

THE SUBMINIATURE TIMES

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

Kodak Shows Digital Model Of Camera Set Under \$350

By JOHN HOLUSHA

Continuing an industry effort to create a mass market for digital cameras, the Eastman Kodak Company introduced a product yesterday that the company expects to sell for less than \$350.

That price would be half the previous lowest for Kodak's digital cameras, and far below the models selling for up to \$10,000 that Kodak produces for professional photographers.

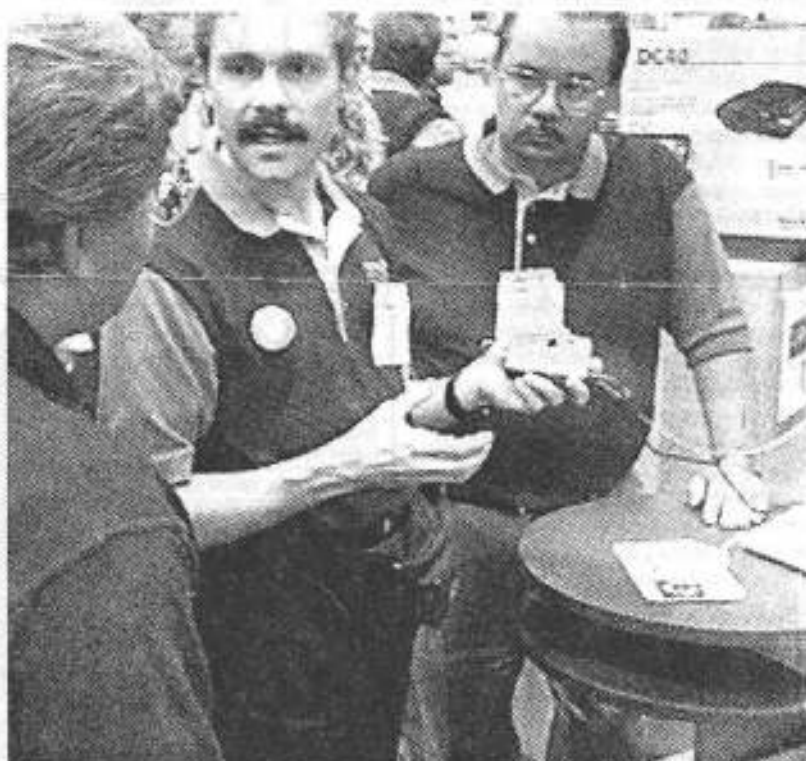
Instead of using photographic film, digital cameras capture an image as a digital file that can be stored, edited and transmitted by computers.

Electronic cameras have gone into wide use in journalism and industrial photography because the images are instant and can be transmitted quickly over telephone lines.

But they have made hardly a ripple in the consumer market, if only because even the most basic cameras have been priced above \$500 until recently.

Earlier this year, Epson and Casio each introduced digital cameras with a suggested price of \$499, and the Casio model, the QV-10, is being advertised by some stores in New York at \$399.95.

Kodak introduced its \$350 camera, the DS-20, yesterday at the Comdex computer show in Chicago. The de-



Marty Katz for The New York Times

At the Comdex show in Chicago yesterday, Eastman Kodak demonstrated a digital camera expected to cost less than \$350, half the price of previous models. The above photograph was taken using the camera.

vice, small enough to fit in a shirt pocket, can store 8 to 16 color pictures, depending on the image resolution selected, and transfer them to a Macintosh or Windows-based computer.

The camera comes with a software program, Kai's Power Goo from Meta Tools Inc., that allows the user to manipulate the image on the computer in various ways. Pictures can be stretched and squeezed and distorted in any direction, as long as the information is already contained in the image.

The software also enables users to insert photos into greeting cards or into digital "picture postcards" that can be sent via E-mail.

Adding Power Goo as one of the camera's accessories is a way of attracting people to the creative possibilities of electronic photography, Kodak officials say.

"The bottom line is fun," said Nick Billow, the company's digital camera product manager. "You show kids how to use it and they go crazy. Adults tend to say it is silly, but they use it anyway."

JUNE 4, 1996

•Palm-compact size •24-
•Color •1MB storage
•Focus-free lens with
•Auto exposure •20-inch
•to infinity focus distance
•Software for Mac & PC

\$329⁹⁵

(KOD DS20)



■ Your mother told you not to be afraid of the dark, and (again!) your mother was right: During those dim hours of the night, when most photographers have folded up their tripods and departed, you can produce images worth staying up for. But it can be tricky . . .

Your camera should feature manual-exposure control, a tripod socket, a cable or electronic remote-release socket, a mirror lock-up feature, and (if possible) built-in spotmetering capability. A tripod that gives vibration-free support for your camera is helpful, as are a penlight to help you set exposures, a cable or electronic remote release, a flash, and a starburst filter (or wire-mesh screen) to set street lights twinkling.

Because there are so many types of night scenes, we've devised the chart printed here that offers general exposure guidelines, which, along with the additional tips given in the following paragraphs, should prepare you for whatever the night has to offer. (These tips, by the way, are for cameras with built-in meters.)

Unless your subject is a light source—neon signs, for example—don't position that source, at least during metering, near the center of the picture, as it will likely result in gravely underexposed photographs. Because lighting is generally contrasty at night (light sources are often many EV levels brighter than their surroundings), you should determine beforehand whether highlight or shadow values are most important to you, then aim your meter accordingly.

With mobile subjects, such as people, try to position them to take best advantage of the available light. Don't, however, place your subject directly under an overhead light, as the shadows cast, especially in the eyes and under the chin, will probably not flatter.

HOW TO SHOOT AT NIGHT

Much of the special aura associated with the best of night photography is available to you at twilight as well as in the dead of the night. Shoot at dusk and that last bit of lingering daylight will open up shadows somewhat.

When the moon is your light source, try not to include it in your frame because during long exposures (anything longer than 1 sec), its motion will register on film. Result: You'll end up with a white streak, not the moon.

Our final word of advice in this quick overview of night photography: Bracket like crazy!

Pete Kolonia

Night Photography Exposure Guidelines

SUBJECT	FILM SPEED		
	ISO 64-100	ISO 320-400	ISO 1000-1250
Holiday lights	1 sec, f/4	1/15 sec, f/2	1/30 sec, f/2.8
Brightly lit urban scenes	1/30, f/2	1/60, f/2.8	1/125, f/4
Brightly lit entertainment districts (Times Square, Las Vegas)	1/30, f/2.8	1/60, f/4	1/125, f/5.6
Neon and other lighted signs	1/30, f/4	1/125, f/4	1/125, f/8
Store windows	1/30, f/2.8	1/60, f/4	1/60, f/5.6
Subjects lighted by streetlights	1/4, f/2	1/15, f/2	1/30, f/2.8
Floodlit buildings, fountains, monuments	1, f/4	1/15, f/2	1/30, f/2.8
Skyline—distant view of lighted buildings	4, f/2.8	1, f/2.8	1, f/5.6
Skyline—10 minutes after sunset	1/30, f/4	1/60, f/5.6	1/125, f/8
Fairs, amusement parks	1/15, f/2	1/30, f/2.8	1/60, f/4
Amusement-park rides—light patterns	4, f/16	1, f/16	NR
Fireworks—display on the ground	1/30, f/2.8	1/60, f/4	1/60, f/8
Fireworks—airial displays (keep shutter open on Bulb for several bursts)	f/8	f/16	f/32
Lightning (keep shutter open on Bulb for one or two streaks of lightning)	f/5.6	f/11	f/22
Fire—burning buildings, campfires, bonfires	1/30, f/2.8	1/60, f/4	1/125, f/5.6
Subjects lit by campfires, bonfires	1/8, f/2	1/30, f/2	1/30, f/4
Sports—night football, baseball, horse racing (use tungsten film for accurate color)	1/30, f/2.8	1/125, f/2.8	1/250, f/4
Moonlit landscapes	30, f/2	8, f/2	4, f/2.8
Moonlit snow scenes	15, f/2	4, f/2	4, f/4



All wet: Shoot near water at night; it provides a great reflective surface that fills in shadows and breaks up large unlit areas like asphalt.

Day and night. You can produce "night" photography in broad daylight by grossly underexposing your film. This "midnight" shot was made three stops under the meter reading . . . at four o'clock in the afternoon!



ROBOT SC-electronic 35 mm

The ROBOT SC-electronic 35 mm has been exclusively designed and developed for solution of delicate photographic assignments in the entire security field: a unique camera with minimum dimensions for special observation purposes particularly suitable for covert use. It supplies brilliant results even under the most unfavourable conditions.

By integration of electronic shutter speed setting, release and automatic film transport within a camera of smallest possible size, the ROBOT SC-electronic 35 mm shows advantages no other camera can offer.



A Purpose-Built Camera for Observation and Special Assignments – not larger than a cigarette box

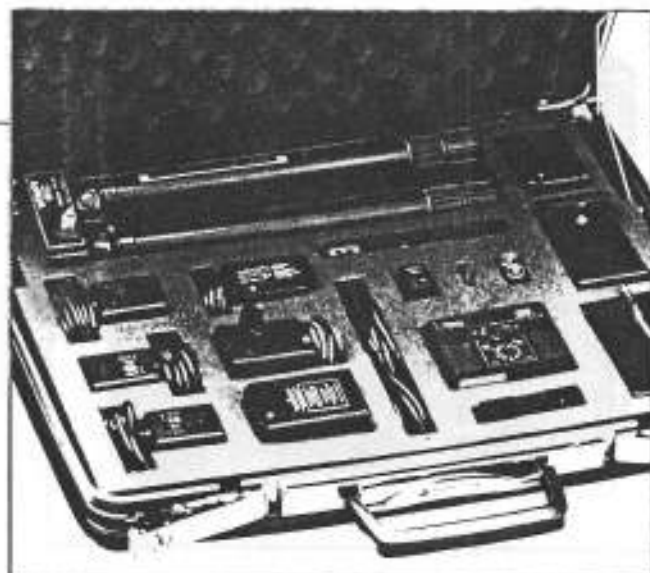
Special Features

- Silent operation
- High-quality lens with large depth of field
- Minimum dimensions – not larger than a cigarette box – and fully automatic operation, thus particularly suitable for camouflaged use
- Automatic shutter speed setting, TTL metering
- Rapid recording sequence, adjustable to single shots and series release, one exposure every 1.5 sec.
- Option to separate camera release and film transport
- External release by cable or radio remote control
- Automatic film transport by built-in high-capacity motor

Technical Data

Type	Special 35 mm camera with TTL metering
Negative Size	16 x 16 mm
Capacity	black and white film (80 cm) = 40 exposures polyester film (100 cm) = 50 exposures color film (70 cm) = 35 exposures
Frame Counter	descending figures
Shutter	electronically controlled metal shutter
Flash	
Synchronization	X-contact at 1/60 sec.
Automatic Exposure Setting	automatic metering for continuous shutter speed setting from 4 sec. to 1/500 sec. adjustable film speeds ISO 100/21° to 3200/36°

Manual Shutter Speed Setting	1/30 sec. to 1/500 sec. + B
Lens	Xenagon 30 mm f/5.0 fix, angle of view 30°
Distance Setting/ Exposure Range	in 3 positions from 0.8 m to infinity
Document Recording	documents of up to 33 x 33 cm size from a distance of 73 cm
Recording Speed	one exposure every 1.5 sec. (0.9 sec. on request)
Release	release key at camera or external impulse, option of separate camera release and film transport
Remote Release	through manual release key with max. 25 m length of cable, with battery pack through manual release key with max. 50 m length of cable, radio remote release up to 600 m



Universal Use with Accessories

Accessories for ROBOT SC-electronic 35 mm

Spare cassette with case

Viewfinder f = 30 mm

Flash bracket with tripod screw

Table tripod for documents of up to 33 x 33 cm size

Tripod screw for SC-camera

Rechargeable SC-battery 6 V DC

Special recharger for SC-battery

Special operation case, complete system with accessories
(see price list for specification)

Accessories for ROBOT SC-electronic 35 mm and ROBOT OS-35 F

Manual Release Key

for single shots and series release, LED signal for release control and film end, with 1.5 m cable and 5-pole plug for direct connection to the camera

- as above but with two inserted batteries for additional power supply of the camera
- as above but with contact plate to slide on the battery pack

Battery Pack

6 V DC with 1.5 m connection cable to the camera, with recharger 220 V AC/6 V DC

Mounting and Contact Plate

to slide on the battery pack, with cable tail for external release

Mounting Bracket

for quick mounting of the camera used in a fixed position

Miniature Radio Remote Release

transmitter and receiver with battery, mounting plate and connection to the camera

Frequency 34.700 MHz, coded signal for screening against external impulses, range of transmitter up to 350 m
dimensions of the receiver: W = 34 mm, L = 48 mm, H = 54 mm

Radio Remote Release

transmitter and receiver with battery, cable for connection to the camera

Frequency 34.700 MHz, coded signal for screening against external impulses, range of transmitter up to 600 m

Connection Cable

1.5 m with 5-pole camera plug and cable tail

Front Adapter

with mounting ring



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Minolta-110 Weathermatic.....	75
Minox B chrome.....	175
Minox B flash cube adapter.....	41
J.C. Penny Mini Flash.....	5

Note: I had a chance to see these items. The flash is the wonderful Toshiba Popular with 1/30,000 sec. flash duration, and shoe mount.

At

- Easy and fast change of film by removal of camera back
- Use of standard 35 mm film
- Film capacity of up to 50 exposures in negative size of 16 x 18 mm
- Frame counter with automatic stop at film end

Operating Voltage	6 V DC
Power Supply	interchangeable silveroxide battery or rechargeable SC-battery resp. external power supply through battery pack
Battery Control	through LED signal
Plug Connection	5-pole socket with connections for - external release - external power supply - R-contact (remote contact after each shot) - film end signal
Mounting Facilities	camera top with rails for mounting bracket, tripod thread, thread for front mounting
Temperature Range	-20° to +70°C
Dimensions	87 x 26 x 64 mm
Weight	approx. 320 g

Camouflaged Cases with built-in Cameras

Attaché Case

black
with built-in ROBOT SC-electronic 35 mm



Gentleman's Handbag

with facing, black cow-hide
with built-in ROBOT SC-electronic 35 mm



Radio-Tape Recorder

with built-in ROBOT SC-electronic 35 mm



Walkman (not illustrated)

with built-in ROBOT SC-electronic 35 mm

Special designs on request
Modification of camouflaged cases reserved

SIBERIA UNDERCOVER

I AM SITTING IN THE SPARSELY FURNISHED LIVING ROOM OF AN UDEGE house in southeastern Siberia while the owner tries to sell me a tiger skin and bones. My cover is that I am part of a group of American businessmen here for a week of bird watching. The other "bird watchers" consist of Steven Galster, an environmental investigator, Anthony Suau, a TIME photographer, and Sergei Shaitarov, a Russian environmentalist who works with Galster. My ludicrously rudimentary disguise consists of a borrowed pair of binoculars. If the tiger trader asks me to name one species of local bird, we are sunk.

The impromptu undercover operation was a piece of serendipity. Galster had come to the village of Krasny Yar to encourage the Udege to set up an anti-poaching squad. Galster is the executive director of a private environmental-security organization called the Investigative Network, which helps fund the anti-poaching team. Seeing a group of Americans in Krasny Yar, Leonid, the poacher/trader, had approached Sergei and offered his services as a hunting guide. After a short conversation it turned out that Leonid had a tiger skin and bones he wanted to sell. Sergei arranged for us to see the skin later.

Nongovernmental environmental investigators like Galster, who was trained in intelligence techniques, are really rare birds and fun to watch. In 1993 Galster tracked shipments of rhino horn from Mozambique to Taiwan to Hong Kong. The operation ultimately brought Galster to a warehouse in Wuchuan, China, that contained the horns of more than 500 dead black rhinos worth \$13 million.

The sellers, who worked for a state medicine company, were part of a dangerous syndicate. Rebecca Chin, a Taiwanese colleague who carried a concealed video camera in a shoulder bag, was trembling so badly that the film was unusable. Galster and Chin fabricated a reason to see the horn again and produced a damning videotape that landed the officials in jail and called international attention to the scale of the threat Asian trade poses to black rhinos.

Six months later, again pretending to be buyers, the two followed a trail of tiger and bear parts from Vladivostok, Russia, to Harbin, China. Using a camera concealed in the buttonhole of a gaudy sport jacket, Galster had the pleasure of videotaping the bandits as they told him they had to be careful because they had read about an American man and Chinese woman who had busted a rhino-horn ring in Wuchuan.

The poacher Leonid was not in the same league as the Chinese syndicates. Preparing to meet the tiger seller in Krasny Yar, Galster had taken the precaution of taping over the recording indicator on his video camera so that he could film even when the camera appeared to be off. This



A poacher and his son hawk a tiger skin to visitors

turned out to be unnecessary, since the poacher even offered to pose with the skin of the year-old tiger he was selling. As we chatted, Leonid remarked that killing a tiger was a very bad thing among the Udege, but that it was O.K. for him to sell the skin because he had not killed the animal. "They all say that," said Galster later.

After pretending to examine the remains for quality, we got down to bargaining. Leonid asked for 50 million rubles (about \$11,000) for the skin and bones. Following a rehearsed script, I said it was a lot of money and wanted to think about it. Galster gave the poacher my binoculars as a gesture of good faith. Later Galster reported Leonid to a local biologist and was told that this was not his first transgression. As we left Krasny Yar, Galster pondered the delicate problem of telling Vladimir Shetinin, the head of the Amba anti-poaching team, that he had given his binoculars to a tiger poacher.

—By Eugene Linden/Krasny Yar

THE BUZZ

If you are one of the broken camera owners who paid a witch doctor to cast an evil spell on New York's infamous bait & switch 47th STREET PHOTO, be of good cheer, it worked. They went bankrupt.

HELPLINE

Still searching for a friendly local lab to process your C-41 subminiature color film? Call 1-800-WALGREEN. Yes, it's 12 digits, try it.

LETTERS

WANTED Minoxita color filter bank with 80a, 81b, and 1a filters. Stephen Parks, Norfolk, VA (804) 625-3658.

WANTED AG-1 flashbulbs. Thomas J. Hill, Sacramento, CA. (916) 736-1350.

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THE GREAT SPY MOVIE FAN CLUB

Wow, we're seeing lots of ladies with the 9.5mm Acme MD. Cindy Solomon, Senior Reporter for "The National Enquirer" revealed her Acme on The Geraldo Show 3/4/96.

Just saw another one in the beginning of film comedy "Spy Hard".

As usual, Bunky shoots closeups in the dark. No measurements, No flash.

Subminiature lives!

SPY HARD
Theatre# 1
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