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Voigtländer

VITESSA

with Exposure Meter

2 in. (50mm.) ULTRON f/2

Synchro-Compur
with Light Values

Supplement to Instruction Book 13409-13

The VITESSA with Exposure Meter



The built-in photo-electric exposure meter of this camera instantly gives you the correct light value for any subject. You can then use it to set the appropriate aperture-shutter speed combination on the light-value model of the Synchro-Compur shutter.

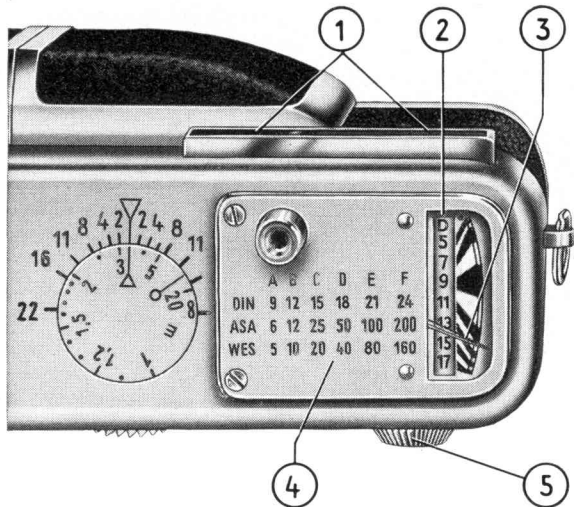
This is of particular advantage with colour film, since there accurate exposure is specially important.

This supplement only covers the use of the exposure meter. You will find full details on how to operate the VITESSA itself in the main camera instruction book.

The exposure meter is very sensitive and covers a large brightness range. The even spectral sensitivity of the photocell permits accurate determination of light values with all the main light sources in use.

A grid system limits the angle of acceptance of the photocell to the angle of view of the camera lens. No special screening flaps are therefore necessary.

- ① Photo-cell window
- ② Drum with light values
- ③ Pointer and sector scale
- ④ Film speed table
- ⑤ Setting wheel for drum



Setting the Film Speed

First find the speed of the film loaded into the camera in the table ④ on the exposure meter. The speeds are given in DIN degrees or ASA or Weston numbers. The vertical columns of this table each carry a letter at the top; for instance, a film of 18/10° DIN or 50 ASA or 40 Weston will be in the D column. Then turn the setting wheel ⑤ of the drum until the corresponding letter appears above the numbers on the drum ②. See illustration opposite.

Taking the Reading

When taking a reading (see next page) take care **not** to obscure the window of the cell ①. The red tip of the pointer will then point to either a black or a white sector on the scale ③. Trace to the left from the sector and read off the appropriate light value on the drum opposite the sector.

Note: the light value numbers on the drum correspond to the black sectors on the scale; the intermediate values not marked on the drum correspond to the white sectors.

Now set the light value found on the Synchro-Compur shutter as described in the VITESSA instruction book.

Practical Hints

To take a reading of most average subjects point the camera at the subject in the same way as when taking the picture.

In some cases more accurate readings may be necessary. For instance if the subject features great differences of brightness, take the reading from the most important part of the subject. For that purpose take a close-up reading by going as near as possible to the subject — without casting a shadow on it — and determine the correct light value in this way. If you cannot go close enough, point the camera slightly downwards when taking a reading, in order to exclude the light of brilliant clouds or the direct sun from the photo-cell.

When taking against-the-light shots a close-up reading is practically indispensable. If that should not be possible, set the shutter to one light value lower, or open the aperture by one stop (e. g. $f/4$ instead of $f/5.6$).

Artificial light shots: To avoid misleading light values due to direct light from lamps falling on the cell, it is advisable to take close-up readings.

Interiors: If the light source is behind the camera and no windows are included in the field of view, use one light value higher than given by the meter.

Shots with filters: After taking a reading, adjust the light value to allow for the filter factor. For a filter with a factor of 2 reduce the light value by 1; with a factor of $1\frac{1}{2}$ or 3 reduce the light value by $\frac{1}{2}$ or $1\frac{1}{2}$ respectively, and so on.

Colour: Take exposure readings in the same way as with black-and-white. Remember however that the exposure latitude of reversal colour film is very much smaller and therefore the light value must be determined particularly carefully. While the correction factors for different subject conditions are not vital with black-and-white film — as this has a great exposure latitude — they must be always taken into account with colour shots on reversal colour film.

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