

Editor: Al Doyle  
Subscription: \$16 Per Year  
\$23 Per Year International

#77 May 1995  
Back issues \$2.

# 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.

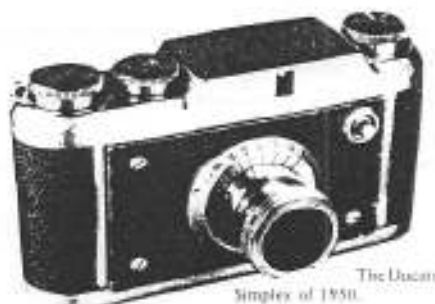


## retro

Retro cameras are more fun when film is available.

Our friend in the Rolls Royce probably calls Brent Esse for disc film at bargain basement prices.

Brent also has small glass plates (Kodak UPL4) for Compass owners, and plenty of 7200 series 16mm Kodak b&w negative emulsions. Brent Esse (713) 528-6295.



The Ducati Simplex of 1950.

If you're seriously into retro cameras, add Film For Classics to your address file. FFC has paper backed roll film for box and folding cameras: 101, 103, 116, 122, 124, 130, 616, 828, 127, and 620.

Note: 828 is the roll film size for the Compass.

Dick Haviland at FFC provides an informative brochure on his film, and how to process odd sizes yourself. Film For Classics, P.O. Box 486 Honeoye Falls, NY 14472.

An interesting half-framer, the Ducati Simplex puts 18 x 24mm images on 35mm film.

It was introduced in 1950 by SSRB Ducati. It has focal plane shutter speeds to 1/250 plus B. The 3.5/35mm lens can focus down to 12".

Although sans rangefinder, the camera has a long list of accessories: flash units, a pair of folding tripods, a table clamp, copy stand, daylight developing tank, and prism viewers for photomicrography.

The small Ducati cassettes are available from Jerry Friedman (419) 353-0025.

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97030	MICROTEC CAM M1 WRIST WATCH CAMERA	\$ 150.00		
97040	MICROTEC CFS DOCUMENT COPYING CAMERA	\$ 600.00		
97050	ACMEL MD/MDX CAMERA AND FLASH KIT	\$ 250.00		
97060	ACMEL MD CAMERA	\$ 200.00		
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10060	KODAK ROYAL GOLD 100	36 EXPOSURE	\$ 10.50		
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12050	KODAK TMAX 400	36 EXPOSURE	\$ 6.50		
12060	KODAK TRI - X 400	36 EXPOSURE	\$ 6.50		
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## EDITOR'S JOURNAL:

### S-L REVISITED

As the only ISO 32 single-perforated black and white film generally available, Filmdux S-L\* would seem to be a natural for owners of cameras that need single-perforated 16mm film stock.

I compared it to Tech Pan in Newsletter #57, but some Rollei-16 owners and others with unique cameras are complaining that the contrast is sky high, and emulsion fiercely grainy. A return to basics may be in order.

To reduce contrast, increase exposure or decrease developer time/strength. Rodinal diluted 1:200, 14 mins @ 74F works fine. If you plan to use these high contrast films regularly, why not consider divided developers?

Popular divided developers use two solutions. The first contains a developing agent but no alkali, it controls density. The second, an alkali without developing agent controls contrast.

Exposed film is placed in the first solution then in the second, with a minimal amount of solution carry-over.

Once a solution soaks in, the action stops. That's why basic instructions like "4 minutes at room temperature in each solution" will probably work for all of them.

This simplicity eliminates the need to carry a timer or thermometer as when working in 8mm or smaller formats where space is so limited you must fit a camera and all processing equipment into a shirt pocket.

Another way to use a two-bath is to mix Part A and Part B, then add water to make a single use one-shot. I prefer this method using Ethol TEC Two Solution Powder.

The 'official' working ratio is 1 part A, 1 part B, and 14 parts water, use once and discard. It translates to 14 + 14 + 196 ml water. For S-L adjust the ratio to 24 + 2 + 174 ml water. 7 mins. @ 75°F. takes the feist right out of that film.

Smaller proportions of part B will reduce film speed. For 1 ounce processing of formats 8mm and smaller, use 60 drops A + 5 drops B + water to 1 oz.

The only way to hurt a two-bath is to contaminate Part A with droplets of B. Oxidation will begin as if it were a normal developer, and shelf life drops accordingly. Otherwise the baths can be used as long as there is sufficient volume to wet the film.





Cross contamination can be prevented by using eye droppers labeled A - B.

If Ethol TEC isn't in your local photo store, the US importer is Brandess/Kalt Co., Chicago, IL (312) 588-8601. B/K will give you the name of a retail outlet. UK: Jacobs, 60 London Rd., Leicester LE2 0QH 0533 540944.

Graininess is relative. S-L is a document copying film. Intentionally hard edged. It doesn't have the smooth tabular look that a lot of us are getting used to seeing, particularly if you use T-Max.

Nothing cuts through hard edged grain like Edwal's 9% solution of sodium sulfite. To make the 9% solution, dissolve one fluid ounce by volume of sodium sulfite filled level, but not packed down, in one pint of water.

It's as easy as that. This can be used instead of plain water with Rodinal, HC-110, or any other developer.

Don't let sulfite seduce you. Modest enlargements can get so 'smooth', folks will ask if your enlarging lens fell out during the exposure.

How sharp is it? This is 3/4 of a Minox EC negative. You can see laces on the little tyke's left shoe.

Hang in there, Bunky.

\*Filmdex Inc., P.O. Box 490, Centreville, VA. 22020 (703) 631-0600.

#### KAMERABORSEN / CAMERA SHOWS

- 06 May Bonn/Bruckforum Beul Kennedybrücke
- 20 May Kiel/Legienaal Legienstr. 22
- 21 May Hamburg/Curio-Haus Rothenbaumchausse 13

#### QUICKFINDER 5/95

Minox	B.....	\$139	W
"	B.....	149	W
"	BL.....	699	W
"	C.....	239	W
"	EC.....	150	W
"	IIIS.....	119	W
"	Riga.....	1099	W
"	Copy stand.....	59	W
"	Tripod w/clamp.....	69	W

W Woodmere Camera (516) 599-6013

# Time Exposure

By Eaton S. Lothrop, Jr.



**Go ahead, make my day—say “Cheese!”  
(Isn't it better to have a camera  
that looks like a gun than the other way 'round?)**

■ A snap shot (a quick, unaimed shot) is made with a gun, a snapshot with a camera. I assume that the second term was derived from the first, in the late 1800s, although I don't know how one could ever find out for sure. But one instance in which both terms operate is with the use of “gun” cameras. Over the years, several cameras have been made with the look or name of a gun.

It was Englishman Thomas Skaife who first used a gun-like name for a camera. His *Pistolgraph*, developed in 1856 and later improved upon, actually bore little resemblance to a firearm, except for its small size. Its use did, however, provoke an incident. Skaife was reportedly arrested once, for having aimed his camera at Queen Victoria while attempting to “shoot” her picture.

Thompson's *Revolver Photographique*, introduced in 1862 and manufactured by Briois, Paris, looked more like a gun. It had a pistol grip, and its lens barrel rather looked like a gun barrel. Its sensitized, 7.5-cm-diameter glass plate revolved, to accept four 23-mm-diameter exposures.

But without question, the most threatening of these 19th-century cameras was the *Photo-Revolver de Poche* of E. Enjalbert, Paris, introduced in 1883. In the distinct form of a French revolver, this camera had a magazine/reservoir which held 10 2x2-cm dry plates. Rotations of the cylinder respectively cocked the shutter and moved the plate into position. And, following the exposure (made by pulling the trigger), cylinder rotation emplaced an unexposed plate and removed the exposed one to a storage compartment.

A larger model, for 4x4-cm plates, was also produced. It was advertised in America in the 1886 catalog of James W. Queen & Co. of Philadelphia.

While gunstock mounts for 35-mm

cameras were introduced in the 1930s, the late 1800s also had a bevy of these birds. *Kilburn's Gun Camera* (U.S., 1884), the photographic gun of Jenő Gothard (Hungary, ca. 1885), *Dr. Fol's Photographic Gun* (ca. 1887), and *Decker's Gun Camera* (U.S., 1895) were all rather bulky cameras mounted on rifle stocks.

The Kilburn, Fol, and Decker cameras were bellows cameras. The Gothard and Fol cameras had magazine backs for mechanical plate changing, and the Fol camera was for stereoscopic photography.

A very famous camera of 1881 was the photographic gun of the Frenchman Etienne-Jules Marey. This long, rifle-like

training aerial gunners.

Beyond the fact that it had a trigger, *Le Photo Revolver* of the French firm of E. Krauss (1921) did not deserve its title. Nor, beyond its trigger and pistol grip, did the stubby *Erac Pistol Camera*, from Britain (1931), really deserve its name.

The principal developments of the 1930s were the introductions of the *Contax Gun* (1936) and the *Leica Gun* (1938). These were rifle-stock/telephoto-lens combinations, for stability in making long-range shots.

The little *Gemmy Pistol Camera* of 1950, from Japan's Okada Optical Works, used 16-mm film. It looked more like a cap pistol than a real gun.

Speaking of real guns, with the exception of its forward 16-mm-camera section, the Doryu 2-16 (1954) was very disturbing in its appearance. It looked a lot like a .32-

caliber Browning automatic. This camera used a pistol clip as a magazine for its flash cartridge.

So strong is its resemblance to the real thing, that Massachusetts collector Jack Naylor ran into trouble bringing one back from Des Moines. Naylor spent some three hours in Chicago's O'Hare Airport, explaining the true nature of the “gun” he was carrying.

In 1954, Mamiya produced its *Police Pistol*, a shortened, pistol-like half-frame 35-mm camera used by the Japanese police principally for photographing demonstrators.

The most recent gun camera, to my knowledge, is the *Arca Swiss ZF Type GR-81* (described in *POPULAR PHOTOGRAPHY*, Holiday Issue 1976). This automatic-rifle look-alike used Polaroid film packs to make four separate exposures per picture. Its use was for training marksmen.

Of course, what I still wonder about is who in heaven's name is going to hold still for his picture when someone points any of these cameras at him? □



Despite its looks, this Japanese Doryu 2-16 camera (1954) shoots only pictures. In subjects, however, it tended to produce nervous smiles.

camera made photos in rapid sequence. Marey, along with Muybridge and Anschütz, was noted for his photographic studies of motion.

A number of patents, and some realizations of these, were produced for cameras mounted below rifle or shotgun barrels. Most notable of these was the *Schützen-Camera* invented by Baron Victor Kalchberg. Introduced in 1891 and made by Lechner in Vienna, the camera made 30 exposures on roll film.

The Thornton-Pickard *Machine Gun Camera*, a 1917 look-alike of a Lewis machine gun, and a World War II Japanese copy of this camera are among the more exotic of collectibles. They were made for