

WINNERS AND LOSERS

THE ASA/ISO SETTINGS OF NEW FILMS RENDER MANY CAMERAS USELESS

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Do you need to get your hands on a new one? You'd better hurry before word gets around that in the future many cameras will be little more than museum pieces. The times of the sweet little Agfa Microflex, Canon AF310XL and XL-S, the itty-bitty Eumig Mini 3 and 5 or the imposing Zeiss Ikon ES8 are over. They were all designed to accept only ASA 40 and 160 cartridges – good old Kodachrome 40 and Ektachrome 160. Their automatic exposure controls can't be adjusted manually, either. On these pages you will find some marvelous models that will be worth gold in the future.

		
		
		
<p>The all-rounders</p> <p>Cameras that allow manual ASA control are nicely positioned now: Beaulieu 2008, 3008, 4008, 5008, 6008, 7008, 9008, Leica Special and also the Lomo 215. A used Beaulieu 4008 ZM II or IV goes for about € 350 to 400 on eBay, while a Leica Special sells for € 450.</p>	<p>Good automatic models</p> <p>These cameras offer a wide range of automatic ASA settings and correctly read the notches on common ASA 50, 64 or 100 cartridges: The Canon 814 XL-S can be had for as little as € 120 on eBay, the Canon 1014 XL-S for € 350, the Nikon R10 runs around € 300, and a top of the line Single-8 Fujica ZC1000 can be had for about € 400.</p>	<p>The has-beens</p> <p>These handle only ASA 40 or 160 film. Manual adjustment is out of question, so this is the end of their shooting life. It's a shame about these nice pieces: the Agfa Microflex, Canon AF 310 XL and Eumig Mini 3 and 5.</p>

► The demise of Kodachrome 40 presented filmmakers with a successor from The House of Kodak with a different exposure speed. Instead of ASA/ISO 64, the new material is rated ASA/ISO 64. Unfortunately, this cartridge speed notch is not recognized and read by all cameras. Some Super 8 equipment requires manual exposure compensation, if possible. Other cameras simply do not accept Ektachrome 64T (E64T) at all, unless one is ready to accept overexposure by 2/3 of an f-stop. For these cameras, there is just one option at hand – Fuji Velvia film, sold as Cinevia by GK-Film or by Wittner as Wittnerchrome V50D. This material provides good results even at ASA/ISO 40, although the emulsion is in fact intended for ASA/ISO 50. If you're considering E64T or Kodak's 100D stock (ASA/ISO 100), you should carefully study the contents of this table.

Those few cameras that do not even try to read the film speed from the cartridge are at the front of the class. In the ever-shrinking narrow-gauge film world, cartridges are often loaded

with a different speed material than the cartridge notch might indicate (since the carts are often obtained from other sources). Devices marked with 1 offer manual ASA speed adjustment. Great! The field is led by the Leicina Special, which can accept any material between ASA 10 and 1000. The impact of farsighted and well thought out engineering becomes apparent over time.

To our knowledge, cameras marked with 2 function correctly with ASA 64. They read the value automatically from the speed notch. This information comes either from the camera's instruction manual or its mention in the super8wiki on the Internet (see box). Anyone can record their camera's E64T compatibility there, as long they're sure of its specifications.

If your camera is rated 3, it reads read ASA 40 instead of ASA 64 and the exposure needs to be set 2/3 of an f-stop lower than that measured by the built-in light meter. One must always take this adjustment into consideration before shooting – to be honest, it's just too much to

think about! Whether the exposure adjustment is always remembered is a different matter. If not, then perhaps a previously set value has been used. Not that easy, all this... therefore Fuji Velvia may be your best bet!

Those rated 4 do not even offer integrated exposure meters. These are mostly cheap flops, designed for use with Kodachrome. Nobody is going to be happy with them today because the updated film is expensive and shouldn't be wasted on senseless experiments.

Models with a 5 next to their name do not measure exposure through the lens (TTL) but use a secondary light metering system, something we consider so technically ingenious that it would be a shame to not to highlight them. The Eumig Nautica is a fine underwater camera and the Canon 310 XL is a Super 8 night owl. They simply need an ND 2.0 neutral density filter positioned in front of the light meter. You will have to build it yourself, but those of us who love our cameras may well attempt to do just that. Any of the world's common cameras

manu- facturer	model	ASA/ISO tungsten	remarks	manu- facturer	model	ASA/ISO tungsten	remarks	manu- facturer	model	ASA/ISO tungsten	remarks
Chinon	213 PXL	40 and 160	6	Elmo	3600 Album C-56	40 and 160	3	Eumig	mini 3 servofocus	40 and 160	6
Chinon	213 XL		6	Elmo	Single-8 8 S 600	25, 50, 100, 200	8	Eumig	mini 3 zoom reflex	40-160	2
Chinon	255 XL direct sound	40 and 160	6	Elmo	Single-8 8 S 800	25, 50, 100, 200	8	Eumig	mini 5		6
Chinon	257 SXL direct sound	25-160	2	Elmo	Super 103 (T)	40, 64, 100, 250	2	Eumig	Nautica	40 and 160	5
Chinon	313P XL		6	Elmo	Super 104	25, 40, 64, 100, 160, 250	2	Eumig	Viennette 2, 3, 5, 8		2
Chinon	407 XL direct sound	25-160	2	Elmo	Super 106 (Black)	25-250	2	Exacta Cine M 6000		25, 40, 100, 160	3
Chinon	505 XL direct sound	40 and 160	3	Elmo	Super 108 (Black)	40, 64, 100, 160, 250	2	Exacta Cine M 8000		25, 40, 100, 160	3
Chinon	507 SXL direct sound	25-160	2	Elmo	Super 108 M	40, 64, 100, 160, 250	2	Exacta Cine 4000		25, 40, 100, 160	3
Chinon	605 S direct sound	40 and 160	3	Elmo	Super 110	40, 64, 100, 160, 250	2	Fujica	AX 100, C 100	25, 50, 100, 200	8
Chinon	612 XL Macro		3	Elmo	Super 110 R	40, 64, 160, 250	2	Fujica	P 1, P100, P 300, P 400	25, 40, 100, 200	7
Chinon	674 Macro		2	Elmo	Super 204 T	40, 64, 160, 250	2	Fujica	Z 450, Z 700	25, 50, 100, 200, 400	7
Chinon	753 Macro Zoom	40 and 160	3	Elmo	Super 306	40 and 160	6	Fujica	PX300, ZX250, ZX300	25, 50, 100, 200	7
Chinon	805 S direct sound	40 and 160	3	Elmo	Super 311 „low light“	40 and 160	6	Fujica	ZX 500, Z 800, AXM 100, ZXM 300	25, 50, 100, 200, 400	7
Chinon	872 power zoom, 877 Macro	25, 40, 100, 160	3	Elmo	Super 612 R	40 and 160	3	Fujica	ZC 1000	25, 50, 100, 200, 400	7
Chinon	1206 SM	25 and 160	3	Elmo	Super 1018 R	40 and 160	3	GAF	735, 738, 805M		3
Chinon	Pacific 200/8 XL		3	Elmo	S-8 Sound F 20 S-XL	40 and 160	3	GAF	ST/802, ST/1002		2
Chinon	Pacific 200/ 12 XL		3	Elmo	S-8 Sound 230 S-XL	40 and 160	3	Kodak	Ektasound 130	40 and 160	6
Chinon	Pacific 310		2	Elmo	S-8 Sound 240 S-XL *	40 and 160	3	Kodak	Ektasound 140, 230 XL, 260 XL	40 and 160	6
Chinon	Pocket 8	40 and 160	6	Elmo	S-8 Sound 260 S-XL *	40 and 160	3	Kodak	Instamatic M-14		6
Chinon	XL 100 Super 8	40, 64, 100, 160	2	Elmo	S-8 Sound 300 SL *	40-160	2	Kodak	Instamatic M-16		6
Cosina	DL-40P	25, 40, 100	3	Elmo	S-8 Sound 350 SL *	40 and 160	3	Kodak	Instamatic M-2, M-22		4
Cosina	DL-60P	25, 40, 100	3	Elmo	S-8 Sound 600 SD	40-160	2	Kodak	Instamatic M-24		6
Cosina	DL-80P	16, 25, 40, 64, 100, 160, 250	2	Elmo	S-8 Sound 600 S	40 and 160	3	Kodak	Instamatic M-26		6
Cosina	Magic sound XL-204 macro	25-160	2	Elmo	S-8 Sound 612 S-XL (*)	40 and 160	3	Kodak	Instamatic M-28		6
Cosina	Magic sound 206 macro	25-160	2	Elmo	S-8 Sound 1000 S *	40-160	2	Kodak	Instamatic M-30		6
Cosina	HDL-765	40 and 160	3	Elmo	S-8 Sound 1012 S-XL *	40 and 160	3	Kodak	Instamatic M-4		6
Cosina	HDL-766	40 and 160	3	Elmo	[S-8 Sound] 2400 AF *	40 and 160	3	Kodak	Our Gang	40 and 160	6
Cosina	M5-5000 XL		2	Elmo	[S-8 Sound] 2600 AF *	40 and 160	3	Kodak	XL 10	40 and 160	6
Cosina	SL 746	40, 64, 100, 160, 250	2	Elmo	S-8 XL Sound 3000 AF *	40 and 160	3	Kodak	XL 55	40 and 160	6
Cosina	SSL 748, SSL 766 macro, 768	40, 64, 100, 160, 250	2	Elmo	Zoom C-200 Super-8 & Single-8	16-100	2 and 7	Konica	Super 8-6TL	16-400	2
Cosina	SSL 7410, 7610	40, 64, 100, 160, 250	2	Elmo	Zoom C-300 Super 8 & Single-8	16-100	2 and 7	Leicina	special	10-1000	1
Elmo	412 XL	40-160	2	Eumig	23 XL		6	Leicina	Super	25-400	2
Elmo	412-XL Macro	40 and 160	3	Eumig	23 XL Sound		6	Leicina	Super RT1	25-400	2
Elmo	614-XL Macro	40 and 160	3	Eumig	30 XL Sound	40 and 160	6	Lomo	215		1
Elmo	614 XL Macro Compact	40-160	2	Eumig	860, 880, 881 PMA	40 and 160	3	Minolta	Autopak-8 D6	40-250	2
				Eumig	Eumigette		6	Minolta	Autopak-8 S-6	40-100	2
				Eumig	Eumigette Zoom		6	Minolta	Autopak-8 D10	16-650	2
								Minolta	Autopak-8 D12	16-650	2

* Macro

**Further information:**

- http://super8wiki.com/index.php/Super_8_EKTACHROME_64T_motion_picture_film_exposed_in_old_cameras
- http://home.pacbell.net/mnyberg/super8mm/super8_35.html

the new E64T because instead of ISO 64 they read ISO 40, requiring laborious correction (if possible at all).

We have applied more stringent assessment rules for this characteristic than the wiki index, which also categorizes cameras with EE lock (f-number stop), a backlighting button or external measurement as acceptable. We believe, however, that this is so impractical that nobody should be expected to use a camera this way. Instead, one should consider buying a new camera, which can be done at extremely reasonable prices these days, or one should work with GK-Film's Cinevia or Wittnerchrome V50D – definitely a better option. ■

that use non-TTL light meters and are unable to read ASA 64 do not receive a 5 rating. They have slipped into the next category.

A 6 means sit down. The useful life of these models is finished if you wish to use Ektachrome 64 T (T stands for tungsten; artificial light) or Ektachrome 100D (D stands for daylight). These movie cameras are either unable to read ASA 64 or 100 with little or no way to correct overexposure, or they work with external metering that cannot be modified.

A7, on the other hand, is a good rating! It denotes universal Single-8 cameras that are able to read many film speeds. Beside standard Fujichrome Single-8 R25N (daylight, ASA 25) and RT200N (artificial light, ASA 100), www.retro8.com also offers Fuji Velvia at ASA 50. Just remember that the film is packed in conventional RN25N cartridges, though. Therefore, the film speed notch on the cartridge has been drilled out with the intent of enabling automatic exposure setting on most cameras. The Single-8 car-

tridge can only hold 12 m of Fuji Velvia. The film is on an acetate base; standard Single-8 film is polyester and 30% thinner. A cartridge usually accepts 15 m of this film.

Those marked 8 are a disappointment! There are a few Single-8 cameras that recognize the film speed by a plastic slot positioned on the cartridge underneath the recess for the film pressure plate. Each Single-8 cartridge is therefore equipped with two identification marks for film speed (what an extravagance!) The ASA value is set depending on the position of the slot. Unfortunately, it is impossible to change the position of the slot after manufacture. Sadly, there are some cameras that read only this slot. This prevents the Fujica AX100 and the C100 from being able to use Velvia film in a Single-8 cartridge. The Elmo 8S-600 and Elmo 8S-800 offer the possibility of adjusting exposure manually – a laborious process.

In summary, we discover that more than a half of all Super 8 cameras are not suitable for

manu- factor	model	ASA/ISO tungsten	remarks	manu- factor	model	ASA/ISO tungsten	remarks	manu- factor	model	ASA/ISO tungsten	remarks
Minolta	XL-401	40 and 160	3	Nizo	S 128	40 and 160	3	Saimic	KS 401	16-250	2
Minolta	XL-601	40 and 160	3	Nizo	S 560	25-160	2	Saimic	KS 403	16-250	2
Minolta	XL-225 SOUND	40 and 160	3	Nizo	S 800	25-160	2	Sankyo	ES-25 XL	40 and 160	6
Minolta	XL-440 SOUND	40 and 160	3	Noris	30 S	40 and 160	6	Sankyo	ES-33	40 and 160	6
Minolta	XL-660 SOUND	40 and 160	3	Noris	50 XLM	25-160	2	Sankyo	ES-44	40 and 160	3
Nalcom	FTL 1000 synchro-zoom	40-400	2	Noris	50 XL Macro	40, 64, 100, 160	2	Sankyo	ES-44 XL	40 and 160	3
Nalcom	FTL 800	40-400	2	Noris	60 M	25, 40, 64, 100, 160, 250	2	Sankyo	ES-66 XL	40 and 160	3
Nalcom	FTL professional 1000	40-400	2	Noris	80 SR	40, 64, 100, 160, 250	2	Sankyo	EM-30	40 and 160	6
Nikon	R 8 Super zoom	16-650	2	Noris	4003 Sound	25-160	2	Sankyo	EM-30 XL	40 and 160	6
Nikon	R 10 Super zoom	16-650	2	Noris	5000 XL Sound	40 and 160	3	Sankyo	Macro Focus MF-606	40, 64, 100, 160	2
Nikon	super zoom-8	16, 25, 40, 64, 100, 160	2	Noris	5002 Sound XL Macro	40 and 160	3	Sankyo	Super CME 660	40, 100, 400	3
Nizo	48-2	16-160	2	Noris	6000 S	25, 40, 64, 100, 160, 250	2	Sankyo	Super CM 600	25-160	2
Nizo	116	40 and 160	3	Noris	6003 Sound	25-160	2	Sankyo	Sound XL-40 S	40 and 160	6
Nizo	136 XL	40 and 160	3	Noris	8000 S	25, 40, 64, 100, 160, 250	2	Sankyo	Sound XL-600 S	40 and 160	3
Nizo	148 macro	40 and 160	3	Noris	8000 SR	25, 40, 64, 100, 160, 250	2	Sankyo	XL-25 S	40 and 160	6
Nizo	148 XL	40 and 160	3	Noris	8000 Sound	40 and 160	3	Sankyo	XL-400 S	40 and 160	6
Nizo	156 macro	40 and 160	3	Noris	8002 Sound Macro	40 and 160	3	Silma	3 Z	40	6
Nizo	156 XL	40 and 160	3	Quarz	1x8S-1		3	Silma	4 S Macro Zoom	40 and 160	3
Nizo	481	16-160	2	Revue	8 XL	16-200	2	Silma	6 S	40 and 160	3
Nizo	481 macro	16-160	2	Revue	Cockpit S-4	bis 160	2	Silma	6 Z	40 and 160	3
Nizo	561	16-160	2	Revue	Cockpit S-8 RM	bis 400	2	Silma	8 S	40 and 160	3
Nizo	561 macro	16-160	2	Revue	S-8 pocket L	40 and 160	6	Silma	8 Z	40 and 160	3
Nizo	801	16-160	2	Revue	Super-8 S 100		6	Silma	800 Macro	25-160	2
Nizo	801 macro	16-160	2	Ricoh	Super 8 410 Z	40 and 160	6	Yashica	Electro 8 LD 4	40, 160, 400	3
Nizo	1048 sound	40-650	2	Ricoh	Super 8 420 Z	40 and 160	6	Yashica	Electro 8 LD 6	40, 64, 100, 160, 250, 400	2
Nizo	2056 sound	40-650	2	Ricoh	Super 8 800 Z	25, 40, 64, 100, 160, 250, 400	2	Yashica	Electro 8 LD 8	40, 64, 100, 160, 250, 400	2
Nizo	3048	40-650	2	Rollei	SL 81	40 and 160	3	Yashica	Electro 8 Macro	40-160	2
Nizo	3056	40-650	2	Rollei	SL 82	40 and 160	3	Yashica	Hobbyist super 8		6
Nizo	4056	40-650	2	Rollei	SL 83	25-160	2	Yashica	Super-8 / 30		6
Nizo	4080	40-650	2	Rollei	SL 84	25-160	2	Yashica	Super-8 / 50		6
Nizo	6056	40-650	2	Rollei	SL 85	40 and 160	3	Yashica	Super 40 E	25-400	2
Nizo	6080	40-650	2	Rollei	SL 86	40 and 160	3	Yashica	Super-40 K	40 and 160	6
Nizo	integral 5	40 and 160	3	Rollei	SL 87	40 and 160	3	Yashica	Super 60 E (electron.)	25-400	2
Nizo	integral 6	40 and 160	3	Rollei	Movie 4	25, 40, 64, 100, 160, 250	2	Yashica	Super 600 electro	25-400	2
Nizo	integral 7	40 and 160	3	Rollei	Movie 6	25, 40, 64, 100, 160, 250	2	Yashica	Super-800 electro	25-400	2
Nizo	professional	16-160	2	Rollei	Movie Sound XL 8/ 12 macro	40 and 160	3	Yashica	Super YXL 1,1	40 and 160	6
Nizo	S 30, S 40, S 48, S 48-2		3	Rony	S 300 XLM	40 and 160	3	Zeiss Ikon	ES 8		6
Nizo	S 55	16-160	2	Rony	S 600 XLM	40 and 160	3	Zeiss Ikon	GS 8		2
Nizo	S 56	16-160	2	Rony	S 800 M	40 and 160	3	Zeiss Ikon	M 803	40	6
Nizo	S 80		2	Saimic	KS 251	16-250	2	Zeiss Ikon	M 808 electronic, 811	16-250	2
Nizo	S 1, S 2	40 and 160	6	Saimic	KS 253	16-250	2	Zeiss Ikon	Moviflex S 8	10-100	2
Nizo	S 125, S 126, S 30	40 and 160	3					Zeiss Ikon	MS 8		2