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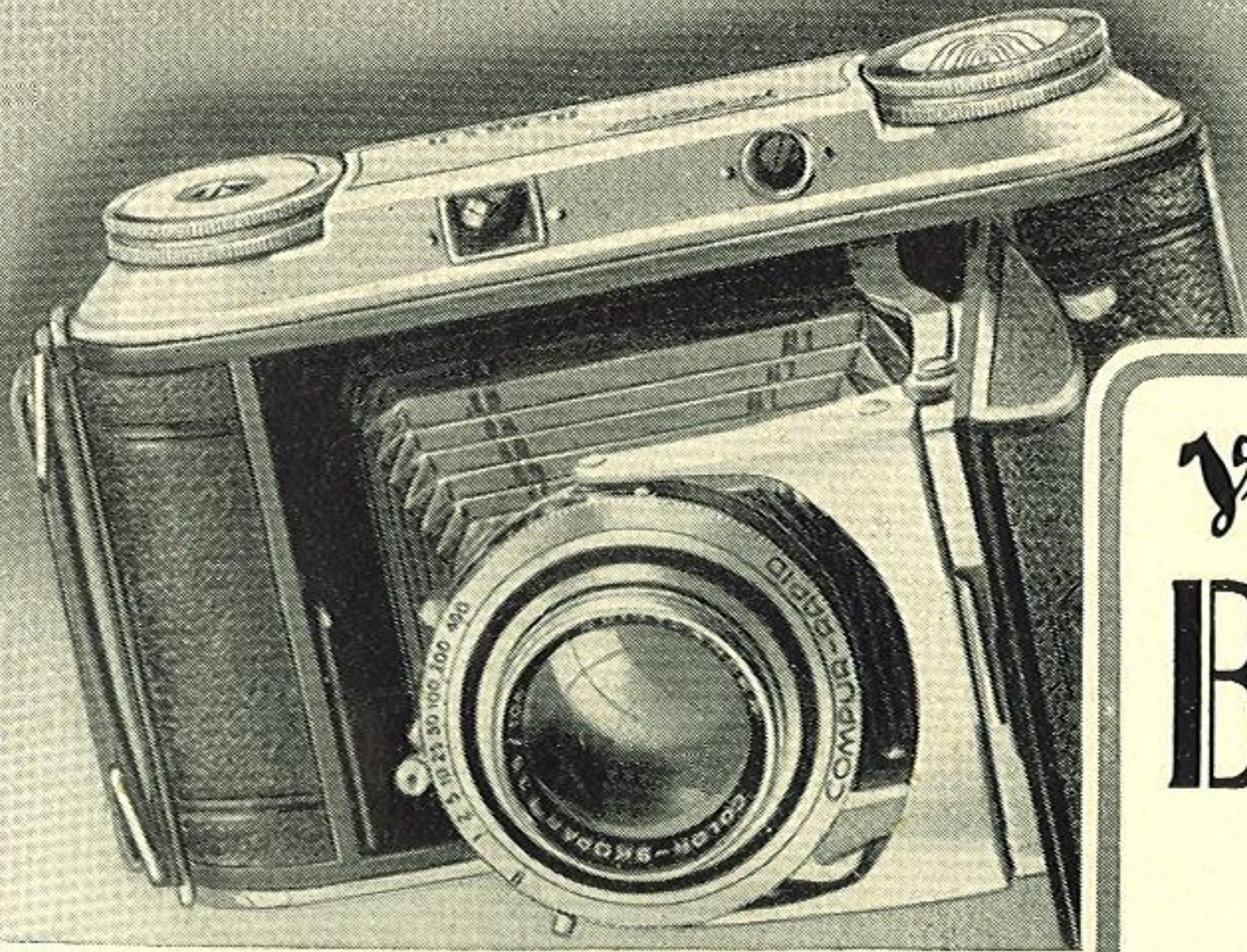
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Voigtländer
BESSA
III

INSTRUCTIONS FOR USE

The most important point

of the whole instruction booklet is on this page. It consists of the request to read these instructions carefully **before** you take the first picture, or investigate the construction of the instrument. Do not overlook that you have a valuable camera in front of you, which represents a finemechanical precision instrument.

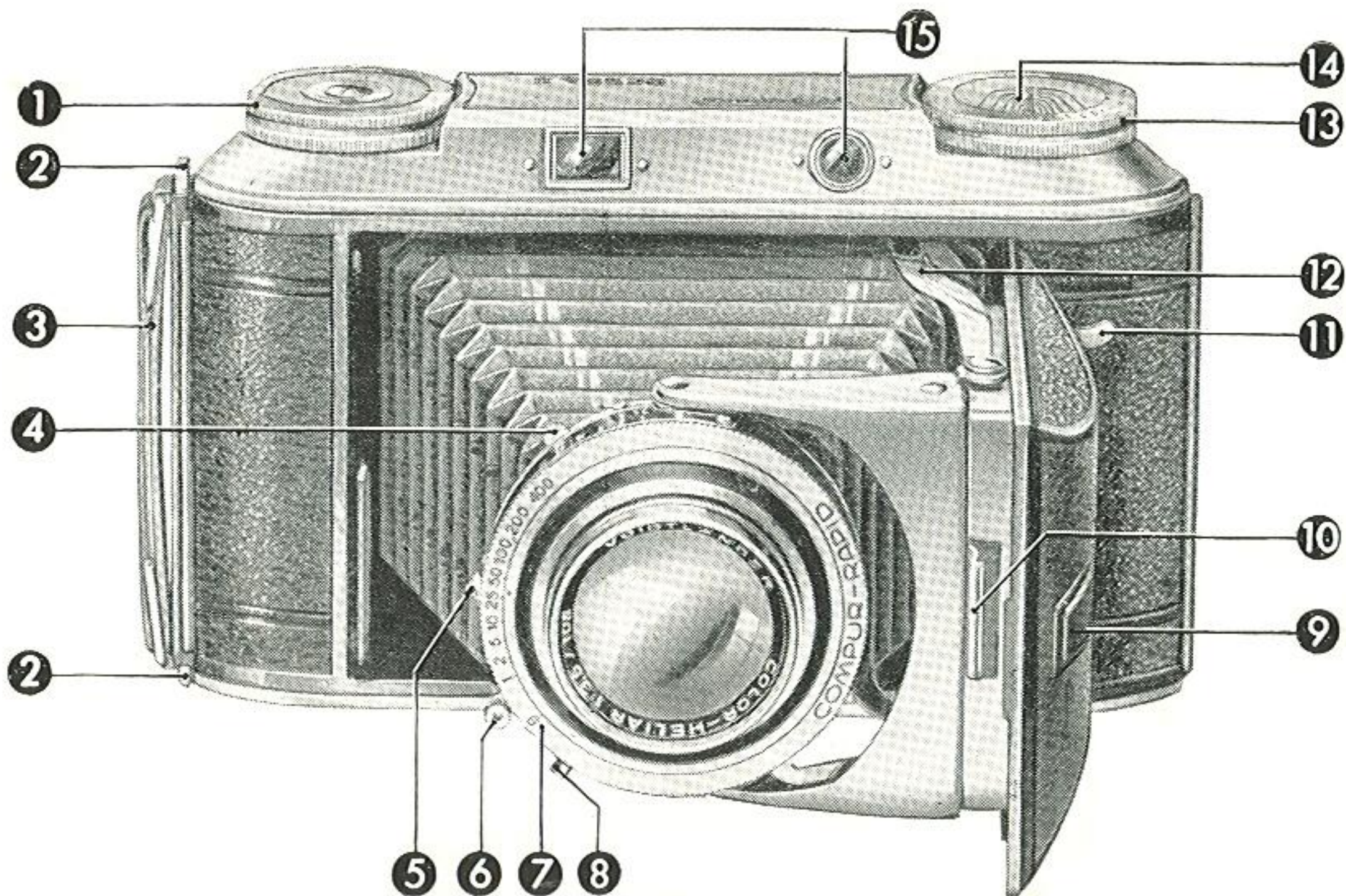
You will find it best to exercise the various manipulations — which are detailed on pages 6 to 12 — with the camera empty. After this read the remainder of the instructions, and only then, load the camera with film.

To spend a little time on getting to know "how", will repay amply with successful photographs.

Voigtländer & Sohn
Aktiengesellschaft, Braunschweig

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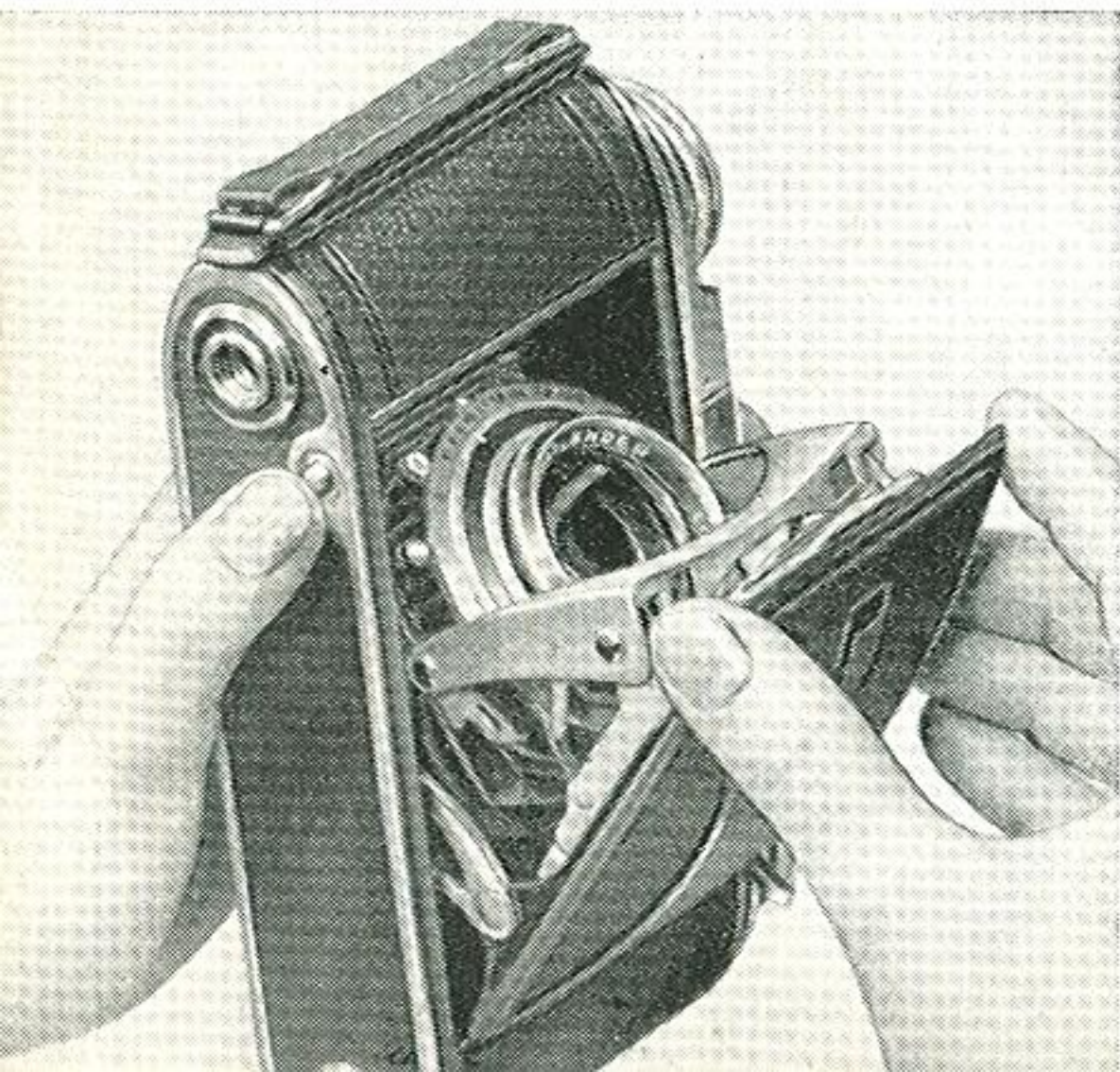


- 1 Film-winder
- 2 Camera-back catch
- 3 Carrying handle
- 4 Aperture lever
- 5 Delayed action setting lever
- 6 Shutter setting lever
- 7 Exposure time setting ring
- 8 Flash contact
- 9 Base-board support
- 10 Camera closing key
- 11 Shutter release
- 12 Range-finder transmission
- 13 Range-finder setting knob
- 14 Depth of focus disc
- 15 Range-finder (Range-viewfinder)

**Explanation
to illustration opposite**

6

Opening and Closing the Camera

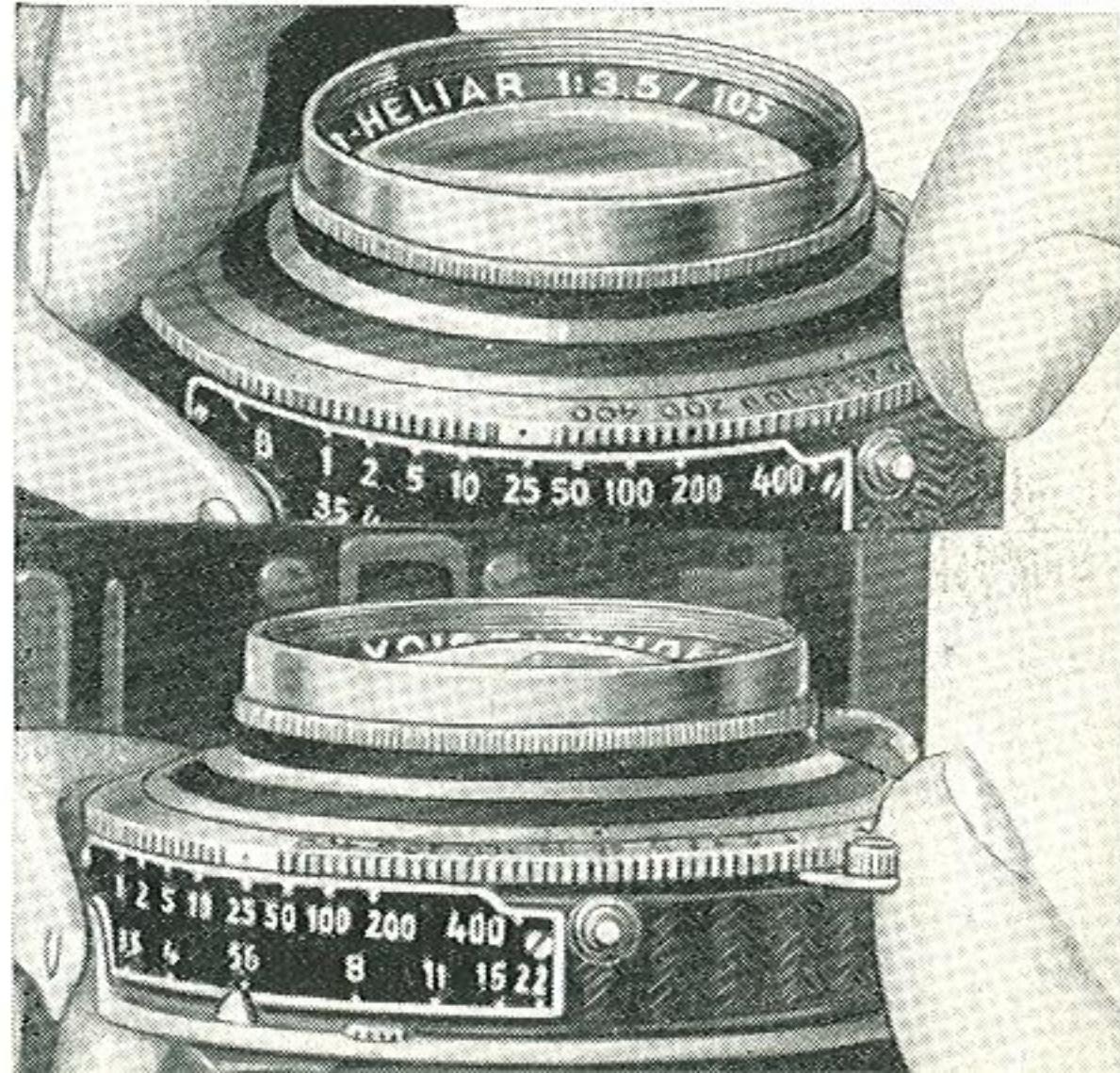


Take the camera into your left hand, and press the button on the left side of the camera body with the thumb. The baseboard will open up and has to be pulled down with two fingers of the right hand, on either edge until it engages with an audible "click".

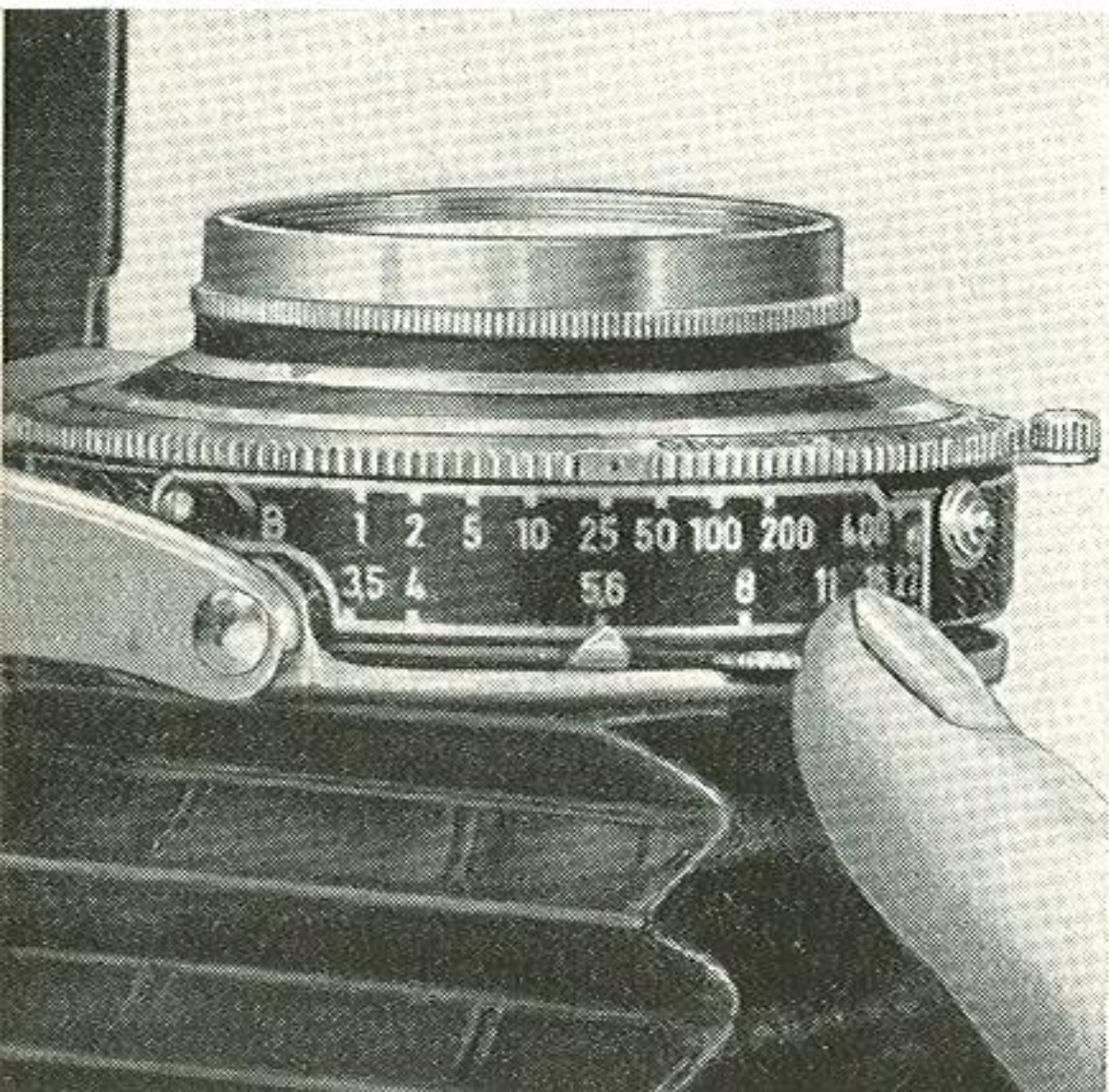
To close the camera press the chromed key 10 downwards. This will free the sidestruts and the baseboard can be folded back. **Caution!** Please close camera only in **this** way, and under no circumstances should the Range-finder transmission 12 be pressed, otherwise the mechanism may be damaged.

The exposure time — and the aperture to go with it — is determined with an exposure meter or a table. To set a time, the ring 7 is turned until the required figure is exactly opposite the setting mark (black dot). See illustration. Do **not** use inbetween values! All figures indicate fractions of seconds, only 1 stands for 1 second. At $1/400$, turn somewhat harder as an additional spring is being set. Now pull the curved shutter setting lever 6 upwards (illustr.), and the shutter is set. With the exception of $1/400$ sec. the times set can be altered after setting the shutter. Regarding time exposures, see page 21.

Exposure setting



Aperture setting



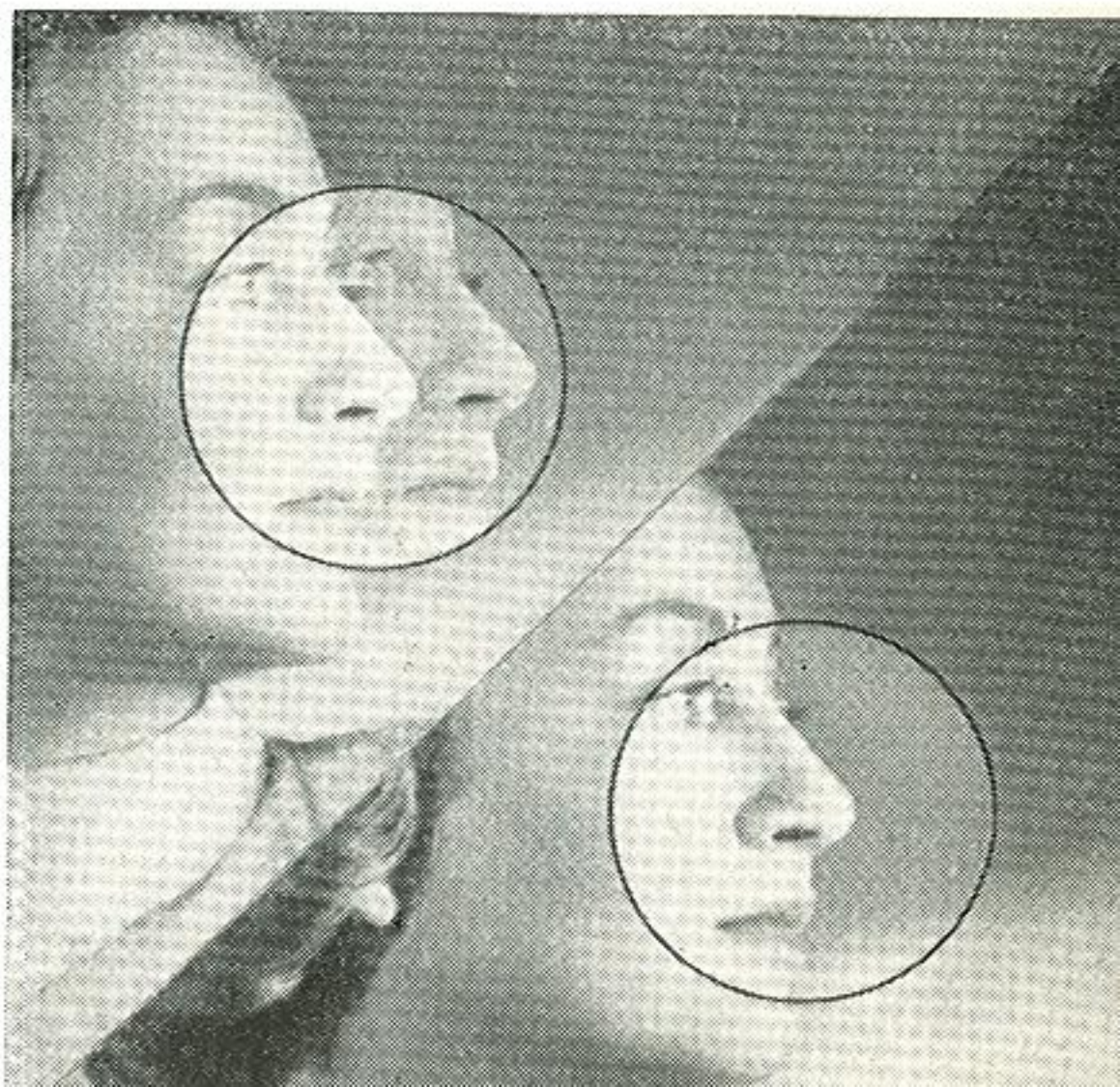
The aperture controls the amount of light reaching the film, and further influences the depth of focus (see page 17). It is set by the lever 4. The indicator to the left of the aperture lever has to show to the aperture required.

Please note. Small aperture numbers (f 3.5—f 4) = large aperture = short exposure times; large aperture numbers (f 16—f 22) = small apertures = long exposure times. Apertures from f 4 to f 22 require doubling the exposure for each following f number i. e. Aperture f 4— $\frac{1}{100}$ second, aperture f 5.6 $\frac{1}{50}$ second, aperture f 8 $\frac{1}{25}$ second. The difference between f 3.5 and f 4 is negligible as far as black and white film is concerned. When employing Colour-film, it is advisable to work strictly in accordance with the exposure meter.

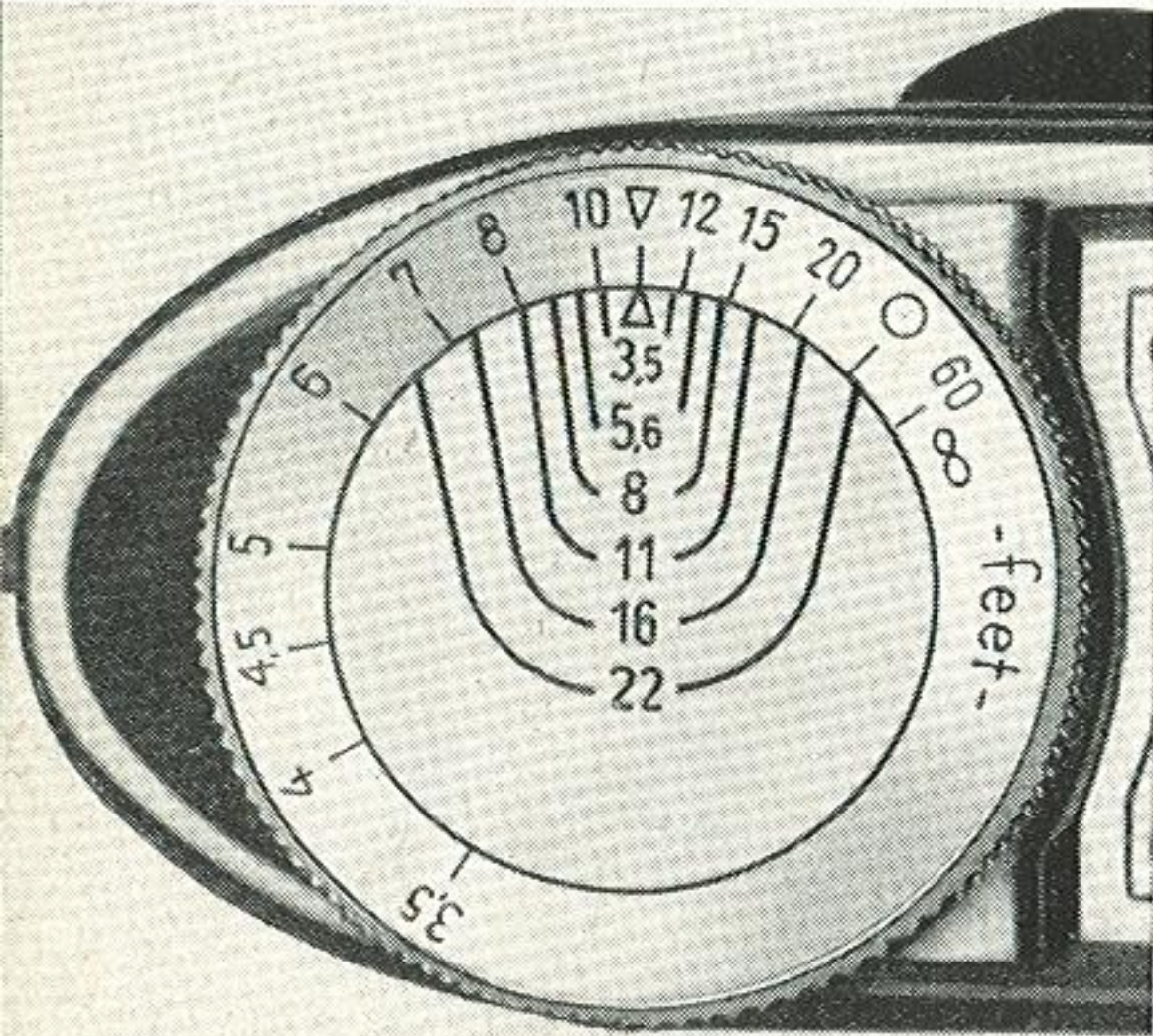
This is simplicity itself with the built-in range-finder (Range-viewfinder). On looking into the Range-viewfinder, one will see in the centre of the clearly bounded viewfinder image, a yellowish coloured circle. This is the point to be focussed. As long as the distance is **not** set correctly, one will see a double outline of the subject in the circle (see illustration).

On turning the focussing knob 13, until the two images cover each other, one has set the distance accurately. The distance can be set even by closed camera. This can be of great value for unobserved snapshots, if the zone focussing (see page 10) cannot be applied on account of poor light.

Distance setting



Zone focussing



The unobserved snapshot leads often to a surprisingly nice picture. One foregoes the use of the rangefinder and sets ring 13 to the near-point ∇ for subjects between 8 ft and 16 ft and to the distant-point \circ for subjects between 16 ft and ∞ (infinity). The camera remains closed. The aperture is set to $f 11$ — best well in advance.

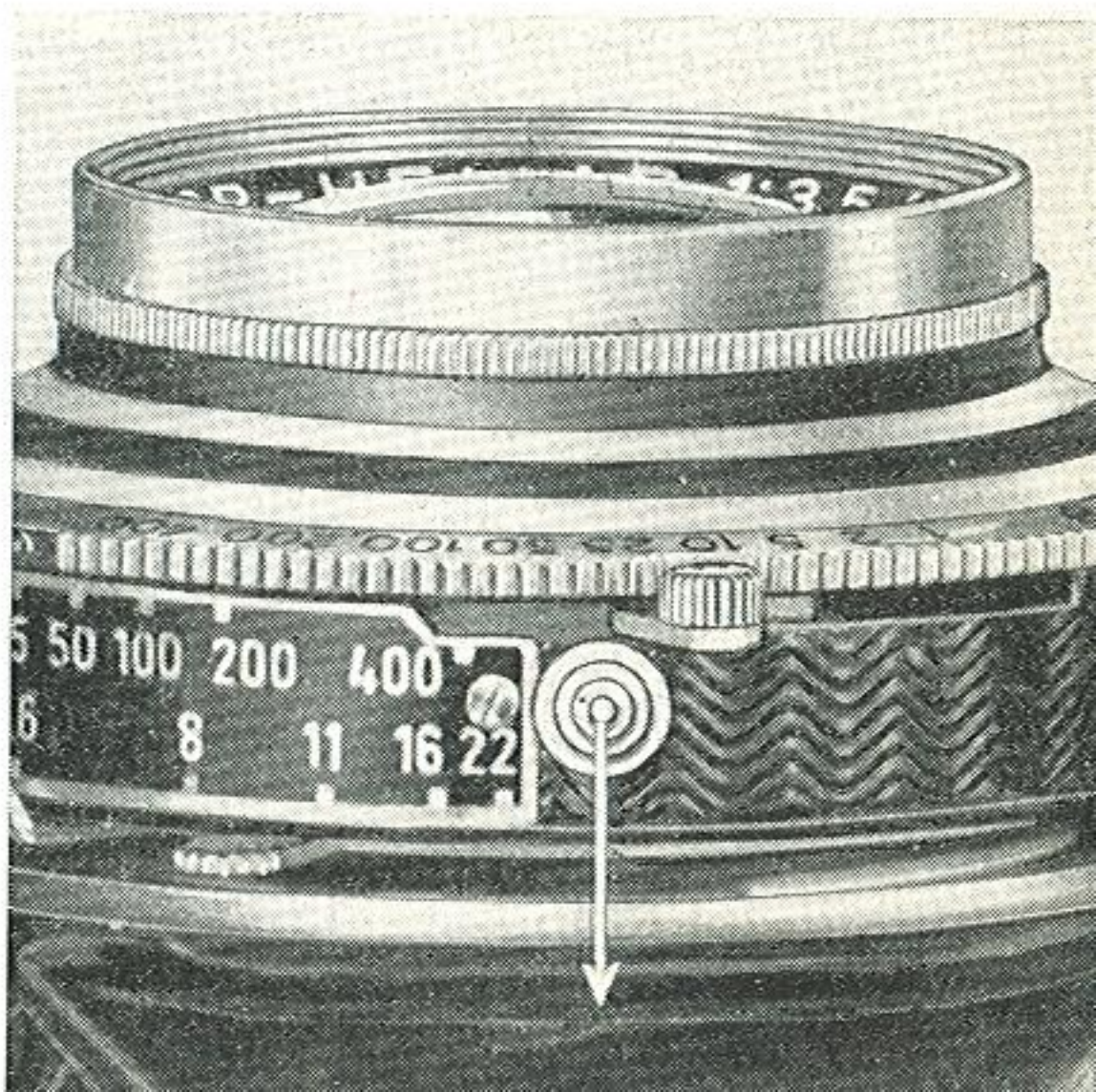
At the given moment the camera is opened in a flash, held to the eye and the shot taken before the subject has realised that it is being photographed. **Condition:** Good light and aperture $f 11$, to get sufficient depth of focus (details of depth of focus on page 17).

With the Bessa II you can — if you desire — appear in the picture yourself, without having to ask anybody to release the shutter for you.

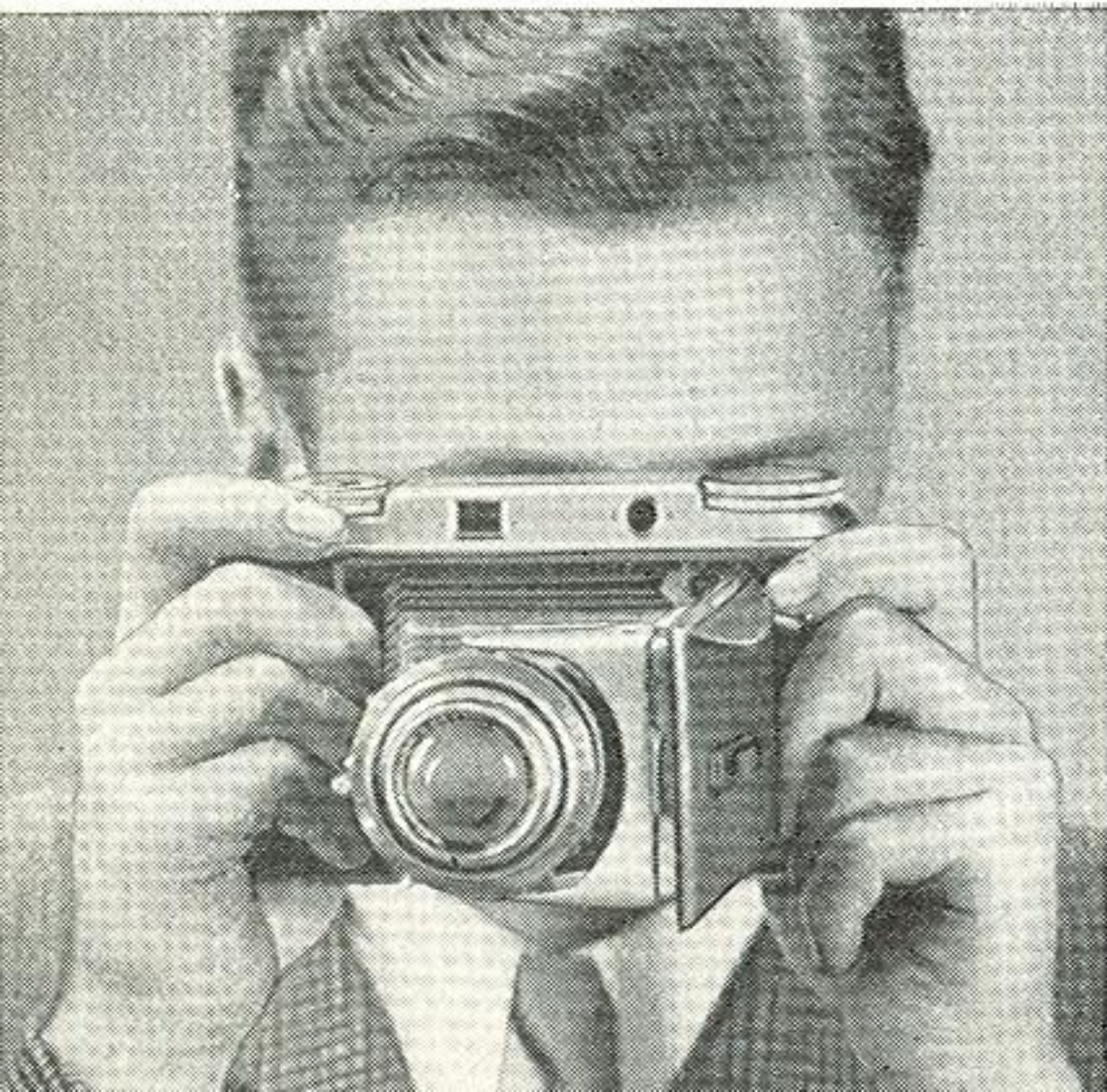
You place the camera on a solid support, best a tripod. The shutter is set as usual. Beside the setting lever 6, you will notice a small chromed knob which is pushed back with one finger. Now the setting lever can be pushed a bit further and the delayed action device is set.

You release as usual and have 10 seconds to get to the pre-selected spot in the picture. After a total of about 12 seconds the shutter exposures automatically.

Delayed action release



Taking the picture



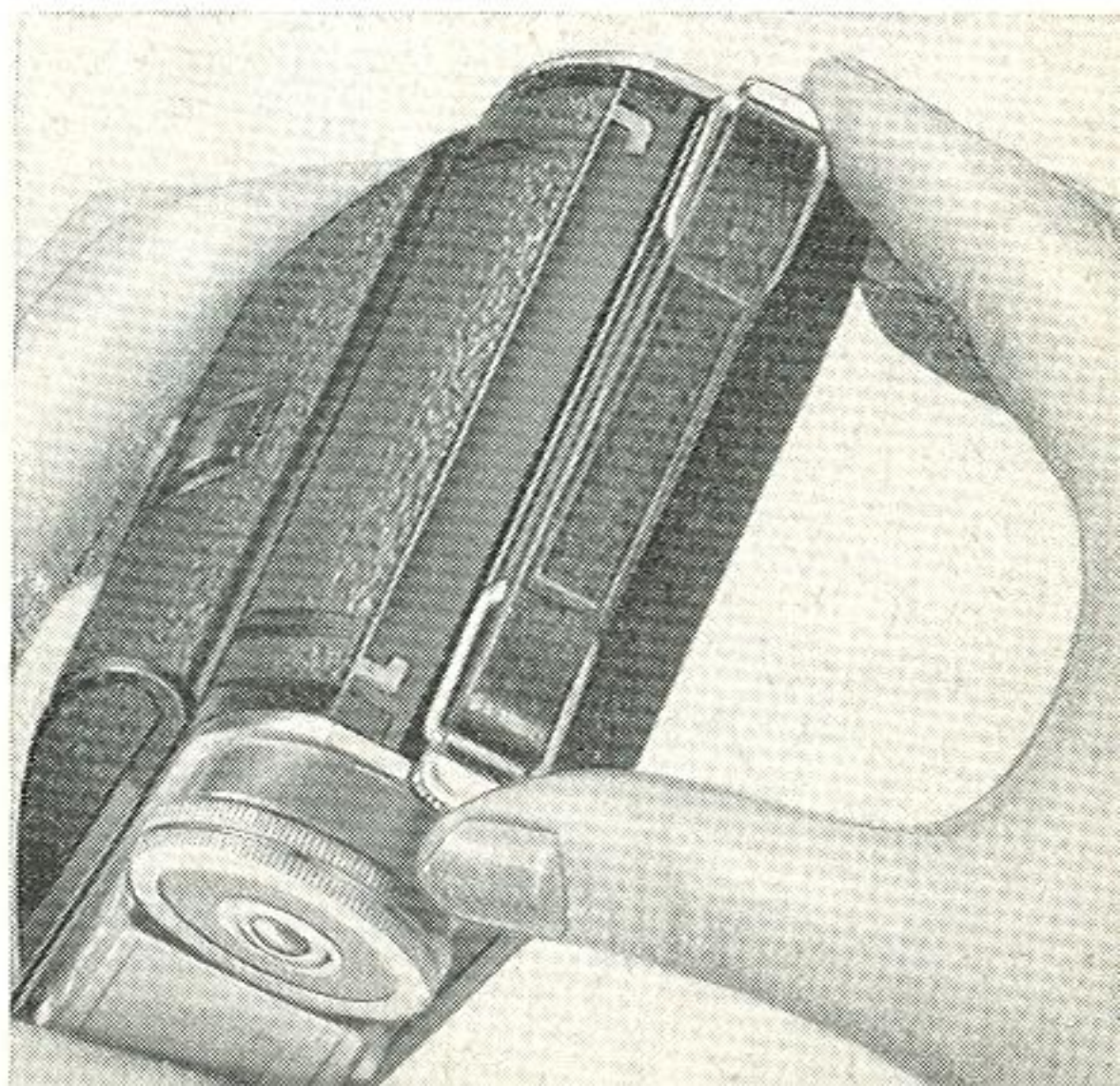
The camera is now ready, except that it has still to be loaded with film. Looking through the Range-viewfinder you determine the most suitable section of the subject you want to get on the film. **Important:** You have to look exactly through the centre of the finder. You have to see all four edges of the finder image fully. Now hold the camera firmly with both hands, and support it with forehead and nose. The index finger of the left hand reaches to the release lever 11 on the baseboard. Hold your breath, and release gently by depressing the lever softly.

For upright pictures you may hold the camera either the right way up, or upside down. On experimenting you will find the position which suits you best.

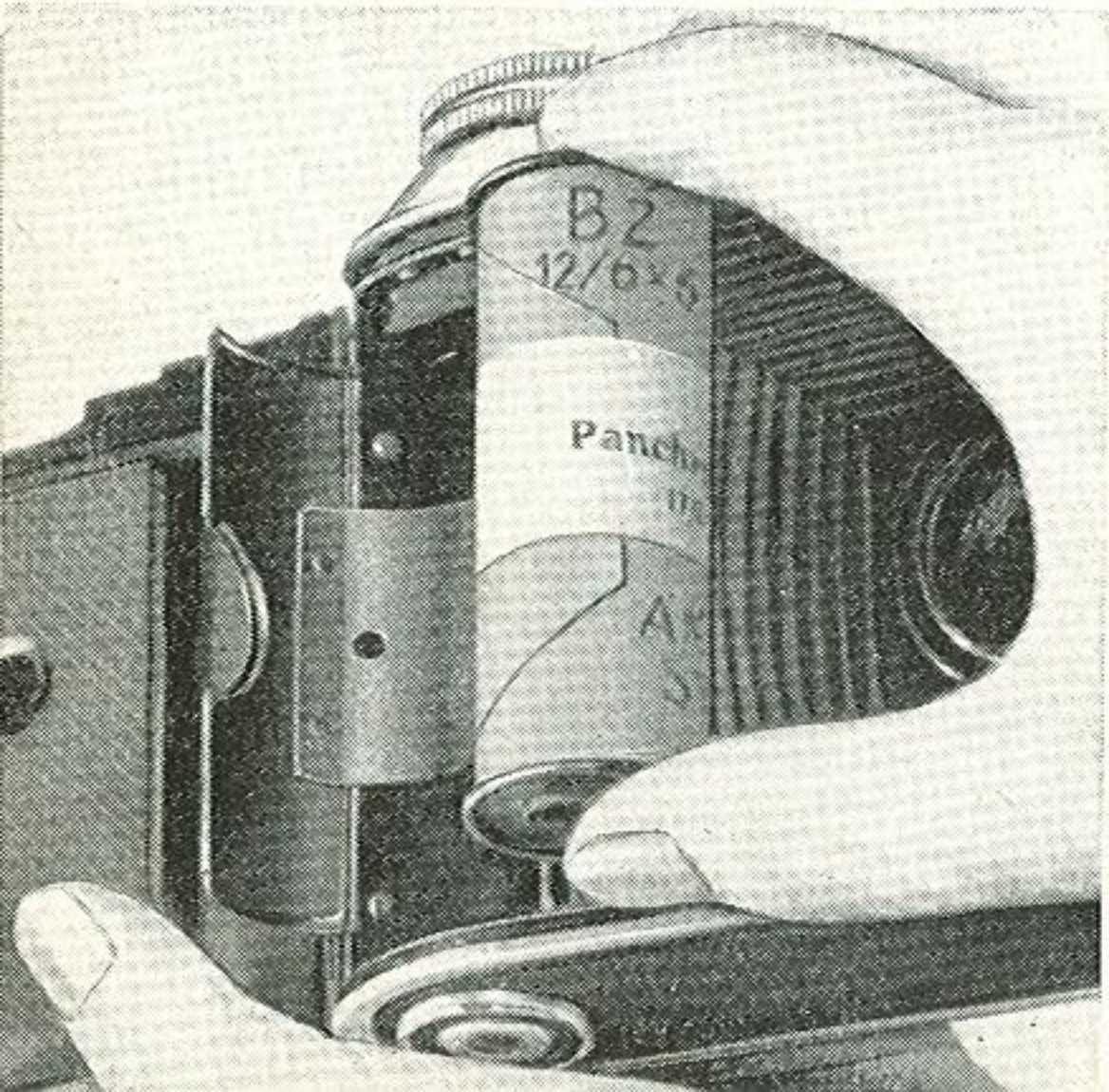
Up to here you can try all manipulations without loading the camera. Try everything several times, as you will only have the full benefit of your camera, and enjoy taking pictures, if you really master all "technicalities". To get a complete impression, read the following pages first, then you can load the first film, without having to worry.

You open the camera-back by pressing the two catches 2.

Opening the Camera-back



Loading the camera with film



To the right and left of the large film aperture in the camera, are the two spool chambers. Into the left one (below the range-finder knob) goes the unexposed film, while the right one carries the empty take-up spool (see also page 16).

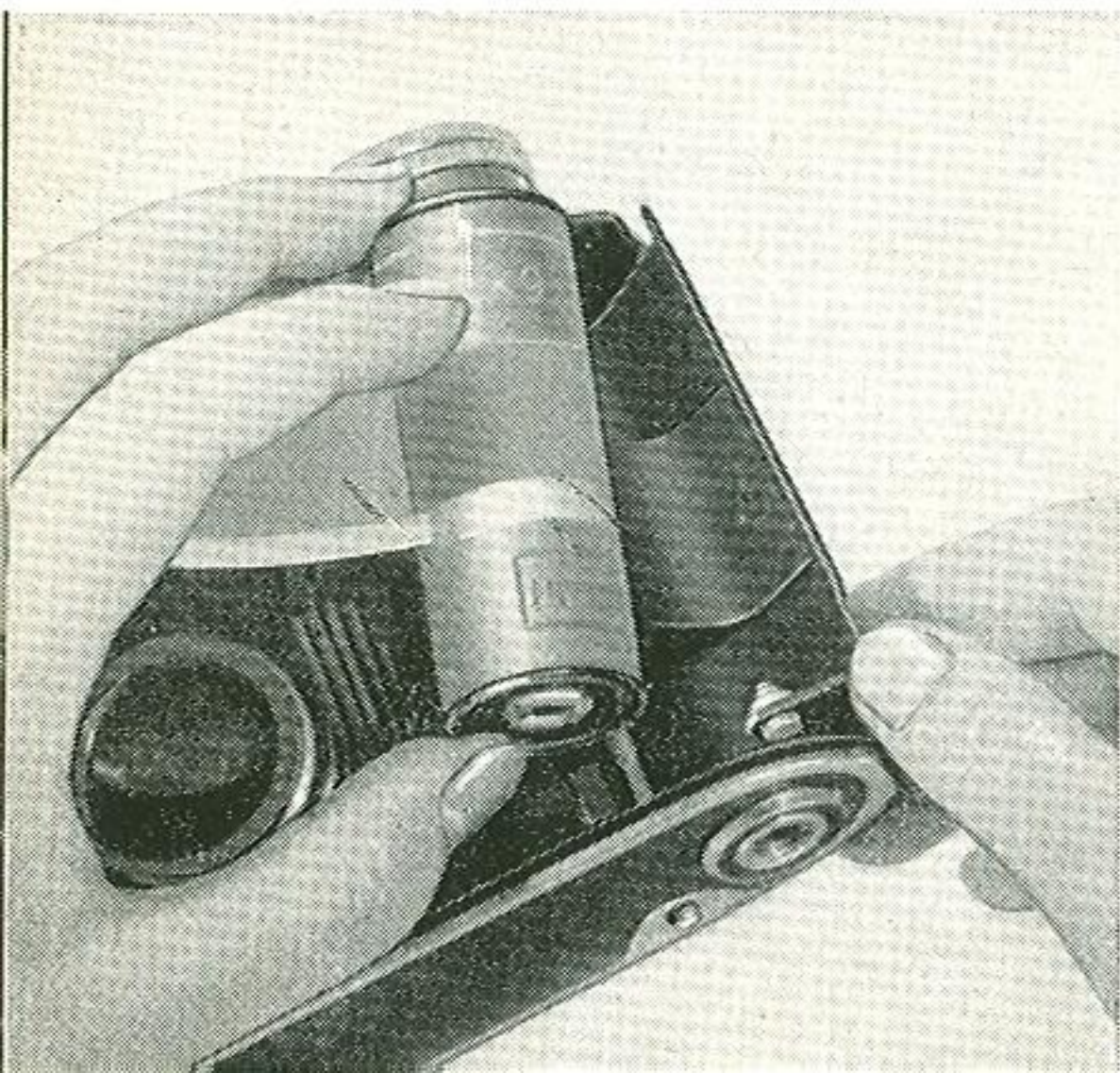
The left spool holder is swung out, and the new film is clamped between the bent spring of the holder and the lid, the circular hole of the film-spool pointing **downwards**. Now the fastening paper of the film is broken, the spool holder swung back, and the beginning of the backing paper pulled out a bit. These manipulations should be executed in subdued light, the shadow of your own body will do.

Now the wedge shaped beginning of the backing paper — its coloured side has to show upwards — is inserted into the wide slot of the take-up spool and a full turn given on the film key 1. Make sure that the backing paper winds itself tightly and within the spool flanges. If necessary push it into the correct position with a moistened finger. Close the camera-back making sure that both catches 2 engage. Open film winder in the cameraback by turning the milled disc beside the window to the left. Turn film key 1 until No. 1 appears in the window after a hand and dots have passed. Close film window. After each exposure wind to the next number.

Loading (continued)



Removing film — Changing empty spool



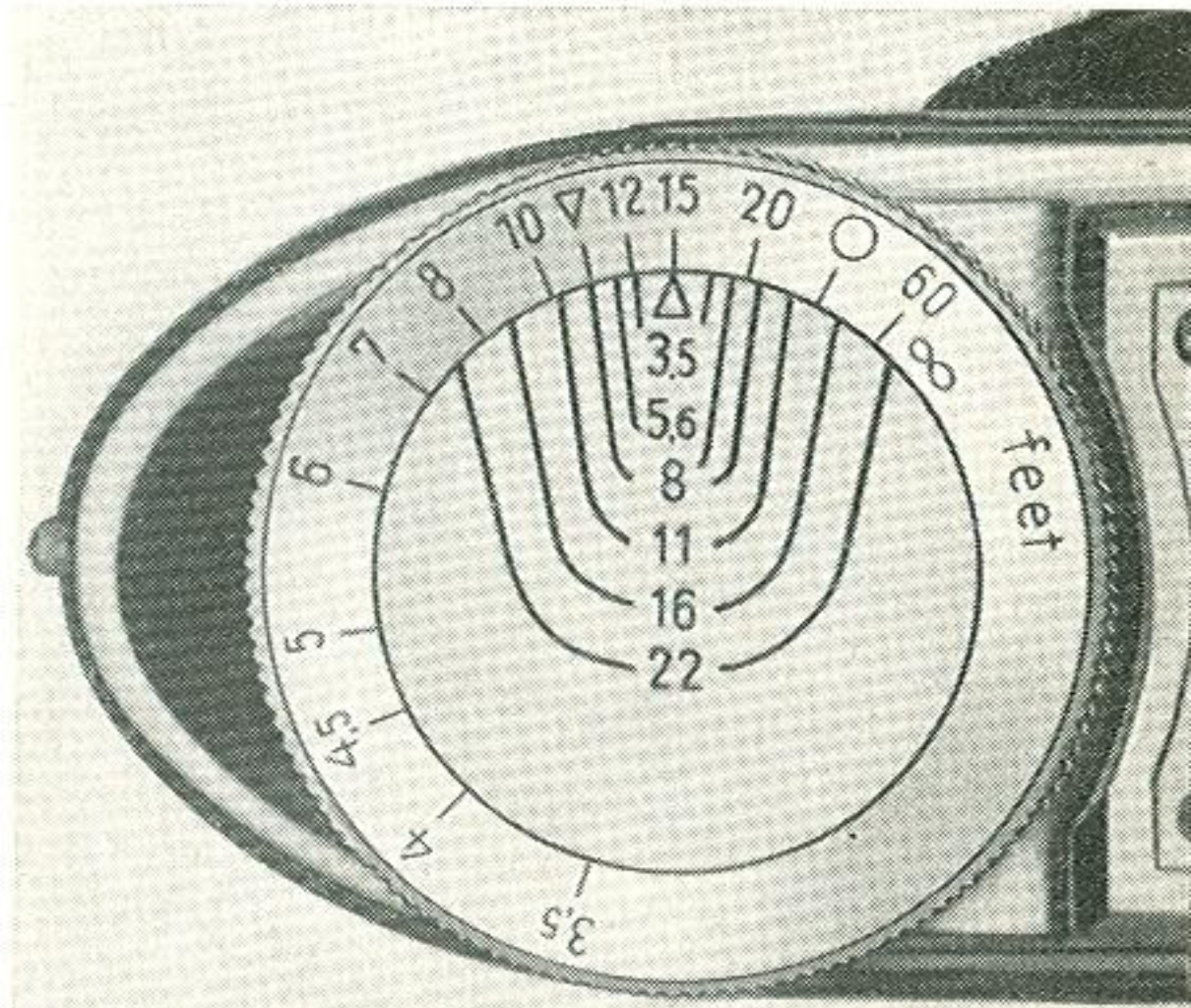
After the eighth exposure the film key is turned until the end of the backing paper has passed the film window. Open camera back, pull out film key and lock by slightly turning it. Swing out spool holder, remove film (hold it tightly so that it does not unwind) fold up backing paper and seal it with the gummed paper. The film should be removed in subdued daylight.

Next, the empty spool is transferred from the left into the right spool holder, the film key is pushed down again and turned until the prong engages in the slot of the take-up spool — which has to show upwards.

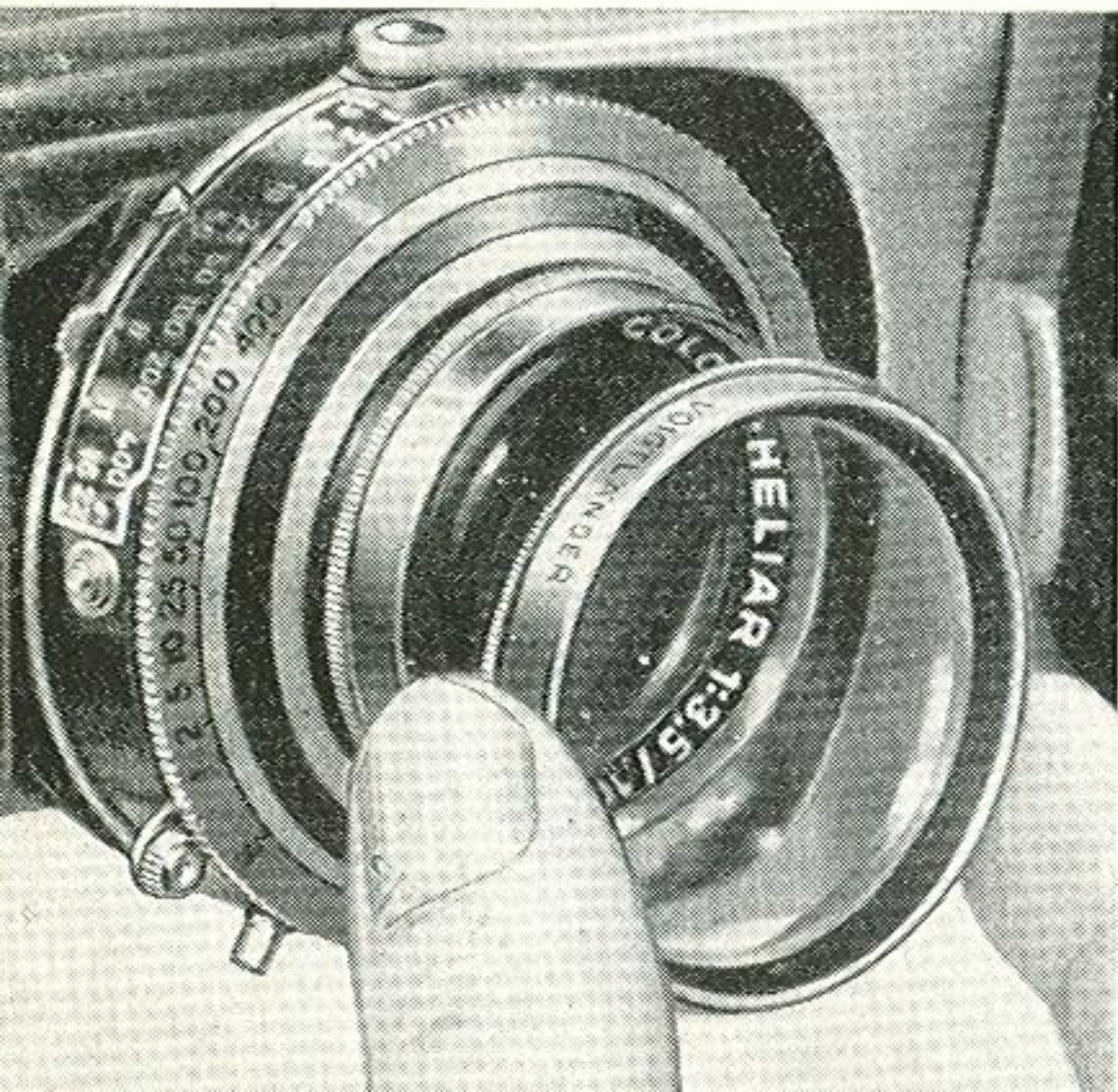
Comprises the part of the picture field to the foreground and background, which is portrayed **fully** sharp, and is dependent on the distance and aperture setting. **Please remember:** Large aperture = little depth of focus, small aperture = big depth of focus.

The depth of focus disc 14 shows the extent of depth of focus at any aperture. Above the small triangle, up in the middle field, the distance to which the camera has been set can be read off on the outer rotating ring 13. Below the triangle are the aperture figures, from each of which a pair of lines project to the rotating ring 13, indicating the extent of depth of focus. **Example:** On setting to 15 ft and aperture f 5.6 the depth of focus reaches from about 12 to 20 ft, at f 22 from 8 ft to ∞ (infinity).

Depth of focus



Yellow filter



Your outdoor pictures will be better, if you use a **Voigtländer-Yellow filter**. Particularly the sky and clouds will be more effective. For snow-pictures a filter is essential.

You can get Voigtländer-Yellow filters to fit your lens exactly, and which are optically worked and spectroscopically tested. They come in 2 densities: The lighter filter G 1, which is sufficient for most pictures, and for light clouds or more dramatic effects the filter G 2.

All filters require an exposure increase:

Filter G 1 increases $1\frac{1}{2}$ —2 \times ,

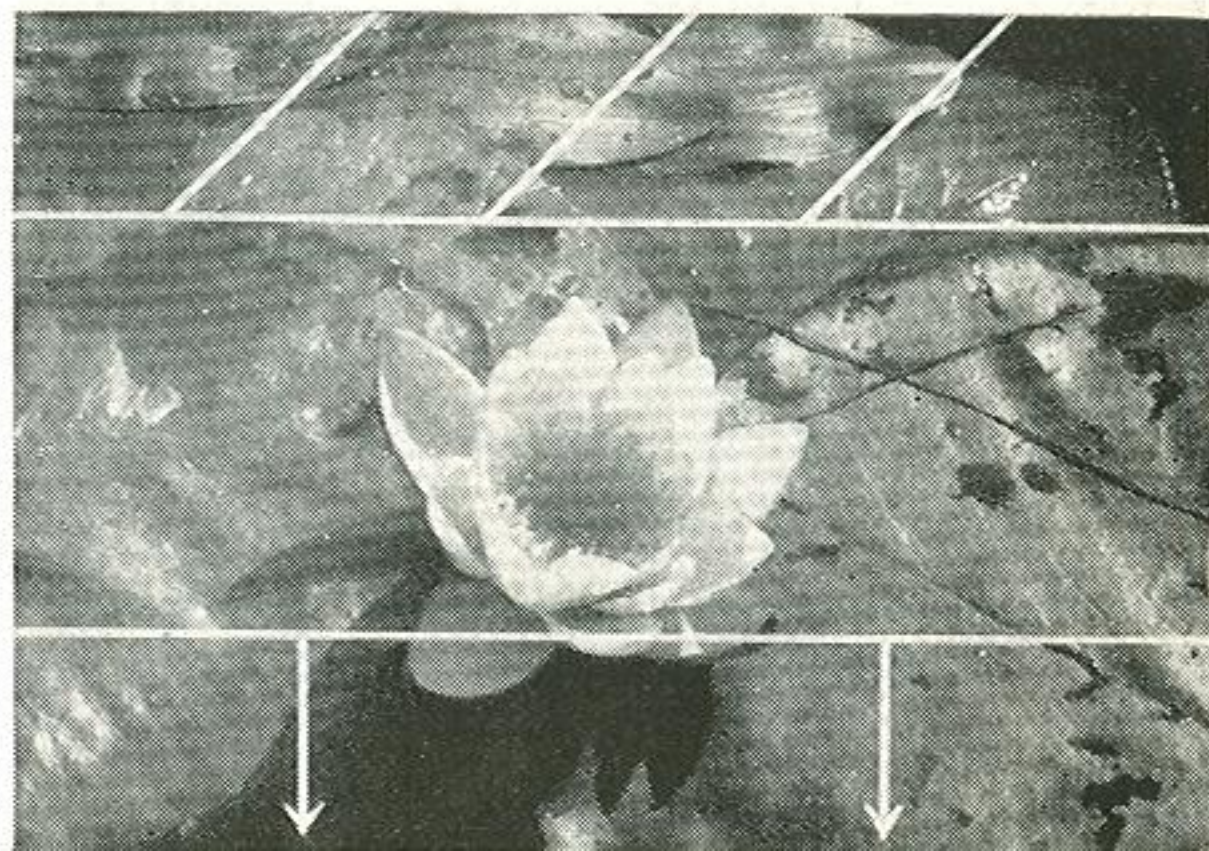
Filter G 2 increases 3 —4 \times .

With the **Voigtländer Focar lenses** you can photograph flowers, small animals, postage stamps, bookpages, etc., particularly large. You push the Focar lens on the lens mount, measure the distance between subject and front of Focar lens and focus exactly according to the table opposite

In this type of photography a displacement of the finder image takes place in the direction towards the camera. A part of the view finder image away from the camera will not appear on the film, on the other hand the equivalent part of what is not visible in the finder will. In photographs up to 1'5 $\frac{1}{2}$ " this displacement is about $\frac{1}{6}$ of the finder image, in photographs up to 1'0" about $\frac{1}{4}$.

Close-ups

At distances of feet	2'	1'7"	1'3 $\frac{1}{2}$ "	1'1 $\frac{1}{2}$ "	1'
displacing of finder picture by	$\frac{1}{10}$	$\frac{1}{8}$	$\frac{1}{6}$	$\frac{1}{5}$	$\frac{1}{4}$



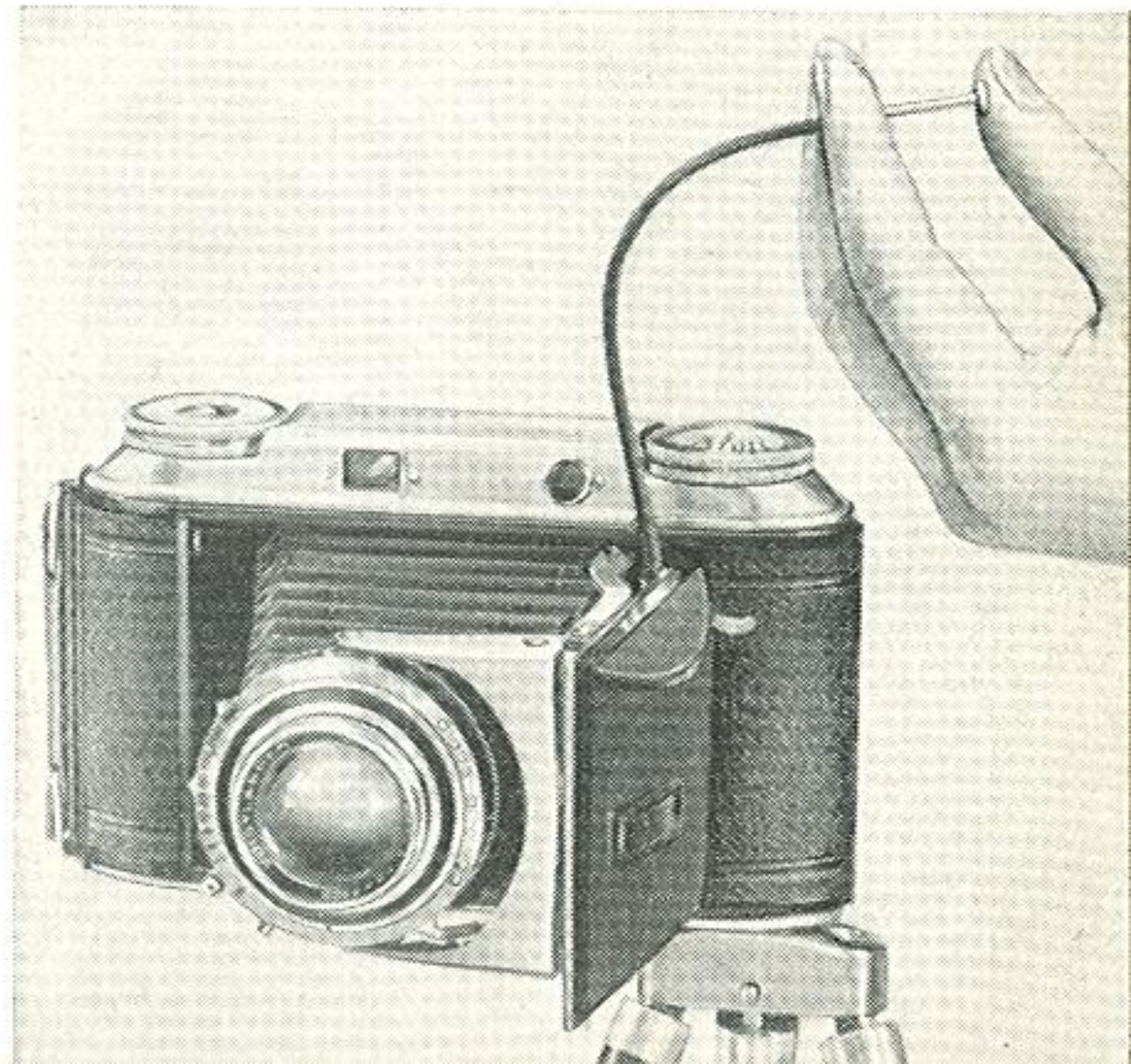
Focussing table for Focar-lenses

When focussing on	Sharp definition with		When focussing on	Sharp definition with	
	Focar 1	Focar 2		Focar 1	Focar 2
∞	2' 7 $\frac{1}{2}$ "	1' 5 $\frac{1}{2}$ "	8'	1' 11 $\frac{3}{4}$ "	1' 2 $\frac{3}{4}$ "
60'	2' 6 $\frac{1}{4}$ "	1' 5"	7'	1' 11"	1' 2 $\frac{1}{2}$ "
○	2' 5 $\frac{1}{4}$ "	1' 4 $\frac{3}{4}$ "	6'	1' 10"	1' 2"
20'	2' 3 $\frac{3}{4}$ "	1' 4 $\frac{1}{4}$ "	5'	1' 8 $\frac{3}{4}$ "	1' 1 $\frac{1}{2}$ "
15'	2' 2 $\frac{3}{4}$ "	1' 4"	4,5'	1' 8"	1' 1 $\frac{1}{4}$ "
12'	2' 1 $\frac{3}{4}$ "	1' 3 $\frac{1}{2}$ "	4'	1' 7"	1' 3 $\frac{3}{4}$ "
▽	2' 1 $\frac{1}{2}$ "	1' 3 $\frac{1}{2}$ "	3,5'	1' 6"	1' 1 $\frac{1}{2}$ "
10'	2' 1"	1' 3 $\frac{1}{4}$ "			

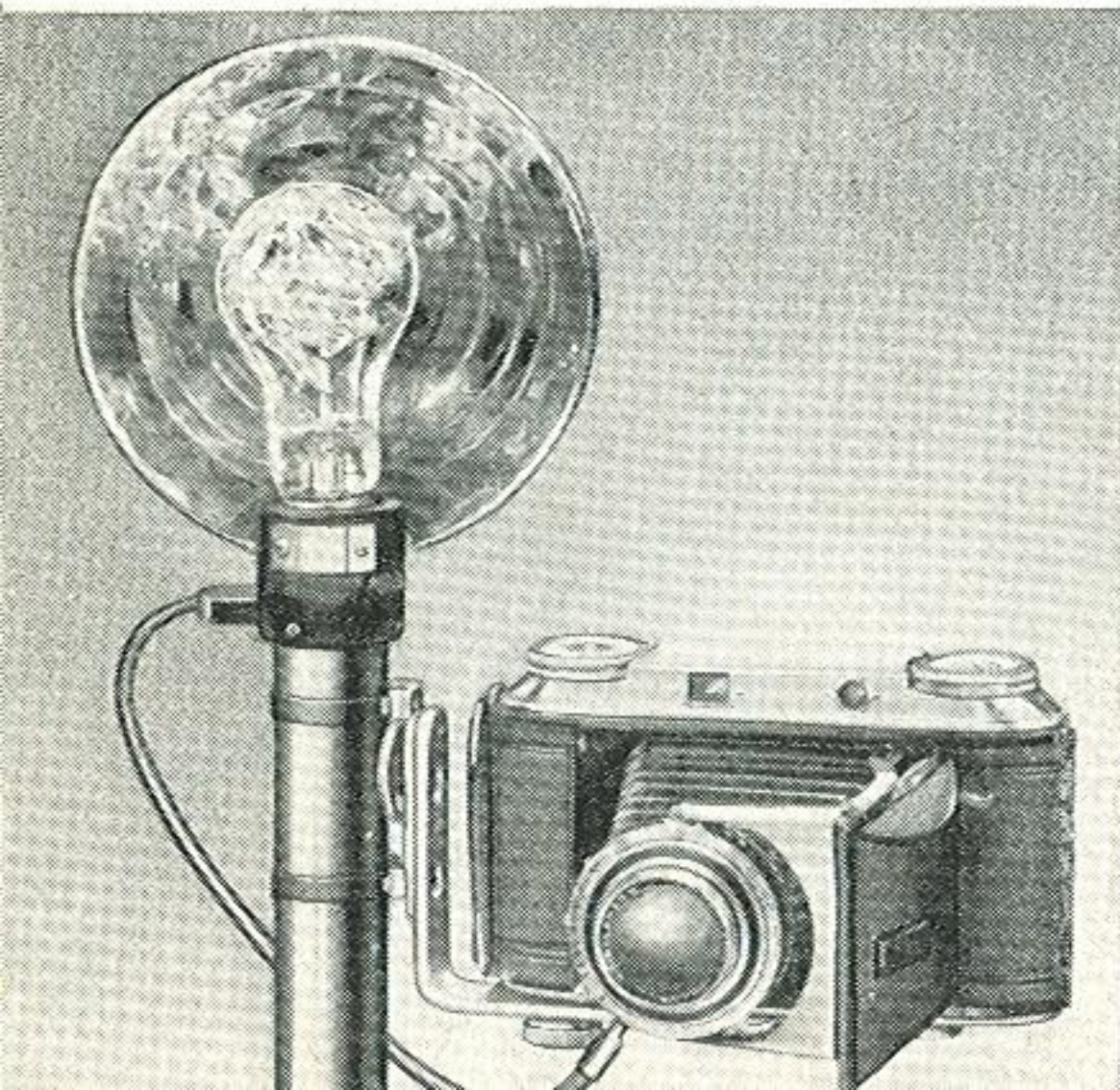
Photographs with Focar lens taken at full aperture, show a slight loss of definition, particularly towards the edges. At f. 5.6—f. 8 the definition will increase, to be normal again at f. 11. The Focar lens does not lengthen the exposure film.

For time exposures the camera has to be placed on a rigid support, it is best screwed on a tripod. In case of emergency, it may be placed on a table, chair or other even plane. For exposure time longer than 1 second, the shutter is set to "B" and set in the usual way. On releasing, the shutter will remain open as long as the release remains depressed. It is strongly advised to get a cable release with fixing screw which is locked after pressing, and thus keeps the shutter open until it is unlocked. Your dealer will gladly demonstrate it to you.

Time exposures



Flash pictures



The internally synchronised shutter allows the use of the usual flash bulbs and speed lamps, with the help of which instantaneous photographs in poor light and complete darkness may be taken. The flash unit has to be connected by cable to the flash contact **8**. After setting and on releasing, shutter and flash are released simultaneously at the moment the shutter is fully opened up (O-synchronisation).

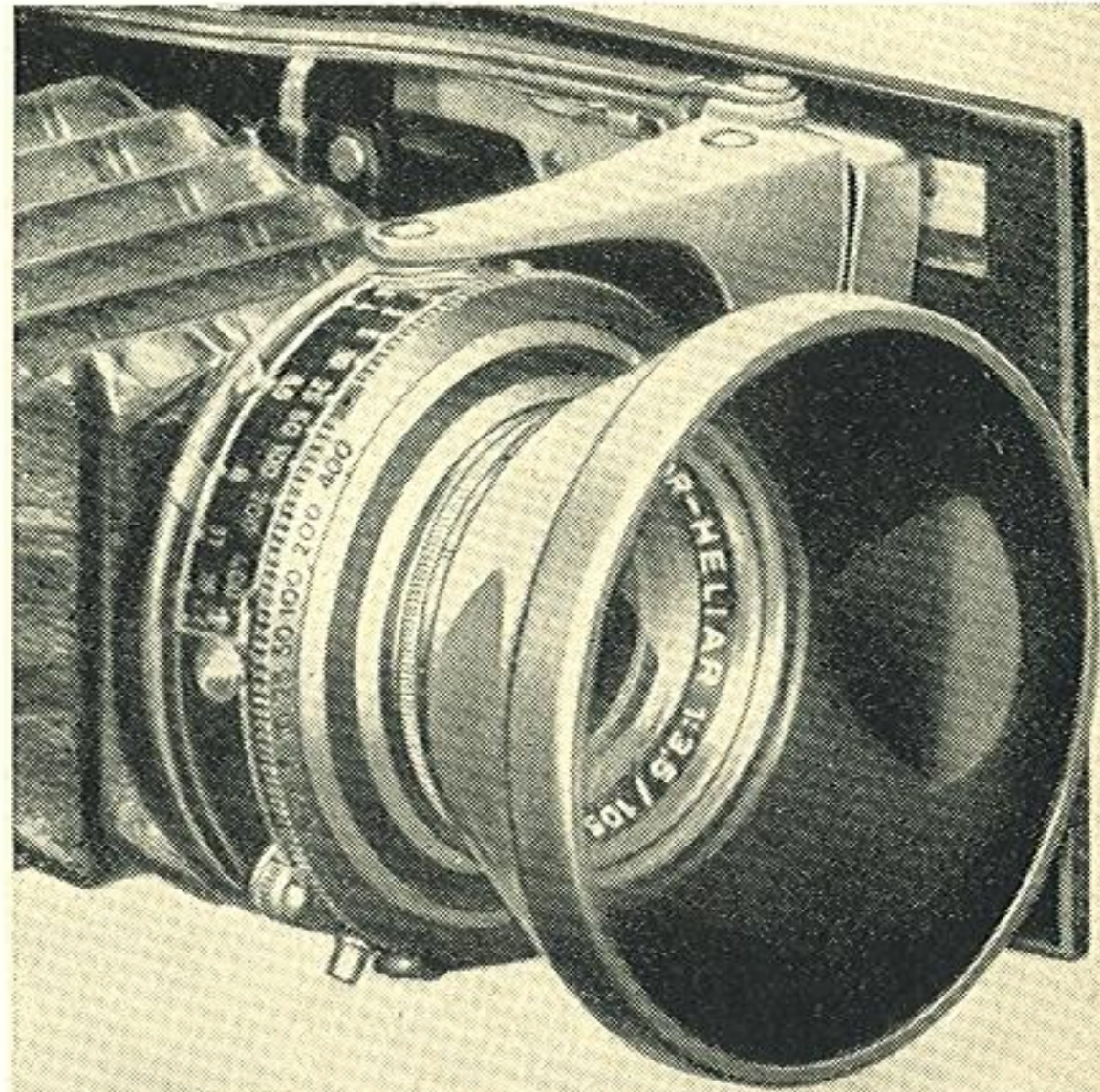
For correct exposure time in connection with aperture, film speed and subject distance, the instructions of the makers of the flash bulb or speed flash should be consulted.

Two valuable accessories for your camera outfit:

The Voigtländer lens hood is not only valuable for photographs against the light to hold back interfering rays, but also in poor weather photography to protect against rain and snow. It is dull chrome outside, and black inside.

The elegant Voigtländer Ever Ready case has been made "to measure" from finest leather. The camera remains in the case even during the exposure, offers excellent protection and does not impair the quick readiness for action.

Ever Ready case and lens hood



Care of the lens

The "Color-Heliar" resp. "Color-Skopar" is as valuable for the camera, as the eye is for us. The **anti-reflection** coating, also on the outer surfaces of the lens — is a bare $\frac{1}{10\ 000}$ -mm thin. Consequently the lens has to be treated with great care. Fingerprints are poison for the lens, and have to be avoided at all cost. They reduce the definition. Dust and sand have to be removed with a fine hairbrush or a soft, well washed piece of linen. Oil or grease can be removed by dabbing the lens gently, with a piece of cotton-wool damped in alcohol or ether.