

Canon Pellix QL

TYPE: 35mm eye-level single-lens reflex.
LENS: 50mm f/1.8, 50mm f/1.4 or 58mm f/1.2 Canon FL with interchangeable breech lock bayonet mount, stops to f/16, focusing to 2 ft.
SHUTTER: Metal focal-plane with speeds from 1 to 1/1000 sec. plus B, FP and X sync, self timer.
VIEWING: Non-interchangeable eye-level prism with full focusing screen plus central grid, fine focusing rectangle.
OTHER FEATURES: Mercury battery-powered CdS exposure meter, behind-lens, coupled to shutter speed and lens, stationary pellicle mirror, quick-return diaphragm, depth of field preview ring,

meter pointer visible in finder, quick-loading film mechanism.

PRICE: with 50mm f/1.8 Canon FL, \$299.95; with 50mm f/1.4 Canon FL, \$349.95; with 58mm f/1.2 Canon FL, \$384.95.

MANUFACTURER: Canon Camera Co., Japan. **IMPORTER:** Bell & Howell Co., Chicago, Ill. 60645.

PHYSICAL DIMENSIONS: 5¾ in. long, 3¾ in. high, 1¼ in. deep. **WEIGHT:** 2 lb. 9 oz.

One of the biggest sensations in SLR camera designs within the last 20 years is the stationary mirror Canon

Pellix, which also has a radically different flip-up meter in front of the focal plane to measure the central ⅓ picture area (approximately).

Since the wafer thin stationary pellicle mirror in the Pellix splits the light from the subject between film and viewfinder, there has to be a light loss in both areas. The lens delivers approximately ⅓ of an f/stop less light to the film and the finder is about ⅓ less brilliant than standard mirror SLR finders despite special care and the use of special coatings.

The handy swing back of previous Canon SLR's has been made handier with the inclusion of the QL loading system used on the Canonet range-finder cameras. Just lay the tip of the film leader across the film plane, bring down the QL mechanism to hold it in place and shut the back.

The fine focusing rectangle of the Pellix is virtually the same brightness as the rest of the screen. When you push inward on the large meter actuating lever (1), at the front of the camera, the metering circuit turns on and the ⅜ x ⅞-in. CdS cell ¼ in. in front of the film itself flips upward behind the pellicle mirror to measure the slightly-out-of-focus image. While some technicians have expressed disappointment that the meter wasn't even closer to the film plane, MODERN's technicians feel that the ¼-in. allowance for shutter mechanism, thickness of shutter wall and film plane plate itself is remarkably small as it is.

The Pellix's fine focusing rectangle outlines the area measured by the CdS cell. You align the pointer with a small circle for correct exposure by turning either the shutter speed dial or aperture control on the lens.

The Pellix produces some fascinating problems of its own. Since approximately 30 percent of the light is filtered off to the viewfinder and 70 percent of the light continues to the film plane, the marked apertures (22) on the lenses cannot be used as an actual indication of the amount of illumination hitting the film, although the depth of field of the marked aperture will of course appear in the final picture. How much light do you actually lose in the Pellix? Careful comparison checks indicated that the actual amount of light lost averaged ⅔ of an f/stop (you'd actually get f/1.8 at the film plane when the lens was set at f/1.4, for instance). However, an examination of a number of different pellicle mirrors and Pellix cameras indicated that there was a variation in the amount of light passed by various sample pellicles, which could amount to approximately ⅓ f/stop. This differential was not visible through the finder and of course would be automatically compensated for at the film plane by the behind-the-pellicle meter.

