

Editor: Al Doyle  
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# THE SUBMINIATURE TIMES

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



"ZEBRA CAROUSEL"

Al Doyle

Camera: Minolta-16 QT  
Film: FUJI HS-U



**THE DAVINCI AND FOTOMAN PLUS** brand new digital subminiatures were put through their paces on the PBS Channel 4/10/93. This latest Fotoman features interchangeable lenses, faster download, and bundled image editor software. A videotape of the demonstration (which includes a look at how newspaper editors are dealing with the problem of ethics in photo manipulation) is available from The Computer Chronicles 1-800-366-9484.

**YOU'LL ENJOY THE NEWEST MINOX REVIEW**, a 230 page tome with color pictures of the various models and camera work. "Minox Variationen in 8 x 11" by Schubert Heckman, covers all accessories, variations, recent displays, and pictures of the factory suitable for framing. Written in German. \$85 plus s&h. A Photographers Place, P.O. Box 274, Prince St., New York, NY 10012. (212) 431-9358.

**ENGLISH SPEAKING MINOX FANS** can look forward to an upgraded translating aid. Within ten days German Assistant 5.0 will be in your local PC outlets. Prepublication gossip hints a massive 100,000+ expandable dictionary and an enhanced vocabulary that translates in both directions.

Send Microtac Software your current serial number, diskette size, and \$39.95 + \$6 s&h for the new release. Novices will have to ante up the full \$99.95 list price. Please note the new suite number. Microtac Software, 4655 Cass St. Ste. 214, San Diego, CA 92109, (619) 272-5700. FAX (619) 272-9734.



WEBSTER'S DICTIONARY BOOK 110



SPRING WOUND 35MM W/16 x 16MM FORMAT

**SHOWTIME AT THE 33RD** The Semi-Annual camera show by The Photographic Collectors of Houston, Hobby Airport Holiday Inn (March 27-28), gave us a chance to meet old friends for subminiature news and some laughs. Famous Denny Cronk made an appearance with his disguised 110 cameras hidden in dictionaries, Good N' Plenty wrappers, and Reese's Peanut Butter Cups. His list of Pentax 110 accessories has been updated. D. Cronk, 8086 South Yale, Suite 118, Tulsa, OK 74136.

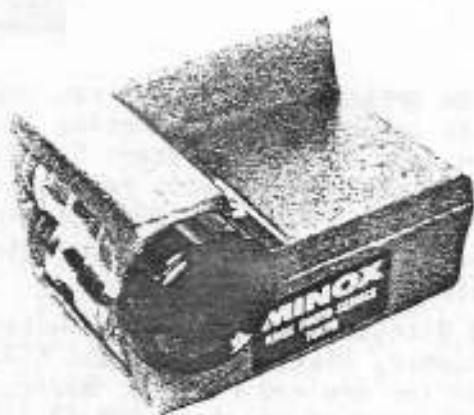
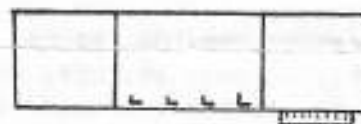
The Garays brought a Little Russian Robot 'clone' and a pair of Mikromas.

High point of the morning was the opportunity to handle a 17.5mm Gemflex twin lens reflex. B'gosh the thing is tiny. The magnifier/ground glass is the size of a nickel. And you need another magnifier to look into it! (pg 5)

**MORE 110 RESPOOLING** As you get started you'll run into anomalies and one of a kind situations unique to each camera, cassette, and film.

For example, if you have a motor winder on your camera you'll have to turn it off to load unperforated film. The feeler in the camera needs one perforation to stop the film in position for the first frame. Totally motorized cameras like the Ansco Twin/Vision can't use unperforated film at all. And if you use a double perforated film the useable image will be reduced to 10mm x 17mm. Don't crop too tightly in the viewfinder along the top and bottom edges.

For single perforated film in a motorized camera put the perforations on the side of the cassette with the gear visible.

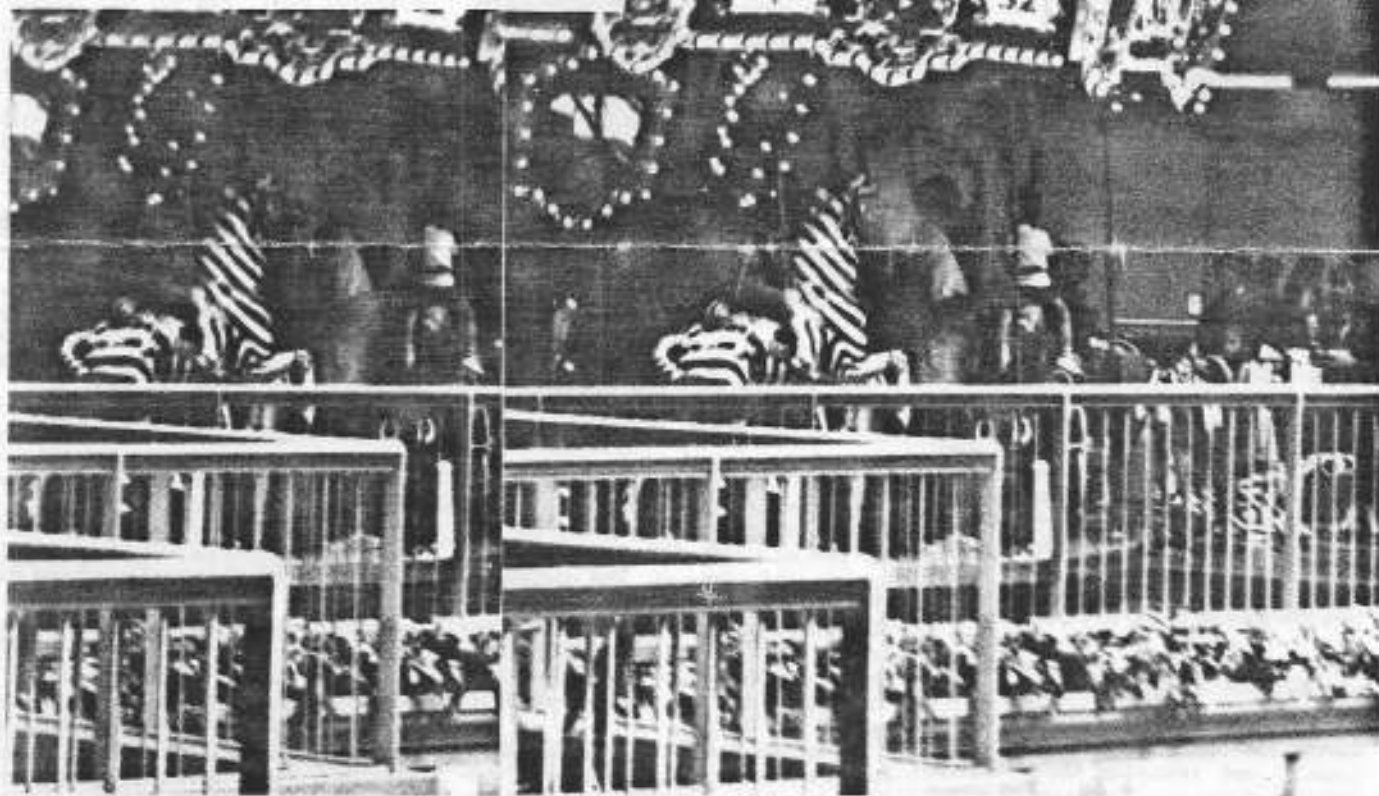


**RUMOR** A new U.S. distributor for this Minox film splitter? We'll keep you posted. Has anyone seen it advertised?

For high speed films in low light you can default the Pentax 110 to a setting of f/2.8 @ 1/30 by pushing down the small flash contact to the far left of the pentaprism, and use a 100 or 200 speed cassette. When you use a 400 speed cassette the default setting becomes f/5.6 @ 1/30.

The Minolta 110Z is more versatile than the Pentax 110 for really slow microfilms. The aperture settings on the built-in tele/wide/macro are manually adjustable from f/3.5 to f/16. Without batteries the default shutter speed is 1/125. As mentioned previously, the Pentax 110 doesn't 'read' ISO 64 cassettes at all.

**SPRING CLEANING** The enlargement below left, was made before our Omega B5 was stripped, and vacuumed. The condensers were reset and leveled, the lenses were cleaned, and the enlarging magnifier was dusted out. Then the cover print and the enlargement below right, were made. The enlarged area measures 4mm x 5mm on the negative ( $\frac{1}{2}$  of a Minox). It's a fifteen minute annual ritual. You can do it.



### "ZEBRA CAROUSEL"

Technical details

Prefog: Amber 3 secs @ 78"

Developer: Agfa Rodinal 1:200

Exposure: f/5.6 @ 1/30 sec

(The carousel was turning)

**IMMEDIATELY FOLLOWING THE UPDATE** of 16mm film last issue, we got calls asking why we omitted favorite emulsions and services. T. May Duncan of Ft. Worth, TX reminded us of Kodak 7230 Background-X Negative ISO 40 - 32. Mark Fahey, of Chicago, IL likes Tri-X negative 7233 ISO 320-250, "Edwal FG7 + 9% sodium sulfite, E.I. 1000" Microtec has stopped processing 16mm b&w, but still has ISO 100 b&w and color negative print film in Minolta cassettes. (619) 272-8820.

A fan of 8mm stills informed us that if you need 620 roll film for your Testrite Cinelarger order Kodacolor Gold 200 GB 620, Catalog #357-4613. No minimums.

**NO PHONE RESPONSE** from John Lane Micrographics lately, however 1461 is still available from Kodak at the retail price.

Processing for Minolta film can be obtained. The problems here are the waiting times, and the fact that you will have to spool your own cassettes if you want anything other than Microtec stock. B&w takes 4-6 weeks, color takes 2 weeks. For current prices contact: ASAHI, P.O. Box 2919, Torrance, CA 90501. (310) 325-8960.

E4 16mm color film and processing chemicals are available from Stewart Trail, 618 S. 62nd St., Phila, PA 19143. Call (215) 474-7663.

The Espionage Act is being rigidly enforced by the United States government. Signs setting forth its provisions are being posted wherever there is the chance of the public coming in contact with areas or anything concerned with the national defense.



The trial lasted for many months, with the Switz couple turning state's evidence. Testimony revealed that the ring had used cameras to steal formulas for gunpowder and poison gas, plans for industrial mobilization, microbe warfare, stratosphere warfare, etc. Their method had been to smuggle the secret documents out of their hiding places. They were rushed to one of the photo labs the ring maintained in Paris, copied, and returned before they could be missed.

One member told of slipping secret gas formulas out of the French war office

during his lunch hour, copying them quickly, and returning them without arousing suspicion. The texts of secret lectures at the French military college were photographed. One spy even made movies of a demonstration of secret explosives given at the College of Paris. The French police discovered several of the photo labs and confiscated the equipment, along with film on which had been recorded some of the country's most carefully guarded secrets.

They were a motley crew when at last they came into court to receive heavy sentences in April, 1935. There was flamboyant Lydia Stahl, the directing genius of the ring; Marie Memet, a school teacher; Chana Salzman, a young Polish girl; Professor Louis Martin, a distinguished member of the faculty at the College of Paris; Col. Octave Dumoulin, who wore the Legion of Honor ribbon in his lapel; the nervous Switz couple, and all the others.

The prosecution could look back over the proceedings with a certain amount of satisfaction. The Switzes were ordered to leave the country and the rest of the ring had been smashed. But there was one thorn. The master photographer whose name had cropped up in testimony throughout the trial—the man who had been the camera genius—had not been caught. Somewhere, today, he is probably very busy.

### "SPYING WITH A CAMERA" Conclusion

The ingenious device developed by this ring to transmit code was not the first occasion on which photography had been used to send messages. The possibilities are limitless. A code could be developed in which a landscape scene with three cows in it would mean that three battle-ships were leaving port—or three horses could mean that submarines were leaving.

During the World War, the British directed a vast espionage ring in the Belgian territory occupied by Germans. Hundreds of volunteer Belgian spies manned observation posts to report in detail on the movement of troop trains. Long reports were prepared, but they were too bulky to carry. So they were photographed and reduced.

When the Germans began to watch for such photographs, the Belgians came up with a different method of transmitting their messages. Every citizen was required to carry an identification card, with his photograph. The Belgians transferred their reports to emulsion stripped off photographic paper. They pressed the emulsion—which was perfectly clear, with no visible writing on it, over the photographs. It gave the pictures a slightly higher gloss, but this was not noticeable. Later it was soaked off, to be pasted on a lantern slide and projected after the invisible writing had been developed.

This illustrates how some spies have solved one of the two major problems of their work — transmission. The other problem is to obtain the information, a work for which the camera is so well suited.

Major A. G. Wade, an English officer, tells of the arrest of a spy in a British navy yard. The man had come to the

district some months before and had made friends of two retired navy yard workers who used to visit their old shop often. The stranger, an elderly man, always carried a cane, of which he was inordinately proud. Strolling through the yard with his friends, he would sometimes point the cane at some ship on which work was being done and ask an innocent question.

One day, his cane was knocked out of his hand by a flying rope and he became so excited over this that suspicions were aroused. An inspection of the place where the cane had fallen revealed bits of broken glass. The spy was arrested immediately and it was discovered that a camera was built into the thick cane, with the lens in the tip and a trigger controlling the shutter in the handle.

In this country, where they are granted greater freedom, spies do not always find it necessary to be so subtle. Spies and accredited foreign military observers—who sometimes are little more than spies with a government license to practice—have been able to operate without much fear of detection. Our laxity and the foreigners' audacity has brought a series of "camera incidents" in the past few years. Their portent is unmistakable and the reason for present caution.

In 1934, Kuraji Takahashi, a prominent Japanese, and four friends from Nippon were picked up by detectives from Kearney, N. J., while taking photographs in the Jersey swamplands. In their possession were four still cameras, three small movie cameras, maps and pictures they had made of the Pulaski skyway and the Pennsylvania railroad tracks. They said they were engineers taking a professional interest in our things and there wasn't much to do about it.

A year later, police in St. Petersburg, Florida, picked up one Yoshio Matsuda, a Japanese naval man with some vague diplomatic status, who was busily photographing the harbor and the cruiser Trenton, which was at anchor there. He had been making a tour of the East, enjoying himself with an expensive camera which had a telephoto lens said to be good for one mile. He had 32 negatives in his possession, the rest having been returned to Japan. His arrest created a flurry in Washington and he was ordered released.

A Japanese fishing trawler which had been loitering around the U. S. island of Guam went down in a storm recently and the word around Washington was that the ship had more cameras than fish aboard and more darkrooms than refrigerators. Our Navy rescued the sailors, but the Japanese would not grant permission for one of our boats to land them on a nearby Japanese island. The Japs, apparently, have heard that we own a couple of cameras, too.

In fact, they have been just as jittery as anyone in this country. Ask M. A. Pierce, former Los Angeles police commissioner, who was held in jail for 11 days in 1935 for photographing a forbidden area near Kobe. Or the crews of the freighters *Elizabeth Kellogg* and *Golden Mountain*, which were held in port for days after the Japs charged the sailors had made pictures in secret areas. But in times like these, both parties to

such mutual distrust are probably right.

There have been almost no spy cases in recent years in which the camera has not played a large part. Those which have been quoted here are but a few from a voluminous file of cases the world over. Study of them is now providing information for the elaborate and expanding defense system which is now functioning against camera-spies. The more tricks that are known, the better we can guard against their being employed.—■

#### FREE CLASSIFIED

**FOR SALE** Schneider Componon 28mm/f4 enlarging lens \$160. GaMi cassette \$15. Tessina film winder with case and booklet \$50. Minolta-16 QT black with case and booklet \$100. Alan Plotnick, 77 Woodlawn St., Hamden, CT 06517 (203) 281-3915.

**FOR SALE** Ticka watch camera, finder, boxed \$650. Compass (camera only) ex, \$1100. Rubina 16, case, boxed ex++ \$250. Golden Ricoh, case ex + \$250, others. Free shipping. Ron Lavy, 11 Vivian Way, London N2 0AB England Tel. (81) 883-5160.

#### LETTERS

Dear Al,

On page 7 of "The 1992 Guide" you list the Mamiya Super-16 which is a camera I used to have, and you list it as using 16mm unperforated film. Actually it uses 16mm double perf film and the 10 x 14mm picture goes between the perfs.

On page 11 you list the Rollei-16 which is the camera which I now have and you give the picture as 10 x 14mm however it is 12 x 17mm.

On page 5 the Compass camera is referred to as using 35mm plate. What is a plate?

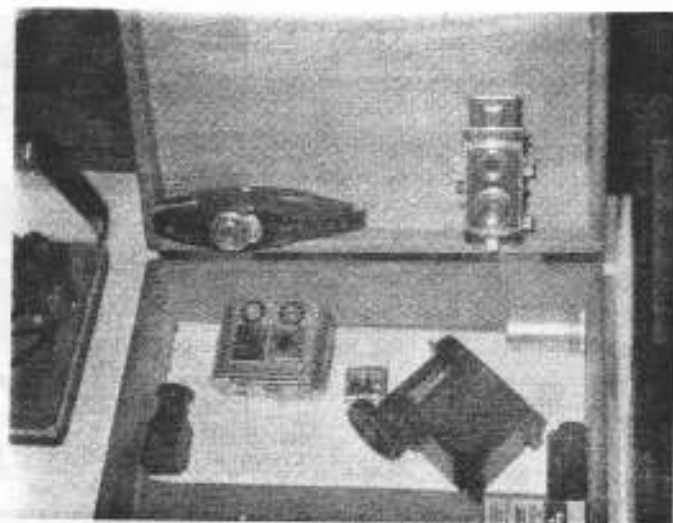
P. Price  
Downers Grove, IL.

Dear P. Price,

Thanks for the correction on the Rollei. The Mamiya Super-16, like all the Mamiyas uses unperforated, single perf, or double perf films. Since all this info won't fit in a single column list, all such cameras are listed as "unperf" as indicated in the introduction.

A plate is a single exposure on a glass substrate, like sheet film. Each Compass plate is wrapped in a light-proof casing with a darkslide. A roll film back for the Compass takes size 00 film which is no longer available. For glass plates or microfilm contact Brent Esse (713) 528-6295.

AL D.



**ACROSS THE TOP:** 17.5mm Stylophot and Gemflex TLR. In the box: Tessina prism viewfinder, 35mm Tessina chrome, Tessina film loader, film can, and cassette.

**OOPS!** Some copies of back issue #2 were put together improperly. We'll replace your missing page 2 by return mail.

Another omission from the list in issue #52 was the 'unaffordable' Kodak Emulsion 2481 HIE434. Minox owners can get infra red film prepackaged for \$7.50 per 36-exposure roll, and 35mm IR films for the Robot and Tessina are available at prices averaging less than \$15 per 36-exposure roll from any of the companys that advertise in "Shutterbug". But you always hear that it is cheaper to split 35mm stock than buy a roll of 16mm IR for subminiature photography. For some reason, planted in the back of my mind was the admonition that I would never be able to afford a roll of 16mm IR.

The teenager who left that message has grown to manhood and can certainly afford to splurge now and then on a whole roll of film.

I rang 1-800-242-2424, tap-dialed my way to Kodak's Scientific Division, and asked for the latest price on a 'little roll' of 2481.

"The current price of 16mm x 450 ft. Kodak Emulsion 2481 is \$242.65 per roll, minimum order 75 rolls (ISO 100) Catalog #170-2968."

If you don't have a calculator handy, it comes to \$18,198.75 plus shipping. Just like THAT, it came back to me why I'd left the message. It was for a hopeless impulsive who has bought some laughable subminiature items only because the price was 'right'.

## FREE CLASSIFIED

**WANTED** Accessories for Pentax 110. Telephoto lens longer than 50mm, all filters and sunshades, body caps. Harry Wilson, 1260 Kearsage Av., Contoocook, NH 03229. (603) 746-4515.

**WANTED** Minox B and IIIs, any condition, for parts. Please state condition, serial number, asking prices, and if any parts are missing. Matthew Russel, 33 Woodridge Drive, Mendon, NY (716) 582-1319.

**DONT MISS** two current sales: The Coast Pouch is at Eckerd, the housebrand 110 color is at Walgreens.



## THE SUBMINIATURE TIMES QUICKFINDER 5/93

GaMi	\$495 H	Minox B Black	\$495 H	Rollei-16	\$109 W
GaMi film splitter	210 B	Minox bino/clamp	44 B	Rollei E110	229 B
GaMi film splitter	95 H	Narciss SLR kit	795 B	Steky IIIB	89 K
GaMi prism finder	249 B	Narciss white	595 R	Tasco bino/cam	179 W
KGB Cig Pack	1350 B	Pentax 110 brown	450 S	Tessina chrome	525 B
Kiev Vega	149 B	PK 420	2000 H	Tessina loader	95 H
L' Aiglon	279 R	PK 420	1595 B	Tessina 90° fndr	300 H
Mamiya-16 Auto	53 K	Robot Jr.	169 B	Vestkam	159 W
Minicord	449 W	Robot II	144 B	Yashica Atoron kt	79 B
Minolta-16P	29 W	Robot Star II	279 B		

B Brooklyn Camera Exchange (718) 462-2892  
 H Hayden Photographics (416) 862-8585  
 K KEH Camera Outlet (214) 620-9800  
 R Reinke International (714) 689-5338  
 S Speicher (516) 868-6411  
 W Woodmere Camera (516) 549-6013



**COLLECTOR'S ITEM** The newest title on our reprint list is "Miniature Camera Technique" published in 1940 by Fenwick G. Small. No subminiatures, but plenty of miniature camera photography, mini enlargers, charts, accessories, and developer formulas, including the classics: Sease No. 3, Edwal 20, FR X-33, and Wallach W-80. (M.U. Wallach was reknown for taking excellent pictures without flash from his theatre seat.) They really knew how to name film in the 40's. Walk up to a counter now and ask for some Gavaert Panchromosa! Copies are 117 pgs, \$15 + 10% s&h.

**MICRODOTTERS** The eyechart was funny, our response is at the end of this sentence.