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THE SUBMINIATURE TIMES

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



NEWEST POCKETABLE Casio's QV-10 camera holds up to 96 digital images. Optional connector downloads photos to a PC or Mac. A prototype the size of a Mamiya-16 Auto was shown at the Las Vegas Consumer Electronics Show. Video "Computer Chronicles" 2/11/95. 1 (800) 800-9520.

PROJECT DIGITAL IMAGES to a screen, or the nearest wall with the Fujix HP-40 video projector from Fuji.

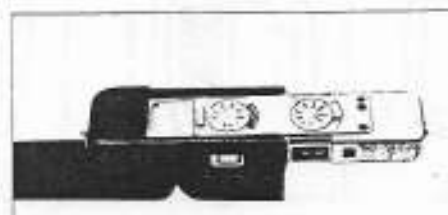


You can take it with you: Handholdable video projector can be powered by a camcorder battery or line current.

TECHNOLOGY TO WATCH Citizen's PN-60 pocketable printer produces 360 x 360 dpi 8-1/2 x 11" in b&w or color. Recently demonstrated on "The Computer Man". Show #24 video (214) 741-3931.

UPDATE: LOWEST PRICES Minolta-16, Minolta-16 MG, Minolta-16 MGs lot #11. All three \$109. Brooklyn Camera Exch. (718) 462-2892. Adapter to use electronic flash on Flip Flash-110 \$5. Cole's Cameras (218) 736-5828. Rodinal 4oz. \$2. Microdol-X 1qt. \$1. + more, Summit Camera Exch. (717) 586-2456. ITT Magicflash. Plugs into cube socket \$8. Kodak Instamatic-20 110 camera, boxed w/cube extender \$2. Noble Ent., (319) 377-3983.

GETTING GOOD REVIEWS for Minox repair at reasonable prices: DAG Camera Repair, 245 Thatcher, McFarland, WI. 53558 (608) 838-4769.



THE MINOX LX

Ever-ready case

THE PKS ORIGINALS FILM CUTTER (8)

THIS OPERATION IS DONE IN THE DARK

Both sides of the case are OPEN.

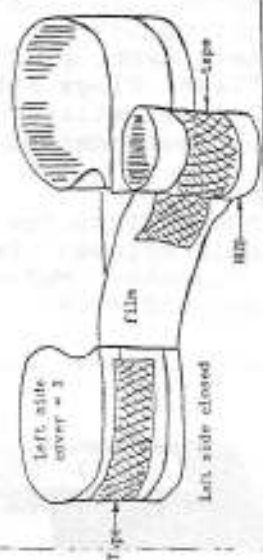
Note: After placing the cover on the left side, a film light can be turned on for the next operation (see text).

loading -16-



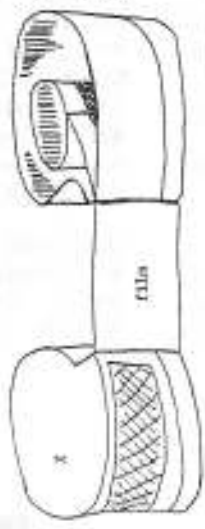
Only the right side is open.

Drawing -17-



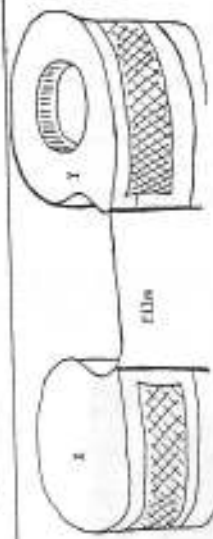
Only the right side is open.
The film with the film is in position in the right side, ready for the right side cover.

Drawing -18-



The right side cover = Y, is now in place and taped. Film is now ready for use.

Drawing -19-



- 17

Note: Before using your cutter to load film, you should run through the procedure outlined for using the cutter in a typical room to insure complete familiarization with your equipment.

Section II: Materials Needed for Using Your Cutter

1. A wire mounted to a table for holding your cutter. See drawing 13.
2. A can of bulk film. If you also pack your own film you can take film from your bulk loader.
3. 1/2" of acetate.
4. Empty film cases—as soon rolls as you wish to load.
5. 1/2" of special tape—see section III for recommendation on what type of tape to order and where.
6. 1/2" of new ready to use your cutter.

Note: To save the room you are working in can be made dark. Usually this can be most easily accomplished by loading your film in the evening, then only a minimum of light safe guards need to be taken. As mentioned above, try out all cutting procedures at least once in the light on a test length of film so you work better in the dark.

Section I: Steps for Using the PKS ORIGINALS FILM CUTTER

1. Make sure your workroom is darkened. Allow your eyes to become accustomed to the dark (it usually takes a few minutes). You can then pick out those spots where light is still shining through, check windows and doors. A black plastic sheet material will often be helpful in stopping light. Packing tape should be used as it will not reflect light and will keep it applied and removed with ease. A throw rug under the door will also keep extra light out.
2. Lay out your tools and materials in an orderly manner so you will be able to reach them easily in the dark.
3. Place your cutter firmly in the wire so that the Cutter Assembly faces you. See drawing 13.
4. Press two books or similar markings on your workbench at a distance of twenty-one and one-half inches apart (21-1/2"). This is very important for your finished strip of film should be no longer than 21-3/4". If it is longer, you can seriously jam your camera's feed mechanism. Make sure your workbench is clean and free from rough edges (between the markings).
5. Cut a piece of cord 20" in length and place it in a convenient spot on your bench.

Section II: Steps for Using the PKS ORIGINALS FILM CUTTER

6. With THE ROOM DARK open your package of bulk film and unspool a length. Measure a strip with the cord you cut in step 5 above. Now cut the piece measured against the cord (be careful not to cut the cord). It will now have a piece of film approximately 20" long. Replace the bulk film back in its light proof container before continuing. You might want to wrap it further with a bulk loader tank to safe guard against light and moisture. Note: If you are using a bulk loader tank to store your bulk film, be extra careful when removing film that you do not scratch it because of the safety features of the tank. Review your bulk loader tank instructions so you can pull out film without danger. Be sure to cut away the first few inches before making the 20" cut as it usually is exposed film. Make sure your hands are clean and dry when handling film. Always try to hold film by the edges—off the surface. When you run through these operations be sure you do this step in the dark to protect your supply of film from the light. It is suggested you cut several 20" lengths for practice.
7. Take the 20" piece of film and feed it over the blades under the Cover Assembly as shown in drawing 13. The Cover Assembly should be at least 10" or to allow the film to pass under and be set in place. The edge (or edges) side of the film should face up—the metal side down. Allow the rest of the film behind the cutter assembly to curl and rest it on the left covered ball (7).
8. Once the film is in place with about 1-1/2" extended over the blades, lighten the wing nuts on the cover assembly by hand until they turn no more. By using this you have engaged the film with the rollers. Now loosen the wing nuts on the cover assembly until the cover assembly can be wobbled slightly.
9. Creep the extended portion of the film and pull STOWIE straight away from the cutter until the film is pulled all the way through. You will now have cut your film into proper widths. As you will note from a daylight practice session, you will now have two ten rolls everything you complete this step.

10. Tear off the "an outside strips of film (with the 3/16 inch diameter gear holes) and put onto the film the strips you still have on the section you pulled through in the slot. Wind your film on the reel in the slot. Do not make the winding tight as you will want to pull the film out. Make sure the shiny (smooth) side of the film is on the outside. See drawing 15.

11. Take one of the two strips and insert the end in the winding assembly between the winding arms. You may have to turn the winding assembly a few times to get the end in the slot. Wind your film on the reel in the slot. Do not make the winding tight as you will want to pull the film out. Make sure the shiny (smooth) side of the film is on the outside. See drawing 15.

12. Now the film strip is completely wound, remove the winding assembly from the stand and pull the film from the right. Hold the spooled film with two fingers as the stand is removed.

13. Take the spooled film and place it in the left side of the case as shown in drawing 16. Make sure the case is oriented the same as in the drawing. Allow an inch or so to extend beyond the case.

14. Take the cover X (the one without a hole in the center) and close the left side of the film case.

15. Repeat steps 11 through 14 with the second strip of film.

16. Now you have two 21-1/2 inch strips on the other side of the case.

17. Take a piece of your 1/2 inch black tape and tape the left side closed. Make sure the tape fits snugly and evenly around the case section. See drawing 17.

18. With another piece of tape, tape the top as shown in drawing 17. Make sure the open end of the hub is upright.

19. Place the hub in the right side of the film case, put on cover Y, and tape closed as described in step 17 above. See drawings 18 & 19.

20. Repeat the same procedure for the other case of film spooled from this cutting.

Section II: Preparation to Reassemble

1. Your film should not be longer than 21-1/2 inch. If you put more than this amount, you will cause damage to your camera.

2. Check to see that your cut film is no wider than the closed opening in your film case. If it is wider or does not move easily out of one side to another (use a test strip to determine this) then check the thickness of your part 9 (2 feet) and the alignment of your cutting assembly. Have you removed all the burrs from your reassembly?

3. If you have trouble removing part 2 in step 12 above it is because you have wound your film too tightly. Let it loosen.

4. Always make sure your film cases are clean and dry.

5. Be very careful in handling the tape. Remember it is very thin for an important reason and should not be handled up as you will not be able to load your camera.

6. When loading your camera, set the counter on 11 or 12, then shoot normally until 10.

7. Always try to keep strong light off a roll of film (exposed or not). Load in the shade and keep film covered when not using. The aluminum foil in keep film protected.

8. When you remove an exposed roll of film from your camera, you should punch two 1/16 inch holes in the end as shown in drawing 21, 1/2 inch from the end of the film strip. This will enable you to load the roll easily in your daylight developing tank.

9. If you notice any scratches running the length of the film it means you forgot to loosen the cover assembly in step 8.

10. So you will not forget when you use your film later, place each wrapped roll in an envelope with the proper film markings.

Section VII: A Simple Procedure for Developing Your Exposed Film (Black & White Film Only)

1. Punch the two 1/16 inch holes as shown in drawing 21.

2. Load your 35mm daylight loading tank. Your local dealer will demonstrate how to use this tank when you make your purchases. Once you are shown how to load your film, it will always be easy. Note: Because your film is only 21-1/2 inch long, when you load your film tank, it will not turn all the way around. Do not be concerned as this is normal due to the shortened length. When loading, turn the main part of the tank until a film resistance is felt. Then proceed as follows.

3. Pour your developing solution in the main opening of your tank until full. Note the temperature (a thermometer comes with the tank). Allow your developer to remain in the tank about 5 minutes (we have recommended using Ektol D55). One grain developer should be as close to 70 degrees F. as possible. If you have varying temperature conditions, additional data is given on the can of the developer powder for differences in time and temperature. Since this developer is extra sensitive, it is suggested you double your normal ASA ratings when taking pictures that are to be processed in Ektol D55. For additional information see Section VIII.

4. After five minutes pour the developer back in the bottle and hold the tank under running 70 degree F. water for a minute. Allow the water to flush your film. DO NOT OPEN YOUR TANK YET.

5. Drain the water from your tank by turning upside down.

6. Pour in your fixer solution (we recommend using Rapid Fixer by the FZ Corp.). Allow the fixer to remain in the tank for 1-4 to 5 minutes. See the instructions on the bottle of fixer solution for additional details.

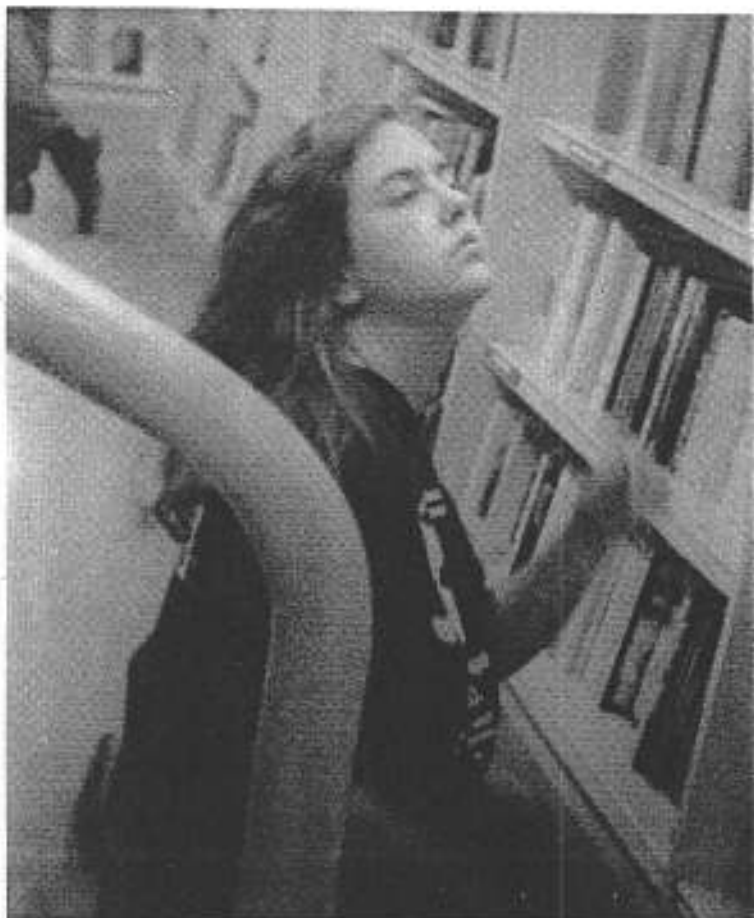
7. After fixing your film, pour the fixer back in the bottle and remove your film from the tank.

8. Wash the developed roll in running water (70 degrees F.) for at least 15 to 20 minutes. DO NOT remove the film case until the washing is complete.

9. Hang your film up to dry after wiping once with a clean (WMP) sponge. Use an unfolded paper strip through the film holes and hook on a line or string.

10. When your film has dried, cut it into strips and store them in the envelope shown in drawing 20. Do not save strips on your sensitive storage containers by storing finished negatives in the recommended manner. Note that the separations in the envelope are made by a hard stapler.

11. Open the case (both sides), throw away the tape, and allow to dry thoroughly over night.



EDITOR'S JOURNAL:
SENSITIVE CANDID PORTRAITS
WITH A BOXER'S CAMERA?

It came wrapped tightly in a box wadded hard with newspaper. The letter on it identified the owner, a professional prize fighter who'd gotten my name from a friend in New York City.

"Do you have instructions and film?" the letter asked in a deliberate hand. Fortunately, the camera had been preceded by a phone call, and I'd had time to do some homework.

Yashica introduced the Y16-EE in 1964. From a distance the bar type layout and its gray-on-gray colors could be mistaken for better known submini: the Minolta-16EE, or Minolta-16EE II.

The Yashica listed for \$34.95. Only tourists paid more than \$25, because the camera was brought to market amid industry rumors that Yashica was secretly working on a smaller Minox-film compatible camera. The subminiature enthusiasts who might have bought the Y16-EE as an upgrade to the vintage Yashica-Y16, waited a year longer, and bought the tiny Aton in 1965. The Aton quickly became known as 'the poor man's Minox.'

Thumbing through back issues of "Shutterbug" I saw only one Yashica-16EE offered for sale during the two year period 1992-1993. Documentation was totally impossible to find. The single line written about the camera in White's "Subminiature Photography" provided the tip that the Y16-EE used Minolta-16 film cassettes.

Time has a way of smoothing over memories of certain quirks in our little cameras. But everyone I called who had used a Y16-EE remembered that it took 'bad pictures' with a randomness described as either whimsical or malicious, depending upon the speaker. Only submini professionals praised it.

Yashica makes very reliable cameras. Unravelling this mystery looked better than anything on the tube, so I gave the camera a wringout.

It measured 4-3/8 x 1 1/2" weighing in at 10-1/2oz. A selenium cell provided automatic programmed exposures for film speeds from ASA 25 to ASA 320.

The aperture dial has an Automatic mode for general picture taking, and a Manual mode for flash photography. The aperture range is from f/2.8 to f/16.

In the Automatic mode there is no indication of the aperture or shutter speed in use.

I spooled short lengths of Kodak 1461 for pictures in the brightest sunlight, and Plus-X 7276 for bright interiors. Agfa Pan 250 would be used for extremely low light to total darkness. (Pan 250 can usually produce a printable image of someone standing under a street light at a setting of f/2.8 @ 1/25 sec.)

Camera in hand, my approach was as if someone had sent me a Minolta.

I put the camera to my eye and found the view disappointing. I caught myself squinting through the viewfinder, then looking back at my subject. Rather than continue, I turned the camera around a few times, and found a right angle viewfinder.

Right angle on a subminiature camera isn't major news. For example, it's a stock Minox item. But only one other camera in the 10 x 14mm format has one built in: the Whittaker Micro-16. The Whittaker's viewfinder is a throw-back to the days when all box cameras had waist level 'brightfinders'. It took strong eye muscles just to find your subject in low light.

The Yashica's right angle viewfinder was brighter, and easier to use at any distance from my face to arms length.

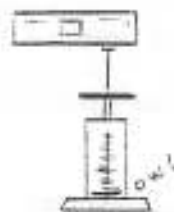
Once I got used to looking at my subjects sideways, I ran off all three rolls of film that way.

The negatives were composed as I'd seen them in the viewfinder, and the average density was better than negatives I'd expect to get from a match needle system.

Usually, no matter how fast I can match a needle, an automatic system is faster. The Y16-EE was automatic without needing batteries. On paper the camera is a smoker. Yet it remains obscure.

That evening I made some prints. All of the low light work was blurred. In a second round of tests I used just Pan 250, paying closer attention to the light meter needle. The dial is very small, measuring only 3 x 10mm.

Exposures made with the needle centered were excellent. Exposures made in dim light with the needle in a red zone were blurred far more than I'd expect using 1/25th of a second, the minimum setting for most 16mm still cameras.



I did a check of the shutter trip force, using a toothpick atop a postage scale. Over the years I've recorded some comparisons: Tessina 10oz., Mec-16 11.5oz., Minox EC 7oz.

The Yashica-16EE pushed my scale down to the stop. I had to use a bathroom scale to get an accurate reading. It clocked in at a whopping 3 lbs!

"A boxer's camera" I thought, "poor kid. It's like trying to read an eye chart with someone punching you in the face."

After that, when I used the camera indoors without flash, I braced it against something solid. And I never had another problem. I pointed this out in the carefully written instructions I sent back with the camera.

Long roll respoolers would certainly like the frame counter. It advances up from 1 to 20. Then an E appears in the counter window. To start another set of 20, briefly undo the film chamber lock.

The Model Y16-EE was Yashica's last venture into the 10 x 14mm format. After the Atoron 9.5mm in 1965, there was the Atoron Electro 9.5mm in 1970, then the Electro-110.



Other touches add to the camera's utility: a cable release thread in the shutter button, European flash terminal, tripod mount, and a wrist strap hook. Ridges inside the lens recess indicate that accessory filters were once available (and possibly proxars?)

For the week that the camera was in my possession I took more candid portraits than I have at any other time I can remember. The Y16-EE is perfect for bouncing around in a gym bag. Or for non-jocks who need to get really close to candid subjects.

Current price range \$20-100. Al D.

FREE CLASSIFIED

FOR SALE: CAMERA-LITE Complete except for film magazines, in working condition, with original instruction sheet and original box. The "winding gear" side of the case is in excellent condition while the other side has a minor ding along the left edge and another on the side of the case. There is also a minor spot of wear on one edge of the upper case. The case can be professionally replated for about \$75. But I prefer the original finish which is really in fine condition overall.

The original blue and silver paper box is well worn. It is split at the corners of both the top and bottom of the box. I have graded this rare camera quite conservatively and believe any collector seeking the Camera-Lite will be proud to own this example. The price is \$800. Randy Liebermann, 2874 South Abingdon St. #A1, Arlington, VA. 22206-1363, (703) 824-9733.

HELPLINE



R.C. asked if a NYC area High School is teaching submini photography? Contact Allen Weiss, Jamaica H.S. (718) 739-5942. FRAT HOUSE wanted info on respooling Bud-Cam with infra red? See ST #51-53.



ENTRY-LEVEL BENCHMARK The Kodak Ektralite-110 is currently at the highest of cyclical price swings. Watch for June SALE.

KAMERABORSEN / CAMERA SHOWS

- 22 Apr 95 Osnabruck / Hotel Hohenzollern Am Hauptbahnhof
 23 Apr 95 Bremen / Konsul-Hackfeld-Haus Birkenstr. 34
 30 Apr 95 Hannover / Wulfeler Brauerei-Gaststätten Hildesheimer Str. 380

"THE ELECTROPLATER'S HANDBOOK"

We're adding Ammen's work on this topic to our booklist because he uses handy spoon measurements, and non mercuric gold plating formulas. With tips on the correct way to replate small items like the worn finish on your Yashica Atoron, or Minox B.....\$14.95 Please include 10% s&h, 20% International Airmail.

THE SUBMINIATURE TIMES QUICKFINDER 4/95

Hit in box w/case.....	30	C
Minolta-16 MG kit.....	50	C
Slide Projector.....	65	C
Minolta-16 QT Blk, w/ht sh adptr.	79	B
Minox B case, chain.....	165	C
B flash + kit.....	225	C
B w spots, but works.....	110	C
Enlarger kit.....	350	C
Minox LX chrome case, chn, box..	629	B
National-110 radio/camera.....	175	C
Petal box, instructions.....	400	C
Rollei-16 w/ case.....	149	W
Rollei-16S flash.....	25	W
Steky kit.....	175	C
Tessina Eye Level Prism.....	275	W
Wristamatic w/film.....	125	C
Yashica Y-16.....	65	C
YASHICA IGEE.....		
B Brooklyn Camera Exch..(718) 462-2892		
C Camera Exchange.....(910) 326-1563		
W Woodmere Camera.....(516) 599-6013		

MORE BACK ISSUES:

#11 Tips: Editor's 35 years of subminiature flash.

#12 Minolta Weathermatic. Disposable pocketables. New filmless photography from Sony and Canon.

#13: Turn of the century vanity case cameras. Test shutter speeds at home.

#14. Camera wear: Keyring-size cameras. Minox spy image advertising. Disc vs 110. Kodak's snapshot systems of the century.

#15 Seitz Mini-Roundshot 9.5mm Panorama Camera.

Project: Build this light meter on a credit card. So you're buying a used subminiature?\$2 ea. Please include 10% s&h, 20% International Airmail.

FREE CLASSIFIED

"Dames and Knights of Daguerre: Contemporary North American Daguerreotypists" April 1-May 30, 133 Mercer St., NYC (212) 431-9358.

LETTERS

Hey Al,

Still shooting that Sanwa Mycro? Here's something I discovered. Steky filters (UV, A25, Y2, etc.) will fit a Mycro if you use a thin fold of paper in the filter to make a press fit.

W. Edelstein
 Baltimore, MD.

Dear W.E.:

Well, well. It works like a factory modification.

I cranked out some landscapes using the basic Steky Y2 filter, and it never slipped off despite some jostling in and out of my shirt pocket. Thanks for the tip! Is anyone else playing with 17.5mm besides us two kids?

Al D.

