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The front cover
To open the front cover (17): Depress the key (9) to release the front cover, then pull down all the way.

To close the front cover: Push the cover up against the camera body to engage. Do not press the key (8) while doing so.

Closing the front cover retracts the lens (16), covers the finder window (19), locks the shutter release (3) and switches off all circuits.

Hence the front cover is also an electric main switch. So to preserve the battery, close the cover whenever you are not shooting.
The battery

Suitable battery types include:
- Lithium batteries
- Duracell PX 20 L
- Uencer 544 (PX 28 Li)
- Varta V 28 PX
- Silver oxide batteries
- Duracell PX 28
- Uencer 544 (PX 28)
- Varta V 28 PX

Fitting the battery
Press the key (9) and pull open the front cover (17). Push up the ribbed section of the front battery holder (12) panel and let go. This releases the battery holder, allowing you to grip and withdraw it. Rub both battery terminals clean with a rag and insert the battery in the holder. Be sure it is the correct way round. The plus (+) end of the battery must be next to the plus sign in the holder.

Checking the battery
Press the key (9), open the front cover, (17), operate the film transport lever (20) once or twice till it locks and look through the finder.
Press the battery check button (5). The battery is OK if the red light-emitting diode (LED) below the P mark in the finder glows and stays brightly lit for several seconds.

If the red LED fails to light you have an exhausted, wrongly fitted or no battery in the camera.
If the red LED goes noticeably dim after 2-3 sec, the battery is near exhaustion – so replace it as soon as possible.

Loading the film

Never load the camera in direct sunlight – at least do it in the shade of your own body.

Swing over the back cover locking lever (25) in the camera base to uncover the recessed red dot, then pull off the back from below.

Check that the frame counter (1) is in loading position (black dot before 0). If not, press the key (9), open the front cover, operate the film transport lever till it locks and press the release button (3).

Insert the film cartridge in the film chamber (24) to the left of the film track with the film leader pointing to the right. Slowly pull the film transport lever (20) until one of the two white flaps on the film take-up spool (21) swings open. Push the film leader between the open white flap and the black spool core.

Operate the film transport till the film lies flush on the film track and covers the red dot in the track. If necessary, press the shutter release (with the front cover open) in between operating the transport.

Replace the camera back by pushing it on and lock it by turning the locking lever (25) to cover the red dot again.

With the front cover open, operate the film transport, press the release button and advance the film once more. Check that the rewinding crank (11) at the left in the camera top rotates as well – watch the light dot. If it does not rotate, load the film afresh.

The frame counter is now at 0. After setting the film speed (see next page) the camera is ready for shooting.
Setting the film speed

Set the speed of the film in the camera base. Every film pack carries the film speed in ISO is marked on it. Check – and correct as necessary – the speed setting whenever you change the film. The first number of the ISO speed rating is the same as the former ASA speed (written on the scale), the second number – after the slash – is the former DIN value (green on the scale). The speed setting for auto exposure control covers films from ISO 25/15° to ISO 1000/50°. With films faster than ISO 400/27° note also the recommendations on page 41.

Daylight shots

For all shots without flash you have a choice of two auto exposure (AE) modes.

1. Programmed AE mode (pages 16-19). The auto exposure control selects both the size of the lens opening (aperture) and the exposure time (shutter speed). This is the simplest, fastest and most convenient way of taking pictures – but you neither know nor can control the aperture, depth of field or shutter speed. Set the aperture ring (13) to “P”.

2. Aperture-priority AE mode (pages 20-21). Set the lens aperture ring (13) to one of the marked stops. The auto exposure control now selects the correct shutter speed for the chosen aperture. This speed value is marked in thefinder when you release the release button. You can read the depth of field on the lens barrel. By changing the aperture setting you can modify the depth of field and shutter speed to suit the subject.

Shooting in programmed AE mode

Switching to programmed AE

Turn the aperture ring (13) to P. Provided you have opened the front cover (17) and fully advanced the film transport (20), a red LED lights up below the P mark in thefinder (18) when you touch (partly depress) the release button. That LED indicates that you are in programmed AE mode. The brightness of the LED in thefinder automatically matches the luminance of the finder image. With ISO 100 film programmed AE mode extends from 1/500 sec. at f/16 (EV 17) to 1 sec. at f/2.8 (EV 3).

Setting the distance

Turn the ring with the scale (14) to set the distance to the main subject. This setting does not have to be dead accurate. Even in less favourable conditions (hazy film, poor lighting) depth of field – the near and far limits of the sharp zone – extends at least from the left-hand tip of the red focusing index to the right-hand tip. In bright light and with medium to high-speed films the depth of field grows, up to the maximum extent from the left-hand “16” mark to the right-hand “16”.

Where the main subject is more than 25 ft. or 10 m away, set the distance scale (14) to infinity (the infinity symbol – in the centre of the red marker). The nearest distance is 3 ft. or 0.9 m. In practice you rarely set exact distances, but usually distance ranges. Minimum sharp zones extend for instance from 22 ft. (6.6 m) to infinity (set the infinity mark opposite the right-hand tip of the red marker), or from about 6 ft. to 10 ft. (2 to 3 m) etc. The maximum sharp zone extends from 4 ft. (1.2 m) to infinity (with right-hand “16” mark opposite –).

To select specific depth of field zones switch from programmed AE (P) to aperture-priority AE mode (see page 20).

Typical minimum depth of field zones in programmed AE mode:

Top: Minimum sharp zone from 22 ft (6.6 m) to infinity.

Bottom: Minimum sharp zone from 6 ft to 10 ft (2 m to 3 m).

The viewfinder

Raise the camera to your eye and look through the viewfinder (18). The brightline frame outlines the field of view. For portrait shots turn the camera through 90°.

When you touch the yellow release button (9) (slightly depress it to its first pressure point) and the camera is set to programmed AE mode, a red LED lights up underneath the P at the top left of thefinder. If it does not, operate the film transport (page 34).

In addition to the red LED underneath P a second red dot lights up underneath the shaded bar to the right of it (slow speed warning for shutter speeds slower than 1/30) use flash (page 35) or – depending on the subject – a tripod (page 39).

Finder display: Slow-speed warning

The shutter speed scale (1/20 to 1/500 sec.) at the top of thefinder and the overexposure warning (star symbol at the right of 500) are not operating in programmed AE mode.

Shooting in aperture-priority AE mode

To avoid accidental switching between the two AE modes you have to overcome a distinct resistance when moving the aperture ring between 2.8 and P.

The aperture or f-stop designates the size of the lens opening that admits light to the film while the shutter is open. You control the size of this opening by setting different f-stops. With larger openings (high f-values – maximum aperture f/2.8) you can use shorter exposure times (faster shutter speeds) but get more restricted depth of field. With a smaller lens opening (high f-value – smallest aperture f/16) you need longer exposure times (slower shutter speeds) but get an extended depth of field zone of sharpness.

Aperture-priority AE

Set the aperture ring to an f-stop (here f/5.6). You are now in aperture-priority AE mode. With aperture-priority AE the exposure control selects a correct shutter speed to match the subject brightness, preset aperture and film speed. With ISO 100 film the shutter speed range extends from 1/500 to 1 sec.

In programmed AE mode (aperture ring set to P) the camera automatically selects both shutter speed and aperture. But in aperture-priority AE mode you can choose whether you want greater depth of field to suit your subject or a faster shutter speed.
Distance and depth of field

The focusing range extends from 0.5 m or 3 ft to infinity (∞).

To set a precise distance (rarely needed) turn the distance scale (14) to centre distance against the red index on the depth of field scale.

Depth of field: In the picture everything will be sharp from a distance on the scale opposite the left-hand mark of a given aperture (f-stop) to a distance opposite the matching right-hand mark. Turn the ring with the distance scale (14) to bring the distances of all main subject parts within the available range. If necessary, set a different aperture on the aperture ring (12), with handheld shots (without tripod) check also in the finder whether the selected aperture yields a shake-free shutter speed (page 27).

Examples of depth of field control in aperture-priority AE mode:

- At full aperture 1/2.8 the two tips of the red index mark indicate the sharp zone (minimum depth of field).

- Depth of field extends from 6 1/2 to 10 ft (2 m to 3 m) at maximum aperture 1/2.8 (tips of red index).

- 1/8, distance halfway between 10 and 20 ft. Sharp zone from about 10 to 20 ft (3 to 6 m).

- Same distance setting but depth of field at smallest step 1/16th seconds from 4 ft (1.2 m) to infinity.

Aperture-priority AE

1/2.8, right-hand tip of red marker at infinity (∞). Sharp zone from about 22 ft (6.5 m) to infinity.

1/16, right-hand "AE" mark to infinity (∞). Sharp zone from 4 ft (1.2 m) to infinity.

In view of the comparatively great depth of field of the lens you rarely have to set the distance really accurately. You need to do so mainly at close range and with large apertures.

Where the main subject is more than 30 ft (9 m) away (landscapes, buildings etc.) set the distance scale to infinity (∞), provided no significant parts of the subject are nearer than the near limit indicated for the depth of field zone.

Aperture-priority AE

At intermediate speeds the red LED appears below the nearest speed zone, for instance below 250 for 1/200 sec.

The camera reads the exposure when you touch the release button and holds this time in its electronic memory. If you do not lift your finger, the red LED in the exposure display fails the camera then exposes at this field time as soon as you once fully depress the release button.

Aperture-priority AE

If you change the aperture after touching the release, for instance because the exposure display warns of camera shake or overexposure, let go of the release and carry on depressing it after setting the new aperture.

The brightness of the red LED in the finder automatically matches the brightness of the finder image.

Aperture-priority AE

If the red LED lights up underneath the tint area to the left of 30 (1/30 sec) as you measure the exposure, the exposure time at the preselected aperture is longer than 1/30 sec. It may be 1/15, 1/5 or even 4 sec. With handheld shots that risks camera shake.

If possible, set a larger aperture and take a new reading till the LED indicates 1/30 sec or a faster speed.

If the red slow-speed warning LED lights up even at 1/2, 1/8 a flash unit (page 38) or mount the camera on a tripod (page 39).

Aperture-priority AE

The camera shake/slow-speed warning

The overexposure warning

If the red LED under the shutter symbol to the right of 1/500 (1/500 sec) lights up during an exposure reading, the shot will be overexposed at the preset aperture even with the shortest possible shutter speed of 1/500 sec.

So set a smaller aperture, if possible and take a new reading until the LED lights up underneath 1/500 sec, or a longer speed.

If the overexposure warning LED lights up even at the smallest aperture of 1/16, you may possibly achieve a correct exposure by using a neutral-density filter (page 48). The ND-filter quadruples the theoretically correct (but impractical, not achievable) exposure time – for instance to 1/500 instead of 1/2000 sec.

Direct shutter speed preselection

Depending on light conditions, film speed and the preset aperture, the exposure read and indicated in the finder may be too long (e.g. 1/50 or 1/15 sec) to avoid movement blur of fast moving objects. Here a fast shutter speed is more important than maximum depth of field.

Touch the release to read the exposure. If by chance this is 1/50 sec leave the aperture as is stays and shoot.

If the LED indicates a longer time, set go of the release, set a larger aperture, take a fresh reading and if necessary repeat until you have 1/500 sec. If before that the aperture ring reaches the smallest step of 1/16, you may be able to achieve a correct exposure with a neutral-density filter (page 48). But this is not certain, especially if you use a ultraviolet film in bright light (see also page 4).

Aperture-priority AE

Indirect shutter speed preselection

Note the recommendations on page 41 where using extreme-speed films above ISO 400.

Aperture-priority AE

The finder and exposure display

Raise the camera to your eye and look through the viewfinder (18). The brightline frame outlines the field of view. For upright shots turn the camera through 90°.

On touching (slightly depressing) the yellow release button (3) a red dot (LED) should light up underneath one of the symbols or one of the numbers at the side of the finder. If it does not, operate the film transport. If the red dot appears underneath P, you are in programmed AE mode (see pages 16-19) and not in aperture-priority AE mode. So switch over (page 20) if needed.

Point the camera at the subject and touch the release button. The red dot appearing at the top of the finder shows the exposure time with which the camera will make the exposure once you fully depress the button – for instance 250 = 1/250 sec.

At intermediate speeds the red LED appears below the nearest speed zone, for instance below 250 for 1/200 sec.

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Releasing

Hold the camera firmly and steady with both hands. Keep your fingers clear of the lens (10), finder window (15) and meter cell (19). First partly depress the release button (2) to its first pressure point; the LED lights in the finder as the camera reads and automatically sets the exposure.

Gently depress the release button all the way. The camera takes the picture.

Pre-readings

The automatic exposure meter yields a centre-weighted reading of the view in the finder because the main subject is usually near the centre of the picture. If the main subject is near the edge, the brightness of the centre of the view may be wrong for the correct exposure of the main subject - for instance snow, sky, water etc. In such a case pre-read and hold the exposure for the subject itself, as follows:

Line up the main subject in the centre of the finder. Touch the release (3); one of the LEDs in the finder lights up as you take the reading. Do not let go of the release. Re-frame the picture you want in the bright line frame. Smoothly depress the release all the way to expose the picture.

The LED in the finder must in this case not go out between the first time you press the release for the reading till you fully depress it for the exposure.

Sometimes it is easier to read an object or figure of similar brightness in place of the main subject itself that may perhaps be moving too fast - e.g. a skier.

Centre of view much brighter than main subject near edge -

Lettng go of the release clears the held reading. You can hold readings in this way in programmed or in aperture-priority AE mode.

The backlit switch

In backlit significant parts of the subject are shaded. If deep shadow areas are not to record as nearly black, they need more exposure than they get with a normal reading.

Push the backlit switch (4, small sliding switch to the right of the hot shoe) fully to the left to uncover a red square with "2 x" in white.

With this switch engaged all measured exposure times are doubled, for instance from 1/500 to 1/250 sec.

Disengage the backlit switch (covering the red "2 x" field) when you no longer want the exposure increase for further exposures.

The selftimer

Push the small sliding switch (19) to the right of the finder eyepiece fully to the left. This uncovers a white "T" (timer) on red.

With the selftimer engaged each exposure only takes place about 10 sec. after you fully depress the yellow release button.

During these 10 sec. a red LED (7) blinks on the camera front in two stages of increasing blink rate.

If after pressing the release you push the selftimer switch back during the rundown period, the exposure still takes place only after the 10 sec. delay.

Disengage the sliding switch (covering the red window with "T") when you intend to make no more selftimed exposures.

The selftimer is operative in programmed AE and in aperture-priority AE mode.

Advancing the film

Pull the film transport lever (26) fully to the right and forward, then repeat this movement.

The lever locks as soon as the film is advanced by one frame - that also unblocks the release for the next exposure. If you have not pulled the lever fully the two times, you can operate it a third time till it locks.

Do not hold the rewind crank (11) during film transport. Turning of the crank (watch the light dot) during film transport shows that you have a film in the camera and are advancing it correctly.

The frame counter

The frame counter (1) shows the number of frames already exposed on the film.

Frame counter in start position (film in loading position)

On removing the camera back, the frame counter returns to its start position (dot before zero) - but only if you had not operated the film transport (not even partly) after the last exposure.

Otherwise (with the camera back removed or film changing) open the front cover and press the release button.

Unloading the film

The film is fully exposed when you cannot pull the transport lever any further and the yellow release button is inoperative. Check the frame counter. To rewind the exposed film into its cartridge:

Depress the rewind release button (22) in the recess at the right hand end of the camera base, and let go again.

Unfold the rewind crank end with the light dot (11). In the camera top at the left.

Turn the crank clockwise (see arrow on the crank) until it suddenly turns more freely.

Push over the back cover locking lever (25) in the camera base to uncover a red dot. Pull off the camera back downwards. Remove the film cartridge from the camera.

Check that the frame counter is in its start position (dot before zero). If not, operate the film transport before loading a new film, open the front cover and press the release button.
Shooting with flash

The hot shoe of the Minox 35 ML takes any electronic flash unit with central contact in its foot – not just the special Minox computer flash units for the Minox 35 ML (pages 44-46).

Push the black cover out of the hot shoe (h) to the rear. Fully push the foot of the flash unit into the camera's hot shoe. Set a specific aperture between f/2.8 and 1/16 – as indicated in the instructions for the flash unit – on the camera's aperture ring (53). Do not use flash in the programmed AE mode (with the aperture ring set P.

Set the distance in the usual way for aperture-priority AE (page 22), check the depth of field ring.

Flash ready signal on, in some cases, may even trigger the next flash spontaneously.

Slow speeds – the tripod

The slow-speed warning LED in the finder (pages 19, 21) only indicates that the shutter speed is slower than 1/30 sec, and thus risks camera shake. For such slow speeds support the camera on or against something. Best of all, mount it on a tripod.

The Minox pocket tripod (page 50) is a particularly small and handy support.

Screw a cable release into the socket (2) to the right of the yellow release button. With longer but not very firm tripods it may be preferable to place the camera on the stabilizer (page 33). That allows any camera and tripod vibration to die down during the 10 sec. shutter release.

Data back D-35 M

Quartz controlled calendar and clock for recording data on the film:
- date
- time
- date and time.

The standard back cover can be replaced easily by the Databack. Camera with Data back fits into the Minox belt cases and Minox "fashion bag".

The Minox MF 35 ST

Small and efficient automatic flash unit with guide No. 18/400 (m@f, ISO 100). Two aperture options at all film speeds. Range in automatic mode up to 4.5 and 3.2 m (15 and 10izzling. Also manual mode which permits for distances between 18 m or 60 ft at f/2.8 with ISO 100 film.

The MF 35 ST has a unique circular circuit that reduces recycling times at shorter flash ranges and also increases the flash capacity per battery set.

Recycling time approx. 0.5 to 10 sec (0.5 to 7 sec with rechargeable nicads). Capacity per battery set: 60-200 flashes (20-60 flashes with nicads).

Size: 75 x 56 x 33.5 mm (3 x 2.2 x 1.3 in.). Weight: 16 g or 100 g with batteries (2.7 and 3.6 oz. respectively).

Flash units

Two automatic flash units – the MF 35 ST and MF 35 – are optionally matched in shape and function to the Minox 35 ML. They are usable also with other Minox 35 models – GT, GT-L, GL, and EL.

This Minox PC-E, FC, PC, FC ST and TC5 flash units (all for the 35ST, GT, GT-L, and EL) are not usable with the Minox 35 ML. "M" in the model designation indicates flash units specially designed for the 35 ML.

Extreme-speed films

In compact cameras with fixed lens – including also the Minox 35 M – modern extreme-speed films of around ISO 1000 to ISO 1600 readily come into their own with poor-light subjects to be shot without flash.

Thus, other things being equal, an ISO 1000 film only needs 1/10 sec. exposure where a standard ISO 100 film would need 1/2 sec. with the attendant risk of camera shake and movement blur.

On the other hand in bright sunlight and with the smallest f/6 aperture and fastest 1/1000 sec. shutter speed, such an extreme-speed film would still be overexposed. For instance a frequent exposure setting with a standard ISO 100 film in sunshine might be 1/256 sec. at f/11. An ISO 1000 film would in theory need 1/125 sec. even at f/16 – at the fastest shutter speed of the 35 ML such a scene would be 150% overexposed. On a colour print film this usually still yields acceptable enlargements – but the same degree of overexposure would ruin a colour slide film.

In aperture priority AE mode (page 30) the finder shows this overexposure risk (24), but not in programmed AE mode (page 15), in case of doubt therefore preferably work in aperture priority AE mode.

With the Minox 35 ML you can correct up to a 4-fold overexposure – i.e. up to the equivalent of 1/2000 sec. at f/16 – by fitting a Minox 35 neutral density filter (page 48). The ND filter increases the exposure by a 4 x factor – in other words it reduces the effective film speed to one-quarter. Thus with the ND filter you can expose an ISO 100 film as for ISO 250. But extreme lighting levels – sunshine and brilliant landscapes – could lead to overexposure even with this ND filter. So whenever possible use extreme-speed films in a camera such as the 35 ML only at as special material for non-flash exposures in poor light and not as a universal film. Recommended for daylight and flash sheets are standard films of ISO 100 to ISO 200.

Long-exposure limits

The longest exposure time of the Minox 35 ML is 1 sec. with ISO 100 film. This time varies with different ISO speed settings:

<table>
<thead>
<tr>
<th>ISO</th>
<th>Longest time approx.</th>
</tr>
</thead>
<tbody>
<tr>
<td>25/15'</td>
<td>4 sec.</td>
</tr>
<tr>
<td>50/18'</td>
<td>2 sec.</td>
</tr>
<tr>
<td>100/21'</td>
<td>1 sec.</td>
</tr>
<tr>
<td>200/24'</td>
<td>1/2 sec.</td>
</tr>
<tr>
<td>400/27'</td>
<td>1/4 sec.</td>
</tr>
<tr>
<td>600/30'</td>
<td>1/8 sec.</td>
</tr>
<tr>
<td>1600/33'</td>
<td>1/16 sec.</td>
</tr>
</tbody>
</table>

Lenticular film speed to one-quarter. Thus with the ND filter you can expose an ISO 100 film as if ISO 250. But extreme lighting levels – sunshine and brilliant landscapes – could lead to overexposure even with this ND filter. So whenever possible use extreme-speed films in a camera such as the 35 ML only at as special material for non-flash exposures in poor light and not as a universal film. Recommended for daylight and flash sheets are standard films of ISO 100 to ISO 200.

Extreme-speed films

In compact cameras with fixed lens – including also the Minox 35 M – modern extreme-speed films of around ISO 1000 to ISO 1600 readily come into their own with poor-light subjects to be shot without flash.

Thus, other things being equal, an ISO 1000 film only needs 1/10 sec. exposure where a standard ISO 100 film would need 1/2 sec. with the attendant risk of camera shake and movement blur.

On the other hand in bright sunlight and with the smallest f/6 aperture and fastest 1/1000 sec. shutter speed, such an extreme-speed film would still be overexposed. For instance a frequent exposure setting with a standard ISO 100 film in sunshine might be 1/256 sec. at f/11. An ISO 1000 film would in theory need 1/125 sec. even at f/16 – at the fastest shutter speed of the 35 ML such a scene would be 150% overexposed. On a colour print film this usually still yields acceptable enlargements – but the same degree of overexposure would ruin a colour slide film.

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The Minox MT 35

A specially convenient high-power flash unit for the Minox 35 ML. Guide No. 26/85 (mV at ISO 100).

The Vari-computer permits a free choice of all six apertures of Minox 35 cameras at any film speed. The range in automatic mode increases with the film speed. For example with ISO 800 film the range in automatic mode extends from about 4.5 to 28 m (15-85 ft) at f/2.8 or c. 9.4 m (30-15 ft) at f/16, a distance scale shows the automatic range at each setting.

The reflector lifts upwards for bounce flash. Auto check with red/green signal for flash flash. Automati-

ually switches off when not in use. Battery check, series-thyrister circuit.

Push-on filters with collapsible lens hood and leather case

The Minox 35 ML takes Minox 35 filters for the models 35 GT/PL/P/E/ML, but not 35 BL/E, which have a differ-

ent lens mount diameter.

The Skylight filter

This reduces any blue cast liable to arise in colour slides taken by brilliant blue skylight. In daylight filter also absorbs ultra violet rays that could – with any filter – impair definition.

The 4 x neutral density filter

This filter is needed for extreme speed films (ISO 400 and faster), in bright daylight where even 1/60 sec. at f/16 would yield overexposure.

The pocket tripod

The Minox pocket tripod is a very handy camera stand – not much larger than a pencil when closed, yet very rigid as a table and walk support, even on rough surfaces. It can also serve as a cheeppod for horizontal shots with the Minox 35. The Minox pocket tripod includes a cable release.

Screw the tripod screw into the bush at the camera base. Do not screw the camera too tightly onto the tripod but tighten instead the large milled plate of the tripod against the camera body.

Screw a cable release into the socket (2) next to the yellow release button.

The over-ready case

The black leather over-ready case of the Minox 35 ML is closely tailored to the camera so that it is no broader than a soft zip pouch. It does much faster with it.

An eyepiece at the left and right of the over-ready case takes the wrist strap supplied, fit it all the same way you find more convenient for handling. The 90 cm (3 ft) neckstrap – an opti-

mal extra accessory – attaches to both eyepieces for carrying the camera around the neck.

You can remove the top of the over-

ready case altogether. If you carry the Minox 35 ML slung around your neck in the bottom section of the case with the camera front open and the filter and lens hood in place, you can walk around and be instantly ready to shoot (see illustration on next page).

The belt and wrist strap

This smart elegant case is a piece of luxury leatherwork in top-quality soft burgundy-red Nadege leather. It is totally unlike any over-ready case. It ideally matches smart leisurewear and you can carry it either slung around your wrist or fixed to your belt (up to 4 cm or 1 1/2 in. wide). Whenever used as a belt case, remove the leather wrist strap with its brass snap hook. For shooting you remove the Minox 35 from the case. The sides are ingeniously tailored so that the case fits snugly around the camera yet you can get into the open case with the fingers to grip the Minox easily and securely from both sides.

Care of the camera

Periodically clean the frontlens elements (16), the outer finder window surfaces (10 and 18) and the curved window in front of the silicon cell (15). Remove any dust with a soft brush, air blower or lens cleaning tissue – these are obtainable from photo dealers. Do not use lens cleaning fluids. Immediately remove fingerprints from the front lens (16); such marks greatly reduce definition.

When changing film, check that the back of the lens and the camera interior are also clean and dust-free.

Technical data

Size: 32 x 62 x 100 mm (1.3 x 2.4 x 3.9 in.).

Weight: Approx. 180 g (6.35 oz) with battery.

Picture size: 24 x 36 mm (standard 35 mm cartridge).

Four-element lens: 35 mm Color-

Minoxar f/2.8.

Focusing range: 90 cm (3 ft) to infinity.

Electronic exposure control in two modes: Aperture-priority AE covering apertures from f/2.8 to f/16; electronic shutter with 1/50 sec. to 1 sec; at ISO 100/21.

Programmed AE with combined ap-

erture and shutter speed control. LED signals in finder show mode, shutter speeds, overexposure warning and slow-speed warning.

Reading held on partly depressing release button.

Backlight switch to double exposure time.

Film speed scale with settings from ISO 25/15 to ISO 1600/22.

Electronic self-timer (approx. 10 sec. countdown).

Hot shoe and automatic selection of 1/125 sec. on shutter.

Power source: PX 28 lithium or silver oxide battery (6 volts).

Battery check.

Cable release socket.

Tripod bush.

Takeup spool with automatic film attachment.

Body: Matt black glass fibre-reinforced 350.

Made by MINOX GmbH, Giessen, West Germany.
When reading this manual, fold out this page in the same way as the first page. That way you see at a glance the two illustrations of the Minox 35 ML with the annotations used in this text.