



This manual is for reference and historical purposes, all rights reserved.

This page is copyright© by M. Butkus, NJ.

This page may not be sold or distributed without the expressed permission of the producer

I have no connection with any camera company

On-line camera manual library

This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

If you find this manual useful, how about a donation of \$3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you \$7.50 for a electronic copy or \$18.00 for a hard to read Xerox copy.

This will allow me to continue to buy new manuals and pay their shipping costs.

It'll make you feel better, won't it?

**If you use Pay Pal or wish to use your credit card,
click on the secure site on my main page.**



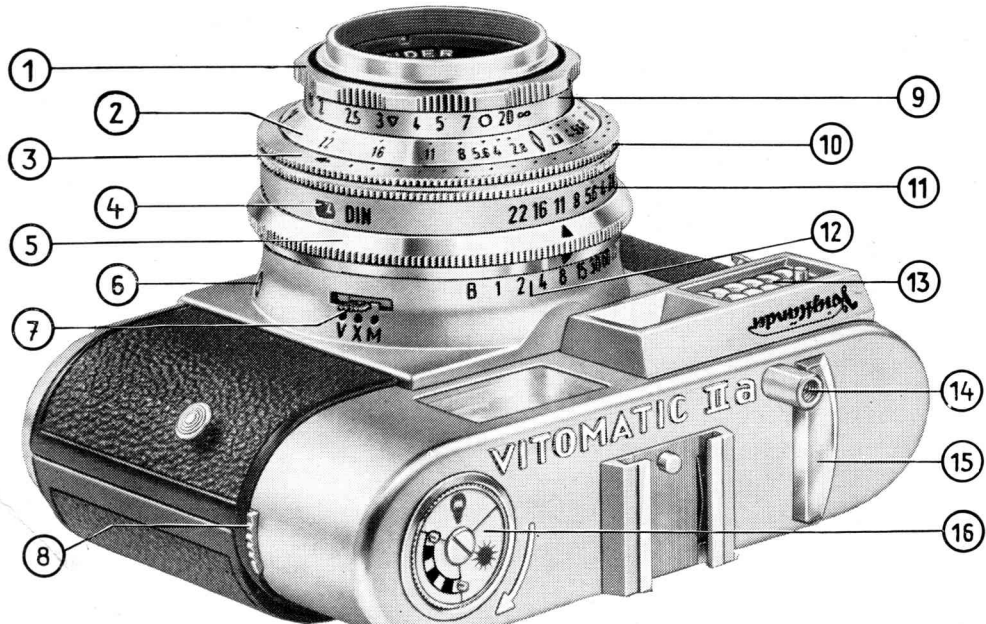
VITOMATIC IIa

24x36·35 mm



Instructions for use





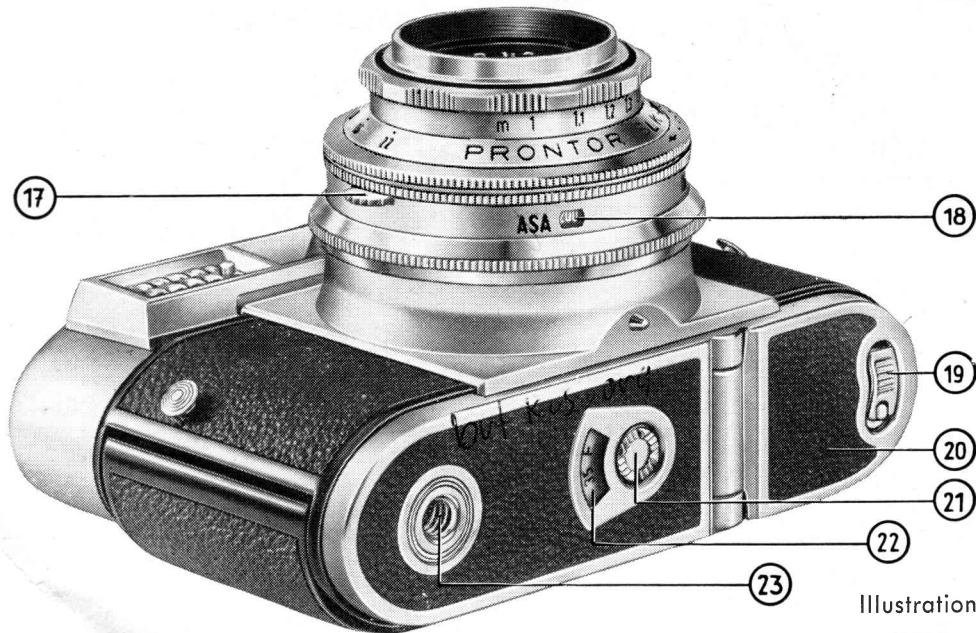
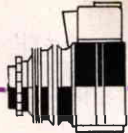


Illustration II

- 1 **Focusing mount**
for the rangefinder
- 2 **Depth of field scale**
- 3 **Dot divisions**
on the setting ring (10) for
filter factor adjustment
- 4 **Film speed window**
for DIN ratings
- 5 **Combination setting ring**
- 6 **Flash socket**
- 7 **Synchronizing lever**
for X and M flash synchronization
and for the self-timer (V)
- 8 **Film reversing lever**
- 9 **Distance scale**
- 10 **Setting ring**
for exposure readings
- 11 **Aperture scale**
- 12 **Shutter speed scale**
- 13 **Honeycomb window**
of exposure meter cell
- 14 **Release button**
with cable release socket
- 15 **Exposure meter scale window**
for viewing from above
- 16 **Rewind knob**
with film type indicator
- 17 **Uncoupling lever**
to disengage the setting ring for
the film speed adjustment (see 10)
- 18 **Film speed window**
for ASA ratings
- 19 **Base plate latch**
- 20 **Base plate flap**
- 21 **Milled film counter**
setting button
- 22 **Film counter window**
- 23 **Tripod bush**

Contents



Page



Getting the Camera Ready 2-5



The Camera Settings 6-9



Shooting – Frame by Frame 10-13



Useful Accessories 14-17



Practical Hints 18-24

Getting the Camera Ready

... with Every New Film

You can load all makes of film on the market. Standard daylight cassettes of perforated 35 mm. miniature film yield 36 or 20 exposures 24 x 36 mm. – available in black-and-white and colour film.

While the film cassettes are light-tight, it is nevertheless safer not to expose them to strong light. In particular, load and unload the camera only in the shade – even the shadow of your own body will do.



Setting the Film Speed

Press in the uncoupling lever (17) and turn the front milled rim of the setting ring (10) until the required film speed appears in the window (4) or (18). For example for 40 ASA set to 40, for a 17° DIN film set to 17. If the film speed required is in between the figures marked in the ASA or DIN window let the milled rim engage at an intermediate setting.

The white dot before the figure 12 in the ASA window corresponds to 10 ASA; the white dot between the figures 25 and 50 corresponds to 32 ASA.

For films rated in BS log degrees or the old Weston figures set the appropriate equivalent shown in the table on the right.

ASA	°DIN	°BS Log	Weston old
10	11°	21°	8
12	12°	22°	10
16	13°	23°	12
20	14°	24°	16
25	15°	25°	20
32	16°	26°	24
40	17°	27°	32
50	18°	28°	40
64	19°	29°	50
80	20°	30°	64
100	21°	31°	80
125	22°	32°	100
160	23°	33°	125
200	24°	34°	160
250	25°	35°	200
320	26°	36°	250
400	27°	37°	320
500	28°	38°	400

Inserting the Film

To open the camera lift up the base plate latch (19) and turn to the right. Fold away the base plate flap (20) downwards, and swing open the back to the right.

To insert the cassette, bend down about $\frac{3}{8}$ inch of the film leader and push it up to the fold into the slot of the take-up spool (29). The lower edge of the film must lie flush against the spool flange. Draw the cassette across the film track and insert it in the cassette chamber (26). The rewind shaft must correctly engage the cassette spool (30).

Now push the reversing lever (8) backwards to make the rewind knob (4) jump up. Work the rapid winding lever (27) repeatedly until the film leader is tightly wound up on the take-up spool and the sprocket wheel (31) engages the perforations (see illustration IV). Then push back the rewind knob into the body.

To close the camera, swing the camera back against the body and press it firmly home. Fold down the base plate flap. Close the base plate latch by turning to the left, and fold down.




Setting the Film Counter

Turn the milled button (21) until the red letter F (for a 36-exposure cassette – see illustration a) or the red figure 22 (for a 20-exposure cassette – see illustration c) is opposite the red ∇ index mark in the film counter window (22). Then keep working the rapid winding lever and pressing the release button alternately until the film counter indicates No. 36 (the red mark – illustration b) or No. 20 (illustration d) for the first exposure.

From this point onwards the film counter automatically shows the number of shots still available every time the film is advanced. It thus runs backwards to No. 1.

The Film Indicator

in the rewind knob is solely intended to remind you of the type of film you have loaded in the camera. It therefore has no effect on the exposure. To set the indicator, press the reversing lever to make the rewind knob jump up, and rotate the disc with the coloured symbols:

-  = black-and-white film;  = daylight type colour film;
-  = artificial light type colour film.





The Camera Settings

Exposure · Aperture · Distance

Look – and turn. That is all you have to do to ensure perfectly exposed and fully sharp pictures. It does not matter whether you are taking your first shot or your thousandth.

Just look, and turn – at a glance through the finder you instantly set the exposure and distance. You can of course go further and choose the most suitable aperture-speed combination to get your pictures exactly as you want them.



① Pre-set the Shutter Speed

Rotate the combination setting ring (5) to the left or right until the ▼ index mark clicks into position opposite the required exposure time.

The black figures (1/500 to 1/60 second) are shutter speeds suitable for hand-held exposures. For the yellow figures (1/30 to 1 second) it is best to support the camera firmly on or against something solid (for example a tree trunk, table, tripod, ect.).

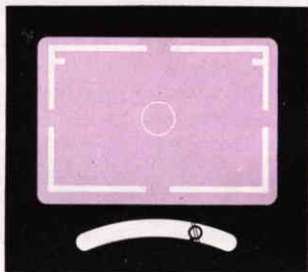
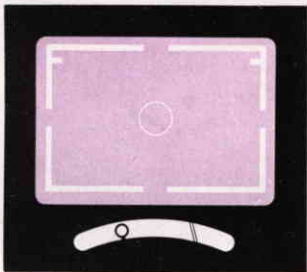
At the B setting the shutter remains open as long as you keep the release button depressed. In this case – as with the longer yellow exposure times – have the camera firmly supported and release the shutter with a cable release. This screws into the socket (14).

② Align the Two Pointers in the Finder

by turning the exposure setting ring (10) while pointing the camera at the subject. That is all: you have now set the correct aperture corresponding to the pre-selected shutter speed.

If the two pointers cannot be aligned within the movement range of the aperture scale (from f/22 to f/2.8), conditions are not suitable for an exposure with the pre-selected shutter speed. As you continue turning the setting ring to superimpose the pointers, there is an increased resistance. This is because the exposure setting ring now also moves the combination ring along which clicks into position at every new shutter speed.

- Normally the pointers are most conveniently aligned in the **viewfinder** – with the camera held at eye level. Checking the pointers from above in the window (15) is useful when the aperture, and thus the depth of field, has to be chosen beforehand. In every case check the alignment of the pointers in the finder immediately before the exposure, and adjust if necessary.
- After setting the exposure you can change the aperture-speed combination according to the requirements of the subject by rotating the combination ring. But take care not to turn that ring beyond the limits of the aperture scale, as that would get the pointers out of alignment again.



Setting the Distance

The bright circle visible in the centre of the crystal-frame finder is the measuring field of the coupled rangefinder (24). This rangefinder field shows the subject with double outlines (see top illustration) as long as the lens is not correctly focused.

Turn the focusing mount (1) until the double outlines in the rangefinder field fuse into one. This sets the camera exactly to the measured distance (see bottom illustration).

To make focusing easier, watch the vertical lines of a subject when you hold the camera horizontally. Similarly, focus on horizontal subject outlines with upright views.





Shooting . . . Frame by Frame

The bright reflected-frame view and rangefinder system shows you the subject in natural size. When sighting you can therefore keep both eyes open and have a clear view over the surroundings of the subject as well.

With subjects at around 3½ feet the limits of the field of view are displaced downwards or sideways (according to whether you hold the camera horizontally or upright) as shown by the two short lines on the reflected image frame.

To make the exposure press the release button (14) gently and smoothly – never jerk it, as that would lead to blurred pictures through camera shake.



The Rapid Winding Lever

Always pull out the lever as far as it will go (in other words until it locks) – either in one full movement or with several short ones. This tensions the shutter, advances the film by one frame, and also advances the film counter.

An automatic lock prevents operation of the rapid winder a second time before you have made an exposure. Also, you can only release the shutter after working the rapid winding lever. When there is no film in the camera, the rapid lever works freely all the time – it does **not** tension the shutter.

The Built-in Self-timer

enables you to take pictures of yourself without having to ask someone else to release the shutter for you.

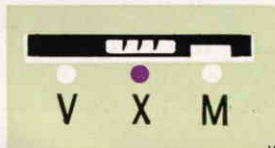
Once you have set the exposure (shutter speed and aperture) and the distance, and tensioned the shutter, push the synchronizing lever (7) to the green dot marked V.

Then press the release button and quickly take your place in front of the camera. After a delay of about 8 seconds the shutter releases automatically; at the same time the synchronizing lever jumps from the V setting to its normal position opposite the red dot marked X. Do not however use the selftimer with the shutter set to B.

With Flash

you can get really live shots of family scenes at home, parties, and similar occasions. In addition you can also use flash to produce sunlight effects with outdoor portraits on dull days, or to light up deep shadows when shooting into the light.

- Small light-weight flash guns – like the Voigtländer flash gun – can be mounted directly in the accessory shoe on the top of the camera. Larger guns or the lamp holders of electronic flash units can be mounted to one side of the camera with a special bracket. The flash cable of the gun completes the electric circuit between the flash gun and the camera; this cable plugs into the flash socket (6).
- Most flash shots are made with X-synchronization. That means that you leave the synchronizing lever (7) in its normal position opposite the red dot marked X. You can then use shutter speeds up to 1/30 second with flash bulbs, and up to 1/500 second with electronic flash units (see table). If you want to use a faster speed than 1/30 second with flash bulbs, you must first set the synchronizing lever to the yellow dot marked M; push it across until it clicks into position.



- For flash shots with the self-timer (set the synchronizing lever to V) you can only use the shutter speeds listed for X-synchronization.

The correct aperture setting for flash shots can be obtained from so-called **guide numbers** usually quoted on the flash bulb packing or in the leaflets issued with the bulb or electronic flash unit. Divide the appropriate guide number by the distance in feet between the camera with the flash gun and the subject: the result is the aperture to be used.

Aperture = guide number : distance

Example:

$$\frac{\text{guide No. 75}}{15 \text{ feet}} = 5$$

so set the aperture between f/4 and f/5.6.

Suitable Shutter Speeds

Flash bulb Type	Synchronizing lever set to	
	X	M
PF 1 PF 5 No. 1 No. 5	1 to 1/30 sec.	1/60 to 1/500 sec.
XM 1 XM 5	1 to 1/30 sec.	1/60 to 1/500 sec.
M 2	1 to 1/30 sec.	Not suitable
M 5 No. 0 No. 5 No. 25	1 to 1/30 sec.	1/60 to 1/500 sec.
Electronic Flash	Synchronizing lever set to	
	X	—
	1 to 1/500 sec.	—

Useful Accessories



- **Filters**
- **The Lens Hood**
- **The Proximeter
for Close-ups**



Voigtländer Filters

Yellow Filter G 1.5

Slight filtering effect for outdoor shots. Ideal for sport and action subjects, and pictures with low sun.

Filter factor: 1.5 x

Yellow Filter G 3

Universal filter for landscapes and other outdoor shots; indispensable for snow pictures.

Filter factor: 3 x

Green filter Gr 4

Lightens green tones in landscapes. Recommended for artificial light portraiture and for copying coloured originals.

Filter factor: 4 x

Orange Filter Or 5

Strongly cuts blue for dramatic effects. Reduces atmospheric haze in distant views.

Filter factor: 5 x

Ultra-violet Filter UV

Cuts out ultra-violet radiation in high mountains or near the sea. Eliminates unpleasant blue casts in colour shots. **Requires no exposure increase.**

The Voigtländer Lens Hood

fits over the front of the lens and screens it against reflections and stray light during the exposure. In bad weather it also protects the lens against drops of rain.

Setting the Filter Factors

Every filter (except for the ultra-violet filter) requires some correction of the exposure setting. You carry out this correction with the blue dots on the front of the exposure setting ring (3). The setting mark for these dot divisions is the index mark on the depth of field scale (2).

Example A: With a factor of 1.5 x turn the exposure setting ring clockwise in the direction of the arrow through half a dot division. With a factor of 3 x turn through 1½ dot divisions, with a factor of 4 x through 2 divisions, and with a factor of 5 x through 2½ divisions. In every case this adjusts the aperture setting.

If the aperture-speed combination has reached a setting of f/2.8, turning the ring alters the shutter speed. For setting half-dot divisions in this case advance a full shutter speed step, and then turn backwards.

Example B: If the aperture-speed combination is 1 second at f/2.8 (the extreme end of the measuring range) set the filter factor as follows:

For a factor of 1.5 x move the ring on by one dot division (to B at f/2.8). Then turn back by half a division and expose for 2 seconds.

For 3 x turn on by one division (to B at f/2.8) and expose for 3 seconds.

For 4 x turn on by one division (to B at f/2.8) and expose for 4 seconds.

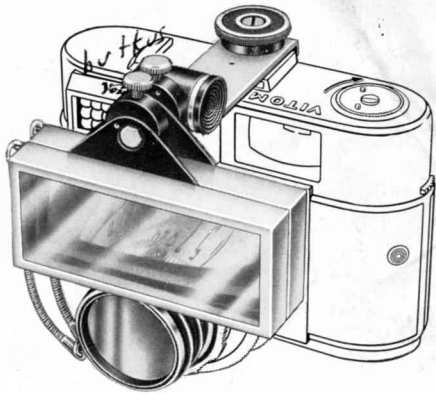
For 5 x turn on by one division (to B at f/2.8) and expose for 5 seconds.

Close-ups with the Voigtländer PROXIMETER

Do not miss this fascinating and interesting field. You enter a completely new world – a microcosm of small objects and animals.

Whether you are interested in blossoms, insect life, coins, small objets d'art or postage stamps – with the Voigtländer Proximeter you can record it all just as you see it.

A special advantage of this ideal close-up focusing unit is that it permits hand-held close-ups down to about 10 inches from the subject. The camera is instantly ready to shoot; at the same time the Proximeter compensates for the finder parallax.



Practical Hints

Reflected Light Readings

For an exposure setting it is generally sufficient to point the camera straight at the subject and to align the two pointers in the finder. This so-called **reflected light measurement** is suitable for all average subjects without excessive contrasts of light and shade.

When lining up the meter needles in the viewfinder, always hold the camera horizontally, even if you intend to take an upright shot. The meter works most accurately in this position.





Close-up Readings

In some cases a more accurate way of taking reflected light readings is necessary, namely **close-up readings**. This may arise with:

- bright subjects against a dark background, and vice versa;
- close-ups of small objects and animals;
- and nearly all pictures of people, especially portraits.

For a close-up reading go near enough to the subject to take in only the parts that really matter. Take care not to cast a shadow (either of the camera or of your body) over the area which you are measuring.

Incident Light Readings

For scenes with extreme brightness differences between the subject and its surroundings, **incident light readings** are particularly reliable.

For this purpose fit the diffusing screen in front of the honeycomb window of the exposure meter cell. Then take the exposure reading from the subject towards the camera viewpoint to be used.

Note especially: With incident light readings the correct exposure depends of course also on the light reflected from the subject itself. Obviously it is not possible to quote any correction factors for this. So in deriving exposures from incident light readings go from your own experience, gained as you go on.



Colour Shots

Subjects with large areas of colour, but without great brightness differences, make the best colour pictures. Preferably put people against a quiet neutral background to make them stand out; outdoor portraits are best taken by slightly hazy sunlight.

With landscapes aim to get a colourful and live foreground into the picture. For mountain views and at the seaside use the ultra-violet UV filter to eliminate disturbing blue casts.

Early morning and late evening sunlight is orange in tone. On the other hand subjects illuminated only by the blue sky, in other words not directly by the sun, often take on a predominant bluish rendering.

With daylight shots, you can light up shadows by white reflecting screens or with a blue flash bulb or an electronic flash. Avoid mixed lighting (for instance tungsten lamps combined with daylight); this leads to colour distortion.

Aperture and Depth of Field

The depth of field zone depends on the aperture setting, and covers that part of the subject area (in front of, and behind, the focused distance) which is reproduced on the film with acceptable sharpness. Note that:

large apertures (e. g. f/2.8)

yield limited depth of field;

small apertures (e. g. f/16)

yield greater depth of field.

Reading off the depth of field. After setting the exposure and the distance, hold the camera in such a way that you can see the aperture figures on the depth of field scale (2) at the same time as the distance scale (9).

The depth of field zone now extends from the distance figure above any given left-hand aperture number to the distance figure above the corresponding aperture number to the right of the \blacklozenge mark.

Small depth of field



Great depth of field

Two Point Settings . . . without the Rangefinder

Rapid action shots – for instance children at play, sports, and the like – often yield surprisingly live and attractive pictures. In this case you do not bother to set the distance exactly with the rangefinder, but use instead the following red symbols on the distance scale:

▽ corresponds to a subject distance of 11 feet

○ corresponds to a subject distance of 33 feet

According to your subject, set the distance scale simply to one of these two symbols. That gives you the following selection of depth of field zones:

Aperture	▽ (11 feet)	○ (33 feet)
f/5.6	from $8\frac{1}{4}$ to $16\frac{1}{2}$ feet	from $16\frac{1}{2}$ feet to ∞
f/8	from $7\frac{1}{2}$ to 23 feet	from $13\frac{1}{2}$ feet to ∞
f/11	from $6\frac{1}{2}$ to 40 feet	from 10 feet to ∞

Unloading the Camera . . . after the Last Exposure

Rewinding and removing the film. Push the reversing lever backwards to let the rewind knob jump up. Turn this knob in the direction of the arrow until the red letter F (with a 36-exposure cassette) or the red figure 22 (with a 20-exposure cassette) reappears in the centre of the film counter window. Then open the camera and remove the cassette.

Changing Partly Exposed Films

With the VITOMATIC IIa you can always remove a partly exposed film in the middle and change it for another one (for instance to switch over from black-and-white to colour film).

Remember – or better still make a note of – the number of the last exposed frame, and rewind the partly exposed film into its cassette. When reloading this film later on, proceed as already described up to the point of setting the film counter to F or to the red No. 22.

Then press the reversing lever, letting the rewind knob jump up. Keep on working the rapid winding lever until the film counter window (opposite the red index mark) indicates one number higher than the number of the frame you noted before. Now push in the rewind knob again, work the rapid winding lever once more as far as it will go, and carry on shooting.

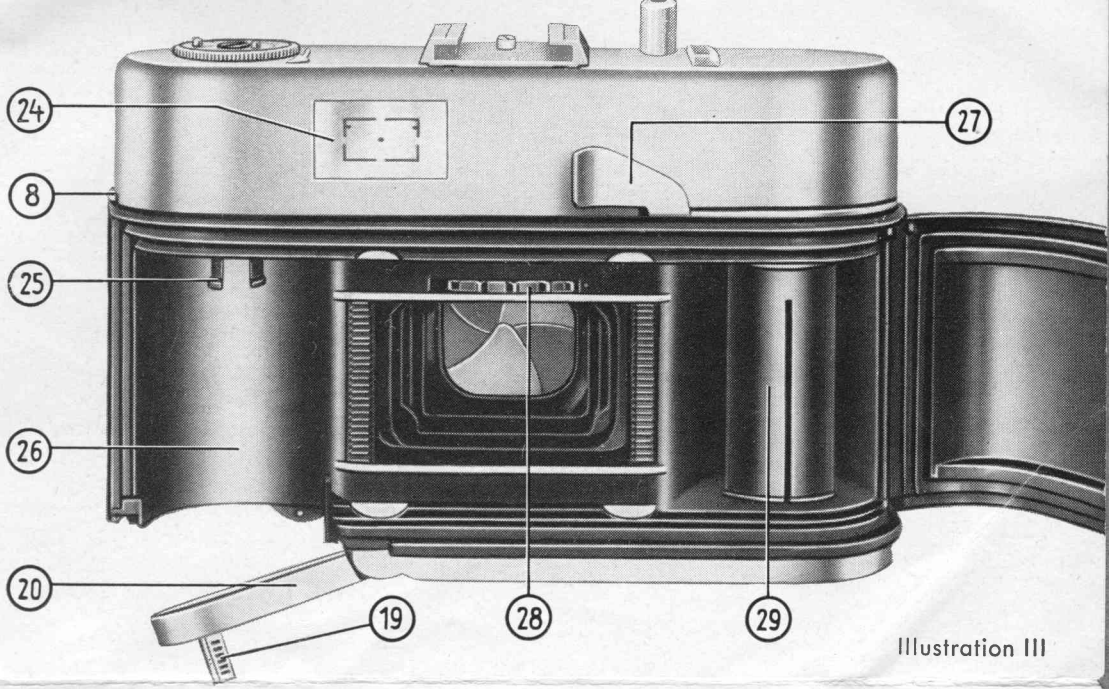
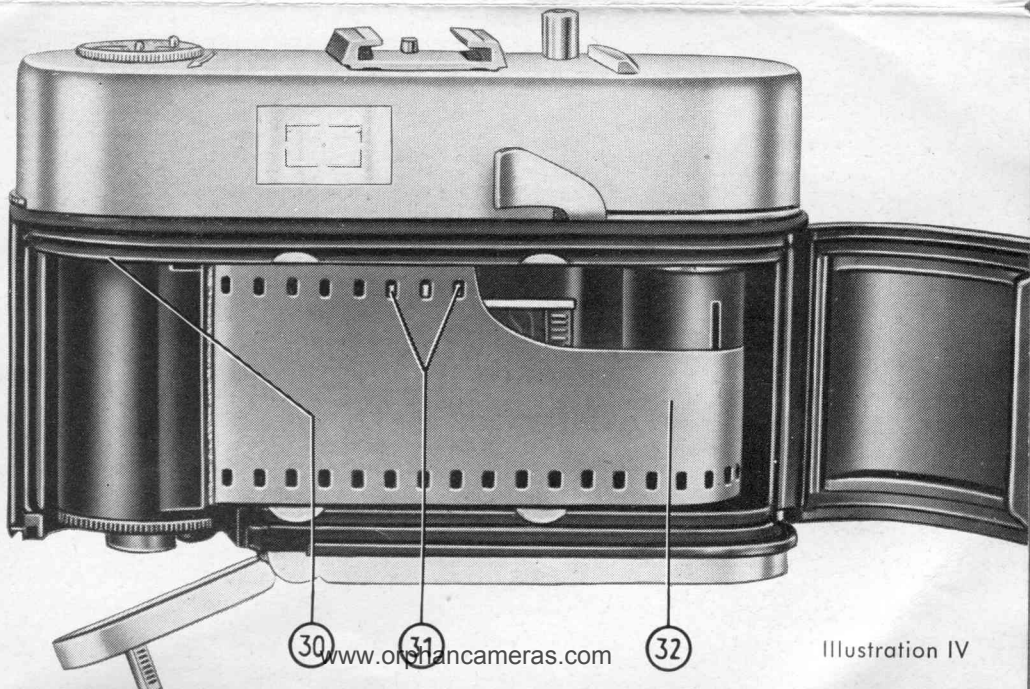


Illustration III



30

31

32

www.orphancameras.com

Illustration IV

- 8 **Film reversing lever**
- 19 **Base plate latch**
- 20 **Base plate flap**
- 24 **Viewfinder
and rangefinder eyepiece**
- 25 **Shaft of rewind knob**
- 26 **Cassette chamber**
- 27 **Rapid winding lever**
to tension the shutter and
advance the film
- 28 **Film transport sprocket wheel**
- 29 **Take-up spool**
- 30 **Shaft of rewind knob**
correctly engaged in the
cassette spool
- 31 **Transport sprocket**
engaged with the film perforations
- 32 **Film leader**
fixed to take-up spool

Care of the Camera and Lens

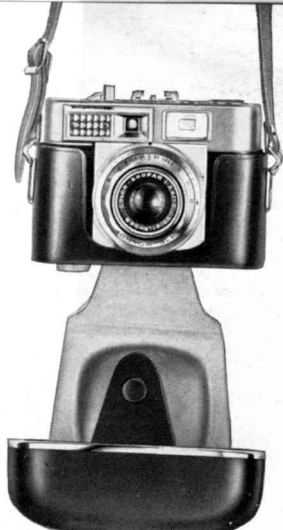
Successful results and long life of your valuable camera depend largely on proper care and correct operation.



So always handle the camera gently, and never use force.

Protect the camera against hard knocks and do not drop it. When travelling by car do not keep the camera in the glove compartment. In the long run the vibration there may harm the built-in photo-electric exposure meter.

Clean the lens only with a soft fluffless cloth. However first dust off coarse particles of grit (or sand at the seaside) carefully with a soft sable brush. Finger marks and other traces of grease on the lens or the finder windows can be removed with a piece of cotton wool moistened with pure alcohol or ether.



The elegant

Ever-ready Case

is the best protection for your precious camera – against bad weather as well as injury.

The bottom of the case is made of best quality hide; the removable top forms a firm and tough cover. A handy tripod screw secures the camera and stops it from falling out, while the strap makes carrying comfortable and convenient.