

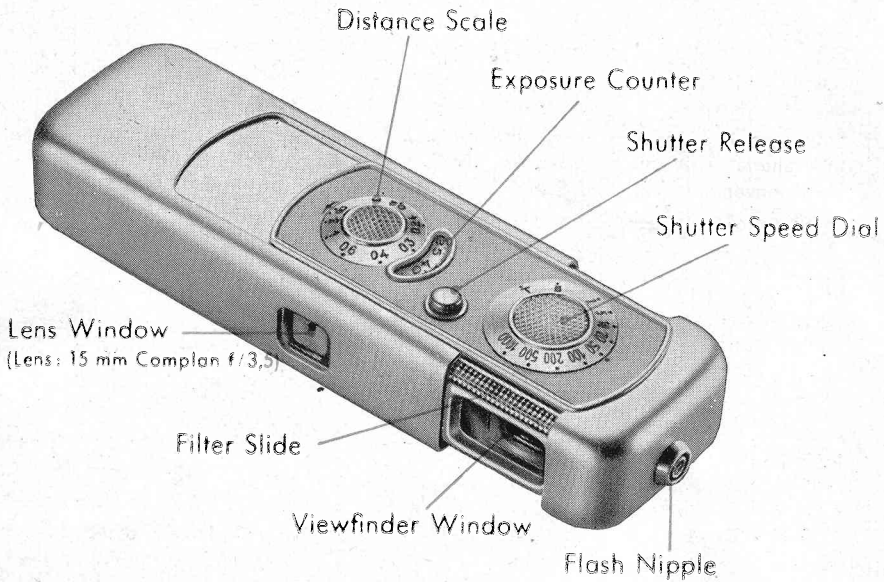
MINOX  
Camera



PRICE 50 cents

OWNER'S MANUAL

[www.orphancameras.com](http://www.orphancameras.com)



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YOUR MINOX is a precision instrument designed and built to give you excellent pictures under all kinds of conditions, indoors and out. As your constant companion, your MINOX is always ready to catch not only delightful, spontaneous snapshots, but an endless variety of fine pictures of any subject, any occasion, at any time.

This Manual shows you the way to best results with your MINOX. It contains many valuable tips which you will find helpful. Read the various sections carefully so that you will get fine results right from the start.

**The first section** explains the operation of your MINOX. Read it with the un-loaded camera at hand - once you are familiar with the simple operating steps, you will always enjoy the full pleasure of picture-taking with your MINOX.

**Part two** will help you select the proper kind of film for best results. It tells about filters, flash, close-ups, and many other special uses for your MINOX.

**The final pages** point out annoying little errors which may make the difference between a good and a bad picture. You will find it easy to avoid such mistakes, once you are aware of them.

If you have any questions, your MINOX dealer will always be glad to help, and we invite you to write to us whenever we may be of service to you.

Sole U. S. Distributors

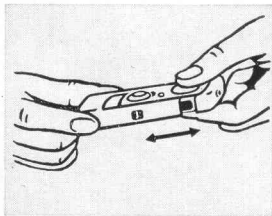
**Kling Photo Corporation**

**235 Fourth Avenue New York 3, N. Y.**

# HOW TO USE THE MINOX

## Opening and Closing the Camera

Illustration 1



To open the camera for picture-taking, place left thumb on Shutter Speed Dial and left forefinger on underside of camera, while grasping narrow sides of camera with the right thumb and forefinger; pull camera open – like a telescope – as far as it will go. After a picture has been taken, push the camera together as far as possible. This “pumping” action automatically advances the film and winds the shutter for the next exposure. **IMPORTANT: Pull or push all the way!**

## Holding the MINOX

The illustrations show the most practical way of holding your MINOX: With both hands, and steadied against the face. Such a steady, firm hold is assurance against camera movement during exposure. Keep both thumbs under the camera and other fingers on top to avoid the possibility of covering the lens window. You might practice this hold in front of a mirror to check yourself. The same hold can conveniently be used for vertical or horizontal pictures.

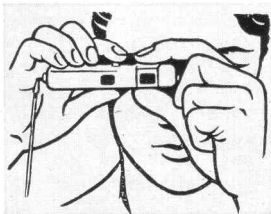
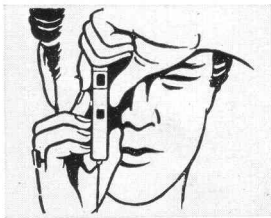


Illustration 2

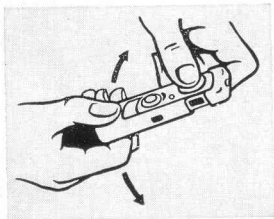
Illustration 3



## The Viewfinder

The luminous frame within the MINOX viewfinder contains the exact picture area that will appear on the film. The viewfinder image is automatically corrected, at all distances, to agree with the picture area. (Parallax Compensation). For extreme close-ups (8-10 inches), the picture area lies a frame-width within the luminous frame. Eyeglass wearers may readily use the MINOX viewfinder without correction lenses.

Illustration 4



## Setting the Shutter

The length of time the light is permitted to reach the film is controlled by the shutter. The Shutter Speed Dial is conveniently rotated by placing the thumb on the knurled surface while holding the forefinger under the camera and, with the other hand, turning the camera until the desired speed is set opposite the black dot.

The Shutter Speed Dial may be rotated with the camera open or closed, whether the shutter is wound or not.

The engraved figures are fractions of a second (2 indicates  $\frac{1}{2}$  second, 1000 is  $\frac{1}{1000}$  sec., etc.). Intermediate speeds may also be set.

When the Dial is set at "B", the shutter opens if the Shutter Release is pressed down, and remains open as long as the Release is held down; set at "T" (Time), the shutter opens when the Release is pressed down, and remains open until the Release is pressed a second time. B or T exposures should be made only with the MINOX resting on or against a firm support, or with a tripod (see page 14).

Always use an exposure guide, or the MINOX Exposure Meter, to determine the correct shutter setting for existing light conditions.

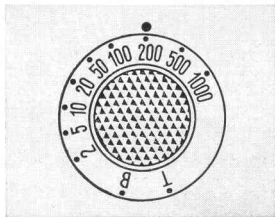
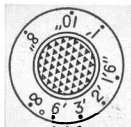


Illustration 5  
Shutter Speed Dial  
(set at  $\frac{1}{200}$  sec.)

## Setting the Distance (Focusing)



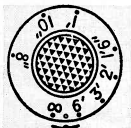
6

Depth of Field 3 ft to 6 ft  
Sharpest at 4 feet



7

Depth of Field 4 ft to 11 ft  
Sharpest at 6 feet



8

Snapshot Setting  
Depth of Field 6 ft to Infinity  
Sharpest at 12 ft

The MINOX Distance Scale is calibrated from 8" to Infinity ( $\infty$ ). Set the subject-to-camera distance by rotating the Distance Scale until the estimated distance is opposite the black dot of the small bracket. Objects at the set distance will be sharpest but, within a certain range, nearer and farther objects will also appear acceptably sharp. The entire range of sharpness from nearest to farthest objects is called "depth of field".

The near and far limits of the Depth of Field for any distance setting are indicated on the MINOX by the small bracket adjacent to the Distance Scale. For example, when set at 6' (Illustration 7), the Depth of Field extends from 4 ft to 11 ft; or, when set at 4' (Illustration 6) it reaches from 3 ft to 6 ft. The greatest Depth of Field is obtained with the SNAPSHOT SETTING (small dot half-way between  $\infty$ -Infinity - and 6 ft) as shown in illustration 8. You will find this setting convenient for all pictures which require quick readiness and fast shooting, (i. e. Sports, Groups, Street Scenes, etc.); just keep in mind that the nearest object must be at least 6 feet away.

For scenery without important foreground interest, always set the Scale at Infinity ( $\infty$ ). At this setting, the Depth of Field begins at approximately 12 ft.

For accurate measuring of extreme close-ups (8" to 24"), the safety chain of your MINOX carries small beads at distances corresponding exactly to the close distances engraved on the Distance Scale. With the chain locked in the camera socket, and held taut, exact measurements can be made at 8 - 10 - 12 - 18 and 24 inches (full length). The Depth of Field ranges and Subject Sizes at various set distances are shown in the Tables on page 27.

### **Always f/3.5 — an Important MINOX Feature**

The 15 mm Complan lens of your MINOX yields such extreme Depth of Field, and together with the slightly curved design of the Film Gate gives such outstanding definition over the entire film area, that an adjustable lens diaphragm could be omitted — saving you an extra operation necessary with other cameras.

**The MINOX always works at full f/3.5 opening.**

## The Convenient Filters

You can place the built-in orange or green filters before the lens simply by pushing the knurled slide – above the viewfinder window – towards the lens window. Make sure the desired filter is fully visible in the lens window. When using the green filter, double the exposure time (i. e. use  $1/100$  sec. instead of  $1/200$  sec.); with the orange filter, triple the exposure. For tips on using filters, see pages 16 and 17.

The filters are automatically retracted when the camera is closed. Therefore, subsequent exposures are made without a filter unless the filter is again pushed into position.

## Taking the Picture

When you are ready to “shoot”, frame your picture in the viewfinder (see page 4), and “squeeze” the shutter release button – don’t “punch” it. For critically sharp pictures, the camera must not be jarred during exposure. The shutter release of the MINOX works so smoothly – and without resistance – that you will find it easy to operate.

NOTE: The small circle in the lens window indicates that the shutter is wound, ready for an exposure. If the circle is not showing, simply “push-and-pull” the camera to make it ready.

## The Exposure Counter

tells you at a glance how many pictures you have taken on the film. The Counter advances automatically each time you move the film forward by a "pull-push" of the MINOX.

The Exposure Counter must be set at the red dot between 50 and 0 before a new film cassette is inserted. (Illustration 9). Otherwise, overlapping pictures may result.

## Loading

Film cassettes should be shielded from bright sunlight. Always load - or un-load - the MINOX in subdued light, or in the shade.

Set Exposure Counter at red dot between 50 and 0 by "pumping" camera. With camera in pulled-out position, press down on crescent-shaped Snaplock (illustration 10) and slide open Back Cover until both Film Chambers are free. Then "close" camera about  $\frac{1}{8}$  inch to spread the Film Gate open. (This occurs when the snaplock almost disappears in the camera Illustration 11).

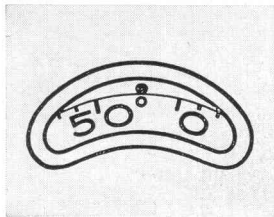
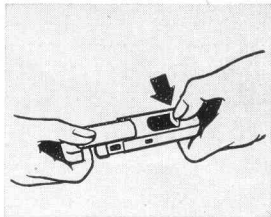


Illustration 9

Illustration 10



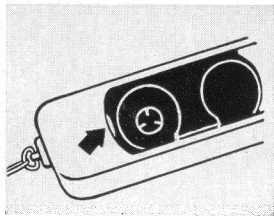


Illustration 11

resting on the teeth of the transport wheel in the film chamber – lift out the cassette, pull the camera open all the way, and close again until the film gate opens. Re-insert cassette, close back cover, and push-pull-push camera once.

### **Un-Loading**

Watch the Exposure Counter – 50 is the last exposure! Push-and-pull the camera twice. The Exposure Counter should now be at the red dot. Unload in subdued light. Open back cover and spread film gate (as if to load).

LOAD CASSETTE INTO CAMERA ONLY WHEN FILM GATE IS OPEN. Drop cassette into film chambers, close back cover, and push-pull camera once.

If the back cover cannot be closed – this is a rare coincidence when the film take-up core is

Film cassette will drop out of camera with slight tapping, or may be lifted out by its bridge. Store the cassette in film box or in black paper until it is developed.

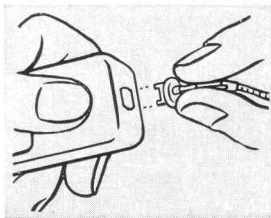
Note: Color Films end at 30 or 36 – see film package. Unload after two push-and-pull motions. Advance Exposure Counter to red dot before loading new film.

**CAUTION:** Do not advance films beyond the numbers indicated above, as the film would be entirely pulled into the take-up side; this may result in light entering through the cassette slit during un-loading.

### Attaching the Safety Chain

To protect your MINOX against accidental falls, always keep it on its chain. Insert the rectangular plug at the end of the chain into the corresponding Chain Socket of the camera. The spring-loaded dust cover will disappear in the camera. Use the D-ring at the end of the chain in the manner of a screw driver, inserting it into the slot of the plug disc; turn the plug one-quarter turn to the right. (Illustration 12). To remove the chain, reverse these steps; insert D-ring into slot, turn one-quarter to the **left** - plug will jump out of socket.

Illustration 12



## THINGS TO REMEMBER

Before loading —

make sure Exposure Counter is set at red dot  
between 50 and 0

Before inserting or removing film cassette —

make sure Film Gate is open

When taking the picture —

keep fingers away from lens window;  
hold camera steady; "squeeze" shutter  
release button

At end of film —

do not attempt to take more pictures than  
the film allows (50 on black-and-white;  
30 or 36 on color film)

Always —

keep Lens Window clean. Fingerprints or  
other smudges on the lens window cause  
un-sharp pictures. To clean, wrap soft linen  
cloth around match stick.

# TIPS FOR BEST RESULTS

## The "best" Film

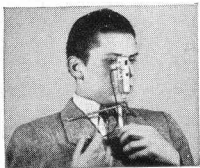
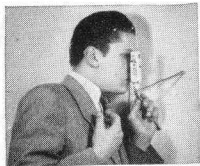
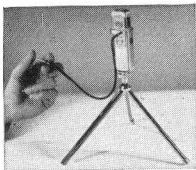
MINOX film is available in several different types for black-and-white photography, and for Color Pictures. The black-and-white films vary in sensitivity (speed) to suit every possible need. The sensitivity is expressed in American Standard exposure index numbers: ASA 12 (Green Label), ASA 25 (Yellow Label), ASA 50 (Blue Label), ASA 100 (Red Label). ASA 100 film is twice as sensitive to light as ASA 50, ASA 50 twice as sensitive as ASA 25, and so on. Thus, under any given conditions ASA 50 film, for instance, would require only half the shutter speed needed for ASA 25.

The lower the film sensitivity, the finer the detail it is capable of reproducing in the final print. Therefore, the super-sensitive ASA 100 film should be used only in instances when there is not enough illumination for slower films, or when flash exposures are not feasible (stage photography, candid shots, etc.). The medium sensitivity films ASA 25 and ASA 50 are best suited for all-around picture-taking, and will yield excellent prints in all popular sizes. ASA 12 film is especially suited for bright beach, mountain, and snow scenes, as well as for close-ups of stationary small objects with the MINOX used on a tripod.

MINOX Color Film is available for daylight, and for artificial (tungsten) light.

## Steady!

Get used to a comfortable, steady hold of your MINOX during exposure; experience will show you whether you can get steady pictures even at the slower shutter speeds. Generally, you will find it advisable to use a tripod or other firm support for shutter



speeds of  $1/20$  sec. and slower. For all snapshots, use the hold suggested on page 3, always making sure that you "squeeze" the shutter to avoid jarring the camera.

### How About Longer Exposures?

You may be able to hold the MINOX steady by leaning your elbows on a table or other firm surface, or against a wall; or you may place the MINOX on a glass, ledge, etc. It is best, however, to attach the MINOX with a camera clamp to a tripod. You will find the MINOX pocket tripod a particularly fine and versatile accessory. Only slightly larger than a pencil, this tripod with its swivel top may be used on a table, chair, window sill, or against a wall. It may also be held against your shoulders. The pictures at the left suggest various ways of using the MINOX tripod. As an extra precaution against jarring the camera, always use a cable release for tripod exposures.

## **"Frame" Your Subject**

Since the MINOX viewfinder shows you the exact picture area, you can easily compose your picture before you actually take it, so that unimportant or disturbing details are omitted right at the start. Advance planning of composition saves extra work in enlarging, and it gives you precisely the picture you want every time.

## **Close-ups of Small Things**

There is a special fascination in close-ups. A frame-filling picture of a single blossom showing the delicate details of each petal can be more exciting than showing a whole acre of flowers. Therefore: Get CLOSE to the subject! Your MINOX offers you the great advantage that you can get as close as 8 inches without any supplementary equipment or extra lenses. Make the most of this excellent feature. Always use the measuring beads of the safety chain to determine the correct distance, as the depth of field at close range is very limited. For instance, when the distance scale is set at 1 ft., the depth extends only from 11 inches to 13 inches. Therefore, accurate distance setting is a must for extreme close-ups. Remember also that, at distances between 8 and 10 inches, the picture area lies a frame-width within the luminous frame of the viewfinder.

## How to Stop Moving Subjects

Sports and other fast action call for high shutter speeds – otherwise your pictures may be blurred. But even under unfavourable light conditions, requiring slower shutter speeds, you can stop motion by using professional tricks. It is easier, for example, to stop motion of a subject moving straight toward the camera, or at a slight angle, than it is to “freeze” a subject moving straight across at right angles to the camera. Or, watch for the “still moment” such as is reached by a swing at its highest point just before it swings back, or by the tennis player during the serve when the ball is at the peak of the toss, and the racket is about to be swung. Even  $\frac{1}{20}$  second will “stop” such shots. For very fast motion – automobile races, speed boats, skiing – another well-known professional trick will help you get fine results: Keep the car, boat, or skier centered in the MINOX viewfinder and follow the motion with the camera, releasing the shutter at any instant during this panoraming. The background will be blurred, adding to the impression of fast action, but the subject stays sharp even at  $\frac{1}{50}$  second.

## The two built-in Filters

..... will help you improve your black-and-white pictures. In scenic pictures, the green filter will give a blue sky – which would otherwise appear white in the final

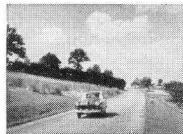
print – a richer tone, making white clouds stand out clearly. Green foliage, lawns, etc. which would normally print darker, will show a lighter tone and better modulation. Because the green filter reduces the overall amount of light transmitted through the lens, you must double the shutter speed – in other words use  $1/100$  sec. when the MINOX exposure meter or exposure guide indicates  $1/200$  sec.

The orange filter – which requires three times normal shutter speed – darkens blue skies considerably, but lightens all reddish tones. Even in full sunlight it produces dramatic skies and scenes resembling night shots. More important is its ability to produce clear pictures on days when there is a blue atmospheric haze. The orange filter is particularly useful for cloud pictures, snow scenes, mountain photography, and on hazy days. **DO NOT USE THE ORANGE FILTER FOR PORTRAITS** as red lips would appear almost white.

**NEVER USE THE GREEN OR ORANGE FILTER WITH COLOR FILM.**



$1/500$  sec.  
without filter



$1/200$  sec. with green  
filter, sky darker,  
clouds stand out



$1/100$  sec. with orange  
filter, sky very dark  
clouds "fluffy",  
green areas lighter