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Voigtländer

dynamatic II



35 mm.

E

dynamatic II

Dear Amateur,

Don't be afraid that we shall worry you in this little booklet on the "dynamatic II" with technicalities of photography. There is no need for that. Just a few words are enough to make you familiar with the camera and to tell you how quickly and simply you can get perfectly exposed shots — even if you have never taken a picture before.

But note one point right at the start: the "dynamatic II" is a very robust camera, but nevertheless an optical and mechanical precision instrument. So handle it gently and sensibly — and you will be sure of perfect pictures for many years to come.

V O I G T L Ä N D E R A . G . B R A U N S C H W E I G

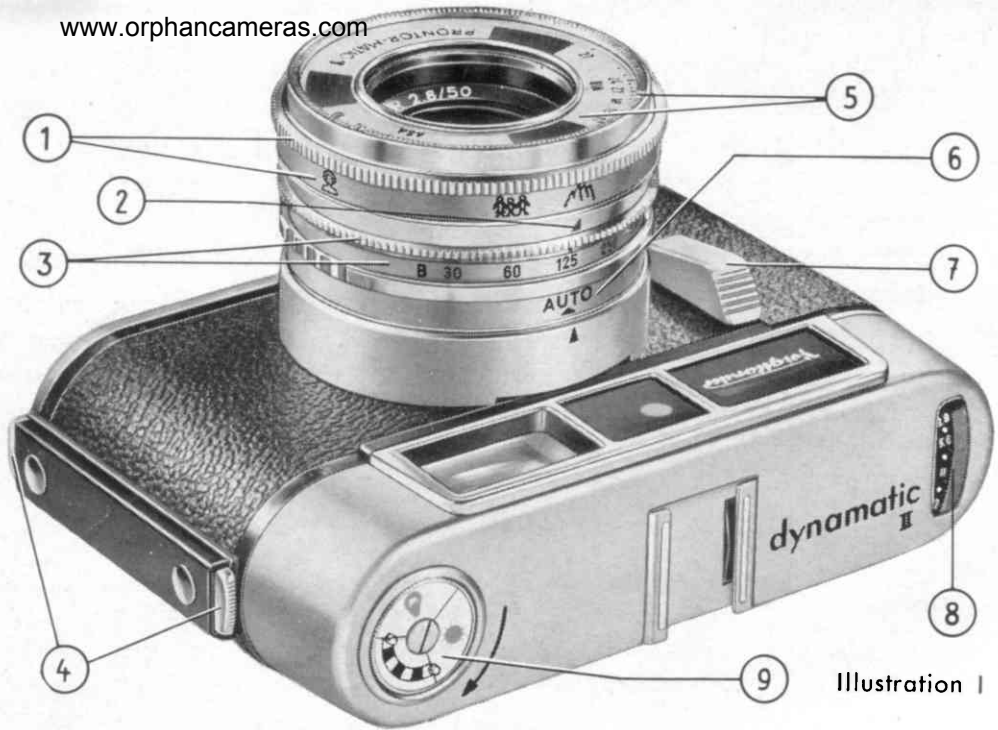


Illustration I



- 1 **Distance setting ring**
with three-point symbols:
PORTRAITS - GROUPS - VIEWS
- 2 **Distance setting index**
- 3 **Shutter speed scale**
with milled setting ring
- 4 **Back lock**
- 5 **Film speed scale for DIN**
ratings, with milled setting ring
- 6 **Control ring**, set to "AUTO" for
automatic aperture settings
- 7 **Release**

- 8 **Sighting window** for the automatic
aperture setting
- 9 **Film type indicator** in rewind knob
- 10 **Flash socket**
- 11 **Threaded socket** for cable release
or self-timer
- 12 **Depth of field scale**, used in
conjunction with the distance scale
- 13 **Distance scale**
- 14 **Film speed scale for ASA**
ratings, with milled setting ring
- 15 **"MANUAL" aperture scale**
on the control ring
- 16 **Film counter**
with milled setting button
- 17 **Tripod bush**

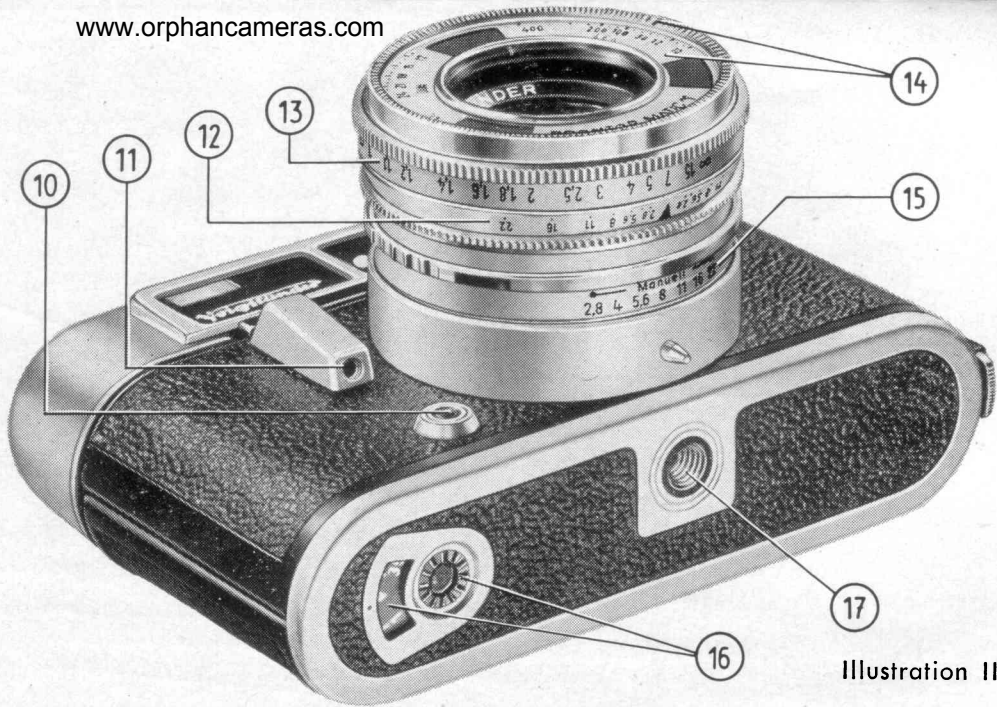


Illustration II

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Practical Hints



Set the Distance

The bright circle visible in the centre of the crystal-frame finder is the measuring field of the coupled rangefinder. As long as the lens is not correctly focused, this rangefinder field shows the subject with double outlines (see top illustration).

Turn the distance setting ring (1) until the double outlines fuse into one. This sets the camera exactly to the correct distance (see bottom illustration).

To make focusing easier, watch the vertical lines of a subject when you hold the camera horizontally. Similarly focus on horizontal subject outlines with upright views.



... And Shooting is Simple

Check first whether the shutter is tensioned (pull out the rapid winding lever (23) as far as it will go), and whether the control ring (6) is set to "AUTO". That engages the automatic exposure control; the exposure meter needle now moves freely.

AUTO



► Pre-set the Shutter Speed

— by turning the milled ring (3) to bring the red dot opposite the required exposure time. 30 = $1/30$ second ... 500 = $1/500$ second. See page 13 for more information on the "B" setting.

► Look Through the Finder while Sighting the Subject

if the exposure meter needle (to the right of the brilliant image frame) is within the white area, press the release (7) — and you have taken the picture.

If the meter needle, even with the longest exposure time of $1/30$ second, moves into the tip of the red area beyond 2.8, the light is insufficient for an exposure.

The dots between the aperture figures 2.8 · 5.6 · 11 · 22 indicate the positions for f/4, f/8, and f/16. (See also "Aperture and Depth of Field" on page 14.) You can also read off the aperture figures in the sighting window (8).

Press the release only when actually ready to shoot; otherwise you lock the meter needle, and thus the automatic exposure control, too soon.

Now that you know how beautifully easy picture taking is with the "dynamatic II", we shall show you how to load and unload the film. Your photo dealer will gladly do it for you — but it is so simple that sooner or later you will want to do it yourself.

- ▶ **Setting the Film Speed**
- ▶ **Inserting the Cassette**
- ▶ **Setting the Film Counter**
- ▶ **Setting the Film Type**
- ▶ **Unloading the Film**
- ▶ **Changing Partly Exposed Films**

Setting the Film Speed

Make it an absolute rule to set the film speed before loading a film cassette into the camera. Correct exposures depend on this setting.

The scales for the ASA and DIN ratings are situated between the three selenium cell windows on the front, surrounding the lens. To set the speed, turn the large milled ring (5) on the front to the left or to the right to bring the red index mark opposite the film speed figure for the film loaded. The easiest way to turn the milled ring is to use both thumbs. The film speed is usually marked on the film packing.



Inserting the Film Cassette

Press together the locking catches (4) and open the camera back.

Push the film reversing lever (22) to the left. The rewind knob (21) springs up; pull it out fully (see illustration III).

Push the beginning of the film into the slit of the take-up spool and anchor it to the hook (25 and 29). Draw the cassette across the film track, insert it into the cassette chamber, and fully push back the rewind knob (27). The rewind shaft must engage the centre spool of the cassette (26) and the sprocket of the transport shaft (28) should engage the film perforation (see illustration IV). Then close the camera back.

You can load with any make of perforated 35 mm. film on the market. The usual daylight cassettes yield 36 or 20 exposures 24 x 36 mm. – in black-and-white or in colour.

The cassettes are light-tight. Nevertheless, do not expose them to strong light. Above all always load and unload the camera in the shade – even the shadow of your own body will do.

Setting the Film Counter

Turn the milled button (16) until the diamond \blacklozenge mark (for a 36-exposure cassette — illustration a) or the \odot mark (for a 20-exposure cassette — illustration c) is opposite the red dot. Alternately operate the rapid winding lever and the release until the film counter indicates No. 36 (illustration b) or No. 20 (illustration d) respectively for the first exposure.

From this point onwards the film counter automatically shows the number of shots still available every time the film is advanced. In other words, it runs backwards to No. 1.

The Film Type Indicator (9)

is intended only to remind you of the type of film you have loaded in the camera — it thus has no effect on the exposure. Set it before loading the film (while the rewind knob is pulled up) by rotating the disc:



- = black-and-white film;
- = daylight type colour film;
- = artificial light type colour film.



Unloading the Film . . . after the Last Exposure

Push the reversing lever (22) to the left, letting the rewind knob (27) jump up. Turn the knob in the direction of the arrow until the \blacklozenge or the \odot mark reappears in the film counter window (16). Then open the camera back, fully pull out the rewind knob, and remove the cassette.

Changing Partly Exposed Films

With the "dynamatic II" you can always remove a partly exposed film in the middle and change it for another one (for instance to switch over from black-and-white to colour film).

Remember – or, better still, make a note of – the number of the last exposed frame, and rewind the partly exposed film into its cassette as described above. When reloading this film later on, proceed as already described up to the point of setting the film counter to the \blacklozenge or \odot mark.

Then press the release, let go, press down again, and hold it down in this position. Keep on pulling out the rapid winding lever as far as it will go, until the film counter again indicates the number of the frame you noted before. Now let go of the release, work the rapid winding lever once more, and carry on shooting.

We are also going to give you a few further hints for correct and rapid operation of the "dynamatic II". Finally, you will learn something more about the scope of your camera, how to use filters, and what to note with colour shots.

- ▶ **The Crystal-frame Finder**
- ▶ **The Release —
The Rapid Winding Lever**
- ▶ **The Three-point Settings**
- ▶ **Aperture and Depth
of Field**
- ▶ **Time Exposures**
- ▶ **Flash Exposures**
- ▶ **Using Filters**
- ▶ **Colour Shots**



shows everything at a glance: In the centre you have the circular measuring field of the coupled rangefinder, and at the right the automatic aperture indication. The brilliant image frame outlines clearly and distinctly everything that will be included on the film. Moreover, the finder shows the subject in full natural size. When sighting, you can therefore keep both eyes open and have a clear view of the surroundings of the subject as well.

◀ With subjects at about $3\frac{1}{2}$ feet the limits of the field of view are displaced downwards or sideways, according to whether you hold the camera horizontally or upright. This is shown by the two short lines near the brilliant image frame (see the dotted line in the illustration).

The Release

During the exposure hold the camera perfectly still and press the release (7) gently and smoothly. Never jerk it, as that would produce blurred pictures. The threaded socket (11) below the release will take a cable release for longer time exposures (see page 13).




The Rapid Winding Lever

After every shot pull out the rapid winding lever (23) as far as it will go (either with one full swing, or with several short ones). This tensions the shutter, advances the film by one frame, and advances the film counter.




An automatic lock prevents operation of the rapid winding lever a second time before you have made an exposure. Also, you can release the shutter only after working the rapid winding lever. The automatic control with aperture indication only comes into action then, too.

The Three-point Settings

Rapid action shots, for example of children at play, sports, etc., often yield surprisingly successful pictures. There you do without an exact distance setting with the rangefinder and use instead the following symbols;

-  = **PORTRAITS** — corresponding to a distance of 4½ feet
 = **GROUPS** — corresponding to a distance of 11 feet
 = **VIEWS** — corresponding to a distance of 33 feet

According to your subject, simply set the distance ring (1) to one of these symbols. You then obtain the following sharp zones:

Aperture	 (4½ feet)	 (11 feet)	 (33 feet)
f/5.6	from 3¾ to 5 ft	from 8¼ to 16½ ft	from 16½ ft to ∞
f/8	from 3⅝ to 5¼ ft	from 7¼ to 23 ft	from 13 ft to ∞
f/11	from 3¼ to 6 ft	from 6½ to 40 ft	from 10 ft to ∞

Without Automatic Control

●————— **Manuell** —————●
2,8 4 5,6 8 11 16 22

When you turn the control ring (6) to the "Manuell" range, you disengage the automatic exposure control. You can now combine any one of the black aperture figures with any shutter speed at will. This is suitable for occasions when you deliberately want to use exposures different from those indicated by the exposure meter — for example for against-the-light shots, etc. On setting the milled ring (3) to "B", the shutter remains open as long as you keep the release depressed.

These individual settings are also necessary for flash shots. There the following hints may be useful:

- **Mounting** — Fit the flash gun into the accessory shoe on the top of the camera, and plug the flash cable of the gun into the flash socket (10). This completes the electric circuit.
- **Shutter speed** — Turn the milled ring (3) to $1/30$ second. You can now use all flash bulbs and electronic flash units on the market.
- **Aperture** — The correct setting on the scale (15) can be obtained from the so-called guide numbers usually quoted on the flash bulb packing or in the leaflets issued with the flash unit. To obtain the required aperture, divide the appropriate guide number by the subject distance in feet. Aperture = guide number : distance.

Aperture and Depth of Field

The depth of field zone covers that part of the subject area (in front of, and behind, the focused distance) which is reproduced in the picture with acceptable sharpness. This depth of field depends on the aperture setting, which you can read off on the sighting window (8) when the camera is set to "AUTO". With the camera set to "MANUAL" you can choose the aperture yourself. Note the following rule:

Large apertures (e. g. f/2.8) yield **limited depth of field**;

Small apertures (e. g. f/16) yield **greater depth of field**.

To determine the exact zone of sharpness, set the distance and read off the aperture figure. Then turn the camera over so that you can see the distance scale (13) and the double aperture scale (12). The depth of field zone now extends from the distance figure below any given left-hand aperture number to the distance figure below the corresponding aperture number to the right of the index mark.

If you need a smaller aperture than the meter needle shows with the camera set to "AUTO", pre-set a longer exposure time. That automatically yields a smaller aperture and increased depth of field. The actual aperture in use is visible both in the crystal-frame viewfinder and in the window on the top of the camera.

Using Filters

Here again the "dynamatic II" eliminates all figuring. You can ignore all filter factors which normally call for special exposure settings or adjustments. Simply mount the filter in front of the lens: the exposure is automatically correct!

Voigtländer filters are available in various depths and colours. All these filters (except for the ultra-violet UV filter) can of course only be used with black-and-white film - they would falsify the colours on colour film.

Filter	Lightens	Darkens	Applications
Light Yellow G 1.5	Yellow	Blue	{ Sport and action shots, pictures with low sun
Medium Yellow G 3	Green		
	Orange		{ Landscapes (summer, snow), outdoor portraits
Green Gr 4	Green	Red Violet Blue	Spring and summer views, artificial light portraits, copying of coloured originals
Orange Or 5	Orange Red Yellow	Blue Green	Landscapes, cloud effects, distant views
Ultra-violet UV	Cuts out ultra-violet radiation in high mountains or near the sea. Eliminates unpleasant blue casts in colour shots.		

Colour Shots

are just as easy to take as black-and-white pictures. Subjects with large areas of colour, but without great brightness differences, make the best colour pictures. Put people against a quiet neutral background whenever possible, to make them stand out; outdoor portraits are best taken by slightly hazy sunlight.

With landscapes aim to get a colourful and live foreground into the picture. For mountain and seaside pictures use the ultra-violet UV filter to eliminate disturbing blue casts.

With daylight shots you can light up shadows by white reflecting screens or with a blue flash bulb or electronic flash. Avoid mixed lighting (e. g. tungsten lamps used together with daylight), as this leads to colour distortion.

Successful Results

and long life of your valuable "dynamatic II" depend largely on proper care and correct operation.

- Therefore always handle the camera gently, and never use force.
- Protect the camera against hard knocks and do not drop it. When travelling by car, do not keep the camera in the glove compartment. In the long run the vibration there may harm the photo-electric exposure meter.
- Clean the lens only with a soft, fluffless, cloth. First carefully dust off coarse particles of grit (or sand at the seaside) with a soft sable brush. Finger marks and other traces of grease on the lens surface or the finder window can be removed with a piece of cotton wool moistened with pure alcohol or ether.



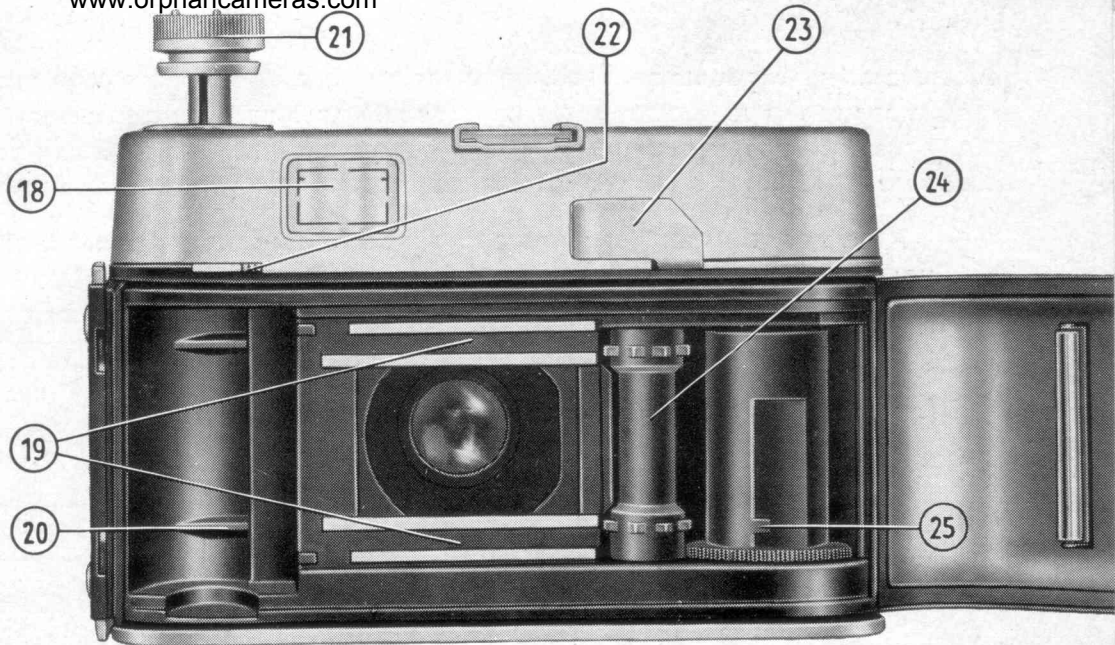


Illustration III

- 18 **Viewfinder and rangefinder eyepiece**
- 19 **Film track**
- 20 **Cassette chamber**
- 21 **Rewind knob, fully extended**
- 22 **Film reversing lever**
- 23 **Rapid winding lever**
for tensioning the shutter, and
advancing the film and film counter
- 24 **Film transport shaft**
- 25 **Take-up spool with hook for**
attaching the film leader
- 26 **Shaft of rewind knob, must engage**
the cassette spool
- 27 **Rewind knob, pushed into the**
camera body
- 28 **Sprocket of transport shaft,**
must engage the film perforation
- 29 **Film leader fixed**
to hook of take-up spool

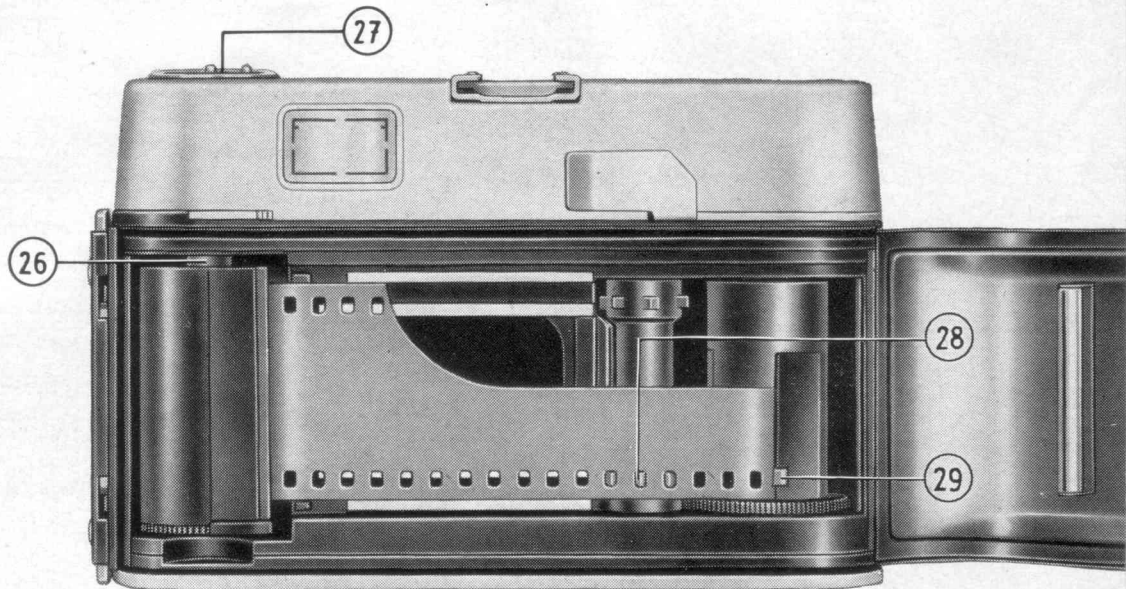


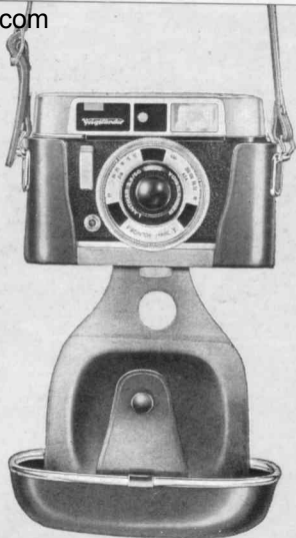
Illustration IV

The elegant

Ever-ready case

is the best protection for your camera — against rain or snow as well as injury.

The bottom part of the case is made of best quality hide, while the removable top forms a firm and tough cover. A handy tripod screw secures the camera and stops it from falling out, while the strap makes carrying comfortable and convenient.



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Voigtländer

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Abt.

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