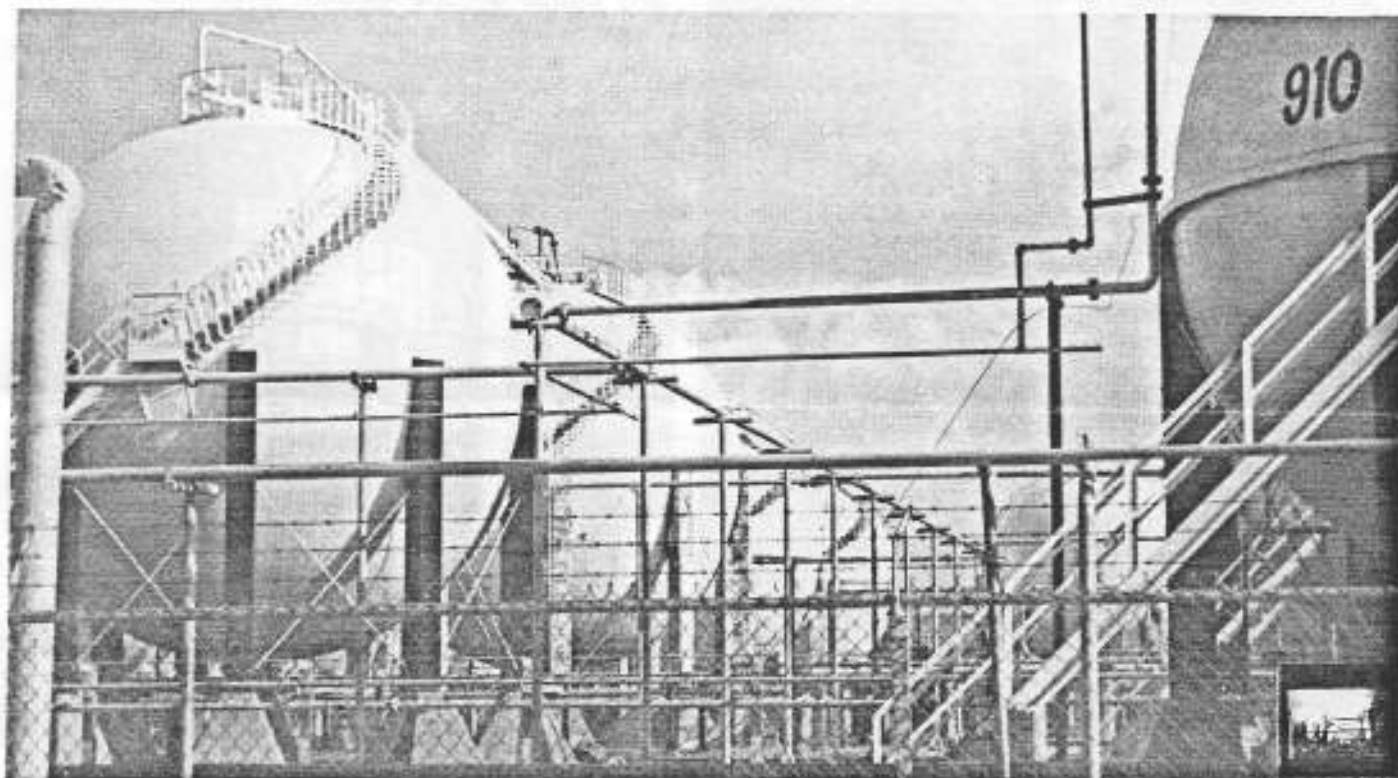


THE SUBMINIATURE TIMES

The Subminiature Times is published monthly by Doylejet, P.O. Box 60311, Houston, TX. 77205 (713) 440-4744
Supporting 110, 16mm, 9.5mm, 8mm, 4mm, 1mm, Microdot, & Electronic Still Photography.



HOW TO LOAD THE 'UNLOADABLE' YASHICA-16 SUBMINIATURE



This bar type subminiature was introduced by Yashica in 1959. It has a 25mm f3.5 fixed focus lens. The shutter speeds click stop from 1/25 to 1/200 sec. and S (which I'll discuss). It measures 4 x 2 x 1" and although it looks like a plastic toy, it's a solid 7½ oz. of steel. By 1964 it was replaced by the Yashica EE which used the Minolta cassette.

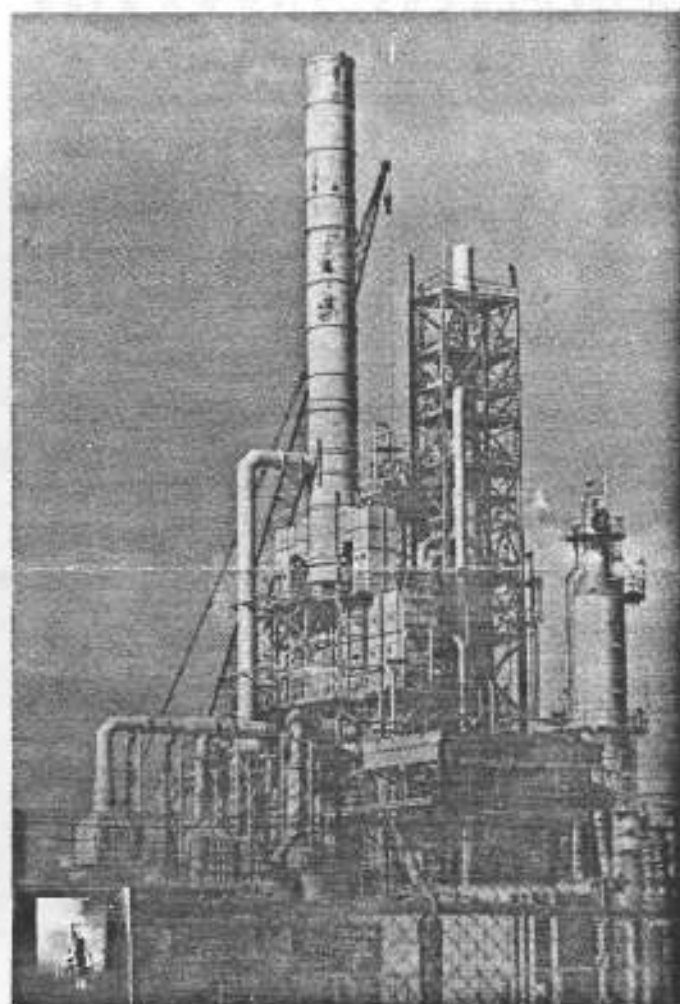
Noticing that the mail order price had dropped to \$20 last month, I bought a Yashica-16, and spent a quiet evening slowly unraveling its secrets.

The camera is smaller than the Gami and Minolta MG-S. There is no light meter. Aperture and shutter speed are controlled by knurled dials conveniently recessed. Everything typical of other cameras this size, so far.

The cassette is unusual. It should really be called a magazine, or clip, because it pops film in and out of the camera faster than any camera I've ever owned in any format.

A good deal of the fun we get from subminiature cameras comes from comparing how the various designers tackled in miniature, the three basic tasks: aperture control, shutter control, and film transport.

Longevity makes it obvious that the Minox and Minolta systems are the most successful. With normal dexterity anyone can load the cassette for either camera, and be on his (or her) way in 10 minutes. Other cameras are more of a challenge. In this regard the Yashica-16 has a bad reputation.



After a few practice runs using 16mm leader, I was able to load the clip in total darkness in only slightly more time than it takes to load a Minolta cassette.

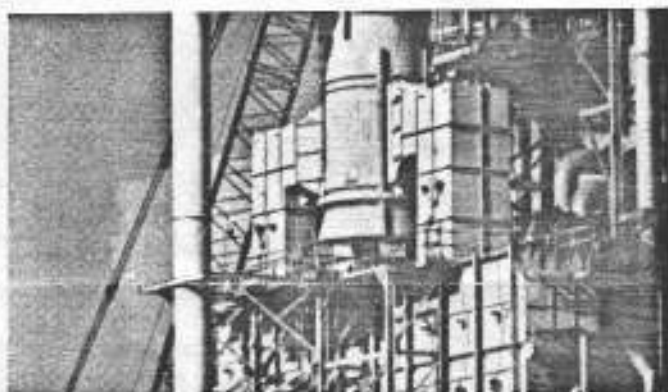
I shot a roll of 1461 at a variety of apertures and shutter speeds in my backyard 'testing range'. The developed negatives were consistent enough to assure me that the camera was working properly. Edge sharpness was acceptable. Center frame sharpness was very good. Distant objects were in better focus than work I'd expect from the 25mm Rokkor in the Minolta MG-S. Yet the Yashinon lens is never listed in any chart of subminiature 'sharpest'. My second roll of film produced the photos you see here. The camera works fine. So why the bad reputation?

IT'S THE CLIP.

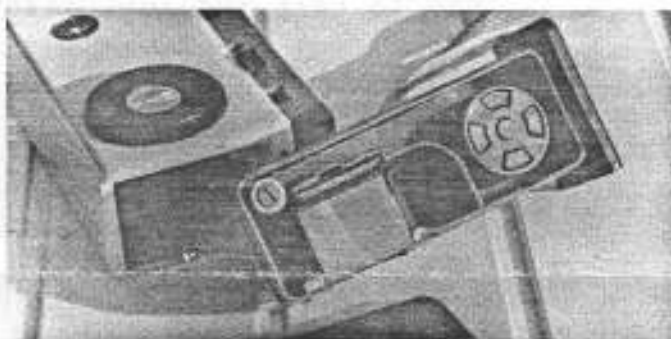
Unexposed film starts in a chamber near the front of the clip. It winds through the slit between the pressure plate and the 9.5 x 13mm live frame area. After exposure it goes around a roller, and then comes back, emulsion side out, onto the takeup spool.

Because other systems are simpler, threading film around a roller becomes one step more than most of us want to deal with in total darkness. Snapshooters wouldn't try.

Why would anyone bother with this camera? I can think of a few reasons. The price makes it an excellent 'learner' for budget minded students of subminiature.

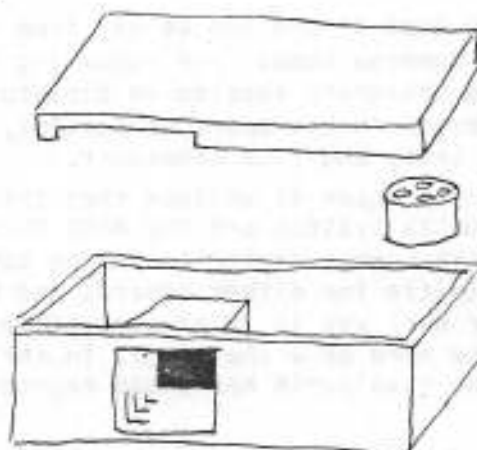


The print quality speaks for itself. Not great, but very very good. The intangible element, is that one owner in a thousand who might want to dispose of the camera and keep the film, or change emulsions in mid-stride. The Yashica-16 can be unloaded and reloaded in three seconds. With practice 2 seconds flat. Or in your pocket with one hand. Try that with your present camera.



TO LOAD

There are three main components to the clip: the top, the takeup spool, and the case.



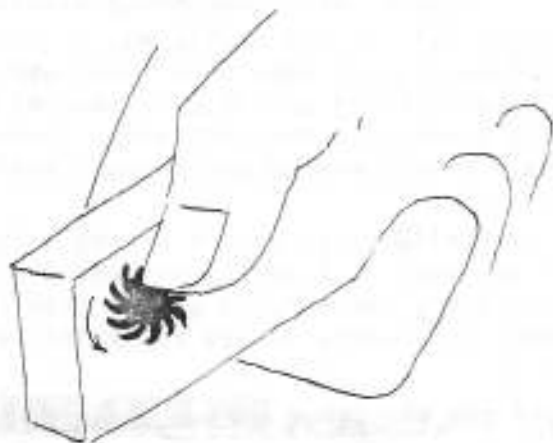
1. In total darkness, tape the end of an 18" length of unexposed film to the spool, emulsion side facing out.



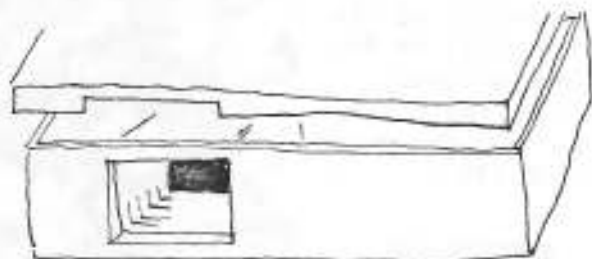
2. Make a small roll of the other end, with the emulsion side in, leaving about 2½" before the spool end. Make a loop with this portion.



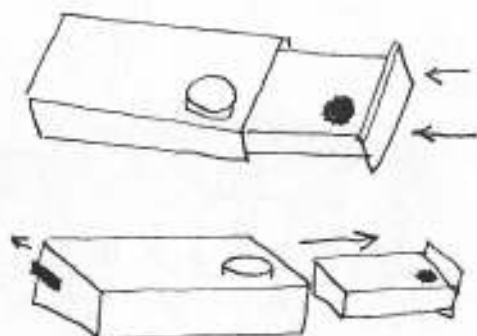
3. With one motion, push the film roll, the loop, and the spool down into the case. It takes a little practice, you can do it.



4. Holding the film in place, advance the gear on the other side of the case. This will seat the spool securely.



5. Now place the top on the case. It will only fit one way, with the notch facing forward. Tape the top down if you change film on location.



To load the camera, push the clip into the end of the camera fast with the film advance gear facing up. This automatically engages the film counter, which will count up from frames 1 to 24.

To unload, push the spring-loaded lever. The film clip will pop out, and the frame counter will return to zero. No need to worry about accidental releases, the lever requires a firm push.

THE 'S' SHUTTER SETTING

In "Subminiature Photography" (pp.115) Mr. White writes that the S setting on the Yashica-16 is supposed to give 1/10th sec. when depressed and released quickly, or a B 'Bulb' action when depressed and held. A shaking motion is supposed to produce rapid film advance.

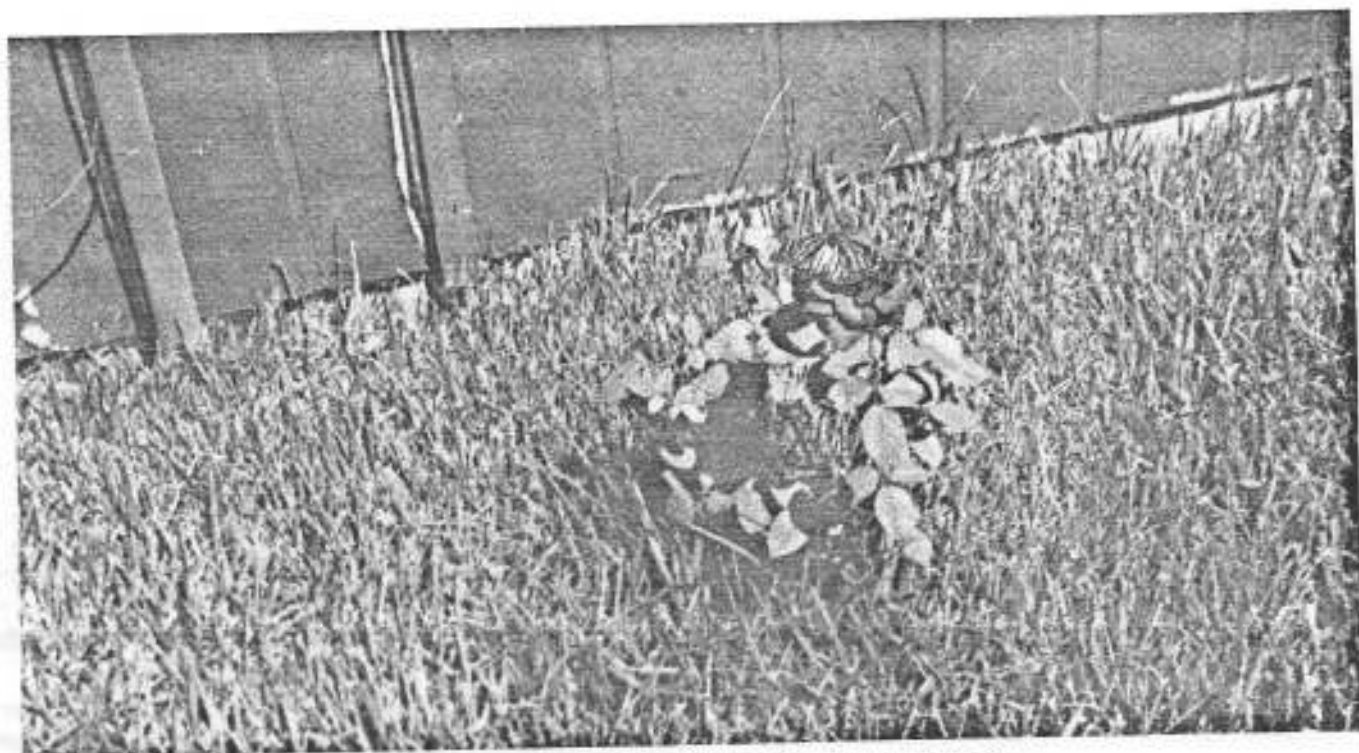
Perhaps I haven't developed the touch. So far S produces only 1/10th sec. and a 'Bulb' action; shutter open when depressed, shutter closed when released. Shaking the camera has no effect at all. I invite anyone to tell me how it can be done.

My little \$20 camera has 3 million series registration number, which may have been wishful thinking on Yashica's part. I think there would certainly be more of these fine little cameras around if that many had been sold.

The Yashica-16 is no shelf queen. It's a user.

4mm. Ed Tillis at Woodmere Camera has a Japanese 4mm camera (as of 10/4/91).
(516) 599-6013

SLR. I located a Narciss! Interchangeable lenses, shutter speeds ½ to 1/500s. A huge 12 x 19mm format on 16mm film. Contact Adorama, 42 W. 18th St. New York, NY 10011. 1 (800) 223-2500.



MY DEVELOPER IS BETTER THAN YOURS.

Dear Al,

Kodak HC-110 is the developer of the '90s. Please enter me in the monthly challenge, Category 1. Use Dilution E, 7 mins, at 70°F.

You have a great newsletter.

T. Schor
Benton Harbor, MI.

KODAK DOESN'T MAKE IT EASY

Long before I buy a new developer, I read all I can, and I listen to feedback from other photographers. I've got to believe that the mixing instructions stopped more than a few mildly curious photographers like myself from trying HC-110. In response to Mr. Schor's challenge, I tried it.

"First prepare the stock solution by pouring this concentrate into a reclosable 0.5 gallon container.."

Wait. I shoot subminiature. I don't keep half gallon quantities of anything. Can we think a little smaller?

THE SECRET RATIO IS:

One part concentrate plus three parts water equals one part stock. Using a small graduate I poured 4 oz. of HC-110 into a 16 oz. brown bottle. The concentrate is thick. I had to rinse the graduate five times while making up the final volume. Then I squeezed the air out of the original bottle to make the undiluted concentrate last as long as possible.

"Shake until completely mixed.."

Nope. Call it old fashioned, or a holdover from my student days when funds were thin. I do everything possible to make my chemicals useable to the last drop. I never shake developers to mix them, I stir very gently.

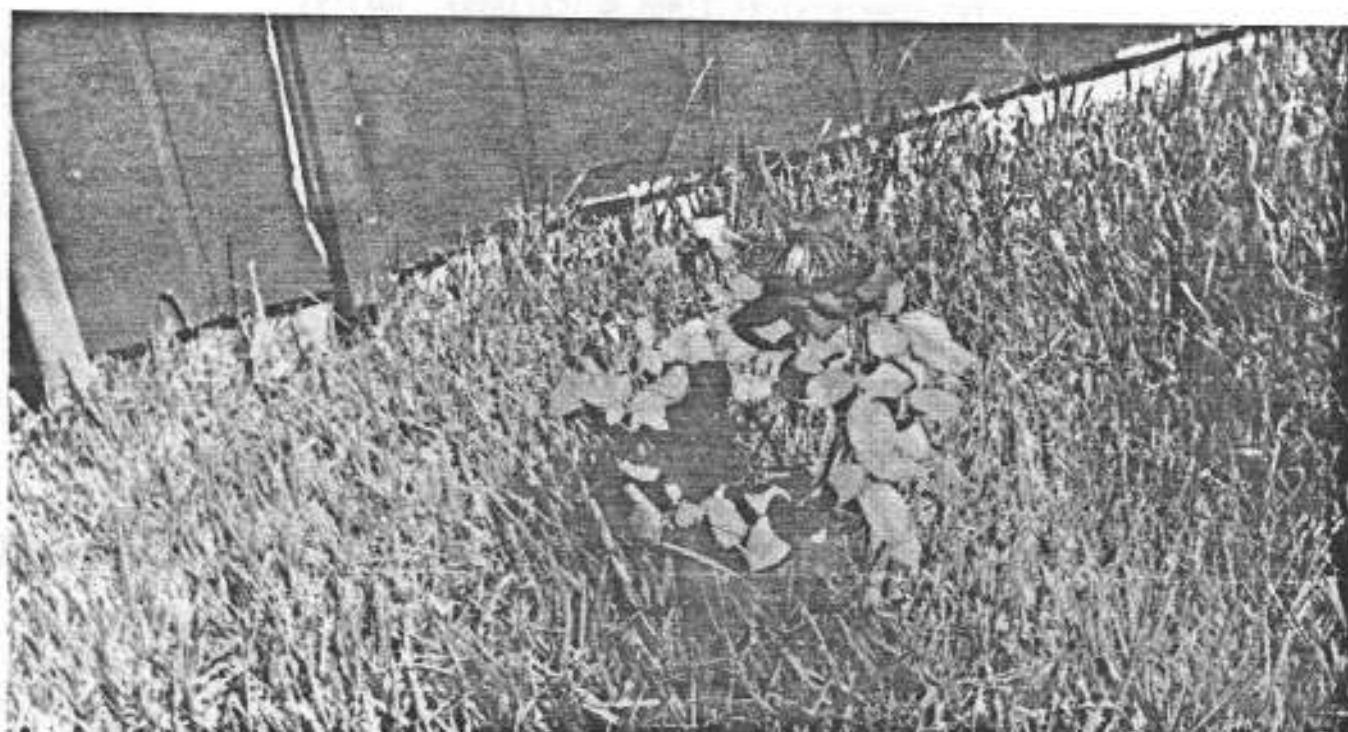
The HC-110 stock wasn't mixing well in the 16 oz. bottle. I gently rotated the solution every ten minutes or so, then let it stand overnight. It was ready the next morning.

For the challenge I made 24 exposures on Kodak 1461 varying from E.I. 12 to 50. In the darkroom I cut the roll in half and processed the first half in Rodinal diluted 1:200. the other half was processed in HC-110.



RODINAL





Camera: Mamiya Super-16

COMPARISON

1. Kodak HC-110 is more available than Agfa Rodinal. Credit Kodak for knowing the importance of a good distribution system.

2. The stock diluted 1:19 (Dilution E) provides a film speed increase from $\frac{1}{2}$ to one full stop, in half the processing time required for Rodinal. This is always good news.

3. The inset magnifications are from prints measuring 13 x 17". Nose to the paper, both are still grainless. The HC-110 image looks



sharper thanks to the one stop speed increase translating to f5.6 vs f4 in the field.

4. On the downside, the price-per-roll processed for HC-110 is 5.6 times more expensive than Rodinal 1:200. It comes to 9.6 cents for 6 oz. (200 ml) of working solution, vs 1.7 cents for Rodinal.

5. The shelf life of HC-110 stock is 6 months. Rodinal is eternal, or seems like it. This can be important if you only get into the darkroom five or six times a year.

6. "Dilution F is generally used in a tray for developing masks; therefore, it should not be replenished but used and discarded frequently." Who works like this? I found that one 20 exposure roll doesn't exhaust it. It isn't a one-shot, and it doesn't keep. I tried 1:100 but it was too weak to be practical. Somewhere in between there's a winner.

7. Kodak didn't have small quantity users in mind when they formulated HC-110, or when they wrote the instructions. This is a great developer for working professionals, or dare I say it, larger formats.

8. Which is better? Despite the mixing hassle, I like HC-110 and I'm already trying it on the rest of my emulsions. When I come up with a one-shot that lowers that price a bit, out goes the Rodinal. Until then, merely because it requires less aspirin, old Rodinal is still champ.

You win the free bottle of developer this month, Mr. Schor. Enjoy.

Our monthly challenge is on-going and the prize is a quart of your favorite developer. Let's hear from you.

Category I	Under ISO 100	Rodinal 1:200
Category II	100 to 1000	Rodinal 1:100
Category III	Over ISO 1000	Category Open

HC-110



THE SUBMINIATURE TIMES QUICKFINDER 10/1/91

Canon 11 ED	59	BC	EL	129	W
Crystar 'Hit'	33	T	EL	124	CT
Epochs	225	W	GL	69	BK
Expo Watch Cam	389	F	LX Gold	1450	G
Goldeck 16	325	W	LX Blk	690	K
Mec 16 SB	239	F	LX Blk	649	W
Micro 16	189	F	LX	625	BP
Micro 16	59	T	LX	489	BC
Minolta 16	59.50	C	III	159	F
Minolta 16EE	19	C	IIIS	135	G
Minolta 16EEII	100	T	110s	100	CC
Minolta 16 MG	69	F	Minute 16	79	F
Minolta 16 MGs	45	CG	Pentax 110 Sup	449	T
Minolta 16P	79	T	110	349	T
Minolta 16P	59	F	110	295	BP
Minolta 16P	19	CG	110	289	T
Minolta 16PS	22.90	M	110	279	B
Minolta 110Z	289	T	110	259	T
110Z	225	B	110	125	CC
110Z	119	T	Rollei 16S	250	C
110Z	109	T	Rollei 16	249	F
Minox B	249.50	C	Satellite	25	T
B	199	BC	Steky III	129	T
B	179	BC	Tessina Auto	899	D
B	169	F	Tessina	600	T
B	165	CC	Tessina	549	BC
B	79	BK	Tessina L	425	K
C	295	G	Toyoca 16	295	W
C	209	F	Yashica Atoron	179	W
EC	225	T	Yashica Atoron	79	F
EC	219	W			

- BC Bill Cameta's, 253 Broadway, Amityville, NY. 11701 (516) 691-1190
 BP Beach Photo, 604 Main St., Daytona Beach, FL. 32118 (904) 252-0577
 B Bergen County Camera, 270 Westwood Ave., Westwood, NJ. 07675 (201) 644-4113
 CE Cambridge Camera Exchange, 7th Ave & 13th St., NYC, NY. 10011 (212) 675-8600
 CT Camera Traders, LTD, 1873 Ocean Pkwy, Bklyn. NY. 11223 (718) 336-6667
 CG Columbus Camera Group, 55 E. Blake, Columbus, Ohio, 43202 (614) 267-0686
 BK Brooklyn Camera, 549 E. 26th St., Bklyn., N.Y. 11210 (718) 462-2892
 CC Collector Cameras, 3119 E 25th Pl #2, Tulsa, Okla. 74114 (918) 749-4021
 D Discount Camera, 33 Kearny St., S. Fran, CA. 94108 (415) 392-1100
 F Foto Cell, 49 W. 23rd St., NY, NY. 10010 1-800-368-6235
 G Ghitelman Cameras, 166 Fifth Ave., NYC 10010 (212) 924-3020
 M Midwest Photo Exchange, 200 Crestview, Columbus, OH. 43202 (614) 261-1264
 K Koh's, 2 Heitz Place, Hicksville, NY 11801 (516) 933-9790
 T E & R Tillis, 337 Merrick Rd., Lynbrook, NY. 11563 (516) 599-6013
 W Wall St. Camera, 82 Wall St., NY, NY 10003 (212) 344-0011