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# VITESSA

**24 × 36 · 35 mm**

**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.*

**200 YEARS**

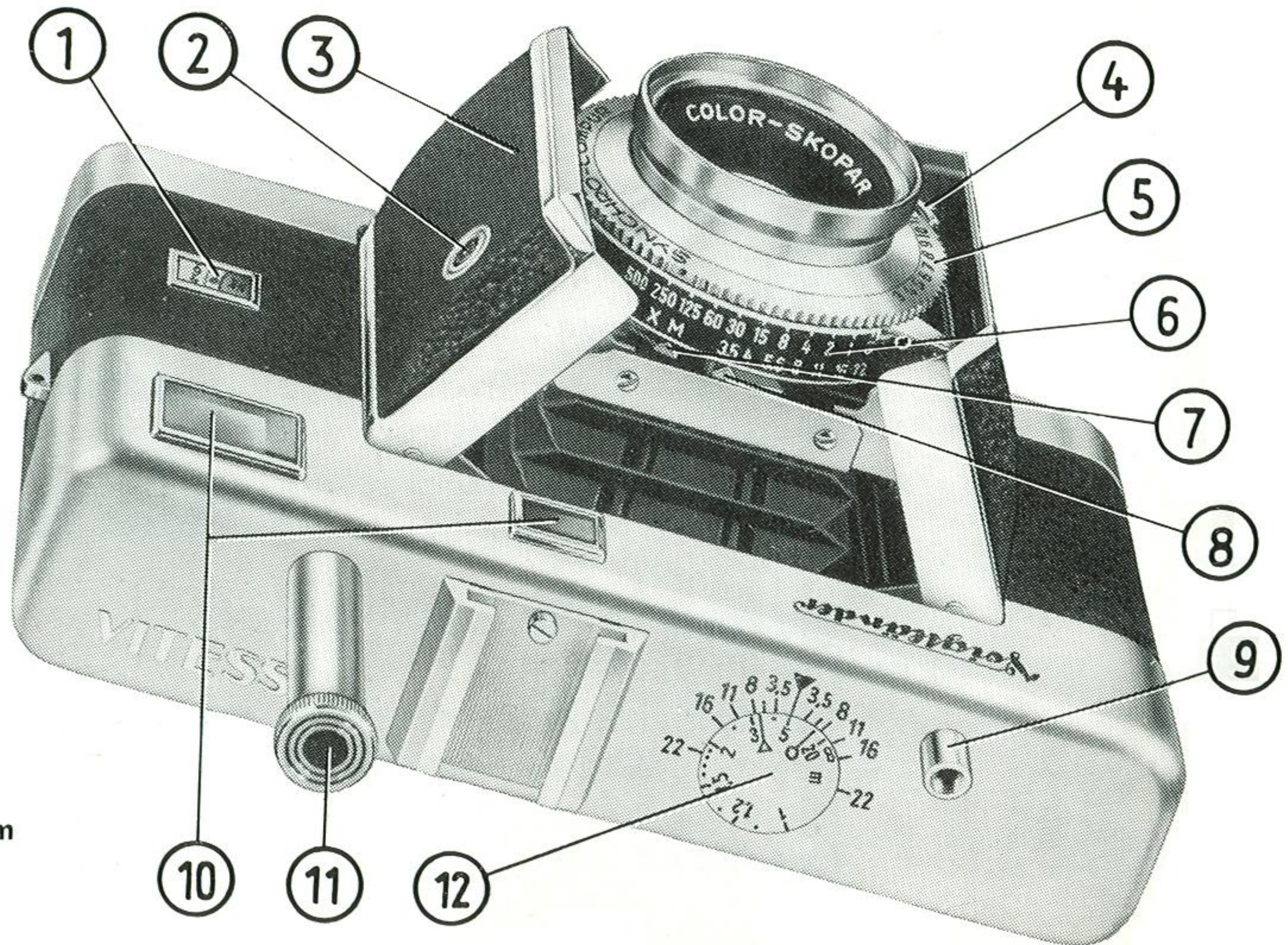
**Voigtländer**

**VOIGTLÄNDER A.G., BRAUNSCHWEIG**

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- 1 **Film Counter** and **Film Indicator**
- 2 **Flash Socket**
- 3 **Left-hand Front Door**

- 4 **Aperture Lever** for setting the exposure values
- 5 **Shutter Speed Ring** with exposure value scale
- 6 **Aperture-Speed Scale**



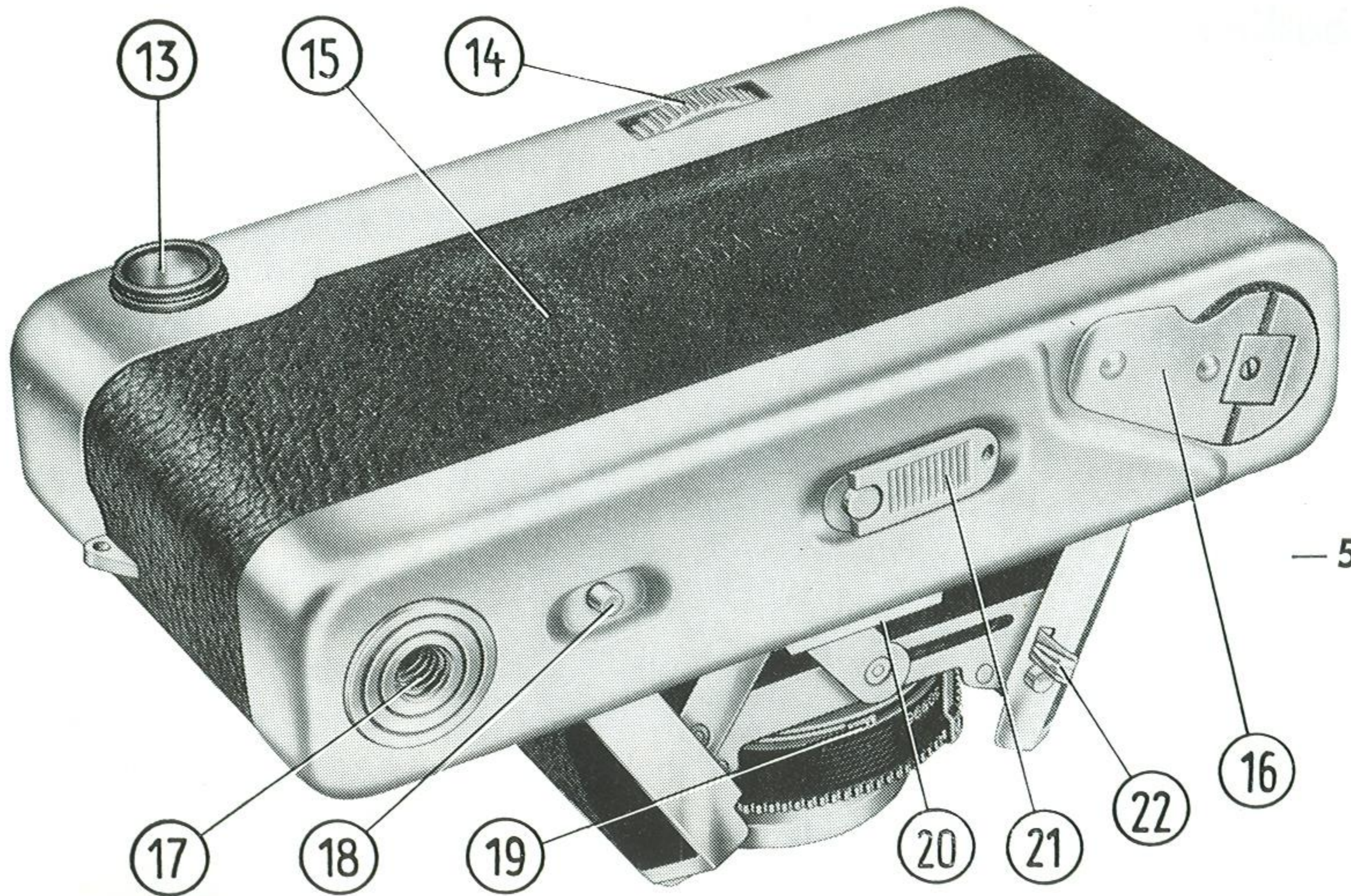
**VITESSA**  
24 × 36–35 mm

- 7 **Synchronization and Self-timer Pointer**
- 8 **Aperture Pointer**
- 9 **Release Button**

- 10 **View- and Rangefinder Windows**
- 11 **Combi-plunger**
- 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
- 17 Tripod Bush
- 18 Rewind Release Button



— 5 —

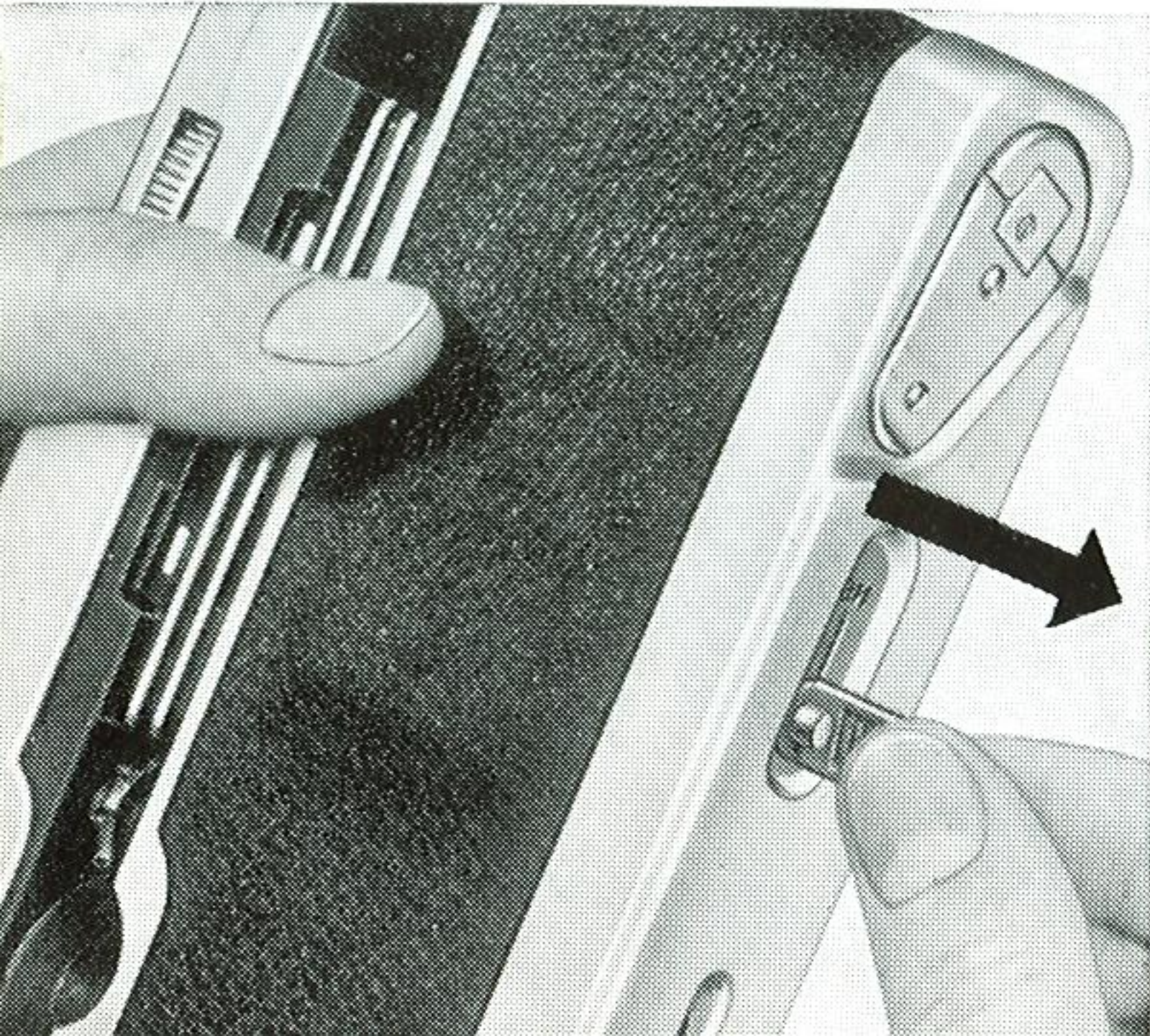
- 19 Synchronization and Self-timer Lever
- 20 Panel latch

- 21 Latch
- 22 Camera Support (swung out)

— 4 —

## Loading

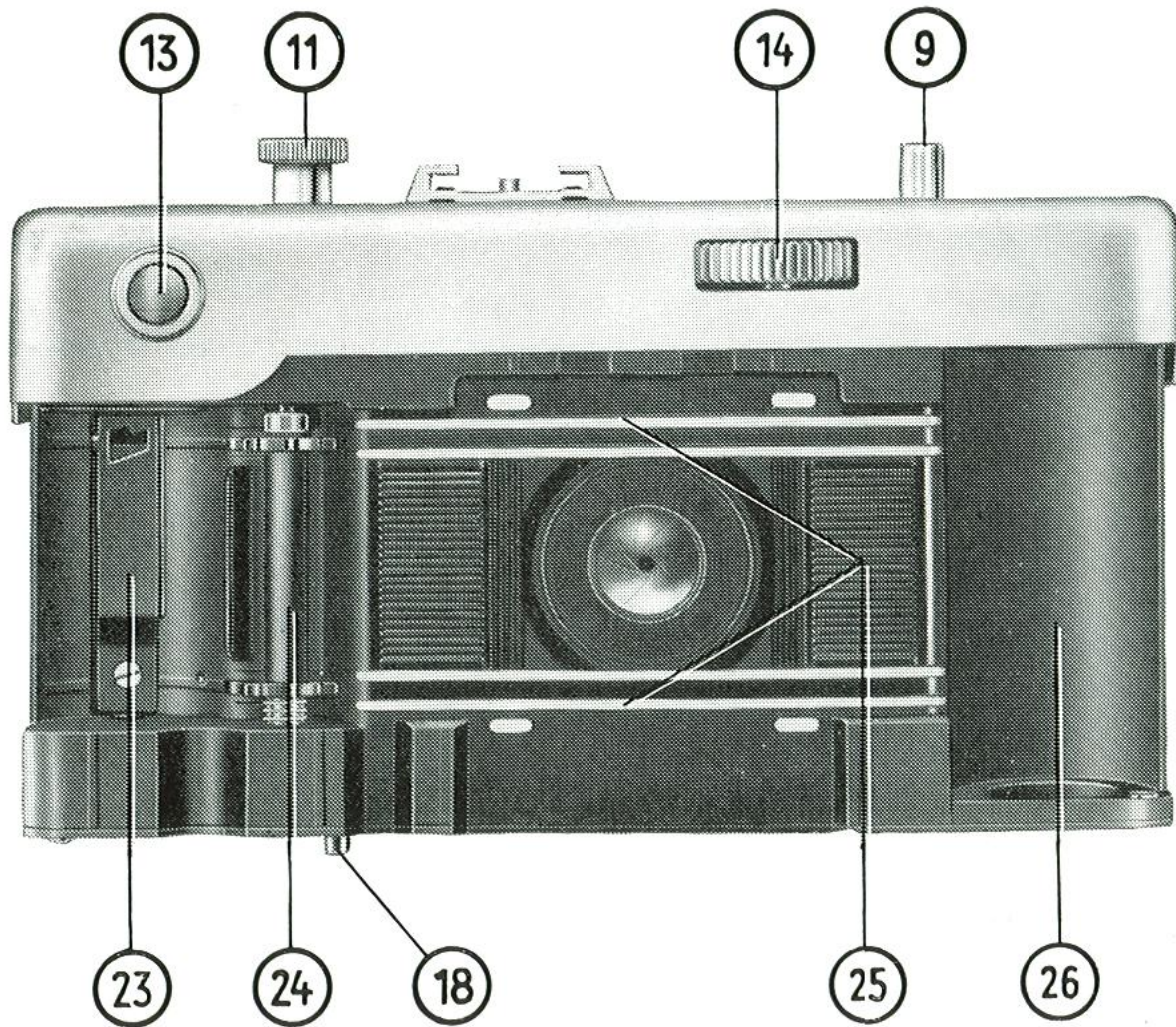
The VITESSA takes all makes of miniature film, black-and-white or colour, available throughout the world. The film is sold in daylight cassettes holding 36 or 20 exposures  $24 \times 36$  mm. Black-and-white films are also obtainable in darkroom and daylight refills for reloading cassettes, as well as in unspooled lengths of bulk film.



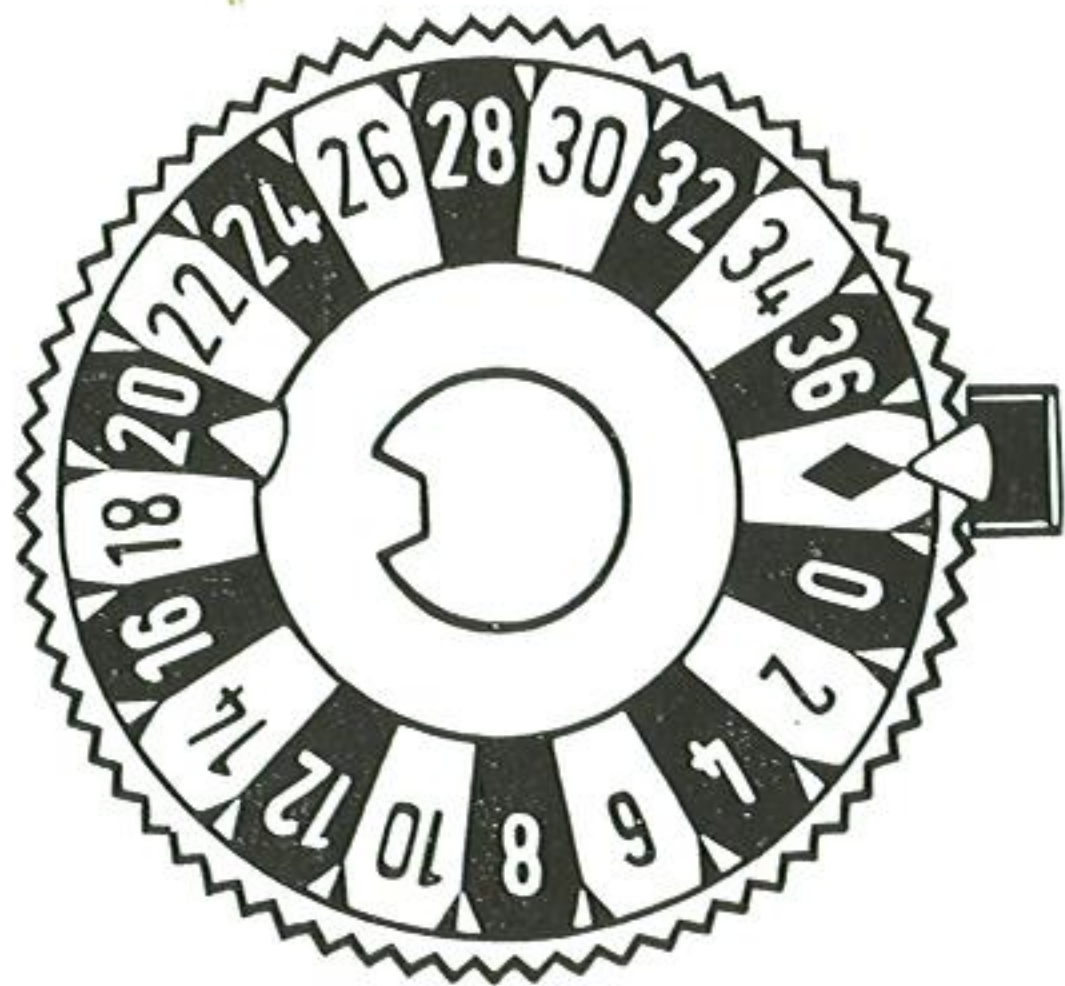
### **Removing the Camera Back:**

Lift up the latch in the base plate, and give it a quarter turn so that it points to "Off". Grip the latch with the right hand, and use it to pull the camera back off the body (see illustration).

- 9 Release Button
- 11 Combi-plunger
- 13 View- and Rangefinder Eyepiece
- 14 Rangefinder Focusing Wheel
- 18 Rewind Button
- 23 Take-up Spool with Retaining Spring
- 24 Film Transport Shaft
- 25 Film Track
- 26 Film Chamber for Cartridge







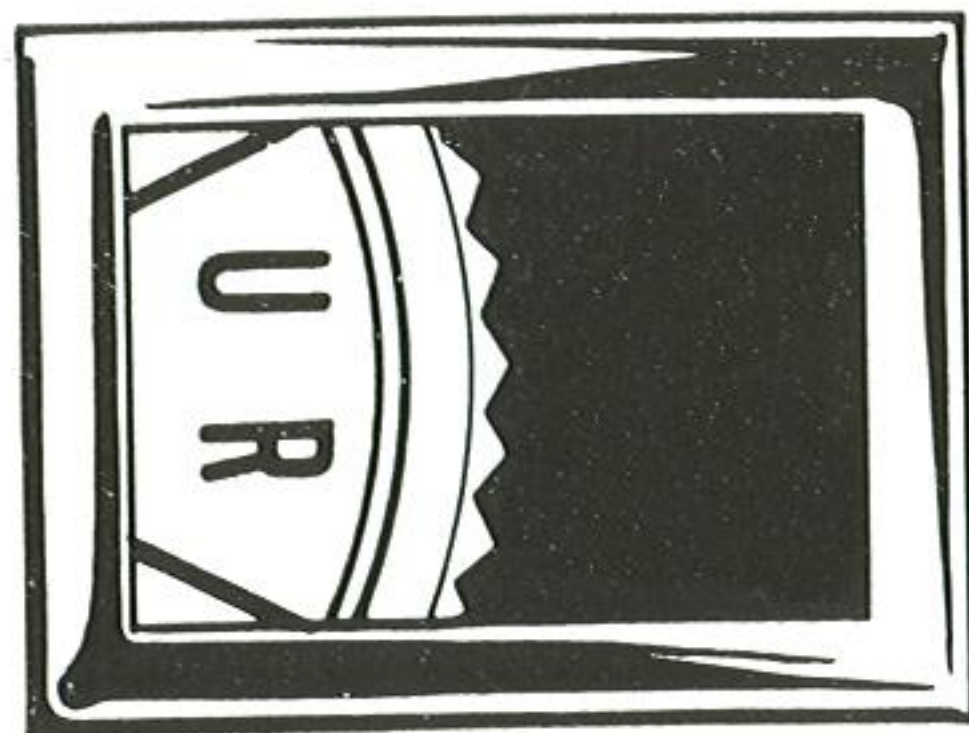
## Setting the Film Counter:

Turn the film counter disc (on the left hand side of the camera front) until the diamond mark ◀▶ is opposite the red arrow on the body. The movable red arrow **on the counter disc** is used for noting the last frame number when loading films of less than 36 exposures.

## Setting the Film Indicator:

To help in remembering what type of film was loaded into the camera, a film indicator is provided in the form of a rotating milled disc. This is situated on the inside of the left hand end of the camera back, and carries a series of letters as follows:

- N** = black-and-white negative film
- UR** = black-and-white reversal film
- TD** = daylight type reversal colour film
- KA** = artificial light type reversal colour film
- TND** = daylight type negative colour film
- KNA** = artificial light type negative colour film

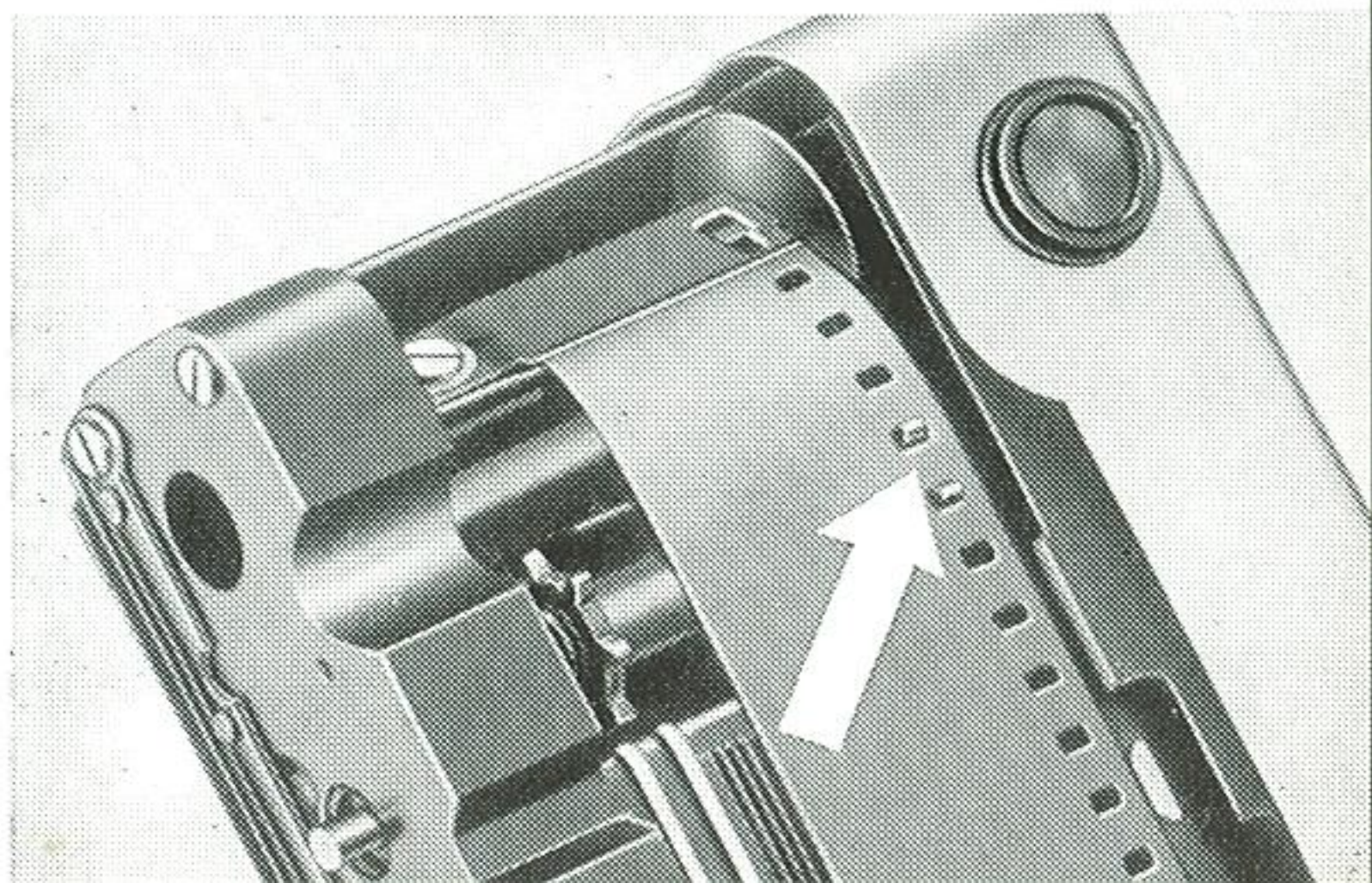
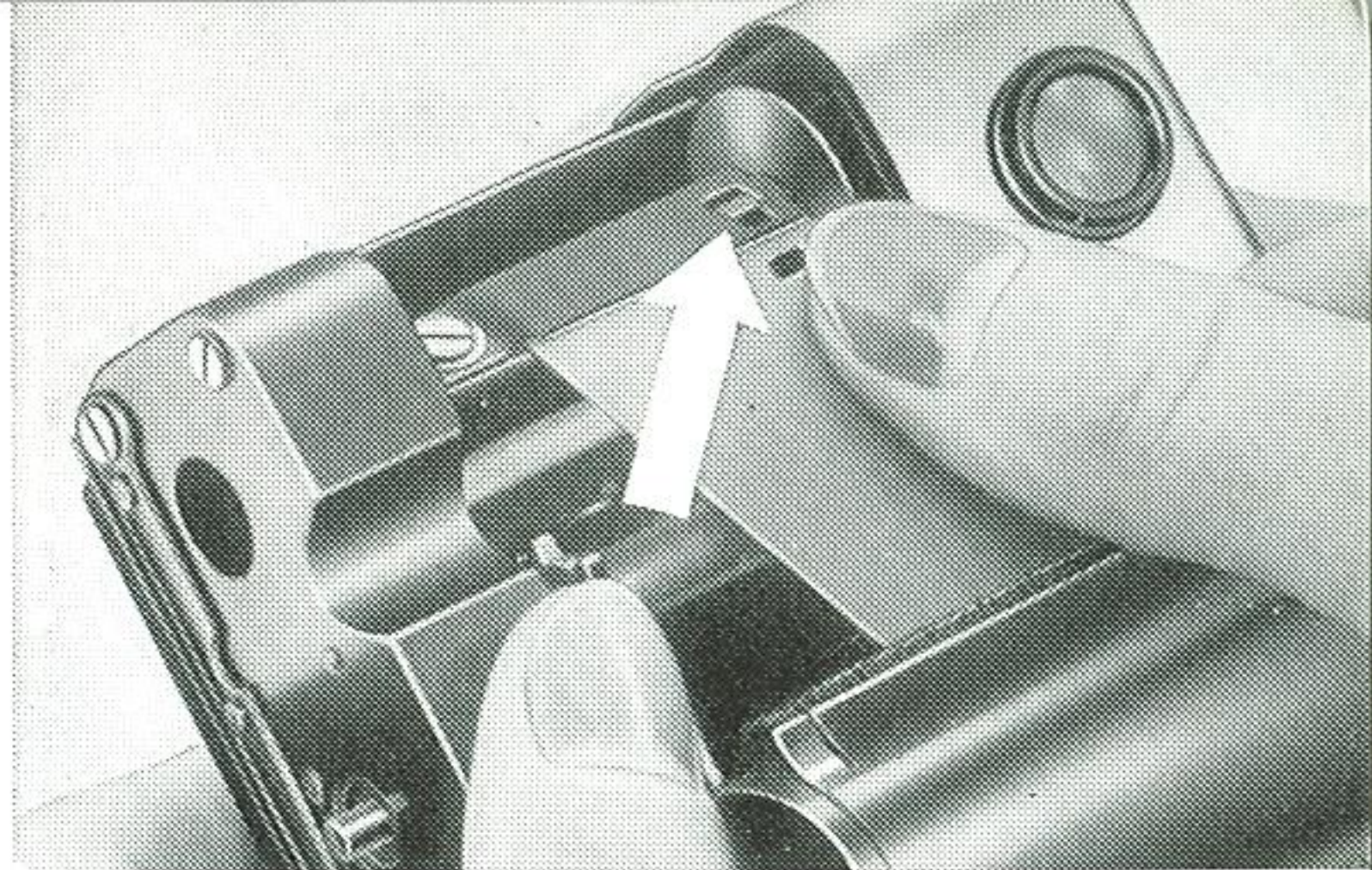


Although the daylight cassette are light-tight, it is advisable to load and unload the camera in the shade. Even the shadow of your own body will do.

### **Inserting the Cassette:**

Pull out a short length of the film leader from the cassette and push the end underneath the retaining spring so that the tooth on the latter engages the first perforation hole. The upper edge of the film must lie **close** against the spool flange (see top illustration).

Draw the cassette across the film track, and insert it in the film chamber. Make sure that sprocket of the film transport shaft engages the perforations of the film (see bottom illustration).



## Closing the Camera Back:



Fit the camera back to the body again (see illustration), lightly press together, then turn back and fold down the latch.

If the back should not close immediately, slightly move the rewind crank against the direction of the arrow, or ease the latch to and for.

## Opening the Camera:

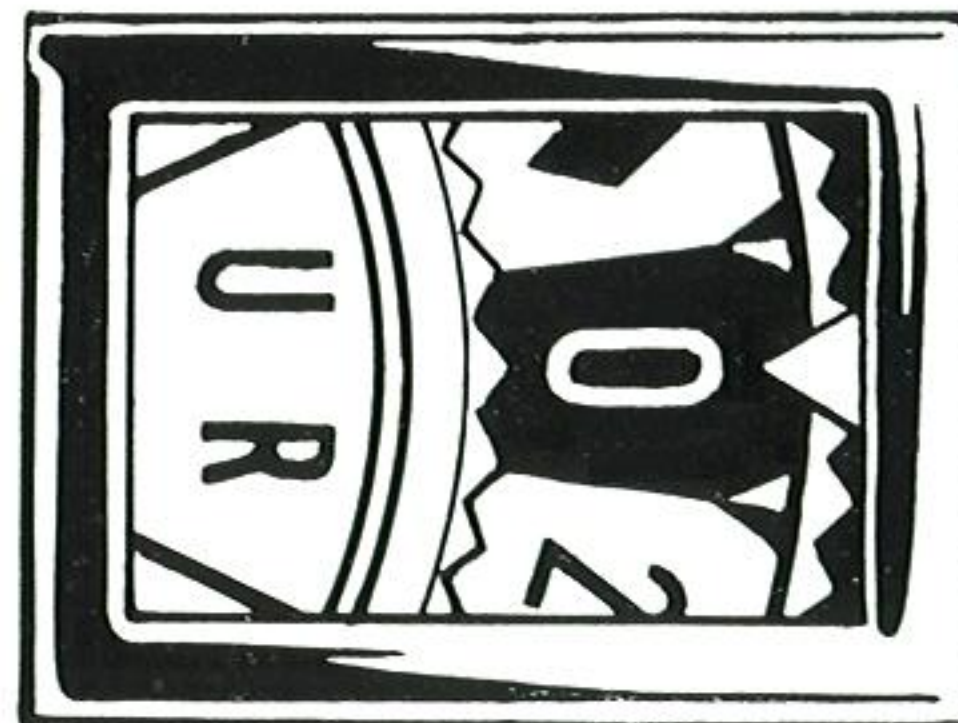
Press on the combi-plunger, and let it slide upwards. Press the release button to open the front panels. The lens will move forward into its taking position; if necessary pull one of the front panels slightly outwards.

The release button therefore serves two purposes: when the camera is closed it opens the front panels, and when the camera is open it releases the shutter.

## Setting the Film Counter to 0:

After loading a new film and opening the two front panels, the film counter still has to be set to "0".

- Press the release and again work the shutter in case it was tensioned.
- Fully depress the combi-plunger and let it come out again.
- Press the release button to release the combi-plunger. The index now points to "0" (see illustration), and the film counter is set for the first exposure.
- Every time the combi-plunger advances the film, the film counter disc also turns, and indicates the number of frames already exposed.



The shaft of the rewind crank underneath the camera carries a red index line which should rotate every time the film is advanced. If it does not move on depressing the Combi-plunger, the film was probably not loaded correctly. In that case remove the camera back again, and secure the beginning of the film leader as described on page 9.

## The diaphragm Shutter

carries shutter speeds from 1 to  $1/500$  second, is MX-synchronized for flash, and has a built-in self-timer. The synchronizing settings for flash shots (see pages 24 to 27) and tensioning of the self-timer (see page 15) are controlled by the synchronizing lever. For exposures without flash and without the self-timer it is immaterial whether the lever is set to M or X.



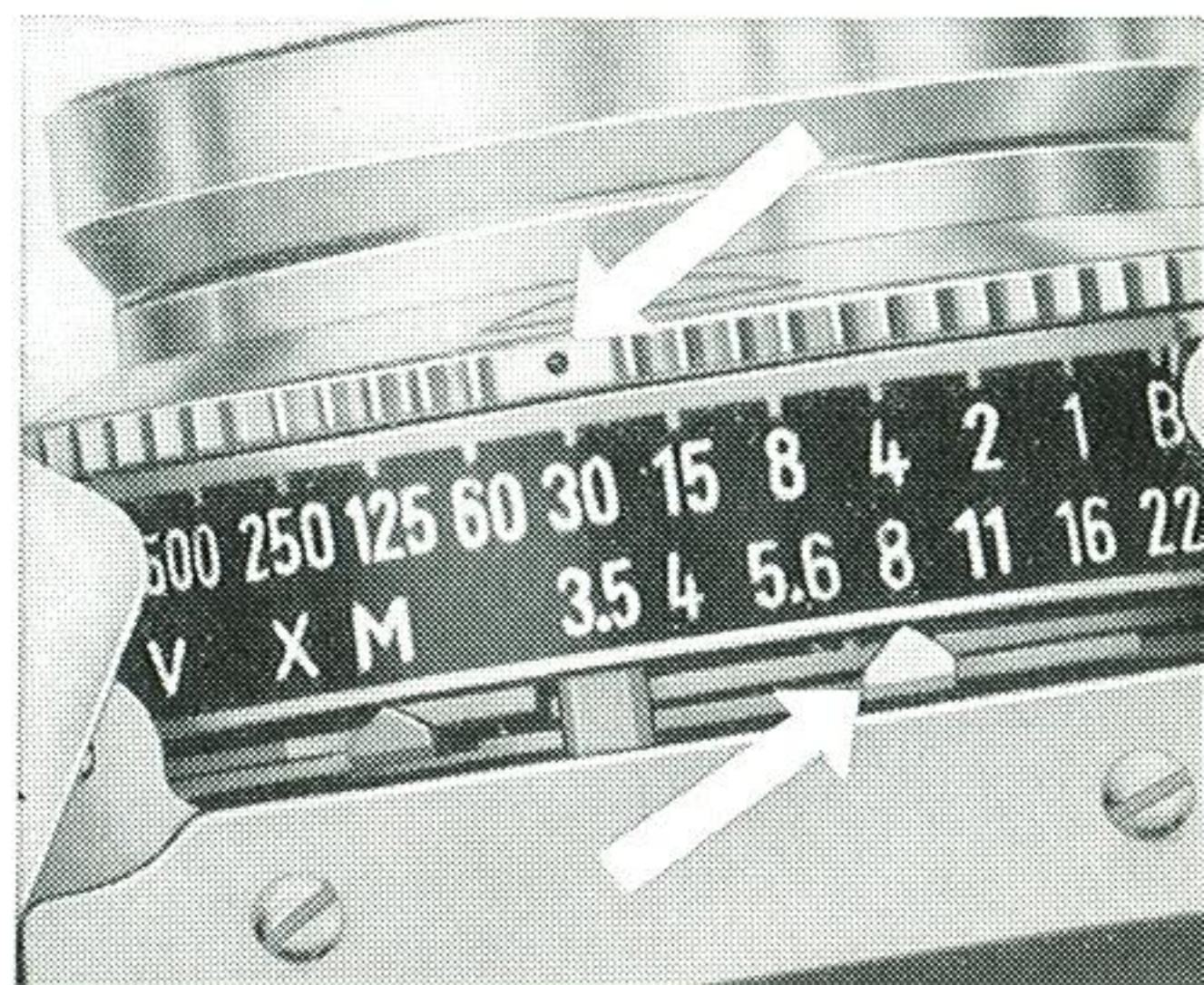
The aperture and speed settings are coupled. The combinations of apertures and shutter speeds are expressed in terms of “exposure values”. The exposure value setting required depends on the prevailing lighting conditions, and once set, it gives the right aperture-speed combination for correct exposure. **Every single exposure value** thus corresponds to a whole range of equivalent aperture-speed 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).

## Aperture-Speed Settings:

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

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

This sets just one of the many possible aperture-speed combinations (e. g.  $\frac{1}{30}$  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 exposure value will not cover all the aperture and speed settings marked on the shutter, for on turning the speed ring you are eventually bound to reach the limit of either the aperture scale or the speed scale.

**Note especially:** When the speed index (the red dot on the shutter speed ring) reaches the end of the shutter speed scale and is opposite "B", the exposures are no longer timed by the shutter. For the same exposure value, give an exposure of 2 seconds.

If the "B" setting is reached with an exposure value between 7 and 2 (e. g. with a light value of 4 the "B" setting corresponds to  $f/5.6$ ), you can still stop down independently of the shutter. In that case double the exposure time for each smaller stop: in the above example  $f/8$  will need 4 seconds,  $f/11$  needs 8 seconds, with  $f/16$  use 15 seconds,  $f/22$  with 30 seconds, and so on.

**(b) With exposure meters not calibrated in exposure 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 **exposure value**; the aperture and speed are now coupled so that you can proceed as described under (a) above.

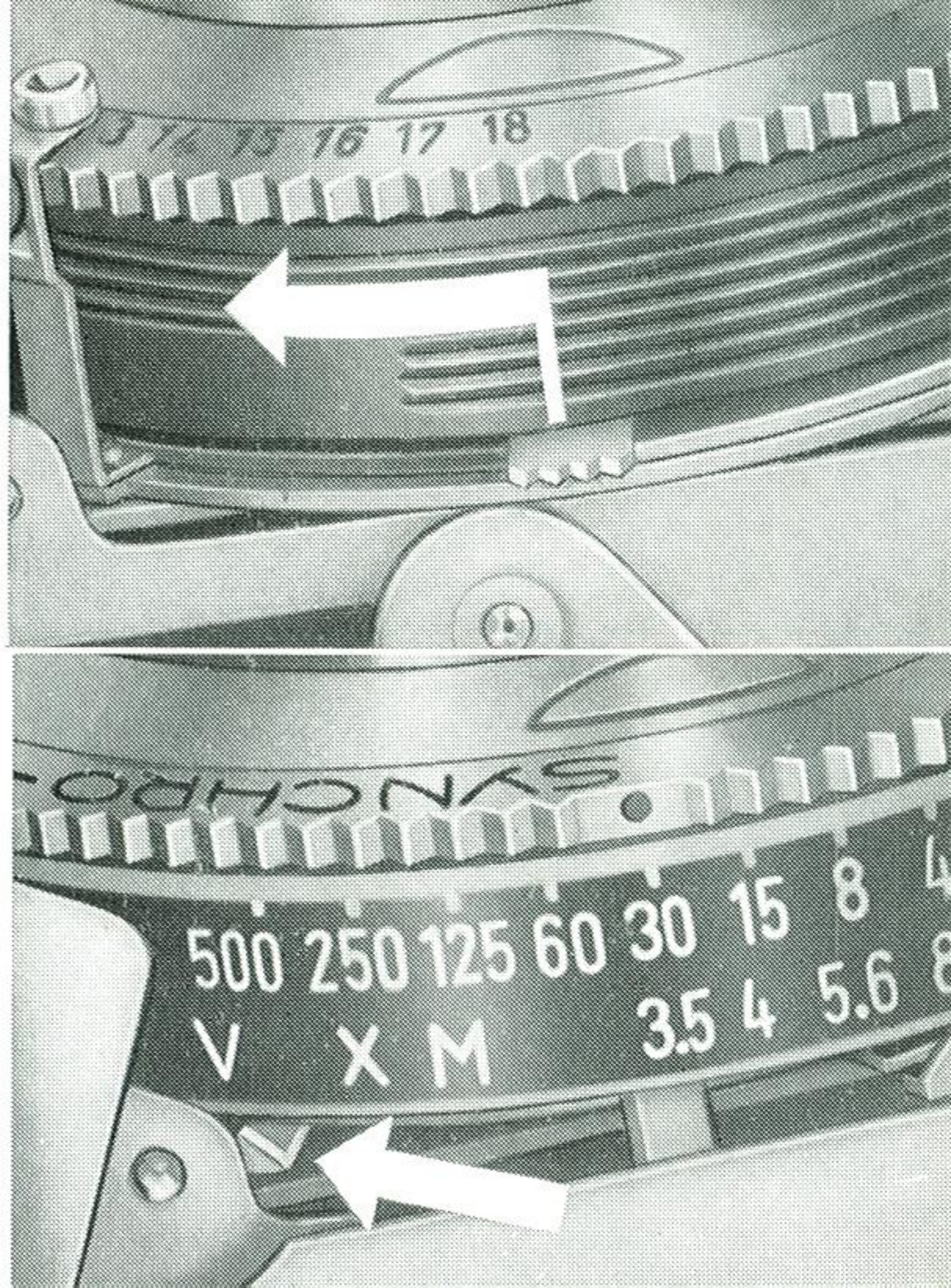
**(c) Without using an exposure meter.** In principle the procedure is the same as described under (b) above, but you have to estimate the aperture and shutter speed required. To avoid incorrect settings note that the **speed** must be set **first** and the **aperture afterwards**.

## 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.

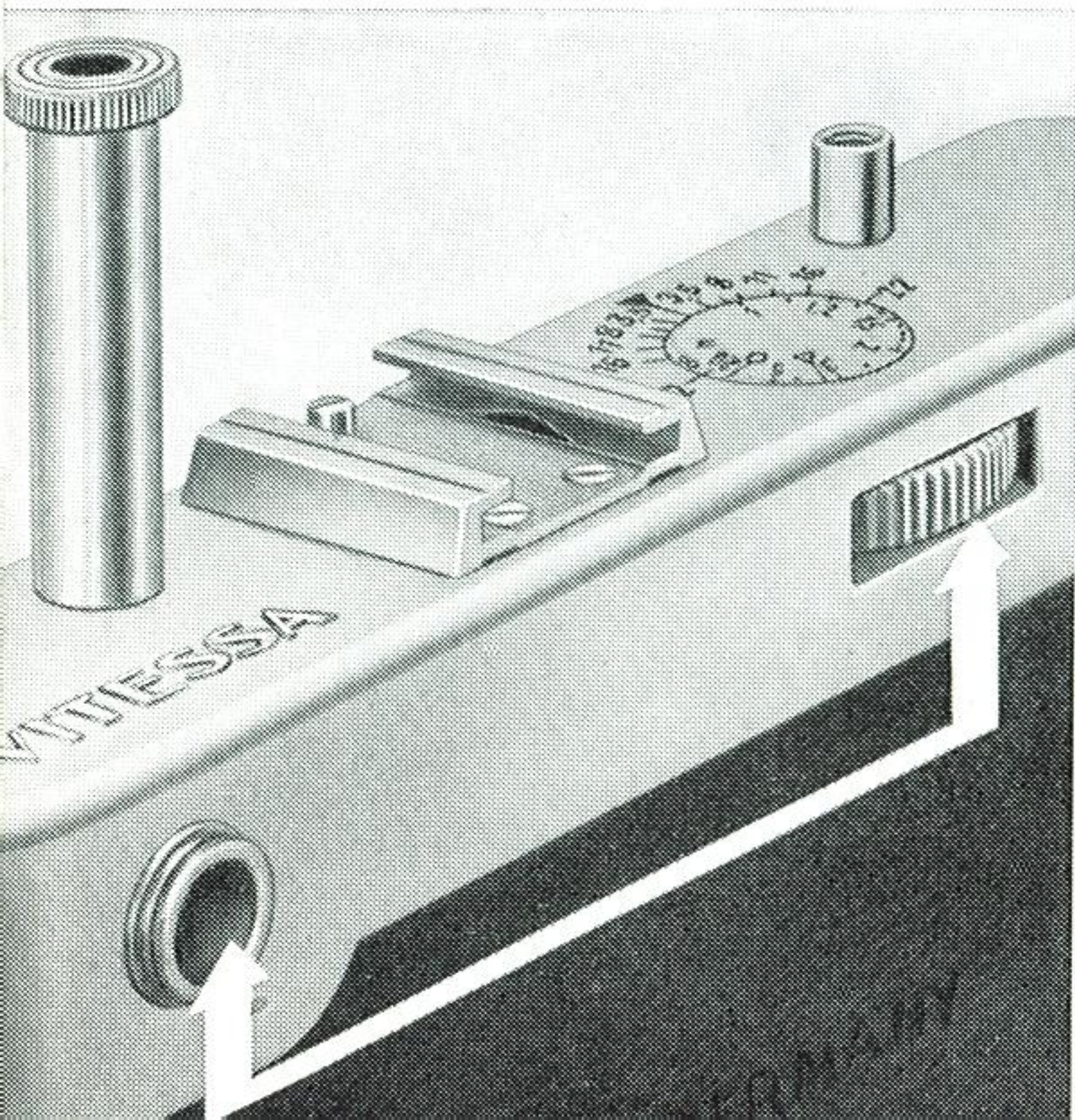
- First set the required aperture-speed combination and the distance. Tension the shutter with the combi-plunger (see page 19).
- Then set the serrated synchronizing lever underneath the shutter (see top illustration) to “V” (see bottom illustration). The self-timer is now ready for use.
- About 8 seconds 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 precision rangefinder with an optical viewfinder. On looking through the large eyepiece you see the finder image with the bright rangefinder field in the middle. On the right, within comfortable reach of the right thumb, is the milled focusing wheel. The finder shows the correct view even at close distances (between  $3\frac{1}{4}$  and 7 feet) as it incorporates an automatic parallax adjustment.

When viewing the subject through the eyepiece take care not to cover up any part of the left hand window with your finger. Always keep the view- and rangefinder window resp. eyepiece free from finger prints.

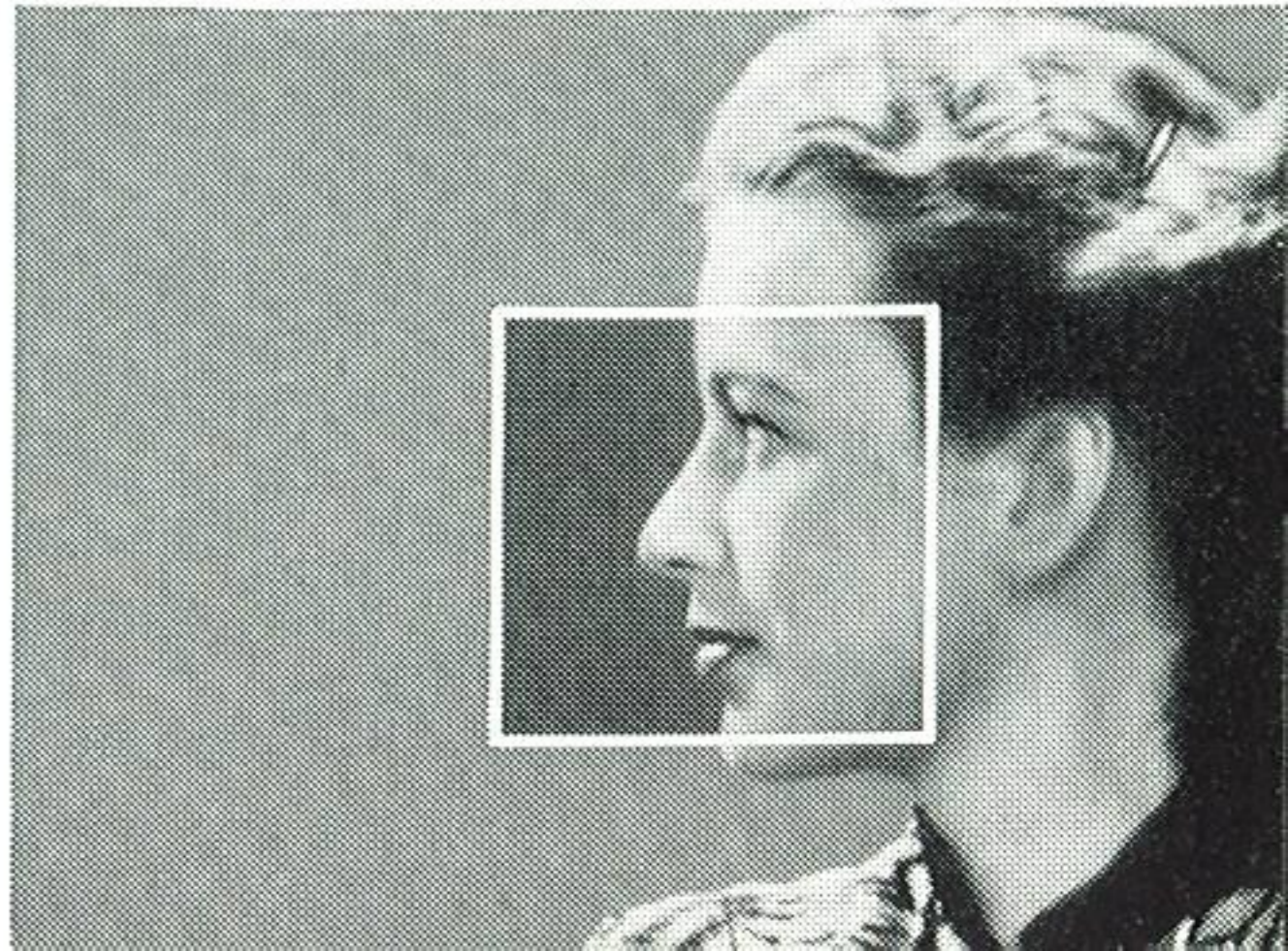
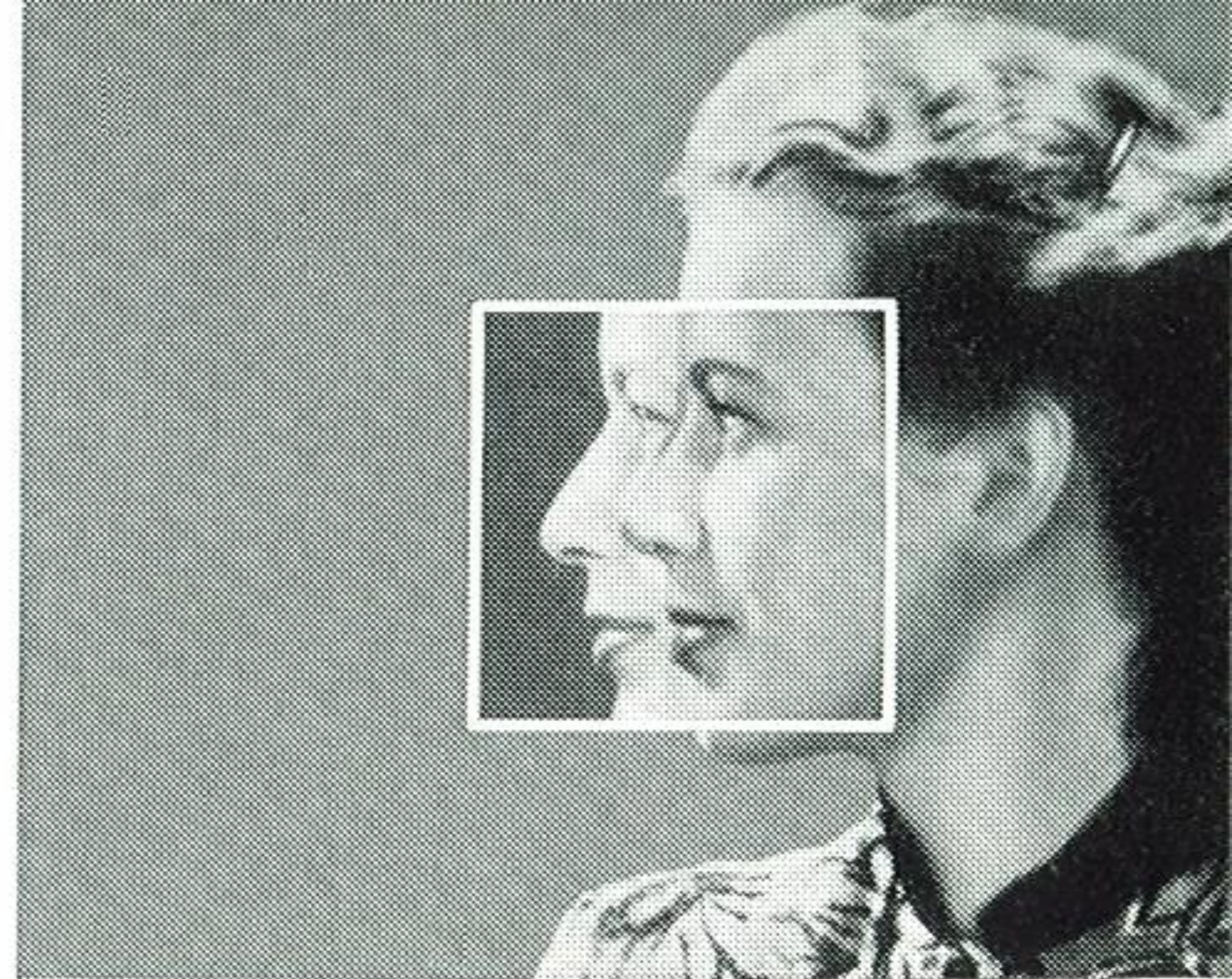
## Focusing with the Rangefinder:

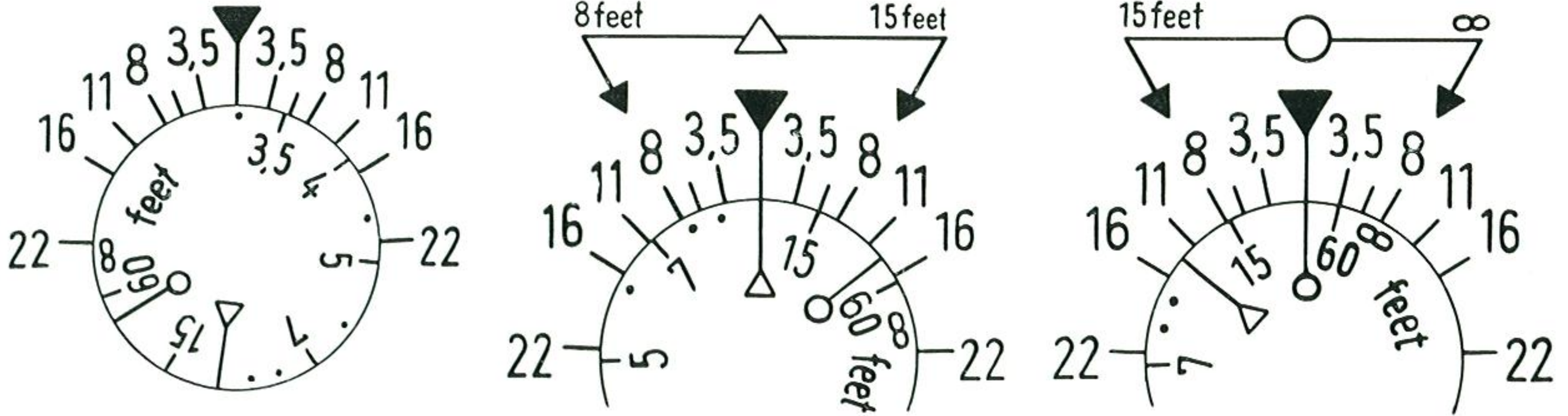
Hold the camera in the shooting position with the right thumb on the focusing wheel. Keep the eye close to the finder eyepiece when sighting the subject, so that all four corners of the field of view are clearly visible. Look straight into the eyepiece.

As long as the rangefinder is not focused correctly, the rangefinder field shows a double image of the subject (see top illustration).

Turn the focusing wheel until the two images coincide and fuse into a single sharp picture in the rangefinder field (see bottom illustration). This automatically sets the lens to the correct distance.

**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 ○ 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

The combi-plunger simultaneously transports the film by one frame, tensions the shutter, and advances the film counter.

**Always depress the combi-plunger as far as it will go, and let it come out fully. Incorrect operation of the plunger arrests it in the lower third of its travel, and it returns to its operating position only after being fully pressed home. Repeated working of the combi-plunger (without releasing the shutter) does not harm the mechanism.**

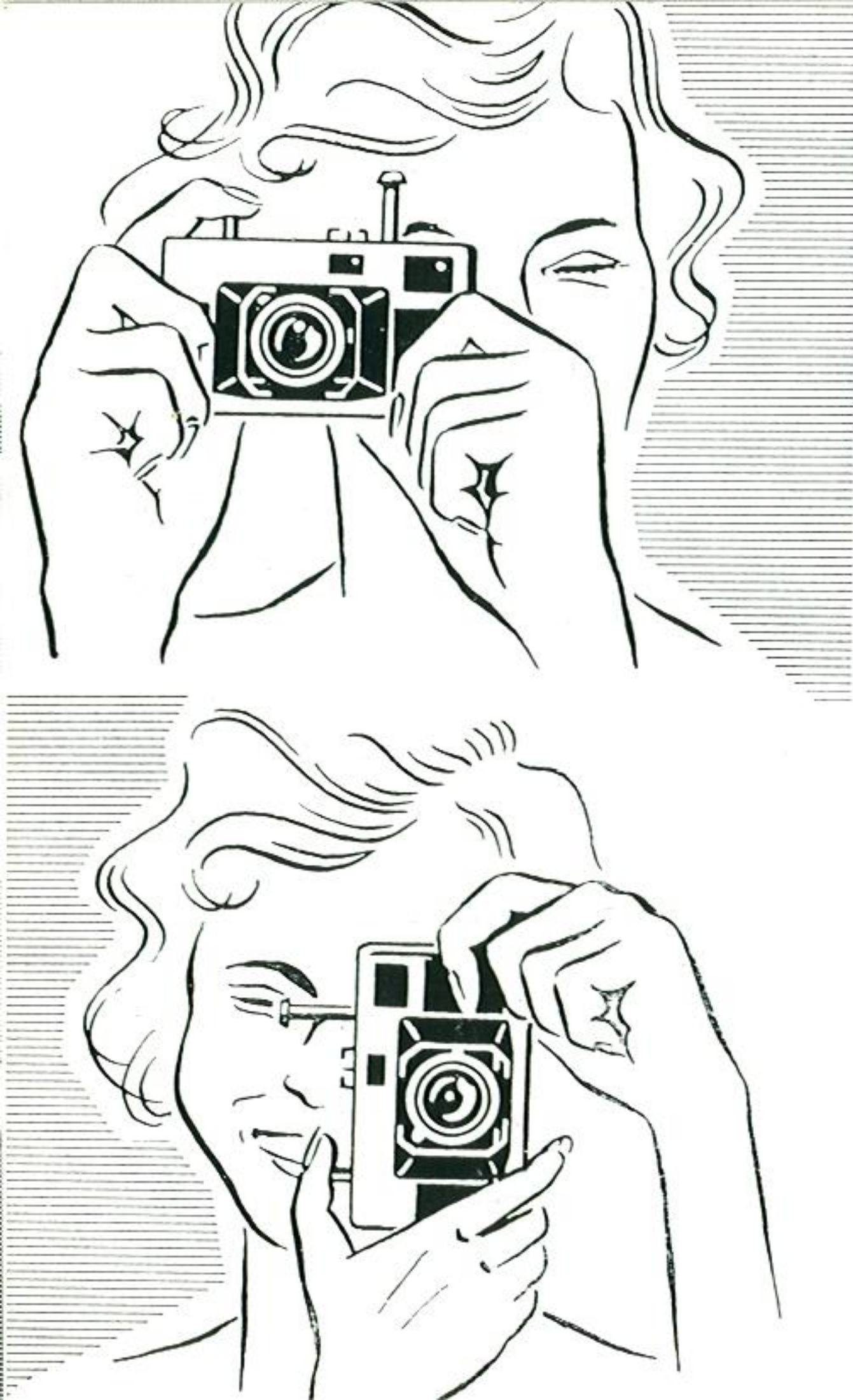
An automatic double interlock mechanism prevents accidental double exposures as well as blank frames. The shutter cannot be released unless the combi-plunger had advanced a complete film frame — and it advances the film only when the shutter has been released. Also, when pressing either the combi-plunger or the release button, the other automatically locks.

For intentional double exposures (e. g. for trick shots) briefly depress the reversing button after the first exposure, and then work the combi-plunger. This re-tensions the shutter without advancing the film, and a second exposure can be made on the same frame.

## Holding the Camera and Releasing

When exposing, hold the camera in one of the ways suggested in the illustrations on the left. Hold your breath as you press the release button, and press it gently and smoothly. Never jerk it.

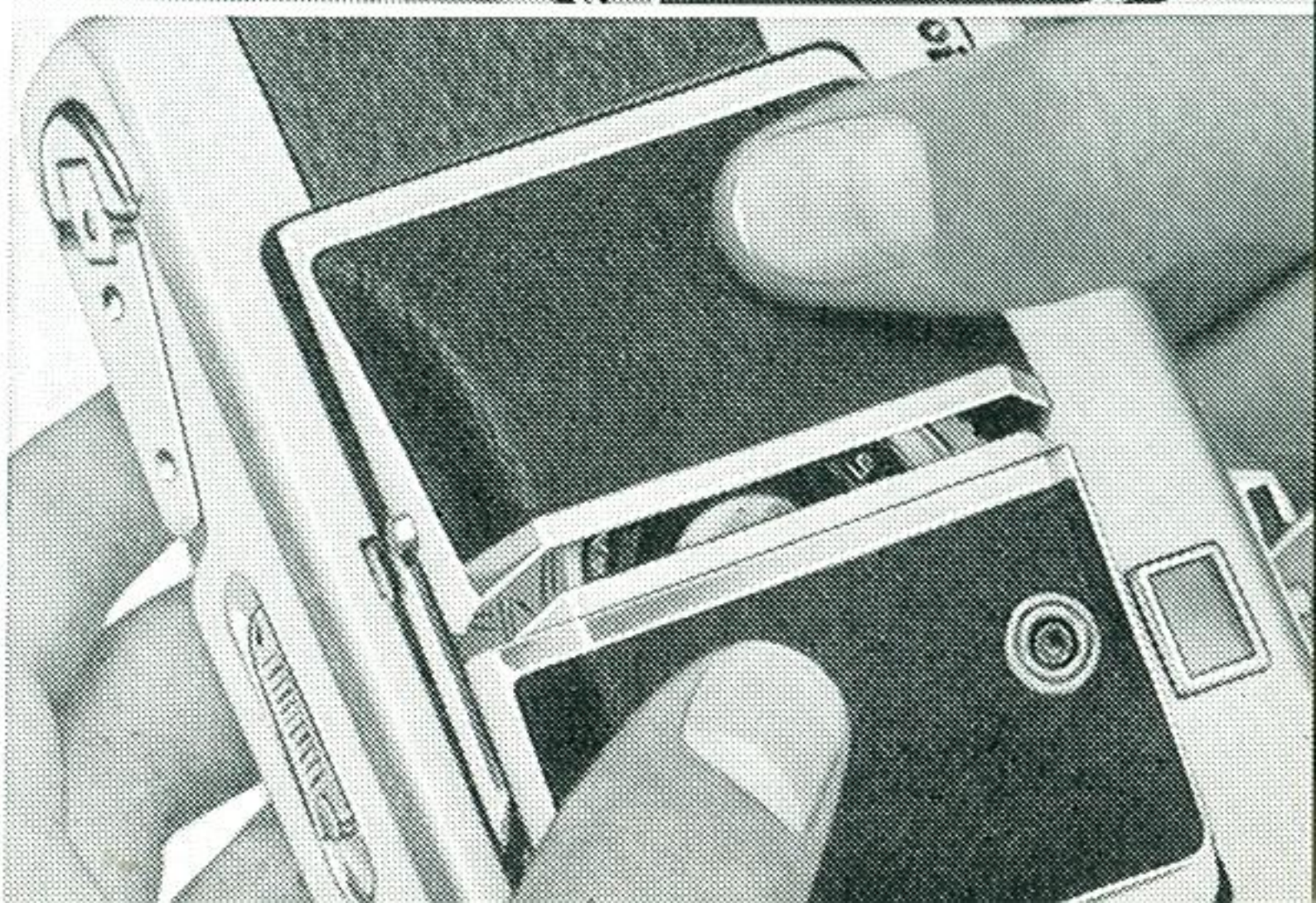
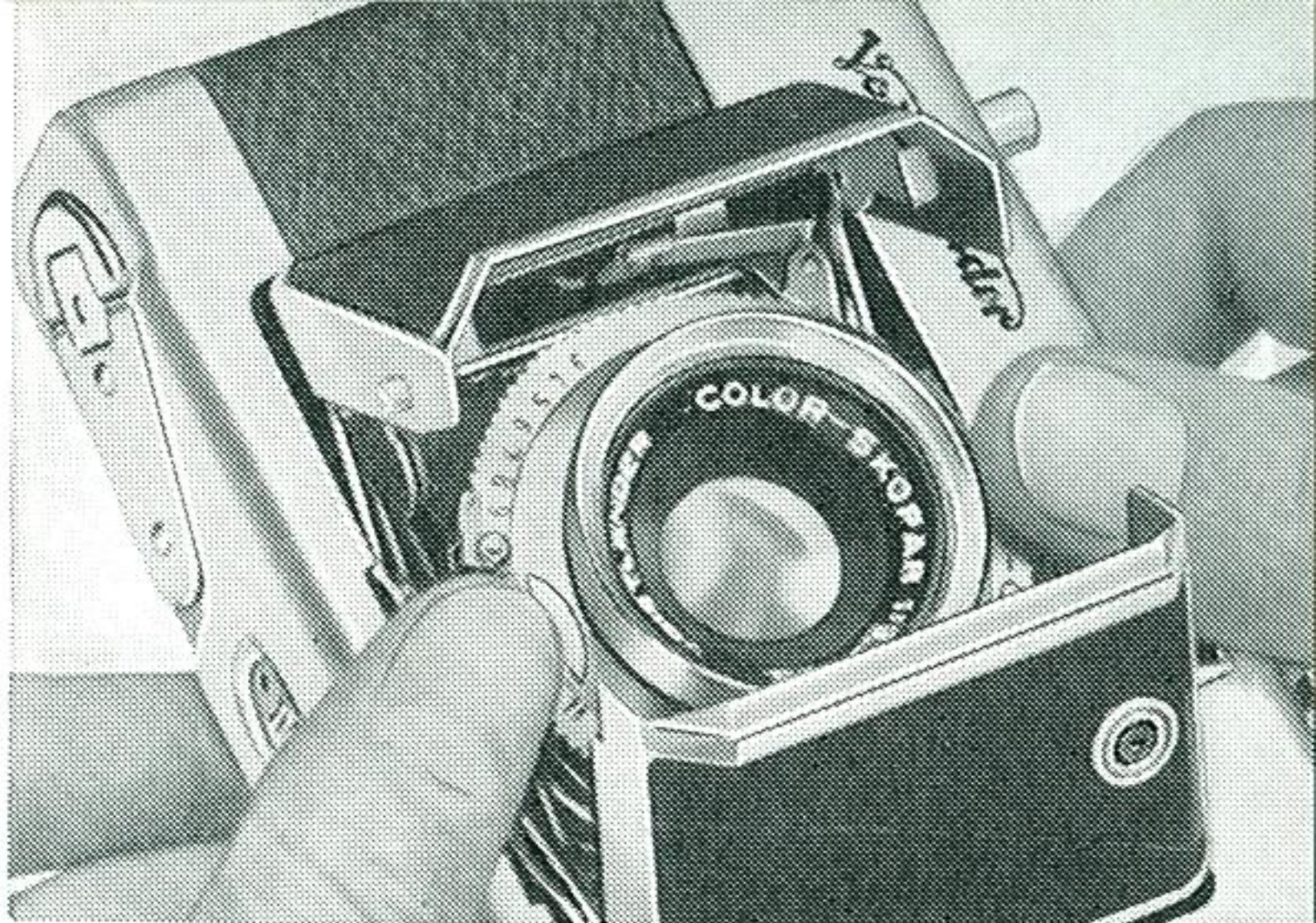
For time exposure with the shutter set to "B" the camera must have a firm support. Either unfold the leg (22) on the right hand front panel and set up the camera on a flat surface (such as a table), or mount it on a tripod. The use of a cable release is advisable, this screws into the socket of the release button (9).



## Closing the Camera

The front of the shutter carries two red semi-circular marks. To close the front panels, 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 panels until they snap shut (see bottom illustration), and finally depress the combiplunger so that it engages during the lower third of its travel and remains depressed.

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



## Unloading the Camera

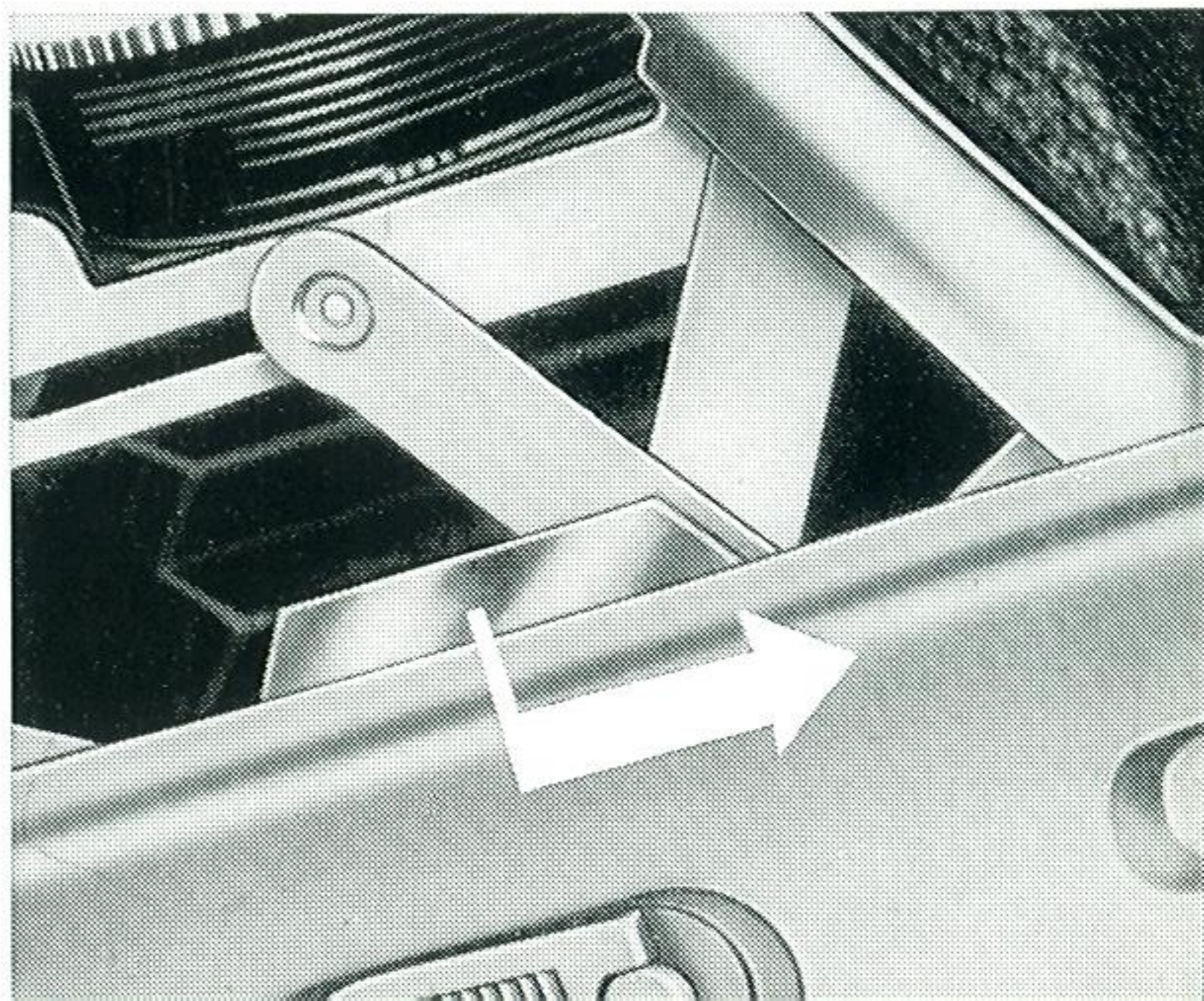
When the film counter indicates the last exposure, or when you can depress neither the combi-plunger nor the release button fully, the whole film is exposed. It now requires rewinding into its cassette.

- Press down the reversing button in the bottom of the camera (see top illustration). There is no need to keep it depressed.
- Unfold the rewind crank (see bottom illustration), and turn it in the direction of the engraved arrow. The film counter rotates at the same time; when it stops, **stop rewinding**. The film is now rewound, and the cassette can be taken out after removing the camera back.

## Changing Partly Exposed Films

With the VITESSA you can always unload a partly exposed film during shooting, and change over to another one (e. g. from black-and-white to colour film). Rewind the partly exposed film into its cassette as described on page 22. Make a note of the last frame number read off the film counter. Preferably write it down, to be on the safe side.

When reloading the partly exposed film later on, proceed first as described on page 6 to 11. Then push the panel latch (see illustration) sideways with your thumb, and keep on working the combi-plunger until the film counter indicates the number you had noted when unloading the film. Finally let go of the panel latch, depress the combi-plunger once more, and you are again ready to shoot.







## Flash Shots

The **Synchro-Compur** shutter permits speed-synchronized flash shots up to the fastest shutter speed of  $\frac{1}{500}$  second. Any flash gun on the market can be connected to the shutter.

### **Please note:**

With black-and-white film the flash (clear or blue bulbs, or electronic flash) can be used on its own, or combined with daylight or with artificial light sources such as tungsten lamps.

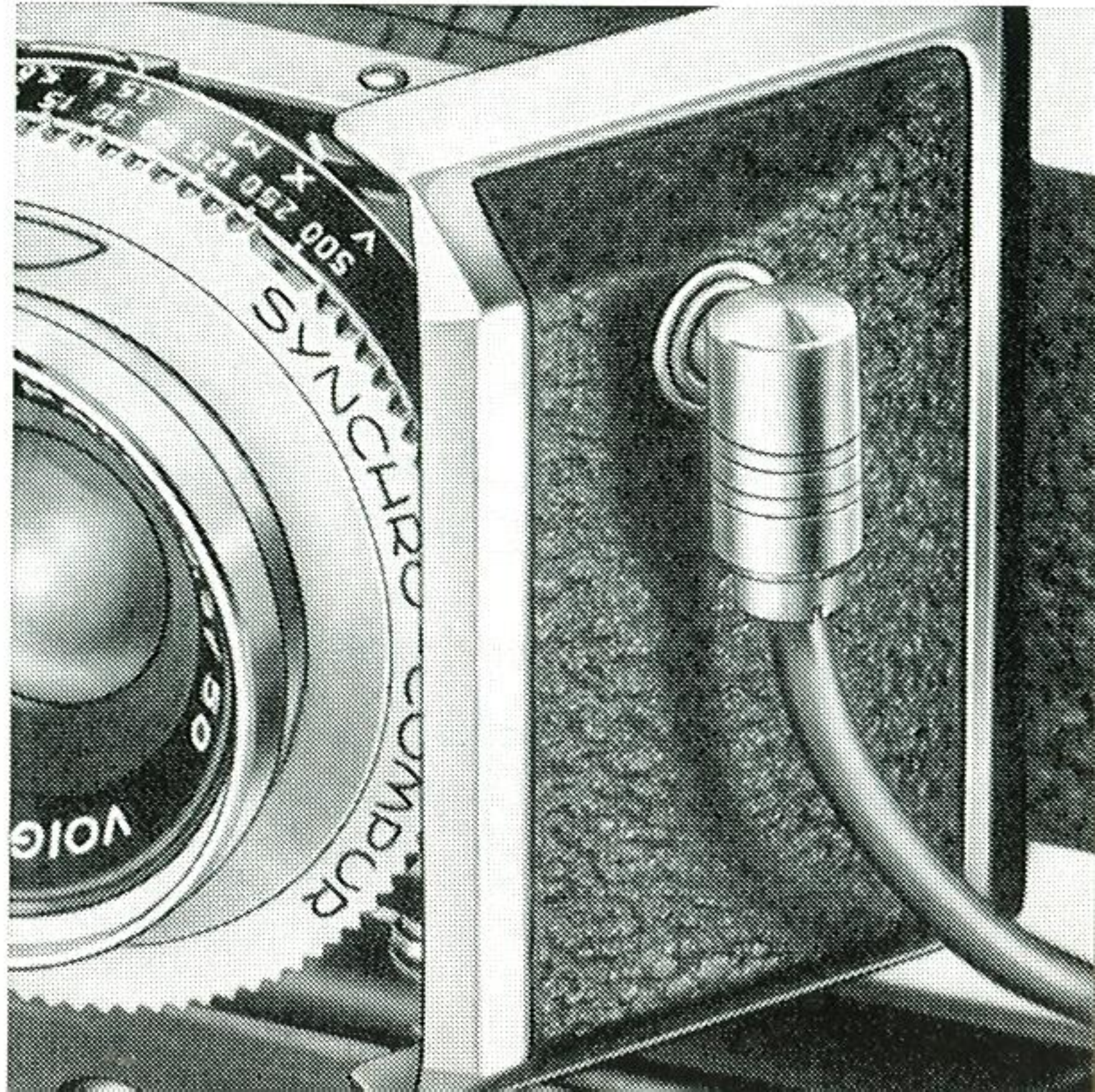
With daylight type colour film only blue-coated flash bulbs or electronic flash can be used as supplementary light. With the artificial light types of colour film only clear flash bulbs should be used.

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 be mounted either at the side by means of a camera bracket, or fitted directly in the accessory shoe.

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

**Warning:** Never use the shutter contacts 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	
Make	Type	X	M
Gen. Electric West Electric	} SM	1 to 1/125	Not suitable for M-synchronization
West Electric	SS		
Sylvania West Electric	} SF		
Philips Osram Philips Osram	PF 1 XM 1 PF 5 XM 5	1 to 1/30	1/60 to 1/500
Gen. Electric Sylvania	} M-2		
West Electric	2-M		
West Electric West Electric West Electric Gen. Electric	0 3 } 5	1 to 1/30	1/60 to 1/500
West Electric	P-5		
West Electric Sylvania	} 8		
Sylvania	25		
Electronic Flash Units		Synchronizing Lever Set to X	
Type			
Instantaneous Firing		1 to 1/500	

# Voigtländer 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 or the Voigtländer Proximeter I and II 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 $\frac{1}{2}$  to 17 $\frac{1}{2}$  inches  
 With F 2                    from 17 $\frac{1}{2}$  to 12    inches  
 With F 2 and 1  
     combined            from 11 $\frac{1}{4}$  to 8 $\frac{1}{2}$  inches

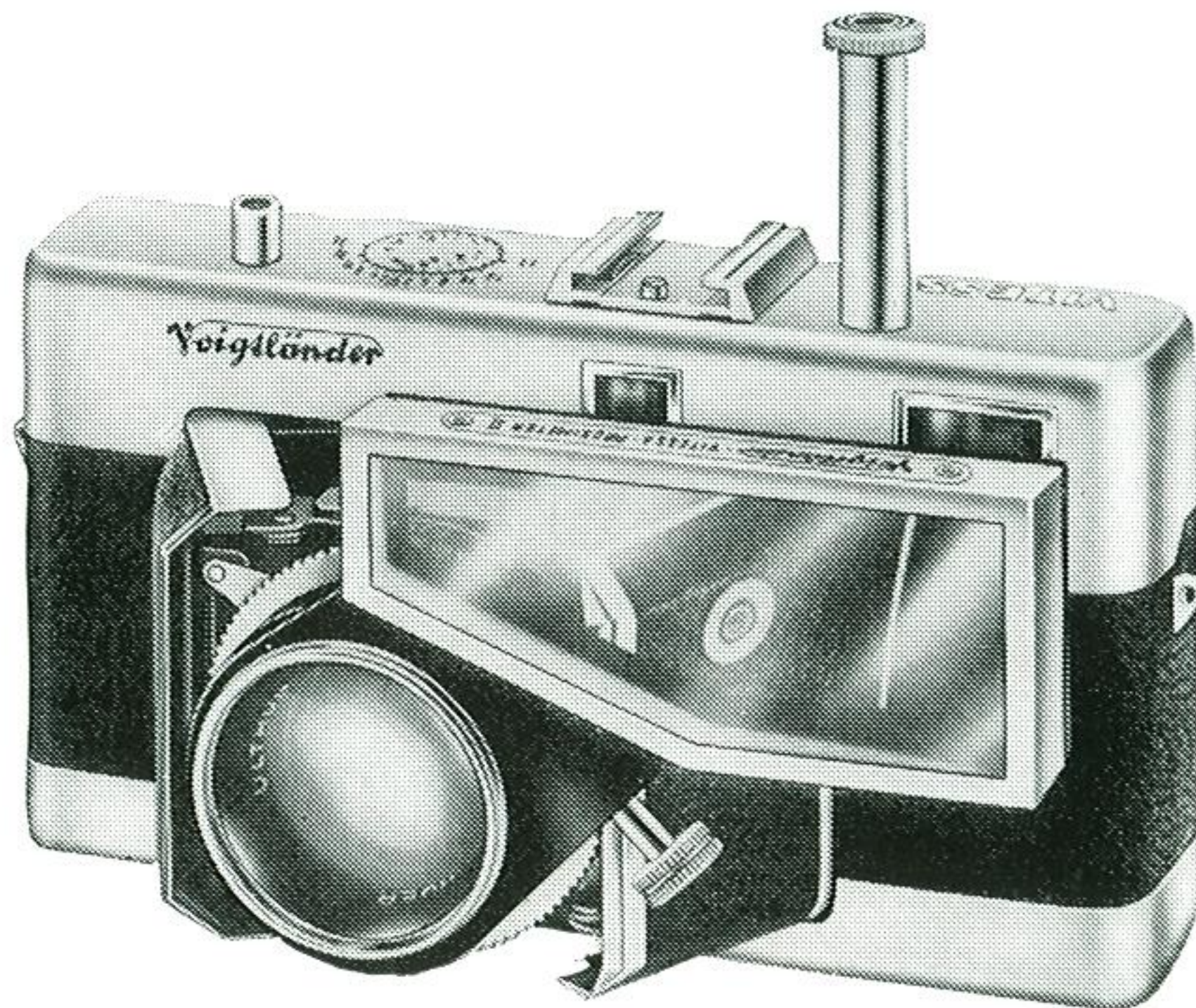
## CLOSE-UP FOCUSING TABLE

Focusing Scale Set to	Distance from Subject to Front of Close-up Lens with		
	Focar 1	Focar 2	Focar 2 + 1
$\infty$	2'7 $\frac{1}{2}$ "	1'5 $\frac{1}{2}$ "	11 $\frac{1}{4}$ "
60'	2'6 $\frac{1}{4}$ "	1'5"	11"
$\bigcirc$	2'5 $\frac{1}{4}$ "	1'4 $\frac{3}{4}$ "	11"
15'	2'3"	1'4"	10 $\frac{1}{2}$ "
$\triangle$	2'1 $\frac{1}{2}$ "	1'3 $\frac{1}{4}$ "	10 $\frac{1}{4}$ "
9'	2'1 $\frac{1}{2}$ "	1'3"	10 $\frac{1}{4}$ "
8'	1'11 $\frac{3}{4}$ "	1'2 $\frac{3}{4}$ "	10"
7'	1'11"	1'2 $\frac{1}{2}$ "	10"
6'	1'10"	1'2"	9 $\frac{3}{4}$ "
5'	1'8 $\frac{3}{4}$ "	1'1 $\frac{1}{2}$ "	9 $\frac{1}{2}$ "
4'6"	1'8"	1'1 $\frac{1}{4}$ "	9 $\frac{1}{4}$ "
4'	1'7"	1'1"	9"
3'6"	1'6"	1'1 $\frac{1}{2}$ "	8 $\frac{3}{4}$ "
3'3"	1'5 $\frac{1}{2}$ "	1'	8 $\frac{1}{2}$ "

## Voigtländer Proximeter

In place of the Focar lenses you can also mount the PROXIMETER close-up attachment in front of the camera lens. This permits hand-held close-ups with the camera instantly ready to shoot — an important advantage with rapidly moving or live subjects.

The Proximeter achieves this with the aid of two firmly connected supplementary lenses. One is a positive meniscus lens and fits over the camera lens, while the other is a prismatic element to converge the rangefinder rays. This necessarily couples the camera lens and rangefinder just as precisely for close-range shots as normally for subjects from 3¼ feet to infinity.



The PROXIMETER close-up attachment is available in two focal lengths and covers a focusing range from 37 to 9¾ inches. Full instructions are enclosed with every unit.

## Voigtländer 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.

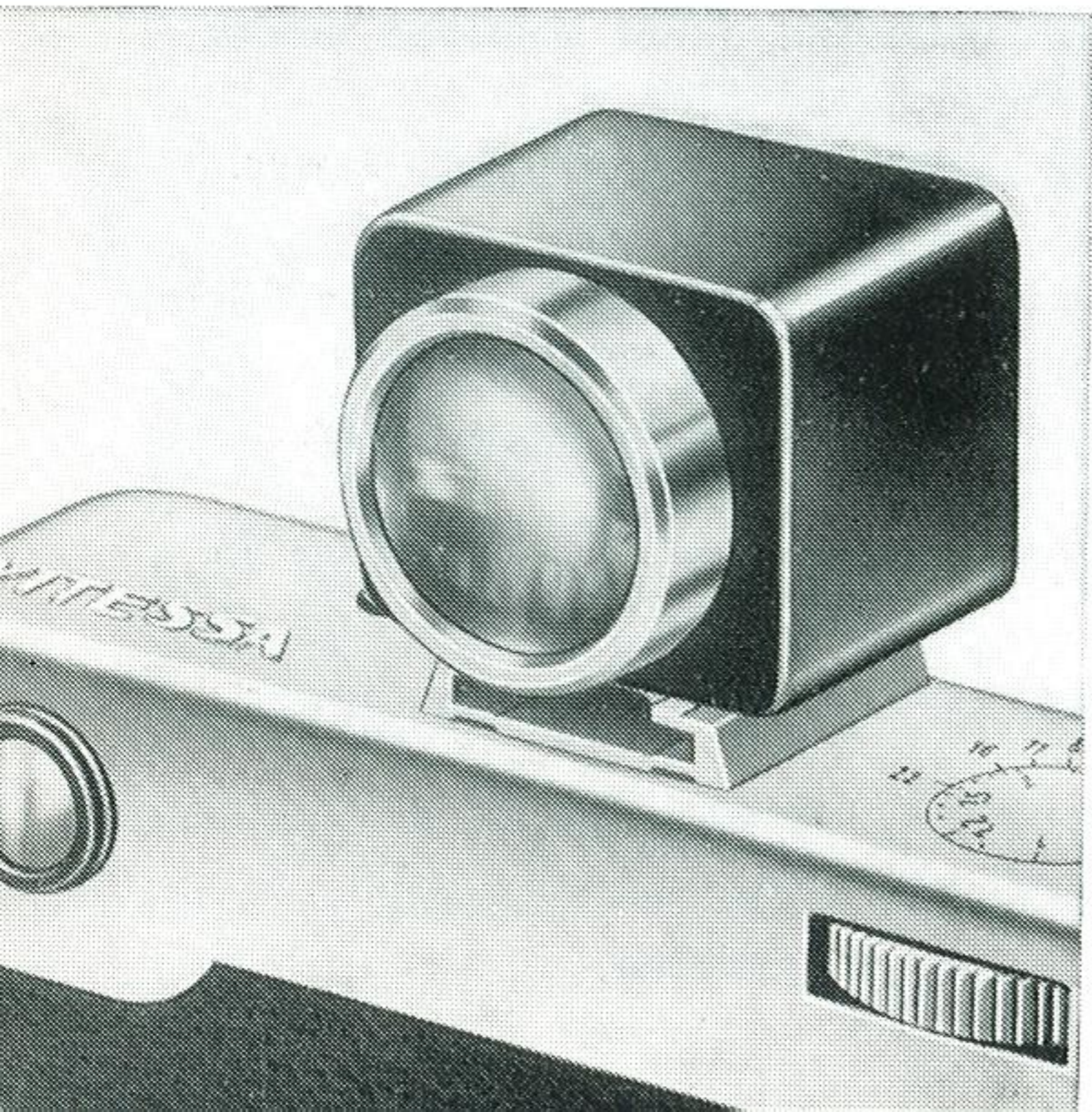
Colour shots as a rule do not require filters. An exception is the ultra-violet filter for high-level mountain shots, and seaside pictures (see the list of filters opposite).

Voigtländer filters are made of spectroscopically tested glass, dyed in the mass, and coated to reduce reflections. The filter factors given below are approximate values, as they necessarily depend on the colour sensitivity of the black-and-white film used, and on the light conditions prevailing at the time of the exposure.

- Yellow Filter G 1.5 x** Slight filtering effect for outdoor shots requiring short exposures, such as sports and action subjects, and pictures with low sun.  
**Filter factor:**  $1\frac{1}{2}$  times, or set exposure value  $\frac{1}{2}$  step lower.
- Yellow Filter G 3 x** Universal filter for landscapes and other outdoor subjects; indispensable for snow pictures.  
**Filter factor:** 3 times, or set exposure value  $1\frac{1}{2}$  steps lower.
- Green Filter Gr 4 x** Lightens green tones in landscapes. Recommended for artificial light portraiture and copying of coloured originals.  
**Filter factor:** 4 times, or set exposure value 2 steps lower.
- Orange Filter Or 5 x** Strong filter effect through appreciable suppression of blue. Reduces atmospheric haze in distant views.  
**Filter factor:** 5 times, or set exposure value  $2\frac{1}{2}$  steps lower.
- Ultra-violet Filter UV** Cuts out ultra-violet radiation in high mountains or near the sea. Eliminates any unpleasant blue cast in colour shots. Needs no exposure increase.



## Voigtländer 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.

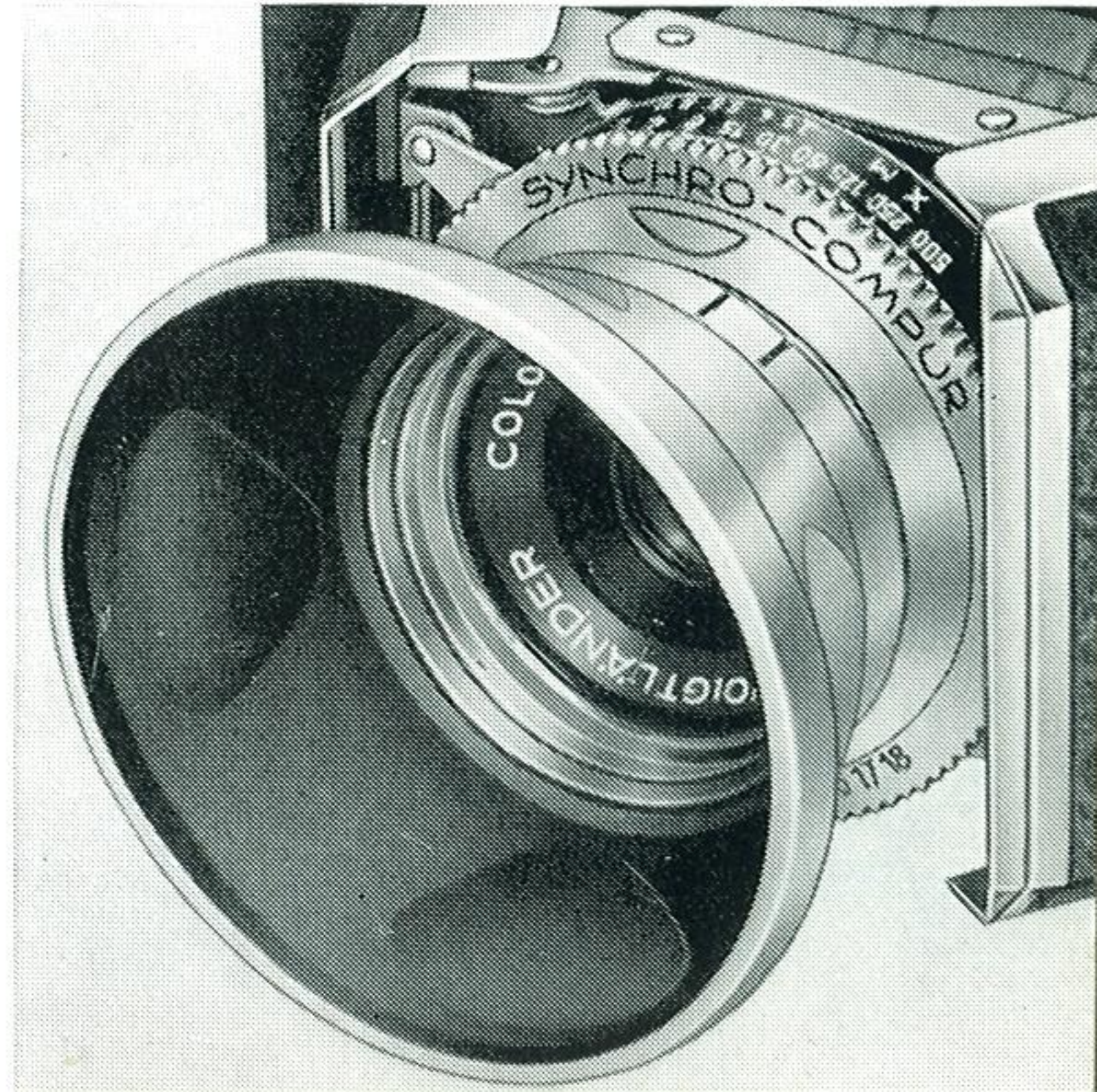
For use insert Kontur finder into accessory shoe of camera. Do not let direct sunlight reach the eyepiece.

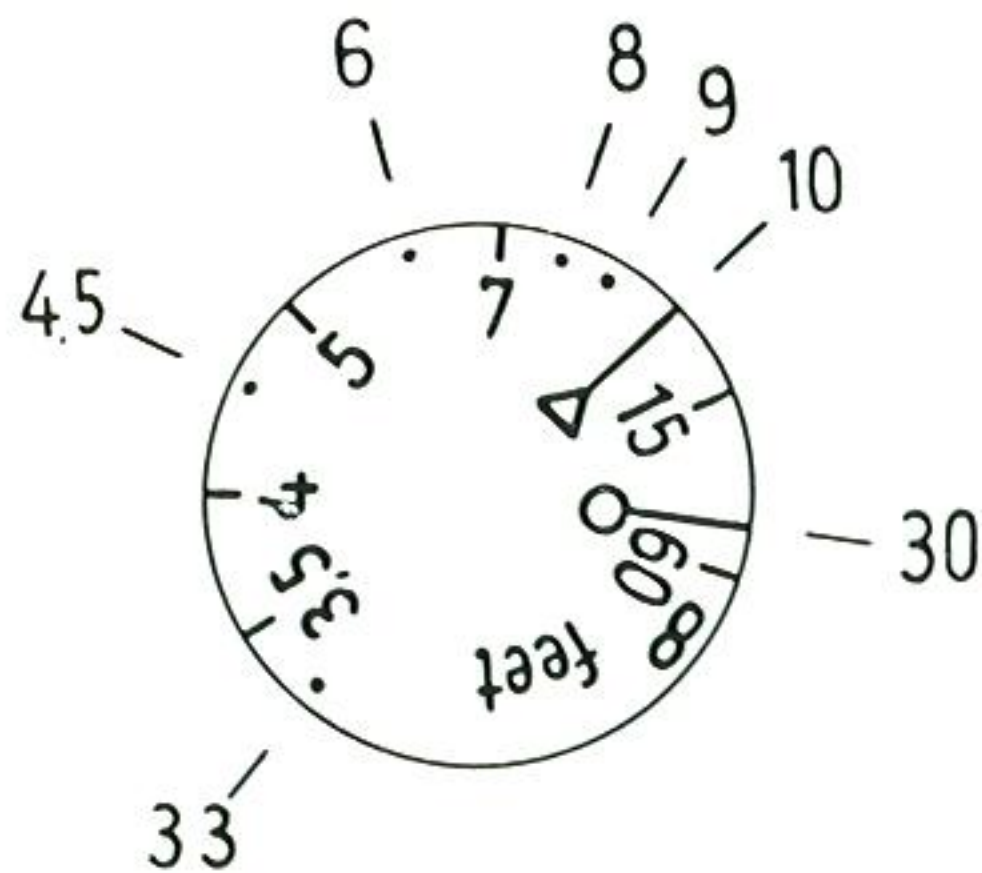
Against-the-light shots with their brilliant rims of light and fascinating shadow patterns yield some of the most striking pictures. The lens hood screens off any disturbing outside light.

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.

## Voigtländer Lens Hood

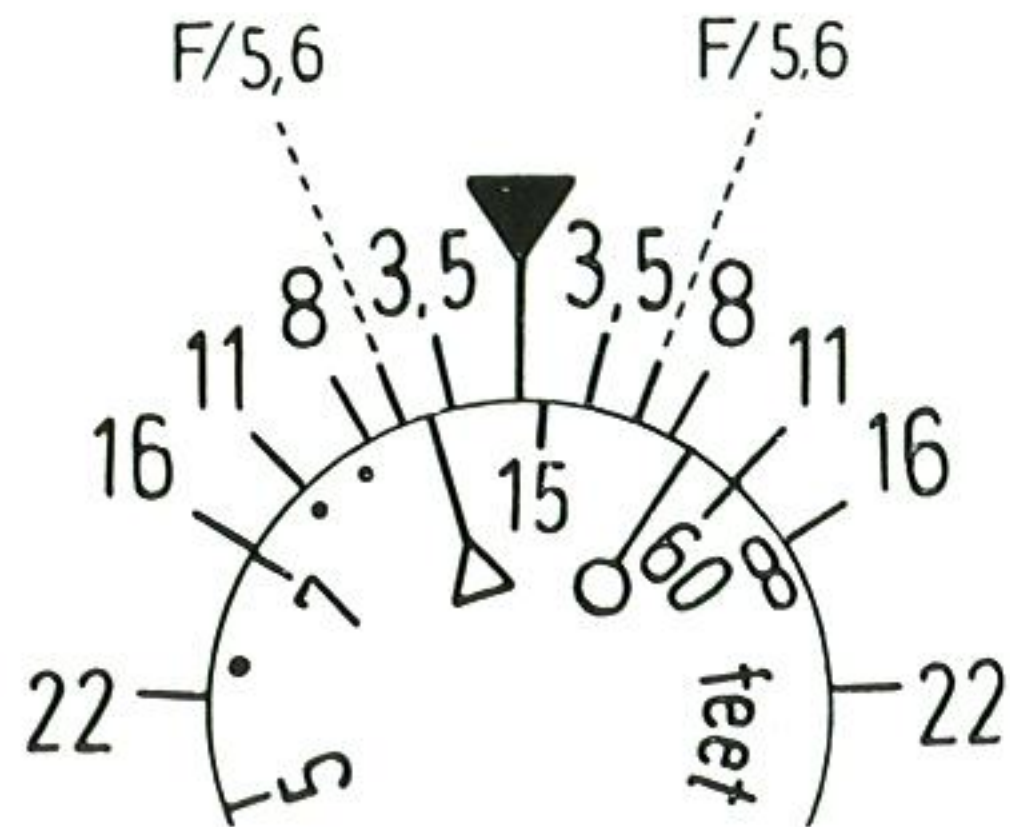




## Aperture and Depth of Field

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 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 ( $\infty$ ).

## Hints for Colour Shots

- The most suitable subjects are those showing large areas of colour, but without excessive brightness differences.
- Get people in front of a neutral and subdued background so that they stand out well. Slightly obscured sun is ideal for outdoor portraiture.
- With landscapes look for a colourful foreground to bring life into the picture. Use the ultra-violet filter UV in high mountains or at the seaside to avoid unpleasant blue casts.
- Remember that sunlight is orange in colour in the early morning and late evening.
- Subjects lit only by the blue sky (e. g. in the open shade) tend to come out predominantly bluish in colour.
- With daylight subjects white reflecting screens, bluecoated flash bulbs, or electronic flash can be used to light up the shadows. Mixed lighting (tungsten lamps combined with daylight) yields wrong colour values.

## Care of the Camera and Lens

Successful results and long life of the camera depend largely on proper care and correct operation. Therefore always handle the camera gently, and never use force. If you are doubtful on any point, have another look at the appropriate section of these instructions. In case of any trouble take the camera to your photo dealer or post it to the Voigtländer agent in your country, or to

The Service Department, VOIGTLÄNDER A. G., BRAUNSCHWEIG  
(W. Germany)

For cleaning the lens we recommend a small patch of soft cloth free from fluff or special lens cleaning tissue. 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 alcohol or ether.

## *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.*

**VOIGTLÄNDER A.G. BRAUNSCHWEIG**



**Your Photographic Adviser:**

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