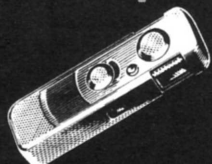


minox
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the minox memo

GRATIS TO REGISTERED OWNERS OF THE FABULOUS MINOX CAMERA AND ITS AMAZING ACCESSORIES, PUBLISHED BY MINOX PROCESSING LABORATORIES, P.O. BOX 94, FOREST HILLS 75, N. Y.

June 1 number 4

SUMMER/1957

SUMMER

DO'S AND DON'TS

DO—load and unload your Minox in the shade. (Turn your back to the sun if there's no other way to get shade.)

DON'T—keep your Minox in the glove compartment of your car where it gets so hot that the film may suffer.

DO—clean the lens window and finder gently with a small cotton swab if necessary.

DON'T—over-expose; it increases the possibility of graininess in prints.

DO—use the Minox exposure meter.

DON'T—use high speed film in bright sunshine; it will always be over-exposed.

DO—use ASA 25 film for all your summer outdoor shooting; it gives you the finest prints with a minimum of graininess.

DON'T—be afraid to take lots of close-ups; they're usually very effective.

DO—take lots of pictures and have a wonderful time.



RANDOM HOUSE AUTHOR USES MINOX TO RESEARCH NEW NOVEL

Uses of the Minox are far and wide, and we receive reports daily from people in many, many occupations relating their interesting uses of the Minox not only for pleasure . . . but in their work.

The following is a report written by Jay Williams, author of the forthcoming novel, *THE WITCHES*, to be published by Random House on June 21, 1957.

"About the Minox. It is an interesting kind of story.

To begin with, my research is divided into several parts; the part that concerns the camera people is research in libraries and archives.

Now, in libraries, you have two choices: you can either do your research in the stacks (as in the New

(Continued on page 5 Col. 1)

WALTER GRAY INVENTS MINOX UNDERWATER HOUSING . . .



—Hollywood-by-the-Sea, Florida—Design of a waterproof plastic housing for the Minox Camera has given underwater photography, latest craze among the aqua-lung set, its biggest boost to date.

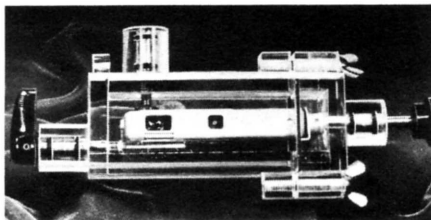
The housing, weighing less than one pound, is designed especially for the Minox and is the brainchild of Hollywood camera store operator Walter Gray. Gray designed, built, tested, improved and rebuilt the case six times before coming up with the finished product—a completely waterproof housing capable of working at any depth to which skindivers may descend.

The housing is designed in such a manner that a flash gun connection can be built in and speed and focus control can also be added.

Made from the finest highly polished plexiglass, the case is not designed to be mass produced but to equal the high standard of the precision-built Minox.

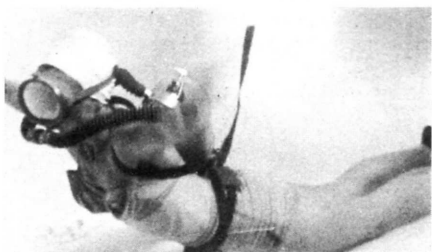
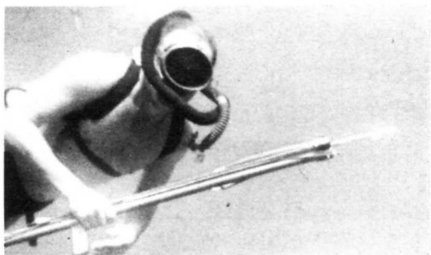
Now being tested by the Navy Department, Gray's invention could prove a boon to underwater demolition teams and salvage crews.

Gray is manufacturing the case and is setting up a national sales



and promotional organization for the device. Sales, too, have already begun with the original test case going to skin-diving enthusiast James Jones, author of "From Here to Eternity."

Price of the underwater housing for the camera is \$75.00 . . . underwater housing for the Minox meter is \$17.50. Both may be ordered direct from Walter Gray, 2005 Hollywood Blvd., Hollywood, Florida.



*Photos by Walter Gray
using Minox Underwater Housing*

TRY USING THOSE FILTERS!

Thanks to the superb quality of today's Minox films, you can always get fine snapshots—even if you never use a filter.

But, if much of your shooting is done on black-and-white film, you can often get superior results on sunny days by using a filter. Filters are built in, remember, so why not use them?

Generally speaking, a filter tends to make objects of its own color **lighter** in the final print, complementary colors **darker**.

The Minox has a green and an orange filter. The green filter makes greens and yellows—grass, foliage, blondes (!)—appear sunnier and brighter. It brings out the “blue” of the sky, does away with blank white skies and shows up any clouds beautifully. It darkens skin tones slightly so that a sun-tanned face will really have a tan in the print.

The green filter is fine for all scenic shots and for portraits against the sky. Since it absorbs light, you must double the exposure time. If the meter (or guide) indicates 1/1000 second for an unfiltered shot, set the Minox speed scale to 1/500 second.

The orange filter gives more dramatic effects. It makes a blue sky appear very dark—and clouds a contrasting white. It is useful for distant shots and pictures from a plane when there is a bluish haze; distance will appear clearer. It should, however, not be used for portraits since it “bleaches” skin tones and produces pale lips.

The orange filter requires 3 to 4 times normal exposure. If normal exposure is 1/1000 second, set speed scale to about 1/300 second, or midway between 1/200 and 1/500 second.

MINOX PHOTO CONTEST ENTRIES POURING IN

There is still time to enter the First Annual Minox Photo Contest. Twenty prizes will be awarded in two contest divisions. Portraits, travel shots, family, animal, adventure shots, etc. should be entered in the “Pleasure” division. Commercial, industrial or business photographs should be entered in the “Business” division.

Judging will be by these famous photography experts:

1. Ed Hannigan, Editor,
U. S. Camera Magazine.
2. Jacob Deschin, Photographic
Editor, The New York Times.
3. Kurt Luhn, Vice President,
Kling Photo Corporation.

All entries must be postmarked prior to midnight, July 31, 1957, and sent to Minox Processing Laboratories, P. O. Box 94, Forest Hills 75, N. Y., with the following information on the back:

- a. Classification of entry—either “Pleasure” or “Business.”
- b. Contestant's name, address, city.

For complete rules of the First Annual Minox Photo Contest and awards, just write to us and we'll send you all the details. There's still time to enter . . . and you can win!

Try some pictures with and without filters on your next roll of black-and-white film and see the difference. You will soon learn when to use a filter for finer results.

P.S. These filters should not be used with color film, of course!

MORE POWER FOR YOUR B/C FLASH

Here is exciting news for the many thousands who use the tiny Minox B/C flash unit.

The Powermite M2 and M2B (blue)—or similar—flash bulbs now on the market have been improved and give a greater light output than the original type.

Now you can use the fine-grain ASA 25 film with the new M2 lamps for all your flash shots. In rooms with light walls, you can shoot subjects 14-16 feet from the camera with the fan reflector; for 9-12 feet use a thickness of handkerchief over the reflector; for close-ups (6-8 feet) shoot the bulb without reflector.

For ASA 32 Daylight Color Film, use the improved M2B (blue) lamps at the following distances: thickness of handkerchief over fan reflector: 12-15 feet; without reflector: 8-10 feet.

Use shutter setting 1/20 second for all flash shots. If you have not seen the tiny Minox B/C Flash Unit which plugs right onto your Minox, ask your Minox Dealer to demonstrate it to you.

CAUTION!

ASA 200 FILM NOT FOR SUNNY DAYS!

ASA 200 Minox film is designed especially for indoor shots without flash, or for use outdoors under very poor light conditions. In bright daylight, or sunlight outdoors, it will produce greatly over-exposed films which will not yield satisfactory prints.

Use ASA 25 or ASA 50 film for all your sunny day shooting and get finest possible results!

ON CHANGING PARTLY-EXPOSED FILMS

With the extreme changes of lighting conditions due to summer sun, occasionally you may want to change a partly-exposed film. For example, you may want to take some color shots but find that you have black and white film in your Minox. Or, you may be using slow film and find that you have very poor light, which would necessitate using faster film.

Here's how to change partly exposed film:

1. "Push and pull" your camera once after you have taken your last exposure. This will waste one frame but your exposed film will have moved into the light-tight part of the cassette.
2. Remove the cassette as you would normally do when unloading.
3. Note the number shown on your film counter and write it down. Some people use a soft lead pencil and make the number on the back panel of the Minox. Of course, this does not harm the camera as it will easily erase.

4. Set exposure counter at red dot between 50 and 0.

5. Insert a fresh film cassette into the camera. The camera is now ready to be used with the new film.

When the time comes to reload your partly-exposed film, set the film counter three numbers **lower** than the noted number. Load your cassette and advance the film three times. This takes up any slack in the cassette and makes your Minox ready for the next exposure.

Random House Author

(Continued from page 1)

York Public Library—where you cannot take books out) or you can hold a card in a library where you can take books out. The research is of two kinds also: pictures, and texts or manuscripts. Part of the picture research I did in the Picture Collection at the New York Public Library, whither I went to look for portraits of contemporary persons involved in the book—King James, his queen, Earl Bothwell, and so on, as well as of 16th century persons whose appearances I could use as models for characters. Since I live in Connecticut, it wasn't feasible to take these pictures out of the library and cart them home and keep them for a year or so until the book was finished, so what I did was to take photos of these pictures in the library. I had the librarians and other browsers collected around me, asking all sorts of questions about the camera and gaping while I quickly snapped the pictures.

For the other part of my research—texts and manuscripts—some of the books I needed were in New York in the Public Library; others I got from Sterling Library. Often, in the stacks at Sterling, I'd find a book like Aikin's history of Queen Elizabeth, in which there would be one paragraph I'd need. Rather than take the book home, I'd put it on the desk under a single 60 watt light bulb and snap a picture of it. I enclose one such picture, taken under just such conditions, using ASA 200 film and taken at about 1/20 of a second. By using this very fast film, I was about to avoid slight handshaking or tremors which at first blurred my exposures.

Now, in other cases, I took books home. I could keep them for as long as 3 months, but what I needed most were the complete transcripts

The weight of sin is wonderful great,
 Cursed may that creature be who
 See God most humble I submit,
 My face be the same late;
 Oh, I sometimes feel thus etc.
 Into my pitiful complaint;
 The punishment, and plagued voice,
 From me pure penitent.
 Cursed be he who the heaven touch,
 Not other above or above light,
 Cursed man and dead are at their end,
 Cursed forgetful of the night,
 I waiting like a world of night,
 Still waiting in my bed I lie
 Oh how presents them in my light,
 Oh backen, Lord, for help I cry.
 The pending hope augment my pain,
 Because I cannot be relieved,
 I am in all respects again,
 Into the in quibit I relapse.

of trials. These appeared, for the most part, in books like Pitcairn's Ancient Criminal Trials, and the trials themselves ran for thirty or forty pages—the ones I needed, anyway. To buy a copy of Pitcairn (6 volumes—about 18 separate books) would have cost me over a hundred dollars. To have the thirty pages of, say, the trial of Meg Wallace photostatted would cost about \$25; to photograph the pages, at home, via Minox cost me about \$8 for sixty photos. I rigged up a little device of my own: a turntable on which I could fasten the open book (the Pitcairn has a quarto page so that I had to photograph the pages sometimes from the side), a wire distance-keeper so that by holding it in my hand with the camera I would always get my hand the same distance from the page (about seven inches), and an old telescope tripod with the Minox clamp and cable release screwed into the top of it.

The light meter, as you can imagine, is vitally important in using the camera for such purposes, since it is impossible, in the stacks of a library, to gauge what your lens opening or speed ought to be unless you can check the light intensity. I never got magnificent photos that I could enter in a competition, but of course that wasn't what I was after—only legible pages."

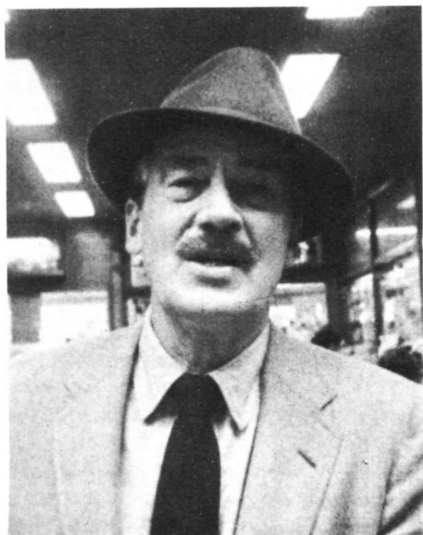
—JAY WILLIAMS

SHOOTING STARS IN A DRUG STORE

*Celebrities willingly pose, a pharmacist discovers,
if the request is polite and the camera inconspicuous*



GLAMOROUS Tina Louise, starring in the hit Broadway musical, 'Li'l Abner.'



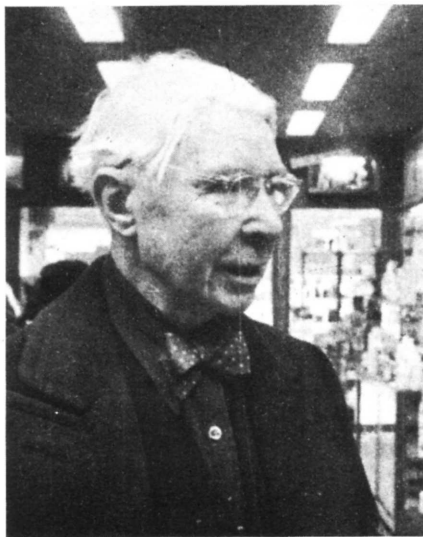
WALTER PIDGEON posed for six shots. Miles usually makes only three.

MANY PEOPLE collect autographs of the famous; pharmacist Henry Miles collects their portraits. Spotting a celebrity in his drug store on New York's Madison Avenue, he whips out a Minox which is always in his pocket and politely asks if he may snap a photo. None has ever refused.

Shortly after Miles got his Minox about a year ago, he tried his approach on actor Gene Lockhart and discovered that even a well-known personality is flattered by the request to pose for a picture. The inconspicuous size of the Minox makes it possible to take several exposures without attracting any embarrassing attention. He pre-focuses on the distance across the drug counter, shoots f/3.5 at 1/20 on 9mm Tri X, which gives him 3x5 blowups with good detail and unappreciable grain. "Stars are wonderfully gracious," says Miles, proving it with his album containing over 40 photographs of world's most famous.



SINGER Giselle MacKensie smiles; he tries for natural, unposed expression.



POET Carl Sandburg commented that it took Steichen longer to snap him.



MINOX owner J. Edgar Hoover asked about exposure, film, and development.

The above story and photographs have been reprinted from the May, 1957 issue of U. S. Camera Magazine. If you are not already a subscriber to U.S. Camera, we certainly recommend it as a fine photographic publication. The one-year subscription price is only \$3.50, and you can subscribe to the magazine by writing to:

U. S. Camera Publishing Corporation
9 East 40th Street
New York 16, N. Y.

THE MINOX FILM TO CHOOSE

As the Minox negative is extremely small, it is best to use slow speed films of fine grain. You must remember that the Minox Camera always works at the fixed aperture of f3.5, so that even with a slow film you use exposure times of 1/200 or shorter, which is ample to stop any action in your pictures. A slower speed film has greater acutance as compared with a faster one, which will almost regularly result in a sharper appearance of the picture.

EXPOSING COLOR FILM

With summer here, Minox owners will be out snapping away with Anscochrome 32 ASA color film, packaged by Minox. It is important

to ascertain the exposure time accurately with a photo-electric meter . . . preferably the Minox meter. Underexposed shots will produce dense results with colors distorted towards blue and mauve, while overexposed films are weak and pale with highlights devoid of color. Avoid great contrast such as deep shadows. Watch for strong color reflections, which, while being faithfully recorded, may produce displeasing results in the final picture.

Before shooting your Minox color film, do take a moment to check the exposure guide packaged with each cassette . . . or use a meter. It will pay off in finer color photography for you. Again, we repeat . . . check your Minox exposure guide or meter. It takes just a few seconds of your time.

PROFESSIONAL USES OF THE MINOX

PUBLIC RELATIONS PRESIDENT COVERS OSCAR AWARDS



Mike Todd points finger showing how he used his head to make a million dollars and acquire Elizabeth Taylor.



Last year's winner, Ernest Borgnine, glances speculatively around the room, probably wondering how he can get out.



Bobby-socks idol, Robert Wagner, being interviewed by the press.



Award winner Yul Brynner beams reflectively over his Oscar.

All the pictures on this page were taken in the midst of considerable bedlam in the press reception area underneath the rostrum of the Pantages Theatre immediately following this year's Academy Award presentations. The photographer is M. B. Rotman, President of Harshe-Rotman, Inc., public relations counsel to the Academy of Motion Picture Arts and Sciences. Harshe-Rotman, of course, is a national public relations firm that handles the publicity and public relations for the Academy as a year-round assignment, with the Oscar Awards being the high point of the year.

Mr. Rotman took these pictures with his Minox Camera, and electronic flash equipment which he

was using for the first time. He found the Minox ideal for taking these candid shots because of the following complications:

After a person is announced as an Award winner, the star is led down the stairs to meet a series of press, radio and television people, each group separated according to specialty and deadline. For instance, the star is first greeted by a barrage of newsreel cameras in one room; then a group of about 40 deadline photographers in the second room; next, a similar group of deadline reporters, each with his own telephone in hand; next, the magazine and feature writers; next, the tape recorders for local and foreign radio stations, etc.

ON FILM SPEED

The overall sensitivity of films to light is expressed in the various ASA ratings that you find on the Minox film boxes. It should be understood that although speed is a very obvious asset, it is also a quality which has to be paid for by possible disadvantages. To call the fastest Minox film the best for your specific purpose would be just as foolish as to select a 24" power mower to hastily trim a New York city lawn.

ON GRAIN

Silver grains themselves form the picture in the emulsion. To the naked eye they form a compact, dark mass, but under a magnifying glass or microscope the separate clumps of grains are visible. If the grain of the film is coarse, it will become visible when the negative is enlarged. The finer the grain, the more enlarging can be done without showing pronounced granular effects on your prints.

In view of the tremendous enlargements required from Minox negatives to give you large prints, fine grain is especially important, and, as a general rule, grain size is more or less in direct relation to the speed of the film. That is, the faster the film, the coarser the grain, and the slower the film, the finer the grain.

Proper development, of course, is important, and the grain can, to a certain extent, be influenced by development (fine grain development), correct exposure (overexposure increases grain), choice of paper when making enlargements, and careful enlarging techniques that will modify coarse grain shots.

MINOX CAMERAS ABOUND AT SOUTH POLE



Participants in the current "Operation Deepfreeze" returning from the Antarctic, report that among members of the expedition more Minoxes are used as personal cameras than any other kind.

Reasons for the popularity of the Minox: Easy operation, even with gloved hands, extreme compactness, perfect functioning even in severe cold.

You don't have to go to the South Pole to prove the advantages of the Minox, but it's good to know that it won't let you down come next winter's skiing!

BUTTON-BUTTON . . . (Twin Insurance)

We just met a most successful and enthusiastic Minox owner who always has two Minoxes with him—one for black-and-white, the other for color. He has assured permanent "anchorage" for both cameras in every pair of trousers he owns. How? His tailor has standing orders to sew a button just inside the right and left trouser pockets—a perfect hold for the leather tab at the end of the Minox chain!

(If you have just one Minox, use the other button for the meter chain.)

LETTERS RECEIVED IN THE MAIL



Enclosed is a flash unposed snap of Calypso performers taken in a night club in Jamaica. I used ASA 25 film, 1/20th of a second, with my Minox flash.

Dr. Edward Tolstoi
New York, N.Y.

The developed film I received is my first with my Minox Camera and leaves me both astounded and pleased with the results. The convenience in use is greatly appreciated and, no doubt, my other cameras will have a well earned rest hereafter.

C. F. Kuenhold
Silas Chapman & Co. Insurance
Hartford, Conn.

Thank you for your very excellent darkroom work on Minox films. The prints you make amaze everyone who sees them. And now, with the new Tri-X, we can hardly believe 1/20th to 1/100th second with average room lighting can make such good pictures as these just received. A large part of this success is due to your efforts.

Al Taylor
Al Taylor's Camera Shop
Palm Springs, Calif.

During the past year, I've carried my Minox Camera constantly in my visits to key department stores. These vital store contacts keep me abreast of all the new style trends and enable me to relay this important information back to our designers. As the largest maker of popular priced women's coats and suit fashions in America, it's extremely important to have this timely information so we can offer our 2000 customers the newest style silhouettes and latest fabrics, season after season.

I've found my Minox invaluable in closeups for details of collars, cuffs, and other style accents. The fast lens enables me to make my shots right in the departments and display windows. The fact that I can focus at eight inches helps considerably in the closeups.

Paul Scott
Director, Sales-Promotions
Betty Rose Coats and Suits
Kansas City, Mo.

**we've got
the world's
smallest, lightest, finest**

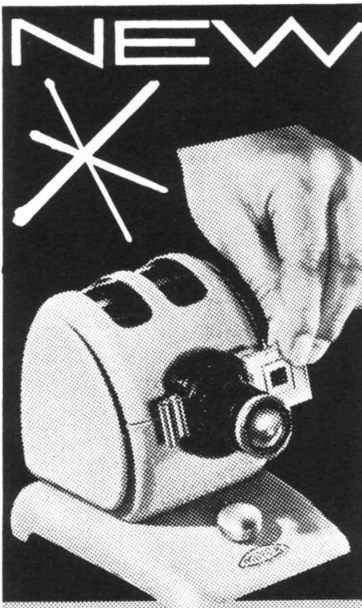


minox exposure meter

Light is tricky—don't guess!
Get better, brilliant pictures
always. Built-in optical viewer,
no computations, photo-electric
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ues for any camera.

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with genuine alligator leather
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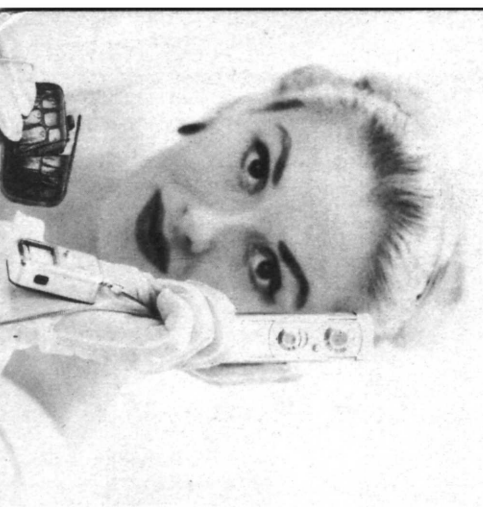
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