

THE SUBMINIATURE TIMES

The Subminiature Times is published monthly by Doylejet, P.O. Box 60311, Houston, TX. 77205 (713) 443-3409
Supporting 110, 17.5mm, 16mm, 9.5mm, 8mm, 4mm, 1mm, Microdot, and Electronic Still Photography.



Mona Lisa, it ain't, but snaps taken with Da Vinci electronic camera print out those enigmatic smiles in but a few seconds.

Pocket Polaroid

The Da Vinci is a "Digital Printing Camera" produced by King Jim the Japanese office equipment manufacturer. Da Vinci wasn't intended for export, but some models have begun reaching our shores in the hands of avid collectors.

The fixed focus 11.2mm/f2.8 lens has a field of view roughly equivalent to a 70mm lens on a 35mm camera.

It uses through the lens metering to adjust exposures from EV 8 to 18. Push one of several buttons to change image size, create special effects such as posterization, or make up to 30 prints which roll out of a slot on the left side.

The camera is battery operated and has an optional macro accessory kit. Image quality compares to the Minox format with ISO 400 film. The approximate cost is \$350 in U.S. Dollars.

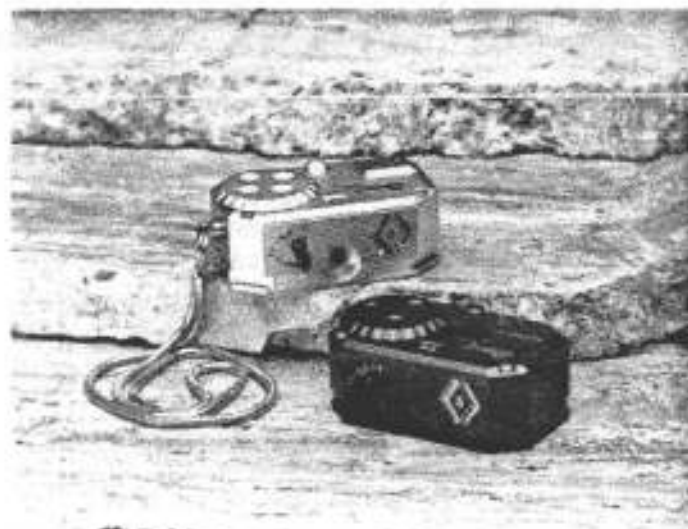
Update

FACTORY SUPPORT AND TYPE GROUPS

Canon 110 - 110ED Two year photography Masters Club available to Canon camera owners only. Offers instructional articles and photo assignments in an exclusive quarterly journal "Canon in Focus". Has six levels of skill certification. CANON USA INC., One Canon Plaza, Lake Success, NY 11042.

SECOND CHADT, NEW SUPPLIER

The Chadt subminiature watch/cam is also available in a jet black polycarbonate case. Both use the 9.5mm Minox cassette. For additional information and processing contact: Spectra Photo, Inc., P.O. Box 321, La Jolla, CA. 92038. (619) 551-1120 1-800-879-8118.



17.5, Anyone? (Part One)

I should have known I wasn't going to the camera show with a clear head.

I'd spent the previous evening cleaning my power wallet. (The one with the quick draw holster.) And I put in a little more cash than I really wanted to spend, hoping that I'd save enough to buy a burger after the show.

On the way I gave myself the usual sermon. "I already have a Pentax 110 and a Minolta MG-S. I really don't need another subminiature. I'm just going to look."

It's an important ritual. Once the sermon is over you see, I feel free to buy everything in sight including the sign over the door, as long as there's a subminiature on it.

Sure enough, I left the sign on the door, but I walked in, took about ten steps, and bought the first interesting looking subminiature I saw. It was a 17.5mm Sanwa Mycro. Vintage 1938. And of all things the vendor included a "HIT" camera in the deal because he had "no use for it."

If you've read this newsletter long enough you know that most people have no use for the "HIT" cameras either. From experience I too considered them the biggest scam in photography. I'll get to that later.

Because I also bought a gross of 110 film (see Sub' Times #41), I rode home hungry, with the two cameras and two rolls of film in my shirt pocket. I was determined to get at least one picture for my \$51. And maybe learn more about subminiature in the process.

WHY 17.5?

I've read that 17.5mm was once the size of European motion picture film. Paper-backed roll film on a spool is now an oddity in subminiature circles. The film is incredibly hard to find, and what's left doesn't have a good reputation for quality. My general impression was that you'd have to really be in love with a particular camera to shoot 17.5mm on anything approaching a regular basis.

Ultimately it would involve respooling the film on your own, and processing it yourself. Because you wouldn't send your only spool to a photofinisher.

At home I unwrapped the tinfoil covering on a roll of 'Panchro' film and prepared to shoot my first 17.5mm negatives.



I GO MYCRO

Although they look identical from a distance, the Mycro and the "HIT" are two different animals. The Mycro has a two-element fixed focus 'Una' 20mm/f4.5 lens with continuous settings from f4.5 to f11. The shutter has continuous settings from 1/25 to 1/100 plus B. There is no double exposure prevention or provision for flash.

The shutter is set and released by two separate levers. The viewfinder frames the image area with a slight degree of magnification.

On the back of the camera is a slide which covers a little red window. This is used to view frame numbers on the paper

roll as you advance the film. It's like operating a 2 1/2 roll film camera - the size of a quarter.

A careful run-through told me that the diaphragm was working, and the film wind knob turned solidly with no backlash. The shutter had a problem. It would go off consistently only at the 1/50, 1/100, and B settings. 1/25 was inoperative.

For the next hour or so while I dabbed rubber cement to reattach the peeling faux leather covering I repeated to myself "why did I buy this..?"

The 'Panchro' film was wound so tightly on the spool it was probably pre-war (Peloponnysian) stock. I made only six exposures on the ten exposure roll, and impatiently took the camera indoors to unload.

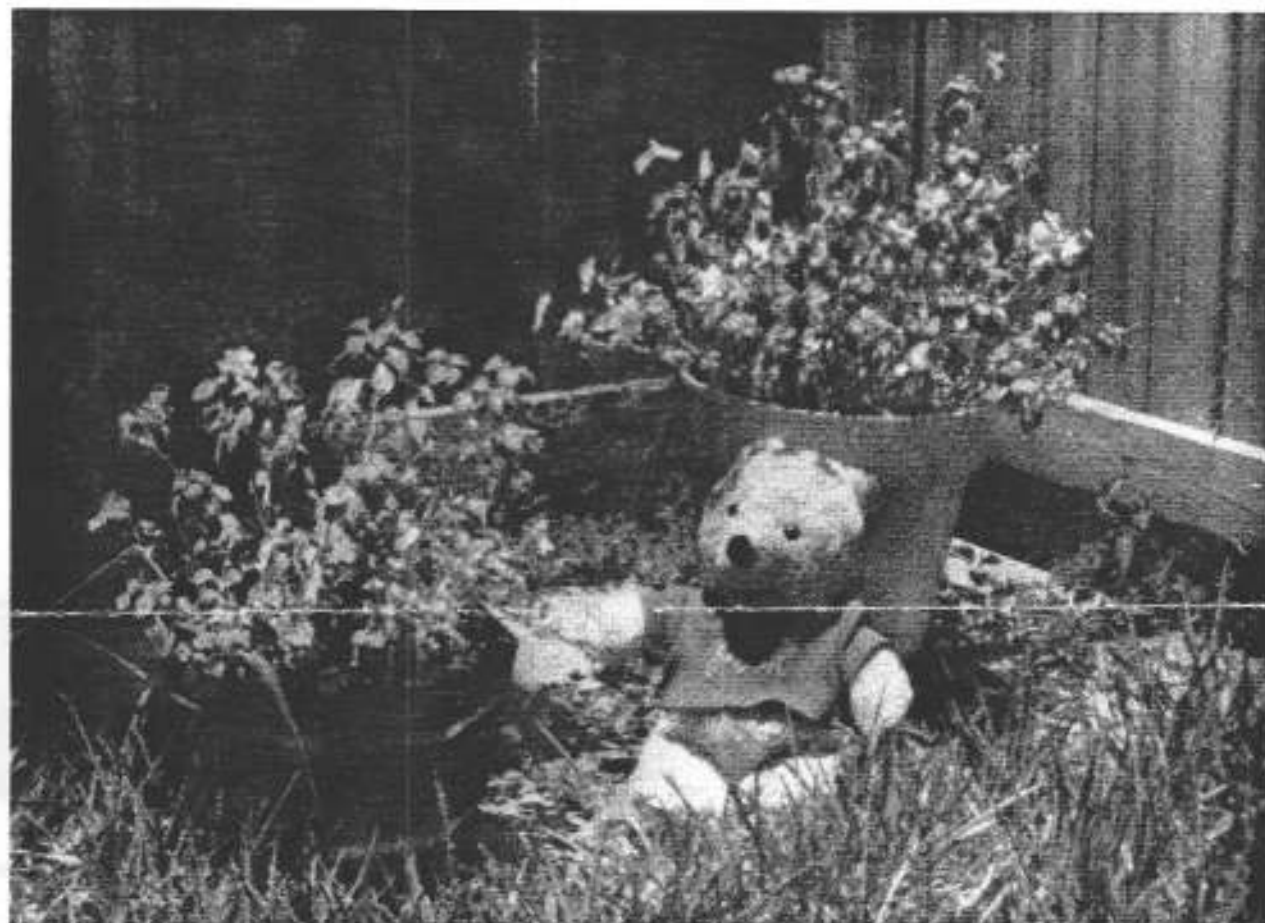


OOPS!

It didn't occur to me until I got into the darkroom that I don't own a 17.5mm developing tank or reel! This turned out not to be a problem because our Yankee RFM-18 tank has a generous 18mm track when set for 16mm film. The 17.5mm film fit nicely with a little sticking. The backing was a problem. I couldn't pull it away from the film completely, so I processed the film with pieces of the backing still clinging to it. I got a mottled pattern. No images.

Still curious, I took the backing paper off the second roll and spooled it with some 'workhorse' 16mm Recordak microfilm. (see Sub' Times #36). I made ten exposures.

All aperture/shutter combinations of 1/50 and 1/100 produced acceptable negatives. The fixed focus lens was in sharp focus at a single point about 30 feet away. I worked on this for a while and solved it by adjusting the pressure plate so that it made contact evenly all across the live area. I have since learned that this is a typical problem.



"POOH"



Working without double exposure prevention meant unlearning old habits. I ruined several frames putting the camera into my pocket and taking it out again. You have to compose then set the shutter, rather than set it after each exposure. A small but important point.

Another slight problem was parallax. The viewfinder is above the lens. The distance between the two is less than half an inch. It's just enough to throw you off if you normally use a single lens reflex, or a bar type subminiature with the viewfinder to the side of the taking lens.

RESPoolING

Paperbacked 16mm film fits easily on a 17.5mm spool. I reloaded several rolls with 16mm rather than try to locate some unperforated 35mm film to cut in half. Besides wishing that my fingers were smaller, the only problem I encountered was $\frac{1}{8}$ mm of edge fog on one side. (A good reason not to load the camera in daylight.) The fogging was too slight to affect the live area with an ISO 25 film. With a faster emulsion it might be a problem.

The Mycro used so little film (a $6\frac{1}{2}$ " strip gives 10 exposures), I began to shoot a roll a week.

Camera: Sanwa Mycro
Film: Kodak 7276 E.I. 400
Exposure: f5.6 @ 1/100
Developer: Rodinal 1:100
30 mins. @ 75°F.

A nice feature of the square 14 x 14mm negative is that you don't have to rotate the camera to fit a particular print format. With movie film however, you have only the 10 x 14mm space between the perforations.

After enjoying the camera continuously for two months I felt that daily use might not be a good thing for the little fifty four year old shutter. Preparing to shelve it, I cycled the camera through all the shutter speeds one last time. To my surprise the 1/25 sec. speed was now working perfectly.

Satisfied that I had a real camera I made a few adjustments to the spools and the viewfinder, and sought out more 17.5mm film for other roll film fans out there (see pg. 6). Then I turned my attention to the "HIT"

(Continued next month.)



LETTERS

Dear Al,

In your answer to Joseph Rider, (ST #42) are you really saying that ISO 100 and faster films are NG for subminis?

Ted O'Farell
Kiamesha Lake, NY

Dear Ted,

Joe's print was a lot better than it looked in the newsletter after I'd reproduced and enlarged it. I was trying to point him toward what I consider the best in subminiature - grainless 8 x 10" prints showing black, white, a zillion shades of gray, plus silver. The point of transition (to me) from a snapshot to fine art. Sorry if I wasn't clear.

You can break at least two of the basic guidelines: film, format, visual impact, and still come up with a satisfactory subminiature print.

The photo above is a 'grab shot'. Little Al wanted a picture of the turtle. The distance was about 25 yards. If I'd had another second I would have loaded a microfilm. But I got three quick exposures on 7276 ISO 400, as traffic began to move.

I developed the film in HC-110, dil. F, 13 mins @ 75°F. On the negative the turtle measures 2.5 x 4mm, which is smaller than an 8mm movie frame.

Nose to paper, the 4 x 5" above is grainless. A 12 x 17" print gave Al the turtle picture he wanted, but I wasn't happy with the tonality. Call it nitpicking, I went back the next day with microfilm, and they had taken down the display.

I was suddenly glad that I'd had any camera at all, and in an emergency the output



from even a ring camera would have been sufficient.

The photo on page 3 illustrates another problem. The light was fading, but I wanted to shoot at f5.6. Trading grain for maximum image sharpness. AL

Beginning subminiaturists can get this approximate image quality with Kodacolor Gold 400, and the Keystone Tele-Everflash 110. Both are currently ON SALE at Eckerd. Add about 10% to your film developing time if you print on the old Panalure paper.

CASSETTE HUNTER

Brent Esse now has ISO 400 Kodak 7276 double perforated 16mm x 400' (that's 6800 pictures) for \$20, and two lengths of RAR 2479 double perf' (See "Sub Times" #40. It develops in 90 seconds in D-76): 400' for \$20, and 125' for \$5.

His one-gross cartons of assorted 110 color print film are now \$21, which includes shipping.

NEW ADDRESS: Brent Esse, 4410 Fannin, Houston, TX 77004. (713) 528-6295.

Take Pictures with—
The **EXPO WATCH CAMERA**



A camera that closely resembles a watch in size and appearance—takes pictures $\frac{1}{2} \times \frac{3}{4}$ inches as shown on margin. Easy to operate. It's a camera for both amateur and professional.

Surprise Your Friends
Take their picture in the act of doing some funny stunt. Next time you see them produce the print. You will have a lot of fun over their bewilderment and catching people in queer and awkward positions. Carry the EXPO about in your pocket—easily concealed in the palm of the hand—picture can be taken unobserved. Produces clear, sharp negatives, indoors or outdoors equal to any camera on the market.

Two Cents a Picture
The EXPO loads in daylight with a 30 exposure film costing 25c. A whole day's making pictures taking can be had for less than two cents a picture. Films are also made in 10 exposures for 25c. Pictures may be enlarged to any size. We have Automatic Enlargers specially made for the purpose, that may be had at any time.

Quick as a Flash
The EXPO takes pictures through the lens, where the emulsion is located. Equipped with time and instantaneous shutter. Works on three ounces and is easily reloaded. Exposed and focused at one to the picture, no need for tripod. The instant the shutter is released, the picture is taken. Equipped with a system of this kind, held under a patent registration. Shipped in any address in the world.

\$3.85 For EXPO WATCH CAMERA (Model Number 2500). Package 10 Cents extra. FILMS—20 exposures (No. 2501); 25 Cents; 20 exposures (No. 2504); 25c. LEATHER POCKET CARRYING CASE (No. 2501), Price 35 Cents. VIEW FINDER for Watch Camera (No. 2505), Price 25 Cents.

JOHNSON SMITH & COMPANY, RACINE, WIS.

Please send me one EXPO WATCH CAMERA for which I enclose \$3.85 and 10c to cover postage.

Name _____

Street Address _____

City _____

State _____

Zip _____

IS ALL THAT IT IS
"STUCK-UP" TO BE

"I have taken some WONDERFUL PHOTOGRAPHS with the watch camera. It is all that it is stuck up to be, and then some. Pictures that were taken in the house were as plain as if they had been taken in a photo gallery."—O. W. GATTON, Clearfield, Penna.

BETTER THAN HOPED FOR

"The Expo Camera I received from you proved to be FAR BETTER THAN I HAD HOPED FOR."—J. W. GRASS, Tacoma, Wash.

VERY SATISFACTORY

"Your Expo Watch Camera proved very satisfactory indeed."—A. HOWARD, Rochester, Ind.

VERY PLEASED

"Very pleased with Watch Camera. I might add that I took some of the same scenes that I enclose herewith, with a camera, also. The Watch Camera pictures came out perfectly, while those taken with the other were no good at all."—W. W. HARTON, Portland, Me.

From Johnson & Smith Catalog 1929. Sent by Steve Kessler, Burbank, CA.

LETTERS

Dear Al:

I enjoyed reading the sample issue received. However, I missed a question and answer section. I have many questions and problems I would like to submit if such a section existed.

I shoot Pentax 110, and Minolta 16. I bulk load film for the latter.

Sincerely,

Galen E. Rike
Ann Arbor, MI 48103

Dear Galen,

Re: Q & A, it's a great idea, but I'm still learning along with everyone else despite almost forty years involvement. "Letters" opens the newsletter to anyone with an opinion, rather than assume that I have 'the answers'.

If you have some questions, fire away. We'll all whittle away at your list. What film/developer combination do you prefer for that Minolta?

AL

Dear Al,

Your newsletter is great! I'm looking for a recent vintage Minox LX. Is there available a recent years listing of serial numbers? In the book "Spy Camera the Minox Story" by Morris Moses lists only up to 1978 (1st year of LX). Alternatively is there another way to determine year of manufacture?"

Thomas W. Moorman
157 Hayden Rowe
Hopkinton, MA 01748

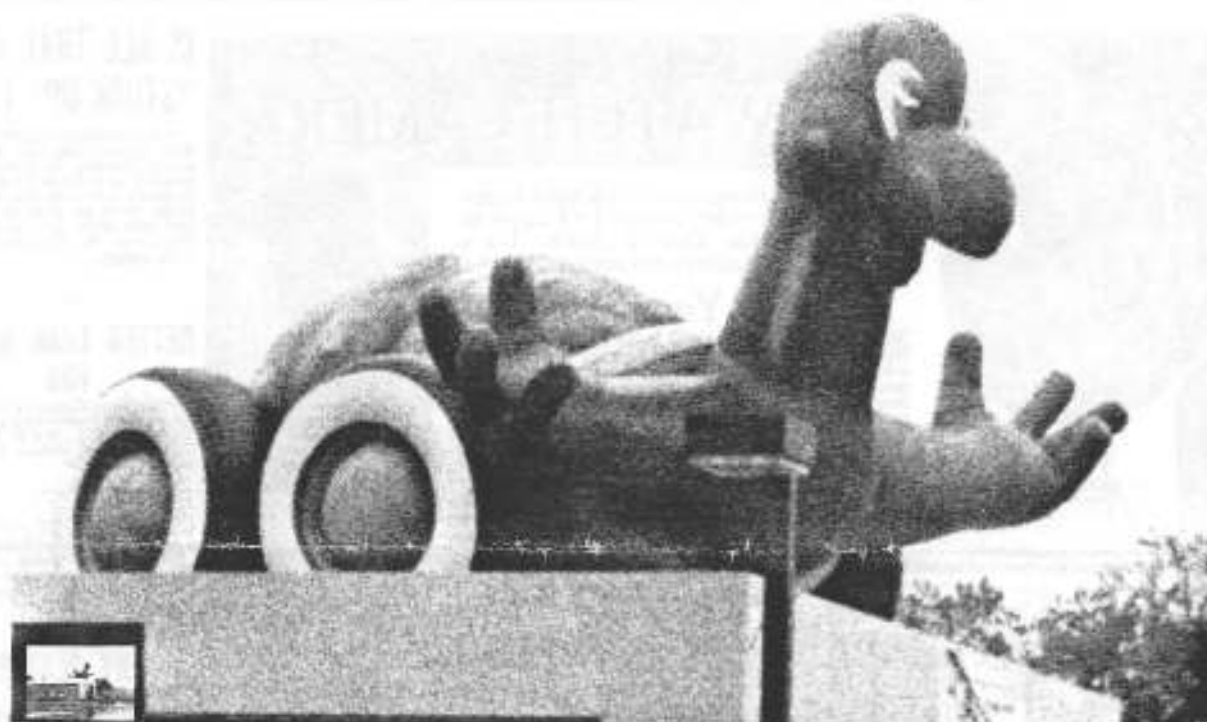
Dear Tom,

Thanks for the good review. Re the LX: I'll print your letter. Hopefully we can get one of the busy Minox folks to shed some light on those serial numbers.

AL

FREE CLASSIFIED

FOR SALE Echo-8 lighter/cam w/slitter, 2 cassettes, & box. Call: Brooklyn Camera Exchange, 549 E. 26th St. Bklyn, NY 11210, (718) 462-2892.



Portion of 12 x 17" Minolta-16 MG enlargement

THE SUBMINIATURE TIMES QUICKFINDER 7/92

Bolsey B (movie & still)	149	BK	Minox B Black	399	W	Pentax +24mm lens	119	W
Canon 110ED	169	F	2nd B	179	W	Petal (new in box)	995	H
Crystar 'HIT'	49	W	2nd B	169	W	Petal	275	W
Edixa-16	229	BK	C Black	499	W	Pixie	59	W
Epochs	225	WA	C	229	W	Potenza Bridgestone	29	BK
Expo Watch/Cam	225	W	C	219	W	Ricoh Golden-16	175	BK
Mamiya Super-16	89	W	C	199	W	Rollei-16	269	F
Mec Gold	100	W	C	189	W	Rubix-16	169	W
Mickey Mouse 110 Gold	249	W	EC w/flash	199	W	Steky 1	109	W
Nicro-16	75	W	EC w/flash	179	W	Steky 1	89	W
Nighty w/telephoto	189	WA	LX Black	525	BK	Steky 1	69	M
Nighty	69	W	LX Black	499	W	Stylophot	149	W
Minicord	499	W	LX Chrome	469	W	Tasco Bino/Cam	199	W
Minimax-Lite	125	W	ML	239	W	Tessina	599	W
Minolta 16	59	C	111S	189	W	Tessina	611	C
16 II	69	W	111S	159	W	Tone	325	W
16 EE II	69	W	Minute-16	39	W	Toyoca-16	295	WA
16 P	19	CC	Narciss SLR+access.	793	BK	Tynar	119	F
16 P	29	BK	Pentax +3+Drive	449	W	Tynar	59	W
16 P	49	W	+3+Drive	299	CC	Vestkew	179	W
16 P	79	W	+3 lenses	279	B	Yashica Atonon	79	BK
110Z	89	W	+3 lenses	249	BK	Yashica Atonon	79	F
110Z	79	W	+3 lenses	229	W			
110Z MKII	229	W	+2 lenses	189	BK			

B Bergen County Camera, 270 Westwood Ave., Westwood, NJ 07675 (201)664-4113
 BK Brooklyn Camera Exch., 549 E 26th St., Bklyn, NY 11210 (718)462-2892
 C Cambridge Camera, 7th Ave & 13th ST. NYC, NY 10011 (212)675-8600
 CC Columbus Camera, 55 E. Blake, Columbus, Ohio 43202 (614)267-0686
 F Foto Cell, 49 W 23rd St. NYC, NY 10010 (212)924-7474
 H Hayden Photographics, 85 Queen St. East, Toronto, Ont. CANADA M5C 1S1 (416) 862-8585
 M Midwest Photo Exch., 3313 N. High ST., Columbus, OH 43202 (614)261-1264
 WA Wall St. Camera, 82 Wall St., NYC, NY 10005 (212)344-0011
 W Woodmere Camera, 337 Merrick Rd., Lynbrook, NY 11563 (516)599-6013

THE 1992 GUIDE TO POPULAR SUBMINIATURE CAMERAS.....\$10
 THE SUBMINIATURE TIMES #1 to #5, and #33 to current....\$2 ea.
 CASSETTES: Gami-16 \$15, Yashica-Y16 \$10, 17.5mm roll...\$5 ea.
 Waiting list Mamiya, Rollei, Edixa, Steky...No charge
 Please include 10% S & H Domestic, 20% International.
 Al Doyle, P.O. Box 60311, Houston, TX 77205. (713) 443-3409.