

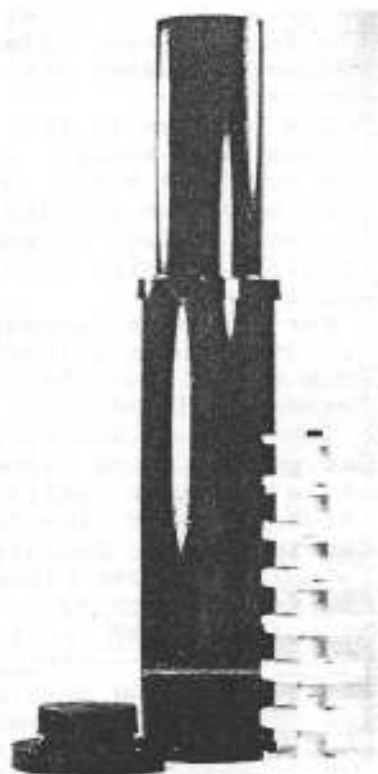
# THE SUBMINIATURE TIMES

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.



An idea to set the world on fire: The feisty Minimax-Lite lights up with butane, not batteries.



## Would You Prefer A Small Large Or A Large Large?

LEAST SEEN of the current 9.5mm cameras, the Minimax-Lite (top left) made by the Nikon Industrial Co., has a 13.5mm f/8 two-element lens. A single shutter speed of 1/60th sec. No Focusing, a clear glass finder and a single-stroke wind lever. Beside the lever is a barely visible shutter release button. A plunger-style release on the end fires the lighter.

The Slimax-Lite, a smaller camera/lighter, has a 15mm f/5.6 achromat, with a shutter speed of 1/150th sec. Film and processing for both are still available from The Minox Lab (See catalog in ST #72). 1-800-645-8172.

POSTER-SIZE ENLARGEMENTS from 16 x 20" to 20 x 30" from your subminiature prints are now available for \$9.99 ea. Walter Drake, 14 Drake Bldg., Colorado Spgs., CO 80940 catalog 1-800-525-9291.

ADVANCED ALCHEMISTS will want a new copy of the Catalog of Laboratory Reagents containing over 1,000 organic reagents, 230 new common organics, including Ion Pair Chromatography reagents. J.T. Baker Inc., 222 Red School Lane, Phillipsburg, NJ 08865 1-800 JTBAKER.

THE BIG FILM DRUM II (above right) will process up to 25 reels of 16mm (110) film at one time. Adjustable capacity permits intermixing of 7 reels of 120, or up to 14 reels 35mm. Unicolor. 7200 Huron River, Dexter, MI 48130.

LOCAL ECKERD PHARMACIES have resumed making adhesive-backed stamps from subminiature prints to personalize your correspondence.



## RESPOOLING KODAK COLOR:

Order in haste,  
regret in leisure.

We get ongoing calls from readers offering film bought mistakenly.

Usually it's a tungsten-balanced color film which the supplier won't refund. At best it means they'll absorb a \$30 loss after they discover that nobody else wants a roll of color film with "a foot or two" clipped from the end. Bigger mistakes are expensive to the quick.

One problem is that different emulsions have similar winding numbers. If you have a hot charge card, and order based on a hasty conversation with a local sales representative, the probability is high you'll remember the purchase.

For example: Eastman 500T comes wound 2R-2994 (16mm x 100ft double perforated \$28.60) or 1R-2994 (16mm x 100ft single perforated \$28.60).

Subminiaturists receive these two when we ask for "the highest speed color film" without realizing that Kodak's highest speed 16mm Daylight balanced movie film is Emulsion 7297, listed as winding 2R-2994 (16mm x 100ft double perforated \$27.32).

Emulsion 7297 isn't available with single edge perforations in SHORT rolls. If you gamble and use plastic to order 7297 for your Rollei-16, you'll receive the infamous 16mm x 400ft roll and a bill for \$105.28!

If you ask for a "slow" color negative film, with luck you'll get Emulsion 7245 (ISO 50D). But if you say "the slowest" color film, you'll get Emulsion 5071 Ektachrome Duplicating film which is used for copying Kodachrome. The 100ft roll is unperforated 35mm stock at a cost of \$57.80. Unless you own a Gemflex or a film splitter, you won't be using much unperforated 35mm.

and it will sit indefinitely in your refrigerator soaking up the ambiance.

To reduce the confusion, get a free film catalog and spend an evening paging through it.

"Eastman Motion Picture Camera Films Price Catalog" has color negatives, chromes, and b&w negative film; but no microfilms like 1461, because they're in Micrographics.

To get specific information on your final film choice (spectral response, granularity, resolution, etc.) consult the H-1 Brochures found in a pocket at the back of the catalog. Data on Emulsion 7297 is in Brochure H-1 5245.

The bottom line is that when you order correctly you'll be able to reload 66 fresh color film cassettes for only 43 cents apiece.

Kodak has excellent regional outlets. But subminiaturists have the least problems ordering color film "short ends" from the Hollywood office. (213) 464-6131 FAX (213) 468-1568.

## THE GREAT SPY MOVIE FAN CLUB

Lots of Tradecraft on the tube lately, and apparently our distaff side readers never blink.

**The Lady Gambles** (49)  
Drama. Writer's (Robert Preston) wife (Barbara Stanwyck) gets hooked in Las Vegas. With Stephen McNally. (B/W) \*\*\* (2:00) **MTW** Fri. 4 p.m.; Sat. 9 a.m.

Lucille Pfeiffer, of Se-  
warens, NJ, spotted the  
Compass in the hands of  
Barbara Stanwyck, in "The  
Lady Gambles". Excellent  
film, wish they'd shown

Barbara working with the camera before disaster strikes. Tape this you'll enjoy it.

Deborah Holland alerts TGSM fan clubbers to two interesting programs:

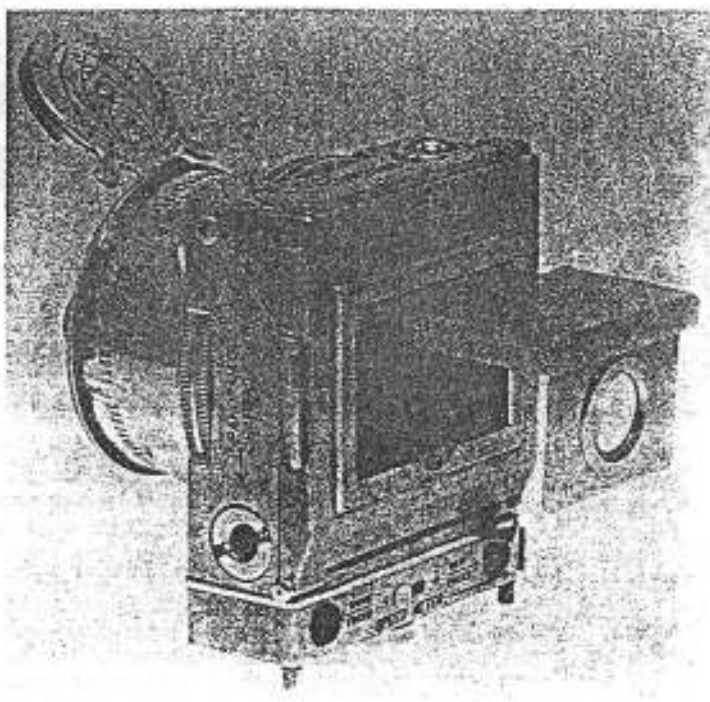
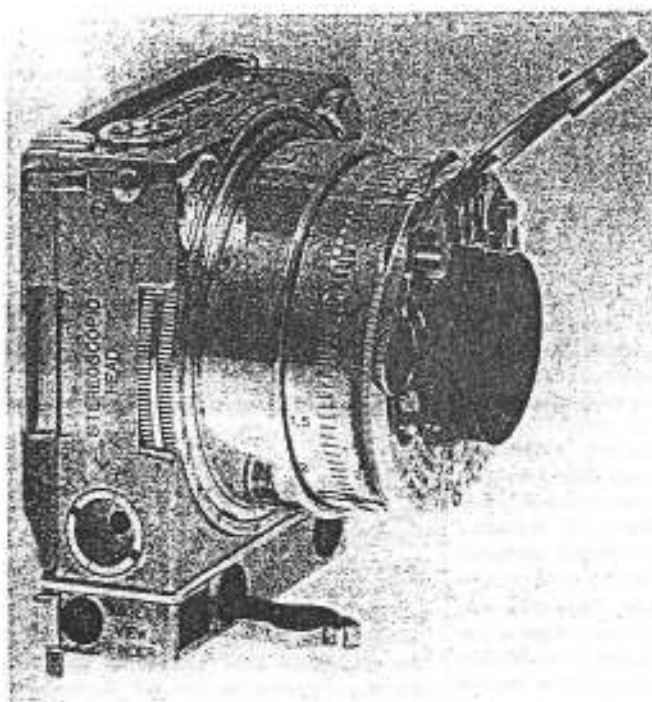
Detective Ed Pankau, of Intertect, and Bob Leonard, of The Spy Store, Christopher St., NYC, display a collection of subminiature video cameras and recording devices on Sally Jessy Raphael Show 2/6/95. 1-800-FOR-VIDEO (212) 582-1222. Microdots and microdot technology were demonstrated for Julie London on Good Morning America 2/8/95. Additional information 1-800-543-4462.

We caught the tail end of this demonstration while passing a TV store. Most impressive was the display of the dots, how they are "hidden" in plain sight, and the innocuous looking rice grain lenses that make modern microdots easy to read. The technology has advanced considerably since the days of the 4 foot enlarger bellows. For videotape: ABC, Attn. Joe Tucker, 147 Columbus Avenue, NYC, NY 10023.

If you think dots are gone, you've been looking in the wrong place. Thanks, ladies.



## Compass



1938

SN 2776

Lens 35mm f3.5 Kern Anastigmat  
Designed by Noel Pemberton-Billings,  
England, and manufactured by  
Jaeger Lecoultre, Le Sentier, Switzerland,  
for Compass Cameras, 57 Berners Street,  
London W1

## FREE CLASSIFIED

**NEW! It Records Your Voice**  
Amazing Watch is a Digital Recorder!  
• Records a number, note or reminder  
• Always "on" - never to leave a great idea  
• Rechargeable conversational system  
• Answer to every call!

Only \$24.95  
1-800-MEMO-WATCH  
For more information call (713) 229-2022 ext. 25

## CHEMICALS TO UNLOCK THE SECRETS OF PHOTOGRAPHY

- \*\*\* photographic chemicals
- \*\*\* "classic" formulas
- \*\*\* kits with instructions
- \*\*\* alternative processes
- \*\*\* dealer inquiries invited

WRITE FOR FREE CATALOG



P.O. Box 5105 P  
Missoula, MT  
59806-5105

PHONE: (406) 543-4534

The Compass camera is of a marvellous design in that it incorporates many features in a tiny space ( $1\frac{1}{4} \times 2\frac{1}{4} \times 2\frac{1}{4}$  in.). One can well appreciate why its construction was contracted out to a famous Swiss watchmaker. The weight of the camera is less than 8oz.

The camera takes  $24 \times 36$ mm exposures on glass plates or six exposures on special roll film. The lens is of Tessar derived construction with the following apertures: f3.5, f4.5, f6.3 and f16. The rotating shutter offers twenty-two speeds from  $\frac{1}{4}$  sec to  $\frac{1}{500}$  sec and T. For the sake of compactness the lens and shutter unit unlocks and collapses into the main part of the body. Focusing is through an optical finder that also incorporates a coupled rangefinder and a right-angled viewfinder.

The camera also incorporates both a stereo and a panoramic head, three built-in filters, an extinction exposure meter, a spirit level, a built-in lens hood, a focusing screen magnifier, and finally a depth of field scale on the lens cap. Numerous accessories were available such as tiny tripod, a roll film back, an outfit case, a cable release, a contact printer and finally a complete enlarger. The film was produced in plate size and was also loaded in individual light-tight envelopes. Plates and roll film were produced by Ilford Ltd in black and white. A post-war London based company, A. Cubitt & Sons, manufactured a roll film back for the Compass that could take Kodak Bantam 828 size film which produced eight  $24 \times 36$ mm exposures; Kodak produced black and white and Kodachrome in 828 format.

There seem to be two variants of the Compass listed, I and II. Numerous advertisements in the photographic press of the day ensured that the malfunctioning I models have today completely disappeared: the offer advertised their exchange with free replacement II models. Differences in engraving exist and the lettering on the camera is mainly in English or German, rarely in French.

The Compass camera, of an outstanding design and manufacture, was unfortunately too far ahead of its time as regards film development. The results obtained were mediocre to say the least. World War II put an end to the development of the camera.



AL.

Add this to the Blooper Reel. Can you spot all the mistakes?

S. Fankboner  
Marion, OH.

Hello there S.F.:

Welcome back to Subminiature Land. I'm sure Lahue heard it from his friends on this one. I got as far as "all used 16mm roll film" and stopped. Al D.

□ A certain segment of the population has always had a fondness for funny film (i.e., nonstandard) formats. For the record, funny film dates back to the dawn of photography. On the day glass plates were first sensitized for use in a camera, there was undoubtedly some joker with a glass cutter standing nearby, just itching to create his own special format. The standardization of formats by manufacturers such as Eastman Kodak put a brief crimp in the activities of the funny film folk.

Probably the champion of modern nonconformists in film formats, the Japanese have always been fascinated with funny film. They were especially active in what was known as the subminiature field in the days before we were blessed with pocket photography and the instant-loading 110 cartridge. They were purveyors of funny film even before World War II, with such exotic collectors' items

## VINTAGE VIEWFINDER KALTON C. LAHUE

### FUNNY FILM FABLES

the whole thing was designed as a novelty and not necessarily to take pictures—or so the excuses went.

As I recall, these cameras were most often found at the ring toss concession of traveling carnivals, and proved to be great attention-getters for small boys interested in owning their own camera. If memory serves me right, I tossed enough hoops at a dime a throw to buy the factory, but to no avail. Only later did I realize that winning more than a paper fan at this con game was virtually impossible, since the hoops would



Three examples of funny-film cameras: the Minetta, Mycro and Hit. All used 16mm roll film and were sold under dozens of trade names.

as the camera lighter—a Zippo-type cigarette lighter with a camera built in. Fortunately, they restrained their sense of humor fairly well and restricted their more unusual funny film formats to the category known as the "toy camera" market.

Those of you old enough to remember might recall a series of small box cameras that had been designed to use single-exposure "film packs." The pack was a paper container that held several strips of 35mm nitrate film. Each strip was about three inches long and was attached to a paper strip that served as a "dark slide." With luck, you could slip one of these into the slot in the top of the camera and then carefully pull out the thin paper "dark slide." Unfortunately, there was also a groundglass built into the back of the camera. While the groundglass was a necessity, its inclusion only complicated the camera's use. You see, the design was none too carefully thought out, and if the film pack was not positioned to cover it properly, your exposure would drop a good deal more light on the film than you required. Naturally, such goofs were not discovered until the film was processed, and by then, of course, it was far too late to rectify the matter. But after all,

only go over the winning posts by sheer force. But I suppose that's one of the joys of childhood; yet I can't help but wish that I'd been sufficiently lucky to get my hands on one at the time, although there's good reason to doubt that I'd have been bright enough at the time to realize its future value.

Once the war had ended and camera production resumed, the Japanese discovered that 16mm film was just as good as 35mm any day for unique packaging, and they took to the concept with a determined vengeance. The most popular of the immediate postwar period was a 16mm paper-backed roll film used in the tiny Mycro, Homer, Honey and a host of other itty-bitsy jobs that were designed to look like "real" cameras. Some of these even had fairly fast lenses and a few people swore that they took good pictures, but most who bought them just swore. Interestingly enough, you can still buy the cameras for a buck or so in the larger cities, and for another two or four bits, they'll even sell you a roll of "film." Some collectors have been bitten by the bug; and over the

years, they've managed to put together an amazing number of these cameras, each with a different nameplate although essentially the same in appearance. The result is a fascinating display at a rather low cost.

Funny-film fans are also intrigued by strange camera designs, so it's not a surprise that the Petal captivated many for awhile. This modern miracle took several pictures on a circular piece of film not unlike that used by the Steineck ABC wrist camera, a product of the same era from Europe. Others who demanded more for their money acquired a Ramera with a built-in radio, and those who had more money than they knew what to do with opted for the Cambox—a precision camera/binocular combination that once sold for \$450.

Such strange tastes did not go unnoticed by American manufacturers. We all recall how Universal Camera Company made its fortune during the thirties with OO film, its own funny format. Applying native American ingenuity to the funny-film business, repeated attempts were made to duplicate the UniveX success story. Whittaker contributed its Micro 16 and Flash Pixie, Universal offered the Minute 16, and the Tynar Corporation lent its name to a nifty little camera. The people who manufactured the popular Lionel model trains even got into the act with the Linex, a funny film stereo format that flopped before it got to the market. As might be expected, each such camera used a cartridge different from its competitors, and each produced a different size negative. It was enough to drive photofinishers to distraction, and most refused to touch the odd films. Factory processing labs were tried, but their work was as bad as, if not worse than, standard photofinishing.

Though the Americans threw in the towel, the Japanese refused to give up that easily. Minolta was followed by Yashica, Mamiya, Ricoh and a host of others in a more serious bid for the funny film market—each with its own unique film cartridge. The Europeans at least made a stab at a standard cartridge; Rollei and Edixa both used it but without success.

Automation has pretty much signaled the end of the guy in the basement with his odd camera and film. If it cannot be processed on modern equipment, it probably won't be processed at all, or it'll be done so poorly that no one will want it. While the economics are against it, the fascination with funny film remains a part of human nature. Sooner or later, someone will surface with another goofy format, and we'll be off and running again. □



# HELPLINE

DIANA IN BAY CITY, FL. is searching for Camera Arts Home Study Darkroom Course but price hard to pinpoint originally \$17.95. (Catalog #436871). When Camera Arts formed the book club, they sent 3 courses for

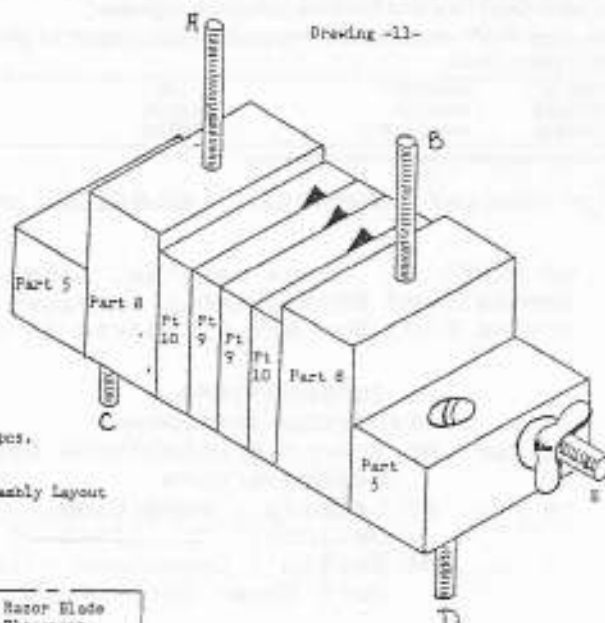
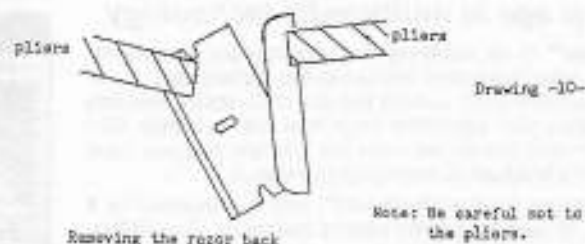
\$6.95 if you enrolled for a year. Camera Arts Book Club, P.O. Box 85143, Cincinnati, OH 45201. ROLLEI-16 IN PHILLY. having problems with Filmdux S-L grain and contrast. Suggestions? OOPS IN TUCSON wanted processing tips for Agfa Pan 250 accidentally exposed at ASA 50. Try Rodinal 1:100 15 mins @ 72°F. Or, normal + 20% any thin soup.

# RESPooling

Fuji Super HR thin Pack, at ISO 25. Process in Rodinal 1:200 18 mins @ 75°F. Submitted by Tom Bosma.

Thanks, Tom. Al D.

# THE PKS ORIGINALS FILM CUTTER (7)



Note: Cutting edges of the razors should stick up no higher than 1/8"

-14-

**AGAT-18K**  
35MM Half Frame  
Get twice as many exp. on a roll. Highly collectible. Includes 28mm lens, 1/60-250 sec. exposure, hotshoe.  
**\$24.95**

**Metered Prism**  
Fits both Hasselblad and Kiev-88 photo cameras. Meters entire frame and indicates correct shutter speed. Meter works on LR-44 batteries.  
**\$149.00**  
(\$109 W/Camera)

**Other Cameras**

Fed Stereo \$259	Bogen Horizon \$629
Zenit 122 \$89	Zenit APK \$205
Zenit AM \$109	Kiev-19(Nikon) \$99
Zenit ET \$69	Photosniper \$249
<b>Kiev-88 and Kiev 60 Lenses</b>	
Mir Lenses are Discontinued Better Buy NOW!!	
Zodiak 8B (30mm) \$269	Min-26B (45mm) \$199
Mir-38B (65mm) \$119	Vega-26B (120mm) \$189
Jupiter (250mm) \$269	Telcar-5B (250mm) \$179
2x Telextender \$104	Tan (305mm) rare \$449

**Night Vision**  
The SAPSON is a camera adaptable included 2.4X Night Vision Device that can be used to photograph objects at night without lighting by capturing existing light by 15,000x. The unit is also rifle mountable.  
Just \$199.00!!

How the system works: You order the product of your choice and are billed at the time of delivery from the factory. All customs and international shipping costs are already included in the price. Optional extended warranties are available from third party warranties on most products. Lower stock costs and overhead mean additional savings to you the consumer. Call for more details and never pay more than you have to.

**Tel: (212) 219-8171**  
**Fax: (212) 219-8953**

Send Mail Orders: People to People Direct, Inc. 136 Franklin St. 42, New York, NY 10013 (call for shipping charges) Prices subject to change and availability and production use. All prices exclude retail taxes. Add 7% to CC orders. Cancelled or returned merchandise subject to resending/return fee of 10%.

Al,  
A suggestion: Don't string out articles over so many issues. That's annoying and not at all necessary.  
G.F.  
Niceville, Fl.

Dear G.F.:  
There's a lot of material available on the subject. The film splitter column will be an ongoing series. I thought it better this way rather than to start another newsletter called "Film Splitters".  
Everyone who needed a splitter fast completed this project months ago, so I'm fitting the remaining drawings around incoming reader feedback. Your letter was first.  
My own PKS is under construction but hasn't reached the point where I can compare it to other splitters I've known and loved.  
You know how it is... There's so much I have to do before I can get to what I have to do that I don't get much done.

Al D.

## VIDEOLABS FLEXCAM MOTION VIDEO CAMERAS

### A new age in multimedia technology

FlexCam™ is an exciting new multimedia camera for desktop video production and eye-to-eye conferencing. A 1/3" high-resolution CCD camera delivers razor-sharp, real-time color video, with adjustable focus from 1/4" to infinity. 50:1 magnification enhances even the smallest images. Lens automatically adjusts to varying light conditions.

The camera head swivels  $\pm 60^\circ$ , and is supported by a flexible 18" neck for precise camera positioning. Two built-in, low-noise, directional microphones produce top-quality, line level stereo audio.

Supports NTSC standards for use with your TV or VCR, and is compatible with VideoSpigot, VideoVision, VideoBlaster, DigitalFilm and all other QuickTime and Windows compatible digitizers.\*

FlexCam Pro™ also available. Features S-Video support for professional level video output.

Stock No.	Description	List	Price
GC80945	FlexCam	\$595.00	\$549.00
GC80946	FlexCam Pro	795.00	699.95

\*Requires additional software for video conferencing.



as low as  
**\$549**

FOR SAME DAY SHIPMENT CALL 1-800-8-GLOBAL (that's 1-800-845-6225)

WE MOVED!!! Minox cameras, films, and specialized photographic services. MicroTec P.O. Box 828 Fairborn, OH 45324.

#### INTERNATIONAL

Kameraborsen/Shows

04 Mar. 95 Bonn / Brucknenforum Beul  
Kennedybrücke.

18 Mar. 95 Leipzig / Agra Club  
Messepark Markkleeberg

19 Mar. 95 Berlin / Logenhaus Wilmer-  
dorf Emser Str. 12-13

#### THE SUBMINIATURE TIMES QUICKFINDER 3/95

Expo Watch w/display stand.....	\$485	P
Kodak Instamatic 60.....	25	P
Kiev Vega.....	149	B
Linex stereo.....	225	P
Mamiya Super-16 kit.....	250	P
Micro-M.....	150	P
Mikroma.....	150	L
Minolta-16 QT.....	89	B
Minox B w/case + chain.....	135	P
* B w/flash, tripod, books...	100	T
* EC w/flash.....	184	B
* Enlarger.....	299	B
* Riga.....	2995	B
Nicnon bino/cam.....	550	P
Portable mini/enlarger.....	69	P
Rollei-16S kit.....	595	P
* -16S.....	149	B
Speccam-16.....	2495	B
Tasco bino/cam.....	195	P
Teleca bino/cam.....	725	W
Tower-16.....	249	CC
Yashica Y-16.....	89	C

C	Cameta's	(516) 691-1190
CC	Columbus Camera	1-800 325-7664
D	Don Chatterton	(206) 525-1100
L	Le Camera	1-800 786-3686
P	Pentagon Camera	(703) 534-0085
T	Tamarkin	1-800-289-5342
W	Woodmere Camera	(516) 599-6013



#### TURN ANY ROOM INTO A DARKROOM

For years people have been selling darkrooms. Now Visakin Products is selling just the dark. Lites-Out™ is a new product that inexpensively solves an age-old problem for professionals and amateurs alike. Made of heavy-gauge, black opaque vinyl, Lites-Out is especially formulated to adhere to smooth, plastic, and glass surfaces. As there is no adhesive, there is no residue. Lites-Out can be applied time and time again with no loss of effectiveness and no mess. It can be cut to fit any window size with a pair of scissors or razor blade, and then smoothed on. When you're through, just peel it off, roll it up and put it away for future use. The suggested retail price for an 18-inch x 8-foot roll is \$10.95. For further information contact Visakin Products, 3407 Keeshen Drive, Los Angeles, California 90066.

#### BENCH MARK

Using the Fuji resolution chart in newsletter #72 we were able to read set 1.8 on the negative, using a Minolta-16 QT, shooting Fuji HS-U Thin Pack, processed in Rodinal 1:133. Camera to subject distance 4 ft.

Anybody getting better or worse resolution numbers with other film/developer combinations, at that camera to subject distance?