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THE SUBMINIATURE TIMES

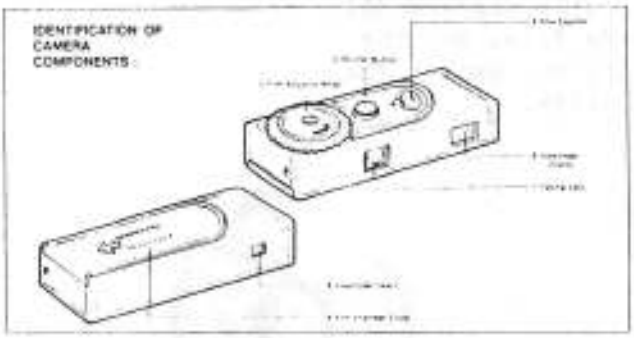
The Subminiature Times is published monthly by Doylejet, P.O. Box 60311, Houston, TX 77205 (713) 443-3409

Supporting 110, 17.5mm, 16mm, 9.5mm, 8mm, 4mm, 1mm, Microdot, and Electronic Still Photography.

INVISIBLE

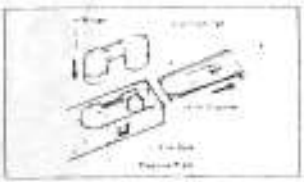
The Micro-M fits neatly in a candy wrapper. Leave a hole for the lens, and a slit for the thumb wheel. Press the shutter button through the paper. All emulsions and processing still available.

SUPER MINI CAMERA **MICRO-M**



FILM LOADING

1. Remove the Film Chamber Cover ⑨ by sliding it along with your thumb, in the direction of the arrow. Insert Film Cartridge ⑪ into Film Chamber ⑬.
2. Replace cover after confirming that the film has been correctly inserted into the space between the Pressure Plate ⑫ and Film Gate ⑭.
3. The Film Counter ⑤ automatically resets to the 'S' (starting) position immediately after the cover is removed. Following proper loading of the film cartridge and replacing the cover, release the shutter twice - turn the Film Advance Wheel ① after each shutter release to cock - until Film Counter ⑤ window indicates "1". You may commence shooting.



FILM UNLOADING

1. After completing the exposures (15 ex. or 36 ex., according to the type of film in use), wind the release shutter for two additional frames, to prevent unexpected spooling of the last exposed frame while removing the cartridge from the camera.
2. Removal of the cartridge is quite simple, by lifting the cartridge with the fingernail placed under Bridge ⑩.

Always load and unload film in the shade whenever possible, away from direct sunlight.

SPECIFICATIONS

- Film Size: Universal 8x11mm format (Cartridge film utilized by Minox type camera)
- Lens: 15mm f5.6 (Fixed)
- Adjustment of Focus: Fixed Focus (From 1m to infinity)
- Viewfinder: Reversed Galilean type with 0.45x magnification. Picture area 85%
- Shutter Speed: 1/150 sec. set speed
- Film advance: A simple dial thumb control by a 120° stroke. Shutter automatically set as film is wound into the next succeeding frame.
- Film counter: Automatic, normal-counting/reset, with visible indicators S and 1 through 38.
- Dimensions: 69x27x20mm
- Recommended Film: For outdoor daylight use - any MicroTec I.S.O. 100 film. For indoor use - any Microtec I.S.O. 400 film.

Film and Processing Services Supplied Exclusively by

MicroTec™

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THE ZENIT MF-1 One of a pair of Russian subminiatures to appear at Photokina, has an 18 x 24mm format, 28mm/2.8 lens, and a spring wound motor drive. It uses 21mm film and will set you back $2500.

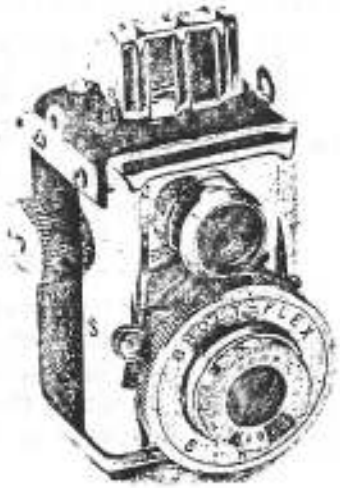
THE ZENIT MA-2 also motorized, has an interchangeable 24mm/2.8 lens, shutter speeds from 1/60 to 1/1000, with a 14.8 x 21mm format on 16mm film.

THE JOYS AND WOES OF SUBMINIATURE TLR

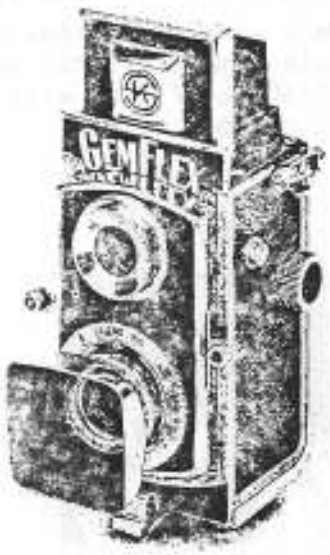
The twin lens reflex puts a full-frame image on a ground glass screen. Unlike the image in a single lens reflex, the image remains in view during the exposure.

A disadvantage of subminiature TLR is that the image on the ground glass is difficult to see without considerable magnification. Waistlevel subminiature TLR is impractical excepting special applications.

This hasn't prevented several manufacturers from producing miniscule TLR cameras which are now rare enough to appreciate in value indefinitely. With patience any of them will take pictures.



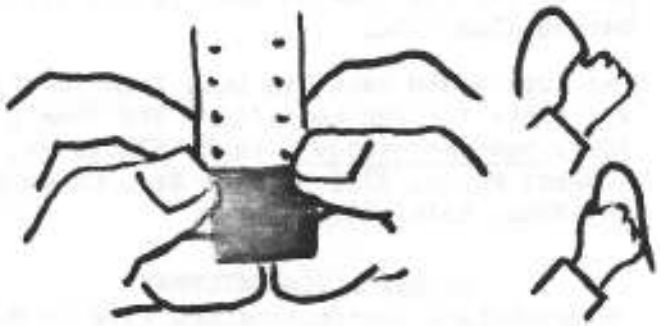
SHOLY COW The Babyflex, Peace Babyflex, and Sholy-Flex, are literally stacked HIT cameras. They use the same film, and the same lens/shutter combination. Expect the same box camera image quality.



SHIRTPCKET GEM The variable shutter speeds of the GemFlex are an indication that the lens is also better than the three previous cameras. Our guess is that the Gem 25mm/f3.5 lens is a coated achromat, two elements in two groups on either side of the aperture. It should be able to produce excellent 11" x 14" prints. Lack of double exposure prevention provides possibilities for some interesting creative work. The original kit included a yellow filter, leather case, and an extra 17.5mm spool. See S.T. #44 to respool 17.5mm roll film.

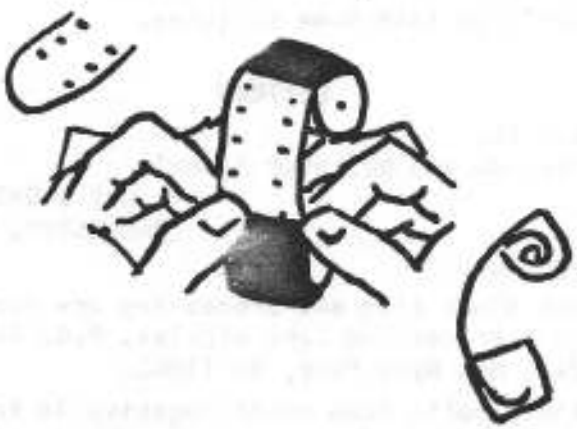
ALMOST, ALMOST The image in the Minicord viewfinder is left-right reversed and takes getting used to. The field of view is cropped about 10% on either side, not telephoto, cropped. You would be inclined to use the Minicord for portraits or data recording rather than landscapes. Otherwise, Goerz came within a hairs breadth of having everything a photographer could want in one tiny package. The film advance mechanism was its Achilles heel.

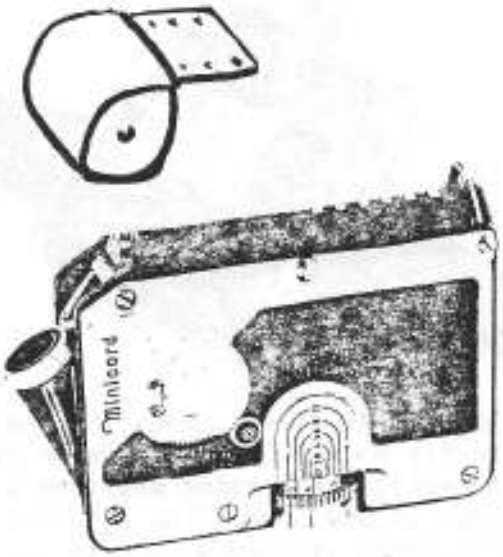
It's possible to run a roll of film through the camera only to discover that the film never got into the takeup cassette, bunching up accordian-style just past the pressure plate. Worse still, most owners never learn to load the supply cassette. We'll tackle that now.



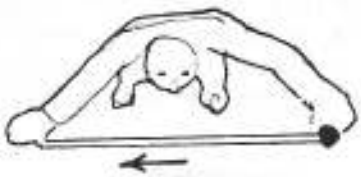
1. One way to load a nonresealable 'dead drop' cassette (Minicord, Mec-16, Whittaker Micro), is to rest the cassette on your middle fingers with the slit facing up. Insert new film by holding it on the edges at the perforations. Pull it down slowly but firmly with your thumbs and index fingers, in little ¼" motions. Hold the film so that the film to be loaded is flipped toward you, even if you are wearing rubber gloves. This avoids any lint from your knuckles as the film comes down toward your fingertips.

2. Load the takeup cassette in dim light, with the supply cassette up on your knuckles. Make certain that you put in enough leader to go around the first turn. If necessary, round off the leading edge with scissors or a razor. It's a 5 minute project. You can do it.





After making the last exposure with a Minicord, make two or three additional exposures, or advance the film until you reach the end of the roll. There will be a little tongue of film sticking out of the cassette. Leave it out.



When you are ready to remove the film for processing (in total darkness), pull the little tongue of trailer in one long slow careful motion. This will avoid many scratches, or limit the ones you get to fine lines, rather than Z-shaped 'lightning bolts' that are difficult to retouch.

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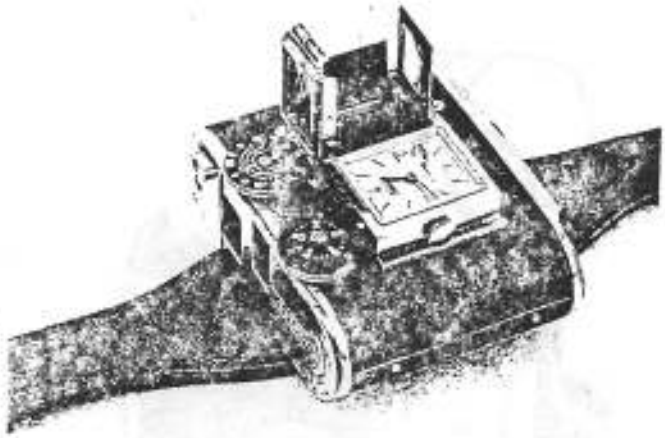
CAMERA	FILM	FORMAT(mm)	LENS	SHUTTER
Baby Flex	17.5mm roll	14 x 14	20/f3.5	I and Time
Gem Flex	17.5mm roll	14 x 14	25/f3.5	B, 1/25-50-100
Luckyflex	35mm	24 x 24	50/f3.2	P, 1/20 to 1/300
Minicord	16mm db prf	10 x 10	25/f2.0	B, 1/10 to 1/400
Peace Baby Flex	17.5mm roll	12 x 14	20/f3.5	I, and T
Sholy-Flex	17.5mm roll	14 x 14	20/f3.5	I, and T
Tessina	35mm	14 x 21	25/f2.8	½ to 1/500



TESSINA GOT IT RIGHT A working TLR small enough to fit on a wrist strap definitely warrants merit. The Tessina provides a large image on any 35mm film, ensuring that this camera will be around for a long time.

The special cassettes are easy to load, and the controls are set in a fashion that makes the camera easy to use without raising it to your eye, as if setting a wristwatch. The only downside is that the camera is so expensive you might not want to subject it to the bumping that pocket cameras normally endure. For high quality enlargements it doesn't get much better than this in subminiature, because the 14mm x 21mm negatives are so large.

ODD MAN OUT The luckyflex shows high quality construction throughout: Rollei-type film advance crank, Solar 50mm/f3.2 anastigmat lenses, with separate shutter set and release levers. However, it could be frustrating trying to coordinate this camera with a modern light meter. The shutter speeds are 1/300, 1/100, 1/50, 1/25, 1/20, and P. The apertures are f/3.2, 4.5, 6.3, 9, 12.5, and 18.

Totally out of step, the Luckyflex was one of the few cameras ever to use paper backed 35mm film.

As luck would have it, bulk film is still available for the Luckyflex. VPS 35mm x 100', non-perforated, fresh, $34.95 ea. Midwest Photo, 3313 N. High St., Columbus, OH 43202. (614) 261-1264

ON ANY GIVEN SATURDAY

Subminiature user/collectors like to get a pot brewing and compare their cameras. An interesting comparison would be the antique Minicord against the modern Pentax a110.

The Pentax has a built-in meter but is hobbled by the 110 format. It only reads ISO 100-400 film speeds.

The Minicord has no meter but can use any double perforated 16mm film: color reversal, color negative, b & W reversal, or b & w negative; in film speeds ranging from ISO 16 Agfachrome CT-13S, to ISO 2500 Agfa Pan 250.

The Pentax can make an 8 second time exposure.

The Minicord has a B setting, and can make time exposures that last all night.

The Pentax has a motor winder.

The Minicord has a rapid trigger film advance, and will accept a self timer.

The Pentax is an SLR.

The Minicord is pocketable, with an f/2. lens, and it converts into an enlarger.

Let's go take some pictures.

LETTERS

Dear Al,
Where do you buy your films?

Lut DeGeiso
Rochester, NY

Dear Lut,

Our Minox film and processing are from Minox Processing Laboratories, P.O. Box 1041, New Hyde Park, NY 11040.

The Minolta 16mm color negative is from Microtec, P.O. Box 9424, San Diego, CA 92169. Our 16mm b & w is from a variety of sources, some donated by readers.

Our 110 film is bought by the gross from Brent Esse, 4410 Fannin, Houston, TX 77004.

The 8mm films ISO 40 and 160 color reversal are from BI-RITE, 15 E 30th St. NYC, NY 10016-7080.

Al D.

Spying with a CAMERA

By ALFRED TOOMBS

PART 2

Photography has become the strong right arm of the espionage agent. Here is the amazing story of how cameras have stolen vital secrets.

The subject's vest is pulled aside here to disclose a "buttonhole" camera. The lens simulates a button. Though produced in the 1890's, the camera is one well adapted to espionage.

THE camera has changed espionage methods since the World War, 1914-1918, and made every country more vulnerable. Today's spies have found it singularly adapted to their ends. They have built tiny cameras into cigars, canes, and buttonholes; have used cameras to make pictures in total darkness or from great distances. They have transmitted code messages by photography and have made pictures of secret documents which could not have been stolen and of secret fortifications or war machines which could not have been sketched.

One of the first major spy cases in the United States, in which the camera emerged as a dangerous instrument, came to official notice in September, 1935.

Treasury agents had been watching a ship tied up at the Hudson River pier of the North German Lloyd Line. They observed a well-dressed, sharp-eyed man walking down the gang-plank with a violin case under his arm. Why was anyone coming off a ship that was leaving port—carrying a violin case? They stepped up, tapped the man on the shoulder and led him to the Custom House, where they ordered him to open the violin case. As the agents had suspected, it contained no violin. But from their point of view, the haul was a little disappointing. For they found no smuggled jewelry, finery, or narcotics. The only thing in the violin case was an envelope containing seven photographic negatives.

The suspect gave his name as William Lonkowski and the Treasury men decided to release him, after they had verified his address. They promised to return his property as soon as they had made a check-up. So Lonkowski departed, losing no time in getting away from the pier. In fact, he lost no time in getting away from New York, and then from the United States. In the due course of events, the Treasury men turned the photographic negatives over to the Office of Naval Intelligence. The directors of that counter-espionage agency promptly went up in the air, setting what still stands as an altitude record. They demanded the immediate arrest of Lonkowski, who, sadly enough, was then in Canada, perusing the steamship sailing lists for Europe.

None of this was known publicly until nearly three years later. Then it was that the G-men put the arm on four slightly bewildered people and accused them of being members of a Nazi spy ring, to which the fugitive Lonkowski had also belonged. And from them the Federal agents learned a lot about how cameras were being used to steal the United States' defense secrets.

The master spies who were behind the activities of this ring had learned well the uses to which a secret agent can put the modern camera.

It was not surprising, therefore, to discover that, like Lonkowski, the four Nazi spies who were arrested had been well schooled in the value of pictures in their trade. Guenther Rumrich, deserter from the United States Army; Johanna Hoffmann, a hair dresser on the liner Europa; Erich Glaser, a soldier stationed at Mitchel Field, N. Y.; and Otto Herman Voss, a worker in the experimental section of the Seversky (now Republic Aviation Corp.) aircraft plant—these were the prisoners. The story of their long camera hunt for U. S. secrets came out under questioning.

Rumrich, a comic opera spy and bungler of extraordinary talent, was arrested in February, 1938, and his admissions led to the round-up of the rest. The Army deserter was not very bright about spying—a truth which his employers had discovered when they received the first batch of his pictures. The photographs were worthless and they sent an angry note, telling of the high standards of photography maintained by the German espionage system. Rumrich did improve enough to placate them, sending some pictures of the Panama Canal and of Manila which they considered of value.

His lack of talent in the delicate work of espionage led him finally to write a letter to a Naval officer, whose name he had chosen at random, proposing a small job of espionage. He was considerate enough to give his return address and the Federal men had no trouble at all in finding him. They later discovered that he had written some letters abroad, which had been intercepted by the British counter-espionage, in which he betrayed the other members of the gang. G-men moved to arrest them.

(Continued next month)

Reprinted from "Popular Photography" July, 1940. Submitted by Steve Kesslar, Burbank, CA.

"Asleep at the Wheels"

Al Doyle
Camera:Mamiya-16
Film: Recordak
Developer: Rodinal

Golden Ricoh	$449	W	Minox B	$249	C	Minox LX Black	$529 W
Minolta-16 P	59	W	2nd B	169	W	Narciss SLR	795 B
-110Z	100	W	C	250	W	Pentax +3 lenses	269 W
-110Z	89	BC	C	239	W	+3	229 W
-110Z MKII	249	BC	EC	219	W	+3	189 B
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1st B	169	W	III	149	W	Yashica Atoron	100 C

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FOR SALE Expo Subminiature Camera, with chain and lens cover, polished metal body, film cassette. Expophot Exposure meter, original box with instructions. Weston Master Universal exposure meter, Model 715. (Price negotiable) Don Allen, P.O. Box 8111, Garden City, NY 11530 (516) 481-7255.

INSTRUCTIONS WANTED Photocopy of the Manual, or your suggestions for the Mamiya-16 Super. William Cleland, 8923 Mount Bartlett Dr., Austin, TX 78759.