

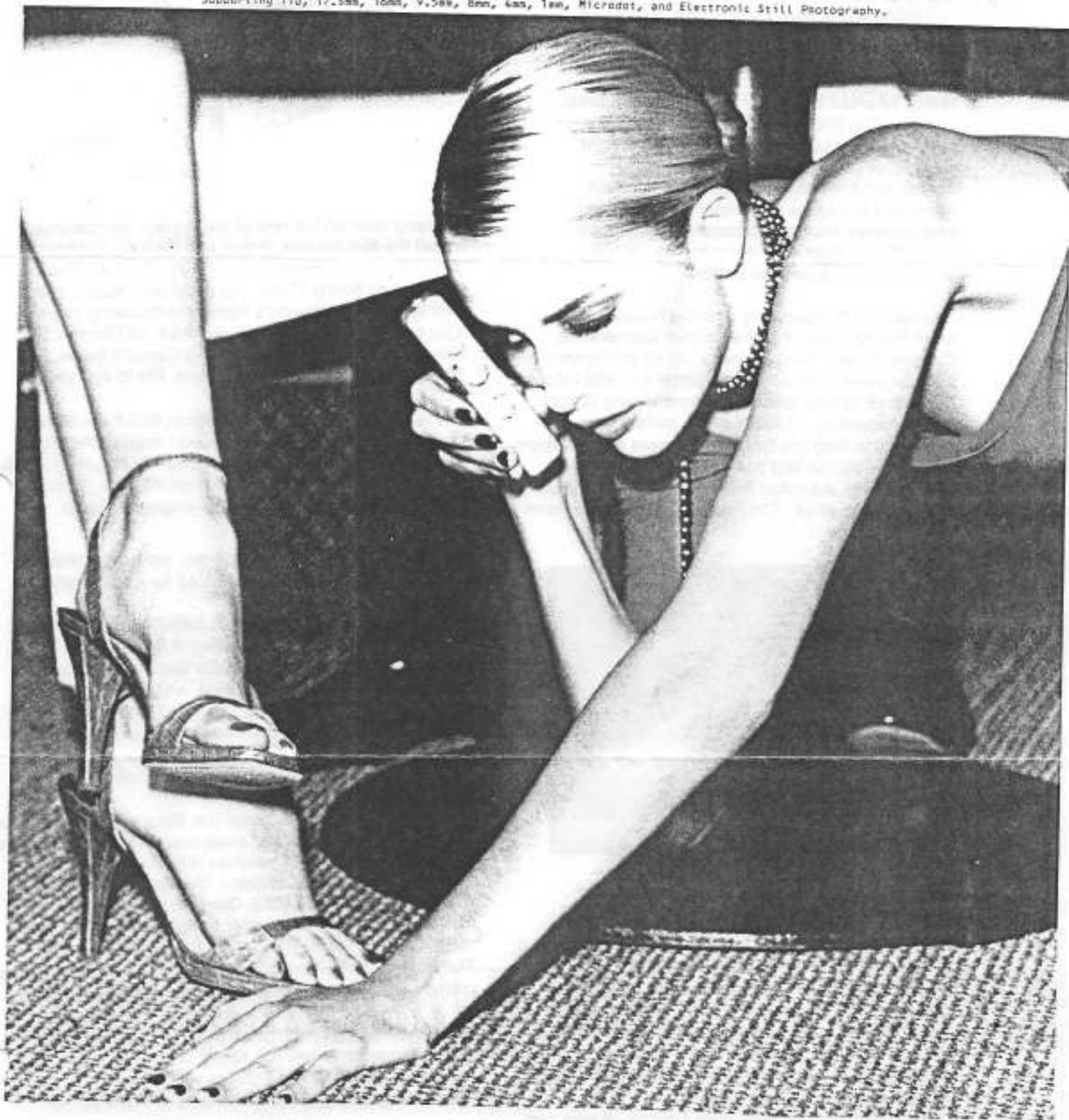
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# THE SUBMINIATURE TIMES

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, 6mm, 1mm, Microdot, and Electronic Still Photography.



GOTTA LOVE IT Bunky manages to cover the  
viewfinder AND the lens. Current issue of "Vogue"  
Submitted by D. Holland

## EDITOR'S JOURNAL:

### The Film Supply

Our ongoing search for film has taken some interesting turns. Many of the new emulsions listed in issue #88 came from reader tips. We're grateful. You know who you are.

18mm InfraRed is a vapor. The minimum order is still an \$18,000 case. Someone somewhere has a partial case. It remains to dial the right number, or call in the right favor.

Kodak won't tell us who uses it, so we don't know who to beg for short ends. Any amateur who currently shoots subminiature InfraRed is using 35mm stock split down to size, or has better contacts than your Editor.

We have been vigorously tracking supplies of 8mm film for owners of the Echo-8, Camera lite, Camera 'A', and Minox owners. (In an emergency a Minox owner without a film splitter can use Regular 8mm stock to take pictures without buying factory loaded cassettes - mindful of the perforations.)

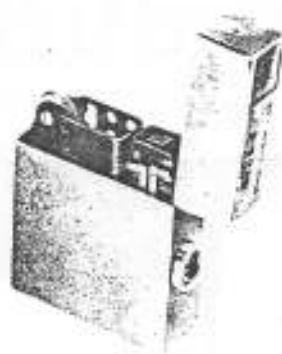
We used to help the 8mm still camera owners more frequently, but the last half dozen Echo-8 owners who've called, admitted they were reluctant to use their cameras at all. They've become too expensive to risk damage.



 Actual size 3.5mm x 5mm

Until recently the 8mm film of choice was Svema-8, a single perforated reversal stock, rated ASA 50 by the factory in Leningrad. It clocks in at 500 when processed for a negative. Anything rated 500 in an 8mm camera is grainier than sin (above). But 500 turns out to be a good film speed because you can photograph anything you see in light bright enough to see the stage or read a newspaper.

We got our sample from Reel Trading. It was part of their last shipment according to photographers who've called lately. It's all gone.



Echo-8

To keep tabs on the rest of the supply, we continue to call the film houses: Pittsburgh Camera Exchange (they have 8mm Ektachrome 125T), Bernie's Photo Center, and Kadet Photo. All in the 412 Area Code. See also John Schwind's list on the following pages. Our last source for ASA 25 and ASA 160 8mm x 50' film stock is: Eric Caswell, E & S Camera Sales, 28 Rose Ave., Rushden, Northants. NN10 9nd UK.

We're still in hot pursuit of Eastman 649-F. Its 6000 lines per millimeter resolving power make it the best 16mm microfilm ever manufactured. At one time it was sold by Eastman Scientific, on York Avenue, NYC. Then Eastman told us it was no longer available.

One evening, to our great surprise, we got a message that 649-F was still being produced by Kodak Pathe, in France.

We called Pathe. They told us 649-F was only available from a Madame Gautier: # 64 61 46 10.

Madame must not sell too much film. In two months she has yet to answer her phone, and we called Paris twice a week. We have no idea what we'll test this stuff on. Actually, with the advances in stereo encryption it would be neat to see what the fuss is about.

We'll keep everyone posted if we can buy a sample.

European readers rave about two films which make good substitutes: Agfa 10E75-8 which resolves 3000 l/mm, and Agfa 8E75-HD-4 which resolves 5000 l/mm. (It must be cut from 4" x 5" x 7mil sheets.) Contact: Newport GmbH, Bleichstrasse 26, D-64283, Darmstadt, Germany.

Although 10E75-8 is "handier to split down from 35mm rolls" its lower resolving power isn't to be sneezed at. They use it to make holograms. You could start your own country and turn out currency finer than the U.S. Mint.

In the interim, a mental picture is forming. Madame G. uses a cigarette holder the length of your forearm. Right now she's on the Orient Express with a wicker fill of chilled 649-F. Don't wave plastic. She only accepts bullion.

Subminiature lives!

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These film stocks are made by a major US film manufacturer. Cinechrome 25 is a fine grain reversal film balanced for daylight and Cinecolor 125 film is a reversal film balanced for flood lights or movie lights.

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511C	CINECHROME 25 DAYLIGHT ASA 25	100 ft spool	39.00
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521C	CINECOLOR 125 TUNGSTEN ASA 125	100 ft spool	36.00
500	Prepaid processing mailers for CINECHROME/KODACHROME Regular 8mm 25 ft spools and Super 8mm 50ft Cassettes. Mailer valid for Kodachrome only!		8.00

REGULAR 8MM BLACK/WHITE FILM

This film stock uses a fine grain black and white reversal film made by a major US film manufacturer. This film stock is available in ASA 50 only, 25 ft and 100 ft.

Stock No.	Description	Price
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411X	CINE-X 50 N8(2x8mm) ASA 50	100ft spool 27.00

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Contact Chambless Cine Equipment for Double Super 8 films.

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This film is a low sensitivity (DIN 3) high contrast negative film for making titles and other special effects.

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#### MOVIE COLOR 25 AND MOVIE COLOR 125 FILM

CINECHROME 25 MOVIE FILM (DAYLIGHT) ASA/ISO 25  
CINECOLOR 125 MOVIE FILM (TUNGSTEN) ASA/ISO 125  
CINECOLOR 125 MOVIE FILM (DAYLIGHT) ASA/ISO 80 WITH 85 FILTER

CINECHROME 25 IS USED FOR MAKING COLOR MOVIES OUTDOORS IN BRIGHT DAYLIGHT.

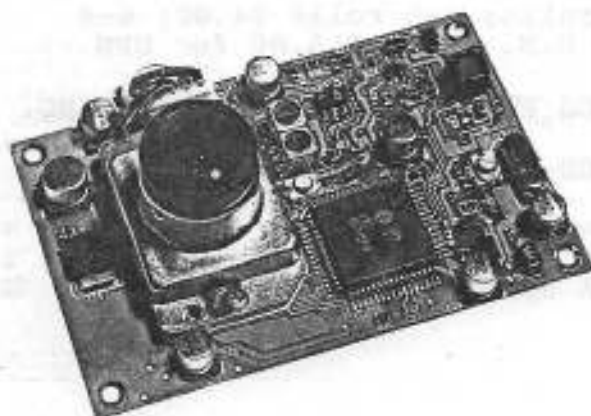
Cine Chrome 25 film is used in daylight to make color movies for projection. It has a slow speed, extremely fine grain, and extremely high sharpness. Once processed, this film is very stable and if properly stored will maintain a high quality image for over half a century or more. This film is processed using process K14. Use CINE COLOR 125 for making indoor movies with movie lights.

CINECOLOR 125 IS USED FOR MAKING MOVIES INDOORS AND OUTDOORS UNDER LOW LEVEL LIGHTING.

Cinecolor 125 is used indoors with movie lights or available light to make color movies for projection. It can be used in daylight with a No. 85 or No. 85B filter. Cinecolor 125 is a true 8mm film, not a reworked 16mm film. It has moderate speed, medium grain, and moderate definition. It can be used for making movies with existing light. It is used for subjects in relatively dim light - for example, in buildings illuminated by the existing artificial light or daylight, outdoors in subdued sunlight or outdoors at night. You can expose the film outdoors in bright daylight using a No. 85 filter or a No. 85B filter, but it is not intended for this purpose. Some cameras not designed for high-speed film may give unsatisfactory results in bright daylight.

This film can be used outdoors with cameras such as the Bolex that have a variable shutter feature. Setting the variable shutter at half open is the equivalent of reducing the film sensitivity to range that allows the use of reasonable f stops in bright sun. Using a No. 85 filter and setting the variable shutter to half creates an effective ASA of 40.

This film is processed using process VNF-1.



#### What's New

This miniature 1.3-ounce video camera, shown at actual size, can be mounted on the wing of a model airplane or used as part of a security system in your home.

Real-time pictures can be viewed on a TV when the camera is used with a transmitter and receiver (not included) or wired directly to the set. The model PC-3 costs about \$190. Supercircuits, 13015 Debar Dr., Austin TX 78729.

#### FREE CLASSIFIED

FOR SALE Collectors items: Bolsey-8 excellent condition w/case and cassettes. Bolsey-8 Type A convergence filter, Sky 1A filter, wrist chain. 35mm Bolsey B-2 w/case. Will swap or sell the above for a Minox 35ML with ME - 35 flash. Prices negotiable. Milt Kleinman, Boyton Bch, FL (561) 364-7690

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and the experts say...

"The GaMi 16 is in an 'ultra' class of its own, beyond competition from any other 16mm camera!"—*Ultra Miniature Photography* by Joseph D. Cooper

"The GaMi 16... its built-in features read like a roll call of photographic progress!"—*Bob Schwalberg in Popular Photography*, April 1958

### FEATURES OF THE GaMi 16:

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# ULTRA MINIATURE

by JOSEPH D. COOPER

First of a series: the complete story on equipment, materials, procedure for developing and printing your ultraminiature films.



In this month's column I shall deal primarily with developing tanks; who makes them, how they work, which is best for you.

Obviously, ultraminiature films must be developed with a view toward getting the finest possible image detail so that the final enlargements will be sharp and clear. I want to assert that there is absolutely no reason why anyone, even without prior experience, cannot obtain the finest results by developing his films at home. There really are very few mysteries in developing. The trick, if any, is in faithfully following a routine. You don't need elaborate equipment.

At present, there are four tanks available for ultraminiature films:

darkness at any time. The GaMi tank can be used satisfactorily only with the twin film cassettes made for the GaMi 16 camera and with the similar cassettes for the Mamiya-16, Minolta-16, Ricoh-16 and Minicord (which uses both a twin cassette and an individual cassette). I do not recommend using the GaMi 16 tank for film cassettes of the single-cup type since they will not load properly. The Minox tank is for Minox-size only and in my opinion provides the simplest and easiest way to develop these films.

With the Nikor and the FR Special tanks, you wind the film onto a spiral reel in a totally dark room. Then, you place the reel inside the tank and lock the cover. Subsequent operations can be performed with the lights on. Both of these tanks were designed to be used with the larger film sizes, the smallest Nikor tank taking one roll of 35mm film, and the FR Special accommodating 120 down to 35mm size.

### Special reels available

You can obtain both 16mm and Minox-size reels for the Nikor tanks. Two or more of these reels may be stacked in one tank for simultaneous development.

Actually, I prefer to use the plastic FR Special tank. To adapt this tank for 16mm, you must buy a separate flange, which divides the film reel in two halves, each taking one roll of film. This reel is by far the easiest to load in the darkroom and you can load it with one or two films, as you prefer.

You do not need a large, well-equipped darkroom in which to load your films for development. A closet, bathroom, or other small enclosure which can be easily light-proofed will do. You can, of course, use a changing bag, but I do not recommend it. Dust and lint may collect in the bag, and the film often gets scratched.

Next month I will describe in detail the various loading procedures for the different tanks—THE END



Developing tanks for ultraminiature include the FR (\$4.70 with 16mm flange), Nikor (\$8.95 with one reel), GaMi (\$40) and Minox (\$12.50).

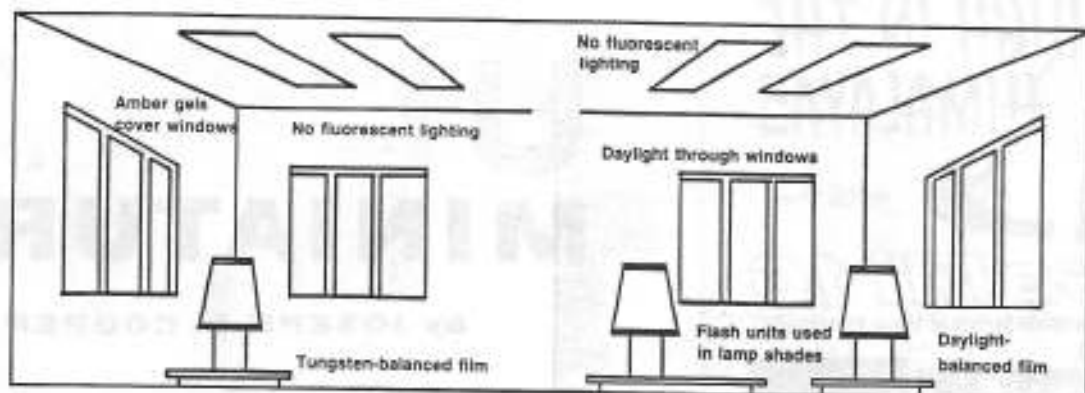
the GaMi and the Minox, which are daylight loading tanks; and the Nikor and FR Special, which must be loaded in the dark.

With the GaMi and the Minox, you place the film cartridge into a receptacle, shut the cover and wind the film onto the reel in a fully illuminated room. You do not have to work in



Submitted by Tom Bosma

MODERN PHOTOGRAPHY



If you have to shoot under mixed lighting conditions—for example, a room interior lit by tungsten lamps, fluorescent overhead lights, and daylight coming in through the windows—you're in trouble if correct color balance is required. But there are a few things you can do. You can turn off the fluorescent lights, put amber filter material over the windows, and shoot tungsten-balanced film (that's what professional movie camer-

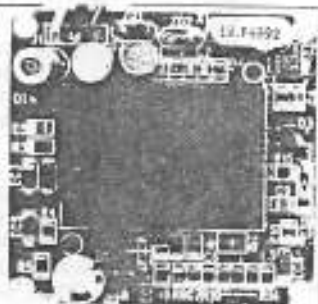
amen do). You can hide electronic flash units (which are daylight-balanced) in the room-lamp shades, let the daylight come in through the windows, and shoot daylight-balanced film. Or you can shoot color-negative film, and let the folks at a custom lab worry about it when they make the print. (Of course, if correct color rendition is not essential, you can just shoot the scene as you find it—you can get some interesting images.)

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#### WE HAVE 5 MORE "SUB TIMES" ISSUES:

- # 21 Innovations that changed the world" Minox, Polaroid, etc. Make black & white slides. Films, kits. Learning subminiature with the GaMi-16.
- # 22 Two museums are home to old cameras. "Camera gadgets that aid in speed shots" c.1955 Solutions for film scratches.
- # 23 Rodinal examined: dilutions, times, various films, temp-chart (part 1). MINOLTA-16 more fun than a box of puppies.
- # 24 Night shots: films. Rodinal ( conclusion). "One Man's quest for ultimate B&W quality" Dick Delagi (films).
- # 25 T-Max at ASA 800 - 12,500 comparison photos. "Ultimate quality" (developers). Minox 35Pe sprouts a built in flash.

Back issues are \$2/ea. All 5 with S & H \$11.



**Movie "KGB: The Secret War"** ('85) A KGB spy (Michael Billington) in Los Angeles is recruited by a 'U.S. agent (Sally Kellerman) after being double-crossed by the KGB. With Denise DuBarry ★ (2:00) 825687

**THE LADY GAMBLERS** ★★ (1948) B&W Barbara Stanwyck, Robert Preston. Writer's wife gets hooked in Las Vegas (1:39) **AMC** Thu. 3:30 PM 7830949; Late Thu./Early Fri. 4:15 AM 88031140

#### THE GREAT SPY MOVIE FAN CLUB

"Eraser" Starring Amie, and Vanessa Williams. Breaking INTO the CIA headquarters is a bit of a stretch, but you'll enjoy watching Vanessa use a board camera. Like the little gem from BC Electronics (above, left). ★★

"KGB: The Secret War" What a turkey. Boring start to finish. In the end, Bunky throws his Minox B into the ocean. That was the action sequence. Hit the clicker.

"The Lady Gambles" A classic. Barbara Stanwyck in her prime packs a Compass! If you can't tape the whole thing, catch the pawnshop scene. Shelves full of waist level reflexes and subminis you might never see again. ★★