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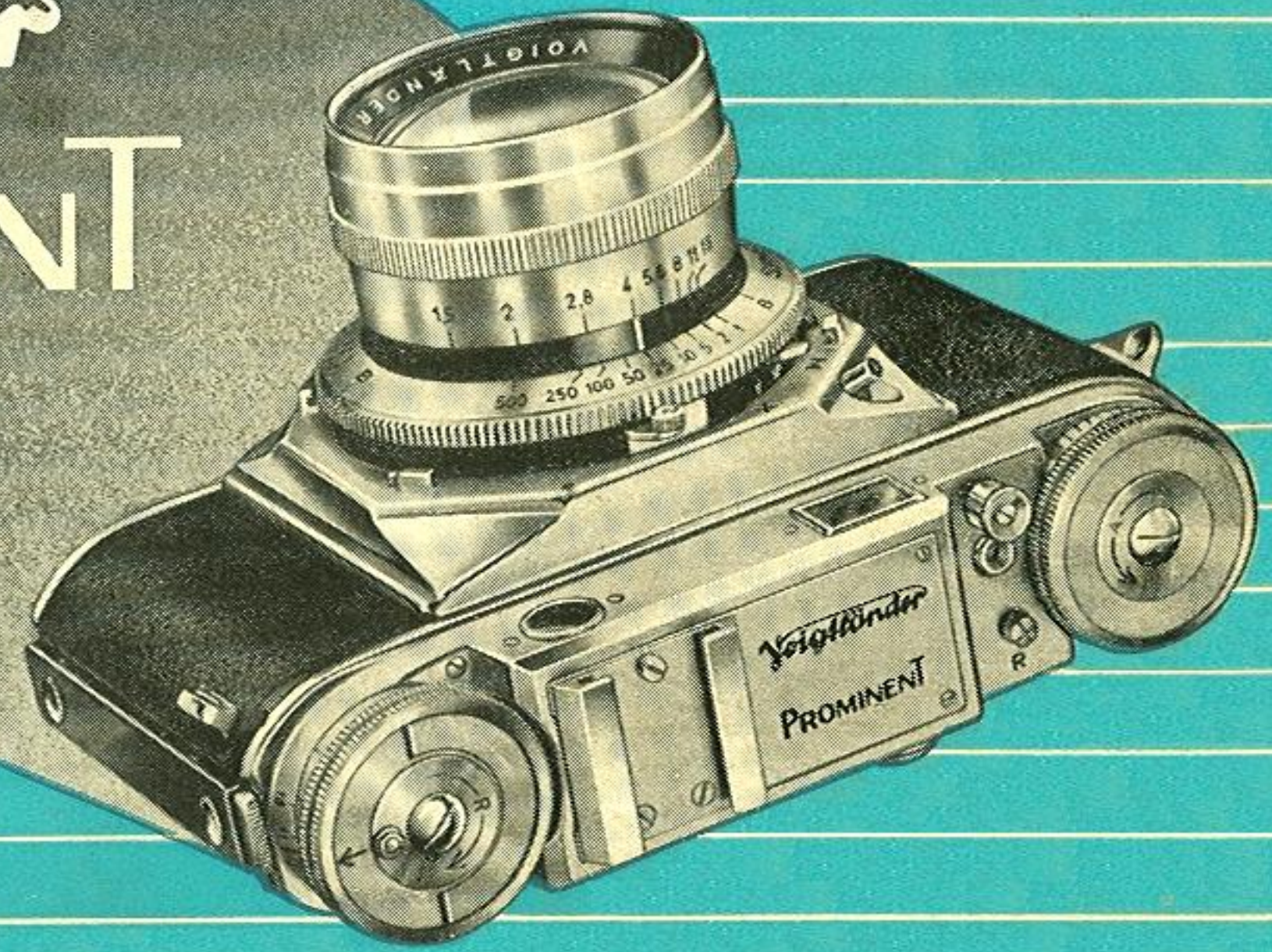
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# *Voigtländer* PROMINENT



INSTRUCTIONS FOR USE



*The most important point of the whole booklet of instructions is on this page: You are requested to read the instructions carefully, and to make yourself familiar with the manipulation of your camera before you start taking photographs.*

*You should always bear in mind that the PROMINENT is a mechanical, precision instrument which must be handled with feeling and understanding. It will repay your care with an endless number of beautiful and wonderfully sharp pictures.*

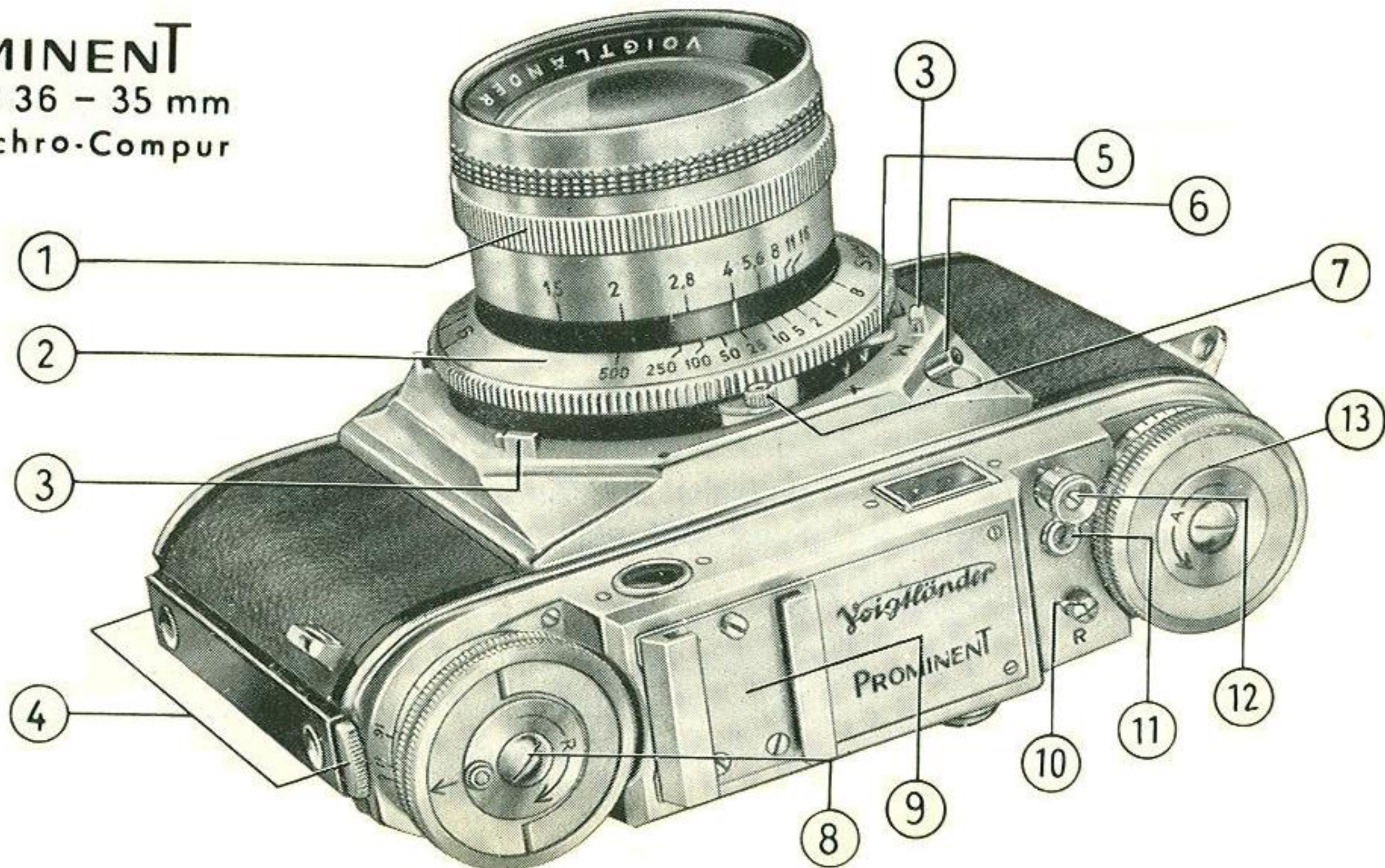
**VOIGTLÄNDER A.G. BRAUNSCHWEIG**

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# PROMINENT

24 x 36 - 35 mm  
Synchro-Compur

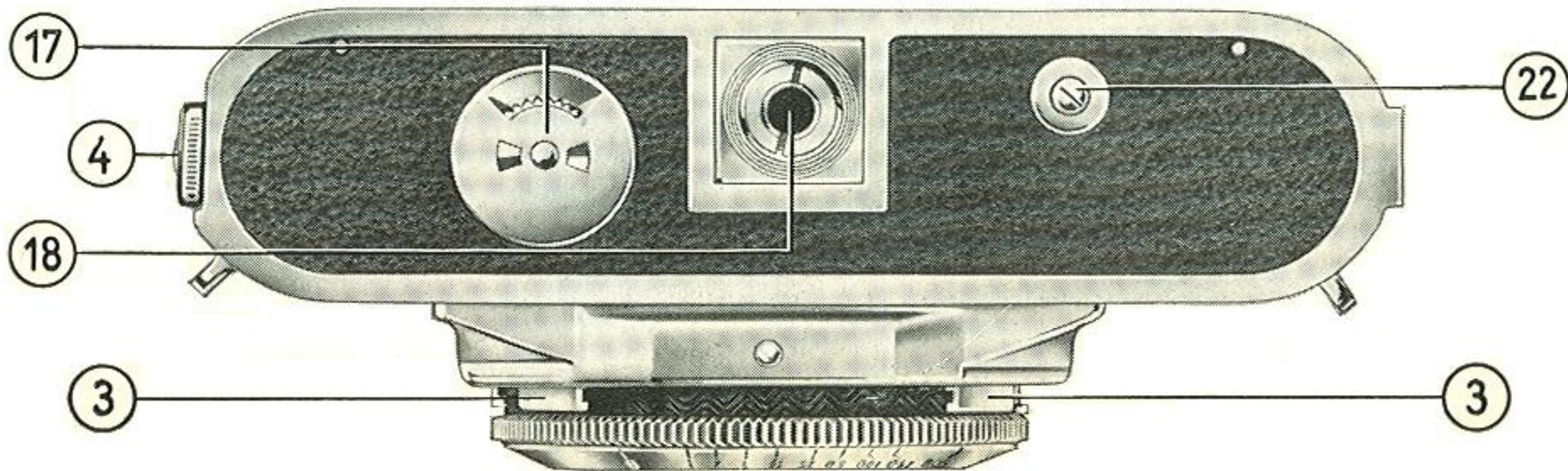
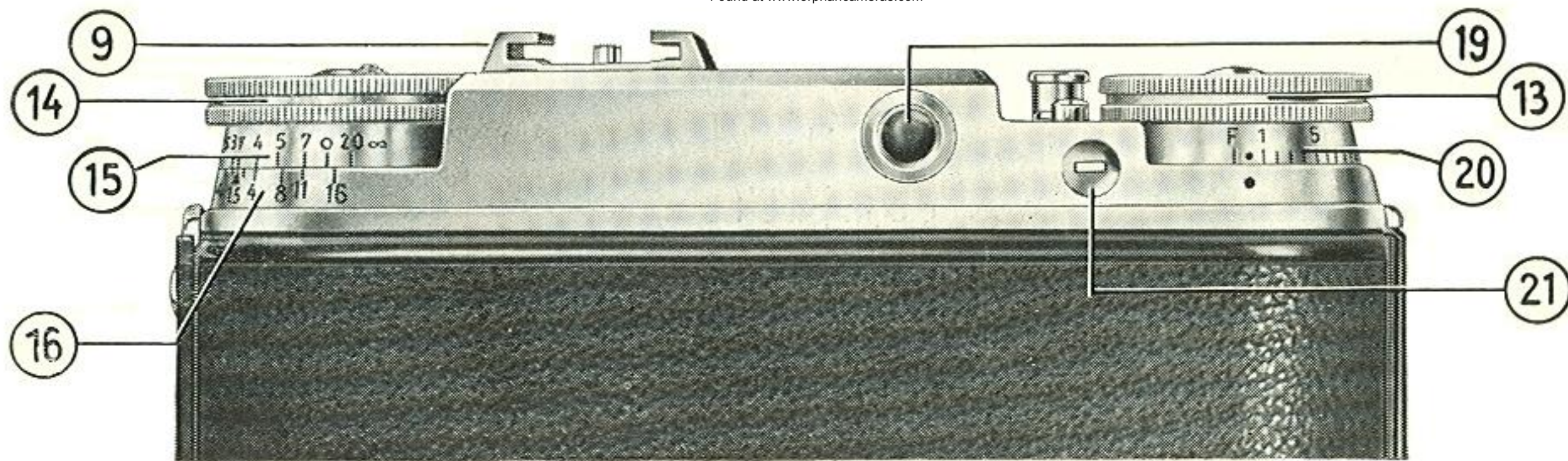


2

- 1 **Aperture ring**  
to set the iris diaphragm
- 2 **Shutter speed ring**  
to set the shutter speeds
- 3 **Jaws**  
to hold the interchangeable lenses or the reflex housing
- 4 **Latch**  
to open and close the back

- 5 **Synchronising lever**  
to set the M-X synchronisation
- 6 **Flash socket**  
to connect the flash gun
- 7 **Shutter lever**  
to tension the self-timer
- 8 **Rewind key**
- 9 **Accessory shoe**

- 10 **Rewind button**
- 11 **Threaded cable release socket**
- 12 **Shutter release**
- 13 **Winding knob** to tension the shutter and wind the film



- |   |   |   |
|---|---|---|
| <p><b>3 Jaws</b><br/>to hold the interchangeable lenses or the reflex housing</p> <p><b>4 Latch</b><br/>for opening and closing the back</p> <p><b>9 Accessory shoe</b></p> | <p><b>13 Winding knob</b> to tension the shutter and wind the film</p> <p><b>14 Focusing knob</b> of the rangefinder</p> <p><b>15 Distance scale</b></p> <p><b>16 Depth of field indicator</b></p> <p><b>17 Film indicator</b></p> <p><b>18 Tripod bush</b></p> | <p><b>19 View- and rangefinder eyepiece</b></p> <p><b>20 Film counter</b></p> <p><b>21 Film release</b><br/>to release the film lock when loading or changing partly exposed films</p> <p><b>22 Rewinding indicator</b></p> |
|---|---|---|

## Loading the Camera

as well as unloading is done easily and safely for the hinged back comes completely away from the PROMINENT body and leaves your hands in unimpeded freedom of movement.

The perforated miniature film available in the usual daylight loading cartridges provides 36 or 20 exposures 24 x 36 mm in black-and-white as well as colour. If you wish to use daylight or dark room refills or film in bulk we recommend you to let your dealer show you how to load the cartridge.

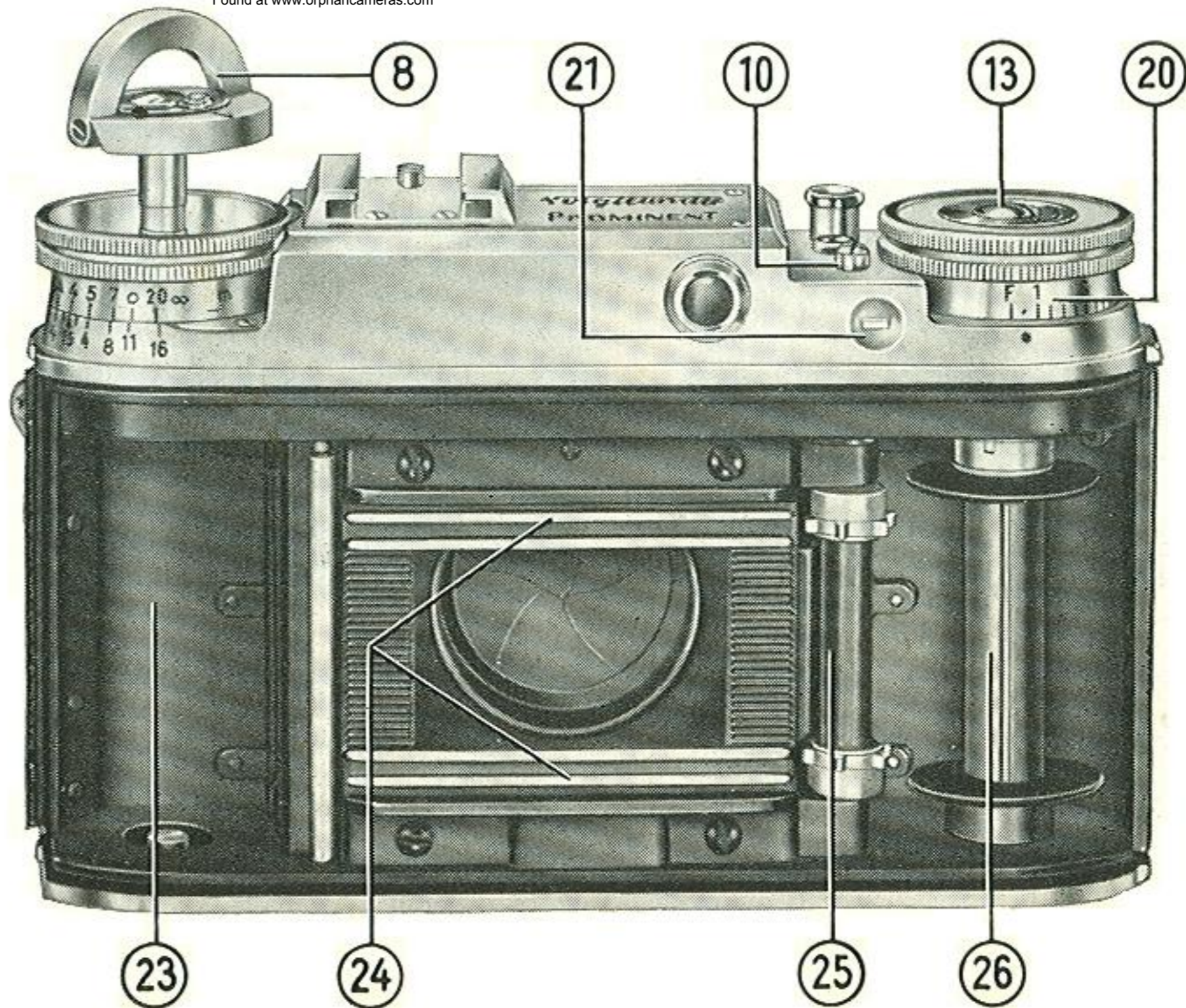
Daylight cartridges are light proof. But it is still advisable not to handle them in any strong light and to load and unload the camera always in the shade — the shadow of your own body will do.



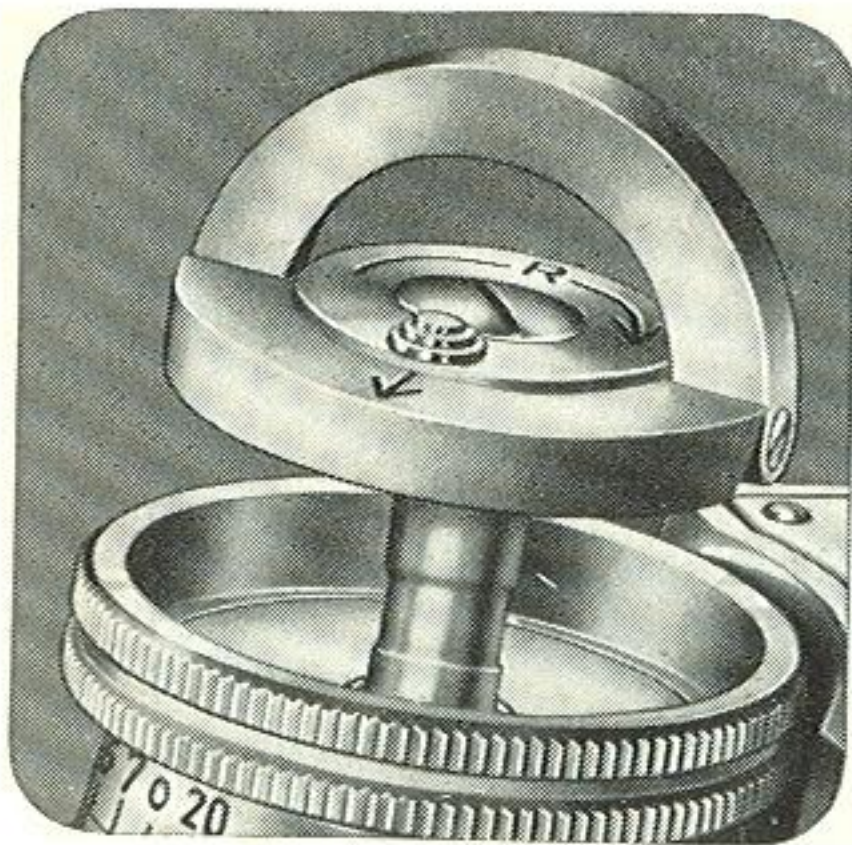
### Opening the Back

Press together both latches on the left side of the camera and pull the back away from the body.

- 8 Rewind Key**  
to rewind the film showing the handle open and the key pulled out
- 10 Rewind button**  
to rewind the film
- 13 Winding knob** to tension the shutter and wind the film
- 20 Film counter**
- 21 Film release**  
to release the film lock when loading or changing partly exposed films
- 23 Film chamber**
- 24 Film guides**
- 25 Film transport shaft**  
with two sprocket wheels which must engage the perforations on both sides of the film
- 26 Take-up spool**

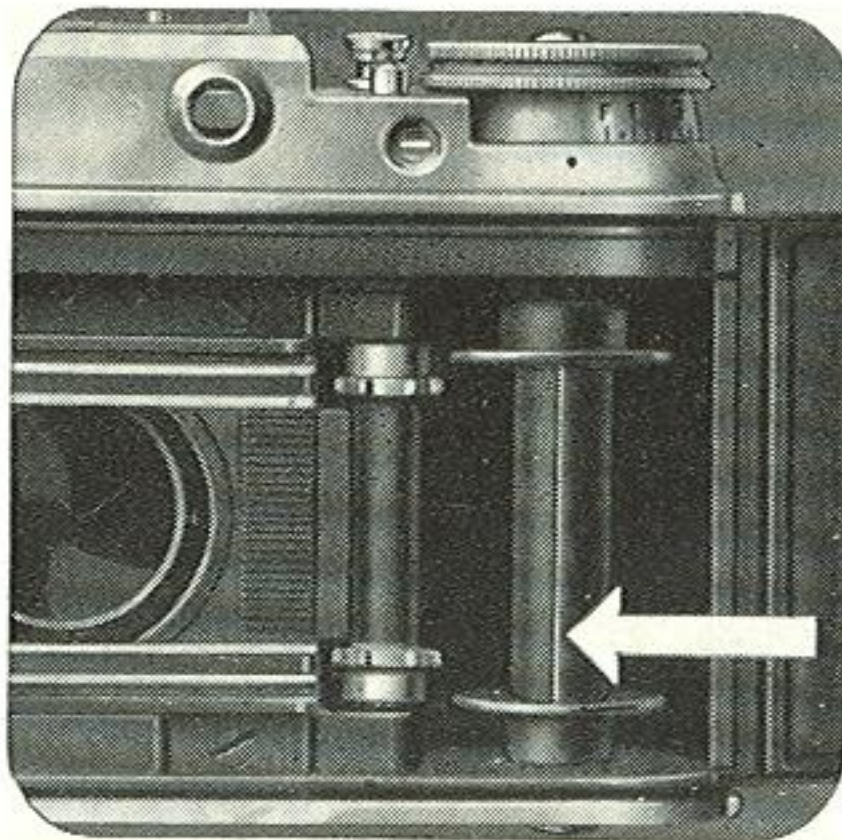






## The Rewind Key

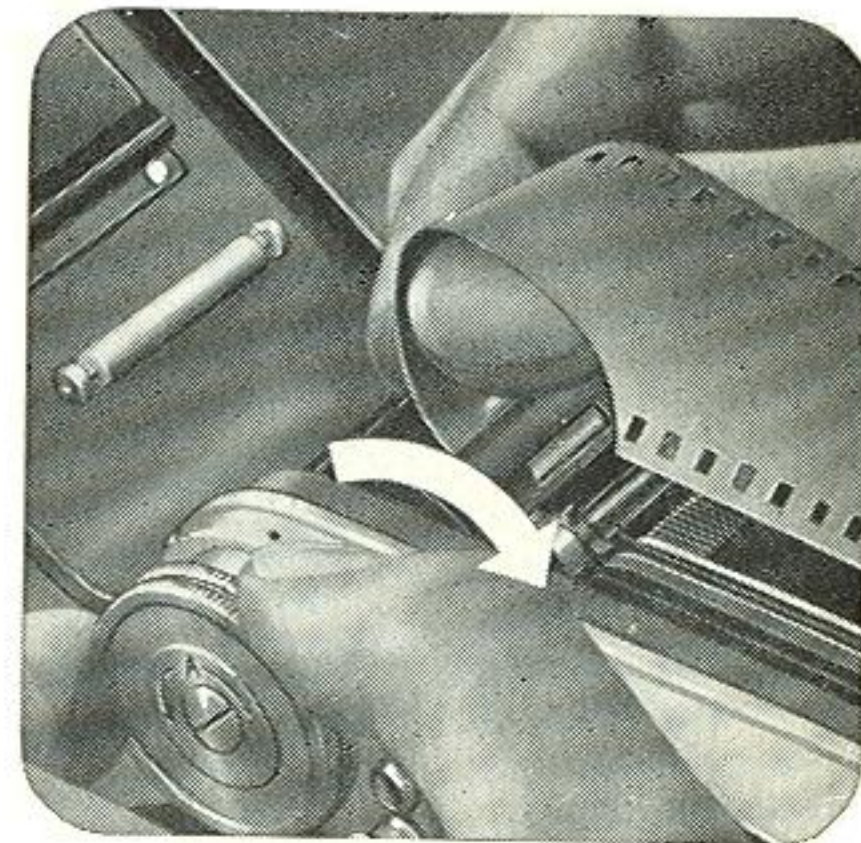
Pull up the semi-circular handle as far as it will go. On pushing the button on top of the key the spring-loaded handle opens automatically.

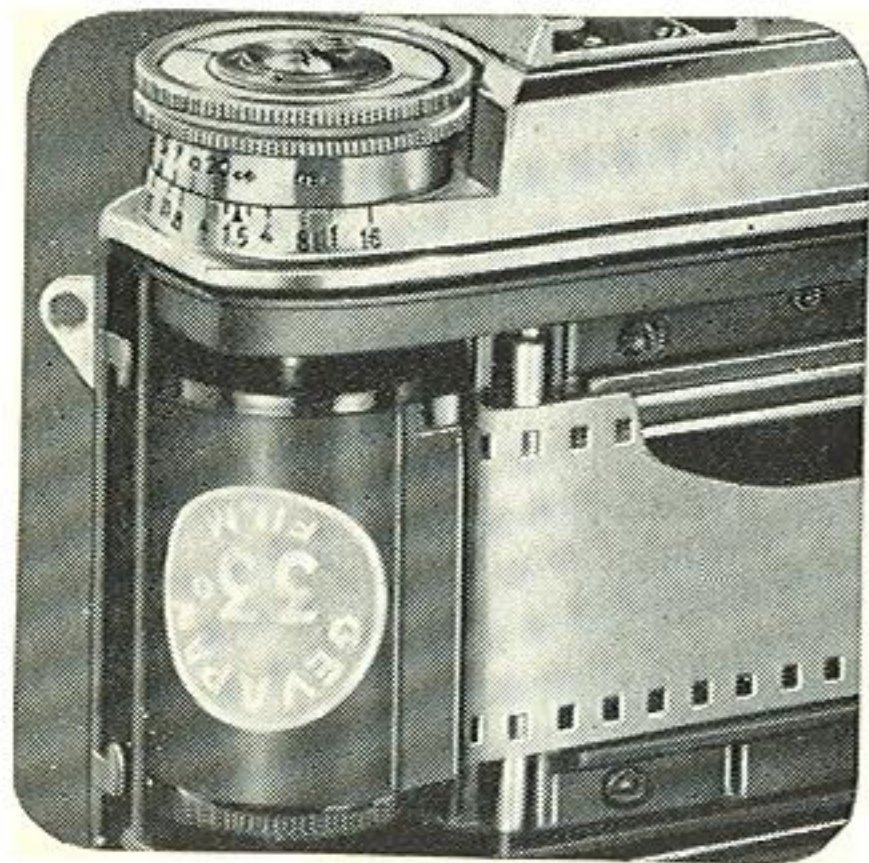


## Turn the Take-Up Spool

by means of the winding knob until the longer of the two slots points upwards. If the winding knob locks, press the film release once and let go.

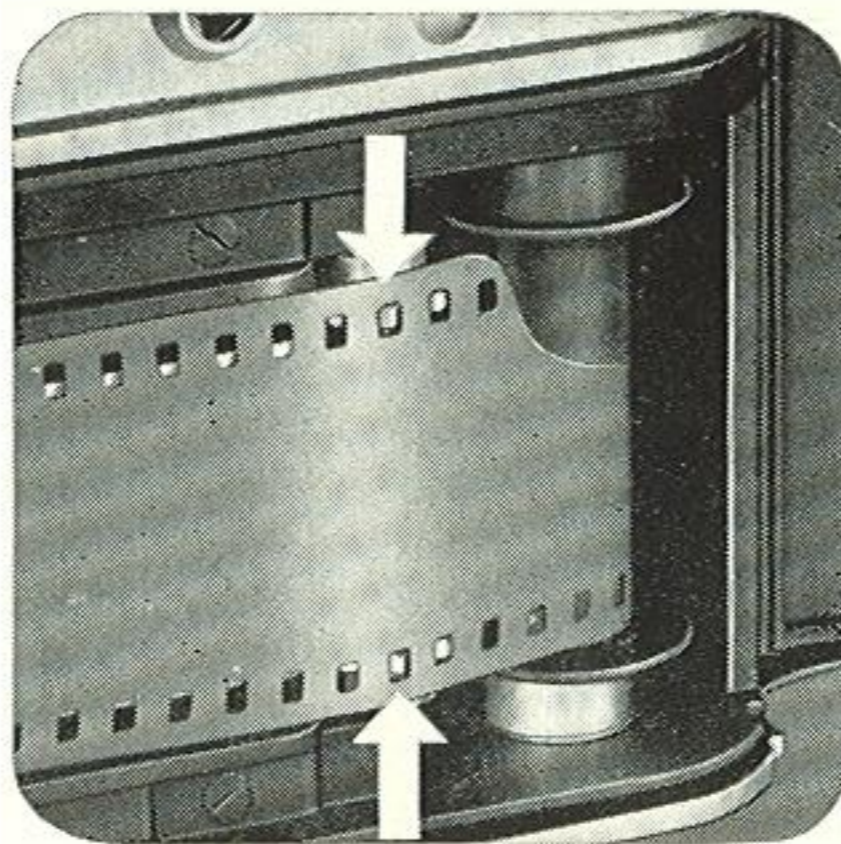
Thread the film into the lower part of the slot (centre arrow) and push it home until it wedges between the core and the shell of the spool, **pointing towards the centre of the camera** (right).





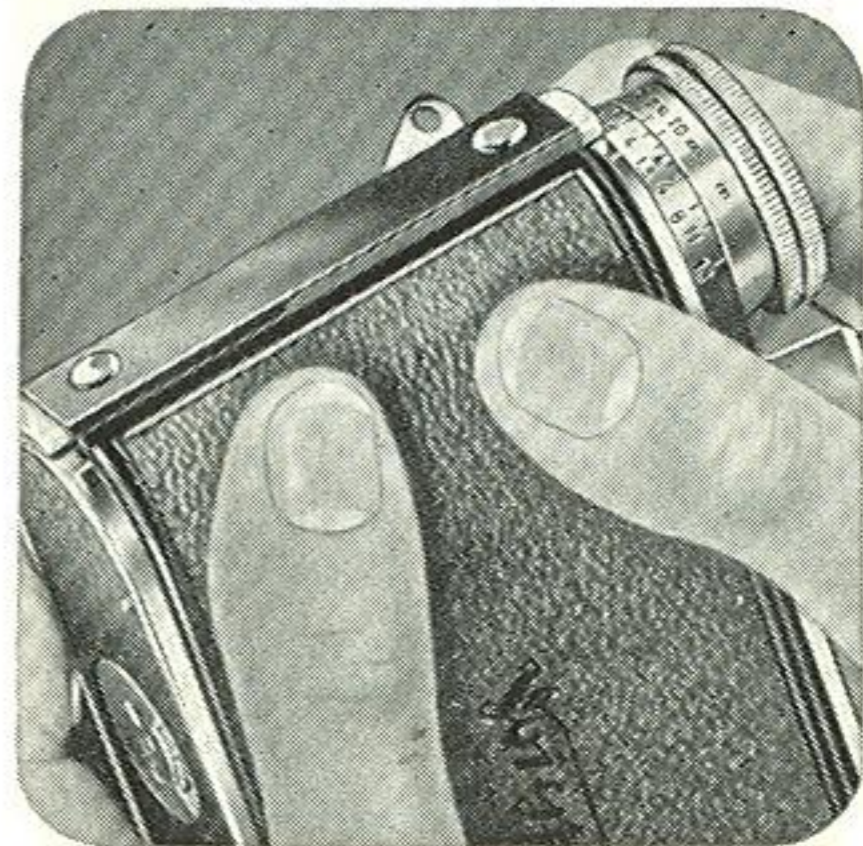
### **Pull the Cartridge**

over the film guides and insert it in the film chamber. Push back the rewind key, giving it a slight twist if necessary, and fold down the handle.



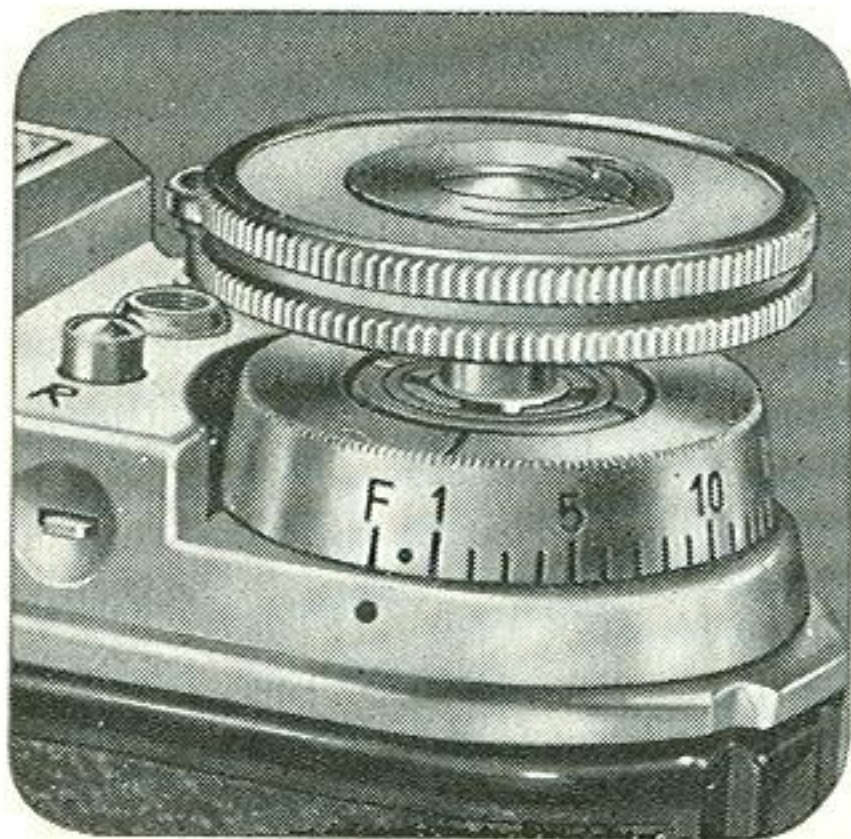
### **Turn the Winding Knob**

until the full width of the film is over the transport shaft and both sprockets engage the perforations. If the winding knob locks, press the film release once and let go.



### **Close the Back**

and make sure that both latches engage properly.



## Setting the Film Counter

Turn the winding knob until it locks (unless it is already locked). Then pull it up and turn the counting disc to set the letter F exactly opposite the index mark (left).

Push the winding knob back again until it fits tight on top of the counting disc. Press the film release once and turn the winding knob until it locks. Repeat this once more. Now the index mark points to No. 1 and the film is in position for the first exposure.

10

## After Loading

set the film indicator on the base plate of the camera. Choose your own colour code for the different films to help your memory.

## The Film Release

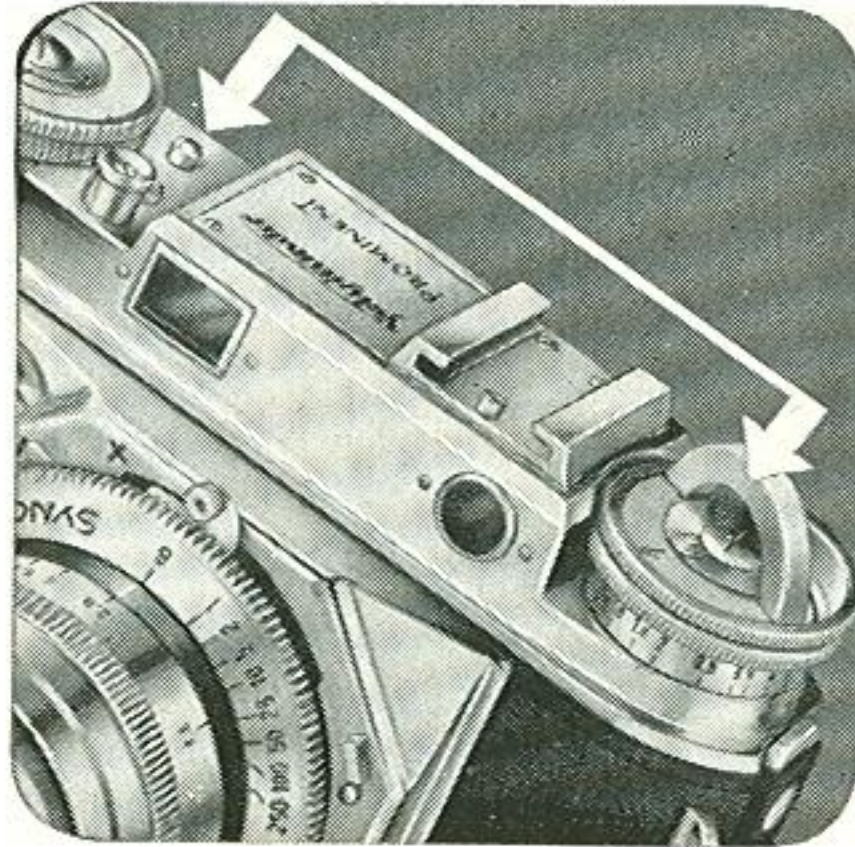
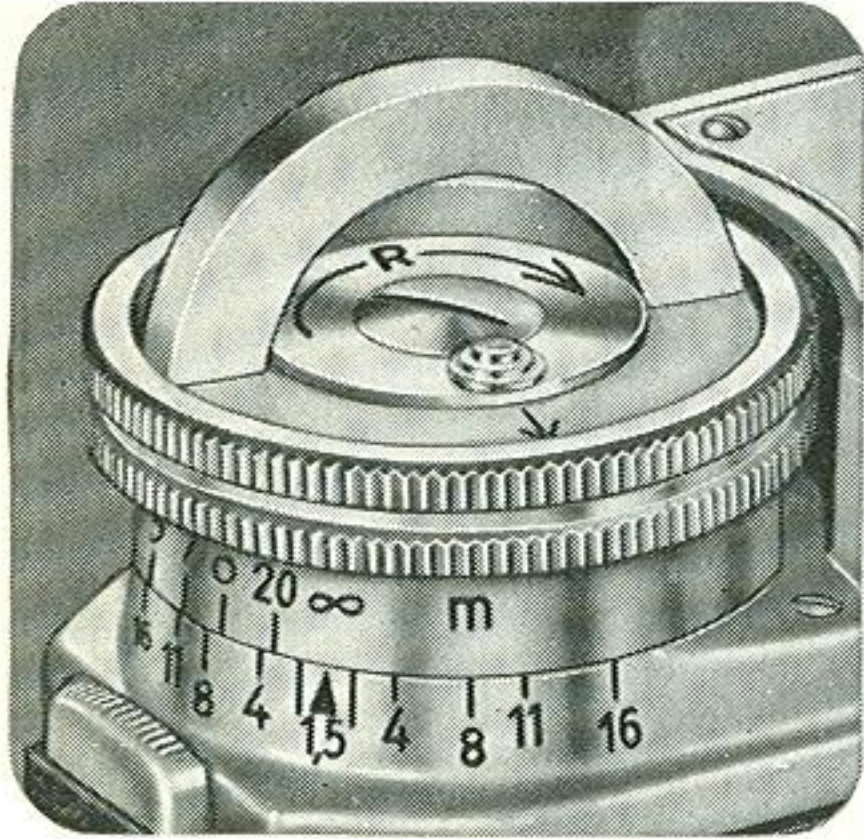
is used in practice only for loading and changing partly exposed films. Do NOT use it for rewinding.

### One Short Pressure

= releases the film for one frame.

### Sustained Pressure

= releases the film as long as the button is kept down.



## Unloading the Camera

After the last exposure lift up the handle of the rewind key, but do not pull out the rewind key itself (left). Depress the rewind button and keep it depressed while turning the rewind key in the direction of the engraved arrow (right).

While rewinding the film, watch the slotted end of the film transport shaft turning in the base of the camera (see ill. p. 5). When it ceases to turn release the rewind button, and pull out the rewind key by its handle. Finally open the camera back and take out the cartridge.

## Partly Exposed Films

are easily changed at any time (e. g. black-and-white against colour). Rewind the partly exposed film as described, but make a note of the last number on the film counter.

When reloading a partly exposed film, proceed in the usual way up to setting the film counter to No. 1.

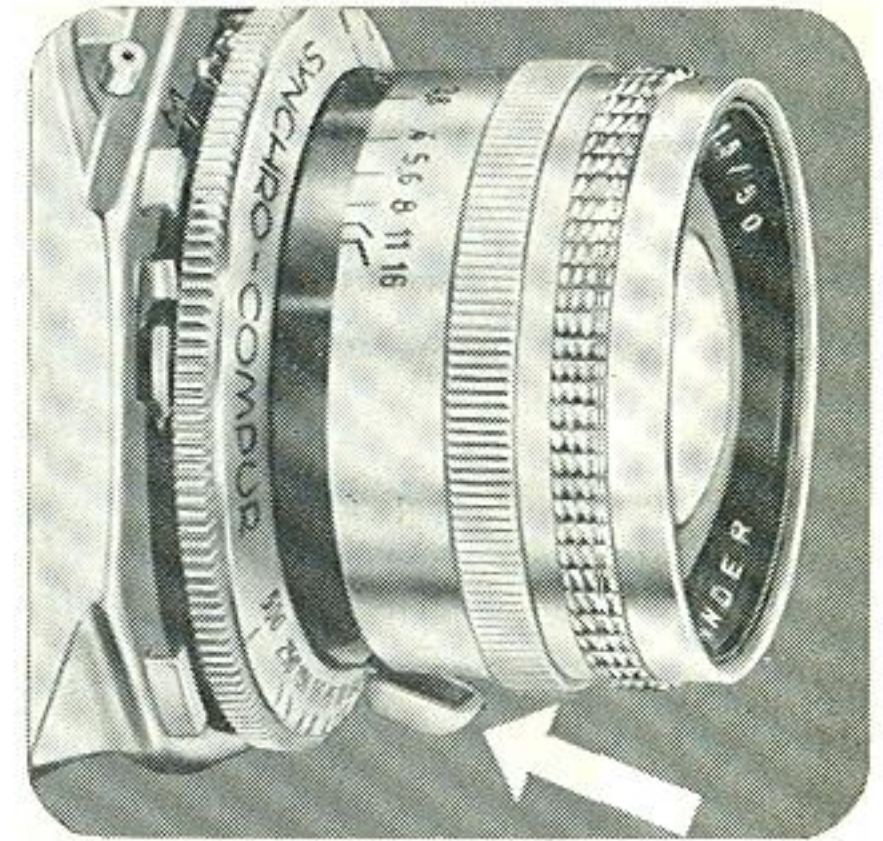
Then press the film release and keep it pressed down while turning the winding knob until the film counter indicates once more the previously noted number. Then finish exposing the film in the normal way.

## All Interchangeable Lenses

of the PROMINENT are hard coated Voigtlander high-class anastigmats.

Computed on the basis of new scientific development, they excel in outstanding sharpness right to the edge of the picture, maximum resolution and increased contrast as well as wonderfully pure and faithful colour rendering on colour film.

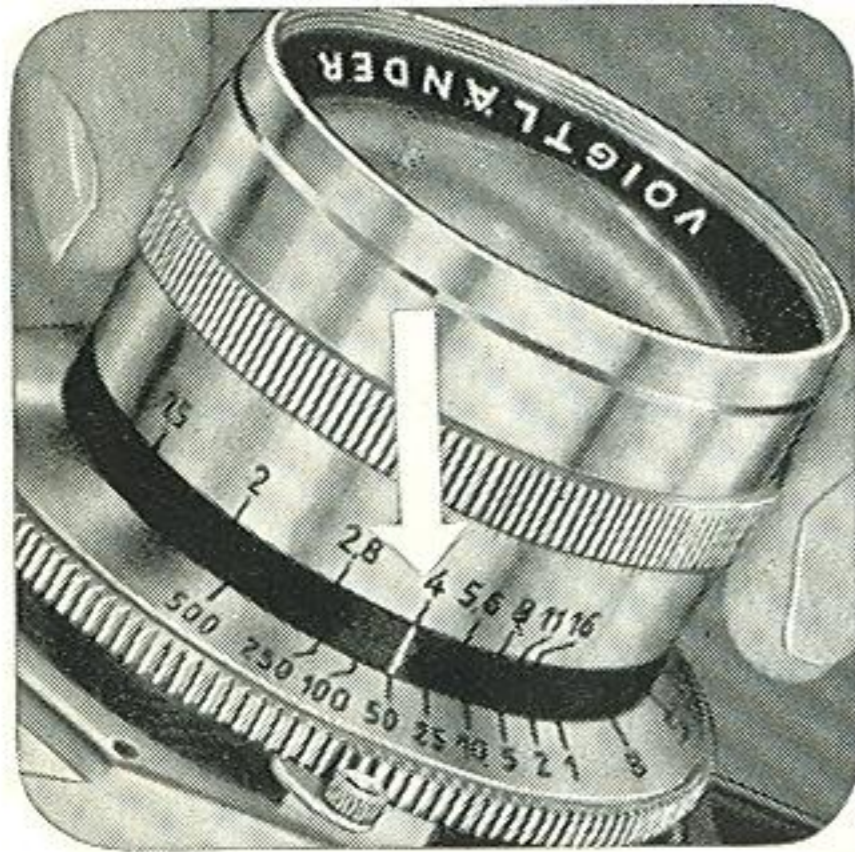
**Note:** The instructions for changing lenses and the sections on focusing, depth of field etc., apply only to the standard 50 mm lenses. A special instruction booklet is supplied with all lenses having a different focal length.



## Changing the 50 mm Lenses

When inserting the lens push it into the shutter (left) and turn it until you hear the inner bayonet engage with a click. When the lens is in the correct position, the catch must be underneath.

To remove the lens, pull the catch forward (right), turn the lens about 60° to the left or right, and lift it out. **ALWAYS CHANGE LENSES CAREFULLY AND NEVER USE FORCE.**



## Aperture and Shutter Speeds

The aperture (or stop) of the iris diaphragm controls the amount of light falling on the film and thus the exposure. It also controls the depth of field. The next few pages tell you how to determine the depth of field.

Note that the largest aperture (f/1.5 with the NOKTON and f/2 with the ULTRON) allows the greatest amount of light to pass through the lens. The successive numbers of the aperture ring halve the amount of light from number to number.

This means in practice that in identical lighting conditions you must halve or double the shutter speed from stop to stop either way. You may also set intermediate values, described on page 17 under "Setting the Shutter Speed".

### Setting the Aperture

Turn the aperture ring until the selected stop is opposite the white index line. The whole of the scale is clearly visible at a glance from above.

## Aperture and Depth of Field

The depth of field of a picture is the part of the view in front of, and behind, the focused distance which is still reproduced sharply on the film.

The depth of field is, however, not constant. It becomes greater the more the lens is stopped down, and it decreases as you open the aperture. So remember:

- **Large apertures** (e. g.  $f/4$ ) = **produce little depth of field,**
- **Small apertures** (e. g.  $f/11$ ) = **produce great depth of field.**

You can read off the depth of field (with 50 mm lenses only) for each exposure from the depth of field scale on the rangefinder focusing knob.

When the rangefinder is sharply focused, the ▲ mark points to the exact subject distance. The focusing knob also carries two series of aperture numbers symmetrically grouped to the left and right of the distance mark, with the distance scale immediately above. The depth of field always extends from the distance above the aperture number chosen on the left to the distance above the corresponding aperture number on the right (see "Snapshot Focusing" on p. 19).

## Depth of Field Table for Interchangeable Lenses 50 mm

Focusing Distance feet	1,5		2		2,8		3,5		4		5,6		8		11		16		22	
	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to
∞	178'	∞	133'	∞	95'	∞	76'	∞	67'	∞	47' 6''	∞	33' 3''	∞	24' 2''	∞	16' 7''	∞	12' 1''	∞
60'	44'10"	90' 6''	41' 6"	108'	36'10"	162'	33' 7''	∞	31' 7''	∞	26' 7''	∞	21' 5''	∞	17' 3''	∞	13'	∞	10' 1''	∞
○	27' 8"	40' 2''	26' 4"	43' 5"	24' 5''	50'	22'11''	44' 6''	22'	65'	19' 5''	104'9''	16' 6''	∞	13'11''	∞	11' 1''	∞	8'10''	∞
20'	18'	22' 6''	17' 5"	23' 5"	16' 6''	25' 3''	15'10''	27'	15' 5''	28' 6''	14' 1''	34' 4''	12' 6''	49' 6''	11'	110'10"	9' 1''	∞	7' 7''	∞
15'	13'10"	16' 4''	13' 6"	16'10"	12'11''	17' 9''	12' 6''	18' 7''	12' 3''	19' 4''	11' 5''	21' 9''	10' 4''	27'	9' 3''	38' 9''	7'11''	138'5''	6' 9''	∞
12'	11' 3"	12'10''	11'	13' 2"	10' 8''	13' 8''	10' 4''	14' 2''	10' 2''	14' 7''	9' 7''	15'11''	8'10''	18' 7''	8'	23' 6''	7'	41' 6''	6' 1''	∞
▽	10' 3"	11' 7''	10' 1"	11'10"	9'10''	12' 4''	9' 7''	12' 9''	9' 5''	13'	8'11''	14' 1''	8' 3''	16' 2''	7' 7''	19' 8''	6' 7''	31'	5' 9''	99' 2''
10'	9' 5"	10' 7''	9' 4"	10' 9''	9'	11' 2''	8'10''	11' 6''	8' 8''	11' 8''	8' 3''	12' 7''	7' 8''	14' 2''	7' 1''	16'10''	6' 3''	24' 5''	5' 6''	53' 4''
8'	7' 8"	8' 4''	7' 6"	8' 6''	7' 4''	8' 8''	7' 3''	8'11''	7' 2''	9' 1''	6'10''	9' 7''	6' 5''	10' 5''	6'	11'10''	5' 5''	15' 1''	4'10''	22' 8''
7'	6' 9"	7' 3''	6' 8"	7' 4''	6' 6''	7' 6''	6' 5''	7' 8''	6' 4''	7' 9''	6' 1''	8' 2''	5' 9''	8' 9''	5' 5''	9' 9''	4'11''	11'10''	4' 5''	16' 1''
6'	5' 9"	6' 2''	5' 9"	6' 3''	5' 8''	6' 4''	5' 7''	6' 6''	5' 6''	6' 7''	5' 4''	6'10''	5' 1''	7' 3''	4'10''	7'11''	4' 5''	9' 3''	4'	11' 7''
5'	4'10"	5' 1''	4'10"	5' 2''	4' 8''	5' 3''	4' 8''	5' 4''	4' 8''	5' 4''	4' 6''	5' 7''	4' 4''	5'10''	4' 2''	6' 3''	3'10''	7'	3' 7''	8' 4''
4'6"	4' 4"	4' 7''	4' 4"	4' 8''	4' 3''	4' 8''	4' 3''	4' 9''	4' 2''	4'10''	4' 1''	4'11''	4'	5' 2''	3'10''	5' 6''	3' 7''	6' 1''	3' 4''	7'
4'	3'11"	4' 1''	3'10"	4' 1''	3'10''	4' 2''	3' 9''	4' 2''	3' 9''	4' 3''	3' 8''	4' 4''	3' 7''	4' 6''	3' 5''	4' 9''	3' 3''	5' 2''	3'	5'10''
3'6"	3' 5"	3' 7''	3' 5"	3' 7''	3' 4''	3' 7''	3' 4''	3' 8''	3' 4''	3' 8''	3' 3''	3' 9''	3' 2''	3'10''	3' 1''	4'	2'11''	4' 4''	2' 9''	4'10''



## The SYNCHRO-COMPUR Central-Shutter

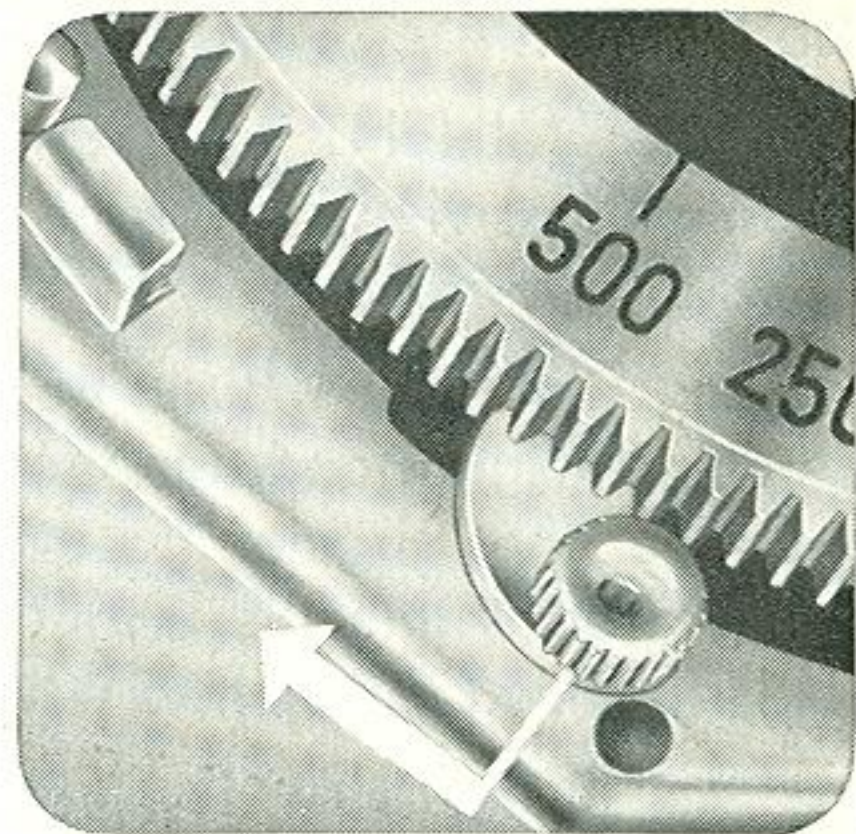
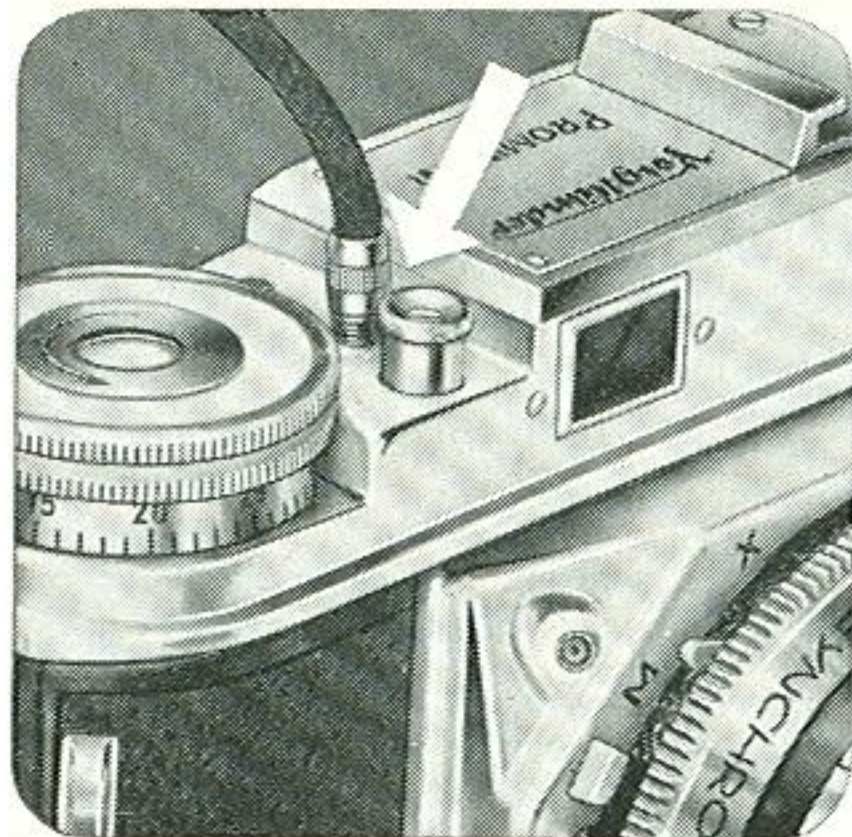
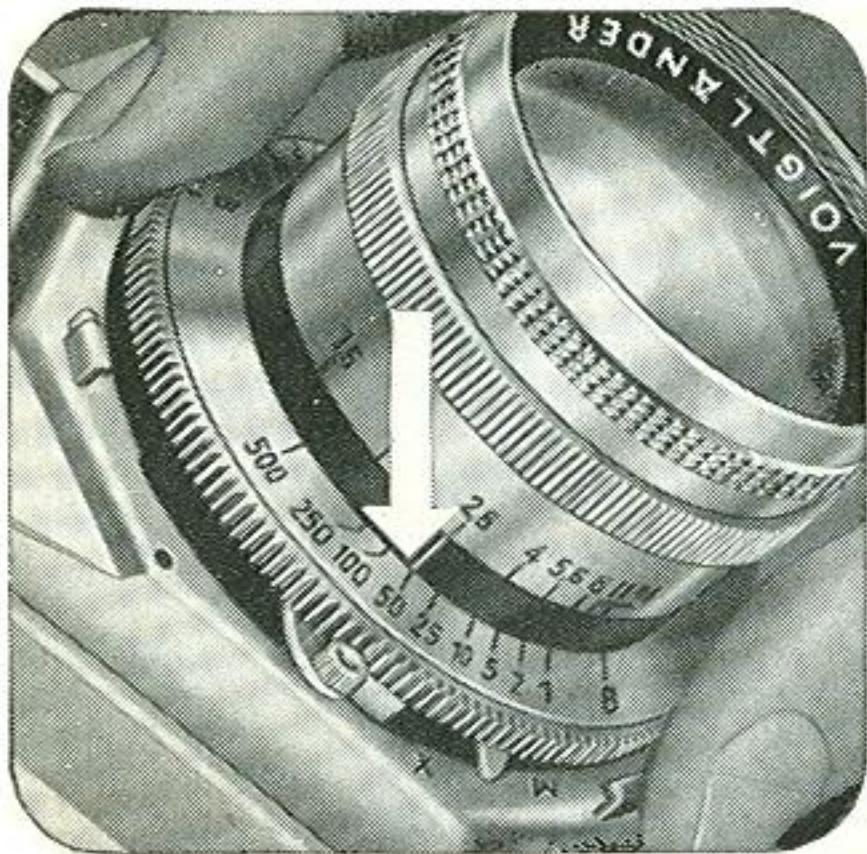
has speeds from 1 to  $1/500$  second as well as the short time setting "B". A delayed action mechanism (or self-timer) is also provided. The shutter is speed-synchronised for all types of flash. A double set of shutter blades renders it absolutely light proof.

Tension the shutter by turning the winding knob as far as it will go. This also winds the film and advances the film counter. When taking photos without flash there is no difference the synchronizing lever being set on M or X.

When using the shutter at  $1/500$  second it is advisable to tension the shutter by means of the short shutter lever (by pulling it to the left as far as the red dot) in order to overcome the tension of the additional spring. But remember afterwards to give the winding knob a full turn. You will feel a slight resistance as you do so.

The automatic interlock prevents double exposures and blank frames. Thus you cannot tension the shutter unless there has previously been an exposure, nor will you be able to press the shutter release unless the winding knob has been fully turned.

If you want to expose the same frame twice intentionally, tension the shutter after the first exposure by means of the lever (see above) and for the second exposure release the shutter by means of the small lever **which protrudes from the body** on the right below the shutter speed ring. Please do not mix up with the lever below which only opens one set of blades.



## Setting the Shutter Speeds

Turn the shutter speed ring until the selected speed is opposite the index line on the lens mount. The shutter can be set to any intermediate speeds, except between  $\frac{1}{10}$  and  $\frac{1}{25}$  second, or between  $\frac{1}{250}$  and  $\frac{1}{500}$  second. All speeds other than  $\frac{1}{500}$  second can be set after tensioning the shutter.

For time exposures over 1 second, set the shutter to B. Press the release, and the shutter will stay open as long as the release is pressed down. For time exposures, it is advisable to use a cable release, preferably with locking device. The cable screws into the threaded socket behind the shutter release (centre).

## The Self-Timer

When the shutter is tensioned, the tensioning lever is next to the red dot. Pulling it further still as far as it will go, automatically brings a delay mechanism into action, which opens the shutter about 10 seconds after release.

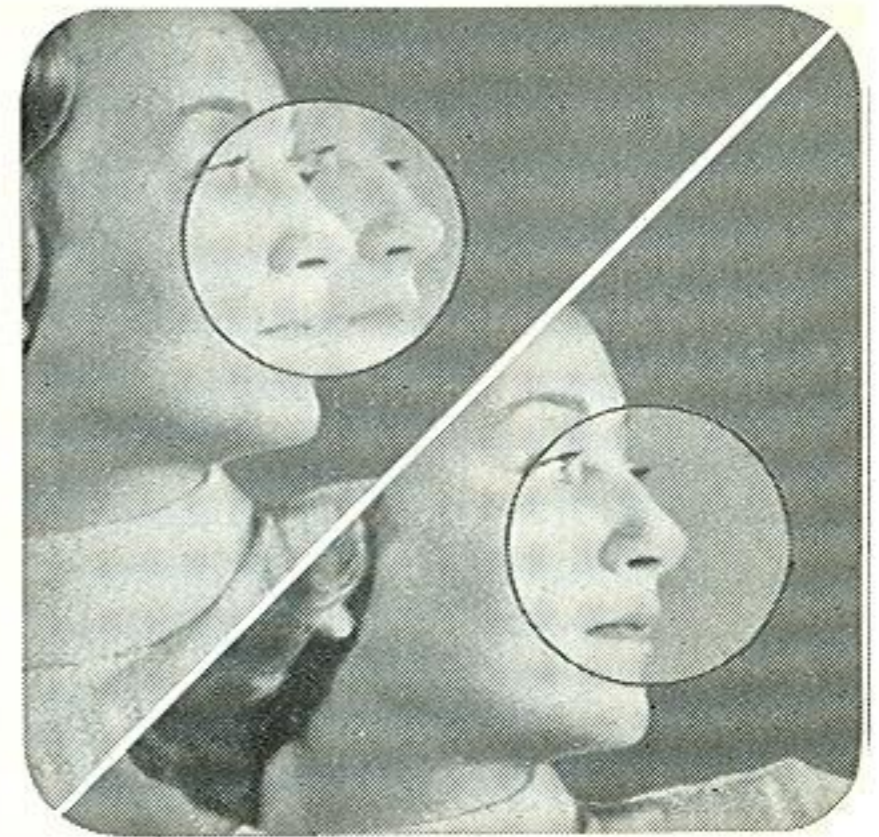
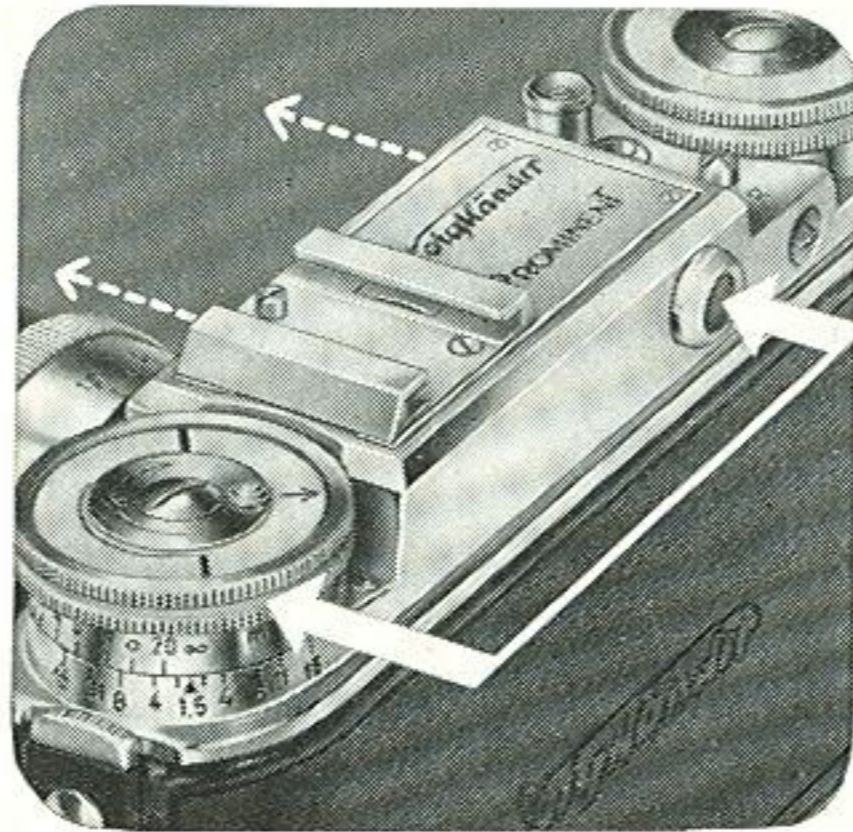
**Note:** Do not use the self-timer with the shutter set to B or to  $\frac{1}{500}$  second.

## The Rangefinder

of the PROMINENT is a combined optical viewfinder and precision rangefinder.

Looking through the large eyepiece (right-hand arrow) you see the circular measuring area within the bright field of view. The milled focusing knob forms a ring round the rewind key on top of the camera (left-hand arrow). Below the focusing knob are the distance scale and the depth of field indicator.

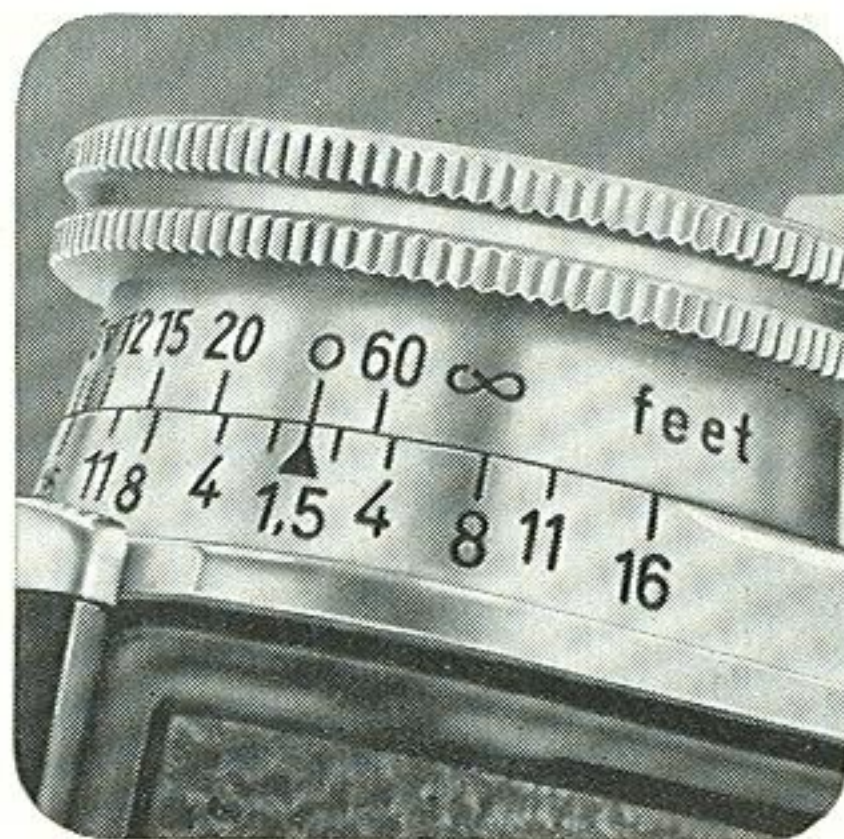
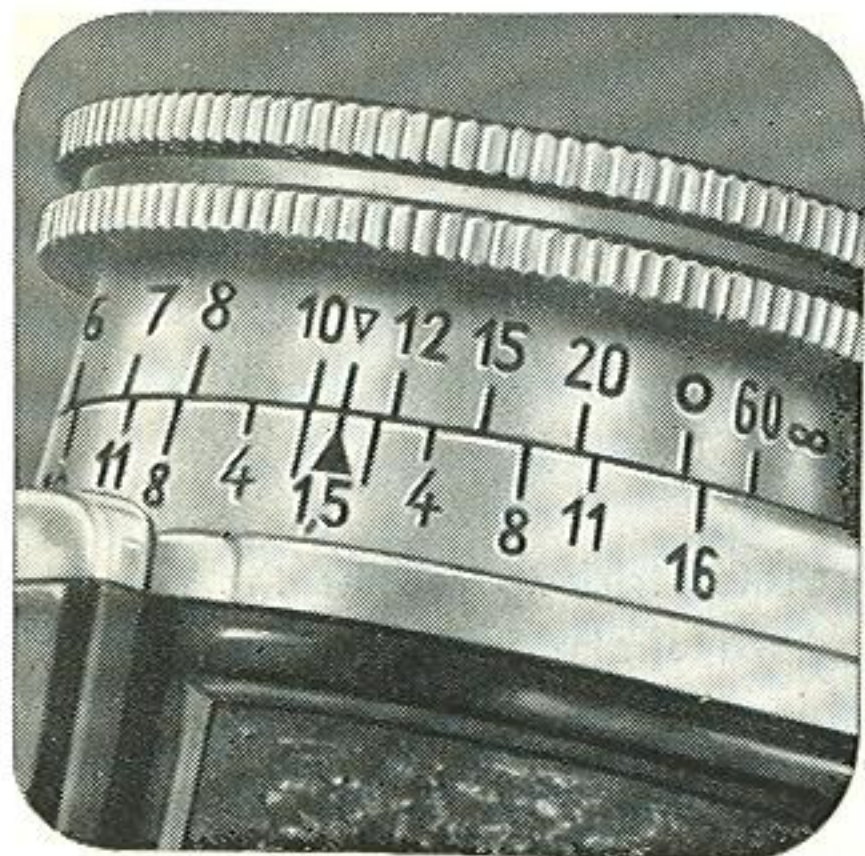
Correction lenses which fit over the eyepiece enable spectacle wearers to use the finder without their glasses.



### Focusing with the Rangefinder

The bright circle in the field of view is the measuring area. When the rangefinder is not correctly focused, the subject appears as a double image within the circle. Turn the focusing knob until the two images coincide. The lens is now accurately focused on the subject (right).

You can also set the distance by the scale below the focusing knob.



## Snapshots

For children at play or action shots use the snapshot settings on the distance scale instead of the rangefinder.

At  $f/8$  the  $\nabla$  mark setting (11 feet) gives you a sharp depth of field from 8 to 16 feet (left); at  $f/8$  setting the distance at  $\circ$  (33 feet) extends it from 16 feet to infinity (right).

## Please Note:

The viewfinder shows the field of view for the standard lenses of 50 mm focal length only. With the 35 mm  $f/3.5$  Skoparon wide-angle lens and the 100 mm  $f/4.5$  Dynaron tele lens — both fit on the camera by means of a bayonet catch and both are coupled to the rangefinder — use the Voigtländer Turnit Finder 35/100 (For particulars see p. 31).



## Holding the Camera

It is advisable to hold the camera as shown in the illustrations. Slightly press the top of the camera against your forehead to keep it steady, and to avoid camera shake during exposure. Keep your eye close to the eyepiece of the rangefinder, so that you can see all the four corners of the image at the same time.

Hold your breath during exposure and press the release down gently as far

## Slow Speeds

To shoot with the camera held in the hand at speeds slower than  $\frac{1}{25}$  second, e. g.  $\frac{1}{10}$ ,  $\frac{1}{5}$ ,  $\frac{1}{2}$ , and even 1 second, you need a very steady hand, or some support for your arms and body.

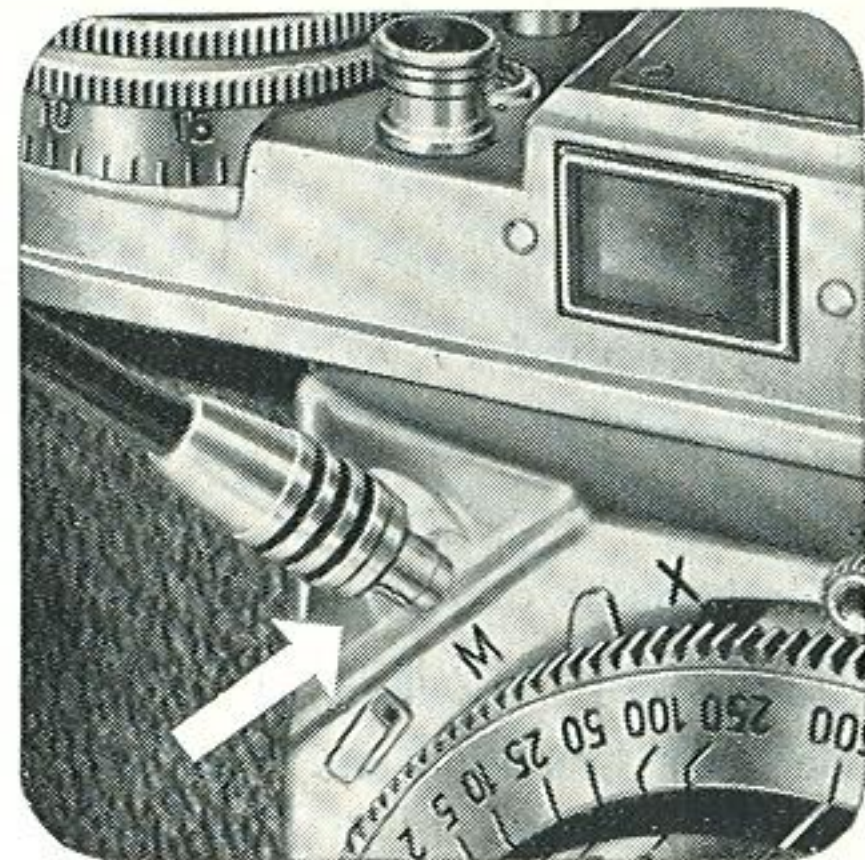
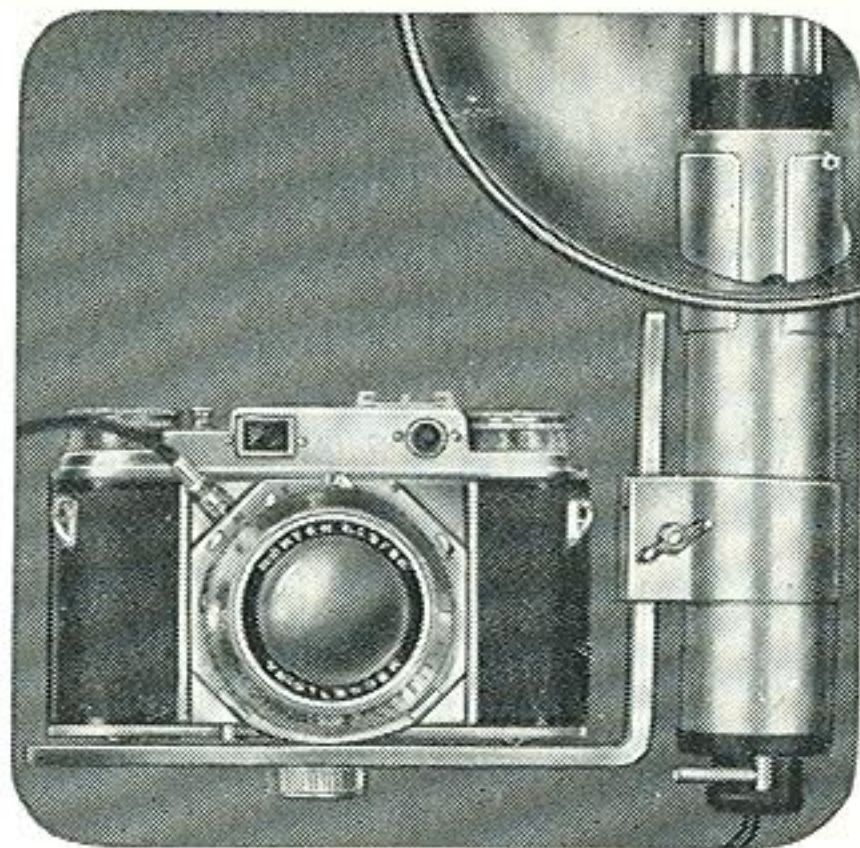
**A useful trick** to reduce the risk of camera shake with shots of static subjects, e. g. interiors, is to use the self-timer which normally serves for taking pictures of yourself.

**Tension the shutter** in the usual way, set the shutter speed, and start the self-timer. After about 10 seconds, the shutter will release itself without any shake. But do not move the camera until you have heard the shutter close with an audible click.

## Synchronised Flash Shots

The Synchro-Compur shutter makes it possible to take action shots with flash at the fastest shutter speeds up to  $\frac{1}{500}$  second. The flash can be employed either by itself, or, with black-and-white film, combined with daylight or any other light. It is particularly useful for lighting up the shadow areas in against-the-light shots.

All makes of flash units — flash bulbs as well as electronic — can be used with the Synchro-Compur shutter.



### Connecting the Flash Gun to the Camera:

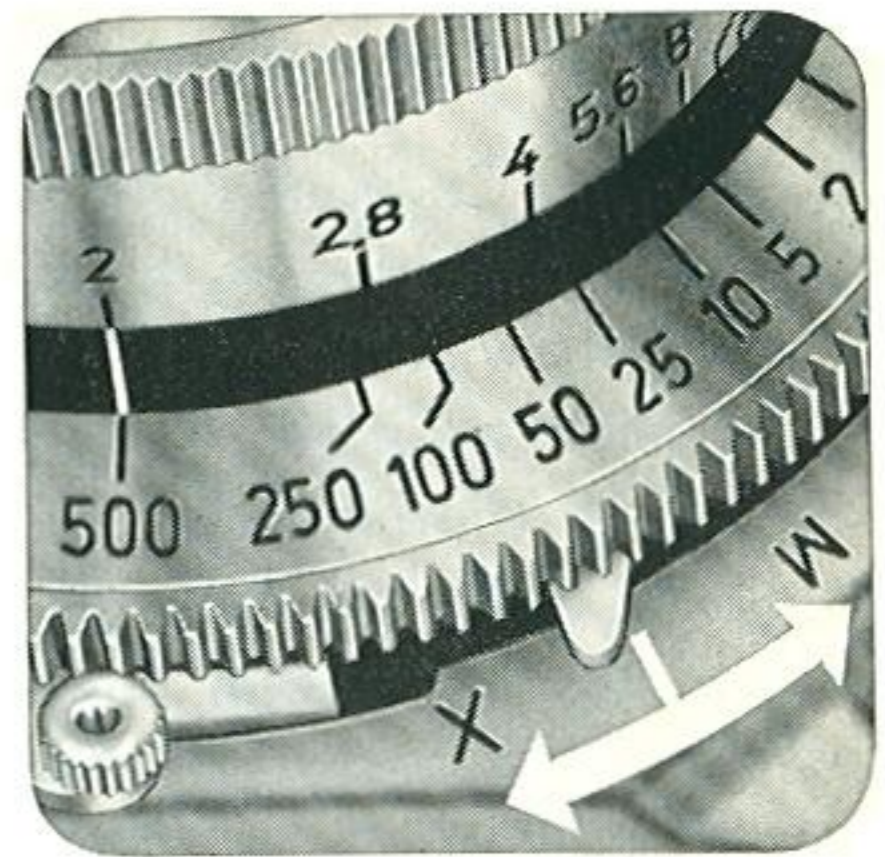
First fix the camera to the bracket with a tripod screw. The flash unit should be to the left of the camera so as to allow free access to the body release. Some light-weight guns (e. g. the Voigtländer Capacitor Flash Gun) can be fixed to the accessory shoe.

Then connect camera and flash gun by means of the synchronising cable, pushing the plug over the flash socket (right).

## Setting Shutter and Aperture

Since the shutter must be fully open at the moment when the flash reaches its peak brightness, the synchronisation (M or X) must be set to suit the type of flash in use.

- Flash bulbs and electronic flash tubes differ in the time they take to reach their peak. They thus fall into several classes as shown in the table opposite. Set the synchronising lever either to X or M, according to the flash used (see ill.). Then set the shutter speeds according to the values shown in the table. Tension the shutter in the usual way. **Note:** When using the self-timer, only the shutter speeds indicated under X can be used.
- On the packing of flashbulbs, or in instructions enclosed with the bulbs or electronic unit you will find details about "guide numbers" which govern the aperture setting. Dividing the guide number by the distance (in feet) from flash to subject gives you the aperture setting (**aperture = guide number : distance**).



### X Setting:

The contact closes at the instant when the shutter is fully open.

### M Setting:

The contact closes a short time — corresponding to the firing delay of class M flash bulbs — **before** the shutter is open.

## SHUTTER SPEEDS WITH FLASH

Flashbulbs			Synchro-Lever Setting		
Class	Make	Type	X	M	
F	G.E./Westinghouse	SM	1 to 1/100	Not intended for M shots	
	Wabash/Sylvania	SF			
X	Osram	XP	1 to 1/50		
		X0	1 to 1/25		
X/M	Osram	XM 1	1 to 1/25		1/50 to 1/500
	Philips	PF 1			
		PF 3			
M	Osram	S 2	1 to 1/10	1/25 to 1/500	
		S 0			
	Philips	PF 14, 25, 38, 60	1 to 1/25	1/50 to 1/500	
	G.E./Westinghouse	No. 1, 5, 11, 22			
	Wabash Sylvania	Press 25, 40, 50 No. 0			
No. 2		1 to 1/25	1/50 to 1/100		
S	Philips	PF 100	1 to 1/10	1/25 to 1/500	
	G.E./Westinghouse	No. 6, 50			
	Wabash/Sylvania	No. 3			

The flash contact will carry the firing current of all types of electronic flash tubes. When used with flash bulbs it will carry a temporary load up to 10 amps at 24 volts, thus allowing simultaneous firing of several bulbs connected in parallel. The longest permissible exposure time in this case is  $1/10$  second.

**CAUTION:** The flash contact must not be used to fire bulbs from 110 or 220 volt electric mains.

Electronic Flash		Synchro-Lever Setting
Class	Type	X
X	Instantaneous firing	1 to 1/500
F	5 ms delay	1 to 1/100



## Close-Ups with Supplementary Lenses

Do not miss this highly interesting field of photography which so many amateurs seem to neglect. Large-scale pictures of flowers, butterflies and other animals, small "objets d'art", etc. can yield extraordinarily beautiful results. With the Voigtlander Focar Lenses you can also copy without trouble pages from books, stamps, or small pictures. But be careful when using Focar Lenses for portraiture as the picture may easily show distorted perspective.

All the FOCAR lenses for the PROMINENT ("0", "A", "B", and "C") are available both with push-on and screw-on mounts.

If push-on and screw-on lenses or other accessories are combined, you need the adaptor screw ring 331/49.

The range of distances for the different lenses is as follows:

FOCAR "A" 100 to 50 cm (39 1/2" to 19 3/4")

FOCAR "B" 50 to 33.5 cm (19 3/4" to 13 1/4")

FOCAR "C" 29 to 22.5 cm (11 1/2" to 9")

FOCAR "0" is only used with the TELOMAR f 5.5 (f = 100 mm) with the reflex housing to cover distances from 1 to 2 metres (3'3 1/2" to 6'7").

Focusing table for FOCAR lenses

Camera distance scale set to:	Distance between the subject and the front of the FOCAR lens		
	FOCAR "A"	FOCAR "B"	FOCAR "C"
∞	3' 3 1/2"	1' 7 1/2"	11 1/2"
60'	3' 1 1/2"	1' 7"	11 1/2"
○	2' 11 1/2"	1' 6 1/2"	11"
20'	2' 10"	1' 6"	11"
15'	2' 8 1/2"	1' 5 1/2"	11"
12'	2' 7"	1' 5 1/2"	10 1/2"
▽	2' 6"	1' 5"	10 1/2"
10'	2' 5 1/2"	1' 5"	10 1/2"
8'	2' 4"	1' 4 1/2"	10"
7'	2' 3"	1' 4"	10"
6'	2' 1 1/2"	1' 3 1/2"	10"
5'	2'	1' 3"	9 1/2"
4'6"	1' 10 1/2"	1' 2 1/2"	9 1/2"
4'	1' 9 1/2"	1' 2"	9"
3'6"	1' 8 1/2"	1' 1 1/2"	9"

### Close-ups with standard camera lenses of 50 mm focal length

Mount the camera on a tripod, and approach the subject until it appears the desired size in the viewfinder field. According to the distance place the appropriate FOCAR lens in front of the camera lens.

Measure the distance between the front of the FOCAR lens and the centre of your subject **most accurately**, and look for this distance in the focusing table opposite (column 2 to 4 according to the FOCAR lens used). Take the corresponding figure in column 1 which tells you on which distance the camera lens should be focused.

With FOCAR "A" the image on the negative is 1/19 to 1/10 natural size; with FOCAR "B" the size reduction is 1/10 to 1/6 with FOCAR "C" it is 1/6 to 1/4.

### Close-ups with the TELOMAR f 5.5 (f = 100 mm [4"]) with reflex housing

Use the FOCAR lens "0" either alone or in combination with the other FOCAR lenses ("A"; "B"; or "C"). For focusing use the ground glass screen of the reflex housing and not the distance scale. In this way you can take pictures without a tripod with the camera in your hand. With small apertures the use of flash is advisable.

In taking a picture first select the appropriate FOCAR lens according to the distance between the camera and

the subject. Focusing is easiest at full aperture. Approach the subject with your camera till the image on the screen is as large as you want it to be. In doing this keep your eye on the eyepiece and with your hand operate the camera focusing ring to keep your subject in focus all the time.

### The right aperture and exposure

In taking close-ups with the FOCAR lenses stop down to at least f 8 to get an adequate depth of field. The exposure is not affected by the FOCAR lenses. But if you use a filter, the exposure should be increased as usual. (Any filter should be placed **in front** of the FOCAR lens.) To release the shutter use a long cable release if possible.

### Viewfinder parallax

With the standard camera lenses of 50 mm focal length the image on the negative is no longer exactly the same as the view through the finder, but is displaced in the direction of the lens axis. These displacements are roughly as follows: FOCAR "A" up to 1/8 of the finder area; FOCAR "B" up to 1/4; FOCAR "C" up to 1/2.

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Instead of using Focar Lenses you can use the Voigtländer PROXIMETER with 50 and 100 mm lenses. This well-known close-up device allows the use of the coupled rangefinder with shots from 38" to 10".

Your dealer will gladly give you a leaflet with a detailed description of the PROXIMETER.

## Filters

Your Voigtländer lens will satisfy your most exacting demands on sharpness, but you can greatly enhance the mood or obtain special effects in your picture with Voigtländer filters.

With a few exceptions, therefore, use a filter with black-and-white film for all outdoor shots whenever possible. With filters the sky in particular — with or without clouds — will show up much more effectively.

Filters are almost never used with colour



Voigtländer filters for the PROMINENT are made of spectroscopically tested glass and polished perfectly plane-parallel.

All filters can be used with Voigtländer Focar Lenses, the lens hood, or both.

## PROMINENT FILTER TABLES

Type and Filter Factor	Use
<b>Yellow Filter</b> <b>G 1.5</b> 1.5 x	Slight filter effect for outdoor shots with short exposures, snapshots, action, and when the sun is low in the sky.
<b>Yellow Filter G 3</b> 3 x	Universal filter for landscapes and other outdoor shots; indispensable for snow pictures.
<b>Green Filter</b> <b>Gr 4</b> 4 x	Lightens greens in landscapes. Recommended for artificial light portraits and reproductions of coloured originals.
<b>Orange Filter</b> <b>Or 5</b> 5 x	The high degree of absorption of blue of this filter produces strong filter effects. Reduces atmospheric haze in distant views. Lightens yellow, red, and green.
<b>UV Filter</b> No exposure increase	Absorbs ultraviolet rays in high mountains and by the sea. Eliminates the unpleasant blue cast on colour film.
<b>Pol Filter</b> 2.5x with slight reflections, 4—6x with strong reflections	Reduces or eliminates disturbing reflections from shiny surfaces, such as glass, water, or varnish, but not metallic surfaces. Instructions are enclosed with these filters.

## Infra Red Photographs

Where photographs taken with a red filter already show strong deviations from the normal visual impression, infra-red photographs taken with an infra-red filter on infra-red material completely falsify the tone values. The sky comes out pitch black, foliage white, and the normally invisible far distance becomes visible. Since naturally the PROMINENT lenses are scaled for visible light only, the setting must be altered, namely the distance from film to lens has to be increased when using an infra-red filter.

**The infinity ( $\infty$ ) setting of the PROMINENT lenses is altered thus:** 35 mm f/3.5 Skoparon to 33 feet, 50 mm f/1.5 Nokton to 40 feet, 50 mm f/3.5 Color-Skopar, 50 mm f/2 Ultron, and 100 mm f/4.5 Dynaron to 66 feet, and the 100 mm f/5.5 Telomar to 160 feet.

**Where the subject distance is nearer than  $\infty$ , first focus by means of the rangefinder, and then turn the focusing knob (with the reflex housing, the lens) further in the direction for nearer distances:** with the 100 mm f/5.5 Telomar by  $\frac{1}{2}$  division of the scale, the 50 mm f/3.5 Color-Skopar, 50 mm f/2 Ultron and 100 mm f/4.5 Dynaron by 1 division, the 50 mm f/1.5 Nokton by  $1\frac{1}{2}$  divisions and the 35 mm f/3.5 Skoparon by 2 divisions.

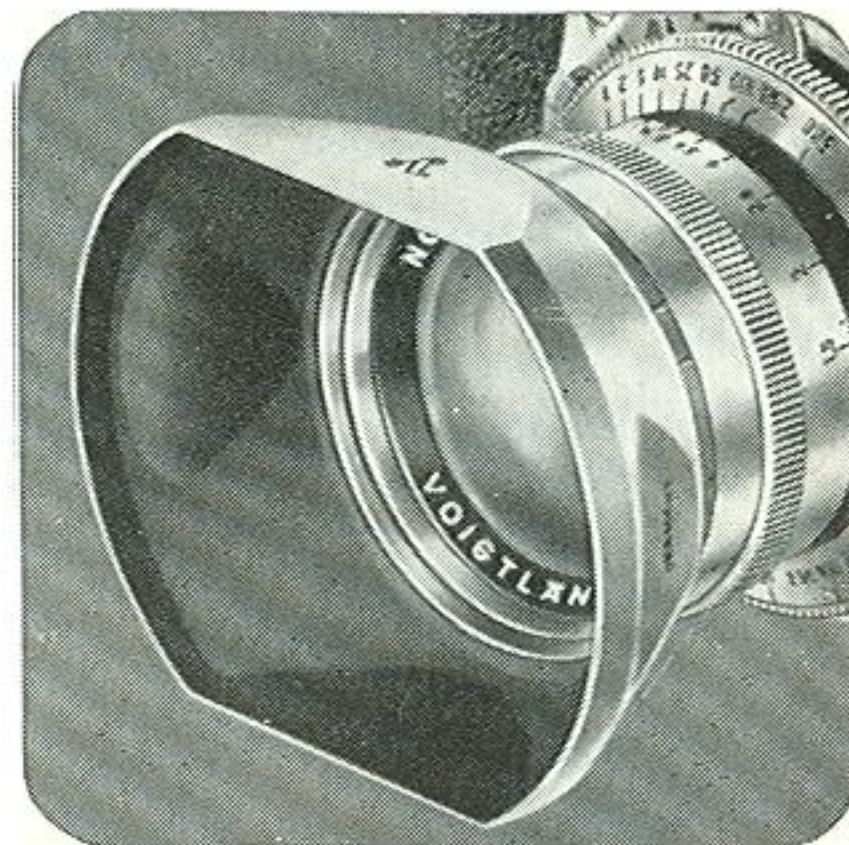
The exposure varies with the type of film and filter and will have to be determined by the user. Start by assuming

## Shots against the Light

are among the finest and most rewarding of photographs. People and objects show a sparkling rim of light; the shadows point towards the camera and convey an impression of depth which cannot be obtained with any other lighting.

However, shots against the light need a lens hood. It allows only those light rays to reach the lens which you need for your picture and it keeps out troublesome stray light, which may come from the sun, the sky, water, or an artificial light source. It can cause slight reflections, decrease definition and reduce contrast, notwithstanding the coated lenses.

The lens hood is not only indispensable for shots against the light and with artificial light, but also protects the lens from rain or snow during bad weather.



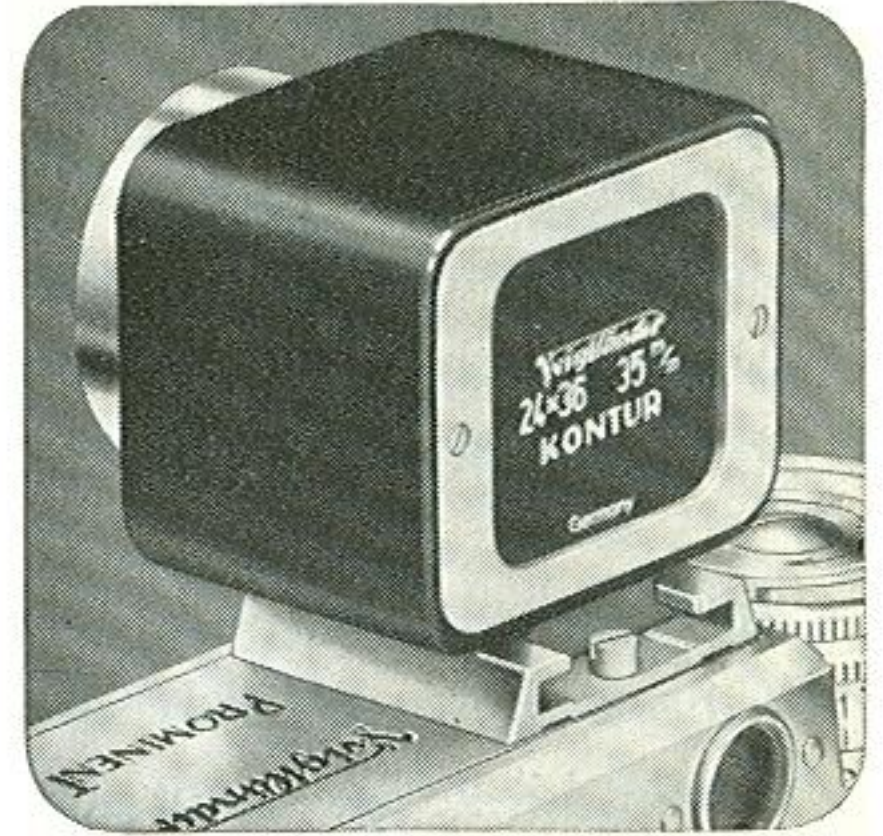
Always fit the lens hood so that the flat sides are parallel with the camera top to avoid vignetting.

## The Kontur Finder for 50 mm Lenses

Quick framing of moving subjects and easier composing of pictorial shots — these are the striking features of the Voigtländer Kontur viewfinder. The eyepiece, almost an inch in diameter, eliminates all the previous difficulties with finders, especially for spectacle wearers.

**Use:** Keep BOTH eyes open while watching the subject. The eye looking directly at the subject sees it in its natural size and brightness, while the eye looking into the finder sees a frame which outlines the picture area. Your mind's eye combines the two visual impressions into one image consisting of your picture framed by the brilliant white line. A dotted line indicates the viewfinder parallax for close-ups.

**CAUTION:** Do not allow direct sunlight to reach the eyepiece  
30 of the finder.



Simply push the Kontur finder into the accessory shoe as far as it will go (above).

A small leather case which fits on the neck strap of the camera case is available for easy transport (p.35)

## The Turnit Finder for 35 mm and 100 mm Lenses

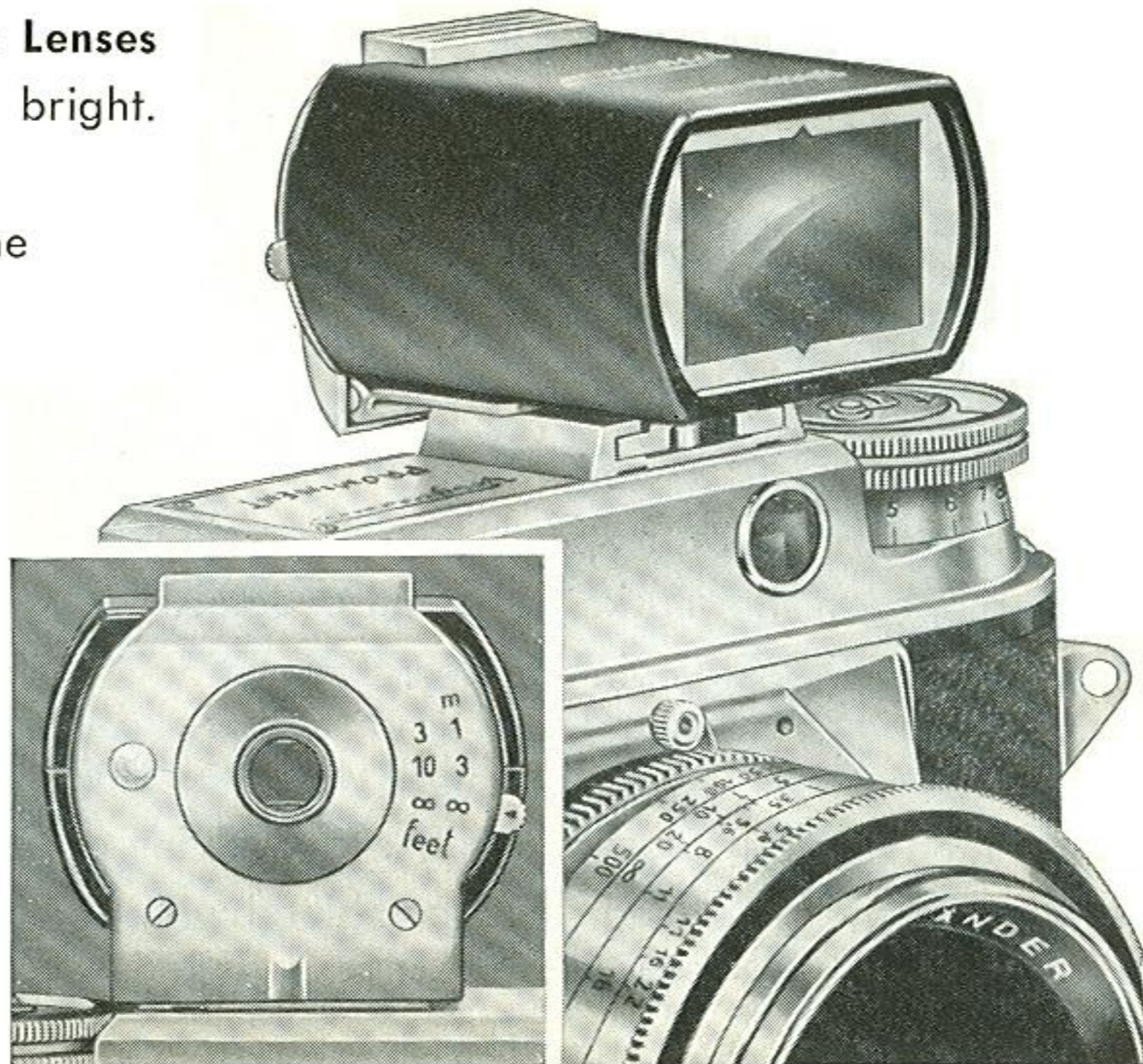
shows the image remarkably large and bright. It is specially made for use with the

35 mm f/3.5 SKOPARON and the  
100 mm f/4.5 DYNARON

lenses.

You can use this interesting finder from either end. When used with the Skoparon it shows the image in a remarkably large size for a wide-angle finder. Turning the finder by 180° gives you the field of view of the DYNARON. The image enlargement of about 1.7 x is very convenient for viewing distant subjects.

The Turnit finder has parallax compensation for close-ups.





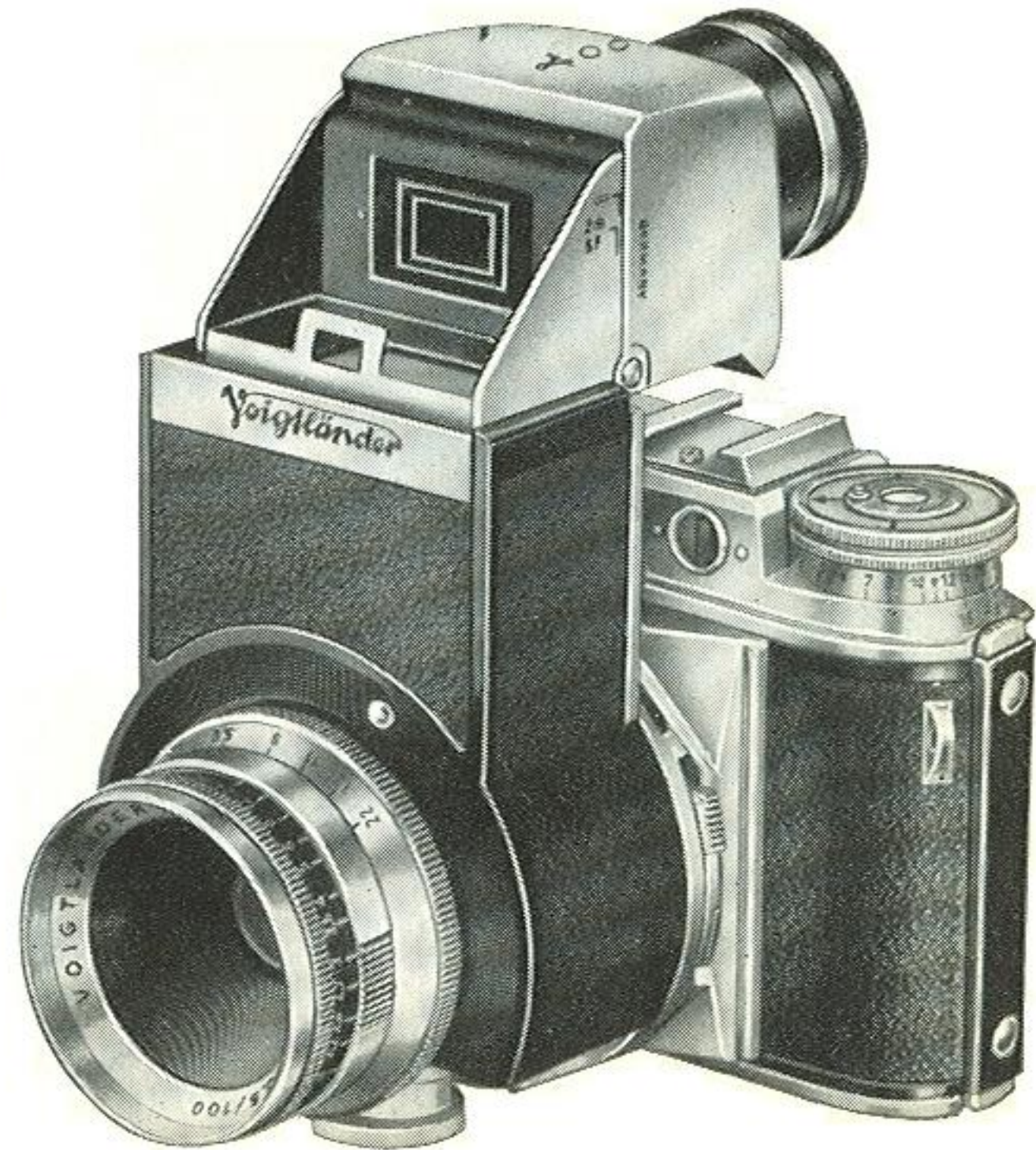
## The 4 in. (100 mm) Telomar f/5.5

with Reflex Housing has universal possibilities of use:

- Close views of distant objects,
- Large scale photographs of small objects as well as copying with the aid of Focar Lenses,
- Photomicrographs with any scientific or student's microscope on the market (25.1 mm eyepiece diameter), with the Clamping Collar.

Two viewfinder systems are available with the reflex housing: the focusing screen magnifier (5x), giving an upright image free from parallax, combined with the Kontur finder (ill.), or magnifying prism showing the

32 image laterally correct on the focusing screen.



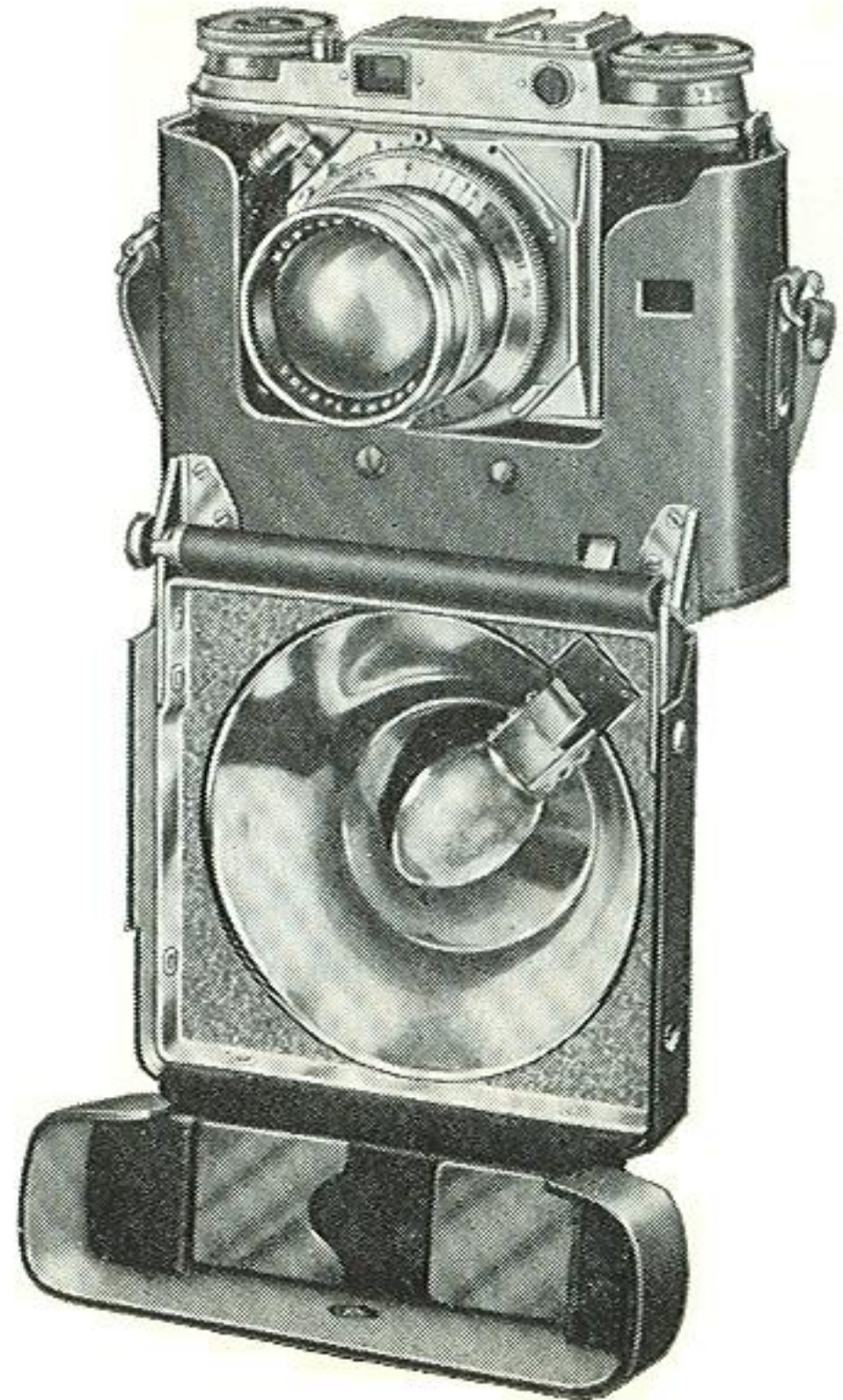
## The PROMINENT Flash Case

Flash photography has become a matter of course for the modern amateur, not only after dark but also in daylight. Flash is excellent for lightening the heavy shadows with against-the-light shots, for giving the subject a sunlit appearance on grey days, for allowing short, hand-held exposures under otherwise insufficient light conditions, etc.

To save you the trouble of carrying a separate flash gun, we have designed the Flash Case which carries both your camera and the flash gun in the smallest possible space.

In use, the flash case is simplicity itself. On opening the lid, it will drop and engage a catch by the force of its own weight, automatically setting the reflector parallel to the camera. You only have to insert the flash bulb, set the usual camera controls, and you are ready to shoot.

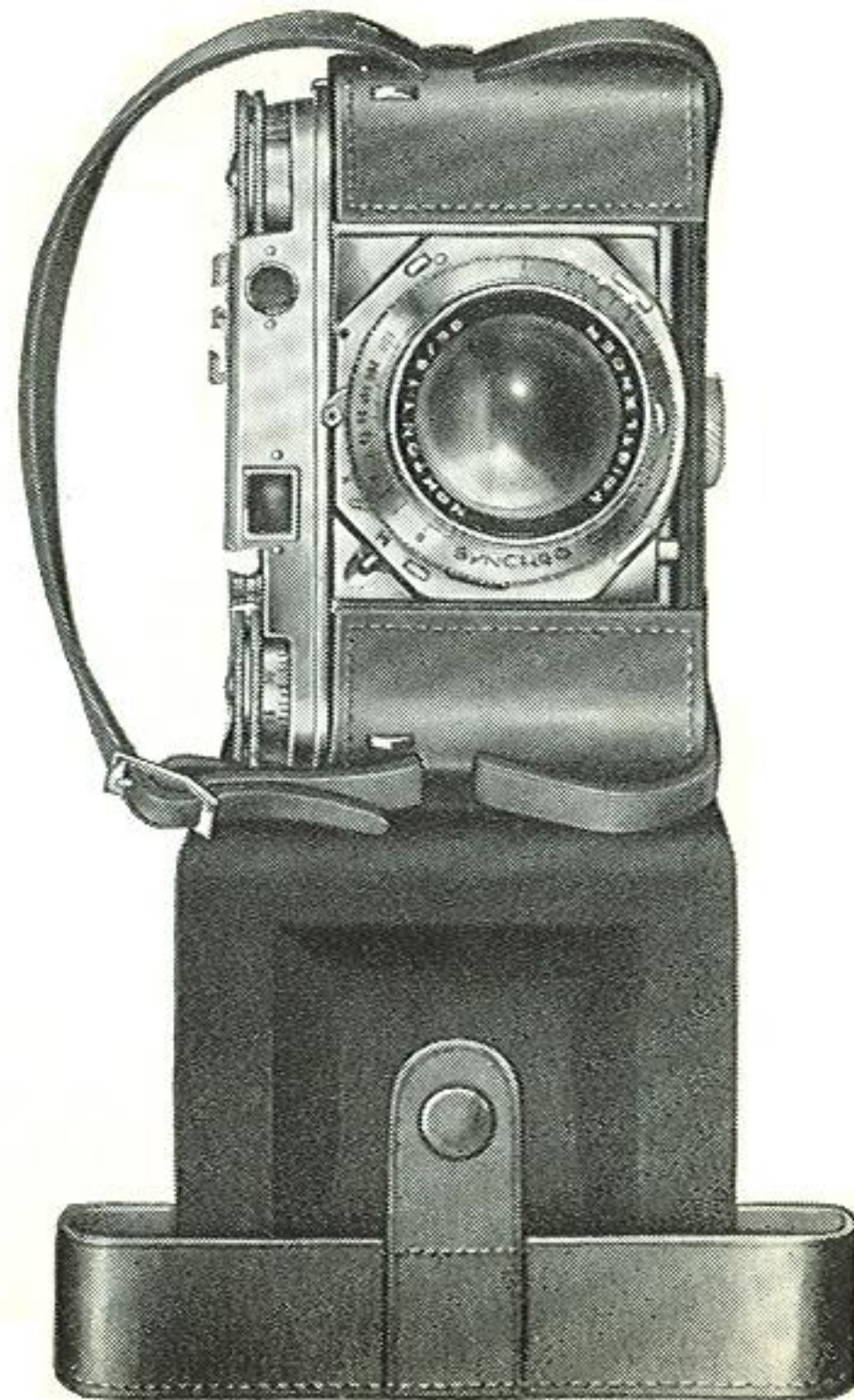
A detailed instruction leaflet is enclosed with the flash case.



## The Ever-Ready Case

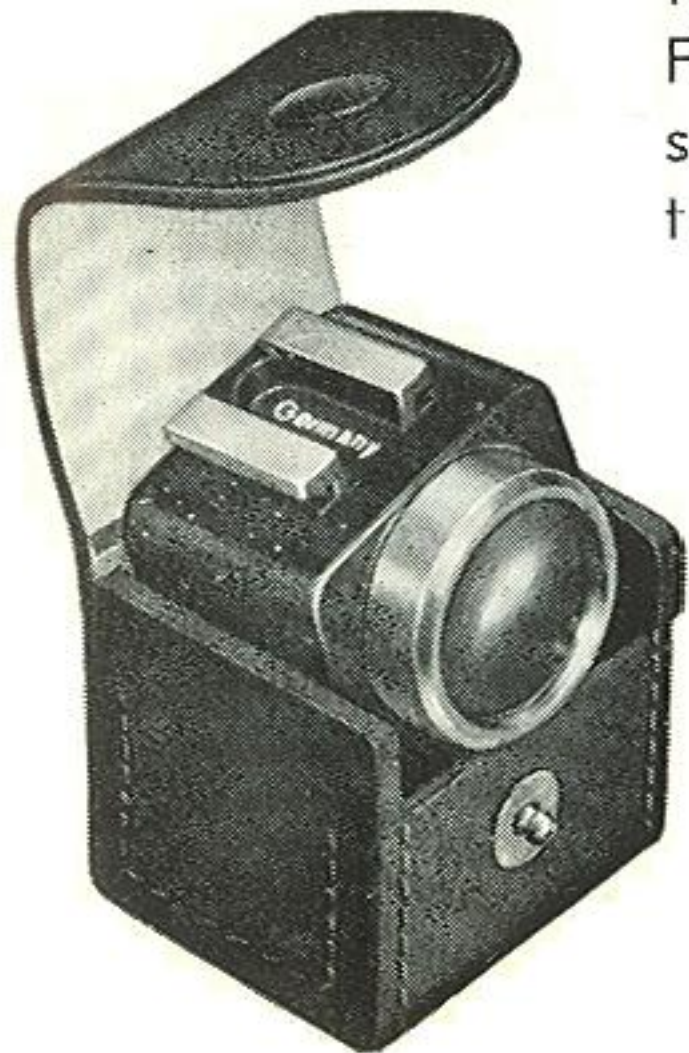
Made of best quality hide, velvet lined inside and fitted with a carrying and neck strap, the ever-ready case is indispensable.

- When closed it shields the camera from the effects of bad weather, and in addition gives appreciable protection against damage through dropping or knocks,
- The camera remains in the case even while taking pictures without affecting its instant readiness for action,
- The lid pivots in any direction. With upright shots it cannot therefore swing accidentally in front of the lens.



## Accessory Cases

Two practical leather cases are available for the photographer who does not want to carry his valuable accessories loose in his pockets. The case on the right (No. 90/096) holds the lens hood and either three filters or Focar Lenses (two only in case of the screw-in type), and the small case on the left (No. 90/083) is intended for the Kontur finder.



In addition, separate carrying cases and leather containers are, of course, made for the interchangeable lenses and specialised accessories. Please ask your dealer for further details.

## Care of Camera and Lenses

Successful results and long life of your camera depend largely on proper care and correct handling. Therefore always treat the camera very gently and never use force. If you are doubtful on any point, have another look at the appropriate section of these instructions. If the camera appears to have a fault show it to your dealer or post it to

VOIGTLÄNDER A.G. BRAUNSCHWEIG (GERMANY), Dept. Service VA.

For cleaning the camera lens we recommend the carefully tested Voigtländer Special Lens Cleaning Tissue, two sample leaves of which are attached to these instructions. Large specks of dust or grains of sand from the beach must first be carefully removed with a soft sable brush; finger prints and similar grease stains must be wiped off with a piece of cotton wool moistened with medicinal alcohol or ether.

**Voigtländer Special lens Cleaning Tissue** (free from chlorine or acids, leaves no fluff), also eminently suitable for cleaning filter glasses, spectacles, transparencies, etc., is obtainable from your dealer.

Dear Voigtländer User,

May we wish you many happy hours with your new PROMINENT, and lots of lovely pictures.

Because we want you to take really good photographs right from the start we have asked a well-known writer of photographic literature, Mr. H. G. Oberparleiter of Vienna, to have a simple chat with you about the things that matter. He wrote for us a little book called

*"Let's Talk about Pictures"*

which contains in 48 pages of text and photographs a host of suggestions for better pictures. We should be very glad to send it to you at a cost of only a few pence (see back page).

Yours sincerely,

VOIGTLÄNDER A. G.

*"Let's Talk about Pictures" costs you*

2 International Reply Coupons (postmarked)  
(4 if you want us to send it by air mail)

obtainable at any Post Office. Should you be in Germany at the time of ordering, send DM 0.50 in stamps.

To make things really easy for you we have enclosed an addressed envelope for the order card and coupons.

**Every *Voigtländer* PROMINENT**

and every interchangeable lens has its serial number. You will also find the lens number on the test certificate which is enclosed with every Voigtländer high efficiency anastigmat. Should the camera or a lens get lost, a knowledge of the serial numbers may help in recovering it.

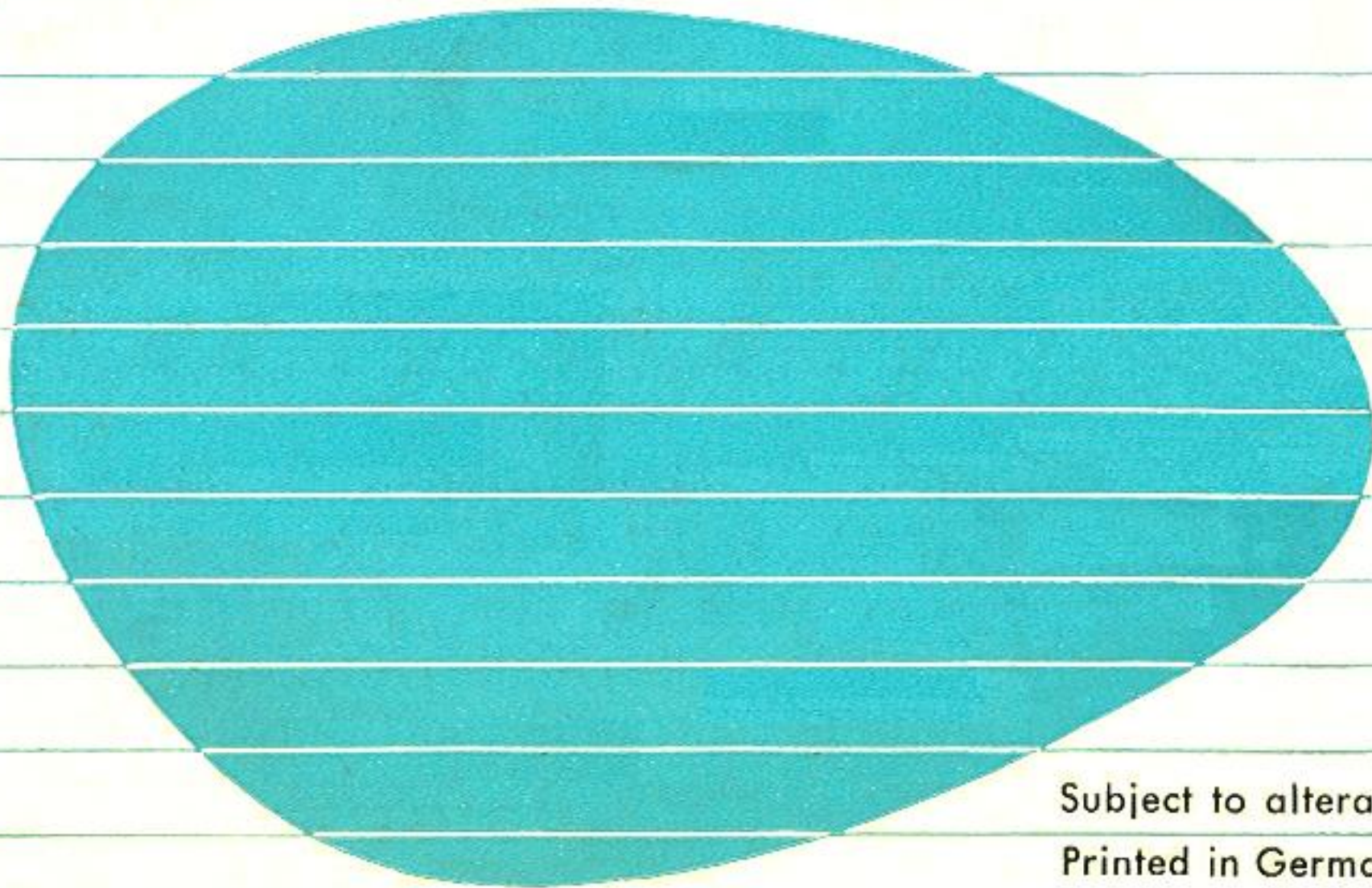
**We Guarantee**

this camera against defects due to faulty materials or workmanship according to the present standard of technical perfection. Should any such defects become apparent in use they will be rectified free of charge if the claim is made within a reasonable period after purchase. Claims for further damages, consequential or otherwise, or for the free repair of faults due to incorrect handling or storage cannot be recognised.

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