

The Rollei 16S . . . a Jewel of a Camera

Packaged in a handsome, durable gray jewel case, the combination of the 16S, wrist loop, leather carrying case, Rolleiflash 16, tripod adapter, H-1 Haze and medium yellow filters, and measuring chain represents the world's finest system of sub-miniature photography.

See the Rollei 16S Kit (right) and the accessory Tele- and Wide-Angle lenses at your Rollei/Honeywell dealers soon.

Cat. No. 2114—Rollei 16S Kit—**\$237.50**



PRINTED IN GERMANY AND U.S.A.—27M—9-67

Honeywell
PHOTOGRAPHIC

Your 16S is the Most Versatile Sub-Miniature Around



NOTE:
Prices Shown Are
Suggested Retail Prices

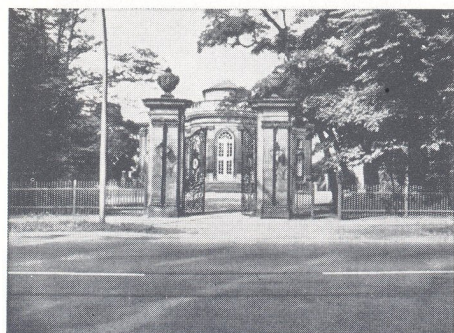
CARL ZEISS ACCESSORY LENSES

In addition to the standard 25mm lens, you can add the 16S Tele- or Wide-Angle Mutar accessory lenses for more versatility in your sub-miniature shooting.

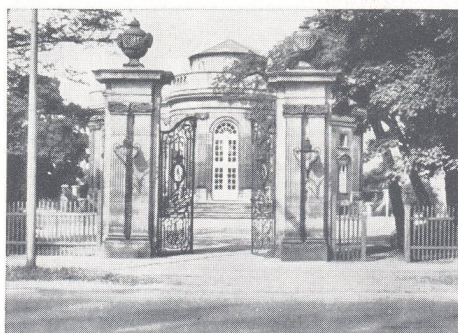
The 16S Carl Zeiss Tele-Mutar is attached to the bayonet mount around the standard lens. It practically doubles the focal length of the standard lens to 42mm. Magnification is 1.7x. The angle of view is 27°. The inner reticle on the viewfinder is the one to use when composing with the Tele. Cat. No. 2127—**\$129.50**

The 16S Carl Zeiss Wide-Angle Mutar also attaches to the 4-lug bayonet mount. Its focal length is 16mm (0.6x). The angle of view is an extra wide 65°. When composing with the Wide-Angle, use the entire picture area of the viewfinder.

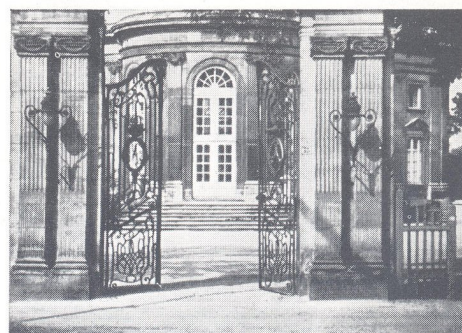
Cat. No. 2126—**\$109.50**



With the 0.6x Wide-Angle Mutar



Same spot, with the 25mm standard lens

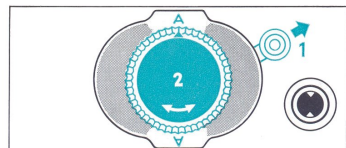


Same spot, with the 1.7x Tele-Mutar



1. Branchement sur Automatique

Tirer vers l'extérieur le bouton de verrouillage (1) sur la face inférieure de l'appareil et amener, par rotation, l'indice du disque (2) en regard de «A». Le point vert dans le viseur donne le signal: vous pouvez photographier. Si le signal n'apparaît pas, cela signifie que la lumière est insuffisante pour la prise de vue.

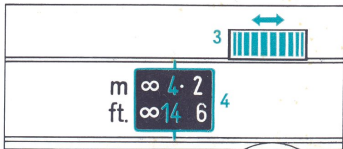


2. Réglage de la distance

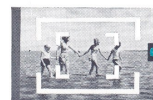
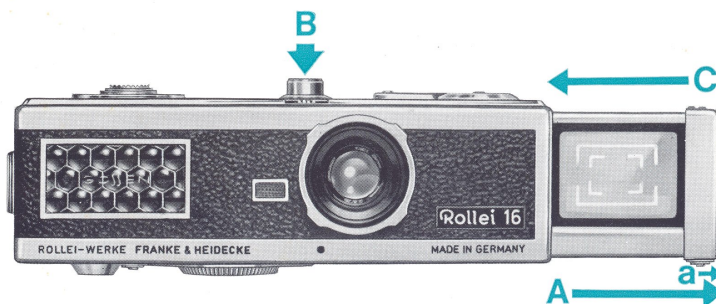
Régler la distance dans le voyant (4) à l'aide de la molette (3).

Le réglage sur 4 m assure des images nettes pour tous sujets distants de 2 m et au-delà.

Ce réglage sera donc rarement modifié.



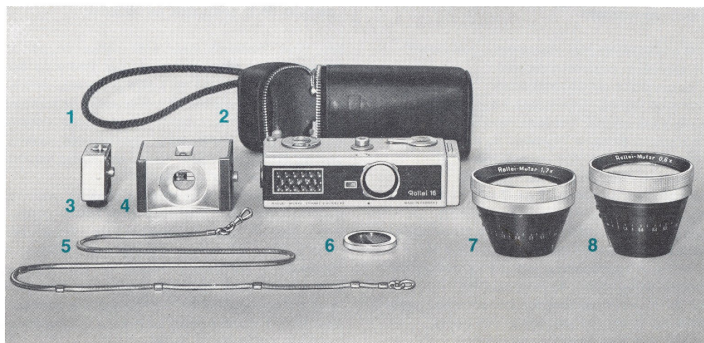
L'ABC de la prise de vue



Sous réserve de modifications techniques
Brevet allemand déposé. Brevets étrangers demandés.

**Le Rollei 16 et ses
compléments pratiques**

- | | |
|------------------------------------|--|
| 1 Dragonne | 6 Filtres |
| 2 Sac «toujours prêt» | 7 Système télé:
Rollei Mutar 1,7 x |
| 3 Pièce intermédiaire pour le pied | 8 Système grand angulaire:
Rollei Mutar 0,6 x |
| 4 Rolleiflash 16 | |
| 5 Chainette de mesure | |



Position correcte

La main gauche reste en permanence sur le viseur, maintenu avec les bouts des doigts, de façon à ne pas masquer le viseur ouvert. Vous observez alors le cadre lumineux dans toute sa clarté.

L'appareil est tenu dans la main droite, comme une flûte.

Le médus déclenche et le pouce, qui se trouve sous le déclencheur, reçoit la pression de déclenchement. Les autres doigts servent à équilibrer l'appareil. Vous évitez ainsi automatiquement de masquer, par mégarde, la face frontale.

Pour prises de vue en hauteur, il suffit de tourner l'appareil sans changer la disposition des doigts. Appuyez la main contre votre tête; cela facilitera le maintien ferme de l'appareil dans les deux cas.

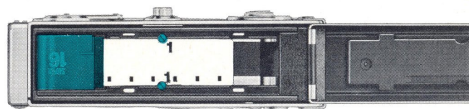
Tout a déjà été dit jusqu'ici.

Ces quelques manœuvres livrent tout le secret du Rollei 16.

La photographie automatique n'est pas plus compliquée que cela.

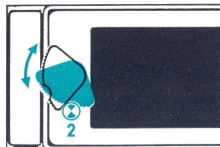
Il ne vous reste plus qu'à charger l'appareil avec le film. Veuillez tourner la page.

Chargement de l'appareil



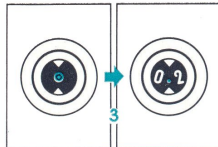
Mise en place du film

• Appuyer sur le bouton de verrouillage (2). Déverrouiller le dos et l'ouvrir. • Mettre en place la cartouche de film et faire passer l'amorce sous les boutons (1) sur 2 cm environ. • Refermer le dos et verrouiller, en maintenant le bouton (2) enfoncé.



Avancement du film sur la première image

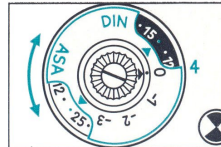
La mise en service du compteur d'images (3) demande un triple avancement du film: • Ouvrir le viseur — Appuyer à fond sur le déclencheur, puis le relâcher — Fermer le viseur. Répéter cette séquence trois fois. Le n° 1 apparaît dans le compteur.



Réglage de la valeur DIN/ASA

La rapidité du film est indiquée sur son emballage, en DIN et en ASA.

• Le viseur restant fermé, amener l'index en regard de la valeur DIN ou ASA du film, en faisant tourner le disque (4). (Echelle rouge à zéro → p. 13.)



Sujets en couleurs

Les couleurs les plus éclatantes s'obtiennent en plaçant le sujet en plein soleil. L'automatique est accordé à cet

éclairage normal. Cependant, vous pouvez aussi vous adapter aux forts contrastes de lumière: Braquez l'appareil de très près sur les parties les plus importantes du sujet, ou encore visez d'abord un «sujet de substitution» de même clarté. Appuyez sur le déclencheur jusqu'à ce que la résistance à la pression de déclenchement se fasse sentir. Maintenez le bouton dans cette position et revenez à l'emplacement prévu pour déclencher définitivement. Vous obtiendrez ainsi, par exemple, un personnage correctement exposé sans que la mesure soit influencée par un arrière-plan trop clair ou trop foncé.

Les joies de la projection en couleurs

Les films couleurs vous sont retournés par le laboratoire de développement sous forme de diapositives couleurs prêtes à être projetées, soit en bandes non découpées soit découpées et montées dans des cadres en carton, à votre choix. Pour le montage sous verre, nous livrons des cadres-caches Rollei avec des verres ordinaires ou des verres anti-anneaux de Newton.

Dans ces cadres, vous pouvez projeter vos diapositives dans tout projecteur petit format normal. Pour obtenir des projections de dimensions jusqu'à 1,1 x 1,6 m sur l'écran, de luminosité maximale, il suffit d'un objectif de projection et d'un condensateur spéciaux. Ceux-ci figurent dans la liste d'accessoires de la plupart des projecteurs petit format et notamment dans celui du projecteur universel automatique Rollei.



A CHOICE OF SIX SUPER 16 FILMS FOR YOUR 16S

Black and white films are packed two 18 exposure cassettes per box. Color films are packed one 18 exposure cassette per box.

Black and White Prints (any size)

Cat. No. 2141—XT Panchromatic, ASA 25, slow speed fine grain. Per box, **\$2.25***

Cat. No. 2142—PX Panchromatic, ASA 125, all purpose indoors or outdoors. Per box, **\$2.25***

Cat. No. 2143—XX Panchromatic, ASA 200, high speed for poor light, 18 exposure. Per box, **\$2.25***

Color Slides (12 x 17 cm)

Cat. No. 2146—Kodachrome II, ASA 25, daylight or blue flash, **\$1.35***

Cat. No. 2147—Ektachrome MS, ASA 64, daylight or blue flash, **\$1.35***

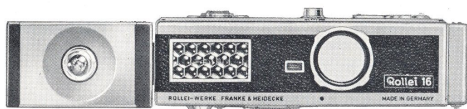
Color Prints (any size)

Cat. No. 2148—Ektacolor S, ASA 100, daylight or blue flash, **\$1.95***

* Price of Super 16 film does not include processing, mounting, or printing. See your Rollei Honeywell dealer for film and processing.

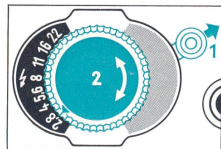
Prises de vue avec flash

Temps de pose $\frac{1}{30}$ sec.
Diaphragme 2,8—22.



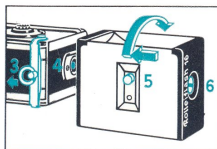
Régler l'appareil sur $\frac{1}{30}$

Tirer vers l'extérieur le bouton de verrouillage (1) et amener l'index du disque (2) en regard du diaphragme voulu sur l'échelle gauche $\frac{1}{30}$ (pour le choix du diaphragme, voir p. 11). Dans ce domaine, le temps d'exposition est de $\frac{1}{30}$ sec.



Montage du Rollei 16

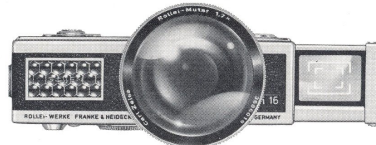
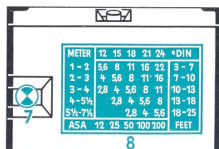
Rabattez l'anneau de la dragonne (3) vers l'arrière. Reliez le Rollei 16 à l'appareil par le contact flash (4) et serrez-le contre l'appareil, puis verrouillez moyennant un quart de tour. Débranchez de la même façon, le bouton (7) étant enfoncé.



Mise en place de l'ampoule flash

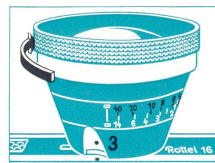
Placez l'ampoule dans la douille; après la prise de vue, appuyez sur l'éjecteur (5).

Pour ménager la pile, conservez toujours le Rollei 16 sans ampoule.



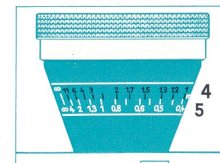
Réglage de la distance

Rechercher la distance de prise de vue requise sur l'échelle colorée (4) et utiliser pour la mise au point de l'appareil la valeur correspondante lue sur l'échelle blanche (5).



Lecture de la profondeur de champ

Prendre sur l'échelle blanche (5) les deux repères voisins (des deux côtés) du repère choisi pour la mise au point et lire sur l'échelle colorée (4) les chiffres correspondants.



Les domaines de profondeur de champ d'après l'échelle colorée correspondent donc toujours à une distance couverte par trois repères blancs. Cela vous permet de voir aussitôt la latitude offerte dans le choix de la distance par le Rollei 16.

Exemples pour le Mutar 1,7 x:
Appareil réglé sur 1,3 m; profondeur de champ de 2,5 jusqu'à 6 m environ.

Appareil réglé sur 0,6 m; profondeur de champ d'environ 1,4 m jusqu'à 1,8 m.

Exemple pour le Mutar 0,6 x:
Mise au point normale de l'appareil sur 4 m. Netteté déjà à partir de 0,8 m et jusqu'à l'infini (∞).

Prises de vue télé,
prises de vue grand-angulaires



Le viseur montre trois découpures différentes — trois possibilités de prise de vue.
Pour enregistrer sur la pellicule, à plein format, les cadrages supplémentaires 1 et 2, il faut placer devant l'objectif un Rollei Mutar approprié.
Le Mutar 1,7 x limite l'image au petit cadre lumineux 1. Le sujet apparaît avec l'effet télé.
Le Mutar 0,6 x couvre, dans le grand cadre 2, le champ de vision extrême de la prise de vue grand-angulaire. En comparant les différents champs du viseur, vous voyez d'emblée le cadrage qui convient pour le sujet.

La distance de prise de vue est réglée d'après l'échelle en couleur des Mutar (échelle en mètres, rouge; échelle en pieds, verte). L'échelle blanche sert à la mise au point de l'appareil.

Lors de la prise du vue avec un Mutar, il est recommandé de diminuer le réglage de la rapidité d'une unité DIN.

Mise en place du Mutar

Placer le Mutar devant l'objectif, de façon telle que le point rouge (3) (point vert pour les appareils avec échelle en pieds) se trouve à côté du point noir de l'appareil. Fixer les baïonnettes par rotation.

Si le signal vert n'apparaît pas dans le viseur, le flash vous fournira sa « lumière du soleil ». Vous photographierez facilement et sans peine avec le Rolleiflash 16 et les ampoules flash AG 1; pour la couleur, ampoules bleues AG 1 B.



Calcul du diaphragme

Le tableau (8) du Rolleiflash 16 donne le diaphragme requis pour la distance réglée, à moins que le mode d'emploi du flash employé n'exige d'autres valeurs. Cherchez dans les rubriques marginales la distance réglée et la rapidité de votre film. Repérez l'intersection des deux lignes et lisez le diaphragme requis.
Exemple: 2,5 m (2—3 m), 14 DIN (prendre l'indication voisine 15 DIN): diaphragme 5,6.
Dans le cas où la même distance se trouve indiquée dans deux lignes successives du tableau, il faut admettre le diaphragme indiqué pour la distance la plus grande pour des sujets sombres et par contre, celui de la distance la plus rapprochée pour les sujets clairs.

Mise en place de la pile

Desserrer la vis (6) avec une pièce de monnaie et retirer le boîtier. Introduire entre les ressorts, la pile flash photo 15 volts (conservation: 1—2 ans); veiller au pôle positif!

Prises de vue avec un flash électronique

Un flash électronique peut également être connecté au contact de l'appareil ou de la tête de pied (→ p. 12).

Pour toute rapidité de film, le nombre-guide du fabricant indique le produit « graduation de diaphragme x distance ». Le quotient « nombre-guide/distance » donne la graduation requise.

Prise de vue	Focale	Angle de champ
avec Mutar 0,6 x	16 mm	65°
sans Mutar	25 mm	45°
avec Mutar 1,7 x	42 mm	27°

Pose

Temps de pose au choix,
Diaphragme 2,8—22.

Avec le Rollei 16, vous pouvez prendre des photos en pose, allant de 1 sec à plusieurs minutes. A cet effet, l'appareil doit être réglé sur le domaine des diaphragmes «B»:

Tirer vers l'extérieur le bouton de verrouillage (1) et amener l'index du disque (2) en regard du diaphragme voulu sur l'échelle droite «B».

Enfoncer le déclencheur pour la durée de l'exposition.

Ne pas bouger l'appareil. Se servir de la tête de pied et d'un pied stable.

vissé dans le pas de vis du bouton de déclenchement.

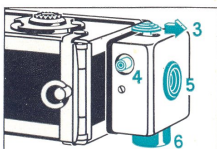
La durée d'exposition est fonction de l'éclairage; chaque graduation de diaphragme successive nécessite une durée d'exposition double.

Le flash connecté agit aussi dans ce domaine. Ainsi, par exemple, dans des prises de vues nocturnes le premier plan peut être éclairci par la lumière du flash.



Tête de pied

A fixer comme le Rolleiflash (→ p. 10). Pour l'enlever, tirer vers le côté le bouton (3). (4): contact flash (5) et (6): pas de vis pour vus en hauteur et en largeur.



Prises de vue avec filtre

Fixer le filtre devant l'objectif en faisant tourner à droite la monture à baïonnette jusqu'à butée. Rentrer le viseur. Lire sur la monture du filtre le coefficient de correction (par exemple, — 1,5) et le régler sur l'appareil: enfoncer le bouton (1) et amener par rotation le repère rouge en regard de la valeur correspondante de l'échelle rouge. L'appareil fournit alors automatiquement des prises de vue correctement exposées avec le filtre choisi.

Après avoir enlevé le filtre: rentrer le viseur, et ramener le repère à zéro.

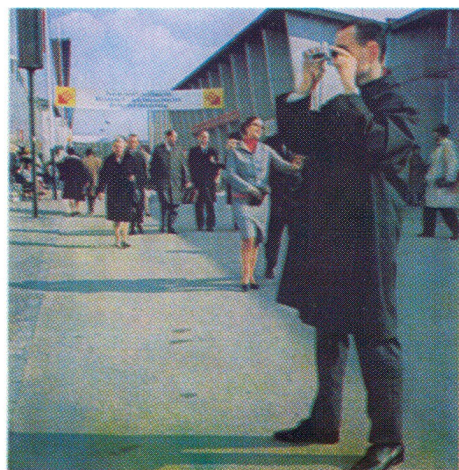
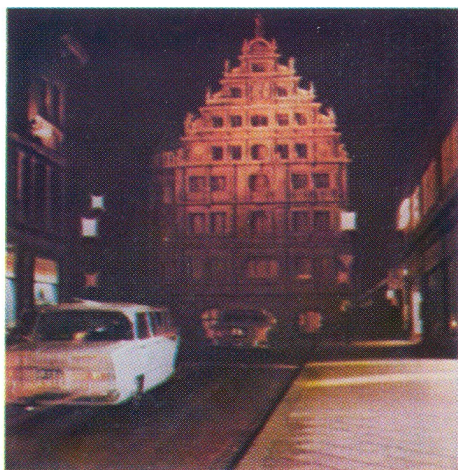
Emploi des filtres

Les filtres améliorent le rendu des couleurs.

En noir-et-blanc, le filtre jaune moyen (coefficient — 1,5) et le filtre vert (— 1,5) rendent le ciel plus foncé, les nuages plus lumineux et les ombres sur la neige plus modelées. Les parties du sujet ayant la couleur propre du filtre (jaune, vert) sont éclaircies. Le filtre orangé (— 1,5 à — 2) approfondit le bleu du ciel jusqu'à lui conférer le ton plombé d'un jour d'orage, et éclaircit, d'autre part, le jaune et le rouge.



En photographie couleurs, il est souvent souhaitable, par une journée sans nuages, d'atténuer la lumière bleue prédominante et d'empêcher ainsi la «dominante bleue». Cela s'obtient, par ordre d'efficacité croissante, par le filtre H 1 (coefficient 0) et par les filtres de conversion des couleurs R1 (0) et R2 (—0,5). En particulier, les filtres R rendent les couleurs dans l'ensemble plus chaudes. Par contre, le filtre de conversion des couleurs B 11 (— 1,5) permet de photographier à la lumière des lampes photographiques sur film couleurs «lumière du jour».

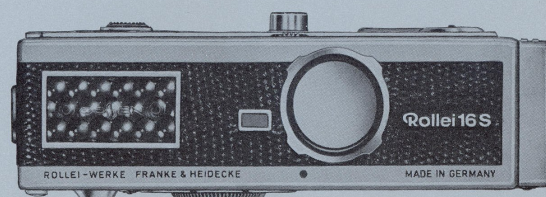


Rollei-Werke
Franke & Heidecke
33 Braunschweig

Rollei
Service

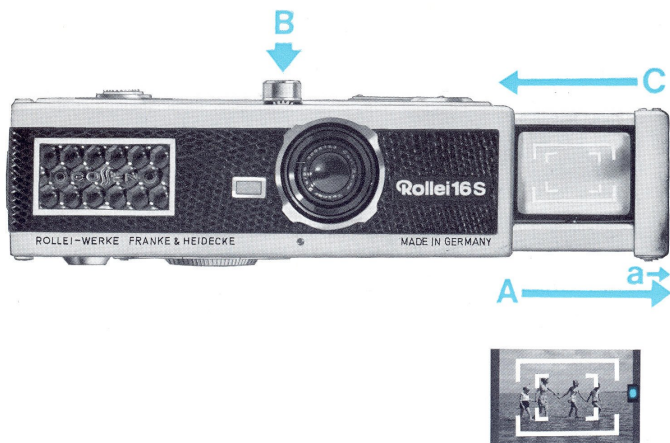
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Printed in Germany

Rollei 16 S



in practical use

Shooting Step by Step

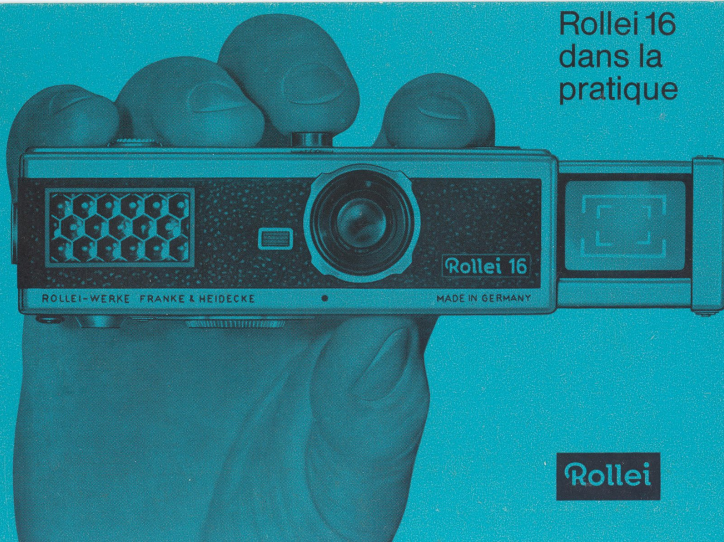


Rollei – a choice for progress

Rollei-Werke
Franke & Heidecke
Braunschweig

F 0764 - G & I - Imprimé en Allemagne

Rollei 16
dans la
pratique



Rollei

Rubix, 16mm Miniature Camera

Lens: 3.5 F-25mm

Shutter Speed: B. 25, 50, 100.

1. Film Winding Knob.
2. Counter Dial.
3. Counter Dial Shifting Cog.
4. View Finder.
5. Shutter Set Lever.
6. Shutter Lever.
7. Stopper for Range Dial.

8. Range Dial.
9. Shutter Speed Dial.
10. Base Cover.
11. Range Dial Pin.
12. Film Cassette.
13. Film Supporter.
14. Rubber Roller.

15. Latch for Base Cover.
16. Opening Indicator.
17. Take-up Spool.
18. Film.
19. Socket for Tripod.

HOW TO LOAD AND OPERATE THE CAMERA RUBIX.

LOADING THE FILM.

- 1) Remove the base cover by pushing the latch (10), Fig. A, toward "O" as indicated by arrow.

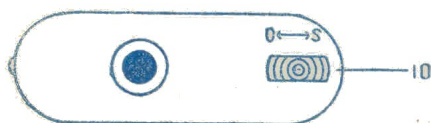


Fig. A

- 2) Take out both, the film cassette (a) and the take-up spool (17), and remove their caps as shown in Fig. B.

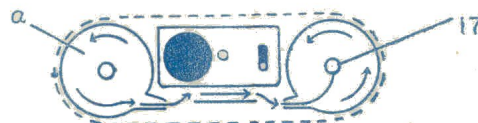


Fig. B

- 3) Before loading the film into these magazines, pull out film leader, about 2 inches, and cut it into shape like fig C.
- 4) Put the roll of film into the cassette (a) and then by pulling its leader out, insert end of leader into the take-up spool (17).

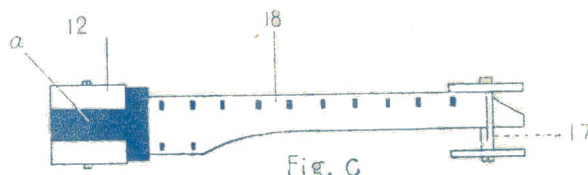


Fig. C

- 5) Replace the caps and put the magazines back into their respective positions, allowing the film to pass over the metal film supporter (13). The rubber roller (14) would help adjust the flow of the film.

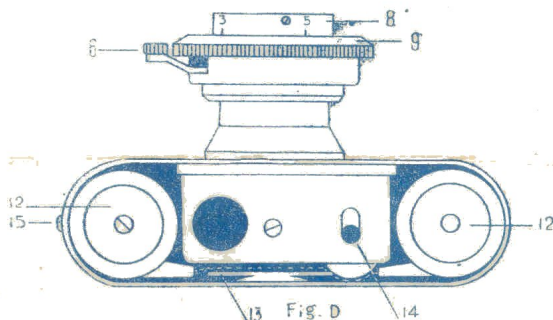


Fig. D

- 6) Close the camera by placing back its base cover and lock it by pushing the latch toward "S" (10), Fig. A.
- 7) Turn the winding knob (1) two or three times following the arrow to make it sure that it is properly adjusted into a slit of the take-up spool inside. and that the film is securely fastened to the take-up spool.
- 8) Set the notch, zero (O) of the counter dial (2) at the arrow on the top surface of metal cover by pushing the counter dial shifting cog (3), as many times as necessary toward the arrow.
- 9) Notches on the counter dial (2) indicate how many films have been used.
- 10) Don't forget to advance one notch by pressing the cog (3) every time the picture is snapped. The camera is now ready for operation.

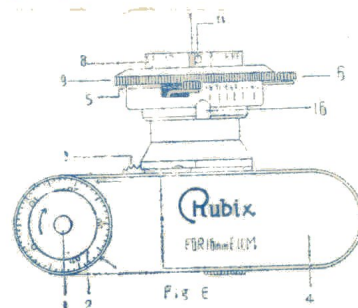


Fig. E

OPERATING INSTRUCTIONS.

- 1) Adjust the range dial (8)
- 2) Set shutter speed dial (9)
- 3) Put opening indicator (16) at proper figure in accordance with light condition.

When all these essentials are set, cock the shutter, set lever (5) toward left, then press shutter lever (6) down. Now the picture is taken.

After picture is snapped, advance one notch on the counter dial (2) and then wind the film by turning the winding knob (1), it will automatically stop when the exposed film is completely rolled up, and you are now ready for the next shot.

Always watch your film counter dial (2) until it makes a complete revolution from zero to 50. When the counter dial is approaching zero (O), it means that the film has nearly been used up. It is therefore advisable not to take any more pictures after the dial indicates about 45.

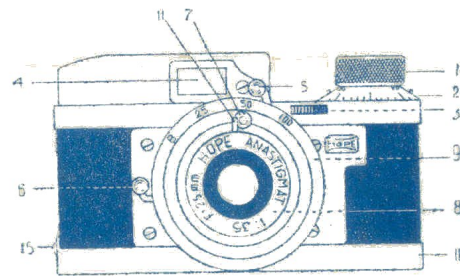
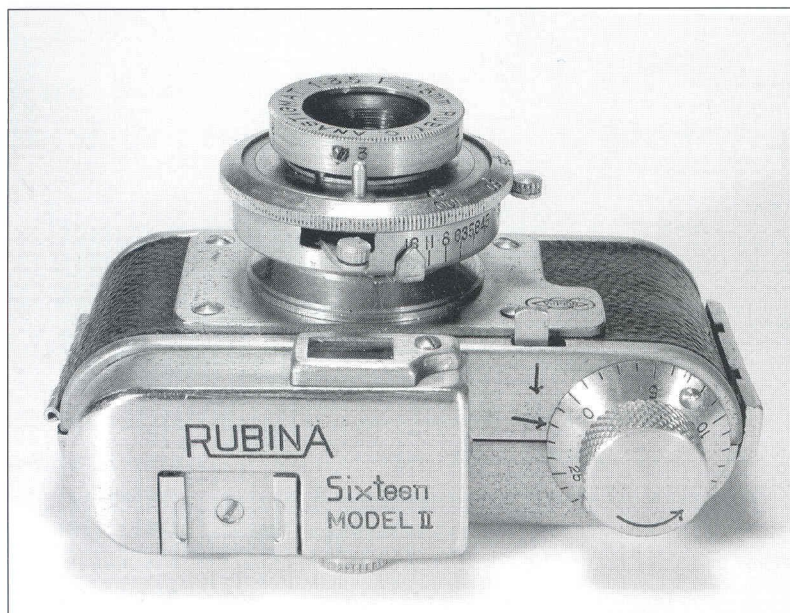


Fig. F

Sole Sales Agents

Miura Trading Company, Ltd.

Owaricho Building No. 4, - 6 Chome
Ginza. Tokyo



Above: The top plate of the Rubina identifies it as the Model II, but was there ever a Model I?

of 1/25, 1/50, 1/100 and B, much like the Rubix version 3 of 1949. It is likely that the same shutter was used on both cameras. In other ways, the camera was quite different. It was smaller than the Rubix, only 2 x 1.5 inches and the lens was a cheaper non-focusing Hope f/4.5 Anastigmat with aperture settings through f/11. The camera used paper backed film to make 14x14mm images, much like the earliest Rubix cameras. Both the Hope and the Myracle II had a bright metal lens front panel with no shutter name. The only difference between the two was the name on the camera's top deck.

The Myracle camera has another important feature. It was, to the best of my knowledge, the first small subminiature which was introduced with coloured leatherette body panels. The Myracle I, also of 1950, was identical in features, but had a black lens front with the name Myracle prominently written on the top side and Sugaya Optical Co. Ltd. below the lens. Clearly, all three camera were variations on same theme. What makes these cameras very significant is that all of them had engraved on the bottom surface, "Made for the Mycro Camera Co, Inc. NY NY". In other words, before the appearance of the Rubina, this foreign importer asked Sugaya for a new camera for the American market.

It is likely that the Hope and Myracle cameras were simply too cheap to sell well, which is why they are currently rare and expensive, and why in 1952, the next year, Sugaya brought out the much more substantial Rubina Sixteen, certainly the best of the family and also commissioned by Mycro Co. of New York.

Rubina

Which introduces the Rubina camera. Despite the fact that the Rubina is almost a quarter of an inch wider than the Rubix, while the Myracle is considerably

smaller, it is clear and obvious that all these cameras came from the same nest. Yet, the Rubina was manufactured in 1951 by the Tokyo Koki Company.

As we have seen in previous articles, however, the difference between one company and other was often a question of which cousin's back yard the camera was made in. Post war Japanese camera makers often exchanged parts or even produced parts for each other. Even more, these different manufacturers were often, actually, the same company, by a different name. Hence, if Chevies and Pontiacs often look alike, so too do Rubix and Rubina cameras. The Rubina appeared in only one model, listed on its top plate as Rubina Sixteen, Model II. Which begs the question of what happened to model one?

In terms of appearance and features, the Rubina shared much with earlier Rubix cameras. The housing was reversed once again, to match the earliest Rubix cameras, but the top deck was sloping, as with the last Rubix camera. The lens was a focusing 25mm Ruby f/3.5 Anastigmat. The shutter offered the same speeds and B. In terms of construction, it was the heaviest and most substantial version, made from good quality materials. One difference was that the camera opened with a side latch rather than by removing the bottom plate.

Why a Rubina after so many Rubix, Hope and a couple of Myracles? The answer may be on the bottom of the camera which was also engraved, along with made in occupied Japan, "Made for Mycro Camera Co, Inc. N.Y." Evidently, Mycro Co was not happy with the Hope and Myracle cameras and a year later Sugaya introduced the far better Rubina. This explains why it was made to more exacting standards. Of course, this may also explain why the little accessory shoe was back, too.

The next generation

As I wrote above, these cameras represent the second generation of tiny subminiatures. The first generation, described in the previous article, were the Mycros and Midgets, cameras that debuted before the war and soon reappeared directly after the war. They were cheap, terrible and perhaps the best that might be said about them is that they represented an early step on the evolutionary ladder of subminiatures, the cavemen of the species.

The Rubix and Rubina cameras were capable of taking pictures. The features were better, the lenses superior and the quality of construction far more substantial than the Mycro and Midget. Much remained to hope for, but at least the subminiature had left the cave.

The third stage was perhaps the Steky with the Minolta 16 representing the best to date inexpensive Japanese subminiature camera. The Minox, of course, flew high overhead.

Rubix, Rubina, Hope ...and a Myracle or two

by Jerry Friedman

The Rubix, Rubina, Hope and Myracle cameras are highly prized subminiature collectables. They are also fine examples of post war Japanese camera manufacturing capability. None is a flimsy lightweight such as traditional Hit type cameras or even the Mycro and Midget cameras discussed six months ago. These cameras were substantially better than the Mycro and Midget cameras, and if their lenses and shutters left something to be desired, the fault lay mainly with contemporary small camera technology, a shortage of resources in 1950s Japan and the constraints of the market place. As we will see, Sugaya made every effort to improve the basic camera design.

THE first Rubix camera appeared in 1947. The early cameras were $2\frac{2}{3} \times 1\frac{1}{2} \times 1\frac{3}{4}$ inches in size. According to Sugiyama (The Collector's Guide to Japanese Cameras) this first model was manufactured by Sugaya Optical Works. It had a 25mm Hope f/2.8 fixed focus lens and offered apertures to f/16, adjustable by turning the entire lens barrel within its collar. The name Hope was also engraved on a small plate directly under the shutter cocking lever. The shutter, set with a sliding bar on the viewfinder housing right next to the viewfinder, offered speeds from 1/25 to 1/150 second, plus B.

This model was called the deluxe model for several reasons. First, it had a shutter cocking lever right under the shutter speed setting rather than on the lens mount itself. Second, the shutter release was on the top deck rather than on the lens, as had been the case with Mycro cameras. The top deck also provided

what must be the smallest accessory shoe in creation and I know of no accessories ever made to fit it. But the most important deluxe feature was the possibility of interchangeable lenses. The standard lens could be unscrewed and replaced with....?

On the down side, the camera continued to use terrible paper backed roll film. The small top knob advanced the film and the rear provided a ruby red window. Loading the camera was easy enough since the single piece back and bottom was easily removed by sliding a small catch on the camera base. If the camera was basic, it was still nicely made, certainly more substantial than Mycro cameras. Sugaya followed up this camera with a second version, also in 1947.

It had identical features to the first version, including an interchangeable lens mount, but it is called the Inexpensive version because in all ways it was made of cheaper materials than the Deluxe model. The metal was lighter and cheaper and even the leatherette covering surrounding the body was cheaper. How can the two models be told apart? The writing on the lens front is darker and bolder on the first model; the Rubix name appearing on the top deck is also engraved more prominently. The differences between the two versions are more obvious when models 1a and 1b are held next to each other.

Modified Rubix

In 1949 Sugaya Optical introduced a modified version of the Rubix. This new model is probably the commonest. The most obvious difference is that the top housing was reversed, shifted left to right. Also, the top deck lists Rubix as the camera's name but also

Below: Rubix 1a, Rubix 1b and chrome-body Rubix II





indicated "For 16mm film" PATENTS. In other words, this model used 16mm cine film in cassettes. Consequently, rather than having a ruby window in the camera back, the film incorporated semi-automatic film advance. After taking a picture, the photographer moved the little slide near the wind knob, which advanced the film counter one notch, and then turned the knob until the mechanism stopped automatically. It was obvious that Sugaya had converted earlier bodies which had a red window because the camera back has a small metal plate riveted to where the red window had been.

There were yet other technical advances. The lens could be focused from two feet to infinity by rotating the front element. The lens itself was a slower 25mm $f/3.5$ Hope Anastigmat with aperture settings through $f/16$, set with a nice lever on the rear of the lens standard. The shutter, listed as a Sugaya Model II offered speeds of 1/25, 1/50, 1/100 and B. This version had SSK engraved on the upper right corner of the front body panel rather than Hope, as on earlier models.

In terms of appearance, this was the heaviest Rubix to date. The curved/sliding top deck gave the camera a sleeker appearance, and materials were again of good quality. In return for a focusing lens, this one was not interchangeable. This feature did not amount to much since no additional lenses have been made. Also, the little accessory shoe was gone. Again, not a terrible loss. One small detail that is easily overlooked is the appearance of the viewfinder. On the earlier versions 1a and 1b, the viewfinder front was a small square cut out of the viewfinder housing. On this last version, however, perhaps in an attempt to make the camera a little more dressy, the viewfinder aperture has a Leica-like surround, complete with tab and screw. This similarity notwithstanding, however, we should remember that the Leica, of course, did have an accessory shoe. In terms of overall quality, this second model of 1949 was clearly the most impressive.

Quite possibly it also sold the best of all versions - it is the commonest, and also more variants exist. One very very rare version has all the same features but was made from nickel. The top deck presents the name Rubix with "For 16mm film" in a different location. And the small plate on the back which covered the ruby window was engraved "made in occupied Japan." The main difference between the two

versions is that the nickel version is plain dull in appearance. Also, rather than SSK engraved on the front plate, the name Hope was back.

A more interesting variation is identical to the first model 3, except for one small but important feature. The front lens plate directly behind the focusing lens says Sugaya Optical Company rather than Sugaya Model II. More important, however, is that the top of his lens surround indicates the name.....Rubina. Hence, even before there was a Rubina, there was a Rubina lens plate.

I believe that these three cameras represent a sequence. It is possible that the dull nickel version was the first to appear. The standard version appeared thereafter with the "Rubina" variant last. While Sugaya lists only the above two models, McKeown's 1995-96 guide, not the most recent edition, presents a picture of what must be the most rare variation of all. If you check page 395 you will see the illustration, which, unfortunately, is not in the most recent edition. This version, properly called by McKeown model III, is far more streamlined, had a more modern look but the same features. McKeown indicates only one sale has been recorded, in 1991, but I have never seen the camera.

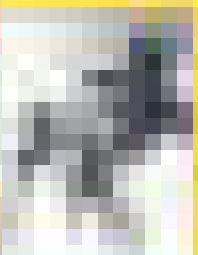
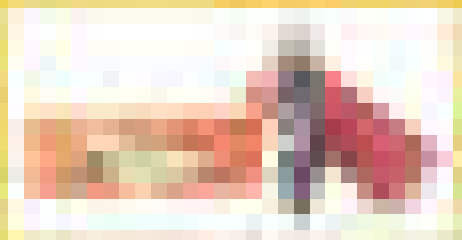
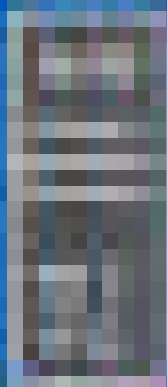
Hope and Miracle

After the introduction of the last Rubix but before the appearance of the Rubina, in 1950, Sugaya produced two Rubix variations, the Hope and Miracle cameras. These were similar to the Rubix and yet quite different. The Hope and the Miracle II were identical in all ways except for the name on the top deck. Both had the Rubix rounded top deck and a shutter with speeds

Above:
Chrome-body
Rubix II,
nickel-body
Rubix II, and
Rubina

*Below: Two
Miracle
cameras*





GUIDE DE POSE POUR STYLOPHOT

COULEUR		NOIR ET BLANC	
	diaph.		diaph.
Soleil	6,3	Soleil	8
Soleil intense		Soleil intense	11
(Plage-Neige)	8	Plage-Neige	11
Nuageux à éviter		avec écran coloré	
		Nuageux	6,3

Il n'est pas impossible que vous ne trouviez pas de chargeurs de rechange chez tous les Revendeurs.

Si le cas se produit, veuillez nous en excuser et nous indiquer le **nom et l'adresse du Revendeur** que vous voudriez voir approvisionné.

Nous vous en remercions
vivement à l'avance.

CE QU'IL FAUT FAIRE
POUR OBTENIR DE BONNES PHOTOS
AVEC LE STYLOPHOT

Dégager le viseur en *tirant la palette à fond.*

Choisir le diaphragme suivant la lumière:

En été, en plein soleil, diaphragmer 11.
Objet à l'ombre ou nuageux, diaphragmer 8. Plage, mer : Diaphragmer 11 **avec écran coloré.**

Pour la couleur : Diaphragmer 6,3 sauf en grand soleil ; plage, mer : 8.

Bien cadrer l'image dans le viseur.

Tenir le STYLOPHOT des **deux mains, horizontalement**, en prenant appui sur le nez.

Prendre les photos, si possible, **le soleil dans le dos**, et l'objet à photographier en plein soleil.

Appuyer doucement et progressivement sur le déclencheur.

Ne pas prendre de photos à moins d'un mètre. **La meilleure distance** est située **entre 1 et 3 mètres**. Pour les photos de très près, se servir de lentille de portrait.

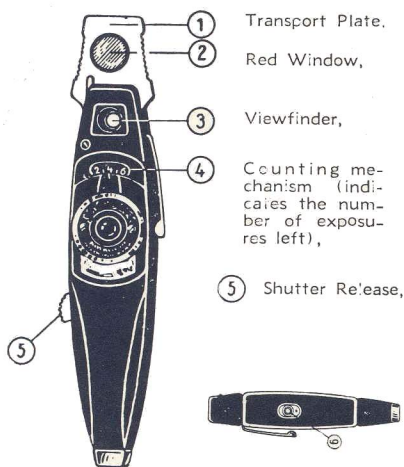
Ne pas prendre des photos à l'intérieur, sauf exception, en grand soleil dans un intérieur très éclairé, avec diaphragme 6,3, ou le soir avec deux lampes « PHOTO-FLOOD ».

Après chaque photo,

pousser la palette bien à fond

et surtout

bien étudier le mode d'emploi !



- **Double exposures impossible**

When the red disc shows in the viewfinder, you can't shoot. When extended, the shutter can be tripped once only.

- **Exact exposure count**

Indicator automatically shows pictures left on the roll.

- **Automatic shutter cocking**

When the film is advanced, shutter cocks for next shot.

- **No focussing necessary**

Double micro-coated f6.3 lens and 1/50 second shutter insure sharp in-focus shots. Built-in sunshade.

- **Perfect for travel**

Fountain pen clip. Weighs only 3 oz.; 4" long. Fits purse or pocket.

- **Wide film selection**

Film in black & white or color available with or without processing. Produces black & white jumbo prints or mounted 2"x2" color slides for projection or viewing.

- **Fully guaranteed for one year**

- **Many accessories available**

Cartridges, Filters, Close-up lens, Viewers, Projectors.

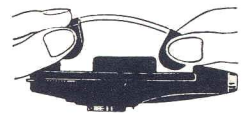
Loading the Stylophot

Push up button (6) and lift off back.

Operate transport plate (1) up and down until counting mechanism (4) is set at '0'.

With transport plate in extended position, insert loaded cartridge in upper film chamber (next to view finder). Start free end of film in empty cartridge. Insert empty cartridge in lower chamber. Film should be laying flat between film guides.

Replace back and lock. Advance film to #18 by working transport plate twice.



Taking the picture

Set shutter at color or noir (b&w)

Pull out transport plate and shoot by squeezing the release (5).

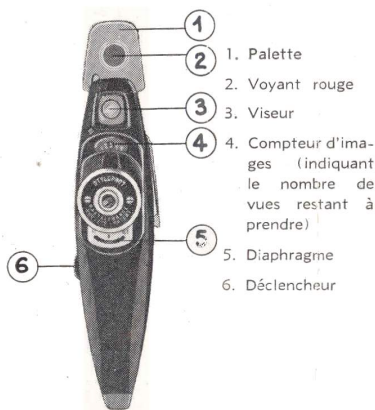
To prevent camera movement, hold the camera horizontally, pressed against the bridge of your nose. Keep the sun behind you.

When the figure '0' appears you have finished the roll. Work the transport plate a few times to insure that the exposed film is in the cartridge. A bit of the film will be exposed to indicate the loaded cartridge. If light conditions are not perfect, you can shoot black & white at the slightly larger color setting. Shoot up close whenever possible.



MODE D'EMPLOI DU STYLOPHOT

DESCRIPTION ET CARACTERISTIQUES



Le STYLOPHOT utilise du film standard 16 mm ou double 8 mm. Le film est livré en chargeurs de 18 vues. Les frais de développement sont compris dans le prix de vente.

OBJECTIF TRAITE

DOUBLE MICRO-OBJECTIF F : 6,3 assurant des photos très fouillées. Traitement anti-reflet. 3 diaphragmes : 6,3 - 8 - 11.

OBTURATEUR

1/50^e de seconde. Armement et avancement du film combinés. Entraînement automatique du film par doubles griffes.

VISEUR

Système GALILEE. Le champ de visée est légèrement inférieur au champ de prise de vue. On peut donc être assuré que l'image délimitée sur le viseur sera entièrement sur l'épreuve finale.

DOUBLE SECURITE

L'appareil étant fermé — palette effacée à l'intérieur — le déclencheur ne peut fonctionner.

L'appareil étant armé — palette tirée — l'obturateur ne fonctionne qu'une seule fois. Donc impossibilité de prendre deux vues l'une sur l'autre.

D'autre part, la palette comporte un voyant rouge (2), qui, dans la position fermée, vient se placer devant le viseur, signalant ainsi que l'appareil n'est pas armé et ne peut fonctionner. Cependant, si l'on n'est pas certain de prendre la photo, ce voyant rouge permet de cadrer le sujet sans armer l'appareil et risquer ainsi de perdre une vue.

PARTICULARITES ET AVANTAGES

Le STYLOPHOT est un appareil d'un maniement simplifié et d'un encombrement excessivement réduit, ce qui permet de l'avoir toujours sur soi prêt à l'emploi. A part le diaphragme — 6,3, 8 ou 11 — il n'y a aucun réglage à opérer avant la prise de vues.

Cependant, pour obtenir le maximum de votre STYLOPHOT, lisez attentivement les instructions ci-dessous. Au besoin exercez-vous à la manœuvre de l'appareil à vide.

GUIDE DE POSE POUR LE STYLOPHOT

Réglage du diaphragme

COULEUR

Soleil diaph. 6,3
Soleil intense (plage, neige) ... » 8
Nuageux à éviter

NOIR ET BLANC

Soleil diaph. 8
Soleil intense » 11
(plage, neige) » 11 av. écran coloré
Nuageux » 6,3

Vitesse d'obturateur : 1/50^e de seconde.

FILMS UTILISES

Noir et Blanc Négatif : destiné à être agrandi sur papier (format 6×6 cm).

Noir et Blanc Inversible, Couleurs Inversible Positif : destinés à être regardés par transparence dans une visionneuse ou à être projetés sur écran.

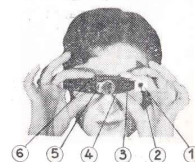
C'est le procédé le plus agréable et le plus économique.

En raison du petit format de l'appareil, nous vous conseillons de prendre de préférence des sujets assez rapprochés, de 1 à 6 mètres.

Pour des sujets situés à moins de 1 mètre, nous avons prévu une lentille portrait, que vous pouvez vous procurer chez votre revendeur.

Pour les paysages, choisir si possible un premier plan assez rapproché.

Pour avoir une bonne stabilité, indispensable à la qualité de la photo, nous conseillons de tenir le STYLOPHOT des deux mains horizontalement en prenant appui sur le nez, et d'appuyer doucement et progressivement sur le déclencheur.



Si vous observez ces règles élémentaires, toutes vos photos seront réussies.

Good Pictures

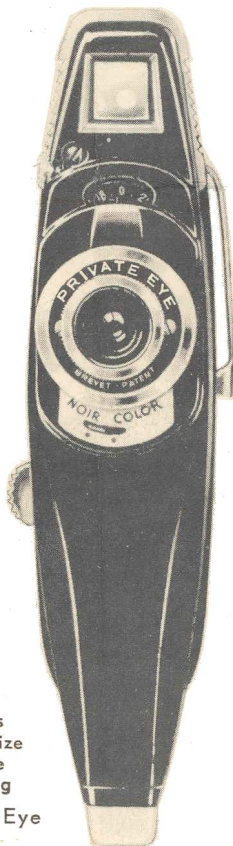
are easy
with the

PRIVATE EYE

miniature camera

- Here is a sensational new camera made in France; hitherto available only in models selling for ten times the price. 18 pictures from a roll of standard 16mm. black & white or color film.
- Frame the subject in the viewfinder and shoot. Advancing the film automatically cocks the shutter and indicator shows number of pictures left.
- No involved settings. No complicated controls. The Private Eye is for people who want their photography simple. Case included free.

Look at these features



This is
actual size
of the
amazing
Private Eye

GENUINE COWHIDE CASE INCLUDED

Guarantee

Your Private Eye camera, is guaranteed for a period of one year against defects in material or workmanship. Such defects will be repaired or the camera replaced if the camera is sent to us with \$3.00 to cover handling and postage. No additional charge will be made unless the guarantee has expired or service is necessary for reasons beyond our control. In this case a moderate charge will be made COD when the camera is returned.

CAMERA REPAIR

North Bellmore, New York

MODE D'EMPLOI

CHARGEMENT

1 — Déverrouiller le capot (8) en poussant le bouton (7) vers le haut, et le retirer.

2 — Par la manœuvre de la palette (1) — mouvement de va-et-vient — amener le compteur d'images

3 — La palette restant tirée, placer le chargeur plein dans son logement du boîtier — côté viseur —. Engager l'extrémité libre du film dans la fente du chargeur vide et placer celui-ci dans son logement, tendre le film dans le

couloir et refermer soigneusement le capot, sans omettre de le verrouiller en poussant le bouton (7) vers le bas.

4 — Manœuvrer deux fois la palette pour amener le compteur d'images sur le no 18. Repousser la palette : votre appareil est chargé.

FONCTIONNEMENT

1 — **Armement de l'obturateur.** Tirer la palette à fond, l'obturateur est armé, le viseur (3) est dégagé et le compteur d'images a changé de no. Vous pouvez prendre votre première photo en appuyant sur le déclencheur (6) après réglage du diaphragme comme indiqué plus haut.

2 — **Avancement du film.** Cette opération se fait automatiquement lorsque vous poussez la palette.

ATTENTION. Poussez la palette bien à fond — jusqu'à ce que vous entendiez un léger déclic — ceci afin de pouvoir armer à nouveau votre obturateur.

Pour prendre une autre vue, il suffit de tirer à nouveau sur la palette.

Lorsque la dernière photo a été prise — compteur d'images à 0 — **faire manœuvrer la palette 4 ou 5 fois**, pour faire pénétrer l'amorce du film dans le chargeur récepteur. Ouvrir le capot et retirer le chargeur.

Pour éviter tout accident au film exposé, enveloppez le chargeur dans le papier métallisé et placez-le dans l'emballage d'origine, pour nous le retourner en vue de son développement.

N'oubliez pas d'inscrire très lisiblement vos nom et adresse à l'emplacement prévu à cet effet — expéditeur — sur la boîte en carton.

Nous n'acceptons de développer les films gratuitement que s'ils nous parviennent dans le chargeur et l'emballage d'origine, STYLOPHOT.

ACCESSOIRES

- ◆ VISIONNEUSE VISOPHOT.
- ◆ BONNETTE PORTRAIT pour gros plans entre 0,50 et 1 m.
- ◆ ECRAN COLORE (mer, nuages ou neige).
- ◆ PROJECTEUR FIXE 16 mm.
- ◆ PASSE-VUE 16 mm. pour PROJECTEURS 24x36 mm.

MODE D'EMPLOI POUR APPAREIL PHOTOGRAPHIQUE



BREVETE S.G.D.G. - WORLD PATENTS
Modèle et Marque déposés

DOUBLE MICRO - OBJECTIF F : 6,3
TRAITE (Anti-Réflex)

Le STYLOPHOT utilise le film standard 16 mm. ou double 8 mm. Le film est livré en chargeurs de 18 vues.

Les frais de développement sont compris dans le prix de vente.

Pour obtenir le maximum de votre STYLOPHOT, lisez attentivement les instructions. Au besoin exercez-vous à la manœuvre de l'appareil à vide.

PRICE LIST

Stylophot Film and Accessories

Film for the Stylophot is available in a wide choice of speeds, both black & white or color. Spooled in 18 exposure cartridges. However, because of the great magnification necessary in enlarging the tiny 10mm. square negatives, we recommend so-called slower films like Kodak Plus-X in black & white and Kodachrome II in color.

FILM WITHOUT PROCESSING

Black & white Plus-X per roll \$1.00
Color Kodachrome II per roll \$1.50

FILM WITH PROCESSING

Black & white Plus-X per roll \$1.95
Including jumbo prints.

Color Kodachrome II per roll \$2.50
Includes mounting in 2"x2" slides for projection or viewing.

On all film orders for less than 4 rolls, please include 10c per roll for postage and handling. We prepay on 4 or more. Add 25c for air mail shipment.

FILM IDENTIFICATION

Unexposed black & white films have a grey backing; color, black. Kodachrome II has a punched hole at each end.

Wallet-size color prints may be made from color slides of your selection at 50c each plus 25c per order to cover postage and handling.

Wallet-size black and white enlargements, 25c each, plus 10c per order for handling.

Cartridges only, for those who like to load their own 65c ea., 5 for \$3.00

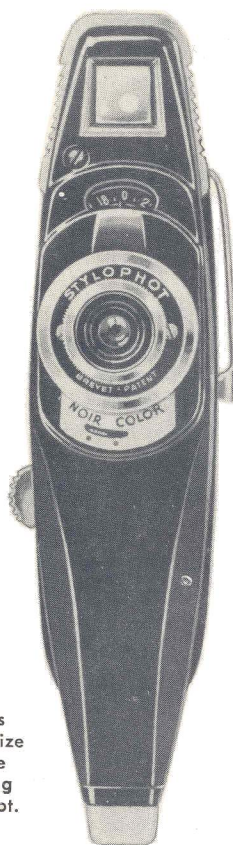
Filter set. Includes one yellow green filter for accentuating clouds. Useful for snow scenes, seashore, etc. One U-V filter for cutting haze.

One close-up (portrait) lens for shooting at 3' or less. All packed in case \$6.50

Battery-operated hand viewer \$4.95

Miniature slide projector, 100 watt lamp \$32.95

Prices subject to change without notice.



This is
actual size
of the
amazing
Stylophot.

\$19.95

Case included free.

THE KIMAC COMPANY
Old Greenwich, Conn., USA

Good Pictures

are easy
with the

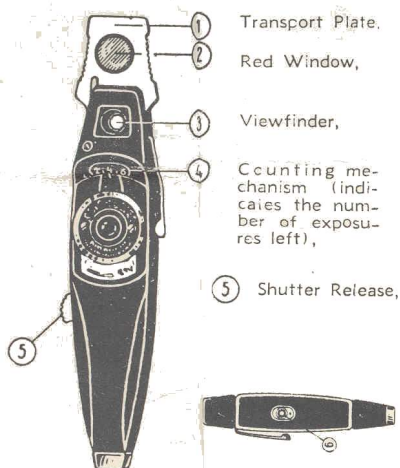
STYLOPHOT

miniature camera

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- Frame the subject in the viewfinder and shoot. Advancing the film automatically cocks the shutter and indicator shows number of pictures left.
- No involved settings. No complicated controls. The Stylophot is for people who want their photography simple. Case included free.

Look at these features





- **Double exposure: impossible**

When the red disc shows in the viewfinder, you can't shoot. When extended, the shutter can be tripped once only.

- **Exact exposure count**

Indicator automatically shows pictures left on the roll.

- **Automatic shutter cocking**

When the film is advanced, shutter cocks for next shot.

- **No focussing necessary**

Double micro-coated f6.3 lens and 1/50 second shutter insure sharp in-focus shots. Built-in sunshade.

- **Perfect for travel**

Fountain pen clip. Weighs only 3 oz.; 4" long. Fits purse or pocket.

- **Wide film selection**

Film in black & white or color available with or without processing. Produces black & white jumbo prints or mounted 2"x2" color slides for projection or viewing.

- **Fully guaranteed for one year**

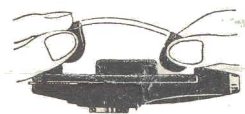
Film for the Private Eye is available in a wide choice of speeds, both black & white or color. Spooled in 18 exposure cartridges. However, because of the great magnification necessary in enlarging the tiny 10mm. square negatives, we recommend so-called slower films like Kodak Pan-X in black & white and Kodachrome in color.

Loading the Private Eye

Push up button (6) and lift off back. Operate transport plate (1) up and down until counting mechanism (4) is set at 2.

With transport plate in extended position, insert loaded cartridge in upper film chamber (next to view finder). Start free end of film in empty cartridge. Insert empty cartridge in lower chamber. Film should be laying flat between film guides. Replace back and lock. Advance film to #18 by working transport plate.

Be sure to load camera in subdued light.



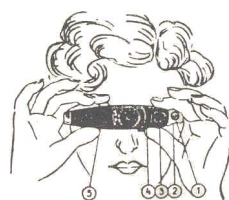
Taking the picture

Set shutter at color or noir (b&w)

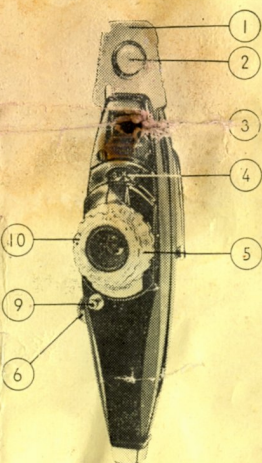
Pull out transport plate and shoot by squeezing the release (5).

To prevent camera movement, hold the camera horizontally, pressed against the bridge of your nose. Keep the sun behind you.

When the figure '0' appears you have finished the roll. Work the transport plate a few times to insure that the exposed film is in the cartridge. A bit of the film will be exposed to indicate the loaded cartridge. If light conditions are not perfect, you can shoot black & white at the slightly larger color setting. Shoot up close whenever possible.



DESCRIPTION ET CARACTERISTIQUES



1. Palette
2. Voyant rouge
3. Viseur
4. Compteur d'images (indiquant le nombre de vues restant à prendre)
5. Diaphragme
6. Déclencheur
9. Synchro-flash.
10. Barillet

DOUBLE SECURITE

L'appareil étant fermé — palette effacée à l'intérieur — le déclencheur ne peut fonctionner.

L'appareil étant armé — palette tirée — l'obturateur ne fonctionne qu'une seule fois. Donc impossibilité de prendre deux vues l'une sur l'autre.

D'autre part, la palette comporte un voyant rouge (2), qui, dans la position fermée, vient se placer devant le viseur, signalant ainsi que l'appareil n'est pas armé et ne peut fonctionner.

OBTURATEUR

1/75^e de seconde. Armement et avancement du film combinés. Entraînement automatique du film par doubles griffes.

Le STYLOPHOT diffère de tous les autres appareils photographiques, condensant des nombreuses pièces dans un boîtier de tout petit volume. Pour obtenir le maximum de votre STYLOPHOT, lisez attentivement les instructions et exercez-vous à la manœuvre de l'appareil vide.

MODE D'EMPLOI



CHARGEMENT

1. — Déverrouiller le capot (8) en poussant le bouton (7) vers le haut, et le retirer.

2. — Par la manœuvre de la palette (1) — mouvement de va-et-vient — amener le compteur d'images (4) sur le no 0.

3. — La palette en bas, placer le chargeur plein dans son logement du boîtier — côté viseur —. Engager l'extrémité libre du film dans la fente du chargeur vide et placer celui-ci dans son logement, tendre le film dans

le couloir et refermer soigneusement le capot, sans omettre de le verrouiller en poussant le bouton (7) vers le bas.

4. — Manœuvrer deux fois la palette pour amener le compteur d'images sur le no 18, ce qui indique qu'il y a 18 vues à prendre. Repousser la palette : votre appareil est chargé.

FILMS (16 mm. perforé en chargeurs de 18 vues).

Couleur : frais de développement en positif et mise sous carton compris.

Livré en boîte spéciale de retour.

Noir et blanc (2 présentations) :

a) Frais de développement et de 18 agrandissements 5 x 5 cm. compris. Livré en boîte spéciale de retour.

b) Négatif, développement et agrandissements **non compris**, pour les amateurs préférant faire les travaux eux-mêmes ou les confier à leur revendeur habituel, et désirant des agrandissements d'un format supérieur au 5 x 5 cm. Livré en boîte de : 1 chargeur plein (18 vues) et 2 recharges nues de 18 vues, soit 54 vues.

LA PRISE DE VUE

Règlage de distance. Le barillet (10) porte-objectif est muni d'un ergot repère. Un exemple : l'objectif étant réglé sur 3 m., puis diaphragmé à 8, tous les sujets sont nets entre 1 m. 30 et l'infini.

Le **diaphragme** peut être déterminé à l'aide d'un posomètre, mais nous indiquons quelques exemples :

Film noir et blanc

Soleil très intense, mer, montagne.....	16
Soleil intense	11
Soleil voilé	8
Nuageux clair	5,6
Nuageux sombre	entre 4,5 et 3,5

Film couleur

Soleil très intense, mer, montagne	8
Soleil intense	entre 5,6 et 8
Soleil voilé	entre 4,5 et 3,5
A l'ombre par temps ensoleillé	3,5
Nuageux sombre à éviter.	

VISEUR Système GALILEE.

Pour les photos prises de très près, tenir compte de la parallaxe. Tenir de préférence l'appareil horizontal et cadrer le sujet légèrement décalé dans le viseur du côté opposé à l'objectif.



Photographica-, Second hand und Fotospezialitäten



F Die Profi-Legende von Nikon

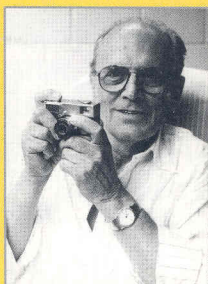
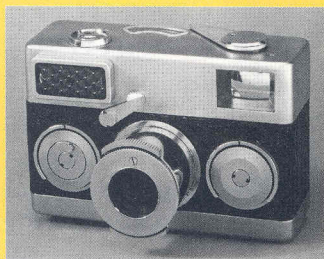


Stylophot: Fotos aus
dem Füllfederhalter

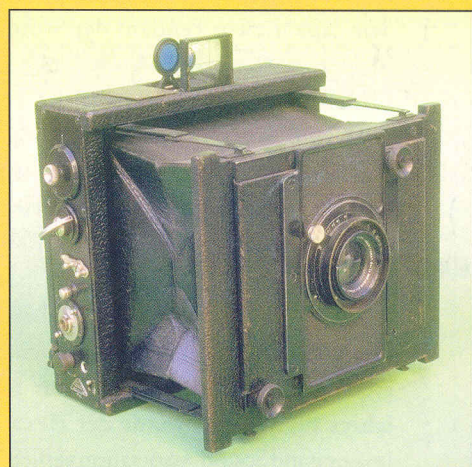


Agfa-Chronik
9. Teil

Terminkalender Alle Fotobörsen des
gesamten Jahres mit Vorschau auf '96
und vielen internationalen Terminen



75 Jahre Rollei (2): Die Rollei 35, ihre
Prototypen, und ihr Erfinder Heinz Waaske



Ottomar Anschütz
Die Anfänge der Presse-
fotografie (2)

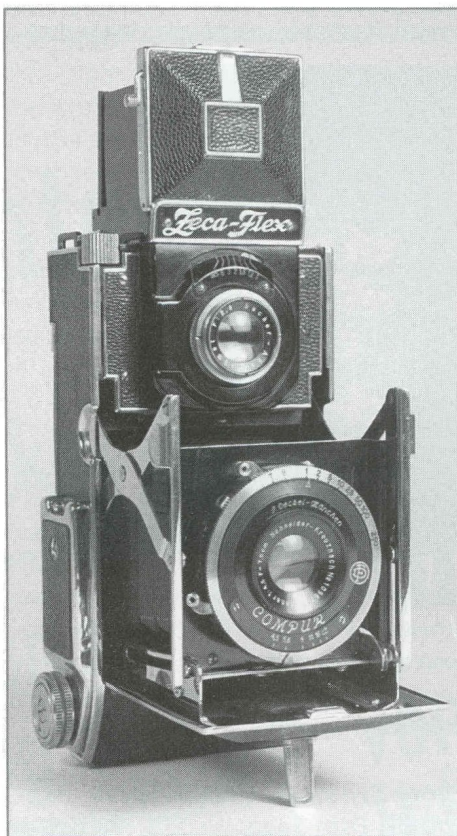
Erfolgreiche Jubiläumsauktion bei Cornwall

Wie in der vergangenen Ausgabe berichtet, wurde in den Räumen des Auktionshauses Cornwall kürzlich die 50. Jubiläumsauktion durchgeführt. Das Interesse



sowohl der anwesenden Bieter als auch der schriftlichen oder telefonischen Fernbieter war einmal mehr groß, was sich in einer bemerkenswerten Zahl von Spitzenergebnissen niederschlug. Neben den in der Anzeige auf Seite 17 aufgeführten und abgebildeten Highlights seien hier stellvertretend einige der weiteren Raritäten abgebildet, die ich vor der Auktion dort foto-

grafieren konnte, von links: Alsaphot Cyclope, Zeh Zecaflex und die überaus seltene Stereo-Stylophot, deren Normalaus-



führung in **PHOTODeal** IV/95 vorgestellt wurde. Die nächste Auktion wird im September etwa zur Zeit der photokina durchgeführt, Einlieferungen nimmt das Auktionshaus ab sofort entgegen. Der Katalog kann ebenfalls bei folgender Anschrift vorbestellt werden: Auktionshaus Cornwall, Heckhofweg 146, 50739 Köln, Tel.: 0221/17 60 11+12, Fax: 0221/17 32 53.



FOTOS AUS DEM FÜLLFEDERHALTER

Agent 007 läßt grüßen

James Bond, in geheimer Mission erfolgreich im Auftrag der englischen Königin tätig, hätte bei der Vielzahl von technischen Requisiten in seinen Filmen sicher auch Freude an der Stylophot gehabt, eine bemerkenswerte Kleinstbildkamera, die von ihrer äußeren Gestalt her stark an übliche Schreibgeräte wie etwa einen Füllfederhalter erinnert. Gerade solche Dinge des täglichen Gebrauchs sind ja bekanntlich für die Tarnung bestens geeignet. Nicht von ungefähr wurden kleinere Fotoapparate sogar in Zigarettenpackungen, Streichholzschachteln oder sogar Feuerzeugen untergebracht.

Die „Stylophot“ in der Standardausführung, komplett mit Etui und Verpackung in aufnahmebereitem Zustand, erkennbar an dem herausgezogenem Schieber mit der roten Scheibe, die sonst im Sucher sichtbar ist.

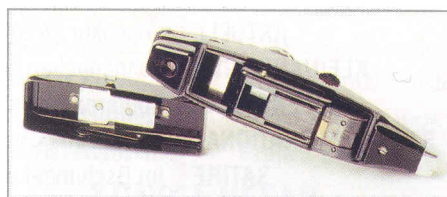


Entwickelt wurde die „Stylophot“ vom Berliner Konstrukteur Fritz Kaftanski, von dem auch die Anfang der 30er Jahre auf den Markt gebrachte „Minifex“ stammt. Die Bezeichnung „stylo“ kommt aus dem Französischen und bedeutet „Füller“ bzw. „Füllfederhalter“, hierbei handelt es sich also in gewisser Weise um ein nachempfundenes Schreibutensil, mit dem fotografiert werden kann. Die langgezogene Form mit 11,5 cm Länge, nach unten merklich dünner werdend, sowie ein seitlicher Taschenclip sind da sicher ein auffallendes Indiz. Daß für die außergewöhnliche Kamera ursprünglich ein französischer Name gewählt wurde, hat seinen Grund: Hersteller war die Firma S.E.C.A.M. in Paris.

Das erste Modell stellte dieses Unternehmen 1955 auf der „Biennale“ vor, weitere Ausführungen folgten bis weit in die 60er Jahre hinein, wobei für exportierte Exemplare nicht selten andere Bezeich-

nungen üblich waren, wie anschließend näher dargestellt wird.

Neben der äußeren Gestalt haben alle Variationen noch weitere gemeinsame Merkmale. Benutzt wird zweiseitig perforiertes 16 mm-Filmmaterial in einer Spezialkassette, die bei abgenommenem Kamerarückteil leicht einzulegen ist. Zum Spannen des Einzeitemverschlusses und Weitertransport des Films muß man eine Metallplatte an der Oberseite der Kamera heraus- bzw. zurückschieben. In der Regel warnt eine rote, bei eingedrückter Platte im Sucher sichtbare Scheibe den



Die geöffnete Stylophot mit eingelegter Filmpatrone. Gut erkennbar ist das quadratische Aufnahmeformat von 10x10 mm Größe.



Stylophot in Luxusausführung mit Lederetui und Filmpatrone für doppelseitig perforierten 16 mm-Film. Das Kameragehäuse besteht weitgehend aus Bakelit.

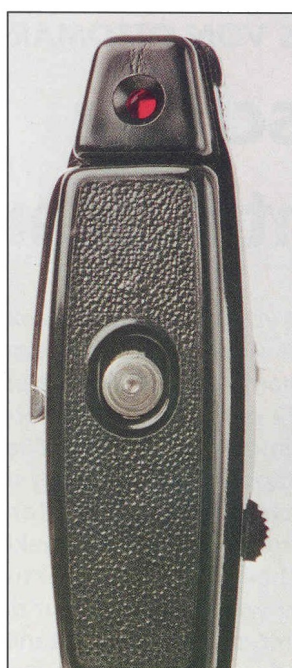
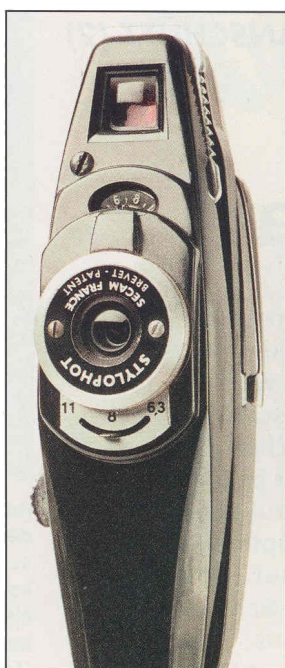
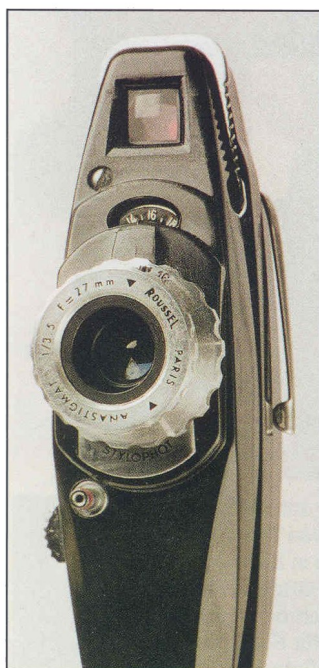
Fotografen, daß die Stylophot nicht aufnahmebereit ist. Der Auslöser liegt seitlich, zur Optik etwas nach unten versetzt. Das quadratische Aufnahmeformat beträgt 10x10 mm, bis zu 18 Aufnahmen sind mit einer Filmladung möglich. Das zwischen Durchsichtsucher und Objektiv angeordnete Zählwerk zeigt automatisch die Anzahl der noch verbliebenen Aufnahmen an. Am unteren Ende der Kleinstbildkamera befindet sich ein Gewinde, in dem ein passender Adapter mit Stativanschluß eingeschraubt werden kann.

Standard- oder Luxusausgabe

Das Standardmodell der Stylophot mit einem Gewicht von knapp 70 Gramm (ohne Film) besitzt ein zweilinsiges Fixfokus-Objektiv mit Lichtstärke 6,3 und einer einschwenkenden Lochblende. Bei älteren Ausführungen lassen sich die Werte 11, 8 oder 6,3 einstellen, bei neueren besteht nur noch die Auswahl zwischen „noir“ (Blende 11) und „color“ (Blende 6,3). Die Stylophot Standard verfügt über eine Verschlusszeit von 1/50 Sek., eine Blitzsynchronisation fehlt.

In der etwa 20 Gramm schwereren Luxusausführung ist das deutlich lichtstärkere Anastigmat-Objektiv „Roussel“ 3,5/27 mm mit einem erweiterten Naheinstellbereich bis 0,8 Meter eingebaut. Außerdem besitzt die Stylophot de Luxe einen Blitzkontakt, der unter der Optik angebracht wurde. Die fest eingestellte Verschlusszeit beträgt 1/75 Sek., die variable Irisblende

KLASSIKER



Die beiden unterschiedlichen Stylophot-Ausführungen lassen die abweichende Objektivbestückung gut erkennen. Die Luxusversion fällt durch den zusätzlichen Blitzkontakt auf, bei ihr befindet sich die Blendeneinstellung außerdem am Objektiv statt darunter wie bei der Standardausführung. Das Zählwerk ist bei beiden zwischen Sucher und Objektiv angeordnet. Das rechte Foto zeigt die Kamerarückseite mit der aufgesetzten Rückwand.

weist Werte zwischen 3,5 und 16 aus. Wie bereits angedeutet, trug die Stylophot im Ausland unterschiedliche Bezeichnungen. Bekannt ist die Kamera zum Beispiel im deutschsprachigen Raum unter dem Namen Foto-Füller. Hierunter wurde sie von der Firma Walter

Kunik/Frankfurt am Main vertrieben. Im Gegensatz zur üblichen Ausführung in schwarzem Kunststoff gab es sogar eine recht seltene Luxusausgabe, die mit einem Schlangenlederimitat überzogen war. In Großbritannien und den USA waren die aufgedruckten Modellbezeich-

nungen „Private Eye“ oder „Ultra Mite“ üblich, je nachdem, welche Handelskette die Kamera anbot.

Als Zubehör konnte man übrigens für die Stylophot Standard ein Plastiketui, für die Luxusausführung eine Tasche aus Leder erwerben. Offensichtlich waren im Lieferprogramm auch ein aufsteckbarer Gelb- bzw. Grünfilter, der bereits angeführte Stativadapter, ein Diabetrachter sowie ein Diaprojektor. Außerdem wurde eine spezielle Halterung angeboten, auf der zwei Kameras nebeneinander befestigt werden konnten, wodurch sogar Stylophot-Stereoaufnahmen möglich sind.

Hubert E. Heckmann

IMPORTANT POUR LA PRISE DE VUE !

En raison du petit format et pour éviter des photos « bougées »

TENIR LE STYLOPHOT DE DEUX MAINS HORIZONTALEMENT EN PRENANT APPUI SUR LE NEZ.

Appuyez doucement et progressivement sur le déclencheur.



Prendre les photos, si possible, le soleil dans le dos, et l'objet à photographier en plein soleil.

PHOTOS FLASH. L'appareil possède sur l'avant, une prise de Synchro-Flash (9). Grâce à ce perfectionnement il est facile d'obtenir des photos à l'intérieur à n'importe quel moment. Il suffit de se procurer dans le commerce un dispositif **Flash** s'adaptant sur la prise du **Stylophot**.

Il existe également un modèle **Stylophot** pour des flashes électroniques. (Signe distinctif : point rouge à côté de la prise de flash.)

APRES LA PRISE DE VUE

ATTENTION. Poussez la palette bien à fond — jusqu'à ce que vous entendiez un léger déclic — ceci afin de pouvoir armer à nouveau votre obturateur.

Pour prendre une autre vue, il suffit de tirer à nouveau sur la palette.

DECHARGEMENT

Lorsque la dernière photo a été prise — compteur d'images à 0 — **faire manœuvrer la palette 4 ou 5 fois**, pour faire pénétrer l'amorce du film dans le chargeur récepteur. Ouvrir le capot et retirer le chargeur.

FILMS VENDUS - DEVELOPPEMENT COMPRIS

Pour éviter tout accident au film exposé envelopper le chargeur dans le papier métallisé et placez-le dans l'emballage d'origine, pour nous le retourner en vue de son développement.

N'oubliez pas d'inscrire très lisiblement vos nom et adresse à l'emplacement prévu à cet effet — expéditeur — sur la boîte en carton.

Nous n'acceptons de développer les films gratuitement que s'ils nous parviennent dans le chargeur et l'emballage d'origine, STYLOPHOT.

FILMS VENDUS SANS DEVELOPPEMENT

Se conformer aux instructions portées dans l'emballage.

ACCESSOIRES

- ◆ VISIONNEUSE VISOPHOT.
- ◆ ECRAN COLORE (mer, nuages ou neige).
- ◆ FILTRE U.V. (montagne, neige).
- ◆ VISIONNEUSE DE TABLE ELECTRIQUE TELERAMIC avec écran 12x12 cm.
- ◆ CADRES 5 X 5 pour utilisation des vues couleurs stylophot dans les projecteurs de type courant.

CARACTÉRISTIQUES ET MODE D'EMPLOI DU



LUXE -- 3.5

Objectif ANASTIGMAT F : 3,5

TRAITE (Anti-Reflet)

PRISE DE FLASH

BREVETE S.G.D.G. - WORLD PATENTS

Le STYLOPHOT utilise le film standard 16 mm. ou double 8 mm. Le film est livré en chargeurs de 18 vues.

**SONT COMPRIS DANS LE PRIX
DE VENTE DU FILM**

Noir et blanc : les frais de développement et de 18 agrandissements 5 X 5 cm.

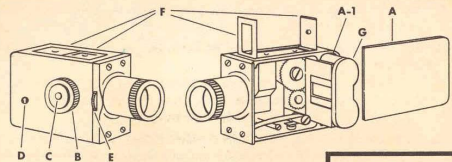
Couleurs : les frais de développement en positif et de mise sous carton.

Les films noir et blanc sont également vendus développement et agrandissement **non compris**.

HOW TO USE YOUR TYNAR CAMERA!

FIG. 1

FIG. 2



- A Sliding cover
- A-1 Magazine aperture
- B Film control knob
- C Shutter-release button
- D Counter
- E Lens aperture adjustment
- F View finder
- G Film magazine

TYNAR OUTDOOR EXPOSURE GUIDE

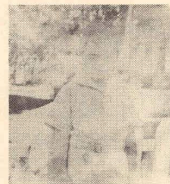
	Time of Year	Clear Bright Sun	Hazy Overcast Sun	No Sun Dull
Dark Subjects Objects in deep shade Close up subjects	May-Sept.	F 6.3	—	—
	Oct.-April	—	—	—
Average Subjects Distant Landscapes Open Street Scenes	May-Sept.	F 11	F 6.3	—
	Oct.-April	F 6.3	—	—
Very Bright Subjects Seascapes, Distant Scenes Snow, desert, water and all open Scenes	May-Sept.	F 16	F 11	F 6.3
	Oct.-April	F 11	F 6.3	—

Use F 6.3 for color. Average subjects should be in full sunlight. Above instructions are based on 2 hours before sunset and 2 hours after sunrise.

IMPORTANT INSTRUCTIONS FOR OBTAINING BETTER PRINTS FROM YOUR TYNAR CAMERA!



WITH CLEAN LENS



WITH DIRTY LENS

Keep lens clean. Use a tuft of cotton, cleansing tissue or clean handkerchief. A dirty lens means a blurred picture; "sharpness" demands a clean lens.



CARELESS SIGHTING



CORRECT SIGHTING

Be sure the subject is correctly "located" in view-finder before you shoot. The picture above, left, was carelessly shot. Remember, "what you see, you get."



CAMERA NOT STEADY



CAMERA TILTED

Hold camera steady; if it moves, a blurred picture will result. If camera is tilted, the subject will "slide out of the picture." Be sure camera is level except when special effects are desired.



GOOD BACKGROUND

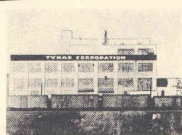


CLUTTERED BACKGROUND

A background carelessly selected can spoil a good picture. Plain backgrounds are best, especially for informal portraits such as the picture above.

Taking a little care *beforehand* will assure you of better pictures! Remember that, in general, you'll get best results on bright, sunny days . . . that you should always have your back to the sun when taking pictures . . . That your finger should not cover the lens. Other common errors, and how to avoid them, are shown above.

IMPORTANT INSTRUCTIONS FOR OBTAINING BETTER PRINTS FROM YOUR TYNAR CAMERA!



CINCINNATI



NEW LONDON



CHICAGO



LOS ANGELES

4 CENTRALLY LOCATED PLANTS GIVE YOU LIGHTNING-FAST, PICTURE-PERFECT DEVELOPMENT!

- **Low developing costs:** 14 prints (size $2\frac{1}{2}'' \times 3\frac{1}{2}''$) for only \$1.00—includes developing, enlarging and U.S. Fed. Tax. Return postage paid.
- **Credit given for bad prints:** Credit for these accompanies your pictures when they're returned to you.
- **Expert counsel given you:** Each of your negatives is checked by members of our staff of topnotch Hollywood camera technicians. Explanation of faulty prints, and tips on how to improve your shooting are provided with our developing service.
- **Convenience:** Imagine the convenience of placing your film magazines into your nearest mailbox; and having your pictures speedily returned to you by your postman with no charge for return postage! Film magazines received in the morning are printed and returned the same day!

TYNAR HAS THE WORLD'S LARGEST, BEST EQUIPPED PHOTO FINISHING FACILITIES!

- four ultra-modern plants
- large technical staff of camera, and photo finishing experts—leaders in their fields,
- the finest machinery to assure superb print quality—maximum customer satisfaction.
- efficient, smooth, clock-like service.

Because Tynar has exclusive, patented developing machines expressly designed and created to conform to the special requirements of the Tynar Camera—your negatives must be sent to the Tynar Laboratories for finishing.

This special equipment, coupled with Tynar's large staff of photo finishing experts, is your assurance of fine quality reproduction—and guaranteed good prints!

By sending your Tynar Magazine direct to the Tynar Laboratories—you have additional advantages, too!

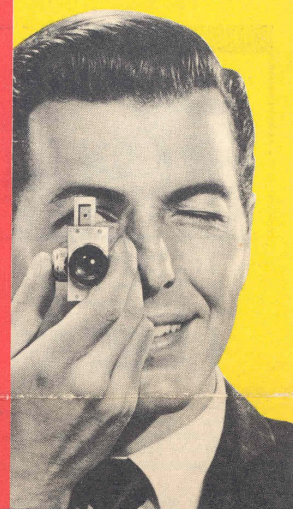


PATENTS PENDING

T-1-9

PRINTED IN U. S. A.

How to
obtain
the best
possible
results
from
your



TYNAR
camera

featuring the famous exclusive
TYNAR ACHROMATIC LENS!

HOW TO LOAD YOUR TYNAR CAMERA!

1. Do NOT Remove Foil from New Film Magazine until ready to load camera. (See step 3)
2. Set frame Counter on Camera at Zero, by carefully following these instructions:
Turn film control knob in direction of arrow until it locks, let go of knob, then press button. Repeat until counter dial is set at 14, press button.
3. IN SUBDUED LIGHT, NEVER IN BRIGHT LIGHT, open camera by sliding off side cover. Remove foil from new magazine. If new magazine does not drop easily and completely into camera, lift magazine part way out of camera, turn knob slightly and at the same time ease magazine back into camera. DO NOT FORCE MAGAZINE INTO CAMERA. (Save foil to wrap exposed magazine for mailing.)
4. Slide cover back onto camera.
5. Turn knob in direction of arrow and press button. The counter dial should now read zero. When you are ready to take your first picture, turn knob again in direction of arrow. Counter dial now reads 1. Press the button and you have taken your first TYNAR picture. WHEN PRESSING SHUTTER RELEASE BUTTON, KEEP FINGERS CLEAR OF FILM CONTROL KNOB. DISREGARD THE NUMBERS PASSING THROUGH FRAME COUNTER WHILE KNOB IS BEING TURNED.
6. Do not turn film control knob to next frame until ready to take that picture. (With TYNAR, it is impossible to spoil your last picture by double exposure, as the shutter will not release until the film control knob is turned to the next frame.)
7. FOR BEST RESULTS, subjects should be at least 10 feet from camera. (The TYNAR lens has telephoto characteristics.)
8. For best results, make certain that the aperture turret (E, Figure 1, Camera instruction leaflet) is set in locked position. Rotate counter clockwise to the desired aperture setting (F6.3, F11 or F16) and click in place.
9. The proper aperture settings are listed below for the various conditions of subject and lighting:

INSTRUCTIONS FOR REMOVING FILM MAGAZINE FROM CAMERA:
When film has been completely exposed and the numeral 14 is designated on the counter dial, make 2 complete revolutions of film control knob until the numeral 1 is visible on the counter dial. Then unload the magazine from the camera.

Film magazine may be removed either by grasping the removal clip and pulling upward, or turning camera over and gently tapping camera in the palm of hand.

CONVENIENTLY LOCATED PLANTS GIVE YOU LIGHTNING-FAST, PICTURE-PERFECT DEVELOPMENT!

YOUR NEGATIVES MUST BE SENT TO THE TYNAR LABORATORIES FOR FINISHING!

LOW DEVELOPING COSTS: 14 prints (size 2 1/2" x 3 1/2") for only \$1.00—includes developing, enlarging and U. S. Fed. Tax. Return postage paid.

CREDIT GIVEN FOR BAD PRINTS: Credit for these accompanies your pictures when they're returned to you.

EXPERT COUNSEL GIVEN YOU: Each of your negatives is checked by members of our staff of topnotch camera technicians. Explanation of faulty-prints, and tips on how to improve your shooting are provided with our developing service.

CONVENIENCE: Imagine the convenience of placing your film magazines into your nearest mailbox; and having your pictures speedily returned to you by your postman with no charge for return postage!

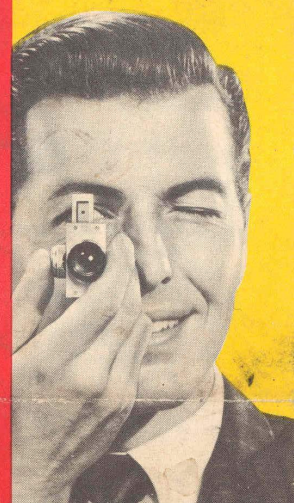


PATENTS PENDING

TX-1-5

PRINTED IN U. S. A.

How to
obtain
the best
possible
results
from
your



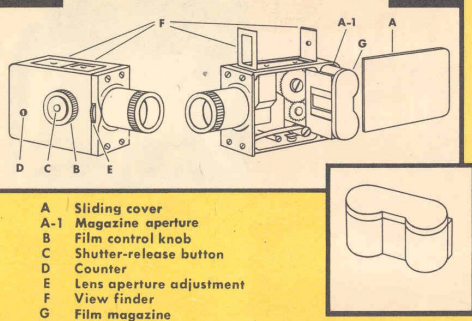
TYNAR
camera

featuring the famous exclusive
TYNAR ACHROMATIC LENS!

HOW TO USE YOUR TYNAR CAMERA!

FIG. 1

FIG. 2



This is your Tynar Camera—easy to use if you follow these simple directions FAITHFULLY. The Tynar Film Magazine contains 14 exposures. The counter (D), which is numbered from Zero through 14, shows at a glance how many pictures you have taken.

NOTE: Counter should be at Zero when you load.

METHOD OF OPERATION

Counter should always be at zero when new magazine is inserted.

If for any reason another figure shows (when camera is empty), continue alternately turning knob (B) and pressing button (C) until Zero shows.

- Slide cover (A) back, exposing magazine aperture (A-1) (Fig. 2).
- Put in magazine (G) and replace cover.
- Turn film control knob (B) in direction of arrow until it locks. Counter (D) will show figure 1. You are ready to shoot the first picture.
- IMPORTANT: Do not turn knob (B) to bring new film into place until you are ready to take picture. Turning the knob also cocks the shutter-release button, and a slight pressure snaps the shutter.
- To take picture, raise view-finder (F) as shown in Fig. 2.
- Hold camera to eye, centering subject in view-finder. No other focusing is necessary. Tynar lens is permanently focused from 6 feet to infinity.
- Press shutter-release button (C). Picture is taken!
- Turning knob (B) brings another film into place and cocks shutter-release, ready to shoot.
- When 14 pictures have been taken, turn knob (B) until the figure Zero shows in counter, slide off cover (A), remove exposed film magazine and insert new one.

TO GET BETTER PICTURES...

Taking a little care beforehand will assure you of better pictures! Remember that, in general, you'll get best results on bright, sunny days... that you should always have your back to the sun when taking pictures... That your finger should not cover the lens. Other common errors, and how to avoid them, are shown below.



WITH CLEAN LENS



WITH DIRTY LENS

Keep lens clean. Use a tuft of cotton, cleansing tissue or clean handkerchief. A dirty lens means a blurred picture; "sharpness" demands a clean lens.



CARELESS SIGHTING

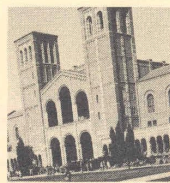


CORRECT SIGHTING

Be sure the subject is correctly "located" in view-finder before you shoot. The picture above, left, was carelessly shot. Remember, "what you see, you get."



CAMERA NOT STEADY



CAMERA TILTED

Hold camera steady; if it moves, a blurred picture will result. If camera is tilted, the subject will "slide out of the picture."

Be sure camera is level except when special effects are desired.



GOOD BACKGROUND



CLUTTERED BACKGROUND

A background carelessly selected can spoil a good picture. Plain backgrounds are best, especially for informal portraits such as the picture above.

LENS APERTURE INSTRUCTIONS

Three adjustments for varying degrees of light are possible with your Tynar Camera. See (E) Fig. 1. Uses of these three adjustments are explained below.

F16 — Use for brilliant subjects—beach, snow scenes, distant landscapes and mountains; also nearby people or objects in bright light against such backgrounds.

F11 — Subjects of average brilliance—nearby people, gardens, houses, scenes NOT IN SHADE. Always use this (F11) when in doubt.

F6.3 — Shaded subjects—people and other subjects in open shade, lighted by open sky, not under shade of roofs, trees, etc. Also for color shots.

1998-1999: 1998-1999
1999-2000: 1999-2000
2000-2001: 2000-2001



1. **General Information:**
 2. **Company Name:** [Name]
 3. **Address:** [Address]
 4. **City:** [City] **State:** [State] **Zip:** [Zip]
 5. **Phone:** [Phone] **Fax:** [Fax]
 6. **E-mail:** [E-mail]
 7. **Website:** [Website]
 8. **Product/Service:** [Product/Service]
 9. **Year Founded:** [Year]
 10. **Number of Employees:** [Employees]
 11. **Number of Franchises:** [Franchises]
 12. **Number of Company-Owned Units:** [Units]
 13. **Number of International Units:** [Units]
 14. **Number of Domestic Units:** [Units]
 15. **Number of Units in Development:** [Units]
 16. **Number of Units in Operation:** [Units]
 17. **Number of Units in Planning:** [Units]
 18. **Number of Units in Construction:** [Units]
 19. **Number of Units in Leasing:** [Units]
 20. **Number of Units in Marketing:** [Units]
 21. **Number of Units in Sales:** [Units]
 22. **Number of Units in Distribution:** [Units]
 23. **Number of Units in Production:** [Units]
 24. **Number of Units in Research & Development:** [Units]
 25. **Number of Units in Testing:** [Units]
 26. **Number of Units in Evaluation:** [Units]
 27. **Number of Units in Review:** [Units]
 28. **Number of Units in Approval:** [Units]
 29. **Number of Units in Licensing:** [Units]
 30. **Number of Units in Franchising:** [Units]

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 二、
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 四、
 五、
 六、
 七、
 八、
 九、
 十、

[illegible]

3	3	3	3
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Handwritten Answer Presentation

Final Examination

QUESTION

PROBLEM 1. (10 points) (2010)

Let $f: \mathbb{R} \rightarrow \mathbb{R}$ be a function satisfying the following conditions:

- (1) f is continuous at $x=0$.
- (2) f is differentiable at $x=0$.

Prove that f is differentiable at $x=0$. (Hint: Use the definition of differentiability and the fact that f is continuous at $x=0$.)

Let $f: \mathbb{R} \rightarrow \mathbb{R}$ be a function satisfying the following conditions:

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Handwritten Answer Presentation is now visible to all users. The user interface has been changed accordingly and please review carefully.

Handwritten Answer Presentation
Handwritten Answer Presentation
Handwritten Answer Presentation

QUESTION

UNLOADING YOUR MINUTE-16

After you have made the last exposure (the 14th), *that* film frame *must* also be transported into the magazine. Unless this is done, it will be light-struck and fogged when the magazine is removed from the camera. So, after the last exposure has been made, transport the film. Work the Transport Lever twice (as described on page 7). This will assure the fact that all of the "picture" frames have been transported into the magazine.

Open the Camera Back (see page 5).

To remove the Magazine, pull at the little finger-tab on the upper part of the Magazine housing (see page 6), and lift the Magazine out of the camera. Replace it in the metal can, as a further protection, until you are ready to return it for processing. The cost and procedure for returning your film magazines to us for processing are included on the Film Data Sheet which is packed with the film.

1 — LENS BARREL, WITH BUILT-IN LENS SHADE

2 — LENS APERTURE LEVER

3 — SHUTTER RELEASE BUTTON

4 — VIEW FINDER

5 — CAMERA BACK

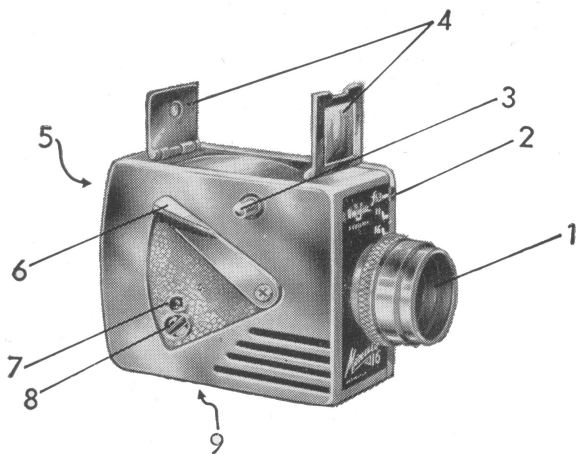
6 — FILM TRANSPORT LEVER

7 — EXPOSURE COUNTER WINDOW

8 — EXPOSURE COUNTER RESET BUTTON

9 — TRIPOD SOCKET (not showing—on underside of camera)*

* The flash synchronization mechanism of the MINUTE-16 is positioned directly over the tripod socket. The camera should not be used on a tripod which has an over-long attaching screw, since this may damage the mechanism. If the screw on your tripod is longer than 5/32 inch, place an ordinary washer over the screw and then attach the camera.



THE LENS and SHUTTER of your MINUTE-16

The MINUTE-16 lens is a coated, color-corrected, f6.3 Achromat of variable aperture. Its focal length is 1.3 inches, and it is set at fixed-focus. In this position, the depth of field extends from 3 feet to infinity. In other words, your picture will be sharp and clear with your subject at any distance from 3 feet onward. The glare-free, coated lens has been given even greater advantage by incorporating a built-in lens shade in the barrel mount. This permits only those rays which form the image to strike the lens. A clearer, more brilliant picture results.

The MINUTE-16 is equipped with a rotary, behind-the-lens shutter, pre-set at a speed of 1/50th of a second. Shutter cocking is automatically accomplished when the film is transported. Flash Synchronization is also built-into the shutter mechanism. Instructions for photoflash work are contained in the instruction leaflet which accompanies the MINUTE-16 Flash Unit.

BEFORE YOU USE YOUR MINUTE-16, Check This List:

- 1** The lens on your MINUTE-16 is set at fixed focus. **DO NOT TRY TO MOVE IT.**
- 2** The Lens Diaphragm is continuous in action and may be set at ANY desired aperture between f6.3 and f16. In dull light, use f6.3; average subjects in sunlight — f8 or f11; beach or snowscenes in bright sunlight — f16. When using color film in bright sunlight, set the lens at the f6.3 aperture.
- 3** When you advance the film to the next frame, the Film Transport Lever must be pulled **ALL THE WAY DOWN.**
- 4** When taking a photograph, press the Shutter Release Button **ALL THE WAY IN.**
- 5** Do not insert a tripod screw in the camera socket **IF** the tripod screw is longer than 5/32 inch (see Instruction Manual, p. 4).

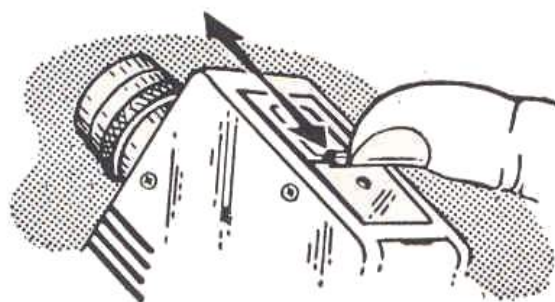
**READ THE INSTRUCTION MANUAL
CAREFULLY**

TAKING A PHOTOGRAPH WITH YOUR MINUTE-16

ERECT THE VIEW FINDER

by gently pushing back the spring-lock catch, located at the top-center of the finder.

To close the finder, first close the front finder frame, then the rear finder frame, and press down until the lock-catch snaps into place.



ADJUST THE LENS APERTURE

The Lens Aperture Control Lever is located on the front plate of the camera, in the upper right corner (see pages 3-4). The continuous diaphragm may be adjusted for any lens aperture between f:6.3 and f:16.

The adjustment of the lens aperture is the *only* adjustment you need to make on your MINUTE-16.

THE RIGHT LENS APERTURE

The only adjustment you must make, when using your MINUTE-16, is the setting of the lens aperture (see page 8). The following table suggests a simple-to-follow tabulation, which will help you secure good exposures.

LIGHT CONDITIONS	SET LENS APERTURE AT
UNI-COLOR Film in bright sunlight. UNI-PAN Film with Outdoor subjects on cloudy days, or in shaded areas.	f6.3
UNI-PAN Film with Outdoor subjects in sunlight	f11
UNI-PAN Film with Outdoor subjects in brilliant sunlight, such as beach scenes, snow scenes, seascapes, distance views, etc.	f16

many features. When the light is bad, you simply use photoflash illumination.

The MINUTE-16 uses 14-exposure magazines, loaded with 16mm film. These are available loaded either with Black & White or Daylight Type, Direct Color film. Our 3 modern, fully equipped laboratories, in New York, Chicago, and Hollywood, are at your service for processing your MINUTE-16 films. For a nominal price, your direct color films will be carefully processed and returned as full color transparencies; your black and white exposures will be carefully processed and album-size (2¼ x 3¼) enlargements made from each negative frame. The cover illustration of this manual depicts the actual size of such a print.

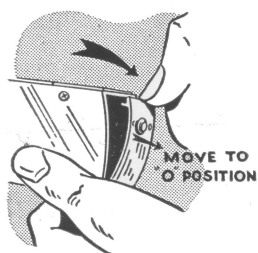
And now—read the following instructions carefully. They will show how the simplified operation of your MINUTE-16 helps you to make each and every picture count.

UNIVERSAL CAMERA CORPORATION
NEW YORK, N. Y.

NOTE: YOUR MINUTE-16 NOW HAS ADDITIONAL FEATURES INCORPORATED IN IT—A SELF-ERECTING VIEW FINDER, AND A CONTINUOUS LENS DIAPHRAGM IN PLACE OF THE "SLOT" TYPE LENS STOPS PREVIOUSLY USED. THE INSTRUCTIONS BELOW, SUPERSEDE THOSE CONTAINED ON PAGE 8 OF THE INSTRUCTION MANUAL.

LOADING YOUR MINUTE-16

Do not load or unload your MINUTE-16 in direct sunlight. This should be done in subdued light only. Do not tamper with the film magazine, as this may result in fogged film.



OPEN THE CAMERA BACK

The back of the MINUTE-16 is hinged at the bottom and locks at its top. To open the camera back, move the Lock Button on the outside rear of the back-plate to "O" position, and pull back the top. A thumb-slot, incorporated in the top edge of the back plate, permits easy opening.

Be careful not to cover the lens with your finger. In tripping the shutter, do not jab at the Release Button. Doing so may result in a blurred photograph, due to camera motion. Learn to squeeze the button with a slow, steady pressure.

When you have made the exposure, the shutter mechanism will automatically lock, preventing any accidental double exposures on the same negative frame. It will remain locked until you have advanced the film to the next frame.

Accurate film transport is automatic, and this action also unlocks and rewinds the shutter, so that you are now ready for the next exposure, which is automatically counted and shown in the Counter Window.

To avoid the possibility of the shutter being released while carrying the camera, do not transport the film until you are ready to make an exposure.

HOW TO USE

UNIVERSAL'S

Minute
16

MULTI-MOUNT

The MINUTE-16 MULTI-MOUNT has been specially designed for viewing and projecting MINUTE-16 color transparencies in strip form. Each mount holds a strip of seven (7) color frames, and provides maximum protection as well as maximum viewing facility. Each mount is numbered and notched, the latter for use with the automatic framing mechanism of the MINUTE-16 Slide Projector. The cover plate of each mount is provided with two etched areas (one on each end) for use in identifying the subjects in the color photos. Data may be written-in either with a pencil or pen.

DIRECTIONS FOR MOUNTING TRANSPARENCY STRIPS

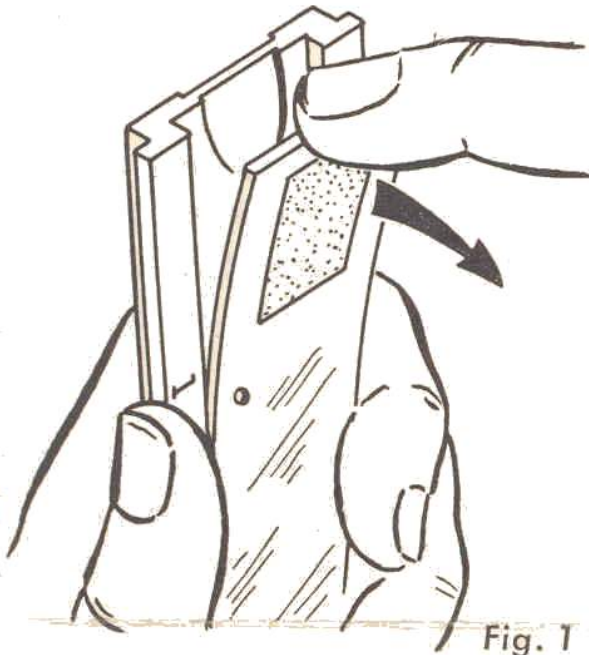


Fig. 1

1—To open the mount, hold this in the left hand, with the numbered side of the base plate facing out. There is a notch on both ends of the base plate. With your finger-tip, pull out the cover plate. Then, with a continuous strip-ping motion, peel the cover plate from the base plate. See Fig. 1.

2—Carefully clean the mount and the color film strip of all dust, lint, etc. A negative- or lens-brush is ideal for this purpose. Lay the base plate on a clean sheet of paper.

3—In the film channel section of the base plate, directly over the numeral "1", there is a pin which is used for locking the film strip and cover plate in proper position. Place the clean film strip, emulsion side (dull side) down — the glossy side facing you, and engage the CENTER SPROCKET HOLE OF THE FIRST FILM FRAME over the lock pin (see Fig. 2).

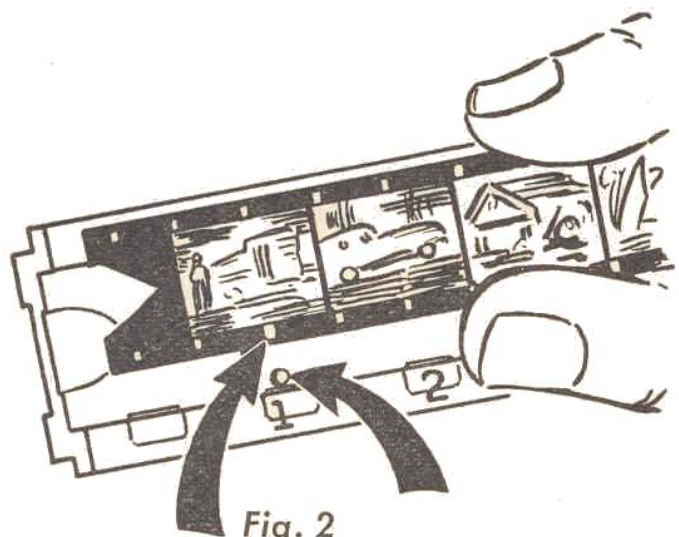


Fig. 2

NOTE: MINUTE-16 color films are

HOW TO USE YOUR

Minute **16** CAMERA

Your MINUTE-16 camera has been designed to fill a definite need . . . the need for a precision-built, fully-automatic, all-metal, ultra-miniature camera that is so simple to operate that anyone can use it effectively. It incorporates features that heretofore were found only in very expensive photographic equipment. As a matter of fact, your MINUTE-16 is an expensive camera—which is being marketed at an extremely low price.

You can carry your MINUTE-16 around with you anywhere . . . everywhere. It fits into your smallest pocket . . . your smallest purse. And wherever you are, whatever the light conditions . . . you can get excellent results. One of the reasons for this is that BUILT-IN FLASH SYNCHRONIZATION is one of the camera's

FILMS FOR YOUR MINUTE-16

Films for use in the MINUTE-16 are put up in handy, 14-exposure, daylight loading magazines. Two types of film emulsions are available. These are:

UNI-PAN: 14-exposure, panchromatic (black & white) film magazines.
UNI-COLOR: 14-exposure, daylight type, direct color transparency film magazines.

The films are available everywhere, are very low-priced, and may be purchased in single unit packages or in a 3-unit bargain package.

PROCESSING

The Universal Camera Corporation's 3 modern, fully equipped Film Laboratories, located in New York, Chicago, and Hollywood, assure you speedy and superlative photo-finishing of your MINUTE-16 exposures. For a dollar bill, we will carefully process your color films and return these to you as brilliant, full-color transparencies; or if you are using black & white film, we will carefully process the negatives and make a 2¼ x 3¼ enlargement of each negative. Direct color prints from UNI-COLOR transparencies are also available. Full data and instructions for using these services are included with each film magazine.

returned to you in two strips of seven frames each. One of these has a "V" notch at one end; the other has an "O" notch. It is important that these instructions be followed carefully and the strips properly positioned in the mounts. **UNLESS THIS IS DONE THE PICTURE FRAMES WILL NOT BE CENTERED, EITHER IN THE VIEWER OR IN THE SLIDE PROJECTOR:**

The "V" notch strip is positioned emulsion side down, with the notch at the **LEFT** end of the mount.

The "O" notch strip is positioned emulsion side down, with the notch at the **RIGHT** end of the mount.

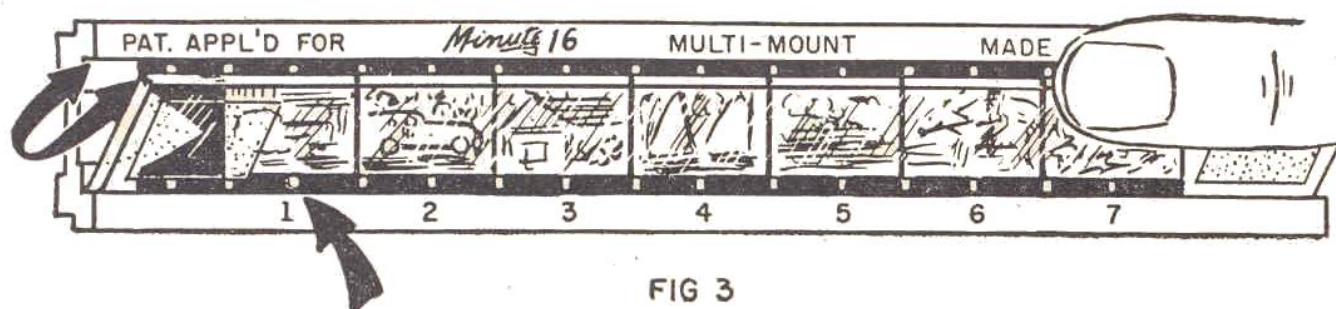


FIG 3

4—Take the cover plate, with the two etched areas facing up and the lock pin hole at the lower left, and place the lower edge in position. The hole will engage over the lock pin (see Fig. 3). Check to see that left and right edges are even with the base plate. Press in the top edge of the cover plate at both ends.

5—Carefully press in the cover plate all along its surface, particularly the top and bottom edges. Make certain that the cover plate has been pressed into position all over the strip, so that this is held **FLAT** and without buckling.

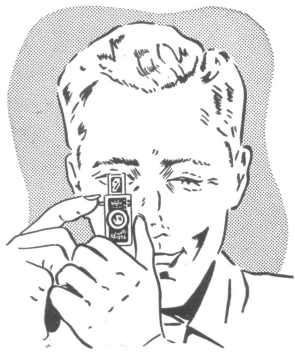
If it is necessary to re-open a mount, follow the procedure outlined in Step No. 1.

UNIVERSAL CAMERA CORPORATION

NEW YORK

CHICAGO

HOLLYWOOD



MAKE THE EXPOSURE

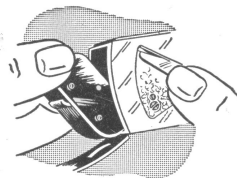
Compose your subject in the View Finder. The View Finder of the MINUTE-16 has been designed with parallax compensation provided for. For any camera-to-subject distance — from 3 feet to infinity—what you see in the View Finder, you will see in the negative.

When your subject is in the position you wish, press the Shutter Release Button, located on the camera side, **ALL THE WAY IN**. (See pages 3-4.)

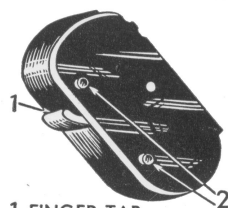
While making the exposure, hold the camera firmly but not too tightly. If you hold it too "hard", it will be difficult to hold it steady.

SLIP IN THE FILM MAGAZINE

Hold the Film Magazine so that the film faces into the camera, and the two raised buttons on the Magazine's side (see illustration below) are in position to slip into the grooves in the camera side wall. Slip the bottom of the Magazine into the lower part of the camera film chamber, and press in the top



portion. The "pull-out" finger tab, on the back of the Magazine, will be near the top. Actually, the Film Magazine can be inserted in only one way . . . the right way.



1-FINGER TAB
2-GUIDE BUTTONS

CLOSE THE CAMERA BACK

Press in the back plate of the camera, **AND MOVE THE LOCK BUTTON TO "C" POSITION**.

IMPORTANT—PLEASE NOTE:

Do not load or unload your MINUTE-16 in direct sunlight. This should be done in subdued light only. Do not tamper with the film magazine, as this may result in fogged film. The metal mailing can which holds the magazine also protects it from damage. Keep the film magazine in this can before and after use.

PROCESSING:

The Universal Camera Corporation maintains 3 modern, fully equipped Film Laboratories—in New York, Chicago, and Hollywood—which are geared for speedy and effective photofinishing of all UNI-FILMS. This service is available to you at a cost of \$1.00 per UNI-PAN magazine. The service includes controlled, fine grain processing of the film, and the printing of an album-size (2¼" x 3¼") enlargement of each negative frame. The prints and negative film strip are returned to you by mail.

MAILING EXPOSED FILM FOR PROCESSING:

Carefully fill in the "Return-Address Label" and wrap it, together with a dollar bill, around the UNI-PAN magazine. Place these in the metal mailing can. If you wish your negatives and prints forwarded by a faster service than 4th Class Mail, insert the proper amount in the "Return Postage Envelope" and place this on top of the magazine. Place the cover on the metal mailing can.

Fill in the "Magazine Return Label", making certain that you write in the P.O. Box Number and City and State of the Laboratory nearest you. Moisten the back of this label and paste it securely around the can. Affix postage and drop it in the nearest mail box.

UNIVERSAL CAMERA CORPORATION

FILM LABORATORIES

P. O. Box No. 8
Madison Square Station
New York City, N. Y.

P. O. Box No. 6400A
Chicago, Ill.

P. O. Box No. 790
Hollywood, Calif.



TRANSPORT THE FIRST FILM FRAME

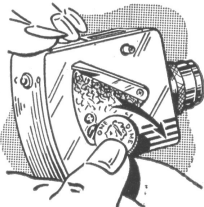
The film frame that was visible when the magazine was loaded has been exposed to light and is, of course, useless. This frame is advanced out of position by operating the Film Transport Lever on the camera side (see pages 3-4). To assure that a full frame has been advanced out of position, work the Transport Lever TWICE.

PULL THE LEVER DOWN TO THE LIMIT OF ITS MOVEMENT, then allow the Lever to return to its former position. This action not only transports the film, it also **WINDS THE SHUTTER**, so that the camera is now ready for the first exposure.

SET THE EXPOSURE COUNTER

This is done by inserting a coin in the groove of the black plastic Reset Button, located below the Counter Window, and turning this until the numeral "1" appears in the Window opening. **IMPORTANT: TURN THE RESET BUTTON ONLY IN THE DIRECTION OF THE ARROW (CLOCKWISE).**

YOU ARE NOW READY TO TAKE PICTURES



TAKING A PHOTOGRAPH WITH YOUR MINUTE-16

ERECT THE VIEW FINDER

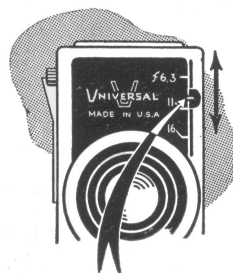
A thumb-slot, located at the top edge of the front Finder frame, permits easy erection of the View Finder. Make certain that the frames are fully extended.



ADJUST THE LENS APERTURE

The Lens Aperture Control Lever is located on the front plate of the camera, in the upper right corner (see pages 3-4). "Click" stops are incorporated in this unit, to assure exact positioning of any of the 3 lens apertures.

The adjustment of the lens aperture is the *only* adjustment you need to make on your MINUTE-16. A simplified lens-aperture table is given on page 13.



FILM DATA SHEET

Minute
16
UNIVERSAL

HOW TO USE
UNI-PAN
F I L M

Minute
16
UNIVERSAL

A S A EXPOSURE INDEXES: DAYLIGHT 32, TUNGSTEN 24
FINE GRAIN PANCHROMATIC FILM • SAFETY BASE

UNI-PAN 14-exposure daylight loading film magazines are for use in the
MINUTE-16 CAMERA

UNI-PAN film is a medium-speed, fine grain panchromatic emulsion suitable for all general subjects. It is sensitive to light of all colors and its monochromatic rendering of color is approximately equal to that seen by the human eye.

UNI-PAN EXPOSURE GUIDE

The following exposure tables are approximate and are based on the controlled fine grain processing procedure used by the Universal Camera Corporation's Film Laboratories.

SUNLIGHT

<i>Light Conditions</i>	<i>Set Lens Aperture at</i>
Outdoor subjects on cloudy days, in the shade, or in weak winter sunlight.	f6.3
Outdoor subjects in open sunlight (summer).	f11
Outdoor subjects in brilliant sunlight such as beach scene, snowscapes, seascapes, etc.	f16

PHOTOFLASH

<i>Lamp Used</i>	<i>Distance Lamp to Subject</i>	<i>Set Lens Aperture at</i>
General Electric, No. 5 or Sylvania, Press 25	3-5 feet	f11
	6-10 feet	f6.3

RETURN POSTAGE ENVELOPE

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by 4th Class Mail

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postal service—

Enclose Coins As Follows:

- | | | | |
|--------------------------|--------------------------|-----------------------------------|------------|
| ☐ | ☐ | First Class Mail | 6c |
| ☐ | ☐ | Air Mail | 12c |
| ☐ | ☐ | Special Delivery (add'l) . | 15c |

T1507-949-APG

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FILM DATA SHEET

Minute
16

UNIVERSAL

HOW TO USE

UNI-PAN

FILM

Minute
16

UNIVERSAL

**A S A EXPOSURE INDEXES: DAYLIGHT 40, TUNGSTEN 32
FINE GRAIN PANCHROMATIC FILM • SAFETY BASE**

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UNI-PAN EXPOSURE GUIDE

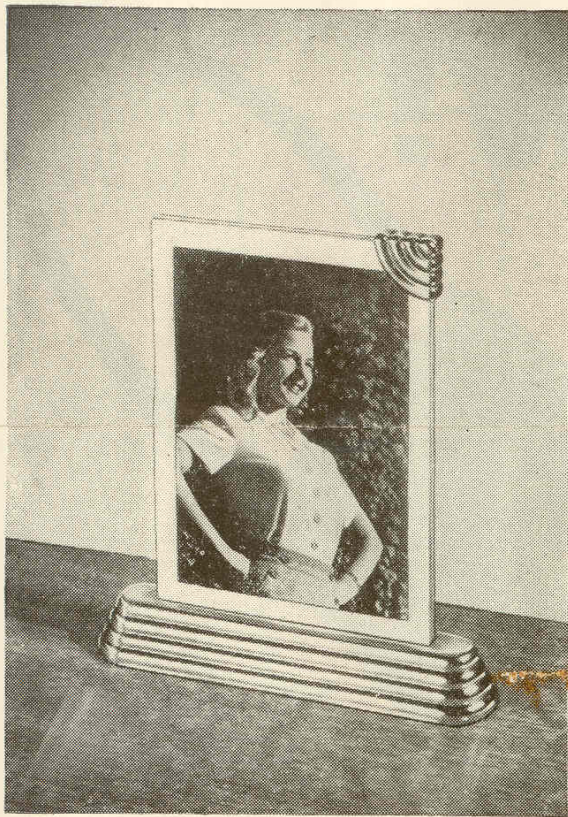
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SUNLIGHT

<i>Light Conditions</i>	<i>Set Lens Aperture at</i>
Outdoor subjects on cloudy days, or in the shade.	f6.3
Outdoor subjects in open sunlight.	f11
Outdoor subjects in brilliant sunlight such as beach scenes, snowscapes, seascapes, etc.	f16

PHOTOFLASH

<i>Lamp Used</i>	<i>Distance Lamp to Subject</i>	<i>Set Lens Aperture at</i>
General Electric, No. 5 or Sylvania, Press 25	6 feet	f16
	10 feet	f11
	15 feet	f6.3



T1540-350 PRINTED IN U.S.A.

There's a **FREE** *gift*

WAITING FOR YOU AT UNIVERSAL'S LABORATORIES

A graceful

Minute
16

UNI-FRAME

It's yours **FREE!** A metal stand-frame finished in gleaming chrome; ideal for displaying your choice **MINUTE-16** direct color or black & white prints. Its retail price is \$1.00—and it's yours without cost. You will receive full information on securing this gift, when you send the enclosed film magazine to us for processing.

UNIVERSAL CAMERA CORPORATION
FILM LABORATORIES

NEW YORK

CHICAGO

HOLLYWOOD



Gamma 16 and accessories

IMPORTANT—PLEASE NOTE:

Do not load or unload your MINUTE-16 in direct sunlight. This should be done in subdued light only. Do not tamper with the film magazine, as this may result in fogged film. The metal mailing can which holds the magazine also protects it from damage. Keep the film magazine in this can before and after use.

PROCESSING:

The Universal Camera Corporation maintains 3 modern, fully equipped Film Laboratories—in New York, Chicago, and Hollywood—which are geared for speedy and effective photofinishing of all UNI-FILMS. This service is available to you at a cost of \$1.00 per UNI-PAN magazine. The service includes controlled, fine grain processing of the film, and the printing of an album-size (2 1/4" x 3 1/4") enlargement of each negative frame. The prints and negative film strip are returned to you by mail.

MAILING EXPOSED FILM FOR PROCESSING:

Carefully fill in the "Return-Address Label" and wrap it, together with a dollar bill, around the UNI-PAN magazine. Place these in the metal mailing can. If you wish your negatives and prints forwarded by a faster service than 4th Class Mail, insert the proper amount in the "Return Postage Envelope" and place this on top of the magazine. Place the cover on the metal mailing can.

Fill in the "Magazine Return Label", making certain that you write in the P.O. Box Number and City and State of the Laboratory nearest you. Moisten the back of this label and paste it securely around the can. Affix postage and drop it in the nearest mail box.

UNIVERSAL CAMERA CORPORATION

FILM LABORATORIES

P. O. Box No. 8
Madison Square Station
New York City, N. Y.

P. O. Box No. 6400A
Chicago, Ill.

P. O. Box No. 790
Hollywood, Calif.

POSTAGE

3rd Class 3¢

1st Class 6¢

Air Mail 12¢

UNIVERSAL CAMERA CORP.
FILM LABORATORY

P.O. Box

POSTMASTER:
Contents — Merchandise.
Safety Film. Not Dangerous.

MAGAZINE RETURN LABEL

Fill in the label on the right with the Address of the Laboratory nearest you.

FILM LABORATORIES

P.O. Box No. 790
Hollywood, Calif.

P.O. Box No. 8
Madison Square Station
New York City, N. Y.

Detach the label, moisten it and paste it securely around the metal mailing can. Complete mailing procedure is listed on the Film Data Sheet.

RETURN ADDRESS LABEL

The label on the left is our only means of identifying your film . . . it is used for returning these to you.

FILL IT IN CAREFULLY

PLEASE PRINT

Do **not** wet the back of this label. Detach and wrap it, together with a dollar bill, around the film magazine and place these in the metal mailing can.

TL324-1149-ZTP Printed in U.S.A.

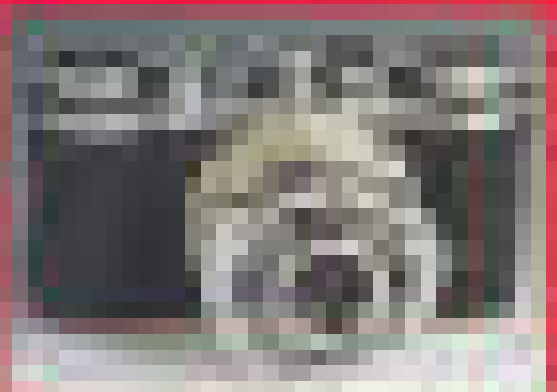
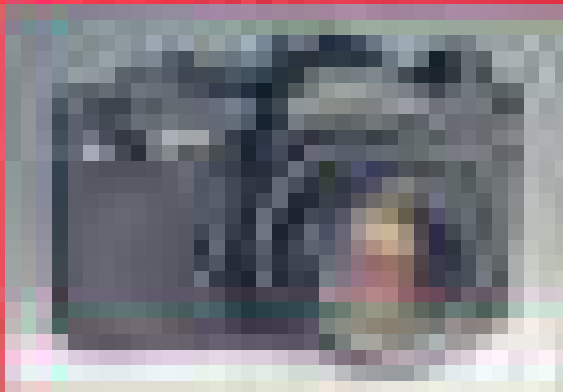
NAME

STREET ADDRESS

CITY

STATE

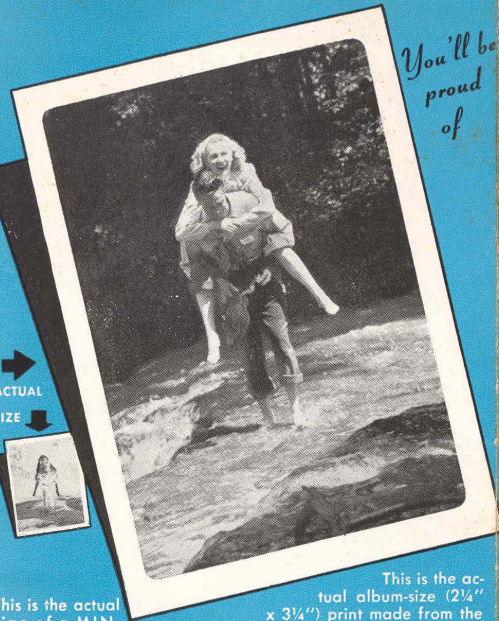
ZONE



STANDARD $2\frac{1}{4} \times 3\frac{1}{4}$ PRINTS

You'll be proud of

→
ACTUAL
SIZE
↓



This is the actual size of a MINUTE-16 negative.

This is the actual album-size ($2\frac{1}{4} \times 3\frac{1}{4}$) print made from the MINUTE-16 negative.

PHOTOFINISHING FACILITIES

Universal's 3 modern, fully equipped Film Laboratories — in New York, Chicago, and Hollywood — assure fast and excellent photofinishing of your MINUTE-16 exposures. A dollar bill brings you carefully controlled, fine grain processing and $2\frac{1}{4} \times 3\frac{1}{4}$ enlargements of your UNI-PAN films; or equally careful color processing of your UNI-COLOR films, which are returned as full-color transparency strips. Direct color prints are also available. Complete details are included with each magazine.

UNIVERSAL CAMERA CORPORATION

Printed in U.S.A. 28 West 23 Street New York 10, N. Y. T1512-542-TP

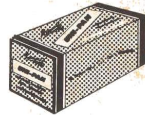
BLACK and WHITE...or COLOR

Films *Minute* 16 FOR YOUR

Two types of films are available for use in the MINUTE-16. Put up in 14-exposure daylight loading magazines, they are packaged individually, then in a 3-unit bargain package.

UNI-PAN...

14-exposure, fine grain panchromatic (black & white) film magazines. A S A Exposure Indexes: Daylight — 40, Tungsten — 32.



UNI-COLOR...

14-exposure, daylight type, direct color transparency film magazines. A S A Exposure Index: Daylight—12.



**PRICE: EITHER TYPE FILM MAGAZINE
35c EACH — 3 FOR \$1.00**

UNIVERSAL'S *Minute* 16



*In a
CLASS by ITSELF...*

**STYLED FOR ELEGANCE
DESIGNED FOR PERFECTION**

For Pictures that *Click...click* a **UNIVERSAL**

Guarantee

Your precision-built MINUTE-16 camera is unqualifiedly guaranteed against defective materials or defective workmanship for a period of 120 days after purchase. Within the above period we will correct any such defects without charge. For servicing, send the camera, together with 25c in coin or stamps to cover postage and handling costs, and the dealer sales slip showing date of purchase, to our nearest service station. DO NOT SEND IT TO YOUR DEALER.

IMPORTANT: To assure perfect results and lifetime performance from your MINUTE-16, handle the camera like the precision instrument that it is, and follow the foregoing instructions carefully.

UNIVERSAL CAMERA CORPORATION

28 West 23rd St.
New York 10, N. Y.

330 S. Wells St.
Chicago 6, Ill.

5910 Sunset Blvd.
Hollywood 28, Calif.

T1516—1049—TP

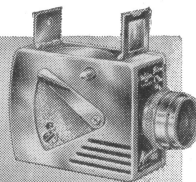
PRINTED IN U.S.A.

UNIVERSAL CAMERA CORPORATION

NEW YORK

CHICAGO

HOLLYWOOD



Minute
16

M
I
N
U
T
E
-
16

Instruction Manual

YOUR GUIDE FOR BETTER PICTURES

Micro 16

To Obtain Clear and Well Defined Pictures:

1. Always load camera in subdued light.
2. Be sure the camera back is COMPLETELY CLOSED after loading.
3. Set light adjustor to correspond with light condition.
4. Hold camera at least 3 feet from subject.
5. Shield camera front from direct sun and reflections.
6. When subject is in motion it should be moving directly toward or directly away from camera to obtain best results.
7. Hold the camera steady and release shutter trigger, with SMOOTH and DELIBERATE action.
8. Try to take pictures on sunny days, (9:00 a. m. to 3:00 p. m. for color).
9. Mail film immediately after taking pictures.
10. Clean lens opening and camera interior regularly with small brush.

To properly space and utilize all film:

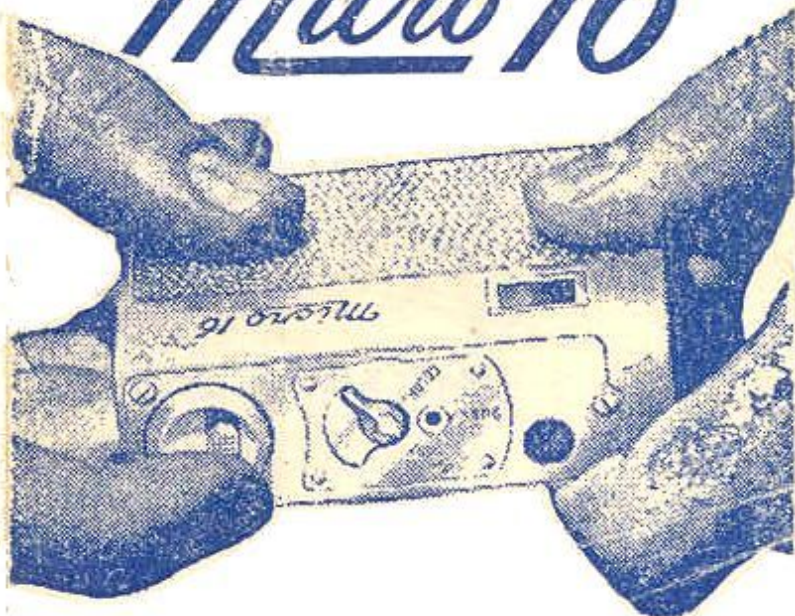
1. Acquire the habit of advancing film and locking plunger after each exposure.
2. Never obstruct lens while taking pictures.
3. Avoid accidental release of shutter-trigger

TO ASSURE QUICK DELIVERY OF PICTURES PRINT
YOUR NAME AND ADDRESS CLEARLY ON FILM BOX
...PLACE STAMP IN SPACE PROVIDED AND MAIL

PLUS-PLEASURE

with the

Micro 16



UNIVERSAL CAMERA CORPORATION

Film Laboratories

UNI-COLOR

TECHNICAL PERFORMANCE CHART

This chart has been prepared as an aid to help you secure better photographs with your MINUTE-16 camera and UNI-COLOR film. It is used to suggest corrective measures which seem to be indicated from an examination of the enclosed transparencies.

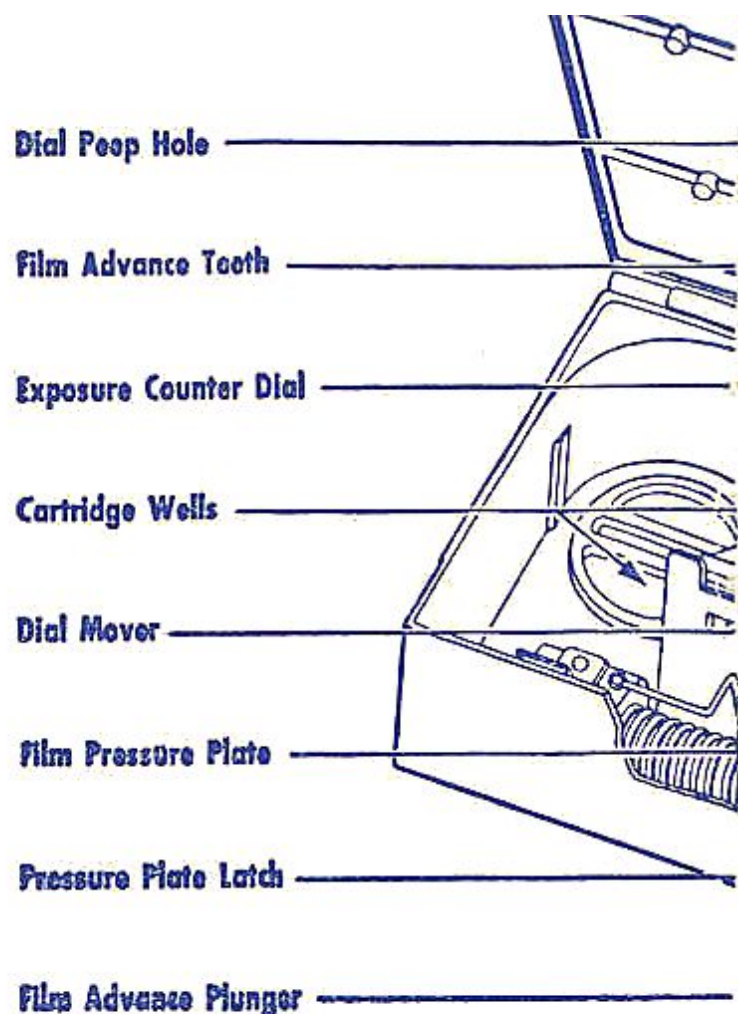
- ☐ You are UNDER-exposing your UNI-COLOR transparencies (the transparencies are too heavy and dense for first-rate projection and/or color-printing quality. Use the f6.3 lens aperture, with the subject in bright, open sunlight; or use synchronized-flash.
- ☐ Your transparencies are blurred. You are moving the camera when you trip the shutter (see Instruction Manual p. 9-10); or your subject was in motion when you made the exposure.
- ☐ The color image is cloudy and obscure. Check the camera lens for cleanliness.
- ☐ Your transparencies are excessively contrasty (the shadows are too heavy and dark). Arrange your subjects so that they are more evenly lighted, or use synchronized-flash to lighten the shadow areas.
- ☐ Blueish transparencies: You are taking color photographs under improper light conditions. (See UNI-COLOR Film Data Sheet.)
- ☐ Yellowish transparencies: You are using the wrong type flash lamps. (See UNI-COLOR Film Data Sheet and/or Flash Unit Instructions p. 5.)
- ☐ There are split frames in your transparency strip. When you advance the film, be certain to pull the Lever down to the limit of its movement.
- ☒ There are blank frames in your transparency strip. Check and see if:
 - (a) the Lens Aperture Lever is in proper position. (It must be lined up with one of the lens aperture guide-lines.)
 - (b) you are tripping the shutter properly. (The Shutter Release Button must be pressed all the way in.)
 - (c) if you were using synchronized-flash, you may have used the wrong type flash lamps. (See Flash Unit Instructions p. 5.)

☐ _____

☐ _____

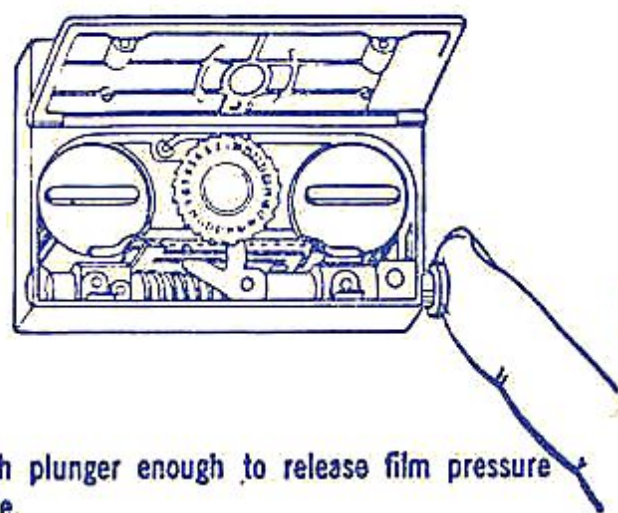
The Technical Service Department is at your service at all times, for any information you may require concerning your photographic activities.

UNIVERSAL CAMERA CORPORATION
Technical Service Dept.



5 Now drop both cartridges in the cartridge wells (loaded cartridge to the right) with the film strip behind the pressure plate.

6 Set magazine locating bars in line. Tap cartridges with finger to insure that film is seated.



7 Push plunger enough to release film pressure plate.

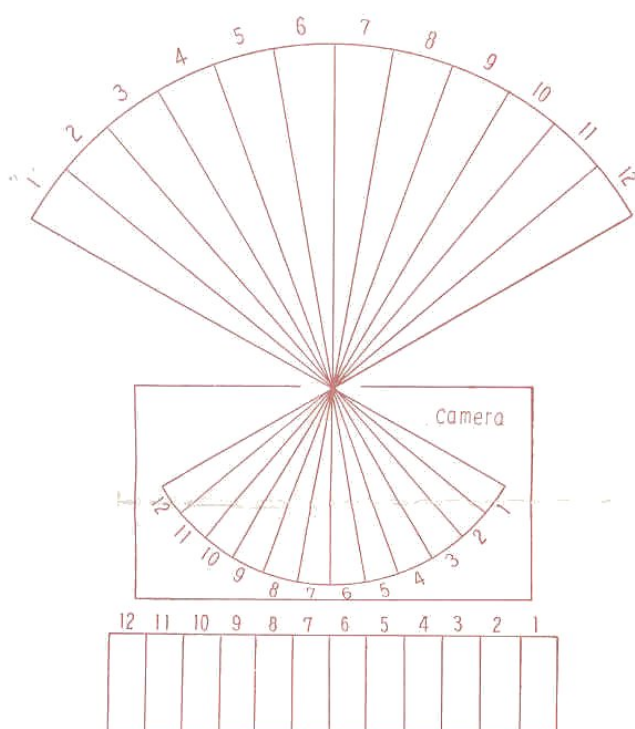
8 Let the plunger all the way out. The full return of the plunger to its extended position assures that film is down to proper seating.

HINTS IN TAKING PICTURES:

1. Hold your camera level, as a rule, either horizontally or vertically. The curves formed by perspective give a natural three-dimensional impression.

If you take a picture with your camera slanted either upward or downward, the curves will look extremely unnatural.

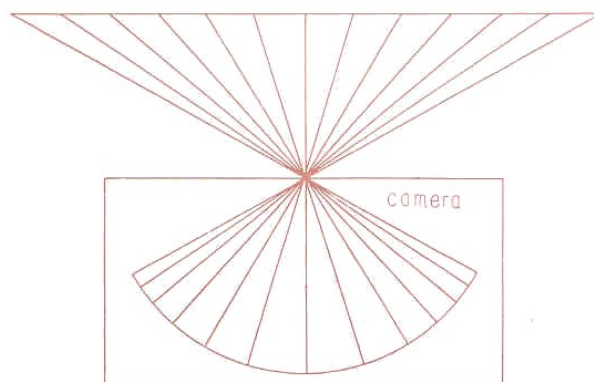
(See Fig. A.)



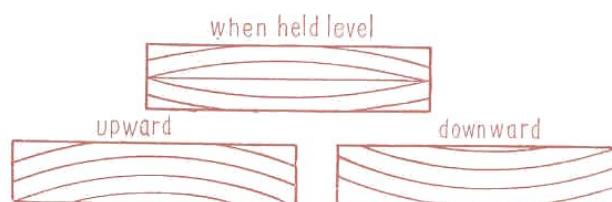
(Fig. B)

3. If your object is a plane figure, face your camera to its center, then you can get a bisymmetric feeling of distance (see Fig. A); otherwise the distances will be unbalanced as in Fig. C.

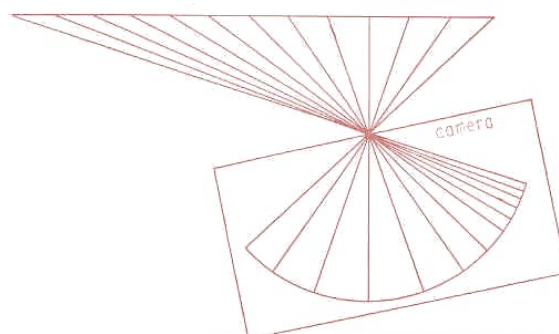
4. If you bend a picture you have taken, you will see the curves being adjusted to give a more natural feeling of perspective. If you project a color slide on a curved screen, similarly you will see an image with a natural feeling of distance.



(Fig. A)



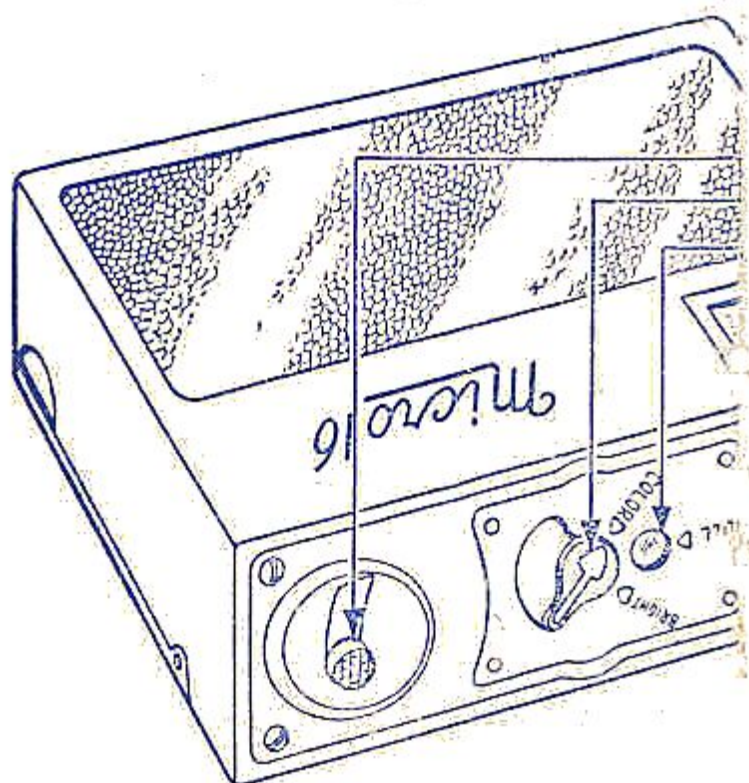
2. When you take a picture of many people in a row, arrange them in an arc with your camera at its center, then everyone will be photographed under the same condition. (See Fig. B) In this case there will be no three-dimensional feeling.



(Fig. C)

V I S C A C O ., L T D.

PRINTED IN JAPAN



MICRO 16 BOTTOM

Tripod Hole —

Dial Peep Hole —

HOW TO TAKE PICTURES

LIGHT ADJUSTOR

Black and White Film:

Turn light adjustor arrow to BRIGHT for a sunny day.
Turn light adjustor arrow to DULL for a cloudy day.
Turn light adjustor arrow to COLOR for a very dark day. (Best pictures are obtained on a sunny day.)

Color Film:

Turn light adjustor arrow to COLOR. (Sunny days are necessary for color photography. True colors can be obtained only from 9:00 a. m. to 3:00 p.m.) When taking pictures the operator and subject should be positioned so that sun DOES NOT shine on front of camera.

SNAPPING THE PICTURE

Your picture will be as you see it in the viewer.
It is most important that the Micro 16 be held steady and that the release of the shutter trigger be SMOOTH and DELIBERATE.

ADVANCING FILM

Release film advance plunger and push once for each new picture to be taken. Become accustomed to advancing the film and locking the plunger after each exposure.

Available **NOW!**

The *Minute* 16 CAMERA CASE

The first of many unique MINUTE-16 accessories is ready and available to you — a holster type Carrying Case, designed to give full protection for your MINUTE-16 camera. Made of selected first grade, top-grain cowhide, this all-leather case comes complete with belt loop and a detachable hand strap. Finished in a beautiful rich brown, it is a case you will be proud to own; a fitting companion for your camera. Its over-all size is just $3\frac{1}{8} \times 2\frac{3}{8} \times 1\frac{3}{8}$ inches.

only \$2⁰⁰ at your dealer



TOP-GRAIN
COWHIDE

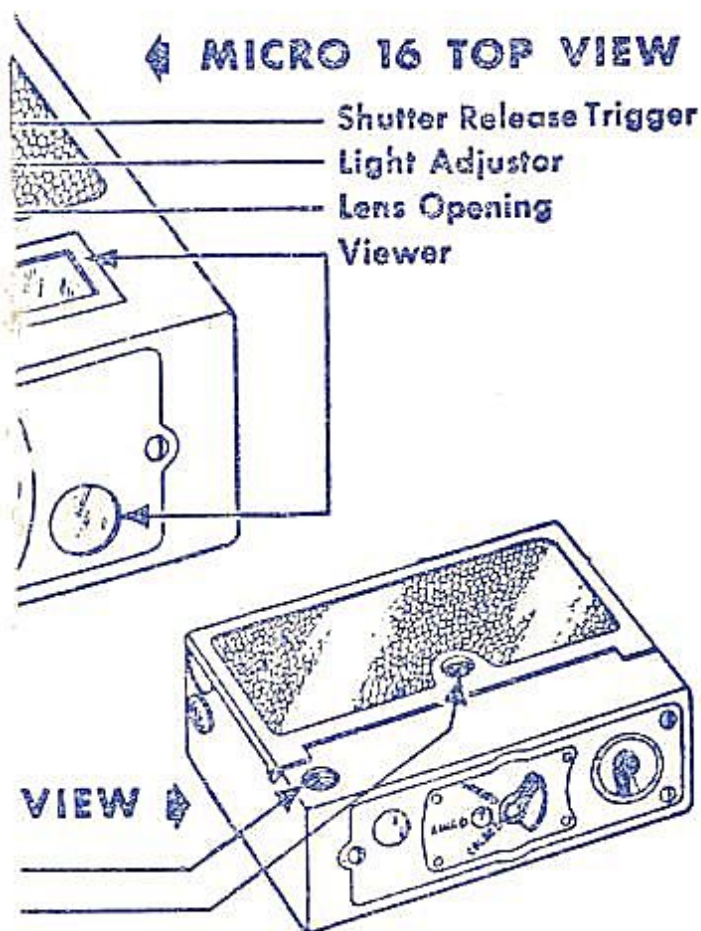


9 Set the dial counter, by rotating in direction shown so that Number 22 (see arrow indicator) is in line with the peep hole. Close the door tightly, turn camera face up (trade name on top), pump the plunger two full strokes, then turn camera so that trade name is down and push plunger in to lock. The numeral 1 now appears in the peep hole and you are ready to take pictures.

UNLOADING THE CAMERA

The Micro 16 takes a cartridge of 12 or 24 pictures. When you have completed your cartridge; pump the plunger 8 times and remove the film for processing. Open the camera and move the film pressure plate to its open position as shown in Figure 3. Turn camera over and film cartridge will fall into your hand. Do not push film trailer into magazine.

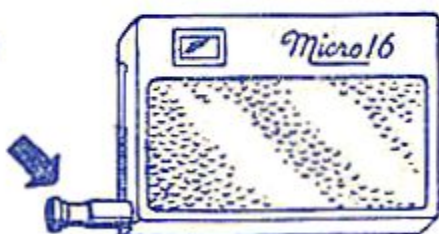
Remember you have paid for processing and printing of your pictures. Film must be returned in original cartridge and box.



OPERATING INSTRUCTIONS

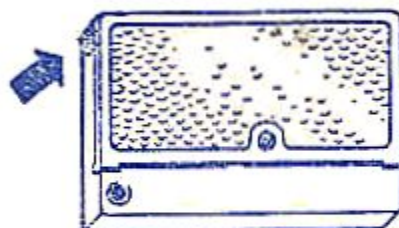
Locking and Unlocking Film Advance Plunger

Plunger in
Open
Position



To release plunger, hold camera with the trade name Micro 16 on top and press on plunger.

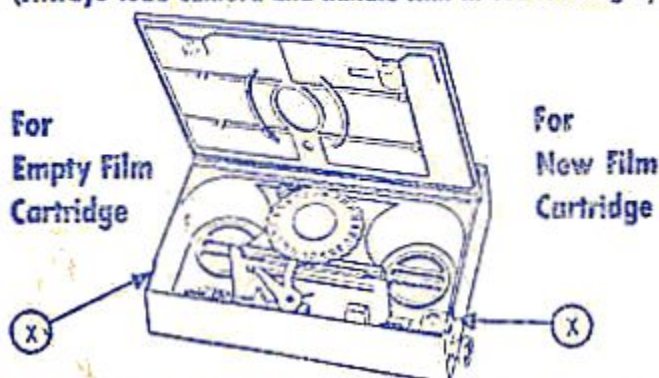
Plunger
Locked



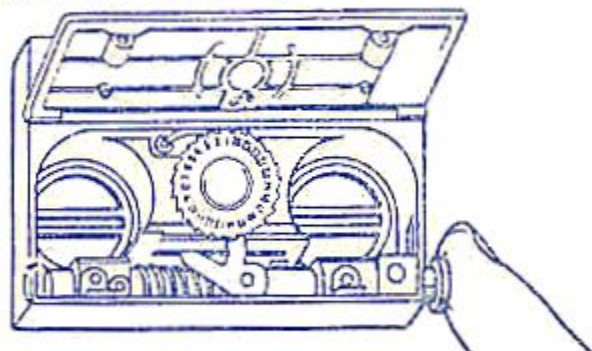
To lock plunger simply turn camera on its back (trade name Micro 16 down) and push plunger all the way into the case.

LOADING CAMERA

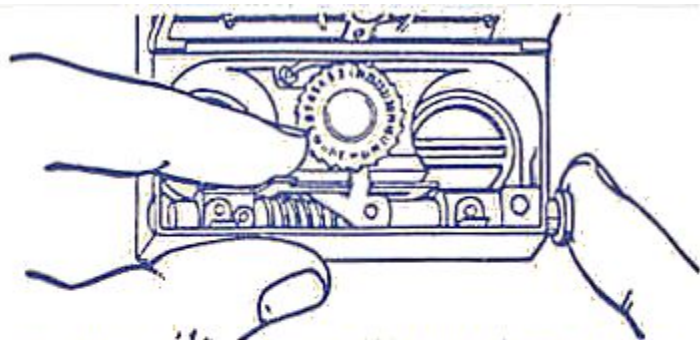
(Always load camera and handle film in subdued light)



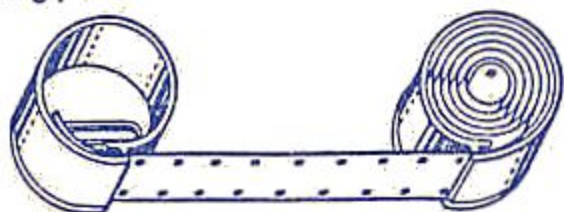
1 Release plunger. Open Micro 16 by lifting lid with thumb and forefinger at points x.



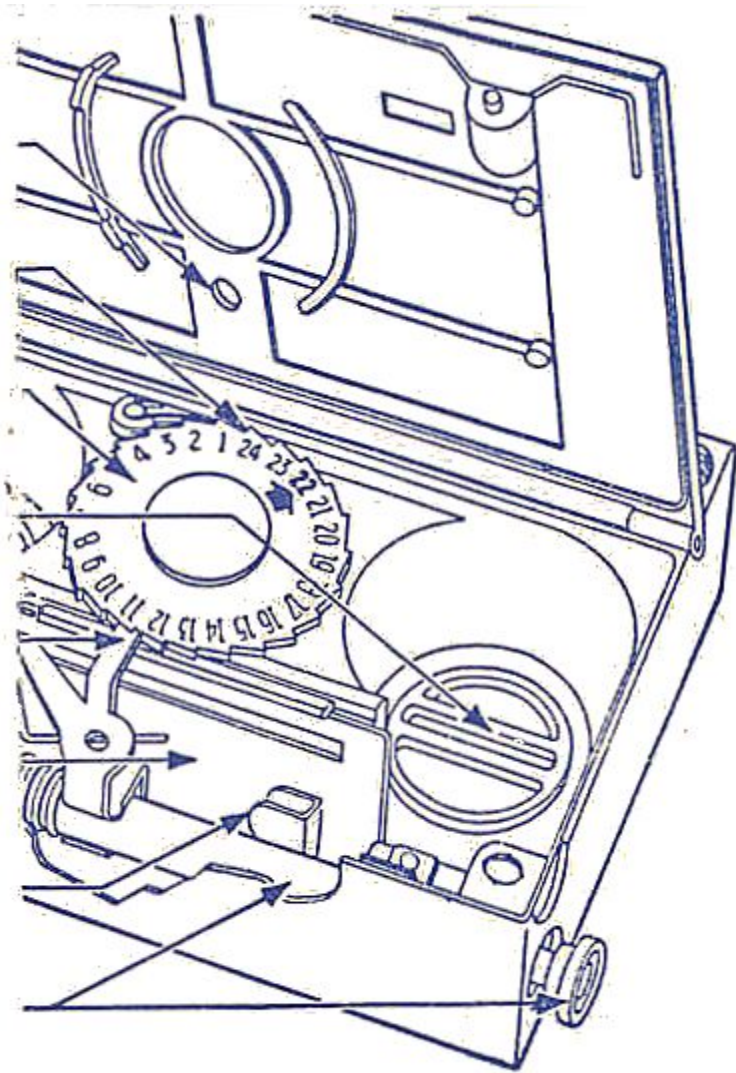
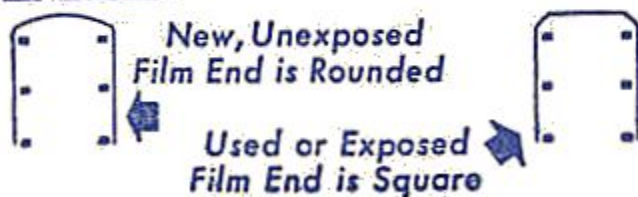
2 Push plunger in until dial mover touches dial.



3 Pull out film pressure plate by tab and release plunger. Film pressure plate is now in open or loading position.



4 Remove loaded cartridge from container and insert the film leader into the empty cartridge approximately one-half inch. Save the film cartridge box. You will need it to return your exposed film for processing.



UNIVERSAL'S *Minute* 16 In a Class by ITSELF



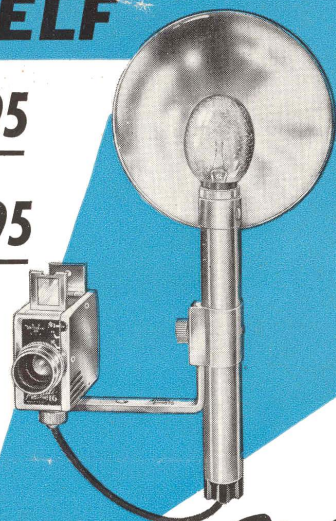
ACTUAL SIZE
2 3/4 x 1 3/4 x 1 inches.

- PRECISION BUILT
- AUTOMATIC FILM TRANSPORT
- AUTOMATIC EXPOSURE COUNTER (complete with reset button)
- AUTOMATIC DOUBLE EXPOSURE PREVENTION
- SIMPLIFIED POSITIVE OPERATION
- MAGAZINE LOADING
 - 14-EXP. BLACK & WHITE OR COLOR FILM-LOADS
- COATED COLOR-CORRECTED f6.3 LENS (variable apertures—"click" stops)
- BUILT-IN LENS SHADE
- OPTICAL EYE-LEVEL VIEW FINDER
- ALL METAL CONSTRUCTION (satin-chrome plate)
- BUILT-IN FLASH SYNCHRONIZATION

MINUTE-16 CAMERA \$7.95

MINUTE-16 FLASH UNIT \$3.95

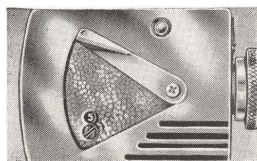
PRICES INCLUDE
FEDERAL TAX



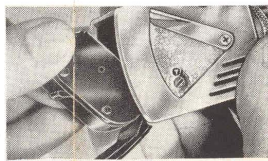
Picture Time is Anytime

WITH THE *Minute* 16

Here is the smartest, most modern . . . the newest and most versatile 16mm "still" camera you've ever seen. Not just another camera, it really is — IN A CLASS BY ITSELF. Compact and streamlined, you can carry it with you anywhere, all the time. Outdoors . . . indoors . . . the simplified operation of the fully automatic MINUTE-16 performs superbly and fits into all your picture-taking occasions. As a candid camera, it is without equal. And if the light is bad . . . built-in flash synchronization and accessory flash unit are right there working for you.

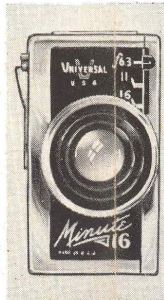


● The simplified, easy, fool-proof operation of the MINUTE-16 is something you must actually see to fully appreciate. Its automatic film transport, automatic exposure counter and shutter-lock save time, save money, save trouble . . . assure you results—all the time.



● The MINUTE-16 uses 16mm film put up in 14-exposure daylight loading magazines. The camera and magazine have been so designed that loading is reduced to 3 simple operations: 1 — Open the camera back; 2 — Insert the magazine; 3 — Close the camera back. That's all!

● The lens of the MINUTE-16 is a coated, color-corrected f6.3 Achromat of variable aperture, set at fixed focus. The depth of field extends from 3 feet to infinity. The rotary, behind-the-lens shutter is pre-set at a speed of 1/50th of a second, with flash synchronization built-in.



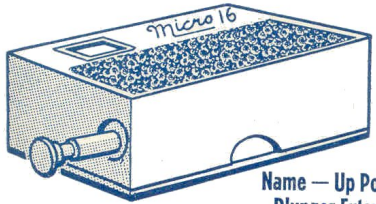
● The MINUTE-16 is the first 16mm still camera with flash synchronization built into the shutter mechanism. And the MINUTE-16 FLASH UNIT carries out the theme of simplified, compact, but efficient equipment. Using "midget" photoflash lamps and 2 "penlite" cells to supply electrical current, this accessory serves to make the MINUTE-16 a camera of truly UNIVERSAL application, which anyone can use effectively.

UNIVERSAL
NEW YORK

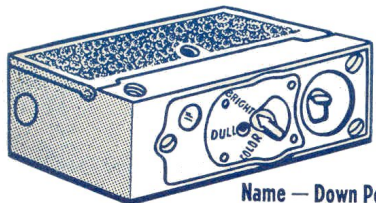
CAMERA
CHICAGO

CORPORATION
HOLLYWOOD

FILM ADVANCE PLUNGER



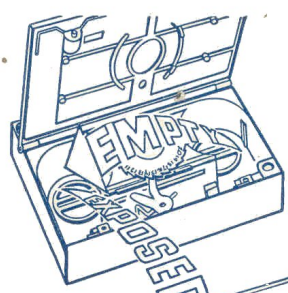
Name — Up Position
Plunger Extended



Name — Down Position
Plunger Locked

To release plunger — hold camera with trade name Micro-16 facing up, press plunger and release.

To lock plunger — turn camera on its back (trade name **micro 16** down) and press plunger all the way into the case.



REMEMBER!
You have already paid for processing. Film **MUST** be returned to us in **ORIGINAL BOX**.

UNLOADING

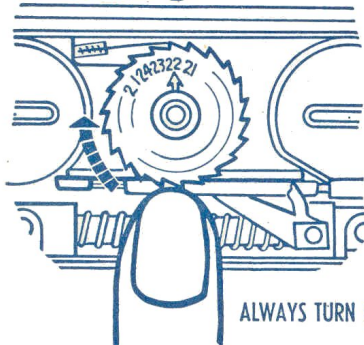
When you have taken all your pictures (number printed on film box) push the plunger 7 or more times, open camera door, and pull back pressure plate tab. Turn camera over and film cartridges will fall out.

Do Not Push Film Into Cartridge

Place the empty cartridge in the left cartridge well. Mail the exposed film to us as soon as possible.

EXPOSURE COUNTER

PEEP HOLE

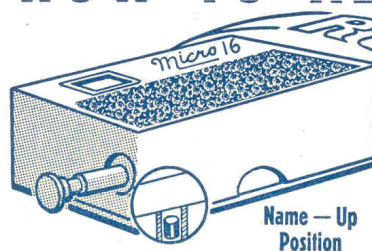


ALWAYS TURN COUNTER DIAL CLOCKWISE

After loading film into camera rotate exposure counter until arrow points straight up (#22 under peep hole). CLOSE CAMERA DOOR TIGHTLY. Push plunger 3 full strokes. Be sure camera is in NAME DOWN POSITION on last stroke so plunger will lock closed.

Number 1 now appears in the peep hole and you are ready to take pictures.

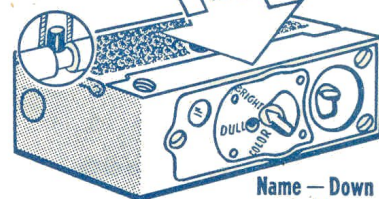
HOW TO ADVANCE FILM



Name — Up
Position

To Advance Film:

Hold camera in name-up position, Press plunger in and release. (Gravity lock pin falls, allowing plunger to extend.) Press plunger in to advance film.



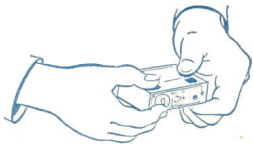
Name — Down
Position

Hold plunger in and rotate camera toward you. Pin falls into place, locking plunger.

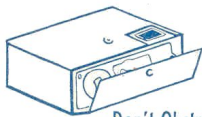
USING THE *Whittaker* micro 16



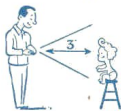
Hold Camera at Waist Level to View Subject



Hold Camera Steady With Thumb Well Forward—Press Shutter Release Gently But Firmly.



Don't Obstruct the Lens Opening

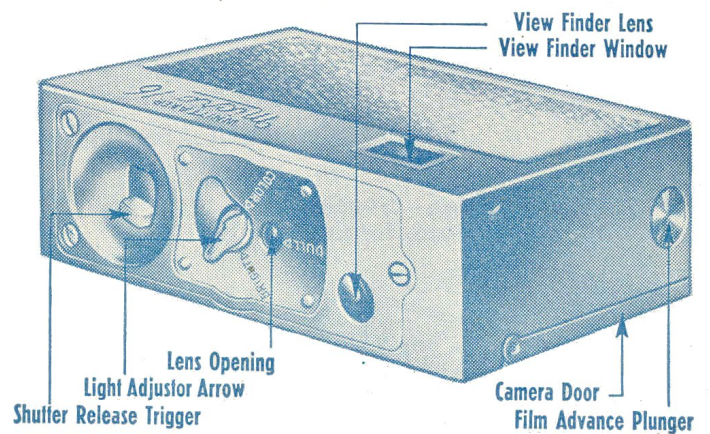


Don't Take Pictures Closer Than 3 Feet



Set Light Adjustor Properly. Take Pictures With Sun Behind You.

KNOW YOUR CAMERA



WM. R. WHITTAKER CO., LTD.
HOLLYWOOD 38, CALIF.

Dear WHITTAKER MICRO-16 Owner:

Your WHITTAKER MICRO-16 Camera is precision-made to exacting standards. With reasonable care, it will give many years of satisfactory service.

This compact camera was designed to produce pictures of excellent quality, and yet be small enough to carry in the pocket or hand-bag; always on hand when the opportunity for an unusual picture occurs.

Before your WHITTAKER MICRO-16 was shipped, a roll of film was exposed in it and the pictures analysed by our final inspection department.

Each WHITTAKER MICRO-16 Camera must pass this rigid picture-taking test before leaving our plant. Records from our processing laboratories show that WHITTAKER MICRO-16 users who have *read the directions carefully* are taking pictures equal to those made by our Final Inspection Department.

We suggest that you read this booklet carefully, and become thoroughly acquainted with your camera before taking any pictures. Practice releasing the SHUTTER TRIGGER until you can do so without the slightest camera movement. Operate the LIGHT ADJUSTOR and the FILM ADVANCE PLUNGER. Study the FILM LOADING instructions carefully. All of this is easy, and will be your assurance of excellent pictures.

Yours truly,
WM. R. WHITTAKER

CAM. 8—PRINTED IN U.S.A.

EXPOSURE DATA

(Read Additional Data in Film Box)

BLACK & WHITE



Bright Sun

BRIGHT

DULL

COLOR

f.16



Dull Sun

BRIGHT

DULL

COLOR

f.11



Overcast

BRIGHT

DULL

COLOR

f.8

COLOR FILM



Bright Sun

BRIGHT

DULL

COLOR

f.8

Bright Sun

SHUTTER SPEED IS ALWAYS 1/50 SECOND

Take color pictures only on bright days.

Summer:

8:00 A. M. TO 4:00 P. M.

Winter:

9:00 A. M. TO 3:00 P. M.

(Except for Sunset Pictures)

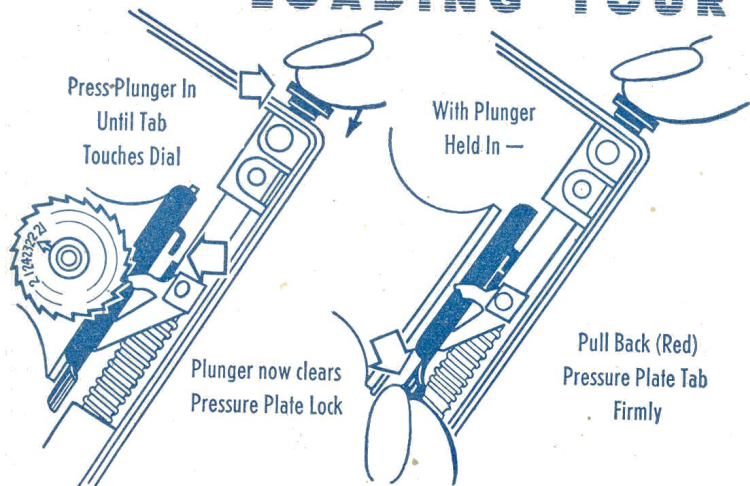
BLACK & WHITE PRINTS Price of film includes 12 prints 2½ x 3¼ from each roll. Reprints may be ordered for 5c each or 6 for 25c.

COLOR PRINTS Price of film includes developing to a strip of positive color transparencies. Color prints may be ordered for 40c each or 3 for \$1.00.

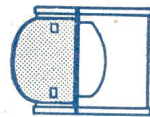
Ask Your Dealer About These New Micro 16 Accessories:

VIEWER - EYELEVEL FINDER - FLASH GUN - PROJECTOR - TRIPOD - CASE

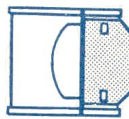
LOADING YOUR



FILM CARTRIDGES



Unexposed Cartridge
Rounded film end



Exposed Cartridge
Square Film End

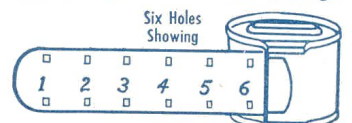
Black and White Film is Grey
Color Film is Brown



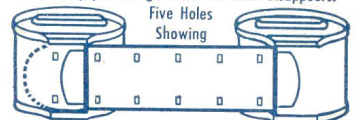
Empty Cartridge



Full Cartridge



Pull Out Film Until Six Holes Show. Push Film Into Empty Cartridge Until One Hole Disappears.



Film Cartridges Ready to Load Into Camera

Whittaker **micro 16** FILM BOX

Whittaker **micro 16** film comes in an attractive 2-piece box. **SAVE THIS BOX!** Film **MUST** be returned in it for processing.

Replace film cartridge in box and mail to us as soon as possible after exposure.



Be sure to read this folder of picture taking hints enclosed in the box.

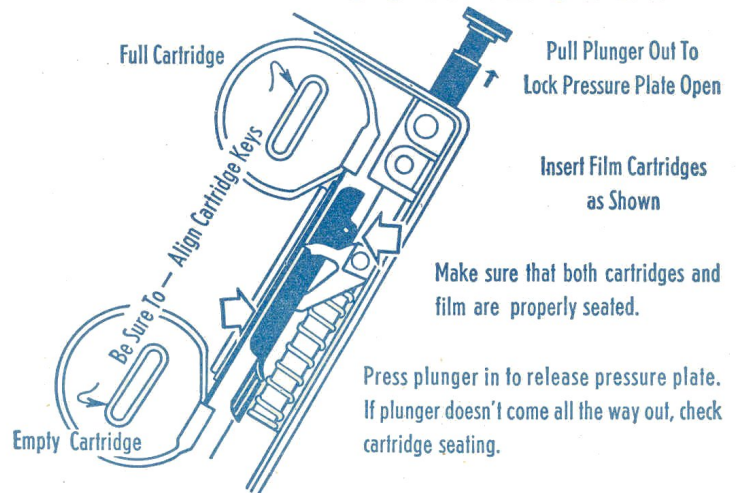


Don't forget to put a stamp on the box.

Fill out the address tag! (It is the only way we can identify your film.)

Always replace cardboard tube to protect film.

CAMERA CORRECTLY



Pull Plunger Out To Lock Pressure Plate Open

Insert Film Cartridges as Shown

Make sure that both cartridges and film are properly seated.

Press plunger in to release pressure plate. If plunger doesn't come all the way out, check cartridge seating.

YOUR GUIDE FOR BETTER PICTURES

Micro 16

To Obtain Clear and Well Defined Pictures:

1. Always load camera in subdued light.
2. Be sure the camera back is COMPLETELY CLOSED after loading.
3. Set light adjustor to correspond with light condition.
4. Hold camera at least 3 feet from subject.
5. Shield camera front from direct sun and reflections.
6. When subject is in motion it should be moving directly toward or directly away from camera to obtain best results.
7. Hold the camera steady and release shutter trigger, with SMOOTH and DELIBERATE action.
8. Try to take pictures on sunny days, (9:00 a. m. to 3:00 p. m. for color).
9. Mail film immediately after taking pictures.
10. Clean lens opening and camera interior regularly with small brush.

To properly space and utilize all film:

1. Acquire the habit of advancing film and locking plunger after each exposure.
2. Never obstruct lens while taking pictures.
3. Avoid accidental release of shutter-trigger.

TO ASSURE QUICK DELIVERY OF PICTURES PRINT
YOUR NAME AND ADDRESS CLEARLY ON FILM BOX
...PLACE STAMP IN SPACE PROVIDED AND MAIL

PLUS-PLEASURE

with the

Micro 16





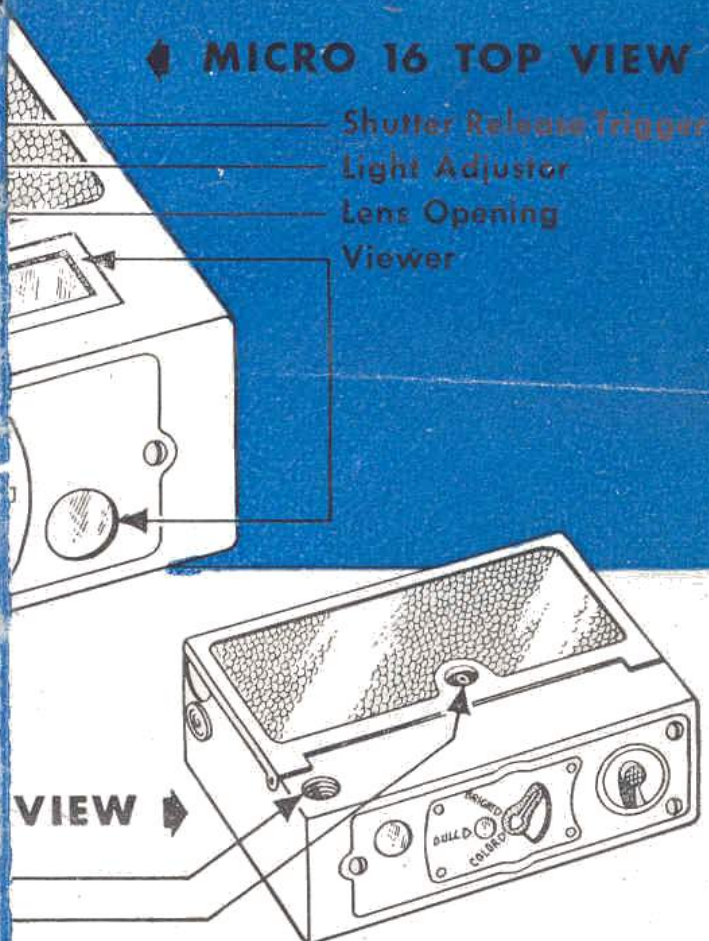
9 Set the dial counter by rotating in direction shown so that Number 22 (see arrow indicator) is in line with the peep hole. Close the door tightly, turn camera face up (trade name on top), pump the plunger two full strokes, then turn camera so that trade name is down and push plunger in to lock. The numeral 1 now appears in the peep hole and you are ready to take pictures.

UNLOADING THE CAMERA

The Micro 16 takes a cartridge of 12 or 24 pictures. When you have completed your cartridge, pump the plunger 3 times and remove the film for processing. Open the camera and move the film pressure plate to its open position as shown in Figure 3. Turn camera over and film cartridge will fall into your hand. Do not push film trailer into magazine.

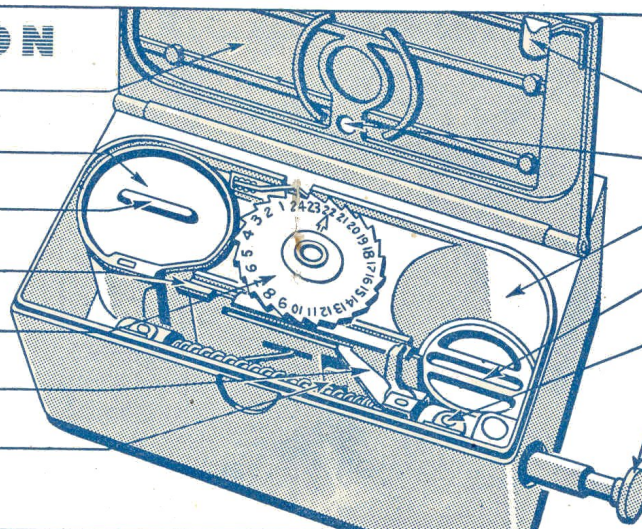
Remember you have paid for processing and printing of your pictures. Film must be returned in original cartridge and box.

◆ MICRO 16 TOP VIEW



YOUR PRECISION

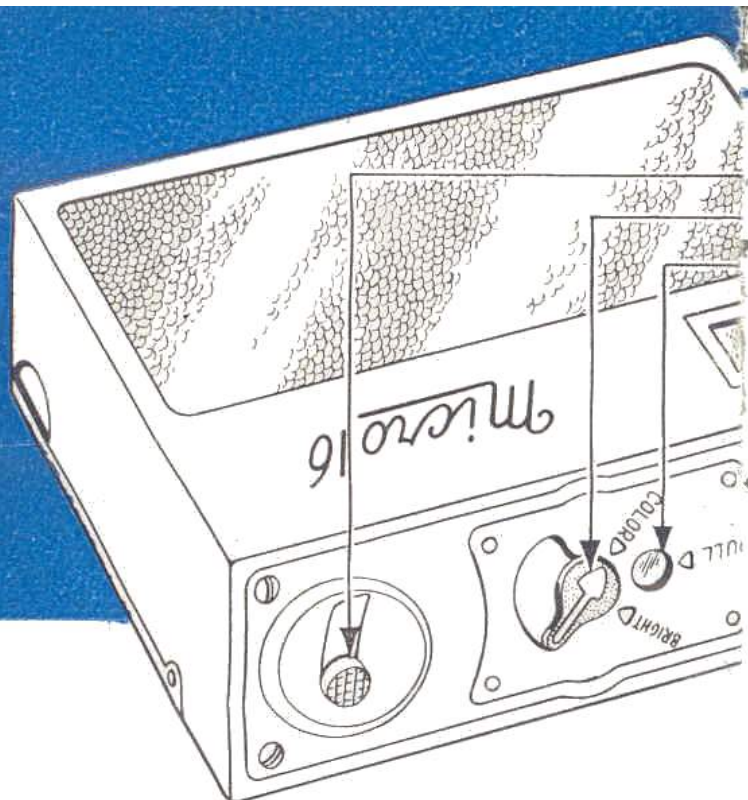
Camera Door
Empty Cartridge
Cartridge Lock-Key
Pressure Plate Tab (Red)
Exposure Counter
Film Advance Claw
Pressure Plate Lock



BUILT *Whittaker* micro 16

Camera Door Latch
Exposure No. Peephole
Full-Cartridge Well
Cartridge Lock Slot
Plunger Lock-Pin
Film Advance Plunger

(Camera Shown in Film-Loading Position)



MICRO 16 BOTTOM

Tripod Hole —

Dial Peep Hole —

HOW TO TAKE PICTURES

• LIGHT ADJUSTOR

Black and White Film:

Turn light adjustor arrow to BRIGHT for a sunny day. Turn light adjustor arrow to DULL for a cloudy day. Turn light adjustor arrow to COLOR for a very dark day. (Best pictures are obtained on a sunny day.)

Color Film:

Turn light adjustor arrow to COLOR. (Sunny days are necessary for color photography. True colors can be obtained only from 9:00 a. m. to 3:00 p.m.)

When taking pictures the operator and subject should be positioned so that sun DOES NOT shine on front of camera.

• SNAPPING THE PICTURE

Your picture will be as you see it in the viewer. It is most important that the Micro 16 be held steady and that the release of the shutter trigger be SMOOTH and DELIBERATE.

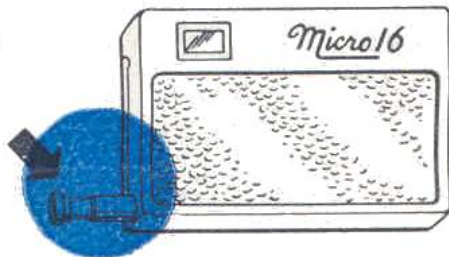
• ADVANCING FILM

Release film advance plunger and push once for each new picture to be taken. Become accustomed to advancing the film and locking the plunger after each exposure.

OPERATING INSTRUCTIONS

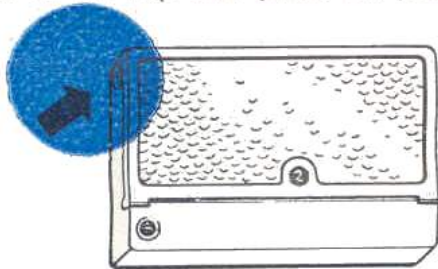
Locking and Unlocking Film Advance Plunger

Plunger in
Open
Position



To release plunger, hold camera with the trade name Micro 16 on top and press on plunger.

Plunger
Locked



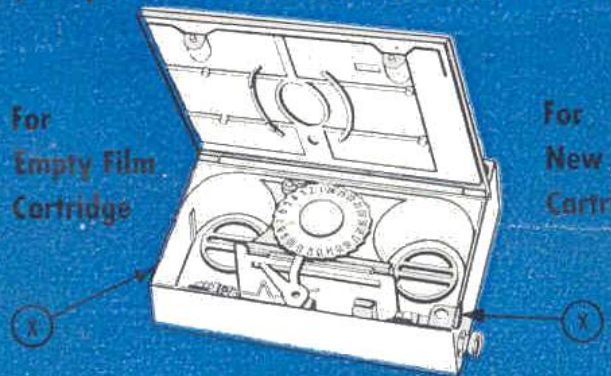
To lock plunger simply turn camera on its back (trade name Micro 16 down) and push plunger all the way into the case.

LOADING CAMERA

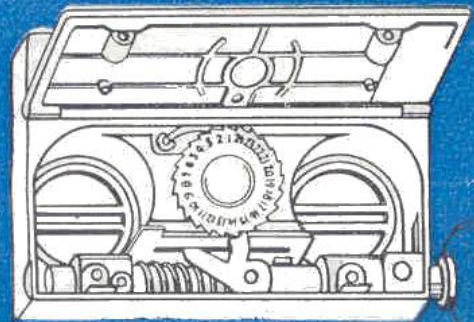
(Always load camera and handle film in subdued light)

For
Empty Film
Cartridge

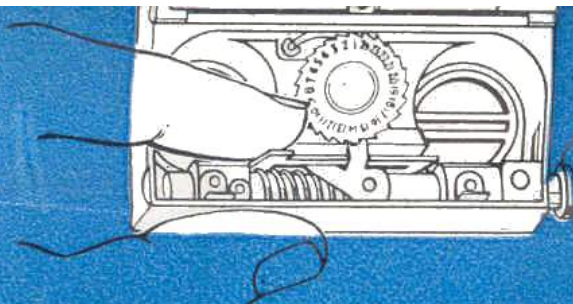
For
New Film
Cartridge



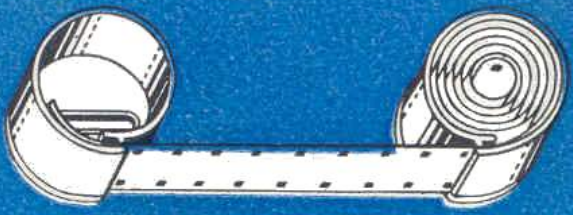
1 Release plunger. Open Micro 16 by lifting lid with thumb and forefinger at points x.



2 Push plunger in until dial mover touches dial.



3 Pull out film pressure plate by tab and release plunger. Film pressure plate is now in open or loading position.



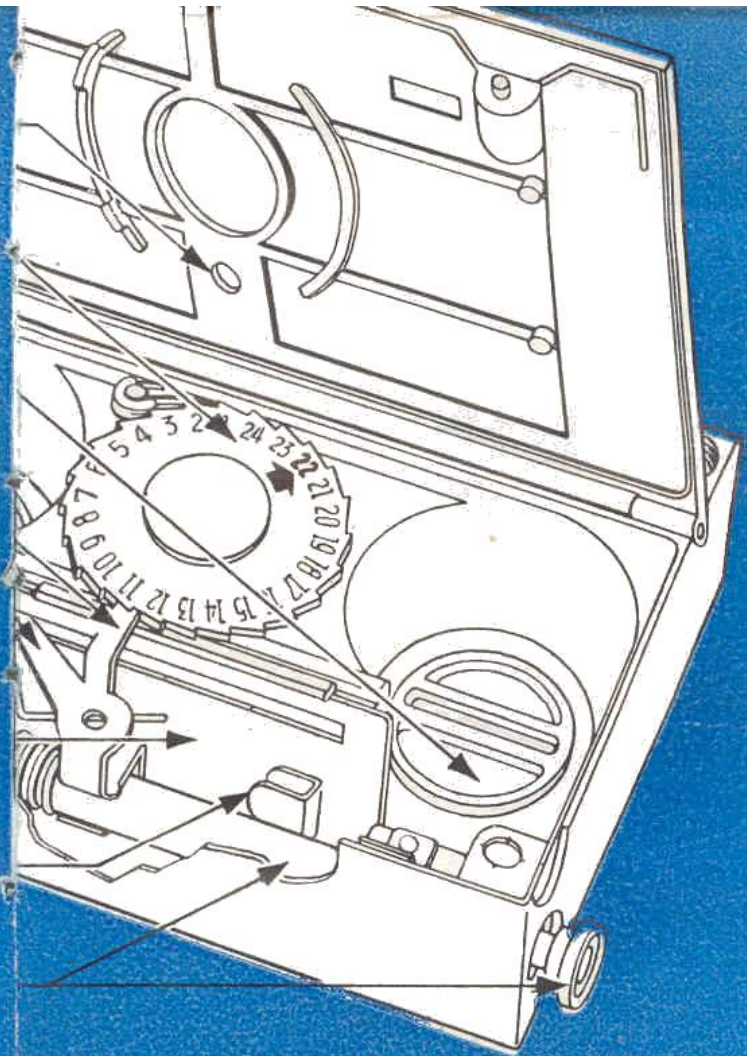
4 Remove loaded cartridge from container and insert the film leader into the empty cartridge approximately one-half inch. Save the film cartridge box. You will need it to return your exposed film for processing.



New, Unexposed
Film End is Rounded



Used or Exposed
Film End is Square



Dial Peep Hole

Exposure Counter Dial

Cartridge Wells

Dial Mover

Film Advance Teeth

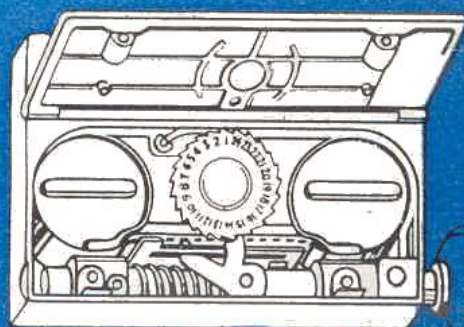
Film Pressure Plate

Pressure Plate Lock

Film Advance Plunger

5 Now drop both cartridges in the cartridge wells (loaded cartridge to the right) with the film strip behind the pressure plate.

6 Set magazine locating bars in line. Tap cartridges with finger to insure that film is seated.



7 Push plunger enough to release film pressure plate.

8 Let the plunger all the way out. The full return of the plunger to its extended position assures that film is down to proper seating.

Whittaker Micro 16

Pixie

Mfd. by the Wm. R. Whittaker Co., Ltd.
Maker of Precision Airplane Valves
and Cameras

LITHO IN U.S.A.

HOW TO USE YOUR

Whittaker Micro 16

Pixie
CAMERA

Ask your dealer
NOW
to show you how
easy it is to load
and use the Pixie.



Guarantee

Your WHITTAKER MICRO-16 Snapshot camera has been film-tested and inspected, and is guaranteed against defective materials or faulty workmanship for a period of 90 days from date of purchase.

Within that period any such imperfections will be corrected without charge.

THIS CAMERA INSPECTED AND TESTED BY: _____

THE SERIAL NUMBER OF YOUR CAMERA IS: _____

WM. R. WHITTAKER CO., LTD.
HOLLYWOOD 38, CALIFORNIA

Whittaker
micro 16

SNAPSHOT CAMERA

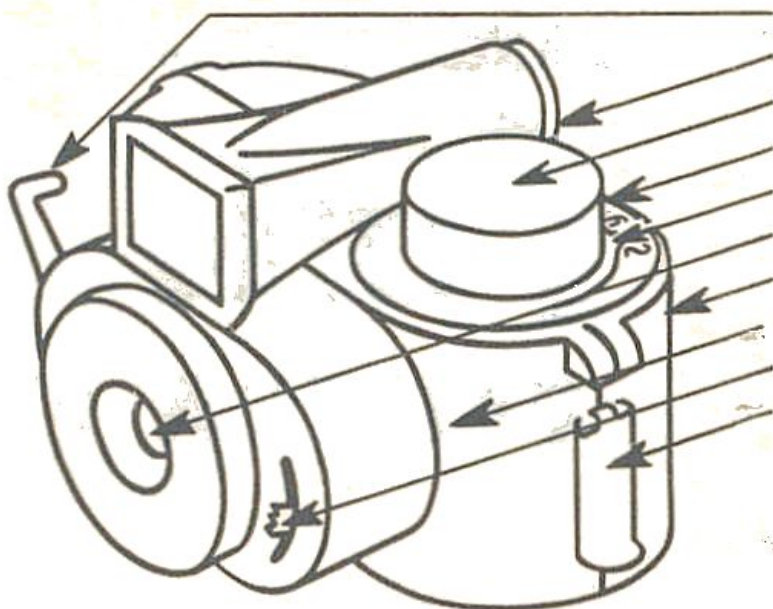
INSTRUCTIONS

OPERATING *Your*



Whittaker
micro 16

MEET YOUR **Pixie**



FRONT VIEW

READ EVERY WORD • PIXIE IS SIMPLE

GUARANTEE

Your Whittaker Micro 16 Pixie Camera is precision-built and thoroughly inspected. It is guaranteed against defective materials and workmanship for 60 days. During that time we will correct any defects without charge. Send camera (with 25¢ for postage and handling) and dealer sales slip showing date of purchase DIRECT TO FACTORY.

**WM. R. WHITTAKER
CO., LTD.**

915 N. Citrus Avenue
Hollywood 38, California

Pixie

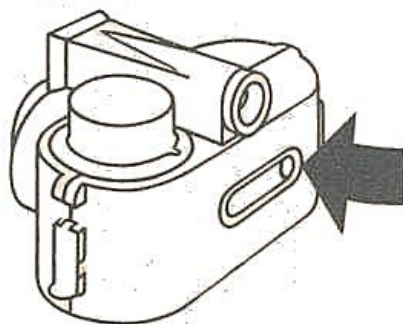
ECONOMY PRINT PLAN

BLACK & WHITE—14 exposure magazine \$1.29 includes developing and 14 prints $2\frac{1}{2} \times 3\frac{1}{4}$ ", returned to you.

COLOR—14 exposure magazine \$1.29 includes processing and return of positive transparency strip to you, ready for brilliant screen projection and direct viewing. $2\frac{1}{8} \times 3$ " color PRINTS are 40¢ each or 3 for \$1.

READ EVERY WORD *and Get Better Pictures!*

- SHUTTER LEVER
- VIEW FINDER
- FILM WINDING KNOB
- EXPOSURE COUNTER DIAL
- EXPOSURE COUNTER ARROW
- LENS
- BACK OF CAMERA
- FRONT OF CAMERA
- LIGHT SELECTOR
- CAMERA BODY LOCKS



BACK VIEW
Film Magazine
Slide Button.

EASY TO USE • READ EVERY WORD

WM. R. WHITTAKER CO., LTD.

Designers-Manufacturers-Distributors

915 NORTH CITRUS AVENUE • HOLLYWOOD 38, CALIFORNIA

Dear PIXIE Owner:

The Whittaker Company is proud of its design and engineering on this precision made PIXIE Camera.

The PIXIE was designed and engineered with the idea in mind to create a camera to take beautiful black and white and color pictures so that every person in the world from youngsters to oldsters can own

PIXIE ACCESSORIES

PIXIE WRIST STRAP

Wear your Pixie on your wrist — always ready. Just snap on camera. Leather, with adapter.

Only 69¢



PIXIE LEATHER CASE

Protects your Pixie from dirt, lint and loose tobacco while in pocket or purse.

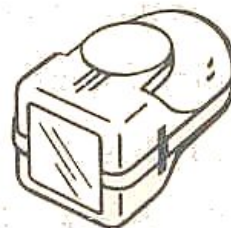
Only 98¢



PIXIE COLOR VIEWER

See your color transparencies enlarge many times actual size. Use to select frames for color prints.

Only 98¢



TECHNICAL INFORMATION for **ADVANCED PHOTOGRAPHERS**

PIXIE SPECIFICATIONS

LENS

f/6.3 "COLOR"
f/8 "DULL"
f/16 "BRIGHT"

SHUTTER

Rotary between lens 1/50th second.

LENS DEPTH OF FIELD

f/6.3 "COLOR" 3 ft. to Infinity.
f/8 "DULL" 3 ft. to Infinity.
f/16 "BRIGHT" 3 ft. to Infinity.

FOCAL LENGTH ... 1 inch.

FILM SPEED

Black & White

Weston 32 (Daylight)
GE 50 (Daylight)

Color

Weston 10 (Daylight)
GE 16 (Daylight)

FILM TYPE

Black & White — Panchromatic
Color

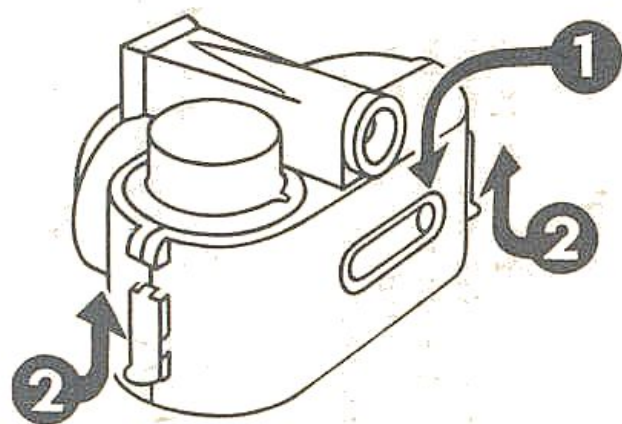
and operate a camera and receive beautiful snapshots at a very, very low cost.

The Whittaker Company is anxious for you to take your first pictures with the PIXIE and respectfully suggest that you read this Instruction Booklet carefully so that you may acquaint yourself with its ease of operation, simplicity of loading and its amazing results.

Wm R. Whittaker

Wm. R. Whittaker Co., Ltd.

HOW TO OPEN CAMERA



1. Move "Film Magazine Slide Button" to "Shut" (ALWAYS before opening).
2. Then move "Body Locks" UP.
3. Pull off back half of camera.

HOW TO LOAD Pixie

REMEMBER—film loads in BACK (not front) of camera.

BE SURE film magazine slide button is "SHUT."

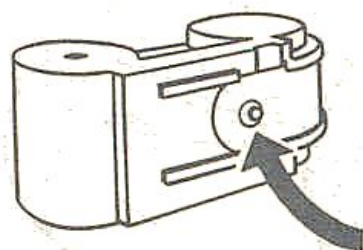
PIXIE IS AMERICA'S FIRST MAGAZINE-LOAD STILL CAMERA

Instant Interchange Between Black & White and Color Film

• The Pixie film-magazine lets you switch back and forth between Color and Black & White film. Shoot color one minute—B&W the next. Switch anytime. Just "SHUT" film slide button, remove one type of film and load with the other. Be sure to "SHUT" magazine before removing film—and "OPEN" to take pictures after magazine is loaded in camera.

ALWAYS place loose magazine in mailing container when not in camera.

DO NOT TOUCH PIN ON FILM MAGAZINE



It opens the dark slide and will spoil film. DON'T carry magazine loose in pocket. DO carry it in mailing container.

**FILM MAGAZINE
SLIDE PIN**

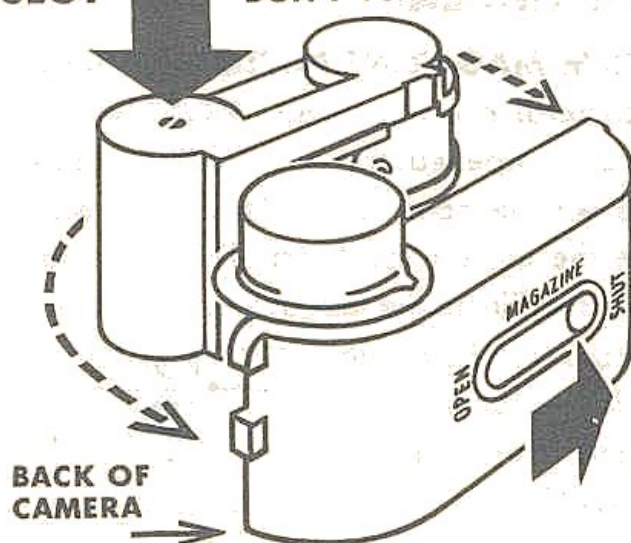
HOW TO MAIL FILM

- Put magazine in mailing container.
- Put container in mailing bag. Tie string with **HARD** knot (no bow knots!)
- Print your name and address on tag. (If you don't we won't know whose film it is!)
- Stamp and mail . . . 3¢ Regular mail. 6¢ First class. 12¢ Air mail.

NOTE: Please do not send notes or letters with film.

**FILM WIND
SLOT**

DON'T TOUCH



FIT FILM MAGAZINE INTO CAMERA BACK

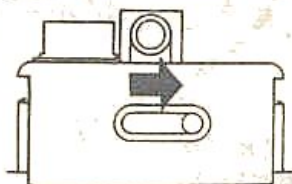
BUTTON IN "SHUT" POSITION whenever camera is open.

BE SURE KNOB IS ALL THE WAY UP.

HOW TO LOAD Pixie

REMEMBER

- **FILM MAGAZINE BUTTON** (on back of camera) must *always* be "SHUT" before camera is opened. If it isn't the film magazine will be open to the light when you take the camera back off. That will ruin *all* of the film in the magazine. Remember — Move the button to "SHUT" before you open the camera **ALWAYS!**



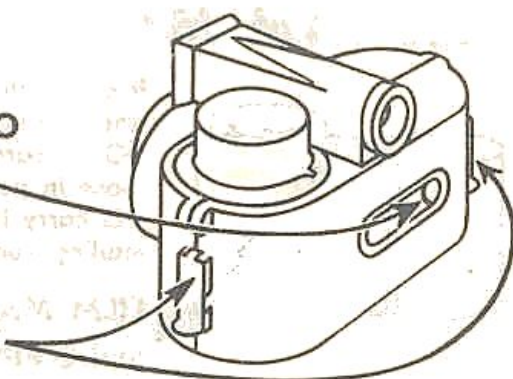
- **DON'T HANDLE** the film magazine more than necessary . . . you may accidentally move the dark slide and let in light and spoil the film.

- **NEVER TOUCH** the little pin on the back of the film magazine.

HOW TO UNLOAD Pixie

MOVE TO
"SHUT"

RAISE
"LOCKS"



SEPARATE CAMERA HALVES

TURN AND RAISE KNOB
LIFT FILM MAGAZINE OUT



IMMEDIATELY! PUT FILM
MAGAZINE IN ORIGINAL
MAILING CONTAINER
FURNISHED YOU



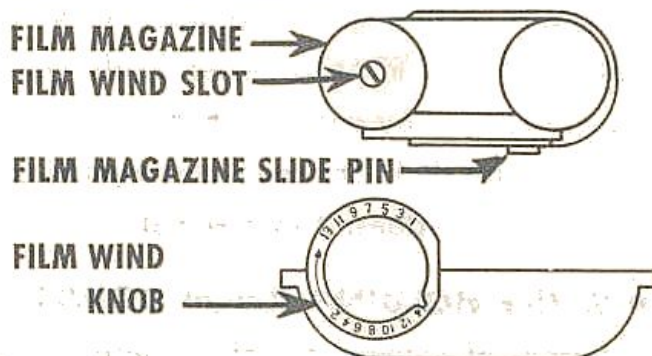
SOME "DOS" & "DON'Ts" to help you get better pictures

- DO take pictures with the sun behind you—and your subject in bright sunlight.
- DON'T let one of your fingers get in front of lens opening.
- DO hold camera steady. Don't jiggle.
- DO push shutter lever slowly, gently, smoothly.
- DON'T take pictures closer than 3 feet.
- DON'T have subject in shadows.
- DON'T take pictures indoors.
- DON'T forget to "OPEN" magazine slide.
- DON'T forget to set "LIGHT SELECTOR."
- DON'T leave loaded camera in glove compartment of car or near home heaters for prolonged period of time. Exposure to heat may fog film.
- DON'T oil camera.
- DO clean lens if dusty or smeared, using cotton swab on match stick with lens cleaner or window cleaner.

To Shoot Action, Take Picture 'Head On'

16

HOW TO LOAD Pixie



DROP MAGAZINE IN CAMERA

- Now Film Magazine is in Camera BACK. Film wind slot (in magazine) is directly under film wind knob. Knob is still up.



EXPOSURE
COUNTER DIAL

TURN AND PUSH DOWN ON WIND KNOB

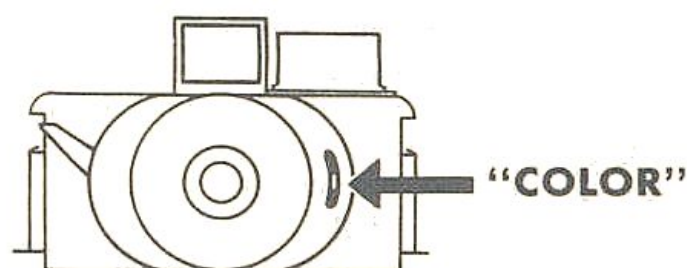
Knob-arrow
on any number.
(Doesn't matter.)

HOLD FILM MAGAZINE IN CAMERA BACK...THEN

9

HOW TO TAKE COLOR WITH **Pixie**

- Load camera with Pixie COLOR film.
- Set light selector on "COLOR."



- Take "COLOR" only in bright sunlight, 9 a.m. to 3 p.m.

14

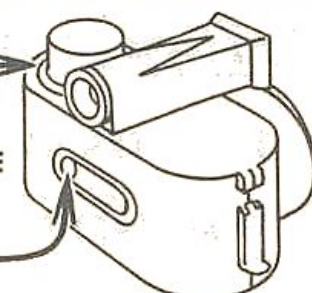
HOW TO LOAD **Pixie**



LOCK CAMERA
HALVES TOGETHER
While
squeezing
camera
halves
together

LOCK BOTH ENDS OF CAMERA

TURN EXPOSURE
COUNTER ARROW
TO NUMBER 1
ON DIAL
MOVE FILM MAGAZINE
SLIDE BUTTON
(on back of CAMERA)
to "OPEN"



IMPORTANT—BUTTON MUST BE FULLY
"OPEN" TO TAKE PICTURES. BUTTON
MUST BE ALL THE WAY "CLOSED" TO
REMOVE FILM. **MEMORIZE NOW!**

11

IS YOUR PIXIE LOADED?

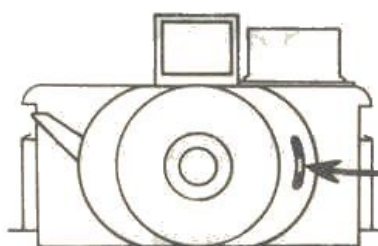
- 1 CAMERA LOCKS DOWN?
- 2 MAGAZINE "OPEN"?
- 3 KNOB ALL THE WAY DOWN AND ON NUMBER 1?

Always CHECK THESE 3

- 1 CAMERA LOCKED
- 2 MAGAZINE OPEN
- 3 KNOB DOWN & ARROW ON #1

NOW... LET'S TAKE PICTURES!

Only one thing to set —



The
"LIGHT-
SELECTOR"

THIS IS IT!

To Take Black & White Pictures



Bright summer sun —
Set on "BRIGHT"



Dull summer sun —
Set on "DULL"



Dull winter day —
Set on "COLOR"



THESE SETTINGS FOR BLACK & WHITE ONLY!

GENTLY TURN film-wind knob and push it **DOWN** so that shaft engages film-wind slot and (**IMPORTANT**)—wind-knob goes down **ALL** the way and rests **FLAT** on exposure counter dial. (Let knob-arrow point at any number—doesn't matter yet.)

● **WHILE HOLDING KNOB DOWN**—put front of camera on. Fit camera front

and back together.

If two halves of camera do not go together easily, you have

not engaged film magazine slide pin in

film magazine slide button.

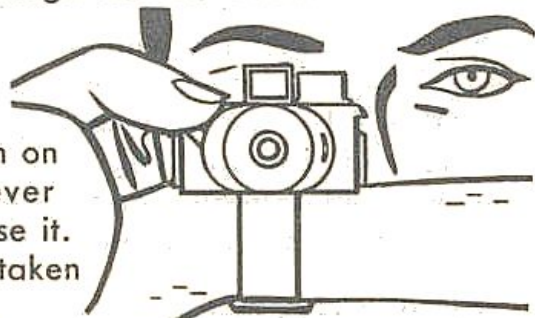
10

How to "SHOOT" the Pixie

● Look through the viewfinder.

Hold camera **STEADY**.

Push down on shutter-lever and release it. You have taken a picture.



HOW TO ADVANCE FILM

NOTE: Film must be advanced after every "shot."

Turn pointer knob $\frac{1}{2}$ turn. (Just follow the numbers.)

● After each exposure, advance film to next higher number on Film Counter Dial. (Be sure arrow is directly on top of number.)



● Notice that #1 is opposite #2—or $\frac{1}{2}$ turn.

● Each $\frac{1}{2}$ turn of knob moves film to next frame.

15