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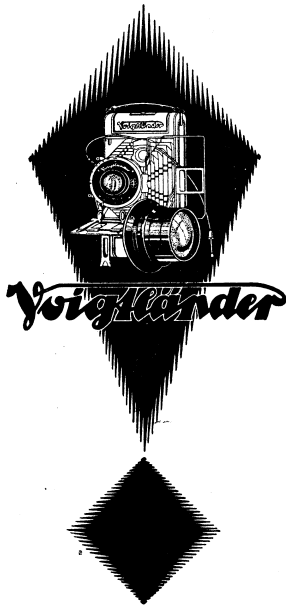
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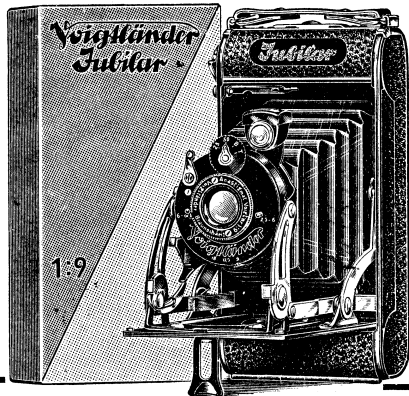
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Voigtländer

Jubilar

Instructions for use

Nr. 2534/431 engl.

The movements, in their proper order, when using the "Jubilar", are:

The camera being loaded with film, and the number "1" showing in the window

- (1) Open the camera
- (2) Set the lens to "20 ft.—∞" or to "8—20 ft."
- (3) Set the Shutter to the required speed
- (4) Observe the picture in the brilliant finder
- (5) Press the release
- (6) Turn on the film to the next number

Before you begin

You are doubtless so pleased with your "Jubilar" that you can hardly wait before exposing the first spool of film in order to get good photos. You may well think that these very first exposures will be good, the few movements of the "Jubilar" being so simple. But few as they are, they need to be understood, and that will be the case if you will carefully read through this little booklet before putting your first film into the camera.

Essentials

A camera is essentially nothing more than a folding light-tight box, carrying a lens on the front, and, at the back, the film on which a picture in miniature of the natural scene is cast by the lens (fig. 1).

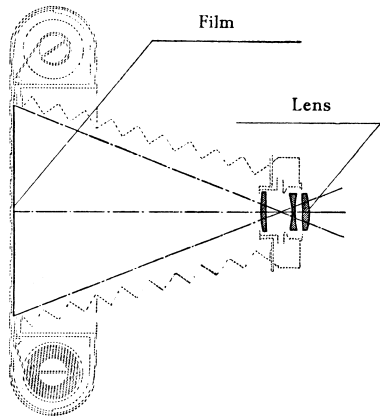


Fig. 1. How the picture is formed

Opening (fig. 2)

To open the camera, press on the button 3 seen on the left-hand side. The baseboard 8 then springs out by itself, and is gently pressed down with the other hand until the struts 4 distinctly snap into place.

The lens 7 (fig. 4) is thus brought automatically into the correct position by means of a self-acting lever me-

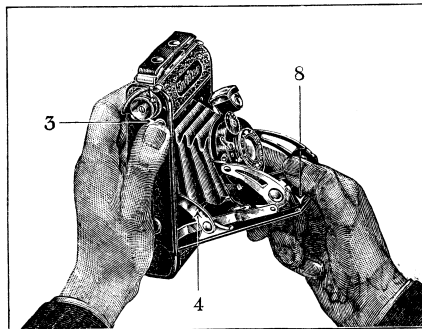


Fig. 2. Opening the Jubilar

chanism, and the camera is ready for an exposure (fig. 4).

Two-point Focussing (fig. 3)

The two-point system of the Jubilar immensely simplifies the taking of sharp pictures.

On the lens mount is a small white pointer 12, which, by turning the lens mount to right or left comes to a stop against one of the two pins let into the shutter. Users wishing to obtain the best sharpness in their photos should on no account forget to set the pointer correctly before each exposure. By putting it to the left-hand side (as seen from the front), everything further than 20 ft. from the camera will be sharp. By putting it to the right-hand side, all objects not nearer than 8 ft. nor farther than 20 ft. will be sharply rendered. This "near focussing" will usually be employed in taking figures and portraits.

In cases where the chief part of the subject is 20 ft. or thereabouts from the camera, it is well to turn the white pointer straight downwards, viz. midway between the two positions for focus. The subject should never be nearer to the camera than 8 ft., otherwise the pictures will not be sharp.

The Focar Portrait Attachment

Those wishing to use the "Jubilar" for photographing very close subjects, e. g. portraits or still-life, require a Focar Portrait Attachment. This useful attachment, which is supplied by any dealer, is readily fitted to the mount of the camera lens. It makes no difference as regards time of exposure or sharpness of the pictures.

By setting the pointer to the right or left, focussing on near subjects is obtained with the Focar Portrait Attachment as follows:

"8—20 ft." with Portrait Focar gives focus on objects as near as 39 ins and as far as 51 ins.

"20 ft.—∞" with Portrait Focar gives focus on objects as near as 51 ins and as far as 75 ins.

At such short distances objects are naturally obtained very "big in the picture". When using the Focar Portrait Attachment the distance of an

object from the camera must be carefully judged.

When depth extends from 39 to 51 inches, the best sharpness is obtained when the most important part of the subject is 43 ins from the camera. When depth extends from 51 to 75 ins, this best distance is 59 ins.

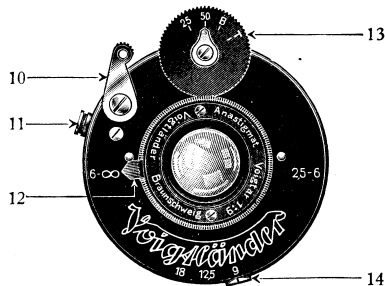


Fig. 3. Shutter, with two-point focussing

Shutter (fig. 3)

The shutter serves the purpose of keeping the lens covered and of allowing the light to act on the roll-film for a longer or shorter time only during the

exposure. The "Jubilar" is fitted with a specially reliable shutter which is operated as follows:

Above the lens will be found the black disc 13 with the engraved markings 25, 50, *B* and *T*. These numbers and letters are brought against the nickelled pointer on the disc by turning the latter slightly.

The speeds $\frac{1}{25}$ and $\frac{1}{50}$ sec. are marked simply as whole numbers for the sake of greater clearness. When about to make an instantaneous exposure, the required speed is set against the pointer on the disc. On now pressing the trigger 10 (fig. 3) or the flexible cable release screwed in at 11, the shutter opens, and closes at the expiry of the fraction of the second for which it has been set, the exposure thus taking place automatically.

The letter *B* on the disc is for use when giving short time exposures. The letter *B* is set to the pointer, and the shutter then opens as soon as the cable release or the trigger 10 is pressed, re-

maintaining open until pressure is withdrawn. The exposure may be timed by counting; not, however, the single numbers but the repeated formula "one

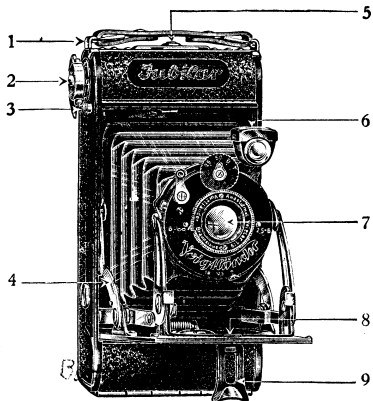


Fig. 4. The «Jubilar», ready for use

little second", "two little seconds" and so on. Thus for three seconds, we repeat clearly but without pausing: "one little second", "two little seconds", "three

little seconds". The trigger or release is pressed at the "one", and pressure relaxed at the end of "three little seconds". Time exposures require the camera to be firmly supported on a tripod, table etc: if the camera is held in the hand, the pictures will be unsharp owing to movement of the image on the film.

By setting the letter *T* against the pointer, the shutter opens on pressing on the cable release or the trigger 10, and remains open until one or the other is pressed a second time. This is the setting to be used when it is necessary to keep the shutter open for minutes at a time, as when taking night photographs or when making exposures by flashlight.

Stops

On the lower edge of the shutter will be seen the stop Nos. 9, 12·5 and 18, above which moves the stop lever 14 (fig. 3) by which the aperture in the lens may be reduced. In the ordinary way this lever must be set at the No. 9,

the lens then working at its full aperture.

It is only for special purposes, e. g. when photographing subjects which include both a very close foreground and far distance, that the lens is stopped down, that is to say, the lever 14 put to the No. 12·5, or perhaps to 18. By doing this, the region over which sharpness is obtained is extended towards and away from the camera — to the obvious advantage of the photograph. When stopping down, however, the aperture and therefore the “speed” is reduced, so that a longer exposure must be given. In comparison with the full aperture of 9, the exposure at 12·5 must be twice as long and at 18, 4 times as long. This is, of course, the drawback, but an unavoidable one, to the use of the stops, and for this reason the lens should be used with Stop 9 as a rule.

Brilliant Finder

To the side of the shutter, as shown in fig. 4, is attached the brilliant finder 6.

On looking down into it from above, a miniature picture is seen of the subject to be photographed and thus allows of the desired amount of subject being included.

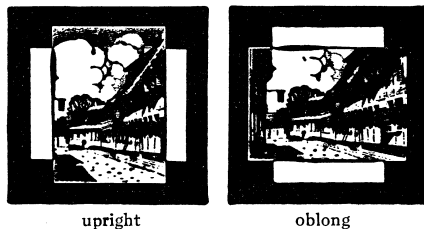


Fig. 5. Pictures in the brilliant finder

The cut-out placed in the upper part of the finder is so devised as to show the amount of subject according as an upright or oblong picture is taken. These different selections of the subject are illustrated in fig. 5. For exposures made oblong-way, the brilliant finder requires to be turned through an angle of 90°, so that it can still be viewed from above.

The very bright but small picture seen in the finder may be magnified about 3 times by attachment of a Voigtlander Finder Magnifier No. 5, obtainable from photographic dealers (fig. 6).

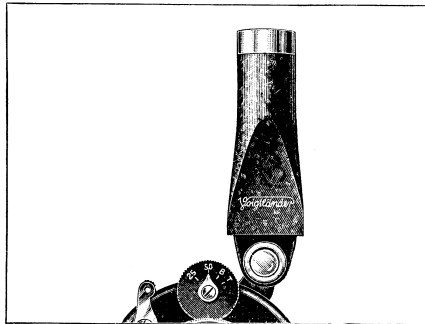


Fig. 6. The Voigtlander Finder Magnifier

By this means the amount of subject is much more plainly seen, and also the details of the picture.

The magnifier is of such small size that, when one part is thrust within the

other, it may be conveniently carried in the waistcoat pocket.

In use it is simply pushed on to the brilliant finder. Should it not sit firmly enough in position the side springs are pressed slightly inwards. As a rule it is best to place the eye close against the magnifier. By drawing out the nickelled upper portion, the magnifier can be adjusted to any eyesight. It is a good plan to mark the correct position by scratching a mark. In the event of the guide of the upper part becoming too loose in the socket, the spring let into the round part of the socket is lightly pressed with the finger nail.

Closing the Camera

Before closing the "Jubilar", always take care to see that the brilliant finder is in its normal position (for upright pictures), otherwise injury may be done when closing. The flexible cable release must be unscrewed from the shutter.

Now take the camera in the two hands so that the first and middle fingers are

extended over the camera back, whilst the lower edge of the body rests on the two third fingers (fig. 7). Gentle pressure of the thumbs on the two side struts will then allow of these being

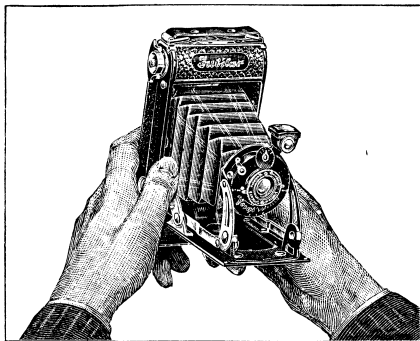


Fig. 7. Releasing the side struts

released from their catches, so that the baseboard can be folded over on to the camera body. In doing this, the lens-front and bellows come automatically into place (fig. 8).

The flexible cable release can be accommodated in the closed camera if it is put in (when the baseboard is halfway home) close against the right-hand lens support, as viewed from the



Fig. 8. Closing the baseboard

front. It is only necessary to take care not to push it against the lens when inserting it in the camera.

Loading the "Jubilar"

Having now become perfectly acquainted with the mechanism, we can proceed to the insertion of the roll-film.

Loading, as this operation is briefly termed, may be done by daylight, as

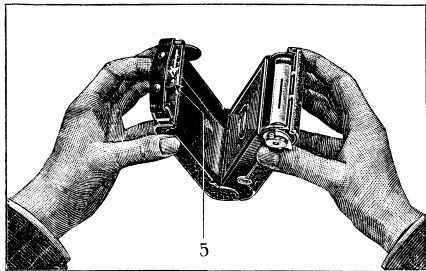


Fig. 9. Opening the film-chamber

the film itself is protected against the harmful action of light by several layers of opaque paper. Nevertheless it is of course well not to load the film in direct sunlight, but at any rate in the shadow of one's body.

To open the film chambers, hold the "Jubilar" by its short side, so that the back with the red film window is turned towards the left hand. Now with the first finger of the left hand slide the catch 5 (fig. 9) which is placed under

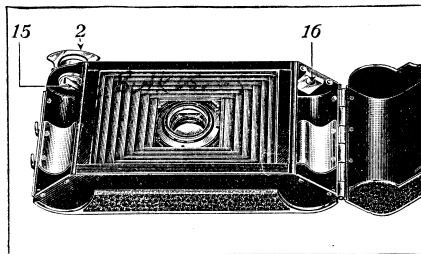


Fig. 10. Showing the film-chamber

the carrying strap, sideways in the direction of the arrow, whereupon the cover of the camera back can easily be turned on its hinges down into the open position (fig. 10).

On the upper film chamber (to receive the empty spool) is the winding

key 2 (fig. 10) with the flat pin 15 by which the spool is turned when the winding key is operated. A quarter turn of the winding key to the left (backwards) suffices to bring this pin

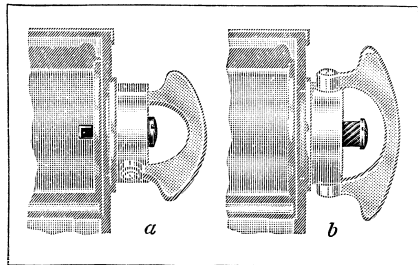


Fig. 11. Film winding-key

from its normal position *a* (fig. 11) into the position *b* in which it is invisible from the inside of the film chamber. The empty spool can now be inserted very easily (fig. 12), only taking care that the end of the spool with the slot in it is put next to the winding key,

and that both ends of the spool are put in simultaneously. Now give the winding key one or two turns to the right, the flat pin then springing automatically into the slot and connecting the spool with the winding key.

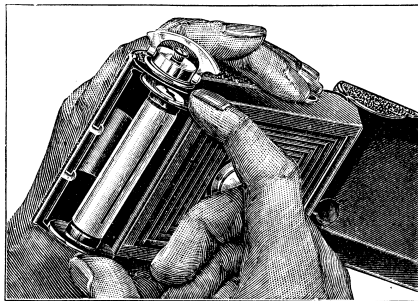


Fig. 12. Inserting the empty spool

The fresh full spool is now laid in the other film chamber (next to the hinge of the camera back), where it is held in place by the springs 16 (fig. 10). It is very important that the taper end of the red wrapping paper should project

from the film chamber on the side next to the hinge in order that the fresh spool, in unrolling, may turn in the same direction, i. e. to the right, as the empty spool is turned by the winding key.

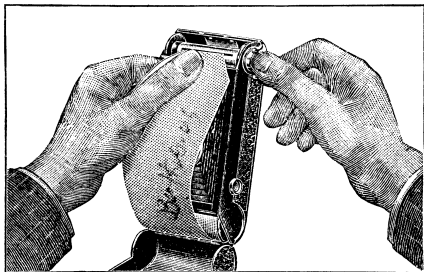


Fig. 13. Attaching the end of wrapping paper

Now tear off the white adhesive strip from the full spool with the finger nail, close the camera back half-way, so that the spool cannot spring out, and draw the end of the wrapping paper over to the upper film chamber. Then insert the taper end in the **long** slit in the empty spool (fig. 13) and wind on the

paper by giving about 1 or $1\frac{1}{2}$ turns to the winding key, the paper being thus stretched taut between the two spools. At the same time make sure that the paper is not askew on the spool, otherwise the film will subsequently become jammed.

All having been properly arranged, carefully close the camera back by pressing the two halves together and turn the winding key **slowly** on until (after about 15 whole turns) a hand appears in the red window in the camera back, followed by a series of dots and then the number 1. The camera is now ready for the first exposure. For the second and further exposures, the winding key is again turned so as to bring the number 2 and the others up to 6 (or 8) successively into place in the window.

It is a good plan to wind on to the next number as soon as each exposure has been made, viz. before proceeding to close up the lens-front, so that the film cannot be rubbed by the folds of the bellows.

Unloading the Camera

When, after the last exposure, the number 6 (or 8) is seen in the window the whole film has been exposed. Then turn the winding key until the end of

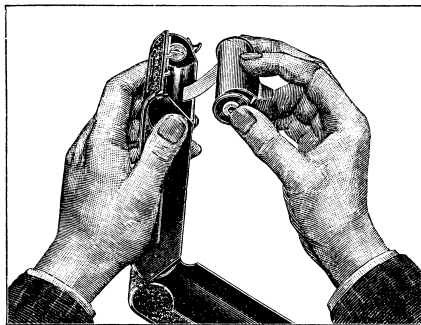


Fig. 14. Removing the exposed spool

the red wrapping strip has passed by in the window and the film has thereby been wound on to the upper spool. It is not possible to over-wind in doing this.

Now turn up the camera back, as already described in fig. 9 for loading

the camera. Next, hold the outer coils of the red paper in place with the left hand and, with the right hand, give a few turns of the winding key until the paper is wound fairly firmly. The paper should not be wound too tightly, because the film may become marked by the friction of one coil on another. Now give the winding key a quarter turn in the reverse direction, take hold of the spool with the thumb and second finger, and press it away from the winding key towards the opposite spring, thus removing it from the spool chamber (fig. 14). As shown in the drawing, when doing this, hold the end of the wrapping paper firmly in place with the first finger so as to prevent the film from becoming loose in the spool. Now secure the spool with the gummed strip provided for the purpose on the end of the band. All this may be done in daylight, but of course, whenever avoidable, not in direct sunlight, but in the shadow of the body.

When packing the exposed film, it is best (presuming that a fresh spool is being inserted) to wrap it in the paper of the new spool and to put it in the carton of the latter. To prevent confusion between exposed and unexposed films, part of the package of the former should be marked in pencil.

The now empty spool in the lower chamber of the camera is now removed and inserted in the upper chamber as already directed under "Loading".

How to Hold the Camera

The most successful exposures are usually those which are snapped without a lot of consideration. The "Jubilar" camera is made specially for this, but at the same time it is advisable to become adept in the rapid and certain use of the few movements by practice with the unloaded camera.

When opening the camera and setting the focus, adopt a firm position, for any slight wobble of the camera during the

exposure will cause pictures with double outlines.

In taking upright pictures, hold the camera with the thumb of the left hand pressed against the lens front and with

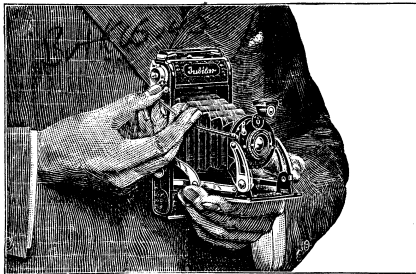


Fig. 15. Holding the camera for an exposure

the four fingers grasping the side of the baseboard (fig. 15). For oblong pictures, on the other hand, the tip of the thumb should rest on the upper edge of the baseboard and the four fingers on the lower edge. To hold the camera

steady, the back is pressed against one's body.

The best way to make the exposure is with the flexible cable, held in a wide curve (not tightly stretched), pressing smoothly on the release, not with a jerk. Exposures of $1/25$ and $1/50$ sec. may be made with the camera held in the hand if ordinary care is taken to stand steadily.

For longer exposures the camera must be used on a firm support. It is placed on a table or other flat surface with the aid of the hinged strut 9 (fig. 4) provided in the baseboard for this purpose or is screwed to a tripod of the ordinary pattern. For use with the latter, the "Jubilar" is fitted with two tripod bushes, one in the baseboard for upright pictures and the other on the side of the body for oblong pictures.

How Long to Expose

Correct exposure is a factor of prime importance in photography, but there

is no occasion to be over-anxious about it. Suitable development of the film allows of a considerable latitude in the

Speed of Film 1000—1500° H & D

A. Exposure in seconds in fine weather ¹⁾ with stop <i>F/9</i>	
I. Out of doors	
$\infty - 20$ ft.	20—8 ft.
$1/50$	$1/25$
II. Indoors, near window	
Light interiors	$1/2$ to 1
Medium lighted interiors	2 to 4
¹⁾ In dull weather exposures should be 2 to 4 times those given. In very dull weather exposures should be 6 to 8 times those given.	
B. Flashlight exposures at <i>F/9</i>	
Distance of flash from subject	Flash powder grs
10 to 13 ft.	25
16 to 20 ft.	30
23 to 26 ft.	45

time of exposure, provided that it is made a rule, when in doubt, to expose for a longer rather than a shorter time. The normal times of exposure at full aperture in fine weather may be seen from the following table, with film of speed 1000—1500^o H & D and it is well to memorize these few figures as a basis. In dull weather, and also when the light becomes less bright earlier or later in the day, the exposures should be 2 to 4 times those given. The three stops call for exposures in the proportion of 1:2:4. Thus, if a second is correct with $F/9$, the corresponding time with $F/12.5$ will be two seconds, and four seconds with $F/18$.

For those who would go more closely into the question of exposure we recommend the Voigtländer Exposure Calculator, which weighs little (less than 1 oz) and is of only postcard size, so that it may be conveniently carried in the breast pocket. The advantage of this calculator over others is that there is only one sliding scale to be moved in

order to ascertain the correct exposure without any computation. The exposures indicated are ample: under-exposure need not be feared.



Voigtländer Yellow Filters

Many amateur photographs are unpleasing on account of such defects as bald skies, black flowers in a meadow scene, grey fruit blossoms against a white sky,

glaringly white eyes or pronounced freckles in a portrait.

In order that your photos may render the colours of nature in their correct tone values, you should make it a rule to use orthochromatic film. But make sure that the colour-sensitiveness is not simply a question of the label. Your best plan is to ask your dealer for his experience;

he will recommend you the best film to use.

The good qualities of orthochromatic film can, however, obtain their full effect only when the blue rays of light are cut down to some extent by means of a yellow filter. You will be saved from disappointment if you choose not merely "a filter" but a reliable Voigtländer Yellow Filter.

Your dealer supplies the Voigtländer Yellow Filters in special mounts correctly fitting the lens of the "Jubilar". As a general rule the filter to use is the Alpha, which increases the exposure only twice and therefore allows of instantaneous exposures in many cases. The Beta filter requires five times the exposure and is for use only when a specially strong effect is desired.

In Conclusion

We should like you to obtain the best from your "Jubilar" camera. As

you proceed, you will attain this end most surely — at any rate at first — by entrusting the development and printing of your films to your dealer, and we recommend you to do this. Suitable development is the most reliable criterion of the mastery of the methods of taking photographs; nevertheless the taking — as we must always remember — lays the foundation for the photographic picture. If you experience any difficulties, the dealer will gladly give you the benefit of his advice.
