levitt, Marion, Ohio

A few sources for aprons are Bel-Art Products, Industrial Rd., Pequannock, N.J. 07440 (Bel-Art Plastic Apron); Eastman Kodak Co., 343 State St., Rochester, N.Y. 14650 (Kodak Darkroom Apron); and Surety Rubber Co., P.O. Box 97, Carrollton, Ohio 44615 (maker of the Surety Sureseal Chemical Apron).

Really, over 400-ft?

All efforts to buy 8-mm reels with a capacity of over 400 ft have been to no avail. I have seen some. Can you tell me who makes them?

Ross Benjamin, Sausalito, Calif.

You happen to be in a mighty big movie making area; have you checked larger audio/visual dealers? Here are the names of two suppliers of large capacity reels: Goldberg Brothers, 3535 Larimer St., Denver, Colo. 80217 (for cans and reels from 200 to 1600 ft); Plastic Reel Corp. of America, 640 S. Commercial Ave., Carlstadt, New Jersey 07072 (for reels up to 1,600 ft).

We tell about Taron

Several years ago I was given a camera called Taron. I've never seen it on the market and would like to get more information on it.

Robert Reyes, Jersey City, N.J.

You can obtain information (and repairs, if necessary) for your Taron by writing to Petri Kine Camera Co., 889 Broadway, New York, New York 10003.

Sound aid for sound movies

This may be just a bit out of your line, but can you help me locate a tape eraser to complete my synchronized film/tape setup?

Anne Mollins, Bronx, N.Y.

There are several on the market, and here are names of just two. Jiffy-

Rase is made by Rason Mfg. Co., 73 Wortman Ave., Brooklyn, N.Y. 11223. Robins ME-99 Magnetic Bulk Tape Eraser is a product of Robins Industries, 15-58 127th St., Flushing, New York 11356.

They put prints on linen

Where can I have my photographs enlarged on sensitized linen?

Fred Wilder, Bethlehem, Pa.

Here are the names of two of the companies providing this service: New York Solar Print Co., Inc., 736 Broadway, New York, N.Y. 10003, and Pentacolor, Box 1,000, Elmhurst Station, Elmhurst, N.Y. 11373. Write for a price list, sizes available, etc.

Fisheye for 1/2 frame

I'd like to make circular images with my Olympus Pen FT, a half-frame camera. My dealer says this is impossible because there isn't a fisheye lens made for it. Isn't there some way I can accomplish this?

N. Griffen, Guatemala City, Guat.

If you own a 20-mm Zuiko f/3.5 lens, mounting a Spiratone Curvatar (shown) on it will give you the circular image you desire. For maximum sharpness, try stopping down to an aperture of about f/11.

On your normal lens, a fisheye attachment such as the Spiratone, Samigon, Soligor, Prinz, or others, will also produce the desired effect. For information write to: Spiratone, Inc., 135-06 Northern Blvd., Flushing, N.Y. 11354; Bass Camera Co., 179 W. Madison St., Chicago, Ill. 60602 (for Prinz); Samigon Corp., 111 Asia Pl., Carlstadt, N.J. 07072; and Allied Impex Corp., div. of AIC Photo, 168 Glen Cove Rd., Carle Place, N.Y. 11514 (for Soligor). ☉



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