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Voigtländer

VITESSA

INSTRUCTIONS FOR USE

The most Important Point

of these instructions for the VITESSA is on this page: Please read this booklet carefully and make yourself thoroughly familiar with all the operations and controls of the camera before you load your first film and start taking pictures.

Remember also that the VITESSA is an optical and mechanical precision instrument which calls for gentle and understanding treatment. The camera will repay careful handling with beautifully sharp and clear pictures for many years to come.

Voigtländer

VOIGTLÄNDER A.G., BRAUNSCHWEIG

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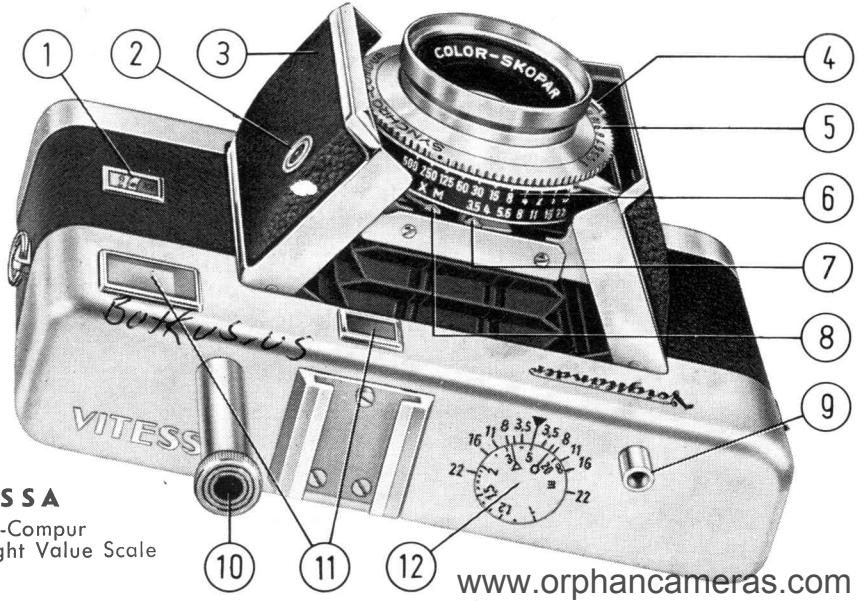


VITESSA
Synchro-Compur
with Light Value Scale

1 **Film Counter** and **Film Indicator**
2 **Flash Socket**
3 **Left-hand Front Door**
4 **Aperture Lever** for setting the light values
5 **Shutter Speed Ring** with light value scale
6 **Aperture-Speed Scale**
7 **Aperture Pointer**
8 **Synchronization and Self-timer Pointer**
9 **Release Button**
10 **Combi-plunger**
11 **View- and Rangefinder Windows**
12 **Focusing Scale** with **Depth of Field Indicator**

13 **View- and Rangefinder Eyepiece**

14 **Rangefinder Focusing Wheel**

15 **Camera Back** (completely removable)

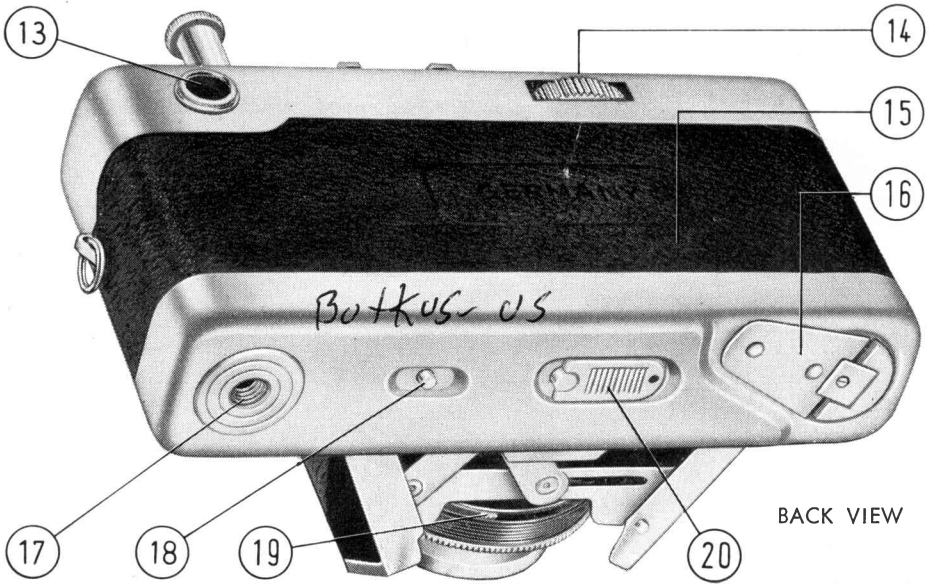
16 **Rewind Crank** (when unfolded also acts as camera support)

17 **Tripod Bush**

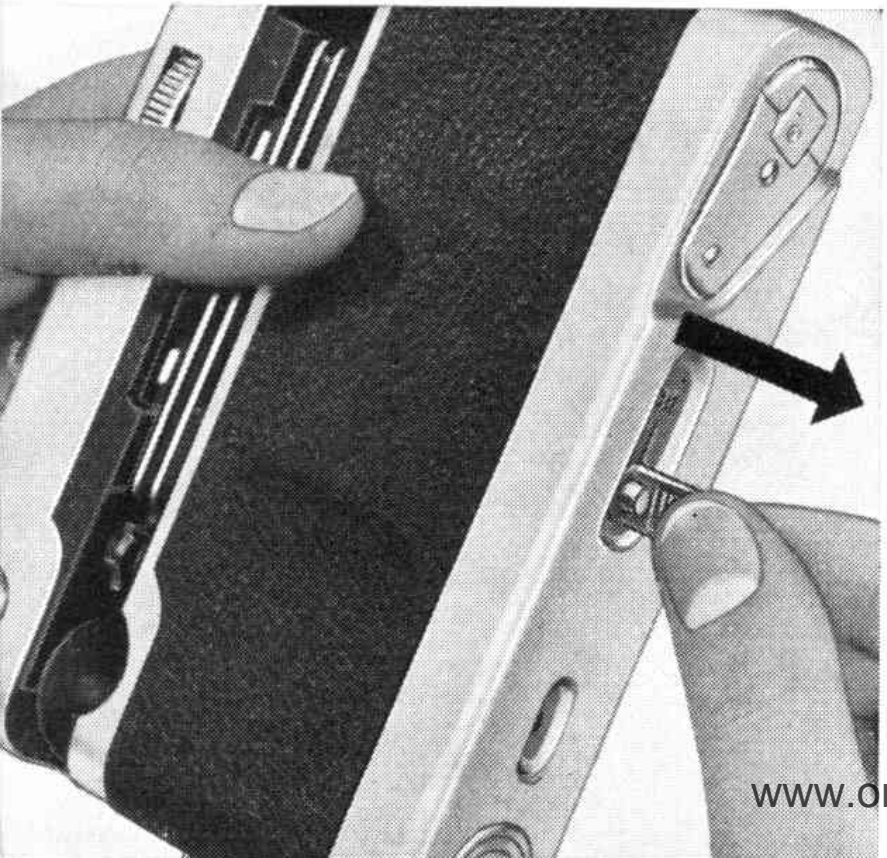
18 **Rewind Release Button**

19 **Synchronization and Self-timer Lever**

20 **Latch**



LOADING

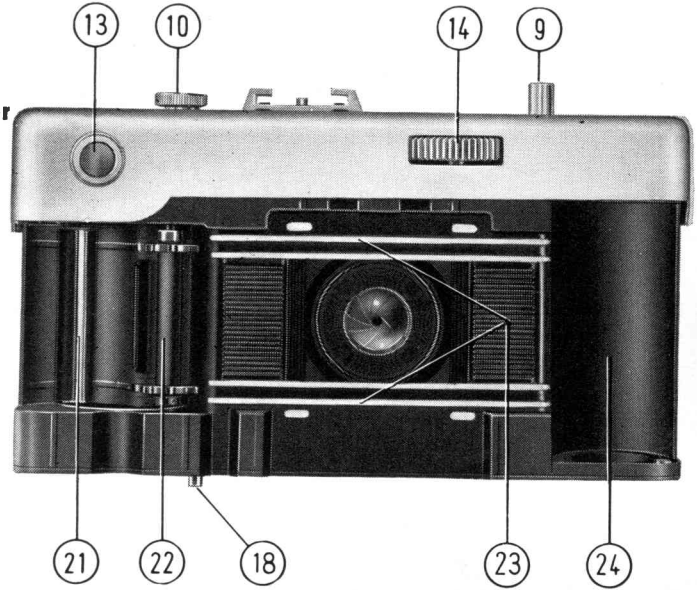


like unloading and changing partly exposed films (see pages 22 and 23) is specially easy and quick, for the camera back is separate from the body. You can therefore remove it completely and carry out all the necessary operations without obstruction.

To Remove the Back

hold the camera in your left hand, with the four fingers against the lower edge of the two front doors. Then lift up the latch, give it a quarter turn so that it points to "Off", and pull the camera back off the body by means of the latch (see illustration).

9 Release Button
10 Combi-plunger
13 View- and Rangefinder Eyepiece
14 Rangefinder Focusing Wheel
18 Rewind Button
21 Take-up Spool
22 Film Transport Shaft
23 Film Track
24 Film Chamber for Cartridge

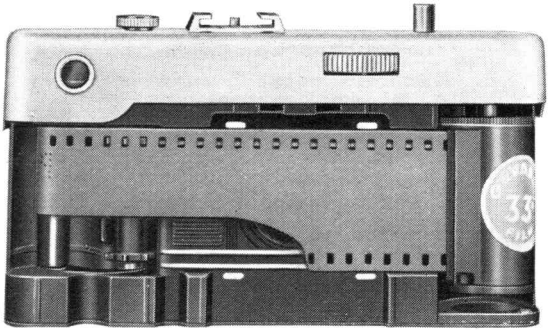


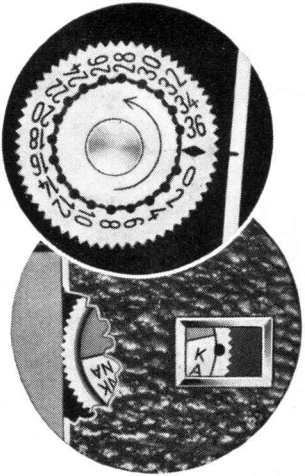
INTERIOR

Inserting the Cartridge

The VITESSA takes standard daylight cartridges of perforated 35 mm. film. Although these cartridges are light-tight, it is best not to handle them in too strong light. Therefore load and unload the camera in the shade — even the shadow of your own body will do.

- The anchoring slit in the take-up spool must face upwards; if necessary adjust the spool by turning the film transport shaft.
- Pull out a short length of the film leader from the cartridge and push the end into the slit of the take-up spool as far as it will go (see illustration). The upper edge of the film must lie **close** against the spool flange.
- Pull the cartridge across the film track and insert it in the film chamber.
- Check that the sprocket teeth of the film transport shaft engage the perforations of the film.





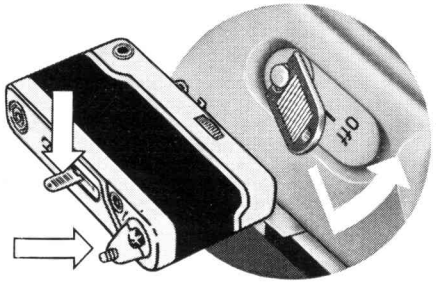
Once the film is in position in the camera as shown in the illustration, first set the film counter mechanism and the film indicator, and close the back. Do this as follows. Hold cartridge in position and turn the camera over. Rotate film counter disc until the diamond ♦ mark is next to the index line. Set film indicator by rotating.

N (N) = black-and-white negative film
U (R) = black-and-white reversal film
NK (NA) = negative colour film for artificial light
NT (ND) = negative colour film for daylight
T (D) = reversal colour film for daylight
K (A) = reversal colour film for artificial light

Closing the Camera Back

Push the camera back and body together again (see illustration). Keep them pressed together while you turn back the latch and fold it down.

Note: If the back should not close completely, unfold the rewind crank and ease it to and fro. If necessary, slightly turn the latch.



Opening the Camera

Point
the camera
slightly downwards
and press the release button.
The two front doors will spring open
and expose the lens and shutter (see illustration).
If the lens should not move out fully into its shooting position, pull one of the front doors slightly outwards.

If you have just loaded a new film first advance the film counter to No. 0.

- Press the release to make sure that the shutter is not cocked.
- Fully depress the combi-plunger and let it come up again.
- Press in the release button allowing the shutter to run down again.
- Repeat both operations until the counter indicates 0.
- During these manipulations you may cover the lens in order to avoid exposure of the tapered film end.
- Throughout the film the counter will show the number of exposed frames.

THE SYNCHRO-COMPUR SHUTTER with Light Value Scale

carries shutter speeds of 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, and 1/500 second, as well as "B" for time exposures. It is speed-synchronized for all types of flash, and fitted with a built-in delayed action release (self-timer).

For exposure without flash there is no difference setting the synchro lever on M or X.

The aperture and speed settings are coupled with each other. The relationship between apertures and shutter speeds is expressed in "light values" which depend on the prevailing lighting and subject conditions. Setting the appropriate light value always gives the right aperture-speed combination for correct exposure. **Every single light value** thus corresponds to a whole range of correct combinations (e. g. 1/60 second at f/5.6, 1/30 second at f/8, 1/15 second at f/11, and so on.).

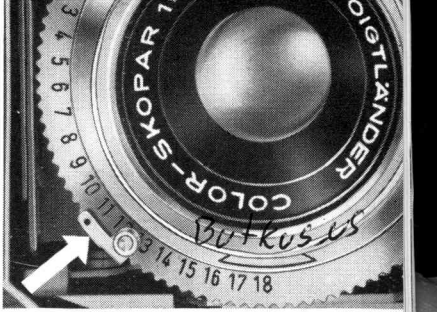
Several photo-electric exposure meters give direct light value readings, provided the meter is set for the speed of the film in the camera.

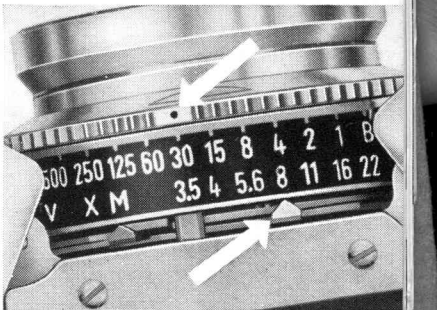
Aperture-Speed Settings

You can arrive at the correct settings on the Synchro-Compur shutter with light values in various ways.

(a) **With exposure meters calibrated in light values.** Read off the light value from the meter. Set this on the shutter by moving the aperture lever so that the red pointer points to the required red light value number on the shutter speed ring (see top illustration). The lever clicks into position at each setting. This at the same time gives you the **correct aperture and shutter speed.** For really accurate exposure settings with colour film you can also use intermediate light value positions which automatically lead to half-stop settings.

This sets just one of the many possible aperture-speed combinations (e. g. 1/30 second at f/8 for a light value of 11, as shown in the bottom illustration). If you want to use another shutter speed, simply move the shutter speed ring to the required setting. The aperture then changes automatically to give the correct exposure for the required time. Conversely, you can adjust the aperture at will, again by moving the shutter speed ring, which correspondingly readjusts the shutter speed.





One light value will not cover all the aperture and speed settings marked on the shutter, for when you turn the speed ring you must eventually reach the limit of either the aperture or the shutter speed scale.

When the shutter speed index mark (the red dot on the shutter speed ring) reaches the end of the scale, the ring will not turn any farther. **Note:** The limit at one end of the scale is the "B" setting for time exposures which are of course not timed by the shutter mechanism. For any given light value, this setting requires an exposure of 2 seconds. When the aperture index (the red pointer below the aperture scale) reaches the limit of the aperture scale, further movement of the shutter speed ring **alters the light value setting.** With Color-Skopar f 3.5/50 note that at stop 3.5 the shutter speed is set on intermediate value; or the light value is displaced for half a stop.

(b) **With exposure meters not calibrated in light values.** Read off a suitable aperture-speed combination from the meter in the normal way. Then set these values separately on the shutter. **Shutter Speed:** Rotate the shutter speed ring until the red dot on the ring is opposite the required speed figure. **Aperture:** Adjust the aperture lever so that the pointer points to the required aperture number. This also sets the corresponding **light value;** the aperture and speed are now coupled so that you can proceed as described under (a) above.

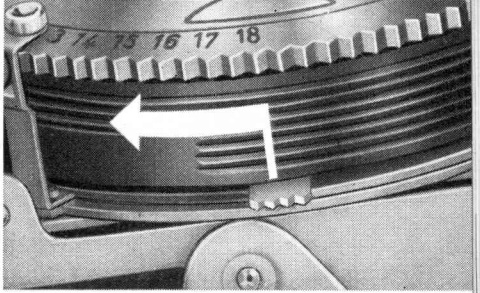
(c) **Without using an exposure meter.** In principle the procedure is the same as described under (b) above, but you have to estimate the aperture and shutter speed required. To avoid incorrect settings note that the **speed** must be set **first** and the **aperture afterwards.**

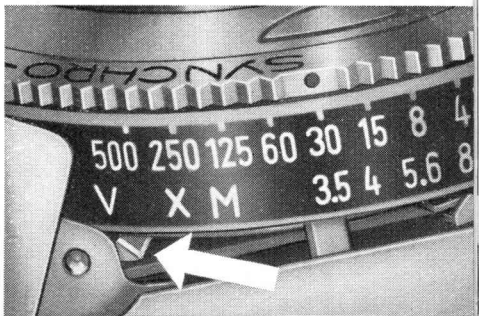
Setting the Self-timer

The built-in delayed action release (self-timer) allows you to take pictures of yourself without having to ask other people to "press the button" for you.

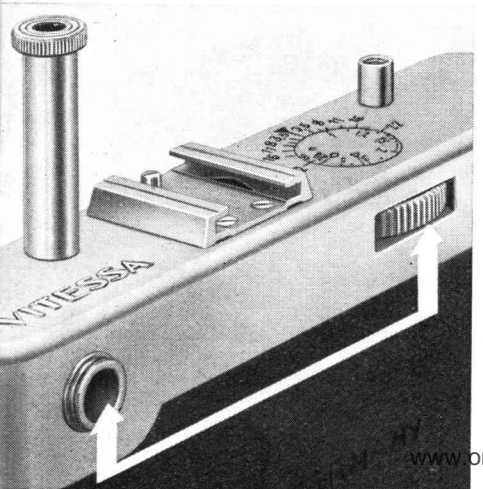
- First set the required aperture-speed combination and the distance. Tension the shutter with the combi-plunger (see page 19).
- Then set the serrated synchronizing lever underneath the shutter (see top illustration) to "V" (see bottom illustration). The self-timer is now ready for use.
- About 8 seconds after pressing the release button the shutter releases itself automatically. The synchronizing lever has moved away from "V" pointing to "X" again.

Note: The self-timer cannot be used with the shutter at "B".





The view- and rangefinder



combines a viewfinder and rangefinder in one. On looking through the eyepiece (arrow, left) you will see the finder image with the bright rangefinder field in the middle. On the right, within comfortable reach of the right thumb, you will find the milled focusing wheel.

The finder shows the correct view even at close range (i. e. between 3.3 and 6 feet) as it incorporates an automatic parallax adjustment.

Note: When viewing the subject through the finder, keep your fingers clear of the right-hand rangefinder window.

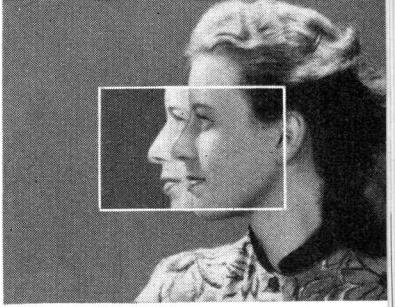
Correction lenses to fit over the eyepiece mount permit people with defective eyesight to use the finder without spectacles.

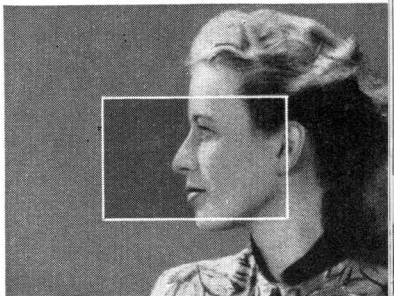
Setting the Rangefinder

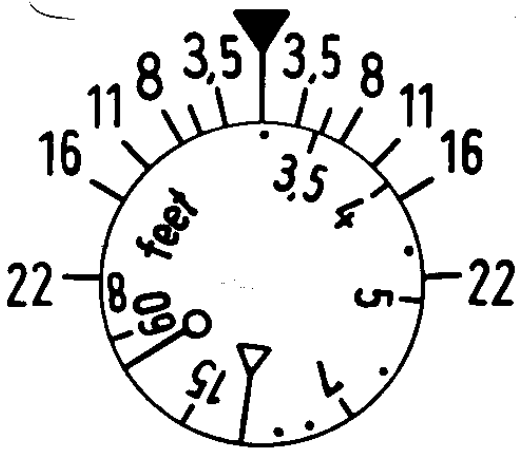
Hold the camera in the shooting position with the right thumb on the focusing wheel. Sight the subject, holding the eyepiece close to your eye so that you see all four corners of the field of view. Look straight into the eyepiece; don't try to squint sideways.

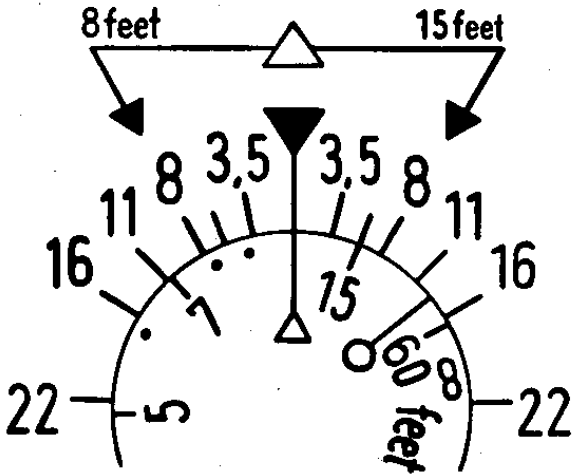
As long as the rangefinder is not focused correctly, you see a double image of the subject in the rangefinder field (see top illustration). Turn the focusing wheel until the two images coincide and fuse into one sharp image (see bottom illustration). This automatically sets the lens to the correct distance.

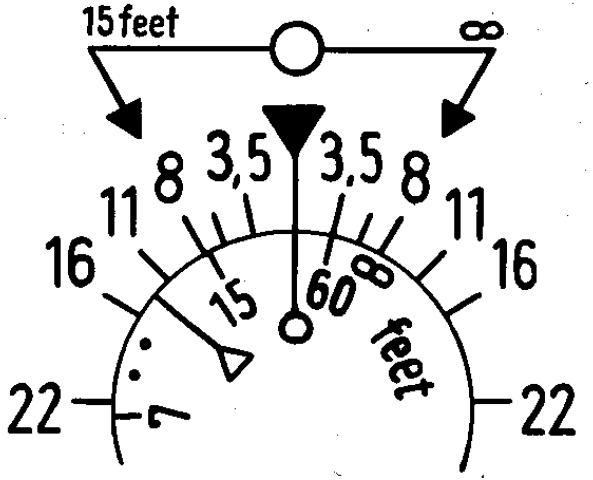
Note: With horizontal shots watch the vertical outlines of the subject, and with upright shots focus on the horizontal lines.











Zone Focusing:

When you focus the rangefinder, the focusing scale also rotates with the focusing wheel. Above the scale, in the centre of the semi-circular depth of field indicator, the tip of the triangular ▼ index mark points to the exact focused distance. The unnumbered divisions are explained on page 34.

The focusing scale also carries two special marks for candid and action shots without using the rangefinder. With the scale set to the △ mark (about 10 feet), everything between about 8 and 15 feet will be sharp, while at the O setting (about 33 feet) everything is sharp from 15 feet to infinity. **You must, however, stop down the lens to f/8.** See also page 34 for further details about aperture and depth of field.

The Combi-plunger and Double Interlock

A single pressure with the finger on the combi-plunger simultaneously transports the film by one frame, tensions the shutter, advances the film counter, and releases the double exposure lock.

Always depress the combi-plunger as far as it will go. At the slower shutter speeds (1/2 and 1 second) wait until the shutter has closed again before depressing the combi-plunger.

The automatic double interlock prevents double exposures and blank frames. The plunger only tensions the shutter after an exposure; conversely you can only press the release button after working the combi-plunger. For intentional double exposures (e. g. for trick shots) see page 35.

TAKING

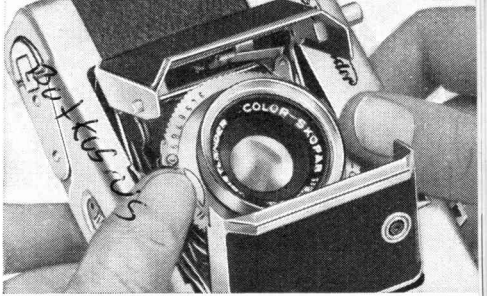
To take the picture, gently but smoothly press the release button. Do not jerk it or stop half-way. Short instantaneous exposures ($^1/_{30}$ second or faster) are usually taken with the camera held in the hand. Avoid holding the camera unsupported for exposures longer than $^1/_{30}$ second; prop up your arms or lean your body against something solid.

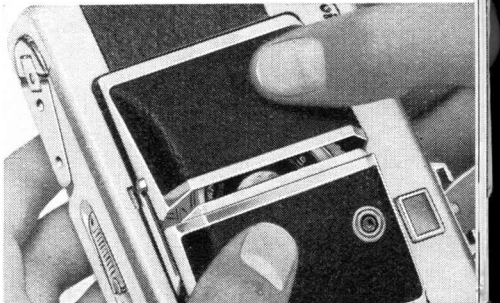
For time exposures (with the shutter set to "B") the camera must have a firm support. Either unfold the rewind crank and set up the camera on a flat surface such as a table, or mount it on a tripod. For long time exposures a cable release with locking device is advisable; this screws into the socket of the release button (see illustration).

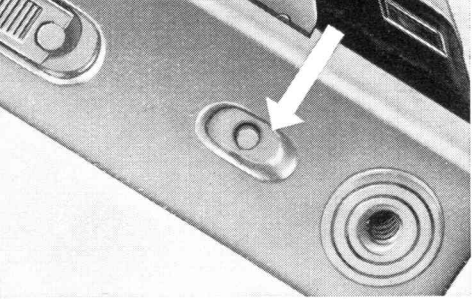
Closing the Camera:

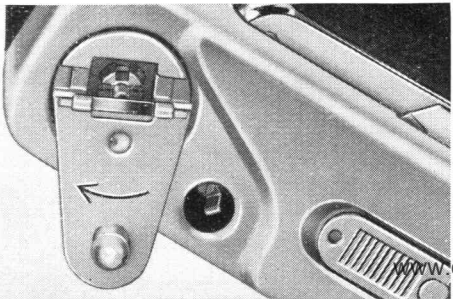
The front of the shutter carries two red semi-circular finger holds. To close the front doors press both thumbs against these marks (see top illustration) and push the lens with the shutter back into the camera body. Then close both front doors until they engage with a click (see bottom illustration), and finally push the combi-plunger into the body.

When carrying the camera in its ever-ready case, proceed as follows. Let the camera hang down over your chest, pull both front doors slightly outwards, and at the same time push the lens and shutter into the body. Close the front doors and press in the combi-plunger.









Unloading the Camera:

When the film counter indicates the last exposure or when you can no longer depress the combi-plunger and the release fully, the film is finished. You now have to rewind it into its cartridge.

- Press down the rewind button in the bottom of the camera (see top illustration) but do not keep it depressed.
- Unfold the rewind crank (see bottom illustration) and turn it in the direction of the arrow engraved on it.
- The film counter rotates backwards at the same time. When it ceases to turn, **stop rewinding.** The film is now back in its cartridge, and the latter can be taken out of the camera after removing the back.

Changing partly exposed Films

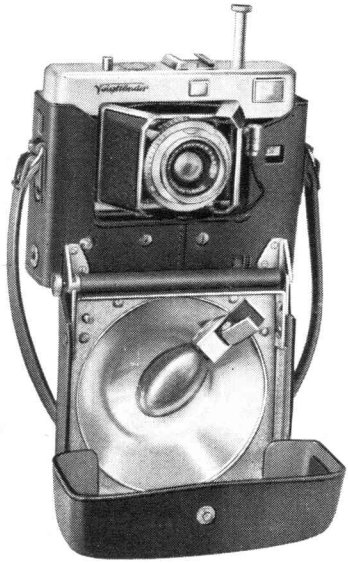
With the VITESSA you can always unload a partly exposed film during shooting and change to a different one (for instance if you want to use colour film instead of black-and-white). No dark-room is necessary.

Proceed as follows.

- First make a note of the number of exposed frames (write it down to make sure) as shown on the film counter. Then rewind the partly exposed film into its cartridge as already described opposite.

- When reloading the partly exposed film later on, make sure that the shutter is not cocked and proceed as described on pages 8 to 11, up to setting the film counter to „0".

- Then **half close** the two front doors, keep the **release button pressed down,** and keep on working the combi-plunger **fully** until the film counter indicates one frame more than you had noted when unloading the film. Let the lens engage in taking position and once more operate combi-plunger fully. The camera is now ready to shoot.



Synchronized Flash

The SYNCHRO-COMPUR shutter with light value scale permits flash shots of moving objects at all shutter speeds up to the top speed of $^1/_{500}$ second. The flash can be used on its own, or combined with daylight or artificial light sources. It is particularly useful for lighting up the shadow areas in against-the-light shots.

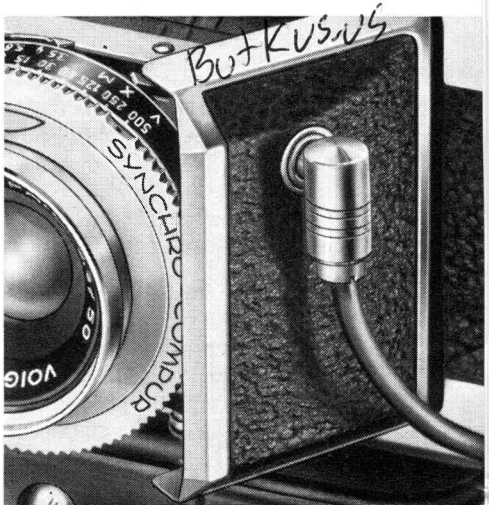
All makes of flash units, including electronic flash equipment, can be connected to the shutter. The following pages give a short summary of ways of mounting the flash gun as well as the shutter speeds you can use with different types of flash.

The illustration on the left shows the VITESSA in the Voigtländer flash case which contains a complete built-in battery-capacitor flash gun. Other units, such as the Voigtländer flash gun, can either be mounted to one side of the camera, or fitted directly into the accessory shoe.

The flash cable completes the electrical circuit between the flash gun and the shutter of the camera. To connect the cable, push the flash plug at the end of it over the flash socket on the shutter (see illustration).

Warning: Never use the shutter to fire flash bulbs from the 110 or 220 volt mains.

Mounting the Flash Gun



The Synchronizing Settings:

The synchronizing setting (M or X) must suit the type of flash in use, to ensure that the peak brightness of the flash coincides with the instant when the shutter is fully open.

Flash bulbs and electronic flash units differ in their firing delay times, and are therefore classified in several groups in the table opposite. Set the synchronizing lever on the shutter to "M" or "X"; according to the type of flash employed. Then choose the shutter speed as indicated in the table, and tension the shutter in the usual way. **Note:** For shots with the self-timer (synchronizing lever set to "V") use flash bulbs only at the shutter speeds given in the "X" column of the table.

The packing or leaflets enclosed with flash bulbs or electronic flash units usually give data for the correct aperture settings. These data often appear in the form of "guide numbers". To obtain the aperture required divide the guide number by the distance in feet from the camera with the flash gun to the subject. (In short: **aperture = guide number/distance.**)

SUITABLE SHUTTER SPEEDS

Flash Bulbs			Synchronizing Lever set to	
Cl.	Make	Type	"X"	"M"
F	G. E., Westinghouse Mazda, G. E. C.	SM	1—1/125	Not suitable for M-synchronization
	Sylvania	SF		
—	Osram	FO	1—1/60	
		F1, F2, XO, XP	1—1/30	
M	Osram	S 2 S 0, S 1	1—1/15	1/30—1/500
	Philips	PF 14, 25, 38, 60	1—1/30	1/60—1/500
	G. E., Westinghouse G. E. C., Mazda	No. 5 No. 11 No. 22		
	Sylvania	Press 25 Press 40 No. 0		
		No. 2	1—1/30	1/60—1/125
	Philips	PF 3		
S	Philips	PF 100	1—1/15	1/30—1/60
	G. E., Westinghouse	No. 6 No. 50		
	Sylvania	No. 3		

Electronic Flash Units		Synchronizing Lever set to "X"
Cl.	Type	
X	Instantaneous firing	1—1/500

The Focar Lenses

Large close-ups of small subjects and creatures (flowers, coins, insects, etc.) are a highly interesting field of photography. You can take them with the aid of the Voigtländer Focar lenses which are also suitable for copying pages from books, postage stamps, and small illustrations.

In effect the Focar lenses shorten the focal length of the camera lens and thus permit the camera to approach the subject closer than the usual limit of about 3 feet.

The close-up ranges covered are:

With F 1 — from 31 1/2 to 17 1/2 inches
With F 2 — from 17 1/2 to 12 inches
With F 1 and 2 combined — from 11 1/4 to 8 1/2 inches

CLOSE-UP FOCUSING TABLE

Focusing Scale Set to	Distance from Subject to Front of Close-up Lens with		
	Focar 1	Focar 2	Focar 1 + 2
∞	2′7 1/2″	1′5 1/2″	11 1/4″
60′	2′6 1/4″	1′5″	11″
○	2′5 1/4″	1′4 3/4″	11″
15′	2′3″	1′4″	10 1/2″
△	2′1 1/2″	1′3 1/4″	10 1/4″
9′	2′1/2″	1′3″	10 1/4″
8′	1′11 3/4″	1′2 3/4″	10″
7′	1′11″	1′2 1/2″	10″
6′	1′10″	1′2″	9 3/4″
5′	1′8 3/4″	1′1 1/2″	9 1/2″
4′6″	1′8″	1′1 1/4″	9 1/4″
4′	1′7″	1′1″	9″
3′6″	1′6″	1′1/2″	8 3/4″
3.3′	1′5 1/2″	1′	8 1/2″

Working with the Focar Lenses:

- For close-up shots with the Focar lenses preferably mount the camera on a tripod, and approach the subject until its image fills the viewfinder field to the desired extent. Then fit a Focar 1 or 2, or both together (F 1 on top of F 2), over the lens mount, according to the distance of the subject.

- Accurately measure the distance from the front of the Focar lens to the centre of the subject, and set the camera lens to the distance indicated in the table on the left.

- Stop down to at least f/8 to ensure adequate depth of field.

- The use of a Focar lens does not affect the exposure. If a filter is used (this should be mounted on top of the Focar lens) the filter factor must of course be taken into account.

- At such close range the picture area no longer corresponds exactly to the view through the finder. The view finder image shows a portion on top and on the left that will not be reproduced on the film, whereas an equal portion opposite will be captured by the lens (parallax error). With a Focar 1 this displacement is up to $^1/_{10}$ of the height and the width of the finder field. With a Focar 2 the vertical and the horizontal displacement is up to $^1/_8$ of the finder area; with the Focar 1 and 2 combined the displacement amounts to $^1/_5$ and $^1/_4$ of the height and width respectively.

Filters

Your Voigtländer lens will satisfy your most exacting demands on definition, but you can appreciably enhance the atmosphere of your pictures, or create special effects with Voigtländer filters. With a few exceptions, therefore, use a filter whenever possible for outdoor subjects on black-and-white film. With a filter the sky in particular — with or without clouds — will show up more effectively.

Colour shots as a rule do not require filters. An exception is the ultra-violet filter for high-level mountain shots, and seaside pictures (see the list of filters opposite).

Voigtländer filters are made of spectroscopically tested optical glass, and ground absolutely flat. They therefore fully preserve the extraordinary definition of the Voigtländer anastigmat lenses. The filter is fixed to the lens mount by turning slightly in clock-wise direction.

Yellow Filter G1 (light)

Slight filtering effect for outdoor shots requiring short exposures, such as sports and action subjects, and pictures with low sun.
Filter factor: 1½ to 2 times.

Yellow Filter G2 (medium)

Universal filter for landscapes and other outdoor subjects; indispensable for snow shots.
Filter factor: 2 to 3 times.

Orange Filter Or

Strong filtering effect through appreciable suppression of blue light. Reduces atmospheric haze in distant views. Lightens yellow, red, and green tones.
Filter factor: 4 to 6 times.

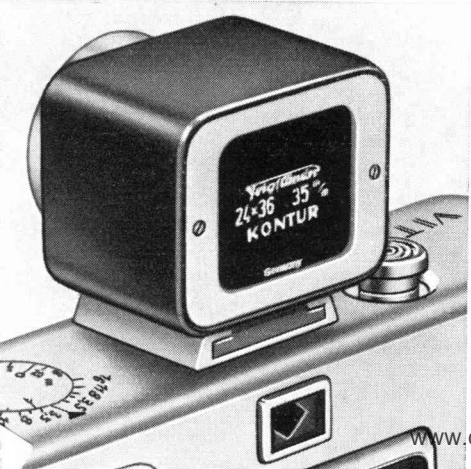
Green Filter GR1

Lightens green tones in a landscape. Recommended for artificial light portraiture and copying of coloured originals.
Filter factor: 3 to 4 times.

Ultra-violet Filter UV

Cuts out ultra-violet radiation in high mountains and near the sea. Eliminates any unpleasant bluish cast in colour shots. Requires no exposure increase.

The Kontur Finder



The Voigtländer Kontur finder is specially suitable for capturing rapidly moving subjects (e. g. in sports photography), and is the ideal finder for photographers who have to wear spectacles.

Keep both eyes open when sighting the subject. The eye looking directly at the subject will see it in natural size and brilliance in its surroundings, while the eye looking through the finder will see a frame outlining the picture area. The dot in the centre of the finder marks the centre of the field of view, while a dotted line indicates the parallax correction necessary for subjects between 3.3 and 6 feet.

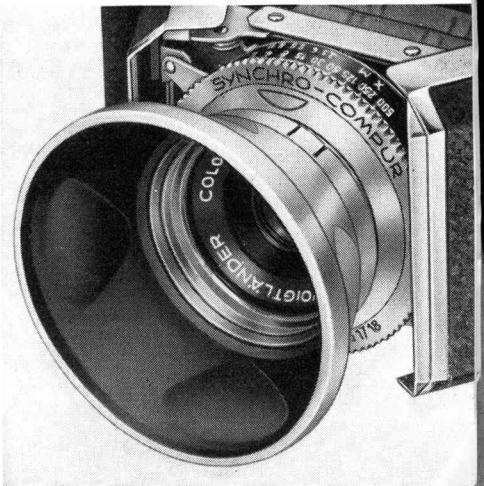
For use insert Kontur finder into accessory shoe of camera. Do not let direct sunlight reach the eyepiece.

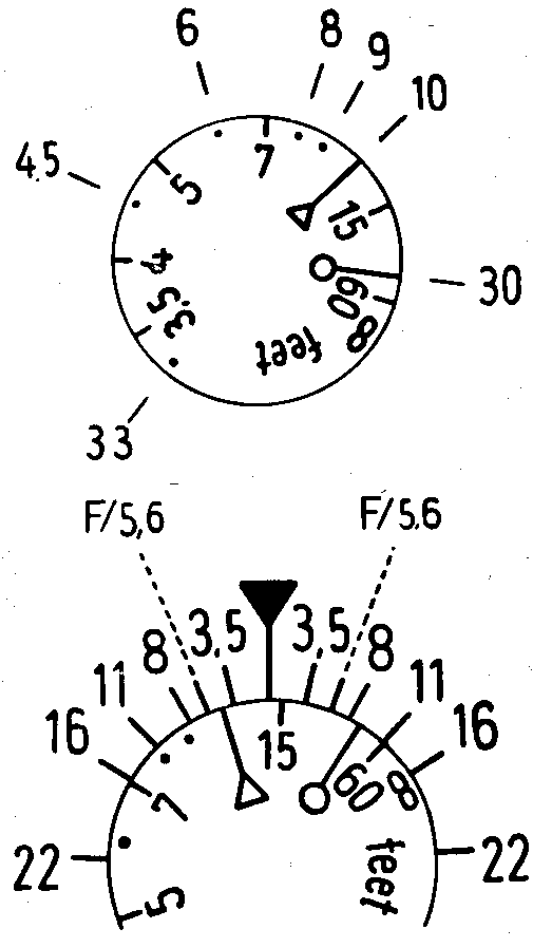
The Lens Hood

Against-the-light shots with their brilliant rims of light and fascinating shadow patterns yield some of the most striking pictures. The lens hood screens off any disturbing outside light.

Furthermore the lens hood is also useful when photographing in bad weather for it protects the lens against drops of rain.

The lens hood of the VITESSA fits equally well onto the lens itself, or onto a Voigtländer filter or Voigtländer Focar lens already fixed to the lens mount.





Aperture and Depth of Field

The depth of field covers that part of the subject area in front of, and behind, the focused distance which is reproduced sufficiently sharply in the picture. The extent of this sharp zone increases the more you stop down the lens, and it decreases the larger the lens aperture you are using.

- You can read off the depth of field available for any subject from the relative positions of the focusing scale and the depth of field indicator. The unmarked divisions will be clear from the above illustration. After focusing, the triangular ▼ mark indicates the exact distance to which the lens is set. To the left and right of this mark there are two similar series of aperture numbers. The depth of field at any setting extends from the distance figure opposite the selected left-hand aperture number to the distance figure opposite the same aperture number on the right.
- For example, if you have focused at 14 feet, the focusing scale indicates that at f/3.5 the depth of field extends from abt. 12 to abt. 18 feet, and at f/16 from abt. 7 feet to infinity (∞).

Practical Hints:

- If the film leader is not securely anchored in the slit of the take-up spool, it may slip out instead of being wound up when you press the combi-plunger (see page 11 under setting the film counter to No. 0).

  Here is a positive check: The shaft of the rewind crank carries a red line. This acts as a check on the film transport, for it must rotate every time you advance the film. (It is advisable to check not only at the beginning of the film but mainly after 5 or 10 exposures.) If the red line does not rotate, the film leader has slipped out of the take-up spool and one has to rewind. Fix it again after removing the camera back (see page 8).

- Despite the automatic interlock you can easily make deliberate double exposures on the same frame (e. g. for trick shots). After the first exposure press in the rewind button once, and immediately depress the combi-plunger as far as it will go. This retensions the shutter without advancing the film, and you can now make your second exposure. Then work the combi-plunger in the usual way as already described.

Care of the Camera and Lens

Successful results and long life of the camera depend largely on correct handling and proper care. Therefore observe these points.

- Always treat the camera gently and never use force. If you are doubtful on any point, have another look at the appropriate section of this booklet.
- Before loading a film always dust the inside of the camera.
- At the seaside carry the camera in its ever-ready case for protection against wind-blown sand. Open the case only when you are actually taking a picture.
- Never touch the lens with your fingers; fingerprints will spoil the quality of your pictures.
- The lens surfaces, including the outside ones, are coated to reduce reflections. To clean the lens use a soft brush or a piece of clean soft linen. Grease spots can be removed by gently dabbing them with a piece of cotton wool moistened with pure alcohol or ether.

VITESSA ACCESSORIES

Item	Order No.
Yellow filter G 1 (light) in bayonet mount	133/21
Yellow filter G 2 (medium) in bayonet mount	133/22
Green filter GR 1 in bayonet mount	133/26
Orange filter Or in bayonet mount	133/28
Ultra-violet filter UV in bayonet mount	133/29
Focar F 1 close-up lens in bayonet mount	133/23
Focar F 2 close-up lens in bayonet mount	133/24
Metal lens hood in slip-on mount	125/20
KONTUR finder	335/36
Flash case with built-in battery-capacitor flash gun	125/19
Test lamp for flash case	90/012
Voigtländer flash gun	90/016
Camera bracket for flash gun	90/011
Filter cap	90/018
Diaphragm selector	90/017
Plastic case for flash gun	90/019
Ever-ready case for camera, in brown hide with carrying and neck strap	90/104
Accessory case for filters, Focar lenses and lens hood	90/094
Leather case for KONTUR finder	90/083
Neck chain, chromium plated brass	90/122