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Kodachrome Daylight Film
Voigtländer 5.6 35

VITO III

35 mm



light meter for color 10
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 or investigate its mechanical construction.

We suggest that you practice the operating of the camera, as shown in Section I, without loading it. Having thus gained some experience, read on to get a complete impression, and only then load your first film.

You should always bear in mind that the Vito III 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

VOIGTLÄNDER A.G. BRAUNSCHWEIG

CONTENTS

page:

Operating the Camera

Double exposure prevention-opening the camera front	6
Shutter - Iris diaphragm	7
Rangefinder - Snapshot focusing	8
Holding the Vito III - Exposure	9

Loading and Unloading

How to open and close camera back	10
Inserting the film cartridge	10-12
Setting the film counter	12
Rewinding the film - Changing partly exposed films	13

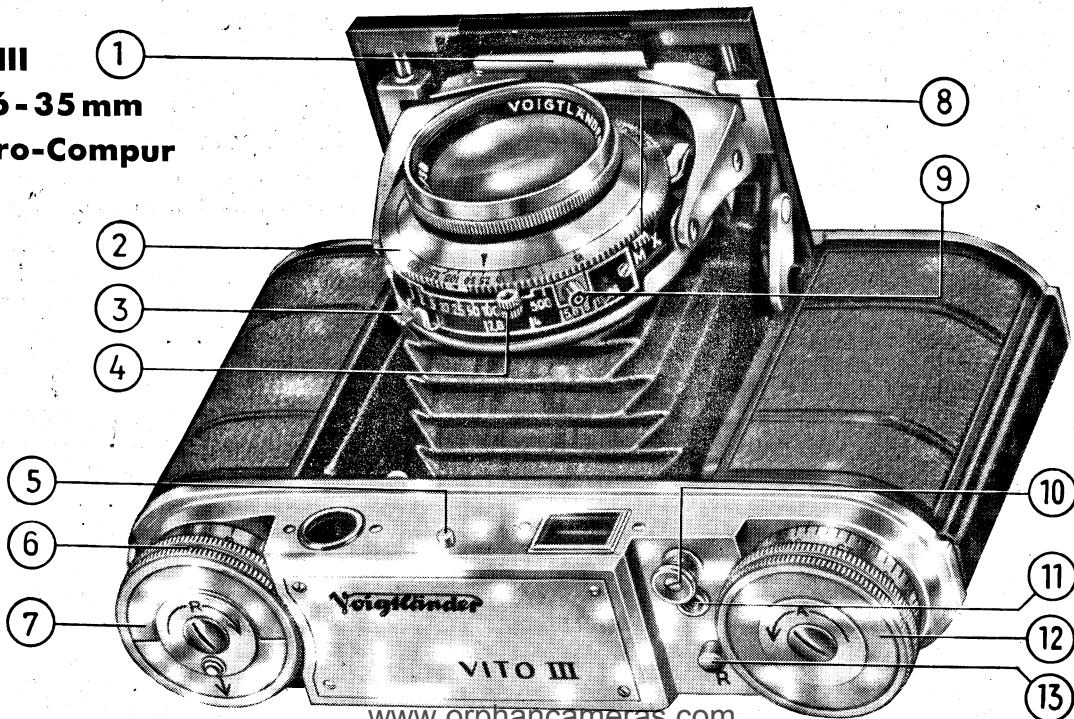
Accessories

Focar Lenses for close-up work	14-15
Yellow-, Orange-, Green- and Haze-Filters	16-17
Lens hood - View-finder KONTUR	18
Flash equipment	19-21

Technical Hints

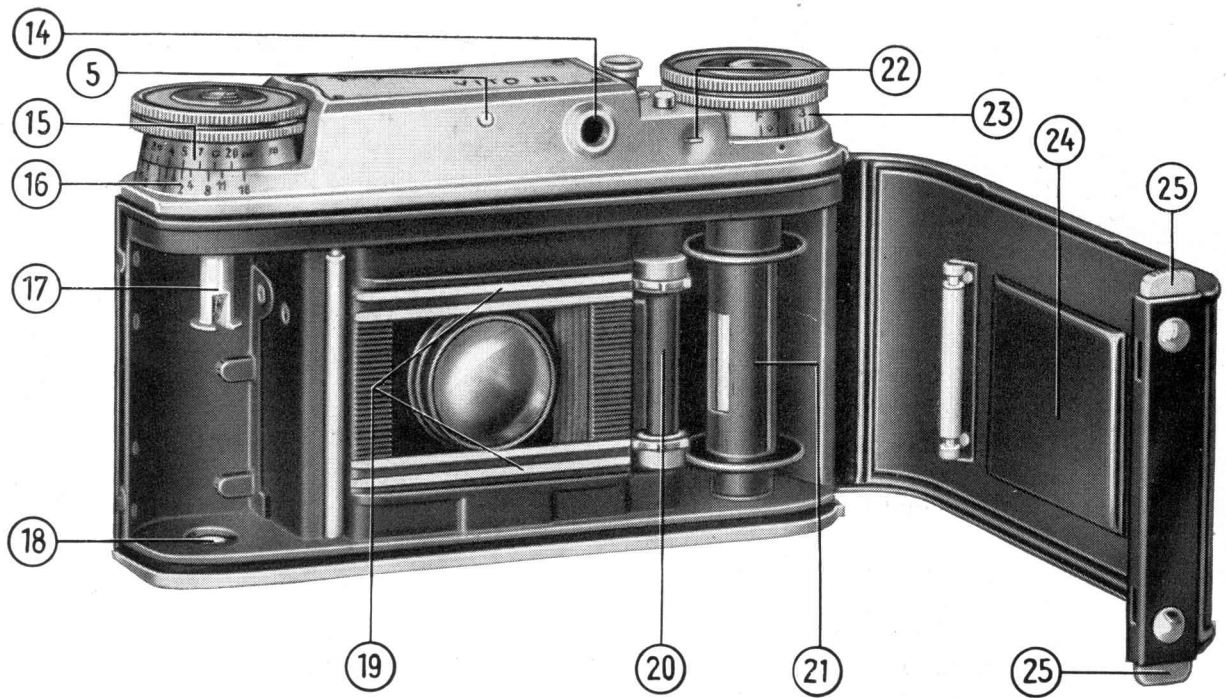
Stops, speed, and depth of field	22
Care of camera and lenses	23
Speed of Films	24
Ever-ready case	25

VITO III
24x36 - 35 mm
Synchro-Compur



- 1 **Key board**
to close camera front
- 2 **Shutter speed ring**
to set exposure time
- 3 **Aperture lever**
to set the stops
- 4 **Shutter tensioning lever**
- 5 **Peg to hold the detachable camera shoe**
- 6 **Focusing knob of rangefinder**
- 7 **Key to rewind the film**
- 8 **Synchronising lever**
to set the flash contact
- 9 **Flash contact**
to connect flash apparatus
- 10 **Body release**
- 11 **Cable release**
- 12 **A-Knob to transport film**
- 13 **R-Button to rewind the film**

- 5 Peg to hold the detachable camera shoe
- 14 Eyepiece for view and rangefinder
- 15 Distance scale
with zone focusing settings
- 16 Depth of field indicator
- 17 Axis of the R-Key
- 18 Spool peg
for film cartridge
- 19 Film guides
- 20 Film transport shaft
- 21 Take-up spool
not removable
- 22 Film release
to put lock out of action for loading or changing partly exposed film
- 23 Film counter
- 24 Pressure plate
- 25 Spring latches
to close camera back



The Double Exposure Lock

This automatic device prevents double exposures and blank frames.

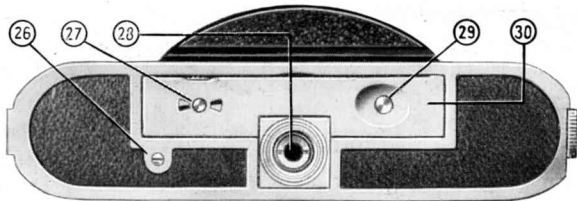
After the exposure, the release button is locked until the film is wound on; the film transport is then locked until the next time you press the release.

The Film Release

This is needed mainly when loading the camera or when changing partly exposed films.

A short pressure releases the film transport for one frame.

Continuous pressure releases the film transport while the pressure lasts. Do not use the film release when rewinding the film.



- 26 Rewinding indicator**
- 27 Coloured film indicator**
- 28 Tripod bush**
- 29 Button to open camera front**
- 30 Front support; may be folded out**

Press button **29** and the front will spring open. Holding it by both corners pull it down fully until the strut locks firmly into position. The lens is now in the taking position.

To close the camera, depress the wide key-board under the lens, and fold the front back until the lock catches. Leave fingers on key-board until they are automatically pushed away by the lens standard. Previous setting of lens to 1 m or ∞ is not necessary.



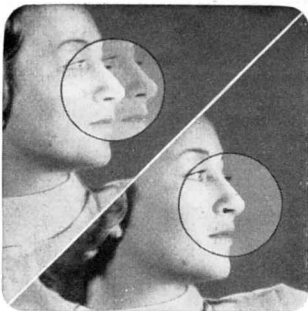
Exposure Time is set by turning the shutter speed ring, until the red dot is opposite the required speed. Figure "1" is one second; all the other figures are fractions of a second. — With the exception of $\frac{1}{500}$ second, all shutter speeds may be set after the shutter has been tensioned.

To tension the shutter pull the shutter lever to the left as far as it will go (see arrow in illustration left). For time exposures set to "B". In this position the shutter will remain open as long as the release is depressed. — For long exposure times use a special cable release; it is screwed into the socket just behind the body release (centre picture).

The Iris Diaphragm

is set by means of the aperture lever, which glides over the aperture scale. The indicator (see arrow) must be close to the index line of the respective figure.

Technical advice on the use of apertures ("stops") is given on page 22.



The Rangefinder

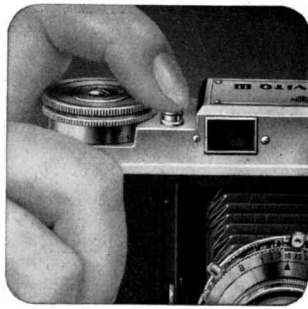
is combined with the viewfinder in one eye-piece (measuring finder). Looking through the eye-piece you will see a bright circle, the measuring field in the centre of the finder. As long as the distance indicated by the rangefinder does not correspond with the distance of the subject focused at, the subject within the circle will appear double or have double outlines. — A slight turn of the focusing knob (arrow on left) will make the two images blend into one; the lens is focused accurately. — Alternatively, the distance may be set by means of the scale on the focusing knob.

Snapshots With Stop 8

You can take quick snapshots without using the rangefinder by making use of the two-point setting on the focusing knob ("zone focusing").

▽ = 11' = depth of field from 8' 3" to 16' 6" (as in illustration).

○ = 33' = depth of field from 16' 6" to ∞.



When Taking a Photograph

look through the viewfinder eyepiece in such a way that you can see all four corners of the field of view. It is suggested that the camera be held as shown above.

Exposures longer than $\frac{1}{25}$ th second should not, if possible, be made with the camera held in the hand. If you cannot avoid it, rest your elbows on some support or lean against one. For long time exposures use a tripod or, folding out the front support, place the camera on a level surface, such as a table (The front support is usable for horizontal pictures only; not for upright ones).

During the Moment of Exposure

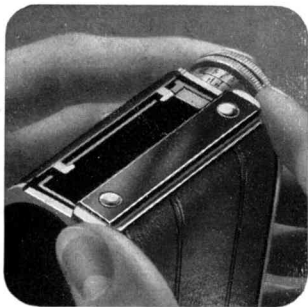
hold your breath, and press the release quite softly — on no account jerkily — as far as it will go. With longer speeds ($\frac{1}{10}$ to 1 second) keep the finger on the release until the shutter movement has run down completely. —

The Perforated Miniature Film

in daylight cartridges yields 36 exposures 24 by 36 mm in black and white. With colour film the number of pictures varies with the different makes, as stated on the packings.

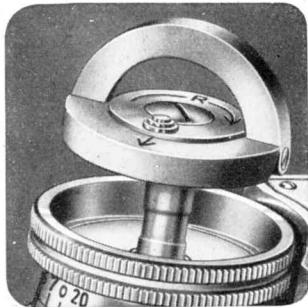
When loading or unloading film, the cartridge should not be exposed to strong light; handle camera and film in the shade — your own shadow is quite satisfactory.

The purpose of the Film Indicator is to remind you of the type of film loaded. Choose one particular colour for each type of film you use, and immediately after loading set the respective colour in the Indicator.



Opening Camera Back

Press together both spring latches at the same time, and open the hinged back. — When closing camera later on, take care that both latches catch properly.



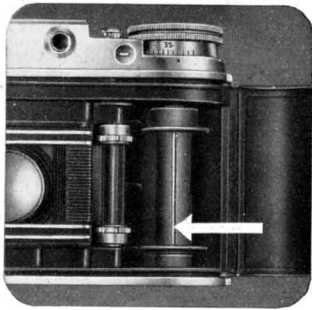
The Rewind Key

is used when inserting the film cartridge (see next paragraph). Sliding the small button on top of the rewind key in the direction of the arrow will make the handle spring up. Pull out the key as far as it will go.



Inserting the Cartridge

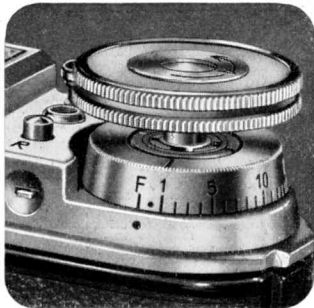
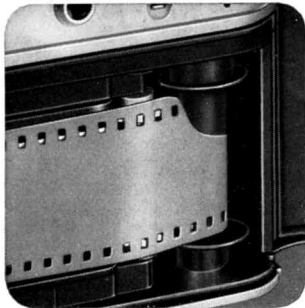
The protruding spool knob of the cartridge must fit into the peg at the bottom of the camera. Then push back the rewind key — turning it slightly if necessary, and fold down the handle.



Turn the Take-up Spool

by the winding knob so that the longer of the two slots for the film points sideways. If the winding knob is locked, press the film release. Thread the film end over the film guides and push well into the long slot of the take-up spool (arrow, centre picture). **It is advisable to fold sharply the tapered film end by about $\frac{1}{4}$ inch towards the emulsion side before, in order to make sure the taking up.**





Turn the Winding Knob

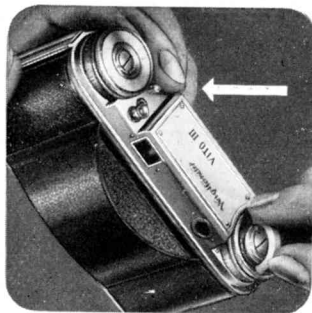
until the full width of the film lies over the transport shaft and both sprockets engage in the perforation. Pay attention that the film is running exactly over the slide guide and is winding well.

Setting the Film Counter

Turn the winding knob until it locks (if not already locked). Then pull it up, and turn the counting disc underneath to set the letter F opposite the index mark. Push the winding knob back again, turning it slightly, if necessary, so that it fits snugly on top of the counting disc. Press the film release once, and turn the winding knob until it locks. Repeat this once more. The index mark now points to No. 1 and the film is ready for the first exposure.

12 **Now close the camera back.**

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Rewinding the Exposed Film

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

While rewinding the film, watch the slotted end of the film transport shaft turning in the base of the camera (see illustr. on pag. 6). When it ceases to turn, the film is fully rewound in its cartridge. 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

can be taken out of the camera and others inserted (e. g. exchanging a black-and-white one for a colour film). The partly exposed film is rewound, as described. All you need do is make a note of the last number on the film counter. Reloading the film is done in the ordinary way until number "1" is set on the counter. Then, with the film release pressed down (continued pressure) turn A-Knob until the counter shows one number higher than the number noted down. Now go on exposing until you reach the end of the film.

Close-Up Work With Focar Lenses

Do not miss this highly interesting field of photography which, unfortunately, so many amateurs neglect. Large-scale pictures of flowers, butterflies, and other small animals, small "objets d'art", etc. may yield effects of extraordinary beauty. With the help of Voigtländer Focar lenses you can, moreover, make excellent copies of pages of books, stamps, or small pictures. Care, however, is recommended in portraiture, as perspective may easily appear distorted in this case.

The Focar lenses shorten the focal length of the camera lens and thus allow the camera to approach the subject much closer, giving a larger image.

Voigtländer Focar Lenses in push-on mounts are supplied for two different distance ranges:

- **F1** for subject distances from 2' 7 $\frac{1}{2}$ " to 1' 6" ✓
- F2** for subject distances from 1' 5 $\frac{1}{2}$ " to 1' 1 $\frac{1}{2}$ "

FOCUSING TABLE

Distance scale on camera set to	Subject in sharp focus when using	
	(Focar 1)	Focar 2
∞	2' 7 $\frac{1}{2}$ "	1' 5 $\frac{1}{2}$ "
60'	2' 6 $\frac{1}{4}$ "	1' 5"
O	2' 5 $\frac{1}{4}$ "	1' 4 $\frac{3}{4}$ "
20'	2' 3 $\frac{3}{4}$ "	1' 4 $\frac{1}{4}$ "
15'	2' 2 $\frac{3}{4}$ "	1' 4"
12'	2' 1 $\frac{3}{4}$ "	1' 3 $\frac{3}{4}$ "
∇	2' 1 $\frac{1}{2}$ "	1' 3 $\frac{1}{2}$ "
10'	2' 1"	1' 3 $\frac{1}{4}$ "
8'	1' 11 $\frac{3}{4}$ "	1' 2 $\frac{3}{4}$ "
7'	1' 11"	1' 2 $\frac{1}{2}$ "
6'	1' 10"	1' 2"
5'	1' 8 $\frac{3}{4}$ "	1' 1 $\frac{1}{2}$ "
4'6"	1' 8"	1' 1 $\frac{1}{4}$ "
4'	1' 7"	1' 3 $\frac{1}{4}$ "
3'6"	1' 6"	1' 1 $\frac{1}{2}$ "

How to use the Focar Lenses:

- Screw camera to tripod, and approach subject until it appears in the desired size in the viewfinder field. According to its distance, you then place either F 1 or F 2 on the lens mount.
- Now measure accurately the distance between the front of the Focar lens and the centre of your subject, and look up this distance in the table on the opposite page (second or third column). In the first column you will find the figure to which the camera must be set.
- No change in exposure time is required when using a Focar lens.
- At full aperture the image is slightly unsharp, especially near the corners. By stopping down definition is improved, and will be normal at f 11.

- The area reproduced when using these close-up lenses does not fully correspond with the viewfinder image (parallax), but is shifted in the direction of the lens. See comparison in illustration below:

Subject distance

centimetres	80	60,5	44,5	40	35	31
Feet and ins.	2'7 $\frac{1}{2}$ "	1'11 $\frac{3}{4}$ "	1'6"	1'3 $\frac{1}{2}$ "	1'1 $\frac{1}{2}$ "	1'
Viewfinder image shifted by	$\frac{1}{20}$	$\frac{1}{10}$	$\frac{1}{7}$	$\frac{1}{6}$	$\frac{1}{5}$	$\frac{1}{4}$



A Filter —

for still better pictures

Your Voigtländer lens will give you pictures of unsurpassable sharpness; but the mood of the picture can be improved, and special pictorial effects achieved, by using a filter. Therefore, when taking photographs out-of-doors (with only a few exceptions) use a filter to enhance your picture. — Especially the sky, with and without clouds, is rendered more naturally, and will look more beautiful — even “dramatic”, if you wish.

There are only few occasions when a filter should not be used: when very short exposure time must be given in unfavourable light conditions, for example sport pictures in dull weather, fog or mist scenes, etc.



Voigtländer Filters are made of spectroscopically tested, solid optical glass, critically ground to plane-parallel surfaces. This ensures that the superb definition given by the Voigtländer anastigmats is fully retained.

All filters are supplied in push-on mounts, and may be used in combination with a Focar lens and / or Voigtländer lens hood.

Suitable size for Vito III: 32 mm diameter.

Voigtländer Yellow Filter G 1

A light yellow filter recommended when only slight correction is desired, or where the increase in exposure time required with Filter G 2 (medium yellow) cannot be given.

Filter factors (exposure increase): 1,5—2 times.

Voigtländer Yellow Filter G 2

The "universal filter" for all outdoor work. Particularly suitable to bring out cloud effects on blue sky: fair hair, ripe corn, spring and autumn foliage are given more brilliance. Indispensable for snow pictures in sunshine.

Factors: 2—3 times.

Voigtländer Orange Filter Or

A filter for special effects. Renders the blue of the sky rather darker than natural, makes yellow and reddish colours stand out clearly. In distant views it reduces atmospheric mist, thus bringing out detail. In outdoor portraits it suppresses certain skin blemishes.

Factors: 5—6 times.

Voigtländer Green Filter Gr

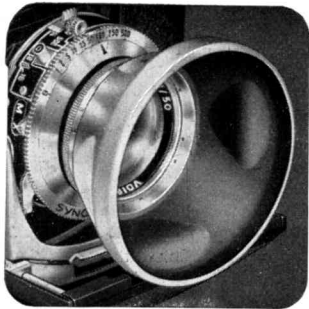
for better reproduction of green in landscapes. When using certain panchromatic films, highly sensitive for red, the action of green is promoted by subduing the red. Consequently too pale lips and too dark eyes are avoided on portraits in artificial light.

Factors: 3—4 times.

Voigtländer UV Filter = (should have)

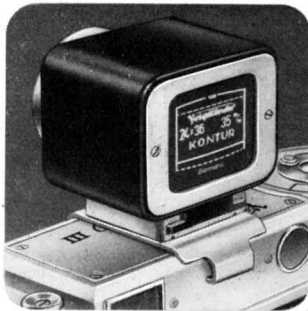
This filter is used in high altitudes (mountains) to suppress ultra violet rays which may cause unsharpness. With black and white material the delicate aerial perspective is fully retained. With colour material it counter-acts the much disliked "blue tinge", securing warmer tones in general.

Factors: No exposure increase for black and white material. 1.5 times for colour material.



The Lens Hood

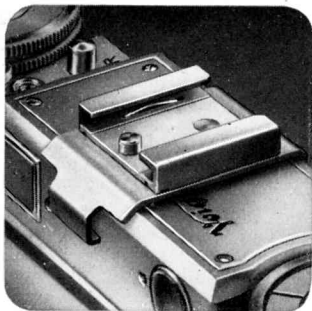
shields the lens against reflections caused by direct light when shooting into the light and further increases the brilliance of the pictures. The hood will fit the lens as well as the 32 mm. Voigtländer filters and Focar lenses or combinations of the two.



The *Voigtländer* View Finder "KONTUR"

This finder is excellent for following fast moving subjects (sports, action shots, etc.). It is ideal for photographers wearing spectacles. Keep **both** eyes open, while sighting the subject. The eye watching the subject directly will see it in its natural size and brightness, while the eye looking into the finder will see the frame outlining the field of view. The point in the finder shows the centre of the field, while a dotted line indicates the parallax error with close-ups when setting from 3,3 to 6,6 feet.

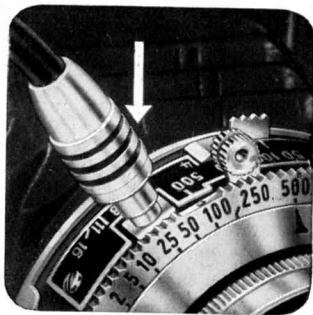
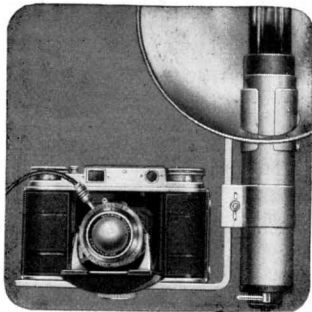
Note! Do not allow any direct sunlight to reach the eyepiece of the Kontur Finder.



Synchronised Flash Shots

The SYNCHRO-COMPUR shutter makes it possible to take action shots with flash at the fastest shutter speeds up to $1/500$ second. The flash can be employed either by itself, or combined with day-light 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 guns as well as electronic flash — can be used with the Synchro-Compur shutter.



Connecting the flash unit to the camera:

First fix the camera to the connecting band of the flash set by means of a camera fixing screw (left). Some light-weight flash guns can be fixed directly to the detachable accessory shoe.

Then connect the special synchronising cable to the flash unit and push the plug over the contact of the shutter (right).

Setting the Synchro-Compur shutter:

The peak of luminous power of the flaring-up flash should coincide with the full opening of the shutter. Therefore the settings of the Synchro-lever, exposure time and diaphragme are to be harmonized.

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 synchro-lever either to "X" or "M", according to the flash used (see illustration). Then set the shutter speed according to the values shown in the table. Wind the shutter in the usual way, and the camera is ready for the flash shot.

For the correct lens apertures needed look up the instruction leaflet enclosed with the flash bulbs or electronic equipment for the so-called "guide-numbers". The corresponding number of stop is obtained when dividing "guide-number" by the distance between the camera with flash and the subject.

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"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 fully open.

Suitable shutter speeds for flash bulbs			Synchro-lever setting		
Class	Make	Type	X	M	
F	General Electric Westinghouse	SM	1 to 1/100	Not intended for „M“ shots	
	Sylvania Wabash	SF			
—	Osram	F 0,	1 to 1/50		
		F 1, F 2, XO, XP	1 to 1/25		
M	Osram	S 2	1 to 1/10		1/25 to 1/500
		S 0, S 1	1 to 1/25		1/50 to 1/500
	Phillips	PF 14/25/56			
	General Electric Westinghouse	No. 5/11/22			
	Sylvania Wabash	Press 25 40/50/No. 0	1 to 1/25	1/50 to 1/100	
	Phillips	No. 2			
S	Phillips	PF 110	1 to 1/10	1/25 to 1 50	
	General Electric Westinghouse	No. 6 No. 50,			
	Sylvania Wabash	No. 3			
Suitable shutter speeds for electronic flash tubes			Synchro-lever set to		
Class	Kind		X		
X	Instantaneous firing		1 to 1/500		

Electrical Details:

The outer pole of the flash contact is earthed to the shutter.

To avoid wiring up the leads the wrong way round, get an expert to connect the cable to the flash gun **the first time**.

The flash contact will carry the firing current of all types of electronic flash tubes. When used with flashbulbs 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.

The influence of Aperture on Speed and Depth of Field

The iris diaphragm controls the size of the aperture or "stop", and with it the amount of light falling on the film. It influences both exposure time and depth of field. It is necessary to remember that the aperture ("stop") is smaller when its figure, the "stop number", is higher. From stop to stop exposure time required is doubled (or halved, in the opposite direction); this is clearly shown in the following example:

Aperture	2	2,8	4	5,6	8	11	16	
Exposure time	1/500	1/250	1/100	1/50	1/25	1/10	1/5	second

Depth of field comprises that portion of the space of the scene which is rendered entirely sharp (from near to further back). It increases as the lens is stopped down. Remember:

Large stop = little depth of field; small stop = great depth of field.

How far the sharp zone extends you can read off on the focusing knob of the rangefinder. When focused, the index mark points exactly to the distance focused at (see illustration in "Snapshots" section). On the right and left of the mark the aperture numbers are arranged in the same order. Immediately above are the figures of the distance scale. The depth of field extends from the figure opposite an aperture number on the left to the figure opposite the same aperture number on the right.

Care of Camera and Lens

Successful work and long life of your camera depend mainly on its being handled correctly, and on your care of it.

- Do, please, treat it with all the respect due to a fine mechanical precision instrument, and never use force. If anything should not go smoothly it is much better to read again the respective paragraphs of these instructions.
- Before inserting a film, make quite sure there is no dust inside the camera; if necessary, clean it gently.
- When pushing on the lenshood, filter or focar lens it is advisable to support the panel with two fingers.
- When on the beach, carry the camera in the closed ever-ready case (sand is its arch-enemy!), opening the case only when actually making an exposure.
- Avoid finger prints on the lens; they affect definition.
- All lenses are coated also on the outer surfaces (antireflection layer). The lens may be cleaned with a soft brush or a piece of clean, well-washed linen. Grease spots may be removed by gently dabbing with a wad of cotton wool moistened in alcohol.

Film Speeds

Film sensitivities or speeds are determined by the makers in various ways and often measured by different systems. The table on the right gives a rough comparison of the more usual systems.

Films slower than 24° BS Log Index (20 ASA)

are extra fine grain films of the highest resolving power, allowing very great enlargement. They tend to be somewhat contrasty, and require accurate exposure.

25–27° BS Log Index (25–40 ASA) Films

are best for average subjects. They are fast and give fine grain.

Films faster than 29° BS Log Index (64 ASA)

are high speed films for occasions when the light is poor and the subject demands short exposures. Their high red sensitivity makes them particularly suitable for artificial light photography. Their grain is, however, somewhat coarser than with other types of film.

Remember: Every increase or decrease of 3° BS Log Index (double or half the ASA Index number) halves or doubles respectively the exposure required.

BS Log Index	ASA & BS	Din/10°	Scheiner	General Electric	Weston	H & D
19°	6	10	20°	8	5	125
20°	8	11	21°	10	6	150
21°	10	12	22°	12	8	200
22°	12	13	23°	16	10	250
23°	16	14	24°	20	12	300
24°	20	15	25°	25	16	400
25°	25	16	26°	32	20	500
26°	32	17	27°	40	24	600
27°	40	18	28°	50	32	800
28°	50	19	29°	60	40	1000
29°	64	20	30°	80	48	1250
30°	80	21	31°	100	64	1600
31°	100	22	32°	125	80	2000
32°	125	23	33°	160	100	2500
33°	160	24	34°	200	125	3200



The *Voigtländer* Ever-Ready Case

for the V I T O III is made of strong best quality hide, lined, and fitted with a carrying and neck-strap.

The case protects the camera not only from harmful effects of the weather (rain, snow, etc.) but also from those of pushes and falls. A screw in the bottom of the case engages the tripod bush and prevents the camera falling out.