



This manual is for reference and historical purposes, all rights reserved.

**This page is copyright© by M. Butkus, NJ.**

This page may not be sold or distributed without the expressed permission of the producer

I have no connection with any camera company

On-line camera manual library

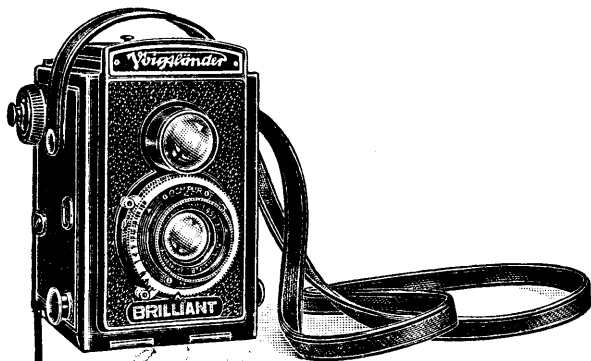
This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

**If you find this manual useful, how about a donation of \$3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you \$7.50 for a electronic copy or \$18.00 for a hard to read Xerox copy.**

**This will allow me to continue to buy new manuals and pay their shipping costs.**

**It'll make you feel better, won't it?**

**If you use Pay Pal or wish to use your credit card,  
click on the secure site on my main page.**



*Reb...*  
**Voigtländer**

**BRILLIANT**

**Camera**

**F/4,5**

**Instructions for use**

**The movements in their proper order when using the Brilliant Camera are:—**

The camera having been loaded, and the film wound until the number 1 is in the window in the back panel of the camera; the indicator put back to number 1,

- (1) See that the shutter is correctly set.
- (2) Open the finder hood.
- (3) Judge distance and focus.
- (4) Observe the picture in the finder and release the shutter.
- (5) Turn on the film to the next number.

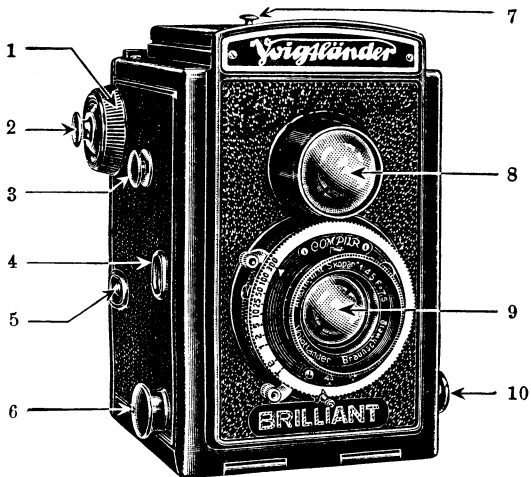


Fig. 1. The Voigtlander Brilliant

## Introduction

In spite of the marvellously simple construction of the Brilliant Camera, it has characteristics which are usually only found in complicated apparatus. You are quite right to be proud of your new "Voigtlander", and how satisfied you will be when the first dozen good pictures are in your hands! Very few movements are necessary when making a picture with the Brilliant

Camera; these few must however be understood, we would therefore recommend you to read this booklet so that you are conversant with the handling of the camera before you start.

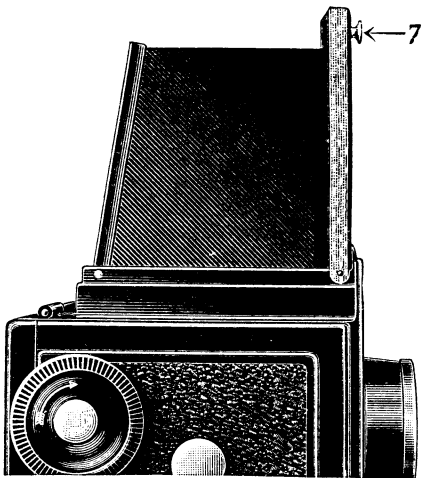


Fig. 2. Finder hood open

## The Finder

The finder consists of a large aperture finder lens 8 (fig.1) a mirror inside the camera and a second lens which is covered by the folded finder hood when

the camera is not in use. If you lift the cover by the knob 7 (fig. 2) the other three sides open of their own accord. If you now look down vertically at this

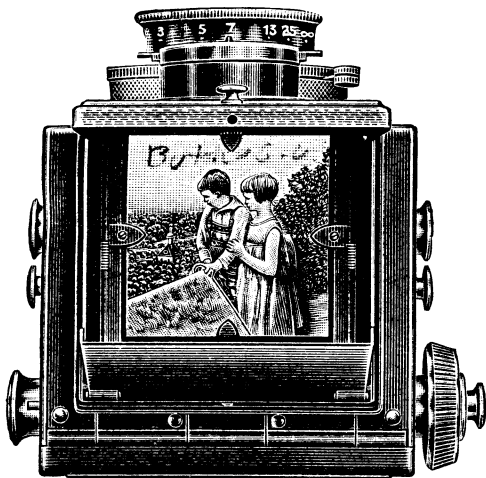
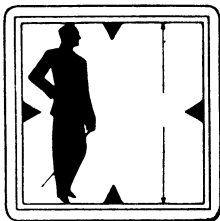
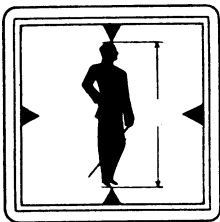


Fig. 3. Looking into the finder

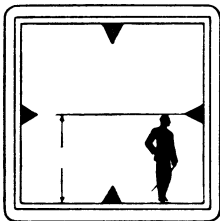
lens from a distance of about 10", you will see the finder picture (fig. 3) the limits of which coincide exactly with those of the picture thrown on the film. It is the right way up, is very brilliant



a



b



c

Fig. 4.

and measures  $1\frac{9}{16}$ " square, i. e. two thirds the size of the picture.

The four pointers on the edges of the finder point towards the middle of the picture and enable you to see that the camera is held correctly. As a particular size of the object in the finder always corresponds with a certain distance from the object, you can determine the focussing point with the aid of the pointers. For example: if a man 5' 5" tall appears as in (fig. 4a)—that is, so that the view of him reaches from top to bottom of the finder, he is exactly 7' 7" from the camera. If the view

in the finder should coincide with the tip of the pointers (fig. 4 b) the subject would be 9' 2" from the camera, and a picture from the right or left hand pointer to the bottom edge of the finder (fig. 4 c) represents a distance of 16' 1". The following table gives the distances for people of various heights, with reference to figs. 4 a, b and c.



Height	Distance
6' 0"	10' 0"
5' 6"	9' 6"
5' 2"	9' 2"
4' 8"	8' 8"
4' 4"	8' 4"
4' 0"	8' 0"
3' 6"	7' 6"
3' 2"	7' 2"
2' 8"	6' 8"
2' 4"	6' 4"
2' 0"	6' 0"

You would find it very convenient to stick this table on the back of the finder hood.

When shutting the finder hood the two sides must first be closed, then the back, and lastly the cover.

### **Compur Shutter** (fig. 5)

The shutter is surrounded by the revolving ring 17 on which the letters *T* (long time exposure) and *B* (short time



exposure), and the instantaneous exposures from 1 to  $\frac{1}{300}$  sec. are engraved. The instantaneous speeds are not engraved as fractions but as whole numbers so that they are easier to read.

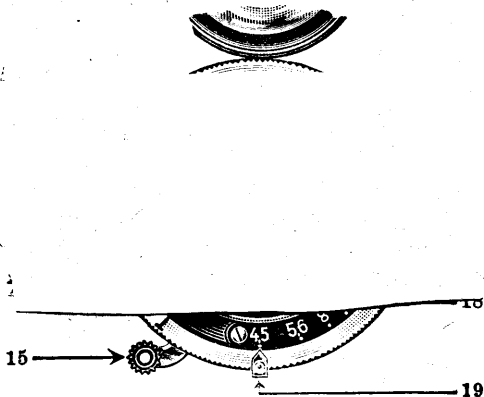


Fig. 5. Compur Shutter

### Instantaneous exposures

By turning the ring 17 the required speed is brought opposite the pointer on the left hand side of the word "Compur". The speeds from 1 to  $\frac{1}{100}$  sec. are all on the same cam so

that the shutter can be set between any two numbers for speeds such as  $\frac{1}{75}$  which is between  $\frac{1}{50}$  and  $\frac{1}{100}$  sec. The shutter must not, however, be set between  $\frac{1}{100}$  and the highest speed nor between *B* and 1 sec. The shutter is set by pressing the lever 12 to the right (seen from the front) as far as it will go. In the ordinary way it does not matter whether you set the speed or the tension first. It is, however, better when using the highest speed to set the ring before the shutter is tensioned, as setting the ring to this speed after the shutter has been tensioned is rather difficult. The shutter can be released either by pressing the lever 15 or the wire release screwed into the nipple 13.

### Time exposures

The shutter must *not* be tensioned for time exposures, the tensioning lever 12 is locked when the ring is set to *T* and *B* and if it is forced the shutter will be damaged. If the letter *B* is over the index the shutter will open when pressure is exerted on the wire release or the lever 15 and remain open as long as the pressure is continued. If you

wish to expose for instance three seconds, you should count as follows, "One little second, Two little seconds, Three little seconds". At "One" press the release and at the end of "Three little seconds" relieve the pressure.

If the letter *T* is over the pointer, the shutter is opened by the first movement of the lever or wire release and is shut by a second pressure on either of these. This position is used for exposures that will last for minutes (for example, Night Pictures) and when working with flashlight.

## **Focussing**

With the Brilliant F/4.5 camera, the focussing scale for 3 ft. to infinity is engraved on the side of the front lens cell so that you can control the focussing and see the finder picture at the same time (fig. 3). In this way time is saved and mistakes are prevented. By turning the lens cell the required distance is easily brought under the index on the pointer 16 (fig. 5). You can of course also set the focus between the engraved distances if necessary.

## Iris diaphragm and "Depth of Focus"

The Skopar F/4,5 lens at full aperture projects a picture of the focussing plane absolutely sharp right up to the corners. If, however, it is wished to reproduce close and distant objects sharply at the same time, "Depth of Focus" is necessary; this can only be achieved by 'stopping down' — an optical law applying to all makes of lenses.

For this purpose the Iris diaphragm is provided; it is controlled by the lever 19 (fig. 5) which moves over the aperture scale 18 on the bottom of the Compur Shutter. The smaller the aperture number, the larger is the opening. The aperture values are so chosen that the next smaller opening always needs double the exposure of that immediately preceding it. Whilst increasing the "depth of focus" by stopping down you also increase the exposure necessary so you should always work with the largest possible stop.

The table on the back of the finder hood gives some idea of the distribution of the depth of focus at the different focussing points with the various dia-

*Butkus.05*

phragm openings. If you look along the horizontal column opposite the focussing point in question until you come to the vertical column beneath the diaphragm number, you will find the depth of focus in feet that this particular setting represents.

## **"Close-ups" with a Focar-lens**

At your photo-dealers you can get a Portrait Focar-lens No. 64 which will enable you to get a large scale picture with your Brilliant Camera. If the Focar lens is placed in position over the lens cell the focussing is altered to the following:

With pointer on:	Sharp at:
$\infty$	40 inches
25 feet	35 "
13 "	31 "
7 "	27 "
5 "	24 "
3 "	19 "

In close-ups there is a slight displacement of the finder picture owing to the unalterable difference in position

of the taking and finder lenses; it amounts to  $\frac{1}{8}$  th to  $\frac{1}{4}$  inch. at the front edge of the finder. This discrepancy which is known as "parallax" is much less noticeable in the Brilliant than with most finders, so that it can easily be allowed for with a little care.

Portraits are best taken when the head is slightly turned to one side. Should the Focar lens not fit easily, the mount can be pressed in or out a little.

## **Holding the Camera**

Most pictures come out best if you can expose without wasting too much time. The Brilliant Camera has been specially built for this type of picture. It is however a good idea to practice the few movements necessary with the camera unloaded until everything is quite instinctive.

The lanyard fixed to the knob 3 (fig. 1) on the side of the camera is put round the neck. It is so long that the finder comes the right distance away from the eye, if necessary you can cut a little off. Whilst you are setting the shutter and focus and opening the

finder hood you should take up a firm position as the slightest shake of the camera during the exposure will result in double outlines in your pictures. With the left hand you can hold the lanyard tight at the same time pressing

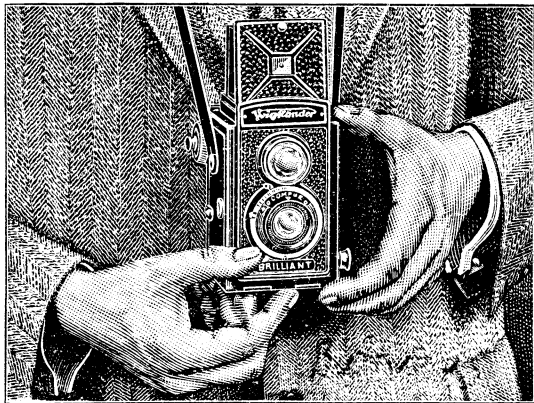


Fig. 6. Holding the camera

the camera against the chest (fig. 6). In doing this however you must make sure that the camera is held quite vertical and horizontal as otherwise the lines in your picture will all be crooked. It is quite easy to see whether

the camera is held correctly by the four arrows at the edges of the finder. Further, when taking pictures of architecture or such subjects the camera must on no account be tilted upwards or downwards, as this would result in so called "drunken lines".

The large hooded brilliant finder has the great advantage that you can watch the picture not only before but also during the exposure.

The shutter is most comfortably released with the thumb on the lever (fig. 6) you must however — as with a rifle — find the release position and then press smoothly without a jerk. If you find that you are moving the camera when releasing with this lever, you had better use the wire release which should be held in a gentle curve so that the movement of the hand is not transferred to the camera.

Exposures of  $\frac{1}{25}$ th sec. and shorter can be quite easily made out of the hand. If you have to expose longer, the camera must stand still so that you will place the camera on a table or other flat surface or the camera should be screwed on a tripod. For the latter



eventuality, a tripod bush is incorporated in the base of the camera. Should the screw on the tripod be too long, it must be shortened or a washer must be placed underneath the camera as it is otherwise possible to damage the thread.

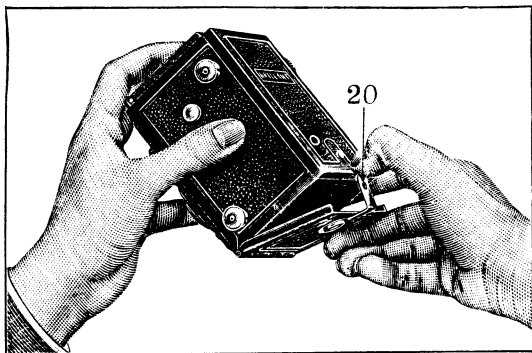


Fig. 7. Opening the base

## Loading the Camera

On a rollfilm  $2\frac{1}{4} \times 3\frac{1}{4}$  (B 2) you can make 12 pictures  $2\frac{1}{4}$ " square with the Brilliant Camera.

The loading of the camera with rollfilm can take place in daylight as the actual film is protected by many layers of light tight paper. You will of course

not load the camera in brilliant sunshine but at least in the shadow of your own body. To open the film chamber, lift the clip 20 (fig. 7) with the thumb when the base, and afterwards the back, (fig. 8) can be easily

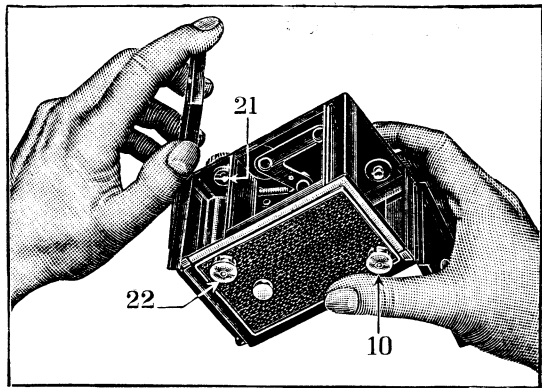


Fig. 8. Opening the back

opened. By the hinge of the back is the film chamber for the empty spool with the film turning knob 1 (fig. 1) and by the hinge of the base is the film chamber for the full spool.

First you must put in the empty spool, to do this pull out the nickelled

knob 22 (fig. 8) on the opposite side of the film turning knob so that the pin disappears from the inside of the camera. This knob 22 can be kept in this position by turning it slightly to

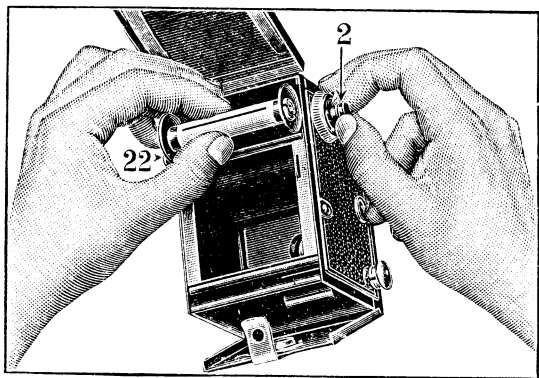


Fig. 9. Inserting the empty spool

the right or left. On the inside of the film turning knob there is a key 21 (fig. 8) which conveys the movement of the knob to the spool. If you pull out the polished knob 2 (fig. 9) on the film turning knob the key 21 disappears from the spool chamber and the empty spool can be easily inserted (fig. 9).

You must take care that the slotted end of the spool faces the film turning knob. If the knobs 2 and 22 are allowed to snap back into place and the film turning knob is turned a few times to

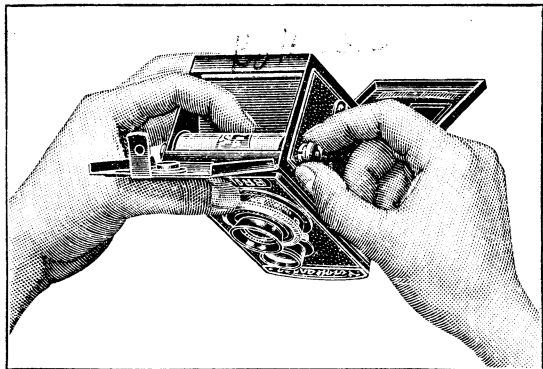


Fig. 10. Inserting the full spool

the right the key will automatically find the slot in the spool.

The lower spool chamber by the hinge of the base has two knobs 6 and 10 (fig. 1) which can be pulled out and held by turning. This is where you put the full film spool (fig. 10). Here you must insert the new film spool so that

it lies with the point of the safety paper appearing on the hinge side of the chamber so that the bottom spool turns in the same direction as the empty spool. As you press the spool lightly

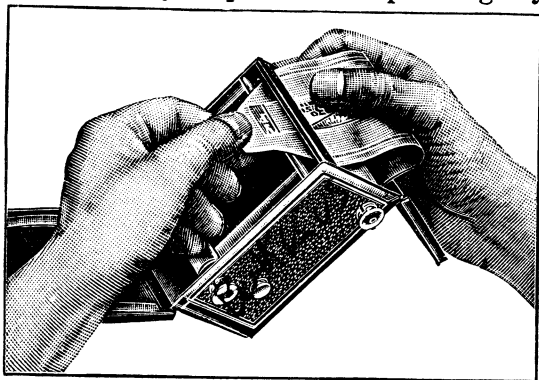


Fig. 11. Attention! Thread safety paper like this against the spring in the film chamber you can release the knobs and the pins will hold the spool firmly.

Now remove the seal of the new spool with your finger nail, draw the safety paper about 4" out and take the point underneath the plush light trap (fig.11), so as to run smoothly over the gliding-rolls provided for this purpose. It is wrong to draw the safety-paper over

the light-trap or to thread it under the gliding-roll as otherwise the film would be scratched and the camera thereby damaged. Finally insert the point of the safety paper in the long

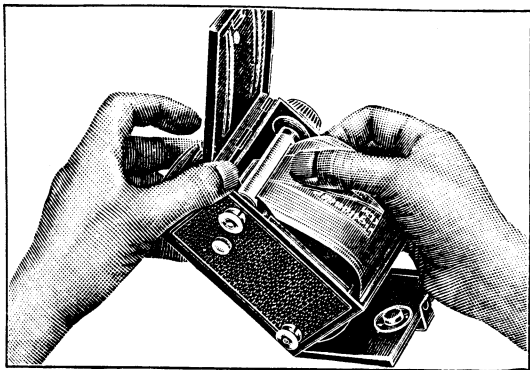


Fig. 12. Fixing the safety paper slot of the empty spool in the upper film chamber (fig. 12). By turning the film turning knob, the safety paper should be rolled on one or two turns, so that it is lying tightly in the picture opening of the camera. At the same time, you should make sure that the safety paper is running quite parallel to the spool as otherwise the film will jam later.

If everything is correct, the back and the base of the camera should be carefully closed when the catch on the back will snap into place. Now turn on the film turning knob slowly until after about 15 turns a hand, a few points, and lastly the number 1 appear in the red window in the back panel of the camera. The camera is now ready for the first exposure.

## The Indicator

For the further control of the film transport you can disregard the window in the back panel of the camera for an automatic indicator now comes into action. Number 1 of the new film being in the window at the back panel of the camera the small knob 5 (fig. 13) on the side should be pushed to the right. The indicator will then set itself automatically so that the figure 1 appears in the oval red window 4 (fig. 13). For the second and each further exposure the film key is turned until the respective number from 2 to 12 appears in the red window of the indicator. It is best to turn on the film to the next number immediately after each exposure as it

is then impossible to expose any picture twice.

## Unloading the Camera

If the whole film is exposed the film key should be turned on until the end

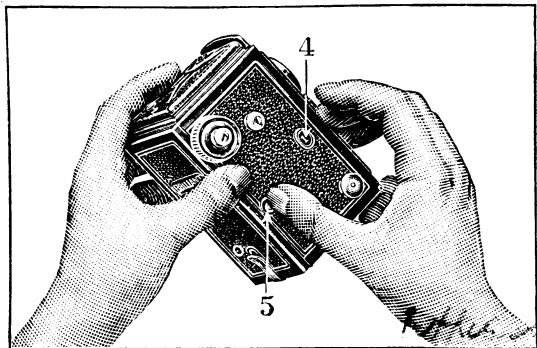


Fig. 13. Setting the indicator

of the safety paper has gone past the window and the film is all on the top spool. You can't overwind anything doing this. The base and back of the camera are now opened as described under "Loading" (fig. 7 and 8). Then hold the end of the safety paper with the left hand and turn the winding knob a little further so that the film is tightly wound but not too much as otherwise



you might scratch the film. A too loosely rolled film lets the light in at the edges.

Now pull out the knob 22 and turn it, slightly take hold of the spool with

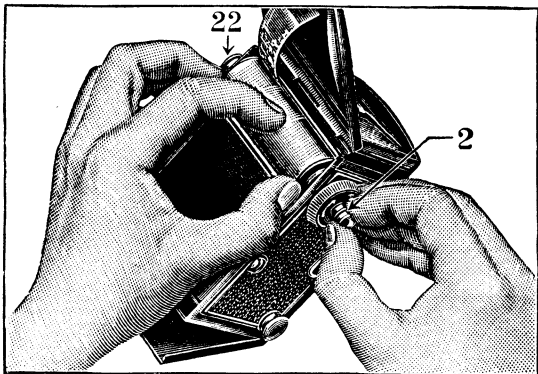


Fig. 14. Removing the exposed spool

the thumb and middle finger holding the paper with the index finger so that it cannot unroll. Pull out the knob 2 on the film key (fig. 14) and the spool can then be easily removed from the camera. The index finger is kept on the spool until it is fixed with the piece of gummed paper which you will find ready prepared.

2

All this can be done in daylight, but is naturally better not to do it in direct sunlight but at least in your own shadow. The best way to pack the exposed film (provided you are going to load the camera immediately) is to wrap it up in the paper and to put it in the carton of the new film, and so as to avoid mixing up exposed with unexposed films, you should make some mark on the box. The empty spool in the bottom film chamber is now moved up to the top chamber as described under "Loading".

## **Exposure**

The correct exposure is a very important point in photography. You need not however be anxious as correct development of the film allows appreciable latitude in the exposure. You should however always remember; when in doubt it is better to over than under expose.

A Voigtlander Exposure Calculator is included with every Brilliant Camera F/4,5 and can easily be carried in your pocket. The advantage of this Exposure

Calculator as opposed to others of the same type is that there is only one slide to be moved in order to find the correct exposure without reckoning. The exposure values are liberal so that under exposure need not be feared.

## **"Brilliant" Exposure Meter**

To those who would like to be quite precise in judging the exposure time, we would recommend the purchase of the Voigtlander "Brilliant" Exposure Meter. This is on a luminous principle, and compensates for the inability of the human eye to judge the power of the source of light.

This new instrument, no larger than a yellow filter, is slipped on to the finder lens, and one then sees in the finder hood a luminous area in which one compares the brilliancy of a number of points. The point which is just a little brighter than the area, shows the correct exposure time according to the figure in the chart provided.

It is very simple to work, and saves the waste of material owing to the prevention of faulty exposures.

## Voigtlander Yellow Filters



A white heavy sky, black flowers, grey fruit blossom against the dead white sky, pale, expressionless eyes and heavy freckles are things that no one wishes to see in their pictures.

The colours of nature will only have the right tone values in your pictures if you use really orthochromatic films. Be sure, therefore, that your films have not only "Orthochromatic" printed on the box, but really are colour sensitive. The orthochromatism of the film cannot be fully utilised unless the blue rays are to a certain extent cut down by a yellow filter. Do not take any filter but be sure that you have a Voigtlander Yellow Filter which is in a special mount to fit over the lens of your Brilliant. The Voigtlander "Moment" filter increases the exposure to about double so that instantaneous exposures are often possible. The "Normal" filter

requires an exposure of about  $5 \times$  normal and should only be used when particularly strong correction is required.

## **In conclusion**

We want you to get the best possible results from your Brilliant Camera and this aim can best be achieved step by step. We would therefore advise you to give the developing and printing to your dealer — at least at the beginning—. The correct development of a film is the most certain test for the mastery of exposure technique. The exposure — and we must always remember this — is the foundation of the photographic picture. If you have any difficulties, your dealer will be very pleased to help you.